

**FINE CHINESE
CERAMICS AND
WORKS OF ART**

中國瓷器及工藝精品

King Street · 8 November 2016

2016年11月8日



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FINE CHINESE CERAMICS AND WORKS OF ART

TUESDAY 8 NOVEMBER 2016

AUCTION

Tuesday 8 November 2016
at 10.30 am (lots 1-106)
and at 2.00 pm (lots 107-201)
8 King Street
St. James's London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **XICHU-12249**

VIEWING

Friday	4 November	10.00 am - 4.30 pm
Saturday	5 November	12.00 am - 5.00 pm
Sunday	6 November	12.00 am - 5.00 pm
Monday	7 November	9.00 am - 4.30 pm

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Leila de Vos Van Steenwijk and Hugh Edmeades



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Front Cover: Lot 80
Back Cover: Lot 35

CHRISTIE'S



1
**A LARGE YELLOW-GROUND GREEN AND AUBERGINE-
ENAMELLED 'DRAGON' DISH**

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

The interior is impressed and decorated in green, aubergine and cream enamels with two five-clawed dragons chasing a flaming pearl, surrounded by a band of floral sprays in the well. The everted border is decorated with six dragons, and the exterior is similarly decorated beneath a band of cloud-scrolls and cranes. 16 $\frac{1}{8}$ in. (41 cm.) diam.

£60,000-80,000

\$78,000-100,000

€69,000-92,000

PROVENANCE

From the collection of Mr. William Merton, acquired in the early 20th century.

清康熙 黃地素三彩雙龍戲珠紋大盤
雙圈雙行六字楷書款

來源：英國藏家William Merton先生舊藏，於二十世紀初入藏

See a closely related dish from the Jinguantang Collection, sold at Christie's Hong Kong, 2 November 1999, lot 578. The Jinguantang dish was formerly in the Collection of Captain C. Oswald Liddell, no. 153, and was exhibited with its pair at Bluett and Sons, London and subsequently sold at Christie's London, 19 April 1983, lot 380. Other published examples of dishes of this size and pattern include one illustrated in *Qing Porcelain of Kangxi, Yongzheng and Qianlong Periods from the Palace Museum Collection*, Hong Kong, 1989, p. 122, no. 105; one in the National Palace Museum, illustrated in *Enamelled Ware of the Ch'ing Dynasty*, Book I, Hong Kong, 1969, pp. 62-63, pl. 7-7b; and another by J. Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, fig. 197. The design of the current dish appears to be based on Wanli prototypes, such as the small dish (measuring 28.3cm.) decorated with a related design of two dragons chasing a flaming pearl below floral sprays in the well and painted on the biscuit in a similar palette, included in the exhibition *Ceramic Evolution in the Middle Ming Period, Hongzhi to Wanli (1488-1620)*, 8 September 1994 - 7 February 1995, and illustrated by R. Scott and R. Kerr in the *Catalogue*, Singapore, 1997, p. 27, no. 41.





2

A PAIR OF COPPER-RED-GLAZED DISHES

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

Each dish is covered to the interior and exterior with a rich red glaze.

The base is left white.

6½ in. (16.5 cm.) diam.

£4,000-6,000

(2)

\$5,200-7,700

€4,600-6,900

PROVENANCE

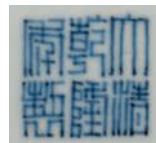
Christie's London, 8 April 1981, Lot 73.

From the collection of Mr. William Merton, acquired in the early 20th century.

清乾隆 霽紅釉盤一對 六字篆書款

來源: 佳士得倫敦1981年4月8日拍賣, 拍品73號; 英國藏家William Merton先生舊藏, 於二十世紀初入藏

(2)





3

AN UNDERGLAZE COPPER-RED-DECORATED 'DRAGON' BOWL

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

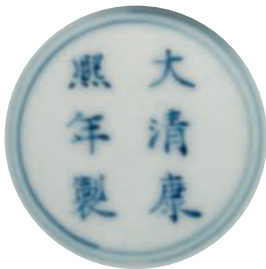
The bowl is finely incised and decorated to the exterior with two striding five-clawed dragons chasing flaming pearls.

6 in. (15.2 cm.) diam.

£20,000-40,000

\$26,000-52,000

€23,000-46,000



PROVENANCE

From the collection of Mr. William Merton, acquired in the early 20th century.

清康熙 青花釉裡紅雲龍戲珠紋碗 雙圈雙行六字楷書款

來源: 英國藏家William Merton先生舊藏, 於二十世紀初入藏



4
A CELADON AND GREY JADE BUFFALO
17TH-18TH CENTURY

The recumbent beast is naturalistically carved with one front leg raised and the other three legs tucked under the body. The stone is of a creamy celadon tone with streaks of grey.

6¾ in. (17.2 cm.) long

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE

From the collection of Mr. William Merton, acquired in the early 20th century.

明末清初 青灰玉水牛擺件

來源：英國藏家 William Merton 先生舊藏，於二十世紀初入藏



5
A RARE PALE CELADON JADE FIGURE OF A SEATED BUDDHA
18TH-19TH CENTURY

The buddha is intricately carved seated in *dhyanasana* with a serene expression. The stone is of a pale tone with minor snowy and russet inclusions. The separate double-lotus base is carved from spinach green jade with some paler and darker flecks. 9¼ in. (23.5 cm.) high including stand

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE

From the collection of Mr. William Merton, acquired in the early 20th century.

清十八/十九世紀 青白玉佛像連碧玉座

來源: 英國藏家William Merton先生舊藏, 於二十世紀初入藏



6

A MOTTLED GREY JADE BUFFALO

17TH-18TH CENTURY

The beast is intricately carved with the head turned to one side, one front leg raised and the other three legs tucked under the body. The stone is of a mottled grey colour ranging from creamy celadon and russet to dark grey.

5½ in. (14 cm.) long

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE

From the collection of Mr. William Merton, acquired in the early 20th century.

明末清初 灰玉水牛擺件

來源: 英國藏家 William Merton 先生舊藏, 於二十世紀初入藏



PROPERTY OF A LADY (LOTS 7-8)

7

A PAIR OF FAMILLE ROSE 'MELONS' BOWLS

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

Each bowl is decorated to the exterior with bitter melons and bamboo sprays that continue over the rim into the interior. There is a butterfly in flight depicted to the exterior and another one to the interior.

4 $\frac{1}{2}$ in. (11.1 cm.) diam.

(2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

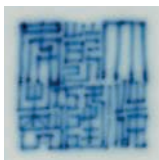
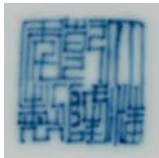
PROVENANCE

Christie's Hong Kong, 7 July 2003, lot 699.

清道光 粉彩瓜瓞綿綿碗一對 六字篆書款

來源:私人珍藏, 2003年7月7日於香港佳士得拍賣, 拍品第699號





8

A PAIR OF FAMILLE ROSE 'CHICKEN' BOWLS

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

Each bowl is colourfully decorated with cockerels, hens and chicks amongst rocks, bamboo, peony and chrysanthemum sprays.
5½ in. (13.6 cm.) diam.

£10,000-15,000

(2)
\$13,000-19,000

€12,000-17,000

PROVENANCE

Christie's London, 15 July 2005, lot 29.

清乾隆 粉彩母子雞圖碗一對 六字篆書款

來源:私人珍藏, 2005年7月19日於倫敦佳士得拍賣, 拍品第29號



ANOTHER PROPERTY

*9

A DOUCAI/BALUSTER JAR AND COVER

SHENDETANG ZHI FOUR-CHARACTER MARK IN IRON-RED,
DAOGUANG PERIOD (1821-1850)

The jar is decorated with lotus blooms and foliage between bands of lappets.

The domed cover is similarly decorated and has a bud finial.

14¼ in. (36.2 cm.) high

£30,000-50,000

\$39,000-65,000

€35,000-57,000



清道光 鬥彩纏枝蓮紋蓋罐 礬紅「慎德堂製」款



PROPERTY FROM A PRIVATE BELGIAN COLLECTION

10

A RARE DOUCAI 'MYTHICAL HORSE' DISH

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

The dish is painted with a mythical horse supporting a ribboned book on a saddle cloth, galloping over waves beside rocks. The exterior is decorated with further waves and rocks.

7⁷/₈ in. (20 cm.) diam.

£15,000-25,000

\$20,000-32,000

€18,000-29,000



PROVENANCE

From a private Belgian Collection, acquired from a Christian missionary in Belgium circa 1975, thence by descent within the family.

See a similar dish in the Palace Museum, Beijing, illustrated in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, no. 218. Another from the Edward T. Chow Collection was sold at Sotheby's Hong Kong, 19 May 1981, lot 560. One previously in the W. W. Winkworth Collection was sold at Sotheby's London, 12 December 1972, lot 122, then at Christie's Hong Kong, 30 May 2012, lot 4106.

清雍正 鬥彩河圖洛書盤 雙圈三行六字楷書款

來源:比利時私人珍藏, 由比利時傳教士購於1975年, 後由其家族珍藏至今

PROPERTY OF A EUROPEAN LADY
(LOTS 11-26 & 132)



11
A DOUCAI/BRUSHPOT
18TH CENTURY

The brushpot is of cylindrical shape and is decorated with two panels depicting officials and attendants in interior scenes, flanked by *shou* characters.

7½ in. (18 cm.) diam.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

See a similar *doucai* brush pot which was sold at Christie's London, 14 May 2010, lot 649.

清十八世紀 鬥彩人物故事圖筆筒

來源:歐洲私人珍藏



12
A FAMILLE ROSE
YELLOW-GROUND DISH

DAOGUANG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1821-1850)

The interior is decorated with a flower head surrounded by lotus scroll within a gilt border. The exterior is decorated with lotus sprays all reserved on a lemon-yellow ground continuing onto the short foot. 7¼ in. (19.8 cm) diam.

£6,000-8,000 \$7,800-10,000
 €6,900-9,200

清道光 黃地粉彩纏枝蓮紋盤
 礬紅六字篆書款

來源:歐洲私人珍藏



13
A GREEN-ENAMELLED
'DRAGON' DISH

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

The centre is enamelled in green and black with a five-clawed dragon chasing a flaming pearl. On the exterior there are two striding dragons on a carved wave-pattern ground. 7¼ in. (18 cm.) diam.

£6,000-8,000 \$7,800-10,000
 €6,900-9,200

清乾隆 白地綠彩雲龍戲珠紋盤
 六字篆書款

來源:歐洲私人珍藏



14

A PAIR OF AUBERGINE-GLAZED JARS AND COVERS

18TH-19TH CENTURY

Each jar has twin deer handles to the sides and is covered with a rich dark aubergine glaze. The domed covers have small knob finials.

14 in. (35.5 cm.) high

£12,000-18,000

\$16,000-23,000

€14,000-21,000

A single aubergine-glazed vase, also with deer-form handles, from the Arthur M. Sackler Collection was sold at Christie's New York, 24 March 2011, lot 1756.

清十八/十九世紀 茄皮紫釉鹿耳蓋罐一對

來源:歐洲私人珍藏



15

A LARGE BLUE AND WHITE 'EMBLEMS' BOWL

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The large bowl is decorated to the exterior with numerous Daoist emblems and scattered flowers. The interior has a similarly decorated roundel to the centre. 15½ in. (38.4 cm.) diam.

£15,000-25,000

\$20,000-32,000

€18,000-29,000



Compare this to another large Jiajing mark and period blue and white bowl which was sold at Sotheby's Hong Kong, 4 April 2012, lot 3160.

明嘉靖 青花暗八仙紋大碗 雙圈雙行六字楷書款

來源:歐洲私人珍藏



16

A RARE BLUE AND WHITE 'DRAGON' JAR

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The globular jar is decorated around the exterior with four shaped cartouches divided by scrolling flowers and foliage, each enclosing a five-clawed scaly dragon amidst stylised clouds. 8½ in. (20.6 cm.) wide.

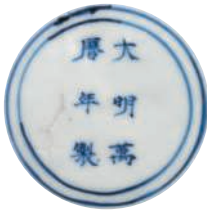
£8,000-12,000

\$11,000-15,000

€9,200-14,000

See a similar Wanli mark and period blue and white jar which was sold at Sotheby's London, 10 November 2010, lot 27.

明萬曆 青花龍紋罐 雙圈六字楷書



17

A LARGE BLUE AND WHITE DOUBLE-GOURD SHAPED VASE

MING DYNASTY, WANLI PERIOD (1573-1619)

The vase is painted around the body in a rich dark cobalt blue with bold floral bands and foliage.

21½ in. (53.6 cm.) high

£6,000-8,000

\$7,800-10,000

€6,900-9,200

明萬曆 青花花卉紋葫蘆瓶





18

A BLUE AND WHITE BRUSHPOT

KANGXI PERIOD (1662-1722)

The circular brushpot has three short bracket feet. The exterior is painted with the 'hundred antiques' design.

7 $\frac{1}{8}$ in. (20 cm.) diam.

£8,000-12,000

\$11,000-15,000

€9,200-14,000

清康熙 青花博古圖筆筒

來源:歐洲私人珍藏



19

A DATED BLUE AND WHITE 'BAJIXIANG' TRIPOD CENSER AND STAND

DAOGUANG PERIOD, WITH CYCLICAL YEAR OF *DINGWEI*, CORRESPONDING TO 1847

The body is painted with the Eight Buddhist Emblems, *bajixiang*, including the canopy which contains a fourteen-character inscription followed by a seal mark. The three feet and the pair of S-shaped handles are decorated with lotus flowers. The top of the stand is painted with the Three Abundances, *sanduo*, including peach, pomegranate and finger citron. The sides of the stand are decorated with *ruyi*-heads.

12.½ in. (31 cm.) high without stand, wood cover with jade finial

£10,000-15,000

\$13,000-19,000

€12,000-17,000

The inscription '*Daoguang ding wei nian huai an guan jian du en ji gong feng*' may be translated as 'respectfully made under the supervision of Huaian customs house during the cyclical year of *dingwei* during the Daoguang reign'.

清道光丁未年 青花八吉祥紋雙耳三足爐連座

來源:歐洲私人珍藏



20

**A LARGE FAMILLE VERTE BALUSTER
SHAPED VASE**

KANGXI PERIOD (1662-1722)

The vase is decorated around the body with figures and equestrians in tree-lined rocky landscape scenes. The neck is painted with a group of attendants making offerings to an official. The base has an apocryphal Chenghua six-character mark in underglaze blue.

29¼ in. (74.3 cm.) high

£15,000-20,000

\$20,000-26,000

€18,000-23,000

清康熙 彩繪人物故事圖瓶

來源：歐洲私人珍藏



21
A RARE LACQUER AND MOTHER-OF-PEARL DECORATED
PORCELAIN BRUSHPOT

KANGXI PERIOD (1662-1722)

The brushpot is of cylindrical shape and is decorated to the exterior with two figures in a riverscape scene beside bamboo and rocks.

4½ in. (11.5 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE

By repute from the Paget Collection (early 20th century).

See a very rare mother-of-pearl-inlaid black lacquered porcelain brush pot of similar size (13.5 cm. high) to the present lot, sold at Christie's New York, 25 March 2010, lot 954.

清康熙 盜胎螺鈿山水圖筆筒

來源：據傳英國藏家Paget舊藏(二十世紀初)；歐洲私人珍藏



22
**A SMALL MOTHER-OF-PEARL
INLAID LACQUER 'MANDARIN
DUCK' BOX**

18TH CENTURY

The box is in the form of a duck with the head facing forward. The feathers and wings are finely detailed. The interiors are red lacquered.

3 in. (7.6 cm.) long

£4,000-6,000

\$5,200-7,700

€4,600-6,900

清十八世紀 黑漆嵌螺鈿寶鴨形蓋盒
來源:歐洲私人珍藏



23
**A PAIR OF CLOISONNÉ ENAMEL
MODELS OF CRANES**

19TH CENTURY

Each bird is modelled standing with long curved necks and slightly open beaks. The feathers and features are naturalistically defined.

18 in. (45.6 cm.) maximum high overall,
wood stands

£6,000-8,000

\$7,800-10,000

€6,900-9,200

清十九世紀 掐絲琺瑯仙鶴一對
來源:歐洲私人珍藏



24

**A GILT LACQUERED WOOD
WARRIOR HEAD**
MING DYNASTY,
17TH CENTURY

The warrior is depicted wearing a helmet detailed with foliate designs. He has a slight smile to the face with downcast eyes.
12 in. (30.5 cm.) high, stand

£3,000-6,000 \$3,900-7,700
 €3,500-6,900

明十七世紀 漆金木武士頭像
來源: 歐洲私人珍藏



25

A CLOISONNÉ ENAMEL VASE, GU

17TH CENTURY

The tall vase has a flaring neck and a spreading foot and the central section has four flanges. The body is decorated with large lotus blooms and foliage between bands of lappets, all on turquoise grounds. 13 $\frac{3}{8}$ in. (33.9 cm.) high

£8,000-12,000

\$11,000-15,000

€9,200-14,000

An almost identical vase was sold at Christie's Hong Kong, 1 Nov 1999, lot 528.

明末清初十七世紀 掐絲琺瑯花卉紋觚

來源:歐洲私人珍藏



26

A THREE-COLOUR CINNABAR LACQUER RUYI SCEPTRE
18TH CENTURY

The sceptre is carved in relief through the ochre, green and red layers with a figure carrying a censer beside a *qilin* in an exterior scene. There are further panels depicting various animals and flowers.

15¼ in. (38.6 cm.) long

£12,000-15,000

\$16,000-19,000

€14,000-17,000

清十八世紀 剔彩瑞獸圖如意

來源:歐洲私人珍藏



PROPERTY FROM A PRIVATE COLLECTION (LOTS 27-34)

27

A PURPLE-GROUND PAINTED ENAMEL BOWL

QIANLONG PERIOD (1736-1795)

The exterior is painted with the characters *ru yi fu shou* (good wishes, happiness and longevity), lotus sprays and the Eight Buddhist Emblems. The interior has further emblems surrounding a *shou* character. The base has a *cai hua tang zhi* mark, 'made for the Hall of Colourful Flowers', in iron-red within a double circle.

7 $\frac{3}{8}$ in. (18.7 cm.) diam.

£6,000-8,000

\$7,800-10,000

€6,900-9,200



清乾隆 銅胎畫琺瑯如意福壽碗 磬紅雙圈「彩華堂製」款

來源: 私人珍藏



28

A DOUCAI 'LANCA' BOWL

18TH CENTURY

The bowl is painted on the exterior with eight *mandorlas* separated by *lanca* characters. The interior is similarly decorated below a band of *lanca* characters. The base has a *cai hua tang zhi* mark, 'made for the Hall of Colourful Flowers', in iron-red within a double circle.

7 $\frac{1}{8}$ in. (18 cm.) diam.

£6,000-8,000

\$7,800-10,000

€6,900-9,200



清十八世紀 鬥彩梵文碗 磬紅雙圈「彩華堂製」款

來源: 私人珍藏



29

A PAIR OF DOUCAI 'PEACH' BOWLS

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

Each bowl is decorated to the exterior with five peaches enclosing *shou* characters separated by *lingzhi* sprays, between a band of pomegranates and lappets. The interiors each have a further peach with *shou* character amongst blossoming branches. 7 in. (17.8 cm.) diam.

