

IMPORTANT
CHINESE ART

LONDON 8 NOVEMBER 2017



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IMPORTANT
CHINESE ART

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11 AM

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PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A PAIR OF DOUCAI CUPS
QING DYNASTY, 18TH CENTURY**

the steep rounded sides of each rising from a recessed base, the exterior painted in underglaze blue and bright enamels with flower blossoms, petals and leaves floating on a stream, the interior painted with nine carp, the base inscribed in underglaze blue with a *Qing Yi Tang zhi* mark within a double square

(2)

7.1 cm, 2¾ in.

PROVENANCE

Christie's London, 19th June 2001, lot 101.

‡ £ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

清十八世紀 闔彩落花流水游魚紋盃一對
《慶宜堂製》款

來源

倫敦佳士得2001年6月19日·編號101



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A RARE DOUCAI 'DRAGON ROUNDEL' BOWL
KANGXI MARK AND PERIOD**

the rounded sides rising from a short straight foot to a straight rim, painted in underglaze blue and bright enamels with four dragon and cloud roundels, flanked with pairs of cloud scrolls, the interior base painted with a stylised dragon amidst a leafy flower scroll, the base with a six-character mark in underglaze blue
14.5 cm, 5¾ in.

PROVENANCE

Christie's New York, 13th September 2012, lot 1508.

± £ 20,000-30,000

HK\$ 212,000-317,000 US\$ 27,100-40,600

清康熙 鬪彩團龍紋盃
《大清康熙年製》款

來源

紐約佳士得2012年9月13日·编号1508

A closely related bowl in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 202; and a pair was sold in our New York rooms, 16th September 2009, lot 194.



PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

**A SMALL DOUCAI 'DRAGON' WATERPOT
YONGZHENG MARK AND PERIOD**

the compressed globular body vibrantly painted with a pair of sinuous five-clawed dragons, one in underglaze blue and one in iron-red, in pursuit of 'flaming pearls' amongst scrolling clouds, all between a band of multi-coloured lotus petals at the shoulders and rolling green crested waves divided by blue craggy rocks encircling the countersunk base, the base inscribed in underglaze blue with a six-character mark 4.5 cm, 1¾ in

PROVENANCE

Collection of P.J. Donnelly, pre-1970s (by repute).

£ 15,000-20,000

HK\$ 159,000-212,000 US\$ 20,300-27,100

清雍正 闕彩雲龍戲珠紋水盂
《大清雍正年製》款

來源

傳P.J. Donnelly 收藏· 1970年代前

Waterpots of this charming form and painted with dragons in the *doucai* palette include one sold in our London rooms, 12th May 1983, lot 215, and again at Christie's London, 10th April 1984, lot 262; another sold at Christie's London, 4th November 2008, lot 219; and a slightly larger one with cover, painted with a keyfret border under the mouth, illustrated in John Ayers, *The Baur Collection*, Geneva, 1974, vol. 4, pl. A572.

Similar jarlets were also produced in the succeeding Qianlong reign, such as one with cover illustrated in *Toji taikei. Shin no Kanyou* [World ceramics. Qing official kilns], vol. 46, Tokyo, 1973, pl. 79; and another sold at Christie's Hong Kong, 27th May 2009, lot 1824.





A COPPER-RED 'DRAGON AND PHOENIX' LANTERN VASE QIANLONG SEAL MARK AND PERIOD

well potted with the cylindrical body rising to a short waisted neck and supported on a straight foot, superbly painted around the exterior with a lively writhing dragon and flying phoenix gazing at each other with claws and wings outstretched, their respective scales and feathers finely detailed, amidst an elaborate continuous meandering peony scroll, the foot skirted with a band of keyfrets and upright lappets, the neck and shoulder with a border of leaves and *ruyi* heads, the base with a seal mark in underglaze blue

25.5 cm, 10 $\frac{1}{16}$ in.

PROVENANCE

European private collection, purchased in London between 1950 and 1975, by repute.

† £ 200,000-300,000

HK\$ 2,120,000-3,170,000 US\$ 271,000-406,000

清乾隆 釉裏紅穿花龍鳳紋燈籠瓶
《大清乾隆年製》款

來源

歐洲私人收藏·傳1950年至1975年購自倫敦



Other view



The finely potted cylindrical body is endowed with a vitality through the superbly painted five-clawed dragon and phoenix, which represent the Emperor and Empress. The motif is rendered with extremely fine, almost pencilled, lines in underglaze red, which displays the technical advances made at the imperial kilns in Jingdezhen from the early Qing dynasty through to the Qianlong reign. A notoriously difficult pigment to apply and fire with success, copper red required extremely precise control of the firing temperature and the atmosphere inside the kiln. The resulting tone of the red was particularly important to the Qianlong Emperor, possibly due to the auspicious connotation of the colour, as evidenced in a court record of 1738, where the Emperor rated the colour of a copper-red *meiping* with dragon design, as not good enough (Feng Xianming, *Annotated Collection of Historical Documents on Ancient Chinese Ceramics*, Taipei, 2000, p. 232).

In both its decoration and form, this vase references China's glorious porcelain tradition. The dragon and phoenix rank as one of the earliest symbolic motifs from antiquity which continue to have resonance until today. These motifs of rank, importance and auspiciousness were formalised in the Yuan period (1279-1368) when three-clawed (princely), and five-clawed (imperial) dragons were used to decorate imperial objects. By the Ming dynasty the dragon and phoenix were joined in a symbolic imperial union, an image that continued to prevail at the Qing court and was commonly used on vessels made in various media. The cylindrical form derives from an early-Ming prototype, which was painted with a geometric design in underglaze-blue, such as one in the Freer Gallery of Art, Washington D.C., discussed by John Alexander Pope in *Chinese porcelain from the Ardebil Shrine*, Washington, 1956, pl. 138A, where he mentions its similarity to the ceramic 'albarello' shape first found in the Near East in the eleventh century.

The popularity of this design and the craftsmen's previously unattained command over the copper-red medium is evident in its use on vases of various forms from the Qianlong period; two unmarked pear-shaped vases were sold in these rooms, the first, 12th December 1989, lot 383, and the second, 11th November 2015, lot 49, also previously sold in our Hong Kong rooms, 27th/28th April 1993, lot 114; a *meiping* was sold in these rooms, 10th November, 2010, lot 84; and another from the Cunliffe collection, was sold at Bonhams London, 11th November 2002, lot 83, and at Christie's Hong Kong, 1st June 2011, lot 3925. Compare also Qianlong mark and period vases of faceted *hu* form, painted with phoenix among peony scrolls in underglaze-red; one from the Qing Court collection and still in Beijing, is illustrated in *The Complete Collection of Treasures in the Palace Museum. Blue and White Porcelain with Underglaze Red (III)*, Shanghai, 2000, pl. 176, together with a lantern-shaped vase attributed to the preceding Yongzheng reign, painted in copper red and underglaze blue with phoenix among flowers, pl. 201; and another sold in our Hong Kong rooms, 29th November 1978, lot 281, and again in our New York rooms, 21st September 2006, lot 333.



PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

**A PAIR OF RUBY-GROUND FAMILLE-ROSE
MEDALLION BOWLS
DAOGUANG SEAL MARKS AND PERIOD**

each with rounded sides rising from a short straight foot to a slightly everted rim, the exterior with four circular medallions of alternating panels delicately painted with mountainous landscapes and figures showing the four seasons, separated by meandering lotus scrolls against a ruby *sgraffiato* ground, the interior detailed with blue floral sprays and gilded *ruyi* shaped lappets encircling a central medallion, the base with a seal mark in underglaze blue

(2)

15 cm, 5¹⁵/₁₆ in.

PROVENANCE

A private American collection formed between the 1940s and late 1960s.

LITERATURE

Michael C. Hughes, LLC., *Chinese Jades and Works of Art*, New York, 2003, pl. 21.

£ 20,000-30,000

HK\$ 212,000-317,000 US\$ 27,100-40,600

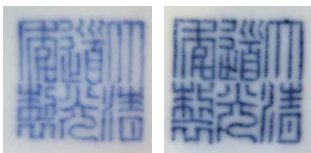
清道光 粉彩紫地軋道開光四季山水圖盃一對
《大清道光年製》款

來源

美國私人收藏，1940年代至1960年代末

出版

Michael C. Hughes · LLC. · 《Chinese Jades and Works of Art》·
紐約 · 2003年 · 編號 21



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A FINE FAMILLE-ROSE YELLOW-GROUND
'MEDALLION' BOWL
JIAQING SEAL MARK AND PERIOD

the rounded sides rising from a short foot to an everted rim, the exterior decorated with four circular medallions enclosing various flowers, divided by four peach branches tied with a *wan* symbol above a band of breaking waves, all reserved on a yellow *sgraffiato* ground, the interior painted in underglaze blue with a central medallion of *lingzhi* and bamboo growing from rocks rising from crashing waves beneath two ribbon-tied *wan* emblems, all encircled by four composite floral sprays in the well, the base with a seal mark in underglaze blue
14.4 cm, 5¾ in.

