

FINE CHINESE CERAMICS AND
WORKS OF ART

中國瓷器及工藝精品

London 7 November 2017

2017年11月7日



CHRISTIE'S



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CHRISTIE'S

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A buyer's inability to export or import a lot is not a basis for cancelling their purchase.



FINE CHINESE CERAMICS AND WORKS OF ART

中國瓷器及工藝精品

London 7 November 2017

2017年11月7日

AUCTION

Tuesday 7 November 2017
at 10.30 am and 2.00 pm

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	3 November	10.00am – 4.30pm
Saturday	4 November	12 noon – 5.00pm
Sunday	5 November	12 noon – 8.00pm
Monday	6 November	9.00am – 4.30pm

AUCTIONEERS

Hugh Edmeades and Leila de Vos van Steenwijk

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **WANGBU-13982**

AUCTION RESULTS

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[30]



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CONTENTS

2	Specialists and Services for this Auction
6	Property for Sale
366	Calendar of Auctions
368	Conditions of Sale • Buying at Christie's
371	VAT Symbols and Explanation
372	Important Notices and Explanation of Cataloguing Practice
373	Storage and Collection
374	Christie's Specialist Departments and Services
383	Absentee Bids Form

FRONT COVER:
Lot 150

INSIDE FRONT COVER:
Lot 352

PAGE 1:
Lot 353

OPPOSITE:
Lot 187

INSIDE BACK COVER:
Lot 192

BACK COVER:
Lot 166

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*1

A BRONZE RITUAL WINE VESSEL AND COVER, YOU
EARLY WESTERN ZHOU DYNASTY (11TH-10TH CENTURY BC)

The bulbous body is cast on each side with a small ram's-head boss and the loose over-head handle terminates at either side with an animal-head. There is a three-character inscription cast to the interior of the base and in reverse to the interior of the cover reading *zuo bao yi*.

11 in. (28 cm.) high

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE

Collection of Wu Dacheng (1835-1902).

From the private collection of a gentleman of title, acquired in Hong Kong in 1966.

LITERATURE

Wu Dacheng, *Hengxuan suojian suocang jijin lu* (Record of Bronzes seen by and belonging to Hengxuan [Wu Dacheng]), 1885, vol. 1, p. 67 (fig. 1).

Wu Shifen, *Meigulu jinwen* (The Records of Pursuing Antiquity: Archaic Bronze Inscriptions), 1895, vol. 1.2, p. 35 (inscriptions only).

Fang Junyi, *Zhuyizhai yiqikuanzhi kaoshi* (Interpretations of Archaic Bronze Inscriptions in the Zhuyizhai Studio), 1899, vol. 11, p. 15 (inscriptions only).

Liu Chenggan, *Xigulou jinshi cuibian* (Selected Bronzes and Stelea Inscriptions at the Xigulou Studio), 1933, vol. 5, p. 9 (inscriptions only).

Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 12, p. 58 (inscriptions only).

Yin Zhou jinwen jicheng (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 1984, vol. 10, no. 5034 (inscription only).

Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 23, p. 304, no. 12869.

The simple three-character inscription to the interior of the base, which is repeated in mirror image on the cover for artistic effect, can be read 'made this precious vessel'.

Compare the current vessel to a *you* of similar form with comparable animal-head terminals to the over-head handle, also with a pair of 'beaks' flanking the cover, illustrated by Jessica Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1990, vol. IIB, p. 517, fig. 72.3. The author notes that *you* with 'beaked' covers, as seen on the current example, originated in the Shang dynasty (1600-1100 BC) but remained popular into the middle Western Zhou period, and that many of them are decorated with birds.

Another similar example with an important inscription, the '*zuo ce huan you*', was sold at Sotheby's New York, 17 September 2013, lot 8.

西周早期 青銅卣

銘文：作寶彝

來源：晚清藏家吳大澂(1835-1902)舊藏；歐洲貴族珍藏，1966年在香港所購

文獻：

吳大澂，〈恆軒所見所藏吉金錄〉，1885年，卷2，第67頁

吳式芬，〈攔古錄金文〉，1895年，卷1.2，第35頁

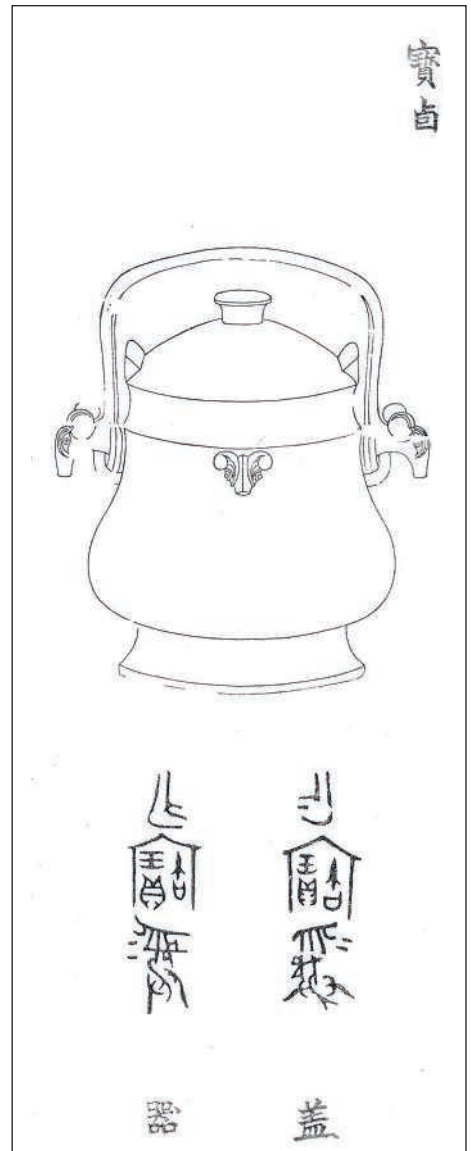
方濬益，〈綴遺齋彝器款識考釋〉，1899年，卷11，第15頁

劉承幹，〈希古樓金石萃編〉，1933年，卷5，第9頁

羅振玉，〈三代古金文存〉，1937年，卷12，第58頁

《殷周金文集成》，北京，1984年，第10冊，第5034號

吳鎮烽，〈商周青銅器銘文暨圖像集成〉，上海，2012年，第23卷，第304頁，第12869號



(fig. 1)



(inscriptions)



PROPERTY FROM A SCOTTISH COLLECTION

2

A RARE SANCAI-GLAZED PHOENIX-HEAD EWER
TANG DYNASTY (618-907)

The pear-shaped body is moulded on one side with an archer on horseback in the 'Parthian Shot' position with his body facing backwards as he takes aim with his bow over the haunches of his horse, and on the reverse with a phoenix, both surrounded by ornate flowers. The neck is surmounted by a phoenix head with a pearl in its beak below the oval opening in the top of the head. It is covered overall with a mix of amber, green and cream glaze, stopping at the foot. 12¾ in. (32.4 cm.) high

£15,000-20,000

\$21,000-27,000
€18,000-23,000

PROVENANCE

Acquired in the UK before 1997.

The dating of the current lot is consistent with the results of Oxford Authentication Thermoluminescence test no. C117e81.

The 'Parthian Shot' motif, seen on one side of the current ewer was commonly used in the arts of the Tang dynasty, representing a mounted huntsmen portrayed with both arms holding his bow and arrow, shooting backwards over the rear of his horse. Originally, the motif was thought to represent Scythian nomads but later became attributed to the Parthian, as the clothes that the figure wore in Greek examples matched Parthian nomadic dress as described in Greek and Roman texts (for a more in-depth discussion of the term 'Parthian Shot', see M. Rostovtzeff, "The Parthian Shot," *American Journal of Archaeology*, vol. 47, no. 2 (April-June 1943): pp. 174-187). An early example of its representation can be seen on an Achaemenid cylinder seal, dating to the 5th century BC, in the collection of the British Museum (Museum no. 89816).

In a Chinese art context, the motif is perhaps most frequently associated with Tang dynasty silver stems cups, delicately incised with scenes of animals and hunting and is thought to have been inspired by Sassanian metalwares, which came into China through merchants and diplomats from Central Asia. Despite this, it appears to have been in use in China since as early as the Han dynasty (206 BC-220 AD) and can be seen on the top section of the well-known funeral banner, dated circa 168 BC, excavated from tomb number 1 at Mawangdui, as well as on the ceiling painting of cave 249 at Dunhuang, dated to the Six Dynasties period (220-589). The current ewer is therefore a prime example of the inspiration of Middle Eastern and Western visual imagery and motifs on the arts of the Tang dynasty and eludes to a period of China's history that was exceptionally diverse and open to the outside world.

Two highly-comparable *sancai*-glazed phoenix-head ewers have been sold in the past year at Christie's. See an example with rare cobalt blue pigment in the glaze, sold at Christie's Hong Kong, 30 November 2016, lot 3306. The second example was sold at Christie's Hong Kong, 31 May 2017, lot 3110.

唐 三彩鳳首壺

來源: 蘇格蘭私人珍藏, 於1997年前在英國所購

此器經英國牛津熱釋光測試(測試編號C117E81)證實年份為唐代



(another view)



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

3

A SANCAI- GLAZED POTTERY FIGURE OF A HORSE

TANG DYNASTY (AD 618-907)

The horse is powerfully modelled standing foursquare on a short rectangular plinth, with head turned slightly to the left. The body is covered in a rich amber glaze, the unglazed saddle is set on top of a similarly unglazed blanket, and the straps are moulded with foliate appliqués highlighted in green.

20⅞ in. (51.4 cm.) high

£10,000-20,000

\$14,000-27,000

€12,000-23,000

PROVENANCE

Christie's London, 12 May 1975, lot 65.

The dating of the current lot is consistent with the results of Oxford Authentication Thermoluminescence test no C117e80.

唐 三彩陶馬

來源：英國私人珍藏·1975年5月12日倫敦佳士得拍賣·拍品第65號

此器經英國牛津熱釋光測試(測試編號C117E80)證實年份為唐代



PROPERTY OF A EUROPEAN GENTLEMAN

4

A LARGE PAINTED POTTERY FIGURE OF A HORSE
TANG DYNASTY (618-907)

The horse is naturalistically modelled with the right leg raised, the mouth open and the head turned slightly to the left. The saddle has a tasselled saddle cloth, decorated in shades of red and green with swirling patterns.

20 in. (50.8 cm.) high

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE

Private European Collection, The Netherlands, prior to 17 July 1996.

The result of Oxford Authentication Thermoluminescence test no. 766T68 is consistent with the dating of this lot. The test is dated 17 July 1996.

唐 彩繪陶馬

來源：歐洲私人珍藏

此器經英國牛津熱釋光測試(測試編號766T68)證實年份為唐代



PROPERTY OF A LADY

5

A LONGQUAN CELADON-GLAZED TRIPOD CENSER
SONG DYNASTY (960-1279)

The censer is modelled with a short neck leading to a flattened rim, the globular body is decorated with three raised flanges which lead down the tapered legs. The censer is covered overall with a soft celadon glaze which thins at the raised decoration and stops slightly above the feet.
4¼ in. (10.8 cm.) diam.

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE

Previously in a private Japanese collection.

宋 龍泉青釉三足壺

來源: 日本私人舊藏



PROPERTY OF AN ENGLISH GENTLEMAN

6

**A LONGQUAN CELADON-GLAZED
BARBED RIM BOWL**

MING DYNASTY, 14TH-15TH CENTURY

The heavily potted bowl is decorated to the interior with a carved roundel enclosing a leafy lotus spray. The interior and exterior of the moulded ribbed walls are carved with upright lotus sprays. The bowl is covered overall with a rich celadon-green glaze save for an unglazed ring to the base which has fired orange.

11½ in. (29.5 cm.) diam.

£5,000-8,000

\$6,800-11,000
€5,700-9,100

Compare a similar bowl carved with lotus sprays on the interior and exterior included in the *Illustrated Catalogue of Chinese Government Exhibits for the International Exhibition of Chinese Art London*, vol. II, Shanghai, 1948, p. 100, and another bowl in the Topkapi Saray Museum with fruit and flower sprays on the interior and lotus sprays on the exterior illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, vol. I, 1986, p. 360, no. 493.

A small number of bowls similar to the present lot have been sold at Christie's Hong Kong, including on: 30 May 2005, lot 1445; 30 May 2006, lot 1337; and 30 November 2011, lot 3019.

明十四/十五世紀 龍泉青釉蓮紋花瓣式大碗

來源: 英國私人珍藏



6

VARIOUS PROPERTIES

7

A MOULDED YAOZHOU BOWL

SONG DYNASTY (960-1279)

The bowl is decorated to the interior with a central floral roundel, surrounded by a densely scrolling floral design. The exterior is decorated with carved ribs.

4¾ in. (12.5 cm.) diam.

£3,000-5,000

\$4,100-6,700
€3,500-5,700

宋 耀洲青釉花卉紋碗



7

8

A LARGE LONGQUAN CARVED CELADON-GLAZED DISH

MING DYNASTY, 15TH CENTURY

The heavily potted dish is carved to the centre with a design of stylised flowerheads and sprays. The body is covered overall in a rich even green glaze.

17½ in. (43.5 cm.) diam.

£5,000-7,000

\$6,800-9,400

€5,700-7,900

明十五世紀 龍泉青釉花卉紋大盤



THE PROPERTY OF A EUROPEAN GENTLEMAN

9

A LONGQUAN CELADON-GLAZED 'DRAGON' FUNERARY URN AND COVER
SONG DYNASTY (960-1127)

The exterior of the vessel is moulded and incised with overlapping stylised lotus petals below a moulded dragon chasing a small dog and a bird to the neck and shoulder. The cover is decorated by four vertical rows of curled flanges surmounted by a bird finial. Both the jar and cover are covered in a rich olive-green glaze.

11¼ in. (28.5 cm.) high

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE

With Sydney L. Moss Ltd., London.

Sotheby's London, 10 November 2004, lot 537.

From the collection of a private European collector.

北宋 龍泉青釉塑瑞獸紋蓋罐

來源: 倫敦古董商Sydney L. Moss Ltd.; 於2004年11月10日倫敦蘇富比拍賣, 拍品第537號;
歐洲私人珍藏



ANOTHER PROPERTY

10

A RARE LONGQUAN CELADON-GLAZED CARVED AND MOULDED POMEGRANATE-FORM VASE, SHILIU ZUN
EARLY MING DYNASTY, 14TH-15TH CENTURY

The vase is decorated to the body with four alternating panels enclosing lychee branches and lotus blooms above a lappet band at the base. The shoulder is carved with a band of circular blooms, and the ribbed neck is carved with a lotus scroll beneath a band of stiff leaves. The wide flaring rim is carved with a chevron band and applied with a row of bosses.

14 in. (35.5 cm.) high

£15,000-20,000

\$21,000-27,000
€18,000-23,000

PROVENANCE

Christie's London, 12 May 2009, lot 154.

This is from a rare group of Longquan vases which are inspired by contemporaneous metal ware. A very similar vase is in the The Palace Museum in Beijing and is illustrated in *Ceramics Galleries of the Palace Museum*, Part II, Beijing, 2008, p. 373, pl. 290. A smaller vase without the moulded decoration, is in the British Museum, illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 474, pl.16:33 where the author states that Tibetan brass and copper ewers may have inspired the unusual roll-up mouth with bosses as seen on the current lot.

Compare also to three other examples decorated with panels similar to the present lot. The first is illustrated in Ye Peilan, *Yuandai ciqi*, Beijing, 1998, p. 259, pl. 446 and in *Sekai Toji Zenshu*, Shogakukan Series, vol. 13, Japan, 1981, p. 181, pl. 150. The other two are in the National Palace Museum, Taipei, and illustrated in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 148-151, pls. 75 and 76.

Another example with a carved rather than moulded primary decorative band was sold on two occasions, the first at Christie's Hong Kong, 29 May 2007, lot 1472, and most recently at Christie's Hong Kong, 31 May 2017, lot 3009 from the Roger Belanich Collection of Longquan Celadon Ceramics.

明十四/十五世紀 龍泉青釉花果紋石榴尊

來源: 2009年5月12日倫敦佳士得拍賣, 拍品第154號



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION
(LOTS 11-16 INCLUSIVE)

11

A LONGQUAN CELADON-GLAZED 'DRAGON' DISH
EARLY MING DYNASTY, 14TH CENTURY

The dish is decorated to the centre with a moulded appliqué dragon chasing the flaming pearl surrounded by a carved stylised foliage band at the cavetto. The moulded fluted exterior is carved with a lotus petal band. The dish is covered overall with a sea-green glaze which highlights the raised and carved design, the base has an unglazed ring which has fired orange. 14 in. (35.5 cm.) diam.

£3,000-5,000

\$4,100-6,700
€3,500-5,700

Compare to a charger with the same motif and facing in the opposite direction in the British Museum, illustrated in *Oriental Ceramics: The World's Great Collection*, vol. 5, Tokyo, 1981, no. 132; and another in the collection of the Topkapi Saray Museum, illustrated by Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, vol. 1, Istanbul, p. 256, no. 62.

Chargers similar to the current lot have been sold at auction, including a slightly smaller (35.7 cm.) one with a dragon facing the opposite direction sold at Christie's Hong Kong, 31 May 2017, lot 3005, and a slightly larger dish (36.4 cm.) at Christie's South Kensington, 4 November 2014, lot 237.

明初 十四世紀 龍泉青釉趕珠龍紋盤

來源: 歐洲重要私人珍藏





12

12

A LARGE CARVED AND MOULDED LONGQUAN CELADON-GLAZED BARBED-RIM DISH
EARLY MING, 14TH-15TH CENTURY

This heavy potted dish is moulded with shallow ribbed sides imitating open petals and is incised to the interior with a stylised diaper ground. Each side of the well is carved with lotus blossoms and scrolling sprays. The glaze is of a rich translucent tone.
19¾ in. (50.2 cm.) diam.

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

Important European Private Collection.

明十四/十五世紀 龍泉青釉花卉紋大盤

來源: 歐洲重要私人珍藏

13

A RARE CELADON-GLAZED OVIFORM 'TRUMPET-NECK' VASE
MING DYNASTY, 15TH-16TH CENTURY

The slender ovoid body is decorated with an incised geometric pattern above a band of narrow petals to the foot. The vase is covered overall with a fine crackled glaze in soft sea-green tone.
15¾ in. (40 cm.) high.

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

Important European Private Collection.

明十五/十六世紀 青釉瓶

來源: 歐洲重要私人珍藏



13

14

A LARGE BLUE AND WHITE 'PEONY' DISH
MING DYNASTY, 15TH CENTURY

The interior centre is decorated with four large peony blooms and leafy sprays with a band of continuous scrolling foliate peony blooms to the rim.
19½ in. (49.5 cm.) diam.

£15,000-20,000

\$21,000-27,000
€18,000-23,000

PROVENANCE

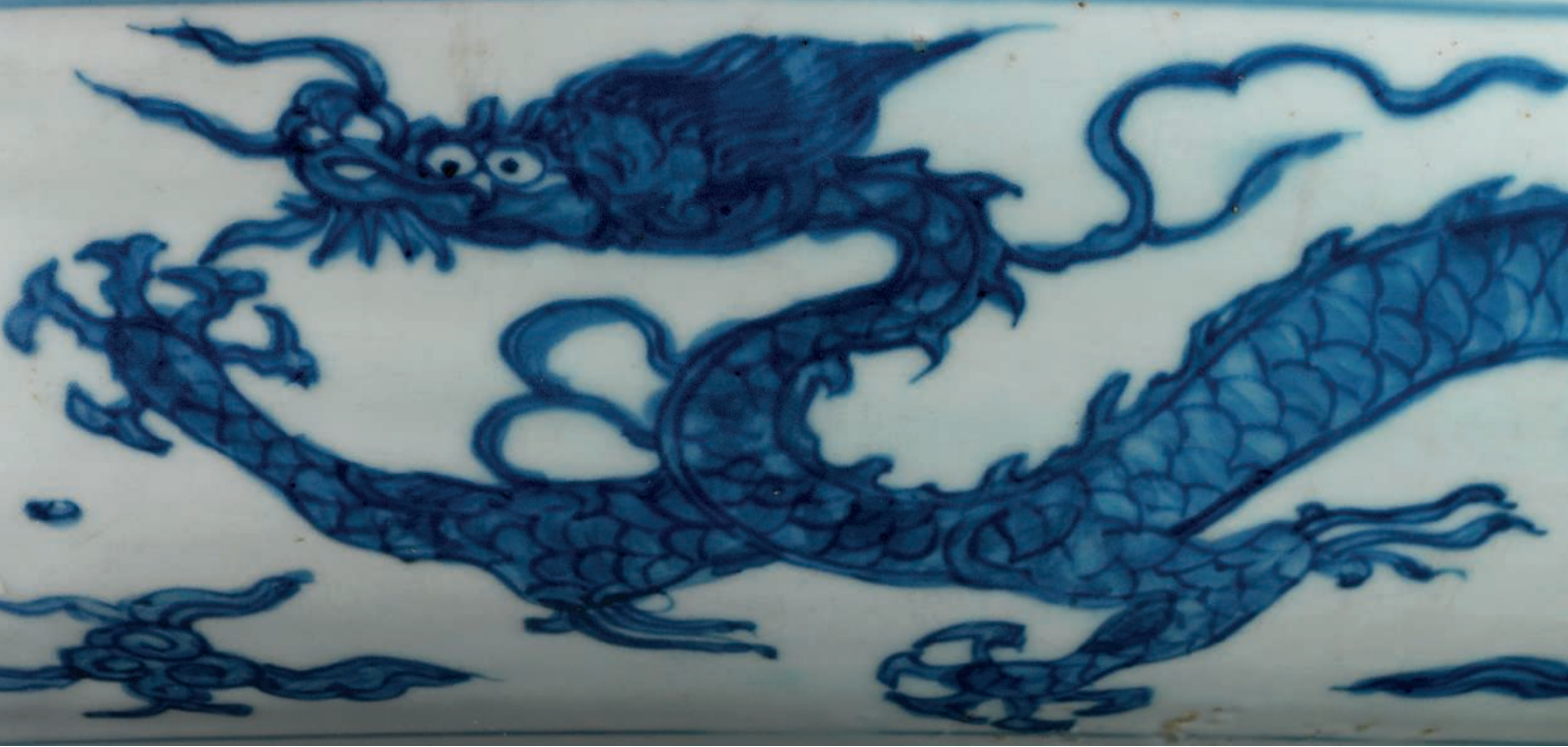
Important European Private Collection.

A similar decorated dish can be found in the Topkapi Saray Museum, illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, 1986, no. 598; another in the Archaeological Museum of Iran, Teheran, recorded by A. Pope, *Chinese Porcelain from the Ardebil Shrine*, 1956, pl. 32, no. 29.68; another from the collection of Gustaf VI Adolf, H.M. The King of Sweden, was included in the exhibition of *Ming Blue and White*, Museum of Far Eastern Antiquities, Stockholm, 1964, no.23, p.39 and is also illustrated by Bo Gyllensvärd in *The World's Great Collections, Oriental Ceramics*, Museum of Far Eastern Antiquities, Stockholm, Sweden, Vol.8, no.214; another dish of this exact same pattern is illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume II, p. 47, no.660.

明十五世紀 青花纏枝牡丹紋大盤

來源：歐洲重要私人珍藏





(detail)

15

A LARGE BLUE AND WHITE 'DRAGON' DISH

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

The dish is decorated to the interior with a sinuous five-clawed dragon chasing a flaming pearl amongst scrolling clouds and scattered flames. The exterior is similarly decorated with two horizontal striding dragons, with the Jiajing reign mark in a line just below the rim. The base is unglazed. 20 in. (50.8 cm.) diam.

£30,000-50,000

\$41,000-67,000

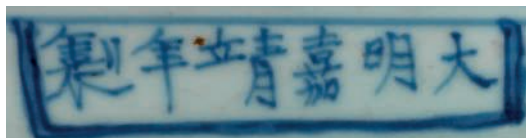
€35,000-57,000

PROVENANCE

Important European Private Collection.

明嘉靖 青花戲珠龍紋大盤 六字楷書款

來源：歐洲重要私人珍藏



(mark)



16

A LARGE BLUE AND WHITE 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

The vase is decorated to the exterior in varying vibrant shades of cobalt blue with a continuous scene of an official and his wife receiving guests surrounded by attendants. The flaring neck is decorated with a scene from the tale *'The Fight Between the Snipe and the Clam'*, with the fisherman in a rocky river landscape.

18 $\frac{1}{8}$ in. (46 cm.) high.

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE

Important European Private Collection.

清康熙 青花人物故事圖鳳尾尊

來源: 歐洲重要私人珍藏



(other view)



PROPERTY OF A EUROPEAN GENTLEMAN (LOTS 17-20 INCLUSIVE)

17

A LARGE ORMOLU-MOUNTED CLOISSONNÉ ENAMEL TURQUOISE-GROUND 'PHOENIX AND PEONY' JARDINIÈRE

19TH CENTURY

The large vessel is decorated to the body with a scene of phoenix, branch peonies and butterflies in flight below an interlocking *ruyi*-head border and a band of squared scrolls. The foot is decorated with a band of flower scrolls. It is mounted with two gilt-metal *qilin*-head handles, an openwork lace border to the rim, and rests on a four-legged stand decorated with further *qilin*-heads and openwork design.

27½ in. (69.8 cm.) high overall

£15,000-25,000

\$21,000-34,000

€18,000-28,000

清十九世紀 掐絲琺瑯富貴鳳凰紋鑲鎏金銅雙獸耳花盆

來源：歐洲私人珍藏



18

A FINELY CAST GILT-BRONZE FIGURE OF GUANYIN
MING DYNASTY, 17TH CENTURY

Guanyin is cast seated in *padmasana*, and holds a willow stem in the raised right hand and a cup in the left hand. The *bodhisattva* is decorated with ornate jewellery and wears layered robes with crisply chased floral borders on a stamped ground. The crown has five openwork points and is centred by a seated figure of Amitabha Buddha.

18½ in. (47 cm.) high

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE

Property of a European Gentleman.

A larger (58.8 cm. high), similarly decorated Guanyin holding a scroll was sold at Christie's London, 8 November 2016, lot 114.

明十七世紀 銅鑲金觀音坐像

來源: 歐洲私人珍藏





19

**A ZITAN FOUR-PART THREE-TIERED LOBED BOX WITH INSET
CLOISSONNÉ ENAMEL PANELS**

18TH-19TH CENTURY

The quatrefoil box comprises four triangular lobed sections, and the sides of each quarter are carved in low relief with each tier forming a register of archaic scrolling design. Each section is inlaid with a *cloisonné* enamel panel shaped as a musical chime, *qing*, decorated with *ruyi*-heads and scrolls on a turquoise ground. The wood is of a rich deep brown tone. 3 7/8 in. high x 6 1/8 in. wide (10 cm. x 15.5 cm.), perspex stand

£20,000-40,000

\$27,000-54,000
€23,000-45,000

PROVENANCE

Property of a European Gentleman.

清十八/十九世紀 紫檀嵌掐絲琺瑯三層蓋盒

來源: 歐洲私人珍藏



20

A PALE CELADON JADE 'THREE STAR GODS' GROUP

18TH-19TH CENTURY

The group is carved with the Three Star Gods, *Fulushou*, each holding their respective attributes and accompanied by two deer, each with a *lingzhi* fungus in its mouth. The figures all stand on a pierced rocky promontory carved in the round. The stone is of an even pale celadon tone.

7½ in. (19 cm.) wide

£30,000-50,000

\$41,000-67,000

€35,000-57,000

PROVENANCE

Property of a European Gentleman.

清十八/十九世紀 青白玉福祿壽擺件

來源: 歐洲私人珍藏





21

VARIOUS PROPERTIES

21

A TWO-COLOUR JADE 'SHOULAO AND DEER' GROUP
19TH CENTURY

The pale celadon and russet jade group is carved and pierced with Shoulao wearing long, loose flowing robes leaning against his tall staff that is hung with a ribbioned gourd. He carries a peach in his left hand and a deer stands behind him with a *lingzhi* fungus sprig in its mouth, the deer carved skillfully utilizing the soft brown and russet tones of the stone.

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

清十九世紀 青玉壽老立像



22

22

A PALE CELADON JADE HEHE ERXIAN GROUP
19TH CENTURY

The smiling twins are carved and pierced wearing loose robes that fall in folds, one holds the stem of a large lotus leaf supporting a lotus bud above their heads, the other holds a partially opened round box. The stone is of an even pale celadon tone with some creamy white flecks.

5 $\frac{1}{4}$ in. (13.1 cm.) high

£12,000-15,000

\$17,000-20,000

€14,000-17,000

清十九世紀 青白玉和合二仙擺件

23

A YELLOW JADE CARVING OF A RAM

MING DYNASTY (1368-1644)

The ram is carved with its legs tucked under the body, head facing forward with an alert expression. The features of the face, horns and body are smoothly delineated. The softly polished stone shades from pale yellow to slightly brown-tinged yellow tones.

2¾ in. (7 cm.) wide

£10,000-15,000

\$14,000-20,000

€12,000-17,000

Compare a yellow jade recumbent ram also dated to the Ming dynasty sold at Christie's New York, 21-22 March 2013, lot 1353.

明 黄玉卧羊





24

24

A SMALL PALE CELADON JADE ZODIAC FIGURE OF AN OX

QIANLONG PERIOD (1736-1795)

The seated, robed figure is carved with an ox head and holds a fly whisk in its right hand. Its horns, facial features and fly whisk are all finely detailed. The stone is of an even, pale celadon tone.

1 $\frac{1}{2}$ in. (4.1 cm.) high

£3,000-5,000

\$4,100-6,700
€3,500-5,700

A complete set of twelve zodiac figures is illustrated in *Jadeware (III), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1995, pp. 132-133, no. 111, each piece slightly smaller in size at 3.1 - 3.4 cm. high.

清乾隆 青白玉十二辰牛像

25

A PALE CELADON JADE CARVING OF A DEER

QIANLONG PERIOD (1736-1795)

The recumbent deer is carved and pierced with its legs tucked beneath its body, its facial features, mane and beard finely detailed. The stone is of a pale celadon even tone with a few creamy white flecks.

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

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Private English Collection.
With Arts of China, Hong Kong Hotel Arcade, 4 February 2000.

清乾隆 青白玉臥鹿

來源: 英國私人舊藏; 於2000年2月4日購自香港酒店商場 Arts of China



25

***26**

A CELADON AND RUSSET JADE BUDDHIST LION
MING DYNASTY, 17TH CENTURY

The beast is depicted seated on its haunches with its tail flicked upwards onto its back. Its head faces to the right and is carved with a lively expression, with the bulging eyes and facial features finely detailed. The curly mane, backbone, and tail are decorated with fine incised details and the chest and leg muscles are implied with subtle carved undulations. The stone is of an even celadon colour with russet veins and highlights.

3 $\frac{3}{4}$ in. (8.5 cm.) wide

£8,000-12,000

\$11,000-16,000
€9,100-14,000

明十七世紀 青玉瑞獅



27

A TWO-COLOUR JADE CARVING OF A MYTHICAL BEAST, *BIXIE*

17TH CENTURY

The crouching beast is carved in an attacking stance standing on four clawed feet, with its head slightly turned to one side. The pair of folded wings and the long bifurcated tail are intricately detailed. The stone is of a pale celadon tone with its dark brownish-black tones utilised to highlight the horn and the left front section of the beast.

3¼ in. (8.8 cm.) long

£6,000-8,000

\$8,100-11,000

€6,900-9,100

The mythical beast *bixie* has distinctive features characterised by a pair of wings on the back, a horn on the head and the body of a lion. This auspicious animal is believed to be capable of warding off evil spirits and bringing blessings as well as protection to the possessor, and has been a popular subject for jade carvings throughout the history of material culture in China.

The modelling of the current jade is based on carvings dating to the Han or Six Dynasties, 1st century BC-3rd century AD, such as the jade water pot in the form of a mythical beast dated to the Han period, illustrated by J. Rawson in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 363, no. 26:7. Another jade beast from Shaanxi Xianyang Xinzhuang with a similar menacing stance, but with its head facing more forward, dated to the 1st century BC, is illustrated in *ibid.*, p. 364, fig. 1.

明末清初 雙色玉巧雕辟邪



28

A YELLOW AND RUSSET JADE CARVING OF A DEER

18TH CENTURY

The beast is carved with its head raised and wearing alert expression, its legs are tucked under the body. Its mane and beard are finely detailed. The stone is of a greenish-yellow tone with russet inclusions.

2½ in. (6.5 cm.) wide

£8,000-12,000

\$11,000-16,000

€9,100-14,000

清十八世紀 黃玉臥鹿把件



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 29-33)

29

A WHITE JADE ARCHAISTIC PHOENIX VASE AND COVER
QIANLONG PERIOD (1736-1795)

The vessel is carved and pierced as a phoenix with its wings closed with upswept tips, its tail is finely modelled with long feathers curling outwards. The bird carries an openwork floral branch in its beak and supports an archaic wine vessel, *guang*, on its back. The vessel is finely incised with c-scrolls and upright lappets, the cover is decorated with a twin knob finial and a row of flanges down the central axis. The jade is of an even pale tone. 8¼ in. (21 cm.) wide, wood stand

£80,000-120,000

\$110,000-160,000
€91,000-140,000

PROVENANCE

With Bulgari, Rome.

清乾隆 白玉鳳觥形蓋瓶

來源: 義大利羅馬古董商
Bulgari; 歐洲私人珍藏





30

A PALE CELADON JADE 'DOUBLE PEONY' WASHER

QIANLONG PERIOD (1736-1795)

The vessel is well-hollowed and is carved as two peony flowers joined by an openwork leafy gnarled branch, the petals of the flowers curl slightly inwards to form the rim. The details of the petals, the leaves, and the branch itself are finely incised. The stone is of a pale tone with russet inclusions.
5⁷/₈ in. (15 cm.) wide

£6,000-10,000

\$8,100-13,000

€6,900-11,000

PROVENANCE

With Bulgari, Rome.

Property from a Private European Collection.

清乾隆 青玉雙牡丹洗

來源: 義大利羅馬古董商Bulgari; 歐洲私人珍藏



31

A SPINACH GREEN JADE 'EIGHT BUDDHIST EMBLEMS' FLORAL CENSER AND COVER
18TH-19TH CENTURY

The bowl has a flattened rim and is carved with openwork scrolling foliage, the exterior is carved in low relief with the Eight Buddhist Emblems, *bajixiang*, above a lappet band which extends down the foot. The flattened rim of the cover is decorated with a further openwork foliage band below densely scrolling lotus on the domed upper section, all surmounted by a large peony finial, the petals finely detailed.
5½ in. (14 cm.) diam.

£6,000-10,000

\$8,100-13,000
€6,900-11,000

PROVENANCE

Property from a Private European Collection.

清十八/十九世紀 碧玉八吉祥紋香蓋爐

來源: 義大利羅馬古董商Bulgari; 歐洲私人珍藏



32

A WHITE JADE ARCHAISTIC RECTANGULAR CENSER AND COVER, *FANG DING*

QIANLONG PERIOD (1736-1795)

The censer is modelled after an archaic bronze ritual vessel, and is carved and pierced with two handles modelled as mythical beasts. It is supported on four legs emanating from beast heads. The sides are finely carved in shallow relief with *taotie* masks on a dense squared scroll ground. The cover is carved with further *taotie* masks on the four sloping sides, all below an openwork coiled dragon finial. The stone is of even white tone.

6¼ in. (16 cm.) high

£25,000-40,000

\$34,000-54,000

€29,000-45,000

PROVENANCE

With Bulgari, Rome.

Property from a Private European Collection.

Compare a similar *fang ding* sold at Christie's Hong Kong, 29 May 2007, lot 1428.

清乾隆 白玉仿古饕餮紋雙獸耳方鼎

來源: 義大利羅馬古董商Bulgari; 歐洲私人珍藏



33

A WHITE JADE 'BUDDHIST LION AND DRAGON' VASE

QIANLONG PERIOD (1736-1795)

The unusual piece is carved as a Buddhist lion standing foursquare, the details of its face, wings, and trifurcated tail are finely incised in an archaistic fashion. The lion supports a vase in the form a libation vessel with a single loose ring elephant handle and is decorated with a band of archaistic scroll design flanked by a clambering dragon. The stone is of an even pale tone.
5¾ in. (14.6 cm.)

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE

With Bulgari, Rome.
Property from a Private European Collection.

清乾隆 白玉仿古瑞獸形瓶

來源: 義大利羅馬古董商Bulgari; 歐洲私人珍藏



VARIOUS PROPERTIES

34

A PALE CELADON JADE XIWANGMU GROUP

QIANLONG PERIOD (1736-1795)

The immortal has a sweet smile and downcast eyes and is carved and pierced wearing long loose flowing robes, she holds a long leafy peach stem in her left hand bearing four fruit, in her right hand she holds a flower, a crane stands by her side with a peony sprig in its beak. The stone is of an even pale celadon tone with some creamy white flecks and pale russet inclusions.

6½ in. (15.7 cm.) high

£5,000-8,000

\$6,800-11,000

€5,700-9,100

PROVENANCE

Private Swiss collection.

Christie's Paris, 7th June 2011, Lot 84.

清乾隆 青白玉仙女立像

來源: 瑞士私人珍藏; 2011年6月7日於巴黎佳士得拍賣, 拍品84號





35

35
A LARGE POLYCHROME AND GILT-DECORATED SOAPSTONE
FIGURE OF A DAOIST IMMORTAL
 18TH-19TH CENTURY

The figure is carved standing upon a pierced rocky base, with a short staff slung over his left shoulder. He is dressed in long flowing robes tied at the waist, incised and gilt with stylised *shou* characters, peaches and clouds. Certain areas of the figure are highlighted in blue, green, red and black pigment.

15 $\frac{1}{8}$ in. (40.3 cm.) high

£6,000-8,000

\$8,100-11,000
 €6,900-9,100

清十八/十九世紀 壽山石仙人立像



36

36
A POLYCHROME AND GILT-DECORATED SOAPSTONE FIGURE
OF SHOULAO
 18TH-19TH CENTURY

The figure is depicted standing upon a jagged rocky base, holding a scroll in his right hand and dressed in long robes, delicately incised and gilt with dragons amongst clouds, stylised *shou* characters beside peaches, and floral sprays. The interior of the sleeves and hem of the robe are highlighted in green pigment. The top of the base is incised with the auspicious character *shun*.

17 $\frac{1}{8}$ in. (45.4 cm.) high

£10,000-15,000

\$14,000-20,000
 €12,000-17,000

清十八/十九世紀 壽山石壽老立像

THE PROPERTY OF A EUROPEAN LADY

37

A RARE SOAPSTONE FIGURE OF AN OFFICIAL
18TH CENTURY

The smiling figure is carved wearing a scholar's cap and long scholars robes decorated with an incised sun and waves, scattered flowers, and *shou* roundels. The figure is seated with his right knee up and his left arm holding a scroll that rests upon a side table which supports a wine jar. The carving is enhanced by coloured pigments on the creamy stone.

5 in. (12.5 cm.) high, wood stand

£6,000-8,000

\$8,100-11,000

€6,900-9,100

清十八世紀 壽山石雕文官坐像



ANOTHER PROPERTY

38

A WHITE JADE 'CHILONG' SEAL

17TH CENTURY

The square seal is surmounted by a carved and undercut coiled *chilong*, with each of its four legs at the corners and its trifurcated tail sweeping upwards from the upper surface of the seal, the details finely delineated. The seal face is carved with four characters in seal script reading '*ai xing tang ji*'. The stone is of a pale tone with natural veins.

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

明末清初 白玉螭龍鈕「藹興堂記」方印





THE PROPERTY OF AN ENGLISH LADY

39

A WHITE JADE PERSIMMON GROUP

18TH CENTURY

The jade is smoothly carved in the round as two persimmons on a gnarled leafy branch accompanied by a sprig of *lingzhi* fungus to one side. The stone is of an even white tone with a small area of russet inclusion. 4 in. (10 cm.) wide

£20,000-30,000

\$27,000-40,000

€23,000-34,000

PROVENANCE

Private English collection, acquired prior to 1900 and thence by descent within the family.

The Chinese word for persimmon, *shi*, is a homonym for the word for a matter, an event, or a business affair, and the depiction of persimmon and *lingzhi* fungus (also referred to as *ruyi*) together suggests the rebus '*shishi ruyi*' which may be translated as 'May all things happen as you wish'.

清十八世紀 白玉事事如意

來源: 英國私人珍藏, 1900年前所購, 家傳至今



40

THE PROPERTY OF A EUROPEAN GENTLEMAN

40

TWO JADEITE FIGURES OF LADIES

One lady is carved wearing elegant long flowing robes, holding a fly whisk in one hand and a spray of narcissus in the other. The stone is of a pale green tone with lavender and scattered apple green highlights. The other lady is carved holding a fan in one hand, her other hand on a peony branch growing from rocks beside *lingzhi*. The stone is of a pale green tone with apple and dark green inclusions.

The taller, 7½ in. (18.3 cm.) high

(2)

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Bulgari collection, Rome.

翠玉仕女立像兩件

來源:義大利羅馬古董商Bulgari; 歐洲私人珍藏

VARIOUS PROPERTIES

41

**A JADEITE 'FLOWERS AND BIRDS'
TWO-HANDLED CENSER AND COVER
19TH-20TH CENTURY**

The censer is carved and pierced with two loose-ring openwork handles carved as flowering prunus branches that extend across the body of the piece, each with a pheasant perched on top. The censer is supported on six hook-shaped feet evenly spaced in a circle on the base. The flat cover is surmounted by a pheasant finial. The stone is of a pale emerald green tone with russet veins. 8¼ in. (21 cm.) wide, across the handles

£6,000-10,000

\$8,100-13,000
€6,900-11,000

十九/二十世紀 翠玉鏤雕花鳥紋雙活環耳蓋壺



41

42

A SMOKEY ROCK CRYSTAL FIGURE OF AMITABHA

19TH CENTURY

The figure is carved with his hair in tightly curled whorls above a serene face with his eyes downcast, wearing long robes open at the chest. He is seated in *padmasana* on a double lotus base holding his hands in front of him. The base is incised with a four-character seal mark reading 'Wan Fo Lou cang' which may be translated as 'Collection of the Pavilion of Ten Thousand Buddhas'. The stone is of a greyish clear tone with natural veins and inclusions.

8½ in. (21.5 cm.) high

£8,000-12,000

\$11,000-16,000

€9,100-14,000

清十九世紀 水晶無量壽佛坐像 「萬佛樓藏」篆書刻款



PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

43

A BRONZE MANCHU OFFICIAL'S SEAL

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

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

5½ in. (13 cm.) high

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE

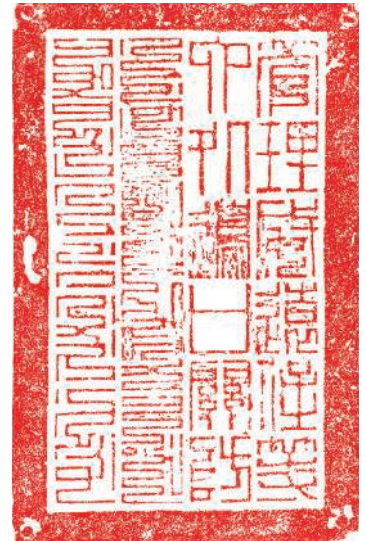
Private Scandinavian Collection.

清乾隆 銅滿漢文「管理威遠堡等六處邊口關防」官印

《管理威遠堡等六處邊口關防 禮部》《乾字一萬二千九百九十號》

《乾隆三十年三月》款

來源: 北歐私人珍藏



44 No Lot





45

A SMALL CLOISONNÉ ENAMEL 'KUI-DRAGON' TRIPOD CENSER AND COVER

17TH CENTURY

The censer is fashioned with two shaped *kui*-dragon handles to the neck and the body is decorated with lappet-shaped panels each enclosing a stylised *shou* character between a pair of confronting *kui*-dragons, all interspersed with scrolling lotus and reserved on a blue ground. The underside is decorated with a circular panel enclosing scattered s-shaped patterns, all supported on three evenly-spaced beast-head cabriole legs. The domed cover is decorated with openwork *kui*-dragons surmounted by a crouched dragon finial.

4¾ in. (12 cm.) high overall

£5,000-8,000

\$6,800-11,000

€5,700-9,100

明末 掐絲琺瑯夔龍紋三足蓋爐

46

A LARGE BRONZE TWIN-HANDLED 'DRAGON' TRIPOD CENSER

MING DYNASTY, 17TH CENTURY

The *bombé* censer is decorated with two sinuous dragons weaving in and out of the body of the censer, interrupted by two upright handles shaped as scaly dragons with fierce expressions. The censer stands on three cabriole legs. The base has an apocryphal mark reading '*Da Ming Xuande wu nian jian zhi*' which may be translated as 'made under supervision in the fifth year of Xuande emperor in the Ming dynasty'. 17¾ in. (45 cm.) diam.

£5,000-8,000

\$6,800-11,000
€5,700-9,100



(mark)

明十七世紀 銅龍紋三足爐



47

**A CLOISSONNÉ ENAMEL 'THREE FRIENDS OF WINTER' TWIN-HANDLED TRIPOD
CENSER AND COVER**

MING DYNASTY, 16TH-17TH CENTURY

The exterior of the censer is decorated with the 'three friends of winter', including pine, prunus and bamboo. The three tall legs are decorated with monster masks and lotus sprays, ending in claw feet. The openwork cover is decorated with floral sprays and auspicious emblems, with a similarly decorated round finial.

15 in. (38.2 cm.) high overall including wood stand

£5,000-8,000

\$6,800-11,000

€5,700-9,100

明十六/十七世紀 掐絲琺瑯歲寒三友雙耳三足香爐



PROPERTY OF A EUROPEAN LADY

48

A CLOISSONNÉ ENAMEL TWO-HANDLED SQUARE-SECTION VASE, FANGHU
MING DYNASTY (1368-1644)

The vase is decorated to one side of the body with pheasants amongst peonies and to the other side with a crane amidst lotus, all between a band of stylised *shou* characters to the shoulders and a heavenly horse, *tianma*, to each side of the flaring foot. The shoulders are applied with a pair of animal-mask ring handles.

13 in. (33 cm.) high

£15,000-20,000

\$21,000-27,000

€18,000-23,000

明 掐絲琺瑯花鳥紋雙獸耳方壺

來源:歐洲私人珍藏



VARIOUS PROPERTIES

49

A CLOISONNÉ ENAMEL CHILONG-HANDLED ZHA DOU
MING DYNASTY, 16TH CENTURY

The vessel is fashioned applied with two gilt-bronze handles cast as *chilong* handles clambering onto the body and neck reaching over the rim. The exterior and interior of the neck are decorated with wide bands of colourful lotus blooms and scrolling leafy vines on a turquoise ground separated by a lappet band to the neck and shoulder. The rim and foot are decorated with *ruyi*-head bands. The base is decorated with a single lotus roundel.

5¼ in. (13.5 cm.) high

£15,000-20,000

\$21,000-27,000

€18,000-23,000

A *zhadou* of a similar size (14.4 cm.) decorated with lotus scrolls and mythical beasts, with ring handles and stand added during the Qing dynasty, was sold at Sotheby's New York, 15 March 2016, lot 129.

明十六世紀 掐絲琺瑯纏枝蓮紋雙螭龍耳渣斗



50

A CLOISSONNÉ AND CHAMPLEVÉ ENAMEL BOWL

QIANLONG PERIOD (1736-1795)

The bowl is decorated with scrolling lotus interspersed with four blue-ground circular medallions enclosing the characters, *wan shou wu jiang* ('a long life without end'), in gilt seal script. The rim and foot are decorated with yellowish-green *champlevé* enamel borders of archaistic dragon scroll and petal lappets. The base is inscribed with a four-character mark in archaic script reading, *zi sun yong bao* ('treasured forever by sons and grandsons'), within a double square.

6¾ in. (17 cm.) diam.

£8,000-12,000

\$11,000-16,000

€9,100-14,000

According to Qing court records, in celebration of the Emperor's 70th birthday, a large number of *cloisonné* enamel bowls and dishes with this decoration was commissioned.

