

IMPORTANT CHINESE ART

重要中國藝術精品

London 3 November 2020

倫敦 2020年11月3日



CHRISTIE'S





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HONG KONG

1 DECEMBER

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

HONG KONG

10 DECEMBER

ART D'ASIE

PARIS



The Chinese Art department
would like to thank Ivy
Chan, Katie Lundie and Meg
Kaye for their invaluable
contribution to this auction.



Photography:
Aava Anttinen
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Steve Ward

IMPORTANT CHINESE ART

重要中國藝術精品

LONDON 3 NOVEMBER 2020

AUCTION

Tuesday 3 November 2020
at 10.30 am (lots 1-111A)
and 2.00 pm (lots 112-212)

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

VIEWING

Friday	30 October	10.00am - 6.00pm
Saturday	31 October	12.00pm - 5.00pm
Sunday	1 November	12.00pm - 8.00pm
Monday	2 November	10.00am - 6.00pm

AUCTIONEERS

Leila de Vos van Steenwijk and Piers Boothman

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **TEAM-18883**

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PROPERTY FROM AN IMPORTANT
PRINCELY COLLECTION
LOTS 1-12, 43 & 148-153



ILLUSTRIOUS PROVENANCE: ARCHAIC JADES FROM THE COLLECTION OF BARON AND BARONESS VON OERTZEN LOTS 1-7

Christie's is delighted to bring to the market this exquisite group of archaic jades from the Baron and Baroness von Oertzen Collection, all of which were acquired by current owner from the Fine Chinese Ceramics and Works of Art auction in London, 4 November 2008.

The late Baroness Irene von Oertzen (1908-2007) and her husband Baron Klaus-Detlof von Oertzen (1894 - 1991), were passionate collectors of Chinese art, and together they amassed a remarkable collection of great scope and quality, particularly with regards to Chinese jade carvings. The Baroness could not only speak and write Chinese fluently, she also had a profound understanding of the Chinese culture, having lived and worked there for seven years. The Baron is descended from one of the oldest families of North Germany and was a world-renowned industrialist involved in the motor industry for most of his long life. The couple settled in South Africa after the Second World War, and he is sometimes referred to as the "Father of Volkswagen of South Africa".

In 1932 Baron von Oertzen, who had been in charge of sales at the motor manufacturer Wanderer, became sales director and chairman of the board of directors of Auto Union - the amalgamation of Wanderer and three other German manufacturers, namely Audi, DKW and Horch, under the pressures of the depressed German economy. The new company's four-ringed emblem, which von Oertzen suggested, can still be seen in the modern Audi logo.

The Baron and Baroness travelled in 1938 via India to Australia, where they stayed for two years, setting up a factory to manufacture the DKW saloon. Before the outbreak of war the car was selling at the rate of 2000 a year in Australia and New Zealand. As the war clouds gathered business was declining, and the couple arrived



Baron and Baroness von Oertzen

in Batavia (modern day Jakarta) of the Dutch East Indies. In May 1940 Hitler invaded Holland, and the Baron and Baroness were interned separately in prison camps by the Dutch authorities. He was later transferred to India as the Japanese approached Singapore, while she was transferred to China. The Baroness managed to get a job working for the Canadian Consulate General in China, and during her years in China she began her studies in Chinese culture and language. It was during this period that her passion for Chinese art developed. The Baroness had a special fondness for jade carvings, and the von Oertzen collection includes a distinguished group of archaic jade pieces.

The Baroness through her contacts in the consulate managed to transfer her husband to China, and was finally reunited with him after six years of separation. Just as the Baron established himself in Shanghai as a second-hand car dealer, the civil war broke out between the Communists and the Nationalists and the couple found themselves once again embroiled in war. They eventually had to leave and returned to South Africa in 1948. In 1951 Volkswagen in Germany appointed Baron von Oertzen as their representative in South Africa. He was instrumental in the early stages of negotiations to bring Volkswagen to South Africa, and was present at the historic signing in 1951 of the agreement between SAMAD and Volkswagenwerk to assemble Volkswagens in Uitenhage. When Volkswagenwerk took over a controlling interest in SAMAD in 1956, he became the chairman of the company, which eventually changed its name to Volkeswagen of South Africa.

The Baroness in her later years divided her time between Johannesburg and Switzerland. She was a guest of honour at the opening of the AutoPavilion in 2004, where a Jagdwagen Kombi, the second Kombi ever to arrive in South Africa, belonging to Baron von Oertzen, is on display.



PROPERTY FROM A PRINCELY COLLECTION

*1

**A VERY RARE JADE HALBERD BLADE WITH TURQUOISE-INLAID
BRONZE SHAFT, GE**

LATE SHANG DYNASTY, ANYANG, 12TH-11TH CENTURY BC

The jade blade is well polished to each side with four facets and drilled from one side with a fastening hole. The bronze shaft is cast to each side with a stylised ram's head inlaid with turquoise. The stone is of a greyish-green tone with opaque-white alteration showing markings of straw matt wrapping. 9½ in. (23.2 cm.) long

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

PROVENANCE:

The Collection of Baron and Baroness von Oertzen, Johannesburg, South Africa, acquired prior to 1969.
Christie's London, 4 November 2008, lot 117.
Property From a Princely Collection.

LITERATURE:

S. Howard Hansford, *Jade: Essence of Hills and Streams*, Johannesburg, 1969, p. 42, no. A38.

貴族私人珍藏

商晚期 嵌綠松石青銅柄玉戈

來源:

von Oertzen男爵伉儷舊藏, 南非, 約翰內斯堡, 於1969年前購入
倫敦佳士得, 2008年11月4日, 拍品117號

出版:

S. Howard Hansford, *Jade: Essence of Hills and Streams* 約翰內斯堡, 1969年, 42頁, 圖版A38



PROPERTY FROM A PRINCELY COLLECTION

*2

A FINE GREYISH-GREEN JADE HALBERD BLADE, GE
LATE SHANG DYNASTY, CIRCA 1200 B.C.

The jade is carved with a ridge to the centre extending the length of the blade. Each side is finely polished with four facets and the plain area is pierced with two holes. The handle is well carved with three parallel double-ribs and a single rib, all extending from two parallel-lines to the notched edge. The stone is of greyish-green tone with darker and lighter striations.
11½ in. (28.9cm.) long

£20,000-30,000

US\$26,000-38,000
€22,000-33,000

PROVENANCE:

The Collection of Baron and Baroness von Oertzen, Johannesburg, South Africa, acquired prior to 1969.
Christie's London, 4 November 2008, lot 119.
Property From a Princely Collection.

LITERATURE:

S. Howard Hansford, *Jade: Essence of Hills and Streams*, Johannesburg, 1969, p. 45, no. A42.

貴族私人珍藏

商晚期 青玉戈

來源:

von Oertzen男爵伉儷舊藏, 南非, 約翰內斯堡, 於1969年前購入
倫敦佳士得, 2008年11月4日, 拍品119號

出版:

S. Howard Hansford, 《Jade: Essence of Hills and Streams》約翰內斯堡, 1969年, 45頁, 圖版
A42



PROPERTY FROM A PRINCELY COLLECTION

***3**

A GREYISH-GREEN JADE CEREMONIAL BLADE, DAO
NEOLITHIC PERIOD, QIJIA CULTURE, CIRCA 2050-1700 B.C.

The thin blade is polished with a sharp, straight knife-edge and a gently curved edge to the top. The flaring sides and the top are drilled from one side with four fastening holes. The stone is of mottled greyish-green colour with areas of russet and brown inclusions.

14 $\frac{7}{8}$ in. (37.1cm.) long

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

PROVENANCE:

The Collection of Baron and Baroness von Oertzen, Johannesburg, South Africa, acquired prior to 1969.
Christie's London, 4 November 2008, lot 118.
Property from a Princely Collection.

LITERATURE:

S. Howard Hansford, *Jade: Essence of Hills and Streams*, Johannesburg, 1969, p.42. no. A35.

貴族私人珍藏

新石器時期齊家文化 青玉刀

來源:

von Oertzen男爵伉儷舊藏, 南非, 約翰內斯堡, 於1969年前購入
倫敦佳士得, 2008年11月4日, 拍品118號

出版:

S. Howard Hansford, 《Jade: Essence of Hills and Streams》約翰內斯堡, 1969年, 42頁, 圖版
A35



PROPERTY FROM A PRINCELY COLLECTION

***4**

A FINE GREYISH-GREEN JADE AXE, QI

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, CIRCA 1000 B.C.

The axe is of square form at the top, flaring out slightly at the sides and gently curved to the cutting edge. The long sides are notched with small flanges. The top section is drilled with two holes from one side. The stone is of greenish-grey colour with areas of opaque budd alteration showing fabric impression. 4 in. (10.2cm.) long

£15,000-20,000

US\$20,000-26,000
€17,000-22,000

PROVENANCE:

The Collection of Baron and Baroness von Oertzen, Johannesburg, South Africa, acquired prior to 1969.
Christie's London, 4 November 2008, lot 116.
Property from a Princely Collection.

LITERATURE:

S. Howard Hansford, *Jade: Essence of Hills and Streams*, Johannesburg, 1969, p. 49, no. A46.

貴族私人珍藏

商/西周 青玉戚

來源:

von Oertzen男爵伉儷舊藏, 南非, 約翰內斯堡, 於1969年前購入
倫敦佳士得, 2008年11月4日, 拍品116號

出版:

S. Howard Hansford, 《Jade: Essence of Hills and Streams》約翰內斯堡, 1969年, 49頁, 圖版A46



PROPERTY FROM A PRINCELY COLLECTION

***5**

A YELLOW JADE SCABBARD CHAPE, A SCABBARD GUARD AND A SCABBARD SLIDE

LATE EASTERN ZHOU-HAN DYNASTY, 4TH CENTURY BC - 1ST CENTURY A.D.

The chape is well carved to each side with angular scrolls and drilled to one end for attachment to the bottom of the scabbard, the stone is of a greyish-yellow tone with areas of alteration. The guard is carved to one side with a *taotie* mask and angular scrolls to the other side, the jade is of a yellow tone with areas of russet. The rectangular-shaped slide with curved ends is carved with a *taotie* mask below angular scrolls, the stone is of a greenish-brown tone with feather-like russet markings.

The slide: 3¾ in. (9.3cm.) long

(3)

£15,000-20,000

US\$20,000-26,000

€17,000-22,000

貴族私人珍藏

東周/漢 黃玉劍琕, 劍套及劍璲一組三件

來源:

von Oertzen男爵伉儷舊藏, 南非. 約翰內斯堡, 於1969年前購入
倫敦佳士得, 2008年11月4日, 拍品121號

出版:

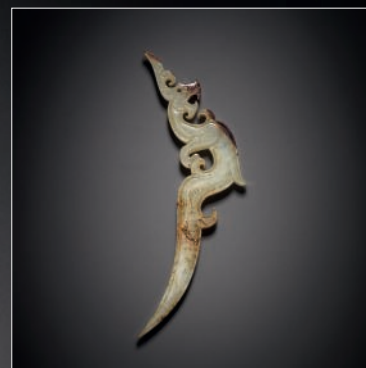
S. Howard Hansford, 《Jade: Essence of Hills and Streams》約翰內斯堡, 1969年, 84頁, 圖版B44
、88頁, 圖版B51及96頁, 圖版C6

PROVENANCE:

The Collection of Baron and Baroness von Oertzen, Johannesburg, South Africa, acquired prior to 1969.
Christie's London, 4 November 2008, lot 121.
Property from a Princely Collection.

LITERATURE:

S. Howard Hansford, *Jade: Essence of Hills and Streams*, Johannesburg, 1969, p.84, no. B44; p.88, no. B51 and p.96, no. C6.



(another view)

PROPERTY FROM A PRINCELY COLLECTION

*6

A VERY RARE AND FINE WHITE AND RUSSET JADE 'DRAGON' PENDANT, XI

PROBABLY JINCUN, HENAN PROVINCE, WARRING STATES PERIOD (475-221 B.C.)

The pendant is carved and pierced in the shape of a horned dragon with arched body, stretched back legs and long tapering tail. The surface is finely polished and drilled from one side at the back of the eye for suspension. The stone is of a semi-translucent white tone with small areas of black and russet inclusions.

4¾ in. (11.1cm.) long

£60,000-80,000

US\$77,000-100,000
€66,000-88,000

PROVENANCE:

The Collection of Baron and Baroness von Oertzen, Johannesburg, South Africa, acquired prior to 1969.
Christie's London, 4 November 2008, lot 127.
Property from a Princely Collection.

LITERATURE:

S. Howard Hansford, *Jade: Essence of Hills and Streams*, Johannesburg, 1969, p.83, no. B39.

The shape and polish of this ornament is closely related to an excavated example, now in the Palace Museum, Beijing, excavated from the 4th-3rd century B.C. tombs at Jincun, near present day Luoyang, which are thought to have been the burial tombs of the Zhou Royal family. The present *xi* may also be stylistically compared with the dragon and phoenix-shaped ornament from the Warring States period, sold at Christie's Hong Kong, *Adorning the Kings, a Private Collection of Archaic Jade Ornaments*, 31 May 2017, lot 2726.

貴族私人珍藏

戰國 褐白玉龍形鱗

來源:

von Oertzen男爵伉儷舊藏, 南非, 約翰內斯堡, 於1969年前購入
倫敦佳士得, 2008年11月4日, 拍品127號

出版:

S. Howard Hansford, 《Jade: Essence of Hills and Streams》約翰內斯堡, 1969年, 83頁, 圖版 B39

A JADE BELT HOOK FOR ALL TIME DR. JENNY F. SO

*“Weary not of new belts, despise not old belt hooks”
Huananzi: Taizuxun 11*



A belt hook formerly in the Baron and Baroness von Oertzen Collection offered in the current sale deserves special attention, not just because it is shaped from a translucent, pale yellowish jade with a warm unctuous polish. More importantly, it is worked from a single, large slab of jade originally about 10 x 7 x 2 cm thick, an extraordinary extravagant use of very precious material even today. Its design of studied rhythmically symmetrical openwork curls and hooks mesmerizes, as does its lustrous polish created by light dancing across the subtly molded surfaces. Surrounded by the abstract curls is a single crested animal-mask at the center of the shield-shaped body, as plump angular C-curves occupy the neck, lead toward the hook that is rendered as a sculptured animal head with horns sweeping back to form a loop. Fine incised linear curls adorn the flat underside: on the neck, a long-tailed bird, its head bent back with yogic dexterity, and on the button in the middle, an interlocking whorl pattern. Finally, that this belt hook has survived in virtually perfect condition for more than two thousand years testifies to its timeless appeal.

In ancient China, belt hooks were an everyday, purely functional accessory designed to hold two ends of a leather or fabric belt together, keeping the tunic or robe tightly wrapped around the waist. The button on the underside passes through a hole at one end of the belt, while the hook attaches to a slit or opening at the opposite end of the belt. Created during the 6th century BCE, belt hooks were mostly modest

club-shapes made of bronze, bone, or even wood. Elite members of society might have worn belt hooks made of gilt bronze, or bronze with gold-, silver-, turquoise- or malachite-inlays. Far rarer are solid gold belt hooks, understandably small due to the high value of gold; jade insets often fill additional spaces in larger gold hooks. The latter are exceptional and rare items closely associated with rulers and nobility as symbols of status and authority, perhaps even of divine intervention. A well-known historical narrative credits a belt hook with saving the life of a young prince by shielding him from an assassin's arrow. This prince lived to become Duke Huan of Qi (died 643 BCE), one of Five Hegemons of the Eastern Zhou period.

Substantial, club- or shield-shaped belt hooks worked from a single slab of jade, like the von Oertzen example, are the rarest. Among the over two hundred jade artifacts recovered from the tomb of the King of Nanyue (datable before 122 BCE) in Guangzhou (or Canton, excavated 1983), there were just four large jade belt hooks, only two of which were worked from a single piece of jade. Similar ratios pertain among many jade-rich burials throughout the last centuries BCE. Surveys and studies of belt hooks published in the recent half century reveal that unusually large belt hooks made with valuable materials were both exceptional and unique creations. No two are alike. Each was a singular product conceived by a master craftsman based on available material on hand and the ornamental vocabulary of the time. No wonder that the observant Western Han prince Liu An (179–122 BCE) noted at court: "Among those seated, the hooks worn on each belt are all different ..." (Huainanzi: Shuolinxun 13)

To date, only one example is known to approximate the von Oertzen belt hook in material, shape, size,

and design. It is a jade belt hook from the 3rd century BCE tomb of a nobleman in Shandong Qufu, ancient capital of the Lu State. Excavated in 1978, this belt hook is worked from a slightly smaller, but also a single slab of translucent pale yellowish jade. It shares the von Oertzen's decorative scheme — a sculptural animal head as hook, a crested animal-mask in low relief on a shield-shaped body, plump angular C-curves on the neck, and a whorl design on the button. But it lacks the liting openwork configurations that distinguish the von Oertzen belt hook.

The abstract openwork curls and sculptural animal motifs on the von Oertzen belt hook were both part of a common ornamental vocabulary in jade design during the late 3rd and early 2nd centuries BCE. The best parallels in abstract openwork curls adorn pendant ornaments from elite late 3rd century BCE tombs at Yanggong village (excavated 1977) in Changfeng, Anhui province, at Shangwang village (excavated 1993) in Linzi, Shandong province, and from the early 2nd century BCE tomb at Shizishan in Xuzhou, Jiangsu province, excavated 1994. A pair of jade combs in the Freer Gallery of Art, Smithsonian Institution, acquired in the early twentieth century with a purported Luoyang provenance like the von Oertzen belt hook, also display similar openwork curled configurations.

From the same early 2nd century BCE tomb at Shizishan came large jade drinking vessels — an oval cup (*erbei*), a cylindrical tankard (*zhi*), and stemmed goblet — shaped from a similar high-quality pale yellowish jade. Such jade vessels are prime symbols of excesses in jade consumption accessible only to ruling princes at the time. The low-relief animal mask and elegant birds rendered in fine incised lines on the von Oertzen belt hook also adorn a pair of oval cups in the Harvard Art Museums, also worked from a pale



yellowish jade of similar quality. The von Oertzen belt hook's close associations with this group of exceptional artifacts suggest that it, too, was likely made for individuals of unusual stature, a prince, or even ruler during the late 3rd or early 2nd century BCE.

In the six decades since the von Oertzen belt hook was first published in 1952, belt hooks of this quality in material, size, design, and workmanship remain rare. To date, nothing else comparable has emerged from even the most recent excavations of 2nd and 1st century BCE imperial mausoleums—at Dayunshan (excavated 2009 to 2012, at Youyu, Jiangsu province), which yielded more than ten belt hooks in jade, gold, silver, even rock crystal; or at Nanchang, Jiangxi province (excavated 2011 to 2016), that yielded over 500 jade artifacts. None has been published from major collections in western and Asian institutions. As a status symbol made from a highly valued material with profound meanings and symbolism throughout Chinese history, the von Oertzen jade belt hook is truly an unparalleled masterpiece for all time.



Lot 7 two views

帶不厭新，鈎不厭故 — 《淮南子·泰族訓11》

蘇芳淑博士

此玉帶鈎為von Oertzen男爵伉儷舊藏，來源顯赫。帶鈎以淺黃玉製成，色調雅淡，玉質溫潤。一璞造成，尺寸相當大（約10x7x2公分），時至今日，論頂尖玉器選材之奢華，亦難以匹敵。沁斑疏落有致，古韻盎然，表面瑩潤。鈎狀如盾，鏤雕卷雲紋飾布局規整，中心淺浮雕獸面紋，頸飾C形紋兩列，頂設獸首形鈎頭，獸角後翻形成小圈。鈎體背面上方刻一長頸鳥，仰首翻腰，長尾繞拽。圓鈕中心陰刻渦紋。此帶鈎出自西漢，造型典雅，傳世至今逾兩千年，依然絲毫無損，蘊彩如昔，洵屬可貴。

帶鈎乃中國古人日常起居穿戴之佩飾，用於繫扣皮革或布帛絲綢所製之腰帶，井然束扎於腰腹之際，令衣衫袍服得以妥貼裹身。腰帶一端之穿孔嵌進帶鈎背鈕，另一端開口或穿孔則扣於鈎頭。帶鈎歷史源遠流

長，現存實物至少可追溯到公元前六世紀，普遍呈棒狀，造型傾向簡約，多以銅、骨或木製。士人貴族階級佩戴之款式則有鑲金、錯金銀、嵌鑲綠松石或孔雀石等。最矜貴者當為金玉製，由於原料昂貴，故所製帶鈎多見小巧袖珍，大件一璞造成的玉帶鈎少見，大件金帶鈎作品則兼嵌玉石以節省金胎。金玉帶鈎價值連城，格外稀奇，僅供君王貴族等級專用，成為權勢及地位的象徵。中國古籍對帶鈎亦有描述，其中最為膾炙人口的故事，莫過於《國語·齊語》所錄之「夫管夷吾射寡人中鈎」，講述年輕齊國太子的帶鈎擋箭保命，及後成為春秋五霸之齊桓公（卒於公元前643年）。

云云玉帶鈎當中，如本品的以一璞成器之盾形者最為罕見。廣州南越王墓（公元前122年之前）於1983年出



土二百餘件玉器，當中大件帶鉤僅有四枚，其中只有兩枚屬一璞造成。其他地區葬玉數量頗豐的同年代諸西漢王墓中，亦呈現相若之極端比例，可見此類帶鉤寥若晨星。接近半世紀以來之統計，尺寸奇大、用料上乘的玉帶鉤造型最為獨特，每一件都是舉世無雙，由玉工按照玉材之雛形，配合當時流行的紋飾隨料設計。西漢劉安（公元前179—122年）在名著《淮南子：說林訓13》中細述宮內之目睹：「滿堂之坐，視鉤各異，於環帶一也」，說明帶鉤形態紛陳多姿多彩。

目前所知玉帶鉤中僅有一例，其材質、形狀、尺寸與造型或可與本鉤對比，1978年出自山東曲阜公元前三世紀的魯國古墓。該帶鉤同樣以一璞黃玉為料，唯尺寸比本鉤略小。兩者之形制及紋飾雷同，見於獸首鉤頭、鉤體中心的淺浮雕獸面紋、鉤頭之C形卷雲紋，以及鉤鈕之渦紋，唯鉤體沒有鏤空。相較之下，本鉤工藝加倍繁複，造型更臻完美。

這類鏤空卷雲紋以及浮雕獸面紋，在公元前三世紀末至前二世紀初的玉器中比較普遍。公元前三世紀之安徽長豐楊公村（1977年發掘）、山東臨淄商王村（1993年發掘），以及公元前二世紀江蘇徐州獅子山（1994年發掘）諸王侯墓先後出土以同類鏤雕卷雲圖案之玉製佩飾。美國華府史密森尼學院佛利爾美術館於二十世紀初入藏一對玉梳，兩者之鏤空飾紋構思同出



一轍。玉梳如本鈎一樣，據說來自洛陽金村周王室墓地。

上述獅子山楚王墓所出土之玉器，除佩飾以外，也見大型酒器，如耳盃、卮及高足盃，均以頂級淺黃玉精製，玉質可媲美本鈎。上等玉材極其難得，這些用料奢侈的王墓酒器，顯示當時帝王階級對佳玉的壟斷。哈佛大學藝術博物館藏一對淺黃玉耳盃，同作淺浮雕獸面裝飾及線刻長頸鳥紋樣，玉質精良如本品，亦傳來自洛陽金村周王室墓地。本鈎與上述諸王墓出土玉器一脈相承，足證主人威權隆重、門庭赫奕，屬公元前三世紀末或前二世紀初王級貴族御用，亦不足為奇。

此帶鈎在1952年首次面世，迄今逾六十載，其玉質、尺寸、造型與工藝之水平，可謂冠絕古今。時至今日，即使參考最近發掘的西漢王級墓葬出土文物中——如2009至2012年間自江蘇盱眙大雲山西漢江都王陵出土的十餘件帶鈎，其材質各異，涵蓋金銀玉石以至水晶；或2011至2016年間自江西南昌海昏侯墓出土的逾五百件玉器——亦難有例子可攀比。此外，國內外博物館皆無發表同類器物。

此玉帶鈎不僅用材極精，工藝超然，其歷史更蘊藏著千錘百鍊的華夏文化。觀乎傳世經典美玉，皆無出其右，如斯巧逾造化，洵為曠世名器。





(reverse)

PROPERTY FROM A PRINCELY COLLECTION

***7**

**AN EXCEPTIONALLY RARE AND IMPORTANT YELLOW JADE
BELT HOOK, DAIGOU**

WESTERN HAN DYNASTY, 3RD- 2ND CENTURY BC

The large, shield-shaped belt hook is finely carved and pierced in the shape of a single-horned mythical beast, its body with cloud-shaped scrolls and a single-horned beast in high-relief to the centre. The reverse of the finial is incised with a long-tailed stylised bird and the circular stud with a swirling pattern. The jade is of translucent yellow colour with areas of russet.
3½ in. x 2½ in. x ¾ in. (9.2 x 6.4 x 1.6 cm.), *zitan* stand

£600,000-800,000

US\$770,000-1,000,000
€660,000-880,000

PROVENANCE:

Collection of J.D. Chen (Chen Rentao 1906-1968), Shanghai and Hong Kong.
The Collection of Baron and Baroness von Oertzen, Johannesburg, South Africa, acquired prior to 1969.
Christie's London, 4 November 2008, lot 128.
Property from a Princely Collection.

LITERATURE:

J.D. Chen, *Essays on Chinese Antiquities - The First Album of King-Kwei's Collection with Explanations*, Hong Kong, 1952, p. 92, no. 3.
S. Howard Hansford, *Jade: Essence of Hills and Streams*, Johannesburg, 1969, p. 86, no. B47.

貴族私人珍藏

西漢 黃玉帶鉤

來源:

陳仁濤(1906-1968年)舊藏,上海及香港
von Oertzen男爵伉儷舊藏,南非,約翰內斯堡,於1969年前購入
倫敦佳士得,2008年11月4日,拍品128號

出版:

陳仁濤,《Essays on Chinese Antiquities - The First Album of King-Kwei's Collection with Explanations》香港,1952年,92頁 編號3
S. Howard Hansford,《Jade: Essence of Hills and Streams》約翰內斯堡,1969年,86頁,圖版 B47





PROPERTY FROM A PRINCELY COLLECTION

*8

FOUR JADE PENDANTS, HUANG

LATE SHANG-ZHOU DYNASTY, 11TH-4TH CENTURY B.C

The first *huang* is carved to one side as a horned dragon with notched edges and the stone is of an opaque tan colour. The second pendant is carved to both sides with addorsed dragons and pierced to both ends, the stone is of a greyish-green tone. The third *huang* is carved to each side with comma scrolls and the stone is of a pale greenish-white tone with areas of opaque buff alteration. The fourth pendant is carved to each side of one end with a dragon head followed by a body decorated with abstract scrolls, the stone is of a greyish-green tone.

The largest: 4¾ in. (12cm.) long

(4)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

First: Alfred F. Pillsbury Collection, Minneapolis.
Frank Caro, New York, 1964.

Second and third: J.T. Tai & Co., New York, prior to 1966.

Fourth: Frank Caro, New York, 1964.

Christie's New York, *Fine Chinese Art from the Arthur M. Sackler Collections*, 18 March 2009, lot 304.

Property from a Princely Collection.

EXHIBITED:

The *second* huang: Columbia University, February 1965.

LITERATURE:

The first *huang*: A. Salmony, *Carved Jade of Ancient China*, Berkeley, 1938, pl. XII, no. 4.

貴族私人珍藏

商晚期/周 玉璜一組四件

來源:

第一: 明尼蘇達州明尼阿波利斯 Alfred F. Pillsbury 舊藏
Frank Caro, 紐約, 1964年

第二及第三: J.T. Tai & Co. 紐約, 於1966年前購入

第四: Frank Caro, 紐約, 1964年

紐約佳士得, 《Fine Chinese Art from the Arthur M. Sackler Collections》 2009年3月18日,
拍品304號

展覽:

哥倫比亞大學, 1965年2月

出版:

第一: A. Salmony, 《Carved Jade of Ancient China》 伯克利, 1938年, 圖版XII, 編號4



PROPERTY FROM A PRINCELY COLLECTION

*9

A RARE DARK GREY-GREEN JADE BEAD

LATE SHANG DYNASTY, CIRCA 1200 B.C.

The thick-walled bead is carved with a central biconical channel and the sides are decorated in thread-relief with two *taotie* masks flanking a rectangular crest carved with a grooved chevron design. The tops of the horns projecting above the edge of the convex top, with two narrow grooves carved across the base. The stone is of greyish-green colour with some small areas of buff alteration.

1¼ in. (3.3cm.) wide

£20,000-30,000

US\$26,000-38,000

€22,000-33,000

PROVENANCE:

C.T. Loo & Co., New York.

Frank Caro, New York, 1964.

Christie's New York, *Fine Chinese Art from the Arthur M. Sackler Collections*, 18 March 2009, lot 279.

Property from a Princely Collection.

EXHIBITED:

Norton Gallery of Art, *An Exhibition of Archaic Jades*, West Palm Beach, Florida, 20 January-1 March 1950, pl. XIV (3).

商 青灰玉饕餮紋珠

來源:

C.T. Loo & Co., 紐約

Frank Caro, 紐約, 1964年

紐約佳士得, 《Fine Chinese Art from the Arthur M. Sackler Collections》, 2009年3月18日, 拍品279號

展覽:

Norton Gallery of Art, 《An Exhibition of Archaic Jades》佛羅里達州西棕櫚灘, 1950年1月20日至3月1日, 圖版XIV(3)

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MINIATURE LIUDING VESSEL WITH SCALE DÉCOR AND A COVER

ROBERT D. MOWRY, SENIOR CONSULTANT, CHRISTIE'S

ALAN J. DWORSKY CURATOR OF CHINESE ART EMERITUS,
HARVARD ART MUSEUMS



Its plump circular form, cabriole legs, and animal-head spout combining to suggest a small, rotund animal, this beguiling vessel belongs to a rare group of bronzes that has only recently commanded scholarly attention: miniature vessels known as *nongqi*. Made as early as the Shang dynasty (c. 1600 BC–c. 1050 BC) and continuing through the Zhou dynasty (c. 1050 BC–256 BC), a few such miniature vessels bear inscriptions that include the character *nong* the origin of the name used today to designate such miniatures. Although it can mean “play” in modern Chinese, that character’s exact meaning in the context of those Bronze-Age inscriptions remains uncertain; thus, although we have an ancient name for such miniature vessels, the meaning of and reason for their small size remains uncertain. Even so, the placement of such miniatures in an area of the tomb separate from the conventional ritual vessels suggests a special meaning or function, as does their occasional placement within a separate container. As such vessels often contained exotic items—which suggests that they might have functioned as references to or mementoes of customs and objects belonging to peoples who lived beyond the range of the Chinese—a few scholars

have speculated that these miniatures might have been made for women who came from outside the main Zhou states and married into the Zhou nobility.

As vessels of the present type are not self-named in inscriptions, several different names have been used in modern times to characterize them. Sometimes termed *yi* (an ovoid, legged, pouring vessel with a handle opposite the spout), occasionally labeled *xiyi* (an animal-shaped *yi*), at times described as *ding* (a legged cooking vessel), and often termed *yiding* (a combined *yi* and *ding*), vessels of this shape now are usually characterized as *liuding*, or spouted-ding vessels (the name sometimes modified as *xiaoliuding*, meaning a small spouted-ding). Although miniature vessels occur in a range of shapes and often mimic the form and decorative motifs of contemporaneous, full-size vessels, the majority of vessels occur as miniatures, like the present example, rather than as conventional vessels of standard size.

Bronze vessels with descending-scale decoration, called *linwen* in Chinese, had appeared at least as early as the Western Zhou period (c. 1050 BC–771 BC), as evinced by a tall, attenuated hu jar in the



collection of the Shanghai Museum. And circular ding vessels with a single register of horizontally oriented scales immediately below the lip, with cabriole legs, and with a pair of large handles that spring horizontally from just below frieze of scales and then turn to rise vertically were frequently produced by the late Western Zhou period, as witnessed by a vessel in the Shanghai Museum. As ding vessels with a band of horizontally oriented scales below the lip and vertically set scales on the belly were commonplace by the late Western Zhou and early Spring and Autumn periods, the decoration on the present *liuding* is consistent with that on well-known, contemporaneous vessels, indicating that this miniature *liuding* dates to the eighth to seventh century BC. The meaning of such decoration, if any, remains unknown; in fact, it likely is simply a repeating, abstract, geometric motif.

Currently in the collection of the Institute of Archaeology of Shanxi Province, in Taiyuan a virtually identical miniature *liuding* was excavated at Shangguocun, Wenxi county, in southwestern Shanxi province in 1989. That site is roughly fifty-six

kilometers, or thirty-five miles, from Houma where a famous bronze foundry was active in antiquity and where both the present vessel and the Shanxi Institute of Archaeology bronze likely were cast.

Although both old and contemporaneous with the vessel itself, the cover associated with the present *liuding* is a recent match—a substitute for the now-lost original cover. Both the present cover and that of the Shanxi Institute of Archaeology *liuding* feature a swirling pattern of two intertwined dragons, their opposed heads facing outward and biting the rim, along with two opposed human figures that kneel along the cover's outer edge, that face each other across the cover, and that appear at a measured rotation from the dragon heads. The only difference between the covers is that a small animal—likely a feline and perhaps a handle—stands in the center of the present cover; it faces one of the kneeling figures while its curling tail points toward the other one. In fact, ceramic molds for casting bronze covers—or visually related bronze mirrors—that depict intertwined dragons have been excavated at Houma, as have molds for casting kneeling figures akin to those on these two covers.