PROVENANCE

Collection of the Hon. Mountstuart William Elphinstone
(according to label).

£ 50,000-70,000

HK\$ 530,000-740,000 US\$ 68,000-95,000

清嘉慶 粉彩黃地軋道描金開光花卉紋盃
《大清嘉慶年製》款

來源

Mountstuart William Elphinstone 閣下收藏 (標籤)



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A COPPER-RED AND UNDERGLAZE BLUE
VASE, MEIPING
QIANLONG SEAL MARK AND PERIOD**

the well-rounded shoulders rising from a slightly splayed foot to a short straight rim, painted with a composite lotus scroll, the copper-red blooms enhanced with puce enamel, above a broad *ruyi* band at the foot and a band of lappets below the rim, the base inscribed with a seal mark in underglaze blue
24.5 cm, 9 $\frac{5}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 5th/6th November 1996, lot 783.
Sotheby's Paris, 13th June 2012, lot 186.

± £ 40,000-60,000

HK\$ 423,000-635,000 US\$ 54,500-81,500

清乾隆 青花釉裏紅纏枝蓮紋梅瓶
《大清乾隆年製》款

來源

香港蘇富比1996年11月5至6日· 編號783

巴黎蘇富比2012年6月13日· 編號186

This elegant vase is unusual for its ornate design of scrolling leaves surrounding full lotus blooms and illustrates the European baroque influence on the decorative repertoire in China in the 18th century. The Qianlong period is not only considered the zenith of Chinese artistic and cultural production, but also an era when the interaction with European art through Jesuit missionaries was at its highest. The Emperor's fascination with this new decorative repertoire manifested itself in the creation of attractive objects that combined well-known Chinese forms and designs with foreign elements, such as the present piece.

Vases of this design are rare and no other closely related example appears to have been published. Compare Qianlong mark and period *meiping* of similar proportions but painted with a variety of floral scrolls, such as one sold in our Hong Kong rooms, 17th November 1975, lot 57, and again at Christie's New York, 30th March 2005, lot 362; a larger example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Blue and White Porcelain with Underglaze Red (III)*, Shanghai, 2000, pl. 207; another in the National Palace Museum, Taipei, included in the Museum's exhibition *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei, 2001, cat. no. V-3; and a fourth vase sold in these rooms, 16th June 1999, lot 801, and again at Christie's London, 10th May 2011, lot 276.



A FINE AND EXQUISITE
PAIR OF 'FAMILLE-ROSE'
'SANDUO' CUPS



'THREE ABUNDANCES' FROM THE EDWARD T. CHOW COLLECTION

REGINA KRAHL

This pair of cups – absolute masterpieces of the *fencai* (*famille-rose*) colour scheme – appears to be unique. It embodies to perfection the subtlety in the rendering of colour nuances that became possible with the new range of enamels introduced from Europe in the last years of the Kangxi reign (1662-1722). An opaque white, rose-pink and lemon-yellow enamel were first used on Chinese porcelain in the imperial palace workshops of the Forbidden City, but very quickly reached the imperial kilns at Jingdezhen, where they were immediately composed to the new and distinct *fencai* palette. The full possibilities they offered to achieve sophisticated shading in pastel tones were exploited early in the Yongzheng period (1723-1735), under the tenure of the painter, poet and artisan Tang Ying (1682-1756) as supervisor of the imperial kilns in Jingdezhen.

It is during this early moment in the imperial production of *fencai* wares, that the finest *famille rose* porcelains, such as the present cups, were created. In this period, the enamels were applied with the utmost care, with individual attention to detail on every piece; by the Qianlong reign (1736-1795), the palette had already been formalised to a custom-made colour range, ready to be employed for larger series production.

Not only the material was new in the Yongzheng period, however; the porcelain painters also aspired to new goals in representation: new emphasis was put on shading to achieve the impression of three-dimensionality even with the classic enamels, perhaps inspired by acquaintance with Western painting techniques, as seen here on the iron-red cherries inside the cups.

Pieces such as this pair of cups, with their subtle tonal variations, where individual leaves required several different enamel shades to pass imperceptibly into each other to create a natural effect, clearly could not be produced in series. And while fruiting peach branches became a classic motif of both the Yongzheng and Qianlong periods and appear on bowls, dishes, vases, and other shapes, pomegranates – clearly the most complicated fruit to render – are otherwise extremely rarely seen. The burst-open fruits revealing a dense array of juice seeds and the thin enveloping skins separating them into pockets are masterfully rendered. The painters' employment of new materials and painting styles made possible a degree of naturalism that could not be achieved before, but eventually lead to an idealised rendition surpassing nature.

The Yongzheng Emperor is known to have been enamoured with auspicious symbols, which surrounded him everywhere. The present design, with sprays of fruiting pomegranate, peach and loquat, represents a variation of the auspicious *sanduo* ('three abundances') motif, the loquat here replacing the more common finger citron, as harbingers of endless long life, an abundance of offspring and plentiful blessings. The pomegranate bursting with seeds symbolises the wish for plentiful

offspring; the peach, as the fruit taking 3,000 years to blossom as well as to ripen in the garden of Xiwangmu, the Queen Mother of the West, bestows immortality, or at least an abundance of long life; and the loquat, called *pipa* in Chinese and thus evoking the musical instrument of that name, is a general emblem of luck and, because of its golden skin, a basic image of plenty.

The three cherries haphazardly scattered on the inside of each cup are reminiscent of the loose arrangement of fruits on the inside of cups that are covered on the outside with ruby-red enamel, which are among the earliest pieces done at Jingdezhen in the *fencai* colour scheme and come with both Kangxi and Yongzheng reign marks; see the pair of Kangxi cups from the T.Y. Chao collection, and now in the collection of K.M. Lui, sold in our Hong Kong rooms, 18th November 1986, lot 131; and a pair of Yongzheng counterparts illustrated in Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 94.

The reign marks on the present cups, both inscribed in six *kaishu* (regular script) characters and enclosed within a double square, take up a style of marking introduced in the Chenghua reign (1465-1487), and in the Yongzheng period generally endorse the most exquisite pieces.

No other cup of this design appears to be recorded, but a pair of Yongzheng cups decorated with a similar motif, but the branches holding several smaller fruits, from the A.E. Hippisley collection, was sold in our New York rooms (Anderson Galleries), 30th January 1925, lot 194; another pair of cups of that design, or perhaps the Hippisley pair, is in the Museum für Ostasiatische Kunst, Cologne, and was included in the Museum's exhibition *Glanz der Kaiser von China*, Cologne, 2012, catalogue p. 200, no. 8 (fig. 1). Only one other pair of bowls with a related design appears to have been published, of larger size and with the Yongzheng reign mark enclosed within the more common double circle, sold in our Hong Kong rooms, 8th April 2007, lot 808.

This pair of cups belonged to one of the most renowned collectors and dealers of Chinese art in the twentieth century, Edward T. Chow (1910-1980), but was sold at Sotheby's some years prior to the three landmark sales of his collection at Sotheby's London and Hong Kong in 1980/81. Chow began to work in the field of Chinese art and to assemble his collection at an early age, first in Shanghai, later in Hong Kong, and eventually in Switzerland. His expert knowledge of Chinese art, his high aesthetic standards and his relentless demand for quality made him one of the favourite addresses for the major collectors of the time, such as Sir Percival David, King Gustaf Adolf of Sweden, Eiichi Ataka, J.M. Hu, or Barbara Hutton, many of whom he managed to advise and as such to play an important role in the formation of collections, as for example, the Meiyintang collection. The Edward T. Chow collection remains one of the most coveted provenances for a piece of Chinese art.