Bowls with this design can be found in the Clague Collection, illustrated by Claudia Brown in *Chinese Cloisonné: The Clague Collection*, Phoenix Art Museum, 1980; in the Beijing Palace Museum Collection, illustrated in *Compendium of Collections in the Palace Museum - Enamels (2) - Cloisonne in the Qing Dynasty (1644-1911)*, Beijing, 2011, pls. 281 and 282. Another one in the Staatliche Museum, Berlin, and six bowls in the Minneapolis Institute of Arts.

Similar bowls sold at auction include: a pair at Christie's New York, 20 March 2001, lot 53; a single bowl at Sotheby's London, 4 November 2009, lot 144; and a single bowl at Christie's London, 10 November 2015, lot 125.

清乾隆 掐絲琺瑯纏枝蓮紋「萬壽無疆」碗 「子孫永寶」刻款



(mark)



*51

A SMALL CLOISSONNÉ ENAMEL BOTTLE VASE

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

The vase is finely enamelled around the globular body with a main band of scrolling lotus between *ruyi*-heads. The tall cylindrical neck is decorated with lotus and flower scrolls, all on a sapphire-blue ground. The gilt base is incised with the reign mark in a horizontal line, above the character *xin*. 5 in. (12.7 cm.)

£8,000-12,000

\$11,000-16,000
€9,100-14,000

The additional inscription seen on some Qing *cloisonné* enamel pieces is discussed by Brinker and Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989. This inscription may appear as a single number between one and five or as an obscure character indicating the vessel's usage and category. This extra character is also seen on some imperial glass wares and is believed by some scholars to be a serial number taken from the Chinese classic *Qianziwen*, 'The One Thousand Word Essay'.

清乾隆 掐絲琺瑯纏枝蓮紋小瓶
「乾隆年製 信」楷書刻款



(mark)





52



53

PROPERTY OF A GENTLEMAN
(LOTS 52 AND 53 INCLUSIVE ARE TO BE SOLD WITHOUT RESERVE)
(拍品52及53號並無底價)

•~52

A CARVED IVORY 'XIWANGMU' SNUFF BOTTLE

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

The snuff bottle is finely carved to depict the Daoist Queen Mother of the West, Xiwangmu, seated on a sedan chair floating on scrolling clouds with her attendants, several musicians and a dancer to either side. The reverse depicts Xiwangmu within a boat, amongst crashing waves, accompanied by attendants.
3 1/8 in. (7.9 cm.) high

£6,000-8,000

\$8,100-11,000
€6,900-9,100

PROVENANCE

By repute, Alfred Clark (1873-1950) Collection.

清乾隆 象牙人物故事圖鼻煙壺 「乾隆年製」楷書刻款

來源:歐洲私人珍藏;英國藏家 Alfred Clark (1873-1950)舊藏

•~53

A CARVED IVORY 'FIGURAL' SNUFF BOTTLE

JIAQING FOUR-CHARACTER INCISED SEAL MARK AND OF THE PERIOD (1796-1820)

The bottle is finely carved with a continuous riverside scene of a figure on horseback, ladies in pavilions and further ladies on a boat, all below pine trees in a rocky landscape. The stopper is carved with a flower-form top, inset with a mother of pearl finial.
2 7/8 in. (7.5 cm.) high

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE

The Mrs Edward Dane Collection, Massachusetts, USA.
With Robert Hall, London, 1985.

清嘉慶 象牙人物故事圖鼻煙壺 「嘉慶年製」篆書刻款

來源:歐洲私人珍藏;美國麻省藏家 Edward Dane 夫人舊藏;1985年購自倫敦古董商 Robert Hall



(52 mark)



(53 mark)

PROPERTY OF A EUROPEAN LADY

~54

A SMALL CARVED IVORY FLATTENED VASE

QIANLONG PERIOD (1736-1795) DATED *GENGSHEN* YEAR CORRESPONDING TO 1740

The vase is carved with two c-shaped handles to the neck, the rim is incised with a squared scroll band above upright leaves to the shoulder. The body is carved with a continuous scene of scholars and attendants at leisure and farmers dining by pavilions by a willow tree and plantain, accompanied by a lady and a water buffalo, all between two floral bands. The base is inscribed 'Qianlong *gengshen meng dong, xiao chen, Huang Zhenxiao gong zhi*', which may be translated as 'Respectfully made by your servant Huang Zhenxiao in the first winter month of *gengshen* year of Qianlong reign'.

4¾ in. (12.2 cm.) high

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE

Sotheby's London, 10 November 2010, lot 12.

Interestingly, compared to other ivory carvings produced in this period, ivory vases and brush pots in the Court collections depict more intimate and less conventional scenes. An ivory brush pot signed by Huang Zhenxiao, the same artist as the present lot, can be found in the Palace Museum, Beijing dated to 1738. It is finely carved with a detailed scene and depicts a family of fishermen relaxing by the banks of a river. It is illustrated in *Bamboo, Wood and Ivory Carvings, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, vol. 44, no. 153.*

清乾隆1740年 象牙人物圖雙耳瓶 「乾隆庚申孟冬小臣黃振效恭製」刻款

來源:歐洲私人珍藏; 2010年11月10日倫敦蘇富比, 拍品第12號



(mark)





55

PROPERTY OF A EUROPEAN GENTLEMAN

55

A GUYUE XUAN ENAMELLED WHITE GLASS SNUFF BOTTLE

IMPERIAL, YANGZHOU, 1770-1799

The bottle is decorated with a continuous design of two pheasants perched upon rocks below flowering branches. The base has a three-character *Guyue Xuan* mark in iron-red enamel.

2¼ in. (5.7 cm.) high, 'imitation coral' glass stopper

£4,000-6,000

\$5,400-8,100

€4,600-6,800

Compare the current lot to two snuff bottles from the Ruth and Carl Barron Collection with similar style of decoration, also made at Yangzhou for the court with Guyue Xuan marks, sold at Christie's New York, 15 March 2017, lot 436 and 437.

清乾隆/嘉慶 1770年至1799年 玻璃胎畫瑤瑯花鳥紋鼻煙壺
 礬紅「古月軒」楷書款

來源：歐洲私人珍藏

56

A LARGE TRANSLUCENT BLUE GLASS BOTTLE VASE

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

The thick-walled, globular body is raised on a circular gently flared foot and is surmounted by a tall cylindrical neck. The glass is of an attractive, sapphire-blue tone.

13¼ in. (33.7 cm.) high

£4,000-6,000

\$5,400-8,100

€4,600-6,800

清乾隆 藍玻璃長頸瓶 「乾隆年製」楷書刻款



56



(mark)

PROPERTY OF AN ENGLISH GENTLEMAN

~57

A CORAL, KINGFISHER FEATHER AND PEARL-INSET GILT METAL TORQUE, LINGYUE

QING DYNASTY (1644-1911)

Its body is divided into six sections inset with coral divided by kingfisher feather and hardstone mounts, the terminals confronting spheres forming hinges attaching to the two pivoting front sections, the reverse chased with alternating panels enclosing flowers and butterflies and the Buddhist endless knot. The blue ribbons are hung with tourmaline and hardstone pendants and are mounted with double happiness characters, *xi*, worked in seed pearl and coral either side of coral beads carved with *shou* characters. 6 $\frac{3}{8}$ in. (17.3 cm.) diam.

£3,000-5,000

\$4,100-6,700
€3,500-5,700

The jewelled torque, known as *lingyue*, was worn around the neck over the collar of a court robe and formed an important part of the formal attire of Qing dynasty noble women and members of the Imperial family. The wife of Emperor Qianlong, Empress Xiaoxianchun, for example, is depicted in her portrait with a gold *lingyue* inset with coral and pearls, illustrated in *The Splendours of Royal Costume Qing Court Attire*, Hong Kong, 2013, p. 21. A gold torque inset with eight segments of coral and pearls in the National Palace Museum is illustrated in *Catalogue of the Exhibition of Ch'ing Dynasty Costume Accessories*, Taipei, 1986, no. 75. A silver example inlaid with six segments of coral, kingfisher and rubies in the Beijing Palace Museum is illustrated in *Treasures of Imperial Court, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2004, pl. 143. Christie's Hong Kong sold a coral and pearl-inset gold torque, 28 May 2014, lot 3355.

清 鑲金銅嵌珊瑚珍珠領約

來源: 英國私人珍藏

VARIOUS PROPERTIES

~58

AN ALOESWOOD AND JADEITE BRACELET

20TH CENTURY

The bracelet is comprised of sixteen spherical aloeswood beads strung together with a jadeite bead, a two-part jadeite *photou* and *photouta*, and three jadeite pierced plaques carved with *lingzhi*. The knotted string is decorated with tiny coral beads and seed pearls. 15 in. (38 cm.) long overall

£4,000-6,000

\$5,400-8,100
€4,600-6,800

Compare the current lot to a very similar aloeswood bracelet dated to the Qing dynasty in the collection of the Palace Museum, Beijing, illustrated in *Jewelry of the Empress and Imperial Concubines in the Collection of the Palace Museum, Beijing*, 2012, p. 207, no. 189.

二十世紀 沉香木及翠玉手鍊



59

A WHITE AND RUSSET JADE ARCHAISTIC VASE, ZHI

MING DYNASTY (1368-1644)

The vase is supported on a slightly flaring foot and is carved to the exterior in low relief with two archaistic monster masks below a narrow raised band, a triangular geometric frieze encircles the mouth rim. The stone is of a white tone with russet veins and some cloudy inclusions.

3 $\frac{3}{8}$ in. (8.6 cm.) high

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE

Joan Barrow Collection, paper label to the base.

Joan Barrow was a client of London dealer Bluett and Sons from the late 1960s through to the mid-1980s.

A related jade vase of greenish-white tone with brown striations is illustrated in *Chinese Jade Throughout The Ages*, 1975, OCS, London, ill. 313, p 98; and a vase with cover in the collection of the Palace Museum, Beijing illustrated by Zhang Guanwen, *Mingdai Yuqi*, pl.105, p.136.

明 白玉帶皮雕仿古紋觶

來源: 英國倫敦 Joan Barrow 先生舊藏標籤





60
(two views)

60
A RECTANGULAR 'CHICKEN-BONE' JADE LOCK-FORM PLAQUE
QIANLONG PERIOD (1736-1795)

The lock is finely carved in low relief to each side with a central cartouche bordered by a leafy scroll with lotus flowers and exotic blooms. One cartouche encloses *Hehe Erxian* in a rocky landscape and the reverse has a four-character seal inscription *Huan Tian Xi Di* that can be translated as 'Boundless Joy'. The stone is of creamy white and soft brown tones with flecks and inclusions. 3¾ in. (9.5 cm.) wide

£8,000-12,000

\$11,000-16,000
€9,100-14,000

清乾隆 骨白玉和合二仙紋牌

61
A SMALL WHITE JADE 'BOOK' CARVING
QING DYNASTY (1644-1911)

The stone is carved in the form of three volumes bound with a cover, which is incised with an intricate diaper ground and is loosely tied with a tasselled rope. The stone is of a pale even tone. 1¾ in. (4.5 cm.) wide

£4,000-6,000

\$5,400-8,100
€4,600-6,800

清 白玉書形把件



61



62

†62

A PALE YELLOW JADE 'TAOTIE' VASE AND COVER
EARLY 19TH CENTURY

The vase is decorated with three loose-ring *lingzhi* handles to the neck and shoulder separated by a leaf band above a wide band of *taotie* masks in low relief amongst c-scrolls above a petal band. The cover is similarly decorated with loose-ring *lingzhi* handles separated by *ruyi*-heads and is surmounted by a floral finial. The stone is of a pale yellow tone with a fine russet vein.
5 in. (12.5 cm.) high overall

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Private European collection.

清十九世紀初 黃玉饕餮紋活環耳蓋瓶

來源:歐洲私人舊藏

63

A SPINACH JADE 'PEACH' BRUSH WASHER, XI
19TH CENTURY

The well-hollowed vessel is carved in the shape of a large peach growing from a gnarled branch bearing two pairs of elegantly shaped leaves. The stone is of a deep green tone with light and dark speckles.
4¾ in. (12 cm.) wide

£5,000-8,000

\$6,800-11,000
€5,700-9,100

清十九世紀 碧玉桃形洗



63



64

A WHITE JADE ARCHAISTIC TWO-HANDLED VASE AND COVER

QING DYNASTY (1644-1911)

The vase is delicately carved to the exterior in low relief with a band of vertical stiff leaves containing *taotie* masks and stylised scrolls, between further *taotie* masks to the neck and foot. The neck is carved with a pair of mythical bird-head handles with loose rings. The stone is of a pale tone with a few minor mottled and streaked inclusions.

8 in. (20.3 cm.) high

£35,000-45,000

\$48,000-61,000

€40,000-51,000

清 白玉饕餮紋雙活環耳蓋瓶

65

A WHITE JADE 'BUDDHA' CUP

20TH CENTURY

The straight-sided cup is supported on a foot carved in the form of a double lotus base. Four elegant lotus stems extend from the base up the sides and are carved and pierced terminating in a single lotus each supporting a Buddha seated in *dhyanasana* with hands held in prayer. The stone is of an even white tone.

3¾ in. (9.5 cm.) wide

£40,000-60,000

\$54,000-81,000

€46,000-68,000

二十世紀 白玉佛紋蓮瓣杯





THE PROPERTY OF A GENTLEMAN

66

A GREENISH-WHITE JADE CIRCULAR 'CHILONG' WASHER

QIANLONG PERIOD (1736-1795)

The vessel is finely carved in a compressed circular form. The bulging sides are carved with writhing *chilong*, each clasping a *lingzhi* spray in its mouth. The stone is of a pale green tone with cloudy inclusions
5 $\frac{1}{8}$ in. (15 cm.) wide

£10,000-15,000

\$14,000-20,000

€12,000-17,000

清乾隆 青白玉螭龍洗

來源: 美國私人珍藏



~67

**A PALE CELADON 'PEACH AND BATS' BRUSH WASHER, XI
QIANLONG PERIOD (1736-1795), HONGMU STAND AND BOX 19TH CENTURY**

This well-carved brush washer is shaped as a large hollowed peach with a flat spout. The body is carved with leafy branches and two bats. The stone is of an even pale celadon tone with some russet inclusions. The fitted stand is carved as rocks with flowering peach branches.
4½ in. (11.5 cm.) wide, with *hongmu* stand and box

£20,000-30,000

\$27,000-40,000
€23,000-34,000

清乾隆 青白玉福壽雙全洗



PROPERTY FROM A PRIVATE COLLECTION IN THE UK (LOTS 68-80)

68

A WHITE JADE 'CHILONG' CUP
MING DYNASTY, 17TH CENTURY

The oval cup is carved in high relief to either side with a pair of crouching *chilong* with bifurcated tails, clasping *lingzhi* sprigs in their mouths. The stone is of an even white tone with a few minor streaked inclusions.

3¼ in. (8.3 cm.) wide

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE

From a private collection in the UK.

明十七世紀 白玉螭龍盃

來源: 英國私人珍藏

For a similar example, see a white jade dragon-handled cup dated to the Yuan-Ming dynasty from the Musée Guimet Collection, Paris, included in the exhibition, *Chinese Jade Throughout the Ages*, see *Transactions of the Oriental Society*, 1973-75, no. 326. J. Ayers and J. Rawson noted that cups of this form first appeared in Yingqing porcelain of the late Song-Yuan dynasty and remained popular throughout the Ming dynasty. For a white jade Ming 'chilong' cup with a later spinach green cup stand, see Christie's Hong Kong, 6 April 2015, lot 248; and Christie's Hong Kong, 30 May 2012, lot 4306 for an example with a wood stand and cover.



69

69
A SMALL WHITE JADE 'HORSE AND MONKEY' CARVING
 18TH CENTURY

The piece is carved in the form of a recumbent horse with finely-incised mane and tail, with a monkey clambering upon its back. The stone is of an exceptionally pale tone with a few tiny areas of russet inclusions.

2½ in. (6.7 cm.) wide

£8,000-12,000

\$11,000-16,000
 €9,100-14,000

PROVENANCE

From a private collection in the UK.

清十八世紀 白玉馬上封侯把件

來源: 英國私人珍藏



70

70
A WHITE JADE 'TIGER AND PINE' ARCHER'S RING
 18TH-19TH CENTURY

The ring is carved to the exterior in low relief with a tiger below a meandering pine branch. The stone is of an exceptionally even white tone, with one minor pale russet streaked inclusion.

1¼ in. (3.2 cm.) diam.

£6,000-8,000

\$8,100-11,000
 €6,900-9,100

PROVENANCE

From a private collection in the UK.

清十八/十九世紀 白玉松下虎紋扳指

來源: 英國私人珍藏

71

A SMALL WHITE JADE 'MAGNOLIA' VASE

18TH-19TH CENTURY

The vase is carved in the form of a large magnolia flower growing from a coiled stem, tied in a bouquet with several smaller stems with emerging buds. The stone is of an even pale tone.

3½ in. (8.6 cm.) high

£5,000-8,000

\$6,800-11,000

€5,700-9,100

PROVENANCE

From a private collection in the UK.

清十八/十九世紀 白玉木蘭花杯

來源: 英國私人珍藏



71



72

72

A YELLOW JADE 'DEER' BELT HOOK

18TH-19TH CENTURY

The belt hook is carved with a plain arched shaft with the terminal in the form of a deer's head. There is a circular fitting to the reverse for attachment. The stone is of an even greenish-yellow tone.

3½ in. (8.9 cm.) long

£2,000-4,000

\$2,700-5,400

€2,300-4,500

PROVENANCE

From a private collection in the UK.

清十八/十九世紀 黃玉鹿首帶鉤

來源: 英國私人珍藏



73

73

A PALE CELADON JADE 'LINGZHI' WASHER

18TH-19TH CENTURY

The washer is carved in the form of a large *lingzhi* fungus growing from a gnarled branch, with several smaller *lingzhi* growing to the side. The stone is of a pale celadon tone with a few minor pale russet streaked inclusions. 4¼ in. (10.8 cm.) wide

£6,000-8,000

\$8,100-11,000

€6,900-9,100

PROVENANCE

From a private collection in the UK.

清十八/十九世紀 青白玉靈芝形洗

來源: 英國私人珍藏



74

74

A SMALL PALE CELADON AND RUSSET JADE 'PEACH' CARVING

18TH CENTURY

The carving depicts a large peach beside a smaller peach and pomegranate growing from an intricate leafy branch, with a bat resting below. The stone is of a pale celadon tone with mottled brownish-russet inclusions.

1¾ in. (4.5 cm.) wide

£1,500-2,500

\$2,100-3,400

€1,800-2,800

PROVENANCE

From a private collection in the UK.

清十八世紀 青白玉壽桃把件

來源: 英國私人珍藏

75

**A WHITE JADE ARCHAISTIC
RETICULATED PLAQUE**

QING DYNASTY (1644-1911)

The plaque is in the form of an oval disc with archaistic scroll-form sides, and is carved and pierced with a figure of a boy crouching to the centre, and a sinuous *chilong* clambering to the top. The stone is of an even white tone. 3 in. (7.6 cm.) long

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

From a private collection in the UK.

清 白玉鏤雕螭龍紋牌

來源: 英國私人珍藏



75

76

A WHITE JADE 'LAOZI' PLAQUE

18TH-19TH CENTURY

The plaque is carved with Laozi riding a buffalo with his attendant following behind, in a rocky landscape with a pavilion in the distance and pine and *wutong* trees. The stone is of an even white tone, with a tiny area of russet skin to the top edge. 2¼ in. (5.7 cm.) long

£6,000-8,000

\$8,100-11,000

€6,900-9,100

PROVENANCE

From a private collection in the UK.

See a yellow jade plaque, dating to the 18th century, carved with a comparable scene of Laozi riding a buffalo to one side, sold at Christie's Hong Kong, 3 June 2013, lot 3329.

清十八/十九世紀 白玉老子出關圖牌

來源: 英國私人珍藏



76



77

A BLUE AND WHITE CIRCULAR BOX AND COVER

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

The cover is decorated with a circular panel enclosing two boys playing with a crane below pine trees before a pavilion in a fenced garden. The panel is surrounded by alternating cranes and cloud scrolls, and the rim is decorated with a band of scrolling *lingzhi* fungus. The base of the box is decorated with a band of scrolling *lingzhi* and by alternating sea horses and cloud scrolls above tumultuous waves. 9 $\frac{5}{8}$ in. (24.5 cm.) diam.

£30,000-50,000

\$41,000-67,000
€35,000-57,000



(mark)

PROVENANCE

From a private collection in the UK.

Compare a blue and white box decorated with only clouds and cranes, Jiajing mark and period, sold at Christie's New York, 22 March 2007, lot 306.

明嘉靖 青花雲鶴人物圖圓蓋盒 雙圈六字楷書款

來源: 英國私人珍藏



78

A SMALL LEMON-YELLOW-GLAZED DISH

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

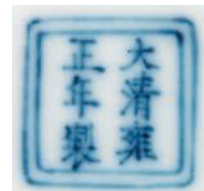
This dish is finely potted with shallow rounded sides on a wide low tapered foot. The interior and exterior are covered overall in a rich lemon-yellow glaze.

3½ in. (8.9 cm.) diam.

£20,000-30,000

\$27,000-40,000

€23,000-34,000



(mark)

PROVENANCE

From a private collection in the UK.

A pair of Yongzheng period small lemon-yellow glazed dishes with double-circle mark sold at Christie's London 13 May, 2014, lot 359 and another pair at Christie's Hong Kong, 26 November 2014, lot 3287.

Also compare the current lot with a pair of dishes in the Percival David Foundation, London, illustrated by M. Medley in *Illustrated Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, nos. B543-B544.

清雍正 檸檬黃釉小盤 雙方框六字楷書款

來源: 英國私人珍藏



79

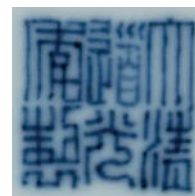
A YELLOW-GROUND FAMILLE ROSE FLORAL BOWL

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

The exterior of the bowl is finely enamelled with six large exotic blossoms amongst leafy tendrils, all above a rich bright lemon-yellow ground. The interior is painted with five iron-red bats to the centre. 4½ in. (11.5 cm.) diam.

£15,000-20,000

\$21,000-27,000
€18,000-23,000



(mark)

PROVENANCE

From a private collection in the UK.

A very similar bowl sold at Christie's London, 10 May 2016, lot 59.

清道光 黄地粉彩五蝠花卉纹碗 六字篆书款

来源: 英国私人珍藏



80

A YELLOW-GROUND FAMILLE ROSE MEDALLION BOWL

19TH CENTURY, CAIXIUTANG ZHI HALL MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE

The exterior of the bowl is finely enamelled with four medallions enclosing vases or lanterns, next to jardinières of flowers or fruits, all between lotus flowers and scrolling foliage reserved on a lemon-yellow ground.

4⁷/₈ in. (12.4 cm.) diam.

£10,000-15,000

\$14,000-20,000

€12,000-17,000



(mark)

PROVENANCE

From a private collection in the UK.

A pair of similarly enamelled bowls, Daoguang period, sold at Christie's London, 8 November 2016, lot 32.

The four-character hall mark can be translated as 'Hall of Colour and Beauty'.

清十九世紀 粉彩開光花果紋碗 「彩秀堂製」楷書款

來源: 英國私人珍藏



(another view)

THE COLLECTION OF PROFESSOR STEPHEN CHARLES WALLACE, FINSTP, AND DR. GERALDINE KENNEY-WALLACE, RSC, FINSTP (LOTS 81-92 INCLUSIVE)

81

A FINE GREEN-ENAMELLED 'DRAGON' DISH

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

This dish is finely potted with shallow, rounded sides supported on a slightly tapering foot. The interior is decorated with a five-clawed dragon striding amongst fire scrolls and clouds highlighted in green enamel, its scaly head, body and limbs incised, all encircled within a green border repeated at the rim. The reverse is similarly decorated with a pair of green dragons racing through a sea of incised waves.

9 in. (22.8 cm.) diam.

£50,000-70,000

\$68,000-94,000
€57,000-79,000

PROVENANCE

With Marchant, London, *Chinese Ceramics Tang to Qing*, May 2014, no. 13. Private English Collection.

LITERATURE

This dish is illustrated in an article on glaze bubbles and dating of porcelain by Stephen Charles Wallace and Geraldine Kenney-Wallace in *Physics World*, 2016, volume 29, pp. 34-38.

There are two dishes of this design and period in the British Museum, nos. 8:33 and 8:34, gifted by Sir A. W. Franks, collection no. O A F.389. A third dish in the British Museum, bequeathed by Harry Oppenheim, OA 1947.7/12.243, is illustrated by Jessica Harrison-Hall in *Ming Ceramics in the British Museum*, pp. 208/9. Two further dishes in the Percival David Foundation of Chinese Art, now also at The British Museum and are described by Margaret Medley in *Ming Polychrome Wares in the Percival David Foundation of Chinese Art*, London, 1978, where the author illustrates the exterior of one, no. A725, pl. XI. A further dish is illustrated by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, London, 1994, Volume Two, no. 694, pp. 78/9.

A smaller example is illustrated by Marchant in their catalogue of *Important Chinese Porcelain from Private Collections*, London, 2012, no. 4, pp. 16/7.

明正德 綠彩五爪雲龍紋盤 雙圈六字楷書款

來源: 英國藏家 Stephen Charles Wallace 教授及 Geraldine Kenney-Wallace 博士珍藏; 購自倫敦古董商 Marchant 2014 年展覽 *Chinese Ceramics Tang to Qing*, 展品 13 號

文獻: 此器載於 Stephen Charles Wallace 及 Geraldine Kenney-Wallace 著 *Physics World*, 2016, 卷 29, 第 34-38 頁





82

(two views)



82

82

A FINE GREEN-ENAMELLED 'DRAGON' DISH

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

The dish is decorated to the interior with a central five-clawed dragon in pursuit of a flaming pearl, enclosed within an underglaze blue and green enamelled border, repeated at the rim. The reverse is similarly decorated with two dragons, their scales and facial features finely detailed in black, enclosed within green and underglaze blue borders. 7 in. (17.8 cm.) diam.

£5,000-8,000

\$6,800-11,000
€5,700-9,100

PROVENANCE

With Marchant & Son Ltd., London, 29th September 2004.

The collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

This dish is illustrated in an article on glaze bubbles and dating of porcelain by Stephen Charles Wallace and Geraldine Kenney-Wallace in *Physics World*, 2016, volume 29, pp. 34-38.

清道光 綠彩雙龍趕珠紋盤 六字篆書款

來源: 英國藏家Stephen Charles Wallace教授及Geraldine Kenney-Wallace博士珍藏; 於2004年9月29日購自倫敦古董商Marchant & Son Ltd.

文獻: 此器載於 Stephen Charles Wallace及Geraldine Kenney-Wallace 著 *Physics World*, 2016, 卷29, 第34-38頁



83

(two views)



83

83

A FINE GREEN-GLAZED 'DRAGON' DISH

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

The dish has shallow rounded sides and is decorated with a central five-clawed dragon chasing a flaming pearl amongst fire scrolls. The exterior is similarly decorated with two dragons in pursuit of the flaming pearl. 7 in. (17.8 cm.) diam.

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

With Antik West, No. 4334, Goteborg, Sweden.

The Collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

This dish is illustrated in an article on glaze bubbles and dating of porcelain by Stephen Charles Wallace and Geraldine Kenney-Wallace in *Physics World*, 2016, volume 29, pp. 34-38.

清道光 綠彩雙龍趕珠紋盤 六字篆書款

來源: 英國藏家Stephen Charles Wallace教授及Geraldine Kenney-Wallace博士珍藏; 購自瑞典可德堡古董商Antik West, 4334號



84

A BLUE-GROUND YELLOW-ENAMELLED 'DRAGON' DISH
 QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
 AND OF THE PERIOD (1736-1795)

The dish is decorated to the interior with a five-clawed dragon chasing a flaming pearl, leaping amongst *ruyi*-head clouds and flames. The shallow, rounded sides rise to a slightly everted rim and are painted with two similar dragons in pursuit. Two further dragons are decorated to the exterior, above a petal-lappet band enclosing the base.
 9⁷/₈ in. (25 cm.) diam.

£40,000-60,000

\$54,000-81,000
 €46,000-68,000

PROVENANCE

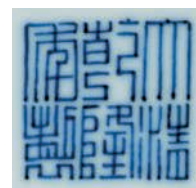
From the collection of James and Phyllis Rosati, acquired between 1947 and 1949, when Mr. Rosati was stationed in Japan.
 With Marchant, London, *Imperial Chinese Porcelain, Ceramics and Works of Art*, 2013, no. 32
 The Collection of Professor Stephen Charles Wallace, FlnstP, and Dr. Geraldine Kenney-Wallace, RSC, FlnstP.

This design and colour combination appears to be based on porcelains from the Kangxi period, such as the dish illustrated in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, no. 1047, p. 349. A similar dish is illustrated by *Shincho Kogei No Bi*, New York, 1995, pl. 126, p. 45 or by Qian Weipeng in *Tian Wu Guan Cang Ci*, Shanghai, 2011, vol 1, pp. 198/9.

Another Qianlong mark-and-period dish with similar design was sold at Christie's New York, 17-18 March 2016, lot 1600.

清乾隆 藍地黃彩雲龍戲珠紋盤 六字篆書款

來源: James及Phyllis Rosati 伉儷舊藏, 於1947年至1949年購自日本; 後由英國藏家Stephen Charles Wallace教授及Geraldine Kenney-Wallace博士珍藏; 於2013年購自倫敦古董商Marchant中國工藝精品展覽第32號



(mark)



85

85

A BLUE AND WHITE 'BIRD AND FLOWERS' KRAAK PORCELAIN BOWL

WANLI PERIOD (1573-1619)

The bowl is decorated to the exterior with panels enclosing birds, bamboo and chrysanthemums. The centre of the interior is painted with a bird on a rock, framed by six flower panels to the upright sides, each divided by bands of dots.

5¼ in. (14.5 cm.) diam.

£1,500-2,500

\$2,100-3,400
€1,800-2,800

PROVENANCE

With Geoffrey Waters, London.
The Collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

明萬曆 青花花鳥圖碗

來源: 英國藏家Stephen Charles Wallace教授及Geraldine Kenney-Wallace博士珍藏; 購自倫敦古董商Geoffrey Waters



86

86

A PAIR OF BLUE AND WHITE 'DRAGON AND CARP' DISHES AND A 'LOTUS' DISH

KANGXI PERIOD (1662-1722), THE 'LOTUS' DISH DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The pair of dishes is decorated with a four-clawed dragon and a carp emerging from rolling waves. The interior and exterior rims are decorated with a band of radiating petals, some containing flaming pearls and others carp and flowers. Each base has an apocryphal Chenghua mark. The third dish is decorated to the interior and exterior with lotus heads on a ground of stylised foliate scrolls. The largest, 6¾ in. (16.2 cm.) diam.

(3)

£2,000-3,000

\$2,700-4,000
€2,300-3,400

PROVENANCE

The 'lotus' dish: Christie's London, 15th July 2005, lot 85.
The Collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

清康熙 青花鯉躍龍門盤一對 及 清道光 纏枝蓮紋盤 六字篆書款 一組三件

來源: 英國藏家Stephen Charles Wallace教授及Geraldine Kenney-Wallace博士珍藏; 道光纏枝蓮紋盤於2005年7月15日倫敦佳士得拍賣, 拍品第85號



87

A BLUE AND WHITE 'DRAGON' BOWL

KANGXI PERIOD (1662-1722)

The bowl is decorated to the exterior with three four-clawed dragons chasing flaming pearls above waves. The interior is decorated with a carp leaping from crested waves to the centre. The base has a two-character seal mark within a double ring.

8 $\frac{1}{2}$ in. (20.6 cm.) diam.

£5,000-7,000

\$6,800-9,400

€5,700-7,900

PROVENANCE

Acquired from Geoffrey Waters, London.

The Collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

清康熙 青花海水龍紋碗

來源: 英國藏家 Stephen Charles Wallace 教授及 Geraldine Kenney-Wallace 博士珍藏; 購自倫敦古董商 Geoffrey Waters



88

88

**A BLUE AND WHITE BOMBÉ-FORM
'MONK AND TIGER' CENSER**
TRANSITIONAL PERIOD, MID-17TH
CENTURY

The compressed censer is decorated with a continuous scene of a tiger beside four monks, grouped in pairs, followed by two further monks holding a book and a fly whisk.
8½ in. (21.5 cm.) diam.

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

With Geoffrey Waters, London, 24 October 2003.
The Collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

明末清初 青花人物故事圖碗

來源: 英國藏家Stephen Charles Wallace教授及 Geraldine Kenney-Wallace博士珍藏; 2003年10月24日購自倫敦古董商Geoffrey Waters



89

89

**A LARGE BLUE AND WHITE 'DRAGON
AND CRANE' PORCELAIN DISH**
EARLY KANGXI PERIOD, CIRCA 1670

The well-potted dish is decorated to the centre with a crane in flight above a pavilion and another crane standing on a rock emerging from crested waves. The interior and exterior of the rim are decorated with four-clawed dragons in pursuit of the flaming pearl. The base has an unglazed channeled foot rim with an apocryphal six-character Chenghua mark.
13⅝ in. (33.3 cm.) diam.

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

With Geoffrey Waters, London, 29th November 2002.
The Collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

The unglazed channeled foot on the present lot appears to have been used by the potters at Jingdezhen for a short period of time around 1670, and disappears in the second half of the Kangxi period.

清康熙(約1670年) 青花滕王閣圖盤

來源: 英國藏家Stephen Charles Wallace教授及 Geraldine Kenney-Wallace博士珍藏; 於2002年11月29日購自倫敦古董商Geoffrey Waters



90

A BLUE AND WHITE 'HUNDRED BIRDS' BOWL

KANGXI PERIOD (1662-1722)

The bowl is finely decorated to the exterior with a continuous scene of a phoenix standing on rocks beneath the moon, amongst flying cranes and accomplished by numerous other birds, surrounded by trees and flowers. The centre of the interior is painted with a circular medallion depicting a three-legged toad on a cliff edge, below a band of flowers to the mouth rim. The base has an apocryphal six-character Jiajing mark.

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE

The Collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

清康熙 青花百鳥朝鳳圖碗

來源: 英國藏家Stephen Charles Wallace教授及Geraldine Kenney-Wallace博士珍藏



91

A BLUE AND WHITE AND COPPER-RED 'BIRD AND PEONY' PLATE

KANGXI PERIOD (1662-1722)

The plate is finely decorated to the interior with a bird sitting on rocks under a flowering peony branch. The underside of the rim is decorated with three bamboo sprays in underglaze blue. The base has an apocryphal Chenghua mark.

10¼ in. (27 cm.) diam.

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

With Marchant & Son Ltd., London, 25th February 2005.

The Collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

This dish is illustrated in an article on glaze bubbles and dating of porcelain by Stephen Charles Wallace and Geraldine Kenney-Wallace in *Physics World*, 2016, volume 29, p.34-38.

清康熙 青花釉裡紅花鳥圖盤

來源: 英國藏家 Stephen Charles Wallace 教授及 Geraldine Kenney-Wallace 博士珍藏; 於 2005 年 2 月 25 日購自倫敦古董商 Marchant & Son Ltd.

文獻: 此器載於 Stephen Charles Wallace 及 Geraldine Kenney-Wallace 著 *Physics World*, 2016, 卷 29, 第 34-38 頁

92

**A COLLECTION OF TEN CHINESE EXPORT /MARI/ PORCELAINS
18TH CENTURY**

The group comprises: a large octagonal plate with various flowers; a 'peonies and qilin' ginger jar; a potiche and cover with flower decoration; a 'fan and scroll' bowl; a large circular 'peony' plate; a 'bamboo and peony' plate and a set of four 'peony and scroll' plates.

The largest, 14½ in. (37 cm.) diam., wood cover

(10)

£3,000-5,000

\$4,100-6,700
€3,500-5,700



92

PROVENANCE

With Geoffrey Waters, London, acquired between 1 December 1995 and 7 November 2001.

The ginger jar: Christie's South Kensington, 19 June 2003, lot 495.

The Collection of Professor Stephen Charles Wallace, FInstP, and Dr. Geraldine Kenney-Wallace, RSC, FInstP.

清十八世紀 青花加彩盤、碗及罐一組十件

來源: 英國藏家Stephen Charles Wallace教授及Geraldine Kenney-Wallace博士珍藏; 瑞獸花卉罐於2003年6月19日佳士得南肯辛頓拍賣, 拍品495號; 於1995年12月1日及2001年11月7日間購自倫敦古董商Geoffrey Waters

PROPERTY FROM A PRIVATE UK COLLECTION

93

**A MOULDED UNDERGLAZE BLUE, COPPER-RED AND
CELADON-DECORATED 'LANDSCAPE' JAR
KANGXI PERIOD (1662-1722)**

The globular vessel is decorated with a moulded and incised continuous river landscape scene with pavilions, trees, and a sampan in underglaze blue, celadon, and copper-red. The shoulder is pierced with two pairs of apertures for handles. The base has an apocryphal Chenghua mark. 8 in. (20.3 cm.) diam.

£4,000-6,000

\$5,400-8,100
€4,600-6,800



93

Compare to a jar of a similar size and palette decorated with landscape panels and with handles and a cover sold at Christie's New York, 18-19 September 2014, lot 849 (one of two).

清康熙 青花釉裡三彩山水圖罐

來源: 英國私人珍藏



PROPERTY OF AN ENGLISH LADY

94

TWO SIMILAR MASSIVE FAMILLE VERTE 'LANDSCAPE' DISHES

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

Each dish is decorated with scholars and attendants before a pavilion and figures in sampans amongst various trees in a mountainous river landscape all in reserve on an intricately detailed iron-red brocade background. The rim of the dish is embellished with bamboo leaves and flower heads on a cracked-ice band. The exterior of the dish is decorated with a further mountain landscape scene. One dish has a channelled foot ring.
20½ in. (52 cm.) diam.

£30,000-50,000

(2)

\$41,000-67,000
€35,000-57,000

Compare the current dishes to a pair of unusual *doucai* dishes of similar size and comparable iron-red ground, from the collection of the 7th Earl of Castle-Stewart, sold at Christie's London, 11 November 2003, lot 135.

See also a *famille verte* baluster jar in the Butler Family Collection with comparable iron-red cell pattern ground and the unusual inclusion of turquoise enamel seen on the current dishes, illustrated by Sir Michael Butler, Margaret Medley and Stephen Little in *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Virginia, 1990, p. 107, no. 60. This jar is dated to the Shunzhi period (1645-1655), suggesting that the current dishes would date to the earlier part of the Kangxi reign (1662-1722).

清康熙 彩繪山水人物圖大盤兩件 雙圈六字楷書款

來源：英國私人珍藏



(marks)



PROPERTY OF A EUROPEAN LADY

95

A COPPER-RED DECORATED 'PEACH' CUP

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

The cup is delicately potted with slightly flaring sides and is decorated to the exterior in copper-red with a leafy peach tree bearing five fruit.

3 in. (7.5 cm.) diam.

£10,000-15,000

\$14,000-20,000
€12,000-17,000



(mark)

With paper label reading *Dansk Antikvitetshandler Union*.

清雍正 釉裡紅壽桃紋杯 雙框六字楷書款

來源：歐洲私人珍藏；附「丹麥藝術與古董聯盟」標籤



PROPERTY OF A DISTINGUISHED LADY (LOTS 96-97)

96

A DEHUA SEATED FIGURE OF GUANDI

17TH CENTURY

The God of War is impressively modelled with a downward gaze, his long hair swept backwards and finely detailed. The armour is intricately detailed and the folds of the fabric are finely depicted. His right hand is held in a clenched fist and his left hand rests on his knee holding two rings. He is seated in a powerful stance on a pierced rocky base above a turtle and snake nestled in a grotto. The reverse is marked with a two-character seal.

14½ in. (36 cm.) high

£8,000-12,000

\$11,000-16,000

€9,100-14,000



(mark)

明末清初 德化白釉關帝坐像

來源: 英國私人珍藏



97

A RARE AND LARGE BLUE AND WHITE TWIN-HANDLED 'DRAGON' VASE, HU
18TH-19TH CENTURY

The vase is decorated with two tubular handles to the neck above concentric ribs to the shoulder. The body is finely decorated in varying shades of cobalt blue with nine writhing four-clawed dragons amongst dense tumultuous waves.

21½ in. (54.6 cm.) high

£20,000-30,000

\$27,000-40,000

€23,000-34,000

A large bottle vase dating to the Jiaqing-Daoguang period (1796-1820) with a very similar design of nine dragons amongst waves was sold at Christie's Hong Kong, 28 November 2006, lot 1542.

清十八/十九世紀 青花九龍貫耳大瓶

來源: 英國私人珍藏



PROPERTY FROM A PRIVATE COLLECTION IN THE UK (LOTS 98-105)

98

A LARGE BLUE AND WHITE 'LANCA' STEM CUP

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

This well potted stem cup is decorated with *lanca* characters amongst a leafy meander of stylised scrolling lotus above lotus lappets. The stem is decorated with beaded tassels below *ruyi*-head and floral borders. 5¼ in. (13.3 cm.) high.

£8,000-12,000

\$11,000-16,000

€9,100-14,000

A pair of slightly smaller Qianlong *lanca* stem cups was sold at Christie's Hong Kong, 4 April 2017, lot 128.

清乾隆 青花纏枝番蓮紋梵文高足碗 六字篆書款

來源: 英國私人珍藏



(mark)



99

A LARGE COPPER-RED 'BATS' BRUSH POT, BITONG

18TH-19TH CENTURY

The exterior of the brush pot is decorated with a continuous scene of five bats in flight amongst scrolling *lingzhi*-shaped clouds and three scholar's rocks with *lingzhi* and bamboo branches emerging from crashing waves.

6¼ in. (18.8 cm.) high.

£12,000-18,000

\$17,000-24,000

€14,000-20,000

PROVENANCE

A Private French Collection.

From a private collection in the UK.

清十八/十九世紀 釉裡紅福如東海筆筒

來源: 法國私人舊藏; 英國私人珍藏



100

100

A BLUE AND WHITE DOUBLE-GOURD 'SCHOLARS' VASE
TRANSITIONAL PERIOD, MID-17TH CENTURY

The lower globular section of this vase is decorated with a group of three scholars at leisure, another group playing and listening to the *guqin*. The upper section depicts a seated scholar with his attendant, below a slender neck with tulip motif.

13 $\frac{3}{8}$ in. (34.5 cm.) high.

£5,000-8,000

\$6,800-11,000
€5,700-9,100

PROVENANCE

From a private collection in the UK.

明末清初 青花人物故事圖葫蘆瓶

來源: 英國私人珍藏



101

101

A LARGE UNDERGLAZE-BLUE AND COPPER RED-DECORATED TWIN-HANDLED VASE
19TH CENTURY

The vessel is sturdily potted and boldly painted to the bulbous lower body with four cartouches enclosing mythical beasts, below two further panels to the neck depicting mythical animals, all set against dense geometric grounds with floral sprays highlighted in shades of copper red.

21 $\frac{1}{4}$ in. (55.5 cm.) high

£6,000-8,000

\$8,100-11,000
€6,900-9,100

PROVENANCE

From a private collection in the UK.

清十九世紀 青花釉裡紅開光瑞獸圖雙耳大瓶

來源: 英國私人珍藏



102

A PAIR OF FAMILLE ROSE 'BATS AND PEACHES' BOWLS

GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1875-1908)

Each bowl is decorated to the interior with three bats in iron-red amongst five *famille rose* peaches on blossoming branches. The exterior is similarly decorated with three peaches and two bats.
6¼ in. (18.8 cm.) diam.

£6,000-10,000

\$8,100-13,000

€6,900-11,000

PROVENANCE

From a private collection in the UK.

A pair of Guangxu mark and period dishes with a 'bats and peaches' design sold at Christie's Hong Kong, 26-27 April 1998, lot 514.

清光緒 粉彩福壽紋碗一對 礬紅六字楷書款

來源: 英國私人珍藏



(marks)



-103

A HONGMU RUYI SCEPTRE WITH INSET FAMILLE ROSE PLAQUES

19TH CENTURY

The curved shaft and head of the *ruyi* are finely carved with scrolling lotus and are inset with three porcelain plaques, each with leafy lotus, bats and *shou* characters in *famille rose* and gilt-decoration. 19¼ in. (49 cm.) long

£6,000-10,000

\$8,100-13,000
€6,900-11,000

PROVENANCE

From a private collection in the UK.

清十九世紀 鏤雕紅木嵌粉彩福壽紋牌如意

來源: 英國私人珍藏



104

A CLOISSONNÉ ENAMEL RUYI SCEPTRE WITH INSET JADE AND ROCK CRYSTAL PLAQUES

THE CLOISSONNÉ ENAMEL, 18TH CENTURY, THE PLAQUES, 19TH CENTURY

The upper and lower surfaces of the shaft are finely decorated with lotus and flower heads on green tendrils interlocking with blue archaic scrolls. The sides of the sceptre are decorated with *champlevé* squared scrolls. The ruyi-shaped head is inset with a white jade plaque carved with a bat in flight above two peaches on a leafy branch, the central section is inset with an elongated rock crystal plaque carved with a cicada and a finger citron; and the smaller ruyi-head terminal is inset with a grey jade plaque carved with a bee and a pomegranate.

18 in. (45.5 cm.) long

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE

From a private collection in the UK.

清十八世紀 掐絲琺瑯嵌玉及水晶花卉紋如意

玉及水晶為清十九世紀

來源: 英國私人珍藏



105

~105

A CLOISSONNÉ ENAMEL 'LOTUS' BEEHIVE TRIPOD WATER POT
MING DYNASTY (1368-1644)

The exterior is decorated in gilt wire and the *cloisons* infilled with various enamels to depict lotus heads in alternating directions connected by scrolling foliage, all between a white-ground petal band to the rim and a scroll band to the foot. The water pot stands on three squat cabriole feet. 4¾ in. (12 cm.) wide, *hongmu* cover and openwork floral stand

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

With L. Wannieck, Paris
Accompanied with a letter dated to 1921 suggesting that the present lot was gifted to Miss Pierron.
From a private collection in the UK.

明 掐絲琺瑯纏枝蓮紋水丞

來源: 英國私人珍藏, 購自巴黎古董商L. Wannieck; 附一封寫於1921年的法文信件, 其中提及此拍品曾贈予Pierron小姐



106

ANOTHER PROPERTY

~106

A LARGE CLOISSONNÉ ENAMEL
CIRCULAR 'BIRD AND POMEGRANATE'
PLAQUE

JIAQING PERIOD, CIRCA 1800

This plaque is decorated with a swallow in flight and another sitting on a fruiting pomegranate tree with flowers and a large cicada. All above a grassy ground with rocks.

27¾ in. (75. cm.) diam., with *hongmu* frame.

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE

Collection at Laverton House, Laverton,
Gloucestershire.

清嘉慶 約1800年 掐絲琺瑯花鳥圖圓掛屏

來源: 英國格洛斯特郡 Laverton House 私人舊藏



THE PROPERTY OF AN ENGLISH GENTLEMAN

~107

A BRONZE, GILT AND CHAMPLEVÉ ENAMEL 'ELEPHANT AND BOY' GROUP
18TH CENTURY

The bronze elephant is cast standing foursquare on a rectangular bronze plinth before a procession of three boys dressed in colourful tunics decorated in green, turquoise and red enamels, one banging a drum, one holding a dragon banner, and a third blowing a horn. The elephant has ivory tusks and is richly adorned with lavish gilt trappings set with various stones, its headdress supports a flaming pearl and the saddle is fringed with bells and decorated in shades of turquoise, lapis lazuli blue, green and red champlevé enamels. The saddle cloth is draped from gilt monster-head terminals and decorated with dragons. The elephant supports a miniature pagoda with openwork jade plaque windows set within a galleried stand and resting on an openwork gilt bronze stem cast with two phoenix amongst clouds.

15 in. (38 cm.) long

£12,000-15,000

\$17,000-20,000

€14,000-17,000

PROVENANCE

The Hon. Nelly Ionides (1883-1962), then by descent within the family. Mrs Nellie Ionides and her husband Basil Ionides (1884-1950) shared a love of the arts and were both important collectors. They bequeathed parts of their collection to various museums, including the Victoria and Albert Museum, London.