Another closely related, covered *liuding*, also from Houma, is in the Shanxi Provincial Museum, Taiyuan its cover lacks the present cover's two kneeling figures, but, like the present cover, it sports a standing animal at its center. The animal on the Shanxi Museum cover turns its head toward its proper left, while that on the present cover faces directly ahead. A third closely related *liuding* is in the collection of the Shanghai Museum; its cover includes a pair of intertwined dragons whose opposing heads appear to bite the cover's outer edge, but it lacks both kneeling figures and a standing animal.

Hayashi Minao (1925–2006) illustrated two *liuding* vessels, which he termed *yiding* in his invaluable 1984 compendium of Shang and Zhou bronzes; although each of those vessels has a circular body, three cabriole legs, two upright handles, and decoration of scales, each has a trough-like spout—or channel-like spout—rather than an animal-head



spout, and each lacks a cover, so they are less closely related to the present vessel than the three discussed above. In addition, a display of miniature vessels in the recently opened Shanxi Bronze Museum in Taiyuan features bronzes of several different shapes, including four *liuding*, of which two have trough-like spouts and two have animal-head spouts and thus are closely akin to the present vessel; the *liuding* vessels featured in the display all lack covers.

More distantly related to the present *liuding*, the eighth-century, covered, spouted vessel excavated from Rui-state tomb M26 at Liangdaicun, Hancheng, Shaanxi province rests on a conical base with triangular perforations, and it has large, vertically set handles that project laterally from the vessel's belly. The spout is trough-shaped, but a flat element extends outward from the lid to cover the spout and then turns downward at a ninety-degree angle to conceal and protect the outer end of the spout. The spout cover boasts a low-relief animal mask, perhaps a feline face or perhaps that of a mythical beast descended from a taotie mask. This vessel-and-cover set suggests the possibility that other *liuding* vessels with trough-shaped spouts—but without covers today—originally might have had covers of this type.

The only example known outside of China and still in private hands, the present *liuding* represents a rare vessel type that was produced for only a short period time, from the late Western Zhou into the early Spring and Autumn period. Moreover, it belongs to a category of miniature vessels which, though few in number, have long been known but have only recently attracted scholarly interest. Although most miniature vessels relate to full-size, conventional ritual bronzes in shape, style, and decorative motifs, *liuding* vessels seem to occur only in miniature—and thus lack standard-size counterparts—lending them special intrigue regarding their meaning, function, and significance. Exceptionally well cast and in excellent condition, this *liuding* compares favorably with kindred examples excavated in Shanxi province and relates closely to vessels produced at Houma; in fact, it ranks among the most handsome and most elaborately decorated of such vessels.

鱗紋小流鼎

毛瑞·佳士得高級顧問

哈佛大學藝術博物館亞洲部榮譽主任暨

此鼎渾圓，深腹，圓底，蹄足，獸口流，形似一頭玲瓏而豐腴的神獸，趣緻儒雅。此類小型青銅器又稱「弄器」，傳世極少，研究甚鮮，近年始獲學者關注。弄器歷史源遠流長，可追溯至商朝（公元前1600年至公元前1050年），盛及周朝（公元前1050年至公元前256年），少數例子銘刻「弄」字，亦即「弄器」一詞的由來。按現代漢語所釋，「弄」可指把玩、賞玩，至於其青銅時代之字義為何，則有待商榷。再者，帶有弄字的小型青銅器具即使流傳至今，其尺寸範式之制訂因由亦尚候求證。考古學家發現弄器入土位置與一般墓葬禮器有所分隔，偶見另藏於獨立箱篋，反映其意義與功能有別於傳統青銅器具。此外，連同弄器一併出土的器物多含異國風情，暗示物主可能並非來自漢族——有學者推測弄器疑為周朝漢人與外族通婚時女性帶來的嫁妝。

有別於一般帶有全款之青銅器，此類獸鼎並無銘刻器具專稱，故現代學者僅按其造型命名，稱號紛陳，有「匜」，即古代沃盥之器，取其寬闊、帶足、附流等特徵；「犧匜」，即獸形匜，以強調其動物造型，「犧」意謂宗廟祭祀用之牲畜；「鼎」，即盛於商周之烹煮器具，取其三足形制；「匜鼎」，顧名思義即匜與鼎之結合；現時普遍稱為「流鼎」，即附帶流口之鼎；細如本品者又稱「小流鼎」，以強調其小巧體積。弄器不拘一格，多以大件青銅禮器為原型，仿其形制及紋飾而作。然而，流鼎則鮮見同類模式，絕大多數獨立存在，無原器可參。

此小流鼎腹沿繞一周重環紋，下疊鱗紋，層次井然，絲絲入扣。鱗紋為古代青銅器紋飾，早見於西周時代（公元前1050年至公元前771年）。上海博物館藏一父庚壺，出自西周中期，壺腹滿飾垂覆鱗紋，可資參考。另見館藏一悠戒鼎，出自西周晚期，口沿下方飾一周重環紋，下置獸蹄足，兩耳仰天直立。類似本品之紋飾布局，即上飾重環紋，或橫向鱗紋，或獸目交連紋，下接垂直鱗紋，在西周晚期至春秋早期的銅鼎中司空見慣。此小流鼎與上述等著名大鼎紋樣同源，反映其製作年代相符，可推斷為公元前八至公元前七世紀作品。至於此類紋飾有否特別意思，則無從稽考，大概純屬重覆而抽象的幾何圖案，僅具裝飾功能。

山西太原考古研究所藏一小流鼎，造型與本品如出一轍。該鼎在1989年於山西省聞喜縣上郭村出土，與侯馬市僅距三十五餘里。侯馬為周代古城，以大型鑄銅遺址聞名於世，很有可能是此兩鼎之出處。

本品鼎蓋古韻盎然，風格亦與同代作品吻合，然而屬後期製作，因原蓋已失。上述太原考古研究所藏鼎蓋與本蓋亦甚為相似，兩者表面均飾蟠龍紋，兩龍背對，龍首外伸銜沿；蓋沿分跪兩人作鈕，相迎對望，與龍首稍隔；本蓋中央立一獅形瑞獸，疑為蓋鈕或手柄，首尾直面二人，該蓋則無此部分。侯馬出土之銅鏡陶範以及銅鏡本身，均見同類蟠龍圖案；該地也曾出土用於鑄造同類相向跪像的陶範。

山西省博物館藏一侯馬出土春秋中期變形獸紋流鼎，與本品大同小異，鼎蓋中心立一獸鈕，兩人像則從缺。該獸首轉向左方，本獸首則直面前方。上海博物館藏一春秋中期兩頭龍紋流鼎，



蓋面同飾交龍紋，龍首分置兩側，狀銜蓋沿，惟欠兩跪像及圓心獸鈕。

林巴奈夫（1925—2006年）在1984年寫下名著《殷周時代青銅器之研究》，當中收錄兩例，其筆下作匜鼎，二者皆為圓身，蹄足，附耳，飾鱗紋，惟流呈直口，而非獸口，並且無蓋。相比之下，前文援引數例與本品較為近似。近期落成的山西青銅博物館曾展出一組多件青銅弄器，類型各異，涵蓋四件流鼎，均無蓋，其中兩鼎設直口流，兩鼎設獸口流，後者與本品相仿。

陝西韓城梁帶村M26墓曾出土周代芮國竊曲紋圈足匜，帶蓋，附流，底設三角形連環鏤孔，下接圈足，腹兩側出龍形大耳。流為直口，於腹前端出槽，蓋則出舌形遮板，兩者可合攏。蓋之方形出沿飾淺浮雕獸面紋，貌似獅子或饕餮。此匜代表之蓋鼎形制暗示現存無蓋直口流鼎可能曾經帶蓋。

此小流鼎乃現存唯一流傳中國海外兼屬私人收藏之孤例，如今再度登場，實在千載難逢。小流鼎在歷史上曇花一現，僅見於西周晚期至東周早期，非常珍罕。弄器本身已是寥若晨星，雖自古素有所聞，惟近年方獲學界青睞。弄器多屬傳統青銅禮器之小型版本，其形制、風格與紋飾皆與原物一脈相承。然而，小流鼎則似乎無器可索，僅以弄器形式存在，其意義與功能均頗為耐人尋味，地位因而非同凡響。此鼎鑄造精美，雅緻古逸，品相極佳，與山西出土、侯馬鑄造的青銅名器淵源尤深，洵屬可貴。云集眾多美譽，若說此鼎艷壓群芳，更勝同類佳作，也絕無誇張。

PROPERTY FROM A PRINCELY COLLECTION

***10**

A RARE BRONZE TRIPOD POURING VESSEL AND A COVER, XIAOLIUDING
LATE WESTERN ZHOU DYNASTY, 8TH - 7TH CENTURY B.C.

The pouring vessel is cast with rounded sides supported by three cabriole legs. The body is decorated in flat relief with frieze scales in two horizontal bands, all below a border of double-ring pattern under an everted rim. The short spout is cast in the shape of a tiger head with pointed triangled ears and the two upright looped handles are jointed by struts to the rim. The cover is cast in relief with a pair of symmetrically entwined serpent-like dragons, their heads emerging from opposite sides of the rim and enclosing the tier-form handle. The edge of the rim is decorated with two crouching monkeys aligned with the central handle. The underside of the cover is decorated with three further small serpent-like dragon masks to serve as a stop to hold the cover in place.
4 $\frac{7}{8}$ in. (12.4cm.) wide across handles

£250,000-350,000

US\$320,000-450,000
€280,000-380,000

PROVENANCE:

The Collection of Walter Hochstadter (1914-2007), acquired prior to 1997.
Christie's New York, 18-19 March 2009, lot 520.
J.J. Lally & Co., New York, 2011.
The Collection of Julius Eberhardt (1936-2012).
Sotheby's New York, *Magnificent Ritual Bronzes: Property from the Collection of Julius Eberhardt*, 17 September 2013, lot 6.
Property from a Princely Collection.

LITERATURE:

J. J. Lally & Co., *Ancient Chinese Bronzes*, New York, Spring 2011, no. 6.

貴族私人珍藏

西周晚期 鱗紋小流鼎

來源:

Walter Hochstadter (1914-2007年)舊藏, 於1997年之前購入

紐約佳士得, 2009年3月18-19日, 拍品520號

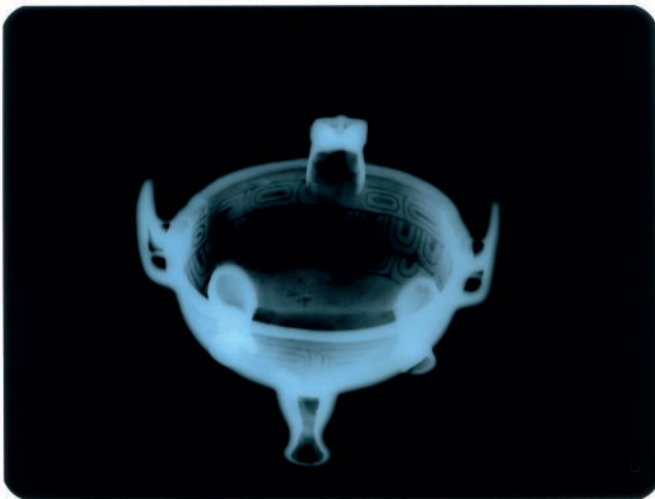
J.J. Lally & Co., 紐約, 2011年

朱利思 · 艾伯哈特(1936-2012年) 舊藏

紐約蘇富比, 《Magnificent Ritual Bronzes: Property from the Collection of Julius Eberhardt》 2013年9月17日, 拍品6號

展覽:

J.J. Lally & Co., 《Ancient Chinese Bronzes》紐約, 2011年, 6號



X-rays of current lot



PROPERTY FROM A PRINCELY COLLECTION

***11**

A RARE AND IMPORTANT GOLD 'FELINE-HEAD' FINIAL
SPRING AND AUTUMN PERIOD, 6TH-EARLY 5TH CENTURY BC

The finial is finely cast and engraved as a feline head with a large snarling mouth below the glaring eyes with scrolling brows and heart-shaped eyes. The tube is pierced to both sides between two bands of imitation-granulation borders.

1¼ in. (3.2cm.) high, weight 34.1g

£30,000-50,000

US\$39,000-64,000
€33,000-55,000

PROVENANCE:

Collection of C.T. Loo (1881-1957), New York, acquired prior to 1957.

Western Private Collection.

Wih Roger Keverne, London, 2008.

Property from a Princely Collection.

LITERATURE:

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics Summer Exhibition*, London, 2008, cat. no. 5.

The present finial may be compared to the virtually identical gold finial from the Dr Johan Carl Kempe Collection (1884-1967), sold at Christie's New York, *Masterpieces of Early Chinese Gold and Silver*, 12 September 2019, lot 512. On both finials, the narrow bands of dots that highlight the various features and form the borders of the two bands of scrolls encircling the tubular neck appear to be imitating the granulation technique which was introduced into China from the Near East. That type of granulation was created by diffusion bonding tiny gold spheres to the surface. The type of imitation granulation that decorates these finials can also be seen on two other pieces of Spring and Autumn date (770-475 BC) illustrated by Carol Michaelson in *Gilded Dragons: Buried Treasures from China's Golden Ages*, British Museum, 1999: one a small gold garment hook with duck-head hook excavated in 1992 at Yimen village, Baoji, Shaanxi province, p. 27, no. 5 (left), the other the turquoise-inlaid gold hilt of an iron sword, p. 31, no. 9, from the same excavation.

貴族私人珍藏

春秋 金虎首形飾

來源:

盧芹齋舊藏, 紐約, 於1957年前購入

西方私人舊藏

Roger Keverne, 倫敦, 2008年

出版:

Roger Keverne, 《Fine and Rare Chinese Works of Art and Ceramics Summer Exhibition》倫敦, 2008年, 圖5



A MAGNIFICENT AND EXTREMELY RARE PAIR OF CHARIOT FITTINGS

Rosemary Scott, Senior International Academic Consultant, Asian Art



This pair of chariot fittings are a testament to the remarkable artistry and technical mastery of Eastern Zhou metal workers. The fittings are exquisitely decorated with a combination of reticulation and inlay. The inlay, which is wrought with exceptional skill, uses both gold and silver to achieve dazzling and complex designs depicting dragons and phoenixes. These inlays would have been created by casting shallow indentations on the original bronze object and then inlaying the gold and silver, which was worked cold. The head and elongated neck of the phoenix provides the projecting element, while the dragon, with open-work body writhes over the main part of the fitting, provides a hook element, and appears to chase the phoenix. It is significant that the two bronze chariots excavated from the tomb of Qin Shihuang, the First Emperor (221-210 BC) – a liche and an anche – were both decorated with dragons. The emperor specifically associated himself with the dragon, while comparing his empress to the legendary phoenix, and from this time to the end of the dynastic period the dragon and phoenix were symbols of imperial power. It is possible, therefore, that these fittings were made for an emperor, which might explain their unusually large size combined with their lavish decoration.

Chariots were not a Chinese invention, and those used in China were developed from the chariots of non-Chinese tribes in the north. Although it has been suggested that chariots may have been used

in China as much as four centuries earlier, the tomb of King Wuding (r. c. 1200-1118 BCE) of the Shang dynasty at Anyang is the earliest of the horse and chariot burials discovered to date. The regular discovery of weapons in association with Shang dynasty chariots suggests that they were used for military purposes. However, the use of chariots in battle was limited by their inability to cope with rocky terrain, and it seems that they were more often used as mobile command posts or for ceremonial use. In Sunzi's *Art of War* (c. 5th century BCE) there is a description which would suggest the former:

'One chariot carries three mailed officers, seventy-two foot troops accompany it. Additionally, there are ten cooks and servants, five men to take care of uniforms, five grooms in charge of fodder, and five men to collect firewood and draw water. Seventy-five men to one light chariot, twenty-five to one baggage wagon, so that taking the two together one hundred men compose a company.' (See Jenny So and Emma C. Bunker, *Traders and Raiders on China's Northern Frontier*, Seattle and Washington, 1995, p. 26.)

The Zhou dynasty *Shijing* (Book of Odes) also describes elaborately decorated chariots which were decked with multicoloured banners, tassels, and bells. Chariots are even mentioned in the *Zhao Hun* (Summoning of the Soul), which is often attributed to Qu Yuan (c.340-278 BCE), but which may have been written by Song Yu (fl. 298-263 BCE). One section





of Zhao Hun describes the joys of riding in a royal park in a magnificent chariot:

'You shall explore, O Soul, the parks in spring;

Your jewelled axels gleaming in the sun

And yoke inlaid with gold;'

Ending with: 'O Soul come back and live for these delights' (Translated by Arthur Waley, *Translations from the Chinese*, New York, 1941, p. 14.)

The kind of chariots for which the current chariot fittings were made first appeared during the Zhou dynasty for the use of kings, their consorts, and other members of the aristocracy. The size of the chariot and the number of horses used to pull it depended on the rank and sex of the occupant. It is interesting to note that a chariot with fittings somewhat similar to the current pair was excavated in 1980 from a late 3rd century tomb to the west of Qin Shihuang's mausoleum (see Cheng Xuehua, '*Qin Shihuang ling yi hao tongchema*', *Kaogu yu Wenwu*, 1990, no. 5, frontispiece and pp. 1-2; Sun Ji, '*Luelun Shihuang ling*

yi hao tongche', *Wenwu*, 1991, no. 1, pp. 14-19). Such fittings were attached to the front of the chariot to support a cross-bow. The cross-bow would have been suspended so that it rested on the curved neck of the phoenix, while the stock of the cross-bow rested against the upper part of the chariot. In this position the trigger mechanism of the cross-bow would have been within reach of the charioteer, and the string of the bow could have been drawn using the gaping mouth of the dragon on the fitting.

Very few chariot-fittings of this type have survived, but fittings of similar type, albeit of simpler design were excavated at Jincun in the 1920s (see Sueji Umehara, '*Rakuyo Kinson Kobo Shuei*' (Report of the Findings of the Old Tombs at Jincun, Luoyang), Kyoto, 1937, pls. 53-56). The Jincun find included four pairs of fittings with dragon heads and bodies cast in relief (although without open-work). Another pair of chariot fittings, now in the Idemitsu Collection have similar phoenix heads to those on the current fittings (illustrated Idemitsu Museum of Arts, *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no. 219).



蘇玫瑰

佳士得國際資深學術顧問

本對銅錯金銀車馬弩輒典雅瑰麗，巧奪天工，盡顯東周時期金銀匠之鬼斧神工。其工藝異常繁複，糅合鏤空與金銀絲鑲嵌技術，精煉超卓，絲絲入扣。後者亦即錯金銀，此處可謂完美示範，鉅細靡遺地拼湊出龍、鳳的生動造型。作法是以銅胎表面鑿刻線條或鑄造凹面，繼而把泥金及銀塗繪注入其中，再待冷卻。前端突出及延伸部份呈鳳形，連接龍首，龍身局部鏤空，整體狀若龍追趕鳳，器呈勾形。值得注意的是，秦始皇陵出土之立車及安車，皆以龍為裝飾。自古以來，皇帝以龍自居，皇后以鳳，故此從當時迄至末代，龍鳳一直是至高無上的皇權象徵。由是觀之，本對弩輒很有可能屬皇帝御用，遂符合其尺寸尤大、華麗鋪張的兩大特質。

馬車並非源自中國，至於古時華夏所見之產物，則是由北方之非漢族部落中演變而來。雖然有說中國在四千年前已在使用馬車，但迄今所見最為遠古的考古發現，實乃安陽的商王武丁（公元前1200-1118年）陵之車馬墓葬。其他與商代馬車相關之出土兵器，可說明其軍事用途性質。然而，由於戰地頑石盤據，路面崎嶇，有礙馬車行駛，故其更有可能用於流動軍營或祭祀儀式。前者在《孫子兵法·作戰篇》有述：「凡用兵之法，馳車千駟，革車千乘，帶甲十萬。」《司馬法》之註解為：「一車甲士三人，步卒七十二人，炊家子十人，固守衣裝五人，廐養五人，樵汲五人，輕車七十五人，重車二十五人，故二乘兼一百人，為一隊。」（本英文原文之譯本見蘇芳淑、Emma C. Bunker著：《Traders and Raiders on China's Northern Frontier》，西雅圖及華府，1995年，頁26。）《詩經》更有不少對馬車造型之描述，如「淇水湯

湯，漸車帷裳」（國風·衛·氓）；「伐駒孔羣，公矛鋈錡」（國風·秦·小戎）；「鞞鞞淺幟，偉革金厄」（大雅·蕩之什·韓奕）。相傳由屈原作，亦有說是宋玉作之《楚辭·招魂》，當中形容與君王踏騎大型馬車的歡快場景：「長人千仞，唯魂是索些。十日代出，流金鑲石些。彼皆習之，魂往必釋些。」（本英文原文之節錄翻譯見Arthur Waley：《Translations from the Chinese》，紐約，1941年，頁14。）

採用本弩輒的馬車最初見於周朝，為皇帝、妃嬪及其他皇室成員所用。車之尺寸大小，以及馬匹之數量，則示乎乘客之等級與性別而定。無獨有偶，1980年秦始皇陵西側出土一台公元前三世紀製之銅車馬，其配件與本品某程度上可相比擬（見程學華：〈秦始皇陵一號銅車馬〉，《考古與文物》，1990年，第五期，卷首圖及頁1-2；孫機：〈略論秦始皇陵一號銅車〉，《文物》，1991年，第一期，頁14-19）。弩輒即承弓器，顧名思義，用以承拓弩弓。以本品為例，弩弓懸放在弩輒呈鳳脖形的弧勾上，弩臂則置於馬車前方，弩輒狀如龍首張口處可拉弩弦，配合觸發機制，設計天衣無縫。

同類弩輒傳世極少，異常珍罕。1920年洛陽金村出土數例，造型近似本品，惟設計相對簡約。（見梅原末治等：《洛陽金村古墓聚英》，京都，1937年，圖版53-56）。該次發現包括四對龍形弩輒，浮雕鑄造，不作鏤空。東京出光美術館現藏一對弩輒，其鳳凰首造型與本品雷同。（載於《中國之工藝—出光美術館藏品圖錄》，1989年，編號219）。

THE RARE AND MAGNIFICENT 'MARQUIS DE GANAY' GOLD AND SILVER-INLAID BRONZE CHARIOT FITTINGS

PROPERTY FROM A PRINCELY COLLECTION

12

A RARE AND MAGNIFICENT PAIR OF GOLD AND SILVER-INLAID BRONZE CHARIOT FITTINGS

EASTERN ZHOU DYNASTY, 4TH-3RD CENTURY BC

The chariot fittings are exquisitely inlaid in gold and silver and skillfully cast in openwork in the zoomorphic form of a dragon pursuing a phoenix, the shaft in the form of a cross-bow support. The dragons are powerfully rendered with sinuous winged bodies inlaid in silver and gold with interlaced motifs, dots, striations and scale-shaped details. The three-claws of each front leg are hooked into the body of the phoenix that has an inclined head, blue-black glass eyes, sharp beak and curled crest. The interior of the bronze fittings have malachite patination and are heavily encrusted.

10.¼ in. (26 cm.) long

£600,000-1,000,000

US\$780,000-1,300,000

€670,000-1,100,000

PROVENANCE:

C.T. Loo, Paris, 1930.
Comtesse de Behague (1870-1939), Paris.
Marquis de Ganay (1861-1948), Paris.
Stephen Junkunc III (d.1978), Chicago.
Eskenazi, London, 2000.
Property from a Princely Collection.

LITERATURE:

E. Ader and M. Rheims, *Objets d'Art de Chine appartenant au Marquis de Ganay*, auction catalogue, Hotel Drouot, Paris, 7 May 1952, no. 41.
Eskenazi, *Masterpieces from Ancient China, Millenium Exhibition, 1960-2000*, New York, London, No. 4., p32.

貴族私人珍藏

東周 銅錯金銀龍鳳紋車飾一對

來源:

盧芹齋舊藏, 巴黎, 1930年
de Behague伯爵夫人(1870-1939年)舊藏, 巴黎
de Ganay侯爵(1861-1948年)舊藏, 巴黎
史蒂芬·瓊肯三世舊藏, 芝加哥
埃斯卡納齊, 倫敦, 2000年

出版:

E. Ader及M. Rheims, 《Objets d'Art de Chine appartenant au Marquis de Ganay. auction catalogue》 Hotel Drouot, 巴黎, 1952年5月7日, 圖41
埃斯卡納齊, 《Masterpieces from Ancient China, Millennium Exhibition, 1960-2000》 紐約及倫敦, 2000年, 32頁, 圖4



13

A LARGE SANCAI-GLAZED POTTERY FIGURE OF A CAMEL

TANG DYNASTY (618-907)

The Bactrian camel is modelled standing foursquare on a rectangular base with its head held high and its mouth open. It is covered all over in an amber glaze. An oval blanket with a pleated border is draped over its humps and detailed with green and cream splashes. 22¼ in. (56.5 cm.) high

£4,000-6,000

US\$5,200-7,700

€4,400-6,600

PROVENANCE:

Acquired in the UK prior to May 1999.

The result of Oxford Authentication Thermoluminescence Test number C199q99, dated 18 May 1999, is consistent with the dating of this lot.

唐 三彩陶駱駝

來源:

於1999年5月前購自英國

此器經牛津熱釋光測年法測試(編號C199q99), 證實與本圖錄之斷代符合



PROPERTY FROM A PRIVATE UK COLLECTION, SOLD BY ORDER OF THE EXECUTORS

■14

A PAINTED RED POTTERY FIGURE OF A PRANCING HORSE

TANG DYNASTY (618-907)

The horse is modelled in a spirited stance with one front leg raised, the mouth open and the ears pricked forward.

24½ in. (62.2 cm.) long

£6,000-10,000

US\$7,700-13,000

€6,600-11,000

PROVENANCE:

Christie's New York, 1 December 1988, lot 211.

The results of Oxford thermoluminescence test no. 466p43 are consistent with the dating of this lot.

歐洲私人珍藏，由遺產執行人委託拍賣

唐 彩繪陶馬

來源:

紐約佳士得，1988年12月1日，拍品211號

此器經牛津熱釋光測年法測試(編號466p43)，證實與本圖錄之斷代符合



Lot 15 no lot



16

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 16 AND 125-127)

16

A PAINTED POTTERY FIGURE OF A CIVIL OFFICIAL
TANG DYNASTY (AD 618-907)

The official is modelled standing wearing a coat with long sleeves and a ceremonial headdress, all with floral or cloud motifs and traces of red, black, green and gilt decoration.
25½ in. (72.5 cm.) high

£5,000-8,000

US\$6,500-10,000
€5,500-8,800

PROVENANCE:

Collection of Julius Eberhardt (1936-2012), Austria, acquired prior to 2000.

LITERATURE:

Regina Krahl, *Sammlung Julius Eberhardt. Frühe chinesische Kunst*, Hong Kong, 2000, p. 216, cat. no. 126.

The result of Oxford thermoluminescence test no. C298h8o, 15 December 1998, is consistent with the dating of this lot.

歐洲私人珍藏

唐 彩繪陶文官

來源:

奧地利 朱利恩艾·伯哈特 (1936-2012年) 舊藏, 於2000年前購自

出版:

康蕊君, 《Sammlung Julius Eberhardt. Frühe chinesische Kunst》香港, 2000年, 216頁, 編號126

此器經牛津熱釋光測年法測試(編號C298h8o), 證實與本圖錄之斷代符合

PROPERTY OF A EUROPEAN GENTLEMAN

***17**

A RARE SILVER PETAL-LOBED STEM CUP
MING DYNASTY (1368-1644)

The small bowl is worked in *repoussé* to form eleven petals, each finely engraved with alternating birds and mythical beasts amongst flowering plants. The lower body is similarly decorated with further birds and flower lappets. The lobed foot terminates in a splayed, petal lobed base decorated with scrolling tendrils.
2¾ in. (7 cm.) diam.

£6,000-8,000

US\$7,700-10,000
€6,600-8,700

歐洲私人珍藏

明 銀花鳥紋蓮瓣式小高足盃



17

PROPERTY FROM THE COLLECTION OF PROFESSOR FERDINANDO CAPPELLETTI
(LOTS 18 AND 19)

~18

AN ARCHAISTIC BRONZE TRIPOD CENSER

MING DYNASTY (1368-1644)

The vessel is decorated to the bulbous sides with *taotie* masks set against a *leiwen* ground, below two curved upright handles and supported on three animal-form feet. The later wood cover is pierced with a prunus design, surmounted by a Ming dynasty jade carving of Liu Hai.

14½ in. (37 cm.) high excluding *hongmu* cover; 18.¾ in. (48 cm.) high overall

£6,000-8,000

US\$7,700-10,000

€6,600-8,700

PROVENANCE:

Acquired in Rome in the late 1970s.

羅馬藏家FERDINANDO CAPPELLETTI教授珍藏

明 銅仿古饕餮紋雙耳三足爐

來源:

於1970年代末購自羅馬



18

PROPERTY FROM THE COLLECTION OF PROFESSOR FERDINANDO CAPPELLETTI

19

AN ARCHAISTIC BRONZE TRIPOD CENSER

MING DYNASTY, 17TH CENTURY

The exterior of the censer is crisply cast with *taotie* masks set against a *leiwen* ground, above two upright loop handles and supported on three tall legs. One side of the interior has an archaic inscription.

10¾ in. (26.2 cm.) high

£5,000-8,000

US\$6,400-10,000

€5,500-8,800

PROVENANCE:

Acquired in Rome in the late 1970s.

羅馬藏家FERDINANDO CAPPELLETTI教授珍藏

明十七世紀 銅仿古饕餮紋雙耳三足爐

來源:

於1970年代末購自羅馬



19



20

20

AN ARCHAISTIC BRONZE VASE, HU
MING DYNASTY, 17TH CENTURY

The vase is cast with two *taotie* mask loose ring handles beneath a pair of concentric raised ribs to the waisted neck. It is supported on a raised foot rim and the base has an incised two-character mark, *bao yong*, that may be translated as "to be used and treasured". The vessel has a rich, dark brown patina.

6½ in. (16.6 cm.) high

£4,000-5,000

US\$5,200-6,400

€4,400-5,500

PROVENANCE:

Collection of Frans Carl Gottfried Kockum (1891-1963), thence by descent within the family.

Frans Carl Gottfried Kockum was the Swedish director of Kockums ironworks.

明十七世紀 銅仿古饕餮紋雙耳活環壺

來源:

瑞典Frans Carl Gottfried Kockum (1891-1963年) 舊藏·家傳至今

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

21

A LARGE ARCHAISTIC BRONZE VASE, FANGGU
17TH CENTURY

The vase is cast with notched flanges to the edges and decorated to the neck with blades filled with stylised cicadas on a *leiwen* ground, resting on a middle section with *taotie* masks reserved on *leiwen* and a similarly decorated foot.

18½ in. (47 cm) in, high

£6,000-8,000

US\$7,700-10,000

€6,600-8,700

歐洲私人珍藏

十七世紀 銅仿古饕餮紋方觚



21

-22

**A LARGE RECTANGULAR JADE-INSET GILT-METAL CENSER
AND COVER**

18TH-19TH CENTURY

The censer is supported on dragon-form feet and has twin gilt-metal handles each inset with a white jade belt hook and hung with a jade ring. The corners of the censer and cover are applied with sinuous chilongs and two sides are inset with oval jade plaques carved in relief with flowers and rocks. The openwork cover is similarly decorated with reticulated jade musical chime plaques and surmounted with a dome-shaped finial on mythical beast supports. The censer is further embellished with coral, turquoise and dark blue stone inlays. 17¼ in. (44 cm.) high

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

清十八/十九世紀 鑲金金屬嵌百寶蓋爐



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

■23

A MONUMENTAL PAIR OF MARBLE BUDDHIST LIONS

MING DYNASTY (1368-1644)

Each lion is carved seated on its haunches on a waisted lotus plinth with drapings, wearing a tasselled collar carved in relief that is hung with a bell suspended above the chest. One beast has its right paw resting on a cub, the other has its left paw resting on a ball. Both have bulging eyes and a fierce expression with barred teeth. The tightly curled manes and draped stands are both finely detailed.

50¼ in. high, 26¼ in wide, 27 in. deep (127.5 cm. x 66.5 cm. x 68.5 cm.)

(2)

£40,000-60,000

US\$52,000-77,000

€44,000-66,000

PROVENANCE:

Collection of the distinguished British diplomat Sir Basil Cochrane Newton (1889-1965), acquired in Asia from 1925-1929, then by descent within the family.

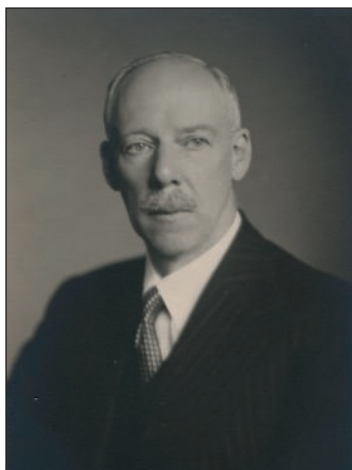
The Buddhist lion has long been recognised as a powerful symbol of strength and protection in Chinese art. They are usually depicted in pairs, as in the current lot, with the male playing with a ball and the female with a cub. Statues of these majestic beasts were often placed outside important buildings such as residences of officials. Lions are not indigenous to China but their image was popularised with the introduction of Buddhism. They are sometimes seen as a symbol of the Buddha, as well as the protector of sacred buildings. The character for "lion" in Chinese, *shi*, is also a homophone for 'teacher or master'. Marble lions such as the present pair, placed outside residences, were therefore auspicious symbols of high social status and prosperity.