佳果獻瑞： 仇焱之舊藏三多盃

康蕊君

本品珍稀罕有，粉彩精妙，傳世孤品。康熙晚期，歐洲琺瑯彩傳入中國，中華藝匠以之創製粉彩瓷，蘊藉含蓄，本品正屬臻例。粉白、胭脂紅、檸檬黃彩等首用於紫禁城宮廷作坊所製瓷器，旋即傳至景德鎮御窯，後者更創製新穎粉彩色調，獨樹一格。雍正朝早期，唐英所製粉彩瓷精雅秀麗，盡展粉彩色調所長。唐英，景德鎮御窯督陶官，擅書畫詩詞，工藝精湛。

此時期所製粉彩瓷器，每品紋飾悉心繪畫，獨特精雅，極盡細緻，當屬粉彩瓷至臻，本品即乃其中佳例。至乾隆一朝，為供大批製作，粉彩瓷色調發展成規。

雍正年間，不僅新研粉彩釉料，紋飾繪畫手法亦見創新。藝匠或受西方繪畫技巧啟發，施傳統琺瑯彩時亦有利用色調深淺，營造立體效果。如此技巧，可見於本品內壁繪紅櫻桃。

本品紋飾，色澤變化細微有致，如花伴綠葉，每塊均施多種綠彩，葉塊連綿相接，營造自然效果，明顯不屬成批製作。壽桃紋飾，乃雍正、乾隆兩朝經典，見於盃、盤、瓶等器，而石榴紋飾，則乃瑞果紋飾當中最繁複者，極其罕見。本品石榴果紋飾，果子、果衣刻劃細微精巧，藝匠利用新穎粉彩釉料及作畫技巧，成就自然畫風，所繪紋飾，完善臻美，更勝天然。

雍正帝喜愛吉祥紋飾，見於其日常所用。三多紋飾，多為石榴、桃實及佛手，本品則以枇杷代佛手，寓意福壽綿延，多子多孫。石榴多子，象徵子孫興旺；西王母壽桃三千年開花、三千年結果，祝願長壽；枇杷佳果，形似琵琶，色澤金黃，寓意豐盛吉祥。

外施胭脂紅、內繪瑞果紋飾之盃，見於景德鎮最早期粉彩瓷，帶康熙或雍正款，本品內壁繪櫻桃三顆，分佈隨意自然，與該款粉彩瓷遙遙呼應。比較一康熙例，趙從衍舊藏，現屬呂國文收藏，售於香港蘇富比1986年11月18日，編號131。另一例帶雍正年款，圖載於朱湯生，《中國瓷器—莊紹綬收藏》，香港，2009年，圖版94。

本品所書六字雙框楷款，取自成化朝，雍正年間僅用於至珍佳品。

本盃紋飾，疑為孤品，唯可比較一對雍正年盃例，果實較小，出自賀壁理（1848-1939）收藏，售於紐約蘇富比（紐約蘇富比前身Anderson Galleries）1925年1月30日，編號194；另比一例，現藏於科隆東亞藝術博物館，或為前述賀壁理收藏盃例，載於展覽圖錄《Glanz der Kaiser von China》，科隆，2012年，頁200，編號8（圖1）。紋飾相近之例，僅見一對盃，尺寸較大，雍正年款，所帶雙圈款較為常見，售於香港蘇富比2007年4月8日，編號808。

本品出自仇焱之雅藏，售於蘇富比。仇焱之，二十世紀最著名收藏家及古董商之一，1980至81年，倫敦及香港蘇富比三場拍賣呈獻其珍藏，本品則售於該三場拍賣之前。仇氏青年時代即從事中國藝術鑑藏買賣，先後於上海、香港及瑞士從商，其人明辨善鑑，對追求珍品熱忱不懈，因而成為收藏家最喜愛古董商之一，包括戴維德爵士、瑞典國王古斯塔夫·阿道夫、安宅英一、胡惠春、芭芭拉·赫頓等名家。仇氏於玫茵堂收藏等多個重要收藏之集成，均扮演重要角色。時至今日，仇焱之收藏仍屬中國藝術品最顯赫來源之一。



A pair of *famille-rose* cups, Yongzheng mark and period
Museum für Ostasiatische Kunst, Köln, Inv.-Nr. F 76.5 a + b (OS)
© Rheinisches Bildarchiv, Sabrina Walz, rba_d033944_01
清雍正款 粉彩三果紋小杯一對
科隆東亞藝術博物館·科隆

FROM THE IMPORTANT COLLECTION OF A LADY

**A FINE AND EXQUISITE PAIR OF 'FAMILLE-ROSE' 'SANDUO' CUPS
YONGZHENG MARKS AND PERIOD**

each finely potted with steep rounded sides rising from a short foot to a slightly flared rim and delicately painted in bright enamels with the *sanduo* fruits, a plump yellow and pink peach, borne on a branch surrounded by curling leaves, a large pomegranate split open revealing its bright red seeds, and a spray of loquat fruits of a bright yellow colour, the interior with three cherries in iron-red with short green stalks, the base with an underglaze-blue six character mark within a double circle (2)

8.7 cm, 3½ in.

PROVENANCE

Collection of Edward T. Chow
Sotheby's London, 9th July 1974, lot 407.
Sotheby's Hong Kong, 29th October 2001, lot 595.
Sotheby's Hong Kong, 25th April 2004, lot 247.

LITERATURE

Sotheby's, Thirty Years in Hong Kong: 1973-2003, Hong Kong, 2003, pl. 329.

± £ 1,200,000-1,800,000

HK\$ 12,670,000-19,000,000 US\$ 1,630,000-2,440,000

清雍正 粉彩三多盃一對
《大清雍正年製》款

來源

仇焱之收藏

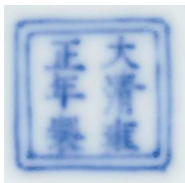
倫敦蘇富比1974年7月9日· 編號407

香港蘇富比2001年10月29日· 編號595

香港蘇富比2004年4月25日· 編號247

出版

《香港蘇富比三十周年》，香港蘇富比，2003年，圖板 329





A TURQUOISE-GROUND FAMILLE-ROSE
'BOYS' JAR
DAOGUANG SEAL MARK AND PERIOD

the ovoid body surmounted by a short slightly waisted neck, superbly painted around the exterior with five lavishly dressed boys situated in a blooming garden of pine trees and craggy rocks, the taller boy with his arm raised holding a red and gold helmet surrounded by four others eagerly reaching for it, their faces finely outlined and shaded, the reverse painted with a pomegranate tree laden with floral buds and three ripe fruits, all between two turquoise-ground bands of meandering lotus scrolls, bats and *ruyi* heads, the interior and base enamelled turquoise, the base centred with an iron-red six-character seal mark within a square cartouche reserved in white
19.5 cm, 7¹¹/₁₆ in.

† £ 80,000-120,000

HK\$ 845,000-1,270,000 US\$ 109,000-163,000

清道光 粉彩松石綠地蓮紋五子登科圖罐
《大清道光年製》款

This charming vase belongs to a group of *famille-rose* wares finely painted with figurative scenes against richly decorated coloured grounds. Wares of this type began to be produced in the late Qianlong reign to resemble paintings mounted between textile borders and remained popular into the Daoguang period.

Painted with a lively design of five boys playfully fighting for a helmet, the scene represents the wish for sons to attain 'first place' in the civil service examinations. It references the story of the five eminent sons of Dou Yujun, who achieved exceptional success in the civil service examinations. Dou, a scholar, educator and official, lived at Yanshan during the Five Dynasties period and was revered as the ideal parent for successfully raising five outstanding sons.

Vases of this type, with auspicious designs enamelled between coloured borders, were produced in a variety of forms and coloured grounds; see a globular vase with tall neck also decorated with boys between turquoise borders, sold in our Hong Kong rooms, 7th October 2010, lot 2162; and another sold at Christie's New York, 4th May 1978, lot 279. Compare also a larger pair of Daoguang mark and period jars, painted with the 'hundred boys' design, against a pink-enamel ground, sold at Christie's London, 15th May 2012, lot 338.





**A PAIR OF IMPERIAL APRICOT GROUND
BROCADED 'NINE DRAGON' SILK PANELS
QING DYNASTY, 18TH CENTURY**

of rectangular shape, each panel elaborately decorated with nine golden five-clawed dragons in pursuit of flaming pearls against an apricot ground amongst multi-coloured *ruyi*-shaped clouds, below a border of three further dragons woven in similar fashion on a deep-blue ground, all above foaming waves crashing against a mountain

(2)

each 223 by 141 cm, 87¾ by 55½ in.

£ 60,000-80,000

HK\$ 635,000-845,000 US\$ 81,500-109,000

清十八世紀 御製杏黃緞繡九金龍紋掛幅一對

Large tapestries and hangings of this type were used to decorate throne rooms of palaces throughout the Forbidden City. These panels display the opulence of Qing palace interiors through their sumptuous dragon design which is expertly captured in vibrant threads to heighten their grandeur and echoes contemporary imperial robes. Symbolic of the emperor, this motif was particularly popular at the Qing court as it is believed that the legendary Emperor, Huang Di, immortalised into a dragon and ascended into heaven. Furthermore, the number nine represents celestial power and thus the number of the emperor.

Such large silk panels are unusual although two similar examples, but decorated on a yellow ground, in the Mactaggart Art Collection, University of Alberta Museums, Edmonton, were sold in our New York rooms, the first, 7th May 1981, lot 158, and the second, 25th February 1983, lot 126. Compare also a smaller example sold at Christie's Hong Kong, 27th November 2007, lot 1825; and a horizontal panel embroidered with a similar motif sold in our London rooms, 12th May 2010, lot 143.