£8,000-12,000

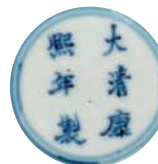
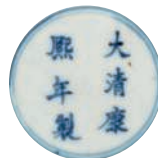
(2)

\$11,000-15,000

€9,200-14,000

清康熙 鬥彩仙桃祝壽紋碗一對 六字楷書款

來源:私人珍藏





30
A SMALL RU-TYPE FOLIATE DISH

YONGZHENG PERIOD (1723-1735)

The shallow dish is of flaring form with six lobes and is supported by a short tapering foot. The crackled glaze is of a rich greyish-blue tone.

5½ in. (14.3 cm.) diam.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清雍正 仿汝窯花口碟

來源:私人珍藏



31
A BLUE AND WHITE 'SHANG GAO SHUI CHANG' BOWL

DAO GUANG BING WU MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE, CORRESPONDING TO 1846, AND OF THE PERIOD

The bowl is decorated to the exterior with four panels each containing a character between the Eight Buddhist Emblems, *bajixiang* and lotus blooms. The interior has a stylised *shou* character below *ruyi* around the rim. The characters can be translated as 'tall mountains and long rivers'.

6½ in. (16.7 cm.) diam.

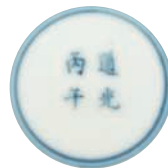
£6,000-8,000

\$7,800-10,000

€6,900-9,200

清道光 青花山高水長碗 「道光丙午」四字款

來源:私人珍藏





32

A PAIR OF YELLOW-GROUND FAMILLE ROSE MEDALLION BOWLS

DAO GUANG SIX-CHARACTER SEAL MARKS IN IRON-RED AND OF THE PERIOD (1821-1850)

The exteriors are finely enamelled with four medallions enclosing vases or lanterns, next to jardinières of flowers or fruits, accompanied by auspicious objects, divided by lotus flowers and scrolling foliage reserved on a yellow ground. The interiors have floral medallions to the centre.

5 7/8 i. (14.8 cm.) diam.

£8,000-12,000

(2)

\$11,000-15,000

€9,200-14,000

清道光 黃地粉彩開光清供圖碗一對 礬紅六字篆書款

來源:私人珍藏





33

A PAIR OF FAMILLE ROSE 'SHOU'-CHARACTER DISHES

JIAQING SIX-CHARACTER IRON-RED MARKS AND OF THE PERIOD
(1796-1820)

The exteriors are decorated with a band of *shou* characters between lappets and *ruyi*.

The interiors have a central *shou* character surrounded by five bats.

6 $\frac{1}{2}$ in. (16.8 cm.) diam.

(2)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

A similar single dish was sold in Christies New York, 10 September 2007, lot 422.

清嘉慶 粉彩五蝠拱壽紋盤一對 礬紅六字篆書款

來源:私人珍藏



34

A PAIR OF FAMILLE ROSE WHITE-GROUND MEDALLION BOWLS

DAOGUANG SIX-CHARACTER SEAL MARKS IN IRON-RED AND OF THE PERIOD (1821-1850)

Each bowl is of deep rounded form supported by a short foot and is decorated to the exterior with four medallions enclosing vessels and auspicious symbols, all between lotus blooms and leafy tendrils.

4½ in. (11.4 cm.) diam.

£6,000-8,000

(2)

\$7,800-10,000

€6,900-9,200

清道光 粉彩開光清供圖碗一對 礬紅六字篆書款

來源:私人珍藏





A MAGNIFICENT AND VERY RARE LARGE FAMILLE ROSE-ENAMELLED TURQUOISE-GROUND 'BATS' VASE

This extraordinary vase has all the characteristics of Qianlong period wares, evident not only from its impressive size, but also the sumptuousness of its decoration. This is most apparent in the dazzling combination of enamelled colours used. Despite the density of decoration, each motif stands out quite distinctly because of the contrast in colours, in particular the iron-red of the bats against the rich turquoise ground. This vase also illustrates the popular convention of the Qianlong period in the use of strong enamels as background colours, and in this case, the turquoise enamel serves to enhance the overall decoration.

Ceramicists from the official workshops were encouraged to experiment, and the technique of porcelain imitating other material found favour with the emperor who was fascinated with the curious and archaic. The designs outlined in gilt against turquoise on the present vase produces the effect of porcelain imitating *cloisonné* enamel. In *cloisonné* enamel, raised lines are applied to create 'cloisons' on the body of a metal vessel which are then filled in with coloured glass paste and fired. On the present vase, the gilt outlines enclose enamelled colours in emulation of the *cloisonné* effect.

The layout of the vase has been carefully planned, so that the bats and clouds are evenly spaced around the vase. Each bat is distinctively individual, delicately detailed in shades of iron-red and painted in different poses, with some swooping upwards, diving down, shown in profile, flying towards the viewer, and even away from the viewer, so that only the back of the bat is seen. As with the idea of porcelain imitating other material, the Qianlong emperor was also very fond of all things auspicious. The bat is a common motif in Chinese ceramics of the Qing dynasty, as its pronunciation, *fu*, is a homophone for 'good fortune'. The theme is further highlighted by the emblems that the bats carry, which include peaches, *lingzhi*, pomegranate, cash symbols, finger citrus, musical stones, *wan* symbols and other lucky emblems.

The dragon handles are also superbly rendered with great attention to details, such as the ribbed effect of their thin muscular bodies and the gilt-painted scales on their backs and curling tails. These handles also appear on other Qianlong-marked vases, but none as well executed as on the present lot.

Although no other vase of identical design appears to have been published, a number of very similar features are seen on vases of similarly outstanding quality produced during the height of the Qianlong period. A *doucai* vase with very similar handles in the Beijing Palace Museum Collection is illustrated in *Kangxi. Yongzheng. Qianlong*, Hong Kong 1989, p. 389, no. 70. Similar handles can also be seen on another turquoise-ground vase, which is also decorated with a very similar design of iron-red bats carrying auspicious emblems, sold at Sotheby's Hong Kong, 16 November 1988, lot 376. Compare, also, a turquoise-ground bottle vase, smaller in size, decorated with the same colourful clouds but moulded with an iron-red dragon wrapped around the body, sold at Christie's Hong Kong, The Imperial Sale, 28 April 1996, lot 55. A large baluster vase similarly decorated with *chilong* dragons with bifurcated tails amidst closely comparable cloud-scrolls on a turquoise-ground, was sold at Christie's London, 16 December 1996, lot 12. Closely related polychrome clouds can be found on a turquoise-ground baluster vase without handles, decorated with multicoloured dragons sold at Christie's London, 16 December 1996, lot 12. A turquoise-ground vase of comparable size decorated with bats in flight amidst clouds picked out in blue was sold at Sotheby's Hong Kong, 8 October 2013, lot 201.

In addition to the handles, bat design and clouds, most of the vases in this group share similarities in the *ruyi* border beneath the rim, the thick turquoise enamel ground, and the gilt Qianlong seal mark that seems to be characteristic of vases produced in imitation of *cloisonné*.



*35

**A MAGNIFICENT AND VERY RARE LARGE FAMILLE
ROSE-ENAMELLED TURQUOISE-GROUND 'BATS' VASE**
QIANLONG INCISED AND GILT SIX-CHARACTER SEAL
MARK AND OF THE PERIOD (1736-1795)

The vase is exquisitely decorated on a turquoise ground with iron-red bats suspending ribbon-tied auspicious emblems as they swoop amidst multi-coloured *lingzhi*-shaped clouds, all gilt outlined against the turquoise ground between a *ruyi* border at the flared rim and a border of petal lappets above the foot, which is encircled by a band of *ruyi* heads suspended from iron-red *wan* emblems. The neck is flanked by a pair of handles formed by ascending *chilong* with scrolling bifurcated tails finely shaded in iron-red with gilt detail.

26 $\frac{7}{8}$ in. (68.3 cm.) high

£700,000-1,000,000

\$910,000-1,300,000

€810,000-1,100,000

PROVENANCE

Sotheby's London, 27 November 1973, lot 327.

Christie's London, 8 June 1987, lot 291.

Christie's Hong Kong, 30 May 2005, lot 1500.

LITERATURE

Christie's Twenty Years in Hong Kong, 2006, pp. 222-23.

清乾隆 松石綠地粉彩洪福齊天大瓶 描金六字篆書刻款
來源：倫敦蘇富比1973年11月27日拍賣，拍品327號；倫敦
佳士得1987年6月8日拍賣，拍品291號；香港佳士得2005
年5月30日拍賣，拍品1500號

出版：著錄於2006年香港出版《香港佳士得20年》，
第222-223頁





PROPERTY OF A PRIVATE EUROPEAN LADY
(LOTS 36-38)



36

A FAMILLE VERTE 'DRAGON' INCISED BOWL

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

The exterior is incised with a pair of dragons, each in pursuit of a 'flaming pearl', over which yellow, green and aubergine enamels are applied to depict floral sprays and butterflies.

5 $\frac{7}{8}$ in. (14.9 cm) diam.

£8,000-12,000

\$11,000-15,000

€9,200-14,000

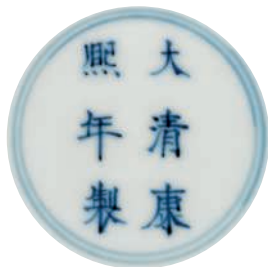
PROVENANCE

From a private European collection amassed in the 1970s.

A pair of bowls with this similar style of decoration is in the British Museum, illustrated by S. Vainker in *Chinese Pottery and Porcelain*, London, 2005, pl.154; in the Victoria & Albert Museum, illustrated by W. G. Gulland, *Chinese Porcelain, Vol. I*, London, 1928-29, nos. 360 and 361; in *Sekai Toji Zenshu, vol.12*, Tokyo, 1956, pl.44; in *The Catalogue of The Eumorfopoulos Collection, Vol.5*, pl.XXXVIII, London, 1926, no.E200; and in S. Jenyns, *Later Chinese Porcelain*, London, 1971, pl. XXXV, fig.1.

清康熙 白地素三彩暗龍花蝶紋碗 雙圈雙行六字楷書款

來源:歐洲私人珍藏,購於1970年代





37

AN IRON-RED DECORATED 'DRAGON' BOWL

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

The bowl is decorated with two five-clawed dragons, each chasing a flaming pearl.
6¼ in. (15.9 cm.) diam.

£5,000-8,000

\$6,500-10,000

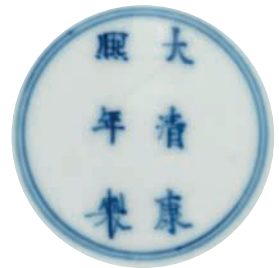
€5,800-9,200

PROVENANCE

The Collection of W. W. Winkworth Esq. (1897-1991).
Sotheby's London, 27 February 1973, lot 222.
From a private European collection amassed in the 1970s.

清康熙 白地釉裡紅雲龍戲珠紋碗 雙圈雙行六字楷書款

來源:歐洲私人珍藏;W. W. Winkworth(1897-1991)私人珍藏,1973年2月27日
於倫敦蘇富比拍賣, 拍品第222號





38

ARARE DOUCAI/CONICAL 'SWALLOWS' BOWL

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

The exterior of the bowl is decorated with swallows and prunus flowers, with the mouth and foot rims encircled by double-line borders.

7¾ in. (19.6 cm.) diam.

£60,000-80,000

\$78,000-100,000

€69,000-92,000



PROVENANCE

Sotheby's New York, 28 September 1979, lot 321.

From a private European collection amassed in the 1970s.

A very similar example with gilt rims from the Palace Museum collection in Beijing is illustrated in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, no. 223. Another comparable bowl in the collection of the British Museum is illustrated by R.L. Hobson, *The Later Ceramic Wares of China*, London, 1925, pl. LV, fig. 1.

清雍正 鬥彩喜上梅梢斗笠碗 雙圈三行六字楷書款

來源：歐洲私人珍藏，於1979年9月28日紐約蘇富比拍賣，拍品第321號



PROPERTY OF A EUROPEAN GENTLEMAN

39

A FAMILLE ROSE 'BONELESS STYLE' BOWL

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

The bowl is colourfully enamelled with a butterfly in flight beside large pink flowers and peaches. The interior is decorated to the centre with a further floral spray. 7¾ in. (19.7 cm.) diam.

£30,000-50,000

\$39,000-65,000

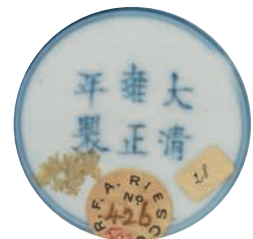
€35,000-57,000

PROVENANCE

The Collection of R.F.A. Riesco (1877-1964), no. 426.

清雍正 粉彩花蝶紋碗 雙圈六字楷書款

來源: 英國藏家R. F. A. Riesco先生(1877-1964)舊藏, 編號426; 歐洲私人珍藏





ANOTHER PROPERTY

40

AN IRON-RED AND GILT-DECORATED JAR AND COVER

DAOGUANG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD
(1821-1850)

The jar is densely decorated with bats and *shou* characters amidst lotus flowers with leafy scrolls. The cover is decorated with further lotus sprays. The interior and base are enamelled in turquoise.

8¾ in. (22.2 cm.) high without cover

£8,000-12,000

\$11,000-15,000

€9,200-14,000



PROVENANCE

From a private UK collection.

清道光 礬紅福壽紋蓋罐 礬紅六字篆書款

來源：英國私人珍藏

PROPERTY OF A DISTINGUISHED
BELGIAN GENTLEMAN

41

**A LARGE FAMILLE ROSE
'RAMS' VASE**

19TH CENTURY

The vase is decorated with three rams, birds and flowers, below auspicious emblems to the shoulder and butterflies to the neck. The pair of handles are shaped as stylized dragons. The base has an apocryphal Qianlong mark. 24½ in. (62.5 cm.) high

£20,000-30,000 \$26,000-39,000
€23,000-34,000


PROVENANCE

With T. Y. King & Sons Ltd., Hong Kong,
6 August 1986.

清十九世紀 粉彩三羊開泰雙龍耳
長頸瓶

來源：於1986年8月6日購自香港古董
商T. Y. King & Sons Ltd.；
比利時私人珍藏



T. Y. KING & SONS LTD.		
SHIP NO. CENTRAL ARCHER PIRE HEDGE HONG KONG TELEPHONE: 1-266119 CABLE: "TYKONG HONGKONG"		
8 August 1986		
NO.	DESCRIPTION	VALUE
1 pos.	Chinese famille rose porcelain vase with three rams, pine trees, birds and butterflies. Hong Kong 'Yang Chia' period A.D. 1862-1874	USD. 350.00
I HEREBY CERTIFY THAT THE DESCRIPTION OF ONE OF THE ABOVE ARTICLES IS CORRECT AND THAT I AM AWARE OF THE		
		
T. Y. KING & SONS LTD.		
88 SHIP YU		



VARIOUS PROPERTIES

42

AN UNDERGLAZE-COPPER-RED-DECORATED VASE, YUHUCHUNPING

QING DYNASTY (1644-1911)

The vase is painted with branches of lychee, pomegranate and peach, below bands of *ruyi*, *lingzhi* and lappets. There is an apocryphal Yongzheng mark to the base.

9 in. (22.9 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

The current vase is modelled after prototypes from the Yongzheng reign (1723-1735). See an example illustrated in *Gugong Bowuyuan Qingdai Yuyao Ciqi, Juanyi, Xiace*, Beijing, 2005, p. 142-143, no. 60.

清 釉裡紅瓜果紋玉壺春瓶



43

A PEACHBLOOM-GLAZED SEAL-PASTE BOX AND COVER, YINSE HE
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1662-1722)

The circular box and cover is covered overall with a soft mottled peachbloom glaze, with paler tones around the sides. The recessed base is glazed in white.
2 $\frac{7}{8}$ in. (7.4 cm.) diam.

£50,000-80,000

\$65,000-100,000

€58,000-92,000

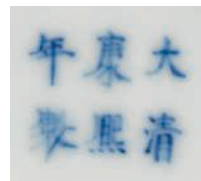
PROVENANCE

Christie's London, 6 November 2012, lot 290.

Compare this lot with similar seal-paste boxes in museum collections, including one in the Palace Museum, Beijing, illustrated in *Qing Porcelain of Kangxi, Yongzheng and Qianlong Periods from the Palace Museum Collection*, Hong Kong, 1989, p. 141, col. pl. 124; one in the Shanghai Museum, illustrated in *Kangxi Porcelain Ware from the Shanghai Museum Collection*, Hong Kong, 1998, p. 321, pl. 207-1; and one in the Metropolitan Museum of Art, New York, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, pl. 237.

清康熙 豇豆紅釉印盒 六字楷書款

來源: 佳士得倫敦2012年11月6日拍賣, 拍品290號





44

AN UNUSUAL 'FAUX TURQUOISE' BOTTLE VASE

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

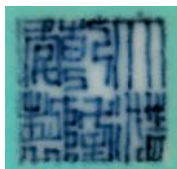
The vase is covered overall in a turquoise glaze which is detailed with black lines to imitate the natural appearance of turquoise stones.

11½ in. (29 cm.) high

£8,000-12,000

\$11,000-15,000

€9,200-14,000



清乾隆 仿綠松石釉膽瓶 六字篆書款



45
A LARGE FLAMBÉ GLAZED BOTTLE VASE
18TH-19TH CENTURY

The vessel is sturdily potted with a rounded body and a slender neck, covered overall in rich flambé glaze with varying shades of red.

23½ in. (59.6 cm.) high

£8,000-12,000

\$11,000-15,000

€9,200-14,000

PROVENANCE

Formerly in a private English collection.

清十八/十九世紀 窯變釉長頸瓶

來源:英國私人珍藏



46

AN 'EEL-SKIN'-GLAZED BOTTLE VASE

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

The exterior and base are decorated with a yellowish olive-green glaze with darker speckles, supported on a short foot.

8½ in. (21.6 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清乾隆 鱗魚黃釉瓶 六字篆書款



PROPERTY OF A DISTINGUISHED EUROPEAN GENTLEMAN

47

A VERY LARGE GUAN-TYPE ARCHAISTIC VASE, HU
YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1723-1735)

The vase has a pair of stylised dragon handles and is decorated with raised archaistic straps and bosses, covered overall in a celadon glaze with a network of dark grey crackles.

19½ in. (50 cm.) high

£180,000-220,000

\$240,000-280,000

€210,000-250,000

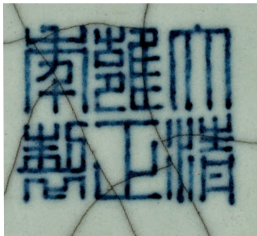
PROVENANCE

Acquired in China prior to 1913 by an Italian official (1863-1913) from a Venetian family of shipowners; thence by descent within the family.

The unique shape of the current vase is based on an archaic bronze prototype. Examples of this form decorated with various different glazes are known, including a Ming blue and white vase from the W.W. Winkworth (1897-1991) collection that was sold at Sotheby's London on 12 December 1972, lot 83; a Yongzheng mark and period 'tea dust'-glazed vase illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Beijing, 1989, p. 298. pl. 127; and a Qianlong mark and period Guan-type vase, illustrated in R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. II, no. 873.

清雍正 仿官釉雙龍耳壺 六字篆書款

來源：歐洲私人珍藏，於1913年前由義大利威尼斯航運實業家(1863-1913)購自中國，其家族珍藏至今







PROPERTY FROM A PRIVATE SCOTTISH COLLECTION (LOTS 48-49)

48

A BROWN-GLAZED VASE, YUHUCHUNPING

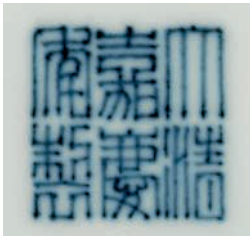
JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

The vase is covered overall in a smooth brown glaze, supported overall on a short foot. 14 $\frac{1}{2}$ in. (36.5 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000



PROVENANCE

From a private Scottish collection, acquired in the 1970s.

