

**FINE CHINESE  
CERAMICS AND  
WORKS OF ART**

中國瓷器及工藝精品

*King Street · 9 May 2017*

2017年5月9日

CHRISTIE'S

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# FINE CHINESE CERAMICS AND WORKS OF ART

TUESDAY 9 MAY 2017

## AUCTION

Tuesday 9 May 2017  
at 10.30 am (lots 1-137)  
8 King Street  
St. James's London SW1Y 6QT

## VIEWING

Friday	5 May	9.00 am - 4.30 pm
Saturday	6 May	12.00 noon - 5.00 pm
Sunday	7 May	12.00 noon - 5.00 pm
Monday	8 May	9.00 am - 4.30 pm

## AUCTIONEER

Leila de Vos van Steenwijk

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## AUCTION CODE AND NUMBER

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[20]



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Front cover: Lot 99  
Back cover: Lot 72

# CHRISTIE'S

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PROPERTY FROM A PRIVATE ENGLISH COLLECTION

~1

**A FINELY CARVED BAMBOO PARFUMIER**

18TH CENTURY

The cylinder is carved in openwork with a multitude of finely detailed figures at leisure amongst pine, willow, and *wutong* trees between pavilions and bridges. The scene is bordered by bands of pairs of Buddhist lions at play with a brocade ball. The mouth and foot are mounted with horn and hardwood caps, signed *Zhu San Song zhi*, which may be translated as "made by Zhu Sansong".

10 $\frac{3}{8}$  in. (27.5 cm.) high overall

£20,000-30,000

\$26,000-38,000

€24,000-35,000

清十八世紀 竹雕高士圖香筒

來源:英國私人珍藏



VARIOUS PROPERTIES

**2**

**A BAMBOO BRUSH POT, *BITONG***

MING DYNASTY, 17TH CENTURY

The brush pot is carved in finely detailed low relief with the main scene viewed through a round window depicting a seated scholar, a lady and an attendant in a domestic setting. The window is framed by pine trees and gnarled rocks leading to a fenced garden.

6¼ in. (16 cm.) high

£8,000-12,000

\$11,000-15,000

€9,300-14,000

明十七世紀 竹雕高士圖筆筒



~3

**A SMALL BAMBOO CARVING**

18TH CENTURY

The fruiting branch is carved with a leafy stalk and is naturalistically defined.  
3¼ in. (8.8 cm.) high, on a carved wood stand

£6,000-10,000

\$7,600-13,000

€7,000-12,000

清十八世紀 竹雕葡萄



~4

**AN ALOESWOOD 'TREE TRUNK' BRUSH POT, BITONG**

19TH CENTURY

The brush pot is naturalistically carved as a prunus tree, with the trunk forming the main receptacle. The exterior is decorated with openwork gnarled branches bearing plum blossoms and buds.

4¾ in. (12 cm.) high

£8,000-12,000

\$11,000-15,000

€9,300-14,000

清十九世紀 沉香木雕樹椿形筆筒



~5

**A CARVED ALOESWOOD BRUSH POT, BITONG**  
LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

The vessel, in the form of a libation cup, is finely carved in high relief to the exterior with a continuous scene of pavilions amongst willow, pine, and wisteria, in a rock-strewn landscape.  
3¾ in. (9.5 cm.) high

£15,000-20,000

\$19,000-25,000  
€18,000-23,000

明末清初 沉香木雕通景山水圖杯





~6

**A LARGE CARVED ALOESWOOD BRUSH WASHER, XI**  
19TH CENTURY

The brush washer is carved depicting a mountainous landscape with a pavilion amongst trees beneath towering rocky cliffs, all surrounding a central pond which forms the washer.  
11 in. (28 cm.) wide

£20,000-30,000

\$26,000-38,000  
€24,000-35,000

清十九世紀 沉香木雕山水筆洗



-7

**AN ALOESWOOD RUYI SCEPTRE**  
19TH CENTURY

The sceptre is naturalistically carved in high relief and openwork to imitate gnarled and intertwined branches and coiled trailing vines.  
15¼ in. (38.5 cm.) long

£20,000-30,000

\$26,000-38,000

€24,000-35,000

清十九世紀 沉香木鏤雕如意



8

**A CARVED CINNABAR LACQUER SQUARE TRAY**

LATE MING DYNASTY, 17TH CENTURY

The tray is carved with a scene depicting a scholar and his attendant approaching a pavilion with attendants and two further scholars on the second floor playing weiqi, all while a further attendant and a crane look on. The floral border of the tray is carved with a floral band. The black-lacquered base bears an apocryphal Xuande six-character mark in gilt.

7 $\frac{1}{2}$  in. (19.5 cm.) wide

£8,000-12,000

\$11,000-15,000

€9,300-14,000

明末十七世紀 剔紅博奕圖方盤



THE PROPERTY OF A EUROPEAN LADY (LOTS 9-12)

**9**

**A FINELY CARVED CINNABAR LACQUER LOBED BOX AND COVER**

QIANLONG PERIOD (1736-1795)

The top of the cover is delicately carved with an idyllic scene depicting a lady and her attendant on board a small boat loaded with peaches, crossing a lake and being watched by scholar and his attendant. The sides are decorated with five cartouches, each finely carved with antiques and reserved on a diaper ground. 7 in. (18 cm.) wide.

£8,000-12,000

\$11,000-15,000  
€9,300-14,000

清乾隆 剔紅仕女圖花形蓋盒  
來源:歐洲私人珍藏



10

**A MOTHER-OF-PEARL-INLAID CHRYSANTHEMUM-SHAPED DISH**

YUAN / MING DYNASTY (1279 - 1644)

The dish is delicately inlaid to the interior to depict a garden scene, inhabited by a scholar and his three attendants and watching ducks in a lotus pond. The cavetto is inlaid to depict *ruyi* heads and chrysanthemum blooms.

13 in. (33 cm.) diam.

£8,000-12,000

\$11,000-15,000

€9,300-14,000

**PROVENANCE**

From the private collection of a European Lady

元/明 大漆螺鈿高士圖菊瓣紋盤

來源:歐洲私人珍藏



(mark)

11

**A BLUE AND WHITE DISH**

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

The dish is finely painted to the interior with a scene depicting an official seating in a garden and surrounded by attendants. The cavetto is decorated with five phoenixes amidst lotus blooms. The exterior is decorated with *lingzhi* heads.

9 ¾ in. (25 cm.) diam.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE**

From the private collection of a European Lady

明萬曆 青花人物故事圖盤 雙圈雙行六字楷書款

來源:歐洲私人珍藏



12

**A MATCHED PAIR OF FAHUA GARDEN SEATS**

ZHENGDE PERIOD (1506-1521)

Each decorated with a wide band of incised lotus scrolls decorated in slip on a turquoise ground, framed by two rows of raised bosses. The sides are applied with two animal-head handles. The gently domed tops are decorated with a central flower head surrounded by four lotus leaves.

The highest 15 ¼ in. (38.7 cm.)

(2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE**

From the private collection of a European Lady

明正德 青花纏枝蓮紋秀墩一組兩件

來源:歐洲私人珍藏



13

13

**A SILVER AND GOLD INLAID BELTHOOK**

HAN DYNASTY (206 BC - 220 AD)

The slender belthook is of typical arched shape with a dragon-head terminal. The inlays depicting scrolling motifs.

7 1/8 in. (8.1 cm.) long

£2,000-3,000

\$2,600-3,800

€2,400-3,500

**PROVENANCE**

Christies New York, 1st December 1982, Lot 259

漢 錯金銀龍頭帶鉤

來源:1982年12月1日於佳士得紐約拍賣,拍品第259號



14

14

**A TURQUOISE INLAID BRONZE 'DRAGON' FITTING**

WESTERN ZHOU (1100-771 BC)

The shield shaped fitting is cast with a central serpentine style coiled dragon on a slightly arched tapering back. Some of the details on the scales are inlaid with turquoise stones.

7 1/8 in. (18.1 cm.) long

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE**

Christies London, 7th-10th December 1984, Lot 796

西周 青銅嵌綠松石龍形飾

來源:1984年12月7-10日於倫敦佳士得拍賣,拍品第796號





**\*15**

**AN ARCHAIC BRONZE RITUAL FOOD VESSEL AND COVER, *DING***

WARRING STATES PERIOD (B.C. 475-221)

The circular vessel is finely cast with two angular upright handles decorated with entwined *kui* dragons. The body is cast with two further *kui* dragon bands, separated by a raised 'rope-twist' band, all supported on three cabriole feet. The flat cover is encircled with *kui* dragon bands and three applied openwork, L-shaped 'dragon' plaques, and is surmounted by a central loop handle.

13 in. (33 cm.) diam. wide

£20,000-30,000

\$26,000-38,000

€24,000-35,000

**PROVENANCE**

Christie's, London, 12 May 2012, lot 275.

Formerly in a Private European collection amassed in the early 1990s.

The dating of the current lot is consistent with the results of thermoluminescence analysis carried out by The Research Laboratory for Archaeology and the History of Art, Oxford University, no. 666y258.

戰國青銅夔龍紋蓋鼎

來源：倫敦佳士得2012年5月12日拍賣，拍品第275號；歐洲私人舊藏，大部分購自1990年代



16

**A SILVER-WIRE-INLAID BRONZE SEAL**

18TH CENTURY

The square-profile seal is surmounted by a finely cast coiled bearded dragon, and the scaly ridged body and muscular legs are highlighted by inlaid silver wire. One side of the seal is inscribed '*Jia ding qian shi qiu zhuan*' which may be translated as 'the seal of Qian Shiqiu from Jiading'. The seal face reads '*Baoluntang yin xin*' which may be translated as 'Seal of Baoluntang'.

1½ in. (4 cm.) high

£5,000-8,000

\$6,300-10,000

€5,800-9,200



清十八世紀 銅錯銀龍紐方印 「嘉定錢世求篆」 「寶綸堂印信」



**\*17**

**A GILT-BRONZE SHALLOW BOWL**

TIANQI PERIOD (1621-1627)

The bowl is finely incised to the interior with a scene of a scholar playing the *guqin* beneath pine and bamboo next to *lingzhi* and peonies, and the rim is bordered by a floral band. The exterior is decorated with a wide band enclosing the flowers of the four seasons: peony, lotus, prunus, and chrysanthemum, all reserved on a stippled ground.

6 in. (15.3 cm.) diam.

£5,000-8,000

\$6,300-10,000

€5,800-9,200

明天啟 鑲金銅刻撫琴圖碗



THE PROPERTY OF A GENTLEMAN

**18**

**A GILT-LACQUERED BRONZE FIGURE OF  
KUI XING**

17TH CENTURY

The god of examinations is cast with a lively expression on his face with his hair and celestial scarves billowing in the wind. In one hand he holds a brush, and in the other an ingot. He stands in his typical pose, with one foot atop a fierce winged dragon rising from tumultuous waves upon a rectangular stand supported on four *ruyi*-shaped feet.

21¼ in. (54 cm.) high

£20,000-30,000

\$26,000-38,000

€24,000-35,000

明十七世紀 漆金銅魁星踢斗

來源:英國私人珍藏



VARIOUS PROPERTIES

**19**

**A GILT-BRONZE FIGURE OF BUDDHA**

LONGQING PERIOD, DATED BY INSCRIPTION TO 1571

The figure is cast with a serene face and pendulous earlobes below blue-painted hair cast in tight curls. His right hand is raised in *vitarkamudra* and his left hand is held in his lap. He is seated in *dhyanasana* upon a lotus base. The reverse of the base is inscribed and dated, Longqing *wunian sanyue zao* ('made in the third month of the fifth year of the Longqing reign', corresponding to 1571), with three partially legible names of the donors.

14 $\frac{7}{8}$  in. (38 cm.) high

£15,000-20,000

\$19,000-25,000

€18,000-23,000

**PROVENANCE**

The property of a Virginia collector.

明十五世紀 鑿金佛坐像 「隆慶五年三月造」刻款  
來源:美國私人珍藏



**\*20**

**A BRONZE LOBED SEAL PASTE BOX**

19TH CENTURY

The box is elegantly cast in the form of an eight-lobed flower, with each lobe smoothly defined. The base is cast with a seal mark reading 'tian di yi jia chun', which may be translated as 'springtime in heaven and on earth'.

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

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**LITERATURE**

Ben Janssens Oriental Art, *The Scholar's Desk*, London: 2011, p. 48, no. 23.

清十九世紀 八瓣形印泥銅盒 「天地一家春」篆書款

著錄：Ben Janssens Oriental Art, *The Scholar's Desk* 2011年於倫敦出版，第48頁·第23號



**\*21**

**A LACQUERED AND GILT-SPLASHED BRONZE CENSER**

17TH CENTURY

The *bombé*-form censer is elegantly cast with two loop handles to the shoulders standing on a slightly splayed foot. The golden-tinged exterior and base is covered with splashes of gilt and red lacquer. The base with an apocryphal impressed six-character Xuande mark.  
7 in. (17.5 cm.) wide across the handles

£30,000-50,000

\$38,000-63,000

€35,000-58,000

明,十七世紀 銅灑金雙耳香爐



22

**A GILT-BRONZE CLOISSONNÉ ENAMEL CONG-FORM VASE**  
KANGXI PERIOD (1662-1722)

The vase is modelled after an archaic form, each face of the long rectangular body is decorated with three lotus with scrolling foliage on a turquoise ground, divided by squared flanges with further evenly spaced flanges embellishing the faces. The flared rim is decorated with scrolling flowers on a blue ground, and the foot is decorated with flower heads on a white ground zig-zag band.  
12 $\frac{5}{8}$  in. (32 cm.) high

£15,000-20,000

\$19,000-25,000

€18,000-23,000

清康熙 掐絲琺瑯仿古纏蓮紋琮式瓶





**23**

**A LARGE CLOISONNÉ ENAMEL VASE**

18TH CENTURY

The vase is decorated with large lotus blooms amongst interlaced scrolling stems and leaves, all below a *ruyi*-head border at the rim. The finely worked gilt metal *cloisons* are filled with vivid enamels, all reserved on a turquoise ground. 18¼ in. (46.5 cm.) high

£20,000-30,000

\$26,000-38,000

€24,000-35,000

清十八世紀 掐絲琺瑯纏枝蓮荷紋瓶



24

**A CLOISSONNÉ ENAMEL DOU-SHAPED BOX AND COVER**

18TH CENTURY

The vessel is modelled after a *dou*, a ritual vessel. The globular body is decorated with scrolling lotus between *ruyi*-head bands, and the high foot is decorated with stiff leaves and a further *ruyi*-head band. The domed cover is surmounted by an openwork gilt metal finial.

6½ in. (16.5 cm.) high, overall

£8,000-12,000

\$11,000-15,000

€9,300-14,000

A very similar piece without the stiff leaf decoration to the stem is illustrated in the *Compendium of Collections in the Palace Museum: Enamels*, Vol. 3, Beijing: 2011, pl. 252.

清十八世紀 掐絲琺瑯纏枝蓮荷紋豆式蓋盒



25

**A GILT BRONZE AND CHAMPLEVÉ ENAMEL CENSER**

18TH CENTURY

The long neck is decorated with a *ruyi*-head band and a floral band above alternating ram and monster-mask handles to the body, interspersed with colourful scrolling lotus leading down to tied stems on each of the six feet.

5 in. (12.7 cm.) high

£8,000-12,000

\$11,000-15,000

€9,300-14,000

清十八世紀 銅胎鑲金內填瑠璃六足爐



THE PROPERTY OF A NOBLE EUROPEAN FAMILY

26

**A MASSIVE AND VERY RARE CLOISSONNÉ ENAMEL  
'CHAMPION' VASE AND COVER**  
QIANLONG-JIAQING PERIOD, CIRCA 1800

Each of the two impressive cylinders is decorated with fine *cloisons* and enamelled with four vertical columns comprising a halberd, a group of *sanduo*, a stylised *shou* character, a lotus bloom, a hanging chime, and a Buddhist emblem, all separated by intricate scrolling lotus reserved on a white ground. The two sections are joined by an eagle with outspread wings clasp a loose ring in its beak, and standing on a fearsome crouched mythical beast. The reverse is connected by the scrolling bifurcated tail of the beast, below a further winged animal. The domed covers are conjoined by a flat handle terminating in scroll-form ends.

25¼ in. (64 cm.) high

£80,000-120,000

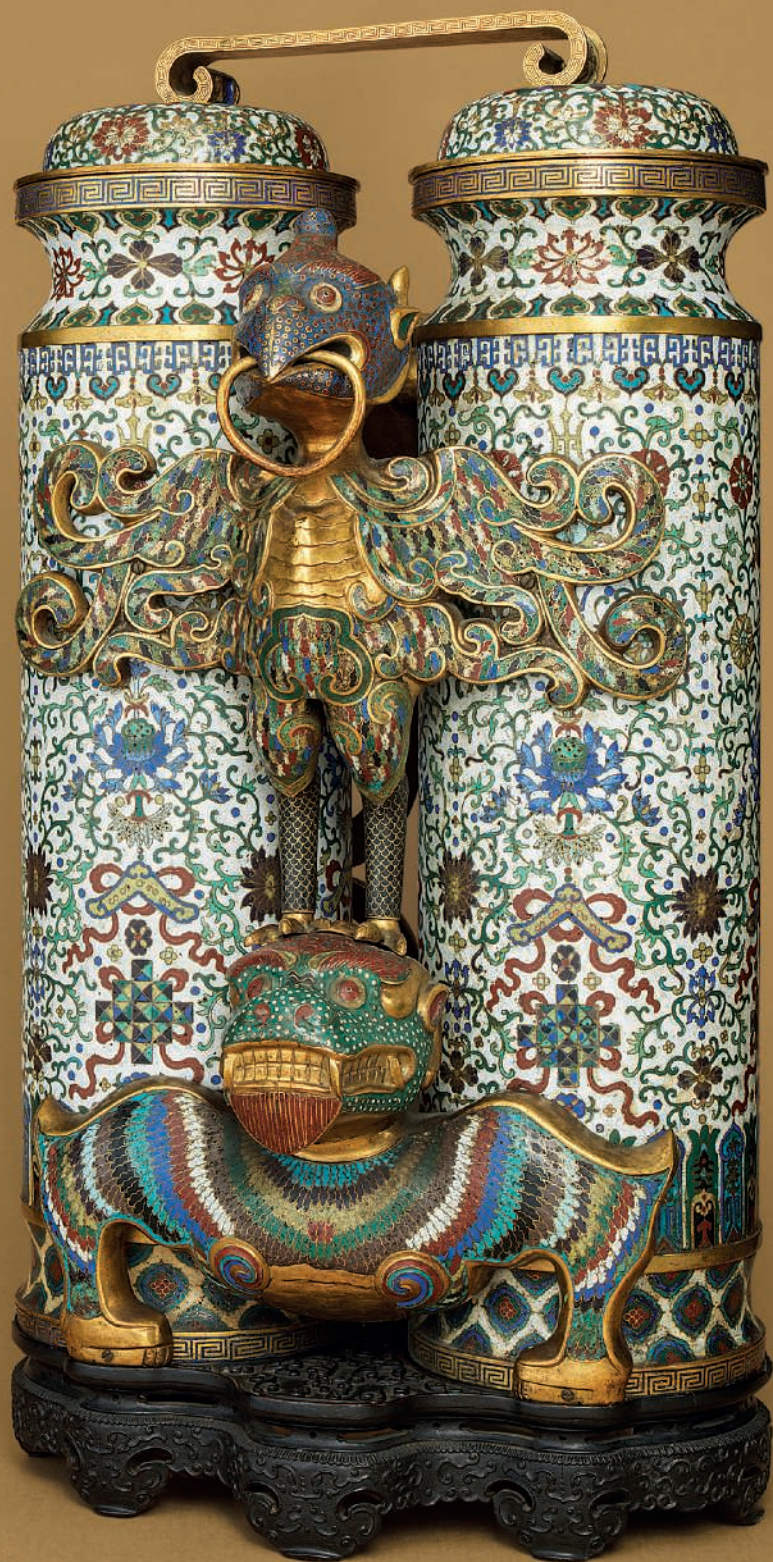
\$110,000-150,000

€93,000-140,000

清乾隆/嘉慶 銅胎掐絲琺瑯纏枝蓮紋英雄雙聯瓶

來源：歐洲貴族珍藏

(reverse)





THE PROPERTY OF A EUROPEAN LADY

**27**

**A PAIR OF LARGE GILT-BRONZE AND CLOISSONNE ENAMEL VASES**

QIANLONG / JIAQING PERIOD (1736-1820)

Each vase is delicately enamelled around the exterior with the flowers of the four seasons, all below butterflies in flight and reserved on a turquoise ground. The tops are applied with European gilt-bronze leafy branches and blooms.

