

THE STUDIO OF THE CLEAR GARDEN

CHINESE CERAMICS AND WORKS OF ART

澄園山房珍藏中國瓷器及工藝精品

NEW YORK 22 MARCH 2018



CHRISTIE'S





SPECIALISTS FOR THIS AUCTION & SERVICES

SPECIALISTS



Athena Zonars
*Deputy Chairman,
Americas*



Michael Bass
International Director



Margaret Gristina
*Senior Specialist
Head of Sale*



Michelle Cheng
Specialist



Olivia Hamilton
Specialist



Andrew Lick
*Specialist
San Francisco*



Jessica Chang
Associate Specialist



Vicki Paloympis
Associate Specialist



Ling'ao Tong
Junior Specialist



Rufus Chen
Junior Specialist

Athena Zonars
tzonars@christies.com

Michael Bass
mbass@christies.com

Margaret Gristina
mgristina@christies.com

Michelle Cheng
mcheng@christies.com

Olivia Hamilton
ohamilton@christies.com

Andrew Lick
alick@christies.com

Jessica Chang
jwchang@christies.com

Vicki Paloympis
vpaloympis@christies.com

Ling'ao Tong
ltong@christies.com

Rufus Chen
rchen@christies.com

Patricia Curtin, *Consultant*
pcurtin@christies.com

SALE COORDINATOR

Kristina Yang
kyang@christies.com
Tel: +1 212 636 2180
Fax: +1 212 636 4934

HEAD OF SALE MANAGEMENT

Emma Winder
ewinder@christies.com
Tel: +1 212 636 2183

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
christies.com

INSURANCE

Tel: +1 212 484 4879

Fax: +1 212 636 4957

POST-SALE SERVICES

Zhi Yin Yong
Victoria Anderson
Post-Sale Coordinators
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

EMAIL SERVICES

*For general enquiries about this
auction, emails should be addressed
to the Sale Coordinator(s).*

THE STUDIO OF THE CLEAR GARDEN: CHINESE CERAMICS AND WORKS OF ART

澄園山房珍藏中國瓷器及工藝精品

AUCTION

Thursday 22 March 2018
at 11.30 am (Lots 601-637)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	16 March	10.00 am - 5.00 pm
Saturday	17 March	10.00 am - 5.00 pm
Sunday	18 March	1.00 pm - 5.00 pm
Monday	19 March	10.00 am - 5.00 pm
Tuesday	20 March	10.00 am - 5.00 pm
Wednesday	21 March	10.00 am - 2.00 pm

front cover

Lot 601, 636, 634, 625, 623

inside front cover

Lot 605, 606

table of contents

Lot 625

inside back cover

Lot 611, 612

back cover

Lot 604

AUCTIONEER

Hugh Edmeades (#1171526)

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **TEADUST-16761**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[50]

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

21/06/16

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at christies.com

CHRISTIE'S

CONTENTS

2	Specialists for this Auction and Services
3	Auction Information
6	Property for Sale
84	International Asian Art Department
85	Conditions of Sale • Buying at Christie's
88	Symbols used in this Catalogue • Important Notices and Explanation of Cataloguing Practice
89	Storage and Collection
90	Worldwide Salerooms And Offices And Services
91	Christie's International Chinese Ceramics & Works of Art Department
92	International Asian Art Auctions
93	Written Bids Form



601

A RARE WUCAI/LOBED JAR

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

The molded sides are decorated with a continuous walled garden populated with cats variously shown seated on pedestals in front of screens, some peeking from behind screens, or shown alternating with dogs in the foreground, while two further dogs are shown seated and barking at yellow monkeys seen climbing bamboo, all below scrolling clouds and a band of foliate scroll at the rim.

5 7/8 in. (14.3 cm.) wide, Japanese wood box, Japanese lacquer cover

\$30,000-50,000

PROVENANCE

Sotheby's New York, 20 March 2007, lot 758.

The Studio of the Clear Garden.

A Wanli box of similar form is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 334, no. 11:153, where the author suggests that the unusual shape is probably based on contemporary boxes made of lacquer or silver. Another box of this form, but with figural decoration, in the Idemitsu Museum of Arts, Tokyo, is illustrated in *Sekai Toji Zenshu*, vol. 14, Tokyo, 1976, pl. 263.

明萬曆 五彩庭園貓犬圖小罐 雙圈六字楷書款



(mark)



(another view)





602
A COPPER-RED-DECORATED 'PHOENIX' MALLET-SHAPED VASE

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

The vase is decorated in underglaze copper-red with two highly stylized phoenixes, each grasping a ring in its beak and each with a tiny spot of underglaze blue to define the eye. The rim has a metal mount.

5¾ in. (14.7 cm.) high

\$8,000-12,000

PROVENANCE

Bluett & Sons, London.
 Bonham's London, 5 November 2007, lot 254.
 The Studio of the Clear Garden.

Vases of this mallet or 'horse hoof' shape with similar decoration in copper red are in the Shanghai Museum, illustrated by Wang Qingzheng (ed.) in *Kangxi Porcelain from the Shanghai Museum Collection*, Hong Kong, 1998, p. 108, no. 71; in the National Palace Museum, Taipei, illustrated in *Sekai toji zehshu*, vol. 15, Tokyo, 1983, pl. 141; and in the Palace Museum, Beijing, illustrated in *Gu taoci ziliao xuancui*, vol. II, Beijing 2005, no. 28. See, also, the example sold at Sotheby's Hong Kong, 8 October 2013, lot 3116 and another sold at Christie's New York, 18 September 2014, lot 795.

清康熙 釉裡紅鳳鳥紋雙陸尊 三行六字楷書款



(mark)

603

A RARE CELADON-GLAZED OVOID VASE

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

The ovoid body tapers to a wide cylindrical neck and is covered inside and out with a pale sea-green glaze that ends below the rim and pools in a thicker line above the foot.

8½ in (20.6 cm.) high, box

\$20,000-30,000

PROVENANCE

Christie's New York, 29 March 2006, lot 519.
The Studio of the Clear Garden.

A similar but slightly larger vase (21.2 cm. high) in the collection of the National Palace Museum is illustrated in *A Special Exhibition of Qing Monochrome Glaze Porcelain*, National Palace Museum, Taipei, 1981, p. 127, no. 75 and again in *Great National Treasures of China - Special Exhibition in Kaohsiung City Loaned by the National Palace Museum's Seventieth Anniversary*, Taipei, 1994, p. 251, no. 18. Another (21.2 cm. high) in the Qing Court Collection, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, p. 139, pl. 127.

清康熙 粉青釉罐 三行六字楷書款



(mark)







604

**A RARE LARGE MING-STYLE BLUE AND WHITE RESERVE-DECORATED
'DRAGON' MEIPING**

18TH CENTURY

The heavily potted *meiping* is decorated in the Ming style with a five-clawed dragon striding amidst clouds and flames in pursuit of a flaming pearl above a band of wind-tossed waves, all carved under the clear glaze and reserved in white against the intense cobalt-blue ground applied with simulated 'heaping and piling'.

14½ in. (36.8 cm.) high

\$150,000-200,000

PROVENANCE

Christie's London, 4 June 1973, lot 107.

Christie's London, 7 November 2006, lot 193.

The Studio of the Clear Garden.

A closely related *meiping* of comparable height (36.1cm.) in the Asian Art Museum of San Francisco is published by René Lefebvre d'Argencé in *Chinese Ceramics in the Avery Brundage Collection*, p. 114, pl. LII C, where it is dated Ming dynasty, 15th–16th century. This *meiping* was later published by He Li in *Chinese Ceramics A New Comprehensive Survey*, San Francisco, 1996, pp. 290-91, no. 592, where it is re-dated to the Yongzheng period.

The white areas of the Asian Art Museum *meiping* have a network of crackling which may have occurred during its rapid cooling after the firing process. The same crackling also occurs on a similar reserve-decorated vase of this form in the National Palace Museum, Taipei, illustrated in *Blue-and-white Ware of the Ming Dynasty*, Book I, p. 64, pl. 12. Although originally catalogued as early Ming, it most probably also dates to the early Qing period. The Taiwan example is discussed by Soame Jenyns, *T.O.C.S.*, vol. 31, 1957-59, 'Visit to Pie-kou, Taiwan', p. 56, pl. 15a.

The present *meiping* and the two other similar examples are clearly based on Yongle prototypes such as the similarly decorated vase of slightly different shape, illustrated in the Chang Foundation exhibition catalogue, *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Taipei, 1996, no. 66. On this excavated Yongle-period *meiping*, the body of the dragon is also carved under the clear glaze and is shown against a rich blue ground of breaking waves bordered above and below by bands of petal lappets. On the later Yongzheng *meiping*, the blue wave ground has become more of a dark blue wash and the breaking waves are confined to a band at the bottom.

清十八世紀 青花藍地白花海水雲龍紋梅瓶



605

A CELADON-GLAZED DRUM-SHAPED VASE

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

Made in imitation of a drum, the vase has a flat top encircling the wide mouth, slightly raised bands applied with rows of bosses encircling the upper and lower body, and a pair of molded mask and ring handles on the shoulders. The vase is covered overall, including the countersunk base, with a glaze of pale sea-green color thinning to a paler tone on the raised areas.

6½ in. (16.5 cm.) high, box

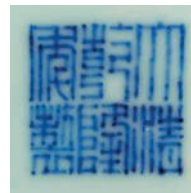
\$40,000-60,000

PROVENANCE

California private collection; Christie's New York, 29 March 2006, lot 520. The Studio of the Clear Garden.

A nearly identical vase from the collection of Robert Chang was sold at Christie's New York, 20 September 2001, lot 390, and a pair with Qianlong marks is illustrated in *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1979, pl. 224, nos. 271 and 272. One with a Yongzheng mark was included in the *Exhibition of Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, 1973, no. 18.