英國私人珍藏

明 大理石雕獅子一對

來源:

英國外交官Sir Basil Cochrane Newton (1889-1965年)舊藏, 於1925-1929年所購亞洲, 家傳至今



Sir Basil Cochrane Newton (1889-1965)
by Walter Stoneman, bromide print,
September 1945 copyright, National
Portrait Gallery, London





24

PROPERTY FROM THE COLLECTION OF PROFESSOR FERDINANDO CAPPELLETTI

24

A WHITE-GLAZED BRACKET-LOBED DISH
FIVE DYNASTIES (AD 907-960)

The dish is elegantly potted and decorated overall in a smooth ivory-white glaze and supported on a short ring foot.
6 $\frac{7}{8}$ in. (17.5 cm.) wide

£8,000-12,000

US\$11,000-15,000
€8,800-13,000

PROVENANCE:

Acquired in Rome in the late 1970s.

Compare to a similarly shaped foliate dish with white glaze sold at Christie's Hong Kong, 30 November 2016, lot 3107.

羅馬藏家FERDINANDO CAPPELLETTI教授珍藏

五代 白釉花瓣式盤

來源:

於1970年代末購自羅馬

25

A CELADON-GLAZED CUP STAND AND A CELADON-GLAZED OVOID VASE

THE VASE, SONG DYNASTY (960-1279)

THE CUP STAND, MING DYNASTY, 15TH CENTURY

The cup stand has a foliate rim and is incised with scrolling foliage, the central section has an inverted rim. It is covered with a lustrous celadon glaze of even tone. The vase is incised with a geometric design beneath an olive-green glaze. The vase 5 $\frac{3}{4}$ in. (14.7 cm.) high (2)

£4,000-6,000

US\$5,200-7,700
€4,400-6,600

PROVENANCE:

The cup stand: With S. Marchant & Son, 9 March 1981.

The vase: With S. Marchant & Son, 6 October 1981.

明十五世紀 青釉刻花花卉紋盃托
宋 刻花紋瓶

來源:

盃托: S. Marchant & Son, 英國, 1981年3月9日

瓶: . Marchant & Son, 英國, 1981年10月6日



25



PROPERTY OF A PRIVATE GENTLEMAN

26

A LONGQUAN CELADON VASE

YUAN DYNASTY (1279-1368)

The flattened, pear-shaped vase is moulded with two C-shaped handles with rings. The body is moulded with a deer and a *fu* character to one side and a *qilin* to the other side, each within a *ruyi*-shaped cartouche. The neck is decorated with a band of stylised lappets and the foot with a band of *ruyi*-heads. 7 $\frac{7}{8}$ in. (20 cm.) high

£8,000-12,000

US\$11,000-15,000
€8,800-13,000

私人珍藏

元 龍泉青釉開光福祿紋雙耳瓶



26

PROPERTY OF A PRIVATE GENTLEMAN

27

A LONGQUAN CELADON WASHER

SOUTHERN SONG DYNASTY (1127-1279)

The washer is finely potted with an angular profile rising from a short foot to a slightly everted rim, covered overall with an attractive glaze of even sea-green tone with the exception of the foot ring. 5 $\frac{1}{2}$ in. (13 in.) diam.

£20,000-30,000

US\$26,000-38,000
€22,000-33,000

私人珍藏

南宋 龍泉青釉洗



27

THE PROPERTY OF A LADY

***28**

A RARE BLUE AND WHITE 'DRAGON' JAR

YUAN DYNASTY (1279-1368)

The exterior of the jar is painted in shades of cobalt blue to depict a band of two dragons amidst stylised clouds, below a peony scroll encircling the shoulder.

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

£60,000-80,000

US\$77,000-100,000

€66,000-88,000

PROVENANCE:

Acquired in Hong Kong before 1990

Blue and white jars decorated with dragons as the principle motif are rare to find. Two examples of large size are known: the first is in the Tokyo National Museum Collection, illustrated in *The World's Great Collections, Oriental Ceramics*, vol. 1, Kodansha, Tokyo, 1982, no. 18; and the second *guan* was sold at Sotheby's Hong Kong, 31 October 2004, lot 12. A smaller jar (22 cm. high) with a diaper band around the mouth rim was sold at Christie's Hong Kong, 27 April 1997, lot 686. A *guan* designed with a register of floral scrolls on the shoulder and lappets above the foot, is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 142. Another dragon jar of a striding dragon above similar waves but with a band of miscellaneous treasures, *anbaxian*, motifs within lappets on the shoulder, was sold at Sotheby's Hong Kong, 2 May 2000, lot 650. Other jars with dragons forming the major decorative band include the example excavated in 1966 from a hoard found at Huxi Dadui, Taoxi Town, Jintan County, Jiangsu province, included in the exhibition, *Art of Yuan Blue-and-White Porcelain*, Shanghai Museum, 2012, and illustrated in the Catalogue, p. 189, no. 63. It is interesting to note that the excavated example, now housed at the Zhenjian Museum, was discovered together with a group of silver including a dish inscribed with an Arabic inscription dating to the 1314, *ibid.*, p. 188. Jars designed with dragons within a minor band at the shoulder include the example illustrated by J. Ayers (ed.), *Chinese Ceramics in the Topkapi Saray Museum*, London, 1986, vol II, p. 407, col. no. 586; and the jar designed with forward and backward-looking dragons, previously sold at Christie's Tokyo, 27 May 1969, lot 179, and later in the Ataka Collection, illustrated by T. Nakano, *The Panoramic Views of Chinese Patterns*, Japan, 1985, col. pl. 9.

私人珍藏

元 青花雙龍牡丹紋罐

來源:

於1990年前購自香港





29

29

A LARGE BLUE AND WHITE CIRCULAR 'DRAGON' BOX AND COVER

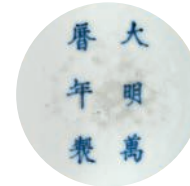
WANLI SIX-CHARACTER MARK WITHIN DOUBLE-CIRCLES AND POSSIBLY OF THE PERIOD

The top and sides of the cover and the sides of the box are painted in shades of blue with five-clawed dragons amidst floral sprays, raised on a short ring foot. 10¾ in. (27.5 cm.) diam.

£20,000-30,000

US\$26,000-38,000
€22,000-33,000

明萬曆或更晚 青花五爪龍紋圓蓋盒 雙圈六字楷書款



(mark)

30

TWO IRON-RED-DECORATED 'DRAGON' DISHES

JIAJING SIX-CHARACTER MARKS WITHIN DOUBLE-CIRCLES AND OF THE PERIOD (1522-1566)

The larger dish is decorated to the interior with a five-clawed dragon, with the exterior decorated with two further dragons chasing flaming pearls. The smaller dish is decorated to the interior with a five-clawed dragon set against an incised ground of overlapping waves, with the exterior decorated with two further dragons.

The larger 8 in. (20.3 cm.) diam.

(2)

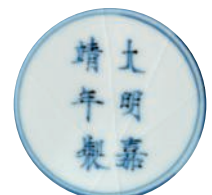
£8,000-12,000

US\$11,000-15,000
€8,800-13,000

明嘉靖 礬紅彩五爪龍紋盤兩件 雙圈六字楷書款



30



(marks)



31

A LARGE BLUE AND WHITE 'KRAAK' DISH

WANLI PERIOD (1573-1619)

The dish has a foliate rim and is decorated to the centre with a frog crouching on a riverbank below leafy stems of lotus flowers and lotus buds and by overhanging rocks. The cavetto is further decorated with panels of stylised peach stems and precious objects.

18¾ in. (47.5 cm.) diam.

£3,000-5,000

US\$3,900-6,500

€3,300-5,400

PROVENANCE:

Private Japanese Collection.

Frogs are well known in this period in the form of kendis but it is unusual to see one included in the decoration on 'Kraak' ware. A frog appears on a small dish (14 cm. diam.) exhibited by the Oriental Ceramic Society in the exhibition *The Animal In Chinese Art*, London, 1968, no.485 and a dish fragment featuring a frog is illustrated by Christian J.A. Jorg in *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam*, 1997, p.57, no.38.

明萬曆 青花蓮塘蛙鳴紋克拉克式大盤

來源:

日本私人舊藏



31

32

A SMALL BLUE AND WHITE 'BUDDHIST LION' DISH

JIAJING SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-66)

The dish is decorated to the centre of the interior with two confronting Buddhist lions playing with a be-ribboned ball amongst auspicious emblems. The exterior is similarly decorated with four further Buddhist lions and divided by ruyi-shaped clouds.

4¾ in. (12.4 cm.) diam.

£4,000-6,000

US\$5,200-7,700

€4,400-6,600

PROVENANCE:

Collection of Henry Bar, Shanghai, 1940's.
Oriental Fine Arts, Inc. New York, 1950s.
Mr. and Mrs. Mario Bellosso.
Sotheby's New York, 17-18 March 2015, lot 265.

明嘉靖 青花雙獅戲球紋盤 雙圈六字楷書款

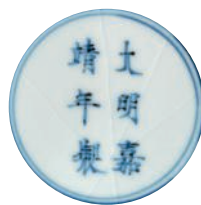
來源:

Henry Bar舊藏,上海,1940年代

Oriental Fine Arts Inc.,紐約,1950年代

Mario Bellosso 伉儷舊藏

紐約蘇富比, 2015年3月17-18日, 拍品265號



(mark)

32

**A RARE PAIR OF UNDERGLAZE BLUE AND GILT-DECORATED
KINRANDE 'CHILONG' BOWLS**

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

Each bowl is decorated to the exterior with two pairs of confronting *chilong*, one in underglaze blue, the other in reserve with iron-red enamel highlights, interspersed with underglaze blue sprigs of *lingzhi* fungus and with traces of a leafy scroll gilt decoration below the rim. The interiors are decorated with a central medallion enclosing a coiled *chilong* below a band of iron-red and pale green enamel geometric design below the rim.

4¾ in. (12.1 cm.)

(2)

£6,000-8,000

US\$7,700-10,000

€6,600-8,800

PROVENANCE:

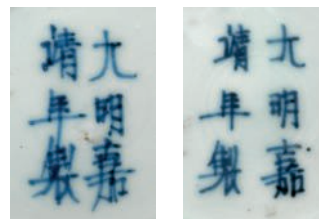
Private Japanese Collection

Bowls of this design bearing a Jiajing mark would appear to be very rare. A bowl decorated with peaches and bearing a Jiajing mark is illustrated by Mayuyama in *Seventy Years*, Volume One, p.280, no. 839.

明嘉靖 青花五彩描金螭龍紋碗一對 六字楷書款

來源:

日本私人舊藏



(marks)



34

A RARE ENAMELLED YELLOW-GROUND 'NINE BATS' BOWL
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN DOUBLE-CIRCLES AND OF THE PERIOD (1723-1735)

The interior and exterior of the bowl are decorated in yellow, with the exterior detailed with nine bats in flight carrying double gourds which are tied with fluttering blue ribbons, surrounded by green scrolling clouds. 4¾ in. (12.1 cm.) diam.

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

PROVENANCE:

Private French Collection

Bowls of this design are unusual as they depart from the usual convention of only having green-enamelled decorative elements on a yellow ground. Vessels with various coloured enamels on yellow ground are referred in the imperial archives as 'a new category of *wucaï*', an innovation of the Yongzheng period. In both cases, however, the designs were incised for crisper detail.

Examples of Yongzheng bowls decorated with this pattern include one from the Constantinidi Collection, illustrated by S. Jenyns, *Later Chinese Porcelain*, 1971, pl. LXIX, no. 3; one in the Beijing Palace Museum, illustrated in *Kangxi Yongzheng Qianlong*, 1989, p. 238, pl. 67; and various others sold at auction, such as one from the British Rail Pension Fund, sold at Sotheby's Hong Kong, 16 May 1989, lot 78, then again at Christie's Hong Kong, 29 April 2001, lot 545.



(mark)

清雍正 黃地綠彩福祿紋碗 雙圈六字楷書款

來源：
法國私人舊藏



PROPERTY OF A PRIVATE ENGLISH GENTLEMAN

~35

A RARE PAIR OF WUCAI 'DRAGON AND PHOENIX' BOWLS

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

Each bowl is decorated to the exterior in bright enamels with a green and a red five-clawed dragon alternating with two descending phoenix amongst chrysanthemum scrolls and below a band of Eight Precious Objects, the interior with a medallion enclosing a five-clawed red dragon chasing the flaming pearl.

4½ in. (10.4 cm.) diam., *hongmu* stands

(2)

£20,000-40,000

US\$26,000-51,000

€22,000-44,000

PROVENANCE:

Sotheby's London, 30 January 1962, lot 122.

Acquired by the current owner's grandfather in London and then by descent within the family.

It is unusual to find a Kangxi *wucaï* bowl with this design of this small size and it is even rarer to find a pair of such bowls. They may be compared with a group of three Kangxi bowls of varying sizes illustrated in *Qing Imperial Porcelain*, Nanjing Museum, Art Gallery, The Chinese University of Hong Kong, 1985, no. 26.

英國私人珍藏

清康熙 五彩龍鳳紋碗一對 雙圈六字楷書款

來源:

倫敦蘇富比, 1962年1月30日, 拍品122號

英國私人珍藏, 現藏家祖父購自倫敦, 家傳至今



(marks)





36

36

A YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED 'DRAGON' DISH

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

The interior is decorated with a central roundel enclosing two green and aubergine enamelled dragons chasing a flaming pearl amongst clouds and fire scrolls, their scaly bodies and facial features finely incised, within a double-line border on a rich yellow ground. The exterior is decorated with four double grape clusters below the rim that is encircled by a line border.

5½ in. (13 cm.) diam.

£5,000-7,000

US\$6,400-8,900

€5,500-7,700

PROVENANCE:

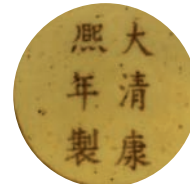
Collection of Henry Mazot (1882-1956).

Henry Mazot was the Chairman of the Bank of Indochina and worked in Beijing from the 1920s until 1946 when he moved back to Normandy, France.

清康熙 黃地紫綠彩雙龍戲珠紋小盤 雙圈六字楷書款

來源:

法國Henry Mazot (1882-1956年)舊藏



(mark)

37

A YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED 'DRAGON' DISH

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

The dish is incised to the interior with two five-clawed dragons in pursuit of the flaming pearl, all highlighted in aubergine and green enamels. The exterior is incised and enamelled in green with four cranes in flight amongst four scrolling clouds.

15½ in. (14.3 cm.) diam.

£4,000-6,000

US\$5,200-7,700

€4,400-6,600

PROVENANCE:

Private Japanese Collection.

Christie's London, 6 November 2018, lot 242.

清乾隆 黃地紫綠彩雙龍戲珠紋盤 六字篆書款

來源:

日本私人舊藏

倫敦佳士得, 2018年11月6日, 拍品242號



37



(mark)

138

A FAMILLE VERTE BISCUIT-ENAMELLED VASE, CONG

KANGXI PERIOD (1662-1722)

The body is raised on a short foot ring and finely moulded to each side with a vertical elongated panel between horizontal flanges depicting the Eight Trigrams, *bagua*. The shoulder is decorated with four *chilong* enamelled in tones of aubergine, yellow and blue, all against a *leiwen* ground.

8 $\frac{5}{8}$ in. (22 cm.) high

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

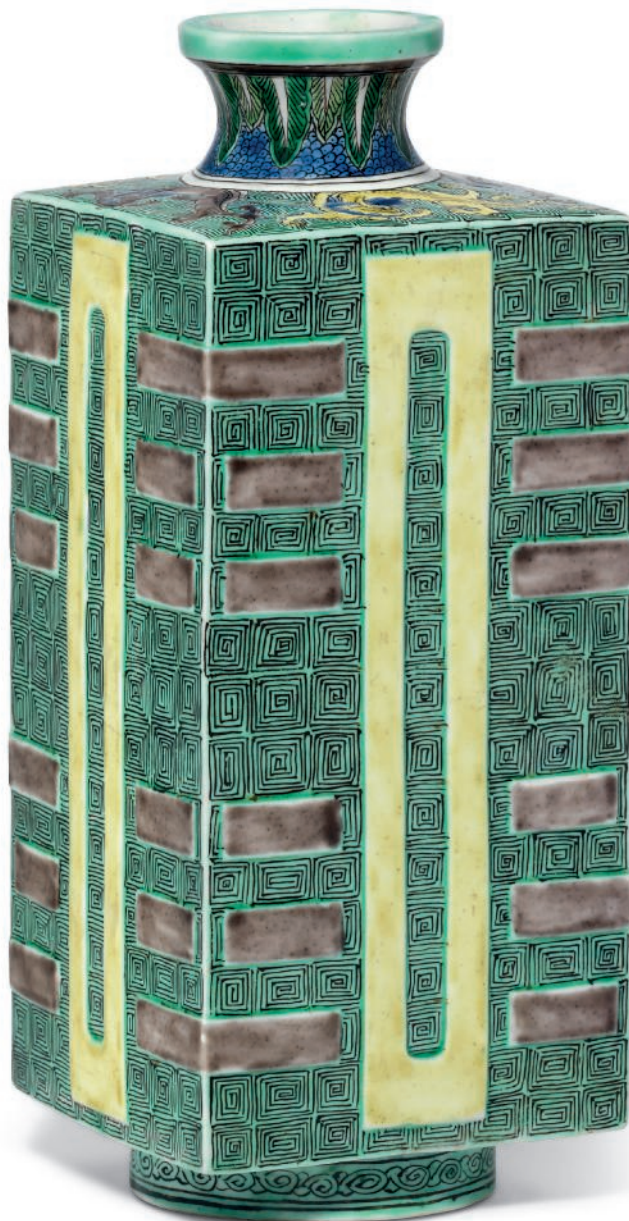
Baron Fould-Springer (1876-1929) Collection

The dating of this lot is consistent with the result of Oxford Authentication thermoluminescence test no. P106f45.

清康熙 彩繪八卦紋仿古瓶

來源:

Fould-Springer (1876-1929年) 男爵舊藏



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

Christie's is delighted to present this rare 'pheasant' bowl that has been passed down through five generations of the Cox family. The bowl was originally acquired by Edward Cox (1850-1915) of Cardean, Meigle, Scotland, who graduated from Edinburgh University and acted as President of the Dundee Chamber of Commerce and a Governor of Dundee College between 1890 and 1891. He became a Chairman of Camperdown Jute Works following its conversion into a Limited Liability Company in 1893, and also became a Director of the Scottish American Trust Companies and the Northern American Trust Co. Ltd, becoming Chairman in 1895. Apart from his business pursuits, he built up an art collection in Cardean and was known for his fine taste and scholarly interest in the subject. As administrator of the will of his uncle Thomas Cox, he not only formed a bequest to set up a free public library and baths in Lochee, but also purchased the AC Lamb Collection of old Dundee literature and pictures, presenting it to the Free Library in 1900. He was a Deputy-Lieutenant for the County of the City of Dundee and a Justice of the Peace for Dundee.



Edward Cox (1850-1915)

39

A RARE DOUCAI 'PHEASANT' BOWL

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

The sturdily potted bowl is elaborately decorated on one side of the exterior with two pheasants perched on rocks, surrounded by branches of peony and magnolia. Two smaller birds in flight are depicted to the other side. 6 $\frac{5}{8}$ in. (16.8 cm) diam.

£30,000-50,000

US\$39,000-63,000
€33,000-54,000

PROVENANCE:

Collection of Edward Cox (1850-1915) of Cardean, Meigle, Scotland, thence by descent within the family.

The combination of magnolia and peony represents the auspicious saying 'yu tang fu gui', meaning 'may you have wealth, honour and prosperity'. A similar Kangxi mark and period example with the same design but additionally decorated with iron-red as well as copper-red is in the collection of the Beijing Palace Museum, illustrated by Geng Baochang in *Gugong Bowuyuan cang Qingdai yuyao ciqu*, Beijing, 2005, vol. I part I, pl. 29. A later pair of Yongzheng mark and period bowls were sold at Sotheby's Hong Kong, 27 October 1972, lot 128.

英國私人珍藏

清康熙 鬥彩雉雞牡丹紋碗 雙圈六字楷書款

來源:

蘇格蘭 Edward Cox先生(1850-1915)舊藏, 家傳至今



(mark)





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

40

AN UNUSUAL LARGE PAIR OF DOUCAI 'CRANE' VASES, MEIPING 18TH CENTURY

Each vase is decorated to the tall sides with twelve cranes in flight, all outlined with underglaze blue and decorated with white enamels, set against a ground of ruyi-shaped clouds in the colourful doucai palette highlighted in gilt.

17½ in. (44.5 cm.) high

(2)

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

PROVENANCE:

Acquired by the current vendor's grandfather during his stay in China in the early 20th century, thence by descent within the family.

Compare the present pair of vases to a similar vase sold at Christie's London, 13 May 2008, lot 249.

英國私人珍藏

清十八世紀 鬥彩雲鶴紋梅瓶一對

來源:

現藏家祖父於20世紀初在中國所購, 家傳至今



(marks)



41

41

A PAIR OF TRANSLUCENT BLUE GLASS MALLET VASES

QIANLONG FOUR-CHARACTER WHEEL-CUT MARKS WITHIN SQUARES AND OF THE PERIOD (1736-1795)

Each vase has a long neck rising to a lipped mouth rim, supported on a slightly raised foot rim.

7½ in. (19.2 cm.) high

(2)

£6,000-10,000

US\$7,700-13,000

€6,600-11,000

清乾隆 藍料長頭瓶一對 雙框「乾隆年製」刻款

PROPERTY OF A LADY

*42

A RARE SMALL MOTTLED AND GILT-SPLASHED GLASS BOTTLE VASE

18TH-19TH CENTURY

The vase is decorated to the bulbous sides with four monster-mask handles, raised on a countersunk base. The transparent glass has a mottled yellow and russet pattern with gilt splashes.

5¼ in. (13.2 cm.) high

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

私人珍藏

清十八/十九世紀 絞胎灑金獸耳玻璃瓶



42

PROPERTY FROM A PRINCELY COLLECTION

43

AN IMPERIAL OPAQUE TURQUOISE GLASS TRIPOD CENSER

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

The well-formed compressed body is raised on three short conical legs and flanked by a pair of curved loop-handles rising from the rim. The glass is of a rich turquoise colour.

4½ in. (11.5 cm.) wide

£50,000-80,000

US\$64,000-100,000

€55,000-88,000

PROVENANCE:

Collection of Walter and Phyllis Shorenstein.

Christie's Hong Kong, *Luminous Colours: Treasures from the Shorenstein Collection*, 1 December 2010, lot 2919

Property from a Princely Collection.

LITERATURE:

C.F. Shangraw and C. Brown, *A Chorus of Colors: Chinese Glass from Three American Collections*, Asian Art Museum of San Francisco, 1996, no. 49.

The shape of this censer is based on bronze prototypes of the early Ming dynasty. Other glass censers of this shape, but of different colour, have also been published. One in the collection of the Palace Museum, of opaque pink colour, still fitted with its metal liner, is illustrated in *Zhongguo meishu quanji - Gongyi meishu bian*, 10, Beijing, 1987, pl. 254. Two others, of opaque yellow and opaque bluish-turquoise colour, in the Andrew K.F. Lee Collection, are illustrated in *Elegance and Radiance*, The Art Museum, The Chinese University of Hong Kong, 2000, pp. 182-85, nos. 54 and 55, respectively.

貴族私人珍藏

清乾隆 御製松綠料乳足爐 雙方框「乾隆年製」楷書刻款

來源:

舒思深伉儷舊藏

香港佳士得 《妙色營然—舒思深伉儷珍藏宮廷御製藝術精品》 2010年12月1日, 拍品2919號

出版:

C.F. Shangraw 及 C. Brown, 《A Chorus of Colors: Chinese Glass from Three American Collections》, 舊金山, 亞洲藝術博物館, 編號49.



(mark)



44

A SMALL FINELY ENAMELLED BLUE-GROUND FAMILLE ROSE GLASS 'FLORAL' VASE
QIANLONG FOUR CHARACTER-MARK WITHIN A DOUBLE-SQUARE AND PROBABLY OF THE PERIOD

The exterior of the bulbous body is intricately decorated with large pink chrysanthemum flowers and another orange bloom beside rocks, set against a soft lavender blue ground.
4½ in. (11.5 cm.) high

£8,000-12,000

US\$11,000-15,000

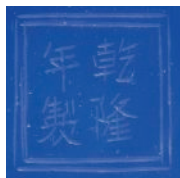
€8,800-13,000



(mark)

清乾隆或更晚 玻璃胎畫琺瑯花卉紋小瓶 雙框「乾隆年製」刻款





(mark)



(mark)



45

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 45-48)

45

A PAIR OF BLUE GLASS ZHADOU

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

Each ovoid body is supported on a short foot and rises towards a wide gently flaring neck with everted mouth. The glass is of a translucent dark blue tone. 3 $\frac{3}{8}$ in. (9.9 cm.) high (2)

£5,000-8,000

US\$6,400-10,000
€5,500-8,800

PROVENANCE:

Christie's London, 12 November 2004, lot 25.
Private European Collection.

歐洲私人珍藏

清乾隆 藍料渣斗一對 雙框「乾隆年製」刻款

來源:

倫敦佳士得, 2004年11月12日, 拍品25號

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

46

A BLUE-GLAZED CONG-SHAPED VASE

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

The square vase is flanked by a pair of moulded elephant-head handles and is covered overall with a deep sapphire-blue glaze thinning slightly on the edges. 11 $\frac{1}{8}$ in. (29 cm.) high

£4,000-6,000

US\$5,200-7,700
€4,400-6,600

歐洲私人珍藏

清道光 霽藍釉雙象耳琮式瓶 六字篆書款



(mark)



46



(mark)



47

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

47

A WUCAI 'DRAGON AND PHOENIX' BOWL
DAOGUANG SIX-CHARACTER SEAL MARK
IN UNDERGLAZE BLUE AND OF THE PERIOD
(1821-1850)

The bowl is decorated to the exterior with an iron-red dragon and a green dragon chasing the flaming pearl between two phoenix descending on a ground scattered with floral sprigs. The rim is decorated with a band of Eight Buddhist Emblems alternating with *ruyi*-heads. The interior is decorated with a central medallion enclosing an iron-red dragon in pursuit of the flaming pearl. 6¼ in. (16 cm.) diam.

£4,000-6,000

US\$5,200-7,700

€4,400-6,600

歐洲私人珍藏

清道光 五彩龍鳳紋碗 六字篆書款

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

48

A DAYAZHAI YELLOW-GROUND GRISAILLE-DECORATED JARDINIÈRE

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

The globular *jardinière* is finely decorated *en grisaille* with branches of blossoming peonies and two butterflies. The shoulder bears the iron-red seal reading *Tian di yi jia chun*, which can be translated as 'spring throughout heaven and earth' and the characters *Dayazhai*, (Studio of Great Elegance). The base has a four-character *Yong qing chang chun* mark (eternal prosperity and spring). 10 in. (25.5 cm.) diam.

£5,000-8,000

US\$6,400-10,000

€5,500-8,700

PROVENANCE:

Christie's London, 22 May 1997, lot 515 (part)

歐洲私人珍藏

清光緒 黃地墨彩牡丹紋花盆 鑿紅「永慶長春」款

來源:

倫敦佳士得1997年5月22日, 拍品515號 (兩件之一)



48



49



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR (LOTS 49 AND 50)

49
**A PAIR OF DAYAZHAI FAMILLE ROSE TURQUOISE-GROUND
 RECTANGULAR JARDINIÈRES**

YONG QING CHANG CHUN FOUR-CHARACTER MARKS IN IRON-RED,
 TONGZHI-GUANGXU PERIOD (1862-1908),

Each *jardinière* is decorated *en grisaille* with birds in flight above amongst
 chrysanthemum blooms and other flowers with leafy stems on a turquoise
 ground. Each *jardinière* has a *Dayazhai* ('Studio of Great Elegance') mark and
 a cartouche reaching *Tian di yi jia chun* ('Spring throughout heaven and earth')
 seal in iron-red enamel below the rim.

7 $\frac{5}{8}$ in. (19.4 cm.) diam.

(2)

£5,000-8,000

US\$6,400-10,000
 €5,500-8,700

歐洲私人珍藏

清同治/光緒 松石綠地墨彩花鳥紋方盆一對 鑿紅「天地佳春」款

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

50
A MUGHAL-STYLE PALE GREENISH-WHITE JADE BOWL
 19TH CENTURY

The reticulated bowl is supported on a short foliate foot carved as a flower. It
 has twin flower-head handles with leafy stems that are hung with large jade
 rings, four smaller flower heads with loose jade rings decorate the sides that
 are carved in relief with an overall design of upright leaves. The flower heads
 are further embellished with red stone insets. The semi-translucent stone is of
 a pale tone with russet areas and darker flecks.

8 $\frac{1}{2}$ in. (22.5 cm.) diam, across the handles

£8,000-12,000

US\$11,000-15,000
 €8,800-13,000

PROVENANCE:

Sotheby's New York, 7-8 April 1988, lot 151.

歐洲私人珍藏

清十九世紀 痕都斯坦式青白玉雕嵌寶雙花耳活環碗

來源:

紐約蘇富比, 1988年4月7-8日, 拍品151號



50



51

PROPERTY OF A EUROPEAN COLLECTOR (LOTS 51-55)

***51**

A SMALL WHITE JADE MOUNTAIN

18TH CENTURY

The boulder is carved with a deer standing on a rocky ledge beneath a pine tree in a mountainous landscape. The stone is of a pale even tone with a few pale russet inclusions.

3¾ in. (9.6 cm.) long

£3,000-5,000

US\$3,900-6,400

€3,300-5,500

歐洲私人珍藏 (拍品51至55號)

清十八世紀 白玉松鹿紋山子



52

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***52**

A LARGE MILKY-WHITE JADE SCEPTRE, RUYI

18TH-19TH CENTURY

The sceptre is skillfully carved in low relief to the shaft with Daoist Immortals in a rocky landscape with pine trees, the *ruyi* head is similarly carved with Immortals including Xi Wangmu, Queen Mother of the West, flying on a phoenix above a pavilion. The reverse is of plain form with raised edges and the shaft terminates with a carved loop hung with a loose jade ring.

16¼ in. (41.2 cm.) long

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

PROVENANCE:

Acquired from T.Y. King & Sons, Hong Kong, 21 July 1958.

歐洲私人珍藏

清十八/十九世紀 白玉八仙圖如意

來源:

T.Y. King & Sons, 香港, 1958年7月21日



(reverse)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

~*53

A PAIR OF IMPERIALY INSCRIBED AND GILT-DECORATED JADE TABLE SCREENS
QIANLONG PERIOD (1736-1795)

Each plaque is intricately incised and gilt with thatched dwellings and tall mountains in riverside landscape scenes, below a long poetic inscription including the characters *yu ti* (imperialy inscribed). The poem on one plaque is attributed to Wen Zhengming and the poem on the other plaque is attributed to Dong Qichang. The reverse of the plaques are decorated with sprays of prunus, chrysanthemum and bamboo.

Each plaque 7 $\frac{1}{8}$ in. (18.9 cm.) wide, *hongmu* stands

(2)

£20,000-30,000

US\$26,000-38,000

€22,000-33,000

歐洲私人珍藏

清乾隆 青白玉描金御題詩山水圖插屏一對



54

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***54**

THREE BLUE AND WHITE PORCELAIN 'BIRD AND FLOWER' CUPS

YONGZHENG PERIOD (1723-1735)

Each cup is thinly potted and decorated to the exterior with two pairs of birds amongst loquat trees and flowering trees, the interior with a stylised double-*vajra* enclosing *lanca* characters. The countersunk base is inscribed with an apocryphal Chenghua reign mark in underglaze blue in a double square. 3¾ in. (9.5 cm.) diam.

(3)

£6,000-8,000

US\$7,700-10,000

€6,600-8,800

These cups with their thin potting and soft tones of cobalt blue, are inspired by prototypes from the Chenghua reign, such as two cups of similar size and design, Chenghua mark and period, in the National Palace Museum Collection, illustrated in *Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware*, Taipei, 2003, nos. 60 and 61. In the same exhibition there are also two Jiajing-marked cups with the same design, *ibid*, nos. 62 and 63. These cups may also be compared to a related Yongzheng cup from the Brian S. McElney Collection, illustrated in *Porcelain of the High Qing*, Art Gallery of Greater Victoria, 1983, no. 18. A single, comparable Yongzheng blue and white cup was sold at Christie's Hong Kong, 27 November 2019, lot 2903.

歐洲私人珍藏

清雍正 青花花鳥紋盃一組三件



55

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***55**

A LARGE MING-STYLE BLUE AND WHITE HEXAGONAL VASE 19TH CENTURY

The vase is painted in deep cobalt blue tones on each panel with floral sprays alternating with fruiting boughs, including pomegranate, peach, peony and chrysanthemum, between *ruyi*-lappet borders at the shoulder and base. The faceted flared neck rises from horizontal ribs decorated with key-fret and floral sprays entwined with scrolling stems.

27½ in. (70 cm.) high

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

歐洲私人珍藏

清十九世紀 青花三多折枝花果紋六方瓶



56

56
A DOUCAI 'SHOU' BOWL

SHENDE TANG ZHI MARK IN IRON-RED, DAOGUANG PERIOD (1821-1850)

The exterior of the bowl is decorated with large stylised *shou* characters, interspersed with bats and surrounded by foliage.
 5¼ in. (13.3 cm.) diam.

£5,000-8,000

US\$6,400-10,000
 €5,500-8,700

PROVENANCE:
 Private French Collection

清道光 鬥彩福壽雙全碗 礬紅「慎德堂」楷書款

來源：
 法國私人舊藏



(mark)

57
A LARGE BLUE AND WHITE 'PHOENIX' DISH
 DAOGUANG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN
 DOUBLE CIRCLES AND OF THE PERIOD (1821-1850)

The dish is decorated in shades of bright cobalt blue with a central roundel enclosing a pair of confronting male and female phoenix amongst clouds and fire scrolls within double circles, the exterior with two phoenix in flight amongst clouds.
 9¾ in. (24.9 cm.) diam.