The vases 18 ½ in (47 cm.) high, overall height 35 ½ in. (90 cm.)

(2)

£20,000-40,000

\$26,000-50,000

€24,000-46,000

**PROVENANCE**

Acquired in China in the late 19th century and thence by descent to the current owner.

清乾隆/嘉慶 掐絲琺瑯四季花卉瓶一對

來源:歐洲私人珍藏, 於十九世紀末購自中國而後由其家族傳承至今



**28**

**A PAIR OF PARCEL-GILT SILVER LOBED JARDINIÈRES**

QIANLONG-JIAQING PERIOD (1735-1820)

Each jardinière has a flat everted rim decorated with a band of scrolling lotus sprays. The exterior is crisply decorated with a downward-facing bat above a *shou* character roundel supported on a lotus bloom, the design is highlighted in gilt and repeated on each lobe, all reserved on a stamped ground. The four bracket feet are each decorated with a spray and a *ruyi*-head.

6¾ in. (17 cm.) diam.

(2)

£30,000-50,000

\$38,000-63,000

€35,000-58,000

清乾隆 / 嘉慶 局部鑲金銀福壽荷紋花口盆一對



(mark)

**\*29**

**AN OPAQUE BLUE GLASS 'LOTUS' CENSER**

QIANLONG FOUR-CHARACTER INCISED MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The bombé-form censer is decorated with two everted loop handles to the rim. The body is finely carved with three layers of overlapping lotus petals.

3 $\frac{3}{8}$  in. (10 cm.) wide across the handles

£10,000-15,000

\$13,000-19,000

€12,000-17,000

Compare this lot with a slightly smaller example from the collection of Robert Hatfield Ellsworth, illustrated in *Clear as Crystal, Red as Flame: Later Chinese Glass*, New York, 1990, no. 34.

清乾隆 天藍玻璃蓮瓣沖耳香爐 雙框四字刻楷書款





**30**

**A PAIR OF RED-OVERLAY 'SNOWFLAKE' GLASS BANGLES**

18TH-19TH CENTURY

Each bangle is carved through the ruby-red glass to the bubble-suffused 'snowflake' glass with a band of alternating bats and pairs of peaches on a leafy branch.

3 in. (7.5 cm.) diam.

(2)

£8,000-12,000

\$11,000-15,000

€9,300-14,000

Compare this lot with an example from the collection of Mrs Barney Dagan, illustrated in *Clear as Crystal, Red as Flame: Later Chinese Glass*, New York, 1990, no. 65.

清十八/十九世紀 霏雪地套紅玻璃福壽紋手鐲一對



THE PROPERTY OF A LADY (LOTS 31-36 AND 137)

**\*31**

**A SET OF FOUR PAINTINGS**

17TH / 18TH CENTURY

Ink and colour on silk. Each depicting various blossoming flowers and foliage.

19½ x 15 in. (49.5 x 38 cm)

(4)

£4,000-6,000

\$5,100-7,500  
€4,700-6,900

清十七/十八世紀 花卉圖一組四件 設色絹本 鏡框  
來源:歐洲私人珍藏



**\*32**

**A WUCAI DISH**

KANGXI SIX-CHARACTER MARK AND OF THE PERIOD (1662-1722)

The dish is delicately enamelled to the interior with flowers and buds, in bright tones of red, green and purple. The exterior is decorated with blooming sprigs. 6.5 in. (16.7 cm) diam.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE**

From the private collection of a European Lady

清康熙 五彩花卉紋盤 雙圈雙行六字楷書款

來源:歐洲私人珍藏





(two views)

**\*33**

**A PAINTED ENAMEL SNUFF BOTTLE**

QING DYNASTY (1644-1911)

The copper body is enamelled to one side with two birds perched on a long branch. The reverse is brightly enamelled with a rose bush with blooms and buds, all reserved on a white ground. The base bears a four-character Qianlong mark in blue enamel.

2 ½ in. (6 cm.) high

£8,000-10,000

\$11,000-13,000

€9,300-12,000

**PROVENANCE**

From the private collection of a European Lady

清 銅胎畫琺瑯富貴白頭紋鼻煙壺

來源: 歐洲私人珍藏



(two views)

~\*34

**AN ENAMELLED GLASS 'PRUNUS' SNUFF BOTTLE**

QING DYNASTY (1644-1911)

The bottle is finely enamelled with a continuous scene depicting prunus branches with bright blooms and butterflies in mid flight. The bottle is supported on a short foot and the base bears a three character inscription reading 'Gu Yue Xuan'. The coral stopper is carved with a coiled dragon.  
2 ¾ in. (7 cm.) high

£4,000-6,000

\$5,100-7,500  
€4,700-6,900

**PROVENANCE**

From the private collection of a European Lady

清 玻璃胎畫瑤瑯梅蝶紋鼻煙壺

來源: 歐洲私人珍藏



(two views)

**\*35**

**A FAMILLE ROSE INSCRIBED 'LANDSCAPE' SNUFF BOTTLE**

QING DYNASTY (1644-1911)

The bottle is brightly enamelled to the central roundel with an idyllic landscape. The reverse is decorated with a long inscription in *lishu*. The sides are enamelled with loose blooms borne on leafy scrolls and reserved on a gilt-ground. The tourmaline stopper is carved in the form a small bud.  
3 in. (7.3 cm.) high

£6,000-10,000

\$7,600-13,000  
€7,000-12,000

**PROVENANCE**

From the private collection of a European Lady

清 粉彩開光山水圖鼻煙壺

來源: 歐洲私人珍藏



(two views)

**\*36**

**A MOULDED FAMILLE ROSE 'BOYS' SNUFF BOTTLE**

QING DYNASTY (1644-1911)

Each side of the snuff bottle is brilliantly enamelled to the raised central medallion with boys playing musical instruments or at play. The sides are moulded with meandering lotus scrolls. The base bears a Qianlong four-character mark in iron-red.

2 ½ in. (6.5 cm.) high

£6,000-10,000

\$7,600-13,000

€7,000-12,000

**PROVENANCE**

From the private collection of a European Lady  
Acquired from Chow Su San Co., Ltd, in Hong Kong, 1996

清乾隆 粉彩嬰戲圖鼻煙壺

來源: 歐洲私人珍藏



PROPERTY OF A GENTLEMAN

**\*37**

**A GREY STONE HEAD OF GUANYIN**  
16TH CENTURY

The elegant, well-modelled face is carved with pendulous earlobes, downcast eyes, and a serene expression. The hair is dressed in fine-ridged waves beneath a foliate crown centred by a figure of a seated Amitabha Buddha between two floral sprays.

11¼ in. (30 cm.) high, wood stand

£8,000-12,000

\$11,000-15,000

€9,300-14,000

**PROVENANCE**

By repute, purchased by a European head of state in the 1920s, then acquired by the Loew family in New York City. Marcus Loew (1870-1927) played a key role in the American motion picture industry and was best known for the foundation of Loew's Theatres and the Metro-Goldwyn-Mayer (MGM) film studio. Loew was inducted to the Walk of Fame in Hollywood with a star on 8 February 1960.

明 石雕觀音頭像

來源:美國私人珍藏。據傳為一歐洲國家元首於1920年代購入,然後由紐約LOEW家族入藏。MARCUS LOEW先生在美國電影界地位舉足輕重,他以創立LOEW THEATER及美高梅公司為眾人所知。LOEW先生於1960年2月8日獲頒荷里活星光大道星形獎章。





SOLD ON BEHALF OF THE ESTATE OF THE LATE LADY BIRTHE CRADOCK (1928-2016)  
WIDOW OF SIR PERCY CRADOCK (1923-2010) TO BENEFIT ST JOHN'S COLLEGE,  
CAMBRIDGE, LOTS 38, 59-60, AND LOTS 81-86

**38**

**A GREY STONE HEAD OF A BODHISATTVA**  
MING DYNASTY (1368-1644)

The full face is carved with downcast eyes and a delicate nose and mouth.  
Pendulous earlobes sit below hair that is swept into a topknot and tucked  
under a stepped crown decorated with flower heads above a lotus petal band.  
12 in. (30.5 cm.) high, mounted on a perspex stand

£8,000-12,000

\$11,000-15,000  
€9,300-14,000

**PROVENANCE**

Acquired from Chow Su San Co.Ltd, in Hong Kong, 1996.

明 灰石菩薩頭像

來源：英國外交官柯利達爵士伉儷珍藏，於1996年購自香港周瑞珊有限公司



**\*39**

**A WHITE MARBLE FLUTED VASE**

19TH CENTURY

The body is carved with undulating lobes emphasising the smooth silhouette of the vase, all rising up to a foliate rim. The stone is of a creamy tone with iridescent inclusions.

9 $\frac{1}{8}$  in. (23.3 cm.) high

£8,000-12,000

\$11,000-15,000

€9,300-14,000

清十九世紀 漢白玉葵口瓶



PROPERTY FROM AN ENGLISH GENTLEMAN

**~40**

**A WHITE MARBLE TWO-HANDLED VASE**

QIANLONG PERIOD (1736-1795)

The vase is carved with two openwork *qilin* handles to the neck and two lion-mask handles to the shoulder. The neck is delicately carved in low relief with a roundel of two confronting *qilin* surrounded by *ruyi*-shaped clouds, above a *shou*-character and *kui* dragon band to the shoulder and a stiff leaf band below. The stone is of an ivory tone with very light cream and grey inclusions. 14 in. (35.5 cm.) high

£20,000-30,000

\$26,000-38,000

€24,000-35,000

**PROVENANCE**

A private Dutch family collection, with connections to the V.O.C. (Dutch East India Company) over many generations.

清乾隆 漢白玉壽字夔龍紋雙麒麟耳瓶

來源:荷蘭家族舊藏



PROPERTY FROM THE COLLECTION OF THE GHEZZI FAMILY, SWITZERLAND (LOTS 41-46)

**\*41**

**A PALE CELADON AND RUSSET JADE 'PHOENIX' INK STONE**

18TH CENTURY

The ink stone is finely carved in the form a phoenix, with its head sharply turned back and its wings and tail forming the well. The underside is delicately carved depicting the claws. The stone is of a pale green tone with attractive russet inclusions.

4 ½ in. (10.5 cm. wide)

£5,000-7,000

\$6,300-8,800

€5,800-8,100

清十八世紀 青白玉鳳凰  
來源:瑞士Ghezzi家族珍藏



**\*42**

**A GROUP OF EIGHT TERRACOTTA MODELS OF EQUESTRIAN MUSICIANS**  
TANG DYNASTY (618-907)

Each figure finely modelled dressed in long flowing robes and astride a horse. Each female figure is holding and playing a musical instrument  
35.5 cm, the highest

£8,000-12,000

\$11,000-15,000  
€9,300-14,000

**PROVENANCE**

Christie's, Los Angeles, 13 April 2000, lot 92.  
From the private collection of the Ghezzi family, Switzerland

唐樂師唐俑一組八件

來源:瑞士GHEZZI家族珍藏, 1999年12月9日於倫敦佳士得拍賣, 拍品第499號





**\*43**

**A PAIR OF MASSIVE MARBLE LIONS**

TANG DYNASTY (618-907)

Each lion is powerfully carved seated facing forwards, the tails are swept upwards over the hind quarters.

The higher, 53 in. (134.8 cm.)

£40,000-60,000

\$51,000-75,000  
€47,000-69,000

**PROVENANCE**

From the private collection of the Ghezzi family, Switzerland  
Christies Los Angeles, 13 April 2000, lot 92

唐 大理石獅一對

來源: 瑞士Ghezzi家族珍藏·2000年4月13日於佳士得洛杉磯拍賣·  
拍品第92號



**\*44**

**A PAIR OF CHAMPLEVÉ AND CLOISONNÉ ENAMEL DUCKS**

19TH CENTURY

Each duck is finely modelled standing on both feet, atop champleve enamel rocks. Their feather are picked out in dark olive green, with the wings picked out in black and white.

15 in. (38 cm.) high

£6,000-8,000

\$7,600-10,000

€7,000-9,200

**PROVENANCE**

From the private collection of the Ghezzi family, Switzerland  
Christie's Los Angeles, 13 April 2000, lot 50

清十九世紀 掐絲琺瑯水鴨一對

來源:瑞士Ghezzi家族珍藏, 2000年4月13日於洛杉磯佳士得拍賣, 拍品第50號





**\*45**

**A PAIR OF LARGE CLOISSONNÉ ENAMEL 'CRANE' CENSERS AND COVERS**

19TH CENTURY

Each crane is modelled standing on a rocky base with its long neck stretched upwards and its head turned inquisitively to one side. The feathers are naturalistically depicted and the back and wings are made as a separate section, forming the cover.

30 in. (76.2 cm.) high (2)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

**PROVENANCE**

From the private collection of the Ghezzi family, Switzerland  
Christie's New York, 22 March 1999, lot 71.

清十九世紀 掐絲琺瑯仙鶴形爐一對

來源:瑞士Ghezzi家族珍藏, 1999年3月22日於紐約佳士得拍賣, 拍品第71號



**\*46**

**A PARCEL GILT-BRONZE FIGURE OF TSONGKHAPA**  
18TH CENTURY

The lama is seated in *vajrasana* on a lotus base with his hands in *dharmacakramudra*. A pair of lotus flowers trail along his upper arms and support the Sword of Knowledge and the Book of Wisdom. He is clad in monastic robes with the borders incised with scrolling tendrils. His face displays a serene expression with downcast eyes, *urna* and faintly smiling lips. His head is topped with a cap; the body is with traces of cold-gilding  
6½ in. (16.5 cm.) high

£6,000-8,000

\$7,600-10,000  
€7,000-9,200

**PROVENANCE**

From the private collection of the Ghezzi family, Switzerland

清十八世紀 鑲金銅宗嘎巴坐像

來源:瑞士Ghezzi家族珍藏



47 (two views)

~47

**AN AMBER 'ABSTINENCE' PLAQUE**

18TH CENTURY

The openwork plaque is carved to the centre with an oval cartouche bearing the characters 'zhaijie', abstinence, to one side and 'fushou', happiness and longevity, to the other. The cartouche is flanked by two dragons chasing a flaming pearl at the bottom, all below a *shou* roundel at the top.

2½ in. (6.5 cm) long

£8,000-12,000

\$11,000-15,000

€9,300-14,000

清十八世紀 琥珀鏤雕雙龍紋齋戒牌

48

**A TOURMALINE 'SQUIRREL AND MELON' PENDANT**

19TH CENTURY

The pendant is skilfully carved working with the three colours of the stone to depict white squirrel clambering on a lavender-blue melon on a vine bearing a large russet-coloured leaf. A small russet-coloured snail rests on the underside of the melon.

1¼ in. (3.2 cm.) long, with a further smaller pink tourmaline bead carved as a crouched squirrel

£5,000-8,000

\$6,300-10,000

€5,800-9,200

清十九世紀 碧璽巧雕松鼠賴瓜佩



48



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 49-51)

**49**

**AN AGATE CONCH SHELL-FORM SCENT BOTTLE**  
18TH-19TH CENTURY

The bottle is delicately carved with a band of petals at the rim above a gilt metal band at the shoulder followed by spearheads. The lobed shell terminates with a band of petals encircling a red glass inlay at the tip. The stopper is carved with a petal design around a further red glass inlay. The stone is of a pale lavender tone.

3½ in. (8 cm.) long overall

£5,000-8,000

\$6,300-10,000  
€5,800-9,200

**PROVENANCE**

Acquired in the late 1990s in Brussels.

清十八/十九世紀 瑪瑙海螺形香囊

來源：歐洲私人珍藏，於1990年代年代末購自比利時



**50**

**AN AGATE FOLIATE DISH**

18TH-19TH CENTURY

The dish is elegantly carved with eight bracket petal lobes rising from the high foot to form the walls of the dish which terminate in an everted foliate rim. The thinly-carved walls showcase the fine structure of the pale lavender-grey stone.

5½ in. (14.2 cm.) diam.

£6,000-10,000

\$7,600-13,000  
€7,000-12,000

**PROVENANCE**

Acquired in the late 1990s in Brussels.

清十八/十九世紀 瑪瑙花口高足盤

來源：歐洲私人珍藏，於1990年代末購自比利時



**51**

**A PALE CELADON JADE MUGHAL-STYLE LOBED BOX AND COVER**

18TH-19TH CENTURY

The quatrefoil box and cover are carved in low relief with a leafy flower spray on each lobe. The cover is surmounted by a flower-head finial. The interior of the box is divided into four compartments. The stone is of a pale tone with light inclusions.

3 $\frac{7}{8}$  in. (10 cm.) wide

£8,000-12,000

\$11,000-15,000

€9,300-14,000

**PROVENANCE**

Acquired in the late 1990s in Brussels.

清十八/十九世紀 青白玉痕都斯坦式花卉紋蓋盒

來源：歐洲私人珍藏，於1990年代末購自比利時



52

**A WHITE JADE MODEL OF A HORSE**

18TH CENTURY

The recumbent horse is carved with its head turned to the rear and the tail swept over the hind quarters. The stone is of an even tone.  
2¼ in. (5.7 cm.) long

£6,000-8,000

\$7,600-10,000  
€7,000-9,200

**PROVENANCE**

Formerly from a private Dutch collection.

清十八世紀 白玉臥馬

來源: 荷蘭私人舊藏



53

**A WHITE JADE MYTHICAL BEAST**

18TH CENTURY

The recumbent single horned beast is carved with the head turned to one side and holding a *lingzhi* spray in the mouth, its bifurcated tail is swept round to the front. The stone is of an even tone.  
2 in. (5.2 cm.) wide

£6,000-8,000

\$7,600-10,000  
€7,000-9,200

**PROVENANCE**

Formerly from a private Dutch collection.

