

INSPIRED THEMES:
A FINE SELECTION OF CHINESE
WORKS OF ART

中國瓷器及工藝品精選

King Street

10 May 2016

2016年5月10日



CHRISTIE'S





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HONG KONG

15 APRIL

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Chinese Ceramics and Works of Art
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11 MAY

Chinese Ceramics,
Works of Art and Textiles (Part I)
LONDON, SOUTH KENSINGTON

13 MAY

Chinese Ceramics,
Works of Art and Textiles (Part II)
LONDON, SOUTH KENSINGTON

28 MAY

Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

29 MAY

Asian 20th Century Art
(Day Sale)
HONG KONG

29 MAY

Asian Contemporary Art
(Day Sale)
HONG KONG

29 MAY

Chinese Contemporary Ink
HONG KONG

30 MAY

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

30 MAY

30 Years: The Sale
HONG KONG

31 MAY

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HONG KONG

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HONG KONG

1 JUNE

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Works of Art
HONG KONG

22 JUNE

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PARIS

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15 SEPTEMBER

Fine Chinese Ceramics and
Works of Art
NEW YORK

22 SEPTEMBER

Asobi: Ingenious Creativity
LONDON, KING STREET

6 OCTOBER

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and Works of Art
HONG KONG

8 NOVEMBER

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LONDON, KING STREET

9 NOVEMBER

Japanese Works of Art
LONDON, KING STREET

9 NOVEMBER

Chinese Ceramics,
Works of Art and Textiles (Part I)
LONDON, SOUTH KENSINGTON

11 NOVEMBER

Chinese Ceramics,
Works of Art and Textiles (Part II)
LONDON, SOUTH KENSINGTON

26 NOVEMBER

Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

27 NOVEMBER

Asian 20th Century Art
(Day Sale)
HONG KONG

27 NOVEMBER

Asian Contemporary Art
(Day Sale)
HONG KONG

28 NOVEMBER

Chinese Contemporary Ink
HONG KONG

28 NOVEMBER

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

29 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

14 DECEMBER

Art d'Asie
PARIS



INSPIRED THEMES: A FINE SELECTION OF CHINESE WORKS OF ART

TUESDAY 10 MAY 2016

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Tuesday 10 May 2016
at 10.30 am (Lots 1-90)

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Friday	6 May	9.00am - 4.30pm
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Sunday	8 May	12.00 noon - 8.00pm
Monday	9 May	9.00am - 4.30pm

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Lot 78

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Lot 54

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*1

A VERY RARE CINNABAR LACQUER 'MALLET' VASE

EARLY MING DYNASTY, 15TH CENTURY

The body and neck of the vase are densely carved with various floral sprays including peony, chrysanthemum and camellia, below a key-fret border encircling the mouth rim. The dark brown base is incised with a six-character *Da Ming Yongle nian zhi* mark.

6¼ in. (16 cm.) high

£15,000-20,000

\$22,000-28,000
€19,000-25,000

PROVENANCE:

From the collection of a distinguished Swiss lady.
The collection of Mrs M. Legrand (1883-1978), Paris, inherited by the current owner in 1997.

A Yongle mark and period (1403-1424) cinnabar lacquer vase of the same form and with similar design of floral sprays is in the National Palace Museum, Taipei, illustrated in *Masterpieces of Chinese Carved Lacquer Ware in the National Palace Museum*, Taipei, 1971, pl. 1.

明初十五世紀 剔紅四季花卉紋紙槌瓶
針刻「大明永樂年製」楷書款

來源: 瑞士私人珍藏, 法國巴黎M. Legrand 女士 (1883-1978) 珍藏, 由現藏家於1997年繼承

PROPERTY OF A SCANDINAVIAN LADY



2

A CLOISSONNÉ ENAMEL TRIPOD CENSER AND COVER, *DING*

QIANLONG FOUR-CHARACTER MARK WITHIN A CIRCLE AND OF THE PERIOD (1736-1795)

The body is decorated with six large lotus blooms and scrolling foliage, above three tall cylindrical feet and a waisted neck decorated with chrysanthemums and foliage, all below a domed cover similarly decorated between twin upright loop handles.

12½ in. (31.5 cm.) high

£15,000-20,000

\$22,000-28,000

€19,000-25,000

PROVENANCE:

The collection of Countess Karen Grote (1884-1963), who served as a missionary in Beijing in the early 20th century.

清乾隆 掐絲琺瑯纏枝蓮紋三足蓋爐 「乾隆年製」楷書款

來源:北歐私人珍藏,駐北京傳教士兼伯爵夫人Karen Grote (1884-1963)舊藏,購於二十世紀初



(mark)

Birds of Cultured Splendour

Peacock groups made in cloisonné enamel are rare, although this medium is perfectly suited to the depiction of these magnificent birds with their glistening multi-coloured plumage. This is a particularly beautiful peacock group, in which the proud male peacock is shown standing on the highest point of an elaborate rock formation. This device allows his glorious tail to cascade downwards and be shown in all its brilliance. The smaller female (peahen) stands on a lower rock, and although she does not have the male's elaborate tail, she is nevertheless depicted with shimmering blue and green feathers and a gilded crest on her head. In the *Book of Changes* (I Ching) the peacock is described as a cultured bird with nine virtues. It is believed to have a dignified appearance and a clear voice, it walks with grace, is punctual, is restrained in its appetite, is contented, is loyal to its fellows, is moral, and has the ability to learn from its mistakes. In China, therefore, peacocks have become symbols of culture and enlightenment. The depiction of a peacock in art often suggests the phrase *tianxia wenming* 'May the world be enlightened'.

Peacocks have long been admired for their spectacular beauty and in many cultures legends have grown up concerning the origin of peacocks and their symbolism. In China, as early as the Han dynasty peacocks are found in literature, such as the well-known *yuefu* called 'A Pair of Peacocks Southeast Fly', which tells a tale of the unwavering devotion between a couple torn apart by their families. It is possible that the current pair of peacocks may indeed have been created in reference to this devotion. By the Tang dynasty peacocks were well known in China, and indeed some districts paid tribute in peacocks, their feathers being used both for imperial decoration, and for the designation of official rank. Later, in the Ming dynasty, the peacock became established as the insignia of civil officials of the third rank. However, as early as the Tang dynasty, peacock feathers were apparently bestowed on both civil and military officials as marks of imperial favour, rewarding faithful service. In the Qing dynasty imperial fans were made of peacock feathers, and the wearing of a peacock feather with a coral knob on an official hat was restricted to officials of the first rank.

In Buddhism, the peacock is particularly associated with the Bodhisattva Avolokitesvara (Guanyin). One of the stories relating to the Chinese Guanyin tells of Guanyin summoning a large bird with dull plumage, sweeping her hands across her own face and then over the feathers of the bird. The bird was suffused with brilliant lights and colours, to the extent that other creatures had to look away. When they looked back they saw that each of the bird's 100 tail feathers contained an eye. Guanyin explained this by saying that, as she was unable to be omnipresent in watching over them, the eyes in the peacock's tail would keep watch for her and remind them of her constant care.

The green peafowl *Pavo muticus* is found today in Southeast Asia and north-eastern India, Tibet, and the south-western Chinese province of Yunnan. Indeed the city of Jinghong, which is the capital of the Xishuangbanna Dai Nationality Autonomous Prefecture in Yunnan province used to be known as Jingyong, the 'City of Peacocks'. From there peacock feathers were sent to the court as tribute, and men of this area were famous for their peacock dances. This tribute in peacocks, as well as his pleasure in watching the birds when he was at leisure, was noted by the Qianlong Emperor in his inscription

on an anonymous scroll painting, dated to 1758, in the collection of the Palace Museum, Beijing, entitled *Emperor Qianlong watching the Peacock in its Pride*, although he specifies that these birds were sent as tribute by foreign envoys (Illustrated in *The Complete Collection of Treasures of the Palace Museum 14 Paintings by the Court Artists of the Qing Court*, Hong Kong, 1996, pp. 192-5, no. 42). This painting shows the emperor observing two male peacocks in the gardens of the Yuanmingyuan, and the emperor further notes in his inscription that after five years of nurture the birds had learned to fan their tails. Undoubtedly the emperor sought not only to reference the tribute paid by foreign nations, and to expound his appreciation of the peacock's beauty, but also to draw attention to his own culture and enlightenment through association with these magnificent birds. This latter message may also have been in the mind of the patron who commissioned the current beautiful cloisonné peacock group.

Rosemary Scott

International Academic Director Asian Art

成組的掐絲琺瑯孔雀實為珍罕，此件拍品中一隻雄性孔雀站在峻石高處俯視，其翎羽粉明，長尾如扇，傾瀉而下，亮麗華美。略小的雌性孔雀則立在旁邊略低處，端莊雅麗。在易經中，孔雀被描述為有九種美德的吉祥鳥。其外表華貴，聲音清麗，形態優雅，嚴守時刻，飲食克制，喜樂滿足，忠於夥伴，以展屏時「紋飾明顯」諧音「文明」，故孔雀常被賦予「天下文明」之寓意及對盛世的嚮往。

早於漢代，中國已有關於孔雀的記載，如大家耳熟能詳的樂府《孔雀東南飛》，便借孔雀喻指壺對封建家庭拆散的恩愛夫妻。時至唐代，孔雀在中原更為普遍，除了作為地方供奉朝廷的供品外，其翎毛更用作宮廷陳設和區分官階。時至明代，孔雀更是三品文官之象征。而於唐代，雀翎多用於文武百官的冠飾和賞賜功勳。此外，清宮羽扇也是雀翎制成。

在佛教故事中，孔雀常與觀音相提並論。中國有個關於觀音的傳說，指觀音有天喚來一只羽色黯然大鳥，她先用手撫其面，再輕拂鳥羽，後者瞬間變得光彩奪目，眾生皆無法逼視，再凝神細看時，才發現鳥尾百羽之末各有壹眼。觀音說自己無法壹壹照拂眾生，所以雀羽之眼既能代勞，亦可宣誓其普度終生之德。

時至今日，東南亞、印度東北部、西藏、中國雲南等地都有綠孔雀。其實，雲南西雙版納傣族自治州的首府景洪古稱「景永」，意指「孔雀城」，該地所產雀翎常進貢朝廷，其「孔雀舞」亦聞名遐邇。北京故宮博物院珍藏壹副軼名《乾隆觀孔雀開屏圖橫幅》，描寫的便是乾隆皇帝在樂花園觀賞二孔雀的情形，乾隆睿題中指出這些孔雀乃「西域職貢」，並抒發了機暇觀賞孔雀之樂。



ANOTHER PROPERTY

3

A RARE IMPERIAL CLOISSONNÉ AND CHAMPLEVÉ ENAMEL 'PEACOCKS' GROUP
QIANLONG PERIOD (1736-1795)

The larger male peacock is depicted with a long elaborate tail, standing beside its female companion on rocks where sprays of *lingzhi* fungus are decorated with colourful inset stones.
12 in. (30.5 cm.) high

£60,000-80,000

\$85,000-110,000
€76,000-100,000

清乾隆 御製掐絲琺瑯孔雀靈芝擺件

PROPERTY OF A PRIVATE EUROPEAN LADY (LOTS 4-10)

4

A PAIR OF CLOISSONNÉ ENAMEL CRANES
19TH CENTURY

Each crane is naturalistically modelled with one leg raised and the head facing forwards, the details rendered in black, white and red enamels. The taller 15 $\frac{7}{8}$ in. (40.5 cm.) high (2)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

See a similar pair of *cloisonné* enamel cranes dated to the 18th century, sold at Christie's Hong Kong, 27 May 2008, lot 1875.

清十九世紀 掐絲琺瑯仙鶴擺件一對

來源:歐洲私人珍藏

PROVENANCE:

From the collection of a private European lady.



5

A RARE CLOISSONNÉ ENAMEL MODEL OF A BUDDHIST STUPA
QIANLONG PERIOD (1736-1795)

The globular body rises to a cylindrical ribbed neck below a galleried top and is supported by a domed base which sits on a square-section base. The *stupa* is decorated with bands of lotus, masks and lappets all on turquoise grounds. The base is similarly decorated with a central double-*vajra* symbol. 10 in. (25.2 cm.) high

£20,000-30,000

\$29,000-42,000
€26,000-38,000

PROVENANCE:

From the collection of a private European lady.

A similar cloisonné enamel *stupa* is in the Uldry Collection, illustrated by H. Brinker and A. Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, p. 279. The authors mention that the Qianlong emperor encouraged the manufacture of religious objects in cloisonné and commissioned several monumental cloisonné pagodas between 1764 and 1782, the largest being 293 cm. high, *ibid*, pp. 140-141. The pair to the *stupa* in the Uldry Collection was sold at Christie's Hong Kong, 31 May 2010, lot 1970.

清乾隆 掐絲琺瑯纏枝蓮紋佛塔

來源:歐洲私人珍藏





6
A THANGKA DEPICTING TSONGKHAPA
 18TH-19TH CENTURY

Tsongkhapa is depicted seated to the right-hand side beside various figures of Buddha, bodhisattvas, *luohan* and deities in tiered landscape scenes, with a temple to the lower left side.
 44¾ x 26¾ in. (113.6 x 68 cm.), mounted on silk embroidered borders.

£12,000-15,000

\$17,000-21,000
 €16,000-19,000

Lama Tsongkapa (1357-1419) was the founder of the Gelugpa School of Tibetan Buddhism. In 1409 he established the Ganden Monastery in Lhasa which became the principal seat of the school. As seen in the current lot, he is often depicted wearing a yellow *pandita* hat and the orange patchwork robes of a fully ordained monk.

清十八/十九世紀 宗喀巴唐卡

來源:歐洲私人珍藏

PROVENANCE:
 From the collection of a private European lady.



7

A MATT BLACK-GLAZED ARCHAISTIC FOUR-LEGGED VESSEL AND COVER, GAILU

GUANGXU PERIOD (1875-1908)

The vessel is of oblong form, with deep sides which are horizontally ribbed below a band of *leiwen*, a pair of angular handles and four cabriole legs. The base has an incised four-character mark reading *Jing hua zhen pin* (precious treasure). The cover has canted sides and is carved with a further *leiwen* band, with four tapering posts rising from a ribbed border that act as legs when the cover is inverted. The interior bears a four-character inscription, *Zhou jingshu gui* (the *gui* of Zhou Jingshu), and the exteriors are covered in matt black enamel in contrast to the white interiors. 9 in. (23 cm.) wide across handles

£15,000-25,000

\$22,000-35,000

€19,000-32,000

PROVENANCE:

Sotheby's Paris, 13 June 2012, lot 246. From the collection of a private European lady.



(marks)



Compare a similar example in pale lime-green glaze, sold at Christie's New York, 15 September 2011, lot 1608. Also a bronze *gui* vessel with similar decoration and shape in the Palace Museum collection, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 27 - Bronze Ritual Vessels and Musical Instruments*, Hong Kong, 2006, pl. 44, p. 72.