清乾隆 粉青釉鼓式瓶 六字篆書款



(mark)



(another view)



606

A ROBIN'S EGG-BLUE-GLAZED 'LANTERN' VASE

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

The body tapers slightly towards the foot and is flanked by a pair of molded mock handles in the shape of inverted vases below the high shoulder and wide, slightly waisted neck. The vase is covered overall with an opaque turquoise glaze densely mottled in bright, dark blue that also covers the foot and mark, while the foot is covered in a blackish-brown wash.

9¼ in. (23.5 cm.) high

\$60,000-80,000

PROVENANCE

Hall Family Collection (inventory no. 271).

Sotheby's Hong Kong, 2 May 2000, lot 568.

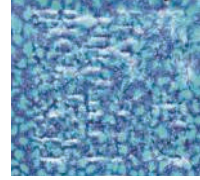
Sotheby's Hong Kong, 10 April 2006, lot 1628.

The Studio of the Clear Garden.

Vases of this 'lantern' shape, applied with the unusual mock handles of inverted vase shape, originated in the Yongzheng period, when they were made with *Guan* and *Ge*-type glazes, such as the two Yongzheng examples in the Palace Museum, Beijing, illustrated by Geng Baochang (ed.), *Gugong Bowuyuan cang Qingdai yuyao ciqi*, Beijing, 2005, pls. 174 and 206. However, during the Qianlong period the shape became a vehicle for the robin's egg-blue glaze.

A similar robin's egg-blue-glazed vase with Qianlong mark was included in the *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, Taipei, 1986, no. 93. Another example illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. 2, no. 923, was subsequently sold at Sotheby's Hong Kong, 4 April 2012, lot 6. See, also, the example from the Grandidier Collection in the Musée Guimet, Paris, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7, Tokyo, 1982, no. 184; and another included in *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 1993, no. 49.

清乾隆 仿鈞釉瓶耳燈籠瓶 六字篆書刻款



(mark)



(another view)



607

A RARE FLAMBÉ-GLAZED VASE

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

The angular *hu*-shaped body is relief-decorated with a row of *ruyi* motifs on the tapering lower body and on the shoulder forming a cloud collar between double bow-string borders below the neck which is flanked by a pair of angular scroll handles. The exterior is covered with a glaze of rich, mottled, crushed strawberry-red color streaked in milky lavender-blue that thins to mushroom on the handles, the raised decoration and on the edge of the cupped mouth rim which is a mottled purplish-blue on top above a crackle-suffused, pale greyish-blue-toned, clear glaze streaked in dark mauve on the interior. The base is covered with a mottled yellowish-brown and celadon glaze wash that also covers the reign mark.

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

\$50,000-70,000

PROVENANCE

Christie's London, 7 November 2006, lot 197.
The Studio of the Clear Garden.

A very similar Yongzheng-marked vase is illustrated in *Ethereal Elegance: Porcelain Vases of the Imperial Qing - The Huaihaitang Collection*, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 2007, pp. 220-21, no. 67.
清雍正 窯變釉如意耳尊 四字篆書刻款



(mark)





COLOURS OF ANTIQUITY

TEA-DUST GLAZES

Rosemary Scott, *Senior International Academic Consultant*

While the greatly-admired Chinese monochrome glaze known as 'tea-dust' *chayemo* (茶葉末) is usually associated with imposing porcelain vessels of the 18th century, such as the handsome vases in the current sale, early versions of tea-dust glazes appeared on Chinese ceramics produced at kilns in north China - primarily in Shaanxi and Henan - as early as the 7th century. Tea-dust glazes on stoneware vessels can be seen amongst the Tang dynasty brown-glazed wares made at the Yaozhou (耀州) kilns at Huangbaozhen (黃堡鎮) in Tongchuanxian (銅川縣) Shaanxi province, northwest of Xi'an. For example, vessels with tea-dust glazes, excavated from the Tang stratum at the Yaozhou kilns by the Shaanxi Provincial Institute of Archaeology (陝西省考古研究所), are published in *Tangdai Huangpu yao zhi*, (唐代黃堡窑址) Beijing, 1992, vol. 1, p. 182, fig. 95 and p. 515, fig. 284 (C); vol. 2, pl. 74, nos. 1-2. A Tang dynasty 8th-9th century ewer, from the collection of Myron and Pauline Falk, with tea-dust glaze similar to that of the excavated vessels, was sold by Christie's New York in September 2001, lot 24. Another Tang dynasty ewer with tea-dust glaze from the collection of the Palace Museum Beijing, is illustrated in *Porcelain of the Jin and Tang Dynasties*, The Complete Collection of Treasures of the Palace Museum, vol. 31, Hong Kong, 1996, p. 139, no. 126.

The glaze composition on these Yaozhou tea-dust ceramics and their black-glazed contemporaries appears to be based primarily on local loess - a clastic aeolian sediment *huangtu* (黄土), literally 'yellow earth'. In *Joseph Needham Science & Civilisation in China*, vol. V:12, p. 587, table 110, R. Kerr and N. Wood provide a compositional comparison between Tang dynasty tea-dust glaze, Tang black glaze, and northern Chinese loess, based on analyses by Huang Ruifei, *et al.*, in 'Study of the Tang Dynasty Tea Dust Porcelain', *Science and Technology of Ancient Ceramics 2: Proceedings of the International Symposium (ISAC '92)*, Shanghai, 1992, p. 1, table 1; Yang Zhongtang, *et al.*, in 'Research on the Molecular Network Structure in Glass Phases of Glaze from Ancient Yaozhou Celadon Ware and Blackware', *Science and Technology of Ancient Ceramics 3: Proceedings of the International Symposium (ISAC '95)*, Shanghai, 1995, p. 56, table 3; and Ian Freestone, *et al.*, in 'Shang Dynasty Casting Moulds from North China', *Cross-craft and Cross-cultural Interactions in Ceramics and Civilization*, vol. IV, Westerville, OH, 1989, p. 261, table 1. Kerr and Wood's table shows just how close the composition of the tea-dust glaze is to the composition of the original loess - with only minimal differences in silica and alumina and a small difference in calcium oxide. The use of this loess resulted in glazes which were much closer to the a more stable lime-alkali balance than had been achieved by previous dark brown/black glazed wares.

While potters in southern China, namely those at the Deqing kilns of Zhejiang, had found it difficult to achieve good black/dark brown glazes, the northern Chinese potters benefitted from an abundance of this extremely useful natural material - loess - which contained about 4-6% of iron oxides, relatively high soda levels (0.7%), and a convenient mixture of fluxes such as calcia, magnesia and potassia (see N. Wood, *Chinese Glazes-Their Origins, Chemistry and Recreation*, London/Philadelphia, 1999, p. 140, table 53). These northern potters did not, therefore, have to adjust previously unsuccessful glazes, but could create successful new ones using loess. This allowed them to create China's first dense, glossy black/dark brown glazes, and the variant known as tea-dust. The tea-dust effect is caused by the crystallization of iron and lime silicates in the glaze. As they go through the firing, most of the northern black glazes reach a tea-dust phase as the glaze melts. If the glaze is deliberately under-fired, the process can be halted and the tea-dust effect can be preserved. With the deliberate under-firing fine crystals develop during cooling, especially members of the pyroxene family such as augite and fasserite, giving a range of greenish, yellowish and brownish micro-crystalline effects. In these early tea-dust glazes, the fact that the loess contained a significant amount of magnesium oxide was an advantage in developing these micro-crystals, since magnesium oxide is an important constituent of pyroxene minerals (see N. Wood, *Chinese Glazes - Their Origins, Chemistry and Recreation*, op. cit., p. 140). As is so often the case, it is likely that the tea-dust glaze was discovered by accident when a black glaze was unintentionally under-fired. The effect was found to be pleasing and thereafter created intentionally.

Although versions of the tea-dust glaze can be seen as early as the Tang dynasty, and some examples are found amongst Song dynasty brown and black glazed wares, it was not until the Qing dynasty that the glaze seems to have been fully developed as a high-firing glaze on porcelain vessels at Jingdezhen. Qing tea-dust glazes appear to have flecks of different colours, but analysis of the glaze has shown that iron oxide is the only colourant used in a high-temperature base glaze. Qing dynasty tea-dust glazes are characterised by a colour range from dark golden brown to yellowish-khaki, each with micro-crystalline effects creating delicate variations on the surface. At the imperial kilns, tea-dust glazes were often simply designated 'workshop glaze' *changguan* (廠官釉), and this name has been adopted in some in modern catalogues (as in *Monochrome Porcelain*, The Complete Collection of Treasures of the Palace Museum, vol. 37, Hong Kong, 1999, pp. 264-75, nos. 242-52). However, depending on the precise colour, this type of glaze goes by many evocative names such a tea-dust, snake-skin green *shepi lu* (蛇皮綠), eel-yellow *shanyu huang* (鱗魚黃), old monk's habit, and speckled yellow *huang bandian* (黃斑點).