清十八世紀 白玉夔龍靈芝

來源: 荷蘭私人舊藏



54 (two views)

**54**

**A WHITE JADE OVAL PLAQUE**

18TH/19TH CENTURY

The plaque is carved in shallow relief to one side with a bearded figure playing a qin, the reverse has four lines of calligraphy. The stone is of an even tone.  
2¼ in. (5.6 cm.) long

£8,000-12,000

\$11,000-15,000

€9,300-14,000

清十八/十九世紀白玉詩文高士撫琴圖珮





55

**55**  
**A PAIR OF SMALL WHITE JADE 'CHILONG' TOGGLES**  
 18TH CENTURY

Each toggle is crisply carved with a sinuous *chilong* weaving in and out of dense cloud scrolls. The stone is of an even white tone.  
 1¼ in. (3.2 cm.) long

(2)

£15,000-20,000

\$19,000-25,000  
 €18,000-23,000

清十八世紀 白玉螭龍紋勒子一對



56

**\*56**  
**A PALE CELADON JADE 'CHICKEN HEART' PENDANT**  
 14TH-15TH CENTURY

The pendant is carved with an ovoid opening surrounded by a sinuous, single-horned *qilin* clambering on top and a smaller stylised *kui*-dragon to one side. The stone is of an even pale tone with white inclusions and a few russet veins.  
 2¾ in. (7 cm.) long

£15,000-20,000

\$19,000-25,000  
 €18,000-23,000

**PROVENANCE**

Formerly in an Asian collection

明十四/十五世紀 青白玉麒麟紋雞心珮

來源：亞洲私人舊藏



57

**A WHITE JADE 'GOOSE AND LOTUS' WATER COUPE**

QIANLONG PERIOD (1736-1795)

The coupe is delicately carved with the body of the goose forming the water vessel, the feathers of the wings and the tail are decorated in an archaic fashion with squared scrolls and c-scrolls. The feathered coiled neck of the goose forms the handle of the coupe, and the beak is carved holding a lotus bloom which rests on the rim. The stone is of an even white tone.

4¾ in. (12 cm.) wide

£8,000-12,000

\$11,000-15,000

€9,300-14,000

清乾隆 白玉鵝銜荷花洗



**58**

**A WHITE JADE 'ROPE TWIST' VASE**

18TH CENTURY

The pear-shaped vase is decorated with two elephant-head handles to the waisted neck, each head is carved with short tusks and small leaf-shaped ears and with a rope-twist harness tied to the forehead. The body of the vase is carved in relief with a geometric knotted rope design, and the foot is decorated with three horizontal rope twist bands.

7 in. (17.8 cm.) high

£30,000-50,000

\$38,000-63,000

€35,000-58,000

The unusual rope twist decoration of the current lot is based on archaic bronze wine jars dating from the Warring States period (475- 221 BC). These archaic examples were decorated with a raised rope twist pattern to imitate the tied ropes traditionally used by China's northern nomadic people to carry such vessels.

清十八世紀 白玉網紋雙象耳瓶



SOLD ON BEHALF OF THE ESTATE OF THE LATE LADY BIRTHE CRADOCK (1928-2016) WIDOW OF SIR PERCY CRADOCK (1923-2010) TO BENEFIT ST JOHN'S COLLEGE, CAMBRIDGE, LOTS 38, 59-60, AND LOTS 81-86

**59**

**THREE WHITE AND RUSSET JADE CARVINGS**

18TH-19TH CENTURY

The group comprises: two 'squirrel and grapes' groups. The first is finely carved as squirrel clambering upon openwork grapes on a vine, the large leaves are highlighted by russet inclusions. The second is carved as a squirrel on a branch of grapes between two leaves. The third is an oblong seal surmounted by a *qilin* with its head turned backwards and its tail trailing down the side. The seal face is carved with the name 'Ke Lida'.

The largest, 2½ in. (6.5 cm.) long

(3)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清十八/十九世紀 白玉松鼠葡萄把件兩件及白玉麒麟「柯利達」印 一組三件

來源：英國外交官柯利達爵士伉儷珍藏



60

**A WHITE AND RUSSET JADE 'DRAGON CARP' PENDANT**

18TH CENTURY

The mythical beast is carved with the head of a carp, its gills embellished with a mane-like border. The rest of the body is carved with archaistic decoration of scrolls, dots, and *ruyi*-heads, all tucked into swirling waves along its underbelly. The decorative details and the waves are finely incised. The stone is of a pale tone with russet inclusions.

3¾ in. (9.5 cm.) wide

£6,000-10,000

\$7,600-13,000

€7,000-12,000

**PROVENANCE**

Sold on behalf of the estate of the Late Sir Percy Cradock (1923-2010) and Lady Birthe Cradock (1928-2016), to benefit St. John's College, Cambridge.

清十八世紀白玉鯉躍龍門珮

來源：英國外交官柯利達爵士伉儷珍藏



~61

**A WHITE JADE 'SANDUO' CARVING**

18TH CENTURY

The piece is carved in the round with the Three Abundances, *sanduo*, a finger citron, a ripe pomegranate, and a peach with a bat perched on top. All three fruits are borne on an openwork leafy gnarled branch which also forms the stand. The stone is of an even white tone with a few opaque white inclusions.

3¾ in. (9.5 cm.) wide

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清十八世紀 白玉三多擺件



**62**

**A YELLOW JADE TURTLE-FORM WATER DROPPER**

18TH/19TH CENTURY

The mythical beast is carved crouching on three feet, the well-hollowed domed carapace forms the water vessel which leads up the finely-scaled neck to the dragon-head spout. The deep yellow stone has natural variations in the tone.

3¾ in. (9.5 cm.) long

£8,000-12,000

\$11,000-15,000

€9,300-14,000

清十八/十九世紀 黃玉龜屬水滴

THE PROPERTY OF A LADY

**\*63**

**A WHITE JADE 'QUAIL AND MILLET' RUYI  
SCEPTRE**  
19TH CENTURY

The thick, arched shaft is carved with scenes of quail and tall millet sprays amongst rocks. The *ruyi* head is carved with a textured flower basket holding *lingzhi* and further millet sprays beside a standing quail and a quail in flight. The stone is of a creamy white tone.

17 in. (43 cm.) long

£20,000-30,000

\$26,000-38,000

€24,000-35,000

**PROVENANCE**

Property from a European family, acquired by Captain Baron Haro van Hemert tot Dingshof (1879-1972) in the first quarter of the 20th century.

清十九世紀 白玉歲歲平安如意

來源：歐洲私人家族珍藏，由 BARON HARO VAN HEMERT TOT DINGSHOF 上校 (1879-1972) 於二十世紀初入藏



The carved decoration on the current lot bears auspicious messages. The Chinese word for quail, *an*, is a homophone for the word for peace. The imagery of quail and millet represents the rebus: *suisui ping'an*, which may be translated as 'May you have peace year after year'. The combination of the quails and the *ruyi* sceptre forms the phrase, *ping'an ruyi*, which may be translated as 'peace as one wishes'.

Captain Baron Haro van Hemert tot Dingshof (1879-1972), who on retirement rose to the rank of Major General, was in the Dutch Marine Corps stationed in Beijing from 1913 to 1923. He was Commander of the Netherlands Legation Guards Detachment, responsible for the security of the Dutch, German, and Austro-Hungarian legations and enclaves. Captain Baron van Hemert had a great love of art and was a keen collector of Chinese works of art, a selection from his collection was sold at Christie's Amsterdam, 3 May 2005, and of exceptional note was a rare Yuan dynasty blue and white narrative jar that was sold at Christie's London, 12 July 2005, lot 88.





**\*64**

**A CHICKEN-BONE JADE 'BATS' RUYI/SCEPTRE**

18TH/19TH CENTURY

The thickly-carved sceptre is crisply carved to the *ruyi*-shaped head with a central *shou* character below a bat with its wings spread upon a swirled cloud trailing down the upper edge of the head. The shaft is carved with raised bat roundels all reserved on an archaic c-scroll ground in low relief, terminating with a further bat. The stone is of a white tone with grey veins and an opaque white area.

16¾ in. (42.5 cm.) long

£25,000-35,000

\$32,000-44,000

€29,000-40,000

清十八/十九世紀 雞骨白玉福壽紋如意

**65**

**A PALE CELADON JADE MARRIAGE BOWL**

QIANLONG PERIOD (1736-1795)

The deep bowl is finely carved to the interior with a roundel of blossoming flowers and densely curled leaves. The steep, thickly-carved walls are flanked by two loose-ring handles, each surmounted by a delicate butterfly with its wings outstretched and antennae flicked outwards. The stone is of an even pale tone with white striations.

8 $\frac{3}{8}$  in. (21.3 cm.) wide

£120,000-150,000

\$160,000-190,000

€140,000-170,000

**PROVENANCE**

With C. T. Loo & Co.

Acquired from John Sparks Ltd., London, on 29 November 1954

清乾隆青白玉花卉紋雙蝶耳活環洗

來源：盧芹齋舊藏，1954年11月29日購自倫敦古董商JOHN SPARKS LTD.





66

**A SPINACH GREEN-JADE ARCHAISTIC VESSEL AND COVER,  
TULU**

QIANLONG PERIOD (1736-1795)

The vessel is modelled after an archaic bronze pigment container. The body is carved in shallow relief with a band of interlaced *kui* dragons above *shou* characters separated by *taotie* masks on the columnar corners. Two everted stylised *ruyi*-form handles rise from each side. The cover is surmounted by an openwork coiled dragon supported by four coiled *chilong*. The stone is of a rich mottled spinach-green tone.

£30,000-50,000

\$38,000-63,000  
€35,000-58,000

The bronze form displayed by the present lot exemplifies the taste for archaism which became popular in the Qing court.

The original function of a *tulu* was artistic. The tubular compartments at each corner were used to hold coloured pigments, which were subdivided by wooden splats, while the central compartment held a saucer and water for mixing.

Similar examples are held in the Palace Museum collection in Beijing and are illustrated in *Zhongguo Yuqi Quanji*, 6, Hebei Meishu Chupanshe, 1991, pls. 89 & 90.

A very similar vessel with loose-ring dragon handles was sold at Christie's Hong Kong, 27 November 2007, *Important Chinese Jades from the Personal Collection of Alan and Simone Hartman Part II*, lot 1548, which was illustrated by R. Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996.

A jadeite vessel of similar form bearing a *yuzhi* mark sold at Christie's Hong Kong, 28 April, 1996, lot 12; and another from the T.Y. Chao Collection sold at Christie's Hong Kong, 24-25 October 1993, lot 1014.

清乾隆 碧玉蟠螭鈕蓋四足爐



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

**-67**

**A LARGE CELADON JADE TABLE SCREEN**  
QIANLONG PERIOD (1736-1795)

The rectangular screen is crisply carved to one side with a scene depicting a procession of foreign tribute bearers journeying up a mountainous tree-lined path with a city gate visible in the distance. The tribute bearers carry treasures such as a book, a tusk, and a hawk, one is accompanied by a Buddhist lion as he holds a brocade ball. The reverse is carved with a foreign ship and its crew sailing amidst crashing waves beneath towering cliffs. The stone is of an even celadon tone with some minor russet inclusions. 11½ in. (29 cm.) high, wood stand

£30,000-50,000

\$38,000-63,000  
€35,000-58,000

**PROVENANCE**

Sotheby's London, 24 November 1964, lot 150.  
From a private English collection, amassed in the 1960s.

The present jade table screen is an exceptional example of its type, demonstrating superb quality of carving and a very rare choice of subject matter. It is interesting to note the type of ship, which appears to be influenced by European or Middle-Eastern design, and in some cases bears similarity to Portuguese ships depicted on Japanese renditions of the first contact with foreign envoys. It is possible that the tribute bearers hail from the Near or Middle East, as there are also similarities evident with Chinese depictions of the Sogdians. The fact that one tribute bearer at the head of the procession holds a hawk or falcon on a perch may also indicate either Mongolia or the Near and Middle East as their origin, as falconry was a cherished skill honed in these regions. Other tribute bearers hold lotus flowers, elixir bottles, books, and bowls of fruit. Perhaps the most unusual is the tribute bearer leading a Buddhist lion on a leash as he beckons it with a brocade ball held aloft in his left hand.

The size of the procession, in addition to both the type of tribute and impressive vessel used to carry the entourage, suggests that this would have been an envoy of great importance, perhaps sent to pay tribute to the emperor himself, and was thus commemorated on the present jade screen.

清乾隆 青玉進寶圖插屏

來源：英國私人珍藏；1960年代入藏；倫敦蘇富比1964年11月24日拍賣，拍品第150號

## JADE BUFFALO - SYMBOLS OF STRENGTH, PROSPERITY AND PEACE

ROSEMARY SCOTT, *INTERNATIONAL ACADEMIC DIRECTOR ASIAN ART*

Jade buffalo have traditionally been greatly prized in China. The Asiatic ox or buffalo is one of the twelve horary animals representing *Chou* 丑, the second of the twelve branches of the Chinese calendrical system. Buffalo are associated with strength, prosperity and tranquillity in China, in part because of their role in farming and the production of food. This association led to an imperial ceremony, which took place in the third lunar month, when the emperor personally ploughed three furrows within grounds of the Xiannongtan (先農壇 the Temple of Agriculture) in Beijing and made sacrifices to the God of Agriculture. This annual imperial ritual, which began in the 15th century, was intended to begin the agricultural year and ensure a good harvest. A 1780s engraving by Isidore Stanislas Helman shows the emperor directing a plough pulled by an ox (illustrated in *From Beijing to Versailles - Artistic Relations between China and France*, Urban Council Hong Kong, 1997, pp. 248-9, no. 95). The ox, which is depicted as being led by two men dressed in similar 'farming clothes' to those worn by the emperor himself. This attitude ceremony at the Xiannongtan may be alluded to in a Qianlong inscription, dated 1746, which appears on a carved brownish-black jade buffalo sold at Christie's London in 2003, and can be translated as reading:

'*Chou* is essential to provide food, helping thousands of people to bring in a bountiful harvest every year.'

Buffalo also appear in a famous series known as *Gengzhi tu* (耕織圖 Pictures of Tilling and Weaving). The original version of this appears to have been by Lou Shou (AD 1090-1162) and was published, as forty-six illustrations accompanied by poems, around AD 1237. A fine woodblock printed version was produced under the imperial auspices of the Kangxi Emperor in AD 1696, known as *Yuzhi Gengzhi tu* 御製耕織圖 or *Peiwenzhai Gengzhi tu* 佩文齋耕織圖. A beautiful series painted in colours on silk was produced in the Yongzheng reign (1723-35) probably by the court artist Chen Mei (1694-1745). This series shows the emperor himself engaged in farming, and in one leaf is shown working with a water buffalo in the fields. This series is today preserved in the Palace Museum, Beijing. One of the pictures with water buffalo from the latter series is illustrated in the exhibition catalogue *Splendors of a Flourishing Age*, Musée de Arte de Macau, 1999, no. 16.

The romanticised view of the buffalo had resonance for Chan Buddhists and Daoists alike, suggesting retreat into a tranquil rural life, away from the cities and the responsibilities of public office. This tranquil life evoked by the buffalo is eloquently expressed by the famous Song dynasty literatus Su Shi (AD 1037-1101) who was prompted by a painting of boys herding buffalo to write a poem, which includes the lines:

'Long ago I lived in the country,

And knew only sheep and buffalo.

Down the smooth riverbeds [riding] on the buffalo's back,

Steady as a hundredweight barge,

A boat that needed no steering, while the banks slipped by,

I stretched out and read a book: she [the buffalo] didn't care.'

The buffalo is also associated with Laozi, who is often depicted in paintings riding a buffalo. The titles of paintings, such as that by Zhang Lu (c. 1490- c. 1563) in the collection of the National Palace Museum, Taipei (illustrated by S. Little in *Taoism and the Arts of China*, Art Institute of Chicago, 2000, p. 117), are often simply translated as *Laozi on an Ox*, but unsurprisingly the beast on which the founder of Daoist rides has the swept-back, inward-curving, horns of a buffalo or Asiatic ox. The popularity of these creatures also has an ancient source, since the legendary Emperor Yu of the Xia dynasty (c. 2100-1600 BC) is said to have cast an iron ox or buffalo to subdue the floods. This theme was taken up by the Qianlong Emperor (AD 1736-95), when in 1755 he ordered the casting of a large bronze ox and its placement looking out over Kunming Lake at the Summer Palace. On the animal's back is an 80-character essay in seal script, referring to Yu's casting of the iron buffalo to control the floods. Qianlong's bronze animal and the current white jade buffalo share very similar poses, although the bronze creature has its head raised and has neither a leading rope through its nose, nor any ceremonial garb.

The mythological and practical auspiciousness of buffalo ensured that they were included among animal figures from early times. A small recumbent buffalo carved from steatite was found in the Tang dynasty tomb dated AD 845 at Xingyuancun, Yanshi, in Henan see Kaogu, 1984, vol. 10, p. 911, fig. 9: 4 and 5). Large jade buffalo were greatly treasured by the imperial family and the Chinese elite. A grey-green jade example from the collection of Sir Joseph Hotung is illustrated by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, British Museum Press, London, 1995, p. 175, no. 26:19. Another large jade buffalo is in the collection of the Fitzwilliam Museum, Cambridge was included in the exhibition *Chinese Jade throughout the Ages* held at the Victoria and Albert Museum, London in 1975 (illustrated by J. Ayers & J. Rawson in *Chinese Jade throughout the Ages*, Oriental Ceramic Society, London, 1975, p. 120, no. 395). Another impressive grey-green jade buffalo, which was formerly in the collection of Somerset de Chair, was also included in the 1975 exhibition *Chinese Jade throughout the ages*, no. 397. The same exhibition included one more of these large Ming dynasty jade buffaloes, exhibit 396, which was lent anonymously.

A green jade buffalo, formerly in the Bulgari Collection, was sold at Christie's New York in March 2000, and a green jade buffalo from the Estate of Leona Helmsley, was sold at Christie's New York in 2008. A white jade buffalo from the collection of the famous Dutch industrialist and collector Hugo Tutein Nolthenius (1863-1944) was sold at Christie's Hong Kong in December 2009.



68

**A LARGE CREAM AND RUSSET JADE BUFFALO**  
17TH-18TH CENTURY

The impressive animal is carved recumbent with its legs tucked beneath it and its tail flicked onto its haunches. Its head is turned to one side and its face is carved with an alert expression, with the well-hollowed ears gently positioned backwards. The ridges on its back and the front dewlap are finely worked. The stone is of a creamy tone with brown inclusions and grey veins.  
14½ in. (37 cm.) wide, wood stand

£100,000-200,000

\$130,000-250,000  
€120,000-230,000

**PROVENANCE**

Christie's London, 13 February 1978, lot 111.

清十七/十八世紀 玉雕水牛

來源：1978年2月13日於倫敦佳士得拍賣·拍品第111號



**\*69**

**A WHITE AND GREY JADE 'GOOSE AND LOTUS' BRUSH WASHER, XI  
YUAN DYNASTY (1279-1368)**

The washer is carved as a large curled lotus leaf, beside smaller leaves and a lotus root, with the openwork elaborate stems intertwined to form the handle. There is one goose on either side of the rim, each resting on a lotus stem, and the feathers on their wings and tail feathers are delicately incised. The stone is of a white tone with grey inclusions.

5¾ in. (14.5 cm.) long

£10,000-15,000

\$13,000-19,000

€12,000-17,000

元 白灰玉荷葉形筆洗





**\*70**

**A CHICKEN-BONE JADE 'PEACH' BOX AND COVER**

KANGXI PERIOD (1662-1722)

The box is delicately carved in the shape of two peaches on a branch with overhanging curled leaves. The stone of the cover is of a creamy tone and the stone of the base is of a grey and cream tone.  
3 $\frac{7}{8}$  in. (10 cm.) wide

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE**

R. H. Benson Collection (1850-1929).

**EXHIBITED**

Burlington Fine Arts Club, *Exhibition of Chinese Art*, London, 1915, no. 18.

**LITERATURE**

Burlington Fine Arts Club, *Illustrated Catalogue of Chinese Art*, London: 1915, p. 42, no. 18.