清光緒 黑釉仿古「周京叔簋」弦紋四足蓋爐
「精華珍品」篆書刻款

來源：歐洲私人珍藏，於2012年6月13日巴黎蘇富比拍賣，拍品第246號



8

A GREEN-ENAMELLED 'DRAGON' JAR

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

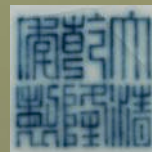
The exterior of the ovoid jar is outlined in underglaze blue and enamelled in green to depict two five-clawed dragons chasing flaming pearls amidst flames and clouds. The shoulder is decorated with a band of the Eight Buddhist Emblems, *bajixiang*.

7 $\frac{7}{8}$ in. (20 cm.) high

£15,000-20,000

\$22,000-28,000

€19,000-25,000



(mark)

PROVENANCE:

From the collection of a private European lady.

清乾隆 白地綠彩雲龍戲珠紋罐 六字篆書款

來源:歐洲私人珍藏



9

A CARVED HONGMU RECTANGULAR 'DRAGON' BOX AND COVER

19TH CENTURY

The top of the cover is elaborately carved with two five-clawed dragons amidst scrolling clouds. The four sides of the box are similarly decorated with dragons.

16¼ in. (41.2 cm.) wide x 14 in. (35.3 cm.) deep x 8¼ in. (21 cm.) high

£15,000-30,000

\$22,000-42,000

€19,000-38,000

PROVENANCE:

From the collection of a private European lady.

清十九世紀 紅木雲龍戲珠紋蓋盒

來源:歐洲私人珍藏



10

A HUANGHUALI THREE-TIERED PICNIC BOX, TIHE

QING DYNASTY (1644-1911)

The three-tiered box is of rectangular form, with one drop-in tray to the top tier. The cover and trays are secured by a removable lock pin inserted beneath the handle.

13¾ in. (35 cm.) wide

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

From the collection of a private European lady.

清 黄花梨三層提盒

來源:歐洲私人珍藏



11

AN INSCRIBED AND HARDSTONE-EMBELLISHED HUANGHUALI BRUSHPOT

17TH-18TH CENTURY

The cylindrical brushpot is finely inlaid with mother-of-pearl, stained bone, coral and soapstone, to depict an egret in flight diving towards a companion egret which is wading through a pond of flowering lotuses and waterweeds. The reverse has a couplet inlaid in mother-of-pearl which may be translated as: 'In the shimmering waters, there is a unity of colours; during the long day, the fragrant wind gently blows', followed by two seals, *Qingshang*, 'In Appreciation of Clarity',

5 in. (12.6 cm.) high

£20,000-30,000

\$29,000-42,000

€26,000-38,000

PROVENANCE:

Christie's Hong Kong, 1 November 2004, lot 910.

From a private English collection.



(detail)

清十七/十八世紀 黃花梨嵌百寶蓮塘詩句筆筒

來源:英國私人珍藏, 於2004年11月1日在香港佳士得拍賣, 拍品第910號



~12

AN IVORY AND GOURD CRICKET CAGE

18TH-19TH CENTURY

The gourd is finely heat-engraved around the bulbous body with four five-clawed dragons and a flaming pearl amidst billowing clouds. The ivory rim is carved with the attributes of the eight Immortals and the cover is carved with the eight Buddhist Emblems, *bajixiang*, all below a hen with chicks within a tortoiseshell cage.

6 $\frac{7}{8}$ in. (17.2 cm.) high

£15,000-25,000

\$22,000-35,000

€19,000-32,000

清十八/十九世紀 象牙葫蘆刻雲龍紋蟋蟀筒

來源:英國私人珍藏, 於1992年9月29日在香港佳士得拍賣, 拍品第857號

PROVENANCE:

Christies Hong Kong, 29 September 1992, lot 857.
From a private English collection.



VARIOUS PROPERTIES

13

**A PAIR OF ARCHAISTIC GILT-DECORATED BRONZE VASES, GU
KANGXI PERIOD (1662-1722)**

Each vessel is finely cast to the upper and lower sections with the Daoist symbols representing the Five Sacred Peaks amidst scrolling clouds, separated by band of archaistic *kui* dragon scroll to the mid-section. 16 in. (40.5 cm.) high

£15,000-20,000

\$22,000-28,000
€19,000-25,000

PROVENANCE:

From a private collection in Brussels, Belgium.

The gilt-decorated emblems are Daoist talismanic diagrams known as the 'Five Sacred Peaks', *Wuyue Zhenxing*. Legend says that the 'true forms' of the Five Sacred Peaks were first given to the Han dynasty Emperor Wudi (r. 140-87 BC) by Xiwangmu (the Queen Mother of the West), and that he had

them mounted and encased in precious materials. The emperor gave a copy of the 'true forms' to one of his ministers, and subsequent transmissions of the 'true forms' are believed to be based upon this. By the Ming Wanli period (1573-1619), these symbols were regularly engraved on stone steles, and a rubbing from a stone stele dated to 1604 is kept at the *Zhong-yue Miao* on Mount Song in Henan (illustrated in *Daoism and the Arts of China*, The Art Institute of Chicago, 2000, p. 358, no. 137). This has inscriptions providing the names and locations of the mountains, the gods who rule over them, and references to the peaks in classical literature. Daoists believed that, when ascending these mountains, if they wore representations of the 'true forms', they would embody the powerful energy of the mountains. This would, in turn invoke protection from the gods of the mountains, and thus help the wearer to fend off danger from lesser unwelcome spirits.

清康熙 局部鑲金銅仿古五嶽真形圖觚一對

來源:比利時私人珍藏



Scipione Marcantonio Prince Borghese (1871-1927) leaving Peking in 1907 (Barzini, "Peking to Paris", London, 1972)

In essence a large vessel for serving cooked millet, sorghum, rice, or other grains, this bronze *gui* 簋 has a deep, rounded bowl with a well-defined, flaring lip that complements the outward curve of the similarly well-defined, splayed foot. Two opposed, squared, loop handles spring laterally from a point just above the bowl's midsection and then rise diagonally upward. A single decorative register encircles the vessel's upper portion, the register sporting four pairs of confronting, long-snouted beasts, each with a C-horn at the back of its head and an elongated body that terminates in a long tail that curls back over its hind quarters. A narrow band of abstract, linear decoration enlivens the footing. The low-relief decorative elements of both registers appear against an integrally cast background of *leiwen*, or small, squared spirals (sometimes termed a key-fret pattern). Bronze casting came fully into its own in China during the Shang dynasty with the production of sacrificial vessels intended for use in funerary ceremonies. Those vessels include ones for food and wine as well as ones for water; those for food and wine, the types most commonly encountered, group themselves into storage and presentation vessels as well as heating, cooking, and serving vessels. The inscription on its floor identifies this vessel as a *gui*, a sacrificial vessel that first appeared during the Shang dynasty (c. 1600 BC – c. 1030 BC) and continued well into the Zhou (c. 1030 BC – 256 BC), its shape evolving over time. Standard *gui* vessels of the Shang and Early Western Zhou periods typically have two visually substantial, loop handles that are vertically oriented—i.e., with the handle's upper point of attachment in the same vertical plane as its lower one—rather than horizontally set as on this vessel. Such vertically set handles often assume a sculptural form, sometimes restrained, sometimes bold. In fact, vessels of this form, with deep rounded bowl and simple, horizontally set, loop handles, are often categorised *yu* 盃; like the functionally and stylistically related *gui*, *yu* vessels also were used for serving cooked grains (Ma Chengyuan, *Ancient Chinese Bronzes*, Oxford, Hong Kong, New York: Oxford University Press, 1986, ed. Hsio-yen Shih, p. 192). Precise distinctions between *yu* and *gui* vessels are difficult to express, and, according to Jessica Rawson, "even the evidence of vessels self-named in their inscriptions is partly contradictory". (For a discussion of this confusing nomenclature,



Scipione Marcantonio Prince Borghese (1871-1927) with the Chinese Governor of Urga, 1907 (Barzini, "Peking to Paris", London, 1972)

see: Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Washington, DC: The Arthur M. Sackler Foundation, and Cambridge, MA: Arthur M. Sackler Museum, Harvard University, 1990, pp. 454-459. No. 59.) Intended for use in ceremonies honoring the spirits of deceased ancestors, bronze sacrificial vessels from the Shang and Early Western Zhou periods often bear dedicatory inscriptions that include the name of the person in whose ceremonies they presumably were used. The so-called bronze-script characters are related to contemporaneous oracle-bone characters—that is, characters carved on ox scapulae or turtle plastrons as part of a divination process employed in Shang times—and they are the direct ancestors of modern written Chinese. The inscription on the floor of this vessel reads 矧/水作寶用簋子孫孫其萬年永寶 (*Hu zuo bao yong gui, zizi sunsun qi wannian yongbao*) and may be translated "Hu made [this] precious *gui*; may sons and grandsons treasure [it] for ten thousand years." Based on the context, the first character, which is read "Hu", is believed to be a personal name—i.e., based on its occurrence as the first word in this formulaic inscription and on its placement immediately before the verb 作 *zuo* (made). A non-standard character, it comprises the graph 矧 (*hu*) with the graph 水 (*shui*) set between its upper and lower components. So far as is known, this character does not appear in any other bronze inscriptions, so Hu's identity and circumstances remains unknown. Although standard vessel shapes and established decorative motifs both persisted after the fall of Shang, the people of Western Zhou (c. 1030 BC – 771 BC) quickly introduced changes, perhaps reflecting slightly differing religious beliefs and ceremonial practices; in fact, some vessel types disappeared, while others became more elaborate and thus more imposing. In shape, this *gui* food-serving vessel is conservative, exhibiting the basic Shang interpretation of the vessel form and lacking the integrally cast, square socle, or base, that became a feature of many Western Zhou *gui* vessels. In other ways, however, this vessel reflects the new, post-Shang age in which it was produced: it lacks the assertive vertical flanges that typified many late Shang vessels, for example, and its decoration, rather than covering the entire vessel, is restricted to a single register below the lip and another around the foot. In fact,

already in the Western Zhou period, the earlier preference for vertical flanges that segmented vessel surfaces began to release its hold in favor of unified surfaces with uninterrupted, flowing designs, as evinced by this *gui*.

Just as vessel shapes evolved over time, so did decorative schemes. The most important decorative motif on vessels from the Shang dynasty is the so-called *taotie* mask, which generally boasts a ferocious feline-like face with large, C-shaped horns, bulging eyes, and bared fangs that descend from the upper jaw. Though still employed after the fall of Shang, the *taotie* mask began to face competition from, and then to be supplanted by, a variety of new animal forms as the principal decorative motif on bronzes of the Western Zhou period. Birds, elephants, and other animals, including the rare, fantastic beasts that embellish this *gui* vessel, appeared with increasing regularity from the beginning of the Western Zhou period onward.

Sporting unembellished, horizontally set handles, an Early Western Zhou *yu* in the Arthur M. Sackler Collections (Sackler number V-402) is nearly identical in form and closely related in style to the present example. An Early Western Zhou *gui* with vertically oriented, modestly embellished handles in the Arthur M. Sackler Collections at Columbia University (Sackler number V-176; Columbia number S 52) also is closely related in style. And the two *gui* vessels of an undecorated pair in the Arthur M. Sackler Collections at Columbia University (Sackler number V-237; Columbia number S386, S387) claim a form virtually identical to that of the present vessel, even down to the thick, emphatic, vertically set lip and the related ring at the bottom of the foot. (See Rawson, *Western Zhou Ritual Bronzes*, pp. 454-459, no. 59; pp. 396-399, no. 46; and pp. 472-473, no. 62 respectively.)

From the collection of the noble Roman Borghese family, this *gui* vessel boasts an enviable provenance. It likely was collected by Prince Luigi Marcantonio Francesco Rodolfo Scipione Borghese (1871-1927), the 10th Prince of Sulmona and commonly known as Scipione Borghese, who travelled to Beijing in Spring 1907. Internationally renowned traveler, explorer, diplomat, and mountain climber, Scipione Borghese won lasting fame for winning the Beijing to Paris race in 1907, the first ever long-distance automobile race. Alternatively, it might have been Scipione Borghese's younger brother, Livio, who collected the bronze. A diplomat, Prince Livio Borghese (1874-1939), the 11th Prince of Sulmona—he inherited the title on his brother's death in 1927—was serving as the Italian chargé d'affaires in Beijing in 1907, when his brother Scipione visited. (See: Julia Boyd, *A Dance with the Dragon: The Vanished World of Peking's Foreign Colony*, London and New York: I.B. Tauris and Co., 2012, pp. 48-51.)

Robert D. Mowry 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and
Senior Consultant, Christie's

†14

AN ARCHAIC BRONZE RITUAL FOOD VESSEL, GUI
WESTERN ZHOU PERIOD (11TH-10TH CENTURY BC)

The exterior of the body is cast with a band of stylised animal-form scrolls, supported on a spreading foot encircled by a band of blades. The interior bears a twelve-character inscription, reading 'x zuo bao yong gui zi sun qi wan nian yong bao', which conveys the wish for this *gui* to be treasured by future generations.

11 in. (28 cm.) wide across handles

£40,000-60,000

\$57,000-84,000
€51,000-76,000

PROVENANCE:

From the collection of Scipione Marcantonio Prince Borghese (1871-1927), acquired at the beginning of the 20th Century, thence by descent within the family.

西周早期 青銅簋

銘文「習/水作寶用簋子子孫孫其萬年永寶」

來源:義大利貴族Scipione Marcantonio Prince Borghese (1871-1927) 舊藏, 購於二十世紀初

此尊青銅簋流傳有序,來自盛名赫赫的義大利博爾蓋塞家族,其第十世王子 Luigi Marcantonio Francesco Rodolfo Scipione Borghese (1871—1927)曾於1907年的春天在北京暫留。他是舉世聞名的探險家,外交官和登山家。另,此簋亦有可能由王子的弟弟,青銅器收藏家 Livio Borghese (1874—1939)所購,他於1907年曾在北京任義大利大使。



(detail)

若有無量百千萬億眾生受諸苦惱，聞是觀世音菩薩，一心稱名，觀世音菩薩即時觀其音聲，皆得解脫。

- 《妙法蓮華經 觀世音菩薩普門品》

If hundreds, thousands or millions of countless suffering beings hear of the bodhisattva Guanyin and devotedly recite this name, the bodhisattva will instantly receive their calls and relieve them of their suffering.

- *Saddharmapundarīka Sūtra, The Lotus Sutra of the Wondrous Dharma*





PROPERTY FROM THE COLLECTION OF THE KIERULFF FAMILY (LOTS 15-16)



Kierulff & Co. store facade in Beijing.



Interior of Kierulff & Co. store.

Christies is delighted to offer these important works of art from a collection amassed in the late 19th - early 20th century by two Danish businessmen, Peter Arnt Kierulff (1838-1909) & Hannibal Julius Kierulff (1858-1907).

Both brothers had close ties with China – Peter lived in China from 1859 to 1894 and also made business with the Chinese court. He was the first foreigner to be allowed to open a shop in the Forbidden City of Beijing and for many years his business was the main commercial link to the outside world. Kierulff's shop had been the favourite shopping place of the foreign community in Beijing and members of the wealthy Manchu families who would spend large sums of money buying foreign goods such as perfume, coffee, wine and canned food. His younger brother, Hannibal was also a prolific businessman, primarily a hotelier in Tianjin.

Both pieces in the current sale were acquired by the brothers while in China and thence by descent to the current owner.