The elephant embodies strength, wisdom and intelligence and is held in high esteem in Buddhist beliefs. It is unusual to find an elephant group such as this with attendant boys in procession. *Cloisonné* and *champlevé* elephants

are more commonly depicted in Chinese art supporting a vase on its back forming the rebus for 'universal peace', *taiping you xiang*. An 18th century gilt-bronze, *champlevé* and *cloisonné* enamel elephant-form candlestick sold in Christie's Hong Kong, 4 April 2017, lot 198.

Compare the cloisonné enamel boys to the small cloisonné enamel boy riding a hobby horse, late 17th century, from the collection of Mr and Mrs R.H. Palmer, illustrated in Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, plate 76. In this book, Garner writes that it is not common to find human figures in cloisonné with the earliest examples, such as this boy, dating to the 17th century.

清十八世紀
鑿胎瑤瑯童子瑞象擺件

來源: 英國貴族Nelly Ionides女士舊藏, 家傳至今; Nelly Ionides (1883-1962)及Basil Ionides (1884-1950)伉儷乃英國著名藏家, 曾將藏品捐贈予各大博物館, 包括倫敦維多利亞與艾伯特博物館



(detail)



ANOTHER PROPERTY

108

A RARE CLOISSONNÉ ENAMEL 'FIVE BATS' CIRCULAR BOX AND COVER

18TH CENTURY

The top of the cover is elaborately decorated with five bats in flight amongst colourful scrolling clouds, surrounding a stylised *shou* (longevity) character to the centre. The sides of the cover and box are similarly decorated with bats and clouds. The base is detailed with an open-form flower and leafy tendrils, supported on a spreading gilt-bronze foot ring, 8¾ in. (22.2 cm.) diam.

£15,000-25,000

\$21,000-34,000

€18,000-28,000

清十八世紀 掐絲琺瑯五蝠捧壽圖圓蓋盒



PROPERTY SOLD AT THE DIRECTION OF BRENDA, LADY COOK, FORMERLY FROM THE COOK COLLECTION,
DOUGHTY HOUSE, RICHMOND

***109**

A CLOISSONNÉ ENAMEL PHOENIX-HANDLED TRIPOD CENSER AND COVER

QIANLONG PERIOD (1736-1795)

The censer is fashioned with two gilt-bronze handles to the shoulders cast as two stylised phoenix with their wings outspread. The feathers and backbone are finely detailed. The body of the censer is decorated with large lotus blooms on scrolling vines below a band of *ruyi*-heads to the shoulder and a further lotus band to the neck, all supported on three gilt-bronze and *champlevé* beast-head cabriole feet. The domed cover is decorated with openwork *champlevé* *shou* characters and *wan* symbols, all surmounted by an openwork floral finial.

10¼ in. (26 cm.) high overall

£8,000-12,000

\$11,000-16,000

€9,100-14,000

清乾隆 銅鑲金掐絲琺瑯枝蓮紋雙鳳耳三足蓋爐

來源：英國貴族 Lady Cook 珍藏

110

A PAIR OF CLOISSONNÉ ENAMEL CANDLESTICKS

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

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

15½ in. (39 cm.) high

(2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

清嘉慶 掐絲琺瑯八吉祥紋燭臺一對 「大清嘉慶年製」篆書款



TWO RARE *CLOISONNÉ* ENAMEL MODELS OF
A PARROT AND A COCKATOO
(LOTS 111-112)



PROPERTY OF A SCOTTISH GENTLEMAN
(LOTS 111-112 INCLUSIVE)

111

**A RARE CLOISSONNÉ ENAMEL MODEL
OF A PARROT AND STAND**
18TH CENTURY

The parrot is naturalistically modelled with eyes inset with glass beads. The red and turquoise feathers of the body are finely depicted and the wings are infilled with green, blue, and black enamels. The bird is perched on a T-shaped stand decorated with scrolling foliage and finished with patterned gilt-bronze terminals. The square base of the stand is elaborately decorated with stylised lotus scrolls, supported on four *ruyi*-shaped feet. 9¼ in. (23.5 cm.) high overall

£40,000-60,000

\$54,000-81,000

€46,000-68,000

Though wild parrots and parakeets were native to certain parts of China, they gained popularity in the Tang dynasty and there are records of gifts of exotic parrots from Indonesia and Indochina.

Because of their colourful plumage, their intelligence, and their ability to 'speak', parrots, parakeets and lorries have long been admired in China. The parrot is also a symbol of filial piety, featuring in various Buddhist texts, including Guanyin and the Filial Parrot (also known as 'The Precious Scroll of the Parrot' *Yingge Baozhan*).

It is likely that the present lot is intended to represent a Fairy Lorikeet (*Chamosyna pulchella*) or a Chattering Lory (*Lorius garrulus*), either of which could have been brought to China from Indonesia.

An almost identical slightly shorter parrot (22 cm. high) was sold at Christie's London, 5 November 2013, lot 280.

清十八世紀 掐絲琺瑯鸚鵡

來源: 蘇格蘭私人珍藏



112

**A RARE CLOISONNÉ ENAMEL MODEL
OF A COCKATOO AND STAND**

18TH CENTURY

The cockatoo is naturalistically modelled with a lively expression, and its wings closed upon its back. The feathers of its body, wings, and tail are detailed with fine wirework. The bird sits on a T-shaped perch supported on a circular base which rests on four *ruyi*-shaped feet. The stand is decorated with scrolling lotus and foliage on a bright turquoise ground.

10 in. (25.4 cm.) high overall

£40,000-60,000

\$54,000-81,000

€46,000-68,000

PROVENANCE

Property of a Scottish Gentleman.

The natural habitat of cockatoos is not China, but rather in Indonesia, the Philippines, and Australasia. From the 3rd century AD onwards however, exotic parakeets, lorries, and cockatoos were sent from Indonesia and Indochina as gifts to the Chinese court, and were also imported for sale to members of the elite. In fact, a number of gifts of multi-coloured and white parrots are recorded during the Tang dynasty. Thereafter such birds became popular amongst wealthy Chinese who kept them in their homes or gardens.

The fine workmanship of the current lot is evident from the treatment of the individual feathers which have been detailed by a narrow v-shaped *cloison* within each one. This would have been a very labour-intensive process. The same technique can also be seen on a pair of blue doves in the Uldry Collection (illustrated by Brinker and Lutz, *Op. Cit.*, no.324), and on the scales of a Qianlong *cloisonné* mythical beast in the collection of the Palace Museum, Beijing, illustrated in *The Complete collection of Treasures of the Palace Museum - Metal-bodied Enamel Ware*, Hong Kong, 2002, p.123, no.119.

A very similar bird to the current lot was sold at Christie's Paris, 13 June 2007, lot 38 from the Juan Jose Amezaga collection. That bird was dated to the Qianlong period and was set within a *cloisonné* enamel birdcage, which provides an interesting insight as to how pieces similar to current lot could have been displayed.

清十八世紀 掐絲琺瑯鳳頭鸚鵡

來源：蘇格蘭私人珍藏





ANOTHER PROPERTY

***113**

A PAIR OF CHAMPLEVÉ AND CLOISSONNÉ ENAMEL DUCKS

19TH CENTURY

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

15 in. (38 cm.) high

(2)

£6,000-8,000

\$8,100-11,000

€6,900-9,100

PROVENANCE

Private collection of the Ghezzi family, Switzerland.

Christie's Los Angeles, 13 April 2000, lot 50

清十九世紀 掐絲琺瑯寶鴨一對

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



A Rare Ivory Seated Figure of a Lady in a Garden



(fig. 1 圖1)



(fig. 2 圖2)

This exquisitely carved figure of an Asian lady in flowing Western dress is a rare example of a three-dimensional sculpture based on a painting. The carved figure has been inspired by a court painting, in the collection of the Palace Museum, Beijing, which depicts a lady in precisely the same pose and wearing exactly the same clothes (fig. 1). This painting has rarely been illustrated but appears in black and white in Michael Sullivan's *The Meeting of Eastern and Western Art From the Sixteenth Century to the Present Day*, Thames and Hudson, London, 1973, fig. 42, where it is described as an anonymous portrait of Xiang Fei dressed *en paysanne*, and is dated to the mid-18th century. The painting is also discussed in a small number of Chinese publications, including 'Shi quan lao ren yu Xiang Fei', by Liu Jiaju in *Gugong Wenwu yuekan*, 2003, no. 6, p. 50.

All aspects of the lady's pose and dress have been meticulously copied from the painting by the ivory carver, even down to the colours and folds of her garments. Only very small amendments have been made, such as the slightly more elaborate fastenings of her outer bodice, and the fact that the scarf tied at the lady's throat is white in the painting, but blue on the ivory figure. There are also a few minor changes that render the ivory figure a little more to Chinese taste. Her under bodice fits tightly around her neck, so that none of her throat is revealed - as would befit a respectable Chinese lady - while bamboo, chrysanthemums and *lingzhi* fungus have been added to the rocks on which she rests her left arm.

Relatively little is known about the painting on which this figure is based, but it appears to be described in a book, originally published in 1932, by the biographer, literary historian, essayist and travel writer Peter Quennell (1905-1993). In this the writer describes a visit in 1930 to Beijing and the Forbidden City, and, in his discussion of the employment of Western missionaries by the Qianlong Emperor, Quennell appears to describe this painting and where it was placed within the palace at that time. He notes: 'Far away in a remote corner of the palace, he [Qianlong] built his barbarian concubine [Xiang Fei] a little bath-house, employing

Rosemary Scott,
*Senior International Academic
Consultant Asian Art*

for this work the Jesuit missionaries who then lived on their wits at the Chinese court ... A tiny vaulted chamber and a paved ante-room; but in the ante-room there are two pictures on the wall, portraits of the concubine herself, painted by a Western artist in the Western manner. Father Castiglione was his name ... [the] Turki bed-fellow of the great king is upon a knoll, wearing a wide shady hat and a laced bodice, her blue over-skirt disposed around her as she reclines, holding the slender shaft of a long hoe.' (see Peter Quennell, *A Superficial Journey Through Tokyo and Peking*, Oxford University Press, 1986 edition, pp. 173-4). Quennell goes on to say that the other painting in the room (now in the National Palace Museum, Taipei), which he describes as being less skilfully rendered, was the famous oil-painting of a young woman (purportedly Xiang Fei) dressed as a classical goddess of war (fig. 2) with cuirass and feather-plumed helmet (see *Emperor Ch'ien-lung's Grand Cultural Enterprise*, National Palace Museum, Taipei, 2002, p. 31, no. I-II).

Although Quennell attributes the painting of the lady portrayed *en jardiniere* to Giuseppe Castiglione, it is by no means proved. However, it does seem certain that the picture was painted by a Western artist - undoubtedly one of the European missionary artists at the Chinese court. The romantic approach to the subject is reminiscent of contemporary English artists such as Thomas Gainsborough (1727-88) and Joshua Reynolds (1723-92), as well as the French artist Francois Boucher (1703-77). Interestingly the latter artist also provided designs for Beauvais tapestries, some of which were presented to the Chinese court and were much admired by the Qianlong Emperor. The inclusion of a hoe in the delicate hands of a lady dressed only for leisurely pursuits also recalls the fondness of the French Queen Marie Antoinette (1755-93) for bucolic imagery and her playful pursuit of pastoral life in the grounds of le Petit Trianon.

Both the painting of the lady in a garden with a hoe and the oil painting of the lady in armour have traditionally been thought to represent Emperor Qianlong's famously beautiful concubine Xiang Fei - the 'Fragrant Concubine'. Many legends have grown up about Xiang Fei, most of them coming to prominence in the early twentieth century, and these have inspired a wealth of romantic literature and drama. Current scholarship suggests that Xiang Fei may most probably be identified as the historical figure Rong Fei, Qianlong's only Uighur Muslim concubine, whose family were a branch the Khoja line. As members of the family had aided Qianlong's armies in their conquest of modern day Xinjiang, they were given noble titles and moved to Beijing. Rong Fei entered Qianlong's palace as a sixth rank *guiren* when she was twenty-

seven, in 1760. Although she did not bear Qianlong any children, she and her brother were honoured with imperial gifts, and after her death in 1788 the Emperor ordered that she be buried at the Imperial Eastern Tombs in a coffin which bears Arabic inscriptions appropriate to her Muslim religion.

The current ivory figure would almost certainly have been carved on the instructions of the Qianlong emperor, who had on other occasions ordered that painted subjects be replicated in carved ivory. In 1741, for example, he ordered the famous ivory carver Chen Zuzhang to produce relief carvings of the subjects painted by Chen Mei in his album of *Pastimes of the Twelve Months*. The ivory panels were then mounted in album form with inscriptions from the emperor's brush reproduced in inlaid mother-of-pearl on the facing page.

A later ivory figure, which is very similar to the current seated lady, and possibly copied from it, is in the collection of the Art Gallery of Greater Victoria, Canada and appears on the front cover of the publication *The Magnificent Ivories of China*, Victoria, 2001 (fig. 3). The Canadian figure was donated to the museum by Francis and Kay Reif, who collected ivory carvings in the first half of the 20th century.

蘇玫瑰

亞洲藝術部資深國際學術顧問

此稀罕的染色象牙雕像是極少數模仿畫像而成的牙雕作品。原圖現存於北京故宮博物院，圖上仕女與本雕像的坐姿，衣飾皆如出一轍（圖1）。這幅畫在現有的出版中非常罕見，Michael Sullivan 曾在他1973年著作的 *The Meeting of Eastern and Western Art from the Sixteenth Century to the Present day* 書中出版過一張黑白照，並標示這幅畫描繪的是穿著歐洲鄉村服飾的香妃，乃十八世紀中期的作品。象牙雕像與畫像中的人物無疑是同一個人，但雕像更為婉約，較有東方氣質，衣著雖然也相同，但頸部以圍巾遮蓋，更為含蓄。而仕女所坐的山石也更帶中國風，並綴以菊花與靈芝等傳統紋飾。

雖然對於此畫我們瞭解不多，不過一位歷史作家Peter Quennell (1905-1993) 在1930年遊覽北京時所寫的遊記中對這幅畫作了頗為詳盡的敘述：

「在皇城偏遠的一個角落上，他（乾隆皇帝）為他番邦的妃子（香妃）建了一座小浴房，由宮中如履薄冰般地生活著的耶穌會傳教士建造。這是一個小小的圓頂房，前有一個鋪磚的接待室，接待室的牆上有兩張香妃著媳婦的西洋風肖像，由一位西洋畫家郎世寧神父所畫。這位皇帝的枕邊人從突厥來，見她坐在一塊山石上，頭戴寬沿帽，身著緊身上衫，身軀微臥，藍色外裙披落兩旁，手握一細長柄的花鋤」（見Peter Quennell著，*Superficial Journey*



(fig. 3 圖3)

Through Tokyo and Peking, Oxford University Press, 1986年，173-4頁）。

他還提到室中的另外一張畫像便是那張有名的香妃戎裝油畫像（圖2，現藏臺北國立故宮博物院）。這兩幅畫向來都被認為是香妃的肖像。關於香妃有許多傳說，這些傳說大部分始於二十世紀早期，並且成為許多羅曼史及戲劇的題材。最近學者大多認同香妃就是史上所載的容妃，乾隆唯一的回族嬪妃。容妃，和卓氏，生於新疆葉爾羌回部，早在回亂前就入宮。其哥哥因平定霍集占叛亂有功，也被召受封。她入宮時被封貴人，五年後晉升容妃。死後葬在河北遵化的清西陵。乾隆還特別在她棺木上刻以伊斯蘭經文以表敬意。

本座象牙雕像無疑是乾隆皇帝特別命工匠所制的作品。在乾隆時期的象牙雕刻作品中，亦有其它例子的題材取自於畫像。如乾隆六年時就曾下令牙雕工匠陳祖章等人把陳枚所畫的「月曼清遊圖冊」雕刻成精美的牙雕冊葉，每頁還配以鑲螺鈿的禦筆題詩。

另參考一件年代稍晚，但題材與此器相似的象牙雕像，由加拿大維多利亞省美術館所藏，載維多利亞省2001年出版之 *The Magnificent Ivories of China*，圖見該圖錄封面。此例原由象牙藏家Francis 及Kay Reif伉儷舊藏，後捐贈予美術館（圖3）。



PROPERTY OF AN IMPORTANT PRIVATE ASIAN COLLECTOR

-114

A VERY FINE AND RARE IMPERIAL IVORY FIGURE OF A SEATED LADY, PROBABLY AN IMPERIAL CONSORT

QIANLONG PERIOD (1736-1795)

The figure is naturalistically carved seated and reclining slightly to the right, holding a slender hoe in her left hand and resting her right hand on a basket of flowers. She is dressed in the European fashion with a blue bodice above an outer skirt of the same colour, falling away to reveal the pink underskirt. Her high chignon is threaded through a broad-brimmed straw hat and dressed with a single plume. Her face is carved with a gentle and demure expression. Flowers, plants, and *lingzhi* sprout from the rocks upon which she sits, all supported by an integral stand decorated in shallow relief with archaic scrolls.

10 in. (25.4 cm.) high, paper stand

£200,000-300,000

\$270,000-400,000

€230,000-340,000

PROVENANCE

Collection of Mrs. Frank Lewis Hough.
Christie's London, 15 May 2007, lot 61.

LITERATURE

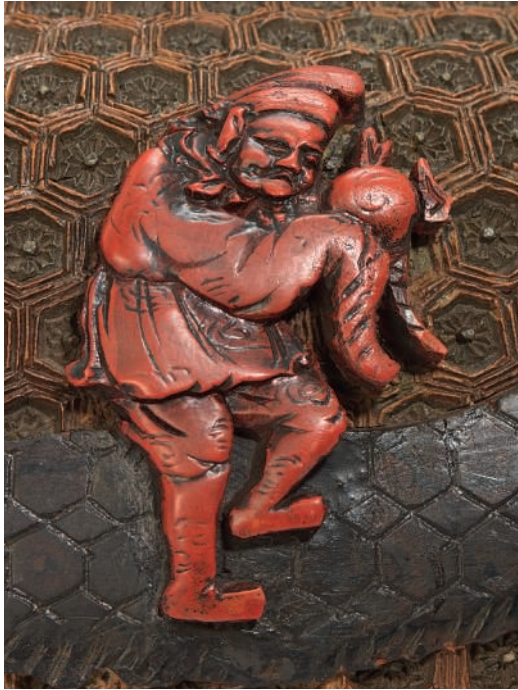
Warren E. Cox, *Chinese Ivory Sculpture*, New York, 1946, pl. 38

清乾隆 御製染色象牙雕香妃坐像

來源: Frank Lewis Hough女士舊藏; 倫敦佳士得2007年5月15日拍賣, 拍品第61號; 亞洲私人珍藏

文獻: Warren E. Cox著《Chinese Ivory Sculpture》, 紐約, 1946, 圖38





(details)

ANOTHER PROPERTY

115

A RARE MULTI-COLOURED LACQUER 'BUDDHIST LIONS' CIRCULAR BOX AND COVER
QIANLONG PERIOD (1736-1795)

The cover is carved to the centre with a medallion enclosing three Buddhist lions chasing a brocade ball, encircled by a band of *shou* characters, *ruyi* heads and eight figures of foreigners engaging in various activities to the curved sides, all on a dense diaper ground. The base is carved with eight mythical beasts and auspicious animals.

8¼ in. (21 cm.) diam.

£20,000-30,000

\$27,000-40,000

€23,000-34,000

The inclusion of the eight figures of foreigners seen to the sides of the cover on the current box is particularly rare, with no other known published examples. Compare the current lot to a pair of imperial multi-colour lacquer boxes and covers decorated with three 'sea beasts' and incised to the base with Qianlong reign marks inscribed *hai shou bao he*, which were presented to King George III by the Qianlong emperor, illustrated by John Ayers, in *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, Volume III p. 857. A rectangular cinnabar lacquer box and cover with comparable 'three Buddhist lions' decoration is in the collection of the National Palace Museum, Taipei, illustrated in *Masterpieces of Chinese Carved Lacquer Ware in the National Palace Museum*, Taipei, 1971, no. 34. A pair of three-tired cinnabar lacquer boxes, also with carved with three Buddhist Lions was exhibited by Roger Keverne, London in Summer 2002, no. 131.

清乾隆 剔彩瑞獅紋圓蓋盒





116 (two views)

PROPERTY OF A LADY

116
A CARVED CINNABAR LACQUER 'RED CLIFF' OVAL BOX AND COVER

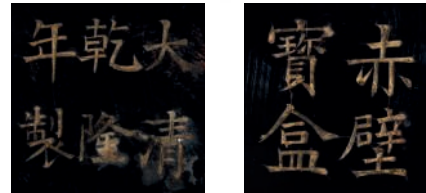
QIANLONG SIX-CHARACTER INCISED GILT MARK AND OF THE PERIOD (1736-1795)

The cover is delicately carved with an oval panel enclosing a scene of three scholars in a covered boat accompanied by an attendant and an oarsman on a river below a pine tree and towering rocky cliffs. The remainder of the box is carved with fish leaping from turbulent waves, the details are finely incised. The interior of the box base bears the reign mark and the underside of the cover also has the incised and gilt mark 'Shibi bao he', which may be translated as 'Treasured box of the Red Cliff'.

4¼ in. (10.8 cm.) wide

£4,000-6,000

\$5,400-8,100
 €4,600-6,800



(marks)

PROVENANCE

Private English Collection, assembled from the 1970s to 1990s.
 With label, F. Beck Collection, no. 463.

The scene depicted on this box is taken from the Song dynasty poem entitled 'Latter Ode to the Red Cliff', the second section of the 'Ode to the Red Cliff' in which the scholars Su Dongpo, Huang Lujie and the monk Foyin re-visit the red cliffs in the winter of 1032. In contrast to their first visit where they found the river tranquil, this time they are swept along by the torrential River Yangtze, which is reflected in the tumultuous waves carved onto the sides and base of the current lot.

清乾隆 剔紅赤壁圖蓋盒
 描金「大清乾隆年製」 「赤壁寶盒」款

來源: 英國私人珍藏, 1970至1990年代所購;
 F. Beck 私人珍藏, 藏品463號

VARIOUS PROPERTIES

-117
A RECTANGULAR CINNABAR LACQUER 'LYCHEE' BOX AND COVER INSET WITH AN IVORY INK STONE
 THE LACQUER BOX, MING DYNASTY, 16TH CENTURY, THE IVORY 17TH-18TH CENTURY

The box and cover is carved through thick layers of cinnabar lacquer with leafy, fruiting branches bearing lychee, the interiors are lacquered black. The miniature square ivory ink stone is carved with the mythical tortoise above waves and rocks, the ivory is a warm honey tone in places. The base is incised with an apocryphal four-character Qianlong mark.

The lacquer box 2¾ in. (7.1 cm.) wide
 The ivory ink stone 1½ in. (3.9 cm.) square

£15,000-20,000

\$21,000-27,000
 €18,000-23,000



117

The fruiting lychee branch motif appears on several circular boxes dating to the 16th century including a pair of circular boxes in the Collection of Far Eastern Antiquities, Stockholm, illustrated by Harry Garner in *Chinese Lacquer*, London, 1979, p129, plate 64.

明十六世紀 剔紅荔枝紋長方蓋盒
 配清十七/十八世紀 象牙硯



118

A CINNABAR LACQUER CARVED CINQUEFOIL BOX AND COVER

QIANLONG PERIOD (1736-1795)

The cover is finely carved within a conforming five-petalled panel to depict a scholar and his attendants crossing a bridge by a lake in a mountainous landscape. The grounds are detailed in different patterns to denote sky, water and land. The central panel is surrounded by five panels enclosing various flowers separated by lotus scrolls. The base of the box is similarly decorated with panels enclosing flowers, the rims are carved with bands of squared scrolls. The interior and base are lacquered black.

9 $\frac{1}{2}$ in. (25 cm.) wide

£8,000-12,000

\$11,000-16,000

€9,100-14,000

清乾隆 剔紅高士圖梅花形蓋盒



119
A FINELY CARVED BAMBOO BRUSH POT, BITONG
 18TH-19TH CENTURY

The cylindrical brush pot is carved in high and low relief with a continuous river landscape with pine trees, with officials and attendants observing the 'Eight Horses of Mu Wang', variously depicted rolling on their backs, frolicking, resting and bathing in the river. The bamboo is signed *Li Fu* and is of a rich warm brown tone.

6 in. (15.2) cm. high.

£8,000-12,000

\$11,000-16,000

€9,100-14,000

清十八/十九世紀 竹雕穆王八駿圖筆筒 「笠甫」刻款



(mark)



PROPERTY FROM THE CAPELO COLLECTION

-120

A LARGE HUANGHUALI 'TREE TRUNK'-FORM BRUSH POT, BITONG
18TH CENTURY

The exterior of the brush pot is naturalistically carved to imitate a gnarled and knotted rootwood tree. The base is carved with concentric rings to imitate the cross-section of a tree trunk. The wood is of a rich golden brown tone.
8¼ in. (21.1 cm.) high

£10,000-15,000

\$14,000-20,000
€12,000-17,000

PROVENANCE

With Nicholas Grindley, London.
The collection of Francisco Capelo.

清十八世紀 黃花梨筆筒

來源: 倫敦古董商Nicholas Grindley; 葡萄牙藏家Francisco Capelo珍藏



~121

**AN IMPERIAL, RARE AND FINELY CARVED ZITAN AND ALOESWOOD
LACQUERED 'DOUBLE-GOURD' PANEL**

18TH CENTURY

The double-gourd-shaped panel is exquisitely carved to the centre with a tall branch of prunus beside jagged rocks, enclosed within a border intricately detailed with naturalistically rendered double gourds on meandering leafy vines. 15½ in. (39.5 cm.) long

£50,000-80,000

\$68,000-110,000
€57,000-91,000

See examples of larger architectural structures or decorative panels with similar designs to the present lot, illustrated by the Palace Museum Ancient Architecture Department, Forbidden City Publishing House, in *The Illustrated Catalogue of the Architecture and Decoration of the Imperial Palace: Interior Design*, Beijing, 1995, pp. 140-141, 239, 301, 306. Also see similar examples of wood carving decorating the Emperor Qianlong's retirement quarters in the Forbidden City, illustrated by N. Berliner in *The Emperor's Private Paradise: Treasures from the Forbidden City*, New York, 2010, pp. 140 & 141.

清十八世紀 紫檀嵌沉香木梅花紋葫蘆萬代掛屏



-122

TWO FINELY CARVED AND INSCRIBED BAMBOO FANS

18TH-19TH CENTURY

One fan is delicately carved and incised to the shaped bamboo panel with the image of Suwu holding a long staff, beside two recumbent rams and a long poetic inscription. The other fan illustrates an interior scene with a seated mother playing with her son as a cat sits close by; the window reveals a large *wutong* tree with leafy branches, all below an inscription which dates this to the summer of the cyclical year of *gengyin*. Both fans are set with Indian rosewood handles detailed with stylised scrolling designs. The larger 15 $\frac{7}{8}$ in. (40.3 cm.) long

(2)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE

Christie's South Kensington, 26 November, 1998, lot 97 (fan with immortal and rams)

清十八/十九世紀 竹簧刻蘇武牧羊、倚桐嬉子圖扇一組兩件

來源：倚桐嬉子圖扇在佳士得南肯辛頓1998年11月26日拍賣，拍品97號



-123

A HUALI STOOL WITH AN INSET FAMILLE ROSE PLAQUE

THE WOOD 19TH CENTURY, THE PORCELAIN PLAQUE LATE QIANLONG PERIOD (1736-1795)

The porcelain top is decorated with stylised *shou* characters surrounded by four pink bats in flight amongst colourful flowers with leafy tendrils, set within a circular wood frame. The five legs are curved inwards and end in scrolling feet, joined at the top with aprons detailed with floral scrolls and supported on a five-lobed frame with five short feet.

26½ in. (67 cm.) wide, 21½ in. (52 cm.) high

£15,000-20,000

\$21,000-27,000

€18,000-23,000

清十九世紀 花梨木嵌粉彩瓷板坐墩

瓷板為清乾隆



(top)



■124

A PAIR OF HARDWOOD TABLES

19TH CENTURY

The top panel of each table is set within a wide rectangular frame, above plain waisted aprons pierced with thin openings and plain shaped stretchers, all supported on square-section legs which terminate in hoof feet.

Each 37¼ in. (95.6 cm.) high, 47 in. (119.5 cm.) wide, 22¾ in. (58 cm.) deep

(2)

£15,000-20,000

\$21,000-27,000

€18,000-23,000

清十九世紀 硬木長桌一對



PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION
(LOTS 125-150)



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 125 -150 INCLUSIVE)

■125

A LARGE GILT-LACQUERED LEATHER CHEST
LATE 18TH-EARLY 19TH CENTURY

The rectangular chest is decorated to the front with eight double-roundels enclosing birds and auspicious emblems, above two Buddhist lions confronting a further auspicious roundel, flanked by a pair of stylised phoenix. The sides are decorated with *fu* characters for happiness or blessings, and have a pair of curved handles. The interior is painted in dark reddish-black.

32 $\frac{3}{4}$ in. (82.2 cm.) wide, 23 $\frac{3}{4}$ in. (60 cm.) deep, 15 $\frac{1}{4}$ in. (38.5 cm.) high, wood stand

£6,000-10,000

\$8,100-13,000

€6,900-11,000

清十八/十九世紀 漆金木瑞獸紋大箱

來源: 西方私人珍藏



126

A RARE CIZHOU PAINTED FIGURE OF A BODHISATTVA

YUAN- EARLY MING DYNASTY, 14TH-15TH CENTURY

Avalokitesvara is modelled seated in *rajalisana* on a waisted rectangular plinth decorated with moulded *ruyi* heads. The figure wears a jeweled necklace, a long scarf over the shoulders and a *dhoti* tied at the waist. The face is delicately detailed below a crown centred by a figure of Amitabha Buddha. It is painted in brown and russet tones on a cream slip under a clear glaze. 10 in. (25.5 cm.) high

£6,000-8,000

\$8,100-11,000

€6,900-9,100

PROVENANCE

Christie's New York, 20 September 2005, lot 223.

Property from a Distinguished Private Collection.

Compare to a Cizhou painted figure of a kneeling Buddhist attendant, dated to the Song-Jin dynasty, illustrated by A. du Boulay, *Christie's Pictorial History of Chinese Ceramics*, New Jersey, 1984, p. 75, no. 6.

元/明初 十四/十五世紀 磁州窯白釉褐彩菩薩坐像

來源: 2005年9月20日紐約佳士得拍賣, 拍品第223號; 西方私人珍藏





127

127

A MATCHED PAIR OF FAMILLE VERTE 'FLORAL' QUATREFOIL TEAPOTS

KANGXI PERIOD (1662-1722)

The teapots are each of quatrefoil form standing on three low feet, fashioned with an upright imitation-bamboo handle and an s-shaped spout. Each is decorated with two diamond-shaped panels enclosing flowers and rocks, one on a diaper ground and the other on a floral ground. The covers are similarly decorated with lotus bud finials.

5 7/8 in. (15 cm.) high

(2)

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

The trellis-ground teapot: with Chait Galleries, New York.
Property from a Distinguished Private Collection.

清康熙 彩繪開光花卉紋茶壺兩件

來源: 其一於紐約Chait Galleries購入; 西方私人珍藏

128

A FAMILLE VERTE BISCUIT 'FIGURAL' GROUP

KANGXI PERIOD (1662-1722)

The group is modelled as an elegant lady with coiffured hair and wearing long robes above an apron skirt accompanied by a man wearing soldier's armour.

The accessories such as the shoulder pads and apron are decorated with moulded fish masks and fish tails. There is a small fixture for an incense stick at one corner.

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

£5,000-8,000

\$6,800-11,000
€5,700-9,100

PROVENANCE

With Chait Galleries, New York.
Property from a Distinguished Private Collection.

清康熙 彩繪人物像

來源: 紐約古董商Chait Galleries; 西方私人珍藏



128



129

A DEHUA FIGURE OF GUANYIN
18TH-19TH CENTURY

The Goddess of Mercy is modelled seated on an elaborate rocky base and holding a pearl in her left hand. She wears a bead necklace, loose robes falling in crisp folds, and a cowl over the hair which is drawn up into a topknot behind a foliate tiara. The figure is covered in a creamy glaze pooling to a bluish tone. 9 in. (23 cm.) high

£6,000-8,000

\$8,100-11,000
€6,900-9,100

PROVENANCE

Christie's New York, 20 September 2005, lot 376.
Property from a Distinguished Private Collection.

清十八/十九世紀 德化白釉觀音坐像

來源: 於2005年9月20日紐約佳士得拍賣, 拍品第376號; 西方私人珍藏



130

130

A GREEN, YELLOW, AND AUBERGINE-ENAMELLED BISCUIT 'BRINJAL' BOWL
KANGXI PERIOD (1662-1722)

The bowl is decorated with three incised flower sprays with the leaves and stems coloured in yellow and aubergine enamel, all on a green enamel ground. The interior is incised with a single *lingzhi* spray highlighted with yellow and aubergine enamel. The base has a seal mark in underglaze blue within a double circle.
7 in. (17.8 cm.) diam.

£1,000-2,000

\$1,400-2,700
€1,200-2,300

PROVENANCE

Property from a Distinguished Private Collection.

清康熙 素三彩花卉紋碗

來源: 西方私人珍藏

131

A GREEN, YELLOW, AND AUBERGINE-ENAMELLED BISCUIT 'BRINJAL' BOWL
KANGXI PERIOD (1662-1722)

The conical bowl is decorated with three incised flowering branches, the leaves and stems coloured in green and aubergine enamels, all on a yellow ground. The interior is decorated with a single incised *lingzhi* fungus highlighted in aubergine and green enamels. The base has an underglaze blue seal mark within a double circle.
8½ in. (21.5 cm.) diam.

£1,000-2,000

\$1,400-2,700
€1,200-2,300



131

PROVENANCE

Property from a Distinguished Private Collection.

清康熙 素三彩花卉紋碗

來源: 西方私人珍藏



132

132

A LARGE BLUE AND WHITE 'LANDSCAPE SCROLL' DISH

KANGXI PERIOD (1662-1722)

The dish is decorated to the interior with an unrolled handscroll depicting two scholars in a mountain landscape. The scroll is enclosed by two leafy branches with flowers. The exterior is decorated with two further leafy sprays. 15½ in. (39 cm.) diam.

£2,000-4,000

\$2,700-5,400
€2,300-4,500

PROVENANCE

With Spink and Son Ltd, London.
Property from a Distinguished Private Collection.

清康熙 青花山水人物圖盤

來源: 購自倫敦古董商 Spink and Son Ltd.; 西方私人珍藏

133

A BLUE AND WHITE 'LOTUS' WALL VASE

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

The vessel is moulded in the form of a slender flattened vase and has five graduated cylindrical openings to the upper section. It is decorated with a single fixed-ring mask handle to the body enclosing a bat in flight, all surrounded by leafy scrolling lotus executed in a pencil style. 6½ in. (16.5 cm.) high

£2,000-3,000

\$2,700-4,000
€2,300-3,400

PROVENANCE

Property from a Distinguished Private Collection.

清乾隆 青花纏枝蓮紋獸首壁瓶 四字篆書款

來源: 西方私人珍藏



(mark)



133



134

134

**A YAOZHOU CELADON-GLAZED CARVED
'LOTUS PETAL' BOWL**
NORTHERN SONG DYNASTY,
10TH-11TH CENTURY

The exterior of the bowl is carved with two registers of upright lotus petals. The bowl is covered overall with a fine bubble-suffused olive-green glaze that pools in places highlighting the decoration.
5 7/8 in. (13.5 cm.) diam.

£6,000-8,000

\$8,100-11,000
€6,900-9,100

PROVENANCE

Christie's New York, 20 September 2005, lot 207.
Property from a Distinguished Private Collection.

北宋 十/十一世紀 耀州青釉刻蓮瓣紋碗

來源: 於2005年9月20日紐約佳士得拍賣, 拍品第207號; 西方私人珍藏

135

**A BRONZE SQUARE-SECTION 'KUI-DRAGON'
CENSER AND COVER**

MING DYNASTY (1368-1644)

The censer is decorated with four raised elephant-head handles to the shoulders, the body is decorated with alternating bands of squared scrolls and archaic *kui* dragons on a *leiwen* ground. The tall cover is similarly decorated with a band of squared scrolls below openwork *kui* dragons on a *leiwen* ground, all below a Buddhist lion and brocade ball finial.
10 1/4 in. (26 cm.) high overall, wood stand

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

Property from a Distinguished Private Collection.

明末 銅瑞獅鈕方蓋壚

來源: 西方私人珍藏



135

136

A CAFÉ-AU-LAIT-GROUND FAMILLE VERTE 'LOTUS POND' CUP AND SAUCER
KANGXI PERIOD (1662-1722)

The cup and saucer each have a scalloped rim and are similarly decorated with scenes of a pond with fish swimming amongst leafy lotus flowers, all below a long-beaked bird. The interior of the cup is decorated with a lotus plant and four evenly-spaced insects. The exterior of the saucer is decorated with flower sprays. The base of the cup has an iron-red rabbit within an underglaze blue double circle.

The saucer, 5 in. (12.5 cm.) diam.

(2)

£1,000-2,000

\$1,400-2,700
€1,200-2,300

PROVENANCE

The saucer, with Van der Ven Oriental Art, 's-Hertogenbosch, The Netherlands.
Property from a Distinguished Private Collection.

清康熙 彩繪蓮塘紋花口盃連托

來源: 荷蘭丹博斯治古董商Van der Ven Oriental Art; 西方私人珍藏



137

A FAMILLE VERTE 'FLORAL' QUATREFOIL TEAPOT AND COVER
KANGXI PERIOD (1662-1722)

The teapot is modelled with an upright imitation-bamboo handle and an s-shaped spout. It is decorated with rectangular panels each enclosing branched flowers amongst insects in flight. The flat upper surface of the tea pot is decorated with panels enclosing flowerheads on a fish-scale ground. The shaped cover is decorated with flower sprays and is surmounted by a lotus bud finial. 6½ in. (16.5 cm.) high

£2,000-4,000

\$2,700-5,400
€2,300-4,500

PROVENANCE

With Van der Ven & Van der Ven Oriental Art, 's-Hertogenbosch, The Netherlands.
Property from a Distinguished Private Collection.

清康熙 彩繪花卉紋茶壺

來源: 荷蘭丹博斯治古董商Van der Ven & Van der Ven Oriental Art; 西方私人珍藏



137



138

138
A GREEN, YELLOW AND AUBERGINE-GLAZED BISCUIT FIGURE OF GUAN PING

KANGXI PERIOD (1662-1722)

The smiling figure is modelled wearing a cap, a jacket, and an overskirt layered over armoured trousers. He holds a seal case in front of him wrapped in yellow fabric.

7⁷/₈ in. (20 cm.) high

£3,000-5,000

\$4,100-6,700
 €3,500-5,700

PROVENANCE

With Chait Galleries, New York.
 Property from a Distinguished Private Collection.

Guan Ping is considered the eldest son of Guan Yu, and is featured in the epic novel *Romance of the Three Kingdoms*. He is traditionally depicted along with Zhou Cang as attendants to Guan Yu (Guan Di).

清康熙 素三彩關平立像

來源:紐約古董商Chait Galleries; 西方私人珍藏



139

139
A GREEN, YELLOW AND AUBERGINE-GLAZED BISCUIT FIGURE OF ZHOU CANG

KANGXI PERIOD (1662-1722)

The bearded figure is depicted with a fierce expression. He is wearing a long robe, military trousers, and a soldier's hat. One hand is placed beside his hip and the other is held in front of him.

7⁷/₈ in. (20 cm.) high

£3,000-5,000

\$4,100-6,700
 €3,500-5,700

PROVENANCE

With Chait Galleries, New York.
 Property from a Distinguished Private Collection.

Zhou Cang is a fictional character from the novel *The Romance of the Three Kingdoms*, in which he is known for his bravery and honour. He is commonly depicted along with Guan Ping accompanying Guan Yu (Guandi).

清康熙 素三彩周倉立像

來源:紐約古董商Chait Galleries; 西方私人珍藏

140

**A GREEN, YELLOW AND AUBERGINE-GLAZED STANDING
FIGURE OF GUANDI**

KANGXI PERIOD (1662-1722)

The figure is modelled wearing armour below a scholar's cap and robes, his right hand holds a scroll and his left hand holds the tip of his long beard. His crisply modelled realistic features portray a fierce expression. He is standing on an aubergine glazed square plinth.

11¼ in. (28.5 cm.) high

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Collection of Sydney Ernest Kennedy (1855-1933), no. 378.
Property from a Distinguished Private Collection.

清康熙 素三彩關公立像

來源：英國收藏家Sydney Ernest Kennedy (1855-1913)舊藏，378號；西方私人珍藏





141

141

A FAMILLE VERTE BISCUIT FIGURE OF LIU HAI AND HIS THREE-LEGGED TOAD

KANGXI PERIOD (1662-1722)

The smiling figure is modelled wearing a vest and trousers, with his left hand holding a peach and his right hand raised holding a coin. He is seated on a large three-legged toad decorated in green enamels and eyes picked out in black.

5¼ in. (13.5 cm.) high

£1,500-2,000

\$2,100-2,700
€1,800-2,300

PROVENANCE

Property from a Distinguished Private Collection.

清康熙 黃綠彩劉海戲金蟾

來源: 西方私人珍藏

142

A FAMILLE VERTE RETICULATED HEXAGONAL BRUSH POT, BITONG

KANGXI PERIOD (1662-1722)

Each flat side is decorated with a medallion enclosing flowers and insects on a honeycomb reticulated ground, all enclosed by a rectangular seeded border with flowerheads. The rim is decorated with iron red whorls and squared scrolls, and the foot is decorated with an imitation wood design.

5½ in. (13 cm.) high

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Property from a Distinguished Private Collection.

清康熙 鑲雕彩繪開光花卉紋六角筆筒

來源: 西方私人珍藏



142



143

A FAMILLE ROSE 'ZHANG GE'ER' SNUFF BOTTLE

DAOGUANG PERIOD (1821-1850), YONGLE TANG FOUR-CHARACTER HALL MARK
IN IRON-RED

The bottle is decorated with fixed-ring lion mask handles to each narrow side. One side is painted with events relating to the subjugation of Zhang Ge'er, one side with a battle scene, and the other side picturing Zhang Ge'er kneeling in a temple prior to being punished. The base has an iron-red 'Yongle tang yan' mark, referring to the Hall of Eternal Happiness.

2 3/8 in. (6 cm.) high, stopper

£4,000-6,000

\$5,400-8,100

€4,600-6,800



(mark)

PROVENANCE

Property from a Distinguished Private Collection.

Compare two bottles from the same 'Zhang Ge'er' series, one from the White Orchid Collection published by Robert Hall, *Chinese Snuff Bottles XVII*, pp. 62-63, no. 92, and one sold at Bonhams Hong Kong, 25 May 2011, lot 94.

清道光 瓷胎畫琺瑯張格爾之亂鼻煙壺 礬紅「永樂堂晏」楷書款

來源: 西方私人珍藏



■-144

**A LARGE HARDWOOD THREE-DRAWER COFFER, LIANSANCHU
19TH CENTURY**

The long rectangular top panel is detailed with everted ends, above a row of three drawers and two sets of doors. The side spandrels are elaborately carved and pierced with stylised *chilong* dragons, all raised on four legs with plain aprons.

86 in. (218.5 cm.) wide, 21 $\frac{1}{8}$ in. (53.5 cm.) deep, 35 $\frac{1}{4}$ in. (89.7 cm.) high

£40,000-60,000

\$54,000-81,000

€46,000-68,000

PROVENANCE

Property from a Distinguished Private Collection.

清十九世紀 硬木龍紋聯三櫥

來源: 西方私人珍藏

The coffer was used for holding and storing objects and became a popular form during the Ming dynasty. Coffers differ in form in the numbers of drawers they have, either one, two or three drawers, and also whether the top ends have everted flanges or not. Wang Shixiang discusses the history of the coffer in *Chinese Furniture, Ming and Early Qing Dynasties*, Volume 1, Hong Kong, 1990, pp92-93.

Curtis Evarts discusses the evolution of the coffer in *The Enigmatic Altar Coffin*, *Journal of the Classical Chinese Furniture Society*, Autumn 1994, pp29-44.





■-145

**A SMALL HUANGHUALI RECESSED-LEG
SIDE TABLE**

MING DYNASTY, 17TH CENTURY

The single-panel top is set within a wide rectangular frame, above plain aprons and cloud-form spandrels. The table is raised on legs of round section and joined by a shelf. 29 $\frac{7}{8}$ in. (75.8 cm.) wide, 14 $\frac{1}{4}$ in. (36.2 cm.) deep, 28 $\frac{1}{2}$ in. (72.3 cm.) high

£40,000-60,000

\$54,000-81,000
€46,000-68,000

PROVENANCE

With Grace Wu Bruce.
Property from a Distinguished Private Collection.

Compare the present table to a *huanghuali* side table, also with an integral shelf, from the collection of Mr. and Mrs. James Biddle, illustrated by R.H. Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 173, no. 72. See a similar *huanghuali* side table from the Marie Theresa L. Virata Collection, sold at Christie's New York, 16 March 2017, lot 668; a small recessed-leg table with a single shelf from The Lai Family Collection, sold at Christie's New York, 17 September 2015, lot 914, as well as an example with everted rims, from The Collection of Robert Hatfield Ellsworth, sold at Christie's New York, 18 March 2015, lot 118.

明十七世紀 黃花梨雲頭紋小案

來源: 購自嘉木堂; 西方私人珍藏



■°-146

A RARE PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS, QUANYI
17TH-18TH CENTURY

On each chair the sweeping crest rail terminates in outswept hooks above shaped spandrels, and forms an elegant curve above the S-shaped splat carved with a *ruyi*-head roundel enclosing confronted *chilong* dragons and flanked by shaped spandrels. The rear posts continue to form the back legs below the rectangular frame above shaped, beaded aprons and spandrels carved in the front with a stylised scroll. The legs are joined by stepped stretchers and a foot rest above a shaped apron. Each 26½ in. (67.3 cm.) wide, 19¼ in. (49 cm.) deep, 38¾ in. (98.5 cm.) high

(2)

£200,000-400,000

\$270,000-540,000

€230,000-450,000

PROVENANCE

Property from a Distinguished Private Collection.

For a discussion of this chair shape, see R.H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasty*, New York, 1971, pp. 86-87, and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pp. 43-45.

Examples of this popular form in *huanghuali* include a pair with carved *ruyi* heads on the splats, illustrated by Wang Shixiang and Curtis Everts in *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 56, no. 26, and later sold at Christie's New York, 19 September 1996, lot 99. A single *huanghuali* horseshoe-back armchair, carved in similar fashion, is illustrated by R.H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 68-9, no. 14, where it is dated to the late Ming dynasty, ca. 1600-1650.

明末清初 黄花梨圈椅一對

來源: 西方私人珍藏





■~147

A NANMU-INSET HUANGHUALI WINE TABLE, JIUZHUO

MING DYNASTY, 17TH CENTURY

The single-panel top is set within a rectangular frame above plain aprons and spandrels. The table is supported overall on legs of rounded section, joined by pairs of stretchers.

38 $\frac{3}{8}$ in. (97.5cm.) wide, 24 in. (61 cm.) deep, 31 $\frac{1}{8}$ in. (79 cm.) high

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE

With Grace Wu Bruce.

Property from a Distinguished Private Collection.

Woodblock prints depict tables of similar size and proportion to the present lot used in daily activities, such as for writing, displaying objects, and dining. See a serpentine-inlaid *huanghuali* wine table illustrated by Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, pp. 94-95, no. 44. In *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, p. 77, no. B34, Wang Shixiang illustrates a wine table of with square-section, beaded legs. The author also discusses the form, and its variants, *ibid.*, vol. I, pp. 54-6.