11

11

AN IMPERIAL EDICT
QING DYNASTY, QIANLONG PERIOD,
DATED 1785

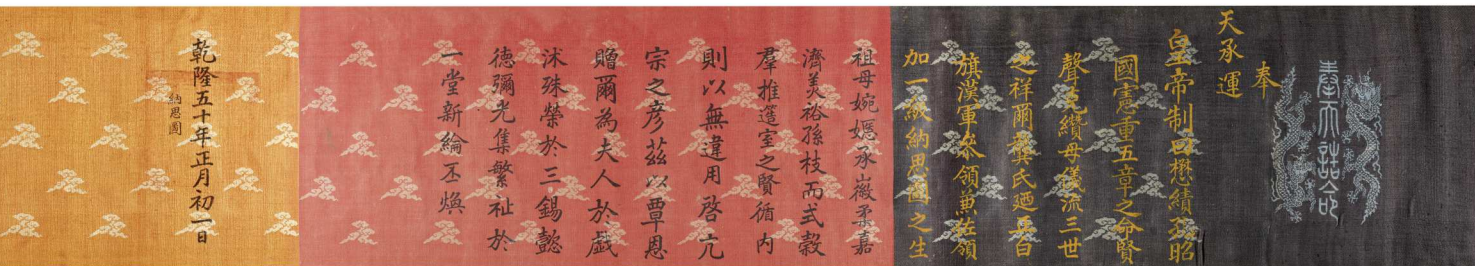
written in gilt and ink on a woven silk brocade, the edict describing an imperial promotion conferred upon an official, the text arranged in standard form reading from right to left in *kaishu* (regular script) and repeated in Manchu script reading from left to right, and dated to the 50th year of the Qianlong reign, corresponding to 1785

£ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

清乾隆五十年 (1785年) 五色織錦誥命聖旨
《清乾隆五十年正月初一日》《納思圖》款

12 No lot



13

A SILVER-INLAID BRONZE FIGURE OF
GUANYIN
QING DYNASTY, 18TH CENTURY

cast standing wearing long-sleeved flowing robes decorated with silver-wire key-fret edge and bats flying amidst ruyi clouds, open at the chest to reveal a jewelled necklace, the face with serene expression framed by elaborately coiffed hair beneath the cowl, the metal patinated to a rich chocolate brown tone, the interior with a six-character apocryphal Xuande mark
49.5 cm, 15½ in.

£ 15,000-25,000

HK\$ 159,000-264,000 US\$ 20,300-33,800

清十八世紀 銅錯銀觀音菩薩立像



AN EXTREMELY RARE 'JUN-IMITATION' VASE YONGZHENG SEAL MARK AND PERIOD

of compressed pear shape, the broad rounded sides rising from a spreading foot to a tall cylindrical neck, covered with a mottled copper-red glaze, thinning to an underlying pale blue glaze towards the foot, the base incised with a four character seal mark
21.5 cm, 8½ in.

PROVENANCE

Collection of Ambassador and Mrs Joseph Verner Reed.

± £ 80,000-120,000

HK\$ 845,000-1,270,000 US\$ 109,000-163,000

清雍正 爐鈞釉荸薺長頸瓶
《雍正年製》款

來源

Joseph Verner Reed 大使伉儷收藏



Fig.1. Jun-type vase, Yongzheng mark and period.
The Collection of the National Palace Museum,
Taipei, accession nos 005410-N000000000 and
005411-N000000000
清雍正款 爐鈞釉紙搥瓶
國立故宮博物院藏品

Highly elegant in its deceptively simple form and glaze, this rare vase embodies the essence of the Yongzheng Emperor's aesthetic and the technical developments that were made to materialise his vision. It has been created to simulate the celebrated Jun ware of the Song dynasty, a ware that Yongzheng held in particularly high regard and thus commissioned copies to be produced. Moreover, under his keen eye, he encouraged the development of new glaze variations based on Jun prototypes from the imperial collection.

The technical ingenuity and high level of experimentation of the potters working at the imperial kilns in Jingdezhen is evident in the official list from 1735 as recorded on the *Taocheng jishi bei ji* [Commemorative Stele on Ceramic Production] inscribed by Tang Ying (1682-1756), the greatest Superintendent of the imperial kilns. This important work records no less than nine varieties of Jun glazes inspired by ancient specimens, of which five were based on Song originals that had been sent from the palace in Beijing to the imperial kilns in Jingdezhen. Tang Ying is known to have gone to considerable lengths to emulate Jun wares of the Song, even sending his secretary, Wu Yaopu, and selected craftsmen to Junzhou in 1729 to work with local potters and thus obtain the recipe for producing Jun glazes.

The exaggerated compressed pear-shape of this vase which hovers slightly above the short foot is also an exceptional display of technical achievement. Absolute precision was required to prevent the body from sagging during the potting and firing stages, and as such only two other closely related examples are known, in the National Palace Museum, Taipei, published on the Museum's website, accession nos 005410-N000000000 and 005411-N000000000 (Fig. 1).

The glaze on these vases, with the attractive speckled, copper pigment that has been sprayed on the surface, appears to have been limited to vases inspired by archaic bronze forms; see a *hu*-shaped vase from the Qing Court collection and still in Beijing, illustrated in *Qingdai yuyao ciqi* [Qing porcelains from the imperial kilns preserved in the Palace Museum], Beijing, 2005, vol I, pt. II, pl. 128, together with an ovoid example, pl. 166; a *zhaodou* published in Lu Minghua, *Qingdai Yongzheng-Xuantong guanyao ciqi* [Qing dynasty official wares from the Yongzheng to the Xuantong reigns], Shanghai, 2014, pl. 3-30; two *hu*-inspired pear-shaped vases sold in our Hong Kong rooms, the first, 30th October 2002, lot 230, and the second, 7th October 2015, lot 3615; and a third, but with an apocryphal Xuanhe mark, in the Baur collection, illustrated in John Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pl. 263, together with a similarly glazed Jun-style flower pot and narcissus bowl, pls 261 and 262.

Joseph Verner Reed (1937-2016) was an American banker and diplomat. Born in New York City, he graduated from Deerfield Academy and Yale University in 1961, before going on to work for the World Bank. In 1981 he was appointed by Ronald Reagan as Ambassador of the United States to Morocco. He later served a number of appointments at the United Nations, as well as the position of Chief Protocol of the White House under George H. W. Bush (1989-1991).



PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

**A RARE INCISED CELADON-GLAZED 'LOTUS'
BASIN
QIANLONG SEAL MARK AND PERIOD**

the shallow rounded sides slightly flaring out from a recessed base, encircled by a single raised fillet, finely incised on the interior with a lotus medallion surrounded by four overlapping *chilong*, two with incurved horns and two with bifurcated tails, detailed on the walls with five lotus flowers separated by interlocking archaic *kui* dragons, the exterior walls similarly incised below a band of angular archaic scrolls encircling the rim, covered overall with an even pale sea-green glaze pooling to a darker tone within the incised decorations, the footring and base glazed save for a round circle left in the biscuit applied with an orange wash encircling a seal mark in underglaze blue
25.8 cm, 10³/₁₆ in.

£ 60,000-80,000

HK\$ 635,000-845,000 US\$ 81,500-109,000

清乾隆 粉青釉暗刻番蓮拐子龍紋直口洗
《大清乾隆年製》款

Notable for its finely incised design which emerges under a rich celadon glaze, this basin draws from celebrated porcelain traditions and reinterprets them to result in a rare and engaging piece. The attractive olive-green glaze displays the Qing Emperors' admiration of Longquan celadon wares of the Song period, and their efforts to replicate it. The carved motif, on the other hand, appears to be an 18th century innovation that combines an archaic dragon design with floral blooms.

Basins of this form and decorated with an archaic scroll both on the interior and exterior are rare, although a closely related example was sold in our Hong Kong rooms, 20th May 1980, lot 77, and again, 24th November 1987, lot 117. Compare also a basin of this form and size but carved to the interior with bats, sold twice in our Hong Kong rooms, 26th October 1993, lot 121, and 8th October 2008, lot 2506.

Celadon-glazed basins decorated with incised motifs were also made in the preceding Yongzheng reign; see for example a washer decorated with a flower spray on the interior, sold at Christie's London, 12th December 1988, lot 332, and possibly the same as that sold at Christie's Hong Kong, 3rd November 1998, lot 934.





A FINE LEMON-YELLOW GLAZED CUP QIANLONG SEAL MARK AND PERIOD

the rounded sides rising from a short straight foot to an everted rim, the exterior covered with an even bright yellow glaze stopping neatly at the foot, inscribed to the base with an underglaze-blue seal mark
10.5 cm, 4¼ in.

‡ £ 60,000-80,000

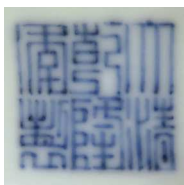
HK\$ 635,000-845,000 US\$ 81,500-109,000

清乾隆 檸檬黃釉盃
《大清乾隆年製》款

First developed at the imperial kilns in Jingdezhen during the reign of the Yongzheng Emperor, lemon yellow glaze was produced through the combination of antimoniate of iron and tin oxide, and was favoured throughout the Qing dynasty, particularly by the Qianlong Emperor. Vessels covered in this attractive glaze required the utmost attention in potting, glazing and firing as the smallest imperfection resulted in the destruction of the piece. Amongst the different monochrome glazes, yellow is the only colour that has direct imperial association. Although imperial yellow-glazed wares had been produced from the early Ming dynasty they were used exclusively for ritual ceremonies; thus lemon-yellow vessels provided the court with an alternative for daily use.