Kierulff 家族珍藏(拍品15-16號)

兩尊鑲金銅造像均由丹麥商人Kierulff兄弟於清末民初購自中國。其中哥哥Peter Arnt Kierulff (1838-1909) 在1859年至1894年間旅居中國，並與清庭有密切貿易往來，他曾被特准在紫禁城中設一商店，彼時官宦家眷和駐清外國人紛至沓來，門庭若市，他們不惜重金採購進口香水，咖啡及各式佳釀。弟弟Hannibal亦是功成名就的商人，為天津聲名赫赫的酒店大亨。



15

A GILT REPOUSSÉ BRONZE FIGURE OF BUDDHA

QIANLONG INCISED SEVEN-CHARACTER MARK IN A HORIZONTAL LINE AND OF THE PERIOD (1736-1795)

The buddha is elegantly modelled seated on a double-lotus base, with the hands in *bhumisparsha* mudra and the face looking downwards with a serene expression. The long flowing robes open at the top of the chest, with the hair neatly arranged in a top knot. The reign mark *Da Qing Qianlong nian jing zao* (made devotedly during the Qianlong period) is incised to the front edge of the base, beside the characters *cai tian fo* (the Buddha of *Caitian*) and further *lanca* characters.

12¼ in. (35 cm.) wide

£20,000-40,000

\$29,000-56,000

€26,000-50,000

清乾隆 鑲金銅財天佛「大清乾隆年敬造」刻款

來源:丹麥Kierulff家族私人珍藏

16

A LARGE GILT-BRONZE FIGURE OF A SEATED *GUANYIN*

17TH CENTURY

The *bodhisattva* is cast seated at ease in peaceful contemplation with one hand resting on her raised right knee, wearing loose robes parted slightly at the chest to reveal a bejewelled necklace. Her benevolent face shows downcast eyes, and the hair is arranged under the veil and a figure of *Amitabha*.
21 in. (53.5 cm.) wide

£40,000-60,000

\$57,000-84,000

€51,000-76,000

清十七世紀 鑲金銅觀音坐像

來源:丹麥Kierulff家族私人珍藏

17 No Lot





***18**

A SMALL GILT-BRONZE FIGURE OF *BUDAI*

17TH-18TH CENTURY

The seated figure is modelled with a smiling expression. His robes are draped around the shoulders and are open at the front revealing his large belly.

3⁷/₈ in. (9.7 cm.) high

£15,000-20,000

\$22,000-28,000

€19,000-25,000

PROVENANCE:

From a private Swiss collection, acquired in Holland prior to 1970.

清十七/十八世紀 鑲金銅布袋佛坐像

來源:瑞士私人珍藏,於1970年購自荷蘭



ANOTHER PROPERTY

19

A GILT-BRONZE FIGURE OF AVALOKITESVARA

KANGXI PERIOD (1662-1722)

The *bodhisattva* is finely cast seated in *dhyanasana* on a double-lotus base, wearing loose flowing robes and elaborate beaded jewellery. She wears an adorned headdress, with a serene expression on her face. 6¾ in. (17.2 cm.) high

£15,000-20,000

\$22,000-28,000
€19,000-25,000

清康熙 鑲金銅聖觀音坐像

20

**A VERY RARE SET OF FOUR GILT-BRONZE FIGURES OF
BUDDHIST GUARDIANS**
17TH-18TH CENTURY

Each figure is intricately cast wearing elaborate armour, headdress and celestial scarf, standing on a kidney-shaped base. Their hands are raised to hold various attributes, and their faces have stern expressions. There are some traces of blue and red pigments to their backs.

6 $\frac{1}{8}$ in. (17.5 cm.) high

(4)

£120,000-180,000

\$170,000-250,000
€160,000-230,000

PROVENANCE:

From a private German collection, acquired prior to 1982.

EXHIBITED:

Exhibited at the Museum for Asian Art in Berlin, Museum für Asiatische Kunst Staatliche Museen zu Berlin, from 2008 - June 2013.

It is very rare to find a full set of the Four Buddhist Guardians, also referred to as the Four Heavenly Kings, rendered in such fine quality gilt-bronze and dating to the early Qing period. These guardians, depicted as powerful warriors, form part of the Buddhist Pantheon. They were typically commissioned for important places of worship, and were traditionally placed on the four sides of stupas, representing the four cardinal points of the world. The guardians can be identified as Dhrtarastra, the Guardian of the East, holding a lute; Virudhaka, the Guardian of the South, holding a sword; Virupaksa, the Guardian of the West, holding a snake and a jewel; and Vairavana, the Guardian of the North, holding a stupa and a halberd.

The small size of the current figures is also highly unusual. Examples of slightly larger gilt-bronze guardian figures dated to the 17th/18th century are illustrated by the Chang Foundation in *Buddhist Images in Gilt Metal*, Taipei, 1993, nos 72-76, pp. 158-166. For guardian figures of even larger size and dating to the Ming period, see two examples modelled in powerful forms from the Fuller Memorial collection in the Seattle Art Museum, illustrated in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Tokyo, 1967, pls. 93 and 94. Another bronze example is illustrated by Giter & Li Yin, *The Beauty of Ancient Chinese Sculptures*, December 1995, p. 82, no. 31, where the figure is identified as the Guardian of the North.

明末清初 鑲金銅四大護法立像一組四件

來源:德國私人珍藏,購自1982年前

展覽:2008年至2013年間於柏林亞洲藝術博物館陳列







***21**

A GILT BRONZE FIGURE OF BEGTSE
18TH CENTURY

The deity is standing defiantly with one foot on the belly of a horse and the other on a recumbent man. He is modelled wearing Ming-style armour, his left hand held across his chest and his right hand holding a small animal, his ferocious expression is enhanced by flame-like hair and a scull tiara. The lotus base is detachable. There are traces of red and white pigment remaining. 7¾ in. (19.7 cm.) high overall.

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

From a private Swiss collection, amassed between 1963-1980.

清十八世紀 鑲金銅大紅司命護法像

來源:瑞士私人珍藏, 購於1963年至1980年間

***22**

A GILT-BRONZE FIGURE OF HAYAGRIVA
18TH CENTURY

The six-armed Hayagriva is finely carved standing in *alidhasana* on various animals and multi-headed figures. The three faces are surmounted by a skull tiara, with the hair in flames with three horse heads.

6¼ in. (16 cm.) high

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

From a private Swiss collection, amassed between 1963-1980.

清十八世紀 鑲金銅馬頭明王像

來源:瑞士私人珍藏,購於1963年至1980年間



***23**

A GILT BRONZE FIGURE OF HAYAGRIVA
QING DYNASTY (1644-1911)

The four-armed and twin bird-form headed figure is standing before his consort. Each figure is holding various attributes and wearing a skull crown. On a detachable lotus base.

7¼ in. (18.4 cm.) high overall.

£15,000-20,000

\$22,000-28,000
€19,000-25,000

PROVENANCE:

From a private Swiss collection, amassed between 1963-1980.

清 鑲金銅馬頭明王像

來源:瑞士私人珍藏,購於1963年至1980年間



***24**

A CARVED WOOD FIGURE OF AN OFFICIAL
MING DYNASTY, 17TH CENTURY

The standing figure is modelled wearing long robes and a tall hat. The face is finely detailed with a serene expression. There are traces of gilt lacquer remaining. 20 $\frac{1}{8}$ in. (51 cm.) high

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

From a private Swiss collection, amassed between 1963-1980.

明十七世紀 木雕官員立像

來源:瑞士私人珍藏,購於1963年至
1980年間



***25**

A PAINTED WOOD FIGURE OF GUANYIN
EARLY MING DYNASTY, 14TH-15TH CENTURY

The standing figure is carved wearing long robes draped over one shoulder and with elaborate headdress and jewellery. There are some traces of blue, red, green and white pigments remaining.
23½ in. (59.7 cm.) high, wood stand

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

From a private Swiss collection, amassed between 1963-1980.

明初十四/十五世紀 彩繪木雕觀音立像

來源:瑞士私人珍藏,購於1963年至1980年間





***26**

**A CARVED WOOD FIGURE OF A
BODHISATTVA**

MING DYNASTY (1368-1644)

The standing figure is modelled wearing long flowing robes, elaborate necklace and headdress. There are some traces of red, blue, green and gilt pigments remaining.

23½ in. (60 cm.) high, metal stand

£30,000-50,000

\$43,000-70,000
€38,000-63,000

PROVENANCE:

From a private Swiss collection, amassed between 1963-1980.

明 彩繪木雕觀音立像

來源:瑞士私人珍藏，購於1963年至
1980年間



27

A LARGE POLYCHROME WOOD FIGURE OF GUANYIN

MING DYNASTY, 15TH-17TH CENTURY

The figure is elegantly depicted seated in *rajalisana*, wearing long flowing robes, a bejewelled necklace and an elaborate headdress. The face bears a serene expression with downcast eyes.
36 in. (91.5 cm.) high

£40,000-60,000

\$57,000-84,000

€51,000-76,000

PROVENANCE:

From a private European collection, acquired in Turin, Italy, in 2005.

The dating for this lot is consistent with Radiocarbon Dating Measurement Report no. RCD-8551, GrA-65579.

Compare the present lot to a polychrome wood figure of Guanyin depicted in the same pose but dated to the earlier Jin period, ca. 1200, in the Victoria and Albert Museum in London, illustrated by Rose Kerr in *Chinese Art and Design*, London, 1991, pl. 36.

明十五至十七世紀 木雕彩繪觀音坐像

來源:歐洲私人珍藏，於2005年購自義大利

此尊觀音經放射性碳定年法測試(測試編號RCD-8551，GrA-65579)，證實與本圖錄之斷代相符



ANOTHER PROPERTY

28

**A SILK EMBROIDERED THANGKA DEPICTING THE PANCHEN LAMA ENSAPA
LOBSANG DONDRUP**

19TH CENTURY

The Panchen Lama is shown seated on a mat, wearing monastic robes and a *pandita* hat, with his right hand pointing downwards to four followers and his left hand holding a string of prayer beads. The upper register displays Chokyi Dorje in a rainbow circle to the left and Mahachakra Vajrapani to the right. Yama Dharmaraja is depicted to the lower right side, all within a mountainous landscape. The thangka is set within a brocade mount.

16¼ in. (41.3 cm) wide x 27 in. (68.6 cm.) high

£40,000-60,000

\$57,000-84,000

€51,000-76,000

This finely embroidered thangka belongs to a larger series depicting the lineage of Panchen Lamas, who are the principle lamas of the Tashi Lunpo monastery in Shigatse. The Panchen Lama belongs to the Gelug tradition of Tibetan Buddhism, and is seen as second in religious line to the Dalai Lama. Ensapa Lobsang Döndrup (1505-1564) was posthumously given the title of Panchen Lama around 1641, after his recognised reincarnation, Lobzang Chokyi (1570-1662) was nominated as Panchen Lama by the Fifth Dalai Lama.

Compare the current thangka to a very similar example, also depicting Lobsang Dondrup, in the collection of the Rubin Museum, New York, illustrated by Himalayan Art Resources, item no. 267.

A silk embroidered thangka depicting Lobzang Palden Yeshe, with similar brocade mounting to the present example sold at Christie's, Paris, 9 June 2015, lot 346.

清十九世紀 刺繡班禪喇嘛坐像唐卡



PROPERTY OF A DISTINGUISHED PRIVATE SWISS COLLECTOR



*29

**A LARGE AND IMPRESSIVE POLYCHROME WOOD FIGURE OF
GUANYIN**

MING DYNASTY, 15TH-17TH CENTURY

The bodhisattva is modelled seated in *dhyana mudra*, with the right hand raised in *vitarka mudra* and the left hand in *varada mudra*. The long flowing robes open at the chest to reveal a bejewelled necklace. The head is adorned with an elaborate headdress and the face bears a serene expression with downcast eyes.
38¼ in. (97 cm.) high

£80,000-120,000

\$120,000-170,000
€110,000-150,000

Large wood sculptures of Guanyin are relatively rare, and in most cases the *bodhisattva* is depicted standing or in the “water-moon” posture, with one leg raised and the arm extended and resting on the knee. The present figure is part of a small corpus of works that depict Guanyin in the yogic *padmasana*, with the legs crossed in front of the body with the soles of the feet up; such a posture in Chinese sculpture is often reserved for images of Buddha.

The dating for this lot is consistent with Radiocarbon Dating Measurement Report no. RCD-8536, GrA-65575.

明十五至十七世紀 彩繪木雕觀音坐像

來源:瑞士重要私人珍藏

此尊觀音經放射性碳定年法測試(測試編號RCD-8536, GrA-65575), 證實與本圖錄之斷代相符







玉，石之美，有五德。
潤澤以溫，仁之方也；
總理自外，可以知中，義之方也；
其聲舒揚，專以遠聞，智之方也；
不撓而折，勇之方也；
銳廉而不技，絜之方也。
- 許慎，東漢，《說文解字》

*Jade, a beautiful stone, has five virtues.
The lustre contains warmth, signifying
benevolence; the exterior reveals what
lies within, signifying integrity; the clear
soothing sound travels far, signifying
wisdom; the structure may be broken
but not bent, signifying courage; the
sharpness is clean without deceit,
signifying purity.*

- Xu Shen, Eastern Han, Shuowenjiezi



PROPERTY FROM THE LEVER COLLECTION (LOTS 30-33)

***30**

**A FINELY CARVED AND RETICULATED SPINACH GREEN JADE
BRUSH POT**

QIANLONG PERIOD (1736-1795)

The vessel is intricately decorated with a continuous landscape scene, depicting a bridge, two pavilions, waterfalls, rivers, bamboo and *lingzhi* sprays amidst tall pine and *wutong* trees, supported on three short feet. The stone is of a rich green tone with paler celadon inclusions.

5½ in. (14 cm.) high

£60,000-80,000

\$85,000-110,000
€76,000-100,000

PROVENANCE:

Property from the Lever Collection, acquired prior to 2000.

清乾隆 碧玉通景山水圖筆筒

來源：美國Lever私人珍藏，購自2000年以前





***31**

A SPINACH JADE TABLE SCREEN WITH HARDWOOD STAND
18TH-19TH CENTURY

The rectangular jade screen is incised with a deer and a crane amongst bamboo and pine trees, the reverse is similarly incised with one-hundred and twenty *shou* characters, all highlighted in gilt. The elaborately carved stand has an openwork panel depicting bats amongst clouds and pine trees, above stepped archaic aprons and galleries forming the base.

18 3/8 in. (46.7 cm.) high overall.

£10,000-15,000

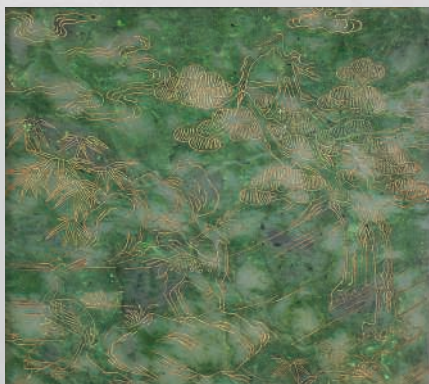
\$15,000-21,000
€13,000-19,000

PROVENANCE:

Property from the Lever Collection, acquired prior to 1995.