Fine tea-dust glazed porcelains are particularly associated with the Qing dynasty reigns of the Yongzheng and Qianlong Emperors, and it is of interest to note that, like those vessels with robin's-egg glaze, tea-dust porcelains usually bear seal-script marks in both the Yongzheng and Qianlong reigns. The fine tea-dust glazes of the 18th century are linked to the most famous and revered of all the supervisors of the imperial kilns, Tang Ying (唐英 1682-1756). Tang Ying was a native of Shenyang in Liaoning province, but at the age of 16 he entered the Imperial Household Department in Beijing, rising to the rank of vice director by the time he was sent to Jingdezhen as resident assistant in 1728. Apart from a short period in Guangzhou, Tang Ying had close control of the imperial kilns until 1756. He became a skilled ceramicist in his own right as well as having considerable managerial ability and leaving for posterity one of the most informative documents on imperial porcelain production - his AD 1735 'Commemorative Stele on Ceramic Production' *Taocheng jishi bei ji* (陶成紀事碑記). This document provides information on some 57 types of porcelain ware, including 40 monochrome glazes. Amongst these there is reference to 'copy workshop glaze' *fang changguan* (仿廠官釉), i.e. tea-dust, and a listing of three variants: eel-skin yellow, snake-skin green, and speckled yellow. It is interesting that these are called *fang* or copies, since it suggests that the kilns were specifically copying an ancient glaze, most probably a Tang or Song dynasty original tea-dust glaze from north China. There are numerous records of items from the imperial collection in Beijing being sent hundreds of miles to Jingdezhen to be copied by the potters at the imperial kilns. Tang Ying was particularly famous for his success in copying ancient wares.

Undoubtedly one of the reasons for the appreciation of the tea-dust glaze by the court in the 18th century was the antique appearance it gave to the vessels on which it was applied. Tea-dust glazes were often used to imitate the patina of archaic bronze, sometimes with overglaze enamel colours applied to the surface to suggest verdigris, or even gold to suggest inlay. The Qing tea-dust glaze would seem to be quite closely related, in terms of composition, to another glaze with antique appearance - iron-rust red. The iron-rust glaze is a lime-alkali glaze containing an over-saturation of iron oxide (in the region of 16%), which is fired in a reducing atmosphere up to about 1280°C, then the firing continued in a strongly oxidising atmosphere, and finally the glaze cooled slowly, with the result that the glaze itself has a rust tone and fine iron oxide crystals appear on the surface. It seems probable that the tea-dust glaze was of similar composition to the iron-rust type, but was fired to a lower temperature of perhaps 1240°C, and then was also cooled slowly to facilitate the growth of micro-crystals. The antique appearance of tea-dust glazed porcelains explains why some of the finest examples, including those in the current collection, are made in shapes inspired by ancient bronzes.

608

A TEADUST-GLAZED BOTTLE VASE

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

The vase has a compressed body raised on a slightly waisted foot with molded edge and is covered overall with a very finely mottled, matte glaze of olive-green color that also covers the base around the mark which is covered with a russet-brown glaze, and the foot is covered with a dark brown wash.

8½ in.(21.6 cm.) high

\$40,000-60,000

PROVENANCE

Christie's Paris, 14 June 2006, lot 364.

The Studio of the Clear Garden.

A Qianlong-marked teadust-glazed vase of this shape with a similar foot, but of larger size (13 in. high), was sold at Christie's New York, 17-18 September 2015, lot 2161.

清乾隆 茶葉末釉荸薺瓶 六字篆書刻款



(mark)



609

A TEADUST-GLAZED VASE, FANGHU

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

Of faceted pear shape, the vase is molded in low relief on the two broad sides with large peach-shaped panels and the neck with indented corners is flanked by a pair of rectangular lug handles. The vase is covered overall in an even olive-green glaze with fine gold speckling which also covers the base surrounding the mark which is covered with a brown glaze, and the foot is covered with a blackish-brown wash.

12 in. (30.5 cm.) high

\$120,000-180,000

PROVENANCE

Sotheby's Hong Kong, 10 April 2006, lot 1631.
The Studio of the Clear Garden.

During the Qianlong period, vases of this shape were made with various monochrome glazes. Some of the other monochrome glazes include a Ge-type glaze, as seen on a vase illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, no. 960; a *flambé* glaze found on two vases sold at Christie's Hong Kong, 29 May 2013, lot 2279 and 1 June 2011, lot 3716; and a Ru-type glaze on a larger vase (16½ in. high), also sold at Christie's Hong Kong, 31 May 2017, lot 3203. A teadust-glazed vase of this form and of comparable size (12½ in. high) was sold at Christie's Hong Kong, 1 June 2011, lot 3708.

清乾隆 茶葉末釉杏圓貫耳方壺式瓶 六字篆書刻款



(mark)



(another view)



610

A RARE TEADUST-GLAZED FACETED VASE, HU

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

The vase of hexagonal shape has a pair of rounded tubular handles flanking the neck and is applied overall with a finely textured matte glaze of even, dark olive-green color that also covers the base surrounding the mark which is covered with a brownish glaze, and the foot is covered with a dark brown wash.

13¾ in. (35 cm.) high

\$120,000-180,000

PROVENANCE

Christie's London, 22 July 2006, lot 141.
The Studio of the Clear Garden.

A similar vase was included in the Oriental Ceramic Society exhibition, *Iron in the Fire*, Ashmolean Museum, 1988, no. 89, and on the front cover. Another from the W. W. Winkworth Collection was sold at Sotheby's London, 12 December 1972, lot 130. A larger teadust-glazed vase of this shape is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 965. See, also, a very similar example sold at Christie's Hong Kong, *One Man's Vision: Important Chinese Art from the Manno Art Museum*, 28 October 2002, lot 560.

清乾隆 茶葉末釉六方貫耳瓶 六字篆書刻款



(mark)



(another view)



611

A RARE TEADUST-GLAZED VASE, ZUN

DAOGUANG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1821-1850)

The vase has an ovoid body encircled just below the top of the high splayed foot with a single bow-string band and around the body with three double bow-string bands, and has a pair of molded mask and ring handles applied to the shoulder below the slightly waisted neck that rises to a flared mouth with molded band below the rim. The vase is covered overall with a matte glaze of very finely mottled dark olive-green color that thins slightly on the mask handles and also covers the base surrounding the mark in which the characters are of the same dark green glaze against an ivory ground, and the foot is covered with a blackish-brown wash.

10% in. (26.3 cm.) high

\$30,000-50,000

PROVENANCE

Sotheby's London, 10 November 2005, lot 790.
The Studio of the Clear Garden.

Two other vases of this shape and design with Yongzheng marks are illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods - The Zhuyuetang Collection*, Art Museum, The University of Hong Kong, 2005, one with a celadon glaze, no. 76, the other with a different type of teadust glaze, no. 165. See, also, the Daoguang-marked vase of this shape, but decorated with blue and white archaistic designs, sold at Christie's New York, 19 September 2007, lot 316.

清道光 茶葉末釉弦紋鋪首啣環耳瓶 六字篆書刻款



(mark)



(detail)



612

A TEADUST-GLAZED DOUBLE-GOURD VASE, FUSHOUPING

DAOGUANG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1821-1850)

The slender, tapering upper bulb and the bulbous lower bulb are joined by a pair of curved strap handles that terminate in *ruyi* heads and that flank the narrow waist molded with a band of petals encircled by a central rib. The vase is covered overall with a matte glaze of even yellowish olive-green color that also covers the base around the reign mark which is covered with a caramel-color glaze, and the foot is covered with a blackish-brown wash.

10¼ in. (26 cm.) high

\$30,000-50,000

PROVENANCE

Yangzhitang Collection.
Christie's Paris, 14 June 2006, lot 383.
The Studio of the Clear Garden.

EXHIBITED

Hong Kong, The Hong Kong Museum of Art, *The Splendour of Qing Dynasty*, 1992, no. 218.

Daoguang vases of this form and design with a teadust glaze appear to be quite rare. One was sold at Christie's Hong Kong, 28 May 2014, lot 3450 and another at Christie's London, May 2013, lot 253.

Daoguang vases of this type appear to be based on Qianlong-marked prototypes such as the example illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods - The Zhuyuetang Collection*, Art Museum, The Chinese University of Hong Kong, 2005, no 167; the vase illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, no. 938; and one included in the Min Chiu Society exhibition, *Monochrome Ceramics*, Hong Kong Museum of Art, 1977, no. 100, which was subsequently sold at Christie's New York, 21 September 2000, lot 378.

清道光 茶葉末袖福壽瓶 六字篆書刻款



(mark)





613

AN UNUSUAL CELADON-GLAZED INCISED BOWL WITH LOOP HANDLES

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

The shallow rounded bowl with everted rim is applied on the exterior with a row of eight small loops between incised borders of upright leaves below and *ruyi* heads above, and is covered overall with a glaze of pale bluish-green color that also covers the countersunk base within a wide, flat ring foot.

5 $\frac{1}{16}$ in. (13.1 cm.) diam., box

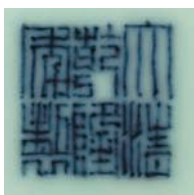
\$15,000-20,000

PROVENANCE

Christie's New York, 29 March 2006, lot 521.

The Studio of the Clear Garden.

清乾隆 粉青釉刻蕉葉紋如意環耳盃 六字篆書款



(mark)

614

**AN UNUSUAL PALE BLUE-GLAZED
CARVED PEAR-SHAPED VASE**

18TH CENTURY

The bulbous body and waisted neck are well carved in low relief with bands of highly stylized archaic decoration, all between a band of key fret below the mouth rim and a band of triangular overlapping blade tips encircling the splayed foot. The vase is covered inside and out with a glaze of pale sky-blue color that thins on the decoration.

14¼ in. (36.2 cm.) high

\$20,000-30,000

PROVENANCE

Christie's New York, 22 March 2007, lot 387.
The Studio of the Clear Garden.

Compare the Qianlong-marked vase of similar shape and with similar decoration, but of larger size and covered with a celadon glaze, included in the exhibition *Qing Imperial Monochromes: The Zande Lou Collection*, Shanghai Museum, Beijing Museum, and the Art Museum, The Chinese University of Hong Kong, 2005, pp. 122-23, no. 44.

清十八世紀 天青釉刻仿古紋荸薺瓶



615

A CELADON-GLAZED OVOID JAR, YUEYA ER GUAN

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

The tapering body is carved on two sides with a pair of flat crescent-shaped handles, and is covered overall with a glaze of pale blue-green color.