明十七世紀 黃花梨嵌楠木酒桌

來源: 購自嘉木堂; 西方私人珍藏



■°-148

A RARE HUANGHUALI RECESSED-LEG PAINTING TABLE, HUA'AN
MING DYNASTY, 17TH CENTURY

The single-panel top is set within the wide rectangular frame, above elegant plain aprons and spandrels, all raised on legs of round section which are joined by pairs of stretchers.
68¾ in. (174.6 cm.) wide, 22½ in. (57.5 cm.) deep, 33⅞ in. (84 cm.) high

£200,000-300,000

\$270,000-400,000
€230,000-340,000

PROVENANCE

With Grace Wu Bruce.
Property from a Distinguished Private Collection.

Large tables are often erroneously labelled painting tables, but to be considered a true painting table, such as the present table, the surface must be broad enough to accommodate a large painting and the accoutrements associated with painting or calligraphy (ink, ink stones, brushes, and washers, etc.). Tables of this large size would also be ideal for the appreciation of a painting.

Tables of this elegant and restrained form, with the graceful splay of the legs, trace their origins to furniture design of the Song dynasty, and several variations on this type are known. The spare, economic lines of this design make it one of the classic forms found in Chinese furniture construction. The basic proportions were adapted to make large painting tables, smaller tables, benches and stools. This form is referred to in the *Classic of Lu Ban* as a 'character one' table, due to its similarity in profile to the single horizontal stroke of the Chinese character for 'one'.

A *huanghuali* recessed-leg table of similar proportions is published by G. Ecke in *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, p. 46, pl. 36. See also, a slightly larger *huanghuali* painting table (195.5 cm.), sold at Christie's New York, 18 March 2015, lot 122, and formerly in the Robert H. Ellsworth collection.

明十七世紀 黃花梨畫案

來源: 購自嘉木堂; 西方私人珍藏







■~149

A NANMU-INSET HUANGHUALI WINE TABLE, JIUZHUO

MING DYNASTY, 17TH CENTURY

The single-panel top is set within a rectangular frame above plain aprons and spandrels. The table is supported overall on legs of rounded section, joined by pairs of stretchers.

36½ in. (92.7 cm.) wide, 18¼ in. (46.5 cm.) deep, 29 in. (73.6 cm.) high

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE

With Grace Wu Bruce.

Property from a Distinguished Private Collection.

Woodblock prints depict tables of similar size and proportion to the present lot used in daily activities, such as for writing, displaying objects, and dining. See, a serpentine-inlaid *huanghuali* wine table illustrated by Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, pp. 94-95, no. 44. In *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, p. 77. no B34, Wang Shixiang illustrates a wine table of with square-section, beaded legs. The author also discusses the form, and its variants, *ibid.*, vol. I, pp. 54-6.

明十七世紀 黃花梨嵌楠木酒桌

來源: 購自嘉木堂; 西方私人珍藏



Uniquely Styled and Elegantly Crafted: A Pair of Huanghuali Round-Back Chairs

CURTIS EVARTS

INDEPENDENT ACADEMIC CONSULTANT

FORMER CURATOR OF THE MUSEUM OF CLASSICAL CHINESE FURNITURE, CALIFORNIA.



Fig. 1 Detail from Shi Xianzu, anonymous, album leaf painting, attributed Song dynasty, National Palace Museum, Taipei.



Fig. 2 Detail from Breaking the Balustrade, anonymous, hanging scroll, Song dynasty, National Palace Museum, Taipei.

The round-back chair emerged simultaneously with other high-back chairs during the late Tang and Song dynasties. The form may well have been developed through a fusion of two more ancient forms—the platform dais and the curved armrest (*pinji*) with three short legs, the latter which was also placed upon platforms as an accessory backrest (cf. fig. 1). Early evidence from Song period paintings reveals large ponderous chairs with a comb-like arrangement of vertical posts supporting a curved armrest with scrolling ends; such form appears in a detail from *Breaking the Balustrade* (fig. 2) where upon a Han emperor is seated. Others also depict more ethereal forms with slender cabriole legs and delicately balanced armrests; such is the drawing of an abbots chair as well as the elegant seat depicted in the portrait of the Zen master Dao Yuan (figs. 3-4). By the late Ming and Qing dynasties, streamlined hardwood versions had developed into one of the most graceful forms of traditional Chinese furniture. Notwithstanding, stylistic innovations continued to be experimented with, and archaic expressions drawn from early forms were also revisited. Such are the uniquely styled and exquisitely crafted pair of round-back armchairs offered in this sale.

Decorative art with archaic characteristics was often favored by the literati class. Wen Zhenheng, a late Ming arbiter of taste, repeatedly cites a preference for furniture styled according to the old patterns from the Song and Yuan dynasties. Several archaic features may be seen in the chairs offered by Christies. Firstly, the armrests terminate with large scroll-shaped handgrips, a characteristic that is even more pronounced in early illustrations. Secondly is the wide back splat (fig. 5), which is constructed as a tri-sectional panel as illustrated in the Song drawing above. Finally, the acute angle of the “goose-neck” front armrest posts, which is fitted with bracket-like spandrels above and below (fig. 6), recalls those ethereal forms depicted in Song and Yuan paintings.

Elegant design aside, the exquisite craftsmanship typical of the Jiangnan region is also apparent in the details of these chairs. The armrest is shaped with three pieces joined with half-lap joints utilizing blind tenons; the use of unique pressure pegs, which are intelligently set at an angle to impart compression, fixes the joint tightly together (fig. 7); this technique, which has been noted on several other chairs from the region, may also indicate

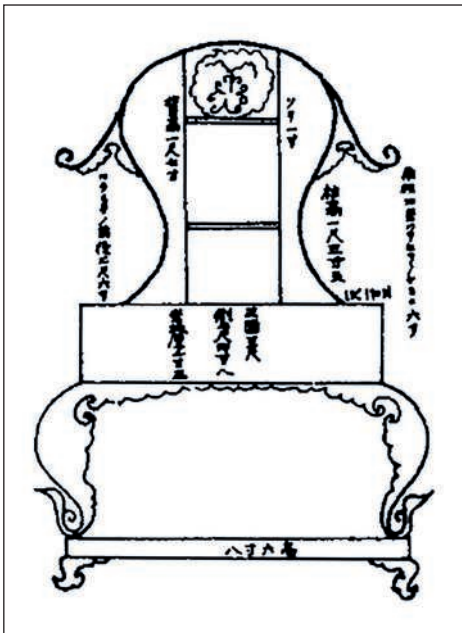


Fig. 3 Abbots chair, wood cut from *Wushan shicha tu*, Song dynasty.



Fig. 4 Portrait of Dao Yuan, anonymous, hanging scroll, Song dynasty, Japanese collection.

the signature of a common workshop. Delicate beading, which is traced around the back-splat medallion, aprons and spandrels, also reflects the refinement typical to the southern furniture-making tradition.

A unique feature of these chairs is the removable seat panel. Soft seats of woven cane required periodic replacement; presumably, independent seat panels would have facilitated such necessity. It is more common that beds were made with removable frames; even today it is still possible to happen upon an itinerant craftsman reweaving such a bed frame along the street side in some parts of China. A notable group of early-style *huanghuali* southern officials chairs with thick headrest reinforced with spandrels, high armrests, and straight side posts also share the feature of removable seat panels (cf. fig. 8); these chairs, which are also typically found throughout the Jiangnan and Weiyang regions, may bear some relationship to the round-back chairs. Nevertheless, chair construction with removable seat panels was not a widely adopted practice.

The present chairs were originally likely part of larger set of eight or more identical chairs that became separated over time. Four

from the Robert Hatfield Ellsworth collection were published in 1970, and in 2015, were sold by Christies for a record-breaking price (fig. 9); another pair was published by Giuseppe Eskenazi in the late 90's; the pair in this sale bring the group to eight. Known sets of hardwood chairs rarely exceed four; those of eight are very rare. Notwithstanding, inscriptions discovered by this author on several lacquered chairs indicates that sets of twelve, twenty to thirty were not uncommon; thus, opportunities to reunite such chair sets still exist.

Finally, the round back chair with cubic base is also a three-dimensional representation of the cosmological concept 'round heaven and square earth' (*tianyuan difang*). An ancient Chinese proverb also advises "external roundness and inner squareness" (*waiyuan neifang*)—square inside indicating guidance through noble principles; and round outside referring to the ability to exercise relative adaptability. These seats, which rest upon a solidly grounded base, and above, exhibit a welcoming supple openness, certainly reflect such divine balance.



Fig. 5 Detail of lot 150, huanghuali round-back armchair, armrest and backrest.



Fig. 6 Detail of lot 150, huanghuali round-back armchair, gooseneck support.



Fig. 7 Detail of lot 150, huanghuali round-back armchair, gooseneck support.

柯惕思

客席學術顧問

美國加州中國古典家具博物館前館長

唐宋之際，靠背圈椅與其它高背椅應運而生。這些椅子的樣式融合了兩種前朝風格的家具——木製平臺以及帶三條短腿足之弧形扶手。扶手亦能放在平臺上，用作裝飾性的靠背(圖1)。在存世的宋畫中，可見早期梳形造型的座椅，其扶手兩端以弧形回轉，收尾成扁圓鈕形。該類樣式可參考臺北國立故宮博物院藏宋代《折檻圖》中，西漢成帝的座椅(圖2)。另外其它宋畫亦有描繪腿足較幼細、椅圈更纖巧的扶手椅；如附圖木刻版畫中所見的圈椅以及一幅道元禪師像中的座椅(圖3及圖4)。晚明及清朝時期，承襲此設計的硬木家具逐漸成為傳統中國家具中的一種經典樣式。中式家具兼具創新風格與復古元素，在回溯傳統中依舊不斷創新前行，而此對清雅高致，巧奪天工的黃花梨靠背圈椅拍品，便是最佳印證。

雋永復古的工藝品自古以來便為文人士大夫所鍾愛。晚明名士文徵明，曾多次在文章中提到自己猶愛仿宋元風格的家具。佳士得這次呈獻的一對圈椅便蘊含各種仿古元素。其一，扶手兩末端均以扁圓鈕形收尾，此乃早期畫作中更常見的樣式。其二，圈椅的靠背板較一般寬(圖5)，以三段攢框裝板造成，如上述宋畫中所呈現的座椅般。其三，扶手尾端下的鵝勃彎度很大，上下飾有一雙角牙，令人聯想起宋元畫作中所見的家具樣式(圖6)。

除了高雅脫俗的設計外，江南工藝的匠心獨運，亦可從圈椅其它細節中管窺一二。其扶手三接，兩端出頭回轉收尾成扁圓鈕形；椅腿帶有向內傾斜的挺拔角度令座椅極為穩固，再運用榫卯結構，使座椅穩當且不易變形(圖7)。該工藝技巧在同地區製作的其他座椅上亦有應用到，或許表明它們製成自同一工作坊。玲瓏的雕刻線條環繞背靠板及牙子，充分彰顯獨具匠心的南方家具制作傳統。

此拍品獨特之處是其可裝可卸的活屨座面。由柔軟藤條編織而成的座椅需要定期更換，而獨立的座面設計則方便更換。此造法在架子床中更為常見，直至今日，在中國一些街頭，依然能看到流動的工匠在路旁編織新的床面用作更換舊的床面。另外一組聞名遐邇的黃花梨南官帽椅，同樣安有可裝可卸的活動座面(圖8)；這類常在江南和渭陽地區見到的南官帽椅，與圈椅可能有不少關聯。總括而言，此類可隨意裝卸的活屨座面並不是一種廣泛使用的設計，實屬罕見。

佳士得這次拍賣的兩把圈椅極有可能源自一組八件甚至更多的組合，然而隨著時間的推移，這些圈椅四散各地。其中，羅伯特·哈特菲爾德·埃爾斯沃思 (Robert Hatfield Ellsworth)收藏的四把圈椅於1970年出版過，在2015年在佳士得以破紀錄的價格出售 (圖9)；另一組則由朱塞佩·埃斯肯納齊(Giuseppe Eskenazi)在90年代後期出版；加之這對將要在倫敦拍賣的圈椅，使我們推斷這組椅子的數量起碼有八把。眾所周知的硬木座椅組合，極少超過四把；八把同組的椅子則極為罕見。儘管如此，在筆者研究過的漆椅銘文中，表明十二、二十到三十件組合的座椅並不少見；因此，藏家將更多件同類椅子組合在一起的機會依然存在。

「天圓地方」是傳統中國的陰陽學說，這兩把圈椅上圓下方，猶如張開的雙臂，虛懷若谷。中國成語中的「外圓內方」，指的是內部應以高尚的原則指導思想；而外部應有圓通豁達的適應能力。這對圈椅的曲線造型柔中帶剛，不僅能傳達坐者的威儀與端莊，同時又能予人一種安定平和及舒泰悠然的感覺。



Fig. 8 Huanghuali southern official's hat chair with removable seat panel, after Weiyang Mingshi jiaju, private collection, Hong Kong.



Fig. 9 Set of *huanghuali* four round-back armchairs, formerly in the Robert Hatfield Ellsworth collection, sold at Christie's New York, 17 March 2015, lot 41.



(reverse of one chair, lot 150)



■ ~150

AN EXTREMELY RARE AND IMPORTANT PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS, QUANYI
MING DYNASTY, 17TH CENTURY

On each chair the sweeping crest rail terminates in outswept hooks above shaped spandrels, and forms an elegant curve above the back splat decorated with an openwork four-lobed cartouche. The rear posts continue to form the back legs below the rectangular seat frame which has plain shaped aprons. The legs are joined by stretchers and a foot rest above a plain apron. Each 26¾ in. (68 cm.) wide, 21 in. (53.3 cm.) deep, 36 in. (91.5 cm.) high

(2)

£800,000-1,200,000

\$1,100,000-1,600,000

€910,000-1,400,000

PROVENANCE

With Grace Wu Bruce.
Property from a Distinguished Private Collection.

LITERATURE

Grace Wu Bruce, *On the Kang and Between the Walls*, London, 1998, no. 3, p. 16.
Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, pp. 100-101.

The present pair is among eight known and published chairs of this design. Of the eight extant examples, a set of four, formerly from the Robert H. Ellsworth Collection, were sold at Christie's New York, 17 March 2015, lot 41 and was illustrated by Robert H. Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, pl. 15 (fig. 10) and another pair was sold at Sotheby's New York, 18-19 April 1989, lot 508, and is now in a private American collection. Of the eight known, all have been lacquered on the reverse of the backsplat and the seat frames are fitted with drop in mat seats.

This pair of chairs displays the unparalleled grace and finesse seen only in the finest furniture dated to the Ming dynasty. Several features distinguish this magnificent pair: the elegant curve of the crest rail, the exceptionally well-carved sweeping hook handles, the three-part backsplat with finely carved openwork panel, and the beautifully figured *huanghuali* panels. The chairs were constructed by a master craftsman, as evidenced by the confident carving of the well-molded hook handles, which are made rarer by the flattened, rounded ends. The unusual tri-part backsplat can also be seen on a single *huanghuali* side chair illustrated by G. Wu Bruce in *Two Decades of Ming Furniture*, Beijing, 2010, p. 136, suggesting that the set of eight horseshoe-back armchairs and the side chair were constructed in the same workshop. See, also, a Wanli-period woodblock print from the *Story of the Red Pear, Hong Li Ji*, which depicts two scholars seated in tall 'official's hat' armchairs with similar three-part backsplat (fig. 11).

The sweeping crestrail is constructed in three sections, which is rarer than the more commonly found five-section crestrail. Three-section crestrails demand larger sections of timber to achieve the dramatic curves of the arms and would have resulted in a significant amount of wastage, thus indicating the enormous financial resources of the gentleman who commissioned the set. For a detailed description and explanation of the sophisticated joinery utilized by the Chinese craftsmen to construct the curved rails of the elegant and graceful horseshoe-back armchair, see Curtis Evarts, "Continuous Horseshoe Arms And Half-Lapped Pressure Peg Joins," *Journal of The Classical Chinese Furniture Society*, Spring, 1991, pp. 14-18.

The Chinese name for this type of chair, *quanyi*, is literally translated as 'chair with a circular back' or 'circle chair'. During the Song dynasty (960-1279) this form was known as *kaolaoyang*, which refers to a large round basket made from split bamboo. The English name for this form, however, refers to the overall shape of the back and arm rests, which resembles a horseshoe. Wang Shixiang and Curtis Evarts have suggested that the horseshoe-back armchair emerged simultaneously with other examples of high-back chairs during the Tang (618-907) and Song (960-1279) dynasties. See, Wang Shixiang and Curtis Evarts, *op. cit.*, p. 56, for a further discussion of the form.

明十七世紀 黃花梨圈椅一對

來源: 西方私人珍藏; 購自嘉木堂

文獻:

伍嘉恩著《On the Kang and Between the Walls》倫敦·1998年·第3號·第16頁

伍嘉恩著《明式家具二十年經眼錄》, 北京, 2010年, 第100至101頁



Fig. 10 One of a set of four *huanghuali* horseshoe-back armchairs from the Robert H. Ellsworth Collection as published by Robert Ellsworth. Courtesy of Hei Hung Lu.

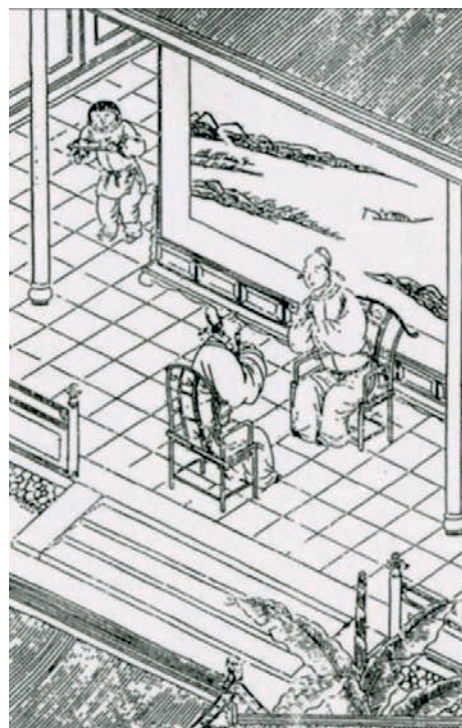


Fig. 11 Woodblock print from *Story of the Red Pear (Hong Li Ji)*, Ming dynasty.









AFTERNOON SESSION, 2PM
(LOTS 151-362)





PROPERTY FROM A DISTINGUISHED PRIVATE UK COLLECTION (LOTS 151, 152 & 362)

Christie's will be delighted to offer for sale two magnificent pieces of Qing dynasty furniture and a contemporary Chinese painting from a private collection in London. These lots were originally acquired by the present owner's grandfather, a distinguished Shanghainese magnate of China's Nanjing Decade during the 1920s-1930s. The pieces have been kept in an elegant Grade II-listed Victorian townhouse in London which was later acquired by the family. The refined taste of the collector is evident from the fine craftsmanship of the furniture (lots 151, 152) and the bold and colourful brushwork of the He Baili painting (lot 362). Further items from this distinguished collection will be offered in the 'Art of China: Online Winter Sale' taking place from 30 November to 7 December this year.

佳士得此次有幸拍賣倫敦私人珍藏之清代家具及現代水墨畫。藏家之祖父乃民國時期(1920至1930年代)活躍於上海的重要商家，藏品後來安置於該家族在倫敦所購下的大宅內。此優雅的建築建於維多利亞時期，藏家巧妙地融合中西，以英式的設計，襯托出東方家具精湛的雕刻藝術(拍品151及152)，並以現代畫家何百里的畫作，呈現中國山水的大膽用色(拍品362)，顯示出藏家獨到的眼光及非凡的品味。此藏家的其他藏品將於佳士得11月30日至12月7日舉行的中國藝術品網上拍賣中隆重推出。

■151

A MAGNIFICENT AND RARE LARGE ZITAN WAISTED 'DRAGON' TABLE 18TH-19TH CENTURY

Each leg of the table is boldly carved and reticulated in high relief to depict a downward-facing dragon, linked to the top with a wide apron which is detailed to each side with dragons chasing the flaming pearl. The sides of the top panel are densely carved with scrolling clouds, above a band of swirling waves.

31 $\frac{7}{8}$ in. (81 cm.) high; 61 in. (155 cm.) long; 29 $\frac{3}{4}$ in. (75.5 cm.) deep

£40,000-60,000

\$54,000-81,000
€46,000-68,000

PROVENANCE

From a private UK collection; previously in the collection of a distinguished magnate active in Shanghai during the 1920s-1930s, thence by descent within the family.

It is particularly rare to find Qing period (1644-1911) furniture of this size entirely carved from *zitan* wood, as *zitan* had become more difficult to source due to excessive lumbering during the Ming Dynasty (1368-1644). The scarcity was compounded by the fact that these trees are slow growing and required centuries to fully mature into usable material, hence production cost for this type of furniture would have been high and only prominent families were able to acquire them.

On the present table, the masterful handling of this precious hardwood material is particularly evident in the way that each leg of the table is painstakingly pierced to heighten the three-dimensionality of the depicted dragon. A *zitan* censer table, *xiangji*, in the collection of the Palace Museum in Beijing, similarly utilises this piercing technique to depict writhing dragons which form the legs of the table; see *The Complete Collection of Treasures of the Palace Museum - 54 - Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p. 167, pl. 149.

清十八/十九世紀 紫檀雲龍戲珠紋方桌

來源：英國重要私人珍藏；現藏家之祖父約於上海民國時期1920至1930年代所購，家傳至今





(reverse)

~152

A RARE HONGMU AND STAINED IVORY TABLE SCREEN AND STAND
QIANLONG PERIOD (1736-1795)

The front of the screen is exquisitely decorated with colourful stained ivory illustrating large floral blooms on leafy branches beside tall jagged rocks. Five long-tailed birds are depicted perched on the branches, with another one on a rock and two further birds in flight. The *hongmu* frame is detailed with floral scrolls, interspersed with later inset glass bats. The reverse of the screen is gilt-lacquered with a similar scene of birds and flowers. The stand is carved with foliate scrolls, flanked by openwork uprights also decorated with a stylised floral design.

114 cm. (44 $\frac{7}{8}$ in.) wide, 16 $\frac{7}{8}$ in. (42.5 cm.) deep,
48 $\frac{1}{4}$ in. (122.5 cm.) high overall with stand

£30,000-50,000

\$41,000-67,000
€35,000-57,000

PROVENANCE

From a private UK collection; previously in the collection of a distinguished magnate active in Shanghai during the 1920s-1930s, thence by descent within the family.

清乾隆 紅木嵌染色象牙花鳥圖插屏

來源：英國私人珍藏；現藏家之祖父約於上海民國時期1920至1930年代所購，家傳至今



PROPERTY OF A LADY

■-153

A RARE NANMU-INSET HUANGHUALI TABLE
MING DYNASTY, 17TH CENTURY

The single *nanmu* panel to the top is set within a rectangular *huanghuali* frame, above plain aprons and spandrels carved with stylised *lingzhi* designs, all supported on legs joined by a pair of stretchers to each side.

49½ in. (125.3 cm.) wide, 20⅝ in. (52.3 cm.) deep, 31½ in. (80 cm.) high

£40,000-60,000

\$54,000-81,000

€46,000-68,000

PROVENANCE

Acquired in Hong Kong in the 1980s.

明十七世紀 黃花梨嵌楠木長桌

來源: 私人珍藏, 於1980年代在香港所購



ANOTHER PROPERTY

■154

A LARGE RECTANGULAR JICHIMU WAISTED TABLE

18TH CENTURY

The top panel of the table is set within a rectangular frame, above a short, narrow waist decorated with stylised scrolls and a wide apron carved with foliate designs which extend to the top of the legs. Of square section, the legs terminate in stylised hoof feet which curve outwards.

33 $\frac{3}{8}$ in. (86 cm.) high, 70 $\frac{7}{8}$ in. (180 cm.) wide, 31 $\frac{1}{2}$ in. (78 cm.) deep

£60,000-80,000

\$81,000-110,000

€69,000-91,000

清十八世紀 雞翅木拐子花卉紋方桌





■-155

A PAIR OF HUANGHUALI FOLDING HORSESHOE-BACK ARMCHAIRS, JIAO YI
19TH CENTURY

Each chair has a rounded metal mounted crestrail ending in outswept handrests. The backsplat is carved and pierced with a *chilong* dragon within a *ruyi*-shaped cartouche, above a mythical elephant with its young surrounded by scrolling clouds. The front of the seat is detailed with further *chilong* dragons. 28½ in. (73 cm.) wide x 27½ in. (70 cm.) deep x 44⅞ in. (112 cm.) high

(2)

£40,000-60,000

\$54,000-81,000
€46,000-68,000

清十九世紀 黃花梨瑞獸紋交椅一對



PROPERTY FROM THE MICHAEL MICHAELS (1907-1986)
COLLECTION OF EARLY CHINESE ART (156-185 INCLUSIVE)



Charlotte and Michael Michaels, London.

In 1933, when the Nazis came to power in Germany, Michael Michaels (born Magdeburg, Germany 1907) fled to Britain as a penniless refugee. His first job was working in a raincoat factory owned by the Hammerson family, who recognised his determination to improve himself. With the help of his wife Charlotte, who he met in London, he set up a tent and camping goods company. Its success derived from his energy, resourcefulness and determination.

Once established financially, he was able to devote his time and intellectual energy to expanding his horizons. He was fascinated by antiquities of all cultures, especially how people with limited access to materials and technology could fashion beautiful pieces. He travelled widely in Europe and Israel seeking out great museums and important sites. It was only in the late 1960s that serendipitously he encountered archaic Chinese bronzes. He fell in love with their shapes, patina and historical background.

He immersed himself in learning about archaic Chinese bronzes with the same determination that had led him to commercial success. Michael Michaels became a self-taught expert with an eye for the authentic and beautiful. He spent hours in the

British Museum, learning from Jessica Rawson and others; gaining an understanding of the nature of the pieces, the symbolism, the method of their manufacture, their uses and how to differentiate between seemingly similar artefacts. He was so grateful to the British Museum for their assistance that he donated to the museum an important late Shang Dynasty *fang yi*, from his collection. As other collectors heard about Michael's collection and wide knowledge, he was increasingly asked for advice, which gave him much pleasure. Later, he visited the great collections in New York and San Francisco to learn more. Sadly, he never visited China.

He felt that each item he bought needed to 'speak' to him. He loved the idea that these beautiful pieces were so treasured by their owners that they were buried with them. Each item needed to have beauty and symmetry, but also a back story to which he could relate. He understood that China had given the world so much beauty and innovation, and would one day again astonish the world.

His wife Charlotte is now 100, and she and her family recognise that the time has come for these beautiful objects to find new homes in which they can be appreciated and loved.



邁克爾·麥克 (Michael Michaels)

1907年出生於德國馬格德堡

1986年逝於倫敦

在1933年德國納粹執政時期，身無分文的邁克爾·麥克 (Michael Michaels) 以難民身份逃到英國。他在哈邁遜(Hammerson)家族旗下的雨衣製造廠得到第一份工作，獲得上頭賞識。其後麥克在倫敦結識了妻子夏洛特，夫妻兩人共同建立起戶外露營用品公司，麥克精力旺盛、足智多謀、堅毅不撓，促使他登上事業巔峰。

經濟能力充裕的麥克將時間及精力投入到業餘愛好中。他痴迷於各國文化的古董，特別佩服不同民族皆能以有限的材料和技術製成精美絕倫的藝術品，令他為之讚嘆。他四處遊歷歐洲及以色列各大博物館及文化遺址，直至十九世紀六十年代晚期，才在機緣巧合下接觸到中國古代青銅器，從此便愛上它的形狀、色澤以及背後的歷史故事。

麥克在商界上彰顯的才智及毅力，在其對中國古代青銅器的認真學習中充分反映出來。他自學成才，品味非凡，對鑒別真偽獨具慧眼。他經常到大英博物館學習，並請教傑西卡·羅森 (Jessica Rawson) 等專家，對藝術品的本質、象徵意義、製作工藝及用途等皆有獵涉，更認真研究同類藝術品之間微妙的差別。為了感謝大英博物館在他學習過程中給予的幫助，他將個人收藏中的一件商晚期方彝捐贈予博物館。許多藏家聽聞到他精美的收藏，紛紛前來請教。隨後，為了進一步研究，他分別前往美國紐約與舊金山參觀學習。遺憾的是，他從未踏足中國。

麥克認為他所購入的每件藏品都必須與自己產生某種共鳴。他更認為青銅器的物主希望與其隨葬的理念十分浪漫。每件藝術品都如此非凡，與之關聯的故事亦令麥克動容。他感到中國為世界帶來的文明與創造美不勝收，並相信未來能繼續讓整個世界驚艷。

麥克的妻子夏洛特(Charlotte)現已百歲，她與家人認為現在是恰當的時候為這些藝術品找新的歸宿，讓更多藏家傳承及欣賞。

A FINELY CAST SHANG DYNASTY BRONZE RITUAL WINE VESSEL, *JUE*

The prominent spout, whorl capped posts, flared tail and long tripod legs make the *jue* one of the more striking vessels of the Shang dynasty ritual bronze assembly. The current *jue* showcases the highest mastery of ancient bronze casting technology, in a unique amalgamation of aesthetic ornamentation and ritualistic function. Used by Shang Kings in wine ceremonies linking them with the ancestral spirits, the unique silhouette of the *jue* wholly befits this original ritual use, and consequently became a marker of status when interred as a burial good in the graves of nobility.

As one of the oldest vessel forms, *jue* were used and continually adapted over several centuries, enjoying a relatively long period of popularity. In the earliest forms of Chinese writing, the character for *jue* in oracle bone inscriptions depict the long legs, spout and upright posts of the two present *jue*, suggesting a distinct vessel form and function from very early on (as discussed by E. Childs-Johnson in *The Jue and its Ceremonial Use in the Ancestor Cult of China*, *Artibus Asiae*, vol. 48, No. ¾, 1987).

Smaller flat-bottomed pottery *jue* preceded the development of bronze forms, emerging during the Late Neolithic at sites such as Beiyinyangying, Jiangsu. (Zhongguo Kexueyuan Kaogu yanjiusuo, *Xin Zhongguo Kaogu de Shouhuo*, Beijing, 1962). The earliest primitive bronze *jue* date from the pre-Shang *Erlitou* period, with thin short legs, a dainty narrow spout and bulbous 'waist' to the body, with these design features continuing into early Shang (see the Panlongcheng Shang Dynasty Erligang period Bronzes in Hubei Provincial Museum, *Panlongcheng Shangdai Erligang qingtongqi*, *Wenwu* 1976.2; pp.26-43, picture no. 5). Over time, certain features became more pronounced, with longer legs and taller rim posts, perhaps to better fulfil its role during libation rituals. The exact way in which *jue* were

used, leading to such a distinctive silhouette has been a point of continued scholarly discussion.

A corpus of over twenty different types of wine vessel in use during the Shang period attests to the importance of these libation ceremonies conducted by the rulers. Ritual preparation and drinking of wine would link the kings to the spirits of their ancestors, and symbolise both their power and legitimacy to rule with the mandate of Heaven.

The traditional ascription of the *jue* as a libation cup is somewhat problematic, with scholars early on recognising the curious rim posts and long spout would do more to impede drinking than to aid it. The eminent Li Ji, one of the 'fore-fathers' of Chinese archaeology, based his research on excavated *jue* from the Shang ruins at Yinxu, concluding the *jue* was designed for pouring wine, perhaps from a large storage jar in to a smaller vessel for drinking, and was used in tandem with flared vessels, *gu* (Li Ji, *Studies of the Bronze Jue Cup*, Nangang, Taiwan, *Archaeologia Sinica*, 1966, n.s 2). However, the long legs and peculiar capped posts at the rim hint at a yet more specific use. Current scholarly opinion suggests that the splayed legs of the *jue* allow for stable positioning over hot coals in order to heat the wine during libation rituals. The two upright posts at the rim may have been used in tandem with the long tail when tipping the hot vessel for pouring wine using "their overhanging caps, which could be caught and pulled up by leather thongs", (Childs-Johnson, *ibid*, p.174).

The present *jue* represents typical late-Shang form, with a deep U-shaped spout, long tail and round-bottomed body. With the progression of time, the vertical posts became taller, placed further back from the spout along the rim.



156

A BRONZE RITUAL WINE VESSEL, *JUE*
SHANG DYNASTY (1600-1100 BC)

The body is cast with an intricate band comprising two stylised *taotie* masks, one divided to the centre with a vertical flange, the other with a pictogram cast beneath the curved handle surmounted by a buffalo head. A three-character inscription reading *ran fu gui* is cast under the handle. The surface is of a greyish-green tone with areas of malachite encrustations. 8 $\frac{3}{8}$ in. (21.3 cm.) high

£10,000-20,000

\$14,000-27,000
€12,000-23,000

PROVENANCE

The Property of Richard C. Farish, Esq.
Sotheby's London, 6 April 1976, lot 3.
The Michael Michaels Collection of Early Chinese Art.

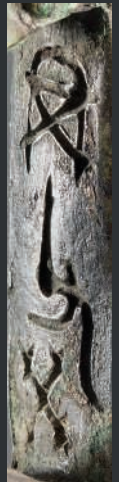
The three-character inscription beneath the handle *ran fu gui* may be read 'dedicated to Father Gui of the Ran clan'.

Compare the current piece to a *jue* with a similar format of inscription beneath the handle reading *shi fu gui*, which may be read as a dedication to 'Father Gui', preceded by the character *shi* for 'scribe', sold at Christie's London, 10 November 2015, lot 18.

商 青銅饗饗紋爵

來源: Richard C. Farish私人珍藏; 1976年4月6日於倫敦蘇富比拍賣, 拍品3號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



(inscription)



157

A BRONZE HALBERD BLADE, GE

SHANG DYNASTY (1600-1100 BC)

The curved butt is crisply cast on each side with a stylised scroll design, and the *nei* is pierced with a single hafting hole. The tapered blade is heavily encrusted.

10½ in. (26.7 cm.) long

£6,000-8,000

\$8,100-11,000

€6,900-9,100

PROVENANCE

Sotheby's London, 19 October 1965, lot 38.

Sotheby's London, 14 November 1972, lot 224.

The Michael Michaels Collection of Early Chinese Art.

See a *ge*-halberd blade with similarly shaped and decorated butt from the Harris Collection of important early Chinese art, sold at Christie's New York, 16 March 2017, lot 809.

Another example is in the Museum van Aziatische Kunst, Amsterdam, illustrated by C. Deydier, *Les Bronzes Chinois*, Paris, 1980, p. 231, no. 99.

商 青銅戈

來源: 1965年10月19日於倫敦蘇富比拍賣, 拍品38號; 1972年11月14日於倫敦蘇富比拍賣, 拍品224號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



158

A BRONZE RITUAL WINE VESSEL, *GU*
SHANG DYNASTY (1600-1100 BC)

The slender vessel is cast to the mid-section and lower body with *taotie* masks on a dense *leiwen* ground, separated by scored vertical flanges. The upper section is decorated with four stylised cicada blades rising upwards towards the flaring neck. The surface is of a pale greyish-green tone with milky-green malachite encrustations.

10¾ in. (27.4 cm.) high

£20,000-40,000

\$27,000-54,000

€23,000-45,000

PROVENANCE

Sotheby's London, 8-9 July 1974, lot 3.

Sotheby's London, 8 July 1975, lot 10.

The Michael Michaels Collection of Early Chinese Art.

商 青銅饗餐蕉葉紋觚

來源: 1974年7月8及9日於倫敦蘇富比拍賣, 拍品3號;
1975年7月8日於倫敦蘇富比拍賣, 拍品10號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今





159

A BRONZE CHARIOT SHAFT FITTING

WESTERN ZHOU DYNASTY (11TH-10TH CENTURY BC)

The fitting is cast with a central *taotie* mask and stylised scrolls. The surface has a dark brownish-black patina with mottled malachite encrustations.

5½ in. (14 cm.) wide

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

Sotheby's London, 15 July 1980, lot 186.

The Michael Michaels Collection of Early Chinese Art.

Compare the current lot to a chariot fitting of similar form and decoration, also dated to the late 11th-early 10th century BC, illustrated by William Watson in *Ancient Chinese Bronzes*, London, 1977, pl. 34b.

西周 青銅饕餮紋車軸飾

來源: 1980年7月15日於倫敦蘇富比拍賣, 拍品186號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



A FINELY CAST BRONZE RITUAL
WINE VESSEL AND COVER, YOU



160

A BRONZE RITUAL WINE VESSEL AND COVER, YOU

LATE SHANG DYNASTY (1600-1100 BC)

The vessel is cast to each side with a large *taotie* mask. The shoulder and foot are decorated with bands of stylised *kui* dragons, with a central animal mask to the lower shoulder. Each side is applied with a loop for attachment to the later swing handle. There is a single graph to the interior of the base and cover.

13 in. (33 cm.) high

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE

The Collection of Mr Carl Morse.

Sotheby's London, 14 November 1972, lot 227.

The Michael Michaels Collection of Early Chinese Art.

LITERATURE

Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, no. 115.

The stout oval-bodied *you*, an important wine vessel for religious rituals in the late Shang Dynasty, did not appear until the first century of the Anyang period (1300-1028 BC). The sophisticated decorative style found on the current vessel, with its captivating *taotie* masks and its well-proportioned shape, place it in the mid to late Anyang period. This particular vessel is notable for the single-graph inscription to the base, referring to a clan name.

A number of examples of similar form to the current vessel, but with flanges and *leiwen* ground are known. See a slightly smaller *you* of comparable proportions to the current lot in the Sackler Collection, illustrated by R. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C., 1987, p. 372, no. 64. Another *you* of similar size and form also dating to the Late Shang dynasty was sold at Christie's Hong Kong, 29 May 2013, lot 2172.

商晚期 青銅獸面紋卣

來源: Carl Morse 珍藏; 1972年11月14日於倫敦蘇富比拍賣, 拍品227號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今

文獻: 劉雨及江濤著《流散歐美: 殷周有銘青銅器集錄》2007年, 上海, 第115號



(inscriptions)



161

A BRONZE HARNESS JINGLE

ZHOU DYNASTY (8TH-5TH CENTURY BC)

The jingle is cast to the front as a circular open flower, with an aperture to both sides, all supported on a spreading rectangular foot. The surface has a greyish-green patina with some malachite and russet-tone encrustations. 6 3/8 in. (16.3 cm.) high

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

Sotheby's London, 3 October 1978, lot 29.
The Michael Michaels Collection of Early Chinese Art.

周 青銅鑿鈴

來源: 1978年10月3日於倫敦蘇富比拍賣, 拍品29號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



161

162

A BRONZE AXE HEAD

SHANG DYNASTY (1600-1100 BC)

The top section of the blade and the shaft are cast on either side with a stylised animal mask. The greyish-green surface is encrusted with malachite. 6 3/4 in. (17.2 cm.) long

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

Sotheby's London, 6 April 1976, lot 7.
The Michael Michaels Collection of Early Chinese Art.

商 青銅獸面紋鉞

來源: 1976年4月6日於倫敦蘇富比拍賣, 拍品7號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



162

163

A BRONZE BELL, YONGZHONG

WESTERN ZHOU DYNASTY (1100-771 BC)

The bell is cast to either side with three rows of protruding bosses, divided by rope-twist lines. There is a later-added inscription to one side, opposite a single animal-form graph. The bronze has a dark greyish-black patina with malachite and pale russet-coloured encrustations.

12 in. (30.5 cm.) high

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Sotheby's London, 10 December 1979, lot 201.
The Michael Michaels Collection of Early Chinese Art.

Bells of this type were made in graduated sizes to form a set or instrumental 'chime'. Each bell was capable of emitting two different tones, dependent on the exact location struck. R. Bagley explains "sets of bells were both aurally and visually the most prominent instruments of musical ensembles" in ancient China, but outside of China were unknown, (*Music in the Age of Confucius*, J. So (ed.), Freer Gallery of Art and Arthur M. Sackler Gallery, Washington D.C., 2000, pp.35-63.)

西周 青銅甬鐘

來源: 1979年12月10日於倫敦蘇富比拍賣拍品201號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986)舊藏, 家傳至今



164

A BRONZE RITUAL WINE VESSEL, ZUN
EARLY WESTERN ZHOU DYNASTY (12TH CENTURY BC)

The vessel is boldly cast to the bulbous mid-section and lower body with *taotie* masks interspersed with vertical flanges. There is a later-added inscription to the underside of the foot. The surface is greyish-black in tone, with some areas of malachite encrustation.

10¾ in. (27.4 cm.) high

£30,000-50,000

\$41,000-67,000

€35,000-57,000

PROVENANCE

Christie's London, 9 July, 1979, lot 259.

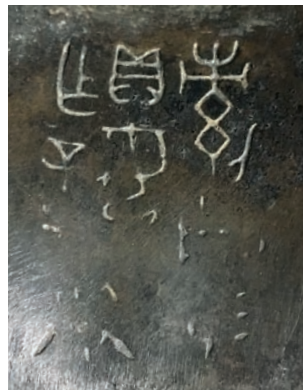
The Michael Michaels Collection of Early Chinese Art.

The result of Oxford thermoluminescence test no. 266j36 is consistent with the dating of this lot.

西周早期 青銅饕餮紋尊

來源: 1979年7月9日於倫敦佳士得拍賣, 拍品259號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986)舊藏, 家傳至今



(inscription)



165

A GILT BRONZE 'CHILONG' BELT HOOK

WARRING STATES PERIOD (475-221 BC)

The circular body of the belt hook is cast with an intricate network of eight *chilong* encircling a central medallion, all below the tapering shaft, which terminates in a curled dragon-head hook. There is a circular attachment to the reverse of the body.

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

£6,000-10,000

\$8,100-13,000

€6,900-11,000

PROVENANCE

Sotheby's London, 21 March 1978, lot 177.

The Michael Michaels Collection of Early Chinese Art.

戰國 銅鑲金螭龍紋帶鉤

來源: 1978年3月21日於倫敦蘇富比拍賣, 拍品177號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今





A RARE TANG DYNASTY COPPER SPOUTED BOWL WITH PARCEL-GILT DECORATION

Rosemary Scott, Senior International Academic Consultant, Asian Art

This form is known as an *yi* 匜, and is a pouring vessel which has its origins in bronze vessels of the Zhou dynasty, when *yi* were usually made with a handle opposite a wider mouth, and standing on slim legs. These Zhou dynasty bronze *yi* are believed to have been used for pouring water to wash the hands before performing rituals. By the Western Han dynasty some *yi* vessels were manufactured in silver, occasionally with gold decoration, and were made without handle or legs. Such a Han dynasty *yi* vessel was excavated in 1957 at Baoji 寶雞 in Shaanxi province (illustrated in *Charm and Brilliance – An Appraisal of the National Treasures in the Shaanxi History Museum – The Gold and Silver Wares* 神韻與輝煌 陝西歷史博物館國寶鑒賞 金銀器卷, Xi'an, 2006, p. 142, no. 74). The shape evolved on metal wares of the Tang dynasty to a vessel which stood on a flared foot and had a more bowl-shaped body, which could be circular or petal-lobed – like the current example. These vessels are, however extremely rare either in silver or in copper, and the fact that the few extant examples are usually decorated with gold confirms their status as precious items.

A Tang dynasty silver five-lobed spouted bowl, standing on a high flared foot, with parcel-gilt decoration, was excavated at Lin'anxian 臨安縣, Zhejiang province from a tomb belonging to the

Qiu 邱family (illustrated in *Tang dai jin yin qi* 唐代金銀器, Beijing, 1985, no. 274). Another Tang silver spouted bowl, without lobes, but standing on a flared foot and decorated with parcel-gilt, was excavated in 1970 at Hejia village 何家村, Xi'an, Shaanxi province. A Tang dynasty copper spouted bowl with silver and gold decoration from the collection of Pierre Uldry was exhibited at the Rietberg Museum, Zurich, in *Chinesishes Gold und Silber*, Zurich, 1994, p. 162, no. 149. It is rare to find Tang dynasty vessels with parcel-gilt on copper. However, a fine copper lobed oval dish with flattened rim was excavated near Xi'an in 1968 and was included in the National Palace Museum exhibition *World of the Heavenly Khan – Treasures of the Tang Dynasty* 天可汗的世界 – 唐代文物大展, Taipei, 2002, p. 60. The repoussé band of scrolling flowers around the rim of the dish, and the chased design of a scholar playing a *qin* accompanied by a servant and a crane on the interior base, are both highlighted with parcel-gilt.

The gilding of metal appeared in China as early as the Shang dynasty. The technique employed by the Shang craftsmen is known as *baojin* 包金, in which a thin sheet of hammered gold foil was applied to another metal, usually bronze. In preparation for the application of the gold foil, the surface of the metal to which it was going to be applied was roughened in order to give better purchase to the gold foil when it was hammered into place. In the Warring States period of the Eastern Zhou dynasty, however, another gilding technique was developed. This was mercury-amalgam gilding, known as *gongji liujin* 汞齊鑲金 or simply *liujin*, in which gold was dissolved in mercury and the resulting mercury and gold paste was applied to the metal surface. It was then heated, so that the mercury was burned off, and the resulting thin gold layer on the surface was burnished to achieve a brilliant shine.

By the late Eastern Zhou period gold, like jade, had begun to be associated with immortality. The mercury-amalgam gilding technique, sometimes also known as fire-gilding appears to have been developed as a result Daoist alchemy associated with the search for immortality and the desire create man-made gold. By the beginning of the Han dynasty mercury-amalgam gilding was more commonly used than gold foil. In the Tang dynasty both the application of gold, and indeed silver, foil, and mercury-amalgam gilding were used to highlight certain parts of the design on vessels and personal ornaments such as hair pins. This gilding of certain areas, sometimes called parcel-gilding, produced colour contrast as well as adding a sumptuous brilliance to the designs on silver, bronze and copper. The Tang dynasty was a period in which richness of surface was appreciated in many media, and gilded metal work may be compared to luxurious silk brocades with designs woven in gold, or embroidered silk satins with couched gold and silver decoration.

The choice of floral sprays and butterflies as the theme for gilt decoration on the walls of the current bowl is characteristic of that seen on fine parcel-gilt metal wares of the high Tang period. A number of similar sprays are illustrated by Bo Gyllensvärd in 'T'ang gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 96, while the same author illustrated a variety of butterflies in fig. 62. Gyllensvärd also illustrated examples of the alternating truncated three-petal motif which appears at the top and bottom of the main band on the interior wall of the current vessel in fig. 79 of the same article. The current spouted bowl is also illustrated as a line drawing by Gyllensvärd in this article, fig. 42h, and part of its floral decoration is included in fig. 96q.

The creature depicted in the central roundel of the current spouted bowl appears to be a *makara*, represented as a winged dragon-fish. Although the terms are often used interchangeably, there has been considerable scholarly debate relating to the identification of the dragon-fish and the *makara*. Estell Nikles van Osselt suggested a clarification of the terminology in her paper "Song Ceramics: A Study of Makara and Dragon-fish Designs", in S. Pierson (ed.), *Song Ceramics - Art History, Archaeology and Technology, Colloquies on Art & Archaeology in Asia No. 22*, London, 2004, pp. 119-50. While the Chinese dragon-fish is often, but not exclusively, linked to the notion of a fish in the process of turning into a dragon, the *makara* appears to be a mythical beast of Indian origin made up of elements from creatures such as crocodile, elephant and fish. The Chinese notion of a dragon-fish can, however, be found in early Chinese literature. Its appearance with the dragon-like head, paired with wings, echoes the *yinglong* 應龍, a form of winged dragon mentioned in the *Shanhai Jing* (山海經 Classic of Mountains and Seas). A related creature also appears in the 5th century *Hou Han Shu* (後漢書 History of the Later Han).

The Indian *makara* appears in Indian temple architecture and on the jewellery worn by Vishnu, the god of Mercy. While the Goddess of the River Ganga is often depicted riding on a *makara*. The iconography of the Indian *makara* appears to have entered China around the same time as Buddhism was becoming established, but does not seem to occur in the decorative arts repertory until the Tang dynasty. Even in this early period, however, the auspicious nature of the Chinese *makara* is established by its association with the flaming pearl, as on the current spouted bowl. On the Chinese decorative arts the pearl is either shown being chased by two circling *makaras*, as on the interior of a 10th century Yue ware bowl in the collection of the Percival David Collection, illustrated by Rosemary Scott in "Miseyao and the Changing Status of Ceramics

in the Tang Period", Wang Qingzheng (ed.), *Yue Ware - Miseci Porcelain*, Shanghai, 1996, fig. 15, or, alternatively, the pearl is depicted as being held in the mouth of the *makara*, as in the case of the current vessel.