Compare a lemon-yellow bowl of slightly broader proportions, sold at Christie's Hong Kong, 28th October 2002, lot 712, and again in our Hong Kong rooms, 10th April 2006, lot 1627; another sold at Christie's London, 15th June 1999, lot 91; and a pair sold twice at Christie's New York, 10th December 1987, lot 306, and 20th September 2005, lot 283, from the Rodriguez collection.

For the prototype of this glaze, compare a pair of Yongzheng mark and period cups, from the collection of W.F. van Heukelom, sold in these rooms, 5th November 2014, lot 51.





FROM THE IMPORTANT COLLECTION OF A LADY

AN IMPORTANT AND RARE RELIEF-CARVED WHITE-GLAZED 'LOTUS' VASE QIANLONG SEAL MARK AND PERIOD

the pear-shaped body rising from a spreading foot to a tall waisted neck and flaring rim, delicately carved in relief with large lotus blooms borne on meandering scrolling stems, the petals and leaves delicately incised and all covered in a milky-white glaze, the base with an impressed six-character seal mark

34.2 cm, 13½ in.

PROVENANCE

Sotheby's London, 10th December 1991, lot 280.

Collection of Robert Chang.

Christie's Hong Kong, 2nd November 1999, lot 528.

EXHIBITED

An Exhibition of Important Chinese Ceramics from the Robert Chang Collection, Christie's London, 2nd-14th June 1993, cat. no. 45.

± £ 400,000-600,000

HK\$ 4,230,000-6,340,000 US\$ 545,000-815,000

清乾隆 白釉浮雕荷花玉壺春瓶
《大清乾隆年製》款

來源

倫敦蘇富比1991年12月10日，編號 280

張宗憲收藏

香港佳士得1999年11月2日，編號 528

展覽

《雲海閣》重要中國瓷器 • 張宗憲珍藏展，倫敦佳士得，

1993年6月2至14日，編號 45

Brimming with elegance in form and design, the present vase is a rare and outstanding example of relief-carved porcelain of the Qianlong period. Coated in a rich milky-white glaze, it belongs to a special group of wares known as 'fang Ding yao', or 'in imitation of Ding Ware', that drew inspiration from the celebrated official Ding wares of the Song dynasty (960-1279). This vase is particularly attractive for its striking lotus flower design which endows it with a strong three-dimensional quality. Furthermore, the lotus blooms and foliate scroll are finished with finely incised details, thus presenting the viewer with another layer of enjoyment upon closer inspection.

During the Qing dynasty, three types of white wares are recorded to have been produced: the traditional high-fired wares with a transparent glaze, first created during the Yongle reign of the Ming dynasty, which formed the majority of white

wares; soft-paste type wares which were characterised by a yellowish-ivory tinge; and Ding-type wares, which were fired at a higher temperature than the original (see the catalogue to the exhibition *Qing Imperial Monochromes. The Zande Lou Collection*, Hong Kong, 2005, p. 82). According to the archival records, while some Ding-type wares produced duplicated the colour, form and size of certain Ding wares of the Song dynasty, others only borrowed aspects of their predecessors (*ibid*, p. 80).

In creating these Ding-type wares, *huashi* replaced *kaolin*, allowing the vessel to be fired at a lower temperature to avoid warping of the material and to create a white glaze that could be used for both contemporary designs as well as making objects imitating Ding wares. Its slightly thicker and milky consistency heightens the sculptural effect of the vessel, as evident on this piece.

Vases belonging to this group were produced in various forms and designs; one of baluster form, also with an impressed Qianlong sealmark and of the period, modelled with four handles at the shoulders and decorated with a flower scroll, is published in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 239; and a pomegranate-form vase carved with a scrolling lotus and bat design, in the National Palace Museum, Taipei, was included in the Museum's exhibition *Qingdai danse you ciji tezhan* [Special exhibition of monochrome glazed porcelain of the Qing dynasty], Taipei, 1981, cat. no. 64. Further vases, but with incised marks, include a baluster vase with two deer head-shaped handles and carved on the body with cranes amongst clouds, from the collection of Dr Joseph and Donna Lee Boggs, sold in our London rooms, 7th November 2012, lot 110; another, depicting a lotus pond with egrets, sold at Christie's Hong Kong, 28th November 2012, lot 2129; an archaic *hu* vase carved with two confronting phoenixes, included in the exhibition *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Hong Kong Museum of Art, Hong Kong, 1977, cat. no. 141; and a bottle vase decorated in relief with a dragon among clouds, offered in our Hong Kong rooms, 3rd October 2017, lot 3603. Compare also a bottle vase decorated with a lotus pond motif, from the collections of L. Allen Lewis, J. Pierpont Morgan and Marsten J. Perry, sold at Christie's London, 24th and 25th June 1974, lot 108, and again, 11th June 1990, lot 217; and a *meiping*, richly decorated in high relief with bats, peaches and *shou* characters, from the collection of Edward T. Chow, sold in these rooms, 19th May 1981, lot 518, and again, 11th April 2008, lot 2507.

The lotus design is rich in auspicious symbolism and reflects the Qianlong Emperor's strong support of Buddhism. Known in Chinese as *hehua* or *lianhua*, the lotus represents qualities associated with Buddhism such as purity and perfection, as the flower rises undefiled from impure muddy waters. It also embodies harmony, summer, longevity, nobility, elegance, curative powers and, when depicted together with buds, marriage and fertility. The eight petals of lotus flowers represent the Eightfold Path of Buddha's teachings, and Guanyin is often depicted holding a lotus flower with a vase to form the rebus 'peace'. The choice of white glaze for this has clearly been carefully selected as the colour is associated with the spiritual world and thus divinity and immortals.



A PAIR OF INCISED YELLOW-GLAZED
'FLORAL' BOWLS
KANGXI MARKS AND PERIOD

the exterior incised with four floral medallions divided by *ruyi* clouds, all above a band of petal lappets, the interior with a similar medallion, covered overall with a rich egg-yolk yellow glaze, the white base with a six-character mark in underglaze blue

(2)

12 cm, 4¾ in.

£ 6,000-8,000

HK\$ 63,500-84,500 US\$ 8,200-10,900

清康熙 黃釉暗刻皮球花盃一對
《大清康熙年製》款



PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A BLUE AND WHITE BOTTLE VASE
TONGZHI MARK AND PERIOD

the slightly compressed globular body rising from a spreading foot to a tall waisted neck, brightly decorated in deep tones of cobalt with a 'heaping and piling' effect, the body with meandering composite floral scrolls between upright lappets and classic scrolls encircling the foot and a border of *ruyi* pendants and floral scrolls at the shoulder, all divided by one single and one double raised rib, the neck painted with plantain leaves rising from a border of key-frets below pendent *ruyi* heads and a band of tumultuous waves at the rim, the base with a six-character mark in underglaze blue
38.9 cm, 15 $\frac{3}{8}$ in.

Compare a similar Guangxu mark and period bottle vase in the Palace Museum, Beijing, illustrated in Xiaoqi Ma and Runming Chen, *Blue and White Porcelain of Ming and Qing Dynasties*, Beijing, 2000, pl. 184.

£ 30,000-50,000

HK\$ 317,000-530,000 US\$ 40,600-68,000

清同治 青花纏枝花卉紋賞瓶
《大清同治年製》款



大清
同治
年製

**A BLUE AND WHITE 'SANDUO' GARLIC-MOUTH BOTTLE VASE
DAOGUANG SEAL MARK AND PERIOD**

the pear-shaped body supported on a spreading foot, tapering to a tall slender neck with a garlic-head mouth and straight mouth rim, the body finely detailed with branches of *sanduo* (The Three Abundances), fruiting and blossoming sprigs of peach, pomegranate and citron, all above a band of waves and upright lappets at the foot, and below a border of suspending *ruyi* heads and key-fret bands at the shoulder, the lower waisted neck decorated with a border of double trefoil motifs encircled by pendent lappets, the mouth detailed with a composite floral scroll beneath a key-fret border at the rim, the base with a seal mark in underglaze blue
28 cm, 11 in.