£6,000-8,000

US\$7,700-10,000
 €6,600-8,700

PROVENANCE:
 Private collection of a Nordic Gentleman, acquired in Asia in the 1950s.

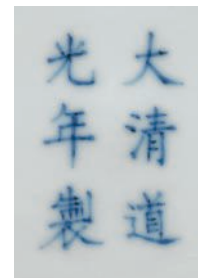
It is unusual to find a blue and white 'phoenix' dish with a six-character Daoguang mark as most Daoguang examples have six-character seal marks.

清道光 青花雙鳳紋盤 雙圈六字楷書款

來源：
 北歐私人舊藏，於1950年代購自亞洲



57



(mark)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 58 AND 59)

58

AN ARCHAISTIC AGATE HUANG

MING DYNASTY (1368-1644)

The ornament is incised to each side with stylised scroll motifs and is pierced at either end with a circular aperture. The stone is of a rich dark orange tone with some streaked inclusions. 5¾ in. (14.6 cm.) wide

£6,000-8,000

US\$7,700-10,000

€6,600-8,700

歐洲私人珍藏

明 瑪瑙璜



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

59

A RARE 'CHICKEN-BONE' JADE CARVING OF A DOG

QING DYNASTY (1644-1911)

The animal is finely carved with its head sharply turned backwards and lying on a leaf. The stone is of an attractive pale grey tone with vivid red and black veining. 5¼ in. (14 cm.) long

£20,000-30,000

US\$26,000-38,000

€22,000-33,000

歐洲私人珍藏

清 雞骨白玉臥犬把件



60

60
A MOTTLED YELLOWISH-RUSSET AND GREEN JADE 'DOG' SEAL
 MING DYNASTY (1368-1644)

The square seal is carved in high relief to the top with a recumbent dog, its hind leg scratching its cheek, its facial features, backbone, fur and tail all finely detailed. The seal face is left uncarved. The stone has a soft polish and is of an attractive yellowish-moss green and russet tone with darker brown inclusions. 2½ in. (6.2 cm.) square

£5,000-10,000

US\$6,400-13,000
 €5,500-11,000

明 青褐玉瑞獸鈕方印

61
A MOTTLED DARK GREEN AND BROWN JADE 'DUCK AND LOTUS' GROUP
 MING DYNASTY (1368-1644)

The jade is carved as a duck with its legs tucked under its body and a large lotus-spray in its beak. The stone is of deep-green colour with areas of russet. 3½ in. (9 cm.) wide.

£6,000-8,000

US\$7,700-10,000
 €6,600-8,700

明 青玉褐斑寶鴨銜蓮把件



61



62

62

A WHITE JADE 'DEER' BOULDER

18TH CENTURY

The boulder is finely carved in relief to one side with two deer below a leafy tree in a rocky, mountainous landscape. The reverse is carved with a stepped path leading up to a pavilion that sits above a pine tree and a waterfall that cascades below. The stone is of even milky-white tone with some areas of russet. 4¾ in. (12.2 cm.) high

£6,000-10,000

US\$7,700-13,000

€6,600-11,000

清十八世紀 白玉松鹿圖山子

63

A GREENISH-WHITE JADE CENSER

18TH CENTURY

The circular censer is carved resting on a flaring foot with two carved dragon-head handles with loose rings to the sides. The exterior is carved in relief with two large archaic *taotie* masks. 6¼ in. (16 cm.) diam.

£6,000-8,000

US\$7,700-10,000

€6,600-8,700

清十八世紀 青白玉饕餮紋雙龍銜環耳爐



63

THE PROPERTY OF A LADY

~64

A MOTTLED PALE GREEN JADEITE RETICULATED CENSER AND COVER
19TH-20TH CENTURY

The censer is carved and pierced around the mouth rim with a band of stylised *chilong* between a pair of intricate winged mythical beast-head handles with loose rings. The tall flared foot is embellished with four animal-head loops with further loose rings. The reticulated cover is decorated with a wide band of *chilong* confronting a flaming pearl below bands of scrolling foliage and a spherical finial carved with further loose rings.

8½ in. (21.6 cm.) wide, *hongmu* stand

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

私人珍藏

十九/二十世紀 翠玉鏤雕螭龍紋雙獸耳蓋爐





65

THE PROPERTY OF A LADY

***65**

A LARGE GREENISH-WHITE JADE 'MONKEYS' WASHER, XI QING DYNASTY (1644-1911)

The washer is finely carved as a large peach, with a monkey flanking either side. The sides are carved with bats in mid-flight and the stone has an even greenish-white tone with minor russet inclusions.
5¾ in. (14.6 cm.) diam.

£5,000-8,000

US\$6,400-10,000
€5,500-8,700

私人珍藏

清 青白玉靈猴獻桃紋洗

THE PROPERTY OF A LADY

***66**

A LARGE WHITE AND RUSSET JADE BRUSHPOT, BITONG QING DYNASTY (1644 - 1911)

The brushpot is finely carved as a section of bamboo, with a boy riding an ox next to a paulownia tree. The stone is of an attractive creamy-white tone with russet inclusions.
5½ in. (14 cm.) diam.

£8,000-12,000

US\$11,000-15,000
€8,800-13,000

私人珍藏

清 白玉褐斑牛郎紋筆筒



66

THE PROPERTY OF A LADY

***67**

A WHITE JADE RITUAL BELL
QING DYNASTY (1644-1911)

The spreading, domed body of the bell is carved in low relief with concentric decorative bands of lappets, petals, *vajras* and flower heads, the lappets to the shoulder each enclosing a *lanca* character. The handle is modelled with a half *vajra* finial surmounting the face of Buddha below. The stone is of a pale, even, white tone with some cloudy white flecks.
5 $\frac{7}{8}$ in. (15 cm.) high

£10,000-20,000

US\$13,000-26,000
€11,000-22,000

The ritual bell or *ghanta*, is described in teachings as 'proclaiming the sound of emptiness'. The *ghanta* together with the *vajra*, were important Buddhist ritual implements which were held in the right and left hands respectively to make elaborate ritual movements and they are also attributes of Buddhist deities.

私人珍藏

清 白玉金銅鈴



67

THE PROPERTY OF A GENTLEMAN

68

A GREENISH-WHITE JADE FIGURE OF A DAOIST IMMORTAL
QING DYNASTY (1644-1911)

The figure depicts Li Tieguai standing on *ruyi*-shaped clouds wearing loose robes open at the chest and holding a long staff with a double-gourd suspended from the top. The stone is of a greenish-white tone with small areas of russet.

7 $\frac{3}{4}$ in. (19.6 cm.) high

£8,000-12,000

US\$11,000-15,000
€8,800-13,000

私人珍藏

清 青白玉仙人擺件



68





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION (LOTS 69-89)

69

**A SMALL GILT-BRONZE FIGURE OF THE FIFTH DALAI LAMA, NGAWANG LOSANG
GYATSO**

TIBET, 17TH-18TH CENTURY

The finely cast figure is shown seated on a thick square cushion with his right hand held in *vitarkamudra* and his left hand holding manuscripts resting in his lap. He wears a heavily pleated cape over voluminous patchwork robes. His rounded face has an intense gaze, and his hair, eyes and mouth are highlighted in black and red pigments. The base is incised with a *vajra*.

4 $\frac{3}{8}$ in. (11.2 cm.) high

£5,000-8,000

US\$6,400-10,000

€5,500-8,800

PROVENANCE:

Acquired in Germany before 1989.

The Great Fifth Dalai Lama, Ngawang Losang Gyatso (1617-82), is one of the most remarkable characters in Tibetan history. He was a capable statesman, author of numerous books, and an accomplished yogic practitioner. Although trained by Gelugpa clerics, he had a strong affinity for teachings of the Nyingmapa lineage of Tibetan Buddhism.

重要歐洲私人珍藏 (拍品 69至89號)

西藏十七/十八世紀 鑲金銅第五世達賴喇嘛阿旺羅桑嘉措坐像



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

70

TWO FINE TIBETO-CHINESE GILT-BRONZE FIGURES OF LAMAS
18TH CENTURY

Each figure is intricately cast wearing robes finely incised with floral scrolls and geometric patterns. The first represents Sachen Kunga Nyingpo seated in *dhyanasana* with his right hand in *varada mudra* and the left hand in *vitarka mudra*. He is identified by the inscription in Tibetan by his feet that translates as "Homage to the great Sakyapa". The other is seated on a double-lotus pedestal holding a *vajra* in his right hand and a *gantha* in his left.

The highest 6 in. (15cm.) high

(2)

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Acquired in Germany before 1989

重要歐洲私人珍藏

清十八世紀 鑲金銅喇嘛坐像兩件

來源:

於1989年前購自德國



71

A GILT-BRONZE FIGURE OF MANJUSRI
MING DYNASTY (1368-1644)

The bodhisattva is finely cast seated in *dhyanasana* on a double lotus base, his hands in gesture of *dharmachakra mudra* holding the tips of lotus stems bearing his attributes of a sword and a book. The deity wears a flowing *dhoti* that is gathered in folds around his knees and a sash around the shoulders revealing the bare chest adorned with beaded pendent jewellery chains. The face is modelled with a benevolent expression with painted downcast eyes and smiling lips. The hair is upswept into a topknot below a foliate crown, loose braids cascading down each shoulder. The front of the base is incised with a six-character presentation mark, *Daming Yongle nian shi*, 'Bestowed in the Great Ming Yongle period'.

10 in. (25 cm.) high

£30,000-50,000

US\$39,000-64,000

€33,000-55,000

PROVENANCE:

Acquired in Germany before 1989

重要歐洲私人珍藏

明 鑲金銅文殊菩薩坐像

來源:

於1989年前購自德國



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

72

A SMALL GILT-BRONZE 'BODHISATTVA' GROUP
MING DYNASTY, 16TH-17TH CENTURY

The *bodhisattva* is cast seated in *dhyanasana* on a double-lotus base supported on a lotus stem rising from a shaped base incised with waves, and with hands held in *dharmachakramudra*. The bejewelled figure wears a *dhotii* and a scarf draped in loose folds over the shoulders. The hair is upswept into a top knot below a five-point tiara. The central figure is flanked by the smaller *bodhisattvas* Manjushri and Vajrapani, holding a sword and *vajra* respectively. 5½ in. (14.2 cm.) high

£6,000-10,000

US\$7,700-13,000
€6,600-11,000

PROVENANCE:

Acquired in Germany before 1989

重要歐洲私人珍藏

明十六/十七世紀 銅鑲金三尊佛像

來源:

於1989年前購自德國



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

73

A GILT-BRONZE FIGURE OF TARA
MING DYNASTY, 16TH CENTURY

The figure is shown seated in *lalitasana* with hands held in *vitarkamudra*, each holding the ends of a lotus stem that extends up the arms to flank the shoulders. The figure is dressed in an elegantly draped *dhoti* secured with a beaded, festoon-hung sash, beaded necklaces, armbands, large circular earrings and the hair is upswept into a top knot below an elaborate eight point-tiara, centred with a seated figure of Amitabha. 7 in. (18 cm.) high

£10,000-15,000

US\$13,000-19,000
€11,000-16,000

PROVENANCE:

Acquired in Germany before 1989

重要歐洲私人珍藏

明十六世紀 鎏金銅度母坐像

來源:

於1989年前購自德國



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

74

A TIBETO-CHINESE GILT-LACQUERED BRONZE FIGURE OF SHAKYAMUNI
MING DYNASTY, 16TH-17TH CENTURY

The Buddha is shown seated in *padmasana* with his right hand extended in *varadamudra* and his left hand held above his lap, with palm upward in *dhyanamudra*, clad in voluminous robes. The face with a serene expression and the forehead inset with a turquoise *urna*.
8 in. (20 cm.) high

£15,000-20,000

US\$20,000-26,000
€17,000-22,000

PROVENANCE:

Acquired in Germany before 1989

重要歐洲私人珍藏

明十六/十七世紀 鑲金銅釋迦牟尼佛坐像

來源:

於1989年前購自德國



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

75

A LACQUERED GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI
MING DYNASTY, 16TH CENTURY

The deity is cast seated in *dhyanasana* with hands held in *dhyanamudra*. The figure wears loosely draped robes belted at the waist and open at the chest to reveal an incised swastika, the robes are lacquered in red and incised with floral scrolls at the hems. His hair is cast in tightly curled knots and he has long pendulous earlobes. His face is modelled with a serene expression and downcast eyes.

15 in. (38 cm.) high

£20,000-40,000

US\$26,000-51,000

€22,000-44,000

PROVENANCE:

Acquired in Germany before 1989

重要歐洲私人珍藏

明十六世紀 鑲金銅紅金漆釋迦摩尼佛坐像

來源:

於1989年前購自德國



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

76

**A LARGE TIBETO-CHINESE GILT-BRONZE FIGURE OF CHAKRASAMVARA AND
VAJRAVARAHI**

18TH CENTURY

Each deity is modelled in *yabyum* over prostrated figures atop a circular base, the multi-headed Chakrasamvara with his multiple arms radiating around him holding various attributes, a garland of skulls hung at his waist, the consort holding a chopper and skull cup and wearing a beaded festooned belt.

13¼ in. (33.5 cm.) high

£15,000-30,000

US\$20,000-38,000

€17,000-33,000

PROVENANCE:

Acquired in Germany before 1989

重要歐洲私人珍藏

十八世紀 鑲金銅上樂金剛雙身像

來源:

於1989年前購自德國









(detail)

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

77

A RARE CLOISSONNÉ ENAMEL AND GILT-BRONZE TRIPOD CENSER WITH ELEPHANT FEET

MING DYNASTY, 15TH-16TH CENTURY

The censer is finely decorated in bright enamels with large red, yellow, white, turquoise and blue lotus heads on scrolling leafy stems. It is supported on a gilt bronze stand with three gilt bronze elephant-head feet. Each handle is skillfully cast as a mythical beast, its head turned back over its body, decorated in *champlevé* enamels. The base is cast with a four-character Jingtai mark within a recessed rectangle.

8 $\frac{7}{8}$ in. (22.7 cm.) diam.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

Acquired in Germany before 1989

The current lot may be stylistically compared to the 15th century tripod censer with *champlevé* enamel mythical beast handles and gilt bronze elephant head feet in the George Walter Vincent Smith Art Museum, Springfield, Mass. no. 63.23.150, illustrated in *Cloisonné, Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Beatrice Quette (Ed.), 2011, no. 123, p.287.

重要歐洲私人珍藏

明十五/十六世紀 掐絲琺瑯纏枝花卉紋鎏金象腿三足爐

來源:

於1989年前購自德國



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

78

A CLOISSONNÉ ENAMEL 'LOTUS' TWIN-HANDLED CENSER
MING DYNASTY, 15TH-16TH CENTURY

The censer is decorated with six large lotus heads and scrolling tendrils below a band of leafy flowers. The bulbous body is flanked by two C-shaped handles, each emerging from the mouth of a horned mythical beast, all resting on a circular foot with a band of *ruyi*-head clouds. The base is incised with a six-character Jingtai mark.

6 $\frac{3}{4}$ in. (17 cm.) diam. across handles

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

PROVENANCE:

Acquired in Germany before 1989

重要歐洲私人珍藏

明十五/十六世紀 掐絲琺瑯纏枝蓮紋雙獸耳簋式爐

來源:

於1989年前購自德國



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

79

A LARGE CLOISSONNÉ ENAMEL 'LOTUS' TRIPOD CENSER

MING DYNASTY, 15TH-16TH CENTURY

The censer is finely enamelled to the straight sides with large lotus heads interlinked by scrolling foliage under the gilt-metal mouth rim with *leiwen*. The body is flanked by two S-shaped handles, each cast with a *ruyi*-head to the top, all resting on three gilt-metal feet with *ruyi*-head shaped clouds. The base is cast with two confronting dragons enclosing the four-character Jingtai mark. 17½ in. (43.5 cm.) wide across handles

£15,000-20,000

US\$20,000-26,000

€17,000-22,000

PROVENANCE:

Acquired in Germany before 1989.

重要歐洲私人珍藏

明十五/十六世紀 掐絲琺瑯纏枝蓮紋雙朝冠耳三足爐

來源:

於1989年前購自德國



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

80

A CLOISSONNÉ ENAMEL 'DRAGON AND PHOENIX' LOBED BASIN
17TH CENTURY

The deep vessel is brightly enamelled to the interior with a writhing dragon and phoenix in pursuit of the flaming pearl, all amidst colorful clouds. The wide, lobed cavetto is enamelled with fruiting branches of finger-citron, pomegranate and peach.

13¾ in. (35 cm.) wide

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

PROVENANCE:

Acquired in Germany before 1989.

LITERATURE:

Dr. Gunhild Gabbert Avitabile, *Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné - und Champlévé-Arbeiten von 1400 bis 1900*, Germany, 1981, cat. no. 44

重要歐洲私人珍藏

十七世紀 掐絲琺瑯龍鳳三多紋花口盆

來源:

於1989年前購自德國

出版:

Gunhild Gabbert Avitabile博士 《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné - und Champlévé-Arbeiten von 1400 bis 1900》德國, 1981年, 編號44



(another view)



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

81

A PAIR OF CLOISSONNÉ ENAMEL CANDLESTICKS
17TH CENTURY

Each candlestick is elaborately enamelled to the square-shaped bell-form base, drip plate and stem with numerous lotus blossoms amongst leafy tendrils.

16½ in. (42 cm.) high

(2)

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

Acquired in Germany before 1989.

LITERATURE:

Dr. Gunhild Gabbert Avitabile, *Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné - und Champlevé-Arbeiten von 1400 bis 1900*, Germany, 1981, p. 49, cat. no. 10

重要歐洲私人珍藏

十七世紀 掐絲琺瑯纏枝蓮紋燭臺一對

來源:

於1989年前購自德國

Gunhild Gabbert Avitabile博士 《Die Ware aus dem Teufelsland. Chinesische und japanische Cloisonné — und Champlevé-Arbeiten von 1400 bis 1900》 德國, 1981年, 49 頁, 編號10





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

82

A LARGE TIBETAN-STYLE CLOISONNÉ ENAMEL EWER AND COVER, *DUOMUHU*

MING DYNASTY, 17TH CENTURY

The tall cylindrical body is divided into four sections by gilded raised bands, each incised with floral scrolls. Each section is brightly decorated with dragons in pursuit of the flaming pearl. The slender spout emanates from a gilt-bronze lion head and the sinous handle is formed by a coiled dragon. The cover is similarly decorated and surmounted by a small gilt-bud finial.

24 $\frac{3}{8}$ in. (62 cm.) high

£60,000-80,000

US\$78,000-100,000

€66,000-88,000

PROVENANCE:

Acquired in Germany before 1989.

LITERATURE:

Dr. Gunhild Gabbert Avitabile, *Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900*, Germany, 1981, cat. no. 59

The form of the *duomuhu* is relatively rare among *cloisonné* enamel wares. Two comparable *cloisonné* enamel tall ewers from the 17th century are published, one illustrated by H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, Zurich, 1989, pl. 159; and the other, by Dr. G. G. Avitabile, *Die Ware aus dem Teufelsland*, Germany, 1981, pl. 59.

The *duomuhu* shape is derived from a Tibetan prototype, the *bey lep*, which was used for storing milk tea in Lamaist monasteries. It has a long history in China beginning in the Yuan dynasty when the religion first was adopted under Kublai Khan. A *qingbai* ewer of this form excavated from a Yuan site is now in the Capital Museum, Beijing, illustrated in *Zhongguo Wenwu Jinghua Da Cidian*, Ceramics, no. 614. The columnar Tibetan ewer does not appear to have been favoured during the Ming dynasty, even during reigns when Tibetan Buddhism flourished. However, during the Qing dynasty Kangxi Emperor, and his renewal of interest in Tibet and Tibetan Buddhism, vessels of this *duomu* ewer form appeared in metalwork and in porcelain, usually decorated with enamels. The Tibetan name for this type of vessel means 'container for butter', but they were also used for milk and wine.

重要歐洲私人珍藏

明十七世紀 掐絲琺瑯龍戲珠紋多穆壺

來源:

於1989年前購自德國

出版:

Gunhild Gabbert Avitabile博士,《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlevé-Arbeiten von 1400 bis 1900》德國, 1981年, 編號59



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

83

A RARE CLOISSONNÉ ENAMEL TRIPOD 'DRAGON' CENSER AND COVER

KANGXI PERIOD (1662-1722)

The censer is brightly enamelled with a central band of alternating pink and blue sinous dragons between bands of floral scrolls. The lobed base is enamelled with meandering lotus scrolls and is supported on three elephant-head feet. The reticulated cover is skillfully worked with a writhing dragon chasing the flaming pearl amongst vaporous clouds. The base is further decorated with a cracked ice design with scattered flower-heads. 12 $\frac{5}{8}$ in. (32 cm.) high

£20,000-40,000

US\$26,000-51,000
€22,000-44,000

PROVENANCE:

Acquired in Germany before 1989.

重要歐洲私人珍藏

清康熙 掐絲琺瑯龍紋象腿三足蓋爐

來源:

於1989年前購自德國



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

84

A LARGE CLOISSONNÉ ENAMEL CENSER, FANGDING
MING DYNASTY, 16TH-17TH CENTURY

The censer has twin upright handles and is decorated to each side in bright enamels with a bold design of a *taotie* mask below a pair of confronting *kui* dragons divided by a vertical flange. The cover is bordered by a band of scrolling lotus below a finely worked reticulated gilt metal panel of confronting dragons chasing the flaming pearl. The cover is surmounted by a Buddhist lion dog. The base has a double *vajra* medallion with the Eight Trigrams encircling a yin-yang symbol. The censer is supported on four elephant-head blade legs. 12¾ in. (32.4 cm.) high

£30,000-50,000

US\$39,000-64,000
€33,000-55,000

PROVENANCE:

Acquired in Germany before 1989.

LITERATURE:

Dr. Gunhild Gabbert Avitabile, *Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné - und Champlévé-Arbeiten von 1400 bis 1900*, Germany, 1981, p. 62, cat. no. 17

A similar example is illustrated in Avitabile, *Die Ware aus dem Teufelsland: Chinesische und japanische Cloisonné - und - Champlévé Arbeiten von 1400 bis 1900*, no. 17, p. 62-3; and Lin, *Chinese Incense Burners: Collection of Steven Hung and Lindy Chern*, no. 13, p. 45.

重要歐洲私人珍藏

明十六/十七世紀 掐絲琺瑯饕餮夔龍紋出戟方鼎

來源:

於1989年前購自德國

出版:

Gunhild Gabbert Avitabile博士《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné - und Champlévé-Arbeiten von 1400 bis 1900》德國, 1981年, 62頁, 編號17





85

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

85

A SMALL CLOISSONNÉ ENAMEL SQUARE-SECTION VASE
QIANLONG PERIOD (1736-1795)

The vase is enamelled around the bulbous mid-section with geometric scrolls, the tall foot is decorated with archaic *taotie* masks and the flaring neck bears stiff leaves. The sides are applied with flanges in gilt metal. 5½ in. (14 cm) high

£6,000-10,000

US\$7,700-13,000
€6,600-11,000

PROVENANCE:

Acquired in Germany before 1989.

重要歐洲私人珍藏

清乾隆 掐絲琺瑯饕餮紋四方出戟尊

來源:

於1989年前購自德國

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

86

A RARE CLOISSONNÉ ENAMEL CENSER AND COVER, FANGDING
QIANLONG CAST FOUR-CHARACTER MARK AND OF THE PERIOD
(1736-1795)

The tapering rectangular censer has twin upright handles and is decorated to each side with raised flanges separating a *taotie* mask below a band of archaic *kui* dragons, all supported on four blade-shaped legs emerging from mythical-beast terminals. The reticulated gilt-metal cover is decorated with pierced foliage and enamelled with angular scrolls and is surmounted by a finial in the shape of a Buddhist lion with a be-ribboned brocade ball. 15¼ in. (40 cm.) high

£20,000-40,000

US\$26,000-51,000
€22,000-44,000

PROVENANCE:

Acquired in Germany before 1989.

LITERATURE:

Dr. Gunhild Gabbert Avitabile, *Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlévé-Arbeiten von 1400 bis 1900*, Germany, 1981, cat. no. 79

重要歐洲私人珍藏

清乾隆 掐絲琺瑯饕餮紋出戟方鼎 「乾隆年製」楷書刻款

來源:

於1989年前購自德國

出版:

Gunhild Gabbert Avitabile博士《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné – und Champlévé-Arbeiten von 1400 bis 1900》德國, 1981年, 編號79



(mark)

100

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(detail)

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

87

A MAGNIFICENT AND LARGE PAIR OF RETICULATED SQUARE-SECTION CLOISSONNÉ ENAMEL CENSERS AND COVERS
18TH-19TH CENTURY

Each censer is supported on four elephant trunk-form feet with mask-head terminals and each side of the lower section is inset with rectangular gilt metal panels embellished with butterflies, leafy tendrils and melons in *champlevé* enamels. The detachable upper sections have reticulated fretwork gilt metal panels set within a border of bats and clouds below an openwork band of *cloisonné* enamel lotus scrolls. The covers are similarly decorated with gilt metal 'bat and scrolling lotus' panels embellished with pendant *ruyi* heads and are surmounted with a square finial decorated with *shou* characters. 18¼ in. (46.5 cm.) high (2)

£40,000-60,000

US\$52,000-77,000

€44,000-66,000

PROVENANCE:

Acquired in Germany before 1989.

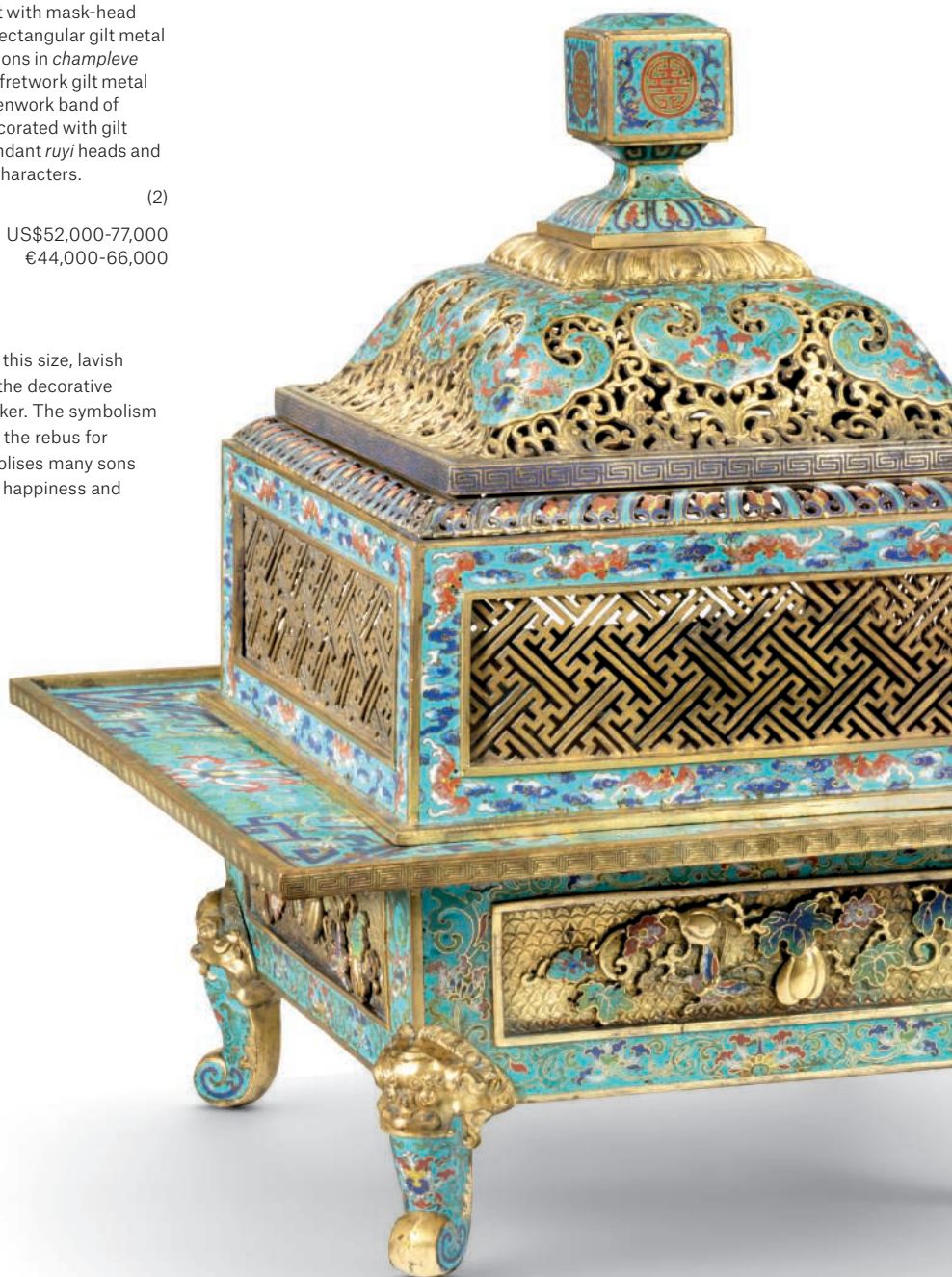
It is unusual to find a pair of *cloisonné* enamel censers of this size, lavish quality and workmanship. The auspicious wishes within the decorative scheme conveys an abundance of blessings on the onlooker. The symbolism of melons and butterflies is an auspicious one and forms the rebus for 'numerous descendants'. The melon with its seeds symbolises many sons and grandsons, while the butterfly symbolizes blessings, happiness and longevity.

重要歐洲私人珍藏

清十八/十九世紀 掐絲琺瑯百福紋方形蓋爐一對

來源:

於1989年前購自德國





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

88

**A RARE LARGE CLOISSONNÉ ENAMEL CIRCULAR TRIPOD
CENSER AND COVER**

QIANLONG PERIOD (1736-1795)

The censer is boldly enamelled around the exterior with double taotie masks amongst fruiting tendrils of grapes and melons, all above a band of crashing waves at the base and supported on three finely cast gilt-bronze 'elephant' feet. The cover is similarly decorated and is surmounted by a reticulated gilt-bronze finial.

20 in. (51cm.) high

£20,000-40,000

US\$26,000-51,000

€22,000-44,000

PROVENANCE:

Acquired in Germany before 1989.

LITERATURE:

Dr. Gunhild Gabbert Avitabile, *Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné - und Champlévé-Arbeiten von 1400 bis 1900*, Germany, 1981, cat. no. 75

重要私人珍藏

清乾隆 掐絲琺瑯饕餮葡萄紋象腿三足爐

來源:

於1989年前購自德國

出版:

Gunhild Gabbert Avitabile博士《Die Ware aus dem Teufelsland, Chinesische und japanische Cloisonné - und Champlévé-Arbeiten von 1400 bis 1900》德國, 1981年, 編號75



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

89

A LARGE SILVER AND GOLD-INLAID PEAR-SHAPED BRONZE VASE

18TH CENTURY

The vase is finely decorated around the swollen section with intricate *taotie* masks, with the eyes picked out in gold, amongst meandering leafy scrolls. The shoulder and tall slender neck are further inlaid with blade-shaped cartouches, enclosing *taotie* mask and meandering scrolls. 15¾ in (40 cm.) high

£20,000-40,000

US\$26,000-51,000

€22,000-44,000



(mark)

PROVENANCE:

Sotheby's New York, lot 301, according to label

重要歐洲私人珍藏

清十八世紀 銅錯金銀饕餮紋瓶「大明宣德五年仲春工部官臣吳邦佐造」印款

來源:

紐約蘇富比, 拍品301號 (標籤)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

90

A RARE AND IMPORTANT BRONZE TAPIR-FORM VESSEL, XIZUN
QIANLONG INCISED SIX-CHARACTER MARK AND OF THE PERIOD
(1736-1795)

The bronze is heavily cast in the form of a tapir standing foursquare with its head facing forward. The body is cast with geometric scrolls and the facial details are finely highlighted in relief with curved brows. The hollowed body is fitted with a hinged-cover cast as a long-beaked bird with curved wings and its head turned backwards, the underside bearing the incised six-character mark. 15 in. (38 cm.) long

£60,000-100,000

US\$77,000-130,000
€66,000-110,000

PROVENANCE:

A private European collection, amassed in the early 2000s.

EXHIBITED:

Roemer- und Pelisaeus-Museum, *Schätze für den Kaiser – Meisterwerke chinesischer Kunst (1368-1911)*, Hildesheim, 2015-2016, cat. p. 154

歐洲私人珍藏

清乾隆 銅犧尊 「大清乾隆年製」 楷書刻款

來源:

於2000年代初購入歐洲

展覽:

羅埃默和佩利措伊斯博物館《皇室遺珍 中國明清宮廷藝術展》希爾德斯海姆, 2015-2016年, 152-153頁



(mark)



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91



(mark)

PROPERTY OF A PRIVATE ENGLISH LADY

91

A BRONZE FIGURE OF A QILIN

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

The mythical beast is cast on a rectangular base with long curled mane and tail detailed with fine incised lines. The head is modelled with bulging eyes and bared teeth portraying a fierce expression.

6 3/8 in. (16.3 cm.) high

£6,000-10,000

US\$7,700-13,000

€6,600-11,000

PROVENANCE:

Acquired in the UK in the 1960s and then by descent within the family.

英國私人珍藏

清乾隆 銅麒麟擺件 六字楷書款

來源:

於1960年代購自英國, 家傳至今

92

A SMALL ARCHAISTIC BRONZE BOMBÉ CENSER

MING DYNASTY, 17TH CENTURY

The censer is supported on three low feet and is cast with twin handles with mythical beast-head terminals. The base bears the impressed hallmark reading *Xuehai Tangzhuren zhi* in a recessed rectangle.