7¼ in. (18.5 cm.) high

\$15,000-20,000

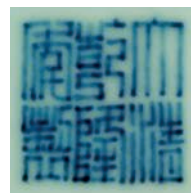
PROVENANCE

Christie's Paris, 14 June 2006, lot 362.

The Studio of the Clear Garden.

Jars of this form with a cover are sometimes called *ri yue quan* ('sun and moon jar'), or *yueya er guan* ('jar with crescent moon handles'). Very similar jars include one illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. II, p. 211, no. 866; one identified specifically as a tea caddy in *Empty Vessels, Replenished Minds: The Culture, Practise, and Art of Tea*, National Palace Museum, Taipei, 2002, p. 178, no. 156; and another in *Qing Imperial Porcelain of the Kangxi, Yongzheng, and Qianlong Reigns*, Art Gallery, The Chinese University of Hong Kong, 1995, no. 68. See, also, the example sold at Christie's London, 8 November 2011, lot 323.

清乾隆 粉青釉月芽罐 六字篆書款



(mark)



(another view)



616

A VERY RARE FAMILLE ROSE PURPLE-GROUND INGOT-SHAPED NARCISSUS TRAY

GUANGXU PERIOD (1875-1908)

The thick-walled tray is raised on six conical supports and decorated on the exterior in bright enamels on a rich purple ground with three bees in flight amidst stems of yellow autumn *kui* (*huangqiu kui*), blue asters and chrysanthemum, as well as inscribed below the rim with the characters, *Dayazhai*, beside the *Tian Di Yi Jia Chun* iron-red seal mark. The flat rim is decorated in blue enamel with a band of key fret and the interior is covered in turquoise enamel. The characters *Yong Qing Chang Chun* ('Eternal Prosperity and Enduring Spring') are inscribed in iron red on the base.

8 $\frac{3}{4}$ in. (21.4 cm.), box

\$20,000-30,000

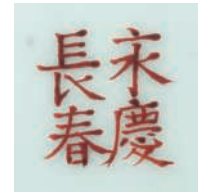
PROVENANCE

Ronald W. Longsdorf Collection; Christie's Hong Kong, 3 December 2008, lot 2216.
The Studio of the Clear Garden.

The decoration on this narcissus tray is representative of autumn.

The original line drawing of this shape shown above a sketch of the same pattern is illustrated by Guo Xingkuan and Wang Guangyao in *Guanyang Yuci, Gugong bowuyan cang Qingdai zhici guanyang yu Yuyao* (Official Designs and Imperial Porcelain: The Palace Museum's Collection of Official Porcelain Designs and Porcelains from Imperial Kilns of the Qing Dynasty), Beijing, 2007, pp. 186-87, no. 43. According to the note accompanying the sketch, four pairs of purple-ground and four pairs of pink-ground trays of this shape and pattern were commissioned. Another *Dayazhai* narcissus tray of this shape, but decorated with wisteria on a yellow ground, which is also illustrated in *Guanyang Yuci*, p. 178, no. 38, was sold at Christie's London, 3 November 2009, lot 222.

清光緒 紫地粉彩花卉圖銀錠式盆《永慶長春》款



(mark)



(another view)





617

617
**A PAIR OF GRISAILLE-DECORATED YELLOW-GROUND
 RECTANGULAR JARDINIÈRES**

GUANGXU PERIOD (1875-1911)

Each is decorated in *grisaille* on the long, slightly curved sides with narcissus, nandina and *lingzhi* growing below the branches of a crabapple tree and an oval, iron-red *Dayazhai* mark, and the ends are decorated with orchids, all below a band of scroll on the flat rim and reserved on a lemon-yellow ground. A four-character *Yong Qing Chang Chun* ('Eternal Prosperity and Enduring Spring') mark in iron red is on the white base between two D-shaped drainage holes.

9¼ in. (23.5 cm.) long

(2)

\$7,000-9,000

PROVENANCE

Acquired in Hong Kong, 1950s, and thence by descent within the family. The Studio of the Clear Garden.

清光緒 黃地墨彩芝仙祝壽圖長方盒 礬紅《永慶長春》《大雅齋》款



618
A LARGE FAMILLE ROSE 'NINE PEACH' BOTTLE VASE

19TH CENTURY

The vase is decorated with the spreading branches of a fruiting peach tree bearing nine large peaches and numerous white and pink blossoms, the graceful leaves painted in blue-green on the top and yellow green on the underside. An apocryphal Qianlong seal mark is on the base.

21 in. (53.3 cm.) high

\$20,000-30,000

PROVENANCE

Christie's New York, 29 March 2006, lot 546.

The Studio of the Clear Garden.

Peaches have traditionally been associated with Daoism and longevity. In mythology, the goddess Xiwangmu, the Queen Mother of the West, owned a vast peach orchard, and it was said that anyone who ate the fruit would become immortal. As such, peaches are considered sacred and auspicious, and when used as a decorative motif, convey wishes for longevity and good fortune. Vessels decorated with luxuriant peach branches were very popular in the Qing dynasty, and might have been commissioned as birthday gifts or as a form of commemoration for an imperial birthday.

清十九世紀 粉彩九桃圖 大長頸瓶





(another view)

619

A SLENDER FAMILLE ROSE VASE

SIGNED PAN TAOYU (CIRCA 1887-1926), DATED *XINYOU* YEAR, CORRESPONDING TO 1921

The slender, high-shouldered vase is finely painted primarily in *grisaille* on one side with an early spring scene of two scholars riding donkeys followed by a servant as they travel through an early spring landscape of towering trees, all still bare except for one, possibly a prunus tree, bearing pink blossoms, and on the reverse with a continuation of the scene below a flock of birds and an inscription referring to the scene is followed by a cyclical date *Xinyou* and signature Tao Yu followed by a red seal, *tao*. The base has a two-character seal reading Guhuan.

12¾ in. (31.5 cm.) high, cloth box

\$15,000-20,000

PROVENANCE

The Anthony Evans Collection of later Chinese Porcelain;

Bonham's 10 November 2011, lot 579.

The Studio of the Clear Garden.

Pan Taoyu (1887-1926), whose studio name is Guhuan, was a late Qing/early Republic porcelain artists based in Poyang, Jiangxi Province. Known for his excellence in classical Chinese painting, he taught at the Jiangxi Ceramics School in Poyang while actively participating in porcelain-painting at the Jingdezhen kilns at his leisure. With his meticulous techniques demonstrated in the *famille-rose* palette, he was considered one of the founding figures who brought porcelain-painting at Jingdezhen into the 20th century. Many famous artists, including members of the Eight Friends of Zhushan, such as Wang Yeting (1884-1942) and Liu Yucen (1904-1969), were his students.

民國辛酉年(1921) 潘陶宇款粉彩尋梅圖瓶



(mark)



620

A LARGE FAMILLE ROSE FACETED VASE

SIGNED WANG DAFAN (1888-1961), DATED YIHAI YEAR, CORRESPONDING TO 1935

Each side of the faceted high-shouldered body is finely enameled between iron-red decorative borders with a different scene referring to one of the Four Noble Professions: one depicting a scholar holding a scroll of the Spring and Autumn annals seated on the trunk of a tree; one depicting a wood cutter carrying a bundle of branches on his back; one depicting a farmer hoeing in a rice field; and the fourth depicting a fisherman with his catch. Each scene is identified by an inscription which includes the cyclical date, *yihai*, and is signed Wang Dafan, followed by the iron-red seal of the artist.

17½ in. (44.4 cm.) high, fitted cloth box

\$20,000-30,000

PROVENANCE

Bonham's Hong Kong, 21 May 2009, lot 1162.
The Studio of the Clear Garden.

Wang Dafan (1888-1961) was one of the eight famous Jingdezhen masters of porcelain painting of the early 20th century. Collectively, this group of celebrated artists was known as the *Zhushan Bayou*, 'The Eight Friends of Zhushan'. The painting styles of each artist were varied and Wang Dafan was particularly renowned for his work in the *famille-rose* palette. A native of Yixian, Anhui province, Wang was also known by his alternative name of Wang Kun; his *hao* or studio names were Xiping Jushi, Yishan Qiaozi, and Xiping Caolu.

Wang's painting style is quite distinctive, particularly in his meticulous brushwork (*gongbi*), in the execution of the eyes, hair and facial expressions, which is finely demonstrated on the present vase. 民國乙亥年(1935) 王大凡款粉彩「四藝」圖方瓶



(additional views)



621

A RARE PAIR OF SMALL FAMILLE ROSE TABLE SCREENS

REPUBLIC PERIOD (1911-1949)

Each table screen is made in imitation of a circular plaque raised on a gilt-decorated red lacquer stand. Each 'plaque' is decorated primarily in *grisaille* with an idyllic 'winter' landscape below a four-character inscription that refers to the scene. The reverse is finely enameled on one side with a scene of birds in flight and perched on rocks, below a prunus branch on one, and below bamboo on the other, and includes a poetic inscription in *caoshu* script followed by an iron-red seal. Each *faux* lacquer 'stand' is pierced with a stylized *shou* character.

5 $\frac{5}{8}$ in. (14.4 cm.) high

\$12,000-18,000

PROVENANCE

Christie's London, 8 November 2011, lot 416.
The Studio of the Clear Garden.

(2)

The inscription on the panel with prunus may be translated:

'Against the bitter cold several branches of prunus buds blossom, the fragrant aroma wafts across and reaches my desk.'

The inscription, *ta xue xun mei*, may be translated, 'stepping through the snow in search of prunus.'

The inscription on the panel with bamboo may be translated:

'I enjoy the blissfulness as I relax amidst the bamboo, Reading books that were never finished with the flowers surrounding me.'