According to Buddhist legend, the *makara* was originally a whale that saved the lives of five hundred drowning merchants at sea, and then sacrificed itself by providing its own body for food to feed the victims. Because of its compassion and sacrifice, both important virtues in Buddhist philosophy, the whale was then immortalised and transformed into a *makara*, characterised by the head of a dragon, the body of a whale with wings and a pearl by its side. It is also associated with prosperity, as the *makara*, in its whale-like manifestation was believed to be able to swallow anything, no matter how large. A *makara* with similar head to the one on the interior of the current bowl can be found chased in the centre of a Tang dynasty gold cup, excavated in 1983 in Xi'an, Shaanxi province, and now in the Shaanxi History Museum (illustrated by C. Michaelson, *Gilded Dragons*, London, 1999, pp. 98-9, no. 59), while a similarly coiled *makara* with flaming pearl is illustrated by Bo Gyllensvärd in 'T'ang gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, Fig. 56b.

These Tang dynasty metal spouted bowls, which stand on a flared foot, pre-date the better known ceramic spouted bowls with flat base and a small ring handle below the spout which occur in the Jin and Yuan dynasties. A Jun ware spouted bowl of this latter type was excavated in 1977 from a Jin dynasty context at Yingxian 應縣, Shanxi province (illustrated in *Complete Collection of Ceramics Art Unearthed in China*, vol. 5, Shanxi, Beijing, 2008, no. 98). A Yuan dynasty blue-glazed example with flat base and small handle and gilt decoration was excavated in 1964 from a hoard at Yonghua South Road 永華南鹿, Baoding 保定, Hebei province (illustrated in *Complete Collection of Ceramics Art Unearthed in China*, vol. 3 Hebei, Beijing, 2008, no. 225).

This gilded copper bowl is an example of a rare vessel form, in an unusual material, decorated in a sumptuous technique, and in a style typical of the rich decorative traditions of the Tang dynasty.

局部鑲金花卉紋銅匜 蘇玫瑰 亞洲藝術部資深國際學術顧問

匜作為中國古代器皿，可追溯至周朝，青銅匜多一端有把，一端敞口，器身立於細足之上。周朝的青銅匜多為用作盛水、盥洗的禮器。到了西漢，一些匜由銀製成，加金作裝飾，沒有把或足。此類漢器可參考1957年陝西寶雞出土例（圖見《神韻與輝煌 - 陝西歷史博物館國寶鑒賞金·銀器卷》，西安，2006年，頁142，編號74）。到了唐代，匜的樣式逐漸演變，足部稍微外撇，器身更為渾圓，有圓形或花瓣形，如同此次拍品般。這種器皿，無論銀製或銅製，都十分罕有，而存世的銅匜通常加金，足以證明這種器皿實屬當時相當珍貴的奢侈品。

一例唐代局部鑲金銀五瓣式碗，立於外撇的高足上，出土於浙江省臨安縣一位邱姓家族墓，圖見《唐代金銀器》，北京，1958年，編號274。另一例唐代局部鑲金銀碗，足外撇，1970年出土於陝西西安何家村。此外，還有一件點綴著金銀裝飾的唐代銅匜，來源於 Pierre Uldry 收藏，曾

展於蘇黎世的雷特伯格博物館，見Chinesishes Gold und Silber，蘇黎世，1994，頁162，編號149。唐代帶有局部鍍金裝飾的銅器實屬罕見，可參考一例品質上乘的橢圓形花口銅盤，1968年出土於陝西西安一帶，曾展於臺北國立故宮博物院，見《天可汗的世界—唐代文物大展》，臺北，2002，頁60。該口沿飾花卉紋，內壁描繪一隻仙鶴和一位彈著古琴的文人，身旁站有一名隨從，全部皆以鑲金點綴。

此類以鍍金作裝飾的藝術技巧最早出現於中國商朝時期。這種技術在商代被稱之為包金，一層金箔被鍛造在金屬表面上，此金屬一般是銅制品。銅器表面通常經過打磨，以便將金箔穩固在器物表面。在東周戰國時期，古人們發掘了另一項鍍金技術。這項技術利用汞合金鍍金，叫做汞齊鑲金（簡稱鑲金），是將金和水銀合成金汞劑，塗在銅器表面，然後加熱使水銀蒸發，剩下的金經過打磨後就顯得特別閃亮。

東周末，金和玉便承載著長生不老的寓意。時值道學興盛，道士精於煉丹術，渴求人造黃金，長生不老，鑲金工藝因此應運而生。漢初，鑲金相較於金箔工藝的使用更加廣泛。唐朝時，兩種技術同樣應用在器皿或髮簪類的飾品上。紋飾通過局部鑲金所產生的顏色對比得以彰顯，別具匠心。唐朝繁縟的裝飾與奢華的品味被運用於各類媒材上。

此件拍品器身內壁所刻繪之主題紋飾選用了鑲金折枝花卉和蝴蝶，是典型盛唐時期局部鑲金銅器採取的圖案。類似的折枝花卉圖可見Bo Gyllensvard 所著《T'ang gold and Silver》，載《Bulletin of the Museum of Far Eastern Antiquities》卷29，斯德哥爾摩，1957年，圖板96號。文中該作者在圖板62中展示了各類蝴蝶設計。同一文章的圖板79中，Gyllensvard 亦記載了幾例，同樣飾有此拍品內壁的紋飾細節。Gyllensvard以繪畫形式呈現出此拍品的線條，見圖板42H；另外更記錄了其部分花卉紋飾，見圖版96Q。

碗內中央刻畫有摩羯，有羽翼，呈龍首魚尾狀。「摩羯」、「龍首魚」概念之界定在學界仍頗具爭議，Estell Nikles van Osselt曾在《Song Ceramics: A Study of Makara and Dragon-fish Designs》中對此有所區分（見畢宗陶編《Song Ceramics - Art History, Archaeology and Technology, Colloquies on Art & Archaeology in Asia》，編號22，倫敦，2004年，頁199-150）。龍首魚，在中國多被認為是魚身化龍的海獸；而摩羯的概念源自印度，形象由鱷魚、大象、魚等元素構成。先秦古籍《山海經》中的應龍，其龍首雙翼的形象與「龍首魚尾」如出一轍。類似形象在《後漢書》中亦有記載。

在眾多印度寺廟建築或保護神毗濕奴(Vishnu)所佩戴珠寶中，可常見摩羯的影子。據史書記載，印度恆河的女神也經常騎在摩羯背上。摩羯在中國象徵意義的形成與佛教在中國的建立時間大致相同。然而，唐朝以降，人們才逐漸將其形象融入到工藝美術中。正如此例銅區中所見，在早期中國，摩羯的祥瑞意味與其火焰般的珍珠有所關聯。在

中國工藝美術中，常見雙摩羯戲珠圖案。同類紋飾者，可參考一大維德收藏十世紀越窯碗的內部紋飾例，圖見蘇玫瑰《秘色窯與唐代陶瓷之變遷》，載汪慶正主編《越窯-秘色瓷》，上海，1996年，編號15。另亦有摩羯銜珠例，如此拍品中所見。

據佛教神話記載，摩羯原本是一條鯨魚，在救過海上五百多名溺水商人的性命後，又選擇犧牲自我，將身體作為食物供予他們食用。鯨魚因兼具同情與犧牲這兩個重要的佛教美德而得以永生。它化頭為龍，身為鯨，側身有雙翼與珍珠。此外，摩羯還象徵著榮華富貴，其鯨魚之軀被認為代表著容納萬物。與此拍品摩羯圖案相似的紋飾在一唐代金杯中亦有發現，1983年出土於陝西西安，現藏陝西歷史博物館。（圖見C. Michaelson 著《Gilded Dragons》，倫敦，1999年，頁98-99，編號59）。

此例鑲金銅區不僅是器中珍品，用材考究，巧奪天工，其紋飾風格更彰顯了璀璨瑰麗、繁復即美的盛唐氣象。



166**A FINE AND RARE PARCEL GILT-COPPER LOBED POURING BOWL, YI**

TANG DYNASTY (618-907)

The vessel is formed with four lobed sides in imitation of flower petals, with a shallow spout to one edge. It is incised to the interior with a delicate floral spray to each lobe, all encircling a coiled makara chasing a flaming pearl to the centre. The exterior is decorated with alternating butterflies and floral sprays. The decoration is highlighted in gilt.

8⁷/₈ in. (22.6 cm.) wide

£60,000-80,000

\$81,000-110,000

€69,000-91,000

PROVENANCE

The Frederick M. Mayer Collection
Christie's London, 24 and 25 June 1974, lot 168.
Sotheby's London, 3 April 1979, lot 43
The Michael Michaels Collection of Early Chinese Art.

EXHIBITED

T'ang, China House, New York, 1953.
Los Angeles County Museum, *The Arts of the Tang Dynasty*, 1957, catalogue no. 355.
The Sir Joseph Hotung Gallery, British Museum, London, October 2013 - May 2017.

LITERATURE

Gyllensvard, Bo, *Tang Gold and Silver*, B.M.F.E.A Stockholm, no. 29, 1957, line drawing fig. 42h and detail fig. 96 q.

唐 局部鑲金銅花卉紋海棠式匜

匜，器身作淺碗，呈四曲花口狀，一側橫出流，流口淺且短。器裡底部勾勒刻劃有摩羯戲珠，盤踞於中央，器身內壁刻有花紋，紋飾精緻，環繞摩羯周身。器外壁交替飾以鑲金蝴蝶及花朵，疏朗有致。

來源：Frederick M. Mayer 珍藏；1974年6月24及25日於倫敦佳士得拍賣，拍品168號；1979年4月3日於倫敦蘇富比拍賣，拍品43號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏，家傳至今

出版：Gyllensvard, Bo 著《Tang Gold and Silver》1957年，斯德哥爾摩，第42h及96q 號

展覽：1953年於紐約大學China House展覽；1957年於洛杉磯藝術博物館展覽，第355號；2013年10月至2017年5月於大英博物館展覽



(two views)

167

A BRONZE KNIFE

WARRING STATES PERIOD (475-221 BC)

The knife is cast with a slender gently curved blade, sharpened on one edge and tapering at the point. The haft is decorated with a stylised scroll motif, terminating with a pierced rectangular handle. The surface has areas of rich green malachite encrustation.

9 in. (22.8 cm.) long

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Sotheby's London, 15 July 1980, lot 179.
The Michael Michaels Collection of Early Chinese Art.

戰國 青銅刀

來源: 1980年7月15日於倫敦蘇富比拍賣, 拍品179號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



167

168

A BRONZE RITUAL BLADE

SHANG DYNASTY (1600-1100 BC)

The knife is cast with a gently tapered blade and a kidney-shaped ring handle. The surface has a pale green patina with malachite encrustation throughout.

9 7/8 in. (25.1 cm.) long

£2,000-3,000

\$2,700-4,000
€2,300-3,400

PROVENANCE

Sotheby's London, 3 April 1979, lot 41.
The Michael Michaels Collection of Early Chinese Art.

商 青銅刀

來源: 1979年4月3日於倫敦蘇富比拍賣, 拍品41號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



168

169

A BRONZE OVAL-FORM RITUAL VESSEL, XU
SPRING AND AUTUMN PERIOD (6TH CENTURY BC)

The vessel is supported on four cabriole feet cast with delicate animal masks and is applied with two buffalo-head loop handles to the sides. The bronze surface is encrusted with mottled malachite, azure and russet tones.

7¾ in. (19.7 cm.) wide

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

Acquired in London prior to 1986.

The Michael Michaels Collection of Early Chinese Art.

春秋 青銅橢圓形盨

來源: 於1986年之前購自倫敦

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



170

A BRONZE OPENWORK BRAZIER

HAN DYNASTY (206 BC-220 AD)

The upper, oval section has openwork sides cast with the animals of the Four Directions, and has four tab supports that rise from the rim. The lower section, which is of tapering rectangular shape, is raised on four crouching human supports, and has an openwork grate to the base. A flattened handle at one end curves up to a leaf-shaped terminal.

9½ in. (24.1 cm.) long

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

Christie's London, 5-6 July, 1983, lot 108.

The Michael Michaels Collection of Early Chinese Art.

Similar braziers are illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1961, pl. 209; and in *Chinese Bronzes from the Buckingham Collection*, The Art Institute of Chicago, 1946, pls. LXV, LXVI and LXVII. These examples retain the ear cup that would have rested on the supports at the rim, and also the tray on which the brazier would have stood. A brazier of this type was sold at Christie's New York, 13-14 September 2012, lot 1252.

漢青銅四神紋爐

來源: 1983年7月5及6日於倫敦蘇富比拍賣, 拍品108號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



171

A BRONZE TRIPOD WINE VESSEL AND COVER, *HU*

HAN DYNASTY (206 BC-220 AD)

The vessel is supported on three short cabriole feet and is applied to the upper body with a pair of loop fittings linked to a chain handle. The surface is heavily encrusted with areas of malachite and azurite.

6½ in. (15.6 cm.) high

£1,500-2,500

\$2,100-3,400

€1,800-2,800

PROVENANCE

Acquired in London prior to 1986.

The Michael Michaels Collection of Early Chinese Art.

Compare the current vessel to a very similar *hu*-form wine vessel and cover, with comparable chain handle, sold at Christie's New York, 14-15 September 2017, lot 910.

漢 青銅提鏈蓋壺

來源: 1986年前購自倫敦

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986)舊藏, 家傳至今



171

172

A SMALL BRONZE VASE AND COVER, *FANGHU*

HAN DYNASTY (206 BC- 220 AD)

The square-form vase is applied to either side of the body with a stylised animal mask-handle with a loose ring. The cover is cast with a further loop and ring handle.

7 in. (17.8 cm.) high

£3,000-5,000

\$4,100-6,700

€3,500-5,700

PROVENANCE

Sotheby's London, 25 March 1975, lot 160.

The Michael Michaels Collection of Early Chinese Art.

漢 青銅雙獸首銜環耳方蓋壺

來源: 1975年3月25日於倫敦蘇富比拍賣, 拍品160號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986)舊藏, 家傳至今



172

173

A BRONZE RITUAL TRIPOD FOOD VESSEL AND A COVER, GUI

WESTERN ZHOU DYNASTY (1100-771 BC)

The body is cast with horizontal grooves between a band of stylised scrolls to the rim and foot and is applied with two animal-head C-form handles. The vessel is supported on three claw-form feet with animal heads to the top. The matched cover is decorated with a further band of archaistic scrolls. There is an inscription to the interior base of the vessel and a later-added inscription to the interior of the cover.

13¾ in. (34.9 cm.) wide

£50,000-80,000

\$68,000-110,000

€57,000-91,000

PROVENANCE

Acquired in London prior to 1986.
The Michael Michaels Collection of Early Chinese Art.

The inscription to the interior of the base can be read 'in the *gengyin* date of the fourth month during the *jisipo* moon phase (the fourth quarter), Zhen made Yi this precious *gui* vessel. May his sons and grandsons use it for ten thousand years.'

Compare the current vessel to a *gui* of similar form, supported on three feet and with comparable horizontal grooves characteristic of the late Western Zhou dynasty, illustrated by Jessica Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, p. 446, no. 57.

西周 青銅簋

來源: 於1986年之前購自倫敦

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986)舊藏, 家傳至今



(inscription to base)



174

A BRONZE TRIPOD VESSEL AND COVER, *DING*
WARRING STATES PERIOD (475-221 BC)

The deep, globular body is raised on three cabriole legs and has two upright handles decorated with bands of angular scrolls. The sides are cast with two bands of angular tightly arranged interlocking dragon scrolls. The domed cover is decorated with related bands, separated by three ring handles. The surface is mottled with azurite and malachite encrustations.

13 $\frac{5}{8}$ in. (34.6 cm.) wide

£10,000-20,000

\$14,000-27,000

€12,000-23,000

PROVENANCE

Sotheby's London, 23 May 1972, lot 5.
The Michael Michaels Collection of Early Chinese Art.

See a similar vessel and cover, also dating to the Warring States period which sold at Christie's Hong Kong, 31 May 2010, lot 2072.

戰國 青銅蓋鼎

來源: 1972年5月23日於倫敦蘇富比拍賣, 拍品5號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



175

A BRONZE RITUAL WINE VESSEL, *GU*
SHANG DYNASTY (1600-1100 BC)

The vessel is cast to the mid-section and lower body with *taotie* masks on a dense *leiwen* ground, below the undecorated flaring neck. The surface is of a brownish-grey tone with areas of malachite encrustation.
10¼ in. (26 cm.) high

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE

The N. S. Brown Collection.
Sotheby's London, 13 March 1942, lot 55.
Sotheby's London, 15 July 1980, lot 193.
The Michael Michaels Collection of Early Chinese Art.

商 青銅饗饗紋觚

來源: N. S. Brown 私人舊藏; 1942年3月13日於倫敦蘇富比拍賣, 拍品55號;
1980年7月15日於倫敦蘇富比拍賣, 拍品193號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今





176

A BRONZE RITUAL FOOD VESSEL, GUI
EARLY WESTERN ZHOU DYNASTY (11TH-
10TH CENTURY)

The sides are cast with vertical ribbing between an upper band of *taotie* on a *leiwen* ground, centred on each side by a high-relief animal mask, and a band of *taotie* dragons above the foot. The loop handles have horned feline masks and terminate in a vertical tab cast with stylized scrolls. There are areas of malachite encrustation to the dark greyish-green surface.
9¼ in. (23.5 cm.) diam.

£40,000-60,000

\$54,000-81,000
€46,000-68,000

PROVENANCE

Sotheby's London, 18 December 1967, lot 103.
The Michael Michaels Collection of Early
Chinese Art.

西周早期 青銅饗饗紋簋

來源: 1967年12月18日於倫敦蘇富比拍賣, 拍品
103號

英國藏家邁克爾·麥克 (Michael Michaels)
(1907-1986) 舊藏, 家傳至今



177

A BRONZE RITUAL FOOD VESSEL, *FU*

SPRING AND AUTUMN PERIOD (6TH CENTURY BC)

The vessel is cast to the side and base with a dense network of interlocking scrolls, below a band of stylised geometric scrolls to the rim. The sides are applied with a pair of animal-head loop handles.

There are areas of malachite and azurite encrustations to the surface.

14 in. (35.5 cm.) wide

£3,000-5,000

\$4,100-6,700

€3,500-5,700

PROVENANCE

Christie's London, 11 July 1977, lot 170.

The Michael Michaels Collection of Early Chinese Art.

春秋 青銅簠

來源: 1977年7月11日於倫敦蘇富比拍賣, 拍品170號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



178

A BRONZE TRIPOD VESSEL AND COVER, *DING*

WARRING STATES PERIOD (475-221 BC)

The vessel is raised on three cabriole feet, decorated with animal heads and is applied to the body with a pair of small loop handles. The cover is surmounted by a flared openwork crown finial formed by a network of interlocking serpents, surrounded by four loop fittings. The surface has a mottled greyish-green patina with areas of russet-coloured and azurite encrustation.

8 in. (20.3 cm.) wide

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE

Sotheby's London, 10 July 1979, lot 6.

The Michael Michaels Collection of Early Chinese Art.

Compare the current piece to a rare bronze elliptical vessel and cover, *xu*, with similar flared openwork crown finial to the top of the cover, sold at Christie's London, 10 November 2015, lot 22.

戰國 青銅鼎

來源: 1979年7月10日於倫敦蘇富比拍賣, 拍品6號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今





179

A BRONZE TRIPOD VESSEL, *DING*

LATE SHANG DYNASTY (1600-1100 BC)

The exterior of the vessel is decorated with three *taotie* masks above each foot, reserved on a dense *leiwen* ground, with two upright loop handles rising from the rim. The bronze has a mottled dark grey patina with some areas of encrustation.

7⅞ in. (18.2 cm.) high

£20,000-40,000

\$27,000-54,000

€23,000-45,000

PROVENANCE

Sotheby's London, 30 March 1978, lot 17.

The Michael Michaels Collection of Early Chinese Art.

商晚期 青銅饕餮紋鼎

來源: 1978年3月30日於倫敦蘇富比拍賣, 拍品17號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



180

A GILT BRONZE MASK AND RING HANDLE

HAN DYNASTY (206 BC-220 AD)

The mask is cast as a *taotie* with bulging eyes, with the snout formed as a loop supporting a large ring. The reverse is applied with a rectangular tab for attachment. There are areas of malachite encrustation to the surface. 4½ in. (11.5 cm.) high

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Sotheby's London, 13 December 1983, lot 29.
The Michael Michaels Collection of Early Chinese Art.

漢 銅鑲金銜環鋪首

來源: 1983年12月13日於倫敦蘇富比拍賣, 拍品29號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



180

181

A GREEN-GLAZED POTTERY 'HILL' CENSER, BOSHANLU

HAN DYNASTY (206 BC-220 AD)

The censer is raised on a stem foot rising from a dish and the conical pierced cover is modelled in the form of overlapping mountains, surmounted by a crouching figure. It is covered in a pale green glaze suffused with fine crackles. 9 in. (22.8 cm.) high

£2,000-3,000

\$2,700-4,000
€2,300-3,400

PROVENANCE

Sotheby's London, 13 December 1977, lot 289.
The Michael Michaels Collection of Early Chinese Art.

漢 綠釉陶博山爐

來源: 1977年12月13日於倫敦蘇富比拍賣, 拍品289號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



181

182

A BRONZE 'HILL' CENSER, BOSHANLU

HAN DYNASTY (206 BC-221 AD)

The censer is raised on a tall splayed foot which is decorated with a band of stylised scrolls, all upon a circular drip plate. The cover is cast in openwork as overlapping peaks. The surface has a pale greyish-green patina with russet, blue and green encrustation.

8¾ in. (22.2 cm.) high

£6,000-10,000

\$8,100-13,000

€6,900-11,000

PROVENANCE

Sotheby's London, 3 October 1978, lot 38.

The Michael Michaels Collection of Early Chinese Art.

The cover of this hill censer depicts the mystical overlapping peaks of Mount Peng, regarded in Han dynasty Daoist tradition as a paradise realm for the spirits of immortals. Perhaps due to the popularity of this motif, there are several comparable Han dynasty censers; see the British Museum collection hill censer, (Museum no. 1936,1118.52) of similar simple stem-goblet form. Another example was sold at Christie's London, 10 November 2015, lot 3. For an extensive discussion on the history and symbolism of the 'hill' censer, see Jessica Rawson, 'The Chinese Hill Censer, boshan lu: A Note on Origins, Influences and Meanings', *Art Asiatiques*, 2006, Vol. 61, no. 1, pp. 75-86.

漢 青銅博山爐

來源: 1978年10月3日於倫敦蘇富比拍, 拍品38號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



183

A POTTERY FIGURE OF A FEMALE ATTENDANT
HAN DYNASTY (206 BC-220 AD)

The figure is depicted standing, dressed in long robes which flare at the base, with her hands joined at her front.
16 in. (40.6 cm.) high

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

Sotheby's London, 25 March 1975, lot 209.
The Michael Michaels Collection of Early Chinese Art.

漢 陶仕女俑

來源: 1975年3月25日於倫敦蘇富比拍賣, 拍品209號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



183

184

**A POLYCHROME-DECORATED POTTERY FIGURE OF A
STANDING OFFICIAL**
HAN DYNASTY (206 BC-220 AD)

The figure is depicted standing with his hands clasped to his chest, dressed in red robes and his breast plate outlined in black. His fierce facial expression is delicately picked out and he wears a *ruyi*-form hat on his head.
13 5/8 in. (34.6 cm.) high

£2,000-3,000

\$2,700-4,000
€2,300-3,400

PROVENANCE

Acquired in London prior to 1986.
The Michael Michaels Collection of Early Chinese Art.

漢 陶彩繪文官勇

來源: 於1986年之前購自倫敦

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986) 舊藏, 家傳至今



184

185

TWO PAINTED POTTERY FIGURES OF HEAVENLY SPIRITS

TANG DYNASTY (618-907)

One figure is depicted with a pair of long horns, its right arm raised, ready to strike a snake coiled around its left leg. The other figure is shown seated on its haunches, with large winged ears and a long spiralling horn protruding from the top of its head. Both figures are covered in white slip, with traces of red and black pigment.

The largest, 19½ in. (48.6 cm.) high

(2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE

The figure with the spiralling horn: Sotheby's London, 5 July 1977, lot 86.

The other figure: Sotheby's London, 30 March 1978, lot 99.

The Michael Michaels Collection of Early Chinese Art.

Fantastic animal guardian figures, known as *zhenmushou* (demon-quelling beasts) were included in tombs in order to ward off evil spirits. These are first found in the Northern Wei Dynasty (386 - 534 AD) and continued during the Tang Dynasty. These figures took the form of hybrid creatures, sometimes

with human elements. Such figures are occasionally depicted with snakes, as on one of the current figures. Comparable figures can be seen, such as the pair of large tomb guardians in the Princeton University Museum of Art, inv. 2001-215.1-.2); and another exhibited at The Bowers Museum of Cultural Art, Santa Ana, California, and later at The Taft Museum, Cincinnati, Ohio, *Seeking Immortality, Chinese Tomb Sculpture from the Schloss Collection*, 1996-1997, catalogue no.151, fig. 42, p. 53. The latter also displays a slightly spiralling horn as in the second figure in this lot. Other figures of this type were found in Tang tombs at Xi'an, Shaanxi province (see *Kaogu yu Wenwu*, 1991, no. 4, fig. 17:2, p. 60.

唐 彩繪天神陶像一組兩件

來源:

一件: 1977年7月5日於倫敦蘇富比拍賣·拍品86號

另一件: 1978年3月30日於倫敦蘇富比拍賣·拍品99號

英國藏家邁克爾·麥克 (Michael Michaels) (1907-1986)舊藏·家傳至今



VARIOUS PROPERTIES

-186

A LARGE CAST-IRON HEAD OF THE LUOHAN KASYAPA

MING DYNASTY (1368-1644)

The luohan is crisply cast with pendulous earlobes, a smiling mouth, crescent-shaped eyes below hooked ridged eyebrows and a protruding forehead. His slender neck is framed by the collar of a robe.

14 in. (35.5 cm.) high, wood stand

£8,000-12,000

\$11,000-16,000

€9,100-14,000

The Indian monks Kasyapa, Matanga and Dharmaratna were traditionally believed to have been responsible for the first Chinese translation of 'The Scripture in Forty-two Sections', *Sishi'er zhang jing*, an Indian Buddhist text which they brought to China in the Eastern Han dynasty. From at least the 6th century onwards, sculptural groups often depicted the Buddha accompanied by two *luohan*, Ananda and Kasyapa. The former is pictured as a youthful figure situated on the right of the Buddha, and on the left, the latter, Kasyapa, who is depicted as an aged figure. The role of a *luohan* is to provide a role model for other mortals in striving for enlightenment through individual effort, study, and self-control.

明 鑄鐵羅漢頭像





■~187

A MASSIVE AND MAGNIFICENT FIVE-PANEL *HUALI* 'DRAGON' THRONE SCREEN

19TH CENTURY

The front of each panel is finely carved with a ferocious five-clawed dragon amidst scrolling clouds and above crashing waves, supported on a base detailed with stylised *chilong* dragons and *shou* characters. The whole screen is surmounted by a superstructure similarly decorated with dragons and clouds, flanked by a further pair of dragons to the sides. The reverse of the screen is elaborately carved with bats in flight. 99½ in. (252.8 cm.) high; 118 in. (299.8 cm.) wide; 21¼ in. (61.6 cm.) deep

£120,000-180,000

\$170,000-240,000

€140,000-200,000

The present throne screen is impressive for its massive size, measuring over two and a half metres high. The extraordinary workmanship is evident in the masterful rendering of the five-clawed dragons to the front of the screen which are carved in high relief, boldly protruding from the dense background of scrolling clouds. As an important imperial symbol during the Qing period, each dragon has bulging eyes, depicted in a powerful stance baring its teeth. The young *chilong* dragons to the base complement the large dragons above, and are interspersed with *shou* characters which convey the wish for longevity. The bats to the back of the screen enhance the auspiciousness of the piece, as the word for bat in Chinese, *fu*, is a homophone for happiness or blessings. This wealth of propitious imagery and imperial symbols suggest that this screen was probably designed to frame the throne of a high-ranking official or member of the imperial court, thus highlighting the prominent status of the individual. Screens which were placed at the back of thrones in the halls of the Qing imperial court were often carved from *zitan* or *huanghuali* wood, and sometimes were further adorned with precious material such as jade, *cloisonné* enamel and red lacquer. For example, see a *zitan* screen of similar height to the present lot, decorated with dragons in red lacquer, in the collection of the Palace Museum in Beijing, illustrated by E. S. Rawski and J. Rawson in *China: The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2005, p. 97, pl. 17.

清十九世紀 花梨木雲龍紋五扇大屏







THE PROPERTY OF A LADY (LOTS 188-189 INCLUSIVE)

■-188

A HUANGHUALI ROUND-CORNER CABINET, YUANJIAOGUI
18TH-19TH CENTURY

The cabinet has panelled doors set within a narrow frame separated by the removable centre stile, with doors that open to reveal the shelved interior with two drawers. The legs are of rounded section with a plain shaped apron.

31½ in. (80 cm.) wide, 16½ in. (42 cm.) deep, 45½ in. (115.5 cm.) high

£40,000-60,000

\$54,000-81,000

€46,000-68,000

清十八/十九世紀 黃花梨圓角櫃

來源: 英國私人珍藏



■-189

A HUANGHUALI SQUARE TABLE, FANGZHUO

EARLY 19TH CENTURY

The top panel is set within a square frame, supported on legs of round section joined by humpback stretchers.

32 $\frac{5}{8}$ in. (83 cm.) wide, (32 $\frac{5}{8}$ in.) 83 cm. deep, 32 $\frac{1}{2}$ in. (81.7 cm.) high

£30,000-50,000

\$41,000-67,000

€35,000-57,000

For dining, appreciating antiques, or writing, the square table is one of the most versatile forms in Chinese furniture. The humpback stretchers provide added strength while lightening the overall appearance, and not interfering with the knees of the sitters.

清十九世紀初 黃花梨方桌

來源: 英國私人珍藏



PROPERTY FROM THE CAPELO COLLECTION

■190

A TIGER-MAPLE FOUR-POSTER CANOPY BED, JIAZICHUANG

18TH CENTURY

The *longyan* wood bed is characteristic of Fujian manufacture and is of lofty and generous proportion. The soft mat sleeping platform is enclosed by a rectangular frame and narrow waist above square-section legs joined by a beaded apron pierced with three small, beaded, *ruyi*-shaped apertures. The square-section legs have in-curving hoof feet, and the four square corner posts are joined on three sides by a railing enclosing joined ring braces, above a lattice-work railing holding rectangular rings carved with notched interior corners. The posts are also joined at the top by a rectangular frame separated into three sections front and back. Two sections to the sides are carved with *shou* medallions and confronting dragons above spandrels of interlocked dragons.

90¼ in. (229.9 cm.) high, 80 in. (223.3 cm.) wide, 55½ in. (141 cm.) deep

£100,000-150,000

\$140,000-200,000

€120,000-170,000

PROVENANCE

The Gangolf Geis Collection of Fine Chinese Furniture, Christie's New York, 18 September 2003, lot 28.
The Francisco Capelo collection.

It has been suggested that the four-poster bed was more likely to have been made for a man's apartment, with its ideal of 'pleasant refinement and elegant simplicity without stylish adornment,' cited by Wen Zhenhung in his early Ming guide to stylish living, *Zhangwuzhi (Treatise on Superfluous Things)*. The six-poster 'wedding bed', often a dowry item brought into the marriage with the bride, was more likely to be made for the women's quarters. Compare with the more severe *nanmu* four-poster bed with open panels set along the three rails, sold at Christie's New York on 21 March 2000, lot 41. Two four-poster beds in *huanghuali* have been sold at Christie's New York on 16 September 1998, lot 81 and 16 September 1999, lot 79. For a further discussion of this piece, see Curtis Ewart's introductory essay, 'Splendor of Chinese Classical Furniture: Highlights from the Gangolf Geis Collection', on pp.12-13 of this catalogue. Also see the side view of this bed illustrated on p. 9.

清十八世紀 龍眼木架子床

來源: 紐約佳士得2003年9月18日Gangolf Geis中國傢具專場拍賣·拍品28號; 葡萄牙 Francisco Capelo先生私人珍藏





ANOTHER PROPERTY

191

A GREY STONE STELE OF GUANYIN HOLDING A CHILD
SONG-YUAN DYNASTY (960-1368)

The stele is carved in high relief with a haloed Guanyin wearing long robes, cradling a child in her left arm and holding a lotus spray in her right hand. She stands on a lotus stand against a background of tumultuous waves framed by a flaming mandorla.

17 in. (43.3 cm.) high

£6,000-8,000

\$8,100-11,000

€6,900-9,100

Traditionally, Guanyin, the Chinese name for Avalokitesvara ('one who hears all the sounds in the world'), was considered the Bodhisattva of wisdom and mercy, and was represented as a masculine figure. Because of his appeal as the saviour of souls, the popularity of this particular bodhisattva was widespread in China, and by the Tang dynasty, the concept of Guanyin had evolved into a feminine figure and which had thirty-three different personifications, based upon a section in the Lotus Sutra. In that chapter, the sutra reveals Guanyin's ability to hear wishes for and to grant sons, and by the Song dynasty (960-1279) the image of Guanyin with a boy in her arms was developed and came to represent 'Songzi Guanyin' (Guanyin, the bringer of sons).

宋/元 送子觀音石碑





PROPERTY OF A NOBLE SCOTTISH GENTLEMAN

192

A VERY RARE LARGE BRONZE CEREMONIAL BELL
DATED THE SIXTH YEAR OF ZHENGDE CORRESPONDING TO 1512
AND OF THE PERIOD (1506-1521)

The heavily cast bell is fashioned with a loop for suspension formed as a pair of muscular dragons surrounded by a band of raised lotus petals. The walls are cast with rectangular panels enclosing 314 names, and on one side a vertical panel encloses the reign mark reading 'Da Ming Zhengde liu nian yue ri zao', and on the other 'huangdi wan sui wan wan sui' within a panel shaped as a stele. The slightly flaring lower section of the bell terminates in a wavy scalloped rim.

36½ in. (92.8 cm.) high

£120,000-180,000

\$170,000-240,000
€140,000-200,000

PROVENANCE

Acquired in the first half of the 20th century, then by descent within the family.

Bronze temple bells would have formed an important part of the rituals in a Buddhist temple, they would have provided a platform for dedications; been rung on significant days; to announce events; and the melodious sound produced by the bell was considered a form of communication to the spirit world.

The use of bells has a long history in China, beginning with the sets of musical bells developed in mid-2nd century BCE. The form of the current bell can be surmised to develop along with the Buddhist tradition brought from India to China in the 3rd to 4th century.

Only a handful of similar Ming-dynasty examples have been published, including one in the collection of the Royal Ontario Museum in Toronto which was cast only six years after the present lot (1518), and commissioned by Wei Bin, a eunuch official acting as the Director of Ceremonies under Zhengde emperor and for whom the Hongshan Si ('Temple of Great Bounty') was built. Interestingly that bell also bears the inscription wishing the emperor *wan sui* (ten thousand years). For a detailed discussion, see Klaas Ruitenbeek, "Wei Bin's Bell", *Orientalia*, 2006, vol 37, no. 3, pp. 66-69.

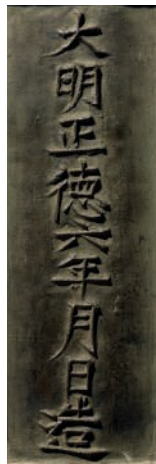
A further similar example dated to the eleventh year of Jiajing emperor (1632) and cast with the name of the ceremony, the dedicating eunuch, and one hundred and seventy further participants is in the Ethnographic Museum, Stockholm and published by Sheila Riddell, *Dated Chinese Antiquities: 600-1650*, London, 1979, p. 136, pl. 124. From the parallels in aesthetic composition, it can be speculated that the names on the present lot were also participants in a certain ceremony, although the exact event is not indicated on this bell.

An earlier bell dated to the third year of Zhengtong (1438) resides in the Museum of Applied Arts & Science in Ultimo, Australia, no H7752, and one of the largest bells of this type in the world measuring at over 5 metres high was cast during the reign of Yongle emperor (1403-1425) can be found in the Ancient Bell Museum in Beijing.

A smaller gilt bronze example (48.5 cm. high) dating to the Chenghua period (1465-1487) was sold at Sotheby's Hong Kong, 5 October 2011, lot 1971.

明正德1512年 銅交龍鈕編鐘 「大明正德六年月日造」鑄款

來源: 蘇格蘭貴族私人珍藏, 由現藏家之祖父於二十世紀初所購, 家傳至今



(mark)



大明正德六年月日造

名翁 秦福 王甫
陳政 曾良 吳秀
程超 潘玉 沈遠
趙清 黃進 廖保
張文 王慶 楊勤
張亨 王恩 郭本
張亨 王恩 郭本

名翁 秦福 王甫
陳政 曾良 吳秀
程超 潘玉 沈遠
趙清 黃進 廖保
張文 王慶 楊勤
張亨 王恩 郭本
張亨 王恩 郭本

寺昇 潘經 肖洪
能鏡 章隆 重保
魏三 杜永 劉鎮
王名 張信 孫果
趙良 顧瑞 王安
張亨 王恩 郭本
張亨 王恩 郭本

名翁 秦福 王甫
陳政 曾良 吳秀
程超 潘玉 沈遠
趙清 黃進 廖保
張文 王慶 楊勤
張亨 王恩 郭本
張亨 王恩 郭本

PROPERTY OF A NORDIC GENTLEMAN (LOTS 193-238 INCLUSIVE)



Interior of collector's home

Christie's is honoured to be offering for sale this great collection of works of art and furniture, from the estate of a Nordic Gentleman.

Lots 193-238 were acquired in Beijing in the 1950s, when he served as an official at a Nordic Embassy. Following the trend of many Western Diplomats stationed in Beijing at the time, he started to collect Chinese works of art to furnish his family home. The pieces were acquired from local dealers and shops and special attention was paid to beauty and elegance.

The works of art on offer here were part of their daily lives and they are a true testament to the collector's discerning eye and taste.

佳士得此次榮幸呈獻一位北歐藏家所珍藏的中國藝術品及家具。

拍品193-238號是1950年代，該藏家供職於北歐駐華使館時所獲得。時值眾多西方外交使節收藏中國藝術的潮流，他開始購買中國藝術品，用於室內裝飾。藏品精美典雅，主要來源於當地藝術畫廊及古董店鋪。此次拍品不僅是他們日常生活的寫照，更見證了一代藏家的不凡眼光與高雅品味。



(top view)



193

A BLUE AND WHITE 'DRAGON' BOWL

19TH CENTURY

The bowl is decorated to the exterior with *chilong* striding amidst clouds and scrolling tendrils above a band of *lingzhi* scrolls. The interior is painted with a similar *chilong* to the centre. The base is with a six-character *shen de tang bo gu zhi* hall mark, which can be translated as 'Antiques made for the Hall of Attentive Virtue'.

8 in. (20.3 cm.) diam.

£1,000-2,000

\$1,400-2,700

€1,200-2,300

‘清十九世紀’ 青花龍紋碗 雙圈「慎德堂博古製」楷書款

來源: 北歐私人珍藏



194

A BLUE AND WHITE 'DOUBLE PHOENIX' DISH

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

The dish is finely decorated to the interior with a pair of confronting phoenix with outstretched wings and elaborate tail feathers, surrounded by scrolling clouds. The exterior is painted with a further pair of phoenix in flight, with a sprig of foliage in their beaks.

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

£6,000-10,000

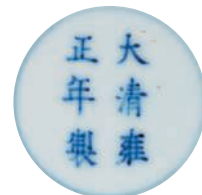
\$8,100-13,000
€6,900-11,000

PROVENANCE

Property of a Nordic Gentleman.

清雍正 青花雙鳳紋盤 雙圈六字楷書款

來源: 北歐私人珍藏



(mark)



(front)

195

A PAIR OF SMALL DOUCAI 'LOTUS SCROLL' SAUCERS

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

Each saucer is decorated with a central lotus roundel surrounded by three lotus blooms connected by a scrolling leafy vine bearing further flowers. The rims are decorated with a bat, gourd, and *lingzhi* band. Each reverse is decorated with a lappet band by the foot.

3 $\frac{1}{2}$ in. (8.4 cm.) diam.

(2)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE

Property of a Nordic Gentleman.

清乾隆 鬥彩纏枝蓮紋碟一對 六字篆書款

來源: 北歐私人珍藏



(back)



196

196

A SMALL 'MING-STYLE' BLUE AND WHITE VASE

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

The vase is decorated to the exterior with a central band of elaborate scrolling foliage between two bands of stiff leaves to the shoulder and foot. The vibrant blue decoration is mottled with darker tones in simulation of heaping and piling.
5½ in. (14 cm.) high

£2,000-4,000

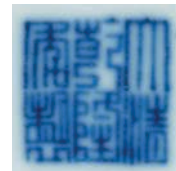
\$2,700-5,400
€2,300-4,500

PROVENANCE

Property of a Nordic Gentleman.

清乾隆 青花花卉紋瓶 六字篆書款

來源: 北歐私人珍藏



(mark)



197

197

A PAIR OF BLUE AND WHITE DOUBLE GOURD VASES

19TH CENTURY

Each vase is decorated with scrolling lotus to the lower section below two bats supporting *shou* characters and chimes between confronting *chilong* to the neck. The foliate mouth rims are decorated with a band of *ruyi*-heads. There is an apocryphal Qianlong mark to each base.
8¾ in. (22.2 cm.) high

£2,000-4,000

(2)
\$2,700-5,400
€2,300-4,500

PROVENANCE

Property of a Nordic Gentleman.

清十九世紀 青花纏枝蓮紋葫蘆瓶一對

來源: 北歐私人珍藏



198

A GROUP OF NINE SMALL BLUE AND WHITE 'DOUBLE PHOENIX' SAUCER DISHES
 QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD
 (1736-1795)

Each dish is decorated to the interior with a central roundel enclosing a pair of confronting phoenix with their wings outstretched amongst clouds. The exteriors are decorated with two similar phoenix in flight. 6½ in. (16.5 cm.) diam.

(9)

£10,000-15,000

\$14,000-20,000
 €12,000-17,000

PROVENANCE

Property of a Nordic Gentleman.

清乾隆 青花雙鳳紋小盤一組九件 六字篆書款

來源: 北歐私人珍藏



199

A SET OF SIX SMALL BLUE AND WHITE 'DOUBLE PHOENIX' SAUCER DISHES

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

Each saucer dish is decorated to the interior with a central roundel enclosing a pair of confronting phoenix with their wings outstretched amongst clouds. The exterior is painted with two similar decorated phoenix in flight.

6½ in. (16.5 cm.) diam.

(6)

£4,000-8,000

\$5,400-11,000

€4,600-9,100

PROVENANCE

Property of a Nordic Gentleman.

清道光 青花雙鳳紋小盤一組六件 六字篆書款

來源: 北歐私人珍藏

200

A PAIR OF BLUE AND WHITE 'DOUBLE PHOENIX' DISHES

TONGZHI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

Each dish is decorated to the interior with a pair of confronting phoenix with their wings outstretched, surrounded by scrolling clouds. The exterior is similarly decorated with two phoenix in flight, with their elaborate tail feathers flowing behind them. 6½ in. (16.5 cm.) diam.

(2)

£3,000-5,000

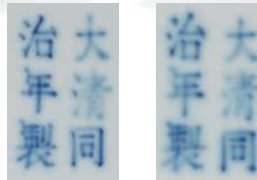
\$4,100-6,700
€3,500-5,700

PROVENANCE

Property of a Nordic Gentleman.

清同治 青花雙鳳紋小盤一對 六字楷書款

來源: 北歐私人珍藏



(marks)

201

A GROUP OF THREE SMALL BLUE AND WHITE 'DOUBLE PHOENIX' SAUCER DISHES

TONGZHI SIX-CHARACTER MARKS AND OF THE PERIOD (1862-1874)

Each saucer dish is decorated to the central roundel with a pair of confronting phoenix with their wings outstretched amongst clouds. The exterior is painted with two similar phoenix in flight. 6½ in. (16.5 cm.) diam.

(3)

£2,000-4,000

\$2,700-5,400
€2,300-4,500

PROVENANCE

Property of a Nordic Gentleman.

清同治 青花雙鳳紋小盤一組三件 六字楷書款

來源: 北歐私人珍藏



201

202

A PAIR OF BLUE AND WHITE 'BOYS' BOWLS

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

Each bowl is decorated with a continuous scene of boys at play in a garden, and also with various musical instruments in a procession, all below willow trees in a fenced garden.

6 in. (15.5 cm.) diam.

£12,000-18,000

(2)

\$17,000-24,000

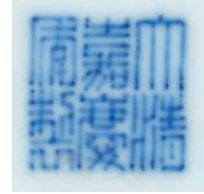
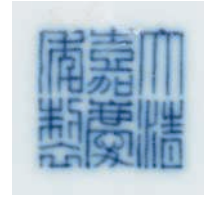
€14,000-20,000

PROVENANCE

Property of a Nordic Gentleman.

清嘉慶 青花嬰戲圖碗一對 六字篆書款

來源: 北歐私人珍藏



(marks)



203

A PAIR OF BLUE AND WHITE 'LOTUS' BOWLS

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

Each bowl is decorated to the exterior of the deep sides with four roundels enclosing the characters *wan shou wu jiang*, surrounded by lotus scrolls below a band of the Eight Buddhist Emblems, *bajixiang*. The interior is decorated with a central roundel containing a stylised *shou* character encircled by a further band of emblems.

7¼ in. (18.4 cm.) diam.

£10,000-15,000

(2)

\$14,000-20,000

€12,000-17,000

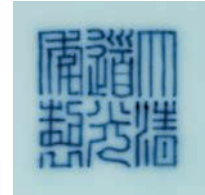
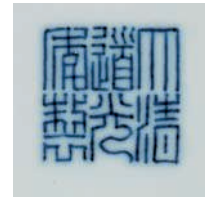
PROVENANCE

Property of a Nordic Gentleman.

The idiom *wan shou wu jiang* can be translated as 'ten thousand years of boundless longevity'.

清道光 青花萬壽無疆碗一對 六字篆書款

來源: 北歐私人珍藏



(marks)



204

204

A SET OF SIX IRON-RED-DECORATED 'DRAGON' WINE CUPS
 GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF
 THE PERIOD (1875-1908)

Each cup is decorated to the exterior with a pair of dragons chasing flaming
 pearls amidst scrolling clouds, all above a band of waves to the foot.
 2½ in. (6 cm.) diam.

(6)

£4,000-6,000

\$5,400-8,100
 €4,600-6,800

PROVENANCE

Property of a Nordic Gentleman.

清光緒 礬紅彩雙龍戲珠紋盃一組六件 六字楷書款

來源: 北歐私人珍藏

205

A SMALL IRON-RED-DECORATED 'DRAGON' WINE CUP
 TONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND
 OF THE PERIOD (1862-1874)

The delicately potted cup is decorated to the exterior with two dragons, one
 facing forwards and the other glancing backwards, chasing flaming pearls
 surrounded by scrolling clouds, all between a band of waves to the foot and a
 double line to the mouth rim.
 2½ in. (6 cm.) diam.

£1,000-1,500

\$1,400-2,000
 €1,200-1,700

PROVENANCE

Property of a Nordic Gentleman.

Compare the current lot to a pair of iron-red-decorated 'dragon' cups, also
 with Tongzhi marks and of the period, sold at Christie's Hong Kong,
 26 November 2014, lot 3334.

清同治 礬紅雙龍戲珠紋盃 六字楷書款

來源: 北歐私人珍藏



205



(mark)



206

A PAIR OF LARGE IRON-RED AND GILT-DECORATED 'DRAGON' DISHES

GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1875-1908)

Each dish is decorated to the interior with a pair of iron-red sinuous dragons contesting a flaming pearl, highlighted in gilt, surrounded by scrolling clouds and scattered flames. The exteriors are similarly decorated with two further striding dragons, each chasing a flaming pearl. 19 $\frac{7}{8}$ in. (50.5 cm.) diam.