5 1/2 in. (14 cm.), across the handles

£5,000-8,000

US\$6,400-10,000

€5,500-8,800

The six-character seal mark to the base may be translated as 'Made for the Master of the Xuehai Hall'

明十七世紀 銅雙獸耳三足爐 「學海棠主人製」印款



92



(mark)



***93**

A CLOISSONNÉ ENAMEL 'BUDDHIST EMBLEM' BOWL
MING DYNASTY, 16TH CENTURY

The bowl is colourfully enamelled on a turquoise ground to the exterior with the Eight Buddhist Emblems, *bajixiang*, evenly spaced and supported on lotus heads with leafy scrolls between decorative borders to the base and rim. The interior is decorated with a central medallion enclosing a carp leaping from waves, a band of Buddhist lions chasing be-ribboned brocade balls to the cavetto.

9 in. (23 cm.) diam.

£8,000-10,000

US\$11,000-13,000
€8,800-11,000

The *Bajixiang* motif represented a significant element in Chinese decorative arts since its introduction into China as a result of Tibetan Buddhism during the Yuan dynasty. A small number of Ming *cloisonné* enamel works bearing this design are known, including a floral bowl and a large jar illustrated by H. Brinker and A. Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, Asia Society Galleries, New York, 1989, nos. 77 and 92. Similarly, a six-lobed dish, dated to the early 17th century, in the Uldry Collection, featuring the *Bajixiang* surrounding a *yin-yang* symbol on the interior, op. cit., no. 132.

明十六世紀 掐絲琺瑯瑞獅戲球八吉祥紋碗

PROPERTY OF AN AMERICAN LADY

94

A CLOISSONNÉ ENAMEL TWIN-HANDLED LOBED CENSER AND COVER

QIANLONG PERIOD (1736-1795)

Each side of the censer is decorated with a *shou* roundel surrounded by two bats in flight and scrolling lotus flowers. The handles are shaped as archaic phoenixes and the four legs are decorated with archaic blades and lotuses. The reticulated cover is decorated with further bats and lotuses, surmounted by a finial shaped as a lotus bud.

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

£5,000-8,000

US\$6,500-10,000
€5,500-8,700



清乾隆 掐絲琺瑯連年福壽雙鳳耳蓋爐

來源:
美國私人珍藏

PROPERTY OWNED BY THE DE ROTHSCHILD FAMILY FROM THE EXBURY HOUSE TRUST (LOT 95 AND 156)

Alfred was the second son of Baron Lionel de Rothschild (1808-1879) and grandson to Nathan Mayer de Rothschild (1771-1836). His father Baron Lionel was a passionate art collector with a wonderful collection of Old Master paintings and Renaissance works of art. On his death his collection was divided between his three sons, Nathaniel, Leopold and Alfred. Alfred continued adding to the collection and his fabled collections at One Seamore Place, London and at Halton House, Buckinghamshire were recorded in a series of photographs by the Royal Photographer S.G. Payne in 1888, much of which was recorded in a privately printed catalogue published in 1884 by the art dealer Charles Davis. The works subsequently passed by descent to Lionel de Rothschild (1882-1942), who moved the collection to Exbury House, Hampshire and thence to Edmund de Rothschild (1916-2009).

95

A PAIR OF CLOISONNÉ ENAMEL 'DOUBLE-GOURD' VASES

QIANLONG PERIOD (1736-1795)

Each vase is finely enamelled to the upper and lower registers with four pairs of circular cartouches enclosing the two characters *da ji* that may be translated as 'great auspiciousness', in reserve on a dark blue fretwork, all against an overall turquoise ground further embellished with bats, flower heads and double gourds hung from leafy stems. The vases are supported on later gilt metal stands
14½ in. (36 cm.) high (2)

£20,000-30,000

US\$26,000-38,000

€22,000-33,000

PROVENANCE:

The collection of Alfred de Rothschild (1842-1918)

The decoration on these vases includes many auspicious symbols. The double-gourd is associated with Daoism, as it is the attribute of the immortal Li Tieguai; it is also symbolic of prosperity and abundance, and in particular, an abundance of male children. This theme of abundance is reinforced by the characters, *da ji*, 'great auspiciousness', in enamel.

埃克斯伯里大宅信託羅斯柴爾德家族珍藏

清乾隆 掐絲琺瑯大吉葫蘆一對

來源:

英國阿爾弗雷德羅斯柴爾德(1842-1918)舊藏



Alfred de Rothschild (1842 - 1918)



†96

A PAIR OF CLOISONNÉ ENAMEL MODELS OF RAMS

18TH CENTURY

Each recumbent ram is modelled with its legs tucked beside the body, head held high, the fur detailed in white enamel with a scrolling gilt design.

5½ in. (13 cm.) long

(2)

£6,000-8,000

US\$7,700-10,000

€6,600-8,700

清十八世紀 掐絲琺瑯臥羊一對



197

A PAIR OF CLOISSONNÉ ENAMEL MODELS OF COCKERELS

QIANLONG PERIOD (1736-1795)

Each cockerel is cast standing on an ormolu base, their heads held high, colourfully enamelled in shades of blue, turquoise, red, yellow, white and black. The feathers are finely detailed.

12½ in. (31 cm.) high, ormolu stands.

(2)

£20,000-30,000

US\$26,000-38,000

€22,000-33,000

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

清乾隆 掐絲琺瑯雄雞一對





98

COLLECTION OF PROFESSOR FERDINANDO CAPPELLETTI

98
A GILT-BRONZE FIGURE OF A STANDING OFFICIAL
 MING DYNASTY (1368-1644)

The figure is modelled standing on a rocky pedestal wearing flowing robes, with the head turned to one side. There is a gentle smiling expression to the face.

13 in. (33 cm.) high

£5,000-8,000

US\$6,400-10,000
 €5,500-8,800

PROVENANCE:

Acquired in Rome in the late 1970s.

羅馬藏家FERDINANDO CAPPELLETTI教授珍藏

明 鎏金銅人物立像

來源:

於1970年代末購自羅馬



99

PROPERTY OF A PRIVATE GENTLEMAN

99
A BRONZE FIGURE OF GUANYIN
 17TH CENTURY

The Goddess of Mercy is cast standing on crashing waves wearing long loose-fitting robes with the hands elegantly folded in front of her. Her face has a serene expression with a gentle smile.

12 in. (30.5 cm.) high

£8,000-12,000

US\$11,000-15,000
 €8,700-13,000

私人珍藏

明末/清初十七世紀 銅觀音菩薩立像

100

A PARCEL-GILT BRONZE FIGURE OF AMITAYUS
17TH-18TH CENTURY

The figure is depicted seated in a *dhyanasana* on a double lotus base, with hands held in *dhyanamudra* supporting an urn, with a serene expression on the face, wearing elaborate earrings and a foliate headdress. The face, hands and feet are highlighted in gilt.

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

£6,000-8,000

US\$7,700-10,000
€6,600-8,700

PROVENANCE:

Acquired in Rome in the late 1970s.

羅馬藏家FERDINANDO CAPPELLETTI教授珍藏

清十七/十八世紀 局部鎏金銅無量壽佛坐像



100



102

101

A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI
NEPAL, 17TH-18TH CENTURY

The Buddha is cast seated in *dhyanasana* on a double-lotus base, with hands held in *dhyanamudra*, wearing robes with beaded hems that drape over the left shoulder and fall in folds onto the base. The serene face has downcast eyes with hair worn in tight curls with long plaits cascading down the shoulders. The bejewelled figure wears multiple necklaces, bracelets and earrings inset with turquoise and blue stones. The base is sealed and incised with a vajra.

6 1/4 in. (16 cm.) high

£5,000-10,000

US\$6,400-13,000
€5,500-11,000

PROVENANCE:

Property from a private European collection, acquired by the uncle of the current vendor's grandfather prior to 1918, then by descent within the family.

尼泊爾十七/十八世紀 鎏金銅釋迦摩尼坐像

來源:

歐洲私人珍藏, 現藏家曾祖父於1918年之前購入, 家傳至今



101

***102**

A GILT-BRONZE SEATED FIGURE OF GUANYIN
17TH CENTURY

The Goddess of Mercy is shown seated in *dhyanasana* with her right hand holding a branch and the left hand holding a cup. She is dressed in loose, flowing robes that open at the chest to reveal elaborate jewellery. The figure's broad face has downcast eyes, the hair is stylised in knotted plaits trailing down the shoulders and is pulled into a high coiffure behind the tiered crown incorporating Amitabha Buddha.

11 3/4 in. (29.8 cm.) high

£5,000-8,000

US\$6,500-10,000
€5,500-8,700

十七世紀 鎏金銅觀音坐像



***103**

**A SUPERB PARCEL-GILT BRONZE FIGURE OF USHNISHAVIJAYA
18TH CENTURY**

The figure is cast seated in *dhyanasana* on a double-lotus base, wearing detachable elaborate diadems and ornate jewellery inset with colourful stones. A sash is draped over her shoulder and arms and she wears a *dhoti*, the hems finely incised with floral scrolls. The eight hands are held in different *mudras* radiating about her, and her three heads each have the third eye. There are traces of blue pigment to the hair, and her facial details are picked out in red, black and cream pigments.
14½ in. (35.8 cm.) high

£80,000-120,000

US\$110,000-150,000
€88,000-130,000

PROVENANCE:

Sotheby's New York, 12 September 2018, lot 270.

Three-faced, eight-armed Ushnishavijaya, is a goddess of longevity and is associated with the fulfillment of earthly desires. Ushnishavijaya combines aspects of three goddesses manifest in her three faces, each of which is associated with a particular aspiration. She is often invoked in old age ceremonies in which people are prepared for the afterlife in the Western Paradise. The present sculpture may be compared to a gilt-bronze figure of Ushnishavijaya, Qianlong period, of similar size (38.5 cm. high) that sold at Sotheby's Hong Kong, 6 April 2016, lot 3657.

清十八世紀 鑲金銅尊勝佛母坐像

來源：
紐約蘇富比，2018年9月12日，拍品270號



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY OF A EUROPEAN COLLECTOR (LOTS 104 AND 105)

■*104

A LARGE PAINTED WOOD SCULPTURE OF A SEATED GUANYIN

18TH CENTURY

The bodhisattva is elegantly modelled wearing loose flowing robes and an elaborate headdress featuring Amitabha, seated in *dhyanasana* with the right hand raised in *vitarka mudra* and the left hand resting on the left foot. There is a serene expression to the face with downcast eyes.

50½ in. (128 cm.) high

£15,000-25,000

US\$20,000-32,000

€17,000-27,000

The dating of the current lot is consistent with the results of the Laboratori de Datació per Radiocarboni, Universitat de Barcelon, Carbon 14 test, No. 2018010535 NL-1623.

歐洲私人珍藏 (104及105號)

清十八世紀 木胎彩繪觀音菩薩坐像

此坐像經巴塞羅那大學Laboratori de Datació per Radiocarboni碳十四斷代法測試(編號 2018010535 NL-1623), 證實與本圖錄之斷代符合



PROPERTY OF A EUROPEAN COLLECTOR

■ *105

A PAINTED WOOD FIGURE OF A STANDING GUANYIN

18TH CENTURY

The standing bodhisattva is modelled wearing loose flowing robes and an elaborate headdress featuring Amitabha, with the right hand raised and the left hand on the side. There is a serene expression to the face with downcast eyes.

58 in. (147 cm.) high

£10,000-20,000

US\$13,000-26,000

€11,000-22,000

The dating of the current lot is consistent with the results of the Laboratori de Datació per Radiocarboni, Universitat de Barcelon, Carbon 14 test, No. 2018010535 NL-1624.

歐洲私人珍藏

清十八世紀 木胎彩繪觀音菩薩立像

此立像經巴塞羅那大學Laboratori de Datació per Radiocarboni碳十四斷代法測試(編號2018010535 NL-1624), 證實與本圖錄之斷代符合





PROPERTY OF A LADY

106

**A LARGE AND FINELY-CAST INSCRIBED BRONZE FIGURE OF
AVALOKITESVARA**

MING DYNASTY (1368-1644)

The deity is cast seated in *dhyanasana* on a double lotus throne, the right hand raised in *abhaya mudra*, the gesture of teaching, and the left hand holding a cup. The figure has downcast eyes and hair upswept into a top knot surmounted by a flower bud beneath an elaborate tiered crown, two long plaits falling down each shoulder. The figure wears long flowing robes open at the chest to reveal a beaded necklace. The hems of the robe are finely detailed with flower heads and an incised foliate scroll and the folds are skillfully rendered. The reverse of the base bears an incised 26-character inscription that reads "Daming zhengtong jiu nian mengchun shi you liu ri fa xin shanren ? Yinjin dao you sun liujinjin zao" dating it to the ninth year of the reign of Zhengtong, corresponding to 1444.
15¾ in. (40 cm.) high

£20,000-40,000

US\$26,000-51,000
€22,000-44,000

PROVENANCE:

Property from a private English collection, acquired by the vendor's mother in the first half of the 20th century, then by descent within the family.

The inscription may be translated as "Sixteenth day of spring, ninth year of the Zhengtong reign of the Great Ming". It also mentions the names of three families, "Sun, Liu and Jin".

This sculpture would originally have been gilded and traces of the gilding can be seen in the crevices of the lotus base. A gilt-bronze figure of Buddha with a lengthy inscription to the rear of the base corresponding to the cyclical year date 1437 of the Zhengtong period was sold at Christie's New York, 19 September 2006, lot 133 and a gilt-bronze sculpture of Akshobya inscribed and dated 1439 was sold at Sotheby's Paris, 10 December 2019, lot 18.

私人珍藏

明 銅觀音菩薩坐像

來源:

英國私人珍藏, 現藏家母親於20世紀上半葉購入, 家傳至今



(inscription)

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





107

A LARGE PARCEL-GILT-BRONZE FIGURE OF GUANYIN
MING DYNASTY (1368-1644)

The *bodhisattva* is finely cast seated in *dhyanasana*, the right hand raised before her and the left hand with palm upturned holding the flaming pearl. The bejewelled deity wears loose robes open at the chest to reveal a necklace, the hems of the robe are decorated with a floral scroll. The figure has a serene expression with downcast eyes and the hair is upswept into a top knot below a crown, long plaits cascading down each shoulder.
15 in. (28 cm.) high, carved hardwood stand

£30,000-50,000

US\$39,000-64,000
€33,000-55,000

PROVENANCE:

Private Dutch collection, amassed prior 1990.

Compare a very similar parcel-gilt brone figure of Guanyin sold in our New York rooms, 16 September 2010, lot 1011.

明 局部鑲金銅觀音菩薩坐像

來源:

荷蘭私人舊藏, 於1990年前購入

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





108

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

108

A GILT-BRONZE FIGURE OF A MAHAKALA
17TH CENTURY

The multi-armed mahakala is modelled striding on a lotus base, with his two principle hands crossed in front of his consort, holding a *vajra* crescent and a skull cap. An elephant skin is draped around his back.
6½ in. (17 cm.) high

£4,000-6,000

US\$5,200-7,700

€4,400-6,500

歐洲私人珍藏

十七世紀 鑲金銅大黑天雙身立像



109

THE PROPERTY OF A LADY

***109**

A GILT-BRONZE FIGURE OF JAMBHALA
19TH-20TH CENTURY

The figure is modelled seated on the back of a lion, holding a mongoose spewing jewels with his left hand, all supported on a double lotus base.
7½ in. (19 cm.) high

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

私人珍藏

十九/二十世紀 鑲金銅財神像

*110

A GILT-BRONZE SEATED FIGURE OF BUDDHA

14TH CENTURY

The Buddha is cast seated in *dhyanasana* on a double lotus base, his hands held in *bhumisparsa mudra*, the earth-touching gesture. The deity has a serene expression and wears a foliate crown inset with colourful stones over tightly curled hair with traces of blue pigment. The robe is draped over the left shoulder and is finely incised at the hems and edged with beading.

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

£20,000-25,000

US\$26,000-32,000

€22,000-27,000

十四世紀 鑲金銅佛坐像



(another view)



THE PROPERTY OF A LADY

111

A GILT-BRONZE MULTI- ARMED FIGURE OF AVALOKITESHVARA
17TH CENTURY

The multi-armed deity is cast seated in *dhyanasana*, the eighteen radiating arms carrying various ritual attributes including the conch shell, wheel, lotus bud, *mala* (prayer beads) and *lasso*, the principal arms held in *uttarabodhi* mudra. The figure wears a *dhoti* and a scarf draped over the shoulders, the hems incised with floral scrolls. The hair is upswept into a top knot beneath a foliate crown centred with Amitabha Buddha. The face has a serene expression with downcast eyes and the forehead is centred with an urna. The deity is supported on a four-tiered lotus base, the stem rising from a wave platform flanked by figures.

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

£40,000-60,000

US\$52,000-77,000

€44,000-66,000

This form of mystical interpretation of Avalokitesvara with multiple arms is found on mural paintings at Dunhuang dating to the late 8th/9th century. The sculptural form appeared as early as in the 10th century, and can be seen on a carving of a standing multi-armed Bodhisattva dated to the Northern Song Dynasty (960-1127) in the *Dinglongxing* Temple, Hebei province, illustrated in *Guanyin Baoxiang*, Precious Images of Guanyin, Shanghai, 1998, p. 99. One of the earliest published gilt-bronze Tantric Avalokitesvara appears to be an example seated in *bhadrasana*, both legs pendent, in the Nitta collection, illustrated in *The Crucible of Compassion and Wisdom*, National Palace Museum, Taipei, 1985, pl. 189, pl. 93, dated to the Five Dynasties (907-960).

Compare with a group of related Tantric gilt-bronzes of the Ming period cast with multiple heads arranged in tiers above the principal head, such as the figure with seven heads and twenty-four arms, dated to 16th/17th century in the Chang Foundation, illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, p. 86, no. 36; and two other examples sold in Christie's Hong Kong, 27 April 1997, lot 537 and 29 October 2001, lot 514.

私人珍藏

十七世紀 鑲金銅十六臂觀音菩薩坐像



111A

A GILT-BRONZE FIGURE OF AMITAYUS

18TH CENTURY

The deity is cast seated in *dhyanasana* on a double lotus base, hands held in *bhumisparsa mudra*, the left hand with palm upturned and holding a cup. The bejewelled deity wears loosely draped robes falling in folds to the base, the hems all finely incised with a floral scroll. The hair is cast in tight curls and is worn beneath a foliate crown, the face has a serene expression with an urna centred between the downcast eyes.

6½ in. (15.5 cm.) high

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

清十八世紀 鑲金銅阿彌陀佛坐像



AFTERNOON SESSION

2pm (lots 112-212)

下午場

2:00時 (拍品112-212號)



THE PROPERTY OF A GENTLEMAN

112

A RARE GILT-BRONZE FIGURE OF MANJUSHRI

XUANDE INCISED SIX-CHARACTER PRESENTATION MARK AND OF THE PERIOD (1426-1435)

The figure is cast seated in *dhyanasana* on a double-lotus base with four arms. The upper right hand is wielding a sword above his head and the lower left hand is holding a lotus stem. The body is richly covered with elaborate jewellery chains and a *dhoti* gathered in folds around the crossed legs. The face is shown with downcast eyes and the head is adorned with a floral diadem just in front of the high *chignon*. The lotus base is incised with the presentation mark reading *Da Ming Xuande nianshi*, 'Bestowed in the Great Ming Xuande Period'.

9 $\frac{1}{2}$ in. (23.8 cm.) high

£80,000-120,000

US\$110,000-150,000

€88,000-130,000

Although examples bearing a Yongle presentation mark of this four-armed emanation of the Manjusri are known, no other figure inscribed with a Xuande presentation mark appears to have been published. Compare with published Yongle-marked examples such as the figure in the British Museum, London, illustrated in *Buddhism Art and Faith*, 1985, no. 308; in the Berti Aschmann Foundation of Tibetan Art, illustrated in *On the Path to Enlightenment*, 1995, no. 67; in the collection of the State Hermitage Museum, St Petersburg, illustrated in *Wisdom and Compassion*, 1996, no. 30 and formerly in the Speelman Collection, sold at Sotheby's Hong Kong, 7 October 2006, lot 804.

明宣德 鑲金銅文殊菩薩坐像 「大明宣德年施」款



(mark)



PROPERTY FROM A PRIVATE SWISS COLLECTION

***113**

A RARE GILT-BRONZE FIGURE OF THE SEATED BUDDHA

TIBET, 14TH-15TH CENTURY

The figure is powerfully cast, seated in *dhyanasana* with his right hand lowered in *bhumisparsamudra* and his left hand resting on his lap. The diaphanous *saghati* is gathered in folds over the left shoulder and ankles. His face bears a benevolent expression below a clearly delineated brow and a raised *urna*.
11 in. (27.5cm) high

£40,000-60,000

US\$52,000-77,000

€44,000-66,000

PROVENANCE:

Acquired in London in the early 1980s and thence by descent within the family

The slender proportions, restrained detail and skilled delineation of the facial features in the present example make it an elegant example of Tibetan fifteenth century craftsmanship. For a closely related example formerly in the collection of Berti Aschmann, see H. Uhlig, *On the Path to Enlightenment: The Berti Aschmann Foundation of Tibetan Art at the Museum Rietberg Zurich*, 1995, pp.72-73, cat.no.30.

瑞士私人珍藏

西藏十四/十五世紀 鑲金銅佛坐像

來源:

於1980年代初購自倫敦, 家傳至今





PROPERTY FROM A PRIVATE ENGLISH COLLECTION, SOLD BY ORDER OF THE EXECUTORS

114

A THANGKA DEPICTING TSONGKHAPA

16TH CENTURY

Tsongkhapa is depicted in the centre seated in *dhyanasana* on a lotus throne with a rectangular base, both hands held before him in *dharmachakra mudra* and each holding a lotus stem, one supporting a sword and the other a book. The deity wears a yellow pandita hat and the heavy, red and brown patchwork robes of a monk, detailed in gilt at the hems with flowers. Tsongkhapa is flanked by four lamas and various multi-armed deities and is further surrounded by a border of seated lamas centred with a Buddha, and wrathful deities.

The panel, 32¼ in. x 22¼ in. (82 cm. x 56.5 cm.)

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

PROVENANCE:

Sotheby's London, 22 November 1987, lot 167.

Property from a Private English Collection, predominantly assembled in the 1970s and 1980s.

Himalayan Art Resources, item no. 24640.

Tsongkhapa, Lobsang Drapa (1357-1419), was the founder of the Gelugpa School of Tibetan Buddhism. In 1409 he established the Ganden Monastery in Lhasa which became the principal seat of the school. The reverse of the thangka bears an image of a stupa and large, repeated inscriptions of the consecration mantra *om ah hum*, imbuing the body, speech and mind of the Buddha. The letters at the top of the stupa are abraded but appear to praise Tsongkhapa.

英國私人珍藏, 由遺產執行人委託拍賣

十六世紀 宗喀巴唐卡

來源:

倫敦蘇富比, 1987年11月22日, 拍品167號

英國私人珍藏, 大多數於1970年代至1980年代購入



PROPERTY FROM A PRIVATE ENGLISH COLLECTION, SOLD BY ORDER OF THE EXECUTORS

115

A THANGKA DEPICTING THE SAKYA LAMA LINEAGE
TIBET, 17TH-18TH CENTURY

The painting depicts three Sakya lamas from a Lhakang Chenmo set, two seated on elaborate thrones and the third on a cushion, engaged in dialogue. The central figure is identified by a small inscription on the table of ritual objects before him that may be translated as "*Homage to Sabzangpa Chenpo Mati Panchen*". These respected teachers wear patchwork robes that are intricately detailed in gold at the hems with floral scrolls and geometric designs. They are surrounded by Buddhist deities and further lamas to the upper and lower registers on a ground of clouds and waves. The panel, 34¼ in. x 22¾ in. (87 cm. x 57.7 cm.)

£8,000-12,000

US\$11,000-15,000
€8,800-13,000

PROVENANCE:

Property from a Private English Collection, predominantly assembled in the 1970s and 1980s.

Himalayan Art Resources, item no. 24639.

At least one painting from this set remains at the Lhakang Chenmo in Tibet. Other known paintings from this set are accessible on Himalayan Art Resources: item nos 43112, 61146 and 200817. The verso is inscribed with Sanskrit mantras in *lantsa*, an ornamental script almost exclusively used by monks.

英國私人珍藏，由遺產執行人委託拍賣

西藏十七/十八世紀 薩迦派傳承上師圖唐卡

來源:

英國私人珍藏，大多數於1970年代至1980年代購入

PROPERTY FROM A PRIVATE ENGLISH COLLECTION, SOLD BY ORDER OF THE EXECUTORS

116

A THANGKA DEPICTING VAJRADHARA
TIBET, 15TH-16TH CENTURY

Vajradhara is seated in *dhyanasana* on a lotus base, hands crossed at the heart and carrying two *vajras*, clad in a green *dhoti* and scarf and wearing multiple necklaces, bracelets and disc-shaped earrings. The deity has a serene expression with downcast eyes and hair upswept into an elaborate top knot beneath a five-point tiara. Vajradhara is flanked by two bodhisattvas and is surrounded by registers of buddhas, lamas and wrathful deities.

The panel, 28¾ in. x 21½ in. (72.7 cm. x 54.6 cm.)

£20,000-40,000

US\$26,000-51,000

€22,000-43,000

PROVENANCE:

Property from a Private English Collection, predominantly assembled in the 1970s and 1980s.

Himalayan Art Resources, item no. 24636.

The verso is inscribed *om ah hum*, imbuing the body, speech and mind of the Buddha. It also contains the purification mantras: *om shri ha ha hum hum phat/Om sarba vidya swaha*. Then a verse from the Heart of Dependent Arising Sutra which may be translated as "All dharmas originate from causes/The tathagata has taught these causes/And also that which puts a stop to these causes/This too has been taught by the Great Shramana."

英國私人珍藏, 由遺產執行人委託拍賣

西藏十五/十六世紀 金剛總持唐卡

來源:

英國私人珍藏, 大多數於1970年代至1980年代購入





117

PROPERTY FROM A PRIVATE ENGLISH COLLECTION, SOLD BY ORDER OF THE EXECUTORS

117
A THANGKA DEPICTING A MANDALA OF VAJRAPANI
 18TH CENTURY

The mandala is painted against a dark green ground with a central figure of the wrathful form of Vajrapani surrounded by numerous deities. The panel, 14½ in. x 12½ in. (36 x 31 cm.)

£2,000-4,000 US\$2,600-5,100
 €2,200-4,400

PROVENANCE:
 Private English Collection, predominantly assembled in the 1970s and 1980s.

Vajrapani is regarded as one of the eight heart-sons of Shakyamuni Buddha. In the tradition of Vajrayana Buddhism, Vajrapani is typically shown in a wrathful form and historically he is the main recipient, holder and protector of all the Tantra texts and teachings received from the Buddha Shakyamuni.

英國私人珍藏，由遺產執行人委託拍賣

十八世紀 金剛手菩薩曼荼羅唐卡

來源:

英國私人珍藏，大多數於1970年代至1980年代購入



118

PROPERTY FROM A PRIVATE ENGLISH COLLECTION, SOLD BY ORDER OF THE EXECUTORS

118
A THANGKA DEPICTING MAITREYA IN THE TUSHITA HEAVEN
 18TH-19TH CENTURY

Maitreya is depicted in the centre seated in *dhyanasana* on a lotus base on an elaborate throne, one hand held in *abhaya mudra* and the other with the palm upturned holding a vessel, flanked by two lamas. The deity looks upon a further representation of himself below within a luxurious palace setting, with various disciples portrayed. The robes are all finely detailed in gilt. 23½ in. x 16½ in. (58.9 cm. x 41 cm.)

£3,000-5,000 US\$3,900-6,400
 €3,300-5,500

PROVENANCE:
 Sotheby's London, April 1978.
 Property from a Private English Collection predominantly assembled in the 1970s and 1980s.

Himalayan Art Resources, item no. 24637.

The palace scene in the current painting represents the heaven in which Maitreya resides. When the principles of Shakyamuni Buddha's teachings have been forgotten on earth, Maitreya descends from the Tushita Heaven and is reincarnated on earth to become the Future Buddha. The verso is inscribed *om ah hum*, a mantra imbuing the body, speech and mind of the Buddha.

英國私人珍藏，由遺產執行人委託拍賣

十八/十九世紀 彌勒佛聖界唐卡

來源:

倫敦蘇富比，1978年4月

英國私人珍藏，大多數於1970年代至1980年代購入

138

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION, SOLD BY ORDER OF THE EXECUTORS

119

A THANGKA DEPICTING BUDDHA SHAKYAMUNI
TIBET, 18TH CENTURY

The Buddha is seated in *dhyanasana* on a multicolored lotus, his hands held before him in *dharmachakra mudra*. He wears saffron and red robes finely detailed in gilt, his peaceful face backed by a halo and surrounded by a throne of elephants and mythical beasts. Two attendants flank an offering table below with lamas floating above.

30 $\frac{7}{8}$ in. x 42 $\frac{3}{4}$ in. (78.5 cm x 108.5 cm.), mounted and framed

£3,000-5,000

US\$3,900-6,400
€3,300-5,500

PROVENANCE:

Private English collection, predominantly assembled in the UK in the 1970s and 1980s.

英國私人珍藏, 由遺產執行人委託拍賣

西藏十八世紀 釋迦牟尼佛唐卡

來源:

英國私人珍藏, 大多數於1970年代至1980年代購入

PROPERTY FROM A PRIVATE ENGLISH COLLECTION, SOLD BY ORDER OF THE EXECUTORS

120

AN IMPORTANT THANGKA DEPICTING FOUR HIERARCHS OF THE NGOR LAMDRE LINEAGE

CENTRAL TIBET, FIRST HALF OF 16TH CENTURY

The painting depicts four lamas seated in two registers on lotus thrones, their red robes finely detailed in gilt. The Tibetan inscription in gilt running along the bottom identifies these four eminent figures as the second, third, fourth and sixth abbots of Ngor Monastery. The deities floating between registers are identified as Achala, Manjushri and Vajravidarana.

The panel, 29½ in. x 25 in. (75 cm. x 63.5 cm.)

£50,000-80,000

US\$64,000-100,000

€55,000-87,000

PROVENANCE:

Property from a Private English Collection, predominantly assembled in the 1970s and 1980s.

Himalayan Art Resources, item no. 24643.

Four distinguished human figures command this composition which is the second to last painting in an important set of nine paintings depicting the Lamdre or 'Path and Fruit', lineage holders of Ngor Monastery, Tsang Province, south-central Tibet. This is a line of transmission of meditation teachings, based primarily on the *hevajra* cycle of tantras, of which there are many variations particular to the subschool of Sakya.

Ngor Monastery is one of the most influential sub-divisions of the Sakya tradition of Tibetan Buddhism and can be credited with patronizing some of the most outstanding, complex and highest quality works of Tibetan art. Moreover, the monastery continued to patronize a distinct aesthetic throughout the sixteenth century. This painting set is an example of that style: composed in registers, rich in red, and filled with foliate designs in the negative space throughout. For another fifteenth/sixteenth century Sakya painting set of Lamdre lineage holders, see Philadelphia Museum of Art, accession nos.1970-198-1, 1994-148-639 and 1970-198-2 which bear a close stylistic similarity to this. The present painting's lineage holders are identifiable by poetic verses of praise that line the bottom register naming the second abbot of Ngor, Munchen Sempa Chenpo Konchog Gyaltzen (1388-1469); third abbot of Ngor Jamyang Sherab Gyatso (1396-1474); the fourth abbot Gyaltzab Kunga Wangchuk (1424-1478) and the sixth abbot, Gorampa Sonam Sengge (1424-1489).

The other four known paintings from this set are the third, fourth, fifth and eighth in the sequence (Himalayan Art Resources item nos. 30804, 20922, 30923, 44402). This important painting set can be roughly dated to 1525 based on the death date of the last lineage holder depicted in the set, the eighth abbot of Ngor Monastery, Munch Sanggye Rinchen (b.1450). Two of these early sixteenth century works were formerly in a renowned Swiss collection and sold at Galerie Koller, Zurich, 26 June 1993, lots 109 and 110. All four known examples are now in private collections.

The inscription may be translated as: "Endowed with the highest aspiration of the virtuous (three) jewels, Extraordinary victor of all directions, With auspicious signs, virtuous qualities and goodness, I bow at the feet of Sempa Chenpo/Having unobstructed all knowable things, Having impressed on the mind an ocean of scripture [His] magnificent renown pervades all three realms, I bow at the feet of Jamyang Choje./ Beholding the essential nature of all tantras [He] extends the celebration of the ripened and free in all ten directions, I bow at the feet of Khyenrab Wangchuk, excellent guide of fortunate students/Having fully developed immeasurable merits, Senge's clear roar frightens every beast of falsehood with Sugata's teaching, I bow [at the feet of] the snow mountain preserver of Buddhist teachings. Auspiciousness"

英國私人珍藏, 由遺產執行人委託拍賣

十六世紀 薩迦派祖師唐卡

來源:

英國私人珍藏, 大多數於1970年代至1980年代購入

(inscription)



PROPERTY FROM A PRIVATE ENGLISH COLLECTION SOLD BY ORDER OF THE EXECUTORS

121

A THANGKA DEPICTING HVASHENG
TIBET, 18TH-EARLY 19TH CENTURY

The painting depicts the portly patron Hvasheng, surrounded by playful children, seated in *rajalilasana* on a brightly coloured cushion below a pine tree in a verdant garden with lotus blooms and a stream. In his hands he holds a persimon fruit and a string of prayer beads, *mala*. He gazes upon a smaller representation of himself in the lower register, receiving various offerings presented by devotees, many wearing fur-trimmed hats. A poetic inscription in gold runs along the lower edge of the painting praising Hvasheng. The thangka is mounted on brown, yellow and dark blue silk brocades, the latter brocade centred with a *kesi* dragon panel.

The panel 25% in. x 16% in. (64.5 cm. x 42.1 cm.), brocade and *kesi* dragon panel mounts

£20,000-40,000

US\$26,000-51,000
€22,000-44,000

PROVENANCE:

Private English Collection, predominantly assembled in the 1970s and 1980s.