The inscription, *gu shan fang he*, may be translated, 'releasing the crane in the lonely mountain.'

Compare the small rectangular *famille rose* table screen (7 $\frac{1}{2}$ in. high) from the Fong Chow Collection sold at Christie's New York, 21-22 March 2013, lot 1207, also with a pierced integral stand with a *shou* character, and decorated on one side in *famille rose* and on the other side with a winter scene in *grisaille*. This table screen was signed He Xuren.

民國 墨彩「踏雪尋梅」及「孤山放鶴」圖小圓瓷屏一對



(another view)



622

A SMALL FAMILLE ROSE HU-FORM VASE

REPUBLIC PERIOD (1911-1949)

The vase is finely decorated on one side with narcissus and *lingzhi* growing around blue rocks and on the reverse with branches of pink and white crabapple, the branch of pink blossoms entwined with a convolvolous vine, and the neck is flanked by a pair of gilt-decorated iron-red handles formed as *lingzhi* stems. The base has a four-character Hongxian *yuzhi* mark.

6¾ in. (16.5 cm.) high

\$15,000-25,000

PROVENANCE

Christie's South Kensington, 15 July 2005, lot 391.
The Studio of the Clear Garden.

For a pair of small Hongxian-marked *famille rose* vases of similar *hu* shape, with similar handles, and of slightly larger size (18.3 cm.), decorated with figural scenes, see H. A. Van Oort, *Chinese Porcelain of the 19th and 20th Centuries*, The Netherlands, 1977, p. 129, pl. 168.

民國 粉彩芝仙祝壽圖小如意耳尊



(another view)





~623

A PAIR OF PAINTED ENAMEL RECTANGULAR JARDINIÈRES

LATE 18TH-EARLY 19TH CENTURY

Each vessel is decorated on the long sides with a pair of birds seated on a magnolia branch beside peonies growing amidst rocks, and on the ends with a pair of long-tailed birds, one perched on a branch looking at its mate standing on rocks surrounded by chrysanthemums, while the canted corners are decorated with flowering and fruiting double-gourd vines repeated on and below the flat rim and on the four shaped supports, all on a pale turquoise ground.

9 $\frac{1}{2}$ (25.8 cm.) long, *hongmu* stands

(2)

\$10,000-15,000

PROVENANCE

Acquired in Hong Kong, 1950s, and thence by descent within the family.
The Studio of the Clear Garden.

The decoration of magnolia and peony on the long sides represents spring and that of chrysanthemums on the ends represents autumn.

清十八世紀晚期/十九世紀早期 銅胎畫琺瑯花鳥圖長方盆一對

624

A PAIR OF FAMILLE ROSE VASES

REPUBLIC PERIOD (1911-1949)

Each is decorated on the cylindrical body with four figural panels surrounded by dense foliate scroll on a yellow ground separated by decorative borders from the similar scroll-decorated ground on the foot and on the waisted neck that is flanked by a pair of blue, openwork handles shaped as *lingzhi* stems. An apocryphal Qianlong mark in blue enamel within a double square is on the base.

11 in. (28 cm.) high

(2)

\$6,000-8,000

PROVENANCE

Bonham's San Francisco, 29 September 2005, lot 4261.
The Studio of the Clear Garden.

A similar ground and borders can be seen on a vase of twentieth-century date that also bears an apocryphal Qianlong mark in blue enamel, illustrated by G. Avitabile, *From the Dragon's Treasure*, London, 1987, pp. 1445, no. 194. Like the present vases, the densely decorated yellow ground surrounds panels painted with figures and landscapes.

民國 粉彩開光人物圖瓶一對







~625

A SUPERB WELL-CARVED SPINACH-GREEN JADE CIRCULAR TABLE SCREEN

QIANLONG PERIOD (1736-1795)

One side is well carved in high relief with a scene of Xiwangmu seated on a phoenix and holding a peach accompanied by an attendant holding a fan as she descends amidst clouds from heavenly pavilions towards the immortal Shoulao accompanied by an attendant holding a staff hung with a double gourd who stands amidst trees below to welcome her. The reverse is carved with a pavilion and two deer in a landscape setting with *lingzhi* growing in the foreground. The stone is of rich mottled dark green color.

8½ in. (21.7 cm.) diam., *zitan* and *hongmu* wood stand

\$100,000-150,000

PROVENANCE

Collection of Sir John William Buchanan-Jardine, 3rd Baronet of Castle Milk (1900-1969).

Spink & Son, Ltd., London, 30 June 1959.

Private Collection, England: Bonham's Hong Kong, 4 December 2008, lot 204.

The Studio of the Clear Garden.

Sir John William Buchanan-Jardine was a son of Sir William Jardine, the founder of Jardine, Matheson & Co., which was established in Canton in 1832. This great shipping company rose to dominate the China trade and was instrumental in the early development of Hong Kong.

清乾隆 碧玉雕蟠桃獻壽圖圓插屏



(detail)



626

A WHITE JADE 'DRAGON-FISH AND BOY' GROUP

18TH CENTURY

The group is carved as a boy seated astride a dragon-fish holding the dragon's horn in one hand and a flower stem in the other while a three-legged toad leaps from the cresting waves that form the base. The stone of creamy white tone has an area of opaque russet inclusions on one side.

5 in. (12.7 cm.) long

\$50,000-70,000

PROVENANCE

Sotheby's New York, 8 April 1988, lot 178.

Important Chinese Jades from the Personal Collection of Alan and Simone Hartman; Christie's Hong Kong, 28 November 2006, lot 1413.

The Studio of the Clear Garden.

EXHIBITED

New York, Christie's, Chinese Jades from the Collection of Alan and Simon Hartman, 13-26 March 2001.

Boston, Museum of Fine Arts, August 2003 - December 2004.

LITERATURE

Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 171.

清十八世紀 白玉雕嬰戲魚龍擺件



(another view)



627
A PALE GREENISH-WHITE JADE DOUBLE 'PEACH' BRUSH
WASHER AND COVER

QIANLONG PERIOD (1736-1795)

The brush washer is well carved as two peaches borne on a leafy branch, its gnarled end projecting at one end, that continues underneath to form the base and around the sides where it bears smaller fruit, each peach-form water pot has a small circular cover carved on top with a bat. The stone is of pale greyish-green color.

6½ in. (16.5 cm.) long, softwood stand carved as layered rocks

\$30,000-50,000

PROVENANCE

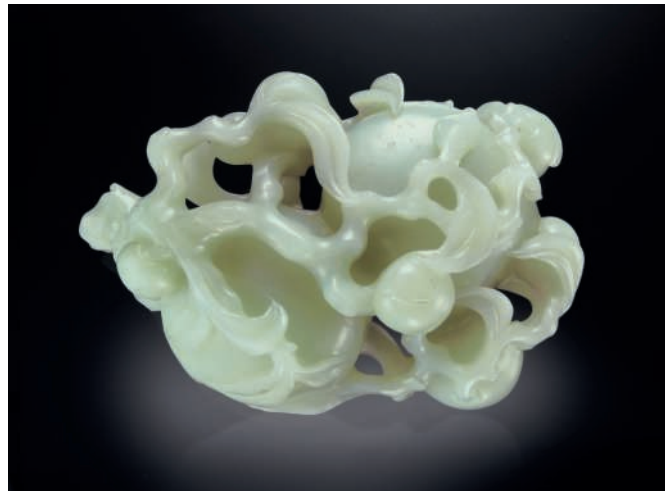
Christie's Paris, 7 December 2007, lot 270.

The Studio of the Clear Garden.

清乾隆 青白玉連蓋雙桃式洗



(another view)



(base)





-628
A SMALL PALE GREENISH-WHITE JADE FIGURE OF A
MANDARIN DUCK

18TH CENTURY

The figure is well carved as a mandarin duck with backward-turned head grasping the stem of the lotus leaf on which it sits as well as the stem of a lotus flower carved to one side and other slender water weeds in its beak. There are some small areas of opaque white mottling in the pale greenish-white stone.

2½ in. (6.3 cm.) long, *hongmu* stand

\$5,000-7,000

PROVENANCE

Acquired in Hong Kong, 1950s, and thence by descent within the family.
The Studio of the Clear Garden.

清十八世紀 青白玉雕寶鴨把件



(another view)

~629

A WHITE JADE 'LOTUS LEAF' BRUSH WASHER

18TH CENTURY

The brush washer is well carved as a large lotus leaf borne on a stem bundled together on the base with the stems of the smaller leaves and buds carved in high relief around the sides. The white stone has some minor grey inclusions.

6 in. (15 cm.) wide, *hongmu* stand

\$7,000-9,000

PROVENANCE

Private collection, acquired in the 1950s.

Christie's London, 13 May 2008, lot 81.

The Studio of the Clear Garden.

清十八世紀 白玉蓮式洗



(another view)



630

A SMALL PALE GREY AND BROWN JADE FIGURE OF ZHOU YANZI

MING DYNASTY (1368-1644)

The boy, Zhou Yanzi, is shown holding a bucket as he crouches beneath a deer skin that is draped over his back and head. The deer skin is highlighted in dark brown and is carved with star markings as well as detailed with the head and the antlers.

1¾ in. (4.5 cm.) high

\$4,000-6,000

PROVENANCE

Acquired in Hong Kong, 1950s, and thence by descent within the family, The Studio of the Clear Garden.

Jade carvings of Zhou Yanzi represent filial piety. This is based on a Chinese folk tale of a boy named Zhou Yanzi who draped himself with a deer skin in order to join a deer herd and obtain milk for his ailing father.

A related jade figure of Zhou Yanzi is illustrated in *Post-Archaic Chinese Jades from Private Collections*, S. Marchant and Son, London, 2000, no. 31, and another was sold at Christie's London, 11 May 2015, lot 20.