清康熙 雞骨白玉雙桃形蓋盒

來源：英國 R.H.BENSON 舊藏

展覽：1915年於倫敦 Burlington Fine Arts Club 展覽，第18號

著錄：Burlington Fine Arts Club展覽圖錄，1915年倫敦出版，第42頁，第18號



-71

**A PALE CELADON JADE 'BUDDHIST LION' GROUP**  
MING DYNASTY, 17TH CENTURY

The group is carved in the round with a curled recumbent Buddhist lion with the tail flicked upon the haunches, and the mane, tail, and backbone finely detailed. The cub is carved clambering over the back and its tail is tucked beneath. The stone is of a pale tone with russet veins.

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

£10,000-15,000

\$13,000-19,000

€12,000-17,000

明十七世紀 青白玉太獅少獅擺件



THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

**-72**

**A CELADON AND RUSSET JADE MYTHICAL BEAST**  
MING DYNASTY, 17TH CENTURY

The animal is carved recumbent with its legs tucked underneath and its tail sweeping along its back leg. Its ears are flicked back and its bulging eyes are carved above a *ruyi*-shaped snout. The mane, backbone, and tail are detailed with fine incisions. The stone is of a celadon tone with pale and russet inclusions. 3½ in. (9 cm.) long, wood stand

£30,000-50,000

\$38,000-63,000  
€35,000-58,000

A similar jade carving of a mythical beast is illustrated in Ip Yee, *Chinese Jade Carving*, Hong Kong, 1983, p. 176, no. 161. A further crouching mythical beast is illustrated in D. J. Dohrenwend, *Chinese Jades in the Royal Ontario Museum*, Toronto, 1971.

明十七世紀 青玉帶皮瑞獸擺件  
來源：歐洲私人珍藏



**\*73**

**A WHITE AND GREY JADE ISLAMIC-MARKET CENSER**

16TH-17TH CENTURY

The cylindrical censer is carved standing on bracket feet. The exterior is carved in low relief with three *ruyi*-shaped panels each enclosing Arabic characters reading: 'There is no god but the [one] God' and 'Mohammad is the messenger of God'. The stone is of a translucent white tone gradually transitioning to grey at the rim.

4¼ in. (11 cm.) diam.

£12,000-18,000

\$16,000-23,000

€14,000-21,000

It is rare to find a jade example of this type, since Islamic-market vessels are more commonly seen in porcelain, bronze, and *cloisonné* enamel.

A 16th century Islamic-market *wucai* porcelain cylindrical censer is found in the collection of the Percival David Foundation and is illustrated by M. Medley, *Illustrated Catalogue of Ming Polychrome Wares*, London, 1978, pl. 10, no. 108. See also a blue and white example with Kangxi mark, lot 236.

Concurrently, censers with Arabic-inscribed medallions were being made in bronze. See *Jin Yu Qing Jan: Yang Ping Zhen Xian Sheng Zhen Ming Qing Tong Li*, an exhibition of Mr. Yang Ping Zhen's Collection of Ming and Qing Bronze Censers, National Museum of History, Taipei, 1996, p. 195, no. 118, for a cylindrical censer with Arabic medallions and a Zhengde mark.

明十六/十七世紀 灰白玉伊斯蘭文如意足爐



**\*74**

**A SPINACH JADE TWIN-HANDLED VASE AND COVER AND STAND**

18TH CENTURY

The vase is decorated with two loose-ring elephant-head handles and a leaf band to the neck, the body is carved in relief with leafy stylised lotus. The rim and foot are incised with a squared scroll band. The cover is similarly decorated and is surmounted by a lotus flower finial. The stand is carved with a foliate openwork band on *ruyi*-head feet, and a further openwork *kui*-dragon roundel to the upper face. The stone is of a green tone with a few white and darker inclusions.

10 $\frac{1}{2}$  in. (26.5 cm.) high overall

£30,000-50,000

\$38,000-63,000

€35,000-58,000

**PROVENANCE**

Formerly from a private American East Coast collection.

清十八世紀 碧玉纏枝連紋雙活環象耳蓋瓶連座

來源：美國私人舊藏



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*75**

**A LARGE KESI/ GOLD-GROUND PANEL**

QING DYNASTY (1644-1911)

The large panel is finely woven with archaic vases, *jardinières* and censers containing flowers, *lingzhi*, and finger citron, and with beribboned auspicious objects, surrounded by a peach-ground border woven with *chilong* amidst leafy branches.

105½ x 71 in. (266.9 x 180.3 cm.)

£20,000-30,000

\$26,000-38,000

€24,000-35,000

The use of 'antiques' as decoration in Chinese art was a popular theme in the Qing dynasty, especially in the Kangxi period due to the Kangxi Emperor's interest in archaism. Three small *kesi* panels with similar groupings of 'antiques' and flowers in the Amy S. Clague Collection of Chinese Textiles are

illustrated by C. Brown in *Weaving China's Past*, The Phoenix Art Museum, Seattle, 2000, pp. 88-91, no. 14. Brown suggests that these *kesi* panels were likely made for New Year's celebrations because of the association of finger citron, plum blossoms, orchid and osmanthus with New Year motifs. As these motifs are also on the present panel, it may also have been made for the celebration of the New Year.

A related *kesi* hanging scroll, dated to the Qianlong period and, similarly decorated with shaped panels of 'antiques' and flowers, is in the National Palace Museum collection and is illustrated in *Catalogue of the Special Exhibition of Kesi Textiles (kesi tezhan tulu)*, National Palace Museum, Taiwan, 1989, no. 31. 'Antiques' similar to those on the present carpet are often included on the borders of Chinese coromandel screens. An example of a screen with a border decorated with similar 'antiques' formerly in the Doris Duke Charitable Foundation, was sold at Christie's New York, 17-18 March 2016, lot 1328.

清 緋絲博古花卉紋掛屏  
來源：美國私人珍藏



**\*76**

**ANONYMOUS**

LATE MING DYNASTY, 16TH-17TH CENTURY

A pair of hanging scrolls, ink and colour on silk  
44 x 53% in. (111.7 x 135.5 cm.)

£20,000-30,000

(2)

\$26,000-38,000

€24,000-35,000

明末十六/十七世紀 嬰戲圖一組兩幅 設色絹本 立軸



77

**\*77**

**THE SCHOLARS IN A LANDSCAPE**

18TH-19TH CENTURY

Handscroll, ink and colour on silk.

With signature of Wutang Shengmao (active circa 1310-1360), with 10 seals

(2)

£20,000-30,000

\$26,000-38,000

€24,000-35,000

**PROVENANCE**

Formerly from a private French collection

清十八/十九世紀 遊春圖 盛懋款 設色絹本 手卷

來源：法國私人舊藏

78





**78**

**DOG**

EARLY 20TH CENTURY

Hanging scroll, ink and colour on silk

Painted in the style of Giuseppe Castiglione (1688-1768), inscribed *Chen Lang*

*Shining gonghui* with two seals

76 x 25¼ in. (193 x 64 cm.)

£8,000-12,000

\$11,000-15,000

€9,300-14,000

二十世紀初 獵犬 郎世寧款 設色絹本 立軸





79

**ZHAO SHAO'ANG (1905-1998)**  
FLOWERS AND BEES

Scroll, mounted for framing, ink and colour on paper  
Inscribed and signed, with one seal of the artist, dated May of 1944.

39¾ x 15¼ in. (101 x 40 cm.)

£8,000-12,000

\$11,000-15,000

€9,300-14,000

**PROVENANCE**

Gifted to Air Marshal Sir Lawrence Arthur Pattinson KBE, CB, DSO, MC, DFC (1890-1955) by Marshal Teng Hsi-hou (b. 1889) as a farewell gift upon his retirement in 1945. Air Marshal Sir Lawrence was a highly decorated Royal Air Force officer and the head of the Head of the RAF Training Mission to the Chinese Air Force. He was gifted various items by General Chiang Kai-shek, including a lacquer vase in 1943 which is now in the Victoria and Albert Museum in London, no. FE.82-1977, and a sword which was presented at the same time as the current lot.

趙少昂 花卉蜜蜂 1944年 設色紙本

題識：卅四年五月入居北溫泉聽松濤，明窗淨几，不染纖塵，鳥語山光，歸帆可數，俗慮為之滌盡。曉起焚香，揮毫染翰，亦人生樂事。少昂

鈐印：少昂

來源：私人珍藏，英國皇家空軍元首LAWRENCE ARTHUR PATTINSON爵士 (1890-1955) 舊藏，為其1945年退休時由鄧錫候元帥 (生於 1889年) 敬贈。LAWRENCE爵士獲授勳無數，曾為英國皇家空軍派中國訓練計劃指揮官。



PROPERTY OF A LADY

**80**

**HUANG ZHOU (1925-1997)**

CHICKS

Scroll, mounted and framed, ink on paper.

Inscribed and signed, with three seals of the artist.

Dedicated to Mr. Guoqiang and dated May of 1978.

12¾ x 18¼ in. (32.4 x 46.3 cm.)

£10,000-20,000

\$13,000-25,000

€12,000-23,000

**PROVENANCE**

Gifted to the owner's father directly from the artist, thence by descent.

黃胄 雛雞圖 水墨紙本 鏡框

題識:黃胄,國強先生存念,一九七八年五月黃胄於北京

鈐印:梁黃胄印,黃胄晨課,壽石齋

來源:英國私人珍藏,由藝術家本人餽贈於藏家父親,家族珍藏至今



The late Sir Percy Cradock (1923-2010)

SOLD ON BEHALF OF THE ESTATE OF THE LATE LADY BIRTHE CRADOCK (1928-2016)  
WIDOW OF SIR PERCY CRADOCK (1923-2010) TO BENEFIT ST JOHN'S COLLEGE,  
CAMBRIDGE, LOTS 38, 59-60, AND LOTS 81-86

Christie's are proud to present a selection of paintings and works of art which belonged to the late Sir Percy and Lady Cradock. They collected these mostly during Sir Percy's diplomatic postings in China, both during his early postings in Peking in the 1960s and when he later returned as British Ambassador to the People's Republic of China from 1978 to 1983.

Sir Percy went on to serve as Foreign Policy Adviser to Prime Ministers Margaret Thatcher and John Major; and, in his long and distinguished career in public life, is perhaps best known for his role as chief British negotiator in the drafting of the 1984 Sino-British Agreement under which Hong Kong was handed back to China in 1997.

佳士得榮幸呈獻已故柯利達爵士伉儷珍藏之中國書畫及工藝精品。柯利達爵士曾於六十年代駐北京並於1978-83年間出任英國駐華大使，其大部分藏品於此期間購自北京。柯利達爵士於英國首相撒其爾夫人及馬卓安爵士任內擔任外交顧問，他在香港回歸談判中的角色更是舉足輕重，影響深遠。



**81**

**PU RU (1896-1963)**  
MONKEY

Fan leaf, mounted and framed, ink and colour on silk

Signed with one seal of the artist. Dated the eighth month of *wuyin* year (1938)

11 x 12 in. (28 x 30.5 cm.)

£5,000-8,000

\$6,300-10,000

€5,800-9,200

**PROVENANCE**

Acquired in Beijing, 18th January 1969

溥儒猿戲圖 1938年 鏡心 設色絹本

題識：戊寅八月，心奮

鈐印：舊王孫

來源：英國外交官柯利達爵士伉儷珍藏，於1969年1月18日購自北京



82

**82**

**PU RU (1893-1966)**

SCHOLAR ADMIRING A WATERFALL

Scroll, mounted and framed, ink and colour on paper

Inscribed and signed with four seals of artist.

38% x 12½ in. (98 x 31 cm.)

£8,000-12,000

\$11,000-15,000

€9,300-14,000

**PROVENANCE**

Sold on behalf of the estate of the late Lady Birthe Cradock (1928-2016) widow of Sir Percy Cradock (1923-2010) to benefit St John's College, Cambridge.

Acquired in Beijing, 12th September 1968.

溥儒 聽泉圖 設色紙本 鏡框

題識：松泉多冷意，雲壑足詩情，心畵畫

鈐印：墨雲，舊王孫，溥儒，江山為助筆縱橫

來源：英國外交官 柯利達爵士伉儷珍藏，於1986年9月12日購自北京



83

**83**

**WU ZHENG (1876-1949)**

LOTUS FLOWER

Scroll, mounted and framed, ink and colour on paper

Dated autumn of *renwu* year (1942), inscribed and signed, with three seals of the artist.

51 x 12¾ in. (129.4 x 32.4 cm.)

£4,000-6,000

\$5,100-7,500

€4,700-6,900

**PROVENANCE**

Sold on behalf of the estate of the late Lady Birthe Cradock (1928-2016), Widow of Sir Percy Cradock (1923-2010) to benefit St. John's College, Cambridge.

吳徵 墨荷 1942年 設色紙本

題識：香遠益清，壬午深秋寫於赤烏黃龍天紀地帶之齋，裏銅居士吳徵

鈐印：吳待秋，銅翁，東園

來源：英國外交官 柯利達爵士伉儷珍藏

84

**HUANG BINHONG (1864-1955)**

BAMBOO

Scroll, mounted and framed, ink on paper  
Dedicated and signed, with one seal of the artist.  
42½ x 15¾ in. (108 x 39.5 cm.)

£25,000-35,000

\$32,000-44,000

€29,000-40,000

**PROVENANCE**

Sold on behalf of the Estate of the Late Lady Birthe Cradock(1928-2016), Widow of Sir Percy Cradock(1923-2010) to benefit St. John's College, Cambridge.

黃賓虹 墨竹 水墨紙本

題識：仲桐先生正之，賓虹寫

鈐印：黃賓虹

來源：英國外交官 柯利達爵士伉儷珍藏



85

**HUANG BINHONG (1865-1955)**

AN AUTUMN DAY

Scroll, mounted and framed, ink on paper  
Dated autumn of *renwu* year (1942), inscribed and  
signed, with one seal  
33½ x 14¾ in. (85 x 37.8 cm.)

£60,000-80,000

\$76,000-100,000  
€70,000-92,000

**PROVENANCE**

Sold on behalf of the Estate of the  
Late Lady Birthe Cradock (1928-2016), Widow of  
Sir Percy Cradock (1923-2010) to benefit St. John's  
College, Cambridge. Acquired in Beijing, 17th  
November 1968.

黃賓虹 秋日龍門 水墨紙本

題識：峨眉去嘉州百里許，余最喜其龍門峽一段，茲偶寫之，壬午秋日，黃賓虹寫

鈐印：黃山中人

來源：英國外交官 柯利達爵士伉儷珍藏，於  
1968年11月17日購自北京



86

WU CHANGSHUO (1844-1927)

LETTUCE

Scroll, mounted and framed, ink on paper

Dated *bingwu* year (1906) Inscribed and signed, with one seal of artist.

53¼ x 13¼ in. (135.3 x 33.5 cm.)

£20,000-30,000

\$26,000-38,000

€24,000-35,000

**PROVENANCE**

Sold on behalf of the Estate of the Late Lady Birthe Cradock (1928-2016), Widow of Sir Percy Cradock (1923-2010) to benefit St. John's College, Cambridge. Acquired in Beijing, 8th August 1968.

吳昌碩 白菜 1906年 水墨紙本

題識：花豬肉瘦每登盤，自笑寒酸不耐食。可惜善園殘雪裡，一畦肥菜野風乾。光緒丙午涼秋泉齋作於去位隨緣室，岳

鈐印：昌碩

來源：英國外交官 柯利達爵士伉儷珍藏，於1968年8月8日購自北京







87

**ZHANG DAQIAN (1899-1983)**

**SCHOLAR AND PINE**

Scroll, mounted and framed, ink and colour on paper

Dated *jiaxu* year (1934), inscribed and signed, with two seals of the artist.

44% x 10% in. (113.5 x 26.3 cm.)

£15,000-25,000

\$19,000-31,000

€18,000-29,000

**PROVENANCE**

Sold on behalf of the Estate of the Late Lady Birthe Cradock(1928-2016), Widow of Sir Percy Cradock(1923-2010) to benefit St. John's College, Cambridge. Acquired in Beijing, 4th September 1968.

張大千 松下高士圖 1934年 設色紙本

題識：甲戌重九後一日，策忱先生以宋楮命畫燈下拈弄心手俱快，為做大風大滌兩家筆法清正，爰

鈐印：張爰之印，淵靜室藏

來源：英國外交官 柯利達爵士伉儷珍藏，於1968年9月4日購自北京



THE PROPERTY OF A GENTLEMAN

88

**A PAIR OF INSCRIBED IRON-RED-DECORATED BOWLS**

QIANLONG *BINGYIN* CYCLICAL DATE IN IRON-RED, CORRESPONDING TO 1746 AND OF THE PERIOD

The exterior is inscribed in iron-red with a poem written in kaishu script, followed by a cyclical date, early-Spring of the *bingyin* year, and two iron-red seals, *Qian* and *Long*, all between two *ruyi*-head bands. The interior of the bowl is decorated with a medallion of pine, plum blossoms and finger citron, below two further bands of *ruyi*-heads.

4¼ in. (10.7 cm.) diam.

(2)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

**PROVENANCE**

Collection of Alfred E. Hippisley (1848-1939).

**EXHIBITED**

*The Hippisley Collection of Chinese Porcelains*, Smithsonian Institute, Washington. D.C., 1902, nos. 248 and 251.

**LITERATURE**

Alfred E. Hippisley, *A Sketch of the History of Ceramic Art in China. With a Catalogue of the Hippisley Collection of Chinese Porcelains*, Washington D.C., 1890, no. 248 and 251.

The poem on the bowl, *Sanqing cha* (The Purity Tea) was one of the Qianlong Emperor's favourites. It described the tea made from prunus, finger citron, and pine nut kernels, and extols the virtues of tea making. Each New Year the emperor would hold a tea-drinking banquet and his guests would be invited to compose poetry. A bowl such as the present example would have been awarded to the best poet.

An identical bowl is in the collection of the National Palace Museum and is illustrated in *Emperor Qianlong's Grand Cultural Enterprise*, Taipei, 2002, no. 51, another is in the Palace Museum, Beijing, is illustrated in *The Life of Emperor Qianlong*, Macao Museum of Art, Macao, 2002, no. 79. Three other bowls of this design are illustrated and discussed by P. Lam in 'Tang Yin (1682-1756): The Imperial Factory Superintendent at Jingdezhen', *T.O.C.S.*, London, vol. 63, 1998-1999, p. 69, fig. 4.

See, also, a similar bowl sold at Sotheby's, Hong Kong, 27 April 2003, lot 30, and compare the current lot to a pair of bowls also Qianlong period but decorated with bamboo rather than prunus in the central roundel sold at Christie's Hong Kong, 28 April 1997, lot 790.

清乾隆 1746年 霁紅「三清茶」碗一對 霁紅六字篆書款

來源：英國 ALFRED E. HIPPISELEY 珍藏

著錄：ALFRED E. HIPPISELEY, *A Sketch of the History of Ceramic Art in China. With a Catalogue of the Hippisley Collection of Chinese Porcelains*, 華盛頓, 1890年, 第248及251號



(marks)



(marks)

89

**A PAIR OF GREEN-ENAMELLED HEXAGONAL JARS, ZHADOU**  
 SHENDE TANG ZHI MARK IN IRON-RED, DAOGUANG PERIOD (1821-1850)

The body of each jar is decorated in vibrant green enamel with a leafy stylised lotus between a *ruyi*-head and a stiff leaf band, all below a lotus border to the flaring neck. Each jar rests on six *ruyi*-shaped bracket feet.

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

(2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

A almost identical single leys jar can be found in the Nanjing Museum and illustrated in *The Grand Treasure Series of Nanjing Museum Preface: Qing Imperial Porcelain*, 2013, p. 243.