清嘉慶 褐釉玉壺春瓶 六字篆書款

來源:蘇格蘭私人珍藏,1970年代入藏



49

A FLAMBÉ-GLAZED VASE, MEIPING

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

The vase is decorated with a thick pale blue glaze with lavender, darker blue and olive green streaks.

10¾ in. (27.3 cm.) high

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE

From a private Scottish collection, acquired in the 1970s.

清雍正 窯變釉梅瓶 四字篆書款

來源:蘇格蘭私人珍藏,1970年代入藏





ANOTHER PROPERTY

50

A CARVED WHITE-GLAZED 'DRAGON AND PHOENIX' JAR

KANGXI-YONGZHENG PERIOD (1662-1735)

The exterior of the vessel is carved with a phoenix and a dragon chasing a flaming pearl, amongst clouds and flames.

7½ in. (19.4 cm.) high

£8,000-12,000

\$11,000-15,000

€9,200-14,000

清康熙/雍正 白釉刻龍鳳呈祥罐

51

**A LARGE CARVED WHITE-GLAZED
BALUSTER VASE**

KANGXI PERIOD (1662-1722)

The vase is decorated with large peony
flowers and leafy scrolls, with tall leaves
surrounding the neck.

27¾ in. (70.5 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清康熙 白釉刻牡丹紋大瓶

來源: 英國貴族Allendale子爵私人舊藏





PROPERTY OF A PRIVATE ENGLISH COLLECTOR

52

A GLOBULAR SHAPED 'ALMS' BOWL

TANG DYNASTY (618-907)

The rounded globular bowl with slightly inverted mouth rim is covered in a greyish-cream glaze stopping half way down the body to reveal the greyish-brown body.

7½ in. (19 cm.) wide

£6,000-8,000

\$7,800-10,000

€6,900-9,200

PROVENANCE

From the collection of Frederick M. Mayer, sold at Christie's on 24 June 1974, lot 20.

EXHIBITED

Chinese Ceramics, Los Angeles County Museum, 1952, no. 90.

唐 彩釉鉢

來源: Frederick M. Mayer私人舊藏, 1974年6月24日於倫敦佳士得拍賣, 拍品第20號; 英國私人珍藏

展覽: 美國洛杉磯州立博物館之中國陶瓷展, 1952年, 展品第90號

THE PROPERTY OF A PRIVATE COLLECTOR
(LOTS 53-63, 111 & 164)

53

A JIZHOU 'PHOENIX AND PRUNUS' PAPER-CUT RESIST-DECORATED TEA BOWL

POSSIBLY SONG DYNASTY

The bowl is of flaring form and is decorated to the interior with two phoenix between prunus blossoms.

6 in. (15.2 cm.) diam.

£8,000-12,000

\$11,000-15,000

€9,200-14,000

宋或更晚 吉州窯茶盞

來源: 私人珍藏





54

A CRACKLE-GLAZED VASE

MING DYNASTY, 17TH CENTURY

The vase is of slender baluster shape with small elephant-head handles to the neck suspending loose-rings. The vase is covered all over in an attractive creamy glaze with scattered crackles.

8 $\frac{7}{8}$ in. (22.6 cm.) high

£5,000-10,000

\$6,500-13,000

€5,800-11,000

PROVENANCE

Alfred Clark (1873-1950) Collection, no. 642

明十七世紀 象牙白釉雙耳活環瓶

來源：英國藏家 Alfred Clark 先生 (1873-1950) 舊藏，藏品 642 號



55

AN UNUSUAL MINIATURE CELADON AND UNDERGLAZE RED *LONGQUAN* TRIPOD CENSER

MING DYNASTY (1368-1644)

The small censer has three spreading slender feet and stylised bird-head handles in red to the sides.

1 $\frac{7}{8}$ in. (4.9 cm.) wide

£3,000-5,000

\$3,900-6,500

€3,500-5,700

明 龍泉青釉裡紅三足小香爐

來源:私人珍藏



56

A MOULDED DING BOWL

SONG/MING DYNASTY (960-1644)

The bowl is of flaring shape and is mounted with a copper band to the mouth rim.

The interior is moulded with fish amongst aquatic reeds and flowers.

6 $\frac{3}{8}$ in. (16.2 cm.) diam.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

Alfred Clark (1873-1950) Collection, no. 832

宋/明 定窯魚藻紋碗

來源: 英國藏家 Alfred Clark 先生 (1873-1950) 舊藏, 藏品 832 號; 私人珍藏

57

A RARE CORAL-GLAZED FACETED VASE

YONGZHENG PERIOD (1723-1735)

The faceted body rises to a long neck with a square-form mouth, covered overall in a coral glaze.

8½ in. (21.6 cm.) high

£20,000-40,000

\$26,000-52,000

€23,000-46,000

Compare this to a slightly smaller vase (15 cm. high) of similar form and decoration, sold at Christie's Hong Kong, 6 October 2015, lot 163.

清雍正 珊瑚紅釉多棱形長頸瓶

來源:私人珍藏



58

A RARE EARLY MING BLUE-GLAZED DISH

XUANDE INCISED SIX-CHARACTER MARK WITHIN DOUBLE CIRCLES
AND OF THE PERIOD (1426-1435)

The interior and exterior are covered in a deep blue glaze, and the mouth is bound with a copper rim.

7 in. (17.8 cm.) diam.

£80,000-120,000

\$110,000-150,000

€92,000-140,000

PROVENANCE

The collection of Wu Lai-hsi (d. 1949/50), Sotheby's London, 26 May 1937, lot 69.

The collection of Alfred Clark (1873 - 1950), Sotheby's London, 24 March 1953, lot 50.

Monochrome blue porcelains of the Xuande reign are very rare, despite the fact that from early in the Hongwu reign (AD 1370) it was decreed that ceramic wares should be used for official sacrifices at the Imperial altars, and blue was the prescribed colour for ritual vessels at the Tiantan, the Altar of Heaven. This high-firing cobalt blue, along with the copper red and 'sweet' white, was regarded as one of the three great glaze colours of the Xuande reign by connoisseurs of the Qianlong period (1736-95). The Xuande monochrome cobalt blue is especially fine with a richness of colour due not only to the quality of the cobalt but also to the thickness with which the glaze was applied.

明宣德 藍釉盤 雙圈六字楷書款

來源: Wu Lai-Hsi 先生 (?-1949/50)舊藏, 倫敦蘇富比1937年5月26日拍賣, 拍品69號; 英國藏家Alfred Clark先生 (1873-1950)舊藏, 倫敦蘇富比1953年3月24日拍賣, 拍品50號





59

A BLUE-GROUND YELLOW-ENAMELLED 'DRAGON' DISH

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

The dish is painted on the interior with a five-clawed leaping dragon pursuing a flaming pearl amidst cloud scrolls, the well and the exterior are decorated similarly with two striding dragons.

9 $\frac{7}{8}$ in. (25.1 cm.) diam.

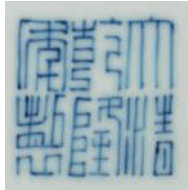
£10,000-15,000

\$13,000-19,000

€12,000-17,000

清乾隆 藍地黃彩雲龍戲珠紋盤 六字篆書款

來源: 私人珍藏





60

AN UNDERGLAZE-BLUE AND YELLOW ENAMELLED DOUBLE GOURD VASE
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The lower section of the vase is of square form rising to a bulbous upper section. It is decorated all around the body with bats and gourds amongst leafy stems, all between scrolling bands to the mouth and foot rims. 12% in. (32 cm.) high

£20,000-30,000

\$26,000-39,000

€23,000-34,000

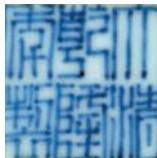
The unusual form of this double-gourd vase with its round upper section and square lower section is one which first seems to appear in the Ming dynasty Jiajing reign (1552-66). Essentially the shape refers to the relationship between Heaven and Earth, with Heaven represented by the circular upper section and the Earth represented by the square lower part. In the Jiajing reign these symbolic shapes were part of Daoist beliefs, of which the emperor was an enthusiastic adherent.

For a Jiajing example of a large blue and white double-gourd vase of this shape, see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 230, no. 9:34. The construction of such vessels must have presented a number of challenges to the potter, however, and the form largely fell from favour after 1566, until it was revived at the imperial kilns in the 18th century. Even with the technical expertise available in the 18th century, firing these vessels would have been difficult, and they remain very rare. They may have been made in the Qianlong reign in conjunction with the rebuilding of the relevant altars in 1751-2.

A blue and white example with a very similar design of bats and gourds was included in the 45th Anniversary Exhibition of the Min Chiu Society, Hong Kong, *Auspicious Emblems: Chinese Cultural Treasures*, 25 November 2005 - 19 July 2006, p. 156, no. 65.

清乾隆 黃地青花福壽萬代葫蘆瓶 六字篆書款

來源: 私人珍藏







61

A PAIR OF FAMILLE ROSE DISHES

DAOGUANG SIX-CHARACTER SEAL MARKS IN IRON-RED
AND OF THE PERIOD (1821-1850)

Each dish is decorated to the exterior with eight immortals amongst waves and clouds. The interiors have a phoenix and various pairs of birds amongst flowers reserved on a green ground.

9 $\frac{7}{8}$ in. (25.1 cm.) diam.

(2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清道光 綠地粉彩百鳥朝鳳紋盤一對 鑿紅六字篆書款

來源:私人珍藏



62

A YELLOW-GLAZED 'DRAGON' VASE

XIANFENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1851-1861)

The vase is of bottle shape with a tall slender neck. The body is incised under the yellow glaze with five writhing five-claw dragons chasing flaming pearls amongst clouds and flames.

8¼ in. (21 cm.) high

£5,000-10,000

\$6,500-13,000

€5,800-11,000

PROVENANCE

Mura collection, England, no. 26

清咸豐 黃釉暗刻雲龍戲珠紋膽瓶 六字楷書款

來源:私人珍藏, 英國Mura舊藏, 第26號





63

A PAIR OF UNDERGLAZE BLUE AND IRON-RED DECORATED 'DRAGON' DISHES
YONGZHENG SIX-CHARACTER SEAL MARKS IN BLACK ENAMEL
AND OF THE PERIOD (1723-1735)

Each dish has rounded sides, and is decorated to the interior with a five-clawed dragon leaping amidst clouds and flame scrolls in pursuit of a flaming pearl. A similar frieze of two dragons is on the exterior.

4 $\frac{1}{8}$ in. (10.5 cm.) diam., fitted box

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE

From the collection of Dr. George Yuille Caldwell (1924-2016).

A very similar single dish with a black enamel Yongzheng mark was sold in Christies New York, 19 & 20 September 2013, lot 1333.

清雍正 青花礬紅彩雲龍趕珠圖盤一對 六字篆書款

來源：英國藏家Dr. George Yuille Caldwell(1924-2016)舊藏



VARIOUS PROPERTIES

64

A RARE WUCAI LUDUAN-FORM CENSER

MING DYNASTY, 17TH CENTURY

The beast is modelled standing on four short legs, with the detachable head decorated in shades of yellow, red, green and blue. The mouth is slightly open, with the eyes looking upwards. The body is painted with scrolling bands of mythical creatures amidst clouds.

8¼ in. (21 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

明十七世紀 五彩角端形香爐

65

A RARE BLUE AND WHITE 'DRAGON' JAR

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1426-1435)

The exterior of the jar is boldly painted with a large dragon holding a *lingzhi* spray in its mouth, below the six-character mark to the shoulder and a band of humanoid monster masks surrounding the mouth.

13¾ in. (35 cm.) high

£60,000-80,000

\$78,000-100,000

€69,000-92,000

PROVENANCE

With Chak's Gallery, Hong Kong, 1995.

明宣德 青花靈芝龍紋大罐 六字楷書款

來源: 於1995年購自香港古董商永寶齋





大研古居年製

PROPERTY OF A EUROPEAN LADY

66

A RARE BLUE AND WHITE FLORAL BOWL

XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN
A DOUBLE-CIRCLE AND OF THE PERIOD (1426-1435)

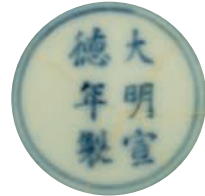
The exterior is painted with six large flowers on a leafy vine, and the interior has
a stylised flower head with six petals to the centre.

8 $\frac{1}{8}$ in. (20.7 cm.) diam.

£30,000-50,000

\$39,000-65,000

€35,000-57,000



明宣德 青花纏枝花卉紋碗 雙圈六字楷書款

來源：歐洲私人珍藏





VARIOUS PROPERTIES

67

A BLUE AND WHITE ROULEAU VASE
KANGXI PERIOD (1662-1722)

The vase is painted with a continuous
riverside landscape scene depicting tall
trees, pavilions and figures at various
leisurely pursuits.

18¼ in. (46.4 cm.) high

£20,000-30,000 \$26,000-39,000

€23,000-34,000

清康熙 青花山水圖棒槌瓶

*68

A BLUE AND WHITE JARDINIÈRE

TRANSITIONAL PERIOD, MID-17TH CENTURY

The jardinière is of oval form with a slightly lipped rim. The exterior is decorated in a vibrant cobalt blue with a seated official surrounded by attendants making various offerings, all flanked by clouds and rocks.

8½ in. (21.6 cm.) wide.

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE

From a private European collection, acquired in France in 2006.

明末清初 青花人物故事圖花盆

來源：歐洲私人珍藏，於2006年購自法國





69

A BLUE AND WHITE SLEEVE VASE
TRANSITIONAL PERIOD,
MID-17TH CENTURY

The vase is decorated with a figural scene featuring a scholar-official and his attendants in an outdoor scene, below a lappet border to the flaring mouth rim.
18¾ in. (47.6 cm.) high

£30,000-50,000 \$39,000-65,000
€35,000-57,000

明末清初 青花人物故事圖筒瓶

***70**

A MING-STYLE BLUE AND WHITE MEIPING

YONGZHENG PERIOD (1723-1735)

The body is painted with various fruit and flower sprays including lychee, pomegranate, and peach between a band of lotus lappets on the shoulder and upright plantain leaves above the foot. The base is unglazed.

8½in. (21.5cm) high

£8,000-12,000

\$11,000-15,000

€9,200-14,000

PROVENANCE

Christie's Hong Kong, 26 & 27 September 1989, Lot 649

清雍正 青花花果紋梅瓶

來源: 香港佳士得1989年9月26日及27日拍賣, 拍品649號



*71

A BLUE AND WHITE 'DRAGON' STEM DISH

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

The shallow dish has straight sides and stands on a spreading foot. The foot is decorated with a five-claw dragon chasing a flaming pearl above a fish amidst crashing waves.

9 in. (22.8 cm.) diam.

£15,000-25,000

\$20,000-32,000

€18,000-29,000



Similar Qianlong-marked stem-dishes were exhibited in S. Marchant and Son, *Exhibition of Qing Mark and Period Blue and White*, 11 June - 22 June 1984, *Catalogue*, nos.24 and 25; another three have been sold in Christies Hong Kong, 29 October 1991, lot 153, 30 April 1996, lot 437, and 27 April 98, lot 726.

清乾隆 青花雲龍戲珠紋高足盤 六字篆書款



PROPERTY FROM AN IMPORTANT ASIAN COLLECTION OF CHINESE ART (LOTS 72-77)

*72

A DOUCAI AND ANHUA-DECORATED SAUCER DISH

18TH CENTURY

The interior of the dish is decorated with *anhua* dragons and phoenix encircling a central leafy scroll and a blossom with iron-red stamen. The exterior is decorated with a similar band. The base has an apocryphal Chenghua six-character mark within double-circles.

8 in. (20.2 cm.) diam.

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE

Christies Hong Kong, 3 November 1998, lot 958

From an important Asian collection of Chinese art

清十八世紀 鬥彩卷草紋盤

來源：香港佳士得1998年11月3日拍賣，拍品958號；亞洲重要私人珍藏



*73

**A MING-STYLE BLUE AND
WHITE PEAR-SHAPED VASE,
YUHUCHUNPING**

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

The globular body is painted in vivid blue tones with plantain and bamboo growing beside rocks on grassy mounds, below a band of foliate scroll in-between upright leaves and a pendent *ruyi* collar at the waisted neck.

11¼ in. (28.5 cm.) high

£25,000-35,000 \$33,000-45,000

€29,000-40,000

PROVENANCE

From an important Asian collection of
Chinese art

清乾隆 青花蕉石紋玉壺春瓶 六字
篆書款

來源: 亞洲重要私人珍藏



*74

A RARE MINIATURE *DOUCAI* BOTTLE VASE

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

The bottle is finely decorated with the 'hundred boys' design in garden scenes.
The neck is applied with two gilt bracket handles. The interior and base are
turquoise enamelled.

3 $\frac{1}{2}$ in. (8cm) high

£18,000-25,000

\$24,000-32,000

€21,000-29,000

PROVENANCE

Christie's Hong Kong, 31 October 1994, Lot 619
From an important Asian collection of Chinese art

清乾隆 鬥彩描金嬰戲圖雙耳小瓶 四字篆書款

來源: 香港佳士得1994年10月31日拍賣, 拍品619號; 亞洲重要私人珍藏



*75

A BLUE AND WHITE STEM BOWL

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

The bowl is decorated with *lanca* characters spaced between a leafy meander of stylised lotus scrolls. It is supported on a flaring base decorated with beaded tassels below *ruyi* and floral borders.
5¾ in. (14.7 cm.) diam.

£22,000-28,000

\$29,000-36,000

€26,000-32,000



PROVENANCE

Christies Hong Kong, 31 October 1994, lot 589
From an important Asian collection of Chinese art

清乾隆 青花纏枝蓮梵文高足碗 六字篆書款

來源: 香港佳士得拍賣1994年10月31日, 拍品589號; 亞洲重要私人珍藏



***76**

A FAMILLE ROSE FIGURE OF AMITAYUS

QIANLONG PERIOD (1736-1795)

The figure is modelled with both hands in *dhyana mudra* and seated in *dhyanasana*, holding an ambrosia flask. The seated figure is wearing long robes and is adorned with elaborate jewellery, all on top of a separate double-lotus base. 11¾ in. (29.8 cm.) high overall.

£80,000-120,000

\$110,000-150,000

€92,000-140,000

PROVENANCE

From an important Asian collection of Chinese art

Amitayus (Tibetan: *Ts'e dpag med*) is known as the 'Buddha of Infinite Life' and the 'One who grants long life'. As one of the most popular deities from the Tibetan Buddhist pantheon, its typical iconography is recognised by the seated full-lotus posture, *dhyanasana*, with hands in meditation supporting a vessel known as a *Kalasha* which holds the elixir of immortality.

A very similar figure was sold in Christies Hong Kong, 28 may 2014, lot 3465

清乾隆 粉彩描金無量壽佛坐像

來源:亞洲重要私人珍藏



*77

A PAIR OF FAMILLE ROSE 'BAJIXIANG' BOWLS

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

Each bowl is decorated with the *bajixiang* in pairs between bands of lappets and *ruyi* to the mouth and foot rims.

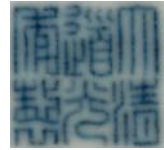
4¼ in. (10.9 cm.) diam.