清十八/十九世紀 碧玉萬壽圖桌屏配鏤雕硬木底座

來源：美國Lever私人珍藏，購自1995年以前



(reverse)

***32**

A JADE-INSET CLOISSONNÉ ENAMEL RUYI SCEPTRE

18TH CENTURY, WITH 19TH CENTURY JADE PLAQUES

The sceptre is elaborately decorated with lotus blooms and archaic scrolls. The three white jade plaques are carved with a *shou* character, five bats and a peony spray.

16½ in. (42 cm.) long

£20,000-30,000

\$29,000-42,000

€26,000-38,000

PROVENANCE:

Property from the Lever Collection, acquired prior to 1995.

清十八世紀，白玉牌為十九世紀 掐絲琺瑯嵌白玉牌如意

來源：美國Lever私人珍藏，購自1995年前





(reverse)

***33**

A PALE CELADON JADE TABLE SCREEN WITH CLOISONNÉ ENAMEL STAND

QIANLONG PERIOD (1736-1795)

The rectangular jade screen is carved to one side in relief with fish amongst lotus, and the reverse is incised with pavilions and trees in mountainous scenes highlighted in gilt. The *cloisonné* stand has a central openwork gilt panel with lotus flanked by S-scroll stylised dragon uprights and stepped feet. 14½ in. (36.8 cm.) high overall

£40,000-60,000

\$57,000-84,000

€51,000-76,000

PROVENANCE:

Property from the Lever Collection, acquired prior to 1995.

清乾隆 青白玉魚藻圖桌屏配掐絲琺瑯底座

來源：美國Lever私人珍藏，購自1995年前





VARIOUS PROPERTIES

34

A RARE INSCRIBED CELADON JADE AND ZITAN 'NINE DRAGON' HAT STAND

DATED BY INSCRIPTION TO THE CYCLICAL YEAR OF *DINGJI* OF THE QIANLONG PERIOD, CORRESPONDING TO 1737 AND OF THE PERIOD

The top of the upper section is intricately carved with two five-clawed dragons amidst clouds, surrounding a roundel containing the characters *Qianlong yu yong*, 'for the imperial use of the Qianlong Emperor'. The underside is decorated with two further dragons. The *zitan* shaft is inscribed and gilt-decorated with a long inscription, separated by a jade mid-section carved with a dragon. The base is decorated with four further dragons. The jade is of a celadon tone with some darker and lighter inclusions.

10% in. (27 cm.) high

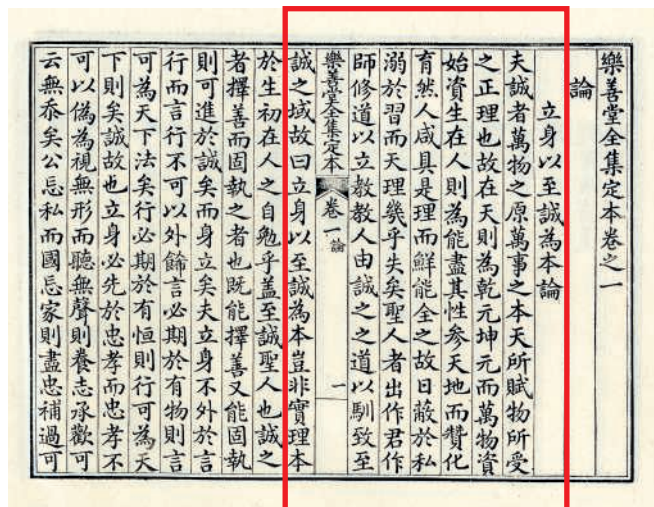
£30,000-50,000

\$43,000-70,000
€38,000-63,000

The long inscription contains an imperial poem composed by the Qianlong Emperor which is published in *Qing Gaozong Yuzhi Shiwen Quanji* (1), *leshantang*, vol. 1, The National Palace Museum, Taipei, 1976. This morally didactic poem states that rectitude is the foundation of everything, a principle bestowed by the heavens that should be followed by all those on earth. It purports that men should strive to achieve rectitude of the highest level, despite our weaknesses caused by selfishness and ignorance.

A similar white jade and rosewood hat stand, also carved with dragons and decorated with a Qianlong imperial poem, is in the British Museum in London, illustrated in the Oriental Ceramics Society exhibition catalogue *Chinese Jade throughout the Ages*, London, 1975, no. 463. A pair of comparable jade hat stands is in the Palace Museum in Beijing, illustrated in *The Palace Museum Collection of Elite Carvings*, Beijing, 2002, pl. 85. Also see a jade and *jichimu* hat stand with imperial poems which was sold at Sotheby's New York, 3 June 1987, lot 292 and again at Sotheby's Hong Kong, 5 October 2011, lot 2166.

清乾隆丁巳年(1737) 青玉紫檀御題詩文帽架



Poem recorded in *Qing Gaozong Yuzhi Shiwen Quanji* (1), *leshantang*, vol. 1, The National Palace Museum, Taipei, 1976.

詩文出自《立身以至誠為本論》，載1976年臺北出版《清高宗御製詩文全集(一)》，樂善堂全集定本卷之一



天賦物所
理也故在天

曰較於私溺於習亦
天理幾乎失矣聖人

35

A CARVED AND INSCRIBED WHITE JADE 'DRAGON' BRUSH

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

The brush is intricately carved with a five-clawed dragon striding amidst scrolling clouds, beside the characters *Qianlong nian zhi* incised in a vertical line. The top of the brush is decorated with a finial shaped as a floral bud. The stone is of an even pale tone.

The jade 7 $\frac{1}{2}$ in. (19.5 cm.) long

£10,000-15,000

\$15,000-21,000

€13,000-19,000

Compare this to two pale celadon jade brushes previously in the collection of Stephen Junkunc III (1904-1978), each carved with a dragon and lotus flowers, sold at Christie's Hong Kong, 30 May 2012, lot 4207.

清乾隆 白玉雲龍紋毫筆 「乾隆年製」 楷書刻款



(detail)



A GROUP OF SEVEN SMALL WHITE JADE SEALS

18TH-19TH CENTURY

The group includes a half-moon shaped seal carved with a shrew, inscribed with the name *Wang Yuebo*; a square seal carved with a deer, inscribed with *Fan Guanglin yin* (the seal of Fan Guanglin); a circular seal carved with a dragon, inscribed with *ji xing gao zhao* (May the God of auspiciousness watch over you); a rectangular seal carved with a *qilin*, inscribed with *hu feng* ('protection for envelope'); a rectangular seal carved with a *qilin*, inscribed with *xin fu* (probably a pseudonym); a square seal carved with a *chilong* dragon, inscribed with *shi jie zhi yin* (the seal of *shi jie*); and a rectangular seal carved with a squirrel, inscribed with *shuai zhen* (honest and sincere).

The larger 2 in. (5 cm.) high

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

From the collection of Winston & Cornelia Guest of Templeton, USA, thence by descent within the family.

清十八/十九世紀 白玉瑞獸鈕方章一組七件

印文:「率真」、「王月波」、「心甫」、「藩光琳印」、「護封」、「吉星高照」、「世杰之印」

來源:美國Winston 及 Cornelia Guest 夫婦珍藏





***37**

A RARE YELLOW JADE QUADRILOBED WASHER

18TH CENTURY

The well hollowed vessel is skillfully carved in the shape of a stylised four-lobed flower, supported on a short foot. The semi-translucent stone is of a smooth pale yellow tone with russet flecks.

3 $\frac{3}{8}$ in. (8.5 cm.) long, with 19th century Japanese silver cover

£40,000-60,000

\$57,000-84,000

€51,000-76,000

PROVENANCE:

From a private Japanese collection, acquired in the 1980s.

清十八世紀 黃玉海棠式洗配十九世紀日本花卉紋鏤雕銀蓋

來源:日本私人珍藏,購自1980年代





38

A CELADON AND RUSSET JADE 'MOUNTAIN' CARVING

18TH CENTURY

The mountain is deeply carved and pierced to one side with four figures on a tiered landscape beside a flowing stream and pine trees, and the reverse depicts two cranes in similar scenes. The stone is of an even pale tone cleverly using the russet skin in some areas to highlight the details.

6½ in. (15.6 cm.) wide

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

With Spink & Son Ltd., London

清十八世紀 青玉羅漢圖山子

來源：購自倫敦古董商Spink & Son

39

A CELADON JADE RUYI SCEPTRE

18TH-19TH CENTURY

The sceptre has a large *ruyi*-shaped head carved in shallow relief with flowers and rocks. The gently curved and tapering shaft is carved with lilies and rocks at the terminal. The stone is of a pale celadon tone with some russet and snowy inclusions.

18 $\frac{3}{8}$ in. (46.6 cm.) long

£30,000-50,000

\$43,000-70,000

€38,000-63,000

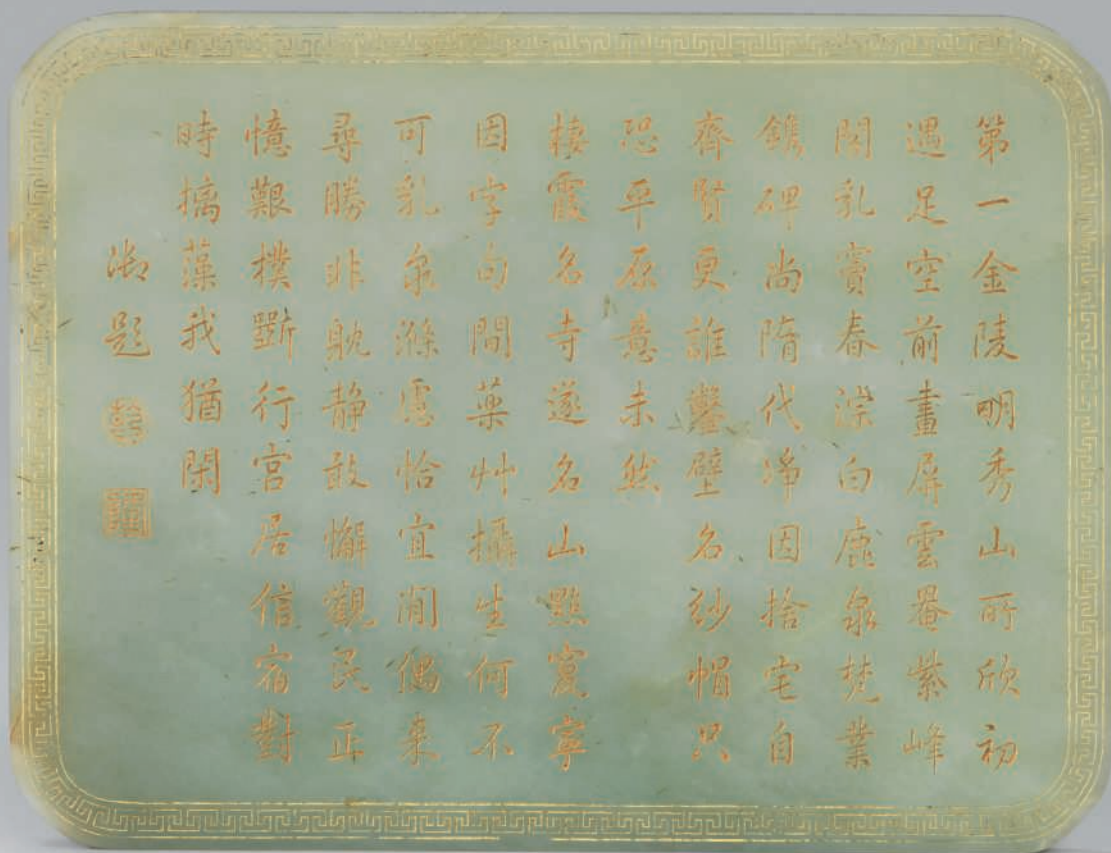
PROVENANCE:

From the collection of a noble European family, acquired in China in the early 20th century.

清十八/十九世紀 青玉花卉紋如意

來源: 歐洲貴族珍藏, 於20世紀初購自中國





(reverse)

40
A RARE CARVED AND IMPERIALY INSCRIBED PALE CELADON
JADE TABLE SCREEN
 QIANLONG PERIOD (1736-1795)

The front is intricately carved with a mountainous landscape scene, featuring small houses and pagodas amidst tall pine and *wutong* trees, below gilt-decorated clouds and two cranes in flight. The reserve is delicately inscribed and gilt with a long poetic inscription, ending with two seals reading *Qian* and *long* respectively, all surrounded by a stylised key-fret border. The stone is of a pale celadon tone with attractive honey russet inclusions. 9 7/8 in. (24.5 cm.) wide

£30,000-50,000

\$43,000-70,000
 €38,000-63,000

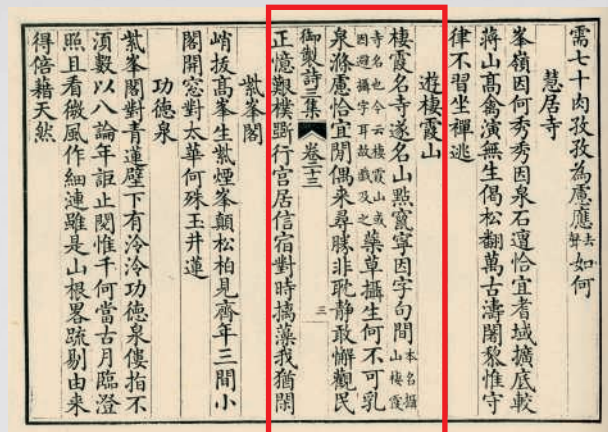
PROVENANCE:

From a private European collection.

The poem was composed by the Qianlong emperor to eulogise the beauty and tranquility of the Qixia Mountain and the Qixia temple located in Nanjing, and is published in *Qing Gaozong Yuzhi Shiwen Quanji* (5), vol. 3, *juan* 23, The National Palace Museum, Taipei, 1976. The emperor encountered the idyllic scenery with tall peaks and streams when he passed through the mountain during his famous Southern Inspections.