清道光 白地綠彩寶相花紋渣門一對 礬紅「慎德堂製」楷書款

**\*90**

**A RUBY-RED GROUND FAMILLE ROSE BUDDHIST STUPA**

18TH-19TH CENTURY

The impressive shrine is finely decorated and gilt with scrolling lotus below monster masks linked by pendant beaded chains. The shrine supports a series of graduated sections, each gilt-separated tier is decorated with a narrow floral band. The tapering column is surmounted by a beribboned Treasure Vase, one of the Eight Buddhist Emblems, atop a moulded skirted cap. The stupa supported on a square base decorated with bands of lappets and floral scrolls on a vivid yellow ground.

17 in. (43 cm.) high

£80,000-120,000

\$110,000-150,000

€93,000-140,000

**PROVENANCE**

Formerly from a private Japanese collection

Stupas are a symbol of Nirvana, and they represent the past and the present. They were originally memorial monuments built over the mortal remains of the Sakyamuni, and other important figures. Regarding the architectural form of the present piece, the square Mt. Sumeru base is Tibetan in style, while the rounded dome has its roots in India. The spire of thirteen layers is symbolic of the thirteen stages of enlightenment. This type of object had a ritual function at the Qing Court frequented by Tibetan monks. An example of a red-ground shrine and yellow-ground pedestal like the current lot is in the Qing Court Collection which is illustrated in *Dihuang Yu Gongting Ciqi*, vol. 2, Beijing, 2010, p. 359, pl. 25-14.

A very similar ruby-ground stupa with a green-ground stand dating to the Qianlong period was sold at Christie's Hong Kong, 29 April 2002, lot 536.

清十八/十九世紀 胭脂紅地粉彩佛塔  
來源：日本私人舊藏





91

**A BLUE-GROUND FAMILLE ROSE FOLIATE STAND**

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

Raised on four *ruyi*-head feet, the exterior is decorated with lotus sprays on a blue ground, and the everted flat rim is similarly decorated on a yellow ground. The interior of the stand is enamelled turquoise while the base is enamelled blue apart from the mark. The edges of the rim and base are highlighted in gilt.

6½ in. (15.5 cm.) diam.

£10,000-15,000

\$13,000-19,000

€12,000-17,000



(mark)

清嘉慶 藍地粉彩花卉紋如意足托盤 鑿紅六字篆書款



92

**A PINK-GROUND FAMILLE ROSE FOLIATE JARDINIÈRE AND STAND**

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

The lobed jardinière is decorated and gilt with bats and chimes separated by scrolling lotus, all reserved on a pink ground. The flat-topped rim is decorated with a yellow-ground band of flower sprays. The interior and base are enameled turquoise around the seal mark. The stand is similarly decorated, and both are supported on four ruyi-head feet.

The jardinière, 6¾ in. (17.2 cm.) diam.

£15,000-20,000

(2)

\$19,000-25,000

€18,000-23,000



(mark)



(mark)

清嘉慶 粉紅地粉彩花卉紋菊瓣花盆及托 礬紅六字篆書款



(mark)

93

**A FAMILLE ROSE JAR**

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

The ovoid jar is decorated to the body with colourful flowering chrysanthemums amongst asters next to pierced rocks and butterflies in flight, all below turquoise-ground *ruyi*-head bands decorated with bats, peaches and lotus blooms. The neck and foot are decorated with further turquoise-ground floral bands. 10 $\frac{3}{8}$  in. (26.5 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清道光 粉彩菊花紋罐 礬紅六字篆書款





PROPERTY FROM A PRIVATE BELGIAN COLLECTION OF CHINESE CERAMICS

**94**

**A FAMILLE ROSE 'BATS AND PEACHES' VASE**

19TH CENTURY, SHENDE TANG ZHI HALL  
MARK IN IRON RED

The vase is decorated with a tree bearing nine peaches rising from a sea of frothing waves behind pierced rocks growing moss and *lingzhi* fungus, all below two iron-red bats in flight.

12 $\frac{3}{8}$  in. (31.5 cm.) high

£20,000-25,000

\$26,000-32,000

€24,000-29,000

**PROVENANCE**

Predominantly acquired in Amsterdam in the 1980s and 1990s

A vase with similar decoration also with a *Shende Tang zhi* mark was sold at Christie's Hong Kong, 1 November 2004, lot 851.

Compare with a vase decorated in a similar style with a pomegranate tree and the addition of lappet and *ruyi* borders, illustrated in *Falangcai, Fencai, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, pl. 189.

清十九世紀 粉彩福壽紋瓶

礬紅「慎德堂製」楷書款

來源：比利時私人珍藏，於1980—90年代間購自荷蘭

慎德  
堂製

(mark)



Lot 95 in situ

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

## 95

### A PAIR OF FAMILLE ROSE CAPARISONED ELEPHANTS

QIANLONG PERIOD (1736-1795)

Each elephant is modelled standing foursquare with its head turned to one side, with bluish-ivory coloured tusks and the hide naturalistically marked in grey. Each wears colourful and gilt trappings, the saddlecloth is decorated with foaming waves below tasselled chimes, and each saddle bears a turquoise-ground flanged *gu* vase decorated with flowers.

10¾ in. (27.3 cm.) high

(2)

£50,000-80,000

\$63,000-100,000

€58,000-92,000

#### PROVENANCE

With John Sparks, London, no. 3172.  
From the collection of H.F.Parfitt.

The imagery of an elephant carrying a vase represents the rebus *taiping youxiang*, which may be translated as 'may there be a peaceful reign'. This auspicious theme can be seen not only in porcelain like the present lot, but also in other media such as *cloisonné* enamels, metalwork, jades, and paintings.

A very similar pair of elephants dated to the 18th-19th century, also bearing flanged *gu* vases, was sold at Christie's New York, 21-22 March 2013, lot 1563. A pair of slightly smaller caparisoned elephants belonging to the Edward T. Chow Collection, bearing unflanged *gu* vases dating to the 19th century, were sold in Sotheby's Hong Kong, 19 May 1981, lot 598.

Compare with an elephant in the Palace Museum, Beijing, attributed to the Qianlong period like the current lot, decorated in the same palette save for the saddle is illustrated in *Yinliuzhai shuoci yizhu* (Commentary on Porcelain from the Studio of Drinking Streams), Beijing, 2005, p. 450, fig. 9-43. A pair of closely related elephants can be found in the Copeland Collection, in the Peabody Essex Museum, Salem, is illustrated by W. Sargent in *The Copeland Collection - Chinese and Japanese Ceramic Figures*, Milan, 1991, pp. 196-97, no. 94.

清乾隆 粉彩太平有象一對

來源：英國私人珍藏，倫敦古董商JOHN SPARKS，第3172號，其一有「H.F.P.」收藏標籤





(mark)

96

**A BLUE AND WHITE FAMILLE ROSE BUDDHIST EMBLEM ALTAR ORNAMENT STAND**  
 QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
 AND OF THE PERIOD (1736-1795)

The top of the pedestal is decorated and gilt with underglaze blue and puce-enamel floral bands. It is supported by a central column flanked by colourfully-enamelled foliate scrolls rising from a beribboned vase decorated with bats and clouds. The stepped foot is decorated with further floral bands.  
 7¼ in. (18.5 cm.) high

£15,000-20,000

\$19,000-25,000

€18,000-23,000

清乾隆 青花粉彩花卉紋法器底座 六字篆書款



PROPERTY FROM A PRIVATE COLLECTION

**97**

**A FAMILLE ROSE SGRAFFIATO BLUE-GROUND BOTTLE VASE**

19TH CENTURY

The vase is decorated with four gilt roundels enclosing scenes from the romantic fable, *Niu lang zhi nu*, 'The Weaver Girl and the Cowherd', between interspersed *famille rose ruyi*-shaped clouds on a blue ground decorated with a foliate *sgraffiato* design. The interior and base are glazed turquoise save for the apocryphal Qianlong seal mark in iron-red.

12 $\frac{3}{8}$  in. (31.5 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清十九世紀 藍地粉彩軌道鵲橋相會圖瓶

來源：私人珍藏



(marks)

98

**A PAIR OF DAYAZHAI FAMILLE ROSE TURQUOISE GROUND RECTANGULAR JARDINIÈRES AND STANDS**

GUANGXU PERIOD (1875-1908), FOUR-CHARACTER YONG QING CHANG CHUN MARKS IN IRON-RED

Each jardinière is decorated in mirror image to each long side with a bird perched on a flowering wisteria vine beside a rose branch rising from the foot with an iron-red Dayazhai oval mark to the corner. The stands are similarly decorated. Both the jardinières and the stands have an iron-red yong qing chang chun (eternal joy and everlasting spring) mark to the base.

7½ in. (19 cm.) wide

(4)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清光緒 松石綠地藤蘿花鳥圖「大雅齋」方盆連座一對 鑿紅「永慶長春」楷書款





THE PROPERTY OF AN ENGLISH LADY

**99**

**A MAGNIFICENT PAIR OF FAMILLE ROSE 'BUTTERFLY' DOUBLE-GOURD VASES**  
QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD  
(1736-1795)

Each vase is elaborately decorated to the bulbous lower section with butterflies of various sizes and colours flying amidst leafy floral sprays including peony, chrysanthemum, morning glory, rose and aster, above a band of pink lotus petals. The shoulder is encircled by a *ruyi* border and bands of floral sprays, below the upper section which is enamelled with further butterflies and flower heads. The mouth rim is decorated with an iron-red key-fret border, and the pair of handles are adorned with stylised foliate designs.

9 in. (23 cm.) high

(2)

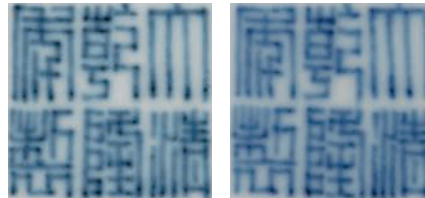
Estimate on Request

**PROVENANCE**

Collected in the 1930s in London by an English lady from a noble family and thence by descent

清乾隆 粉彩花蝶紋如意耳葫蘆尊一對 六字篆書款

來源：英國私人珍藏，於1930年代購自倫敦由其家族珍藏至今



(marks)





## DOUBLED SPLENDOUR A MAGNIFICENT PAIR OF RARE QIANLONG DOUBLE-GOURD VASES WITH AUSPICIOUS DESIGNS



ROSEMARY SCOTT, INTERNATIONAL ACADEMIC DIRECTOR ASIAN ART, CHRISTIE'S

This magnificent and rare pair of vases belongs to a very small group of Qianlong *famille rose* enamelled double-gourd vessels decorated with exceptionally well-painted butterflies and flowers. Only four other single vases of this type appear to have been published. One of these was sold by Sotheby's Hong Kong in 1998; another was sold by Christie's Hong Kong in 1991; a third, which had previously been sold by Sotheby's Hong Kong in 1979, was sold by Christie's Hong Kong in 2000; and a fourth, which had previously been sold by Christie's in 2003, was sold again by Christie's Hong Kong in 2007. Sale of the current vases appears to represent the first time that a pair of these rare Qianlong vases has been offered at auction. The pair was recently discovered in an English country house. The vases were collected in the 1930s by an English lady from a noble family, and have passed by descent to the current owner.

The combination of flowers and butterflies to decorate Chinese porcelain can be seen as early as the Yongle reign (1403-24) on blue and white vessels such as the pear-shaped vase in the Percival David Collection (illustrated by Rosemary Scott in *Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain*, Percival David Foundation, London, 1992, p. 38, no. 25), and the Chenghua reign (1465-87) on polychrome *doucai* wares, such as the globular jar also in the Percival David Collection (illustrated *ibid.* p. 64, no. 61). However, the combination of butterflies and flower sprays painted in overglaze enamels on porcelain became particularly popular at the imperial court in the Yongzheng reign, following the development of the *famille rose* palette of enamel colours. The choice of this combination of decorative motifs can be seen on the famous 'butterfly bowls' of the Yongzheng reign, which bear butterflies and flowers in the form of roundels. An example of this Yongzheng bowl type is in the collection of the Palace Museum, Beijing (illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum*, 39, Hong Kong, 1999, pp. 78-9, no. 68), and another, from the Yuen Family Collection, was sold by Christie's Hong Kong on 30 April 2000, lot 588. Interestingly, although the current vase, like the Yongzheng bowls, has a pure white ground, the butterflies and flower sprays which decorated it display many similarities with those on the exceptional Qianlong vase with pink *graviata* ground from the Ping Y. Tai Foundation, which was sold by Christie's Hong Kong in December 2008. Indeed a number of the same flowers and types of butterfly appear on both vases.

The current vases and the Ping Y. Tai vase relate to a small number of Qianlong porcelain vases decorated in 珐琅彩 *falangcai* enamels with designs of butterflies and flowers on coloured *graviata* grounds. An example of this *graviata* background enamels vary. An example of deep pink enamel with lattice *graviata* designs forming the background for the butterflies and flowers can be seen on a Qianlong vase in the Victoria and Albert Museum (illustrated by Rose Kerr in *Chinese Ceramics - Porcelain of the Qing Dynasty 1644-1911*, Victoria and Albert Museum, London, 1986, p. 116, pl. 99). However, on the Victoria and Albert Museum vase the flowers grow from the lower part of the band, rather than appearing as small sprays - as on the current and Ping Y. Tai vases. Three very similar Qianlong vases, one in the collection of the National Palace Museum, Taipei, and a pair in the Baur Collection are decorated with butterflies and floral sprays on a deep pink ground with *graviata* scrolls (illustrated in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, National Palace Museum, Taipei, 2002, p. 197, no. V-34; and by John Ayers in *Chinese Ceramics in The Baur Collection*, volume 2, Collections Baur, Genève, 1999, pp. 128-9, no. 236 and 237, respectively). Another Qianlong vase in the collection of the Palace Museum, Beijing has a blue enamel ground with *graviata* lattice design, which forms the background for a design of butterflies, floral sprays and flower heads (illustrated in *The Complete Collection of Treasures of the Palace Museum 39 Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, op. cit.*, p. 37, no. 30).

As is usually the case with pairs of Chinese vases, the designs on the two vessels are not identical, but are complementary. The minor bands are the same on each vase and the choice of motifs is the same, but the disposition of the flowers and butterflies differs slightly. The butterflies and flowers are exquisitely painted, and most of the latter can be identified with a reasonable degree of confidence. Those painted around the main body of the vessels are shown as flower sprays, while those around the upper bulb are painted simply as flower heads. The effect is elegant and harmonious, and the choice of the flowers has been made not only on the basis of their beauty, but also for their auspicious symbolism.

Amongst the flower which can be identified is crab-apple (*Malus spectabilis* 海棠花 *haitang hua*). The second character in the Chinese name *tang* provides a rebus for 堂, literally a 'hall', but often used to represent 'family' or 'family home'. Flower heads of both crab-apple and peony appear to be depicted on the upper bulbs of the current vases, suggesting the phrase 满堂富贵 *mantang fugui* 'May the whole family achieve wealth and honour'. Tree peonies (*Paeonia*

*suffruticosa*, 牡丹 *judan*), which are also painted as luxuriant sprays on the main body of the vases, are often known in Chinese as 富贵花 *fugui hua*, the 'flowers of wealth and honour'. The prominence accorded to peonies on the current vases also reflects their position as the 'King of Flowers', beloved of Chinese artists and poets, and traditionally associated with the imperial family, who, as early as the Tang dynasty, grew peonies in the palace gardens. The herbaceous peony (*Paeonia lactiflora* 芍药 *shaoyao*) is of ancient origin in China and is mentioned in the 9th century BC *Book of Odes* (诗经 *Shijing*). It was traditionally a token of love and was exchanged as a farewell gift. While the tree peony is the 'King' of flowers, the herbaceous peony is regarded as the 'Prime Minister'.

Painted with equal prominence on the current vases is another pink flower, which could be mistaken for a peony, were it not for the shape of its leaves. This is hibiscus, specifically *Hibiscus mutabilis*, which in China is known as 木芙蓉 *mufurong* or sometimes 拒霜花 *jushuanghua* (literally 'resisting frost flower'). This particular species, which is the most celebrated in China, is famous for the fact that it is white when it opens in the morning, but gradually becomes pink as it fades towards the evening. This feature gives rise to another name in Chinese 醉芙蓉 *Zuijufurong* - drunken hibiscus. The combination of hibiscus and rose is auspicious, suggesting the phrase 长春荣华 *changchun ronghua* - May you have wealth and glory in addition to long life. Roses are also painted in the vases to provide this wish, as well as being highly decorative. These are the Chinese Rose, *Rosa chinensis* 月季 *yueji* (monthly rose or four seasons rose). The name monthly rose derives from the plant's long blooming season - it blooms almost every month. This quality leads to its other name 长春花 *changchunhua*, eternal spring flower. Since the roses on these vases also appear with peonies, they provide the suggestion of another auspicious phrase 长春富贵 *changchun fugui* - May you enjoy eternal spring (longevity), wealth, and honour.

Chrysanthemums (*Chrysanthemum morifolium*, 菊花 *juhua*) are also prominent on the current vases. Along with lotus, orchid and bamboo, the chrysanthemum is regarded in China as one of the 'four gentlemen of flowers'. Like peonies, chrysanthemums are also mentioned in such early classical literature as the *Book of Odes*, and are symbols of longevity and wealth as well as being the flowers representing autumn. The reason they are associated with longevity is because the word for chrysanthemum 菊 *ju* sounds similar to the word 久 *jiu*, meaning 'long enduring', and also because infusions made from chrysanthemum petals have medicinal properties, while other parts of the plant are also edible. With its profusion of similarly slender petals the blue China aster (*Callistephus chinensis*) painted on the vases is known in China as 翠菊 翠菊 or kingfisher chrysanthemum. Some scholars have identified China aster amongst the plants mentioned in the *Book of Odes*, and certainly it is a flower that has been a favourite amongst artists since at least the Song dynasty. With the advent of a vivid blue overglaze enamel in the early part of the 18th century, China asters became a popular motif on imperial porcelain.

Perhaps the most vibrant flowers depicted on the current vases are camellias. While more than two hundred species of camellia are native to China, it is invariably *Camellia japonica* 山茶 *shancha*, which is depicted in Chinese art. As seen here, the blossoms of this plant have five deep red petals with a projecting dense cluster of yellow stamens in the centre. Their red colour is associated with joy and protection, and is thus regarded as auspicious. As this species blooms around the time of Chinese New Year, its blossoms are among the flowers used to decorate homes, in order to secure prosperity in the coming year, as expressed by the phrase 花开富贵 *huakai fugui*.

Jasmine is one of the flowers most highly prized for its fragrance in China, and Arabian jasmine (*Jasminum sambac* 茉莉花 *moli*) with its dainty white blossoms is, not surprisingly, another flower painted on the current vases. Such fragrant jasmine flowers were used in the 18th century to decorate and to perfume the emperor's apartments. It was, and still is, highly valued for scented tea, as well as syrups and sweetmeats. Jasmine was used to perfume clothes, and ladies were known to wear its flowers in their hair. Another flower prized for its exquisite fragrance and worn by ladies in their hair, and used to perfume their cosmetics and incense, may also be depicted on the vases. This is gardenia (*Gardenia augusta* 栀子花 *zhizhihua*), which some scholars have suggested was so valuable in the Han dynasty that the income from 66 hectares of gardenias would have been the equivalent of the taxes from 1000 peasant households. Gardenias roots, as well as their leaves and fruit were used in Chinese medicine, while the fruits were also traditionally used to produce a yellow dye. *Gardenia floribunda* was also amongst the auspicious plants included in the special still-life paintings executed for the annual Duanwu Festival (端午 端午 *Duanwu huati*), held on the fifth day of the fifth month of the lunar calendar.