£22,000-28,000

(2)

\$29,000-36,000

€26,000-32,000



PROVENANCE

Christies Hong Kong, 31 October 1994, lot 681
From an important Asian collection of Chinese art

清道光 粉彩八吉祥紋碗一對 六字篆書款

來源：香港佳士得1994年10月31日拍賣，拍品681號；亞洲重要私人珍藏



PROPERTY FROM A PRIVATE UK COLLECTION

78

A PAIR OF YELLOW-GROUND FAMILLE ROSE 'MEDALLION' DISHES

DAOGUANG SIX-CHARACTER SEAL MARKS IN IRON-RED
AND OF THE PERIOD (1821-1850)

Each dish is decorated to the exterior with four medallions enclosing auspicious items and vases of flowers, set against a yellow ground with colourful lotus sprays.

The interior is decorated with further floral sprays.

7¾ in. (19.8 cm.) diam.

(2)

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE

From a private UK collection.

清道光 黃地粉彩開光花卉紋盤一對 礬紅六字篆書款

來源:英國私人珍藏





VARIOUS PROPERTIES

*79

A PAIR OF FAMILLE ROSE YELLOW-GROUND VASES, GU

JIAQING SIX-CHARACTER SEAL MARKS IN IRON-RED IN A LINE AND OF THE PERIOD (1796-1820)

Each flaring vase is enamelled on a lemon-yellow ground with the Eight Buddhist Emblems, *bajixiang*, adorned with ribbons and divided by a bulbous mid-section below the iron-red mark. The interior and base are enamelled in turquoise.

9¼ in. (23.5 cm.) high

(2)

£40,000-60,000

\$52,000-77,000

€46,000-69,000

PROVENANCE

Acquired in Belgium in the 1970's.

Christies London, 14 May 2013, lot 262

清嘉慶 黃地粉彩八吉祥花觚一對 礬紅六字篆書款

來源：歐洲私人珍藏，於1970年代購自比利時；佳士得倫敦2013年5月14日拍賣，拍品262號





*80

**AN IMPERIAL AND VERY RARE YELLOW-GROUND
FAMILLE ROSE 'NINE DRAGONS' HAT STAND
DAO GUANG SIX-CHARACTER SEAL MARK IN GILT
AND OF THE PERIOD (1821-1850)**

The finely enamelled hat stand is decorated to the top with reticulated roundels enclosing pink stylised bats, set against a lemon-yellow ground with nine five-clawed dragons amidst clouds and flames. The mid-section is shaped as an archaic vase with a lotus-form mouth supporting the top section, with the exterior enamelled with bats and lotus sprays. The lower bell-form section has further lotus scrolls, with four blue archaic dragon-form supports, all raised on a foliate gilt-decorated base with *ruyi*-form feet.

10¾ in. (27.3 cm.) high

£200,000-300,000

\$260,000-390,000

€230,000-340,000

PROVENANCE

Previously in a private UK collection, purchased from a country house sale in 1953.

Compare this to a Qianlong mark and period *famille rose* rotating hat stand-shaped perfumier decorated with dragons and clouds in the collection of the National Palace Museum in Taipei, illustrated in *A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1994, p. 267, pl. 121. Also see a Qianlong mark and period red-glazed and gilt-decorated porcelain hat rest in imitation of red lacquer ware, illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: The Chinaware Volume - The Second Part*, Shenyang, 2008, pp. 188-189.

清道光 御製黃地粉彩鏤雕蝙蝠九龍紋冠架
描金六字篆書款

來源：英國私人舊藏，於1953年購自英國舊宅

冠架外壁施黃釉，繪九龍奔騰於祥雲間，開光內飾鏤空蝙蝠紋，能內置香料，帽則放於其上。此器造型精巧別致，色彩對比鮮明，充分呈現出道光時期華麗的風格以及精湛的工藝，明顯繼承了乾隆嘉慶時期御製瓷器的遺風，實屬當時粉彩瓷器中上乘之作。參考臺北國立故宮博物院藏之清乾隆琺瑯彩轉心活環鏤空雲龍帽架，載1994年臺北出版《故宮歷代香具圖錄》，第267頁，圖121。另，瀋陽故宮博物院藏一清乾隆款仿紅雕漆描金纏枝花暗八仙冠架，載2008年瀋陽出版《瀋陽故宮博物院藏文物精粹：瓷器卷—下》，第188-189頁。





Cowdray Park, West Sussex, circa 1910



Dunecht House, Aberdeenshire

PROPERTY OF A PRIVATE UK COLLECTOR

81

A MOULDED *FAMILLE ROSE* SQUARE-SECTION VASE

YONGZHENG PERIOD (1723-1735)

Each side of the body is applied with colourful auspicious objects, with sprays of *lingzhi* fungus to the neck.

20 in. (51 cm.) high

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE

From the collection of works of art from Cowdray Park in West Sussex and Dunecht House in Aberdeenshire, UK.

清雍正 粉彩模印博古圖方瓶

來源: 英國私人珍藏; 英國薩西克斯郡西部Cowdray Park大宅及蘇格蘭
Dunecht House舊藏



82

A LARGE AND RARE TURQUOISE-GROUND FAMILLE ROSE TWIN-HANDLED TRIPOD CENSER

DAOGUANG SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1821-1850)

The body is enamelled with the Eight Buddhist Emblems, *bajixiang*, amidst lotus scrolls. One side of the mouth is inscribed with the reign mark, with the other side bearing the characters *hui fu si*, the Temple of Wisdom and Happiness. The base contains a further mark reading *jiu jiang guan jian du De Shun jing xian*, which may be translated as 'faithfully presented by the director of the Jiujiang Customs, De Shun'.

16¼ in. (41.2 cm.) high

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE

From a private English collection, acquired in the late 19th century thence by descent within the family.

The mark on the base of the current lot is particularly rare. Deshun was the longest serving superintendent of the imperial kilns during the Daoguang reign, responsible for directing the production of porcelain from the 12th to 19th year of Daoguang, corresponding to 1833-1840. There are only a few known examples of porcelain bearing this mark, including an iron-red decorated censer in the Guangxi Museum in China, illustrated in *Guangxi bo wu guan gu tao ci jing cui*, Beijing, 2002, p. 161, pl. 170.

清道光 松石綠地粉彩蓮托八寶紋鼎式爐
 礬紅六字楷書款

礬紅「慧福寺」、「九江關監督德順敬獻」楷書款

此器造型端莊碩大、紋飾繁富華麗，底部「九江關監督德順敬獻」款尤其罕見。

德順乃道光時期任職最長的督陶官，從道光十二年到十九年間負責監督景德鎮御窯廠之瓷器制作。廣西博物館藏一礬紅彩勾蓮八寶紋鼎式爐，底部同樣署「九江關監督德順敬獻」楷書款，見2002年北京出版《廣西博物館古陶瓷精粹》，第161頁，圖170。

來源：英國私人珍藏，於十九世紀末入藏，家傳至今





慧福寺





A RARE IMPERIAL INSCRIBED FAMILLE ROSE OCTAGONAL VASE

JIAQING IRON-RED SIX-CHARACTER SEAL MARK
AND OF THE PERIOD (1796-1820)

The vase is of octagonal cylindrical form, slightly tapering towards the base, with the straight sides rising to an angular shoulder and an everted gilt rim. The sides are decorated with gilt-edged rectangular panels alternating between poetic inscriptions and seasonal flowers including, peony, lotus, chrysanthemum and prunus, all reserved on a pink ground filled with Indian lotus and floral strolls. The neck has bats suspending gilt *Shou* characters, interspersed by eternal knots and lotus on the shoulder, below dot and trefoil borders in blue and green enamels respectively, all supported on a ring foot decorated with a blue-enamelled keyfract band. The interior and base are covered with turquoise enamel.

11¼ in. (29.7 cm.) high

£200,000-300,000

\$260,000-390,000

€230,000-340,000

PROVENANCE

Formerly in a private collection in Sussex, England.

The present vase appears to be unique with no other published examples. However, this decorative format in the combined use of floral decorations juxtaposed with related poetic inscriptions is known among a small group of *famille rose*-decorated ceramics of the Qianlong and Jiaqing periods. A Qianlong-marked vase with panels reserved on a *famille rose*-decorated gilt-ground is illustrated in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p. 155, pl. 137*. Also from the Beijing Palace Museum is a Jiaqing-marked vase similarly inscribed with Qianlong poems, *ibid.*, p. 192, pl. 169; where the author mentioned the Qing Court archives recorded this particular group of ceramics that were commissioned for the Emperor Emeritus, the retired Emperor Qianlong, during the early Jiaqing reign.

The present four poems composed by the Qianlong Emperor pay tribute to the four seasonal flowers: the peony, lotus, chrysanthemum and prunus; and each are followed by the seals *Qianlong*, *chenhan*, *weijing* and *weiyi* respectively. A comparable Jiaqing-marked baluster vase with similar decorations on a yellow ground was sold at Sotheby's Hong Kong, 11 April 2008, lot 2853. This sold example has four panels: two floral and two poetic inscriptions, in praise of Spring and Autumn. These same poems also appear on the present vase.

The decoration of bats hanging *Shou* characters surrounded by Endless Knots and lotus carries the rebus *fushou mianchang*, 'May you have endless blessings and longevity'. It is interesting the pink enamel ground of the present vase which clearly follows the Qianlong tradition, with the colour following closely in tone to a *famille rose* 'butterfly' vase sold at Christie's Hong Kong, 3 December 2008, 2388.

清嘉慶 御製粉彩四季花卉詩文八棱瓶 鑿紅六字篆書款

來源: 英國薩西克斯郡大宅舊藏

御題詩文:

錦繡堂中開畫屏, 牡丹紅間老松青。日烘始識三春麗, 歲暮猶看百尺亭。天矯晴空欣得地, 輝煌散彩正當庭。一般都是生生意, 坐對從知筆有靈。「乾」、「隆」印
(「蒼松牡丹」《御製詩樂善堂全集定本·卷二十四》)

玉鏡平鋪一帶長, 紅衣翠蓋儼明粧。不爭艷麗當春日, 獨濯清漣傍夕陽。雲髻峩峩疑洛浦, 秋風嫋嫋憶瀟湘。鶯鶯可是知人意, 雙落明波領晚香。「宸」、「翰」印
(「荷」《御製詩樂善堂全集定本·卷二十四》)

霜華點染素筆寒, 楓葉紛披柳葉殘。籬下愛看白玉盞, 枝頭忽作紫金盤。晚芳搖落香猶在, 冷艷依遲秀轉攔。我是詩人亦花史, 一番吟賞一番看。「惟」、「精」印

幽谷香凝冰玉腮, 尋芳纔見一枝開。雪封野徑行行遠, 春到山村得得來。最愛輕盈含數點, 莫愁狼籍落成堆。明窓雅助新詩興, 座上曾延萼綠陪。「惟」、「式」印
(「賦得野徑尋梅見小春」《御製詩樂善堂全集定本·卷二十七》)





錦繡堂中開畫屏
牡丹紅間老松青
日烘始識三春麗
歲暮猶看百尺亭
天矯擎空欣得地
輝煌散彩正當庭
一般都是生生意
坐對從知筆有靈



玉鏡平鋪一帶長
紅衣翠蓋儼明粧
不爭艷麗當春日
獨濯清漣傍夕陽
雲髻嵒嵒疑洛浦
秋風翊翊憶瀟湘
鷺鷥可





*84

**A FAMILLE ROSE 'EIGHTEEN
SCHOLARS' PLAQUE**

QIANLONG-JIAQING PERIOD
(1736-1820)

The plaque is colourfully decorated
with eighteen scholars at various
leisurely pursuits in a landscape scene,
accompanied by three boy attendants.
The plaque 12¼ in. x 29⅞ in.

(31 cm. x 76 cm.), carved hardwood frame

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE

From a private Hong Kong collection,
acquired in 1980.

清乾隆/嘉慶 粉彩十八學士圖瓷板

來源: 香港私人珍藏, 於1980年入藏



PROPERTY OF AN ENGLISH LADY

85

A PAIR OF FRAMED 'TRIBUTE' PAINTINGS ON COPPER

18TH CENTURY

Each panel is painted with European scenes depicting figures and animals in garden settings. The panels are mounted within a gilt and red-paste border and a blue-enamelled *basse-taille* surround within a wood frame.

11¼ in. (28.6 cm.) wide each.

£15,000-25,000

\$20,000-32,000

€18,000-29,000

清十八世紀 銅胎彩繪進寶圖板一組二件

來源: 英國私人珍藏



ANOTHER PROPERTY

86

LU SHOUKUN (1919-1975)

WEST VICTORIA HARBOUR

Scroll, ink and colour on paper.

Inscribed and signed, with two seals of the artist.

Dated winter, Xinchou year (1961)

9 x 37½ in. (23 x 95 cm.) mounted and framed.

£5,000-8,000

\$6,500-10,000

€5,800-9,200

呂壽琨 維多利亞山頂之西 設色紙本 鏡框

PROPERTY OF A DISTINGUISHED
PRIVATE EUROPEAN COLLECTOR

87

ZHANG DAQIAN (1899-1983)
AND XU BEIHONG (1895-1953)
FLOWERS AND ROCK

Hanging scroll, ink and colour on paper.
Inscribed with a poem and signed by
Zhang Daqian, with two seals.

Dedicated to Zhuxi. Inscribed and signed
by Xu Beihong, with
one seal.

Dedicated to Zhuxi.
33 ¼ x 17 ⅞ in. (84.5 x 45.5 cm.)

£30,000-50,000 \$39,000-65,000
€35,000-57,000

PROVENANCE

The collection was lovingly amassed in a relatively short time, between 1956 and 1959. The collectors, who were diplomats stationed in Beijing, recall fondly their nearly daily trips to antique markets and dealers in Beijing, which led to a long-lasting and reliable cooperation. The collectors, who were drawn by every aspect of Chinese culture, spent all their free time learning about China, collecting art and also learning to paint in the Chinese tradition.

張大千/徐悲鴻 花石圖 設色紙本 立軸

張大千題識：

臨波照晚妝，猶怯胭脂濕。

試問畫眉人，此意何消息。

偶憶白陽有此，為朱溪道兄擬之並求正謬。

蜀人張爰。

鈐印：大千居士、阿爰

徐悲鴻題識：

朱溪先生又命補石竹，知不免續貂之謂也。

悲鴻。

鈐印：一粟齋

來源：歐洲重要私人珍藏，主要於1956年至1959年間集得。藏家原為駐北京之歐洲外交官，鍾情藝術，於北京古玩字畫界流連忘返，與藝術界及收藏界人士均結下深厚友誼。藏家對中國文化情有獨鍾，在閒暇中學習中國歷史，中國畫及收集藝術品。



ANOTHER PROPERTY

88

FU BAOSHI (1904-1965)

ADMIRING THE WATERFALL

Hanging scroll, ink and colour on paper.

Inscribed and dated August 1964, signed with one seal of the artist.

23⁷/₈ x 38 in. (58 x 96.5 cm.)

£200,000-300,000

\$260,000-390,000

€230,000-340,000

PROVENANCE

From a private English collection, acquired in the late 1960's.

傅抱石 天池瀑布 設色紙本 立軸

題識:天池瀑布,一九六四年八月傅抱石寫

鈐印:抱石之作

來源:英國私人珍藏,於1960年代入藏



不曉陽氣
丁巳二月十日
畫松石亭





PROPERTY OF A SCANDINAVIAN GENTLEMAN

89

LIN FENGMIAN (1900-1991)

LADY WITH FLUTE

ink and colour on paper, signed on the lower left.

8 $\frac{5}{8}$ x 12 $\frac{3}{4}$ in. (21.8 x 32.3 cm.) framed

£8,000-12,000

\$11,000-15,000

€9,200-14,000

PROVENANCE

Acquired in the 1960's and thence by decent within the family.

林風眠 仕女圖 設色紙本 鏡框

來源: 北歐私人珍藏, 於1960年代入藏, 由家族傳承



PROPERTY OF A GENTLEMAN

90

LIN FENGMIAN (1900-1991)

LANDSCAPE

Ink and colour on paper, signed LIN FENGMIAN, and with one seal of the artist
13 x 13 in. (33.2 x 33.2 cm.) mounted and framed

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE

Sotheby's London, 9 November 2011, Lot 491

林風眠 風景 設色紙本 鏡框

來源:私人珍藏, 2011年11月9日於倫敦蘇富比拍賣, 拍品第491號



PROPERTY OF A GENTLEMAN

91

HUANG BINHONG (1864-1955)

LANDSCAPE

Hanging scroll, ink and colour on paper.
Inscribed and dated Renwu year which
corresponding to 1942, signed with one
seal of the artist.

12½ x 50¼ in. (31 x 127 cm.)

£60,000-80,000 \$78,000-100,000

€69,000-92,000

PROVENANCE

From a private English collection,
acquired in the late 1960's.

黃賓虹 1942年 山居清曉圖 設色紙
本 立軸

題識：山居清曉圖，壬午秋日賓虹

鈐印：黃賓虹

來源：英國私人珍藏，於1960年代入藏



PROPERTY OF A GENTLEMAN

92

XU BEIHONG (1895-1953)

GALLOPING HORSE

Scroll, ink on paper

Inscribed and signed, with one seal of the artist

Dated autumn, *jiaxu* year (1934)

Dedicated to Madame Linyi

26¾ x 44¼ in. (68 x 112.5 cm.) mounted and framed

£80,000-120,000

\$110,000-150,000

€92,000-140,000

PROVENANCE

A gift from the artist, and thence by descent.

Galloping Horse was dedicated to Wang Zuwen, a well-respected engineer, architect and professor who was a close friend of Xu Beihong. Born in the late 19th century, she graduated from Hanover University in the 1920s, when it was rare for Chinese women to be educated. She returned to China in 1928 with a degree in engineering, becoming the first Chinese female engineer accredited abroad.

Like Xu Beihong, Wang and her husband Zhu Zhongguang were from Yixing, Jiangsu Province; the three of them studied in Europe at the same time. Since returning to China, Xu had kept in contact with the couple, and wrote a letter dated 31 August, 1953 to invite them to stay with him in Beijing. Unfortunately, 20 days later, Xu passed away after a stroke.

徐悲鴻 奔馬 水墨紙本 鏡框 一九三四年作

題識：此去天涯將焉託，傷心競爽亦徒然。林遣仁嫂賜存。甲戌（1934年）晚秋，悲鴻。

鈐印：東海王孫

來源：私人珍藏，由畫家本人贈予王林遣女士，其家族傳承。上款人林遣仁嫂，即畫家同鄉好友王祖蘊女士。王祖蘊，號林遣，1920年代德國漢諾威大學畢業，被授予特許工程師學位，專長建築，曾任浙江大學教授。王氏夫婦同為江蘇宜興人，與徐悲鴻不僅有同鄉之誼，更是同期留學歐洲之輩。徐悲鴻與朱一洲夫婦回國後一直保持來往。1953年8月31日，徐氏曾寫信邀請朱氏夫婦到北京徐家暫住。不想二十餘天後，徐悲鴻突發腦溢血，溘然長逝。



CHI PAI SHIH Grenouilles 1950
acquis de l'artiste

VARIOUS PROPERTIES

93

QI BAISHI (1863-1957)

FROGS

Scroll, ink on paper.

Signed with one seal of the artist.