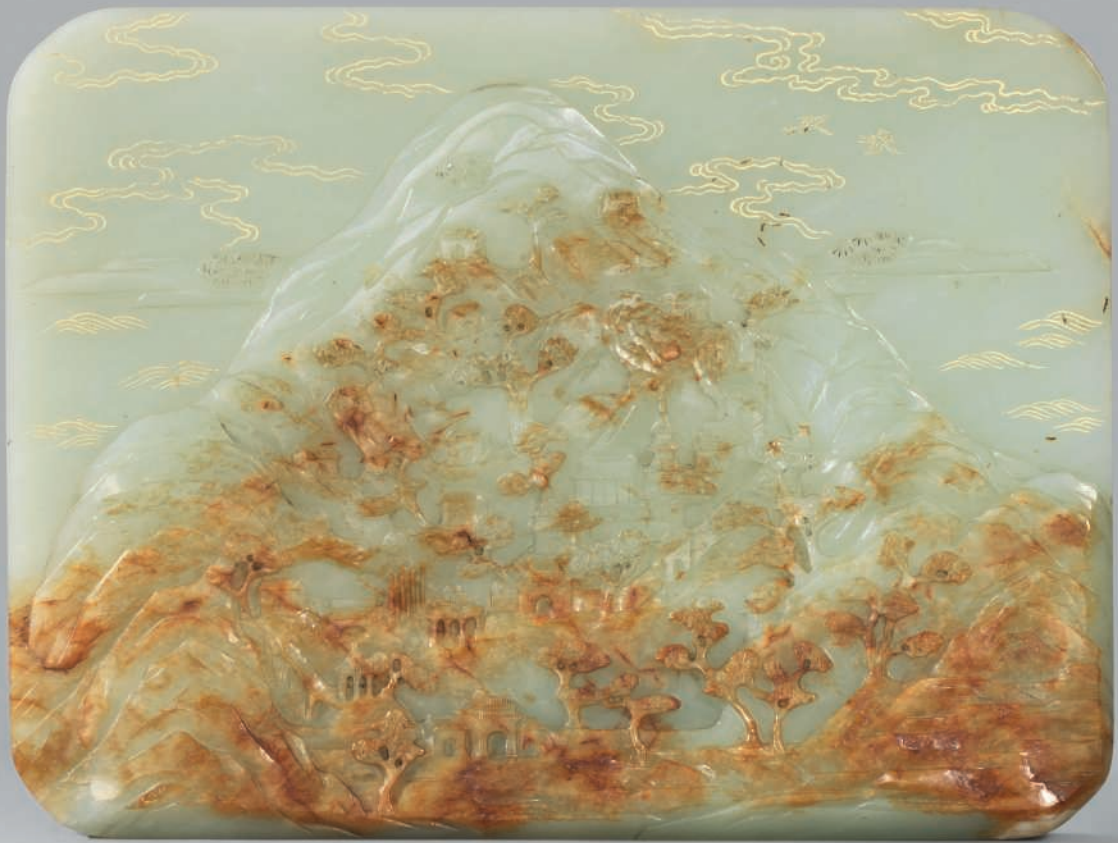
清乾隆 御題詩青白玉描金「第一金陵明秀山」插屏

來源:歐洲私人珍藏



Poem recorded in *Qing Gaozong Yuzhi Shiwen Quanji* (5), vol. 3, *juan* 23, The National Palace Museum, Taipei, 1976.

《游棲霞山》，載1976年臺北出版《清高宗御製詩文集(五)》，御製詩三集，卷二十三



41

A PALE CELADON JADE SCROLL WEIGHT IN THE FORM OF A SWALLOW

18TH CENTURY

The swallow is resting with the head turned to one side holding a branch of apricot blossom in its beak. The feathers and features are finely detailed and the legs are tucked under the body. The stone is of an even pale tone.

4½ in. (11.4 cm.) long

£15,000-20,000

\$22,000-28,000

€19,000-25,000

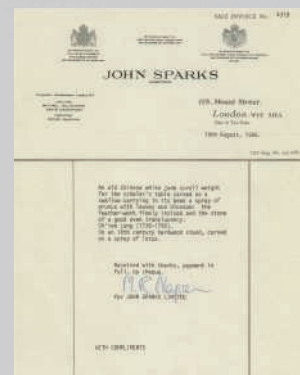
PROVENANCE:

With John Sparks Ltd., London, 19 August 1986.

Apricot is a symbol of the second month of the lunar calendar, the month of the imperial examinations, and has thus become the 'successful candidate's flower'. When combined with swallows *yan*, the name for which is pronounced the same as that for a banquet *yan*, they have come to denote the wish for a scholar to be successful in the imperial examinations and attend the banquet given by the Emperor.

清十八世紀 青白玉飛燕

來源:1986年8月19日購自倫敦古董商John Sparks Ltd.



42

A PALE CELADON JADE MODEL OF A STAG

17TH/18TH CENTURY

The elegantly carved recumbent animal is modelled with the legs tucked underneath the body facing forwards. The hairwork and features are finely detailed. The stone is of an even pale tone with a few minor snowy inclusions. 3½ in. (8 cm.) long, wood stand.

£6,000-8,000

\$8,500-11,000

€7,600-10,000

PROVENANCE:

Purchased from Arts of China, Hong Kong Hotel Arcade, 4 February 2000.

清十七/八世紀 青白玉瑞鹿

來源:2000年2月4日購自香港古董商Arts of China

PROPERTY OF A DISTINGUISHED PRIVATE EUROPEAN COLLECTOR

~*43

A CELADON JADE CARVING OF AN IMMORTAL IN A RAFT WITH CARVED IVORY STAND
18TH CENTURY

The raft is carved in the form of an openwork tree-trunk section with a phoenix seated beside pine and *lingzhi* branches. The figure is standing wearing long robes and holding a *ruyi* sceptre. The stone is of an even tone. The ivory stand is stained in green and red and is carved and pierced with gourds and flowers intertwining amongst rocks.

9¼ in. (23.5 cm.) long

£30,000-50,000

\$43,000-70,000

€38,000-63,000

PROVENANCE:

With John Sparks Ltd., London.

From the collection of a distinguished private European collector, acquired in London in the 1960s.

清十八世紀 青玉高士泛舟擺件配染色象牙底座

來源:歐洲重要私人珍藏,於1960年代購自倫敦;倫敦古董商John Sparks





44

A FINELY-CARVED PALE CELADON JADE MOUNTAIN

QIANLONG PERIOD (1736-1795)

The irregular boulder is exquisitely carved and pierced in the form of a mountainous landscape, strewn with pine trees, *wutong* and fruiting peach branches emerging from jagged rocks, with a waterfall cascading among the cliffs to one side. Various scholarly figures inhabit the landscape, with two immortals riding down the waterfall and an immortal floating on a cloud to each side. The stone is of a very pale even tone, with a softly polished finish. 6 in. (15.3 cm.) high, carved hardwood stand

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Collezione Oddasso, Roma, N. 19 label to base.

From the collection of a distinguished European lady.

清乾隆 青白玉山水高士圖山子

來源：歐洲貴族私人珍藏，羅馬Oddasso珍藏



45

A PEARL-INSET PALE CELADON JADE STANDING FIGURE OF SHAKYAMUNI

QIANLONG PERIOD (1736-1795)

Shakyamuni is depicted with his left hand held in *dhyanamudra* and his right hand lowered in *varadamudra*. He is dressed in long flowing robes, delicately incised and gilt with floral scrolls and his chest is adorned with inset pearls. The stone is of a pale celadon tone with some milky-russet mottled inclusions. 9 in. (22.8 cm.) high

£20,000-40,000

\$29,000-56,000
€26,000-50,000

PROVENANCE:

Collezione Oddasso, Rome.

From the collection of a distinguished European lady.

清乾隆 青白玉嵌珍珠釋迦牟尼立像

來源：歐洲貴族私人珍藏，羅馬Oddasso珍藏



46

A SMALL PALE CELADON JADE SHALLOW BOWL
QIANLONG-JIAQING PERIOD (1736-1820)

The bowl is of plain form, carved with a flat everted mouth rim and a pronounced circular foot rim. The stone is of a pale celadon tone with an area of greyish inclusion to one side.
3 $\frac{5}{8}$ in. (9.2 cm.) diam., wood stand

£6,000-8,000

\$8,500-11,000
€7,600-10,000

PROVENANCE:

Collezione Oddasso, Rome.
From the collection of a distinguished European lady.

清乾隆/嘉慶 青白玉碗

來源: 歐洲貴族私人珍藏, 羅馬Oddasso珍藏



VARIOUS PROPERTIES

47

A WHITE JADE MODEL OF AN IMMORTAL
QIANLONG PERIOD (1736-1795)

The standing immortal is modelled wearing long robes and holding a prunus branch above his head. The beard features are finely detailed. The stone is of an even tone.
4 $\frac{1}{4}$ in. (10.7 cm.) high, wood stand.

£8,000-10,000

\$12,000-14,000
€11,000-13,000

清乾隆 白玉神仙立像

48

A WHITE JADE MODEL OF A HORSE

KANGXI PERIOD (1662-1722)

The recumbent horse is carved carrying scrolls on the back, with fine incisions to the mane and tail. The underside is detailed with scrolling waves. The stone is of a pale tone with minor greyish inclusions and snowy flecks.

4 in. (10.1 cm.) long

£8,000-10,000

\$12,000-14,000

€11,000-13,000

清康熙 白玉臥馬



49

A CELADON AND RUSSET JADE MODEL OF A BEAR

SONG/MING DYNASTY 12TH-15TH CENTURY

The reclining bear is modelled with the head turned to one side, the legs are tucked under the body and the tail is swept over the hind quarters. The stone is of a mottled tone with russet areas.

2 $\frac{3}{8}$ in. (6 cm.) long.

£4,000-6,000

\$5,700-8,400

€5,100-7,600

PROVENANCE:

The collection of James W. and Marilyn Alsdorf, Chicago.
Sotheby's Chicago, *Centuries of Style*, 12 April 1999, no. 606.
With Marchant, London.

EXHIBITED:

Marchant, London, 75th Anniversary Exhibition of *Post Archaic Chinese Jades from Private Collections*, 2000, p. 93, no. 73.

宋/明 十二/十五世紀 青玉臥熊

來源:芝加哥James W. and Marilyn Alsdorf舊藏, 於1999年4月12日購自蘇富比芝加哥, 拍品第606號

出版:《75th Anniversary Exhibition of Post Archaic Chinese Jades from Private Collection》Marchant, 倫敦, 第93頁, 圖版73號



PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS (1889-1958)
FOR MR & MRS JACK STEINBERG (LOTS 50, 51 & 58)

Robert Wemyss Symonds (1889-1958) dominated the field of English furniture collecting in the mid-20th Century. Between 1921 and 1958 his books and articles formed and reflected the taste of a generation. He was involved in the formation of almost all of the great private collections of English furniture and clocks of the time, including those of Percival Griffiths, Eric & Ralph Moller, Samuel Messer and Joseph Sassoon Sykes. But it was not just furniture that Symonds sourced for his clients; his net was cast far wider, as can be seen by the collection formed by Mr. & Mrs. Steinberg under his guidance, including the Chinese items which are offered in this sale.

50

A PAIR OF WHITE JADE BOWLS
18TH-19TH CENTURY

Each bowl is of deep rounded form with a slightly everted mouth rim and supported by a short straight ring foot. The stones are of an even tone with some very minor snowy inclusions.

5¾ in. (13.5 cm.) diam.

(2)

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

From an important collection formed by R. W. Symonds (1889-1958) for Mr & Mrs Jack Steinberg.

With John Sparks Ltd., London, March 1969.

清十八/十九世紀 白玉碗一對

來源: 英國Jack Steinberg伉儷私人珍藏, 於1969年3月購自倫敦古董商John Sparks



51

A WHITE AND RUSSET JADE RUYI-FORM WASHER

QIANLONG PERIOD (1736-1795)

The vessel is boldly carved in the form of a *ruyi*, decorated to the exterior with two bats in flight and leafy branches bearing flowers. The stone is of a pale tone with russet inclusions.

6 $\frac{3}{8}$ in. (17.5 cm.) long, wood stand

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

From an important collection formed by R. W. Symonds (1889-1958) for Mr & Mrs Jack Steinberg.

With John Sparks, London, March 1969.

清乾隆 白玉雙蝠紋如意形洗

來源:英國Jack Steinberg伉儷私人珍藏，於1969年3月購自倫敦古董商John Sparks



PROPERTY FROM THE COLLECTION OF THE LATE HON. MRS. CLIVE BEHRENS,
FORMERLY THE HON. EVELINA ROTHSCHILD (LOTS 52-57)

52

A WHITE JADE ZHADOU

18TH-19TH CENTURY

The thinly-hollowed elegantly-formed vessel is carved in low relief with *taotie* masks to the compressed globular body, just below a band of stiff leaves radiating from the shoulder. The jade is of an even pale tone with white veins. 4 $\frac{5}{8}$ in. (12 cm.) diam.

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Acquired by the Hon. Mrs. Clive Behrens' son, Jack Behrens, in Asia prior to 1934.

The pale colour of the stone is highlighted by the exquisite thinness of the carved jade, with the archaic design as a subtle highlight. A *zhadou* with an archaic design can be found in the Palace Collection in Beijing, as illustrated in *The Complete Collection of Treasure of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, p. 239, plate 195.

A similar white jade *zhadou* with archaic designs dated to the Qianlong Period was sold at Christie's London, 4 November 2008, lot 6. A Mughal-style celadon jade *zhadou* and cover dating to the 18th-19th century was sold at Christie's Hong Kong, 1 June 2011, lot 3987.

清十八/十九世紀 白玉饕餮紋渣斗

來源：英國貴族Hon. Mrs. Clive Behrens (Hon. Evelina Rothschild)私人珍藏，由Hon. Mrs. Clive Behrens之子Jack Behrens先生於1934年前購自亞洲



53

A WHITE AND RUSSET JADE 'PRUNUS' BRUSH POT
18TH CENTURY

The brush pot is carved in the form of a gnarled tree trunk with several branches of flowering prunus to one side, skillfully highlighted in the russet skin of the stone. The reverse is carved with a sprig of berries emerging from the base. The stone is of a milky white tone with a few areas of mottled grey inclusions and vibrant russet skin.

4½ in. (10.5 cm.) high

£20,000-30,000

\$29,000-42,000

€26,000-38,000

PROVENANCE:

Acquired by the Hon. Mrs. Clive Behrens' son, Jack Behrens, in Asia prior to 1934.

清十八世紀 白玉帶皮梅紋花插

來源：英國貴族Hon. Mrs. Clive Behrens (Hon. Evelina Rothschild)私人珍藏，由
Hon. Mrs. Clive Behrens之子Jack Behrens先生於1934年前購自亞洲



54

A WHITE JADE 'HORSE AND MONKEY' CARVING

18TH CENTURY

The horse is carved recumbent with its head turned backwards to face the monkey which is seated upon its back. The monkey is playfully carved with one hand holding the horse's reins and the other scratching its ear. The piece is of an even pale tone with minor white inclusions.

3 $\frac{3}{8}$ in. (9.3 cm.) wide

£15,000-20,000

\$22,000-28,000

€19,000-25,000

PROVENANCE:

Acquired by the Hon. Mrs. Clive Behrens' son, Jack Behrens, in Asia prior to 1934.

The depiction of a monkey upon a horse's back represents the rebus '*Ma shang feng hou*' which may be translated as 'May you receive a swift promotion to a high rank of office'. This popular motif was would have been used to confer good wishes to those hoping to advance quickly into officialdom.

A similar jade group dating to the Qianlong period is found in the Palace Collection in Beijing and is illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, p. 111, plate 91.

清十八世紀 白玉馬上封侯

來源：英國貴族Hon. Mrs. Clive Behrens (Hon. Evelina Rothschild)私人珍藏，由Hon. Mrs. Clive Behrens之子Jack Behrens先生於1934年前購自亞洲



55

A WHITE JADE CARVING OF A BUDDHIST LION

QIANLONG PERIOD (1736-1795)

The mythical beast is carved recumbent with its head turned backwards and its bushy tail flicked over its haunches. Its face is deeply carved depicting his bulging eyes, *ruyi*-shaped nose and curly beard and mane, all detailed with delicate incisions.

3¼ in. (8 cm.) wide

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Acquired by the Hon. Mrs. Clive Behrens' son, Jack Behrens, in Asia prior to 1934.

The appearance of the lion has a long history in China which stemmed as protective statuary for building of importance such as palaces, temples and tombs.