Himalayan Art Resources, item no. 24642.

Hvasheng was an eighth century Chinese Buddhist monk who, after teaching on a visit to the Tibetan territory of Dunhuang, was invited by Tibetan King Trisong Detsen to represent the Northern Chinese school of Zen Buddhism in a debate against an Indian adept representing the position of the gradual approach to enlightenment. The latter school prevailed and Hvasheng's Chan philosophy of sudden enlightenment was officially denounced. In his typical presentation, the adept holds a persimon fruit - an offering to the arhats he challenged at the Lhasa Council. In Tibetan Buddhist art, he is commonly depicted as an attendant to the sixteen arhats, and so it is possible that the present painting is from a larger set depicting the sixteen arhats.

The inscription may be translated as: "Through unequalled virtuous actions in the world, all the highest realised beings, having sounded aloud the seven harmonious tones are invoked to perform praise of Hvasheng, pay homage to the divine emanation, surrounded by attendants./Through the cloud banks of the inexhaustible sky-treasury, the siddhi of perfect offering and generosity, by the rain clouds of the four attainments that burst forth, may the spiritual lives of sentient beings be great."

英國私人珍藏, 由遺產執行人委託拍賣

西藏十八/十九世紀早期 和尚唐卡

來源:

英國私人珍藏, 大多數於1970年代至1980年代購入





PROPERTY FROM A PRIVATE ENGLISH COLLECTION, SOLD BY ORDER OF THE EXECUTORS

122

FOUR THANGKAS
TIBET, 19TH CENTURY

The paintings include a thangka depicting the one thousand-armed form of Avalokiteshvara; a mandala of Eleven-Headed Avalokiteshvara; a thangka depicting Vairochana and one depicting Adi Buddha Samantabhadra.

The largest panel, 28 $\frac{1}{8}$ in. 17 $\frac{1}{4}$ in. (71.5 x 44 cm.)

(4)

£5,000-8,000

US\$6,500-10,000

€5,500-8,800

PROVENANCE:

Private English collection, predominantly assembled in London in the 1970s and 1980s.

英國私人珍藏，由遺產執行人委託拍賣

十九世紀 唐卡一組四幅

來源:

英國私人珍藏，大多數於1970年代至1980年代購入



123

TWO THANGKAS DEPICTING BUDDHA

18TH CENTURY

Each deity is seated in *dhyanasana*, one with hands held in *dhyanamudra* and the other with the right hand held in *vitarkamudra*, the left hand with palm upturned resting on the lap. Both figures wear long loose fitting robes, detailed in gilt, that fall in folds to the waisted octagonal plinth, inscribed with an apocryphal Xuande mark.

15¾ in. x 11⅞ in. (40 cm. x 26.5 cm.), mounted and framed

(2)

£5,000-8,000

US\$6,400-10,000

€5,500-8,800

十八世紀 佛像唐卡兩幅

PROPERTY FROM A PRIVATE ASIAN COLLECTION

124

A RARE SILK BROCADE 'BUDDHIST' ROUNDEL

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

The brocade is woven in tones of blue, orange, cream and gold with a large, fierce, eight-armed, blue-skinned Buddhist deity Vidyaraja, his *dhoti* and celestial scarves falling loosely about his body, hair swept out behind him, trident in each hand and carrying attributes including a wheel and a vajra. The bejewelled figure wears a crown, necklaces and snake garlands around his ankles and stands before a ground of flames encircled by a border of vajras.
30¼ in. (76.8 cm.) diam.

£20,000-30,000

US\$26,000-38,000

€22,000-33,000

PROVENANCE:

Private Asian collection, acquired in 1986

The dating of this lot is consistent with the results of the Carbon-14 test by Beta Analytic Inc., Beta-22779, ETH-3370.

The Vidyarajas are known in Chinese as '*Ming Wang*' or 'Bright Kings'. Each of the five Vidyarajas assumes a different form. They are kings of the mystic or magical knowledge symbolising power and victory over sentient passions and desires. It has been suggested that these mystic figures were ascribed with the power of protecting humans against evil influences by Buddhist monks, probably as early as the 13th century. While the function of this brocade roundel is not known, it is interesting to note that Jeff Watt writes in the Sakya Resource Guide, 2012, that the image of Mahakala was used by Kublai Khan and the Mongolian army as a war standard, or flag, during the Yuan dynasty.

亞洲私人珍藏

元/明早期 錦繡明王團飾

來源:

亞洲私人舊藏, 於1986年購入

此飾經Beta Analytic Inc 碳十四斷代法測試 (編號Beta-22779, ETH-3370), 證實與本圖錄之斷代符合



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 125-127)

125

WITH SIGNATURE OF QIU YING (17-18TH CENTURY)

Figures

Signature and one seal of the artist

Scroll, mounted and framed, ink and colour on silk
12 $\frac{3}{8}$ in. x 42 $\frac{1}{2}$ in. (31.5 x 108 cm.)

£6,000-10,000

US\$7,700-13,000

€6,600-11,000

歐洲私人珍藏

仇英款

人物

款識：十洲畫

鈐印：仇英

設色絹本 鏡框



125



126

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

126

A GILT-LACQUERED BRONZE FIGURE OF SHAKYAMUNI

EARLY MING DYNASTY, 14TH-15TH CENTURY

The figure is shown standing in *samabhanga* on a lotus base, his right hand raised in *vitarkamudra* and his left hand lowered in *varadamudra*. The body is covered in long robes with large sleeves decorated with scrolling tendrils. The stepped base is decorated with *lingzhi*-shaped clouds and flower heads with two characters incised to each side.

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

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

PROVENANCE:

From the collection of Hermann Dobrikow (d. Beijing 1928), by repute.

歐洲私人珍藏

明早期 漆金銅佛立像

來源:

聞名於德國駐華外交官Hermann Dobrikow (1928年卒於北京)舊藏(傳)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

~127

FORMERLY ATTRIBUTED TO YAOZI (16-17TH CENTURY)

Guanyin

One seal: *yao zi*

Inscription by Kano Tadanobu (1823-1880) on the interior of the inside box, attributing the painting to Yuan painter Yaozi, signed with one seal.

Hanging scroll, ink and colour on silk
53¾ in. x 28¼ in. (135.6 x 71.5 cm.)

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

PROVENANCE:

Private Japanese collection

歐洲私人珍藏

明末清初 無款

石座觀音

鈐印：婁子

盒子款識：石座觀音·亞子筆·雲州有

澤藏·雅信誌。

盒子鈐印：一方印·文不錄

設色絹本 立軸

來源：

日本私人舊藏



127

*128

ANONYMOUS (LATE 18TH CENTURY)

Figure in a Garden

Hanging scroll, ink and colour on silk
75¼ x 25% in. (191.1 x 64.6 cm)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

Two other paintings from this series were exhibited in *Encounters: The Meeting of Asia and Europe 1500-1800*, Victoria and Albert Museum, 23 September-5 December 2004, published in the associated catalogue: (Anna Jackson and Amin Jaffer ed., *Encounters: The Meeting of Asia and Europe 1500-1800*, V Press, 2004, pp. 212-3, 382, pl. 16.12). In the accompanying essay Anna Jackson, Keeper of Asia at the Victoria and Albert Museum, states she believes the paintings relate to an imperial twelve fold screen, painted by Giuseppe Castiglione (1688-1766). There are also marked similarities in this depiction of the figure in the present lot and a portrait of the Yongzheng Emperor, painted as part of an album of costume portraits, 1723-5, showing the emperor in various guises (Palace Museum Beijing). As with the Yongzheng portrait, the figure depicted in the present lot is shown in European dress augmented with traditional Chinese accessories. While the wig, sleeves and cape are all European in cut and style, the elaborate beading and pendants hanging across the figures chest are definitively part of Chinese dress.

清中期 無款

洋風人物

設色絹本 立軸

兩幅來自同系列洋風人物畫2004年在倫敦維多利亞阿伯特博物館《Encounters》特展展出，出版於Anna Jackson 及 Amin Jaffer 編《Encounters: The Meeting of Asia and Europe 1500-1800》維多利亞阿伯特博物館出版社，2004年，212-3及382頁，圖16.12。





129

(Detail)

129

ANONYMOUS (19TH CENTURY)
TRIBUTE BEARERS WITH ATTENDANTS

Handscroll, ink and colour on silk/ink on paper
 76½ in. x 11¼ in. (194.5 cm. x 30 cm.) / 30 in. x 11¼ in. (76 cm. x 30 cm.)

£8,000-12,000

US\$11,000-15,000
 €8,800-13,000

十九世紀 人物故事圖

款識：仇英寶父製

鈐印：十州

設色絹本/水墨紙本 手卷

題跋：萬里流沙奇獸去，數行新詔滿朝歡。須知此物真無益，始信為君亦不難。盛世糞田曾御馬，它人野鳥自稱鶯。即看重譯皆歸化，敵國何方是契丹。
 吳寬。

鈐印：原博、古太史氏

題跋：紫氣龍顏穆，彤墀虎衛森。萬年占帝運，一念格天心。日月何虧食，華夷仰照臨。誰應知有喜，白首恭詞林。

微明。

鈐印：微明、衡山

題跋：西行萬裡度流沙，職貢重修遠慕華。詔下已將金印復，師還不用玉門遮。義衣伏地皆專使，皮幣充庭有數車。介子自甘焉盜劫，奇功莫向聖朝誇。

穀祥書。

鈐印：王祿之印

130

ANONYMOUS (18TH CENTURY)
HUNTING PARTY WITH FIGURES ON HORSEBACK

ink and colour on paper
 65.7½ in. x 33.½ in. (167.5 cm. x 85 cm.)

£7,000-9,000

US\$9,000-11,000
 €7,700-9,900

清十八世紀 (無款) 人物故事圖


設色紙本 鏡框



152

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





PROPERTY FROM A PRIVATE ENGLISH COLLECTION (LOTS 131 AND 132)

131

FU BAOSHI (1904-1965)

Waterfall

Scroll, mounted and framed

Ink and colours on paper

15 $\frac{3}{4}$ in. x 25 $\frac{1}{4}$ in. (39 x 64.2 cm.)

Inscribed and signed with two seals of the artist, one collector's seal

Dated February 1963

£140,000-180,000

US\$180,000-230,000

€160,000-200,000

英國私人珍藏

傅抱石 (1904-1965)

觀瀑

設色紙本 鏡框

一九六三年二月作

來源:

香港蘇富比, 1993年10月27-28日, 拍品910號

PROVENANCE:

Sotheby's Hong Kong, 27-28 October 1993, lot 910.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

132

ZHANG DAQIAN (1899-1983)

Landscape/Calligraphy

Landscape, fan leaf, mounted and framed

ink and colour on paper

8 $\frac{5}{8}$ in. x 27 $\frac{3}{4}$ in. (24.6 cm. x 70.5 cm.)

Calligraphy, fan leaf, mounted and framed

ink on paper

8 $\frac{5}{8}$ in. x 27 $\frac{3}{4}$ in. (24.6 cm. x 70.5 cm.)

£30,000-50,000

US\$39,000-64,000

€33,000-55,000

英國私人珍藏

張大千 (1899-1983)

山水圖/書法

設色紙本/水墨紙本 成扇

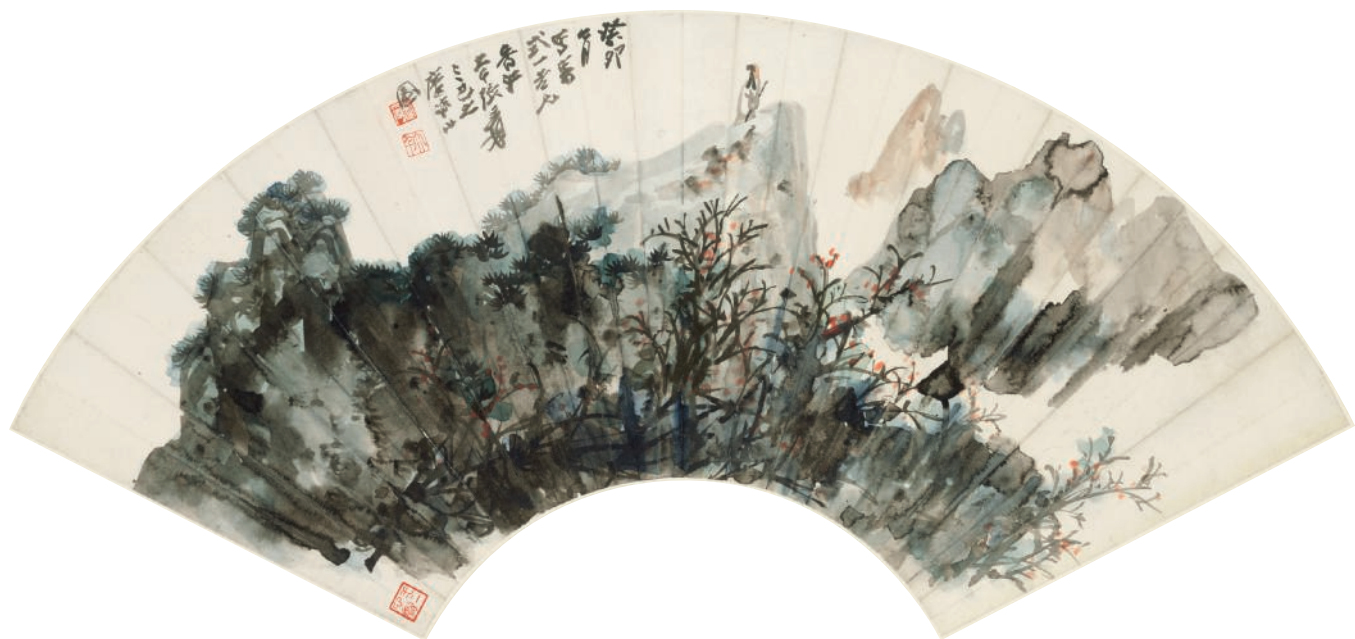
(2)

來源:

倫敦蘇富比, 2006年11月9日, 拍品113號

PROVENANCE:

Sotheby's London, 9 November 2006, lot 113.





■133

ANONYMOUS (19TH CENTURY)

Birthday Celebration / Naval Commissioner

Birthday Celebration inscribed by Li Hui (d. 1853), with one seal
Naval Commissioner inscribed by Sun Yunhong (19th century), with one seal
 Both paintings are dated *siyou* year of the Daoguang period (1849)
 Two scrolls, both mounted and framed, ink and colour on silk
 40 x 65½ in. (99 x 166 cm.) (each) (2)

£10,000-15,000

US\$13,000-19,000
 €11,000-16,000

PROVENANCE:

Private English collection

These paintings were both commissioned by Qing officials in China in 1849. The inscriber of *Birthday Celebration*, Li Hui (d. 1853) is recorded among the exemplary biographies in the Official History of the Qing Dynasty. His resistance against the forces of the Taiping Rebellion was particularly noted, receiving praise from the Xianfeng Emperor. He died in service against the rebellion in 1853 (*Qingshi Gao, Liezhuan* 212). The inscriber of *Naval Commissioner*, Sun Yunhong, identifies himself in his inscription as a naval official.

Both paintings contain strikingly individualised portraits of their central figures, set within broader narrative scenes. The careful attention to skin tone and bone structure in the faces of the figures illustrates a synergy of European and Chinese modes, typical of elite commissions of the period.

清代 無款

慶壽圖 / 鎮海圖

慶壽圖·李德 (?-1853年) 題·文不錄·鈐印: 惠人

鎮海圖·孫雲鴻題·文不錄·鈐印: 翰生

兩幅畫道光己巳年作 (1849年)。

設色絹本·鏡框

來源:

英國私人舊藏

題慶壽圖的李德·陝西華陽人·道光二年進士 (1822)·1853年反太平軍卒於任上。錄於《清史稿·列傳二百十二》。



134

PROPERTY OF A PRIVATE EUROPEAN GENTLEMAN (LOTS 134-137)

134

A GROUP OF SEVEN WHITE JADE AND GLASS ARCHER'S RINGS
18TH-19TH CENTURY

The group comprises a large white and russet jade ring; a white jade plain decorated ring; a white and russet jade ring with a raised section; a white jade ring with the characters *she gu heng yong* carved in relief; a white and pale russet ring with a carved band; together with two glass imitation jade rings. The largest, 1 1/8 in. (3.5 cm.) diam. (7)

£6,000-10,000

US\$7,800-13,000
€6,600-11,000

PROVENANCE:

A Private South African collection, amassed in the UK in the 1970s and 1980s. Property of a Private European Gentleman, acquired in 2001.

歐洲私人珍藏

清十八/十九世紀 白玉及玻璃防玉板指一組七件

來源:

南非私人舊藏, 於1970至1980年代購入倫敦
歐洲私人珍藏, 於2001年入藏

PROPERTY OF A PRIVATE EUROPEAN GENTLEMAN

135

A GROUP OF THREE JADEITE ARCHER'S RINGS
18TH-19TH CENTURY

The group comprises a large ring with a rectangular russet section; another ring with apple-green and purple inclusions and a third ring with apple-green and russet inclusions. The largest, 1 1/8 in. (3.5 cm.) diam. (3)

£5,000-8,000

US\$6,400-10,000
€5,500-8,800

PROVENANCE:

A Private South African collection, amassed in the UK in the 1970s and 1980s. Property of a Private European Gentleman, acquired in 2001.

Gemmological certificates nos. 80260-40, 80260-41 and 80260-42 from the Gemmological Certification Services (GCS) London confirm the present lot is natural green jadeite.

歐洲私人珍藏

清十八/十九世紀 翡翠扳指一組三件

來源:

南非私人舊藏, 於1970至1980年代購入倫敦
歐洲私人珍藏, 於2001年入藏



135



PROPERTY OF A PRIVATE EUROPEAN GENTLEMAN

136

A GROUP OF SEVEN AGATE AND HARDSTONE ARCHER'S RINGS

18TH-19TH CENTURY

The group comprises a pink banded agate ring; an agate archer's ring; a hardstone 'flower and bird' ring; two agate rings with turquoise inclusions; a greyish-brown jade ring and a 'bamboo' ring. The largest, 1 $\frac{1}{8}$ in. (3.5 cm.) diam.

£5,000-8,000

(7)

US\$6,500-10,000
€5,500-8,700

PROVENANCE:

A Private South African collection, amassed in the UK in the 1970s and 1980s. Property of a Private European Gentleman, acquired in 2001.

歐洲私人珍藏

清十八/十九世紀 板脂一組七件

來源:

南非私人舊藏, 於1970至1980年代購入倫敦
歐洲私人珍藏, 於2001年入藏

PROPERTY OF A PRIVATE EUROPEAN GENTLEMAN

137

AN IMPERIAL INSCRIBED MOTTLED JADE ARCHER'S RING

QIANLONG PERIOD (1736-1795)

The ring is delicately carved to the exterior with a long poetic inscription ending with the characters 'Qianlong yu ti' (imperially composed by Qianlong) and followed by a circular seal mark reading 'shang' (appreciation), all between two bands of scroll ends.

1¼ in. (3.1 cm.) diam.

£6,000-8,000

US\$7,700-10,000

€6,600-8,800

PROVENANCE:

A Private South African collection, amassed in the UK in the 1970s and 80s
Property of a Private European Gentleman, acquired in 2001

The inscription on the current lot is an imperial poem composed by the Qianlong Emperor, recorded in the second volume of his published poems, entitled 'Yong Yu She' (In Praise of A Jade Ring); see *Qing Gaozong Yuzhi Shiwén Quanji* (4), The National Palace Museum, Taipei, 1976, *juan* 73, no. 11.

Compare the inscription of the present archer's ring to another imperial inscribed mottled jade archer's ring of the same period sold at Christie's London, 9 November 2010, lot 173.



(mark)

歐洲私人珍藏

清乾隆 青玉御題詩詠玉韞扳指

來源:

南非私人珍藏, 於1970至1980年代購入倫敦

歐洲私人珍藏, 2001年入藏





138

138

AN OVAL TIANHUANG SEAL

QING DYNASTY (1644-1911)

The seal is intricately carved to the upper register with three dragons in the round above crashing waves. The seal face is carved with the characters

'liangcheng meijing shangxin leshi'.

1 7/8 in. (4.8 cm.) high, 70.5 g

£25,000-35,000

US\$32,000-44,000

€28,000-38,000

清 田黃螭龍鈕印章



(impression)



139

139

A SMALL TIANHUANG 'MYTHICAL BIRD' SEAL

QING DYNASTY (1644-1911)

The top section of the seal is carved as a figure leading a large mythical bird with bulbose eyes, curly horns and hooved feet perching on rocks next to a large sack. The square seal face is carved with the characters

'zhai puxue'.

1 1/4 in. (3.2 cm.) high

£5,000-8,000

US\$6,400-10,000

€5,500-8,700

清 田黃瑞獸鈕印章



(impression)



PROPERTY OF A LADY

140

A WHITE JADE ARCHER'S RING

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

The ring is incised to the exterior with a four-character inscription reading 'dao fa zi ran' and four lines followed by the Qianlong mark. The stone of an even white tone.

1¼ in. (3.2 cm.) diam.

£6,000-10,000

US\$7,700-13,000

€6,600-11,000

私人珍藏

清乾隆 白玉扳指 「乾隆御題」刻款



141

141

A WHITE JADE CARVING OF A TIGER

MING DYNASTY (1368-1644)

The jade is carved as a recumbent tiger with short ears and its tail flicked over its haunches. The stone is of even-white colour with areas of russet inclusions. 2 in. (5.1 cm.) long

£15,000-20,000

US\$20,000-25,000

€17,000-22,000

明 白玉臥虎

142

A YELLOW AND RUSSET JADE 'CHAMPION' VASE

17TH CENTURY

The stone is carved as two octagoccal vases conjoined by an eagle with outspread wings and standing on a crouched mythical beast. The reverse is connected by the scrolling tail of the beast, below a further winged animal. 3½ in. (8.9 cm.) high

£8,000-12,000

US\$11,000-15,000

€8,800-13,000

十七世紀 黃玉褐斑英雄雙聯瓶



142

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

143

**A FINELY CARVED SPINACH-GREEN JADE 'LANDSCAPE' VASE
AND COVER**
18TH CENTURY

The vase is carved around the body with a scene of a solitary figure in a mountainous landscape, surrounded by pine trees and pavilions. The neck is carved with a pair of *ruyi*-form handles. The stone is of a rich spinach-green tone with occasional black speckled inclusions. 10¾ in. (27.3 cm.) high

歐洲私人珍藏

清十八世紀 碧玉山水圖雙耳蓋瓶

£30,000-50,000

US\$39,000-64,000

€33,000-55,000



PROPERTY OF A EUROPEAN GENTLEMAN

144

A LARGE SPINACH-GREEN JADE BRUSHPOT, BITONG

QING DYNASTY (1644-1911)

The vessel is finely carved around the exterior with a multi-levelled idyllic landscape, inhabited by various scholars engaged in leisurely pursuits with their attendants. The stone is of an attractive deep-green tone with darker inclusions.

9 in. (23 cm.) high

£30,000-50,000

US\$39,000-64,000

€33,000-55,000

歐洲私人珍藏

清 碧玉山水人物圖筆筒

來源:

南歐私人舊藏

PROVENANCE:

A private Southern European collection



PROPERTY FROM A PRIVATE UK COLLECTION (LOTS 145-147)

Czech-born Werner Forman was an award-winning art photographer and co-author of more than 150 illustrated books. He built an extensive and eclectic collection of Chinese, Japanese, Indian, Islamic and tribal art and bought from dealers and auctions worldwide.

~145

**A COLLECTION OF KINGFISHER FEATHER AND GILT-METAL
HAIR ORNAMENTS**
19TH CENTURY

The group comprises: two elaborate hairpins, each finely detailed in kingfisher feather, one with a design of two confronting dragons 'en tremblant' either side of a flaming pearl of immortality and the other with butterflies, fruit and flowers 'en tremblant', both with tassels hung with various coloured stones; a pair of 'bat and swastika' kingfisher feather hair combs; and three large hairpins decorated in kingfisher feather with fish and insects 'en tremblant'. The longest 11½ in. (29.3 cm.) long

(7)

£5,000-10,000

US\$6,400-13,000
€5,500-11,000

PROVENANCE:

The Collection of Werner Forman (1921-2010), acquired from the 1950s to the 1990s.

Property from a Private UK Collection.

英國私人珍藏 (拍品145-147號)

清十九世紀 點翠髮飾一組

來源:

Werner Forman (1921-2010)舊藏, 於1950年代至1990年代購入





PROPERTY FROM A PRIVATE UK COLLECTION

-146

A LARGE COLLECTION OF KINGFISHER FEATHER AND GILT METAL HAIR ORNAMENTS, JEWELLERY AND A PEACOCK FEATHER PLUME
19TH CENTURY

The group comprises eighteen kingfisher feather and gilt metal hair pins, decorated with a variety of motifs including flowers, fish, butterflies and dragons, some *en tremblant*; two large kingfisher feather peony ornaments; a kingfisher feather diadem; a pair of gilt metal hair pins elaborately worked with an abundance of flowers and each set with a carved agate bud; a pair of earrings and two single earrings; a set of five coral, pearl and kingfisher feather-decorated buttons; a peacock feather plume and four further hair pins.

The largest 9½ in. (24 cm.) long

(33)

£5,000-8,000

US\$6,400-10,000

€5,500-8,700

PROVENANCE:

The Collection of Werner Forman (1921-2010), assembled between the 1950s and 1990s.
Property from a Private UK Collection.

英國私人珍藏

清十九世紀 點翠、鑲金金屬髮飾及飾物一組及孔雀翎一件

來源:

Werner Forman (1921-2010)舊藏, 於1950年代至1990年代購入

PROPERTY FROM A PRIVATE UK COLLECTION

~147

A LARGE SILVER AND ENAMEL NECKLACE AND A COLLECTION OF ENAMEL AND KINGFISHER FEATHER JEWELLERY

QING DYNASTY (1644-1911)

The necklace has a silver collar and is hung with a large shaped box enclosing an interior palace scene with the emperor receiving gifts before an audience of scholar officials, tribute bearers, children and a horse. The figures are rendered in gilt metal, the building in tones of turquoise, blue and aubergine enamels whilst details including the throne, the horse's saddle and leaves are all skillfully highlighted in kingfisher feather. The reverse is enamelled with a bold bird and peony design. The necklace is hung with green and white beads and a double phoenix jade pendant. The collection also comprises enamel-decorated jewellery including a tasseled 'vase and double phoenix' pendant, three hairpins, a hair comb, a pair of earrings, two buttons and a nail guard.

The necklace 25 in. (63.5 cm.) long

(11)

£5,000-10,000

US\$6,400-13,000

€5,500-11,000

PROVENANCE:

Property from the Collection of Werner Forman (1921-2010), assembled between the 1950s and the 1990s.

Property from a Private UK Collection.

英國私人珍藏

清 銀胎琺瑯項鏈及點翠配瑯飾物一組

來源:

Werner Forman (1921-2010)舊藏, 於1950年代至1990年代購入



(detail)

YIXING STONEWARE VESSELS FROM
A PRINCELY COLLECTION
(LOTS 148-153)





PROPERTY FROM A PRINCELY COLLECTION (LOTS 148-153)

***148**

**AN YIXING STONEWARE 'SNAIL AND SHELL' WATERPOT
SIGNED CHEN MINGYUAN, EARLY QING DYNASTY (1664-1911)**

The vessel is finely modelled in the form of a large shell with a smaller snail crawling up to one side. The naturalistically potted stoneware is decorated in a rich brown tone with incised texture. The underside bears the impressed seal mark.

3¼ in. (8.5cm.) long

£20,000-40,000

US\$26,000-51,000

€22,000-44,000

PROVENANCE:

Bluett & Sons Ltd., London.
Bonhams Hong Kong, 28 November 2011, lot 214.
Property from a Princely Collection.

Chen Mingyuan, one of the most famous and versatile Yixing potters, was active during the Kangxi/Yongzheng periods (1662-1735). His works included teapots and articles for the scholar's table, many simulating objects from nature such as those in the K.S. Lo Collection, now in the Flagstaff House Museum Tea Ware, illustrated in *The Art of the Yixing Potter*, Hong Kong Museum of Art, 1990, pp. 139-142. The present lot may be compared to the Yixing snails group signed by Chen Mingyuan of similar size and form illustrated in *The Art of the Yixing Potter*, no.160, p.231.



(mark)

貴族私人珍藏 (拍品148-153號)

清早期 陳鳴遠作宜興紫砂田螺式水盂

來源:

Bluett & Sons Ltd. 倫敦

香港邦瀚斯, 2011年11月28日, 拍品214號

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRINCELY COLLECTION

***149**

AN YIXING STONEWARE 'AUBERGINE' WATER DROPPER
 SIGNED CHEN MINGYUAN, EARLY QING DYNASTY (1644-1911)

The water dropper is finely potted in the shape of an elongated aubergine issuing from a short stem and resting on two smaller aubergines. The lower section is modelled with a twig and three leaves. The naturalistically potted stoneware is of rich dark-brown colour and the underside bears two incised seals. 5½ in. (13 cm.) long

£20,000-30,000

US\$26,000-38,000
 €22,000-33,000

PROVENANCE:

Mrs. Rene Dreyfus Collection.
 Spink & Son Ltd., London, 1981.
 Bonhams Hong Kong, 28 November 2011, lot 221.
 Property from a Princely Collection.

The present lot may be compared with the aubergine water dropper attributed to Chen Mingyuan from the Gong Xinzhao collection published by Lai Suk Yee and Terese Tse Bartholomew in *The Bei Shan Tang Legacy: Yixing Zisha Stoneware*, 2015, no. 128, p339.

貴族私人珍藏

清早期 陳鳴遠作宜興紫砂茄子形水盂

來源:

Rene Dreyfus夫人舊藏
 Spink & Son Ltd., 倫敦, 1981年
 香港邦瀚斯, 2011年11月28日, 拍品221號



(mark)



PROPERTY FROM A PRINCELY COLLECTION

***150**

AN YIXING STONEWARE BRUSH WASHER, XI
SIGNED HUI MENGCHEN, EARLY QING DYNASTY (1664-1911)

The vessel is elegantly potted with three steps tapering from the foot in imitation of an archaic bronze vessel. The sides are applied with a pair of ring-handles suspending from taotie-masks. The body is potted with rich reddish clay and decorated with yellow sand imitating 'pear-peel' effect. The base bears a four-character seal mark reading Mengchen shoushi, which can be translated as 'handmade by Mengchen'. 3 $\frac{3}{8}$ in. (8.6cm.) wide

£30,000-50,000

US\$39,000-64,000
€33,000-55,000

PROVENANCE:

Sydney L. Moss Ltd., London.
Bonhams Hong Kong, 28 November 2011, lot 230.
Property from a Princely Collection.

LITERATURE:

P. Moss, 'I-Hsing-Tea-Taste', in *Journal of the International Chinese Snuff Bottle Society*, vol. X, no. 3, September 1978, p.7, fig.7.

貴族私人舊藏

清早期 惠孟臣作宜興紫砂摻沙梨皮小水盂 「孟臣手製」篆文方印

來源:

Sydney L. Moss Ltd., 倫敦
香港邦瀚斯, 2011年11月28日, 拍品230號

出版:

P. Moss · 《I-Hsing-Tea-Taste》, *Journal of the International Chinese Snuff Bottle Society*, vol. X, no. 3, 1978年9月, 7頁, 圖版7



(mark)



PROPERTY FROM A PRINCELY COLLECTION

***151**

AN YIXING STONEWARE 'PEACH' CUP

SIGNED CHEN MINGYUAN, EARLY QING DYNASTY (1644-1911)

The cup is finely potted in the form of a half-peach, smoothly finished to the interior and supported on a gnarled branch. The stoneware is of a rich red tone and the underside bears a two-character seal mark.

4 in. (10 cm.) long

£20,000-30,000

US\$26,000-38,000

€22,000-33,000

PROVENANCE:

Bonhams Hong Kong, 28 November 2011, lot 240.

Property from a Princely Collection.

Chen Mingyuan made many scholar's objects and cups inspired by natural forms that included peaches, chesnuts and pomegranates and a number of these are illustrated by Lai Suk Yee and Terese Tse Bartholomew in *The Bei Shan Tang Legacy: Yixing Zisha Stoneware*, Hong Kong, 2015, pp360-380, nos 140-150.



(mark)

貴族私人珍藏

清早期 陳鳴遠作朱泥桃花杯 「鳴遠」篆文方印

來源:

香港邦瀚斯, 2011年11月28日, 拍品240號



(another view)

PROPERTY FROM A PRINCELY COLLECTION

***152**

A FINELY MODELLED YIXING STONEWARE 'PLUM BLOSSOM' BRUSHPOT

SIGNED YANG LUQIAN, QIANLONG PERIOD (1736-1795)

The naturalistically potted brushpot is formed as a section of a prunus trunk and carved in high relief with gnarled branches, flower buds and blossoms. The base is impressed with a three-character Yang Luqian seal mark. 4 1/8 in. (10.5 cm.) high

£80,000-120,000

US\$110,000-150,000
€88,000-130,000

PROVENANCE:

Douglas J. K. Wright, Grosvenor House Fair, mid-1970s.
Bonhams Hong Kong, 28 November 2011, lot 268.
Property from a Princely Collection.

EXHIBITED:

London, Oriental Ceramics Society Exhibition, 1964, no. 311.
London, Oriental Ceramics Society Exhibition, *The Ceramic Art of China*, 1971, no. 188.