The only vine included amongst the flowers on the vases is convolvulus or morning glory with its striking blue trumpet-like flowers. *Ipomoea convolvulaceae* has been known in China for generations, and appears in paintings such as the *Song Hundred Flowers* in the Palace Museum, Beijing. It is found on certain early 15th century blue and white vases made at the imperial kilns, but is relatively rare as decoration on Chinese porcelains. One of its names in Chinese is 牽牛花 *qianniuhua* – literally lead ox flower. This derives from the story of a farmer, who was cured of an illness by eating the seeds of this flower and who subsequently led his oxen into the fields in order to give thanks to the plant which had saved his life. Morning glory is also a symbol of marital bliss. All these flowers, with their auspicious references, and other such as pinks (*Dianthus chinensis* 石竹 *shizhu*), gerbera (*Gerbera jamesonii* – 扶郎花 *fulang hua* and 千日菊 *qianriju* are among gerbera's Chinese names), etc., are harmoniously disposed over the main body of the vases and visually complemented by the variety of butterflies fluttering above and between them.

Around the bases of the vases are vibrant bands of overlapping pink-tipped lotus petals. Similar, richly painted, bands of overlapping lotus petals can be seen on imperial porcelains of the Yongzheng reign – as in the case of those around the foot of an imperial *famille rose* circular box with pierced lid in the collection of the Palace Museum, Beijing, (illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum, op. cit.*, pp. 90-91, no. 79). Similar bold lotus bands, highlighted by fine deep pink outlines and veining on the petals, can also be seen on a small number of especially fine Qianlong porcelains, such as the current pair of vases. The lotus is a popular theme for the Chinese decorator, since it has attractively shaped leaves as well as beautiful flowers. Lotus (*Nelumbo nucifera*) are associated with Buddhism and are also symbols both of feminine beauty and of purity – the latter because the blossoms rise unscathed from the mud. One word for lotus (荷 *he*) is a homophone for the word for harmony (和). Another word for lotus 蓮 *lian* sounds like the word for 'successive' (連), and so the motif of a boy holding a lotus – either the flower or the leaf – is a pun for continually giving birth to boy babies. However, an extension of this term for lotus is 青蓮 *qinglian*, which provides a rebus for 清廉 *qinglian*, meaning incorruptible.

In the style of their painting, it may be that the flowers on imperial Qing porcelains of this type were influenced by the work of artists such as 恽壽平 Yun Shouping (1633-1690), an early Qing artist who is regarded as one of the 'Six Masters' of the Qing dynasty. Inspired by the masters of antiquity, Yun Shouping became known for his elegant flower paintings, which combined his ability to capture the essence of each flower with a willingness to use the natural, vibrant, colours sometimes eschewed by other artists. Yun Shouping's scroll painting of *A Hundred Flowers After Xu Chongsi* [徐崇嗣, Northern Song dynasty], dated by inscription to AD 1666, which was sold by Christie's Hong Kong in April 1997, demonstrates this particularly well, and includes the majority of the flowers painted on the current vases.

A wide variety of different butterflies are painted on these vases – executed with exceptional delicacy, which emphasises the fragile, shimmering, beauty of their wings. Butterflies are often included in Qing dynasty decoration in order to suggest duplication of an auspicious wish, since the word for butterfly in Chinese 蝶 *die* is homophonous with a word 疊 – meaning to repeat. It also sounds like 叢 – a word meaning over seventy or eighty years of age, and thus expresses a wish for longevity. When combined with plum blossom, butterflies provides a rebus for beauty and longevity. Butterflies are also seen as symbols of happiness in marriage, as well as everlasting romantic love. The latter interpretation is due to a number of traditional Chinese stories in which butterflies play a significant part. The most famous of these is by the Ming dynasty writer 馮夢龍 Feng Menglong (1574-1646), in which the so-called 'butterfly lovers' 梁山伯 Liang Shanbo and 祝英台 Zhu Yingtai are transformed after death into butterflies. Additionally, in Daoism butterflies are associated with dreamlike reflection and the freedom of the soul.

These extremely rare vases are thus not only vessels of great beauty, but also bear a wealth of auspicious messages, which would have rendered them suitable for presentation on the occasion of an important birthday or similarly significant celebration.

#### 琳瑯重疊

此對瑰麗高雅的粉彩花蝶紋如意耳葫蘆尊，蒜頭口，腹碩圓口，肩連以如意耳，圈足，外通體白釉地上繪以形態各異的彩蝶及各式花卉，爭奇鬥艷，相映成輝。已出版的此類朝麗彩瓷器，僅有四件，其中兩件分別於1998年由香港蘇富比，及1991年於香港佳士得拍賣。另一件曾於1979年由香港蘇富比拍賣，並於2003年由香港佳士得再次拍賣。還有一件則於2003及2007年於香港佳士得拍賣。此次拍賣中將如此珍罕乾隆粉彩葫蘆瓶成對呈現，實為史無前例，其出處亦頗難尋序，由一位英國貴族於1930年購入，由其家族珍藏至今。

花蝶同綴的裝飾風格最早見於永樂青花及成化鬥彩。大維德爵士收藏中的青花荸薺瓶及罐均有此類紋飾，詳見蘇玫瑰所撰的《彩秀色麗四代珍》，倫敦，1992年，38頁，編號25及大維德爵士收藏ibid 64頁，編號61。然而，以釉上彩描繪花卉舞蝶紋則盛行於雍正朝發明粉彩之後，最負盛名的一例為雍正蝴蝶紋大碗，北京故宮博物院珍藏一件，圖見《故宮博物院藏文物珍品全集·琺瑯彩、粉彩》，第39冊，香港，1999年，78-9頁，編號68，另一件為Yuan Family Collection舊藏，香港佳士得於2000年4月30日拍賣。雖然此拍品與雍正碗同為白地，但其花蝶紋飾卻和2008年12月於香港佳士得拍賣，戴洋英基金會舊藏之乾隆御製粉紅地粉彩紅道蝴蝶紋瓶如出一轍。

此拍品及戴洋英之舊藏原屬同一組乾隆款軌道錫地琺瑯彩瓷，組內器物上之花蝶顏色繽紛形態各異。維多利亞與艾伯特博物館藏中有一件胭脂紅地卷草紋琺瑯彩瓷瓶，圖見於柯玫瑰所著之《Chinese Ceramics — Porcelain of the Qing Dynasty 1644-1911》，維多利亞與艾伯特博物館，倫敦，1986年，116頁，編號99。但該館藏品的花卉圖紋由下至上，而戴洋英舊藏及此拍品之花蝶紋飾則均佈瓶身。台北國立故宮博物院亦藏一件相似的乾隆大碗，另，鮑氏東方藝術館藏一對，均以胭脂粉紅地為地，配以花蝶紋飾。再，北京故宮博物院藏一件乾隆琺瑯彩藍紫地花蝶瓶，通體外施藍紫釉，外壁乳道地上彩繪各式西洋花卉，其重點綴幾隻彩蝶。圖見《故宮博物院藏文物珍品全集·琺瑯彩、粉彩》37頁，編號30。

成雙成對的瓷器通常在裝飾上相輔而不相悖，此拍品亦不例外。儘管瓶身上的紋飾，彩蝶和花卉均精巧細膩，佈局卻各有不同。其中花卉描繪更是細嫩入微，栩栩如生，足以令觀者辨識出各色品種。瓶腹以嬌媚的花枝為主，瓶頸則以花朵綴之，整體秀雅悅目，其中花卉圖案不但精美典雅，更各具吉祥寓意。

瓶身可見海棠與牡丹。「棠」通「堂」，代表家宅，牡丹則為富貴花。海棠牡丹盛開象徵鴻堂富貴。富麗堂皇的牡丹又為百花之首，不僅為歷代文人喜愛，更是帝王象徵。早於唐代，皇室已於上苑栽植牡丹。牡丹為芍藥屬花，源於中國，公元前九世紀的《詩經》已有記載。芍藥為定情之物，臨別相贈可寄託惜別之情。與牡丹形似之粉紅色木芙蓉，其葉形異於牡丹，又名拒霜花。醉芙蓉清晨開白花，傍晚漸轉粉紅，惹人喜愛。又有月季，別名長春花。因每月盛開而得。月季與芙蓉有長春發華之意，月季伴牡丹則寓意長壽、富貴榮華。另，可見梅、蘭、菊、竹「四君子」中之菊花，《詩經》中亦有記載。菊花代表秋天，「菊」與「久」音近，有長壽之意。其花瓣可入藥，其他部份亦能入食。纖細的菊花瓣與翠菊相似。據《詩經》載，翠菊自宋代起已深受文人畫家偏愛。繼十八世紀藍色斜彩被發明後，翠菊就常見於御製瓷器中。其中最華美的富麗山茶花，產自中國的山茶科植物幾百種之多，各式瓷器及工藝精品上卻唯見山茶花。此花以五紅瓣簇擁點點黃蕊，甚為可愛。山茶花只於農曆新年期間開放，是時百姓皆以此點綴家宅，祈求來年花開富貴。因茉莉的香氣沁入人心脾，十八世紀時便常以其為香薰燻。時至今日茉莉仍被用於茶葉製作及薰香衣物，女士們亦會別在耳後。梔子花清香為水，據考漢朝時六十六公頃的梔子花相當於一千戶農民的稅款，足見其珍罕。梔子花的根、葉和果均可入藥，果實亦可製成黃色染料。農曆五月五日端午畫題用的供佛圖多象徵祥瑞的花草，梔子花即為其一。牽牛屬花自古以來已為入認識，北京故宮博物院藏宋畫上亦見其芳蹤。雖然數件十五世紀御製的青花瓷可見牽牛花紋飾，但它實為舶來品。相傳一種士食用牽牛花籽後大病痊癒，遂借牛下田答謝，牽牛花因而得名。拍品中亦見石竹、扶郎花（又名千日菊）等紋飾。各種寓意吉祥的花卉競相盛開，彩蝶於其中穿插飛舞，畫面靜中寓動，高雅秀麗。

此拍品近足處的蓮瓣紋呈粉紅色。雍正朝御製的粉彩鏤空團壽蓋盒上亦有類似色彩豐潤的蓮瓣紋，圖見《故宮博物院藏文物珍品全集·琺瑯彩、粉彩》，90-91頁，編號79。少量傳世的乾隆瓷器上亦可見胭脂紅勾勒的蓮紋彩飾，此拍品即為一例。中國工匠喜用蓮花紋飾，取其標緻葉形及脫俗花朵。蓮與佛教密不可分，其出淤泥而不染之特質更象徵女性的柔美純潔。「蓮」又作「荷」，通「和」，寓意和諧。「蓮」又通「連」，男書手執蓮花意喻連生貴子。蓮花亦可引中至青蓮，寓意清廉。

清代御製瓷器的畫風可能受「清六家」之一的恽壽平的影響，他以古代歷位大家為宗，亦敢於以濃墨逼真的顏料作畫，其筆下的花卉形神俱備，栩栩如生。香港佳士得1997年上拍的畫卷《百花圖》中便可見一斑，並收納了此拍品上的大部分花卉。

此拍品上的彩蝶畫工細膩，突顯蝶翼的輕薄和光澤，粉潤有致。「蝶」通「疊」，清代瓷器常以蝴蝶喻祥瑞成雙而來。「蝶」又通「畫」，寓意壽比南山。蝴蝶梅花並用隱喻美麗長壽。蝴蝶又為琴瑟和樂，愛情永固的象徵。許多中國民間傳說都有蝴蝶的踪影，明代馮夢龍筆下的梁山伯和祝英台便在殉情後雙雙化蝶，象徵不渝愛戀。道家思想中，蝴蝶則與夢幻、自由意志相連。

這對拍品瑰麗別緻，其豐富的吉祥含意更是不言而喻，極可能是祝壽或其他重大慶典時用的賀禮，實為可遇不可求的珍貴饋贈之物。





**100**

**A PAIR OF LARGE SQUARE-SECTION WUCAI VASES**

19TH CENTURY

Each vase is boldly decorated in mirror image with various mythical beasts, one standing upon a rocky outcrop and others scattered above, all on a ground of prunus flowers and iron-red spirals. Each face is decorated with two of the Eight Precious Things, *babao*, one on the neck and one on the centre of the panel. Each vase with an apocryphal Wanli mark to the neck.

31¼ in. (80.5 cm.) high

(2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清十九世紀 五彩瑞獸紋方瓶一對



101

**A VERTE IMARI 'NARRATIVE' JAR AND COVER**

KANGXI PERIOD (1662-1722)

The jar is boldly decorated with large shaped panels enclosing narrative scenes, separated by scrolling iron-red and gilt lotus on a blue ground. The shoulder is decorated with a trellis band with cartouches enclosing sea creatures, and the neck is with a band depicting scholars in a mountainous landscape. The domed cover is similarly decorated with panels enclosing boys at play, surmounted by a lotus bud finial. 24 in. (61 cm.) high overall

£15,000-20,000

\$19,000-25,000

€18,000-23,000

清康熙 彩繪人物故事圖蓋罐



**102**

**A PAIR OF DOUCAI 'MEDALLION' BOWLS**

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

Each bowl is finely pencilled in underglaze blue and enamelled in yellow, iron-red and green with five roundels containing alternating flowering and fruiting trees divided by pomegranate sprays above a band of overlapping leaf lappets around the base.

5 $\frac{1}{8}$  in. (15 cm.) diam.

(2)

£30,000-50,000

\$38,000-63,000

€35,000-58,000

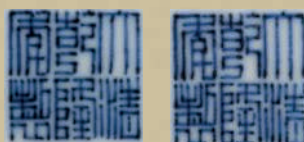
**PROVENANCE**

Christie's Hong Kong, 30 November 2011, lot 3130.

The medallion design first originated in the Kangxi period as exemplified by a similar bowl from the collection of the Beijing Palace Museum, illustrated in *Porcelains in Polychrome and Contrasting Colours*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1999, p.216, pl. 197. The pattern continued in the subsequent reigns, with known examples from the Qianlong, Jiaqing and Daoguang periods. A Daoguang-marked pair of bowls from the collection of Dr. Elizabeth Shing was sold at Christie's Hong Kong, 1 June 2011, lot 4007.

清乾隆 鬥彩團花紋馬蹄式碗 六字篆書款

來源：香港佳士得2011年11月30日拍賣·拍品第3130號



(marks)



\*103

**A DOUCAI 'LOTUS' DISH**

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

The centre is decorated with a medallion enclosing an iron-red lotus bloom surrounded by four similar blossoms on intertwined underglaze blue leafy stems with scrolling tendrils. The exterior is decorated with a similar repeated frieze of eight lotus all below a c-scroll interspersed with dots.  
6½ in. (16.5 cm.) diam.

£10,000-15,000

\$13,000-19,000  
€12,000-17,000

Yongzheng-marked dishes of this pattern were made in graduated sizes, some with more elaborate lotus blossoms and the leaves highlighted in green enamel. A similar dish to the current lot, of an identical size, was sold at Christie's Hong Kong, 30 November 2011, lot 2932.

Dishes smaller than the current lot include a pair (15.5 cm.) from the collection of Stephen Junkunc III, sold at Christie's New York, 21 September 1995, lot 258; and an even smaller pair (11.4 cm.) in the Wang Xing Lou Collection is illustrated in *Imperial Porcelain, The Palace Porcelain of Three Emperors: Kangxi - Yongzheng - Qianlong*, Hong Kong 2004, no. 30.

Larger dishes (20 cm.) are found in illustrated in *Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, 1973, no. 88. Even larger dishes are in the Chang Foundation Collection, illustrated by J. Spencer in *Selected Ceramics from Han to Qing Dynasties*, Taipei, 1990, no. 134; one illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p. 355, no. 1067; one illustrated by J. Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 210.

Compare with a pair of dishes were sold at Christie's New York, 17 March 2017, lot 1215.

清雍正 門彩纏枝蓮花紋盤 雙圈六字楷書款



(reverse)



†104

**A WUCAI 'DRAGON AND PHOENIX' BOWL**

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

The exterior is decorated with one iron-red and one green dragon each chasing a flaming pearl amongst scrolling flowers, separated by downward-swooping phoenixes, all below a band of *bajixiang* and *ruyi* heads to the rim. There is an iron-red dragon amongst green flames in the interior.

6 in. (15.3 cm.) diam.

£7,000-10,000

\$8,800-13,000

€8,100-12,000

**PROVENANCE**

Old private UK collection.

A pair of bowls with this design was included in the Hong Kong O.C.S. *Exhibition of Ch'ing Polychrome Porcelain*, 1979, no. 32, and a single bowl is illustrated in the *The Tsui Museum of Art: Chinese Ceramics IV; Qing Dynasty*, Hong Kong, 1995, no. 96. See, also, the pair sold at Christie's Hong Kong, 28 May 2014, lot 3317.

清康熙 五彩龍鳳紋碗 雙圈六字楷書款

來源：英國私人舊藏



(mark)





105

**AN UNDERGLAZE BLUE AND IRON RED DISH**

YONGZHENG SIX-CHARACTER WITHIN DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The interior is finely detailed in underglaze blue with the Eight Immortals among wispy clouds, all reserved on a ground of iron-red waves repeated on the exterior where five bats (*wufu*) are in flight above cresting waves and rocks.

4 $\frac{5}{8}$  in. (11.8 cm.) diam.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清雍正 青花釉裡紅八仙紋小碟 雙行雙圈六字楷書款



(mark)



106

**A BLUE AND WHITE MING-STYLE 'FLORAL' BOTTLE VASE**

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

The globular body of the vase is decorated with a broad band of composite floral scrolls above a lappet band, all below a band of *ruyi*-heads and a further floral band to the shoulder. The neck is decorated with squared scroll band beneath a stiff leaf band. A band of foaming waves encircles the rim above a further *ruyi*-head band. The decoration is highlighted in stippled blue dots to mimic the 'heaping and piling' effect. 15 in. (38 cm.) high

£25,000-40,000

\$32,000-50,000

€29,000-46,000

**PROVENANCE**

Private English collection, acquired in London in the 1960s.

Vases similar to the current lot have been sold at: Christie's South Kensington, 15 July 2005, lot 417 (a pair); Christie's Hong Kong, 30 May 2006, lot 1414; and Christie's Hong Kong, 27 November 2007, lot 1694.

清嘉慶 仿明青花纏枝花卉紋賞瓶 六字篆書款

來源：英國私人珍藏，於1960年代購自倫敦



(mark)



THE PROPERTY OF A EUROPEAN LADY

**107**

**A LARGE BLUE AND WHITE 'NINE DRAGON' DISH**

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

The dish is decorated with a central writhing dragon amongst crashing waves, surrounded by four further dragons amongst cloud scrolls within a wave border. The exterior is similarly decorated with four additional dragons.

24¼ in. (61.7 cm.) diam.

£50,000-80,000

\$63,000-100,000

€58,000-92,000

**PROVENANCE**

Acquired in London in the 1970s.

清雍正 青花雲龍戲珠紋大盤 雙圈雙行六字楷書款

來源：歐洲私人珍藏，於1970年代購自倫敦



(mark)



**\*108**

**A RARE BLUE AND WHITE BOWL**

YONGLE PERIOD (1403-1424)

The bowl is decorated to the central well with a lotus pond roundel surrounded by a geometric band, a band of scrolling lotus, and a trellis band at the rim. The exterior is decorated with a wide scrolling leaf band below a stylised ropetwist band. The base has an unusual snowflake mark.