The lion in Buddhism symbolises regal attributes and power, and hence images of lions are often seen supporting the Buddha's throne. The Buddha's teachings can also be referred to as the "Lion's Roar", representing the supremacy of his teachings over others. With the Qing-dynasty Imperial patronage of Tibetan Buddhism, it is no wonder why carvings of Buddhist lions would have such significance to the rulers.

A similar Buddhist lion holding a brocade ball was sold at Christie's New York, 15 September 2011, lot 1003.

清乾隆 白玉瑞獅把件

來源：英國貴族Hon. Mrs. Clive Behrens (Hon. Evelina Rothschild)私人珍藏，由Hon. Mrs. Clive Behrens之子Jack Behrens先生於1934年前購自亞洲



56

A GROUP OF THREE SOAPSTONE CARVINGS OF LUOHAN

17TH-18TH CENTURY

The first figure is modelled seated cross-legged, draped in long robes which are delicately incised to the hems, with the back incised with two characters reading *Zi Xiu*. The second *luohan* is also seated cross-legged with his hands holding open the hem of his robes at his chest to reveal a small Sakyamuni head, with the back signed *Shang Jun*. The third figure is seated on a rock with one knee raised, holding a string of beads, with his head tilted inquisitively to one side, the back incised with the signature *Yu Xuan*.

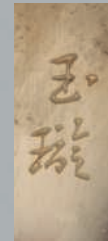
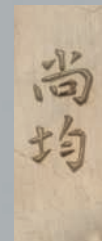
The largest 3½ in. (8.9 cm.) high

(3)

£15,000-20,000

\$22,000-28,000

€19,000-25,000



(marks)

PROVENANCE:

Acquired by the Hon. Mrs. Clive Behrens' son, Jack Behrens, in Asia prior to 1934.

清十七/十八世紀 壽山石羅漢坐像一組三件「玉璇」、
「子秀」、「尚均」刻款

來源：英國貴族Hon. Mrs. Clive Behrens (Hon. Evelina
Rothschild)私人珍藏，由Hon. Mrs. Clive Behrens之子Jack
Behrens先生於1934年前購自亞洲



57

A WHITE JADE CARVING OF A LUOHAN

18TH-19TH CENTURY

The figure is carved with a naturalistic, benevolent expression, with his curly brows, mustache and beard rendered in undulating detail. He is carved wearing long, flowing robes and holding a *ruyi* sceptre over one shoulder. He stands with one elbow leaning on a undulating pierced rock. The stone is of an even white tone.

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

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

Acquired by the Hon. Mrs. Clive Behrens' son, Jack Behrens, in Asia prior to 1934.

清十八/十九世紀 白玉羅漢

來源：英國貴族Hon. Mrs. Clive Behrens (Hon. Evelina Rothschild)私人珍藏，由Hon. Mrs. Clive Behrens之子Jack Behrens先生於1934年前購自亞洲



陶熔一發天地秘 神工鬼斧驚才雄
- 唐英，雍正七年，《春暮送吳堯圃之均州》

*The porcelain is fired in secrecy, concealed from
heaven and earth; the craftsmanship is otherworldly,
astounding even the most skillful masters
- Tang Ying, seventh year of Yongzheng, Farewell to
Wu Yaopu in Junzhou*





PROPERTY FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS (1889-1958)
FOR MR & MRS JACK STEINBERG (LOTS 50, 51 & 58)

58

A PINK-GROUND FAMILLE ROSE 'MEDALLION' BOWL

DAO GUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The exterior is enamelled with four roundels enclosing various floral sprays, divided by stylised lotus blooms set against a *sgraffiato* ground. The interior is painted in underglaze blue with a rabbit resting under a tree, surrounded by four floral branches.

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

£8,000-12,000

\$12,000-17,000

€11,000-15,000



(mark)

PROVENANCE:

From an important collection formed by R. W. Symonds (1889-1958) for Mr & Mrs Jack Steinberg. With John Sparks, London, November 1990.

清道光 胭脂紅地粉彩四季花卉紋碗 六字篆書款

來源:英國Jack Steinberg伉儷私人珍藏, 於1990年11月購自倫敦古董商John Sparks



PROPERTY OF AN ENGLISH GENTLEMAN OF TITLE (LOTS 59-61)

***59**

A FAMILLE ROSE YELLOW-GROUND BOWL

DAOGUANG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The exterior is decorated with an elaborate frieze of six large stylised flowers borne on leafy scrolling stems reserved on a rich lemon-yellow ground, and the interior is decorated with five iron-red bats (*wufu*) in flight in the centre.

7 $\frac{1}{8}$ in. (18.7 cm.) diam.

£15,000-25,000

\$22,000-35,000

€19,000-32,000

PROVENANCE:

From the collection of an English gentleman of title. Acquired prior to the 1950s and thence by descent within the family.

清道光 黃地粉彩五蝠紋碗 六字篆書款

來源：英國貴族私人珍藏，購自1950年代以前並由家族繼承至今



(mark)



***60**

A MING YELLOW-GLAZED DISH

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

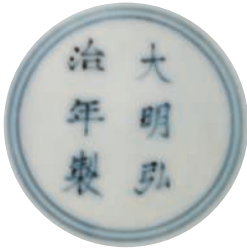
The interior and exterior of the dish are decorated with an even pale yellow glaze, supported on a short tapered foot.

8½ in. (21.5 cm.) diam.

£15,000-25,000

\$22,000-35,000

€19,000-32,000



(mark)

PROVENANCE:

From the collection of an English gentleman of title. Acquired prior to the 1950s and thence by descent within the family.

See a similar Hongzhi mark and period yellow-glazed dish in the Topkapi Saray Museum in Istanbul, illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, p. 447, no. 774; and another one in the Victoria and Albert Museum in London, illustrated by D. Lion-Goldschmidt, *Ming Porcelain*, Fribourg, 1986, pl. 113.

明弘治 黃釉盤 雙圈雙行六字楷書款

來源: 英國貴族私人珍藏, 購自1950年代以前並由家族繼承至今



*61

A GUAN-TYPE TRILOBED DOUBLE-GOURD-FORM VASE

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

The vase is well potted in the form of three conjoined double-gourds rising from the three-lobed body to the conforming necks, applied overall with a pale greyish-blue glaze suffused with faint broad crackles. The short trefoil foot is dressed with a brown wash.

7½ in. (18.8 cm.) high

£20,000-40,000

\$29,000-56,000

€26,000-50,000

PROVENANCE:

From the collection of an English gentleman of title. Acquired prior to the 1950s and thence by descent within the family.

Compare to two similar vases, one from the Baur Collection, illustrated by John Ayers in *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1969, no. 270 (A336), and the other in the Asian Art Museum of San Francisco, illustrated by He Li in *Chinese Ceramics. A New Standard Guide*, London, 1996, pl. 521. Two other related examples of similar form and colour but with distinct crackles in the glaze have been published: one illustrated by Geng Baochang in *Ming Qing ciqi jiangding*, Hong Kong, 1993, no. 446, and the other formerly in the Meiyintang Collection and sold at Sotheby's Hong Kong, 7 April 2011, lot 34.

清乾隆 仿官釉三孔葫蘆瓶 六字篆書款

來源: 英國貴族私人珍藏, 購自1950年代以前並由家族繼承至今



60 (mark)



VARIOUS PROPERTIES

62

A PAIR OF SMALL PALE CELADON-GLAZED 'LOTUS' CUPS

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

Each cup is decorated to the exterior with stylised lotus blooms and scrolling tendrils, covered overall in a very pale celadon glaze.

3½ in. (8.9 cm.) diam.

£15,000-20,000

\$22,000-28,000

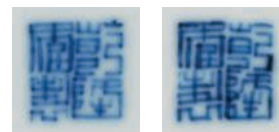
€19,000-25,000

PROVENANCE:

From the collection of a lady of title.

清乾隆 粉青釉刻花纏枝蓮紋小杯一對 四字篆書款

來源: 英國貴族珍藏



(marks)



63

A DEHUA FIGURE OF BUDDHA

MING DYNASTY, CIRCA 1630

The figure is seated in *dhyanasana* on a double lotus base, wearing long flowing robes open at the chest revealing elaborate beaded jewellery and a Buddhist swastika. The hair is tightly curled and the face has a serene expression. Covered in a rich creamy white glaze.

11¼ in. (28.5 cm.) high

£6,000-8,000

\$8,500-11,000

€7,600-10,000

PROVENANCE:

From an important private French collection.

明約1630年 德化白瓷釋迦牟尼坐像

來源:法國重要私人珍藏





(marks)

64

A RARE PAIR OF *CLAIR DE LUNE* TRIPOD VESSELS, *XING*

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

The body of each vessel is decorated with a wide geometric band, below a foliate border and a band of key-fret surrounding the mouth rim, supported on three leaf-shaped feet. The pair of handles are modelled in the form of *qilin*.

8 $\frac{1}{2}$ in. (22 cm.) wide across handles, later wood covers and jade finials

(2)

£40,000-60,000

\$57,000-84,000

€51,000-76,000

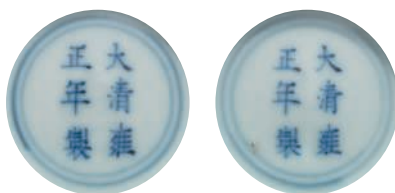
Xing vessels are soup containers that were used in ritual ceremonies. In the first month of each season, the Qianlong Emperor would perform the *shi xiang* sacrifices and offer food to the ancestors. Altars representing Heaven, Earth, Sun and Moon used vessels of different colours, and the pale blue glaze was used at the Altar of the Moon. The present vessels share the same form and decoration to a pair of *xing* with covers in the Palace Museum in Beijing. These are covered in a white glaze rather than a *claire-de-lune* glaze, and were exhibited at the Royal Academy of Arts in London, 12 November 2005 - 17 April 2006, *China: The Three Emperors 1662-1795*, illustrated in the *Catalogue*, p. 125, no. 36. Also see another white-glazed *xing* in the National Palace Museum in Taipei, illustrated in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei, 2002, p. 172.

清乾隆 天藍釉瓷銅一對 六字篆書款

瓷銅，是祭祀中用來盛裝湯餚的器皿，形式見於《皇朝禮器圖式》。參考北京故宮博物院藏一對形製相同的白釉瓷銅，並於2005年11月12日至2006年4月17日間在倫敦皇家藝術學院之「康乾盛世」展覽中展出，圖錄125頁，圖版第36號。另，台北故宮中亦藏一對白釉瓷銅，見2002年出版的《乾隆皇帝的文化大業》，第172頁。



PROPERTY OF AN ENGLISH LADY



(marks)

65

A RARE PAIR OF MOULDED PALE CELADON-GLAZED BOWLS

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

The exterior of each bowl is moulded in low-relief with three descending bats, each clasping in its mouth a leafy spray with two gourds, covered overall in an even pale celadon glaze.

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

(2)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

PROVENANCE:

From the collection of Mrs. M. E. G. Birtles.

Sotheby's London, 13 March 1973, lot 289.

This exquisite and rare pair of bowls has a delicacy and precision characteristic of fine imperial wares of the Yongzheng period. The bowls are thinly potted but have sharply moulded low relief decoration under an even pale celadon glaze. The decorative scheme, with three bats each holding sections of vine with bottle gourds in their mouths, can also be seen on an imperial overglaze enamelled bowl from the Yongzheng reign in the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum 38 Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 171, no. 157). The design of bats and vines with bottle gourds is an auspicious one, which provides a rebus suggesting either *fulu shuangguan* 'May you have both blessings and wealth' or *fulu wandai* 'May you have blessings and emolument for ten thousand generations'.

In the 18th century the Jingdezhen imperial kilns devoted considerable research and experimentation to the production of celadon glazes applied to a white porcelain body. Although celadon-type glazes, coloured with small quantities of iron, applied to a porcelain body were produced at Jingdezhen in the early Ming period, the Kangxi potters perfected a more delicate version applied to a very white (low iron) body. The delicate celadon glaze was coloured using only about half the amount of iron found in typical Longquan celadons. The glaze was further modified in the Yongzheng period to produce an even more finely textured and slightly bluer pale celadon glaze, like that seen on these exquisite bowls. These pale celadon glazes and the others created with minute variations in tone and texture have been much admired by Chinese connoisseurs and were given names such as *douqing* (bean green) and *dongqing* (eastern green) in the Kangxi reign, while the even more refined colours of the Yongzheng reign were given names such as *fenqing* (soft green) and *winter green*, which is the colour of the glaze seen on this pair of bowls.

A slightly larger bowl of similar design, from the collection of Paul and Helen Bernat, was sold at Sotheby's Hong Kong, 15 November 1988, lot 68, and again at Christie's London, 11 June 1990, lot 164, when it appeared on the cover of the catalogue. A pair of similar bowls was sold at Christie's South Kensington, 15 July 2005, lot 259; and another pair similar in size to the current examples sold at Christie's New York, 20 March 2001, lot 262. A single, slightly larger bowl, formerly in the collection of E.T. Hall, was sold at Christie's Hong Kong, 1 June, 2011, lot 3520.

清雍正 粉青釉葫蘆萬代紋碗一對 雙圈雙行六字楷書款

來源：英國Birtles夫人珍藏，於1973年3月13日倫敦蘇富比拍賣，拍品第289號



ANOTHER PROPERTY

66

A RARE 'PEACOCK-FEATHER'-GLAZED TRIPOD CENSER

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

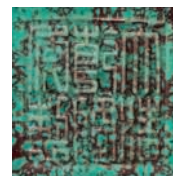
The compressed globular vessel is decorated with a mottled turquoise 'peacock-feather' glaze and moulded with the Eight Trigrams, *ba gua*, supported on three *ruyi*-shaped feet.

16¾ in. (17.1 cm.) wide

£20,000-30,000

\$29,000-42,000

€26,000-38,000



(marks)

清乾隆 爐鈞釉八卦紋三足爐 六字篆書印款



PROPERTY FROM A PRIVATE SCOTTISH COLLECTION

67

A RARE FLAMBÉ GLAZED VASE, FANG HU

YONGZHENG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1723-1735)



(marks)

The vase is powerfully potted with a wide body rising to a tapering neck and everted lipped rim between twin square-form tubular handles to the narrow sides. It is covered in a rich raspberry-red *flambé* glaze suffused with vibrant purple and milky white streaks, thinning to beige at the extremities of the mouth rim and corners.

11 $\frac{1}{8}$ in. (30.2 cm.) high

£30,000-50,000

\$43,000-70,000

€38,000-63,000

PROVENANCE:

From a private Scottish collection amassed in the 1970s.

清雍正 窯變釉貫耳方壺 六字篆書刻款

來源:蘇格蘭私人珍藏,購自1970年代





ANOTHER PROPERTY

68

A BLUE AND WHITE VASE

TRANSITIONAL PERIOD, MID-17TH CENTURY

The vase is of ovoid shape and is decorated with birds in flight and perched amongst prunus, bamboo and peony branches, all between *anhua* bands of flowers and lappets to the rims.