(mark)

貴族私人珍藏

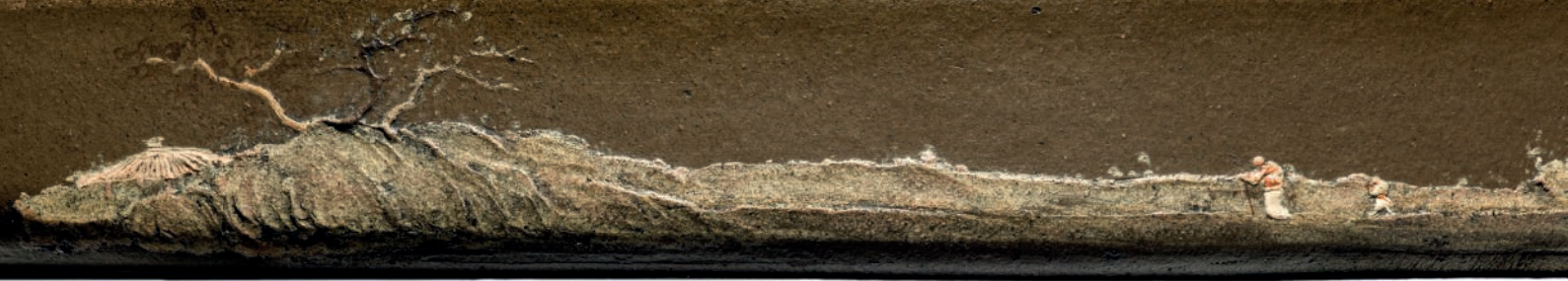
清乾隆 楊履乾作宜興紫砂梅樁式筆筒

來源:

Douglas K. Wright 舊藏, Grosvenor House Fair, 1970年代中期購入
香港邦瀚斯, 2011年11月28日, 拍品268號

展覽:

Oriental Ceramics Society, 倫敦, 1964年, 編號311
Oriental Ceramics Society, 《The Ceramic Art of China》倫敦, 1971年, 編號188



(detail)

PROPERTY FROM A PRINCELY COLLECTION

153

A VERY RARE IMPERIAL YIXING STONEWARE INKSTONE

YONGZHENG PERIOD (1723-1735)

The inkstone is of circular form with a recessed channel encircling the interior. The sides of the exterior are exquisitely decorated in slip with a continuous scene depicting a bare, wintry landscape that centres on three islands in a river with a sampan, the branches of the windswept trees all in silhouette without leaves. On one island, a scholar is depicted leaning on his staff as he walks towards a hut, his attendant trailing behind. The stoneware is of a rich brown tone. The original fitted black lacquer box is finely decorated in gilt and red lacquer with four bats encircling a stylised floral medallion, within a scrolling border centred with lotus flowers. The interior of the cover is further embellished with scattered floral sprigs. The ink stone 9¼ in. (23 cm.) diam., excluding fitted lacquer box

£60,000-80,000

US\$77,000-100,000

€66,000-88,000

PROVENANCE:

Bonhams Hong Kong, 28 November 2011, lot 250
Property from a Princely Collection.

This inkstone is notable for the exceptional quality of the intricate, detailed slip decoration and for being offered together with its original lacquer box. A related imperial Yixing stoneware inkstone dated to the Yongzheng period in the Palace Museum collection, Beijing, is illustrated in *Yixing Zisha Wares in the Palace Museum*, Beijing, 2009, p.193, pl. 111 (fig.1). However, the Palace Museum inkstone is decorated with bats and 'shou' characters amongst clouds and has no original lacquer box.

貴族私人珍藏

清雍正 紫泥泥繪策杖行旅圓形硯

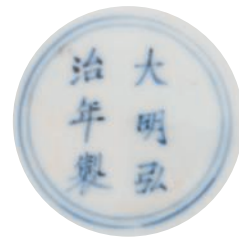
來源:

香港邦瀚斯, 2011年11月28日, 拍品250號



(another view)





(mark)

PROPERTY FROM THE ESTATE OF THE LATE CLODAGH WADDINGTON

154

A YELLOW-GLAZED DISH

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

The finely potted dish with rounded sides and a slightly everted rim is covered inside and out with a glaze of soft yellow tone.

8¼ in. (21 cm) diam.

£20,000-30,000

US\$26,000-38,000

€22,000-33,000

英國CLODAGH WADDINGTON 夫人舊藏

明弘治 黃釉盤 雙圈六字楷書款

PROPERTY OF A GENTLEMAN

155

A LANGYAO VASE, GUANYINZUN

18TH CENTURY

The elegantly shaped vase is covered to the body and the foot with a crackled strawberry-red glaze that pales to a greyish-white tone to the neck and the mouth rim. The interior of the neck and the base is covered in a pale greenish-white glaze.

16½ in. (42 cm.) high

£30,000-50,000

US\$39,000-64,000

€33,000-55,000

The term *langyao*, 'lang wares', derives its name from Lang Tingji, director of the official kilns at Jingdezhen between 1705-1712, who is credited with the revival of monochrome glazes and particularly copper-red glazes. The copper-red color is often considered the most challenging to regulate during the firing process as exactly the right conditions are required within the kiln to achieve the rich tones demonstrated by the present lot. Although copper-red was used successfully in the Ming dynasty, particularly in the Xuande period, the copper-red monochrome glazes seen in the Qing dynasty became even more refined and were of an exceptionally even and vibrant tone. The fine glaze and elegant form of the present vase exemplifies the skill of the Chinese potters under Lang Tingji.

The shape of the current vase, which is sometimes referred to as a 'Guanyin vase', is characteristic of *lang wares*. Compare two *langyao* vases of similar shape, one in the collection of the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum - 37- Monochrome Porcelain*, Hong Kong, 1999, p. 18, no. 15), and another in the collection of the National Palace Museum, Taipei, illustrated in *Catalogue of A Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum*, Taipei, 1981, p. 35, no. 1.

私人珍藏

清十八世紀 郎窑紅釉觀音尊





PROPERTY OWNED BY THE DE ROTHSCHILD FAMILY FROM THE EXBURY HOUSE TRUST

156

A LARGE BLUE-GLAZED DISH

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

The dish is covered all over with a rich cobalt blue glaze, thinning to a paler tone
at the mouth rim and stopping just at the channelled foot ring. The base is covered
with a clear glaze.

15¾ in. (40.1 cm.) diam.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

PROVENANCE:

The collection of Alfred de Rothschild (1842-1918).

埃克斯伯里大宅信託羅斯柴爾德家族珍藏

清康熙 霽藍釉盤 雙圈六字楷書款

來源:

英國阿爾弗雷德羅斯柴爾德(1842 - 1918)舊藏



(mark)



THE PROPERTY OF A LADY

157

A LARGE YELLOW-GLAZED BOWL

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

The bowl has deep sides rising to an everted rim and is covered to the exterior and interior with an egg-yolk yellow glaze stopping short of the slightly tapering foot ring.

12 in. (30.5 cm.) diam.

£10,000-20,000

US\$13,000-25,000
€11,000-22,000

PROVENANCE:

Christie's London, 9 November 2007, lot 313.
Property from a Private UK Collection.

私人珍藏

清康熙 黃釉碗 雙圈六字楷書款

來源:

倫敦佳士得, 2007年11月9日, 拍品313號
英國私人舊藏



(mark)

THE PROPERTY OF A GENTLEMAN

158

A PAIR OF BLUE AND WHITE 'DUCK AND LOTUS POND' DISHES

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

Each dish is decorated to the interior with a central medallion depicting a pair of mandarin ducks in a lotus pond. The exterior is similarly decorated with two pairs of mandarin ducks swimming amongst lotus, all below a band of six dragons each in pursuit of the flaming pearl.

6 $\frac{3}{8}$ in. (17.5 cm) diam.

(2)

£40,000-60,000

US\$52,000-77,000

€44,000-66,000

The decorative motif used on the current dishes appears to have been extremely popular during the reign of the Yongzheng Emperor. Compare a single dish, virtually identical to the current lot, from the Leshantang Collection, sold at Christie's Hong Kong, 3 June 2015, lot 3231.

Slight variations in decoration can also be found as some wares are further enamelled in *doucai*. See a pair of similar dishes, decorated in *doucai* illustrated by E.T. Chow and F.S. Drake "Kuan-Yao and Min-Yao, A Study on Imperial Porcelain and People's Porcelain from K'ang-hsi to the end of the Ch'ing Dynasty", *Archives of the Chinese Art Society of America*, XIII, 1959, pl. I, figs. 1 and 2.

A single dish of this pattern can be found in the Metropolitan Museum of Art, illustrated in *Oriental Ceramics in the World's Great Collections*, 1982, vol. 11, no. 144. Another from the Christina Loke Balsara Collection is illustrated in Laszlo Legeze, 'Ming and Ch'ing Imperial Tou-Ts'ai and Wu-Ts'ai Porcelains', *Arts of Asia*, September/October 1979, p. 102, and sold in these Rooms, 19 January 1988, lot no. 294

私人珍藏

清雍正 青花荷塘鴛鴦紋盤一對 六字楷書款



(reverse)



159

A PAIR OF SMALL LEMON-YELLOW-ENAMELLED DISHES

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

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

3½ in. (8.9 cm.) diam.

(2)

£60,000-80,000

US\$77,000-100,000

€66,000-88,000

PROVENANCE:

Sotheby's Hong Kong, 3 October 2018, lot 3648.

Similar miniature dishes from the Elphinstone Collection in the Percival David Foundation are included
in *Illustrated Catalogue of Ming and Ch'ing Monochrome*, London, 1973, nos. B543 and 544; and another
pair is illustrated by J. Ayers in *The Baur Collection: Chinese Ceramics*, vol. 3, Geneva, 1972, pl. A 487 and
488. A very similar single example was sold at Christie's London, 7 November 2017, lot 78.

清雍正 檸檬黃釉小盤一對 雙框六字楷書款

來源:

香港蘇富比, 2018年10月3日, 拍品3648號



(reverse)





160

**A LARGE FAMILLE ROSE 'FIGURAL'
BALUSTER VASE**

YONGZHENG PERIOD (1723-1735)

The vase is finely decorated in bright enamels with a continuous scene depicting an elegant lady carrying a vase and empty basket addressing a fisherman with a long staff slung over his shoulders, watched by a robed gentleman sipping wine on a riverboat with his wife and small child to his side, a pink jacket strung out on a pole drying in the wind behind them. The reverse is decorated with a bold design of a large plantain tree and rocks and the neck is further embellished with a wrapped *qin* and censer.

15 $\frac{1}{8}$ in. (38.2 cm.) high

€30,000-50,000

US\$39,000-65,000

€33,000-54,000

PROVENANCE:

With Salle des Ventes des Beaux-Arts, Brussels, 29 February 1956.

Collection of Professor and Mrs Robert de Strycker, Belgium.

A similar vase is illustrated by Li Yihua in *Kangxi, Yongzheng, Qianlong, Qing Porcelain from the Palace Museum Collection*, Beijing, 1989, p.213, no.42 and again, by Yang Xin in *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration, The Complete Treasures of the Palace Museum*, Beijing, 1999, Vol. 39, p.61, no.51.

清雍正 粉彩山水人物圖尊

來源:

購自布魯塞爾 Salle des Ventes des Beaux-Arts, 1956年2月29日
比利時 Robert de Strycker教授伉儷珍藏

161

A RARE COPPER-RED-GLAZED GLOBULAR BOX AND COVER
YONGZHENG FOUR-CHARACTER MARK WITHIN A DOUBLE CIRCLE
AND OF THE PERIOD (1723-1735)

The box is finely potted with a slightly compressed body and a round base. The exterior of the body and the domed cover is covered overall with a dark copper-red glaze stopping just below the rims. The interiors are glazed.
5¼ in. (14.6 cm.) diam.

£10,000-15,000

US\$13,000-19,000
€11,000-16,000

清雍正 祭紅釉圓盒蓋 雙圈四字楷書款



(mark)



(mark)



162

**A RARE COPPER-RED-DECORATED 'DRAGON' VASE, MEIPING
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF
THE PERIOD (1723-1735)**

The vase is beautifully and skillfully potted with gently bulging shoulders rising from a slender foot and ending on a short neck and slightly everted mouthrim. The body is boldly painted with two five-clawed sinuous confronting dragons, amidst vaporous clouds and all above a band of crashing waves around the foot. 13¾ in. (35 cm.) high

£80,000-120,000

US\$110,000-150,000

€88,000-130,000

The succession of power from Emperor to Prince, from father to son, is well-represented in Qing dynasty works of art and paintings. This visual representation indicates the importance vested in the passing of knowledge from father to son and in anticipating the transfer of the mandate of heaven. The theme is most famously represented in the painting by Giuseppe Castiglione (Lang Shining) known as *Spring's Peaceful Message*, in the Palace Museum Collection, Beijing. It depicts the Yongzheng Emperor with Prince Hongli (the future Qianlong Emperor). The young Prince is shown smaller than the Emperor, bowing slightly, and looking respectfully up at his father as the two men exchange a spray of prunus, while behind and to the side there are bamboo stems.

However, the subject also appears to have been represented in more subtle allusions to the theme. A pair of *cloisonné* enamel double crane censers sold at Christie's Hong Kong, 1 December 2010, for example, are thought to have been commissioned by the Prince Hongli for his father, the Yongzheng Emperor. The cranes are modelled standing next to one another, one larger than the other, the smaller crane looking up at the larger one in respect or admiration, much in the same way as in Castiglione's painting.

On the current *meiping*, the allusion is in the two dragons, one larger and one smaller, that represents the passing of knowledge from father to son. The sophisticated design and very successful firing of the copper-red indicates the vase is likely to have been produced in the first quarter of the 18th century, thus representing the Yongzheng Emperor passing knowledge to his son, the future Emperor Qianlong.

No other *meiping* decorated with dragons from the Yongzheng reign appears to be recorded, however, there are a number of vessels from the Qianlong reign decorated with two dragons, one usually larger than the other. Examples include a Qianlong-marked turquoise-ground baluster vase originally sold at Sotheby's New York, 20-21 May 1987, lot 555. An ovoid vase from the Huaihaitang Collection with the dragons depicted against a white background between turquoise ground borders, was exhibited at the Chinese University of Hong Kong, *Ethereal Elegance - Porcelain Vases Of The Imperial Qing - The Huaihaitang Collection*, November 2007-March 2008 and illustrated in the catalogue, no. 123. Another example with dragons against a white ground between turquoise borders from the collection of J. Lester Jervis, was sold at Bonhams Hong Kong, 28 November 2011, lot 457.

南歐私人珍藏

清雍正 雙龍雲紋梅瓶 雙圈六字楷書款



(mark)

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM AN IMPORTANT CANADIAN ESTATE

***163**

A FLAMBÉ-GLAZED VASE, HU

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

The vase is covered to the exterior with an attractive streaked glaze of purple and milky-blue tones, the interior is similarly decorated with a milky-blue glaze. The base is covered with a pale brown wash.

11 $\frac{1}{8}$ in. (30.4 cm.) high

£20,000-30,000

US\$26,000-38,000

€22,000-33,000



(mark)

重要加拿大私人珍藏

清乾隆 窯變釉貫耳壺 六字篆書刻款



PROPERTY FROM THE PRIVATE COLLECTION OF THE LATE STUART GAVURIN, THENCE BY DESCENT, SOLD BY ORDER OF THE EXECUTORS (LOTS 164 AND 165)

164

A COPPER-RED-GLAZED BOWL

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

The bowl has a gently flared rim and is covered to the exterior in a bright copper-red glaze that contrasts with the interior that is glazed white.

4¾ in (12.2 cm.) diam.

£6,000-8,000

US\$7,800-10,000

€6,600-8,700

PROVENANCE:

Collection of the Honourable Sir Derek Hodgson.

With S. Marchant & Son, London, *Exhibition of Qing Mark and Period Monochromes and Enamelled Wares*, 1981, no.6.

Collection of the Late Stuart Gavurin, thence by descent, sold by order of the Executors.

STUART GAVURIN 舊藏·家傳至今, 由遺產執行人委託拍賣

清雍正 紅釉碗 雙圈六字楷書款

來源:

Derek Hodgson 爵士舊藏

S. Marchant & Son, 《Exhibition of Qing Mark and Period Monochromes and Enamelled Wares》倫敦, 1981年, 編號6



164



(mark)

PROPERTY FROM THE PRIVATE COLLECTION OF THE LATE STUART GAVURIN, THENCE BY DESCENT, SOLD BY ORDER OF THE EXECUTORS

165

A DOUCAI 'MEDALLION' BOWL

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

The conical bowl is decorated to the exterior with five large medallions, two of peach trees, the others of fruiting trees, interspersed by leafy pomegranate sprays, all above a colourful band of stylised leaf-shaped lappets to the base.

6 in. (15.2 cm.) diam.

£3,000-5,000

US\$3,900-6,500

€3,300-5,400

PROVENANCE:

S. Marchant & Son, London, acquired circa 1978.

Collection of the Late Stuart Gavurin, thence by descent, sold by Order of the Executors.

Bowls with this decoration appear to be based on Kangxi period prototypes, such as the example in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 216, no. 197. The pattern continued in the subsequent reigns, with known examples from the Qianlong, Jiaqing and Daoguang periods. A Daoguang-marked pair of bowls from the collection of Dr. Elizabeth Shing was sold at Christie's Hong Kong, 1 June 2011, lot 4007.

STUART GAVURIN 舊藏·家傳至今, 由遺產執行人委託拍賣

清嘉慶 鬥彩團花紋馬蹄式碗 六字篆書款

來源:

S. Marchant & Son, 倫敦, 約1978年



165



(mark)



166

A CELADON-GLAZED BARREL-FORM JAR WITH DATED ORMOLU STAND

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

The ovoid jar is applied with a pair of monster-mask and fixed-ring handles set between two rows of bosses to the shoulder and above the base. It is covered all over with a soft pale celadon glaze of an even tone that continues over the flat rims and stops at the unglazed ring encircling the countersunk glazed base.

6½ in. (16.5 cm.) high, with French ormolu stand by Henri Dasson, dated 1882

£35,000-40,000

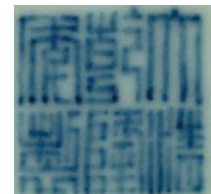
US\$46,000-52,000

€39,000-44,000

PROVENANCE:

Sotheby's Hong Kong, 30 October 2002, lot 241.

Henri Dasson (1825-1896) was a celebrated master craftsman and bronzier renowned for the exceptional standard of his ormolu mounts. He established his business at 106, Rue Vieille-du-Temple, Paris and exhibited at the *Expositions Universelles* in 1878 and 1889, when he received a *Grand Prix Artistique* for his display. This jar may be compared to a single jar from the T. Y. Chao collection which was included in the exhibition catalogue *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1974, no. 18. Further comparable jars include one from the Edward T. Chow collection sold at Sotheby's Hong Kong, 25 November 1980, lot 96.



(mark)

清乾隆 豆青釉鋪獸首鼓形罐 六字篆書款

來源:

香港蘇富比2002年10月30日·拍品 241號

167

A YELLOW-GROUND GREEN AND AUBERGINE-ENAMELLED 'DRAGON' DISH

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

The interior is decorated with a central roundel enclosing two green and aubergine enamel dragons contesting the flaming pearl amongst clouds and fire scrolls, their scaly bodies and facial features finely incised, on a rich yellow ground. The exterior is further embellished with an alternating design of incised, green enamel cranes and clouds. 5 5/8 in. (14.4 cm.) diam.

£7,000-9,000

US\$9,000-11,000
€7,700-9,800

PROVENANCE:

Private Japanese Collection

清乾隆 黃地紫綠彩雙龍戲珠紋小盤 六字篆書款

來源:

日本私人舊藏



(mark)



167

THE PROPERTY OF A EUROPEAN GENTLEMAN

168

A CELADON-GLAZED FOLIATE VASE

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

The vase is decorated to the body with vertical lines in imitation of flower petals, all below the flared neck embellished with foliate mouth rim. It is covered in a pale greenish-blue glaze, pooling to a darker tone within the crevices.

12 3/4 in. (32.3 cm.) high

£6,000-8,000

US\$7,700-10,000
€6,600-8,800

清乾隆 青白釉花口瓶 六字篆書款



168



169

A PUCE-ENAMELLED 'DRAGON AND PHOENIX' MOONFLASK

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

The moonflask is finely decorated to each side with a confronting dragon and a phoenix amongst clouds and fire scrolls. The interior and the base are both glazed turquoise.

11½ in. (29 cm.) high

£30,000-50,000

US\$39,000-64,000

€33,000-55,000

PROVENANCE:

Private Collection in Ireland.

It is exceedingly rare to find vessels solely decorated with pink enamel, such as the present lot. A slightly smaller, similarly shaped, flask in the collection of the Palace Museum, Beijing, is decorated depicting overglaze pink dragons but with the addition of underglaze blue clouds, illustrated in *Blue and White Porcelain with Underglazed Red (II)*, *The Complete Collection of Treasures of the Palace Museum*, vol. 36, Hong Kong, 2000, pp. 254, no. 232. See also the large pink-enamelled blue and white moonflask, Qianlong six-character sealmark and of the period (1736-1795), sold at Christie's Hong Kong, 1 December 2010, lot 2968, where the rendering of the feathers on the phoenix is particularly similar to the current lot.



(mark)

清乾隆 胭脂紅釉龍鳳呈祥扁壺 六字篆書款

來源:

愛爾蘭私人舊藏



170

A FAMILLE ROSE 'SANDUO' BOWL

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

The bowl is decorated to the exterior with three large leafy branches sprouting peaches, pomegranates and lychees, forming the auspicious *sanduo*, three Abundances.
4½ in. (10.5 cm.) diam.

£6,000-10,000

US\$7,700-13,000

€6,600-11,000

PROVENANCE:

The Collection of Baron Léon (1866-1932) le Maire de Warzée d'Hermalle, and his wife Dorothy Davis.
Christie's London, 15 May 2015, lot 570.

清道光 粉彩三多紋碗 六字篆書款

來源:

Léon le Maire de Warzée d'Hermalle 男爵 (1866-1932) 與他夫人 Dorothy Davis 舊藏
倫敦佳士得, 2015年5月15日, 拍品570號



(mark)

171

AN INCISED YELLOW-GLAZED BOWL

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

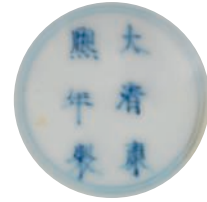
The bowl is incised to the exterior with four circular flower heads separated by clouds, all above a band of petal lappets. The interior is decorated to the centre with a single flower head enclosed by a double-circle. 4 $\frac{1}{2}$ in. (11.8 cm.) diam.

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

清康熙 黃釉暗花園花紋碗 六字楷書款



(mark)



172

A PAIR OF IRON-RED REVERSE-DECORATED 'BAMBOO' BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD
(1735-1796)

Each bowl is elegantly decorated on the exterior with bamboo shoots and leaves reserved against a ground of rich iron-red.

4½ in. (11.4 cm.) diam

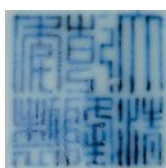
(2)

£20,000-30,000

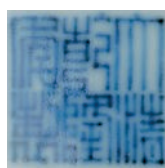
US\$26,000-38,000

€22,000-33,000

清乾隆 霁紅留白竹紋碗一對 六字篆書款



(mark)



(mark)



173

A VERY RARE AND FINE FAMILLE ROSE 'CHICKEN' CUP
 QIANLONG SIX-CHARACTER FANGGU SEAL MARK, WITH AN
 INSCRIPTION DATED TO BINGSHEN YEAR, CORRESPONDING TO
 1776, AND OF THE PERIOD

The finely potted cup is decorated to the exterior with a cockerel standing on rocks observing a hen pecking on the ground between two chicks, all set amongst rocks, peonies and bamboo. The reverse is inscribed with a long poem followed by the Qianlong *bing shen* year, corresponding to 1776. The center of the interior is similarly decorated with a cockerel and hen within an iron-red bordered medallion.
 3 3/8 in. (8.5 cm.) diam.

£50,000-80,000

US\$64,000-100,000
 €55,000-87,000

PROVENANCE:

Acquired in the German market in the 1970s.

It is highly unusual to find beaker cups of this subject matter without the dancing young boy, such as the example in the Sze Tak Tong Collection, illustrated in *Joined Colors: Decoration and Meaning in Chinese Porcelain*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., p. 138, no. 64. The Qianlong poem records well-known ceramics that were produced from as early of the Tang dynasty, and the 'chicken cup' of the Ming dynasty was regarded as the very best throughout antiquity. For a translation of the text, see *op. cit.*, pp. 53-54; where the author points out that the rebus formed by the cockerel and peony flowers, *gongming fugui*, 'A cockerel is crowing near peony flowers', heralds the announcement of wealth and honour. Compare to a cup of same decoration and size sold at Christie's Hong Kong, *The Imperial Sale, Fine Chinese Ceramics and Works of Art*, 29 April, 2002, lot 625.

歐洲私人珍藏

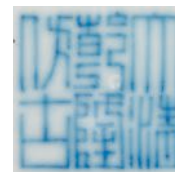
清乾隆 粉彩御題詩雞缸杯 「大清乾隆仿古」篆書款

來源:

於1970年代購自德國



(reverse)



(mark)



PROPERTY OF A GENTLEMAN

~174

A BLUE AND WHITE EWER AND COVER, HE

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

The ewer is decorated to the bulbous body with *Bajixiang*, the Eight Buddhist Emblems, six positioned above lotus sprigs on two sides, the wheel shown below the diagonally set spout and the lotus underneath the curved handle. The neck is decorated with *lingzhi* scrolls above a band of key fret. The domed cover is similarly decorated with further *lingzhi* sprays. 9 in. (23 cm.) wide, *hongmu* stand

£50,000-80,000

US\$64,000-100,000
€55,000-87,000



(mark)

PROVENANCE:

Private German Collection, acquired in Asia in the 1960s.

德國私人珍藏

清乾隆 青花蓮托八吉祥紋盞壺 六字篆書款

來源:

德國私人珍藏，於1960年代購自亞洲



(another view)



175

**A PAIR OF FAMILLE ROSE 'ELEPHANT AND VASE' CANDLE
HOLDERS, TAIPING YOUXIANG**
QIANLONG PERIOD (1736-1795)

Each elephant is modelled with its' head turned to one side supporting a vase on its' back, resting on a colourful tasseled saddle cloth decorated in bright enamels with bats amongst clouds and waves. The eyes, ears, trunk and skin are all naturalistically detailed.

12 in. (30.3 cm.) high

(2)

£15,000-20,000

US\$20,000-25,000

€17,000-22,000

PROVENANCE:

With The Chinese Porcelain Company, New York (according to label).

Mottamedeh Collection (according to label).

Joao Pereira Coutinho Collecao, Nos 172 & 173 (according to label).

Elephants were a popular theme in Chinese art and are the embodiment of strength, wisdom and intelligence. The word for elephant in Chinese is *xiang*, which can also mean appearance, and which additionally sounds like a word meaning happiness. Elephants also provide another message when combined with a precious vase, such as in the present lot. The Chinese word for vase is *ping*, which is a homonym for peace or eternal harmony. The combination of the two conveys the rebus *taiping youxiang* that may be translated as 'great peace in the world'. This message is lent greater weight by the inclusion of a saddle cloth, the word for which is *an*, another homonym for peace.

清乾隆 粉彩太平有象燭臺一對

來源:

The Chinese Porcelain Company, 紐約(標籤)

Mottamedeh Collection(標籤)

Joao Pereira Coutinho Collecao, Nos 172 & 173(標籤)



†176

A LARGE PAIR OF FAMILLE ROSE MODELS OF PEACOCKS

19TH CENTURY

Each bird is perched on a rocky openwork base with *lingzhi* fungus protruding from the crevices, their wings tucked over their backs and their tail feathers spread behind them in a luxurious fan-shape. The feathers, facial features and rocks are all finely detailed and the birds are enamelled in shades of green, blue, orange, yellow, aubergine, white and turquoise.

17¼ in. (44 cm.) high

(2)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

清十九世紀 粉彩孔雀一對



(detail)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

177

A LARGE PAIR OF FAMILLE ROSE CAPARISONED ELEPHANTS
18TH-19TH CENTURY

Each elephant is modelled standing foursquare with its head turned to one side, with ivory coloured tusks and the texture of its hide naturalistically detailed. The elephants are decorated in bright enamels with a tasseled saddlecloth, decorated to each side with a horse above crashing waves. Each saddle supports a detachable vase decorated with two flower cartouches amongst scrolling tendrils.

19¼ in. (49 cm.) high

(2)

£30,000-50,000

US\$39,000-64,000

€33,000-55,000

Figures of elephants made from various media were found in halls and throne rooms throughout the Imperial palaces and the homes of the wealthy elite. They are associated with strength, wisdom and long-life and are also significant animals within the Buddhist religion. A prominent member of the Buddhist pantheon, Samantabhadra (*Puxian*), is frequently shown seated on an elephant. They are considered guardians of honour and were symbols of peace and good harvests. The imagery of an elephant supporting a vase on its back forms the auspicious rebus, *Taiping Youxiang*, conveying the message of peace and harmony in the world.

歐洲私人珍藏

清十八/十九世紀 粉彩太平有象燭臺一對



178

A PAIR OF FAMILLE ROSE 'BARAGON' TUMED BOWLS

DAOGUANG PERIOD (1821-1850), 'BARAGON TUMED' MARKS IN MONGOLIAN SCRIPT IN IRON-RED ENAMEL

Each bowl has a flared rim and is enameled to the exterior with the Buddhist emblems of the 'Seven Regal Treasures', including the Wheel of the Law, elephant, horse, jewel, a male deity, the Minister, and the General, within leaf-shaped panels. The foot and mouth rims are decorated with *shou* characters alternating with the Eight Buddhist Emblems.

4 1/8 in. (10.6 cm.) diam.

£3,000-5,000

(2)

US\$3,900-6,400
€3,300-5,500

The 'Baragon Tumed' mark on the base identifies the bowl as part of a service made at the imperial factories to celebrate the marriage of one of the Daoguang emperor's daughters to a Mongolian prince of the Tumud Banner in 1842.

清道光 粉彩七政寶紋碗一對 鑿紅蒙文款

來源：
瑞典私人舊藏

PROVENANCE:

Private Swedish Collection.



178

PROPERTY FROM A PRIVATE SWISS COLLECTION

***179**

A LARGE FAMILLE ROSE 'CHRYSANTHEMUM AND POMEGRANATE' BOTTLE VASE

REPUBLIC PERIOD (1912-1949)

The vase is finely enamelled to the exterior with blossoming branches of chrysanthemum and fruiting branches of pomegranate. The shoulder is decorated with a band of floral scrolls reserved on a pink ground below a band of stiff leaves and floral scroll border to the neck. The base has a Hongxian four-character mark in iron-red enamel.

15 7/8 in. (40.4 cm.) high

£8,000-12,000

US\$11,000-15,000
€8,700-13,000

瑞士私人珍藏

民國 粉彩菊花石榴紋賞瓶



179



180

***180**

A MING-STYLE BLUE AND WHITE BOTTLE VASE

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The vase is decorated with large flower-heads and leafy tendrils above a band of lotus petals below a trefoil cloud collar. The neck is decorated with upright lappets above a band of classic scrolls. The mouth rim is enclosed by a band of crashing waves.

15¼ in. (38.8 cm.) high

£6,000-8,000

US\$7,700-10,000

€6,600-8,700

清光緒 青花纏枝蓮紋長頸瓶 六字楷書款



(mark)



181

***181**

A BLUE AND WHITE AND IRON-RED-DECORATED 'DRAGON' DISH

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

The dish is decorated to the centre of the interior with a five-clawed dragon on a ground of crashing waves. The exterior is similarly decorated with nine iron-red dragons above crashing waves, all below a band of stylised coins below the mouth rim.

6⅞ in. (17.5 cm.) diam.

£5,000-8,000

US\$6,400-10,000

€5,500-8,700

Compare to a very similar dish from the Sui Yuan Zhai Collection sold at Christie's London, 11 May 2015, lot 10.

清道光 青花鑿紅彩海水龍紋盤 六字篆書款



(mark)

***182**

A LARGE FAMILLE ROSE LIME-GREEN-GROUND 'HUNDRED BOYS' VASE

QING DYNASTY (1644-1911)

The vase is decorated in bright enamels with a continuous scene of the 'Hundred Boys' celebrating the Spring Festival in extensive lakeside gardens with pavilions, pine trees and rocks, and mountains in the distance. The animated scene includes children performing a dragon dance, blowing trumpets, banging cymbals, playing with animal puppets, carrying lanterns and lighting fire-crackers. The neck is applied with twin stylised dragon handles and is decorated with lotus sprays, bats and fish on a lime-green ground. Further decorative bands embellish the mouth rim, shoulders and base and the interior is enamelled turquoise.

28¾ in. (73 cm.) high

£15,000-20,000

US\$20,000-26,000

€17,000-22,000

The festive nature of the 'Hundred Boys' design brings an energy and animation to the composition of this vase. The subject of boys, or of children, was very popular in the decorative arts of the Ming and Qing dynasties. Traditionally, they represent the wish for abundant offspring, or in particular, sons, and wealth.

清 綠地粉彩百子嬰戲圖螭龍耳瓶





183

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION (LOTS 183-186)

183

A FAMILLE ROSE 'DRAGON AND PHOENIX' BOTTLE VASE
GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1875-1908)

The vase is decorated to the bulbous body with a dragon and a phoenix, below a band of lotus and *shou* characters to the shoulder and the Eight Buddhist Emblems, *bajixiang*, to the neck.

15¼ in. (40 cm.) high

£5,000-8,000

US\$6,400-10,000

€5,500-8,800

歐洲私人珍藏

清光緒 粉彩龍鳳八吉祥紋賞瓶 礬紅六字楷書款



(mark)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

184

A LARGE IRON-RED-DECORATED 'DRAGON' DISH
GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1875-1908)

The dish is finely potted and painted to the interior with two dragons in pursuit of the flaming pearl, all amidst vaporous clouds. The exterior is enamelled with four blooms on leafy scrolls.

14½ in. (37cm.) diam.