£8,000-12,000

(2)

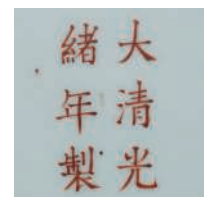
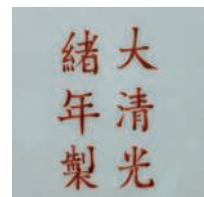
\$11,000-16,000
€9,100-14,000

PROVENANCE

Property of a Nordic Gentleman.

清光緒 礬紅描金雙龍戲珠紋大盤一對 礬紅六字楷書款

來源: 北歐私人珍藏



(marks)



207

207

A BLUE AND WHITE 'DOUBLE PHOENIX' DISH

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

The dish is decorated to the interior with a central roundel enclosing a pair of confronting phoenix with their wings outstretched amongst clouds. The exterior is similarly decorated with two phoenix in flight.

10½ in. (27 cm.) diam.

£2,000-3,000

\$2,700-4,000

€2,300-3,400

PROVENANCE

Property of a Nordic Gentleman.

清道光 青花雙鳳紋盤 六字篆書款

來源: 北歐私人珍藏



(mark)



208

208

A BLUE AND WHITE 'LOTUS' DISH

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

The dish is decorated to the exterior with a band of stylized lotus flowers growing from leafy scrolling foliage, which is repeated in a medallion to the interior.

7¼ in. (19.7 cm.) diam.

£1,000-2,000

\$1,400-2,700

€1,200-2,300

PROVENANCE

Property of a Nordic Gentleman.

Compare the current lot to an almost identical dish sold at Christie's New York, 20-21 March 2014, lot 2156.

清道光 青花纏枝蓮紋盤 六字篆書款

來源: 北歐私人珍藏



(mark)



209

A SET OF FOURTEEN BLUE AND WHITE 'DOUBLE PHOENIX' SAUCER DISHES

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Each saucer dish is decorated to the interior with a central roundel enclosing a pair of confronting phoenix with their wings outstretched amongst clouds and two similarly decorated phoenix in flight to the exterior. 10¾ in. (27.4 cm.) diam.

(14)

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE

Property of a Nordic Gentleman.

清光緒 青花雙鳳紋盤一組十四件 六字楷書款

來源: 北歐私人珍藏



210

A SET OF FOUR BLUE AND WHITE BOWLS

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

Each bowl is decorated to the exterior with floral blooms surrounded by a dense network of scrolling foliage.

4½ in. (11.5 cm.) diam.

(4)

£2,000-4,000

\$2,700-5,400

€2,300-4,500

PROVENANCE

Property of a Nordic Gentleman.

清道光 青花花卉紋碗一組四件 六字篆書款

來源: 北歐私人珍藏



211

A SET OF FOUR BLUE AND WHITE 'DOUBLE-PHOENIX' SAUCER DISHES

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

Each saucer dish is decorated to the interior with a central roundel enclosing a pair of confronting phoenix amongst clouds, with their wings outstretched and two similarly decorated with two phoenix in flight to the exterior.

10½ in. (26.7 cm.) diam.

(4)

£4,000-8,000

\$5,400-11,000

€4,600-9,100

PROVENANCE

Property of a Nordic Gentleman.

清道光 青花雙鳳紋盤一組四件 六字篆書款

來源: 北歐私人珍藏



212

A PAIR OF BLUE AND WHITE CANDLESTICKS

19TH CENTURY

Each candlestick is densely decorated to the exterior with auspicious emblems interspersed with lotus blooms growing on leafy scrolling foliage. The bases are with an apocryphal Yongzheng mark in underglaze blue.

9¼ in. (23.5 cm.) high

(2)

£6,000-10,000

\$8,100-13,000

€6,900-11,000

PROVENANCE

Property of a Nordic Gentleman.

清十九世紀 青花花卉紋燭臺一對

來源: 北歐私人珍藏



213

A PAIR OF LARGE BLUE AND WHITE 'PHOENIX AND LOTUS' VASES, HU

18TH-19TH CENTURY

Each vase is decorated with two tubular bamboo-form handles to the neck. The main body is decorated in reverse with two pairs of confronting phoenix amongst dense lotus scrolls, all above a wide lappet band to the foot. The shoulders are decorated with *ruyi*-head, wave, and geometric floral bands, all supporting a band of stiff leaves at the neck.

22 in. (55.8 cm.) high

(2)

£20,000-40,000

\$27,000-54,000

€23,000-45,000

PROVENANCE

Property of a Nordic Gentleman.

清十八/十九世紀 青花穿花鳳凰紋貫耳瓶一對

來源: 北歐私人珍藏

214

A SET OF SIX SMALL FAMILLE ROSE 'BAJIXIANG' DISHES

TONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

Each dish is decorated to the interior with a central roundel enclosing a dense network of floral scrolls in lime-green enamels, encircled by the Eight Buddhist Emblems, *bajixiang*. The exteriors are decorated with three floral sprays. 6 in. (15.2 cm.) diam.

£4,000-8,000

(6)

\$5,400-11,000
€4,600-9,100

PROVENANCE

Property of a Nordic Gentleman.

清同治 粉彩八吉祥紋盤一組六件
六字楷書款

來源: 北歐私人珍藏



214



215

215

A FAMILLE ROSE 'BAJIXIANG' DISH

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The dish is decorated to the interior with a central roundel enclosing a network of flowers and foliage in pale green enamel, encircled by the Eight Buddhist Emblems, *bajixiang*. The exterior is decorated with three floral blooms growing on scrolling leafy foliage.

9 7/8 in. (25.1 cm.) diam.

£1,500-2,500

\$2,100-3,400
€1,800-2,800

PROVENANCE

Property of a Nordic Gentleman.

清光緒 粉彩八吉祥紋盤 六字楷書款

來源: 北歐私人珍藏



(mark)



216

A PAIR OF CELADON-GLAZED CONG-SHAPED VASES

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Each square-section vase is moulded to the rectangular sides with the Eight Trigrams, *bagua*, and is covered in a pale bluish-celadon glaze.

11 in. (28 cm.) high

£10,000-15,000

(2)

\$14,000-20,000

€12,000-17,000

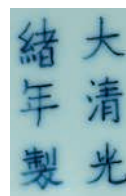
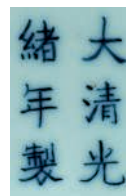
PROVENANCE

Property of a Nordic Gentleman.

An almost identical pair of Guangxu-marked celadon-glazed *cong* vases, sold at Christie's New York, 17-18 September 2015, lot 2179.

清光緒 粉青釉八卦綜式瓶一對 六字楷書款

來源: 北歐私人珍藏



(marks)



217

A LARGE IRON-RED-DECORATED 'DRAGON' DISH

XUANTONG SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1908-1911)

The dish is boldly decorated with two writhing five-clawed dragons chasing a gilt-decorated flaming pearl, with the teeth, eyes, and claws highlighted in white enamel, all amongst flame scrolls and *ruyi*-shaped clouds. The reverse is similarly decorated with two striding dragons chasing the flaming pearl amongst *ruyi*-shaped clouds.

13 $\frac{3}{8}$ in. (34 cm.) diam.

£3,000-5,000

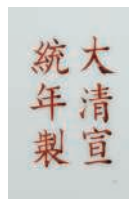
\$4,100-6,700
€3,500-5,700

PROVENANCE

Property of a Nordic Gentleman.

清宣統 礬紅彩描金雙雲龍戲珠紋大盤 礬紅六字楷書款

來源: 北歐私人珍藏



(mark)



218

A PAIR OF DOUCAI OVIFORM JARS AND COVERS

19TH CENTURY

Each jar is decorated to the exterior with stylised chrysanthemum roundels interspersed with scrolling foliage, between bands of *ruyi*-heads enriching the base and the shoulder. The covers are similarly decorated with a central chrysanthemum roundel. The bases are painted with apocryphal Yongzheng marks.

4¾ in. (12.1 cm.) high

(2)

£4,000-8,000

\$5,400-11,000
€4,600-9,100

PROVENANCE

Property of a Nordic Gentleman.

清十九世紀 鬥彩花卉紋蓋罐一對

來源: 北歐私人珍藏



219

A SET OF FOUR BLUE AND WHITE 'LOTUS SCROLL' DISHES

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

Each dish is decorated to the exterior with stylised lotus blooms on leafy scrolling foliage. The design is repeated within a central medallion to the interior.

7½ in. (19.4 cm.) diam.

(4)

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Property of a Nordic Gentleman.

Compare the current lot to a single dish of almost identical size and decoration, which was sold at Christie's New York, 20-21 March 2014, lot 2156.

清道光 青花纏枝蓮紋盤一組六件 六字篆書款

來源: 北歐私人珍藏

220

A LARGE BLUE AND WHITE 'DOUBLE PHOENIX' SAUCER DISH

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

This dish is decorated to the centre with a pair of confronting phoenix amongst clouds. The exterior is decorated with two phoenix in flight. 9 7/8 in. (25 cm.) diam.

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Property of a Nordic Gentleman.

清道光 青花雙鳳紋大盤 六字楷書款

來源: 北歐私人珍藏



(mark)



220



221



221

A PAIR OF SMALL BLUE AND WHITE 'DOUBLE PHOENIX' SAUCER DISHES

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Each dish is decorated to the interior with a central roundel enclosing a pair of confronting phoenix amongst clouds, with two similar phoenix in flight to the exterior. 6 1/2 in. (16.5 cm.) diam.

£2,000-4,000

(2)
\$2,700-5,400
€2,300-4,500

PROVENANCE

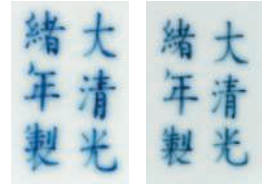
Property of a Nordic Gentleman.

清光緒 青花雙鳳紋小盤一對 六字楷書款

來源: 北歐私人珍藏



(marks)



(marks)



222



223

A PAIR OF BLUE AND WHITE 'LOTUS' BOWLS

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Each bowl is decorated to the exterior with four lotus flowers surrounded by stylised scrolling foliage. There is a central medallion to the interior enclosing a further lotus bloom.
4¾ in. (12 in.) diam.

(2)

£2,000-3,000

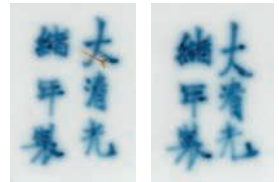
\$2,700-4,000
€2,300-3,400

PROVENANCE

Property of a Nordic Gentleman.

清光緒 青花纏枝蓮紋碗一對 六字楷書款

來源: 北歐私人珍藏



(marks)



223



222

A PAIR OF BLUE AND WHITE 'LOTUS' BOWLS

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Each bowl is decorated to the exterior with six lotus blooms on leafy scrolling foliate stems. The interiors are similarly decorated with a central roundel enclosing a further lotus flowers and foliage.
5⅞ in. (15 cm.) diam.

(2)

£3,000-5,000

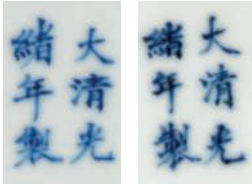
\$4,100-6,700
€3,500-5,700

PROVENANCE

Property of a Nordic Gentleman.

清光緒 青花纏枝蓮紋碗一對 六字楷書款

來源: 北歐私人珍藏



(marks)



224

224

A PAIR OF LARGE BLUE AND WHITE 'DOUBLE PHOENIX' BOWLS
 GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF
 THE PERIOD (1875-1908)

Each bowl is decorated to the exterior with a pair of confronting phoenix in flight, with their elaborate tail feathers trailing behind them, surrounded by scrolling clouds. The interiors are similarly decorated with a central medallion enclosing a further pair of confronting phoenix with outstretched wings. 8 in. (20.2 cm.) diam.

£3,000-5,000

(2)

\$4,100-6,700
 €3,500-5,700

PROVENANCE

Property of a Nordic Gentleman.

清光緒 青花雙鳳紋碗一對 六字楷書款

來源: 北歐私人珍藏



225

A PAIR OF SMALL BLUE AND WHITE 'LOTUS' BOWLS
 GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF
 THE PERIOD (1875-1908)

Each bowl is decorated to the exterior with four lotus blooms amidst leafy scrolling foliage. A single lotus is repeated to the interior within a central roundel.

4½ in. (11.4 cm.) diam.

(2)

£2,000-3,000

\$2,700-4,000
 €2,300-3,400

PROVENANCE

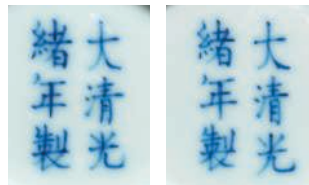
Property of a Nordic Gentleman.

清光緒 青花纏枝蓮紋碗一對 六字楷書款

來源: 北歐私人珍藏



225



(marks)





226

226

A WHITE-GLAZED RELIEF-DECORATED BOWL

18TH CENTURY

The bowl is moulded to the exterior with two pairs of stylised archaic confronting dragons, between a key fret band to the mouth rim and a band of stylised foliage to the foot. 6 $\frac{3}{8}$ in. (16.2 cm.) diam.

£2,000-3,000

\$2,700-4,000
€2,300-3,400

PROVENANCE

Property of a Nordic Gentleman.

清十八世紀 白釉模印夔龍紋碗

來源: 北歐私人珍藏



227

227

A SMALL 'SOFT-PASTE' RELIEF-DECORATED GLOBULAR JAR

18TH CENTURY

The jar is moulded to the exterior with two archaic *taotie* masks reserved on a dense keyfret ground, below a band of *ruyi*-heads to the mouth rim. It is covered in a creamy-white glaze suffused with a network of crackles. 4 in. (10.2 cm.) diam.

£1,500-2,500

\$2,100-3,400
€1,800-2,800

PROVENANCE

Property of a Nordic Gentleman.

清十八世紀 白釉模印饕餮紋小罐

來源: 北歐私人珍藏

228

A 'SOFT-PASTE' RELIEF-DECORATED MOON FLASK

18TH CENTURY

The vase is incised to either side with a sinuous dragon amongst *ruyi*-form clouds. It is covered in a creamy-white glaze suffused with a dense network of crackles. There is an apocryphal Song dynasty mark to the base. 7 $\frac{7}{8}$ in. (20 cm.) high

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Property of a Nordic Gentleman.

清十八世紀 白釉模印雲龍紋雙耳扁壺

來源: 北歐私人珍藏



228

229

A PALE BLUE-GLAZED PUCE-ENAMELLED TWO-HANDLED 'DOUBLE GOURD' VASE

EARLY 20TH CENTURY

The vase is delicately painted to the exterior in puce enamels with elaborate lotus blooms growing on a dense network of scrolling foliage, separated by a bat and a chime to each side of the lower body, on a pale blue ground.

7 $\frac{1}{2}$ in. (19.1 cm.) high

£2,000-4,000

\$2,700-5,400
€2,300-4,500

PROVENANCE

Property of a Nordic Gentleman.

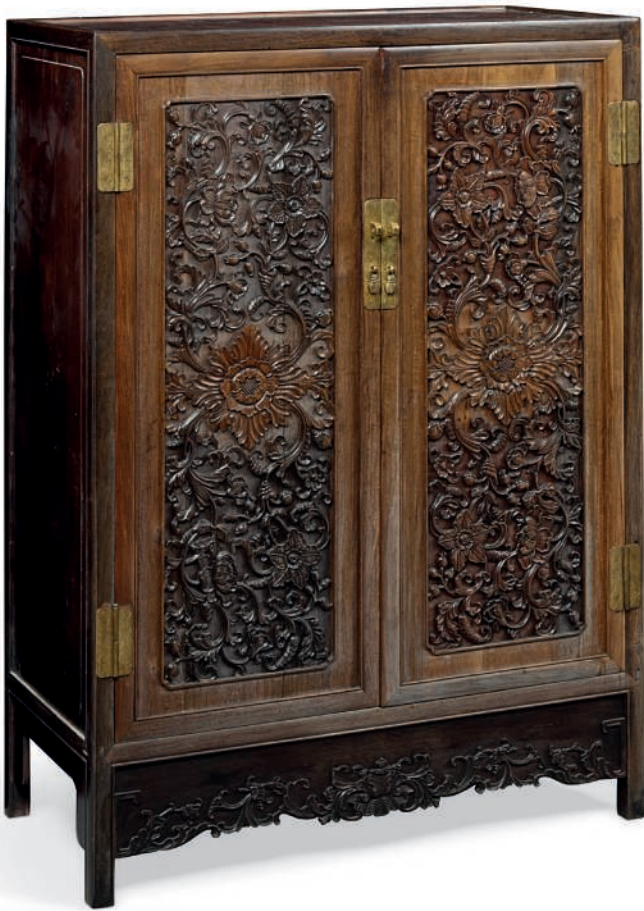
二十世紀初 天藍地胭脂紅彩纏枝蓮紋雙耳葫蘆瓶

來源: 北歐私人珍藏



229





■230

A PAIR OF FINELY CARVED ZITAN AND HARDWOOD CABINETS

19TH CENTURY

Of rectangular form, the front of each door is elaborately carved in high relief with shaped panels enclosing a large open-form flower head surrounded by smaller flowers with leafy branches. The doors open to reveal the shelved interior. The cabinets are supported on square-form feet joined by the apron to the front which is carved with a foliate design, and plain shaped aprons to the sides.

Each 47¼ in. (119.5 cm.) high, 32¾ in. (82.5 cm.) wide, 14¾ in. (37.5 cm.) deep

(2)

£40,000-80,000

\$54,000-110,000

€46,000-91,000

PROVENANCE

Property of a Nordic Gentleman.

清十九世紀 紫檀及硬木雕纏枝花卉紋方角櫃一對

來源: 北歐私人珍藏



231

■-231

A LARGE HUANGHUALI PAINTING TABLE, HUA'AN
EARLY 20TH CENTURY

The large top panel is set within a rectangular frame above plain aprons and cloud-form spandrels, supported on thick legs of rectangular section joined by stretchers.

31½ in. (80 cm.) high, 76¼ in. (193.5 cm.) wide, 36 in. (91.5 cm.) deep

£15,000-25,000

\$21,000-34,000
€18,000-28,000

PROVENANCE

Property of a Nordic Gentleman.

Large tables are often erroneously labelled as painting tables, but to be considered a true painting table, such as the present table, which measures an impressive 36 inches deep, the surface must be broad enough to accommodate a large painting and the accoutrements associated with painting or calligraphy, such as ink, ink stones, brushes, water pots, brush rests and washers. Tables of this large size would also be ideal for the appreciation of a painting.

Several earlier examples of this elegant form have been published. See R.H. Ellsworth, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 164-5, no. 61; and G. Ecke, *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, p. 46, pl. 36.

二十世紀初 黃花梨雲頭紋畫案

來源: 北歐私人珍藏

■-232

A HUANGHUALI SQUARE TABLE
EARLY 20TH CENTURY

The top panel is set within a square frame, above plain aprons and supported on thick legs of square section which are joined by a pair of stretchers to each side.

31¾ in. (80.5 cm.) high, 36 in. (91.5 cm.) wide, 36 in. (91.5 cm.) deep

£2,000-4,000

\$2,700-5,400
€2,300-4,500

PROVENANCE

Property of a Nordic Gentleman.

二十世紀初 黃花梨方桌

來源: 北歐私人珍藏



232



■-233

A LARGE HUALI FOUR-DRAWER COFFER

LATE 19TH-EARLY 20TH CENTURY

The top panel has everted flanges, set above stylised cloud-form spandrels and four drawers, raised on rectangular legs linked by a plain shaped apron to the front and similarly plain shaped stretchers to the sides.

39¼ in. (89.5 cm.) high, 89½ in. (228 cm.) wide, 20¼ in. (51.5 cm.) deep

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE

Property of a Nordic Gentleman.

清十九世紀末/二十世紀初花梨木雲頭紋翹頭聯四櫥

來源: 北歐私人珍藏



■-234

A HUANGHUALI CABINET, YUANJIAOGUI

EARLY 20TH CENTURY

The cabinet is elegantly constructed from a combination of *huanghuali*, *huali* and *tieli* wood, with a rounded protruding rectangular top supported on legs of rounded square section joined by a beaded foliate-shaped apron and similarly decorated spandrels to the sides.

50½ in. (128.5 cm.) high, 36¼ in. (92 cm.) wide, 21¾ in. (55.5 cm.) deep

£15,000-25,000

\$21,000-34,000

€18,000-28,000

PROVENANCE

Property of a Nordic Gentleman.

二十世紀初 黃花梨圓角櫃

來源: 北歐私人珍藏



■-235

A HUANGHUALI ROUND-CORNER SQUARE CABINET, YUANJIAOGUI

EARLY 20TH CENTURY

The cabinet is elegantly constructed from a combination of *huanghuali* and *huali* wood, with a rounded protruding rectangular top supported on legs of rounded square section joined by a plain shaped apron and spandrels.

50¼ in. (127.5 cm.) high, 34¼ in. (87 cm.) wide, 17¼ in. (44 cm.) deep

£30,000-50,000

\$41,000-67,000

€35,000-57,000

PROVENANCE

Property of a Nordic Gentleman.

二十世紀初 黃花梨圓角櫃

來源: 北歐私人珍藏



■~236

A RARE HUANGHUALI KANG CABINET, KANGGUI

19TH CENTURY

Of rectangular form, each cabinet has single-panel doors which open to reveal the shelved interior, above a shaped stretcher with a stylised foliate design and plain shaped aprons.

31½ in. (79.5 cm.) high, 22⅝ in. (57.5 cm.) wide, 16¼ in. (41 cm.) deep

£20,000-40,000

\$27,000-54,000

€23,000-45,000

PROVENANCE

Property of a Nordic Gentleman.

Square-corner cabinets of this diminutive size are relatively rare. A variation of the larger square corner cabinets, which typically measures six feet tall, these smaller cabinets were most likely made to be placed on top of a *kang*. See an earlier example of this type, dated to the 17th century, sold at Christie's New York, 16 March 2017, lot 606.

清十九世紀 黃花梨炕櫃

來源: 北歐私人珍藏

237

A MINIATURE SPINACH GREEN JADE AMULET

QIANLONG CYCLICAL *XINWEI* MARK CORRESPONDING TO 1751 AND OF THE PERIOD

The oval-form cover is incised to one side with the character *fo* for Buddhism and to the reverse with the characters *Qianlong xinwei nian zao*. The cover opens to reveal a miniature standing figure of Guanyin dressed in long robes with her hands held in front of her chest. The stone is of an even spinach green tone with some black speckled inclusions.

1½ in. (3.7 cm.) high

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

Property of a Nordic Gentleman.

清乾隆1751年 碧玉觀音像珮「乾隆辛未年造」及「佛」刻款

來源: 北歐私人珍藏



238

238

A GILT-BRONZE SEATED FIGURE OF AMITAYUS

QIANLONG PERIOD, INCISED WITH CYCLICAL *GENGYIN* DATE, CORRESPONDING TO 1770, AND OF THE PERIOD

The figure is seated in *padmasana* on a rectangular openwork plinth, with hands in *dhyanamudra*. He is dressed in robes draped over the left shoulder and wears a jewelled necklace. The face is modelled with a pensive expression beneath hair pulled up into an elaborate coiffure and fronted by a five-pointed diadem. The figure sits before a detachable flaming *mandorla*.

8¼ in. (21 cm.) high

£2,000-4,000

\$2,700-5,400

€2,300-4,500

PROVENANCE

Property of a Nordic Gentleman.

清乾隆 1770年 鑲金銅無量壽佛坐像「大清乾隆庚寅年敬造」刻款

來源: 北歐私人珍藏



237



(mark)



PROPERTY OF A DISTINGUISHED PRIVATE SWISS COLLECTOR

239

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

MING DYNASTY, 15TH-17TH CENTURY

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

38¼ in. (97 cm.) high

£80,000-120,000

\$110,000-160,000
€91,000-140,000

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

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

明十五至十七世紀 彩繪木雕觀音坐像

來源: 瑞士重要私人珍藏

此尊觀音經放射性碳定年法測試(測試編號為RCD-8536 GRA-65575)·
證實斷代為十五至十七世紀





VARIOUS PROPERTIES

240

A CARVED WOOD FIGURE OF GUANYIN
MING DYNASTY, 15TH CENTURY

The figure is elegantly carved with a high chignon behind a tiara centred by Amitabha, she wears a shawl tied at her chest, a *dhoti* tied at her waist, and long flowing scarves around her elbows. She stands on a circular base with her left arm raised and her right hand by her side.
55 in. (139.5 cm.) high

£30,000-50,000

\$41,000-67,000
€35,000-57,000

The dating of the current lot is consistent with the results of the RCD Lockinge Carbon 14 test, ref. RCD-8982.

明十五世紀 木雕觀音立像

此尊觀音經放射性碳定年法測試(測試編號為RCD-8982)·
證實斷代為十五世紀





241

A LARGE THANGKA DEPICTING A LAMA

TIBET, 18TH-19TH CENTURY

The Lama is depicted standing on a lotus base, wearing monastic robes and a *pandita* hat, below and beside him are further monks and various protector deities. The Potala palace is depicted in the lower corner, and the upper register is depicted with Tara, Ushnishavijaya, Amitayus, and Shakyamuni, all within a mountainous landscape.

44¾ in. high x 27 in. wide (113.5 x 68.5 cm.), brocade mount

£8,000-12,000

\$11,000-16,000
€9,100-14,000

Compare a thangka dated to the 19th century of the Fifth Dalai Lama with a similar aesthetic composition as the present lot, currently in the collection of the Asian Art Museum, San Francisco, no. B76D9

西藏 十八/十九世紀 喇嘛唐卡

PROPERTY OF A GERMAN GENTLEMAN

242

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

The seated figure is carved wearing long robes and a tall hat, with his hands folded formerly in front of his chest. The face is finely detailed with a wise expression.

39½ in. (100 cm) high, with stand.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE

Acquired in in the 1970s in Germany, then by descent. By repute from the collection of Prince Wilhem of Sweden (1884-1965).

明十七世紀 木雕官員立像

來源: 傳瑞典威廉王子(1884-1965)私人舊藏; 德國私人珍藏, 於1970年代購自德國



242



242A

VARIOUS PROPERTIES

242A

**A LARGE POLYCHROME LACQUERED WOOD FIGURE OF
GUANYIN**
19TH CENTURY

The bodhisattva is elegantly carved seated on rocks, wearing flowing robes with a serene expression to the face. The chest is adorned with elaborate jewellery.

46 in. (117 cm.) high

£8,000-12,000

\$11,000-16,000

€9,100-14,000

清十九世紀 彩漆木胎觀音菩薩坐像



243

A GILT BRONZE FIGURE OF VAIROCANA MONGOLIA, ZANABAZAR SCHOOL, LATE 18TH CENTURY

The face is modelled with a raised *urna* between heavy-lidded eyes, and the hair is cast with very fine tight curls over the prominent *ushnisha* and topped with a knob. The figure is seated in *dhyanasana* on a circular single lotus base with a *vajra* laying before him. His hands are held in *dharmachakra mudra* and he is clad in a *sanghati* with a floral hem, the folds elegantly draped over the shoulder and fanning below the ankles.

8 in. (20.3 cm.) high

£8,000-12,000

\$11,000-16,000

€9,100-14,000

The Zanabazar school began with Tulku Zanabazar (c. 1635-1723), who was the religious leader and master artist of Mongolia, and a direct descendant of Genghis Khan. He travelled extensively through Tibet from 1649 to 1651, collecting examples of metalwork. The Dalai Lama commissioned a group of monks and artists to accompany Zanabazar on his return to Mongolia and teach Mongolian artists their crafts of metal casting, architecture and iconography. This imperial art school produced figures which are characterized by richly gilt surfaces, finely modelled and smoothly sloping contours, and a minimalist aesthetic with embellishments limited to borders. The pieces produced at this time are considered some of the finest bronzes in the history of Mongolian art.

蒙古 十八世紀末 鑲金銅大日如來坐像

244

A PARCEL-GILT BRONZE FIGURE OF SARVABUDDHADAKINI
16TH CENTURY

The bejewelled figure is modelled in a dancing pose, wearing a cape made of flayed skin and a necklace made of skulls. She holds the *kartrika* in her right hand and the *kapala* in her left. Her face is cast with protruding eyes and bears a severe expression, her elongated earlobes are adorned with ear ornaments, and her hair is secured with a tiara decorated with skulls.
6¾ in. (17 cm.) high, wood stand

£6,000-8,000

\$8,100-11,000
€6,900-9,100

十六世紀 局部鑲金銅空行母像



244



245

245

A GILT BRONZE FIGURE OF AMITAYUS
18TH CENTURY

The figure is cast seated in *vajrasana* on a double-lotus base with his hands folded in his lap in *samadhimudra*. His cold-painted face bears a serene expression with downcast eyes, all below an elaborate foliate crown.
9½ in. (23.3 cm.) high

£8,000-12,000

\$11,000-16,000
€9,100-14,000

清十八世紀 鑲金銅無量壽佛坐像



246

246

A GILT BRONZE FIGURE OF AMITAYUS

EARLY 18TH CENTURY

The figure is cast seated in *dhyanasana* on a double-lotus base with his hands folded in his lap in *samadhimudra*. The figure is elaborately bejewelled with a billowing scarf at the elbows and a *dhoti* decorated with floral hem. His face bears a serene expression with downcast eyes, all below a high chignon behind an elaborate foliate crown.

6½ in. (16.5 cm.) high

£6,000-10,000

\$8,100-13,000

€6,900-11,000

清十八世紀初 鑲金銅無量壽佛坐像



247

247

A GILT BRONZE FIGURE OF SHAKYAMUNI

LATE MING DYNASTY, 16TH-17TH CENTURY

The figure is cast with tightly curled hair with traces of blue pigment, pendulous earlobes, and a downward-looking gaze. He is seated in *dhyanasana* on a double lotus base, his hands are held in *bhurmisparsa mudra*, the earth touching gesture, with one holding an alms bowl. He wears incised patchwork robes of a monk decorated with lotus sprays.

7 in. (17.8 cm.) high

£3,000-5,000

\$4,100-6,700

€3,500-5,700

PROVENANCE

Formerly in a French private collection.

明末 十六/十七世紀 鑲金銅釋迦牟尼佛坐像

來源: 法國私人舊藏



(inscription)



248

A RARE BRONZE SEATED FIGURE OF SHAKYAMUNI BUDDHA MING DYNASTY, DATED BY INSCRIPTION TO THE 22ND YEAR OF WANLI, CORRESPONDING TO 1594

The figure is seated in *dhyanasana* on a lion throne cast with two snarling lions flanking a vase of flowers, a small face protrudes to the side of each front corner. The hands are held in *dhyanamudra*. The Buddha wears a large loose robe that falls in U-shaped folds that spill onto the throne base. The smiling face is cast with a gentle contemplative expression and the hair is upswept beneath a circular headdress. An aureole of flames protrudes from behind the shoulders and upper arms. The reverse is incised with a later added inscription reading *Wanli er shi er nian wu yue x x ri zao* that may be translated as 'Made in the 22nd year of Wanli xx May'. Traces of a dark red lacquer and gilt are visible. 9¾ in. (24.7 cm.) high

£8,000-10,000

\$11,000-13,000
€9,100-11,000

This Ming dynasty figure stylistically references a group of early Chinese Buddhist freestanding representations of Shakyamuni Buddha from the Sixteen Kingdoms period (304-430). These include a gilt bronze figure of Shakyamuni, 32 cm high, also with a moustache and comparable robes, similarly seated on a throne flanked with lions either side a vase of flowers from the Grenville L. Winthrop Collection in the Harvard University Art Museums, Cambridge, and illustrated in Denise Patry Leidy and Donna Strahan et al, *Wisdom Embodied - Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, p 48, figure 52. Stylistic comparisons can also be made with a slightly smaller seated Shakyamuni Buddha, Sixteen Kingdoms Period (302 -439 AD), 15.2 cm, illustrated in Rob Linrothe, *The Crucible of Compassion and Wisdom, Special Exhibition Catalogue of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum*, Taipei, 1987, p 151, plate 55, and another smaller gilt bronze seated figure of Buddha seated on a throne with beasts flanking a vase of flowers, Sixteen Kingdoms, 13.4 cm high, plate 56 in the same publication.

明萬曆1594年 銅釋迦牟尼佛坐像

刻文:「萬曆二十二年五月XX日造」



THE PROPERTY OF A LADY (LOTS 249-251)

-249

A GILT BRONZE FIGURE OF SITATARA

18TH-19TH CENTURY

The elaborately bejewelled figure is cast with her left hand raised in *vitarkamudra* and her right in *varadamudra* with a floral stem to each side. She is seated in *dhyanasana* on a tiered double lotus base with beaded edges, the two registers of petals are separated by a foliate band. The *dhoti* is decorated with an incised floral hem and the jewellery and flower stems are inlaid with turquoise and coral.

8¼ in. (21 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

清十八/十九世紀 鑲金銅多羅菩薩坐像



250

A GILT BRONZE FIGURE OF AMITAYUS

18TH CENTURY

The figure is cast with his hands held on his lap in front of him, he is seated in *dhyanasana* on a double lotus base with beaded rim. He wears a *dhoti* with incised floral borders and a shawl and celestial scarves draped over his shoulders. He wears beaded jewellery and a five petalled crown before his hair pulled into a high chignon.

7¼ in. (18 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

清十八世紀 鑲金銅無量壽佛坐像



251

A GILT BRONZE FIGURE OF AN ARHAT

17TH CENTURY

The curly-haired, bearded figure is cast with a serene downward gaze. He is seated in royal ease with his left hand resting upon his knee and right hand holding a book on his lap. He wears elaborate jewellery, a shawl and a *dhoti* with a floral chased design at the hem. With traces of pigment on his eyes, hair and lips. 4¼ in. (10.8 cm.) high

£15,000-20,000

\$21,000-27,000

€18,000-23,000

明末清初 鑲金銅羅漢坐像



VARIOUS PROPERTIES

252

A GILT-BRONZE FIGURE OF SHAKYAMUNI
ZANABAZAR, EARLY 18TH CENTURY

The figure is cast in *bhumisparsha mudra* with an alms bowl in the palm of the left hand, seated on a double lotus base with a serene expression to the face.

11 $\frac{1}{8}$ in. (29.5 cm.) high

£30,000-50,000

\$41,000-67,000

€35,000-57,000

PROVENANCE

From a private Asian collection, acquired in San Francisco in the 1990s

清十八世紀初 鑲金銅釋迦牟尼佛坐像

來源: 亞洲私人珍藏, 1990年代購自美國舊金山



253

A BLUE AND WHITE 'BOY AND CARP' SAUCER DISH

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

The dish is finely decorated to the centre with a lady and a young boy in a pavilion beside a lake with a leaping carp below a phoenix hovering amongst bamboo. The exterior is painted with three similar carp above waves.

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

£6,000-8,000

\$8,100-11,000
€6,900-9,100

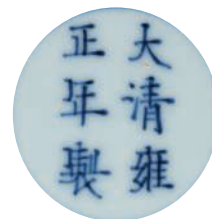
PROVENANCE

With Antoine Lebel, Belgium.

A similar dish was sold at Christie's London 17 May 2013, lot 1423.

清雍正 青花庭院人物圖盤 雙圈六字楷書款

來源：比利時古董商 Antoine Lebel



(mark)



254

A BLUE AND WHITE 'FINGER CITRON AND MELON' SAUCER DISH

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

The dish is decorated with three finger citron and three melons on leafy branches. The reverse is decorated with three auspicious objects in underglaze blue. 11 in. (28 cm.) diam.

£5,000-8,000

\$6,800-11,000
€5,700-9,100

清康熙 青花瑞果紋盤 雙圈六字楷書款



(mark)



255

***255**

A BLUE AND WHITE 'LI BAI' WATER DROPPER

WANLI PERIOD (1573-1619)

The Drunken Poet is modelled with his eyes closed, wearing a scholar's cap and a robe decorated with cloud scrolls. He reclines with one hand resting on a wine jar which forms the water vessel, and his other sleeve is tucked behind his back, forming the spout.

5 7/8 in. (13.5 cm.) wide

£4,000-6,000

\$5,400-8,100

€4,600-6,800

明萬曆 青花李白水滴



256

256

A BLUE AND WHITE 'BUTTERFLY AND FLOWERS' EWER

TRANSITIONAL PERIOD, MID-17TH CENTURY

The surface of this large ewer is decorated with small butterflies amongst various flowers, such as orchids, lotus and prunus blossoms. The handle is decorated with ruyi-shaped clouds.

14 1/4 in. (36.3 cm.) high.

£4,000-6,000

\$5,400-8,100

€4,600-6,800

A very similar decorated ewer was sold at Christie's Amsterdam, 10 May 2000, lot 22.

明末清初 青花花蝶紋執壺



257

A BLUE AND WHITE 'DEER AND CRANE' PHOENIX TAIL VASE

KANGXI PERIOD (1662-1722)

The vase is boldly decorated in varying shades of cobalt blue with a continuous scene of two deer by a riverbank, one crane perched on a pine branch and another in flight between clouds. The neck is similarly decorated. The base has a double circle in underglaze blue.

18 $\frac{3}{8}$ in. (46.7 cm)

£6,000-8,000

\$8,100-11,000

€6,900-9,100

清康熙 青花鶴鹿同春圖鳳尾瓶



***258**

A LARGE BLUE AND WHITE BRUSH POT, BITONG

TRANSITIONAL PERIOD, MID-17TH CENTURY

The exterior is decorated with a continuous scene depicting three Immortals, each respectively seated on a lion, an elephant, and a *qilin*, accompanied by two attendants, all in a rocky landscape with platanus trees.

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

£10,000-15,000

\$14,000-20,000

€12,000-17,000

明末清初 青花山水人物圖筆筒



PROPERTY FROM A PRIVATE COLLECTION IN IRELAND

259

A BLUE AND WHITE 'QILIN' JAR

17TH CENTURY

The jar is decorated in a Ming style, with a continuous scene of *qilin* amongst pine and plantain, all below a band of scrolling lotus. The neck is decorated with scattered *ruyi* heads and the foot with a lappet band. 31½ in. (80 cm.) high

£15,000-20,000

\$21,000-27,000

€18,000-23,000

PROVENANCE

From a private collection in Ireland.

明末清初 青花麒麟紋罐

來源: 愛爾蘭私人珍藏



(mark)

260

ANOTHER PROPERTY

260

A BLUE AND WHITE AND IRON-RED DECORATED 'NINE DRAGON' BOWL AND COVER

XIANFENG SIX-CHARACTER MARK IN IRON-RED WITHIN A BLUE DOUBLE CIRCLE AND OF THE PERIOD (1851-1861)

The bowl and cover are decorated to the exterior with seven five-clawed iron-red dragons amongst underglaze blue clouds and a band of waves enclosing each foot. The interiors are each decorated with a similar dragon. 7 3/8 in. (18.8 cm.) diam.

£5,000-8,000

\$6,800-11,000
€5,700-9,100

清咸豐 青花礬紅彩九龍紋蓋碗 六字楷書款

†261

A BLUE AND WHITE 'LOTUS AND FORTUNE' BOWL
19TH CENTURY

The bowl is decorated to the interior with lotus, enclosed by bands of scrolling branches and geometrical patterns. The exterior is painted with the characters of *jia xiang ru yi*, which can be translated as 'May you have auspiciousness and your wishes fulfilled' in roundels. The base has a four-character *zhi yuan tang zhi* hallmark.

4 3/4 in. (12.2 cm.) diam.

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

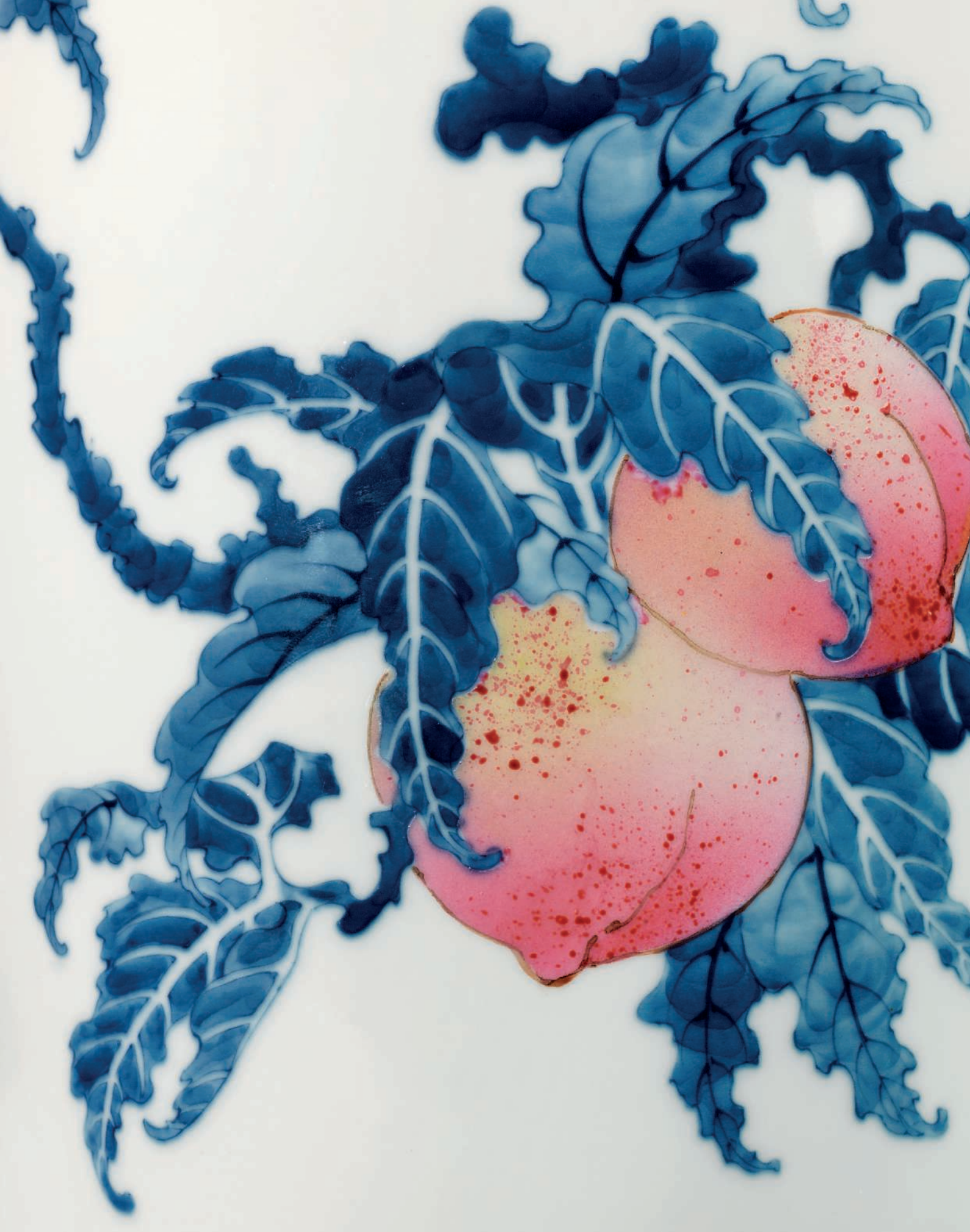
From a private English collection, acquired in Europe in the 1970's to 1980's.

清十九世紀 青花吉祥如意碗

來源: 英國私人舊藏, 於1970至1980年代在歐洲所購



261



A MAGNIFICENT VASE DECORATED WITH A FRUITING BRANCH OF PEACHES IN UNDERGLAZE COBALT BLUE AND OVERGLAZE ENAMELS BY WANG BU (1898-1968)

Rose Kerr

Independent Academic Consultant

Former Keeper of East Asian Art, Victoria and Albert Museum, London

In traditional China the painting of porcelain was not regarded as an art. Painting on silk or paper was regarded as the highest form of visual culture, indicative of educated refinement, while porcelain was merely a decorative craft. Until the Qing dynasty, the success of Jingdezhen painted porcelain was judged on perfect potting and refined decoration. The finished product was appraised as a single entity, even though different, anonymous, specialists worked on forming, firing and decoration. The situation changed in the late nineteenth century, when a few intellectuals turned their attention to painting on porcelain. Their efforts met with success and in the early twentieth century the activity of porcelain painters at Jingdezhen burgeoned. From this time onwards, the painting of art ceramics has been regarded as a true art, while the potters remain anonymous.

Wang Bu was one of the second generation of porcelain painters at Jingdezhen. He had the courtesy name (字) Renyuan 仁元, adopted the pseudonym (號) Zhuxi Daoren 竹溪道人 and in later life called himself Taoqing Laoren 陶青老人, naming his studio Yuan Wen Wu Guo Zhi Zhai 願聞五過之齋. He was born in Fengchengxian in Jiangxi province, about 300 kilometres southwest of Jingdezhen. Wang was apprenticed at the age of nine, learning to decorate porcelain with underglaze cobalt blue, one of the hardest techniques. He thus entered the Jingdezhen porcelain industry at the very moment that it was emerging from the doldrums of the late Qing dynasty.

During the Qing dynasty (1644-1911) the finest porcelain manufacture, research and decoration had traditionally been undertaken at the imperial factory. By the late nineteenth century the factory was in decline, having never recovered from the destruction wrought by Taiping rebels between 1854 and 1864. In 1882 the scientific researcher Francisque Scherzer visited Jingdezhen to collect samples. He reported the imperial factory buildings in ruins, with a demoralised workforce paid at little more than the general rate available in the city. Chinese authors also had a sad view of contemporary porcelain production. In 1910 Chen Liu lamented in his book *Tao Ya (Ceramic Refinements)*: "Today our Chinese porcelain is in sad decline, the craftsmanship is no good and the material is rough and crude."

However, the demise of the imperial porcelain factory had one good outcome, in that it released a group of highly trained and skilled decorators onto the private market. They joined a talented group of master porcelain painters working for private firms and in their own studios, such as Wang Yeting, He Xuren, Wang Qi, Wang Dafan, Xu Zhongnan, Deng Bishan, Cheng Yiting and Wang Bu. Moreover, a significant decline in skills is contradicted by the

fact that Jingdezhen porcelains won gold medals at International Exhibitions in France in 1911, in Belgium in 1914, in Japan in 1914, in Panama in 1915 and in San Francisco in 1915.

Meanwhile, Wang Bu continued his training. For a period in his youth he decorated bird-feeders in overglaze enamels, which familiarised him with the use of enamels and the practice of painting in miniature on tiny vessels. When he was a little older he joined the staff of a professional workshop owned by Wu Aisheng (1896-1926), called Hexing Ci Zhuang (Hexing Porcelain Village). Wu Aisheng was an entrepreneur with business links in Hong Kong and Singapore, whose family originally came from Guangzhou. Wu had received a good education including in science subjects, and during his seventeen years in Jingdezhen he brought about a significant number of innovations. In Wu's workshop Wang Bu at first made copies of Kangxi blue-and-white, and then, under the influence of other famous Jingdezhen painters such as Wang Qi, started to practise traditional Chinese painting in earnest. This matured his expertise with the brush, a skill which he also employed to decorate porcelain with landscapes, figures and birds-and-flowers.

During the 1920s skilled decorator Wang Xiaotang (1885-1924) led a new movement that created fresh techniques for applying overglaze enamel decoration. Wang Xiaotang had started his career by painting round and folding fans in Hangzhou, so had great dexterity in creating designs on irregular surfaces. Wang Bu was inspired by this new approach and took it one stage further, by combining underglaze blue decoration with the new enamelling style. This was more tricky because the ceramics needed an initial firing to mature the underglaze blue, before up to ten layers of enamel colour were applied, each of which needed separate low-temperature firings. This technical and artistic mastery gained him both domestic and international recognition.