9½ in. (24.1 cm.) high

£10,000-15,000

\$15,000-21,000

€13,000-19,000

明末清初 青花花鳥紋瓶



69

**A RARE MING-STYLE BLUE AND WHITE PILGRIM FLASK,
BIANHU**

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE-BLUE
AND OF THE PERIOD (1723-1735)

The elegantly potted flask is painted to each side of the rounded body with four large flower blooms surrounded by stylised foliage, encircled by a band of classic scroll and below a pair of handles with *ruyi*-shaped terminals. The neck and shoulder of the vessel are similarly decorated with stylised floral scrolls.
7 $\frac{1}{8}$ in. (18.3 cm.) high

£60,000-80,000

\$85,000-110,000
€76,000-100,000

The decoration on the current vase, rendered in rich shades of cobalt blue, simulates the 'heaping and piling' effect characteristic of the early Ming period. The shape of this vessel was inspired by prototypes that were popular during the Xuande reign (1426- 435). It is particularly rare to find this design of floral scrolls on pilgrim flasks, as it is more common to find this type of decoration on large dishes or flasks of a different shape. See a Xuande period blue and white pilgrim flask of a very similar shape to the current lot, but decorated with a different design, illustrated in *The Complete Collection of Treasures of the Palace Museum - 34 - Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, pl. 95, p. 101.

清雍正 仿明式青花花卉紋如意耳扁壺 六字篆書款

來源:蘇格蘭私人珍藏



(marks)

VARIOUS PROPERTIES

70

A RARE MING-STYLE BLUE AND WHITE FLORAL VASE

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE-CIRCLE AND OF THE PERIOD (1723-1735)

The vase is elegantly potted in the form of a compressed *hu*, with two wide bands of flowers and foliage decorating the exterior of the body, separated by concentric bands. The short spreading foot is painted with a lotus border.

8 in. (20.2 cm.) high

£200,000-300,000

\$290,000-420,000

€260,000-380,000

PROVENANCE:

From a private European collection.

Offered at Sotheby's Hong Kong, 13 November 1990, lot 224.

It is rare to find a blue and white vase from this period potted with this dramatically waisted *hu* form. One blue and white vase of similar shape, dated to the Yongzheng period and also painted with floral scrolls in the Ming style, was exhibited at the Exhibition of Ming and Ch'ing Porcelain from the Collection of the T. Y. Chao Family Foundation, Hong Kong Museum of Art, 1978, *Catalogue* no. 85; and subsequently sold at Sotheby's Hong Kong, 18 November 1986, lot 84. See a later example of this shape on a Qianlong mark and period *famille rose* revolving vase at the Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, pp. 174-175, pl. 155.

清雍正 仿明式青花纏枝花卉紋瓶 雙圈雙行六字楷書款

來源:歐洲私人珍藏,於1990年11月13日香港蘇富比拍賣,拍品第224號

瓶撇口,短頸,鼓腹,圈足外撇。通體分三層青花紋飾,頸飾如意形花卉紋,肩部及腹部飾纏枝花,近足處飾蓮瓣,足牆飾蓮花。底青花雙圈內書「大清雍正年製」六字楷書款。

此瓶造型模仿漢代青銅壺,端莊古樸,釉面瑩潤。紋飾承襲明代風格,青花色澤亮麗,構圖疏密有致。腹部如此飽滿的壺式瓶,實屬罕見。一件相似的雍正款青花花卉紋瓶,源自趙從衍舊藏,曾於1978年在香港藝術館展出,後由香港蘇富比於1986年11月18日拍賣,為拍品84號。另可參考清宮舊藏之乾隆款粉彩鏤空開光花卉象耳轉心瓶,其器形與此拍品相近,現藏於北京故宮博物院,載1999年香港出版《故宮博物院藏文物珍品全集39琺瑯彩.粉彩》,第155頁,圖155。





71

A BLACK GLAZED TEA BOWL

SONG DYNASTY (960-1279)

The conical bowl is of wide flaring form with a slightly everted rim and supported by a short ring foot in biscuit. It is covered in a rich dark black glaze thinning to a brown tortoiseshell pattern to the mouth rim.
5¾ in. (14.6 cm.) diam., fitted box

£5,000-7,000

\$7,100-9,900
€6,300-8,800

宋 黑釉茶盞

PROPERTY OF A EUROPEAN GENTLEMAN



72

A LONGQUAN CELADON CONG-FORM VASE
SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The sturdily potted vase is of square section with four rectangular facets, each moulded with alternating long and short horizontal ribs to the corners, all between a circular mouth and foot rim. It is covered with an unctuous sea-green glaze thinning to a lighter tone at the raised areas.
15¾ in. (40 cm.) high

£15,000-20,000

\$22,000-28,000
€19,000-25,000

PROVENANCE:

With Accorsi Pietro Antichita, Via PO.55.Torino, label to the base.

南宋/元 龍泉青釉方琮

來源：購自義大利古董商Accorsi Pietro Antichita

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

73

A VERY RARE SMALL GUAN VASE, HU

SONG DYNASTY (960-1279)

The vessel is elegantly potted with a protruding peach-shaped panel to each side and a pair of lug handles to the neck. It is decorated overall in a thick smooth greyish-celadon glaze streaked with fine pale brown crackles. The short rectangular foot has two apertures to the sides, with the unglazed underside revealing the dark grey body.

4 in. (10 cm.) high

£20,000-30,000

\$29,000-42,000

€26,000-38,000

PROVENANCE:

From a private European collection, acquired in the late 19th century.

The *hu* shape of the present vase takes inspiration from earlier ritual bronze prototypes, exemplifying the Song emperors' reverence for antiquity. The unctuous glaze is characteristic of the superior quality of *Guan* wares produced at the time. See a related Song vase in the National Palace Museum in Taipei, included in the Museum's *Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, cat. no. 12. Also compare this vase to a similar but slightly taller (17.6 cm.) *Guan* vase, dated to the Southern Song Dynasty (1127-1279) and bearing a later added poem by the emperor Qianlong (1736-1795), sold at Sotheby's London, 13 June 1989, lot 180. Another *hu* vase of very similar form, size and decoration dated to the Yuan dynasty (1279-1368) was previously exhibited at the Oriental Ceramic Society in London (*Ju and Kuan Wares*, Oriental Ceramic Society, London, 1952, no. 66) and the Musée Cernuschi in Paris (*L'Art de la Chine des Song*, Ville de Paris, Musée Cernuschi, Paris, 1956, cat. no. 90), then subsequently sold at Sotheby's Hong Kong, 8 April 2013, lot 3044.

宋 官窯杏圓貫耳小壺

來源：歐洲私人珍藏，購自十九世紀末





The vase *in situ*, New York, 1941.
1941年攝於美國紐約

74

A RARE IRON-RED AND UNDERGLAZE-BLUE DECORATED SQUARE-FORM VASE, GU WANLI SIX-CHARACTER MARK IN UNDERGLAZE-BLUE WITHIN A RECTANGLE AND OF THE PERIOD (1573-1620)

The vase is decorated to the exterior with five-clawed dragons amidst foliage, with a moulded Buddhist lion head on each side of the mid-section. The mouth rim is surrounded by a key-fret border, with one side enclosing a rectangular panel showing the six-character reign mark.
22 $\frac{5}{8}$ in. (57.5 cm.) high

£40,000-60,000

\$57,000-84,000
€51,000-76,000

PROVENANCE:

From a private English collection.
Formerly in a private collection in New York, acquired prior to 1941.

明萬曆 青花礬紅龍紋瑞獸耳方觚 礬紅六字楷書款

來源：英國私人珍藏；美國紐約私人舊藏，購自1941年前



VARIOUS PROPERTIES

75

A MOULDED FAMILLE ROSE 'DRAGON AND PHOENIX' BOWL AND COVER
QIANLONG-JIAQING PERIOD (1736-1820)

The exterior of the bowl is elaborately moulded with a colourful phoenix and a gilt-decorated dragon, set against a background of crashing waves. The cover is moulded with the same design. The interior of the bowl and cover are decorated with a turquoise enamel.

The bowl 4½ in. (11.5 cm.) diam.

£10,000-15,000

\$15,000-21,000

€13,000-19,000

清乾隆/嘉慶 粉彩描金模印龍鳳呈祥紋蓋碗



76

AN INCISED GREEN-ENAMELLED 'DRAGON' DISH

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

The dish is decorated to the interior with a writhing five-clawed dragon chasing a flaming pearl. The exterior is enamelled with two striding dragons encircling the foot, on a delicately incised ground of waves and rocks.

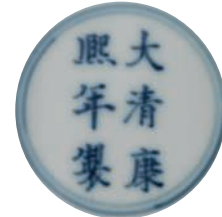
7 in. (17.8 cm.) diam.

£10,000-15,000

\$15,000-21,000

€13,000-19,000

清康熙 白地綠彩暗刻雲龍戲珠紋盤 雙圈雙行六字楷書款



(mark)





(another view)

77

A MASSIVE PAIR OF FAMILLE ROSE 'WATER MARGIN' VASES

DAOGUANG PERIOD (1821-1850)

Each vase is elaborately decorated with scenes from the story of *The Water Margin*, one side illustrating an outdoor battle scene and the other side depicting characters meeting in the hall of *Zhongyi* (Loyalty and Righteousness). Many of the characters can be identified by the inscribed plaques attached to their robes, such as Lu Junyi, Wu Yong, Li Jun, Shi En, Li Wu, Shi Jin, and Xuan Zan. There are gilt-decorated dragons to the shoulder, with handles modelled as Buddhist lions to the neck. The foliate mouth flares outwards to reveal colourful flowers decorating the interior.

54½ in. (138.5 cm.) high

£60,000-80,000

\$85,000-110,000

€76,000-100,000

清道光 粉彩描金水滸傳人物故事圖大瓶一對





(detail)

78

A TURQUOISE-GROUND FAMILLE ROSE 'FIVE BOYS' VASE
QIANLONG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1736-1795)

The vase is elaborately decorated with bats, eternal knots, peaches and multi-coloured lotus sprays, set against a bright turquoise ground. The mouth is encircled by a *ruyi* border and a band of classic scroll. The short foot is decorated with lappets and a key-fret band. The shoulder is moulded with two young boys, one holding a *ruyi* sceptre and the other holding a gold ingot. Three further boys are depicted to one side, climbing onto the vase.

12½ in. (31.8 cm.) high

£300,000-500,000

\$430,000-700,000
€380,000-630,000

PROVENANCE:

Pescheteau-Badin, Paris, 28 March 2014, lot 170.

The depiction of five boys on the present vase is particularly auspicious, as it signifies the saying *wu zi deng ke*, referring to the supreme achievement of one family whose five sons passed the civil service examination. The vase is also an auspicious symbol, as the word for vase, *ping*, contains the homophone for the word for peace, *ping an*.

Several examples of *famille rose* vessels applied with figures from the Qianlong period are known, including a Qianlong underglaze-blue seal mark and period white ground *famille rose* vase moulded with three boys from the Qing Court Collection in the Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 158, pl. 140. A turquoise-ground *famille rose* vase decorated with colourful floral roundels and moulded with seven boys from the collection of Mr. M. D. Ezekiel (d. 1927), with an iron-red Qianlong seal mark and of the period, is illustrated by Hobson in *The Later Ceramic Wares of China*, London, 1925, pl. LX, fig. 2, and was later sold at Christies London on 18 March 1930 lot 73, then again at Christie's London on 12 December 1977, lot 211, and subsequently at Sotheby's Hong Kong, 29 November 1978, lot 318.

清乾隆 粉彩連年福壽五子登科瓶 礬紅六字篆書款

來源: 法國巴黎Pescheteau-Badin拍賣, 2014年3月28日, 拍品170號

瓶撇口, 長頸, 折肩, 腹下漸收, 圈足。外壁通體施松石綠釉, 繪粉彩纏枝蓮、蝙蝠、壽桃、盤長等吉祥圖案, 象徵延年益壽、福到平安。器身及肩頸部以粉彩凸雕五嬰嬉戲, 寓意五子登科, 指子孫德才兼備、登科及弟。足內松石綠釉留白礬紅彩「大清乾隆年製」六字篆書款。此瓶紋飾色彩鮮豔, 堆塑奇巧別緻。

參考清宮舊藏之乾隆款粉彩凸雕嬰戲瓶, 其堆塑手法與此器相似, 現藏於北京故宮博物院, 載1999年香港出版《故宮博物院藏文物珍品全集39琺瑯彩.粉彩》, 第158頁, 圖140。另見一乾隆款松石綠地粉彩團花紋瓶, 凸雕七嬰嬉戲, 屬英國著名藏家M. D. Ezekiel先生舊藏, 載1925年倫敦霍布森出版《The Later Ceramic Wares of China》, 圖LX, 第2號。此例由倫敦佳士得於1930年3月18日拍賣, 拍品73號;再由倫敦佳士得於1977年12月12日拍賣, 拍品211號;後於1978年11月29日在香港蘇富比拍賣, 拍品318號。



PROPERTY FROM THE COLLECTION OF THE LATE HANS J. CHRISTENSEN (1922-1985) (LOTS 79-83)

Christies is delighted to offer for sale the collection of the late Hans J. Christensen, Secretary of the Royal Danish Legation in Beijing between 1952 & 1954. This was Christensen's first posting and he was given the task of setting up the Danish Embassy in China. Christensen quickly became an influential figure in the Chinese political circle and enjoyed a successful career as Danish ambassador with postings in Washington and Eastern Europe. It was during his short period that he became interested in Chinese art and acquired the pieces currently on offer.

克里斯頓生先生(1922-1985)私人珍藏
 克里斯頓生先生曾於1952至1954年間任職丹麥駐華大使館，這是他顯赫的外交職業生涯中極其重要的一章。隨後他被派往美國華盛頓及東歐各國任丹麥大使。此次拍賣中精選克里斯頓生先生在北京任職期間購入的諸多精美瓷器及書畫。



Mr. Hans J. Christensen (1922-1985)
 克里斯頓生先生(1922-1985)



Mr. Christensen at a banquet with Mr. Zhou Enlai, the Premier of the People's Republic of China, in 1953.
 中華人民共和國總理周恩來先生宴請使館人員，攝於1953年



79

A PAIR OF BLUE AND WHITE BOWLS

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1662-1722)

Each bowl is decorated to the exterior with six *shou* characters enclosed within foliate *ruyi*-shaped cartouches, with a further *shou* character to the interior with stylised scrolls, below a border of leaves and *ruyi* heads around the mouth rim.

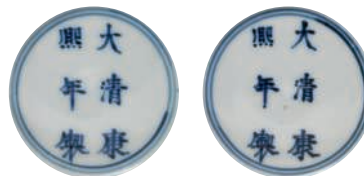
5 7/8 in. (13.7 cm.) diam.

(2)

£10,000-15,000

\$15,000-21,000

€13,000-19,000



(marks)

PROVENANCE:

From the collection of the late Hans J. Christensen (1922-1985).

清康熙 青花如意拱壽紋碗一對 雙圈雙行六字楷書款

來源：丹麥克里斯頓生先生(1922-1985)私人珍藏



80

A SET OF FOUR DOUCAI 'SHOU' DISHES

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each dish has shallow rounded sides rising from a straight foot, and is decorated in the interior with a *shou* character and radiating *lan* characters within linked arabesques. The exterior is decorated with stylised *shou* characters above linked arabesques.

8¼ in. (20.8 cm.) diam.