6¼ in. (15.8 cm.) diam.

£20,000-30,000

\$26,000-38,000

€24,000-35,000

A bowl with the same mark and similar decoration with some decorative bands in gilt, can be found in the National Palace Museum, Taipei, accession no. 4424.

明永樂 青花卷草蓮塘碗



**\*109**

**A BLUE AND WHITE TRIPOD CENSER**

ZHENGDE PERIOD (1506-1521)

The form of the censer is modelled upon a bronze original with two upright handles and standing on three cabriole legs. The body is freely decorated with scrolling lotus below a band of stylised *ruyi*-shaped clouds and a geometric scroll band.

10¼ in. (26 cm.) wide, across the handles

£20,000-30,000

\$26,000-38,000

€24,000-35,000

**PROVENANCE**

A private Japanese collection.

明正德 青花纏枝蓮荷紋雙耳三足爐

來源：日本私人珍藏

## A VERY RARE UNDERGLAZE BLUE XUANDE STEM CUP WITH WINGED ELEPHANT DECORATION

ROSEMARY SCOTT, INTERNATIONAL ACADEMIC DIRECTOR ASIAN ART, CHRISTIE'S

The winged elephant yixiang or flying elephant feixiang, seen on the current stem cup, belongs to a group of animals known as the sea creatures haishou. This group of creatures, which is depicted amongst turbulent waves in the early Ming dynasty, also included winged ying dragons, celestial horses tianma, qilin, foxes, goats, lions, dogs, deer, antelope, turtles, flying fish, flying shrimps, sea molluscs, and other strange, sometimes unidentifiable, creatures.

A number of the sea creatures can be identified with those mentioned in the ancient text, *Shan hai jing*, which was compiled by Liu Xiang and his son Liu Xin in the Han dynasty (206 BC-AD 220), and revised by Guo Pu in the Eastern Jin period (AD 317-420), but includes material from earlier times. (In 1983 a symposium was convened in Chengdu, Sichuan province to discuss new research into the *Shang hai jing*, and the proceedings were published by the Chinese Academy of Sciences, *Further Studies on the Shan Hai Jing*, Sichuan, 1986, while Chen Ching-kuang of the National Palace Museum, Taipei also undertook research into the use of this motif on Chinese imperial porcelains, and a paper by her on the subject was published in 1993 - Chen Ching-kuang, 'Sea Creatures on Ming porcelains', in *The Porcelains of Jingdezhen*, Rosemary Scott (ed.), *Colloquies on Art & Archaeology in Asia* No. 16, London, 1993, pp. 101-122). The ying winged dragon, the xuan nine-tailed turtle, the tianlu heavenly deer, and others mentioned in the *Shan hai jing* can be identified with animals on the early Ming porcelains. These, and the other sea creatures, are all regarded as auspicious. Significantly, there was a revival of interest in the *Shan hai jing* during the early Ming period, and this may have encouraged the application of the sea creature motif.

While the sea creature motif may have initially been of Daoist origin, it is notable that a number of Xuande stem cups bearing this motif also bear a Sanskrit inscription on the interior. This inscription is comprised of nine character mantras – clearly linking the vessels to Lamaism (Tibetan Buddhism). The National Palace Museum, Taipei, has 17 Xuande stem cups with sea creature decoration bearing such inscriptions, indicative of the importance of this theme to the court in this reign. It may be significant that the

winged dragon, the elephant, the winged goat and the lion also appear on the doorways of the Porcelain Pagoda at the Bao'en Temple, built by the Yongle emperor in honour of his mother near Nanjing, as well as in other Buddhist contexts.

It is believed that the theme of sea creatures formed part of the decoration on a wall in the original Tianfeigong Temple in Nanjing, which was built in the early 15th century on the orders of the Yongle Emperor. The building is dedicated to Mazu (also known as Tianfei), the Goddess of the Sea, who was credited by Admiral Zhenghe with protecting his voyages of exploration. The Tianfeigong Temple was destroyed in 1937, but was rebuilt in 2005.

A stem bowl decorated with thirteen sea creatures, including a winged elephant, reserved in white against a ground of underglaze blue turbulent waves was excavated in 1984 from the late Yongle stratum at the imperial kilns at Jingdezhen (illustrated *Imperial Porcelain of the Yongle and Xuande periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen, Hong Kong*, 1989, pp. 148-149, no. 33). Also in 1984 a stem bowl decorated with thirteen sea creatures in underglaze copper red against a ground of underglaze blue turbulent waves was unearthed from the late Yongle stratum at Jingdezhen (illustrated *ibid.*, pp. 156-157). On both these Yongle stem bowls ten sea creatures appear on the bowl of the vessel and three on the stem. As noted above, the sea creatures theme continued to be applied to imperial porcelain in the Xuande reign, and in 1984 a stem bowl decorated in underglaze copper red with sea creatures against an incised ground of turbulent waves (illustrated in *Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen, Taipei*, 1998, p. 49, no. 45-2) was excavated from the Xuande stratum at the imperial kilns at Jingdezhen. In 1993 a small stem cup decorated in underglaze blue with a design of sea creatures, against a background of pale blue turbulent waves, was excavated from the Xuande stratum (illustrated *Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen*, *op. cit.*, p. 55, no. 51-1). Both of these vessels include winged elephants amongst the sea creatures. In 1983 a small cup decorated with nine sea creatures, including a winged elephant, in underglaze copper red



(mark)

was excavated from the Xuande stratum at Jingdezhen (illustrated Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen, op. cit., p. 99, no. 101-3).

In 1993 an imperial cricket jar decorated in underglaze blue with a design of sea creatures was excavated from the Xuande stratum at Jingdezhen (illustrated Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen, op. cit., p. 68, no. 58-1). It is notable that, amongst the sea creatures on this jar, it is the flying elephants which dominate, and it is a flying elephant which appears on the lid surrounded by eight precious emblems. The dominance of the winged elephant can also be seen on a large dish decorated in underglaze blue with a design of sea creatures which was excavated in 1982 from the Xuande stratum at Jingdezhen (illustrated Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen, op. cit., p. 80, no. 76). In all sixteen different sea creatures are depicted on this plate, but while the other creatures appear on the interior and exterior sides of the dish, it is a winged elephant which appears on a larger scale in the extended interior roundel. A Chenghua blue and white dish from the Qing Court collection, which bears the sea creature design, and also has a winged elephant in the internal roundel with undecorated interior walls, is in the collection of the Palace Museum, Beijing (illustrated in *Blue and White Porcelain with Underglaze Red (II)*, The Complete Collection of Treasures of the Palace Museum, Commercial Press, Hong Kong, 2000, p. 11, no. 9). The positioning of elephants on these vessels emphasises the important place held by the elephant amongst the sea creatures. In the context of Buddhism, elephants are symbols of strength and steadfastness, and it seems possible that these elephants gain additional importance through their association with the Bodhisattva Samantabhadra, Bodhisattva of Universal Benevolence. In Hinduism Lakshmi, the wife of Vishnu and goddess of wealth and prosperity, is associated with an elephant, which is sometimes said to be able to invoke from the clouds winged elephants, who could fly to earth and bring rainfall. Lakshmi is also a goddess in Buddhism who can confer abundance and good fortune.

It is significant that in the early Ming dynasty, it appears that only the winged dragon – seen on vessels such as the large blue and white fish bowl or gang excavated from the Xuande stratum at the imperial kilns in 1982 (illustrated Chang Foundation, Xuande Imperial Porcelain excavated at Jingdezhen, op. cit., p. 14, no. 4), who was associated with rainfall, and the winged elephant, who may also have been associated with rain, amongst the winged sea creatures, seem to be depicted alone on imperial porcelain vessels. Winged horses do not appear alone on porcelains until later in the dynasty. The dragon and the elephant – both associated with the bringing of rain – would have had particular resonance for the emperor, who, was always concerned that there should be rain to water the crops in order to ensure a good harvest and prevent famine.

A pair of blue and white Xuande stem cups of identical size and shape to the current cup, and decorated with the same design of flying elephants amongst clouds and above the waves is in the collection of the National Palace Museum, Taipei (illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 210-211, no. 78). The National Palace Museum also has in its collection two stem cups decorated with the nine sea creatures, including the winged elephant – one with the creatures in underglaze cobalt blue against a background of overglaze iron red waves and the other with the sea creatures reserved in white against a background of underglaze blue waves (illustrated *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, op. cit., pp. 222-223, no. 84, and pp. 234-235, no. 90, respectively). A further Xuande blue and white stem cup of the same size, shape and decoration as the current cup, from the collection of Sir Percival David (PDF B638) is illustrated in *The World's Great Collections - Oriental Ceramics*, vol. 6 Percival David Foundation of Chinese Art, London, Tokyo, New York, San Francisco, 1982, monochrome plate 96.

The current rare stem cup is decorated with the brilliant cobalt blue and powerful painting style characteristic of the finest imperial porcelains of the Xuande reign.



(front)

PROPERTY OF A SCANDINAVIAN GENTLEMAN

**\*110**

**A BLUE AND WHITE STEM CUP**

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

The well-proportioned cup is finely decorated to the exterior with two striding mythical winged elephants amongst *ruyi*-cloud scrolls above turbulent swirling waves around the base and on the unglazed sealed stem foot. The interior is undecorated except for double lines at the mouth rim.

3½ in. (8.8 cm.) high

£60,000-80,000

\$76,000-100,000

€70,000-92,000

**PROVENANCE**

Christie's London, 15 November 2000, lot 19.

明宣德 青花波濤雙飛象雲紋高足杯 雙圈六字楷書款

來源：北歐私人珍藏，於2000年11月15日倫敦佳士得拍賣，拍品第19號

**111 No Lot**





(reverse)

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION OF CHINESE ART,  
FURTHER LOT TO BE OFFERED IN CHRISTIE'S SOUTH KENSINGTON ON 12 MAY 2017

**\*112**

**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.

£15,000-25,000

\$19,000-31,000

€18,000-29,000

**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



(mark)





113

**A MING-STYLE BLUE AND WHITE ARROW VASE**

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

The vase is applied with two tubular handles to the neck each decorated with a geometric scroll band which traverses the long neck, all reserved on a ground of tumultuous waves. The body is decorated with a scrolling floral band between a band of stiff leaves around the shoulder and the foot.

7<sup>7</sup>/<sub>8</sub> in. (20 cm.) high

£20,000-30,000

\$26,000-38,000

€24,000-35,000

An example of the Ming dynasty inspiration for the current piece dating to the Xuande period is preserved in the collection of the Palace Museum, Beijing and is illustrated in *The Complete Collection of Treasures of the Palace Museum - 34 - Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, p. 98, no. 92.

A vase with an almost identical design dating to the Qianlong period was first sold at Christie's New York, 5 June 1986, lot 333 and subsequently sold again at Christie's New York, 19 March 2008, lot 601.

清道光 仿明式青花卷草紋貫耳瓶 六字篆書款



(mark)



\*114

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

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

The vase is decorated in varying shades of cobalt blue in imitation of the 'heaping and piling' effect. The body is with a continuous scene of bamboo and plaitain amongst rocks in a fenced garden, below a band of stiff leaves, scrolling foliage, and spearheads to the shoulder. The foot is decorated with spaced lotus blooms below a petal band.

11 $\frac{1}{2}$  in. (29 cm.) high

£15,000-25,000

\$19,000-31,000

€18,000-29,000

A similar vase is illustrated in *The Complete Collection of Treasures of the Palace Museum - III - Blue and White Porcelain with Underglaze Red*, Hong Kong, 2000, p. 167, no. 153. Two vases with almost identical decoration but slightly larger in size were sold at Christie's New York, 17 September 2008, lot 469 and Christie's London, 12 July 2005, lot 171.

Blue and white vases of this form and design based upon early Ming originals were made during the reigns of Kangxi through to Guangxu.

清咸豐 青花竹石芭蕉紋玉壺春瓶 六字楷書款



(mark)



**115**

**A YELLOW-GLAZED INCISED 'DRAGON' DISH**

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

The centre of the dish is incised with a roundel enclosing a dragon chasing a flaming pearl amongst clouds and flame scrolls. The exterior is decorated with two striding dragons chasing the flaming pearl above a band of waves. The interior and exterior of the dish are covered with a lemon-yellow glaze, and the base is glazed white.

6 $\frac{5}{8}$  in. (17 cm.) diam.

£8,000-12,000

\$11,000-15,000

€9,300-14,000

明嘉靖 黃釉暗刻龍戲珠紋盤 雙圈六字楷書款



(mark)



PROPERTY OF AN ENGLISH GENTLEMAN OF TITLE

~\*116

**A GUAN-TYPE TRILOBED DOUBLE-GOURD-FORM VASE**  
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1736-1795)

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

7½ in. (18.8 cm.) high

£20,000-40,000

\$26,000-50,000

€24,000-46,000

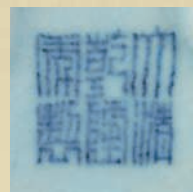
**PROVENANCE**

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

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

清乾隆 仿官釉三孔葫蘆瓶 六字篆書款

來源：英國貴族珍藏；購自1950年前並由家族珍藏至今



(mark)



~\*117

**A BROWN-GLAZED 'PAINTING AND POEM' WEIGHT**  
18TH-19TH CENTURY

The square tile is decorated to one side based upon the 'Bird and Apricot Blossoms' painting by the Five Dynasties' painter Huang Quan, with a bird perched upon a flowering apricot branch amongst bamboo, with an apocryphal signature Chengdu Huang Quan, with two seals reading *Huang* and *Quan*. The reverse is inscribed with a Qianlong poem regarding the painting, inscribed and dated *yiwèi* year with two seals reading *Qian* and *Long*. 4 in. (10.2 cm.) long

£8,000-12,000

\$11,000-15,000  
€9,300-14,000

This tile is based upon the fifth ink cake in a set of nine commissioned by Emperor Qianlong entitled *Yu bi ti hua shi mo*, 'Imperially inscribed painting and poem ink cakes' which are in the collection of The Palace Museum, Beijing. The subject of the ink cake set are nine classic paintings by eight artists, each paired with a poem composed by Qianlong Emperor.

Huang Quan (903-965) was a celebrated painter from Chengdu in Sichuan Province, he was best known for his naturalistic depiction of birds and flowers.

清十八/十九世紀 褐釉詩文花鳥圖紙鎮







**118**

**A FLAMBÉ-GLAZED TWO-HANDLED VASE**

18TH CENTURY

The vase is decorated with two beast-head handles to the shoulders. It is covered with a bright purple and red-streaked glaze paling at the handles and the rim. The base with a light brown wash.  
15 $\frac{1}{2}$  in. (39 cm.) high

£10,000-12,000

\$13,000-15,000

€12,000-14,000

**PROVENANCE**

From the collection of the honourable David Mcalpine

清十八世紀 窯變釉雙獸耳瓶



1119

**A CRACKLE-GLAZED GUAN-TYPE SMALL CENSER**

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

The delicately formed bombe-form censer is applied with two loop handles that extend from the shoulder to the foot. It is covered overall with an grey-celadon glaze suffused with a network of dark and light gold crackles. The foot rim is covered in a brown wash.

3½ in. (9 cm.) wide across the handles

£10,000-15,000

\$13,000-19,000

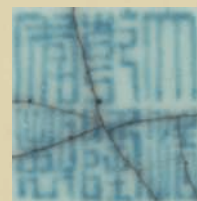
€12,000-17,000

**PROVENANCE**

Property from a private UK collection.

清乾隆或更晚 仿官窯雙耳小香爐 六字篆書款

來源：英國私人珍藏



(mark)



**120**

**A GE-TYPE GLAZED JAR, *GUAN***

MING DYNASTY, 15TH CENTURY

The jar is glazed overall with a greenish-grey glaze suffused with two layers of crackle, one thick and dark, the other thin and golden, *jinsitiexian*, meaning gold floss and iron thread. The base with a diamond-shaped area left unglazed.

8½ in. (21.5 cm.) high

£10,000-15,000

\$13,000-19,000

€12,000-17,000

明十五世紀 仿哥窯罐



**121**

**A LARGE GUAN-TYPE CRACKLE-GLAZED JAR**

18TH CENTURY

The jar is covered in an unctuous pale blue-grey glaze in the style of the wares from the Guan kilns, suffused with dark grey and faint gold crackle stopping neatly before the foot. The foot and base are covered in a brown wash.

13¼ in. (33.5 cm.) high

£8,000-10,000

\$11,000-13,000

€9,300-12,000

**PROVENANCE**

By repute, from a private American collection acquired in the 19th century.

清十八世紀 仿官窯大罐

來源：據傳為美國私人舊藏，購自十九世紀



122

**A GUAN-STYLE CRACKLE-GLAZED VASE WITH A GILT METAL MOUNT**

18TH CENTURY

The vase is of tapering form decorated with evenly spaced raised ridges, covered overall with an unctuous pale grey glaze suffused with thin crackles. The base of the vase is mounted in gilt metal with crisply cast stiff leaves in archaic design surrounding the foot and the base is decorated with densely scrolling clouds surrounding a Qianlong four-character mark.

15 $\frac{7}{8}$  in. (40.3 cm.) high overall

£30,000-50,000

\$38,000-63,000

€35,000-58,000

清十八世紀 仿官窯弦紋瓶及鎏金底座



-123

**A CREAM-GLAZED SOFT PASTE MINIATURE CONG-FORM VASE**

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

The vase is delicately potted in archaistic form, with each face moulded with the Eight Trigrams, *bagua*, within a raised border. The vase is covered overall with an ivory glaze suffused with fine crackles. 3½ in. (9 cm.) high

£6,000-10,000

\$7,600-13,000

€7,000-12,000



(mark)

清乾隆 白釉八卦紋琮式小瓶 六字篆書印款



THE PROPERTY OF A EUROPEAN LADY

**124**

**A LARGE LONGQUAN CELADON JAR AND COVER, GUAN**

16TH-17TH CENTURY

The body of the jar is carved with moulded panels each enclosing peach, begonia, asters, and peonies, all above a stiff leaf band by the foot. The cover is decorated with scrolling flowers surrounding a brown-washed Buddhist lion finial. The jar and cover are covered in a thick olive-green glaze.

12 $\frac{3}{8}$  in. (31.5 cm.) high overall

£6,000-8,000

\$7,600-10,000

€7,000-9,200

明十六/十七世紀 龍泉窯花果紋蓋罐

來源:歐洲私人珍藏

125

**A DEHUA FIGURE OF A STANDING FIGURE OF GUANYIN**  
18TH CENTURY

The bodhisattva is modelled with a full face with pendulant earlobes and downcast eyes. The long hair is swept up into a topknot secured by a *ruyi*-shaped hairpin. The figure stands barefoot on a base of swirling clouds, with both hands held in front of the body and left hand cradling a *ruyi*-sceptre. The long robes fall open to reveal chains of pendent jewellery.  
17¼ in. (43.8 cm.) high

£10,000-15,000

\$13,000-19,000  
€12,000-17,000

清十八世紀 德化白瓷觀音立像







126

**A DEHUA FIGURE OF GUANYIN**  
MING DYNASTY (1368-1644)

The *bodhisattva* is modelled with hands held in the respectful gesture of salutation, *anjali mudra*. A well-detailed foliate crown centered around a depiction of Amitabha Buddha surmounts the head above the serene face which has a 'third eye' in the centre of the forehead. The *bodhisattva*, draped in long robes and flowing scarves, is seated in *dhyanasana* on a double lotus base. The reverse is inscribed Shanren Chen Wei, which may be translated as 'The Mountain man Chen Wei', with an impressed seal from the artist.  
13<sup>7</sup>/<sub>8</sub> in. (35 cm.) high

£8,000-12,000

\$11,000-15,000  
€9,300-14,000

The base is incised with the signature *Shanren* Chen Wei (The mountain man Chen Wei or The hermit Chen Wei) in regular script, followed by the impressed seal mark of Chen Wei in a square.