By the late 1930s Jingdezhen once again endured decline, caused by the Japanese occupation. Although the city never fell into Japanese hands it was bombed several times from the air, and more than thirty kilns were reduced to rubble. Other factories shut and workers lost their jobs, the industry shrinking by two-thirds. The Second World War had a further devastating effect and matters did not significantly improve until after the revolution of 1949, when the state re-assumed control and set about restoring production. The first step was to grant loans to craftsmen so they could get going again. To improve the provision of raw materials such as clay, colouring materials and fuel, the government nationalised supply depots. It also undertook the transport and marketing of finished wares. Recovery was slow, for by the mid

1950s Russian scientists reported about 70 large kilns were again in operation, firing at the rate of 5-6 times per month.

Wang Bu was a survivor, learning to live with whatever circumstances came his way. In the 1950s he followed Mao Zedong's credo of combining Eastern traditions with Western modernism, by integrating the traditional, painterly styles he was well versed in, with ideas taken from Western art. He created a series of extraordinary blue and white porcelains that employed their plain white porcelain surface as part of the overall design. The viewer was thereby encouraged to create an overall picture, from their own imagination. In 1955, Wang Bu joined a Sino-German and Sino-Czech technical cooperation in Jingdezhen, whose purpose was to facilitate exchange between East German, Czech and Chinese artists and to generate new dimensions in blue-and-white painting. Between 1955 and 1959 he created a number of outstanding blue and white porcelain works, whose spirit is reflected in this particular vase.

The vase developed a traditional motif that had been utilised on top-quality porcelain since the Yongzheng period (1723-35). Imperial wares bore a design of bats and peaches in delicate *famille rose* enamels. The pattern is highly decorative but also embodies a pun wishing long life and happiness (福壽雙全). Wang Bu took this traditional motif one step further. He omitted the bats, but skilfully painted the peach tree leaves to simulate an illusion of hovering bats. The underglaze blue painting showcased his robust brushwork, the painterly effect built up with a series of small, broken strokes to create three-dimensional effects of movement. The high-temperature underglaze blue painting of the leafy branch was successfully combined with delicately overglaze-enamelled peaches. The fruit's skin was suggested perfectly, in tones of yellow and pink with darker pink flecks.

Wang Bu must have been very satisfied with the result, for both colours emerged from the kilns in perfect states. The vase represents a highlight in the mature phase of his potting and is a rarity, for he only created two vases of this kind. One remained in Jingdezhen and is now in the Jingdezhen China Ceramics Museum illustrated by Wang Bu et. al., *Qing hua qing yun: shang*, Beijing, 2004, p. 18 (fig. 1). That piece is marked "Made in Jingdezhen 1955". The vase discussed here came to Europe with the German artists who had collaborated with potters at Jingdezhen.

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柯玫瑰

客席學術顧問

英國維多利亞與艾伯特博物館前遠東部總館長

在中國傳統社會中，紙絹繪畫一直備受推崇，在藝術文化中享有至高無上的地位，反映古代文人雅士的道德修養。相反，在瓷器上呈現的繪畫藝術，僅被界定為裝飾性工藝手法的一種。直至清代為止，景德鎮製作的瓷器由匿名的工匠合力完成。但從十九世紀末起，多位知名繪畫大師打破過往傳統，傾力發展瓷繪藝術；在二十世紀初，成功興起新的瓷繪風格，透過瓷器體現的繪畫，方才成為獨當一面的一門藝術。

王步，字仁元，號竹溪道人，晚年自稱「陶青老人」，齋名「願聞五過之齋」。生於江西景德鎮西南方約三百公里之外的豐城縣。九歲時，在景德鎮成為學徒，研習繪製青花。此時景德鎮瓷畫界正在拓展新穎的藝術風格，以擺脫晚清瓷藝的固守陳法。



(fig. 1 圖1) Vase in the Jingdezhen China Ceramics Museum

清朝期間，瓷器中的上乘之作幾乎皆由御窯廠負責研發及製作。到了晚清十九世紀末，太平天國在一八五四至一八六四年間攻入景德鎮，瓷業逐漸衰落。一八八二年，科學研究家法朗斯克·薛茲爾 (Francisque Scherzer) 到訪景德鎮，據其所述，御窯廠當時遭受嚴重破壞，工匠所收的工資少得可憐，士氣非常低沉。

儘管如此，一群技藝超群的瓷畫藝術家在困境中將瓷畫藝術帶上一個新的臺階。汪野亭、何許人、王琦、王大凡、徐仲南、鄧碧珊、程意亭及王步等瓷畫大師，在民窯瓷廠工作，甚至自立畫室。雖然此時景德鎮的整體工藝水平有所下降，這批藝術家生產的陶瓷，卻在國際領域上屢獲殊榮，分別在法國一九一一年、比利時一九一四年、日本一九一四年、巴拿馬一九一五年及舊金山一九一五年的國際展覽中獲得金獎。

王步少年時曾靠繪畫鳥食罐為生，因此他對釉彩及繪畫微細器物方面，皆有獨特的掌控。後來他受聘於陶瓷名家吳靄生(1896-1926)門下，在吳開創的「合興瓷庄」工作受訓。吳靄生祖籍廣東，飽讀詩書，在香港及新加坡均有生意，在景德鎮的十七年間，利用自己的科學知識，在瓷業屢有創新的製作。王步先在吳的瓷業美術社臨摹康熙青花名品，遂在王琦等大師的薰陶下，練習傳統中國繪畫，使繪畫筆觸更為成熟。

一九二零年代，繪瓷名家汪曉棠(1885-1924)致力拓展新的藝術風格，開創另類的釉上彩技法。汪曉棠少時曾在杭州繪畫紙絹扇，特別擅長在不規律的表面上設計紋飾。他將這些繪畫手法運用在瓷器上，將釉下藍混合釉上彩，先把飾有釉下藍料的瓷器窯燒一次，再循序漸進地添加多達十層的釉上彩，每一層釉上彩都經過低溫窯燒處理，程序極為繁複。汪非凡卓越的藝術技巧及工藝水準，無論在國內或國外都享負盛名。

一九三零年代末，中日戰爭導致景德鎮瓷業再度陷入低谷。雖然日兵未曾攻陷景德鎮，但瓷都慘遭日

軍多次炸彈空襲，超過三十多個工場淪為廢墟。倖存的工場亦逐一倒閉，工匠藝術家們難以糊口，瓷業收縮了三分之二。抗戰以後，景德鎮工場一直蕭條，到一九四九年解放後，才再次振作起來。新政府積極重整瓷業，慷慨資助瓷藝工作者，改善陶瓷製作材料的供應系統，更承擔製成品的運輸及推銷。雖然瓷業的恢復過程需時，但到了五十年代，從蘇聯到來的訪客觀察到，景德鎮七十多個陶瓷工場已恢復運作，每個月更有五到六次開窯，以燒造新的瓷器精品。

王步在此環境下，把中式的傳統國畫技法，融合西方的現代藝術觀，製造出一系列精湛的青花瓷，以巧妙留白的方式，讓觀賞者運用自己的想像力來詮釋作品。一九五五年，王與一所國際技術企業合作，促進東德、捷克斯拉夫及中國之間的藝術交流，再次研發新的青花繪畫技巧。在一九五五及一九五九年間，王創作了一批精美絕倫的青花瓷，其神韻在這次拍賣的作品中表露無遺。

此青花粉彩瓶所描繪的蝙蝠壽桃題材，早在清朝雍正時期(1723-1735)的宮廷瓷器上有所採用。在雍正御製瓷器上，絢麗奪目的粉彩勾勒出蝙蝠及壽桃，象徵福壽雙全的吉祥寓意。王步承襲此經典圖樣，但將傳統的蝙蝠形象省略，反而巧妙地將桃樹上的綠葉模擬成蝙蝠的體態，匠心獨運。流暢的青花線條顯示出大師的風範，細密的筆觸形成立體動感的構圖。青花幹葉的釉下藍透過高溫燒成，配搭以釉上彩描繪的蟠桃，含蓄的粉黃、粉紅及棗紅色調教出柔和粉嫩的色澤，畫工精湛，巧奪天工。

此瓶的燒造技術掌控精湛，成功體現出斑斕的色彩，無疑是王步藝術生涯中優秀的代表作，更可說是其藝術成熟時期的典範作品。王步一生只創作了兩件這種設計的瓷瓶，這件拍品因此無可置疑是彌足珍貴的存世品。另一件作品現藏於景德鎮中國陶瓷博物館，圖見北京2004年出版，《青花情韻：王步陶瓷世家作品》，第18頁（圖1）。這次佳士得拍賣的瓷瓶，源自德國舊藏，是德國藝術家造訪景德鎮以進行藝術交流時所得。



262

A FAMILLE ROSE BLUE AND WHITE 'NINE PEACHES' VASE

WANG BU (1898-1968)

The elegantly potted vase is decorated with nine *famille rose* peaches executed in shades of powder pink on a pale yellow ground. The underglaze blue leafy branch bearing these peaches is depicted in free strokes and the depth conveyed in varying shades of cobalt blue.

14½ in. (37 cm.) high

£300,000-500,000

\$410,000-670,000

€350,000-570,000

PROVENANCE

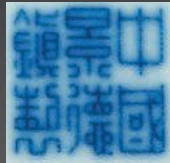
Private German Collection, amassed in the mid-20th century.

Phillips, London, 12th November 2001, lot 159.

The collection of Peter Wain, London.

王步作 青花粉彩九桃瓶

來源：德國私人珍藏，於二十世紀所購；倫敦Phillips 2001年11月12日拍賣，拍品159號；倫敦學者Peter Wain舊藏



(mark)





PROPERTY OF A GENTLEMAN

263

A SET OF FIFTEEN RUBY-GROUND SAUCER-DISHES

GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1875-1908)

Each saucer dish is covered to the interior with a vibrant ruby enamel glaze and is highlighted to the mouth rim in gilt.

5¾ in. (14.6 cm.) diam.

(15)

£3,000-6,000

\$4,100-8,100
€3,500-6,800

PROVENANCE

Christie's South Kensington, 3 October 1996, lot 465 (part).

清光緒 胭脂紅釉盤一組十五件

來源: 私人珍藏, 部分於1996年10月3日倫敦南肯辛頓佳士得拍賣·拍品第465號



PROPERTY OF A EUROPEAN LADY

264

A BLUE-GLAZED DISH

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

The dish is covered with a rich cobalt-blue glaze, thinning to white at the mouth rim and stopping neatly at the foot.

10⁷/₈ in. (27.6 cm) diam.

£4,000-6,000

\$5,400-8,100
€4,600-6,800

清康熙 藍釉盤 雙圈六字楷書款

來源:歐洲私人珍藏



(mark)



265

A RARE RELIEF-MOULDED IRON-RED 'CARP' ROULEAU VASE

18TH CENTURY

The cylindrical body is finely painted in iron-red enamels with three large carp in relief reserved on a powder-blue ground, amongst further smaller carp and aquatic plants in gilt. The shoulder with flowerheads framed in quatrefoil panels and the neck with further flower and geometrical patterns in gilt.
18¾ in. (47.5 cm.)

£10,000-15,000

\$14,000-20,000
€12,000-17,000

There are a number of rouleau vases with similar iron-red and gilt decoration on a powder-blue-ground. However, vases with moulded carps are very rare. A similar decorated vase without moulding is illustrated by John Ayers, *Chinese Ceramics in the Baur Collection*, volume 2, Geneva, 1999, pl. 131 and another vase was sold at Christie's Hong Kong 31. March 2017, lot 3223.

清十八世紀 灑藍地礬紅彩描金年年有餘捧槌瓶



PROPERTY OF A GENTLEMAN

***266**

A FLAMBÉ-GLAZED VASE

18TH CENTURY

The vase is covered overall in a *flambé* glaze of vibrant-red tones with fine crackling, thinning to a mushroom tone to the mouth rim and interspersed with lavender streaks over the ribbed body. 15 in. (38.2 cm.) high.

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE

Private Australian Collection, acquired prior to 1990.

清十八世紀 窯變釉瓶

來源：澳洲私人珍藏，1990年前所購



VARIOUS PROPERTIES

267

A ROBIN'S EGG-GLAZED SLENDER BOTTLE VASE

18TH CENTURY

The vase is formed with a globular body rising to a tall slender neck and is covered in an attractive, speckled, robin's egg glaze of greenish-blue tone.

14½ in. (36.8 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

清十八世紀 爐鈞釉長頸瓶



268

A FLAMBÉ-GLAZED VASE

18TH CENTURY

The vase is decorated to the elegant waisted neck with three vertical ribs and is covered in a vibrant *flambé* glaze streaked with tones of pale blue, greenish-white and rich reddish-purple, thinning to beige at the mouth rim and stopping neatly above the foot.

10 in. (25.4 cm.) high

£4,000-6,000

\$5,400-8,100

€4,600-6,800

清十八世紀 窯變釉瓶

PROPERTY OF A DISTINGUISHED EUROPEAN GENTLEMAN

269

A VERY LARGE GUAN-TYPE ARCHAISTIC VASE, HU

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

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

19½ in. (50 cm.) high

£80,000-120,000

\$110,000-160,000

€91,000-140,000

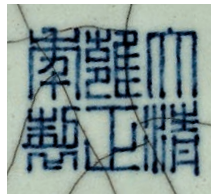
PROVENANCE

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

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

清雍正 仿官釉雙龍耳瓶 六字篆書款

來源: 歐洲私人珍藏, 於1913年前由意大利威尼斯航運實業家(1863-1913)購自中國, 家傳至今



(mark)





ANOTHER PROPERTY

270

A FLAMBÉ-GLAZED OCTAGONAL VASE

18TH CENTURY

The vessel is decorated overall in a rich *flambé* glaze with various tones of red and purple, thinning to a cream tone at the edges. The handles are modelled in the shape of auspicious sprays of fruit.
13 in. (33 cm.) high

£6,000-8,000

\$8,100-11,000
€6,900-9,100

PROVENANCE

Mario Prodan Collection, Rome.

清十八世紀 窯變釉瑞果耳八方瓶

來源: 義大利羅馬藏家Mario Prodan先生舊藏



THE PROPERTY OF A GENTLEMAN

271

A CRACKLE-GLAZED CONG-FORM VASE

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

Made in imitation of *guan* ware, each side is moulded with the Eight Trigrams set in two vertical rows, all under a pale greyish-blue glaze suffused with dark brown crackle repeated inside the pedestal foot. The underside of the foot covered with a brown dressing.

9 in. (22.8 cm.) high

£15,000-20,000

\$21,000-27,000
€18,000-23,000

清乾隆 仿官窯八卦紋琮式瓶 六字篆書款

來源: 英國私人珍藏



(mark)



272

THE PROPERTY OF A SCOTTISH GENTLEMAN

272
A GUAN-TYPE LINGZHI BRUSH WASHER,
XI
 18TH-19TH CENTURY

The shallow washer is smoothly potted as a large *lingzhi* fungus with low raised curled edges forming the sides of the vessel. A smaller fungus is attached to the crescent-form stem on one side. The piece is covered overall with an unctuous pale grey glaze suffused with dark and russet crackles, the base with spur marks reminiscent of Song-dynasty wares.
 5¾ in. (14.5 cm.) wide

£4,000-6,000

\$5,400-8,100
 €4,600-6,800

清十八/十九世紀 仿官釉靈芝形洗
 來源: 蘇格蘭私人珍藏



273

PROPERTY OF A EUROPEAN LADY

273
A DEHUA 'CHILONG' WINE EWER
 17TH CENTURY

The finely potted ewer is of a cylindrical shape with a moulded ribbon tied around the centre of the body imitating a hand scroll. The spout and handle are modelled as applied *chilongs*.
 5¾ in. (14.5 cm.) high

£3,000-5,000

\$4,100-6,700
 €3,500-5,700

明末清初十七世紀 德化白釉螭龍紋蓋壺
 來源: 歐洲私人珍藏



†274

A RARE CELADON-GLAZED SAUCER DISH

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

The finely potted dish is carved to the exterior with archaic bats, above a band of *ruyi*-heads enclosing the foot rim. The exterior is covered in an even pale bluish-green glaze.

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

£7,000-9,000

\$9,500-12,000

€8,000-10,000

PROVENANCE

From a private American collection.

清乾隆 粉青釉小盤 六字篆書款

來源: 美國私人舊藏



(reverse)

†275

A RARE FAMILLE ROSE 'PEONY' DISH

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

The dish is delicately decorated with a design of several intertwining blossoming branches of peony, magnolia and crabapple, beginning on the reverse and spilling over into the interior, with two butterflies fluttering above a large vibrant peony bloom to the centre.

8¼ in. (20.8 cm.) diam.

£80,000-120,000

\$110,000-160,000

€91,000-140,000

清雍正 粉彩玉堂富貴盤 雙圈六字楷書款

The style of decoration on this dish, which shows a flowering branch over the rim, is known as *guozhihua*, 'flowering branch passing over (the rim)'. It was first developed at the end of the Ming dynasty in the second quarter of the seventeenth century. However, it was not until the Yongzheng period that this *guozhihua* style of decoration seems to have been most popular. It was especially favoured at court which is shown in Imperial examples such as a larger dish (29.5 cm.) with a slightly different design to the present lot, from the Baur Collection, illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pl. 221 [A589]; and a charger (50.6 cm.) sold at Christie's Hong Kong, 28 October 2002, lot 611. An almost identical dish of Yongzheng mark and period is in the Museum of Far Eastern Antiquities, Stockholm, museum number OM-1977-0138, illustrated by Hobson in *The Later Ceramic Wares of China*, London, 1924, plate LVII, p. 73.





THE PROPERTY OF A LADY

276

A SMALL FAMILLE ROSE 'PEONY AND PRUNUS' SAUCER DISH
 YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE
 AND OF THE PERIOD (1723-1735)

The dish is decorated to the interior in the 'boneless style' with a flowering prunus spray and a leafy peony branch.

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

£8,000-12,000

\$11,000-16,000
 €9,100-14,000

清雍正 粉彩花卉紋小盤 雙圈六字楷書款

來源: 亞洲私人珍藏



(mark)



ANOTHER PROPERTY

277

AN IMITATION CINNABAR LACQUER FAMILLE ROSE 'PRUNUS' BOX AND COVER
 QIANLONG SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The box and cover is decorated in shades of pink, white, green and brown enamels with an applied overall design of a flowering branch of prunus blossom extending from the base of the vessel, up the sides and onto the cover, all on a coral-red diaper ground of stylised flower heads in imitation of cinnabar lacquer. The interior of the box and cover is enameled black with gilt rims. 3¼ in. (8.1 cm.) diam.

£8,000-12,000

\$11,000-16,000

€9,100-14,000

With paper label reading *Imperial Oriental Art N.Y.C. 182.*

An imitation cinnabar lacquer box and cover of hexagonal form sold at Christie's London, 6 November 2007, lot 193.

清乾隆 仿紅雕漆粉彩梅花紋圓蓋盒「大清乾隆年製」篆書款

來源: Imperial Oriental Art N. Y. C. 舊標籤, 182號



(mark)



278

THE PROPERTY OF A EUROPEAN GENTLEMAN

278

A TURQUOISE-GROUND FAMILLE ROSE HAT STAND
 DAOGUANG PERIOD (1821-1850)

The uppermost globular section is decorated with four reticulated *chilong* medallions, reserved against a turquoise ground decorated with scrolling lotus, all resting on a support decorated with iron-red upright petals. The mid-section of the stand is divided by four vertical flanges above a bell-form base decorated with gilt *shou* characters and lotus scrolls separated by four pierced spandrels. The circular base is decorated with lotus scrolls on a yellow ground with a scalloped *faux-bois* apron and base.
 11¼ in. (28.5 cm.) high overall

£10,000-15,000

\$14,000-20,000
 €12,000-17,000

Compare a similar turquoise-ground hat stand dated to the Qianlong-Jiaqing period (1736-1820) sold at Christie's London, 11 May 2010, lot 261, and a yellow-ground 'nine dragons' hat stand dated to the Daoguang period (1821-1850) sold at Christie's London, 8 November 2016, lot 80.

清道光 松石綠地粉彩鏤雕螭龍纏枝蓮紋冠架

來源: 歐洲私人珍藏

ANOTHER PROPERTY

279

A FAMILLE ROSE 'WU SHUANG PU' BOWL
 DAOGUANG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1821-1850)

The finely enamelled bowl is decorated to the exterior with four figures from 'The Book of Peerless Heroes', including Wen Cheng Xiang and Hua Mulan, each wearing elaborate robes and armour, beside descriptive inscriptions.
 7 in. (17.9 cm.) diam.

£3,000-5,000

\$4,100-6,700
 €3,500-5,700

PROVENANCE

The collection of Professor and Madame Robert de Strycker, acquired at Themis Auction, Brussels, 27 April 1939.

清道光 粉彩描金無雙譜碗 葵紅六字楷書款

來源: Robert de Strycker 教授伉儷舊藏, 1939年4月27日布魯塞爾Themis 拍賣



279



(mark)



PROPERTY FROM A EUROPEAN COLLECTION

280

A FAMILLE ROSE TWO-HANDLED 'BIRDS AND FLOWERS' VASE

19TH CENTURY, FOUR-CHARACTER SHENDE TANG ZHI MARK IN IRON-RED

The vase is decorated to one side of the body with two magpies perched upon prunus branches, surrounded by large peonies growing from rocks, and to the other side with chrysanthemum and lotus blooms and a small insect in flight above. The neck is decorated with stylised lotus scrolls bearing auspicious fruits, between a bat and a chime to either side, all on a yellow ground. It is applied with two iron-red and gilt-decorated stylised dragon-form handles. The base and interior are enamelled turquoise. 21 in. (53.3 cm.) high

£10,000-15,000

\$14,000-20,000
€12,000-17,000



(mark)

清十九世紀 粉彩花鳥紋雙耳大瓶 礬紅「慎德堂製」楷書款

VARIOUS PROPERTIES

281

A FAMILLE ROSE BONELESS-STYLE 'FLOWER' DISH

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

The bowl is colourfully enamelled to the exterior in the 'boneless style' technique with large pink and yellow peony and chrysanthemum flowers beside a pair of butterflies in flight. The interior is decorated to the centre with a finely enamelled floral spray.

7 in. (17.8 cm.) diam.

£40,000-60,000

\$54,000-81,000

€46,000-68,000

PROVENANCE

From an English private collection.

Acquired from London antique dealer Peter Boode (1887-1972), circa 1950.

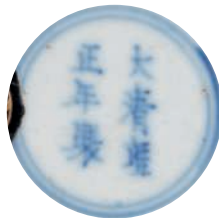
Christie's London, 12 November 2010, lot 1269.

For further discussion of the 'boneless style', see R. Scott, '18th Century Overglaze Enamels: the Influence of Technological Development on Painting Style', *Style in the East Asian Tradition*, Percival David Foundation, London, 1987, pp. 158 and 164.

A similar bowl is illustrated by Yang Boda, *The Tsui Museum of Art: Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, no. 151.

清雍正 粉彩花蝶紋碗 雙圈六字楷書款

來源: 英國私人舊藏; 約於1950年購自倫敦古董商Peter Boode(1887-1972); 2010年11月12日倫敦佳士得拍賣, 拍品1269號



(mark)





282

A LARGE FAMILLE ROSE FISHBOWL

19TH CENTURY

The exterior is decorated with numerous auspicious objects below a band of *ruyi*-heads with tassels. The foot is decorated with white enamelled *chilongs* on a black ground. The interior is decorated with goldfish amongst large water plants.

20½ in. (52 cm) diam.

£5,000-8,000

\$6,800-11,000

€5,700-9,100

清十九世紀 粉彩博古圖大盆



283

A LARGE FAMILLE ROSE 'FIGURAL' CHARGER
18TH CENTURY

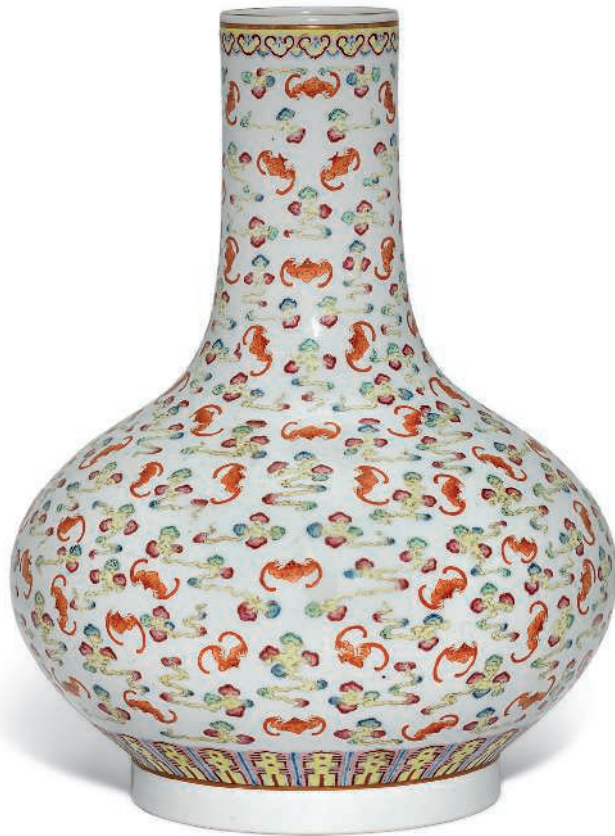
This dish is decorated to the centre with two ladies in conversation by a pavilion in a garden with a lotus pond. The well is enamelled with a band of various flowers and fruits amongst leafy scrolls. The exterior is decorated with three floral sprays in iron-red.
16½ in. (41 cm.) diam.

£8,000-12,000

\$11,000-16,000
€9,100-14,000

A charger with similar motif and decoration was sold at Christie's South Kensington, 12 May 2015, lot 422.

清十八世紀 粉彩人物故事圖大盤



284

284

A FAMILLE ROSE 'BATS AND CLOUDS' BOTTLE VASE

GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1875-1908)

The vase is decorated to the exterior with a dense pattern of iron-red bats in flight amidst colourful scrolling clouds, set between a *ruyi* border encircling the mouth and a band of lappets around the foot.

12¾ in. (32.5 cm.) high

£5,000-8,000

\$6,800-11,000

€5,700-9,100

清光緒 粉彩百福紋賞瓶 鑿紅六字楷書款



(mark)



285

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

285

A PAIR OF LARGE QIANJIANG ENAMELLED HEXAGONAL 'BIRD AND SCHOLAR' VASES

LATE 19TH-EARLY 20TH CENTURY

The vases are decorated to one side with two birds perched on a flowering branch above peonies and rocks, and to the reverse with a scholar and his attendant in a rocky landscape. The vase is inscribed with two lines from a poem by Tang Dynasty poet Yao Yuanzhi, and is signed Cheng Men with two iron-red seal marks, dated to *wuzi* year corresponding to 1888.

24¾ in. (62 cm.) high

(2)

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

Property from a private European collection, acquired from the owner of an antique shop in Holland operating in the 1960s.

清十九世紀末/二十世紀初 淺絳彩高士圖六角瓶一對

來源: 歐洲私人珍藏, 於1960年代購自荷蘭古董商



VARIOUS PROPERTIES

286

A PAIR OF FAMILLE ROSE 'BUTTERFLY' BOTTLE VASES

GUANGXU SIX-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD

Each vase is decorated with a multitude of butterflies separated by a gilt-bordered band of lotus sprays and gilt *shou* characters on the shoulder.

15 in. (38.2 cm.) high.

£15,000-20,000

(2)

\$21,000-27,000
€18,000-23,000



(marks)

清光緒 粉彩百蝶紋長頸瓶一對 鑿紅六字楷書款



***287**

A FAMILLE ROSE BISCUIT MODEL OF A SEATED OFFICIAL
LATE 19TH CENTURY

The figure is realistically depicted with an earnest, smiling face and wearing an official's cap and a brown-ground scholar's robe layered over a blue-ground official robe with *lishui* waves. His hands are placed on his lap, with his left hand clasping a rolled document. The figure is modelled seated on a blue-ground garden seat decorated with lotus and pierced cash symbols.

12½ in. (31.7 cm.) high

£6,000-10,000

\$8,100-13,000

€6,900-11,000

清十九世紀末 粉彩官員坐像



PROPERTY OF A EUROPEAN LADY

288

A FAMILLE ROSE COPPER-RED-GROUND 'BUTTERFLY' VASE, MEIPING
18TH-19TH CENTURY

The vase is covered in a deep red glaze with *flambé* tones to the base and is decorated to one side in *famille rose* with an enamelled butterfly.

10 in. (25.5 cm.) high

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE

From the collection of Michel Beurdeley, Paris.

清十八/十九世紀 紅釉粉彩蝴蝶紋梅瓶

來源: 法國藏家Michel Beurdeley先生舊藏; 歐洲私人珍藏



PROPERTY FROM A PRIVATE UK COLLECTION

289

A LARGE YELLOW-GROUND BLUE AND WHITE 'QILIN' VASE

19TH CENTURY

The impressive vase is decorated with an appliqué moulded *qilin* that coils around the shoulder, its upper body and bifurcated tail trails up the neck. The body is decorated with dense lotus and peony scrolls, all on a bright, yellow enamelled ground above a lappet band. The rim and foot are decorated with a thin scroll band. The unglazed base with an apocryphal Xuande mark.

34 $\frac{7}{8}$ in. (88.5 cm.) high

£8,000-12,000

\$11,000-16,000
€9,100-14,000

PROVENANCE

Bonhams London, 17 April 1996, lot 16.

清十九世紀 黃地青花螭龍纏枝花卉紋長頸瓶

來源: 英國私人珍藏, 倫敦邦翰斯1996年4月17日拍賣, 拍品16號



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

290

**A LARGE AND RARE TURQUOISE-GROUND FAMILLE ROSE
TWIN-HANDLED TRIPOD CENSER**
DAOGUANG SIX-CHARACTER MARK IN IRON-RED AND OF THE
PERIOD (1821-1850)

The body is enamelled with the Eight Buddhist Emblems, *bajixiang*, amongst lotus scrolls. One side of the mouth is inscribed with the reign mark, with the other side bearing the characters *hui fu si*, the Temple of Wisdom and Happiness. The base contains a further mark reading *jiu jiang guan jian du De Shun jing xian*, which may be translated as 'faithfully presented by the director of the Jiujiang Customs, De Shun'.
16¼ in. (41.2 cm.) high

£20,000-30,000

\$27,000-40,000
€23,000-34,000

PROVENANCE

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



(mark)

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

清道光 松石綠地粉彩蓮托八寶紋鼎式爐 葵紅六字楷書款

葵紅「慧福寺」、「九江關監督德順敬獻」楷書款

此器造型端莊碩大、紋飾繁富華麗，底部「九江關監督德順敬獻」款尤其罕見。

德順乃道光時期任職最長的督陶官，從道光十二年到十九年間負責監督景德鎮御窯廠之瓷器制作。廣西博物館藏一葵紅彩勾蓮八寶紋鼎式爐，底部同樣署「九江關監督德順敬獻」楷書款，見2002年北京出版《廣西博物館古陶瓷精粹》，第161頁·圖170。

來源：英國私人珍藏，於十九世紀末入藏，家傳至今

THE PROPERTY OF A GENTLEMAN

291

A RARE WUCAI SQUARE JAR, GUAN

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1521-1567)

The jar is decorated to each side of the body with a large lobed cartouche surrounded by leafy floral sprays, each enclosing a scaly five-clawed red or green dragon with a flaming pearl. The sloping shoulder below the square neck is decorated with a band of small lobed floral cartouches, interspersed with stylised clouds, on a red geometric diaper ground. The footrim is encircled with a colourful lotus lappet band. 8½ in. (20.6 cm.) high

£80,000-120,000

\$110,000-160,000

€91,000-140,000

PROVENANCE

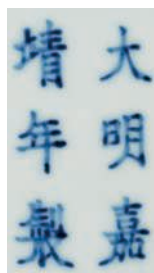
Christie's London, 6 November 2012, lot 298.

A smaller *wuca* square jar, with less prominent high shoulders and enamelled with the Eight Buddhist Emblems, was sold in our Hong Kong rooms, 27 April 1997, lot 69.

Compare also two smaller jars with similarly painted dragons to the current lot, one illustrated in *The Complete Collection of the Treasures of the Palace Museum, Beijing, 38: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 5, no. 5 and the other by Jessica Harrison-Hall, in *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 259, no. 103.

明嘉靖 五彩雲龍戲珠紋方罐 六字楷書款

來源: 2012年11月6日於倫敦佳士得拍賣, 拍品298號



(mark)





VARIOUS PROPERTIES

~292

A PAIR OF FAMILLE VERTE 'LANDSCAPE' PLAQUES

KANGXI PERIOD (1662-1722)

The first plaque is decorated with a scholar and attendant in a pavilion in a mountainous river landscape. The second plaque is enamelled with two farmers carrying the harvest in a similar setting.

12½ x 4¾ in. (32 x 12.5 cm) with *hongmu* frames

(2)

£4,000-6,000

\$5,400-8,100
€4,600-6,800

清康熙 彩繪山水圖瓷版一對

293

A FAMILLE VERTE BOWL

KANGXI PERIOD (1662-1722)

The bowl is decorated and gilt with a continuous river landscape with scholars and attendants carrying a *qin* and a lantern, by a lake with six floating lanterns imitating the reflection of the moon. The interior of the bowl is decorated with a further scholar with a *qin* and a wine jar, the rim of the bowl is decorated with a geometric band with cartouches enclosing beribboned objects.

7¾ in. (19.5 cm.) diam.

£2,000-3,000

\$2,700-4,000
€2,300-3,400

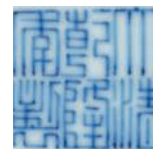
清康熙 五彩高士賞月圖碗



293



294



(mark)

PROPERTY OF AN ENGLISH LADY

294

A WUCAI 'DRAGON AND PHOENIX' BOWL

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

The bowl is decorated with two phoenix descending between two green and iron-red dragons chasing the flaming pearl on a ground scattered with floral sprigs, all below a band of Buddhist emblems alternating with *ruyi* heads that encircles the rim. The interior is decorated with a central medallion enclosing an iron-red dragon in pursuit of the flaming pearl, all within double blue line borders.

6 1/8 in. (15.5 cm.) diam.

£6,000-8,000

\$8,100-11,000
€6,900-9,100

PROVENANCE

Private English Collection, acquired in the 1920s, then by descent within the family.

清乾隆 五彩龍鳳紋碗 六字篆書款

來源：英國私人舊藏，1920年代所購，家傳至今

PROPERTY OF A PRIVATE EUROPEAN LADY

295

A FAMILLE VERTE INCISED 'DRAGON' BOWL

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

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

5 7/8 in. (14.9 cm) diam.

£6,000-8,000

\$8,100-11,000
€6,900-9,100

PROVENANCE

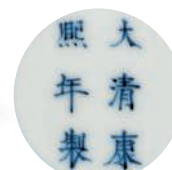
From a private European collection amassed in the 1970s.

清康熙 白地素三彩暗龍花蝶紋碗 雙圈雙行六字楷書款

來源：歐洲私人珍藏，購於1970年代



295



(mark)



PROPERTY OF A LADY (LOTS 296-297)

296

AN INCISED YELLOW AND GREEN ENAMELLED 'DRAGON' SAUCER DISH

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

This dish has a petal-shaped rim and is decorated to the centre with a five-clawed dragon chasing the flaming pearl amongst floral sprays, enclosed by two similar decorated dragons in pursuit. The exterior is incised with eight chrysanthemum, camellia, peony and hibiscus flowerheads.

5½ in. (13 cm.) diam.

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

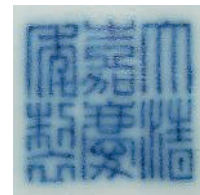
From a private Japanese collection.

With Marchant & Son, London, included in their 80th Anniversary catalogue of *Recent Acquisitions*, 2005, no. 56.

Jiaqing examples with this decoration appear to be particularly rare, a pair of Qianlong examples from the T. Y Chao Collection are illustrated in *Catalogue of Ch'ing Porcelain from The Wah Kwong Collection*, Chinese University of Hong Kong, 1973, no.41.

清嘉慶 黃地綠彩穿花龍紋盤 六字楷書款

來源: 日本私人舊藏; 歐洲私人珍藏, 載倫敦古董商Marchants & Son 2005年八十周年展覽圖錄 *Recent Acquisitions*, 第56號



(mark)



297

A FINE INCISED YELLOW AND GREEN ENAMELLED 'DRAGON' DISH

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

The dish has a petal-shaped mouth rim and is decorated to the centre with a writhing five-clawed dragon chasing the flaming pearl, enclosed by two further dragons in pursuit of the flaming pearl amongst flower sprays to the well. The exterior is similarly decorated with dragons.

5¼ in. (13.3 cm.) diam.

£5,000-7,000

\$6,800-9,400

€5,700-7,900

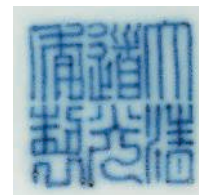
PROVENANCE

From a private Japanese collection; illustrated in Shincho Kogwei No Bi, *The Beauty of Fine Art in the Qing Period*, Osaka City Museum, 1992, catalogue no. 184.

A similar dish was illustrated by The Art Gallery; The Chinese University of Hong Kong, in their book of *Imperial Porcelain of Late Qing from The Kwan Collection*, 1983, no. 57, p. 75.

清道光 黃地綠彩穿花龍紋盤 六字篆書款

來源：歐洲私人舊藏；日本私人舊藏；大阪市美術館1992年展覽《The Beauty of Fine Art in the Qing Period》展品第184號



(mark)



ANOTHER PROPERTY

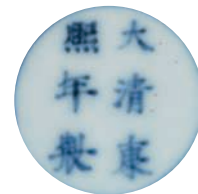
298

AN INCISED YELLOW AND GREEN-ENAMELLED 'DRAGON' BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE-CIRCLE AND OF THE PERIOD (1662-1722)

The exterior of this bowl is finely incised and enamelled with two five-clawed dragons in pursuit of flaming pearls amongst scrolling clouds. The foot is enclosed by a band of waves.
5⁷/₈ in. (14.8 cm.) diam.

£8,000-12,000

\$11,000-16,000
€9,100-14,000



(mark)

A similar bowl was sold at Christie's Hong Kong, 28 November 2012, lot 2136.

清康熙 黃地綠彩雙龍戲珠紋碗 雙圈六字楷書款



PROPERTY OF A EUROPEAN GENTLEMAN

299

A FAMILLE ROSE 'BONELESS STYLE' BOWL

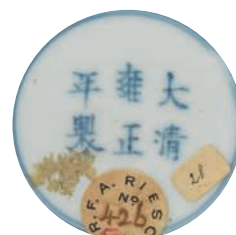
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE-CIRCLE AND OF THE PERIOD (1723-1735)

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

7¼ in. (19.7 cm.) diam.

£15,000-20,000

\$21,000-27,000
€18,000-23,000



(mark)

PROVENANCE

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

清雍正 粉彩花蝶紋碗 雙圈六字楷書款

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



300

PROPERTY OF A EUROPEAN LADY

300

A FAHUA 'SCHOLAR AND PINE' VASE, MEIPING
MING DYNASTY (1368-1644)

The vase is decorated with a continuous garden scene of a scholar in front of a pavilion and his attendant carrying a *guqin*. The scene is enclosed by a lappet band to the foot rim and a band of *ruyi* with lotus flowers around the shoulder. The interior of the mouth is covered in a translucent green glaze.
11¼ in. (29.8 cm.) high.

£10,000-15,000

\$14,000-20,000
€12,000-17,000

A similar *meiping* vase was excavated in 1980 in Jiangxi province, illustrated in *Zhongguo meishu quanji, Gongyi meishu bian 3, taoci, xia*, (Shanghai, 1988), p. 12, no. 150.

Another *meiping* with lotus decoration was sold at Christie's Hong Kong, 31 May 2017, lot 3186.

明 珐華松下高士圖梅瓶

來源：歐洲私人珍藏



301

ANOTHER PROPERTY

301

A FAHUA OPENWORK 'SCHOLAR AND PINE' VASE, MEIPING
MING DYNASTY (1368-1644)

This reticulated vase is decorated with a scholar and attendant in a garden with a pavilion and pine trees, below a large band of peonies to the shoulder and a pedal lappet band to the foot. The body is covered in a pale turquoise colour with dark bluish-purple highlights and unglazed sections revealing the underneath clay.
13¾ in. (33.3 cm.) high.

£4,000-6,000

\$5,400-8,100
€4,600-6,800

Compare a similar reticulated *fahua meiping* vase in the British Museum, illustrated in J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp. 413-4, no. 13:9.

A *fahua meiping* vase with peacock motif was sold in Christie's New York, 17 September 2008, lot 247.

明 珐華鏤雕松下高士圖梅瓶



PROPERTY OF A EUROPEAN LADY

302

A FAHUA AUBERGINE-GROUND VASE, MEIPING
MING DYNASTY (1368-1644)

This vase is decorated with a scholar in front of a pavilion, his attendant carrying a *guqin*, a further scholar stands by a pine and palm tree. The shoulder is decorated with a cloud and lotus collar and the foot is encircled by a lappet band. The body is covered in an aubergine-brown glaze highlighted in green. 12 $\frac{1}{8}$ in. (31 cm.) high.

£15,000-20,000

\$21,000-27,000
€18,000-23,000

Scenes of scholars beneath pine trees can be found on various purplish-blue ground *fahua* vases, but it would appear it is more unusual to find this decoration on an aubergine-glazed piece. A small *meiping* vase with similar background can be found in British Museum, illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 13:7. Compare also the glaze to a *fahua* jar offered in Christie's Hong Kong, 28 November 2005, lot 1430.

明 瑤華松下高士圖梅瓶

來源：歐洲私人珍藏



303

FAMILLE ROSE AND GILT 'EIGHT DAOIST IMMORTALS' TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

The globular teapot is decorated in *en grisaille* and *famille rose* enamels with the Eight Daoist Immortals each finely detailed and carrying their various attributes amongst clouds and waves, the cover is decorated with four auspicious emblems and both the teapot and cover are bordered by a black and gilt rim.

9 $\frac{3}{4}$ in. (24 cm.) handle to spout

£5,000-8,000

\$6,800-11,000
€5,700-9,100

The cover with a partially covered paper label, *Nella Longari* 316.

清乾隆 粉彩描金八仙過海茶壺

來源: 歐洲私人珍藏, 義大利 *Nella Longari* 舊標籤, 316號





304

AN IRON-RED AND GILT-DECORATED SHELL-SHAPED EWER AND BASIN

QIANLONG PERIOD (1736-1795)

The ewer is shaped as a nautilus shell, decorated to the exterior with a dragon chasing of the flaming pearl amongst clouds, all between bands of stylized ruyi-heads. The interior is enamelled with prunus blossoms and bamboo on a *en grisaille* ground. The basin is shaped as a scallop shell standing on three short shell feet. The interior is similarly decorated with a dragon in pursuit, the exterior is enamelled with ornament tassels and a band of flowers in *kakiemon* colours, all below a band of blossoms in iron-red.

The ewer 12 in. (30.5 cm) high, the basin 14 in. (35.5 cm.) wide.

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE

With L. Lebrun Antiques, Bruxelles.

清乾隆 鑲紅彩描金外銷執壺及盆一組兩件

來源: 購自布魯塞爾古董商L. Lebrun.



THE PROPERTY OF A DISTINGUISHED EUROPEAN LADY

305

A PAIR OF FAMILLE ROSE ORMOLU-MOUNTED 'PINE AND CRANE' VASES

18TH CENTURY

Each vase is decorated to one side with a cartouche enclosing a pair of cranes perched upon a rock beside a river, with a pine tree growing above, and to the reverse with a cartouche of flowering peony branches, all surrounded by various floral sprays and *lingzhi* sprigs. The sides are applied with a pair of gilt-bronze handles and the base with a gilt-bronze mount.
19 in. (48.3 cm.) high

(2)

£20,000-30,000

\$27,000-40,000
€23,000-34,000

清十八世紀 粉彩松鶴長春紋瓶一對

來源: 歐洲重要私人珍藏



THE PROPERTY OF A EUROPEAN GENTLEMAN

306

A LARGE PAIR OF FAMILLE ROSE 'PEONY' VASES

19TH CENTURY

Each vase is decorated in rich and various tones with two shaped cartouches enclosing peonies and a pair of butterflies on a dark blue ground of lotus scrolls, enclosing a band of *ruyi*-heads to the shoulders. The neck is similarly decorated with two further cartouches, applied with *sanduo* leafy buds. 35 in. (89 cm.) high.

£10,000-15,000

(2)
\$14,000-20,000
€12,000-17,000

清十九世紀 粉彩開光花卉紋大瓶一對

來源: 歐洲私人珍藏



VARIOUS PROPERTIES

307

307
TWO BRONZE CUPS AND A PAIR OF BRONZE TIBETO-CHINESE CIRCULAR BOWLS AND COVERS

THE TWO-HANDLED CUPS, MING DYNASTY, 17TH CENTURY, THE BOWLS AND COVERS, 18TH-19TH CENTURY

The group comprises: a bronze cup finely cast with twelve lappet-form leaves beneath a rope twist band encircling the upper section, a lappet band to the foot, a vertical six-character apocryphal Xuande mark to one side; a related bronze cup with twin mythical-beast head handles, cast with twelve lappets enclosing fourteen immortals with their various attributes; a pair of circular bowls and covers, finely detailed with flower heads on scrolling leafy branches, the interiors gilt.

The larger cup: 4 3/8 in. (11 cm.) high, excluding cover, two openwork wood covers set with hardstone finials

The bowls and covers: 6 1/4 in. (16 cm.) diam.

(4)

£4,000-6,000

\$5,400-8,100
 €4,600-6,800

PROVENANCE

American Private Collection.

A similar example to the two-handled cup with the Xuande mark is illustrated in Steven Hung, *Chinese Incense Burners: Collection of Steven Hung and Lindy Chen*, Taipei, 2000, nos 160, p192-193.

明十七世紀 銅雙耳盃兩件
 清十八/十九世紀 銅圓蓋盒兩件
 一組四件

來源: 美國私人珍藏

308

AN ARCHAISTIC BRONZE JUE, A BRONZE INSCRIBED TRAY, AND A SMALL SILVER WIRE-INLAID BRONZE DING
 17TH-19TH CENTURY

THE JUE, DATED THIRD YEAR OF QIANLONG, CORRESPONDING TO 1737 AND OF THE PERIOD

The first is a *jue* ritual vessel with a single handle and standing on three slender tapered legs, the body is decorated with a wide *leiwen* band. The underside of the rim is cast with a nine-character mark reading 'Qianlong san nian zhong dong ji dan zhi' which may be translated as 'made on an auspicious day in the second month of winter in the third year of Qianlong'. The second is a square tray with canted corners, cast with an imperial poem and with an apocryphal Xuande date, the underside is cast with the two character 'nei yong' (for the Inner Palace) between two dragons and stands on four *ruyi* feet, 17th-18th century. The last is a small silver wire-inlaid censer with two upright handles, decorated with stylised *taotie* masks, with a two-character *Shi Sou* mark to the base, 18th-19th century.

The *jue*: 6 1/2 in. (16.5 cm.) wide

(3)

£3,000-5,000

\$4,100-6,700
 €3,500-5,700

PROVENANCE

The *jue*: formerly in a Scottish private collection.

The tray: formerly in a private collection in the West of England.

Compare a bronze *jue* also dated to 1737 in the the British Museum, London, no. 1957,0226.1.

The poem on the tray is entitled 'yu zhi jin tang chun ci' (An Imperial Poem of Spring at the Hall of Magnificence).

明/清 十七至十九世紀

銅仿古雷紋爵、銅題詩方盤及銅嵌銀三足爐一組三件

銅爵帶「乾隆三年仲冬吉旦製」鑄款(1737年)

來源: 銅爵源自蘇格蘭私人舊藏; 銅盤源自英國西部私人舊藏



308

(mark)

309

**TWO ARCHAISTIC BRONZE VASES, *GU*,
AND A PEAR-SHAPED BRONZE VASE**
MING DYNASTY, 16TH-17TH CENTURY

The group comprises: a large *gu* cast with a central band of panels enclosing pairs of confronting dragons interrupted by raised vertical flanges, between lappet bands with keyfret design to the upper and lower sections; a smaller *gu* similarly decorated with a central band of stylised archaistic panels; and a pear-shaped vase supported on a stepped foot with twin dragon-head handles with loose rings.