(4)

£20,000-30,000

\$29,000-42,000
€26,000-38,000

PROVENANCE:

From the collection of the late Hans J. Christensen (1922-1985).

清道光 鬥彩壽紋盤一組四件 六字篆書款

來源：丹麥克里斯頓生先生(1922-1985)私人珍藏



81

A SET OF SIX BLUE AND WHITE OGEE BOWLS

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

Each bowls is decorated on the interior with a central medallion enclosing a flaming pearl, surrounded by two striding dragons amidst fire-scrolls between double-lines. The exterior is decorated with a stylised band of waves encircling the foot.

4¾ in. (12.2 cm.) diam.

(6)

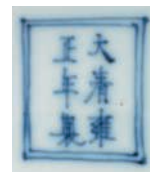
£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

From the collection of the late Hans J. Christensen (1922-1985).



(mark)

清雍正 青花雲龍戲珠紋折腰碗一組六件
六字雙行方框楷書款

來源: 丹麥克里斯頓生先生(1922-1985)私人珍藏



82

TWO DOUCAI 'FLORAL' BOWLS

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

One bowl is enamelled on the exterior with six stylised lotus blooms amongst scrolling foliage above a band of lappets. The second bowl is decorated with six colourful flowers surrounded by fan-shaped leaves and curled tendrils above a border of *ruyi* lappets above the foot.

5 7/8 in. (14.3 cm.) diam.

(2)

£10,000-15,000

\$15,000-21,000

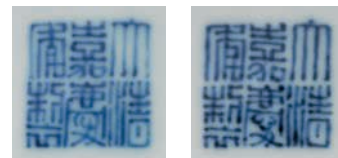
€13,000-19,000

PROVENANCE:

From the collection of the late Hans J. Christensen (1922-1985).

清嘉慶 鬥彩花卉紋碗一組兩件 六字篆書款

來源: 丹麥克里斯頓生先生(1922-1985)私人珍藏



(marks)



83

QI BAISHI (1864-1957)
MICE AND CANDLESTICK

Hanging scroll, ink and colour on paper.
Inscribed and signed, with one seal of the artist.
13½ x 40 in. (34 x 102 cm.), framed

£80,000-120,000

\$120,000-170,000
€110,000-150,000

PROVENANCE:

From the collection of the late Hans J. Christensen (1922-1985).

齊白石 老鼠偷油圖 設色紙本 鏡框

題識：蠟燭光明如白晝，不愁見豈為偷。白石

鈐印：「白石」

來源：丹麥克里斯頓生先生(1922-1985)私人珍藏



84

FU BAOSHI (1904-1965)
SCHOLARS

Mounted, Ink and colour on paper.
Signed with two seals of the artist.
16 x 11¼ in. (41 x 28.7cm.)

£30,000-50,000

\$43,000-70,000
€38,000-63,000

傅抱石 對飲圖 設色紙本

題識: 抱石
鈐印: 「抱」、「石」

來源: 歐洲私人珍藏



***85**

GU WENDA (B. 1955)

LANDSCAPE

Ink on paper. With one seal of the artist.
29½ x 32½ in. (75 x 82.5 cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

From the C. T. Howell Collection.

LITERATURE:

Index of Chinese Contemporary Chinese Painting Artist, Jin Tongda, 2001, p. 360.

Gu Wenda was born in Shanghai in 1955. He graduated with a master's degree in Chinese Painting from the Academy of Fine Arts in Hangzhou studying under Lu Yanshao. Although he was trained in the Chinese ink wash tradition, Gu Wenda decided to move to the United States after the New Wave movement in 1985. His departure from China allowed the artist to synthesise his past experience in China with the Western imagination in his independent visual language.

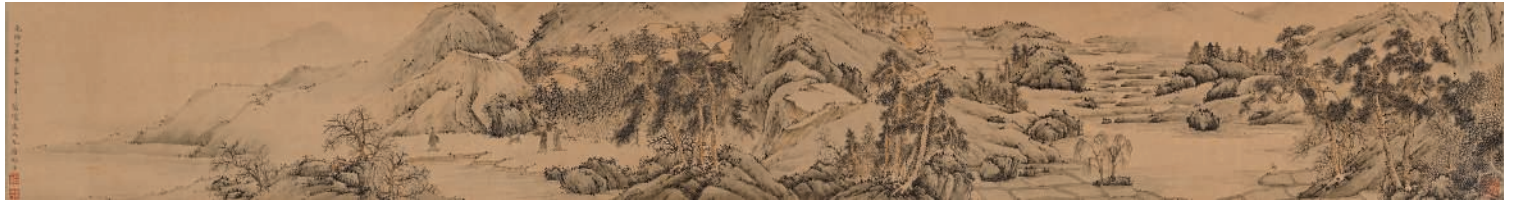
The present lot (lot 85) is a rare example of Gu's early work, showing his deep fascination of traditional Chinese painting through his distinguished brush work. These elements were transformed in his later works, as he borrowed the calligraphic nature of Chinese characters but dismantled, restructured and decomposed them to produce undecipherable motifs. By casting off the functional meaning inherent in traditional Chinese characters, Gu rediscovers the aesthetic value of the abstract forms.

谷文達 風景與組畫 水墨紙本 鏡框

鈐印: 「谷文達印」

出版: 金通達編《中國當代國畫家辭典》, 2001年出版, 第360頁

來源: C. T. Howel珍藏



86

VARIOUS PROPERTIES

***86**

YUN XI (1711-1758)

RECLUSE LIFE

Ink and colour on paper, mounted as hand scroll.

Signed with two seals from the artist.

8¼ x 67½ in. (22.5 x 171 cm.)

£10,000-20,000

\$15,000-28,000

€13,000-25,000

Yun Xi was the twenty-first son of the Kangxi emperor. He was made a *beizi* (earl) in the eighth year of the Yongzheng era (1730), and soon became a *beile* (marquis). When Emperor Qianlong ascended the throne, Yun Xi was made *Shen Junwang* (the Duke of Shen). Yun Xi was a very able artist, following both the ancient style of Dong Yuan and that of Wen Zhengming. He died in the twenty-third year of the Qianlong era, and the emperor Qianlong's sixth son Yong Rong was appointed as his heir.

For brief biography, see *Aixinjueluo Jiazu Quanshu* (The Aixinjueluo family), Jilin Renmin Chubanshe, 1996, vol.8., pp.62-62

允禧 溪山隱居圖 設色紙本 手卷

題識:乾隆丁丑年暮冬月 紫瓊道人允禧臨古

鈐印:「慎郡王章」,「辛卯人」

87

EIGHT HORSES

EARLY 20TH CENTURY

Hanging scroll, ink and colour on silk.

Painted in the style of Giuseppe Castiglione (1688-1768), inscribed *Chen Lang Shining gonghui* with two seals, with an apocryphal Qianlong seal.

13¾ x 44½ in (34.7 x 113 cm.)

£10,000-20,000

\$15,000-28,000

€13,000-25,000

PROVENANCE:

Formerly in the collection of American poet Witter Bynner (1881-1968), bequeathed to the Roswell Museum in New Mexico in the 1950's and subsequently deaccessioned in 1997.

Castiglione was better known in China as Lang Shining who first arrived in Macao in 1715, and then went to Beijing where he remained until his death. He became part of the group of Western advisers at the imperial court where he painted for a succession of three Qing emperors: Kangxi, Yongzheng and Qianlong, and was also responsible for the training of Chinese court artists.

八駿圖 郎世寧款 二十世紀初 設色絹本 立軸

來源:美國著名詩人Witter Bynner (1881-1968) 私人舊藏, 1950年代被美國Roswell博物館收藏之後於1997年售出



87



88
**A PAIR OF LARGE HARDSTONE AND CINNABAR LACQUER-
 INLAID SCREENS**
 18TH-19TH CENTURY

Each screen is inset with various materials including jade, turquoise, soapstone, cinnabar lacquer, coral and hardwood to depict jade archaic vessels, hardstone carvings and lacquer books, surrounding a poetic inscription to the centre, all on an ochre lacquered ground. The screens are set into hardwood frames, each applied to the top with a gilt-metal bracket for suspension, modelled in the form of two archaic dragons confronting a *shou* medallion.

24 in. (61 cm.) wide x 36½ in. (92.6 cm.) high (2)

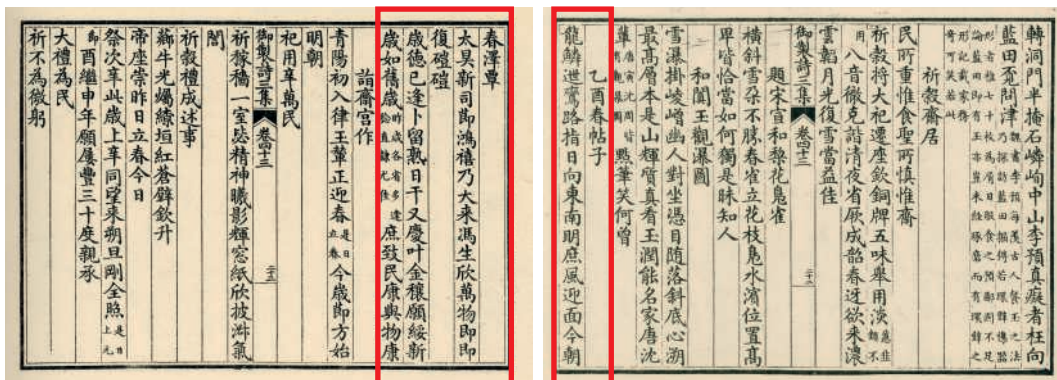
£30,000-50,000

\$43,000-70,000

€38,000-63,000

The poem on both screens was composed by the Qianlong Emperor and is published in *Qing Gaozong Yuzhi Shiwen Quanji* (5), vol. 3, *juan* 43, The National Palace Museum, Taipei, 1976. This poem celebrates the arrival of spring during the New Year, conveying the emperor's wish for another year of good harvest and prosperity for the people.

清十八/十九世紀 大漆嵌百寶博古圖掛屏一對



Poem recorded in *Qing Gaozong Yuzhi Shiwen Quanji* (5), vol. 3, *juan* 43, The National Palace Museum, Taipei, 1976.

《乙酉春帖子》，載1976年臺北出版《清高宗御製詩文全集(五)》，御製詩三集，卷四十三



89
A PAIR OF HONGMU ARMCHAIRS
19TH CENTURY

Each chair has a wide shaped crest rail above the curved back splat which is inset with a darker-coloured panel depicting figures in idyllic garden scenes, below a smaller panel decorated with antiques, flanked by scroll-form arms above a wicker-work seat, all supported on four straight square-section legs joined by stretchers above the feet and below a scroll-form apron to the front.

36½ in. (92.5 cm.) high x 23 in. (58.5 cm.) wide x 18½ in. (47 cm.) deep

(2)

£15,000-20,000

\$22,000-28,000

€19,000-25,000

PROVENANCE:

By repute, with Eskenazi, Milan, 1978.

清十九世紀 紅木椅一對

來源：傳於1978年購自米蘭Eskenazi

PROPERTY OF A PRIVATE ENGLISH COLLECTOR

90

A RARE HUANGHUALI GAMES TABLE

18TH CENTURY

The square top is detailed with rounded and beaded edges, with a small shallow drawer to the centre of each side. The shaped legs are detachable.

32¼ in. (82 cm.) wide, 30½ in. (77.8 cm.) high

£50,000-100,000

\$70,000-140,000

€63,000-126,000

Games tables are a rare form. In the Ming and Qing periods, special games tables were fitted with various boards and containers for games pieces. Since double sixes, chess and *weiqi* were all popular Ming and Qing board games, it was convenient to have all the equipment needed to play them in one table.

A *huanghuali* square game table in Dr S.Y. Yip's collection is illustrated by Grace Wu Bruce, *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, cat. 28, pp. 82-83. Another square *zitan* example in the T. T. Tsui Museum of Art, Hong Kong, is illustrated by Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley and Los Angeles, 2001, p. 201, fig. 12.19.

A *huanghuali* square games table previously in the Gangolf Geis Collection was sold at New York Christie's, 18 September 2003, lot 21.

清十八世紀 黃花梨方桌



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3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of five years from the date of the auction. After such time, we

will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does

not permit the making of definitive statements.

Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 90th day following the date

of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another **Christie's** location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** within 90 calendar days of the auction then, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) We may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) other terms and conditions, which can be found at the back of the catalogue on the page headed 'Storage and Collection' and on our website at Christie.com/storage terms, shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant

ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality,

condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and

Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

FOR PAINTINGS, PRINTS AND WORKS OF ART

A work catalogued with the name(s) or recognised designation of an artist or maker, without any qualification, is, in our opinion, a work by the artist or maker. In other cases, the following words or expressions, with the following meanings are used:
Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"Attributed to ..."

In our opinion probably a work by the artist or maker in whole or in part.

"Circle of ..."

In our opinion a work of the period of the artist or maker and showing his influence.

"Manner of ..."

In our opinion a work executed in the style of the artist or maker but of a later date.

"After ..."

In our opinion a copy of any date of a work of the artist or maker.

"Signed ..."/"Sealed ..."/

Has a signature/seal which in our opinion is that of the artist

"With signature ..."/"With seal ..."/

Has a signature/seal which in our opinion is not that of the artist

"Dated ..."

Is so dated and in our opinion was executed at about that date.

"With date ..."/

Is so dated but was not in our opinion executed at that date.

FOR PORCELAIN AND CERAMICS

- (a) A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase")
- (b) A piece catalogued "in the style of" a period, reign or dynasty is in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style")
- (c) A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").
- (d) A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").
- (e) Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
 Telephone: +44 (0)800 988 6100
 Email: collections@cadogantate.com
 While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS)

also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

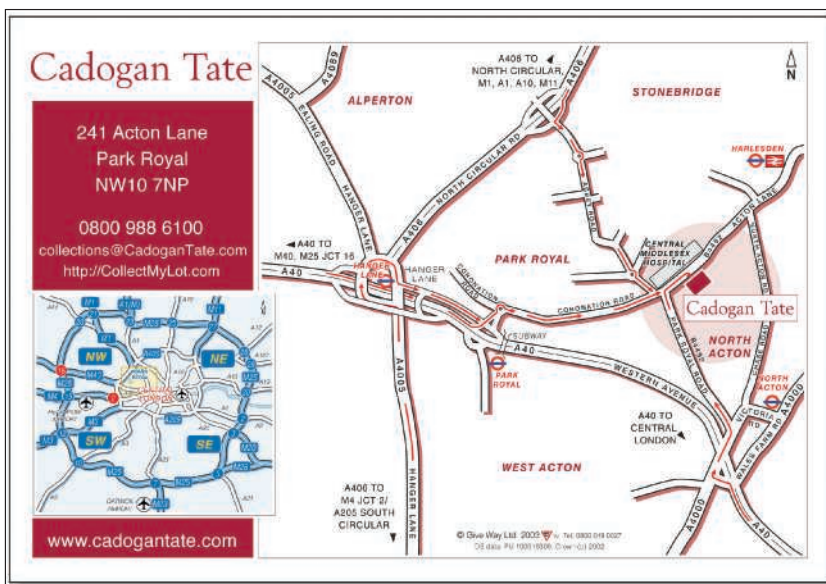
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- b) VAT which will be applied at the current rate



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