11½ x 18¼ in. (29 x 47 cm.) mounted and framed

£20,000-40,000

\$26,000-52,000

€23,000-46,000

齊白石蛙 水墨紙本 鏡框

題識:白石老人

鈐印:齊大

來源:法國私人珍藏, 由其家族於1950年代購自北京

PROVENANCE

Private French Collection, acquired from Beijing in the 1950's.

With a paper label to the reverse of the painting reading 'Chi-Pai Shih Grenouilles 1950 acquis de l'artiste'.



94

QI BAISHI (1863-1957)

DRAGONFLY AND AMARANTH

Scroll, ink and colour on paper.

Inscribed and signed, with one seal of the artist.

24¾ x 11.2¼ in. (63 x 30 cm.) mounted and framed

£30,000-60,000

\$39,000-77,000

€35,000-69,000

PROVENANCE

Private French Collection, acquired from Beijing in the 1950's.

With a paper label to the reverse of the painting reading 'Chi-Pai Shih fleurs et libellule 1951 acquis de l'artiste'.

齊白石 蜻蜓老年 設色紙本 鏡框

題識:九十一歲白石

鈐印:齊大

來源: 法國私人珍藏, 由其家族1950年代購自北京

CHI-PAI SHIH fleurs et libellule 1951
acquis de l'artiste



95

QI BAISHI (1863-1957)

PEACHES

Scroll, ink and colour on paper.
Inscribed and signed with one seal of
the artist.

12¾ x 25½ in. (32.5 x 64.2 cm.) mounted
and framed

£30,000-60,000

\$39,000-77,000

€35,000-69,000

PROVENANCE

Private French Collection, acquired from
China in the 1950's.

With a paper label on the reverse of the
painting reading 'Chi-Pai Shih Pêches
1953, acquis de l'artiste'.

齊白石 壽桃 設色紙本 鏡框

題識:九十三歲白石

鈐印:平翁

來源:法國私人珍藏, 由其家族於1950
年代購自北京

CHI-PAI SHIH 3 pêches 1953
acquis de l'artiste



96
WEN ZHENGMING (1470-1559)
TREES ON A HILLSIDE

Folding fan mounted as an album leaf. Ink on gold-dusted paper.

Signed with two seals of the artist.

Six collector's seals including one of Pan Zhengwei (1791-1850) and five of Wu Hufan (1894-1968)

20¾ x 7½ in. (52.7 x 18.6 cm.)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

文徵明 竹木山石圖 扇面 灑金箋本

來源: 比利時私人珍藏



97
WEN ZHENGMING (1470-1559)
RUNNING SCRIPT CALLIGRAPHY

Folding fan mounted as an album leaf, ink on gold-dusted paper.

The text is a poem written by the artist.

Signed Zhengming with two seals of the artist reading Zheng Zhong Fu yin and Wu Yan shi yin

Three collectors' seals including Wu Hufan (1894-1968), one colophon by Wu Hufan written on the mounting

7¾ x 22¾ in. (18.7 x 57.4 cm.)

£10,000-20,000

\$13,000-26,000

€12,000-23,000

文徵明 行書詩文 扇面 灑金箋本

來源: 比利時私人珍藏



99



98

***98**
LADIES IN PAVILIONS
 18TH CENTURY

Hanging scroll, ink and colour on silk.
 Signed Qiu shifu, with one seal.
 38 x 70¼ in. (96.6 x 178.8 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE
 Private Japanese Collection

清十八世紀 遊園圖 仇英款 設色絹本 立軸
 來源: 日本私人舊藏



99 (detail)

***99**

FLOWER, BUTTERFLIES AND INSECTS

18TH-19TH CENTURY

Hand scroll, ink and colour on silk.

Signed *Zhao shi Wen shu* with two seals reading Tian shui Zhao shi and Wen shu.

12 x 124 in. (30.5 x 315.5 cm.)

£25,000-40,000

\$33,000-52,000

€29,000-46,000

PROVENANCE

Private Japanese Collection

清十八/十九世紀 遊園蝶趣圖 設色絹本

來源:日本私人舊藏

***100**

LADIES AND CHILDREN

18TH CENTURY

Hanging scroll, ink and colour on silk.
Signed Shen Qinglan with two seals.
62½ in. x 31¼ in. (158.6 cm. x 79.6 cm.)

£40,000-60,000

\$52,000-77,000

€46,000-69,000

PROVENANCE

Private English Collection.

清十八世紀 母子嬰戲圖 沈慶蘭款 設色絹本 立軸

來源:英國私人舊藏





***101**

'EIGHT HORSES OF MUWANG'

MING DYNASTY (1368-1644)

Hanging scroll, ink and colour on silk.

With a signature of Zi Ang.

18½ x 50½ in. (47 x 128.2 cm.)

£20,000-30,000

\$26,000-39,000

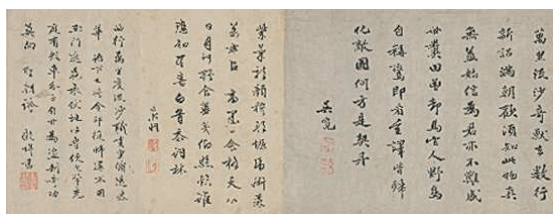
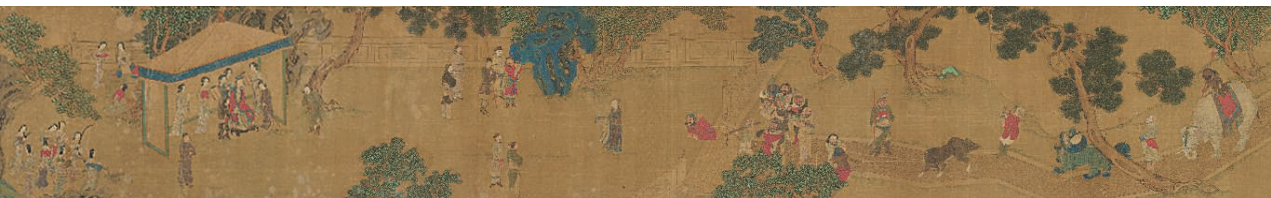
€23,000-34,000

PROVENANCE

Private French Collection

穆王八駿圖 明設色絹本 立軸

來源:法國私人舊藏



***102**

FOREIGN TRIBUTE (ATTRIBUTED TO QIUYING)

18TH-19TH CENTURY

Hand scroll, ink and colour on silk, with signature of Qiuying and seals.

11¼ x 76½ in. (30 x 194 cm.) Lacquered wood box.

£25,000-40,000

\$33,000-52,000

€29,000-46,000

PROVENANCE

Private Japanese Collection.

清十八/十九世紀 番子進寶圖 仇英款 設色絹本 卷軸

來源:日本私人舊藏

PROPERTY OF A EUROPEAN LADY

103

POGODA IN LANDSCAPE

18TH-19TH CENTURY

Scroll, ink and colour on silk inscribed and signed with two seals.
145½ x 69 in. (291 x 175 cm.)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

清十八/十九世紀 亭台樓閣山水圖 設色絹本 立軸

來源: 歐洲私人珍藏

南嶽有時于生合又有觀實
圖余分徑馬此所傳也近來
不細細觀人亦十世之定味
也根骨父之著里在也
所傳而帶傳也影可涉了
雖於冥說 畫家而得公及
景

趙孟頫





ANOTHER PROPERTY

104

A LARGE EMBROIDERED 'BIRDS' SCREEN AND STAND

19TH CENTURY

The screen is decorated with various types of birds with colourful feathers beside leafy flowering branches, set within a reticulated wood frame and supported on a stand carved with Buddhist lions.

29¼ x 44 in. (74.3 x 111.8 cm.) excluding frame and stand

£12,000-18,000

\$16,000-23,000

€14,000-21,000

清十九世紀 粵繡百鳥朝鳳圖大插屏



PROPERTY OF A EUROPEAN GENTLEMAN

105

A BROWN FORMAL COURT ROBE FOR AN IMPERIAL DUKE, *CHIFU*

18TH-19TH CENTURY

The robe is embroidered with nine five-clawed dragons amidst scrolling clouds and auspicious emblems, all above a border of sea waves.

£20,000-30,000

\$26,000-39,000

€23,000-34,000

清十八/十九世紀 御製褐色地金龍海水紋吉服

來源: 歐洲私人珍藏

PROPERTY OF A PRIVATE ENGLISH GENTLEMAN

106

**A RARE IMPERIAL YELLOW SILK DAMASK PANEL
OF AVALOKITESVARA**

YONGLE PERIOD (1403-1424)

The panel is finely woven in yellow silk to depict *Avalokitesvara* as the four-armed *Shadakshari Lokeshvara*, with the inner arms in *anjali mudra*. He is seated on an elaborate throne on top of a large lotus, set against a ground with clusters of floral sprays. 44 in. x 41½ in. (111.8 cm. x 105.5 cm.)

£80,000-120,000

\$110,000-150,000

€92,000-140,000

This rare woven panel utilises the intricate damask weave structure and shimmery quality of silk to portray the *bodhisattva* in great detail, resulting in a luminous texture which exemplifies the finesse of early Ming period religious art.

Shadakshari Lokeshvara is a variant of the *bodhisattva* of compassion, *Avalokitesvara*. As the lord of the six realms of existence (hell beings, hungry ghosts, animals, humans, demigods, and gods), his inner hands are held in *anjali mudra*, the gesture of adoration.

Compare the present panel to a silk damask hanging, also depicting *Shadakshari Lokeshvara* and dated to the early 15th century, in the collection of the Metropolitan Museum in New York, illustrated in *Defining Yongle: Imperial Art in Early Fifteenth-Century China*, New York, 2003, v. 61, no. 2. This hanging carries the Sanskrit inscription *om mani padme hum*, 'hail to the jewel in the lotus' (referring to the *bodhisattva*), and the Tibetan invocation to the goddess Mahashri. It is very likely that this panel originally had these inscriptions to the top and bottom of the *bodhisattva*, but are now lacking.

明永樂 御製絲綢聖觀自在像

來源:英國私人珍藏

END OF MORNING SESSION







PROPERTY OF A
EUROPEAN GENTLEMAN

107

**A POLYCHROME WOOD FIGURE
OF GUANYIN**

YUAN-MING DYNASTY,
14TH CENTURY

The standing bodhisattva is elegantly modelled wearing loose robes, with a serene expression to the face.

29 $\frac{7}{8}$ in. (76 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

From a private European collection,
acquired in Italy in the 1970s.

元/明 木雕觀音菩薩立像

來源：歐洲私人珍藏，於1970年代購
自義大利



VARIOUS PROPERTIES

108

A GILT-BRONZE FIGURE OF USNISAVIJAYA

18TH-19TH CENTURY

The three-headed deity is seated in *dhyanasana* on a double-lotus base. The eight arms are held in various *mudras*. Each face has a third eye, below an elaborate headdress.

14½ in. (36.8 cm.) high

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE

From a private UK collection.

Usnisavijaya is a female deity in the Buddhist pantheon who represents the Intelligence of the most splendid Perfect One, and is also known as the Victorious goddess of the Usnisa. She is a Buddha of longevity, and is often accompanied by the deities Amitayus and White Tara. Compare to a stylistically similar gilt-bronze figure of Usnisavijaya in the Collection of the Rubin Museum of Art, Himalayan Art Resource no. 65445, of slimmer physique and dated to 1400-1499; and another related figure dated to the 18th century, in the Collection of Royal Ontario Museum, Himalayan Art Resource no. 77551.

清十八/十九世紀 鑲金銅尊聖佛母坐像
來源: 英國私人舊藏



109

**A RARE GILT-LACQUERED WOOD
FIGURE OF WEITUO PUSA**

MING DYNASTY, 17TH CENTURY

The standing guardian is finely modelled standing on a stand with dragons and clouds, wearing armour with monster mask epaulets at the shoulders. His face is carved with a serene expression. 36 in. (91.5 cm.) high overall.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

Characteristically depicted with the face of a child to represent his purity, Weituo Pusa is one of the thirty-two generals under the four Guardian Kings deemed to protect and maintain the Buddhist *dharma*. Large figures of Weituo were therefore usually placed in Buddhist temples.

明十七世紀 金漆木胎韋馱菩薩像

PROPERTY OF A PRIVATE COLLECTOR

110

TWO GILT-BRONZE MODELS OF AMITAYUS

QIANLONG PERIOD, DATED BY INSCRIPTION TO THE CYCLICAL YEAR OF GENG'YIN, CORRESPONDING TO 1770 AND OF THE PERIOD

Each figure is seated in front of a flaming mandorla with both hands in *dhyanamudra*. The bottom front each throne is incised with the nine characters *Da Qing Qianlong Gengyin nian jing zao*, 'made during the Gengyin year of the Qianlong reign under the Great Qing'.

8¼ in. (21 cm.) max. high

(2)

£7,000-9,000

\$9,100-12,000

€8,100-10,000

清乾隆 鑲金銅無量壽佛坐像一組兩尊

「大清乾隆庚寅年敬造」刻款

來源: 私人珍藏



PROPERTY OF A PRIVATE COLLECTOR
(LOTS 53-63, 111 & 164)

111

TWO GILT BRONZE MODELS OF AMITAYUS

QIANLONG PERIOD, DATED BY INSCRIPTION TO THE CYCLICAL YEAR OF GENG'YIN, CORRESPONDING TO 1770 AND OF THE PERIOD

Each figure is seated in *dhyanasana* holding an urn on a raised platform before a flaming mandarla, wearing loose robes and jewellery. The bottom front of the throne is incised with the nine characters *Da Qing Qianlong Gengyin nian jing zao*, 'made during the Gengyin year of the Qianlong reign under the Great Qing'.

8½ in. (21 cm.) max. high overall.

(2)

£6,000-8,000

\$7,800-10,000

€6,900-9,200

清乾隆 鑲金銅無量壽佛坐像一組兩尊

「大清乾隆庚寅年敬造」刻款

來源: 私人珍藏



112

A GILT-BRONZE FIGURE OF SYAMATARA

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

The figure is cast seated with one leg in *rajalilasana*, her left hand in *vitarka mudra* and the right hand in *varada mudra*. The bottom front of the base bears the inscription *da Qing Qianlong nian jing zao*, 'devotedly made during the Qianlong reign of the Great Qing'.
6¼ in. (15.9 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

Acquired in Scandinavia in the early 20th century.

清乾隆 鑲金銅綠度母坐像 「大清乾隆年敬造」款
來源: 北歐私人珍藏, 於二十世紀初入藏



ANOTHER PROPERTY

113

A SMALL GILT-BRONZE FIGURE OF *SITASAMVARA*

18TH CENTURY

The figure is depicted in yabyum on a double-lotus base, wearing an elaborate headdress and a fierce expression to the face.

4¼ in. (10.8 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000

清十八世紀 鑲金銅白上樂金剛像

PROPERTY FROM THE COLLECTION OF THE KIERULFF FAMILY
(LOTS114-115)



Kierulff & Co. store facade in Beijing



Interior of Kierulff & Co. store in Beijing

***114**

A RARE GILT-BRONZE FIGURE OF *GUANYIN*

17TH CENTURY

The seated figure is modelled wearing flowing robes with floral borders, holding a scroll with both hands. The ears and chest are adorned with jewellery, and there is an elaborate headdress to the head. The face bears a serene expression with downcast eyes.
22 $\frac{7}{8}$ in. (58.8 cm.)

£80,000-120,000

\$110,000-150,000

€92,000-140,000

PROVENANCE

From the collection of the Kierulff family, acquired in the late 19th - early 20th century by Danish businessmen Peter Arnt Kierulff (1838-1909) and Hannibal Julius Kierulff (1858-1907); thence by descent to the present owner.

明十七世紀 鑲金銅觀音坐像

來源：丹麥Kierulff家族珍藏，由Peter Arnt Kierulff先生(1838-1909)及Hannibal Julius Kierulff先生(1858-1907)於十九世紀末/二十世紀初購入，家族珍藏至今



***115**

A GILT-BRONZE FIGURE OF SAKYAMUNI

17TH-18TH CENTURY

The figure is cast seated in *bhumisparsha mudra* on a double lotus base, with a serene expression to the face.

13¼ in. (33.6 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

From the collection of the Kierulff family, acquired in the late 19th - early 20th century by Danish businessmen Peter Arnt Kierulff (1838-1909) and Hannibal Julius Kierulff (1858-1907); thence by descent to the present owner.

明末清初 鑲金銅釋迦牟尼佛坐像

來源：丹麥Kierulff家族珍藏，由Peter Arnt Kierulff 先生(1838-1909) 及Hannibal Julius Kierulff先生(1858-1907)於十九世紀末/二十世紀初購入，家族珍藏至今





VARIOUS PROPERTIES

116

A LARGE SILVER-INLAID BRONZE GARLIC-NECK VASE

17TH-18TH CENTURY

The vase is decorated with four figures below scholarly attributes and *shou* characters, rising to a six-lobed garlic neck and a cylindrical mouth. The base has a *shisou* mark flanked by two stylised dragons.

17¾ in. (45 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

明末清初 銅嵌銀神仙圖蒜頭瓶



117
A SILVER-INLAID BRONZE FIGURE OF GUANYIN
17TH-18TH CENTURY

The *bodhisattva* is cast with both hands resting on the raised right knee whilst the left hand holds a scroll, beside a vase to her left. Her face is with a serene expression and her back bears the signature *yu tang Shisou*.
13¾ in. (35 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

明末清初 銅嵌銀觀音坐像



*118

A CLOISONNÉ ENAMEL EWER

MING DYNASTY, 16TH-17TH CENTURY

Each side of the vessel is decorated with a panel depicting a mythical beast, set against a ground of stylised lotus.

10 in. (25.4 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000

明十六/十七世紀 掐絲琺瑯瑞獸番蓮紋執壺



*119

A RARE CLOISSONNÉ ENAMEL BRONZE MIRROR

MING DYNASTY, 16TH-17TH CENTURY

The mirror is decorated with archaic dragon roundels set within geometric patterns and encircled by a floral border at the rim.

13½ in. (34.5 cm.) diam.

£30,000-50,000

\$39,000-65,000

€35,000-57,000

明十六/十七世紀 銅胎掐絲琺瑯夔龍紋鏡

120

A CLOISSONNÉ ENAMEL 'LOTUS' TRIPOD CENSER

MING DYNASTY 16TH-17TH CENTURY

The censer is densely decorated with large stylised lotus blooms on leafy scrolls, with a pair of upright angular loop handles rising from the circular mouth.

4 $\frac{3}{8}$ in. (11 cm.) wide

£8,000-12,000

\$11,000-15,000

€9,200-14,000

明十六/十七世紀 掐絲琺瑯纏枝蓮紋三足爐



121

A RARE CLOISSONNÉ ENAMEL 'PEACH' WALL VASE

QIANLONG PERIOD (1736-1795)

The bulbous body is decorated with leafy branches of peaches and flowers, below lappets to the neck. The gilt-bronze handles are shaped as archaic *kui*-dragons. 8 7/8 in. (20.7 cm.) high

£8,000-12,000

\$11,000-15,000

€9,200-14,000

清乾隆 掐絲琺瑯壽桃紋雙龍耳壁瓶





122

A PAIR OF CLOISSONNÉ ENAMEL CANDLESTICKS

JIAQING SIX-CHARACTER SEAL MARKS IN A HORIZONTAL LINE
AND OF THE PERIOD (1796-1820)

Each candlestick is elaborately decorated with the Eight Buddhist Emblems, *bajixiang*,
and leafy lotus scrolls.