† £ 60,000-80,000

HK\$ 635,000-845,000 US\$ 81,500-109,000

清道光 青花三多紋蒜頭瓶
《大清道光年製》款

This elegant design is inspired by a Yongle period (1403-24) motif depicting branches of flowers and fruit, which has been cleverly adapted to suit the Qing dynasty shape, particularly evident in the floral sprays decorating the cover of the Yongle original to adorn the bulbous head of the Qing version. A closely related vase is published in *Illustrated Catalogue of Tokyo National Museum. Chinese Ceramics II*, Tokyo, 1980, pl. 568; one, from the collection of Simon Kwan, was included in the exhibition *Imperial Porcelain of Late Qing*, Art Gallery, The Chinese University of Hong Kong, Hong Kong, 1983, cat. no. 1; and another, from the Edward T. Chow and Yangzhitang collections, was sold in these rooms, 19th May 1981, lot 459, and again at Christie's Singapore, 30th March 1997, lot 201.

Vases of this type appear to have been made from the early Qing dynasty: a Yongzheng mark and period example was sold in these rooms, 29th November 1978, lot 234; one with a Qianlong mark and of the period, in the National Palace Museum, Taipei, is illustrated in *Blue and White Ware of the Ch'ing Dynasty*, vol. 2, Hong Kong, 1968, pl. 5; another is published in *The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, vol. II, pl. 61; and a Jiaqing mark and period vase in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, pl. 145.





PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

**A BLUE AND WHITE BRUSHPOT
QING DYNASTY, KANGXI PERIOD**

of cylindrical form with the deep straight sides rising from a slightly sunken base, the exterior finely painted with a kneeling scholar holding a *zouzhe* with both hands before a shrine adorned with two sinuous dragons on individual pillars, amongst an audience of civil and military officials along with gift-bearing attendants, all set within a nobleman's court surrounded by bamboo and craggy rockwork, the back painted with a column of auspicious clouds, the base centered with a butterfly in underglaze blue
17 cm, 6¹¹/₁₆ in.

£ 30,000-50,000

HK\$ 317,000-530,000 US\$ 40,600-68,000

清康熙 青花金榜折桂圖筆筒

The present brushpot is notable for its meticulously painted scene, which has been rendered with a combination of subtle underglaze blue washes and numerous short brushstrokes. This distinctive style of painting, most evident in the depiction of rocks and clouds, is found on a group of brushpots all of which also feature similar borders and an unglazed mouth rim. Three brushpots of this type, painted with different figurative scenes, in the Palace Museum, Beijing, are illustrated in *Compendium of Collections in the Palace Museum. Ceramics, vol. 21, Shunzhi (1644-1661) and Kangxi (1662-1722) Periods of Qing Dynasty (I)*, Beijing, 2013, pls 179-181; one was sold in these rooms, 20th April 1971, lot 34; and two were sold at Christie's New York, the first from the collection of T. Gordon Little, 30th March 2005, lot 359, and the second from the Robert H. Blumenfield collection, 22nd March 2012, lot 1279.





Mrs Diana Barnato-Walker, aviator, receiving the Jean Lennox Bird Trophy from Lord Brabazon, 1963.
 © Royal Aero Club Trust
 1963年 Brabazon 勳爵頒發 Jean Lennox Bird獎予飛行員渥克夫人

**A PALE CELADON JADE 'BIRD AND PRUNUS'
 VASE AND COVER
 QING DYNASTY, QIANLONG PERIOD**

of rectangular section, the bottom of the vase carved in high relief with a large gnarled prunus branch adorned with blossoming flowers and foliage ascending to one side, with a magpie perched amongst the branches and another resting at the rim, the cover with gently sloping edges and surmounted with a rectangular finial, the stone of an even pale celadon tone, wooden stand

(3)
 20 cm, 7⁷/₈ in.

£ 40,000-60,000
HK\$ 423,000-635,000 US\$ 54,500-81,500

清乾隆 青白玉浮雕喜上梅梢蓋瓶

Meticulously executed to depict a small bird perched on a flowering prunus tree emerging from rockwork, this vase displays the dexterity of the carver in his ability to fashion the stone in various levels of reliefs. The delicate and naturalistic rendering of the prunus flowers create an attractive contrast to the thick twisting branches rendered in openwork and the plain faceted form of the vase.

A slightly larger vase carved with a similar motif, in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Jade*, vol. 10, *Qing Dynasty*, Beijing, 2011, pl. 37; one carved with flowering peach sprigs, from the Yongshougong collection, included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, 2004, cat. no. 53, was sold at Christie's Hong Kong, 29th September 1992, lot 816, and again in our Hong Kong rooms, 10th April 2006, lot 1516; a slightly smaller yellow jade example carved with the 'Three Friends of Winter', from the collection of Georges de Menasce and Sir John Woolf, was included in the exhibition *The Woolf Collection of Chinese Jade*, Sotheby's London, 2013, cat. no. 1; and another also with a crane, from the collections of Dr Cheng Te-k'un and Alan and Roger Pilkington, was sold in our Hong Kong rooms, 6th April 2016, lot 66.



**A CELADON AND RUSSET JADE VASE
AND COVER
QING DYNASTY, QIANLONG PERIOD**

of flattened baluster form, the waisted neck carved with hanging archaistic leaf-shaped motifs, flanked by a pair of archaistic dragon handles, carved to each side in relief with a scholar and attendant near a retreat in a rocky mountainous landscape, the domed cover carved with stylised *ruyi* below an oval-shaped knob

(2)

28 cm, 11 in.

‡ £ 30,000-50,000

HK\$ 317,000-530,000 US\$ 40,600-68,000

清乾隆 青白玉雕高仕出遊圖雙龍耳蓋瓶

Vases fashioned from boulders of such large dimensions and carved with tranquil and inviting landscapes were seldom created before the Qianlong period due to the rarity of large pieces of jade. Often made from carefully chosen stones which would enhance the differing depths of the carved pictorial scene, these vessels represented ideal scenes from nature that were miniaturised to be appreciated in the scholar's studio. These scenes, which encompassed a range of objects including boulder carvings, brushpots and vases, were a means of inspiration and escape for the official who was caught in the day-to-day duties of officialdom.

A vase of similar form and carved with landscape panels was sold in twice in our London rooms, 12th May 1989, lot 597, and 6th June 1995, lot 52; a larger one was sold at Christie's New York, 20th September 2002, lot 209; and another, attributed to the 19th century, from the Moren Lee and Thompson-Schwab collections, was sold in our these rooms, 9th November 2016, lot 25.





24

24

**A WHITE JADE ELEPHANT
QING DYNASTY, QIANLONG PERIOD**

finely carved standing four-square with the trunk and tail swept to the right side of the body, wearing a saddlecloth decorated with rocks and *ruyi*-clouds, surmounted by a small boy clambering on its back while holding a prunus spray, the stone of very pale celadon-white tone, wood stand

(2)

10.2 cm, 4 in.

£ 15,000-25,000

HK\$ 159,000-264,000 US\$ 20,300-33,800

清乾隆 白玉童子戲象把件



25

25

**A CELADON JADE RAM
MING DYNASTY**

the recumbent beast with its hooves tucked beneath its body, its head turned sharply to the right and tail folded between its hind legs, its long horns curled behind its ears, and whiskers detailed with fine incisions, the stone of a celadon colour with russet highlights

6.5 cm, 2½ in.

LITERATURE

Roger Keverne, *Jade*, London, 1991, p. 139, pl. 27.

£ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

明 青白玉臥羊擺件

出版

Roger Keverne · 《Jade》 · 1991年 · 139頁 · 圖27

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A PALE CELADON JADE 'DEER' EWER AND COVER
QING DYNASTY, QIANLONG PERIOD

carved with the animal recumbent, its front legs tucked under its body, supporting a ewer with a raised central band of *taotie* carved in shallow relief, the cylindrical neck with a scroll handle and spout of square section, below the domed circular cover with knopped finial, the stone an even pale celadon to white tone with some white inclusions, wood stand (3)

17.2 cm, 6¾ in.

PROVENANCE

Spink & Son Ltd., London, 1969.

† £ 30,000-50,000

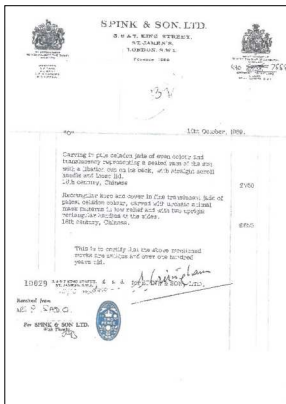
HK\$ 317,000-530,000 US\$ 40,600-68,000

清乾隆 青白玉雕臥鹿式執蓋壺

來源

Spink & Son Ltd. · 倫敦 · 1969年

Finely carved in the round in the form of an animal carrying a ewer on its back, this charming piece displays the Qianlong Emperor's penchant for innovative objects that were rooted in archaism. Vessels of this type are often unique and no other closely related example of this piece appears to have been published. Compare a vessel modelled in the form of a mythological animal standing on four feet and carrying a vase on its back, in the National Palace Museum, Taipei, illustrated in *Masterworks of Chinese Jade in the National Palace Museum*, Taipei, 1973, pl. 29; and one modelled with the animal crouching and turning its head backwards, offered at Christie's London, 1st December 1997, lot 23.