明 灰褐玉雕鹿乳奉親圖把件



(another view)





631
A SMALL GREENISH-WHITE JADE PEACH GROUP
19TH CENTURY

The group is carved as three peaches of different sizes borne on a leafy branch and with a bat on one side.

2¾ in. (6 cm.) wide

\$4,000-6,000

PROVENANCE

Acquired in Hong Kong, 1950s, and thence by descent within the family.
The Studio of the Clear Garden.

清十九世紀 青白玉雕三桃把件



(detail)



(detail of cover)

632
A RARE CARVED RED LACQUER TWO-TIERED RECTANGULAR BOX AND COVER

WANLI PERIOD (1573-1619)

The top and canted sides of the cover, and the sides of the middle section, are well carved with charming scenes of boys at play ('Hundred Boys' motif) in garden settings, the decoration on the cover is above a narrow band of confronted *chilong* which is repeated at the rim of the lower section above a band of flowering branches on the tapered lower body, all reserved on diaper grounds. The interiors and base are covered in dark brown lacquer.

8¼ in. (21 cm.) long

\$40,000-60,000

PROVENANCE

Sammy Y. Lee & Wangs Co., Ltd., Hong Kong, 1973.
 Arthur M. Sackler Collections, Christie's New York, 18 March 2009, lot 370.
 The Studio of the Clear Garden.

LITERATURE

Lee Yu-kuan, *Oriental Lacquer Art*, New York/Tokyo, 1972, p. 192, no. 124.
 明萬曆 剔紅嬰戲圖二撞長方蓋盒



(another view)



~633

A RARE AND FINELY CARVED LARGE RED LACQUER CIRCULAR BOX AND COVER

QIANLONG PERIOD (1736-1795)

The flat center of the cover is finely carved with a vase that stands on a rock rising from wind-tossed waves scattered with floating Daoist treasures, *anbaxian*, and is filled with stems of roses below a small *taiji* symbol depicted as two fish and flanked by a pair of five-clawed dragons slithering amidst *lingzhi*-form clouds and flames as they pursue flaming pearls, all encircled by a band of leafy rose scroll bordered by narrow bands of *shou* characters and petal lappets above a wide band of fruiting and flowering peach branches interspersed with ten bats on the rounded sides of the cover and repeated on the sides of the box above a band of key fret encircling the foot, the fruit finely detailed with various diaper patterns. The interior and base are covered in black lacquer.

15 $\frac{3}{4}$ in. (39 cm.) diam., *hongmu* wood stand

\$100,000-150,000

PROVENANCE

Y. K. Ma Antiques, Hong Kong, 1950s, and thence by descent within the family.
The Studio of the Clear Garden.

清乾隆 剔紅暗八仙紋圓蓋盒







(detail)

The decoration on this box is very auspicious and would have made the box a very appropriate wedding gift. According to Teresa Tse Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, p. 247, no. 8.25.1, the roses in the vase form the rebus *siji ping'an*, "may you have peace throughout the four seasons", p. 247, no. 8.25.1, while the peaches and bats represent "may you possess both blessings and longevity" (*fushou shuangquan*), p. 26, no. 1.1.14. And the *taiji* symbol formed as two fish symbolizes conjugal bliss. Compare the similar box and cover sold at Christie's Hong Kong, 28 May 2014, lot 3338.







634

**A VERY RARE AND SUPERBLY CARVED IMPERIAL POLYCHROME LACQUER
RECTANGULAR TRAY**

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

The tray is finely carved through the red, green and yellow layers with a central *Chun* character superimposed with a medallion of Shoulao flanked by two five-clawed dragons amidst clouds and flames above the multi-colored rays radiating from a basket filled with the *bajixiang* (Eight Buddhist Emblems), all below four finely detailed figural panels and *babao* on the shallow, gently everted sides, which are decorated on the exterior with *lingzhi* scroll and green bamboo leaves. The base is inscribed with the reign mark in a line above a four-character inscription, *Chunshou Baopan* ('Eternal Spring Dish').

8½ in. (21.5 cm.) long, cloth box with inscription

\$120,000-180,000

清乾隆 剔彩「春壽」長方倭角盤 六字楷書橫刻款

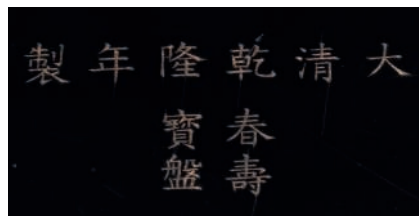
PROVENANCE

Christie's Hong Kong, 25 October 1993, lot 513.

Hugh Moss.

Christie's Hong Kong, 27 May 2008, lot 1560.

The Studio of the Clear Garden.



(mark)







(another view)



(detail of side)

The decoration on this rare tray is more usually found on Qianlong lacquer boxes of varying size, the large central *chun* (spring) character indicating that they were made for birthday celebrations or were commissioned by the Emperor to be given away on the occasion of a birthday. A gift of a pair of these boxes as well as a pair of the more rare trays with the *chun* design was presented to King George III by the Qianlong Emperor, following Lord Macartney's Embassy of 1792-4. Those boxes and trays are in the Royal Collection, and one of each is illustrated by J. Ayers in *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*, vol. III, London, 2017, p. 849 (one of the boxes), and p. 855 (one of the trays). The trays have not only the same decoration, but also the same combination of reign mark and inscription, *Chunshou Baopan* found on the boxes. One of the trays is also illustrated by Ming Wilson in 'Gifts from Emperor Qianlong to King George III', *Arts of Asia*, January-February 2017, p. 38, fig. 7 (upper left).

Other Qianlong lacquer boxes of this design include the example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 46 - Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p. 88, pl. 61; one from the National Palace Museum, Taipei, included in the *Special Exhibition of Palace Lacquer Objects*, Taipei, 1981, no. 67; one from the Avery Brundage Collection illustrated by Sir Harry Garner, *Chinese Lacquer*, London, 1979, pl. 148, fig. 90; and one from the Manno Art Museum sold at Christie's Hong Kong, 28 October 2002, lot 568 and again at Sotheby's Hong Kong, 11 April 2008, lot 2863.

The design found on the Qianlong trays and the boxes is based on prototypes from the reign of the Ming dynasty Emperor Jiajing (1522-1566). One in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 45 - Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, p. 176, pl. 134; another in the Palace Museum, Taipei, is illustrated *op. cit.*, *Special Exhibition of Palace Lacquer Objects*, no. 37. It appears that the Qianlong examples were specifically commissioned to emulate not only the design of the earlier Ming wares but also their quality and multi-colored palette.







~635

**A RARE PAIR OF CARVED FOUR-COLOR LACQUER OCTALOBED
BOXES AND COVERS**

QIANLONG-JIAQING PERIOD (1736-1820)

Each cover is finely carved in the center through the red and green layers to the ochre lacquer diaper ground with a different scene of figures at various pursuits in a garden setting, all within a narrow diaper border above the lobed sides that are carved with panels of foliate sprays within angular scroll borders that are repeated on the sides of the box. The interiors and base are covered in black lacquer.

13 $\frac{3}{8}$ in. (34 cm.) wide, *hongmu* stands

(2)

\$100,000-150,000

清乾隆/嘉慶 剔彩亭臺人物圖八瓣式蓋盒一對

PROVENANCE

Private collection, France.

Christie's Paris, 21 December 2009, lot 342.

The Studio of the Clear Garden.





It is rare to find lacquer wares with more than three colors. On the present pair of boxes, the figures, trees, rocks and buildings are carved from the uppermost layer of red lacquer, the water and some vegetation from the green layer, and the air and earth are represented by two different diaper patterns carved from the two different colors of ochre lacquer. The classic use of different diaper patterns to represent water and air began in the Yuan dynasty, and here has been used to enliven and differentiate the textures of the air, water and ground.



(cover)



(cover)

It is also very rare to find lacquer boxes of this octalobed shape and size in four-color lacquer carved with figural scenes. A pair of larger (42 cm. diam.) four-color boxes of circular cushion shape carved with scenes of foreigners on the covers was sold at Christie's New York, 19 March 2009, lot 591. Other boxes and covers of circular cushion form of comparable size, in red lacquer only, that are carved on the cover with figural scenes are illustrated in *The Complete Collection of Treasures of the Palace Museum - 46 - Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pp. 10-11, pl. 6, with Qianlong mark, and pp. 56-57, pls. 37 and 38, dated middle Qing. Two Qianlong-marked boxes of lobed cushion form, with six rather than eight lobes, of slightly smaller size (29.6 cm. diam.), also in red lacquer and carved on the cover with a figural scene, are also illustrated, pp. 12-15, pls. 7 and 8.

-636

A RARE SMALL INLAID BLACK LACQUER WATER POT

QING DYNASTY (1644-1911)

The sides of the bell-shaped water pot are finely inlaid in mother-of-pearl and gold with four roundels enclosing different flowering plants within borders of circles, all surrounded by a flower-diaper ground between borders of cell diaper below and on the shoulder above. The recessed base is inlaid in gold wire with a maker's seal mark, Qianli.

1¼ in. (3.2 cm.) high, fitted cloth box and cloth stand

\$8,000-12,000



(mark)

PROVENANCE

Xu Hanqing (1882-1961) Collection.

A Connoisseur's Vision: Property from the Xu Hanqing Collection; Christie's New York, 15 September 2011, lot 928.

The Studio of the Clear Garden.

There are several inscriptions by Xu Hanqing on the cloth box. One on the cover reads, 'gold-inlaid water pot finely made by Jiang Qianli of Ming', followed by Chunzhai, which is repeated on the inner removable cover, as well as that it was recorded by Xu Hanqing in the second month of 1936.