15 3/8 in. (39 cm.) high

(2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清嘉慶 掐絲琺瑯八吉祥紋燭臺一對 「大清嘉慶年製」篆書款



123

A CLOISSONNÉ ENAMEL 'PEONY' GARLIC-NECK TWIN-HANDLED VASE
QIANLONG PERIOD (1736-1795)

The body is decorated with large peony flowers set against a 'cracked-ice' ground, below a band of *ruyi* heads surrounding the mouth. Each handle is shaped as a *ruyi* sceptre and decorated with a bat.

12¼ in. (31.1 cm.) high

£30,000-50,000

\$39,000-65,000

€35,000-57,000

Compare this to a *cloisonné* enamel vase with a similar form and style of decoration, sold at Christie's Paris, 14 Dec 2011, lot 247.

清乾隆 掐絲琺瑯纏枝牡丹紋蒜頭瓶



Vases *in situ* at the exhibition, 7-29 May 1966

THE PROPERTY OF A EUROPEAN GENTLEMAN

124

A PAIR OF LARGE AND IMPRESSIVE CLOISSONNÉ ENAMEL VASES AND COVERS
QIANLONG-JIAQING PERIOD, CIRCA 1800

Each vase is decorated with colourful floral sprays, butterflies and birds, with a pair of dragon-form handles. The cover is decorated with further floral sprays, with *ruyi* form reticulated panels detailed with bats, all surmounted by a finial with a dragon.

41 in. (104.1 cm.) high

(2)

£80,000-120,000

\$110,000-150,000

€92,000-140,000

PROVENANCE

The collection of Prof. Dott. Constantino Nigro, Honorary President of the Italian Association of Art Dealers in the 1960s.

EXHIBITED

3rd Mostra Nazionale Dell'Antiquariato, Palazzo Braschi, Roma, 7 – 29 May 1966.

清乾隆 掐絲琺瑯花鳥紋雙龍耳大蓋罐一對

來源: 歐洲私人珍藏, 1960年代義大利古董協會名譽會長Dott. Constantino Nigro舊藏

展覽: 義大利Palazzo Braschi於1966年5月7-29日舉辦之第三屆Nazionale Dell' Antiquariato展覽







125

A CLOISONNÉ ENAMEL 'PIGEON' CENSER AND COVER

QIANLONG PERIOD (1736-1795)

The censer is finely modelled in the form of a pigeon, the feathers delicately wired and enamelled in blue and green and the eyes are inset with red glass beads. The wings and back form a detachable cover.

7 7/8 in. (18.1 cm.) long

£20,000-30,000

\$26,000-39,000

€23,000-34,000

PROVENANCE

With Yamanaka & Co. Ltd., London, 2 October 1929.

See a very similar Qianlong period censer from the Musée des Arts Décoratifs, illustrated in *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p. 27, no. 110.

清乾隆 掐絲琺瑯鳥形香爐

來源:英國私人珍藏, 1929年10月2日購自倫敦山中商會





126
AN IMPRESSIVE PAIR OF CLOISONNÉ ENAMEL MODELS OF COCKERELS
18TH CENTURY

Each cockerel is modelled standing and facing one side. The feathers and features are finely detailed and with a detachable section to the tail feathers from an aperture on the backs.

14 $\frac{1}{2}$ in. (36.5 cm.) max. high each, wood stands

(2)

£60,000-80,000

\$78,000-100,000

€69,000-92,000

A similar pair of *cloisonne* cockerels were sold in Christies London, 15 November 2000, lot 105.

Also another pair of similar cockerels from the Qianlong period is illustrated in *Colorful, Elegant, and Exquisite, A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Suzhou Museum, 2007, p.42 & 43.

清十八世紀 掐絲琺瑯雄雞一對

來源:英國私人珍藏

PROPERTY FROM A PRIVATE AMERICAN COLLECTION (LOTS 127-130)

Christie's is pleased to offer this fine selection of works of art from a distinguished private American collection. The items in this collection were acquired by the owner's parents in America in the 1980s, where they had many friends from mainland China, Taiwan and Hong Kong. Together they shared their common interest in the spirit of ancient Chinese culture and developed a keen eye for beautiful Chinese art.





127

A PAIR OF EMBELLISHED CLOISONNÉ AND CHAMPLEVÉ ENAMEL CAPARISONED ELEPHANTS

QIANLONG-JIAQING PERIOD (1736-1820)

Each elephant supports a vase containing *lingzhi* sprigs embellished with goldstones, with stylised lotus designs on the vase, saddle and saddle cloth. The white bodies are inset with gilt *cloisons* imitating the wrinkled hide, and the trappings are decorated with various coloured stones.

The taller 16 $\frac{3}{4}$ in. (42.5 cm.) high

€60,000-80,000

\$78,000-100,000

€69,000-92,000

(2)

PROVENANCE

From a private American collection, acquired in the US in the 1980s. With Dragon House, San Francisco.

The elephant is associated with strength, wisdom and intelligence, and is also held in high esteem in Buddhist beliefs. An elephant carrying a vase on its back forms the rebus *Taiping Youxiang*, which is a wish for peace and harmony. Models of elephants with vases on their backs were therefore often placed on either side of a throne to represent universal peace.

A pair of blue *cloisonné* enamel elephants with vases on their backs can be seen flanking the elaborate throne in the Hall of Supreme Harmony in the Forbidden City, Beijing, in a photograph illustrated in *Imperial Life in the Qing Dynasty*, The Empress Place Museum, Singapore, 1989, p. 46.

清乾隆/嘉慶 掐絲琺瑯嵌百寶太平有象一對

來源:美國私人珍藏, 於1980年代入藏, 購自美國舊金山 Dragon House



128

A RARE TURQUOISE-INSET GILT-BRONZE LUDUAN-FORM CENSER

QIANLONG PERIOD (1736-1795)

The standing mythical beast is cast with the bifurcated tail curling inwards. The head is raised upwards with bulging eyes and an open mouth. The scaly body is decorated with floral designs inlaid with turquoise.

9 $\frac{3}{4}$ in. (23.8 cm.) high

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE

From a private American collection.
With Dragon House, San Francisco, 1980s.

Mythical beasts of this form are known as *luduan*, legendary creatures capable of distinguishing between good and evil. Because of these qualities incense burners of this form were placed beside or in front of the imperial throne to symbolise that the emperor, protected by these animals, was a virtuous and intelligent ruler.

清乾隆 鑲金銅嵌松綠石角端爐

來源: 美國私人珍藏, 於1980年代購自舊金山Dragon House



129
A LARGE AND RARE *DUAN* STONE WASHER
18TH CENTURY

The exterior of the vessel is intricately carved with a continuous mountainous landscape scene, with the signature of Liang Shizheng to one side.
12½ in. (31.6 cm.) long

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE

From a private American collection, acquired in the US in the 1980s.

Duan stone is a highly sought-after type of shale mined at Duanxi in Guangdong province. It was most often, though not exclusively, used for the production of inkstones. It is rare to find a *duan* stone vessel other than an inkstone, and this unusual example would have been prized for its exceptional craftsmanship.

清十八世紀 端石通景山水圖洗

來源:美國私人珍藏,於1980年代入藏



Fine, imperial painted enamels on metal were created in China as a direct result of the Kangxi Emperor's fascination with imported enamelled wares from Europe. In order to ensure that the best enamelled wares could be produced for his court he established imperial ateliers and enlisted the talents of both glass-makers and the European Jesuit artists in order to facilitate their development. The appearance of 'Kangxi yuzhi' marks – unframed, inside double circles, as in the case of the current vase, or inside double squares – on a number of the surviving examples provides an indication of the Emperor's close personal attachment to these pieces.

This exquisitely decorated small vase can probably be dated to the latter years of the Kangxi reign, possibly to the period AD 1700-22, since a fully developed enamel palette has been used to great effect in its painted decoration. The delicately-painted flowers are rendered in both pink and blue enamels, of types which were not successfully prepared in the imperial ateliers until around 1700. Indeed this vase can be seen as a celebration of these new enamel colours and the way they could be used to create painterly, but at the same time jewel-like, decoration. A similar palette can be seen on a small white-ground lobed box, also with Kangxi yuzhi mark, in the collection of the National Palace Museum, Taipei (see *Enamel Ware in the Ming and Qing Dynasties*, Taipei, 1999, p. 172, no. 82), which also bears a blue Kangxi yuzhi mark. The painting on the current vase is, however, executed with even greater sophistication.

Imperial enamelled wares with white grounds are particularly rare, since the majority of Kangxi enamel on metal vessels have yellow grounds. A slightly larger white-ground enamelled vase with flared mouth is in the collection of the National Palace Museum, Taipei (see *Enamel Ware in the Ming and Qing Dynasties*, Taipei, 1999, pp. 176-7, no. 85), while another is in the collection of the Palace Museum, Beijing (see *Metal-bodied Enamel Ware*, The Complete Collection of Treasures of the Palace Museum, 43, Hong Kong, 2002, p. 183, no. 174). A slightly smaller white ground enamelled Kangxi yuzhi vase with columnar neck, from a French private collection, was sold by Christie's Hong Kong on 30 May 2012, lot 4018. All these vases bear Kangxi yuzhi marks.

It is notable that the white ground on the current vase adds to the delicacy of its appearance. In the Kangxi reign the decorators at the imperial ateliers found many aesthetically pleasing ways to manipulate the flowers and leaves of lotuses. The four main flowers on the current vase represent a particularly successful example of this. On two sides of the body of the vase a fully opened blue lotus blossom is painted against five, evenly spaced, stylised, pink lotus leaves. At first glance these pink leaves look like large petals, especially as tendrils appear in four of the gaps between the leaves. However, the fact that they are lotus leaves is made clear on the other two sides, where a pink lotus blossom is displayed against five naturally coloured lotus leaves painted in green with browning edges. The depiction of browning edges on lotus leaves is a noticeable feature of enamel decoration on imperial porcelain in the Kangxi period, and can be seen on imperial *famille verte* porcelains such as the 'Birthday' plate in the Percival David collection (see *Sekai Toji Zenshu*, vol. 15, Qing, p. 19, pl. 9). The use of stylised lotus blossoms and leaves to create decorative designs on Chinese ceramics can be seen as early as the Tang Dynasty, for instance on a tripod tray in the collection of the Tokyo National Museum (see *Ceramic Art of the World vol. 11 - Sui and T'ang Dynasties*, Tokyo, 1976, p. 78, pl. 58).

The Kangxi interest in stylisation and manipulation of natural objects to form effective patterns can be seen in the disposition of butterflies to form roundels, as on a Kangxi enamel dish in the collection of the Palace Museum, Beijing (see *Metal-bodied Enamel Ware*, The Complete Collection of Treasures of the Palace Museum, 43, *op. cit.*, p. 190, no. 181) and the disposition of phoenixes on a Kangxi enamel plate in the collection of the National Palace Museum, Taipei (see *Enamel Ware in the Ming and Qing Dynasties*, *op. cit.*, p. 193, no. 94). The stylised lotus scheme on the current vase is especially effective, and is complemented by the mixed floral scrolls which decorate the neck and shoulder of the vessel. The classic scrolls which encircle the foot of the current vase and the squared-spiral band which appears at the top of the neck are both painted with care and delicacy and do not detract from the primary decoration.

130

**A VERY RARE IMPERIAL PAINTED ENAMEL 'LOTUS'
MINIATURE VASE**

KANGXI FOUR-CHARACTER YUZHU MARK IN BLUE
ENAMEL WITHIN A DOUBLE-CIRCLE AND OF THE
PERIOD (1662-1722)

The bulbous body is finely painted with four large lotus blooms
amidst leafy vines and below eight smaller flowers, set between
a key-fret border at the mouth and a classic scroll on the
spreading foot.

4¾ in. (12.1 cm.) high

£50,000-80,000

\$65,000-100,000

€58,000-92,000

PROVENANCE

With Yamanaka & Co., 254 Fifth Avenue, New York.
From a private American collection, acquired in the US in
the 1980s.

清康熙 北京銅胎畫琺瑯花弄紋長頸小瓶 藍料雙圈雙行
「康熙御製」楷書款

來源: 美國私人珍藏, 於1980年代入藏; 購自紐約古董商
山中商會





ANOTHER PROPERTY

-131

**A MOTHER-OF-PEARL-INLAID HUANGHUALI
BRUSH POT**

18TH CENTURY

The brush pot is decorated with a male figure riding a donkey, with a boy attendant and large flowering prunus branches beside him. The base has a *Qianlong yuwan* seal mark.
5½ in. (14 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清十八世紀 黃花梨嵌螺鈿人物圖筆筒



PROPERTY OF A EUROPEAN LADY (LOTS 11-26 & 132)

132

A MOUNTAIN-FORM ZITAN BRUSH REST

QING DYNASTY (1644-1911)

The brush rest is naturalistically carved in the form of tall overlapping mountains.
7 in. (17.8 cm.) wide

£6,000-10,000

\$7,800-13,000

€6,900-11,000

清 紫檀筆山

來源: 歐洲私人珍藏



VARIOUS PROPERTIES

133

A LARGE IMPERIAL ZITAN AND HUANGHUALI MIRROR STAND

18TH CENTURY

The stand is modelled as a recumbent deer with scrolling clouds issuing from its mouth, forming a semi-circle on its back, all depicted in *zitan*. The octagonal base is carved in *huanghuali* with stylised dragons.

22¾ in. (57.9 cm.) high overall

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE

With Knapton Rasti Asian Art, London, 2010, no. 78

清十八世紀 御製紫檀及黃花梨卧鹿式座

來源：英國古董商 Knapton Rasti Asian Art, 2010年, 第78號



134

A SMALL CINNABAR LACQUER 'BOYS' CIRCULAR BOX AND COVER

MING DYNASTY, 16TH-17TH CENTURY

The top of the cover is carved with three young boys at play, set against a geometric ground. The exterior of the box is decorated with three peony flower heads.

2 $\frac{7}{8}$ in. (7.3 cm.) diam.

£4,000-6,000

\$5,200-7,700

€4,600-6,900

明十六/十七世紀 剔紅嬰戲圖圓蓋盒



PROPERTY OF A GENTLEMAN

135

A TWO-COLOUR TREFOIL PEACH-FORM LACQUER BOX AND COVER

QIANLONG PERIOD (1736-1795)

The box and cover are shaped as three conjoined peaches, with the sides decorated with floral sprays. The top of the cover is carved with peaches surrounding the Six Daoist Emblems and five bats, set against a brown geometric ground. The interior is fitted with nine detachable leaf-form trays.

13 in. (33 cm.) wide

£20,000-40,000

\$26,000-52,000

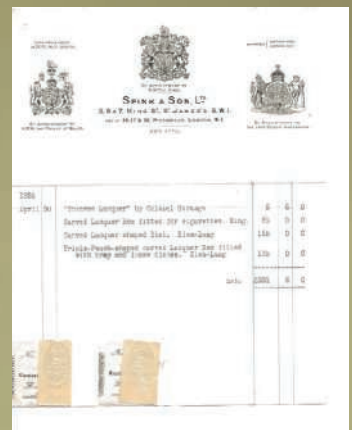
€23,000-46,000

PROVENANCE

With Spink & Son Ltd., London, 30 April 1926; thence by descent within the family

清乾隆 剔紅五蝠八寶紋三桃式蓋盒

來源: 私人珍藏, 於1926年4月30日購自倫敦古董商Spink & Son Ltd., 家傳至今





VARIOUS PROPERTIES

-136

TWO GILT-BRONZE AND IVORY-INLAID BOXES AND COVERS

18TH CENTURY

Each box is of L-shape and is decorated to the sides with archaic dragons. The covers are inlaid with stylised dragons and lotus stained in red, green and black.

3¼ in. (8.3 cm.) wide

(2)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

清十八世紀 鑲金銅嵌象牙仿古龍紋對盒

137

A GILT-COPPER TRIPOD CENSER AND COVER

17TH/18TH CENTURY

The body is decorated with floral panels between lion-mask handles above tall tapering feet. The pierced cover has a small lion finial.

5½ in. (13 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

明末清初 鑲金銅花卉紋瑞獅鈕雙獸耳三足爐



138

A GILT-BRONZE CIRCULAR BOX AND COVER

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

The cover is moulded with three pomegranates and blossoming branches. The sides of the box are decorated with further flowers.

2⅞ in. (7.3 cm.) diam.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清乾隆或更晚 鑲金銅石榴紋圓蓋盒



139
A GOLD GLOBULAR WATERPOT
19TH CENTURY

The rounded waterpot is moulded to the sides with mythical winged animals amongst crashing waves and rocks. The base has an incised Kangxi four-character mark.
2 $\frac{7}{8}$ in. (7.3 cm.) wide

£15,000-20,000

\$20,000-26,000

€18,000-23,000

Please note that a London Assay office report confirming the gold content for this waterpot is available on request.

清十九世紀 金製海水瑞獸紋洗

此拍品附金屬檢測證書



PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

140

A BRONZE MANCHU OFFICIAL'S SEAL

DATED TO THE 30TH YEAR OF QIANLONG, CORRESPONDING TO 1766,
AND OF THE PERIOD

The top and base of the seal bear the characters *guan li wei yuan bao deng liu chu bian kou guan fang* (official seal of the management for the borders of six areas including Weiyuanbao) in both Chinese and Manchu scripts. The top is further incised with the characters *li bu* (the Ministry of Rites). The sides are inscribed with *Qian zi yi wan er qian jiu bai jiu shi hao* (number 12990 of the Qian series) and *Qianlong san shi nian san yue* (the 3rd month in the 30th year of the Qianlong reign).

5½ in. (13 cm.) high

£15,000-20,000

\$20,000-26,000

€18,000-23,000



PROVENANCE

From a private Scandinavian collection.

清乾隆 銅滿漢文「管理威遠堡等六處邊口關防」官印

《管理威遠堡等六處邊口關防 禮部》《乾字一萬二千九百九十號》

《乾隆三十年三月》款

來源: 北歐私人珍藏



VARIOUS PROPERTIES

~*141

A GILT SILVER INLAID BOX AND COVER

QING DYNASTY (1644-1911)

The box is in the shape of a *ruyi*. The top is inset in coral, mother-of-pearl and semi-precious stones with a central *shou* character surrounded by five bats *wu fu*, all on a filigree geometric ground.

3½ in. (9 cm.) wide

£15,000-25,000

\$20,000-32,000

€18,000-29,000

清 鑲金銀花絲嵌百寶五福拱壽小蓋盒



142

A LARGE SILVER TWIN-HANDLED 'LANDSCAPE' TAZZA

19TH CENTURY, MARK OF WANG HING & CO. OF CANTON AND HONG KONG

The vessel is decorated with scholars and attendants in an outdoor setting, separated by a pair of monster-mask handles with loose rings. The tall foot is shaped as three dragons. The mark on the base reads 'Wang Hing, da ji 09'.

12 $\frac{1}{2}$ in. (32 cm.) high

£20,000-30,000

\$26,000-39,000

€23,000-34,000

清十九世紀 庭院人物圖雙獸活環耳高足銀盃 「WANG HING 大吉09」印款



*143

A GILT-BRONZE FIGURE OF JAMBHALA ON A HORSE

18TH CENTURY

The bearded figure is modelled wearing armour and elaborate headdress on horseback, holding a mongoose in the left hand and a precious stone in the other. All surmounted on top of a separate shaped wave-form base.

6¾ in. (16.9 cm.) high

£15,000-20,000

\$20,000-26,000

€18,000-23,000

清十八世紀 鑲金銅財神坐像



***144**

A GILT-BRONZE FIGURE OF MAHASIDDHA VIRUPA

18TH CENTURY

The bearded figure is modelled seated on a deer skin over a lotus stand, and is wearing long robes adorned with elaborate jewellery. He holds one arm aloft to one side.