**A WHITE JADE DRAGON AND PHOENIX
VASE AND COVER
QING DYNASTY, QIANLONG PERIOD**

the flattened baluster body delicately carved in relief to the front face with a round panel enclosing a ferocious scaly dragon writhing amongst scrollwork, the reverse with a similar panel enclosing a phoenix, the waisted neck framed with elaborate phoenix-head handles supporting rings, with a thin archaic band and key-fret below the rim, and similar bands above the spreading foot, the domed cover with further archaistic and keyfret bands below the oval knob, the stone of a pale celadon/white colour with a dark brown flaw to one side, inlaid wood stand

(3)

30.8 cm, 12 $\frac{1}{8}$ in.

PROVENANCE

Collection of a noble French family.

S. Bulgari, Rome.

£ 80,000-120,000

HK\$ 845,000-1,270,000 US\$ 109,000-163,000

清乾隆 白玉龍鳳呈祥雙鳳活環耳蓋瓶

來源

法國貴族家族收藏

賓格麗·羅馬

This vase is impressive for its large form and delicately carved design expertly fashioned in low relief. It belongs to a group of jade vessels made under the Qianlong Emperor that successfully combine archaic forms and designs with contemporary styles in response to the Emperor's eclectic taste. The craftsman of the present piece has successfully created a highly original and contemporary object by combining the archaic bronze *hu* form with dragon and phoenix roundels, and zoomorphic masks on the sides that feature a 'C'-shaped design which recalls 'C'-scrolls of European *rocaille* designs.

Compare a white jade vase of similar form and size, also modelled with phoenix handles but carved in relief with birds in a landscape, in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji* [The complete collection of Chinese jades], vol. 6, Shijiazhuang, 1993, pl. 208; another flanked with animal-mask handles and decorated on the body with deer, from the collections of N.B. Pilcher and Alan and Simone Hartman, illustrated in Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 141, and sold in these rooms, 30th October 1987, lot 297; and a third, carved with a landscape and attributed to the 19th century, from the collection of Mr and Mrs Lawrence Keane, Boston, sold in our New York rooms, 15th/16th September 2015, lot 180.



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A CELADON JADE FIGURE OF SHOULAO QING DYNASTY, QIANLONG PERIOD

carved standing with his arms raised holding a gnarled leafy branch bending over his shoulders and issuing three peaches, wearing long robes falling into neat folds, the cheerful face with downcast eyes and a long beard, the hair gathered beneath a cap, the stone of a pale celadon tone with russet markings, wood stand

(2)
13 cm, 5 $\frac{1}{8}$ in.

PROVENANCE

Louis Joseph, London, 12th June 1960.

£ 3,000-5,000

HK\$ 31,700-53,000 US\$ 4,100-6,800

清乾隆 青白玉壽星立像

來源

Louis Joseph · 倫敦 · 1960年6月12日



28

A WHITE JADE 'CHILONG' TWO-PART BELT BUCKLE QING DYNASTY, 18TH CENTURY

carved in openwork in the form of an archaic *chilong*, its flattened head forming the hook while a smaller *chilong* with bifurcated tail perches on its sinuous body grasping in its mouth a spray of *lingzhi*, the other section similarly modelled with a writhing *chilong*, each of the two sections with raised panels worked in the form of a flower head with a centred rounded knob on the underside, the smoothly polished stone of an even white colour

(2)
6.8 cm, 2 $\frac{1}{16}$ in.

£ 6,000-8,000

HK\$ 63,500-84,500 US\$ 8,200-10,900

清十八世紀 白玉鏤雕螭龍紋帶鉤一對



29

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**A PALE CELADON JADE CENSER,
FANG DING
QING DYNASTY, QIANLONG PERIOD**

the body of rectangular section on four tapering cylindrical legs, the front and back face delicately carved in shallow relief with a *taotie*, with vertical flanges to the corners and centre, the sides with two *chilong* flanking a strap handle, the domed cover similarly carved with *taotie* below a rectangular knob finial, the stone of an even pale celadon to white tone, wood stand

(3)

13 cm, 5 $\frac{1}{8}$ in.

PROVENANCE

Spink & Son Ltd., London, 1969.

† £ 30,000-40,000

HK\$ 317,000-423,000 US\$ 40,600-54,500

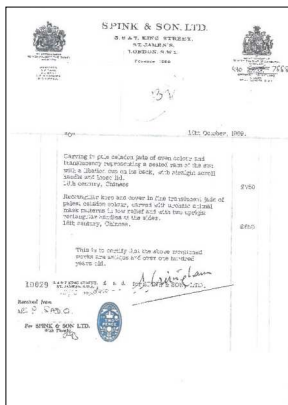
清乾隆 青白玉饕餮紋鼎式出戟蓋爐

來源

Spink & Son Ltd. · 倫敦 · 1969年

This attractive piece is remarkable for its delicately carved *taotie* design which enlivens the robust faceted shape and draws attention to the translucent and even tone of the pale celadon jade. Modelled after archaic bronze *fang ding* made during the late Shang and Western Zhou dynasties, this piece displays the ingenuity of craftsmen active during the Qianlong reign, who were able to adapt and reinterpret ancient designs to suit the Emperor's personal aesthetic taste in completely different materials from the original.

A slightly larger *fang ding*, in the Asian Art Museum of San Francisco, is illustrated René-Yvon Lefebvre d'Argencé, *Chinese Jades in the Avery Brundage Collection*, Tokyo, 1977, pl. LIII; another, from the Marcia Israel collection was, included in the exhibition *Chinese Jade from Southern California Collections*, Los Angeles County Museum of Art, Los Angeles, 1977, cat. no. 45; and a third, from the collection of Tschao Itao, was sold in our Paris rooms, 15th December 2016, lot 154.





31

31

**A PALE CELADON JADE DUCK GROUP
QING DYNASTY, 19TH CENTURY**

the larger duck with its head turned sharply backwards and its wings folded, grasping a coiling stem of leafy blooms in its beak, detailed with finely incised feathers and its eyes set with gemstones, its young following closely behind, the stone of an even pale celadon colour, wood stand

(2)

18 cm, 7¹/₈ in.

£ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

清十九世紀 青白玉嵌寶鴛鴦銜蓮擺件



32

32

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A WHITE JADE 'BUFFALO AND BOY'
CARVING
20TH CENTURY**

well carved in the round, the animal with its head lowered, with both boys seated on its back, one holding a sprig of *lingzhi*, the other holding a rope tied to the snout, the stone of an even white tone

14cm, 5¹/₂ in.

PROVENANCE

Sotheby's Hong Kong, 11th April 2008, lot 3074.

± £ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

二十世紀 白玉童子騎牛擺件

來源

香港蘇富比2008年4月11日· 編號3074

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**A PALE CELADON JADE ARCHAISTIC EWER
AND COVER**
QING DYNASTY, QIANLONG PERIOD

the body of stylised *guang* form, delicately carved in low-relief with a *taotie*, below a band of keyfrets to the rim, all supported on a spreading foot with a further keyfret band, the archaistic dragon handle with its head rising above the flattened rim, the spout supporting a *chilong* suspending a ring, the domed cover carved with archaistic scrolls in low-relief below a lotus finial, the stone of a pale celadon colour with russet inclusions, wood stand

(3)

12.5 cm, 4 $\frac{7}{8}$ in.

† £ 15,000-20,000

HK\$ 159,000-212,000 US\$ 20,300-27,100

清乾隆 青白玉饕餮紋龍抱蓋壺

This vessel is modelled after archaic bronze *guang*, which were cast with long spouts and often featured animal-shaped handles. A jade pouring vessel of related shape was sold in these rooms, 17th October 1978, lot 365; and another, but lacking the spout, was sold in our New York rooms, 16th January 1976, lot 181.



**AN IMPERIAL INSCRIBED CELADON JADE
PLAQUE
QING DYNASTY, QIANLONG PERIOD**

of rectangular form, carved in low-relief to one side with a group of pine tree, bamboo and blooming prunus stem issuing from craggy rocks, the reverse inscribed and gilded with an imperial poem, signed *Chen Wangjie Jing Shu* (Respectfully by Official Wang Jie), the stone of an even pale celadon tone, *zitan* stand

(2)

the plaque: 12.5 cm, 4 $\frac{7}{8}$ in.

PROVENANCE

Louis Joseph (according to label).