The largest vase: 16 $\frac{1}{2}$ in. (41.2 cm.) high

(3)

£3,000-5,000

\$4,100-6,700

€3,500-5,700

PROVENANCE

The largest bronze vase, *gu*: Belgium Private Collection

The smaller bronze vase, *gu*: Scottish Private Collection.

Pear-shaped bronze vase: Scottish Private Collection.

明十六/十七世紀 銅觚式瓶兩件及雙活環耳瓶一組三件

來源:

銅觚式瓶其一源自比利時私人珍藏, 其二源自蘇格蘭私人珍藏

銅雙活環耳瓶 源自蘇格蘭私人珍藏



310

**A COLLECTION OF MING AND QING
DYNASTY BRONZES**
16TH-19TH CENTURY

The group comprises: a gilt and lacquered model of a luohan on a lotus base, his loose robes incised with a floral scroll to the hems; a lobed cauldron supported by three foreigners with bushy beards; a censer cast as a long-beaked bird with sharp talons, its wings forming a detachable cover pierced with three apertures; a larger rectangular censer with twin animal-head and cloud-form handles, the openwork cover cast with two dragons rising from the clouds before a Buddhist lion finial, and a two-handled oval bowl.

The largest 10 $\frac{1}{2}$ in. (26.5 cm.) diam.

(5)

£2,000-4,000

\$2,700-5,400

€2,300-4,500

PROVENANCE

The rectangular censer with openwork cover: Private American Collection.

明清銅器一組五件

來源: 銅瑞獸鈕雙耳香蓋爐源自美國私人珍藏





311

311
A LARGE BRONZE DRAGON-HANDLED FANG HU AND COVER
 18TH-19TH CENTURY

The impressive vase is cast in an archaistic style, with two stylised dragon handles to the shoulders and flanges to the edges. The body is decorated with a band of *kui* dragons to the neck and foot, the shoulder is decorated with further *kui*-dragons separated by a raised mask, all above a hanging stiff leaf band enclosing a stylised mask design on a *leiwen* ground. The cover is similarly decorated with *kui* dragons and flanges. The base with an archaistic three-character mark.
 18¾ in. (46.5 cm) high overall

£3,000-5,000

\$4,100-6,700
 €3,500-5,700

PROVENANCE
 Formerly in a Welsh private collection.

清十八/十九世紀 銅仿古獸面紋雙龍耳方蓋壺
 來源:威爾士私人舊藏

312
A LARGE GILT BRONZE TWIN-HANDLED TRIPOD CENSER
 MING DYNASTY, 17TH CENTURY

The large censer is fashioned with two integral flaring handles and stands on three tapering slightly rounded feet. The base is impressed with an apocryphal Xuande mark.
 13⅝ in. (34.6 cm.) diam., wood stand

£3,000-5,000

\$4,100-6,700
 €3,500-5,700

PROVENANCE
 Formerly in a Scottish private collection.

明末 十七世紀 鑲金銅雙耳三足爐
 來源:蘇格蘭私人舊藏



312

313

A PAIR OF FINE BRONZE VASES, GU

QIANLONG PERIOD (1736-1795)

Each vase is crisply cast with flowerheads and scrolling leafy branches between leaf-form lappets and keyfret borders.

13¾ in. (35 cm.) high

(2)

£5,000-7,000

\$6,800-9,400

€5,700-7,900

PROVENANCE

A Belgium private collection.

It is probable that this pair of vases formed part of a garniture, where the central censer would have had an Imperial Qianlong mark.

清乾隆 銅花卉紋觚一對

來源: 比利時私人珍藏



313

314

A BRONZE TRIPOD CENSER AND A BRONZE 'DRAGON' DRUM-FORM TRIPOD CENSER

16TH-17TH CENTURY

The first is cast with a flat rim and squat body left undecorated standing on three cylindrical feet, the base with a four-character seal mark. The second is cast with two bands of bosses imitating the metal nodes a drum, decorated with two Buddhist lion mask handles separating two pairs of confronting dragons chasing the flaming pearl, standing on three angular cabriole feet. The base with an apocryphal Xuande mark.

The larger, 7½ in. (19.5 cm.) diam.

(2)

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

The first: formerly in a private collection from the west of England.

The second: formerly in a private Canadian collection.

Compare the first tripod censer to one with gold splashes illustrated in Steven Hung, *Chinese Incense Burners*, p. 140, no. 113.

Compare the drum-shaped censer to a similar undecorated censer illustrated in the same volume on p.129, no. 103.

明末清初 銅盤口三足爐 及 銅雙龍戲珠紋三足爐 一組兩件

來源: 銅盤口三足爐源自英國西部私人舊藏; 銅雙龍戲珠紋三足爐源自加拿大私人舊藏 (2)



314



315

315

A BRONZE DRAGON-HANDLED CENSER
LATE MING DYNASTY, 16TH-17TH CENTURY

The censer is cast with two handles emanating dragon-masks, the body of the censer is cast with a single horizontal rib to the lower body. The base with an apocryphal impressed Xuande mark.
6¾ in. (17 cm.) wide, across the handles

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Formerly in a French private collection.

明末 十六/十七世紀 銅雙龍耳爐

來源:法國私人舊藏

316

A BRONZE TWIN-HANDLED 'BAMBOO' TRIPOD CENSER AND OPENWORK COVER
17TH-18TH CENTURY

The censer is decorated with two openwork bamboo-form handles and the cylindrical body is finely cast in relief with leafy bamboo branches, all between two bamboo bands encircling the rim and foot. The censer stands on three crescent-shaped bamboo feet. The domed cover is intricately cast as dense bamboo stalks terminating in a knob finial. The base is impressed with an apocryphal Xuande seal mark.
10½ in. (35 cm.) high

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Formerly in a Belgian private collection.

清十七/十八世紀 銅竹葉紋雙耳三足蓋壺

來源:比利時私人舊藏



316



Francis Golding.

PROPERTY FROM THE COLLECTION OF FRANCIS GOLDING (1944 -2013) (LOTS 317-345)

Francis Golding assembled this collection over the last forty years buying from reputable London dealers such as Bluett & Sons, John Sparks, and Spink & Son, and international auction houses including Sotheby's, Bonham's, and Christie's. It comprises works that span over two thousand years of Chinese art and includes Song dynasty ceramics, Ming and Qing dynasty porcelain, archaic, Ming and Qing dynasty jade carvings, beautifully-worked *kesi* textiles, and works of art including cloisonné enamel and lacquer ware.



Interior of Francis Golding's drawing room.

Francis developed a deep affinity with Chinese art after being introduced to the beauty of Tang and Song dynasty ceramics in Singapore in the 1970s by the Chinese curator and scholar William Willetts, author of the influential two-volume *Chinese Art*, 1958. To Francis, the joy of collecting Chinese art went beyond the thrill of acquisition and appreciation of beauty. In his words: "These objects represent to me freedom and life, not deadening possessions". They were placed artfully in his London Georgian townhouse, where he lived with his partner, art historian Dr Satish Padiyar.

He was widely considered to be one of the country's leading architectural, planning and conservation consultants. As such, he greatly influenced the contemporary architectural landscape of London.

His clients included world renowned architect Richard Rogers, with whom he advised on The Leadenhall Building in the City of London known as "The Cheese Grater"; and Rafael Viñoly, whose distinctive building nicknamed "The Walkie-Talkie" towers above London's surrounding historic financial district at 20 Fenchurch Street. The soaring public sky terrace there, "The Francis Golding Terrace", was named after him as a mark of respect for a man whose passion for London's architecture and urban landscape improved the quality of the many developments on which he advised.

Francis Golding also advised the celebrated architect Norman Foster, with whom he worked on London's iconic building the "Gherkin". He once famously suggested Norman Foster reconsider one of his designs with the pithy critique, "Norman, you wouldn't want to put one of your worst next to one of Wren's best would you?"



317

A LARGE PHOSPHATIC-GLAZED STONEWARE JAR
TANG DYNASTY (618-907 AD)

The jar has four lug handles and is covered in a lustrous dark brown glaze decorated with milky blue phosphatic splashes, the glaze falling short of the base in an uneven line to reveal the buff-coloured body.
15¾ in. (40 cm.) high.

£20,000-30,000

\$27,000-40,000
€23,000-34,000

PROVENANCE

Private French Collection, amassed prior to 1980.
Christie's Paris, 22 November 2006, lot 240.
Collection of Francis Golding (1944-2013).

A smaller phosphatic glaze-splashed brown-glazed jar was sold at Christie's Hong Kong, Chinese Ceramics from the Yangdetang Collection, 30 November 2016, lot 3106.

唐 黑釉彩斑罐

來源：法國私人舊藏，1980年前所購；佳士得巴黎2006年12月22日拍賣，拍品240號；英國藏家Francis Golding (1944-2013) 珍藏

318

A DARK BROWN-GLAZED VASE, YUHUCHUNPING

JIN-YUAN DYNASTY (1115-1368)

This vase is of an elegant pear shape with a slender neck rising to an everted mouth rim and supported on a short spreading foot. The exterior is covered in a rich, dark brown glaze with two large stylised flowers. 11 in. (28 cm.) high.

£3,000-5,000

\$4,100-6,700

€3,500-5,700

PROVENANCE

With Bluett and Sons Ltd., London.

Collection of Francis Golding (1944-2013).

金/元 黑釉玉壺春瓶

來源: 英國藏家Francis Golding (1944-2013) 珍藏;

購自倫敦古董商Bluett and Sons



318

319

A JUN-TYPE BOWL

The bowl is decorated to both the interior and exterior with pale blue and lavender tone glaze, suffused with a dense network of crackles, fading to brownish-beige at the small foot ring. 6 $\frac{7}{8}$ in. (17.8 cm.) diam.

£1,500-3,000

\$2,100-4,000

€1,800-3,400

PROVENANCE

Collection of Francis Golding (1944-2013).

仿鈞釉碗

來源: 英國藏家Francis Golding (1944-2013) 珍藏



319



320

320

A LONGQUAN CELADON-GLAZED SHALLOW BOWL, AN INCISED CELADON-GLAZED 'LOTUS' BOWL, AND A CARVED CELADON-GLAZED BOX AND COVER

THE LONGQUAN BOWL SONG DYNASTY (960-1279), THE INCISED 'LOTUS' BOWL MING DYNASTY (1368-1644), THE BOX AND COVER QING DYNASTY (1644-1912)

The group comprises: a Longquan celadon-glazed bowl of shallow form with a band of moulded lappets to the exterior, the glaze a bluish-green tone; a bowl incised to the exterior with three large lotus heads on leafy stems; and a circular box and cover carved with a lotus bloom on leafy scrolling foliage.

The largest 9½ in. (24 cm.) diam.

(3)

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

The incised 'lotus' bowl: With Bluett & Sons, London.

Collection of Francis Golding (1944-2013).

宋 龍泉青釉碗
明 青釉刻蓮紋碗
清 青釉圓蓋盒
一組三件

來源: 英國藏家Francis Golding (1944-2013)
珍藏; 明 青釉刻蓮紋碗 購自倫敦古董商
Bluett & Sons

321

A BRONZE TWO-HANDLED CENSER
17TH CENTURY

The bulbous body of this censer is cast to the shoulders with two lion-head handles. The base is with an apocryphal sixteen-character Xuande workshop mark.

7⅞ in. (20 cm.) wide.

£600-1,000

\$810-1,300

€690-1,100

PROVENANCE

Collection of Francis Golding (1944-2013).

明末清初 雙獸耳銅爐

來源: 英國藏家Francis Golding (1944-2013) 珍藏



321



322

A RARE SMALL DING MOULDED 'PHOENIX' DISH

JIN DYNASTY (1115-1234)

The dish is decorated with a ribbed design of chrysanthemum petals encircling a central medallion finely moulded with a pair of phoenix in flight amongst large lotus flowers and lotus leaves. The rim is applied with a metal band.
5¾ in. (14.7 cm.) diam.

£8,000-12,000

\$11,000-16,000

€9,100-14,000

PROVENANCE

The Alfred Clark Collection (1873-1950), no.576.
Collection of Francis Golding (1944-2013).

金定窯白花穿花鳳凰圖盤

來源: 英國藏家 Alfred Clark (1873-1950) 舊藏: 英國藏家 Francis Golding (1944-2013) 珍藏



(reverse)



323

323

THREE MING LACQUER STEM CUPS
MING DYNASTY, 15TH-16TH CENTURY

The group comprises: two cinnabar lacquer stem cups carved with two birds amongst lychee hanging on leafy stems, all on a diaper pattern ground and below a band of key fret to the rim, the stems decorated with *lingzhi* sprigs, the interiors and bases are lined with metal; and a *tixi* lacquer stem cup deeply carved to the exterior through alternating layers of black and red lacquer with a repeating design of *ruyi*-head scrolls, the interior and base lined with metal. The tallest 3 $\frac{3}{8}$ in. (8.7 cm.) high

£3,000-5,000

\$4,100-6,700
€3,500-5,700

(3)

PROVENANCE

Collection of Francis Golding (1944-2013).
The two cinnabar lacquer cups:
With Bluett & Sons, London.
With Linart Ltd, London, 17 July 1995, no. 205.
The *tixi* lacquer stem cup: With Michael J.A.Wilcox, London, 19 March 2003.

明十五/十六世紀 剔紅及剔犀高足盃一組三件

來源:

英國藏家 Francis Golding (1944-2013) 珍藏
兩件剔紅高足盃: 倫敦古董商 Bluett & Sons; 1995年7月17日購自倫敦古董商 Linart Ltd, 第205號
剔犀高足盃: 2003年3月19日購自倫敦古董商 Michael J. A. Wilcox.

324

A BRONZE CHARIOT FITTING
HAN DYNASTY, (206 BC-AD 220)

The chariot fitting is of tubular form and closed at one end with circular apertures to each side. There is a rectangular aperture on the shaft through which slides a detachable fitting terminating in a tiger head, the beast's striped markings, barred teeth and facial features are finely detailed. The narrow tapered end of the shaft is cast with a band of lappets. The bronze has malachite green encrustations 6 $\frac{1}{8}$ in. (15.5 cm.) long

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Acquired in the UK prior to 2000.
Collection of Francis Golding (1944-2013).

漢 銅獸首配件

來源: 2000年前購自英國; 英國藏家 Francis Golding (1944-2013) 珍藏



324



325

A PAIR OF CLOISSONNÉ ENAMEL CANDLESTICKS
QIANLONG PERIOD (1736-1795)

Each candlestick is densely decorated to the bell-form base, drip plate and stem with elaborate flower scrolls interspersed with *ruyi* head borders, all reserved on a turquoise ground. The gilt bronze edge of the drip pan is decorated with chased squared scrolls and the waist is decorated with a lappet band.

11 in. (28 cm.) high

(2)

£6,000-10,000

\$8,100-13,000
€6,900-11,000

PROVENANCE

With John Sparks Ltd., London, 29 January 1990.
Collection of Francis Golding (1944-2013).

清乾隆 掐絲琺瑯纏枝蓮紋燭臺一對

來源:於1990年1月29日購自倫敦古董商John Sparks Ltd.;
英國藏家Francis Golding (1944-2013)珍藏



326

326

A BLUE AND WHITE 'NINE PEACHES' DISH

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

The dish is painted to the centre with nine peaches borne on a gnarled, leafy branch. The exterior is painted with a continuous leafy meander of morning glory within double line borders. 10½ in. (27 cm.) diam.

Dishes of this size and pattern, also with Qianlong seal marks, are more usually seen with a yellow enamelled ground, such as the example in the Percival David Foundation illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, no. 247. See, also, the dish sold in these rooms, 11 May 2015, lot 16.

A similar blue and white dish, without the yellow enamel, is illustrated by J. Ayers, *Chinese Ceramics: The Koger Collection*, London, 1985, no. 96. An almost identical Ming-style blue and white 'peach' dish offered at Christie's New York, 26 March 2010, lot. 1373.

£8,000-12,000

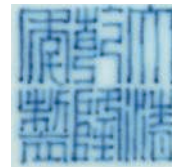
\$11,000-16,000
€9,100-14,000

PROVENANCE

Collection of Francis Golding (1944-2013).

清乾隆 青花九桃紋盤 六字篆書款

來源: 英國藏家Francis Golding (1944-1644) 珍藏



(mark)



327

327

A BLUE AND WHITE 'DRAGON' DISH

18TH CENTURY

The interior is decorated in the centre with a five-clawed dragon chasing a flaming pearl amidst clouds and flames. The exterior is decorated with three similar dragons in pursuit. The base is inscribed with an apocryphal six-character Zhengde mark.

8½ in. (20.5 cm.) diam.

£1,500-2,000

\$2,100-2,700
€1,800-2,300

PROVENANCE

Collection of Francis Golding (1944-2013).

清十八世紀 青花雲龍戲珠紋盤

來源: 英國藏家Francis Golding (1944-2013) 珍藏



328

A RARE LARGE BLUE AND WHITE 'DRAGON' BASIN

MING DYNASTY, 16TH CENTURY

The basin is of a shallow compressed form with a lipped rim and supported by a short foot. It is decorated around the exterior with two large writhing dragons chasing a flaming pearl amongst clouds, all between cloud scrolls to the mouth rim and a classic scroll above the foot. 18 in. (45.8 cm.) diam.

£6,000-10,000

\$8,100-13,000
€6,900-11,000

PROVENANCE

Christie's London, 15 June 1998, lot 96.
With Linart Ltd., London, 20 June 1998.
From the Collection of Francis Golding (1944-2013).

Large shallow basins of this type are very rare and it is possible that this vessel may have been intended as a jardinière or for *penjing*. The decoration on the exterior is boldly executed with a well-painted dragon band. The form of the dragon is similar to those seen on smaller vessels of the Jiajing reign, such as a lidded jar in the collection of the Palace Museum, Beijing (illustrated *The Complete Collection of Treasures of the Palace Museum - 34 - Blue and White Porcelain with underglaze Red (II)*, Hong Kong, 2000, p. 103, no. 96), and the dish in the same collection (illustrated *ibid.*, p. 130, no. 120). The scales of the dragon on the current vessel are particularly well defined as overlapping arcs, and using both dark outlines and pale reserved areas at the edge of each scale. Careful depiction of scales using the time-consuming technique of overlapping arcs is relatively rare on porcelains of the 16th and 17th centuries, when the faster, if less effective, technique of cross-hatching was often substituted.

明 十六世紀 青花雲龍紋洗

來源: 1998年6月15日倫敦佳士得拍賣, 拍品96號; 1998年6月20日購自倫敦古董商Linart Ltd.; 英國藏家Francis Golding(1944-2013)珍藏



329

329

TWO CELADON JADE BI-DISCS

MING DYNASTY (1368-1644)

The group comprises two *bi*-discs of plain form, one is of a pale celadon tone with creamy flecks and russet inclusions, the other is of a darker celadon tone with creamy flecks, russet inclusions and areas of calcification. The larger 5¾ in. (14.5 cm.) diam.

£3,000-5,000

(2)

\$4,100-6,700
€3,500-5,700

PROVENANCE

Collection of Francis Golding (1944-2013).

明青玉璧一組兩件

來源：英國藏家 Francis Golding (1944-2013) 私人珍藏

330

A CELADON JADE DISC AND A YELLOW JADE SCOOP

MING DYNASTY (1368-1644) OR POSSIBLY EARLIER

The disc is of rounded square form with a central circular aperture and two smaller holes to one side. The stone is of a pale celadon tone with two areas of lighter and brown inclusions. The scoop is of elongated rectangular shape with rounded ends. The stone is of an attractive light yellow tone with some paler inclusions.

The largest, 4¼ in. (10.4 cm.) long

£2,000-3,000

(2)

\$2,700-4,000
€2,300-3,400

PROVENANCE

The scoop: Michael J. A. Wilcox, London, 4 March 2004.
Collection of Francis Golding (1944-2013).

明或更早 玉珮飾一組兩件

來源：其一於2004年3月4日購自倫敦古董商J.A. Wilcox; 英國藏家Francis Golding (1944-2013) 珍藏



330



331

331

TWO PALE CELADON JADE 'CHILONG' AND 'DRAGON' PENDANTS

THE 'CHILONG' PENDANT, 17TH-18TH CENTURY, THE 'DRAGON' PENDANT, 18TH CENTURY

The shield-form pendant is carved and pierced with archaic scrolls and surmounted by a clambering *chilong*, the stone of a pale even tone with some pale russet inclusions; and the axe-form pendant is carved in shallow relief to each side with a stylised dragon and a phoenix, the stone of a pale even tone with a russet inclusions.

The largest 2½ in (6.3 cm.) long

(2)

£4,000-6,000

\$5,400-8,100
€4,600-6,800

332

A PALE CELADON AND RUSSET JADE 'AUBERGINE' PENDANT, AND A MOTTLED GREY JADE 'CICADA' PENDANT

THE AUBERGINE PENDANT 17TH-18TH CENTURY, THE CICADA 17TH CENTURY

The aubergine-form pendant is incised to one side with a scroll motif, the stone of a pale celadon tone with areas of russet skin and russet striations; and the mottled pale and dark grey cicada-form pendant, carved and pierced with two small apertures, the stone with creamy white, dark grey and russet inclusions.

The larger 2½ in. (6.7 cm.) long

(2)

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

The 'dragon' pendant: with Michael J. A. Wilcox, London, 29 October 2004. Collection of Francis Golding (1944-2013).

明末清初 青白玉螭龍珮 及 清十八世紀 龍鳳呈祥珮一組兩件

來源: 龍鳳珮於2004年10月29日購自倫敦古董商Michael J. A. Wilcox; 英國藏家Francis Golding (1944-2013)珍藏

PROVENANCE

Collection of Francis Golding (1944-2013).

明末清初十七/十八世紀 青玉茄子珮 及 明十七世紀 青玉蟬 一組兩件

來源: 英國藏家Francis Golding (1944-2013) 珍藏



332



333



333

TWO PALE CELADON AND RUSSET JADE MYTHICAL BEASTS
MING DYNASTY, 16TH-17TH CENTURY AND 18TH CENTURY

The first is a recumbent beast carved with its head turned to one side and bifurcated tail flicked over its haunches. Its legs are tucked beneath its body and with its prominent backbone and facial features finely detailed. The stone is of a creamy celadon tone with russet inclusions. The second beast has a long neck and is carved with its head turned to one side. The well pronounced spine leads to a bushy tail which is swept beside one of the large paws. The stone is of an even pale tone. The larger, 2% (6.8 cm.) long

£4,000-6,000

(2)

\$5,400-8,100
€4,600-6,800

PROVENANCE

The first, with John Sparks Ltd, London, 8 January 1990.
Collection of Francis Golding (1944-2013).

明十六/十七世紀及清十八世紀 青白玉瑞獸一組兩件

來源: 其一於1990年1月8日購自倫敦古董商John Sparks Ltd.; 英國藏家Francis Golding (1944-2013) 珍藏

334

A CELADON AND RUSSET JADE MODEL OF A HOUND
17TH CENTURY

The recumbent dog is carved with all four paws facing forwards, its tail swept over its hind legs to the right side, and a rope around the neck. The stone is of a pale tone with the russet skin highlighting the ribs to one side. 4% in. (11.2 cm.) long

£2,000-3,000

\$2,700-4,000
€2,300-3,400

PROVENANCE

With Linart Ltd., London, 20 June 1998.
Collection of Francis Golding (1944-2013).

明末清初 青白玉臥犬

來源: 英國藏家Francis Golding (1944-2013)珍藏; 1998年6月20日購自倫敦古董商Linart Ltd.



334



335

**A FINELY CARVED CELADON AND RUSSET JADE 'CHILONG' WASHER AND A PALE CELADON AND RUSSET JADE ARCHAISTIC TWO-HANDLED CUP
17TH-18TH CENTURY**

The quatrefoil washer is intricately carved with two *chilong* dragons on the sides, supported on four short feet. The stone is of a pale celadon tone with russet streaks. The cup is of shallow form, carved to the exterior with a band of raised nodes, interrupted by two mythical beast-head handles to the sides. The stone is of a slightly mottled pale celadon tone, with some minor streaked russet inclusions.

The larger, 4 $\frac{5}{8}$ in. (11.8 cm.) wide

(2)

£7,000-9,000

\$9,500-12,000

€8,000-10,000

PROVENANCE

Collection of Francis Golding (1944-2013).

The cup: Barnet Cemmell Collection.

明末清初十七/十八世紀 青玉螭龍紋洗及青白玉仿古雙耳杯一組兩件

來源: 英國藏家Francis Golding (1944-2013)珍藏, 杯源自英國藏家Barnet Cemmell舊藏



336

A PALE CELADON AND RUSSET JADE POURING VESSEL, *Yi*, AND A CELADON AND RUSSET JADE QUATREFOIL-FORM TRAY

17TH-19TH CENTURY

The vessel is delicately incised to the exterior with a band of stylised scroll motifs and the handle is decorated with an archaic *taotie*. The stone is of a pale celadon tone with subtle russet streaked inclusions throughout. The tray is of plain form with an everted quatrefoil rim and is pierced with three small holes to the centre. The stone is of a lightly mottled celadon tone with areas of enhanced russet skin. The larger, 9¼ in. (23.6 cm.) wide

(2)

£3,000-5,000

\$4,100-6,700
€3,500-5,700

PROVENANCE

Collection of Francis Golding (1944-2013).

清十七至十九世紀 青白玉仿古匱及青玉托盤一組兩件

來源: 英國藏家Francis Golding (1944-2013)珍藏



337

337
THREE JADE ARCHER'S RINGS AND A COLLECTION OF SIX
JADE AND JADEITE CARVINGS
 MING DYNASTY (1368-1644) AND LATER

The group comprises: three jade archer's rings, one of plain form carved with an arched slightly concave central section, one carved with an archaic dragon scroll and a third carved with a band of *shou* character roundels on an archaic ground; a mottled creamy celadon jade rabbit, the stone with areas of calcification; a white and russet jade pebble of irregular form; a mottled grey jade carved cylindrical bead; a celadon jade recumbent scholar; a spinach-green jade heart-form pendant; and a jadeite bird pendant.
 The largest 2½ in. (6 cm.) long

PROVENANCE

One ring with Linart Ltd., 17 March 1995. Another ring with Linart Ltd., 19 October 1994. Collection of Francis Golding (1944-2013). Collection of Francis Golding (1944-2013).

明或更晚 玉雕一組九件

來源: 英國藏家Francis Golding (1944-2013) 珍藏, 一件扳指於1995年3月17日購自倫敦古董商Linart Ltd., 另一件扳指於1994年10月19日購自倫敦古董商Linart Ltd

(9)

£2,000-4,000

\$2,700-5,400
 €2,300-4,500

338
AN ARCHAIC MOTTLED BLACK AND BROWN JADE POMMEL
 WARRING STATES (475-221 BC)

The pommel has a raised central section carved with an archaic scroll and the underside has two small apertures. The stone is of a mottled black, pale grey and brown tone with red flecked inclusions and veins.
 1½ in (4.2 cm) diam.

£1,500-2,500

\$2,100-3,400
 €1,800-2,800

PROVENANCE

With Linart Ltd., London, 16 December 1997.
 Collection of Francis Golding (1944-2013)

戰國 玉穀紋劍首

來源: 1997年12月16日購自倫敦古董商Linart Ltd., 英國藏家Francis Golding (1944-2013)珍藏



338

339

A CARVED CIZHOU VASE, MEIPING

SONG DYNASTY (960-1279)

The vase is carved through the dark brown glaze to the pale buff body with a broad band enclosing a leafy foliate scroll below a narrower band of stylised petals and a band of overlapping petals to the base.

13 in. (33 cm.) high

£5,000-8,000

\$6,800-11,000

€5,700-9,100

PROVENANCE

Collection of Francis Golding (1944-2013).

宋 磁州窯黑釉刻花卉紋梅瓶

來源: 英國藏家Francis Golding (1944-2013)珍藏





340

A JADE CONG, SWORD POMMEL AND MYTHICAL BEAST CARVING

MING DYNASTY (1368-1644)

The group comprises: a miniature pale celadon and russet jade *cong* carved with archaistic scrolls; a mottled pale and dark grey celadon jade sword pommel, carved with two concave bands encircling two small apertures; and a black jade single-horned mythical beast.

The tallest 2½ in. (5.4 cm.) high

£3,000-5,000

(3)

\$4,100-6,700
€3,500-5,700

PROVENANCE

The cong: With Michael Oriental Art Ltd., 21 April 2001.
The Pratt Collection of Seattle, Washington, USA.
The sword pommel: With Linart Ltd., London, 16 December 1997.
Collection of Francis Golding (1944-2013).

明 青玉仿古紋琮、劍首及瑞獸一組三件

來源: 英國藏家Francis Golding (1944-2013)珍藏, 琮於2001年4月21日購自倫敦古董商Michael Oriental Art Ltd., 劍首於1997年12月16日購自倫敦古董商Linart Ltd., 美國華盛頓Pratt 珍藏



341

341

**A BLUE-GROUND KESI 'DRAGON'
CIRCULAR PANEL SECTION**
17TH CENTURY

The panel is woven with a gilt four-clawed dragon weaving in and out of tumultuous waves chasing the flaming pearl, all amongst precious objects. 16 in. (40.5 cm.) diam., mounted, framed, and glazed

£1,500-3,000

\$2,100-4,000
€1,800-3,400

PROVENANCE

Collection of Francis Golding (1944-2013).

明末清初 藍地緙絲龍紋圖

來源: 英國藏家 Francis Golding (1944-2013)
珍藏

342

A SHAPED KESI/ DRAGON FRAGMENT
19TH CENTURY

The dark blue kesi ground is woven in gold threads and shades of blue, green and ochre with a five-clawed dragon leaping amongst fire scrolls in pursuit of the flaming pearl above waves and mountains on a ground scattered with auspicious objects.

12 in. (30.5 cm.) wide., mounted

£1,000-1,500

\$1,400-2,000
€1,200-1,700

PROVENANCE

Collection of Francis Golding (1944-2013).

清十九世紀 藍地五爪龍紋緙絲繡片

來源: 英國藏家 Francis Golding (1944-2013)
珍藏





343

A LARGE APRICOT-GROUND KESI 'DRAGON' PANEL
17TH CENTURY

The panel is boldly woven in peacock feather filaments, gilt and colourful threads with a front-facing four-clawed dragon coiled around a flaming pearl, amongst *ruyi*-shaped cloud scrolls above rocks and tumultuous waves and precious objects.

The panel, 27¾ in. high x 38 in. wide (70.5 x 96.5 cm.), mounted in a perspex frame

£10,000-15,000

\$14,000-20,000
€12,000-17,000

A similar 'dragon' panel with a gilt ground was sold at Christie's South Kensington, 11 November 2015, lot 610, and a further *kési* dragon panel as a table frontal from the Collection of Jean-Pierre Dubosc (1903-1988), was sold at Christie's Paris, 9 June 2015, lot 18.

明末清初 杏地絳絲趕珠龍紋掛屏

來源: 英國藏家Francis Golding (1944-2013) 珍藏

PROVENANCE

Collection of Francis Golding (1944-2013).



344

A KESI 'DRAGON' PANEL

17TH CENTURY

The panel is woven with a fierce gilt five-clawed dragon clasping the flaming pearl amongst scrolling clouds above precious objects in tumultuous waves. The details of the panel are finely delineated by the use of contrasting coloured sections.

15½ in. long x 7¾ in. wide (38.5 x 19.7 cm.), mounted in a perspex frame

£4,000-6,000

\$5,400-8,100

€4,600-6,800

PROVENANCE

Collection of Francis Golding (1944-2013).

明末清初 絳絲雲龍戲珠圖

來源:英國藏家Francis Golding (1944-2013)珍藏



345

A YELLOW-GROUND EMBROIDERED CUSHION COVER SECTION
LATE 18TH CENTURY

The shaped cushion cover is embroidered with a central flower surrounded by *ruyi*-heads and densely scrolling lotus and the Eight Buddhist Emblems, *bajixiang*. The gilt-couched border is surrounded by scattered bats holding chimes, beribboned *ruyi*-sceptres, and further scrolling lotus. The section 28¾ in. long x 30¼ in. wide (72 cm. x 77 cm.), mounted in a perspex frame

£4,000-6,000

\$5,400-8,100
€4,600-6,800

PROVENANCE

Collection of Francis Golding (1944-2013).

清十八世紀末 黃地蓮托八吉祥紋墊

來源: 英國藏家Francis Golding (1944-2013)珍藏



VARIOUS PROPERTIES

346

AN APRICOT-GROUND KESI PANEL

18TH-19TH CENTURY

The joined panels are decorated with two registers of large roundels comprised of flower combinations such as: peony, magnolia and aster; rose and prunus; lotus and berry; and chrysanthemum and gardenia, all between scrolling foliage sprays. The upper and lower edges are decorated with attributes of the Eight Immortals separated by scrolling lotus between two gilt bands, all enclosed within a later blue-ground embroidered border.

36 in high x 50 in. wide (91.5 x 127 cm.), including frame

£5,000-8,000

\$6,800-11,000

€5,700-9,100

清十八/十九世紀 杏黃地繡絲圓花八仙紋掛幅



PROPERTY FROM AN ASIAN COLLECTION

***347**

AN IMPERIAL DARK BLUE GROUND SILK SURCOAT, *BUFU*

MID-19TH CENTURY

The dark blue silk patterned damask ground has four woven roundels, each embroidered with a front-facing five-clawed dragon in pursuit of the flaming pearl amongst clouds and auspicious objects and above waves, the two shoulder roundels embroidered with the imperial symbols of cockerel and hare. 65 x 44 in. (165 x 112 cm.)

£8,000-12,000

\$11,000-16,000
€9,100-14,000

清十九世紀中 御製藍緞繡五爪龍紋補服

來源: 亞洲私人珍藏



PROPERTY OF AN AUSTRIAN GENTLEMAN

348

A YELLOW-GROUND VELVET 'CRANES AND LOTUS' HANGING

CIRCA 1800

The main design is symmetrically executed with large lotus leaves forming the centre axis bearing blossoming lotus flowers with the petals finely detailed, all below an elegant crane in flight at each corner. The panel is surrounded by a band of scrolling lotus and a band of confronting *kui* dragons chasing the flaming pearl.

105 $\frac{7}{8}$ x 74 $\frac{3}{4}$ in. (269 x 189 cm.)

£5,000-8,000

\$6,800-11,000

€5,700-9,100

PROVENANCE

Property from an Austrian collection, acquired from A. Förster, Vienna, 18 June 1970, thence by descent within the family.

清約1800年 黃地絲絨路路連科圖掛幅

來源: 奧地利私人珍藏; 於1970年購自維也納古董商A. Förster, 家傳至今



PROPERTY FROM A SCANDINAVIAN GENTLEMAN

349

**AN IMPERIAL YELLOW-GROUND EMBROIDERED AND GILT-
COUCHED 'DRAGON' CUSHION COVER PANEL**

QIANLONG PERIOD (1736-1795)

The panel is decorated with an impressive central gilt-couched front-facing five-clawed dragon chasing the flaming pearl amongst *ruyi*-shaped cloud scrolls above bats and coral floating in tumultuous waves, all within a gilt-couched shaped border. The border is further surrounded by bats in flight amongst *ruyi*-shaped cloud scrolls.

34 in. high x 29½ in. wide (86.5 x 74 cm.)

£20,000-40,000

\$27,000-54,000
€23,000-45,000

PROVENANCE

Property from a Scandinavian Gentleman.
From an important private Italian collection, acquired in the first half of the 20th century.

Photographs of imperial residences and court paintings give us an indication of how these types of large yellow cushions were used. Under strict Qing regulations, the use of the dragon motif was reserved for only the emperor and the empress. Rectangular cushions were placed on seats, while shaped examples, like the present lot, rested against chair backs. These upholstered cushions provide decoration as well as comfort to the wide thrones and hard, raised *kang* platforms placed throughout the Forbidden City.

A very similar cushion cover dated *circa* 1800-1830 was sold at Christie's South Kensington, 18 May 2012, lot 1348. Further cushion covers have been sold at Christie's New York, 29 March 2006, lot 278; in our Hong Kong rooms, 27 May 2009, lot 1851.

清乾隆 御製明黃地繡金龍墊面

來源:北歐私人珍藏;意大利私人舊藏,於二十世紀上半葉所購



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
(LOTS 350-354)

***350**

LI RIHUA (1565-1635)
BAMBOO IN THE SNOW

Hanging scroll, ink on silk
Signed with two seals of the artist
68½ x 33½ in. (174 x 85 cm.)

£3,000-5,000

\$4,100-6,700
€3,500-5,700

明 李日華 雪竹圖 水墨絹本 立軸

題識: 李日華畫

鈐印: 日華、李日華印

題簽: 明李君實雪竹圖

來源: 歐洲私人珍藏



***351**

WU HUFAN (1894-1968)

BAMBOO

Hanging scroll, ink on paper

Entitled, inscribed and signed, with two seals of the artist

Dated autumn, *xuzi* year (1948)

27 x 18¾ in. (68.5 x 47.6 cm.)

£6,000-10,000

\$8,100-13,000

€6,900-11,000

PROVENANCE

Property from a Private European Collection.

吳湖帆 竹 (月下清影) 水墨紙本 立軸

題識: 月下清影 戊子(1948年)秋 吳湖帆

鈐印: 倩盦、超超閣

來源: 歐洲私人珍藏



伯潔

***352**

QI BAISHI (1863-1957)

PEACHES

Hanging scroll, ink and colour on paper
Inscribed and signed with three seals of the artist
Dated September, *dingchou* year (1937)
Dedicated to Mr Bo Jie
53 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in. (137 x 34 cm.)

£80,000-120,000

\$110,000-160,000
€91,000-140,000

PROVENANCE

Property from a Private European Collection.

齊白石 壽桃 設色紙本

立軸 一九三七年作

題識：伯潔先生長壽。
丁丑九月畫於燕京城西寄萍堂上。

鈐印：齊大、白石、人長壽

來源：歐洲私人珍藏





***353**

ZHAO SHAO 'ANG (1905-1998)

FISH IN POND

Hanging scroll, ink and colour on paper

Inscribed and signed, with two seals of the artist

One collector's seal of Shou Tian

Dated *jiji* year (1989)

52 x 18 in. (132 x 45.8 cm.)

£6,000-10,000

\$8,100-13,000

€6,900-11,000

PROVENANCE

Property from a Private European Collection.

趙少昂 消暑圖 設色紙本 立軸 一九八九年作

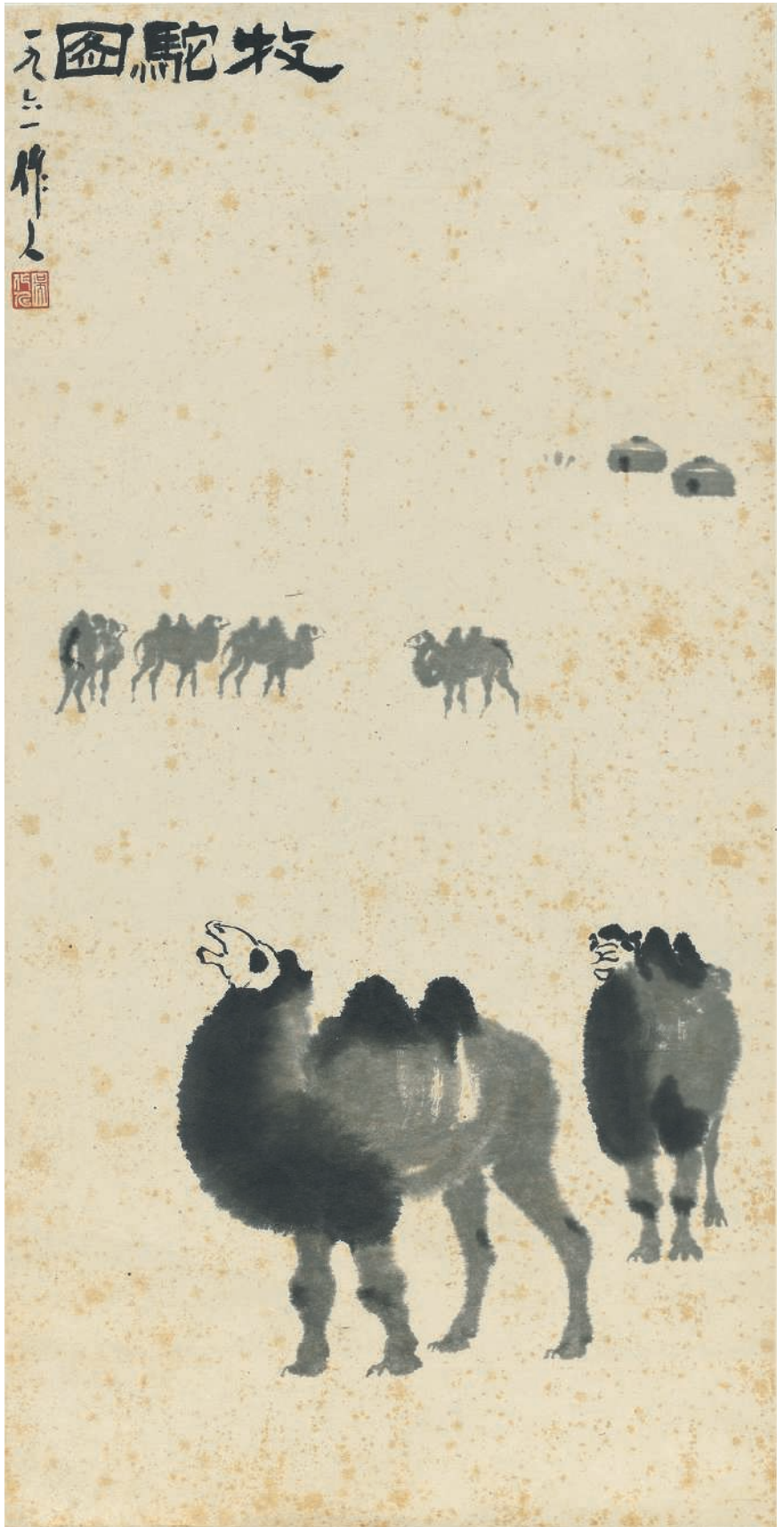
題識：己巳七月暑炎逼人，讀書之餘，殊形困倦，惟作畫略可寄興，因促筆亂成數幀，亦却暑之一法也。少昂。

祥玉仁兄索愛。受天。

鈐印：少昂所作、沙園裡人

鑑藏印：受天

來源：歐洲私人珍藏



***354**

WU ZUOREN (1908-1997)

CAMELS

Hanging scroll, ink on paper

Entitled, inscribed and signed, with one seal of the artist

Dated 1961

35½ x 18 in. (90 x 45.7 cm.)

£6,000-10,000

\$8,100-13,000

€6,900-11,000

PROVENANCE

Property from a Private European Collection.

吳作人 牧駝圖 水墨紙本 立軸 一九六一年作

題識: 牧駝圖 一九六一 作人

鈐印: 吳作人

來源: 歐洲私人珍藏



355

VARIOUS PROPERTIES

355

BOYS

19TH CENTURY

Scroll, mounted and framed, ink and colour on silk
44½ x 12¼ in. (113 x 31 cm.)

£6,000-10,000

\$8,100-13,000

€6,900-11,000

清十九世紀 仿宋五子登科圖 設色絹本 鏡框



356

356

CRANES AND PEACHES

19TH CENTURY

Scroll, mounted and framed, ink and colour on silk
60¾ x 32 in. (153.3 x 81.3 cm.)

£4,000-6,000

\$5,400-8,100

€4,600-6,800

清十九世紀 鶴壽圖 設色絹本 鏡框

357

**A SILK PAINTING OF A BUDDHIST
GUARDIAN, WEITUO PUSA**

SHUNZHI PERIOD, DATED BY INSCRIPTION
TO 1652

Scroll, mounted and framed, ink and colour on silk
Inscribed and dated spring, third month of the
eighth year of the Shunzhi period (1652)
47¾ x 25¾ in. (121.3 x 65.4 cm.)

£40,000-60,000

\$54,000-81,000

€46,000-68,000

The youthful-visaged figure is elaborately illustrated in colourful tones of bright red, green, pink and turquoise, with his hands in *anjalmudra*, clad in armour and helmet with billowing celestial scarf, sleeves and ribbons.

Weituo Pusa is one of the thirty-two generals under the four Guardian Kings deemed to protect and maintain the Buddhist *dharma*. Large figures of Weituo were therefore usually placed in Buddhist temples.

明順治八年(1652年)韋馱菩薩像
設色絹本 鏡框

題識: 畫偉陀神象壹軸 募緣住持僧聖炫
順治八年春三月立





358

TWO 'LEISURE' PAINTINGS

19TH CENTURY

Watercolour on paper.

One painting depicts ladies at leisure enjoying lotus flowers on a boat with gentlemen looking on from the shore next to a pavilion, all amongst gnarled pine trees in a mountainous river landscape. The other painting depicts gentlemen practising archery in an open courtyard amongst trees and a before a mountainous backdrop.

20½ in. high x 44 in. wide (52 x 111.5 cm.), framed and glazed

(2)

£4,000-6,000

\$5,400-8,100

€4,600-6,800

清十九世紀 設色紙本人物圖兩幅



359

ELEVEN ETCHINGS OF PALACES, PAVILIONS AND GARDENS BY GIUSEPPE CASTIGLIONE IN THE IMPERIAL GROUND AT THE SUMMER PALACE BEIJING, YUANMINGYUAN

The group comprises a selection from the twenty original Giuseppe Castiglione 1780s etchings, including: the east side of the water tower; the west side of Yanquelong; the facade of Fangwaiguan; the north side of Haiyantang (two copies); the south side of Haiyantang; the facade of Guan Shuifa; the front part of Xianfashan (two copies); the east gate of Xianfashan; and the landscape viewed from the western side of the Square Lake.

21½ in. high x 36¼ in. wide (54.5 x 92 cm.), framed and glazed

(11)

£6,000-10,000

\$8,100-13,000
€6,900-11,000

西洋樓二十景銅版畫 十一幅



PROPERTY FROM A PRIVATE UK COLLECTION

360

PU RU (1896-1963)

LANDSCAPE IN THE RAIN

Scroll, mounted, ink on paper

Inscribed with a poem and signed, with two seals of the artist

35½ x 12½ in. (90 x 31.8 cm.)

£4,000-6,000

\$5,400-8,100

€4,600-6,800

溥儒 雨景 水墨紙本

題識：松風滿庭戶，濕雲隔前浦。舟行暝色深，不覺西山雨。心奮。

鈐印：舊王孫、溥儒

來源：英國私人珍藏

PROPERTY OF A GENTLEMAN

361

LIU HAI SU (1896-1994)
BUFFALO AND BOY

Scroll, mounted and framed, ink and colour
on paper

Inscribed and signed, with two seals of the
artist

41¼ in. 26 in. (105 x 66 cm.)

£5,000-7,000

\$6,800-9,400

€5,700-7,900

劉海粟 牧牛圖 設色紙本

款識: 劉海粟畫

鈐印: 存天閣、劉海粟



PROPERTY FROM A DISTINGUISHED PRIVATE UK COLLECTION (LOTS 151, 152 & 362)

362

HE BAILI (PAKLEE HO, BORN 1945)

MOUNTAINOUS LANDSCAPE

Scroll, mounted and framed, ink and colour on paper

Inscribed and signed, with two seals of the artist

36¼ x 23⅝ in. (92 x 60 cm.)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

何百里 山水圖 設色紙本 鏡框

款識: 百里

鈐印: 何、自在軒

來源: 英國私人珍藏

END OF SALE



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13 DECEMBER

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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

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

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

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

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

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first 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**.

(c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and

Explanation of Cataloguing Practices". 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.

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

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

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

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

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(v) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

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

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to 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 shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the merchant 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) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

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

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) 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

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 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.

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 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")
- 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")
- 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").
- 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").
- 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 Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: 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. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

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

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

CHRISTIE'S WAREHOUSE

Unit 7, Central Park
Acton Lane
London NW10 7FY

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that Christie's Park Royal'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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Hong Kong, 29 November 2017

VIEWING

24 - 28 November 2017

Hong Kong Convention and Exhibition Centre,
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Hong Kong, 29 November 2017

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UK£5,000 to UK£10,000	by UK£500s
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UK£20,000 to UK£30,000	by UK£2,000s
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