£5,000-8,000

US\$6,400-10,000

€5,500-8,700

歐洲私人珍藏

清光緒 礬紅描金雙龍戲珠紋盤 礬紅六字楷書款



184



(mark)



(marks)



185

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

185

A PAIR OF FAMILLE ROSE 'BATS AND CLOUDS' BOTTLE VASES
 GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1875-1908)

Each vase is delicately painted with iron-red bats in mid-flight, amongst multi-coloured vaporous clouds. The shoulders are enamelled with a band of lotus flowers on leafy scrolls.

16 in. (41cm) high

(2)

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

歐洲私人珍藏

清光緒 粉彩百福圖賞瓶一對 礬紅六字楷書款



(mark)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

186

A BLUE-GLAZED SQUARE-SECTION VASE, CONG
 GUANGXU SIX-CHARACTER MARK AND OF THE PERIOD (1875-1908)

The sturdily potted vase is covered all over with an unctuous blue glaze. Both sides are applied with elephant-head handles suspending rings.

12 in. (30.5 cm.) high

£5,000-8,000

US\$6,400-10,000

€5,500-8,700

歐洲私人珍藏

清光緒 霽藍釉象耳琮式瓶 六字楷書款



186

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

187

A POWDER-BLUE-GROUND GILT-DECORATED BOTTLE VASE
GUANGXU SIX-CHARACTER MARK AND OF THE PERIOD (1875-1908)

The well potted vase is decorated in gilt with floral, animal and *shou* character roundels, and the shoulder is encircled by scrolling lotus interspersed with further *shou* characters. The mouth rim is encircled by *ruyi*-heads and the foot by a band of lappets.

15½ in. (38.4 cm.) high

£6,000-8,000

US\$7,700-10,000
€6,600-8,800

PROVENANCE:

Acquired in the 1950s in the Netherlands.

歐洲私人珍藏

清光緒 藍地描金團花紋賞瓶 六字楷書款

來源:

於1950年代購入荷蘭



(mark)



188

A LARGE BLUE AND WHITE MOULDED BEAKER VASE, GU
KANGXI PERIOD (1662-1722)

The vase is decorated in four registers in vivid tones of cobalt blue with twenty-four lappet-form panels moulded in relief enclosing a variety of mountainous and river landscapes with equestrian warriors, fishermen in boats, scholars in conversation or riding, playing the *qin* and walking, all divided by geometric borders and flowers sprays. The base has a leaf mark within a double ring. 17¼ in. (43.5 cm.) high

£3,000-5,000

US\$3,900-6,500
€3,300-5,400

PROVENANCE:

Collection of Bertil J. Hogstrom, Stockholm, Sweden, Collection no. 19.
With S. Marchant & Son, 15 December 1970.

A pair of *gu*-form vases of this height and with leaf-shaped panels of ladies is illustrated by Anthony du Boulay in *The Taft Museum, It's History and Collections*, ed. Edward J. Sullivan, 1995, Vol. II, p.583, no.1931.188.190

清康熙 青花山水人物圖花觚

來源:

Bertil J. Hogstrom 舊藏, 瑞典斯德哥爾摩, 藏品19號
S. Marchant & Son, 倫敦, 1970年12月15日





PROPERTY OF A LADY

189

A LARGE VERTE-IMARI 'EQUESTRIAN WARRIOR' DISH
KANGXI PERIOD (1662-1722)

The dish is decorated in bright enamels and gilt with an animated scene depicting the Yang Family Lady Generals practising their equestrian skills in a pavilion garden, watched by a further group of women in the pavilion. The lavish border is further embellished with a dense design of exotic flowers and foliage.

16¾ in. (42.5 cm.) diam.

£6,000-10,000

US\$7,700-13,000
€6,600-11,000

PROVENANCE:

Private English Collection, acquired in 2012.

The most usual interpretation of this lively scene of female equestrian figures is that of the female generals of the Yang family from the Northern Song dynasty (AD 960-1127). The Yang family generals were famed for their military prowess and loyalty to the Emperor in protecting China from northern invaders. Eventually, however, the majority of the male members of the Yang family were killed in battle. To avenge their husbands' deaths and in defense of their country, the women of the Yang family took up arms and

are shown here practicing their equestrian skills prior to riding out to meet the enemy.

This design appears to have been particularly popular from about 1715-1735 and is most commonly found decorated in the *rose-verte* or *famille rose* palette. *Rose-verte* dishes with this design were known to have been amongst those in the vast collection of Augustus the Strong (see F. Reichel, *Die Porzellansammlung Augustus des Starken*, Dresden 1993, no. 21). A near pair and a single *verte-Imari* dish of this design from the collection of the Counts Potocki, Poland, were sold at Christie's, London, 26 April 2016, lots 77 and 78.

英國私人珍藏

清康熙 五彩描金楊門女將圖大盤

來源：
於2012年前購自

190

A LARGE SET OF THREE FAMILLE ROSE BALUSTER VASES AND COVERS

QIANLONG PERIOD (1736-1795)

Each vase is finely decorated in bright enamels and gilt with a large pair of shaped cartouches enclosing pavilions by a river in a rocky, mountainous landscape, interspersed with vases of peonies and magnolias, all below an elaborate border of pendant *ruyi*-form lappets to the shoulders and a band of lappets to the base. The covers are decorated *en suite*.

19% in (50 cm.) high, including covers

(3)

£8,000-12,000

US\$11,000-16,000

€8,800-13,000

PROVENANCE:

Collection of H.R.Hancock
English Private Collection

EXHIBITED:

British Antique Dealers Association, *Art Treasures Exhibition*, Christie, Manson & Woods, London, 1932, no. 1053, pp.135-137.

A similar set of *famille rose* vases is illustrated in *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, John Ayers, Royal Collection Trust, UK, 2016, Vol. 1, no. 698-701, p.306. A further set of three comparable vases may be found in the collection of The Walters Art Museum, Baltimore, US, known as The Mantle Garniture, slightly smaller in size (one at 43.5 cm. and two at 43.9 cm. high), accession nos. 49.2111, 49.2112 and 49.2113.

清乾隆 粉彩描金山水花卉紋尊一組三件

來源:

H.R.Hancock. 舊藏
英國私人舊藏

展覽:

British Antique Dealers Association, 《Art Treasures Exhibition》倫敦佳士得, 1932年, 頁135-137, 編號1053



PROPERTY FROM A PRIVATE UK COLLECTION

•191

**A SET OF THREE PAINTED CLAY
CHINESE EXPORT FIGURES**
19TH CENTURY

The group comprises a fisherman, an elderly lady, and a merchant, each dressed in cotton or silk costume, the fisherman with remnants of a straw cloak carrying a fish, the lady with a bag and an opium pipe, each supported on a painted wood base.

Each approx. 13 $\frac{3}{4}$ in. (34 cm.) high (3)

£500-800

US\$640-1,000

€550-880

歐洲私人珍藏

清十九世紀 外銷彩繪泥人立像一組三件



191

PROPERTY FROM A PRIVATE COLLECTION IN AMERICA
PLEASE NOTE THAT ALL PROCEEDS FROM THIS LOT
ARE TO BE DONATED TO CHARITY.

192

**A FAMILLE VERTE 'LADY IN A GARDEN'
DISH**

KANGXI PERIOD (1662-1722)

The dish is decorated to the interior in bright enamels with an elegant lady seated at a table in a fenced garden, dressed in colourful robes and gazing at a flower in a vase. The exterior is decorated with scattered, blossoming prunus branches.

9 $\frac{1}{2}$ in. (23.2 cm.) diam.

£2,500-4,000

US\$3,200-5,100

€2,800-4,400

PROVENANCE:

Christie's London, 11 May 2011, lot 452.

美國私人珍藏

清康熙 五彩仕女圖盤

來源:

倫敦佳士得, 2011年5月11日, 拍品452號



192



193

193

A DEHUA 'EUROPEAN FAMILY' GROUP

KANGXI PERIOD (1662-1722)

This unusual group comprises a European couple with goblets in hand seated at a table with a bowl of bread and a cross. Their son and daughter stand by their sides and their pet dog and monkey are modelled in the foreground by a *jardinière*. The man and his son wear tricorne hats and frock coats while the wife and daughter wear loose robes and skirts with cowls covering their heads. The group is supported on a rockwork base.

6 7/8 in. (17 cm.) high

£5,000-7,000

US\$6,400-8,900

€5,500-7,600

PROVENANCE:

Private English Collection.

Although these were traditionally referred to as 'Governor Duff' groups, probably after Diederick Duiver, the Dutch Governor of the East India Company from 1729-1731, there is little evidence to support this. Records show that these groups were imported into Europe around 1702 and referred to as 'Dutch families' on cargo sale lists of the English East India Company, published by Geoffrey A. Godden in *Oriental Export Market Porcelain and Its Influence on European Wares*, London, 1979, no.266. Other similar groups are illustrated by D. S. Howard in *The Choice of the Private Trader*, London, 1994, pp. 248-9, no. 294; by Rose Kerr and John Ayers in *Blanc de Chine, Porcelain from Dehua*, Chicago, 2002, no. 39; and by John Ayers in *Blanc de Chine, Divine Images in Porcelain*, New York, 2002, no. 58, p. 107. A similar group is in The British Museum, London, collection number 1930.7-28.566.

清康熙 德化白釉歐洲宮廷人物擺件

來源：
英國私人舊藏

194

A SMALL INSCRIBED 'ROCKS' YIXING TEAPOT

QING DYNASTY (1644-1911)

The delicately potted vessel is decorated to one side with an abstract illustration of large craggy rocks, beside a signature 'Shan Nong ke' (carved by Shan Nong). The reverse has an inscription suggesting that the illustration imitates the work of the Ming painter Shen Zhou (1427-1509). The base has a square seal mark with the pseudonym 'Shu Chao', raised on three short round feet.

4 1/4 in. (10.8 cm.) wide across handle and spout

£3,000-5,000

US\$3,900-6,500

€3,300-5,400

清 宜興紫砂茶壺 「書巢」篆書印款



194
(two views)



195

•195

A PAIR OF IMPERIAL YELLOW-GROUND SILK EMBROIDERED CUSHION COVERS

GUANGXU PERIOD (1875-1908)

Each shaped cushion cover is embroidered in coloured silks and couched gilt thread with a central front-facing dragon chasing a flaming pearl and encircled by four further dragons to each corner, all on a ground of bats and clouds with Buddhist and Daoist emblems. The outer border is worked with bats and *shou* characters on a *wan* pattern ground.

29 x 28 in. (74 x 71 cm.), including mounts

(2)

£5,000-8,000

US\$6,400-10,000

€5,500-8,800

清光緒 黃地繡龍紋墊一對



196

196

AN IMPERIAL YELLOW SILK EMBROIDERED 'DRAGON' CUSHION COVER, MOUNTED AS A SCREEN

QIANLONG PERIOD (1736-1795)

The three-fold screen comprises a shaped central cushion cover panel embroidered in coloured silks and couched-gilt metal threads with a front-facing five-clawed dragon holding a *ruyi* above its head, on a ground of clouds and scattered peaches and above tumultuous waves, below a rectangular panel of confronting dragons. The two sides each comprise further rectangular embroidered dragon panels and two smaller floral panels. 34 in. high x 58½ in. wide, overall, mahogany frame

£6,000-8,000

US\$7,700-10,000

€6,600-8,700

清乾隆 黃地繡龍紋坐墊屏風

197

A BLUE-GROUND EMBROIDERED SILK TWELVE SYMBOL 'DRAGON' ROBE

The robe is embroidered in coloured silks and gold threads with nine five-clawed dragons clutching or confronting flaming pearls on a dark blue ground interspersed with clouds, bats, *shou* characters, peaches and flowers. The Twelve Symbols of Imperial Authority are arranged in three groups of four: the sun, the moon, constellation and mountain around the neck; the *fu* symbol, axe, paired dragons, and golden pheasant around the body; and the pair of libation cups, aquatic grass, grains of millet and flames, above the terrestrial diagram and *lishui* stripe at the hem; with blue cuffs and collar decorated with further dragons and clouds.

56¾ in. (144 cm.) long

£6,000-8,000

US\$7,700-10,000

€6,600-8,800

青石地海龍十二章吉服袍





198

PROPERTY OF A PRIVATE GENTLEMAN

-198

AN ALOESWOOD 'LOTUS' RUYI/SCEPTRE
19TH CENTURY

The sceptre is naturalistically carved in high relief and openwork to imitate twisted lotus with a dragonfly and a snail resting on the shaped handle. The *rui* head is carved as a lotus blossom, a bud and a seedpod.
17in. (43.2 cm.) long

£8,000-12,000

US\$11,000-15,000
€8,800-13,000

私人珍藏

清十九世紀 沉香木雕如意



199

199

A LARGE SILK EMBROIDERED 'HORSE AND MONKEY' PANEL,
INSET INTO A HARDWOOD TABLE SCREEN
19TH CENTURY

The panel is finely worked with two monkeys in a tree observing three horses below frolicking in a garden with tree peonies and rocks, amongst various birds including a pair of golden pheasants, a pair of cranes and swallows. An embroidered inscription to one corner reads "*Ma shang feng hou*".
32¾ in. (83.5 cm.) high overall

£5,000-8,000

US\$6,400-10,000
€5,500-8,800

The horse and monkey pictured together is an auspicious subject matter and popular in the Qing dynasty. It forms the rebus *Mashang fenghou*, which may be translated as 'May you immediately have high rank conferred upon you'. This motif would have been used to confer good wishes to those hoping to advance quickly into officialdom.

清十九世紀 米色地繡馬上封侯圖嵌硬木插屏



200

**A FINELY EMBROIDERED COUCHED-GILT-DECORATED SILK
'FIVE POISONS' RECTANGULAR PANEL**

18TH CENTURY

The panel is finely worked in coloured threads with four of the Five Poisons, the toad, lizard, snake and centipede, in a garden. The ornamental rocks, sun and Daoist pavilion are all highlighted in couched-gilt threads.

38 $\frac{1}{2}$ in. x 26 $\frac{3}{4}$ in. (98.2 cm. x 68 cm.), including textile mounts, framed and glazed

£10,000-20,000

US\$13,000-26,000

€11,000-22,000

PROVENANCE:

Purchased in London in 1968 (according to label on frame).

The Five Poisons, the toad, lizard, scorpion, centipede and snake, are said to form an elixir that neutralizes evil. The five together are a talisman used to counteract evil on *Duanwujie* (Dragon Boat Festival), the fifth day of the fifth month that marks the beginning of summer. The day is seen as one of the most inauspicious days of the year as it is the day when poisonous animals begin to appear.

清十八世紀 緞盤金繡五毒圖

來源:

於1968年購自倫敦 (標籤)



201

AN IMPERIAL APRICOT-GROUND EMBROIDERED SILK TWELVE SYMBOL 'DRAGON' ROBE

GUANGXU PERIOD (1875-1908)

The robe is finely worked in couched gold and silver metal threads on the front and back with nine five-clawed dragons on a dense ground of stylized clouds interspersed with auspicious bats and the Eight Buddhist Emblems. The Twelve Symbols of Imperial Authority are arranged in three groups of four beginning with the sun, moon, constellation and mountains around the neck; the axe head, *fu* symbol, paired dragons and pheasant around the upper body of the robe; and the water weed, pair of sacrificial vessels, fire and grain above the terrestrial diagram and *lishui* stripe at the hem, all picked out in shades of blue, turquoise, red, ochre, and green, and reserved on an apricot ground. The matching dark blue-ground cuffs and collar are worked with further dragons amidst bats, clouds and waves.

57 $\frac{1}{2}$ in. (147 cm.) long

£18,000-22,000

US\$23,000-28,000

€20,000-24,000

It is unusual to find a twelve-symbol robe with apricot-ground, the heir apparent color, and it is possible that this robe was made for a high-ranking imperial consort. A man's apricot-ground twelve-symbol imperial robe sold at Christie's New York, 26 March 2003, lot 69; and another sold at Christie's Hong Kong, 28 November 2012, lot 2271.

For a discussion of the significance of each of the twelve imperial symbols, see G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, London, 1990, pp. 76-92.

清光緒 御製杏黃地金龍十二章吉服袍



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

■-202

A FINELY EMBROIDERED BLUE-GROUND SILK FOUR-PANEL SCREEN
19TH CENTURY

The dark blue ground of each panel is skillfully worked in couched gilt threads and coloured silks with figures at leisure in verdant garden settings with pavilions, ornamental rocks, *lingzhi* fungus, peonies, pine trees, prunus and bamboo. Each panel is further detailed with a variety of auspicious birds, animals and insects including deer, bats, cranes, butterflies, a kingfisher and a peacock. The intricately worked *hongmu* screen is supported on two carved stands.
Each panel 63¾ in. x 21½ in. (162 cm. x 55 cm.)

£10,000-20,000

US\$13,000-26,000
€11,000-22,000

PROVENANCE:

Property from a Private English Collection, acquired in Asia in the early decades of the 20th century by the great grandfather of the current vendor, to furnish his London home, The Elms, Blackheath, then by descent within the family.

The quality of the embroidery and the lavish use of gilt metal threads would suggest that this screen was intended for a wealthy patron.

英國私人珍藏

清十九世紀 藍地緞繡人物圖四扇屏風

來源:

現藏家祖父於二十世紀初購自亞洲,家傳至今



The screen was originally acquired to furnish The Elms, Blackheath, London



The screen was acquired by the great grandfather of the current vendor, pictured here, together with their mother.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

203

**A LARGE FINELY EMBROIDERED
'SHOULAO AND DEER' SILK HANGING**
18TH-19TH CENTURY

The panel is lavishly embroidered in coloured silks with a large central figure of Shoulao leaning on his staff and holding a peach, his long golden robes worked with a geometric design in couched-gilt metal threads and embroidered with blue *shou* roundels, a spotted deer to one side. The facial features and patterned robes all finely detailed. 55½ in. 27¼ in. (141 cm. x 69 cm.)

£15,000-25,000

US\$20,000-32,000
€17,000-27,000

PROVENANCE:

A private European collection, amassed in the early 2000s.

歐洲私人珍藏

清十八/十九世紀 刺繡壽星立像圖

來源:

於2000年代初購入歐洲



204

204

A NINGXIA 'DRAGON' PILLAR RUG
NORTH CHINA, CIRCA 1910

The carpet is woven with a striding dragon amongst stylised clouds below a band of pendant tassels and above a polychrome wave border.
7ft 7in. x 2ft 5in. (237cm. x 77cm.)

£3,000-5,000

US\$3,900-6,400
€3,300-5,500

約1910年 寧夏龍紋柱毯



205

205

A NINGXIA CARPET
NORTH CHINA, CIRCA 1880

Depicting a Buddhist monk together with the auspicious figure of a tiger, finely woven, mostly full pile throughout, oxidised black, minor spots of old moth damage, localised surface spot marks
14ft 6in. x 13ft 4in. (448cm. x 409cm.)

£7,000-10,000

US\$8,900-13,000
€7,600-11,000

In Buddhist teachings the tiger is one of four animals associated with the Kagyu lineages of Tibetan Buddhism. This majestic animal is associated with compassion and generosity as well as being a symbol of strength and military prowess. Tigers were indigenous to eastern Tibet where the Wutun Monastery is located. Buddhists monks were occasionally depicted wearing the pelt of a tiger and chieftans and illustrious figures were noted seated upon their skins as, according to Mimi Lipton, only those in power and authority had the right to own or use tiger rugs whether it be to cover their horse or their throne as Songsen Gampo, the first king of Tibet, did in the 7th century, (Lipton, *op.cit*, p.11).

約1880年 寧夏羅漢圖地毯



206

206

CHINESE SCHOOL PORTRAIT OF A FIRST RANK CIVIL OFFICIAL
19TH CENTURY

The sitter wears a scholar's hat, mandarin court necklace and dark blue robes bearing his badge of office, the red-capped crane rank badge.
15½ in. x 13 in. (40 x 33 cm.), oil on canvas, carved wood frame

£6,000-8,000

US\$7,700-10,000
€6,600-8,800

The sitter bears a striking resemblance to Yeh Ming-Chen (1807-1859), the powerful and charismatic Viceroy of Guangdong Province and Commissioner at Canton. He wears the crane rank badge, which denotes the highest of the ten civil official ranks. The portrait may be compared with the oil painting of Yeh Ming-Chen from the Kelton Collection sold at Christie's London, 7 November 2019, lot 83.

清十九世紀 中國外銷畫一品文官

207

A MOTHER-OF-PEARL-EMBELLISHED RED LACQUER DISPLAY
CABINET, DUOBAOGE

18TH CENTURY

The red lacquer cabinet has open shelves of varying sizes, each finely detailed to the edges with a design of lotus blooms on scrolling leafy stems in mother-of-pearl inlay, the black back panels are further embellished in gilt with large scrolling flower heads.

65½ in. x 12¾ in. x 28 in. (166.5 cm. x 32.2 cm. x 71 cm.)

£20,000-30,000

US\$26,000-38,000
€22,000-33,000

清十八世紀 朱漆嵌螺鈿多寶格

226

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■*208

A MAGNIFICENT TWELVE-FOLD COROMANDEL LACQUER SCREEN

KANGXI PERIOD (1662-1722)

The screen is carved with a procession of warriors and equestrian figures, some carrying banners, others bearing gifts, journeying through a mountainous, rocky landscape towards a high-ranking dignitary flanked by his attendants, next to a raised terrace with a pair of white elephants, the scene bordered with panels of flowers including prunus, chrysanthemum and peonies. The reverse is carved with scholars travelling within a mountainous landscape with a large lake with bridges, pavilions and islands within a border of scholars' objects and mythical beasts.

245¼ in. x 102¾ in. (623 cm. x 260 cm.), overall

Each panel 102¾ in. x 20 in. (260 cm. x 51 cm.)

£60,000-80,000

US\$77,000-100,000

€66,000-88,000

PROVENANCE:

Property from a private American collector, Lynn Wolfson, acquired in the 1950s.

Coromandel lacquer, or *kuancai*, emerged in the 16th century in China aimed at the domestic market. It was a new innovation and a challenge for Chinese lacquer craftsmen to produce large and highly decorative screens more economically, in order to replace the very expensive and labour-intensive lacquer screens decorated with mother-of-pearl inlays. The borders of the present screen may be stylistically compared with the twelve-panel Coromandel lacquer screen from the Kangxi period in the Victoria and Albert Museum illustrated by W. De Kesel and G. Dhont in *Coromandel Lacquer Screens*, ill. 23, pps 36-37. Similarly, some of the scenes on the reverse of the present screen bear comparison to the screen in the Asian Art Museum of San Francisco decorated with the "Eight Views of Hangzhou", and illustrated in the same publication, ill. 47, p 71.

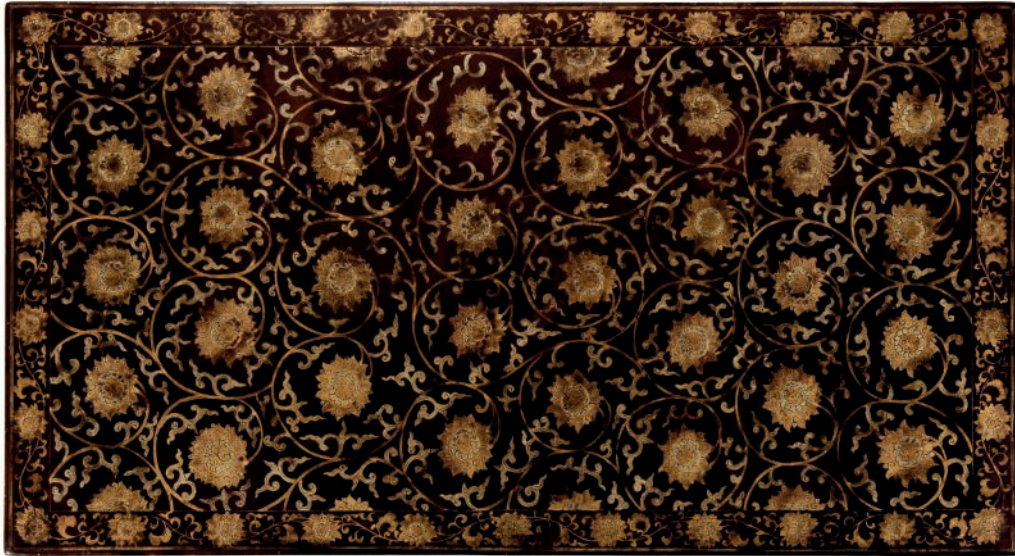
清康熙 髹漆加彩刻人物故事圖十二扇屏風

來源:

美國 Lynn Wolfson 夫人舊藏, 於1950年代購入







(top view)

■*209

A FINE GILT-DECORATED PAINTED LACQUER LOW TABLE, KANG
17TH-18TH CENTURY

The rectangular brown lacquered table is painted in gilt to the top and to the shaped aprons with a continuous design of lotus heads on scrolling, leafy stems. The edges of the table are further embellished with a border of classic scroll border above a pierced waist.
43 $\frac{3}{8}$ in. x 23 $\frac{5}{8}$ in. x 15 $\frac{1}{2}$ in. (110 x 60 x 39.5 cm.)

£15,000-20,000

US\$20,000-25,000
€17,000-22,000

清十七/十八世紀 褐漆描金纏枝蓮紋炕桌





(top view)

■†210

A FINELY INLAID LACQUER LOW TABLE, KANG
17TH CENTURY

The rectangular table is finely inlaid in bone to the top with a noble lady receiving an audience of scholar officials with their attendants in a garden setting with trees, rocks and distant mountains, by a river with a boat. The shaped aprons are further embellished with confronting chilong chasing the flaming pearl below a band of Buddhist symbols and scholar's objects including a vajra, conch shell, fan, musical chime, censor and books.

39½ in x 24¼ in. x 11 in. (100.4 x 61.5 x 27.8 cm.)

£20,000-30,000

US\$26,000-38,000
€22,000-33,000

十七世紀 黑漆嵌骨人物圖炕桌





PROPERTY FROM A PRIVATE SCANDANAVIAN
COLLECTION (LOTS 211 AND 212)

■ ~211

**A LARGE PAIR OF CARVED COMPOUND
HUALI 'DRAGON' CABINETS**
19TH CENTURY

Each cabinet has two pairs of hinged doors carved with descending pairs of five-clawed dragons chasing the flaming pearl, entwined amongst leafy flowering stems, the square legs joined by an apron carved with waves. The interior has two drawers and two cupboards to the base.

Each cabinet, 91 in. x 43¼ in. x 16⅞ in. (231.3 cm. x 110 cm. x 43 cm.)

£30,000-50,000

US\$39,000-64,000

€33,000-55,000

PROVENANCE:

Collection of Henning Haslund-Christensen (1896-1948), acquired in Asia between 1923 and 1948, then by descent within the family.

Henning Haslund-Christensen was a Danish explorer who was part of Sven Hedin's bi-lateral Chinese/Swedish scientific expedition to the north and north-west of China from 1927-1935.

Compound cabinets are generally made in pairs, each comprising a large square-corner cabinet below a slightly smaller upper cabinet, which is specifically designed this way to secure support at the bottom.

北歐私人珍藏

清十九世紀 花梨木龍戲珠刻紋櫃四件
櫃一對

來源:

丹麥探險家Henning Haslund-Christensen (1896-1948年)舊
藏，於1923年至1948年購自亞洲，家傳至今



Henning Haslund-Christensen



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY FROM A PRIVATE SCANDANAVIAN COLLECTION

■-212

A CARVED HONGMU 'DRAGON' COFFER

19TH-20TH CENTURY

The top panel is of rectangular shape with everted ends above a row of three drawers and a pair of hinged doors. The doors, drawers, side spandrels and aprons are all elaborately carved with dragons chasing the flaming pearl amongst clouds and above waves and rocks, all raised on four legs.

62.3/8 in. x 17.3/4 in. x 34.1/2 in. (158.5 cm. x 45 cm. x 87.5 cm.)

£5,000-8,000

US\$6,500-10,000

€5,500-8,800

PROVENANCE:

Collection of Henning Haslund-Christensen (1896-1948), acquired in Asia between 1923 and 1948, then by descent within the family.

Henning Haslund-Christensen was a Danish explorer who was part of Sven Hedin's bi-lateral Chinese/Swedish scientific expedition to the north and north-west of China from 1927-1935.

The coffer was used for holding and storing objects and became a popular form during the Ming dynasty. Coffers differ in form in the numbers of drawers they have, either one, two or three drawers, and also whether the top ends have everted flanges or not. Wang Shixiang discusses the history of the coffer in *Chinese Furniture, Ming and Early Qing Dynasties*, Volume 1, Hong Kong, 1990, pp.92-93.

北歐私人珍藏

清十九/二十世紀 紅木龍戲珠刻紋櫃

來源:

丹麥探險家Henning Haslund-Christensen (1896-1948年)舊藏, 於1923年至1948年購自亞洲, 家傳至今



END OF SALE



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** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) 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'.

(b) 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

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the 'Christie's LIVE™ Terms of Use' which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 CONDUCTING 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 RESERVATION

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim on good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange 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 30 minutes or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For **lots** Christie's ships to the United States, 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 purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

The artist's resale royalty applies if the **hammer price** of the **lot** is 10,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.5% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) **books** which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any lot within thirty days following the auction we can, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING


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

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

- (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.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

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

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(e) Lots of Iranian origin

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


(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

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

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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

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

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

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

provenance: the ownership history of a lot.

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

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

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:

(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**

(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

you appoint Christie's Shipping Department to arrange your export/shipping.

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

revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.

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

SYMBOLS USED IN THIS CATALOGUE

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

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying

the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

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

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 consignor 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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE
BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL
QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie's qualified opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND PROBABLY OF
THE PERIOD

In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND POSSIBLY OF
THE PERIOD

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

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

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

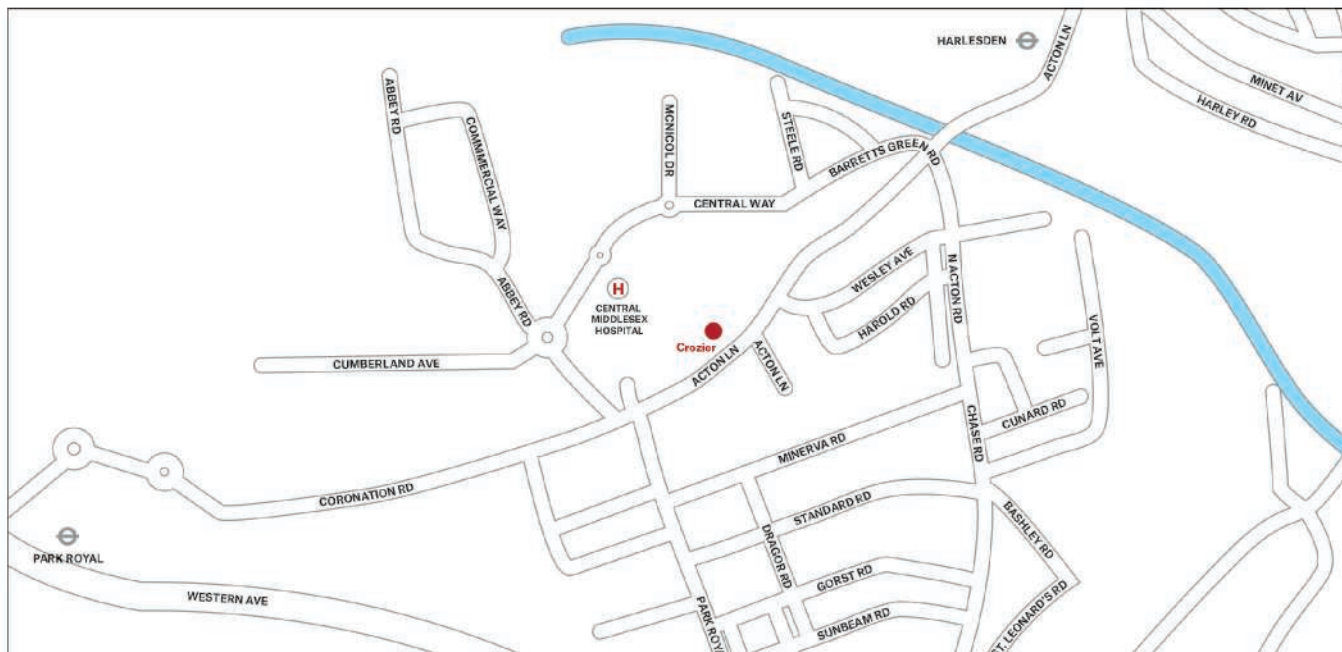
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





TINGQUA (1809-1870)

Six scenes taken in Canton: Lamqua's studio; Howqua's garden; A Hong merchant and his family at home; The interior of a Hong merchant's house with ladies gaming; The interior of a Hong merchant's house with ladies gaming with an attendant serving tea; and A palatial water garden with ladies gaming
 18¾ x 23½in. (47.6 x 59.7cm.)
 £80,000-120,000

TOPOGRAPHICAL PICTURES, INCLUDING CHINA TRADE PAINTINGS

Online, 15 October – 5 November 2020

VIEWING

30 October – 3 November
 8 King Street
 London SW1Y 6QT

CONTACT

Nicholas Lambourn
 nlambourn@christies.com
 +44 (0)20 7389 2040

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



FU BAOSHI (1904-1965)

Three Scholars

40 x 30 cm.

French private collection

100,000 - 200,000 €

ART D'ASIE

Paris, 10 December 2020

VIEWING

5-9 December 2020
9, avenue Matignon
75008 Paris

CONTACT

Zheng Ma
+33 1 40 76 83 67
zma@christies.com

CHRISTIE'S



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

IMPORTANT CHINESE ART

TUESDAY 3 NOVEMBER AT 10.30 AM AND 2.00 PM

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

CODE NAME: TEAM

SALE NUMBER: 18883

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

18883

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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26/08/20

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