The ceramic sculptor Chen Wei (dates unknown) is discussed by P.J. Donnelly in *Blanc de Chine*, New York, 1969, pp. 284, and cites a Dehua figure of Guanyin in the British Museum, London, that bears the same inscription and seal as the present piece, pp. 359.

A seated figure of Guanyin with the same inscription can be found in the British Museum collection, no. Franks.76.+

明初 德化白釉門母元君坐像 山人陳偉刻款



PROPERTY OF A EUROPEAN LADY

**127**

**A LARGE DEHUA FIGURE OF GUANYIN**  
18TH CENTURY

The serene figure is modelled standing upon swirling waves, with her hair tied in an intricate chignon, and with downcast eyes and a serene expression. She is holding the edge of her long voluminous robes in her left hand and a scroll in the other. The back is impressed with a four-character seal mark which may be identified as *boji yuren*.  
35 in. (89 cm.) high

£50,000-80,000

\$63,000-100,000  
€58,000-92,000

**PROVENANCE**

With S. Bulgari, Rome.

The goddess Guanyin, also known as the *bodhisattva* Avalokitesvara, is venerated as the goddess of mercy and compassion. One of the most popular subjects in Chinese art, early representations portray the deity as male, but by the Qing dynasty, particularly in porcelain, she was depicted as a beautiful female. Seal marks referred to as 'fisherman' marks usually read *boji yuren*, translated as 'virtue extends to all, even fishermen.'

清十八世紀 德化白瓷觀世音菩薩立像

來源：歐洲私人珍藏；購自羅馬古董商S. BULGARI



VARIOUS PROPERTIES

**128**

**A MASSIVE FAMILLE ROSE YELLOW-GROUND JARDINIÈRE**

GUANGXU PERIOD (1875-1908)

The exterior of the jardinière is elaborately decorated with large colourful peony flowers supported on leafy branches, below four red characters in seal script reading 'ti he dian zhi' (made for the Ti He Palace), all reserved on a bright lemon-yellow ground. The mouth rim is encircled by a key-fret border and a band of ruyi-heads.

20 ½ in. (52 cm.) diam.

£40,000-60,000

\$51,000-75,000

€47,000-69,000

清光緒黃地粉彩纏枝蓮紋大鉢紅蓉紅「體和殿」款



THE PROPERTY OF A EUROPEAN COLLECTOR (LOTS 129-130)

**129**

**A PERSIMMON-GLAZED TRUNCATED MEIPING, TULU PING**  
SONG DYNASTY (960-1279)

The vase is modelled with a flaring neck above a broad, high-shouldered body which tapers to the flat base. The surface, apart from the base, is covered with a rich russet glaze with subtle metallic lustre.

5¼ in. (13.3 cm.) diam.

£25,000-35,000

\$32,000-44,000  
€29,000-40,000

**PROVENANCE**

Acquired in Hong Kong in late 1970's.

The dating of the current lot is consistent with the results of Oxford Authentication Thermoluminescent test No P114d19.

Persimmon glazed vessels appear to have been especially admired on vases and tea ceremony wares. They were produced at several northern Chinese kilns in the Song and early Jin periods, including the Ding and Yaozhou kilns. The *Gegu yaolun*, published in AD 1388, notes that 'purple' (i.e. persimmon) and black Ding were even more expensive than white Ding wares. See Sir Percival David, *Chinese Connoisseurship - The Ko Ku Yao Lun*, London, 1971, p. 141.

The truncated *meiping* form of this vase was one that enjoyed a relatively brief period of popularity in the Northern Song and Jin periods. An example of persimmon-glazed truncated *meiping* is in the collection of the Idemitsu Museum of Art, published in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 112. The same museum also has a black-glazed truncated *meiping* as well as a *sgraffiato*-decorated Ding ware version.

Similar examples sold at auction include Christie's New York, 20 September 2002, lot 293 and Sotheby's New York, 23 March 2011, lot 560.

This form is most common among ceramics in the Cizhou tradition, and examples with painted and incised designs are in the Kyusei Hakone Art Museum, the Tokyo National Museum and the Sano Museum as illustrated in Y. Mino, *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-chou Type Wares 960 - 1600 A.D.*, Indianapolis: 1981, pp. 198-9, pl. 87, figs. 248 and 249 respectively.

宋 醬釉吐魯瓶

來源：歐洲私人珍藏，於1970年代末購自香港



130

**A PERSIMMON-GLAZED MEIPING**

SONG DYNASTY (960-1279)

The elegant tapering vase is modelled with high shoulders and a slender short neck with an everted rim. The vase is covered with a rich brown glaze with a fine iridescent lustre which stops slightly short of the unglazed foot. 12¾ in. (32.5 cm.) high

£40,000-60,000

\$51,000-75,000  
€47,000-69,000

**PROVENANCE**

Acquired in Hong Kong in the late 1970's, by repute, formerly from a private Japanese collection.

The dating of the current lot is consistent with the results of Oxford Authentication Thermoluminescent test No P114d17.

The persimmon glaze was produced at several northern kilns in the Song dynasty, the two most famous being the Ding and Yaozhou kilns. It was highly admired for the attractive lustrous sheen and rich tone of its glaze. Persimmon-glazed *meiping* are rare and only a few comparable examples are known. A similar example can be found in the Harvard University Art Museums, illustrated by R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400*, Cambridge, Massachusetts, 1996, pp. 123-124, no. 24. A similar shorter vase is in the National Museum of Korea, Seoul, and is illustrated by Gakuji Hasebe, *Sekai Toji Zenshu*, vol. 12, Tokyo, 1977, pl. 123.

Two shorter, more globular examples have been sold at Christie's, one which was formerly in the collection of Sir Herbert Ingram (1875- 1958), was sold at Christie's Hong Kong, 29 May 2014, lot. 3323, and the other which was formerly in the Ataka collection and then sold with the The Linyushanren Collection in Christie's New York, 15 September 2016, lot 713.

宋 醬釉梅瓶

來源：歐洲私人珍藏，於1970年代購自香港，據傳為日本私人舊藏



131

**A LARGE PAIR OF FAMILLE ROSE 'WU SHUANG PU' BALUSTER VASES**  
19TH CENTURY

Each vase is decorated with two turquoise-ground gilt-decorated archaic dragon handles. The bodies are decorated in mirror image with scattered characters from the *Wu Shuang Pu*, the "Table of Peerless Heroes". Each figure is accompanied with a title and panels shaped as auspicious objects enclosing inscriptions identifying the characters. The rim and the foot are decorated with a floral squared-scroll band. 51 in. (129.5 cm.) high

(2)

£40,000-60,000

\$51,000-75,000  
€47,000-69,000

The descriptive texts on the vase are taken from the woodblock printed manual *Wu shuang pu* compiled by Jin Gu Liang during the mid-17th century. The manual describes forty unique (and hence peerless) heroes from the Han to Song dynasties.

Compare with a pair of large 'Wu Shuang Pu' vases with dragon borders sold at Christie's South Kensington, 11 November 2015, lot 723. A similar vase with the same border as the current lot, however without handles, was sold at Christie's London, 10 May 2011, lot 320.

清十九世紀 粉彩描金無雙譜大瓶一對



THE PROPERTY OF A EUROPEAN LADY

■132

**A TWELVE-FOLD COROMANDEL LACQUER SCREEN**

KANGXI PERIOD (1662 - 1722)

The twelve folds are carved to the front decorated with a continuous scene depicting ladies and attendants in fenced garden scenes and pavilions. The borders are decorated with various mythical beasts in exterior scenes. The reverse has numerous lines of calligraphy within similar borders.

105 x 19¾ in. (267 x 50 cm.)

£50,000-80,000

\$63,000-100,000

€58,000-92,000

清康熙 大漆花卉人物圖十二開屏  
來源:歐洲私人珍藏



(front)



(back)





恭賀

大歸封爵翁眉老年堂先生六莫壽序

余聞山水之奇稱建澤采聖澤州西眺者亭天光雲影諸勝若星羅若露列蓋地之傑者為晉安上郡最  
 漢史書德星見五百里賢人必聚宋書言香山九老  
 至洛社諸賢五百年再見兩間清淑之氣不發為文  
 章則鍾為碩德信人物具宇宙大觀而氣化則有獨  
 厚者

翁眉老年堂系出瀛海鷗對眉後之後有孫曰沈魯為  
 福州侯官今以官為家徒居建澤而晉安之居從沈  
 出也子蒙生五子一遵嚴陵一遵信城一遵安州留  
 閩武夷者二唐有諱肇公官中丞諱洸公官御史家  
 有名序者任侍郎在閩或任或隱或以文學為行稱  
 故建澤之應甲諸望族

翁性樸直孝友出於天成處宗室閭閻恂恂儒者也少  
 通經史治舉業慨然有經世志滄桑變易遷播無恒  
 隨報業困產搖蕪餘通匯之不厭施乞惻然恒以  
 急病極困為樂事閭人善必捨揚弗置具成人之美  
 舉童古人有於翁者門必獲理義曲解則州百里聖  
 公之間人咸愧感嘗曰寧為吏議所罰勿為眉公短

也數十年來曠先嘗振家聲與  
 賢媛王太君內勸外翼經營況瘁日克儉而克勤不咸  
 鹿門借蔭賦也先正年晦翁有言許書之澤其堂百  
 世精也愈厚其登金力令繁嗣英英秀頭鬢聲聲序  
 拭目樹椒京華虎帳龍軒虛左以待而濟濟文雅筆  
 矢志下帷亦成負賢傳鶴峙之英且

翁之  
 先尊人曾與寶道為吾鄉碩望今  
 翁年齒有加笑權羨步躋旦既有司將為乞也禮  
 翁從介僱後聲明堂三擇三垂愛

朝冠異數之褒若子若孫若公族咸證虛不洗榮獻醜以  
 奉也山川佳麗實產英者其不謂之先澤流長乎進  
 此而德彌勳當彌尊杖

國杖  
 朝未有艾也結歲小春嘉辰  
 翁年登六袞中外親朋以余忝世好屬序于余余故為  
 通其世官隱德之許者以祝云  
 普  
 康熙歲次辛未陽月吉日  
 賜進士歸文林郎知江南揚州府太興縣知縣通家侯侍  
 教生李聲頌首拜撰



**133**

**A PAIR OF INLAID LACQUERED WOOD FRAMED PANELS**

18TH/19TH CENTURY

Each panel is inlaid with various hardstones including agate, soapstone and mother-of-pearl depicting antiques and scholar's objects.

The panels 43 x 22 in. (109 x 55.8 cm.)

(2)

£15,000-20,000

\$19,000-25,000

€18,000-23,000

清十八/十九世紀 大漆螺鈿百寶嵌博古圖掛屏一對



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**135**

**A FINELY CARVED BAMBOO BRUSHPOT, *BITONG***

17TH/18TH CENTURY

The cylindrical brushpot is carved in high and low relief with scholars and attendants pursuing various leisurely activities, including painting, calligraphy and playing a qin, all set within a bamboo and pine tree setting. The bamboo is of a rich warm brown tone.

6½ in. (15.6 cm.) high

£8,000-12,000

\$11,000-15,000

€9,300-14,000

明末清初 竹雕通景松下高士圖筆筒



PROPERTY FROM AN ENGLISH COLLECTION

~■136

**A FAUX BAMBOO HUALIMU ALTAR TABLE**

19TH CENTURY

The table is carved with intricate inter-twining bamboo design, with an open work gallery and legs. The top panel veneered with bamboo.

56½ in. (143.5 cm.) wide, 35 in. (89 cm.) high, 17 in. (43.2 cm.) depth

£10,000-15,000

\$13,000-19,000

€12,000-17,000

清十九世紀 花梨木仿竹雕條案

來源:英國私人珍藏



THE PROPERTY OF A LADY (LOTS 31-36 AND 137)

~\*■137

**A LARGE HUANGHUALI DISPLAY CABINET, SHU GUI**  
QING DYNASTY (1644-1911)

The cabinet is finely constructed with twin doors below a galleried top shelf. The front and side top rails are carved with curvilinear aprons with confronted dragons and spandrels continuing down to meet the top of the framed gallery set with pierced panels and is carved with blossoming branches of plum and scrolling tendrils

75 in. high, 38 ½ in wide, 24 in. deep (191 cm. high, 98 cm. wide, 61 cm. deep)

£80,000-120,000

\$110,000-150,000  
€93,000-140,000

明末清初 黄花梨書櫃  
來源: 歐洲私人珍藏



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

- 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.
- 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 **condition** reports are not an alternative to examining a **lot** in person or seeking 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

- 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.
- 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** from auction 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

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- 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.
- 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.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- 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.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- 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 begins 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:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - 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
  - 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 at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 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](http://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. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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



## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 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 US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating tax prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**
- 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, it is given 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.
- 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 provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The authenticity warranty applies to the **Heading** and **Subheading** as amended by any **Saleroom Notice**.

- 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.

- 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**.

- 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.

- In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- 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, under 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.

- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

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

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- 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.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 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 you.

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- 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):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

- 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;
  - 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;
  - 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;
  - 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);
  - we can, at our option, reveal your identity and contact details to the seller;
  - 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;
  - we can 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
  - we can take any other action we see necessary or appropriate.
- 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.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

- 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).
- 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 at +1 212 636 2495.
- 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. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- 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:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or 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 we think appropriate.
- (iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - (i) charge you storage fees while the **lot** is still at our saleroom; or
  - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. 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 at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
 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) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the

applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**  
 Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. 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) **Watches**  
 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 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
 (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome

of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

### 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](http://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](http://www.christies.com).

### K GLOSSARY

- authentic:** authentic : a genuine example, rather than a copy or forgery of:
  - (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  - (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  - (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
  - (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
- authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
- buyer's premium:** the charge the buyer pays us along with the **hammer price**.
- catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
- Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.
- condition:** the physical condition of a **lot**.
- due date:** has the meaning given to it in paragraph F1 (a).
- estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.
- Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
- hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
- Heading:** has the meaning given to it in paragraph E2.
- lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).
- other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
- purchase price:** has the meaning given to it in paragraph F1 (a).
- provenance:** the ownership history of a **lot**.
- qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
- reserve:** the confidential amount below which we will not sell a **lot**.
- saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
- UPPER CASE type:** means having all capital letters.
- warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.
- Subheading:** has the meaning given to it in paragraph E2.

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

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

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. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

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

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.
- ?, \*, Ω, α, #, + See VAT Symbols and Explanation.
- See Storage and Collection Page.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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](http://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: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm.

**Lots** are not available for collection at weekends.

## PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will 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](mailto: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](http://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.		

## CHRISTIE'S WAREHOUSE

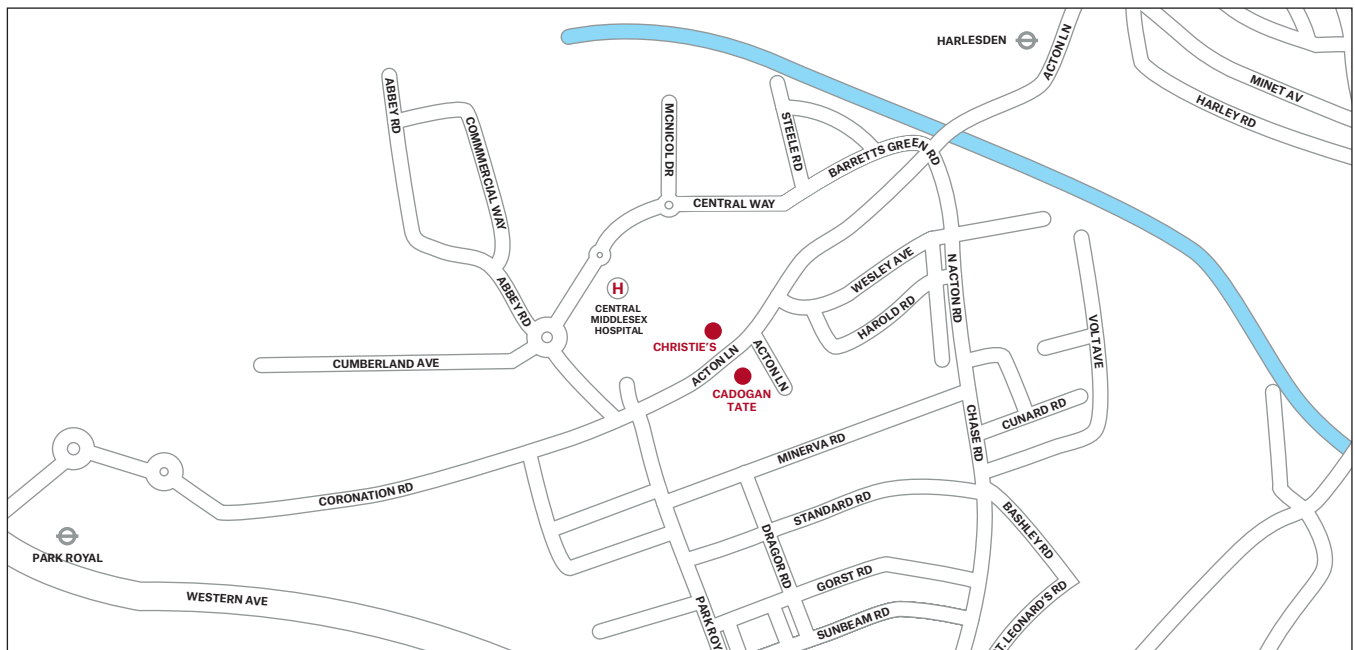
Unit 7, Central Park  
Acton Lane  
London NW10 7NQ

## CADOGAN TATE WAREHOUSE

241 Acton Lane,  
Park Royal,  
London NW10 7NP

## 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.



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www.christies.com

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Email: celkies@christies.com

### ESTATES AND APPRAISALS

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Email: info@christies.com

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Fax: +852 2525 3856

Email: hkcourse@christies.com

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Fax: +44 (0)20 7665 4351

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Fax: +33 (0)1 42 25 10 91

Email: ChristiesEducationParis@christies.com

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Fax: +1 212 468 7141

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Email: info@christiesrealestate.com

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Fax: +852 2845 2646

Email:

info@christiesrealestate.com

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Tel: +1 212 974 4500

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com





AN IMPORTANT GILT-BRONZE FIGURE OF PROBABLY ZANABAZAR  
MONGOLIA, EARLY 18TH CENTURY  
6½ in. (16.5 cm.) high  
€100,000-120,000

**ART D'ASIE**

*Paris, 20 June 2017*

**VIEWING**

16-19 June 2017  
9 Avenue Matignon  
75008 Paris

**CONTACT**

Tiphaine Nicoul  
tnicoul@christies.com  
+33 1 40 76 83 75

**CHRISTIE'S**





A HIGHLY IMPORTANT AND VERY RARE GILT-BRONZE AND SILVER-INLAID SEATED  
FIGURE OF BUDDHA SHAKYAMUNI  
NEPAL, EARLY MALLA PERIOD, 13TH CENTURY

15¼ in. (40 cm.) high

尼泊爾 馬拉王朝早期 十三世紀 鑲金銅嵌銀釋迦牟尼佛坐像

Estimate On Request

估價待詢

**IMPORTANT CHINESE CERAMICS AND WORKS OF ART**

重要中國瓷器及藝術品

*Hong Kong, 31 May 2017*

2017年5月31日

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