6¼ in. (15.9 cm.) high

£15,000-20,000

\$20,000-26,000

€18,000-23,000

Gilt-bronze figures of this deity started to be produced in China in the early 15th century, under the reign of the Yongle Emperor (1403-1424), who was a devout buddhist himself.

清十八世紀 鑲金銅大成就者像



*145

A GILT-BRONZE FIGURE OF YAMANTAKA VAJRABHAIRAVA WITH CONSORT
17TH-18TH CENTURY

The four-armed deity is wearing a skull necklace and headdress holding various attributes and has a smaller figure astride, both are surmounted on to a separate oval lotus base.

7½ in. (19 cm.) high overall.

£12,000-18,000

\$16,000-23,000

€14,000-21,000

明末清初 鑲金銅大威德金剛像



***146**

**A SMALL FINELY CAST GILT-BRONZE FIGURE OF AVALOKITESVARA
NORTHERN QI-TANG PERIOD (549-907)**

The standing figure is modelled wearing long flowing robes and jewellery, standing on top of a raised lotus platform above an elaborate openwork floral domed base.
6¾ in. 17.2 cm.) high, wood stand

£40,000-60,000

\$52,000-77,000

€46,000-69,000

PROVENANCE

Private Japanese collection acquired in the 1980's.

北齊/唐 鑲金銅聖觀音立像

來源:日本私人舊藏,於1980年代入藏



***147**

A GILT-BRONZE FIGURE OF A LAMA

17TH-18TH CENTURY

The figure is seated on a stepped base wearing long flowing robes and tall peaked hood, his right hand is raised in *vitarkamudra*, and his left lowered to rest on his lap. 9 in. (22.6 cm.) high

£20,000-30,000

\$26,000-39,000

€23,000-34,000

明末清初 鎏金銅喇嘛像



***148**

A GILT-BRONZE FIGURE OF AMITAYUS

17TH-18TH CENTURY MONGOLIA, ZANABAZAR SCHOOL

The figure is seated in *dhyanasana* on a double-lotus base, wearing elaborate jewellery and headdress. The hair is pulled into a high chignon and topped by a finial.

8 $\frac{3}{4}$ in. (21.2 cm.) high

£15,000-20,000

\$20,000-26,000

€18,000-23,000

明末清初 蒙古扎納巴扎爾風格鑲金銅阿彌陀佛坐像



***149**

A PEACH-FORM GILT-SPLASHED TRIPOD CENSER

17TH-18TH CENTURY

The censer is of peach-shape with three small feet, and the handle is formed by the leafy stalk to one side. The patina is of a warm rich brown tone with scattered gilt splashes.

6 in. (15.3 cm.) wide, fitted wood box and cover

£10,000-15,000

\$13,000-19,000

€12,000-17,000

明末清初 灑金銅桃形香爐



***150**
A PARCEL-GILT AND SILVER-INLAID BRONZE CENSER
 MING DYNASTY, 16TH-17TH CENTURY

The body is cast with *taotie* masks on geometric grounds between dragon-head loop handles. The waisted neck and foot are decorated with key-fret between gilt bands. The base is incised with the six-character mark, *Yunjian Hu Wenming zhi*, 'Made by Hu Wenming of Yunjian'.

6½ in. (16.2 cm.) wide, fitted wood box and cover

£20,000-30,000

\$26,000-39,000

€23,000-34,000

明十六/十七世紀 局部鑲金嵌銀雙龍耳香爐 「雲間胡文明製」款



*151

A CLOISSONNÉ ENAMEL TRIPOD CENSER AND COVER

16TH CENTURY

The censer is of rounded and slightly tapering form standing on three *ruyi*-form feet. The exterior is decorated with two bands of lotus scrolls.

3¾ in. (9.6 cm.) wide, later Japanese silver cover and fitted wood box

£10,000-15,000

\$13,000-19,000

€12,000-17,000

明十六世紀 掐絲琺瑯纏枝蓮紋三足爐

***152**

A SMALL BRONZE QILIN SCROLL WEIGHT
MING DYNASTY, 17TH CENTURY

The beast is cast crouching on all fours with its young clambering over one side. The hairwork and features are finely defined.

3 in. (7.5 cm.) long

£6,000-8,000

\$7,800-10,000

€6,900-9,200



明十七世紀 銅麒麟紙鎮



***153**

A RARE MOTHER-OF-PEARL-INLAID LACQUER BRUSH AND COVER

WANLI SIX-CHARACTER MARK AND OF THE PERIOD
(1573-1619)

The brush and cover are decorated with finely detailed geometric designs on a dark brown ground.

9 $\frac{7}{8}$ in. (25 cm.) long, fitted wood box and cover

£10,000-15,000

\$13,000-19,000

€12,000-17,000

A similar Wanli-marked painted lacquer pen was sold in Christies Hong Kong, 30 May 2005, lot 1226.

明萬曆 黑漆嵌螺鈿毫筆 「大明萬曆年製」款



***154**

A LARGE HUANGHUALI SCROLL POT

19TH CENTURY

The large pot is of round and slightly waisted form standing on three short feet. The wood is of a rich dark brown tone and the base has a plug.

12½ in. (31.5 cm.) diam.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

清十九世紀 黃花梨筆海



155
A BOXWOOD CARVED BRUSHPOT
18TH-19TH CENTURY

The brushpot is deeply carved to the exterior with a scholar and attendant walking beside a mountainous tree-lined scene. The wood is of a warm and rich honey-brown tone.
5¼ in. (13.2 cm.) high.

£15,000-20,000

\$20,000-26,000

€18,000-23,000

清十八/十九世紀 黃楊木刻通景高士圖筆筒

***156**

A TIGER-MAPLE TABLE CABINET

19TH CENTURY

The cabinet is of a simple rectangular form with two hinged doors to the front with metal mounts, above pierced aprons to the front and sides. The wood is of a rich warm honey-tone with streaky 'tiger-skin' designs.

21½ in. (53.6 cm.) high

£8,000-12,000

\$11,000-15,000

€9,200-14,000

清十九世紀 虎皮楓木小櫃





***157**

A THREE-TIERED CINNABAR LACQUER BOX AND COVER

MING DYNASTY, 17TH CENTURY

The cover is carved with two birds amongst rocks and chrysanthemums. The sides are carved through the red layers with further blossoming branches on a yellow ground. 5¼ in. (13.3 cm.) high, fitted wood box and cover

£15,000-25,000

\$20,000-32,000

€18,000-29,000

明十七世紀 剔紅花鳥圖三層圓盒



***158**

A BOXWOOD CARVED RUYI SCEPTRE

18TH CENTURY

The sceptre is of typical curved tapering form with a *ruyi*-form head carved in low relief with scrolling motifs. The wood is of a warm and rich brown tone. 14 in. (35.5 cm.) long, fitted box and cover

£6,000-10,000

\$7,800-13,000

€6,900-11,000

清十八世紀 黃楊木如意





ANOTHER PROPERTY

159

A PALE CELADON JADE 'SCHOLARS' MOUNTAIN

QIANLONG PERIOD (1736-1795)

One side of the mountain is carved with scholars and attendants beside a tall pine tree, with a pavilion in the distance. The other side is decorated with two further scholars looking up towards a crane in flight. The stone is of a pale tone with minor russet streaks.

4 $\frac{7}{8}$ in. (12.5 cm.) long, spinach green jade stand, fitted box

(2)

£15,000-25,000

\$20,000-32,000

€18,000-29,000

PROVENANCE

From a private UK collection

清乾隆 青白玉仙人圖山子

來源:英國私人珍藏

盼歸圖山子





PROPERTY OF A LADY (LOTS 160-161)

160

A WHITE JADE 'BUDDHIST LION' TWIN-HANDLED CENSER AND COVER

QING DYNASTY (1644-1911)

The sides of the censer and cover are carved with archaic dragon scrolls. The loose-ring handles are shaped as lotus flowers. The cover is surmounted by a Buddhist lion playing with a brocade ball. The stone is of a pale tone.

7½ in. (19 cm.) wide

£20,000-30,000

\$26,000-39,000

€23,000-34,000

清 白玉仿古龍紋瑞獅鈕雙活環耳蓋爐

來源: 私人珍藏



161
A WHITE JADE 'DRAGON' TWIN-HANDLED CENSER AND COVER
QING DYNASTY (1644-1911)

The exterior of the censer and cover are carved with archaic *taotie* masks, with the handles shaped as phoenixes, all supported on three animal-form feet. The cover is surmounted by a coiled dragon. The stone is of a pale tone.
6½ in. (15.5 cm.) wide

£20,000-30,000

\$26,000-39,000

€23,000-34,000

清 白玉仿古饕餮紋龍鈕雙耳蓋爐

來源: 私人珍藏



VARIOUS PROPERTIES

***162**

A PALE CELADON JADE RUYI SCEPTRE

19TH CENTURY

The curved shaft is carved in high relief to depict branches of lotus, with the head shaped as a *ruyi*. The stone is of a pale tone with minor russet and snowy inclusions.

16 in. (40.6 cm.) long

£20,000-40,000

\$26,000-52,000

€23,000-46,000

清十九世紀 青白玉蓮紋如意



163

A TWO-COLOUR JADE 'MYTHICAL BEAST' GROUP
17TH CENTURY

The group is carved with a celadon bird beside a grey beast with a bifurcated tail, with areas of pale cream and russet inclusions. 3¾ in. (9.5 cm.) long

£10,000-15,000

\$13,000-19,000

€12,000-17,000

明末清初 俏色玉瑞獸把件

PROPERTY OF A PRIVATE COLLECTOR (LOTS 53-63, 111&164)

164

A CELADON AND RUSSET JADE 'THREE RAMS' CARVING
18TH-19TH CENTURY

The three reclining horned animals are modelled beside one another. The stone is of a greyish tone with some russet and darker inclusions.

5 7/8 in. (15 cm.) wide, carved wood stand

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

A private English collection, amassed in the 1970s.

清十八/十九世紀 青玉三陽開泰擺件

來源: 英國私人珍藏, 於1970年代入藏





VARIOUS PROPERTIES

165

A PALE CELADON AND RUSSET JADE RAM

17TH-18TH CENTURY

The recumbent ram is carved with a spray of *lingzhi* held in the mouth. The stone is of a pale tone with dark caramel inclusions.

2.1/5 in. (6.4 cm.) long

£8,000-12,000

\$11,000-15,000

€9,200-14,000

明末清初 青白玉帶皮雕卧羊



***166**

A YELLOW AND BROWN JADE PHOENIX

SONG DYNASTY (960-1279)

The mythical bird is carved in a recumbent position with the head resting on the body.

The stone is of a pale yellow tone with dark brown inclusions.

2 $\frac{7}{8}$ in. (7.4 cm.) long

£10,000-15,000

\$13,000-19,000

€12,000-17,000

宋 黃褐玉鳳凰



***167**

A SMALL YELLOW JADE CAMEL

17TH CENTURY

The recumbent camel is carved with the legs tucked under the body and the head resting on its back. The stone is of a pale greenish-yellow tone with faint russet inclusions.

1 $\frac{1}{8}$ in. (5 cm.) long

£15,000-20,000

\$20,000-26,000

€18,000-23,000

明末清初 黃玉駱駝



***168**

A YELLOW JADE PENDANT

18TH-19TH CENTURY

The pendant is carved in the form of a female laying on top of a large leaf. The stone is of an attractive and even yellow tone.

3 in. (7.6 cm.) long

£15,000-25,000

\$20,000-32,000

€18,000-29,000

清十八/十九世紀 黃玉仕女蕉葉珮



169

A WHITE JADE GROUP OF A FOREIGNER AND QILIN

18TH CENTURY

The figure is modelled wearing long robes and a headdress, holding a ribbed ball and standing beside a *qilin*. The stone is of an even tone.

4½ in. (11.4 cm.) high, wood stand

£25,000-35,000

\$33,000-45,000

€29,000-40,000

清十八世紀 白玉胡人戲獅



***170**

A WHITE JADE VASE WITH FIGURES

18TH CENTURY

The ovoid shaped vase is carved on top of rocks and has two figures either side, one carrying a small dog and flywhisk, the other holding a bird. The stone is of an even tone. 6 in. (15.2 cm.) high

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE

Spink & Son Ltd., London

清十八世紀 白玉和合二仙瓶

來源:倫敦古董商Spink & Son Ltd.



171
A WHITE JADE AND RUSSET CARVING OF A RAFT
18TH CENTURY

The raft contains a bearded immortal holding a double-gourd, flanked by two boy attendants. The stone is of a pale tone with caramel inclusions highlighting the rattan covering of the raft.
5 $\frac{7}{8}$ in. (15 cm.) long

£20,000-30,000

\$26,000-39,000

€23,000-34,000

清十八世紀 白玉帶皮雕仙人乘槎



***172**

A CELADON AND RUSSET JADE SCOOP

18TH CENTURY

The scoop is in the form of a lotus pod and the exterior is detailed with the stalk and veins cleverly using the russet skin.

7 in. (17.7 cm.) long

£15,000-20,000

\$20,000-26,000

€18,000-23,000

清十八世紀 青玉荷葉形洗



173

A PALE CELADON JADE 'TWIN-FISH' SQUARE-FORM WASHER

18TH-19TH CENTURY

The interior is decorated with a pair of catfish playfully chasing each other. Three sides of the exterior depict scenes of a lotus pond, with one side carved in high relief to illustrate a crab and a dragonfly. The stone is of a pale tone, with russet inclusions and snowy white and grey flecks.

3½ in. (8 cm.) long

£6,000-8,000

\$7,800-10,000

€6,900-9,200

清十八/十九世紀 青白玉連年有餘洗



174
A WHITE JADE RECUMBENT HOUND
18TH CENTURY

The hound is carved with the four legs neatly tucked under the body and the long tail curled to one side. The stone is of a pale tone.
3 $\frac{5}{8}$ in. (9.2 cm.) long

£8,000-12,000

\$11,000-15,000

€9,200-14,000

清十八世紀 白玉卧犬



175

A WHITE JADE MODEL OF A DOG

20TH CENTURY

The hound is modelled turning to face the rear with its tail curled round to one side, surmounted onto a rectangular base. The stone is of an even tone.

2 in. (5.1 cm.) long

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清二十世紀 白玉卧犬



176
A WHITE JADE 'BUDDHIST LION' GROUP
18TH CENTURY

The recumbent beast is carved playing with a brocade ball beside its young. The stone is of a pale tone with minor snowy-white inclusions.
3½ in. (8 cm.) long

£6,000-8,000

\$7,800-10,000

€6,900-9,200

清十八世紀 白玉太獅少獅



177
A WHITE JADE MONKEY
18TH CENTURY

The monkey is carved holding a peach in both hands, with the head slightly turned to one side. The stone is of a pale tone with minor russet inclusions.
2½ in. (6.5 cm.) high

£5,000-8,000

\$6,500-10,000

€5,800-9,200

清十八世紀 白玉靈猴獻壽



***178**

A WHITE JADE RAM

18TH CENTURY

The recumbent ram is carved with the legs tucked under the body and the head turned towards the back. The stone is of a pale tone with the honey russet areas highlighting the tail.

3 $\frac{1}{8}$ in. (8 cm.) long

£15,000-20,000

\$20,000-26,000

€18,000-23,000

清十八世紀 白玉卧羊

***179**

A GROUP OF FIVE CELADON JADE MINIATURE ARCHAISTIC VESSELS

19TH CENTURY

Comprising of a vase, *gu*, a bell, *yongzhong*, a censer and cover, *gui*, a pouring vessel and cover, *guang* and a vase and cover. The stones are of an even pale tone.
2 $\frac{3}{8}$ in. (6.1 cm.) max. high.

(5)

£8,000-12,000

\$11,000-15,000

€9,200-14,000

清十九世紀 青玉微型仿古器一組五件



***180**

AN UNUSUAL WHITE JADE ARCHAISTIC WINE VESSEL AND COVER

19TH CENTURY

The tripod vessel is carved with archaistic motifs to the sides, between a mythical serpent handle and spout above a small wheel. The domed cover has two small notches. The stone is of an even tone.

9¼ in. (23.5 cm.) wide

£70,000-90,000

\$91,000-120,000

€81,000-100,000

清十九世紀 白玉仿古紋蓋壺





181 (two views)

*181

**A CARVED AND INSCRIBED YELLOW
JADE PLAQUE**

18TH CENTURY

One side of the plaque is carved with a boy in a landscape scene. The other side is inscribed with the characters *sheng sheng bao xi*, conveying auspicious wishes. The stone is of an even pale greenish yellow tone.

2 1/8 in. (5.4 cm.) long

£8,000-10,000

\$11,000-13,000

€9,200-11,000

清十八世紀 黃玉聲聲報喜牌



182

**A CARVED AND RETICULATED
ARCHAISTIC WHITE JADE
'DRAGON' PLAQUE**

QIANLONG PERIOD (1736-1795)

The circular plaque is intricately carved with two archaistic dragons detailed with stylised scrolls. The stone is of a pale even tone.

4 in. (10.2 cm.) diam.

£8,000-12,000

\$11,000-15,000

€9,200-14,000

清乾隆 白玉仿古雙龍璧



***183**
A CARVED AND INSCRIBED WHITE JADE PLAQUE
 18TH-19TH CENTURY

The plaque is carved to one side with five geese, with the reverse inscribed with the characters *han pu qi ya*, 'birds resting on the cold riverbank'. The stone is of a pale even tone.

2½ in. (5.9 cm.) long

£15,000-20,000

\$20,000-26,000

€18,000-23,000

清十八/十九世紀 白玉寒浦棲鴉牌



184
A WHITE JADE PLAQUE
 19TH CENTURY

The plaque is of rectangular shape and is carved to one side with two scholars, and the reverse has four lines of calligraphy. The stone is of an even tone.

2½ in. (6.3 cm.) high

£12,000-15,000

\$16,000-19,000

€14,000-17,000

The poetic inscription is an extract from *Heavenly Questions* in *Chuci*, attributed to Qu Yuan, a poet and minister in the Warring States period (475-221 BC).

清十九世紀 白玉高士詩文牌

刻文：「眩弟並淫 危害厥兄 何變化以作詐 而後嗣逢長」



PROPERTY OF A LADY

185

A JADEITE LEAF-FORM 'CRAB' WASHER

19TH-20TH CENTURY

The washer is modelled as a curled lotus leaf, and is carved with three crabs and lotus sprays. The mottled stone ranges from pale lavender blue to darker brownish green, with russet areas highlighting the crabs.

8¼ in. (21 cm.) long

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清十九/二十世紀 翠玉荷塘秋蟹紋洗

來源: 私人珍藏



VARIOUS PROPERTIES

186

A ROCK CRYSTAL 'VASE AND MYTHICAL BEAST' GROUP

18TH-19TH CENTURY

The group is carved with a *qilin*, a ram and a *gu*-form vase and cover decorated with three *chilong* dragons. The translucent stone has very minor natural flaws.

4¾ in. (12 cm.) high, wood stand

£5,000-8,000

\$6,500-10,000

€5,800-9,200

清十八/十九世紀 水晶瑞獸聯瓶擺件



***187**

A PAIR OF WHITE JADE SEALS

18TH-19TH CENTURY

Each square-form seal is carved with a seated Buddhist lion surmounted to the top.

The stones are of an even tone.