清 黑漆螺鈿花卉紋水丞



(another view)





~637

**A BRONZE FIGURE OF THE MEDICINE
BUDDHA**

MING DYNASTY (1368-1644)

The figure is shown seated in *dhyanasana* on a lotus base with right hand extended in *varadamudra* while holding a *myrobalan* fruit between the thumb and forefinger and with left hand held in *dhyanamudra* above the lap. He wears a monk's layered robes and his hair is dressed in tight curls that continue up over the *ushnisha*.

12¼ in. (31.1 cm.) high

\$15,000-20,000

PROVENANCE

The Studio of the Clear Garden.

明 銅藥師佛坐像



INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR

Francis Belin
Tel: +852 2978 6756

ASIAN 20TH CENTURY & CONTEMPORARY ART

Eric Chang, *Deputy Chairman, Asia
International Director & Specialist
Head of Department*
Tel: +852 2760 1766

BEIJING

Dina Zhang
Tel: +86 (0) 10 8572 7928

HONG KONG

Joyce Chan
Marcello Kwan
Angel Yip
Janice Chan
Cindy Lim
Ada Tsui
Vanessa Chung
Tel: +852 2760 1766

JAKARTA

Vanessa Pranoto
Tel: +62 (0)21 7278 6268

NEW YORK

Tianyue Jiang
Sarina Taylor
Tel: +1 212 468 7133

PARIS

Clara Rivollet
Fiona Braslau
Tel: +33 (0)1 40 76 85 83

SEOUL

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Grace Zhuang
Asia Chiao
Tel: +86 (0)21 2226 1516

SINGAPORE

Dexter How
Nicole de Silva
Tel: +65 6838 7202

TAIPEI

Lihua Tung
Yu-Shan Lu
Elise Chen
Tel: +886 2 2736 3358

TOKYO

Gen Ogo
Chie Kawasaki
Tel: +81 (0)3 6267 1782

ASIAN ART

PARIS

Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 76 05

CHAIRMAN

Jonathan Stone
Deputy Chairman, Asia
Tel: +852 2978 9989

CHINESE CERAMICS & WORKS OF ART

Pola Antebi, *International Director*
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

G eraldine Lenain, *International
Director*
Chairman's Office, Paris
Tel: +33 (0)1 40 76 84 22

Leila de Vos van Steenwijk,
European Head
Tel: +44 (0)20 7389 2578

Rosemary Scott (Senior International
Academic Consultant)

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7928

HONG KONG

Chi Fan Tsang
Ruben Lien
Liang-Lin Chen
Sherese Tong
Joan Ho
Timothy Lai
Tel: +852 2760 1766

LONDON

Marco Almeida
Kate Hunt
Ivy Chan
Katie Lundie
Cecelia Zi
Caroline Allen (Consultant Export Art)
Tel: +44 (0)20 7389 2577

NEW YORK

Margaret Gristina
Michelle Cheng
Olivia Hamilton
Jessica Chang
Vicki Paloympis
Ling'ao Tong
Rufus Chen
Tel: +1 212 636 2180
Tel: +1 212 636 2211

SAN FRANCISCO

Andrew Lick
Tel: +1 415 982 0982

SHANGHAI

Harriet Yu
Tel: +86 (0) 21 2226 1527

TOKYO

Masahiko Kuze
Tel: +81 (0)3 6267 1766

CHAIRMAN

Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

CHINESE PAINTINGS

Ben Kong, *Deputy Chairman, Asia
International Specialist Head of
Department*
Tel: +852 2760 1766

BEIJING

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

Jessie Or
Carmen Shek Cerne
Sara Mao
Amy Cheng
Sophia Zhou
Yorkie Tam
Frank Yang
Tel: +852 2760 1766

LONDON

Dr Malcolm McNeill
Tel: +44 (0)20 7389 2577

NEW YORK

Elizabeth Hammer
Jennie Tang
Tel: +1 212 636 2193

SAN FRANCISCO

Rodania Leong
Tel: +1 917 951 2498

TAIPEI

Kim Yu
Tel: +886 2 2736 3356

TOKYO

Seiji Inami
Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

JAPAN

Katsura Yamaguchi, *International
Director, Asian Art*
Tel: +81 3 6267 1766

LONDON

Anastasia von Seibold
Tel: +44 (0)20 7752 3127

NEW YORK

Takaaki Murakami
Tel: +1 212 636 2160

REGIONAL MANAGING DIRECTORS

Lillian Ng
Tel: +852 2978 9995

Rachel Orkin-Ramey
Tel: +1 212 636 2194

Leila de Vos van Steenwijk
Tel: +44 (0)20 7389 2578

Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi
Tel: +852 2978 9936

Marie Faiola
Tel: +33 (0) 140 768 610

Meg Kaye
Tel: +44 207 389 2657

Emma Winder
Tel: +1 212 636 2183

PRIVATE SALES

Nelly Li
Tel: +852 2978 6797

ASIA REGIONAL OFFICES

BANGKOK

Benjawan Uraipravian
Tel: +66 (0) 2 252 3685

BEIJING

Jinqing Cai
Tel: +86 (0) 10 8583 1766

JAKARTA

Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Julia Hu
Tel: +65 6735 1766

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

Charlotte Liu
Tel: +86 (0)21 6355 1766

SINGAPORE

Julia Hu
Tel: +65 6735 1766

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

Chie Hayashi
Tel: +81 (0)3 6267 1777

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot**, to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2h(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

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

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

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02100021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

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

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(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 New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

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

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

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.

• **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 Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

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

◊ Minimum Price Guarantees

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

◊◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." /

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..."

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot
e.g. A BLUE AND WHITE BOWL
18th century
2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description
e.g. "... painted in the Ming style"
3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark
e.g. A BLUE AND WHITE BOWL
kangxi six-character mark and of the period
4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture
e.g. A BLUE AND WHITE BOWL
kangxi six-character mark
5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture
e.g. A BLUE AND WHITE BOWL

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe 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 organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration 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** while 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 christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

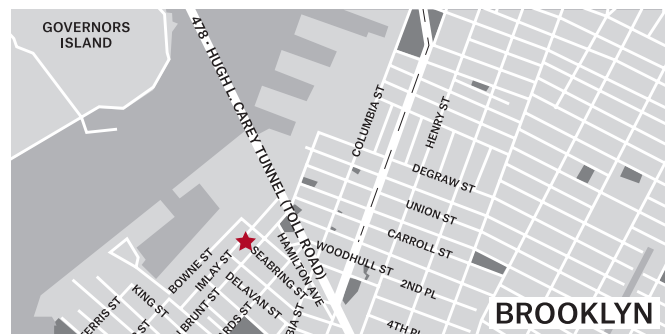
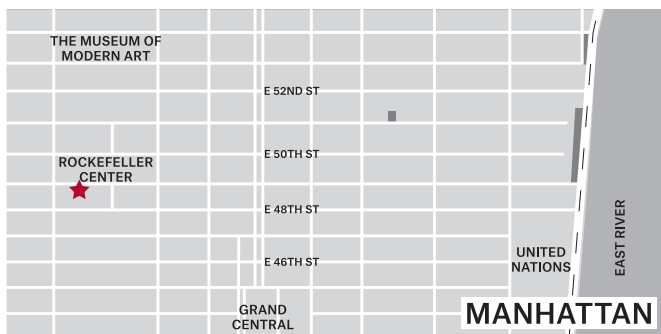
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and 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	\$100	\$50
Storage per day	\$10	\$6
Loss and 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 sales tax. **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.**

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA

BOGOTA
+571 635 54 00
Juanita Madrinan
(Independent Consultant)

DENMARK

COPENHAGEN
+45 3962 2377
Birgitta Hillingsø (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE

BRITTANY AND THE LOIRE VALLEY
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85

POITOU-CHARENTE AQUITAINE

+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTT GART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Chie Hayashi

MALAYSIA

KUALA LUMPUR
+65 6735 1766
Julia Hu

MEXICO

MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY

OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING
+86 (0)10 8583 1766

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE

+65 6735 1766
Nicole Tee

SOUTH AFRICA

CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA

SEOUL
+82 2 720 5266
Jun Lee

SPAIN

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND

•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0)2 652 1097
Benjawan Uraipraivan

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM

•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO

+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MIAMI

+1 305 445 1487
Jessica Katz

•NEW YORK

+1 212 636 2000

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsdlow@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: christieseducation@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hkcourse@christies.com

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: education@christies.com

Paris
Tel: +33 (0)1 42 25 10 90
Fax: +33 (0)1 42 25 10 91
Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

Dallas
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2845 2646
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

Singapore
Tel: +65 6543 5252
Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

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

INTERNATIONAL CHINESE CERAMICS & WORKS OF ART DEPARTMENT



Athena Zonars
宋天娜
Deputy Chairman
Americas



Géraldine Lenain
羅拉
International Director
Chairman's Office
Paris



Pola Antebi
安蓓蕾
International Director
Hong Kong



Michael Bass
孟博瀚
International Director
New York



**Leila de Vos
van Steenwijk**
吳夜蕾
European Head
London, King Street



Rosemary Scott
蘇玫瑰
Senior International
Academic Consultant
Asian Art
London, King Street