3 $\frac{1}{8}$ in. (7.9 cm.) high each

£12,000-15,000

\$16,000-19,000

€14,000-17,000

清十八/十九世紀 白玉瑞獸鈕方章一對



*188

A PAIR OF 'QINGTIAN' STONE 'DRAGON' SEALS

19TH CENTURY

Each square seal is carved with a *chilong* dragon and its young amongst scrolling clouds. One seal face is carved with the characters *zong zhi Jiang zhe* (Governor General of Jiangzhe), and the other *gong bao shang shu* (Junior Guardian of the Heir Apparent and Minister). The stone is of a pale yellowish-celadon tone with caramel inclusions.

3½ in. (9 cm.) high

£10,000-15,000

(2)

\$13,000-19,000

€12,000-17,000



PROVENANCE

From the collection of Charlotte Horstmann (1909-2003), acquired from Hong Kong in the 1950s.

Previously in a private American collection.

清 青田石雲龍鈕印一對

印文 「總制江浙」 「宮保尚書」

來源: Charlotte Horstmann女士(1909-2003)舊藏,1950年代得自香港;美國私人舊藏







189

A PALE CELADON JADE MODEL OF A BEAR

SONG DYNASTY (960-1279)

The bear is naturalistically carved standing foursquare with the head lowered. The details of the fur are highlighted with fine incisions. The stone is of a pale tone with snowy and russet inclusions.

2⁷/₈ in. (7.2 cm.) long

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE

Christie's London, 12 June 1989, lot 79.
From a distinguished European collection.

宋 青白玉雕熊

來源: 重要歐洲私人珍藏, 於1989年6月12日倫敦佳士得拍賣, 拍品第79號



190

A SMALL CARVED *DING* BOWL

NORTHERN SONG DYNASTY, 12TH CENTURY

The interior of the bowl is delicately carved with a leafy floral spray, covered overall in an ivory glaze, supported on a short ring foot.

3 $\frac{7}{8}$ in. (9.8 cm.) diam.

£12,000-18,000

\$16,000-23,000

€14,000-21,000

PROVENANCE

With Spink & Son Ltd., London, 1 July 1993.

From a distinguished European collection.

北宋 定窯花卉紋碗

來源：重要歐洲私人珍藏，於1993年7月1日購自倫敦古董商Spink & Son Ltd.



***191**

A RARE GREEN-GLAZED PILGRIM FLASK

EASTERN JIN DYNASTY (317-420)

The compressed-form vase has a cylindrical neck and a pair of lug handles, covered overall in a pale green crackled glaze and supported on two short rectangular feet. 9½ in. (24 cm.) high

£8,000-10,000

\$11,000-13,000

€9,200-11,000

PROVENANCE

Sotheby's New York, 23-24 March 1998, lot 535.
From a distinguished European collection.

東晉 青釉馬掛瓶

來源: 重要歐洲私人珍藏, 於1998年3月23-24日在紐約蘇富比拍賣, 拍品第535號



***192**

A RARE CARVED AND WHITE-GLAZED PILLOW

SONG DYNASTY (960-1279)

The top of the pillow is carved with a dense pattern of cash symbols, covered overall in a cream glaze. The unglazed base has a small aperture and the back of the pillow has two small vent holes.

9 $\frac{1}{4}$ in. (23.3 cm.) wide

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE

Sotheby's New York, 23-24 March 1998, lot 598.

From a distinguished European collection.

宋 白釉枕

來源: 重要歐洲私人珍藏, 於1998年3月23-24日在紐約蘇富比拍賣, 拍品598號

193

A RARE TURQUOISE-INLAID SQUARE BRONZE MIRROR

WESTERN HAN DYNASTY (206 BC - AD 25)

The mirror is intricately cast with a band of stylised dragons surrounding the central knob, set within a square border with stylised scrolls. The turquoise is inlaid in a 'cracked-ice' pattern.

4 $\frac{7}{8}$ in. (12.5 cm.) wide

£50,000-80,000

\$65,000-100,000

€58,000-92,000

PROVENANCE

Sotheby's New York, 23 September 1997, lot 124.

From a distinguished European collection.

西漢 嵌綠松石龍紋方銅鏡

來源: 重要歐洲私人珍藏, 於1997年9月23日在紐約蘇富比拍賣, 拍品124號



194

**A RARE AND FINELY CAST GILT-BRONZE FIGURE
OF SAKYAMUNI**

SUI DYNASTY (581-618)

The figure is modelled wearing flowing robes, with the right hand raised in *abhayamudra* and the left hand resting on the lap. The face displays a serene expression, with pendulous earlobes and the hair is tied into a top knot. The figure is supported on a later lacquered wood double-lotus base. 6 $\frac{7}{8}$ in. (17.5 cm.) high including wood base

£100,000-150,000

\$130,000-190,000

€120,000-170,000

PROVENANCE

With Rossi & Rossi, London, March 1997.

From a distinguished European collection.

EXHIBITED

The International Asian Fair, New York, 21-26 March 1997.

This serene figure sits in *dhyanasana* – with the right foot resting on the left knee. Both of the figure's feet are concealed under the folds of his robe. This particular seated position is often associated with meditation. The right hand is raised in *abhaya mudra*, while the left rests gently, facing upwards, on the left knee. A *mudra* is a hand gesture associated with the Buddha. The *abhaya mudra* is often described as a 'gesture of fearlessness', and symbolises protection, benevolence, peace and the driving out of fear. The gentle features of the face also suggest quiet benevolence. The eyes appear down-cast, but *in situ* the believer would have been looking up at the figure and so it would have seemed that the figure's gaze rested upon him or her.

This figure represents the Buddha Sakyamuni. The term Buddha means 'Enlightened One' and refers to someone who has attained enlightenment and has entered into nirvana. In China such beings are usually depicted in the robes of a monk and without jewellery, but with extended ear-lobes and an *ushnisha* (protuberance on the top of the head), as in the case of the current figure. The extended ear-lobes and the *ushnisha* are two of the 32 marks of the Buddha. In Mahayanist Buddhism, there are believed to be an infinite number of Buddhas, and Sakyamuni is regarded as the most recent to

have appeared and lived in this world, and is thus known as the Historical Buddha. The name Sakyamuni comes from Sakya, which is the name of the tribe to which the Buddha originally belonged and *muni*, meaning 'sage'.

Sakyamuni is believed to have been born into the warrior caste, the son of the Sakya king Suddhodana, and was given the name Siddhartha, while his family name was Gautama. It was prophesied at his birth that he would either become a great ruler or a great teacher. For the first 29 years of his life he led a sheltered and luxurious existence in the palace. However at 29 he felt the need to see more of the world outside. Leaving the palace, he encountered the suffering of humanity for the first time and determined to become a wandering ascetic. He attempted several paths to enlightenment, including meditation and fasting, but eventually seated himself under a pipal tree at Bodh Gaya and pledged not to move until he had attained supreme enlightenment. Eventually, at the age of 35, he achieved his goal, and spent the remainder of his long life teaching all who sought enlightenment, irrespective of their religion or their position in society. As in the case of the current figure, Sakyamuni is almost inevitably depicted with gentle, benevolent, mien reflecting his compassion for humanity.

隋 鑲金銅佛坐像

來源: 倫敦古董商Rossi & Rossi, 1997年3月; 重要歐洲私人珍藏

展覽: 美國紐約國際亞洲藝術展, 1997年3月21-26日

佛陀全跏趺坐, 身穿袈裟, 手施無畏印。雙目垂視, 略帶微笑, 神情慈祥。

此像製作精細, 造型優美, 凸顯出早期佛教造像鑄刻之精湛, 實屬罕有。





195

A RARE AND LARGE HUANGHUALI SQUARE TABLE

LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The table is decorated with a wide apron carved with dragons, above scroll-form spandrels and supported on legs of circular section.
34 in. (86.4 cm.) high, 41 in. (104 cm.) wide

£100,000-200,000

\$130,000-260,000

€120,000-230,000

PROVENANCE

Sotheby's New York, 29-30 November 1993, lot 442.

From a distinguished European collection.

The unusual form and design of the present table can be found in some other tables of smaller sizes. Wang Shi Xiang discusses this in *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, vol. I, p. 56. See a similar example in the collection of the Palace Museum in Beijing, illustrated in *ibid.*, vol. II, pl. 59; and another example in the collection of the Victoria and Albert Museum in London, illustrated in *Chinese Furniture*, London, 1988, fig. 47.

明末清初 黃花梨龍紋方桌

來源: 重要歐洲私人珍藏, 於1993年11月29-30日在紐約蘇富比拍賣,
拍品442號





196
A HUANGHUALI LOW TABLE, KANGZHUO
17TH-18TH CENTURY

The top is set within a thick frame above a shaped beaded apron carved with foliate scrolls and supported by gently curving square-form legs and hoof feet.

11 $\frac{1}{2}$ in. (28.9 cm.) high x 38 $\frac{1}{4}$ in. (97.2 cm.) wide x 24 in. (61 cm.) deep

£60,000-80,000

\$78,000-100,000

€69,000-92,000

PROVENANCE

With Spink & Son Ltd., London, 1 April 1989.
From a distinguished European collection.

Low tables of square or rectangular form such as the present lot were made to be used in northern China on brick couches, *kang*. See a *kangzhuo* table with dragon carvings from the Feng Wen Tang Collection which was sold at Christie's Hong Kong, 3 June 2015, Lot 2863.

明末清初 黄花梨炕桌

來源: 重要歐洲私人珍藏, 於1989年4月1日購自倫敦古董商Spink & Son Ltd.



197

A RARE HUANGHUALI AND BURLWOOD LOW TABLE, KANGZHUO

17TH-18TH CENTURY

The burlwood top panel is set within a wide *huanghuali* frame above a recessed waist and a beaded apron with a stylised scrolling design, supported on cabriole legs with ball-form feet.

9¼ in. (23.5 cm.) high x 35 in. (88.9 cm.) wide x 20½ in. (52.1 cm.) deep

£28,000-35,000

\$37,000-45,000

€33,000-40,000

PROVENANCE

From a distinguished European collection.

It is rare to find a *huanghuali* table set with a burlwood top. Compare the present table to several known examples which were all made with *huanghuali*, including those illustrated in *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, vol. II, pl. B12; and in *S.Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pl. 35.

明末清初 黃花梨嵌瘻木炕桌

來源: 重要歐洲私人珍藏

PROPERTY OF A DISTINGUISHED ASIAN GENTLEMAN (198-200)



***198**

A RARE HUANGHUALI LOW BACK CHAIR, MEIGUIYI

17TH-18TH CENTURY

The chair has a straight top rail, with a beaded shaped apron extending to the spandrels. The mat seat has a wide frame and the legs are joined by further beaded shaped aprons and stretchers.

34 in. (86.3 cm.) high, 22 $\frac{1}{4}$ in. (56.2 cm.) wide, 17 $\frac{1}{4}$ in. (43.8 cm.) deep

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE

From the collection of a distinguished Asian gentleman, acquired in Hong Kong in 2006.

The *meiguiyi*, 'rose chair', was first popular in the Ming dynasty for its light construction and elegant appearance. The form is also known as a *wenyi*, 'writing chair' in Jiangsu and Zhejiang provinces, but neither of these terms appear before the 20th century.

明末清初 黄花梨玫瑰椅

來源: 亞洲重要私人珍藏, 於2006年購自香港



***199**

A RARE HUANGHUALI HORSESHOE-BACK ARMCHAIR, QUANYI
MING DYNASTY, 17TH CENTURY

The sweeping crest rail terminates in outswept hooks above shaped spandrels, forming an elegant curve above the S-shaped splat carved with a *ruyi*-head roundel flanked by beaded shaped spandrels. The rear posts continue to form the back legs below the rectangular frame above shaped, beaded aprons and spandrels carved to the front with foliate scrolls, and plain beaded aprons and spandrels on the sides. The legs are joined by stretchers.

38 $\frac{7}{8}$ in. (98.8 cm.) high, 26 $\frac{1}{2}$ in. (67 cm.) wide, 23 $\frac{3}{4}$ in. (60.4 cm.) deep

£30,000-50,000

\$39,000-65,000

€35,000-57,000

PROVENANCE

From the collection of a distinguished Asian gentleman, acquired in Hong Kong in 2001.

明 黃花梨如意雲頭紋圈椅

來源: 亞洲重要私人珍藏; 於2001年購自香港

*200

**A RARE HUANGHUALI 'SOUTHERN OFFICIALS HAT' ARMCHAIR,
NANGUANMAOYI**

MING DYNASTY, 17TH CENTURY

The chair is finely carved with a *ruyi*-shaped panel to the shaped backspat, flanked by corner posts which extend through the rectangular seat frame enclosing a mat seat. The outcurved arms are supported by tapering side posts and front posts extending to the front legs. The legs are joined by a beaded apron carved with foliate scrolls, above long spandrels. The feet are joined by the footrest and side stretchers supported by aprons. 40% in. (112.6 cm.) high, 23% in. (62.8 cm.) wide, 19% in. (50.2 cm.) deep

£50,000-70,000

\$65,000-90,000

€58,000-80,000

PROVENANCE

With Ming Furniture Ltd., New York, 2008.

From the collection of a distinguished Asian gentleman.

The southern official's hat armchair is one of the most popular forms in Chinese furniture construction. It differs from the official's hat armchair in that its crest rail continues into the back rails as opposed to extending beyond them. The style of the present example is therefore also known as a continuous yokeback armchair. For a comprehensive view of the evolution of the yokeback chair, see Sarah Handler, 'A Yokeback Chair for Sitting Tall,' *Journal of the Chinese Classical Furniture Society*, Spring 1993, pp. 4-23, where the author sheds light on the development of the yokeback chair as one of the earliest chair types in China. The first known depiction of the yokeback chair is from a cave painting in Dunhuang, dated 538. From that early period in Chinese history, the yokeback chair developed into one of the most popular and successful forms of furniture.

The present chair appears to be the matching pair to the continuous yokeback armchair illustrated by Sarah Handler in *Ming Furniture in the Light of Chinese Architecture*, Berkeley, California, 2004, p. 118.

明 黃花梨如意紋南官帽椅

來源: 亞洲重要私人珍藏, 於2008年購自紐約古董商Ming Furniture Ltd.



PROPERTY OF A DISTINGUISHED ENGLISH COLLECTOR

201

A PAIR OF RECTANGULAR HUANGHUALI STOOLS, CHANGFANGDENG

MING DYNASTY, 17TH CENTURY

Each stool has a frame top enclosing a soft mat seat, supported on gently tapered square-form legs terminating in hoof feet and joined by plain aprons and humpback stretchers.

22 in. (56 cm.) wide x 19½ in. (49.5 cm.) deep x 20½ in. (52 cm.) high

(2)

£40,000-60,000

\$52,000-77,000

€46,000-69,000

PROVENANCE

With Grace Wu Bruce, Hong Kong.

The slightly inward-curved legs seen on the current stools are a variation of the standard classic form with straight legs. Compare the present lot with two stools formerly in the Museum of Classical Chinese Furniture in California which were sold at Christie's New York, 19 September 1996, lot 104, and illustrated in Wang, *et al.*, *Masterpieces from the Museum of Classical Chinese Furniture*, San Francisco and Chicago, 1995, p. 36, no. 17. See also, Sarah Handler's article, "The Ubiquitous Stool", *JCCFS*, Summer 1994, p. 15, figs. 19 and 19a.

明十七世紀 黃花梨束腰長方凳一對

來源: 香港古董商嘉木堂Grace Wu; 英國重要私人珍藏



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We do not provide any guarantee in relation to the nature of a lot apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

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. The methods used include 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 H(2).

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, 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 B(1)(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

(a) **As authorised bidder.** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-party unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes. If 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 act at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) 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:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) 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 unless we are able to backwash at his or her sole option (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 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,001.

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 reliefs 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 'A' 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:

- (a) 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
- (b) 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:

- (a) It will be honoured for a period of five years from the date of the auction. After this 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 phrase of the **catalogue description** (the '**Heading**') and, where no maker or artist is identified, for information regarding date or period shown in **UPPERCASE** type in the second phrase of the **catalogue description** (the '**Subheading**'). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE** type.
- (c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** 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** or **Subheading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is given 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** and **Subheading** 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** or **Subheading** 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:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
 - (ii) 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
 - (iii) 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** defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage to edges of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) 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 categories (k), 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)(i) above and the **lot** must be returned to us in accordance with E2(h)(ii) 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:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any amounts due under section D3 above; and
- (iv) 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: 00172770, sort code: 30-00-02 Swift code: LOYDGB22LT, IBAN International bank account number: G881 1030 2000 1272 1270.
- (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 the client number when making payments. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6GT.

(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:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse or other person who has agreed to pay the 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 action we are allowed to take by law 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 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(dv) 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 do by law or appropriate. We will 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.

6 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 the storage and collection page and 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** by the end of the 30th day following the date of the auction, 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 within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the lot in any commercially reasonable way with prior approval.

(iv) the storage terms which can be found at christies.com/storage 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 made of 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 one 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 which 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 importation 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 any 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 have 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 (a) 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 fraud 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 E(2) 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 will 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

We 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 the 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 you 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

authenticity: 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.

date 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 Practices'.

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.

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

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.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	An amount in lieu of the import tax is applied to the hammer price and is at the reduced rate of 5%. Vat is charged at 20% on the buyer's premium but will not be shown separately on the invoice. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
Ω	An amount in lieu of the import tax is applied to the hammer price and is at the standard rate of 20%. Vat is also charged at 20% on the buyer's premium but will not be shown separately on the invoice. Where applicable Customs duty will be charged (as per the rate specified by HMRC guidance) on the hammer price and Vat will be payable at 20% on the customs duty. These lots have been imported from outside of the EU for sale and placed under the Temporary Admission regime.
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	An amount in lieu of the Import VAT will be refunded on the hammer and an amount in lieu of the VAT in the premium will be refunded. Customs Duty when applicable is also reclaimable.

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 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.

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**.

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.

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**, 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.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

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 (eg. "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 (eg. "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 (eg. "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 (eg. "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

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: csollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

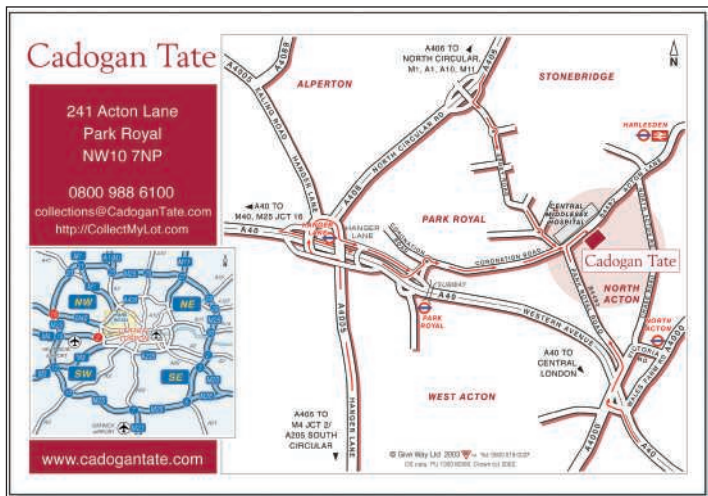
SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@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 Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		



COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.

Cadogan Tate Ltd's Warehouse
241 Acton Lane,
Park Royal,
London NW10 7NP

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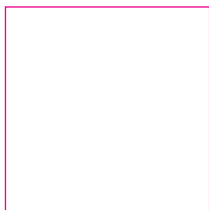
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