ASIA



Chi Fan Tsang
曾志芬
Head of Department
Hong Kong



Ruben Lien
連懷恩
Senior Specialist
Hong Kong



Liang-Lin Chen
陳良玲
Specialist
Head of Sale
Hong Kong



Sheresse Tong
唐晞殷
Associate Specialist
Hong Kong



Joan Ho
何懿行
Associate Specialist
Hong Kong



Timothy Lai
黎添銘
Junior Specialist
Hong Kong



Dai Dai
戴岱
Senior Specialist
Beijing



Felix Pei
裴朝輝
Specialist
Beijing



Harriet Yu
俞敬婕
Associate Specialist
Shanghai

THE AMERICAS



Margaret Cristina
葛曼琪
Senior Specialist
Head of Sale
New York



Michelle Cheng
鄭玉京
Specialist
New York



Olivia Hamilton
高麗娜
Specialist
New York



Andrew Lick
李安哲
Specialist
San Francisco



Jessica Chang
張為君
Associate Specialist
New York



Vicki Paloympis
潘薇琦
Associate Specialist
New York



Ling'ao Tong
童凌鷺
Junior Specialist
New York



Rufus Chen
陳嘉安
Junior Specialist
New York

EUROPE



Marco Almeida
安偉達
International Senior
Specialist
London, King Street



Kate Hunt
何玉清
Co-Head of Sale
London, King Street



Ivy Chan
陳以昕
Co-Head of Sale
London, King Street



Katie Lundie
龍愷曦
Associate Specialist
London, King Street



Cecilia Zi
紫潮
Junior Specialist
London, King Street



Caroline Allen
安嘉麗
Consultant
Export Art
London, King Street



Tiphaine Nicoul
倪蒂芬
Head of Sale
Paris



Camille de Foresta
芳琴搖
Specialist
Paris



Zheng Ma
馬征
Associate Specialist
Paris

INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2018

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

29 MARCH

First Open
HONG KONG

15 MAY

Fine Chinese Ceramics and Works of Art
LONDON, KING STREET

26 MAY

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

27 MAY

Asia Contemporary Art
(Day sale)
HONG KONG

27 MAY

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

28 MAY

Chinese Contemporary Ink
HONG KONG

28 MAY

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

29 MAY

Fine Chinese Modern Paintings
HONG KONG

30 MAY

The Imperial Sale
Important Chinese Ceramics and Works of Art
HONG KONG

13 JUNE

Art d'Asie
PARIS

11 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13&14 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

21 SEPTEMBER

First Open
SHANGHAI

21 SEPTEMBER

20th Century and Contemporary Art
SHANGHAI

6 NOVEMBER

Fine Chinese Ceramics and Works of Art
LONDON, KING STREET

24 NOVEMBER

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

25 NOVEMBER

Asia Contemporary Art
(Day sale)
HONG KONG

25 NOVEMBER

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

26 NOVEMBER

Chinese Contemporary Ink
HONG KONG

26 NOVEMBER

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

27 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

28 NOVEMBER

Important Chinese Ceramics and Works of Art
HONG KONG

12 DECEMBER

Art d'Asie
PARIS

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

CONTACT

Rockefeller@christies.com
212.636.2000

To receive updates, and for more information,
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),
follow our dedicated Instagram feed [@ChristiesRockefeller](https://www.instagram.com/ChristiesRockefeller)



A RARE ANHUA-DECORATED BLUE AND WHITE 'DRAGON' BOWL
XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)
8 ¼ in. (21 cm.) diam.
\$100,000-150,000

CHRISTIE'S



**THE ART OF CHINA:
NEW YORK, SPRING EDITION**

New York, 20-27 March 2018

VIEWING

16 - 21 March 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Margaret Gristina
asianartny@christies.com
+1 212 636 2180

Property From the Anna-Maria And Stephen
Kellen Foundation, New York

A RUBY-ENAMELED BOTTLE VASE
LATE QING-REPUBLIC PERIOD
12 in. (30.5 cm.) high
\$2,000-3,000

Property From An American Collection
ZENG XIAOJUN (BORN 1954)

Branches
Scroll, mounted and framed, ink and color on paper
27 ¾ x 26 in. (70.5 x 66 cm.)
\$400-600

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe and Asia
Loïc Brivezac
Gilles Erulin
Jean François Palus
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Charles Cator, Deputy Chairman, Christie's Int.
Stephen Lash, Chairman Emeritus, Americas
Xin Li-Cohen, Deputy Chairwoman, Christie's Int.
The Earl of Snowdon, Honorary Chairman, EMERI

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Brook Hazelton, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Loïc Gouzer, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S ADVISORY BOARD, AMERICAS

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren,
Casey Wasserman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,
Diane Baldwin, Heather Barnhart, Alyson
Barnes, Michael Bass, Elizabeth Beaman,
G. Max Bernheimer, Rita Boyle, Catherine Busch,
Max Carter, Angelina Chen, Sandra Cobden,
Dan Conn, Kathy Coumou, Deborah Coy,
Francois de Poortere, Carrie Dillon, Monica Dugot,
Richard Entrup, Lydia Fenet, Jessica Fertig,
Johanna Flaum, Sara Friedlander, Virgilio Garza,
Keren Gottesman, Benjamin Gore, Karen Gray,
Jennifer K. Hall, Bill Hamm, Darius Himes,
Koji Inoue, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Timothy Kompanchenko,
James Leitch, Daphne Lingon, Richard Lloyd,
Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Adrien Meyer, Rick Moeser,
Richard Nelson, Tash Perrin, Jason Pollack,
Denise Ratinoff, Kimberly Ray, John Reardon,
Margot Rosenberg, Sonya Roth, Caroline Sayan,
Muys Snijders, Will Strafford, Sarah Vandeweerd,
Cara Walsh, Amy Wexler, Allison Whiting,
Marissa Wilcox, Jody Wilkie, Zackary Wright,
Steven Wrightson, Katsura Yamaguchi,
Jennifer Zatorski, Steven J. Zick

VICE PRESIDENTS

Charlie Adamski, Christine Layng Aschwald,
Danielle Austin, Diane Baldwin, Adrian Bijanada,
Katie Bollom, Diana Bramham, Eileen Brankovic,
Cristina Carlisle, John Caruso, Elisa Catenazzi,
Ana Maria Celis, Veronique Chagnon-Burke,
Margaret Conklin, Kristen de Bruyn,
Elise de la Selle, Aubrey Daval, Cathy Delany,
Ashish Desai, Caitlin Donovan, Alexandra Duch,
Yasaman Djunic, Dani Finkel, Lauren Frank,
Vanessa Fusco, Sayuri Ganepola, Christina Geiger,
Joshua Glazer, Lisa Gluck, Peggy Gottlieb,
Margaret Gristina, Izabela Grocholski,
Helena Grubestic, James Hamilton,
Elizabeth Hammer-Munemura, Minna Hanninen,
William Haydock, Margaret Hoag, Jennifer Hong,
Val Hoyt, Sima Jalili, Jessica Katz, Sumako Kawai,
Marisa Kayyem, Caroline Kelly, Peter Klarnet,
Alexis Klein, Samantha Koslow, Noah Kupferman,
Richard LaSalle, Richard Lopez, Ryan Ludgate,
Erin McAndrew, Adam McCoy, Michael Moore,
Danielle Mosse, Caroline Moustakis, Libia Nahas,
Laura Nagle, Marysol Nieves, Jonquil O'Reilly,
Rachel Orkin-Ramey, Joanna Ostrem,
Sam Pedder-Smith, Carleigh Queenth,
Joseph Quigley, Shlomi Rabi, Prakash Ramdas,
Jeremy Rhodes, Casey Rogers, Thomas Root,
William Russell, Emily Sarokin, Arianna Savage,

Stacey Sayer, Morris Scardigno, Monique Sofo,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Bo Tan, Scott Torrence, Arianna Tosto,
Terence Vetter, Beth Vilinsky, Jill Waddell,
Hartley Waltman, Michal Ward, Frederic Watrelot,
Alan Wintermute, Jennifer Wright, Kristen Yraola,
Timothy Yule, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Tyron Armstrong, Nicole Arnot,
Nishad Avari, Abby Bauman, Kristin Bisagna,
Bernadine Boisson, Anne Bracegirdle,
Christiana Bromberg, Natalie Brown,
Tristan Bruck, Elisa Catenazzi, Megha Choudury,
Patrick Conte, Alison Curry, Cathy Delany,
Christine Donahue, Julie Drennan, William Fischer,
Emily Fisher, Sara Fox, Kristen France,
Juarez Francis, Douglas Goldberg, Mariya Golovina,
Robert Gordy, Julia Gray, Lindsay Griffith,
Emily Grimbail, Rachel Hagopian, Olivia Hamilton,
Natalie Hamrick, Anne Hargrave, Amy Indyke,
Bennett Jackson, Katie Jacobs, Tianyue Jiang,
Stephen Jones, Peter Kalogiannis, Jean M Kim,
Kirill Kluev, Kristin Kolich, Paula Kowalczyk,
Madeline Lazaris, Andrew Lick, James Lees,
Alexandra Lenobel, David Lieu, Malcolm Lindquist,
Alexander Locke, Samantha Margolis,
Ruth Mauldin, Leo Montan, Takaaki Murakami,
Libia Nahas, Margaret O'Connor, Ayub Patel,
Daniel Peros, Jessica Phifer, Nell Plumfield,
Joseph Quigley, Sara Rutter, Emily Salzberg,
Morgan Schoonhoven, Adnan Shafique,
Chloe Sherrill, Hilary Smith, Victoria Solivan,
Hannah Fox Solomon, Natalie Stagnitti-White,
Joanna Szymkowiak, Lillian Vasquez, Han-I Wang,
Mike Wang, Stella Wang, Candace Wetmore
Elizabeth Wight, Emma Winder, Gretchen Yagielski

AMERICAN BOARD

INTERNATIONAL REPRESENTATIVES

Meg Bowen, Alexandra Burroughs, Lydia Kimball,
Mary Libby, Juanita Madrinan, Brenda Norris,
Kelly Perry, Betsy Ray, Nancy Rome, Brett Sherlock









CHRISTIE'S

120 ROCKEFELLER PLAZA NEW YORK, NEW YORK 10020