£ 15,000-25,000

HK\$ 159,000-264,000 US\$ 20,300-33,800

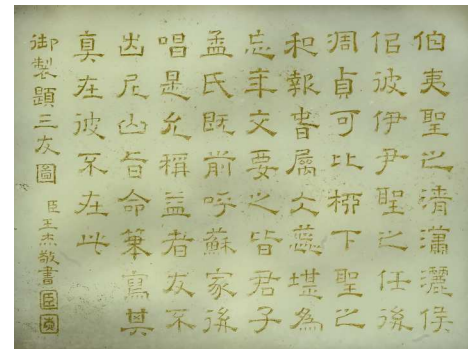
清乾隆 青白玉描金御題三友圖硯屏

來源

Louis Joseph (標籤)

This elegant screen is carved with the highly auspicious motif of the 'Three Friends of Winter' (*suian sanyou*), with the pine and bamboo which remain green through the cold winter and the prunus, the first tree to blossom each year. These three plants are representative of fortitude and uprightness in adverse conditions, as well as symbolic of longevity. The earliest mention of this theme is found in the writings of the Song loyalist Lin Chingxi (1241-1310), although it quickly became a popular decorative motif from the Yuan through the Qing period.

A screen similarly carved on one side with a flowering prunus among rockwork, and on the reverse inscribed with a poetic inscription was sold in our Hong Kong rooms, 30th April 1991, lot 315, and again at Christie's Hong Kong, 29th May 2007, lot 1385; and four plaques with floral sprays, from the Yongshougong collection, included in the exhibition *A Romance with Jade*, Palace Museum, Beijing, cat. no. 22, were sold in our Hong Kong rooms, 10th April 2006, lot 1518.



A CELADON JADE BRUSHPOT
QING DYNASTY, 19TH CENTURY

of wide cylindrical form on a recessed base, the exterior deftly carved and pierced in deep relief with a continuous scene of the nine old men of Xiang Shan in a mountainous landscape, one side with four figures in front of a pavilion admiring a handscroll adorned with the *yinyang* symbol, the opposite side with one figure crouching to pick *lingzhi* while two others watch attentively, separated by two figures standing on each side, all within a craggy rock garden with towering pine and paulownia trees beneath a band of scrolling clouds along the rim, the polished stone of an even celadon tone, wood stand

(2)

15.7 cm, 6³/₁₆ in.

£ 30,000-50,000

HK\$ 317,000-530,000 US\$ 40,600-68,000

清十九世紀 青白玉雕香山九老圖筆筒





36

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A SIGNED SHOUSHAN GAOSHANDONG
SOAPSTONE SEAL
QING DYNASTY, 18TH CENTURY**

of pale beige colour, the top finely carved with a recumbent foreigner holding a staff on a draped cloth atop a recumbent elephant with its head turned to the right, inscribed to one side with the two-character signature *Shangjun*, the seal face inscribed *yanhuo shenxian* (nourishment of immortals)
5.7 cm, 2¼ in.

PROVENANCE

Collection of Xu Hangqing.
Christie's New York, 15th September 2011, lot 903.

± £ 10,000-15,000
HK\$ 106,000-159,000 US\$ 13,600-20,300

清十八世紀 壽山石雕胡人戲象鈕印章
《尚均》款

印文：《煙火神仙》

來源

許漢卿收藏

紐約佳士得2011年9月15日· 編號903



37

PROPERTY OF A SCANDINAVIAN PRIVATE COLLECTION

**A CARVED SOAPSTONE 'LUOHAN AND
TIGER' SEAL
QING DYNASTY, 18TH/19TH CENTURY**

of square section, carved with a ferocious tiger being tamed by a pair of luohan dressed in long robes behind tall craggy rockwork, the first with one leg resting on the tiger's body and his left arm raised, the other with his hands in *anjalmudra*, the seal face carved with *zhao yun gui cai ceng feng zhong* (to have walked among the wind and above the clouds) enclosed in a circle, the stone of a golden caramel tone with russet highlights and characteristic veining
8.4 cm, 3¼ in.

£ 5,000-7,000
HK\$ 53,000-74,000 US\$ 6,800-9,500

清十八/十九世紀 壽山石雕伏虎羅漢印章
印文：肇雲歸跡曾風中



A LARGE AND IMPORTANT TWELVE-PANEL COROMANDEL LACQUER SCREEN QING DYNASTY, KANGXI PERIOD, DATED TO THE GUIYOU YEAR CORRESPONDING TO 1693

elaborately carved on both sides and painted in polychrome, the front depicting the 'one hundred birds courting the phoenix', with a central pair of phoenix perched on rockwork beside flowering peony and beneath a large flowering tree, with numerous other birds including egrets, crane, pheasants and mandarin ducks beside flowering lotus, magnolia and peony, all between a mountainous river landscape and mythical beast panels, the reverse with a long dedicatory inscription by the scholar Zheng Zhong to Liu Lang's mother for her 70th birthday, with other dedicatory inscriptions from regional officials and the cyclical *guiyou* date corresponding to 1693, all reserved on a brown lacquer ground (12) 355 by 53.5 cm, 139¾ by 21 in (each panel).

PROVENANCE

A French noble collection.

W £ 150,000-200,000

HK\$ 1,590,000-2,120,000 US\$ 203,000-271,000

清康熙癸酉 (1693年) 彩漆百鳥朝鳳圖十二扇圍屏
《鄭重之印》、《山公》款

來源
法國貴族收藏

Decorated with a complex and extravagant scene depicting an array of birds amongst flowering trees, this is an outstanding and rare example of Coromandel lacquer made for the domestic Chinese market. Its intricate decoration and large size are testament to its owner's wealth and high social standing. Dated to the *guiyou* year of the Kangxi reign, corresponding to 1693, according to the dedicatory inscription on the reverse, this screen was commissioned to honour Liu Lang's mother on her 70th birthday and bears the seal mark of Zheng Zhong, a scholar known for his poetry and originally from Shaanxi province. The inscription recounts details from the life of Liu's mother and praises the way she raised a virtuous gentleman.

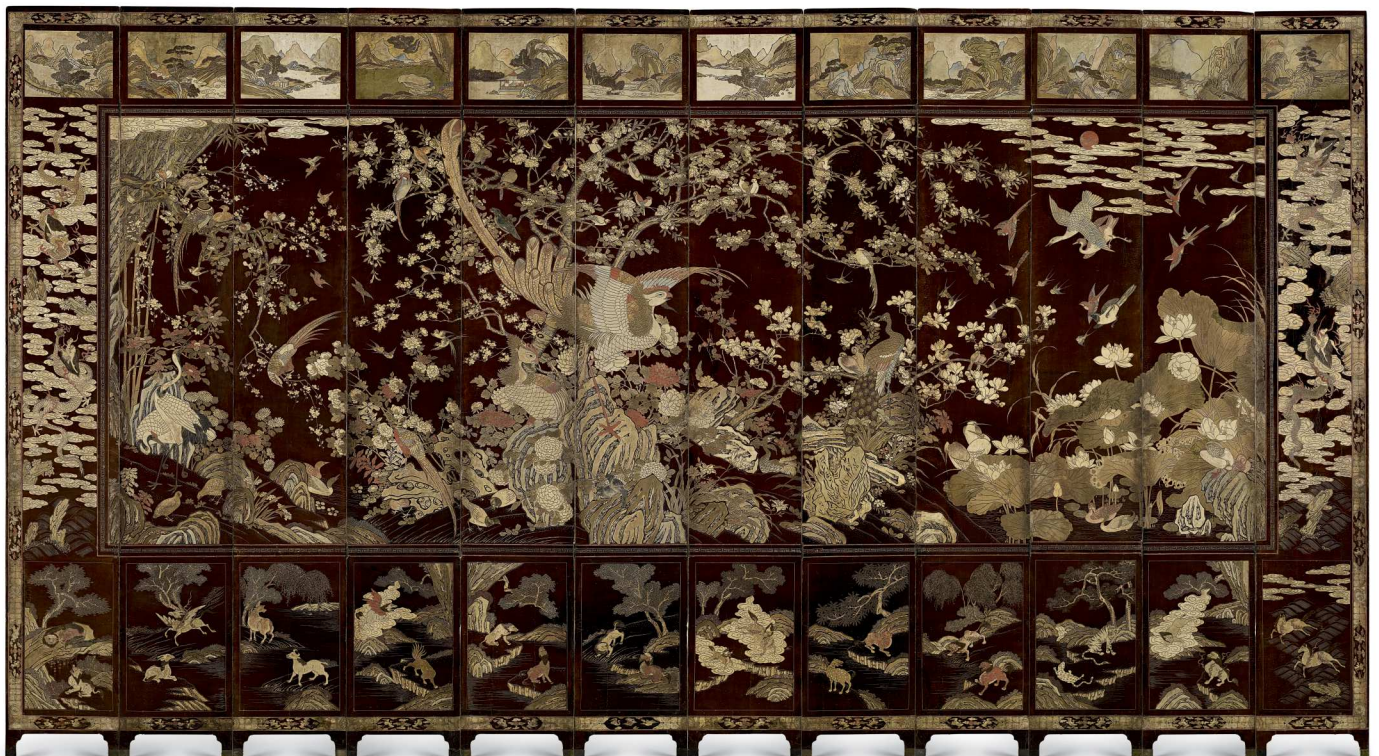


The screen is decorated with a carefully selected and auspicious design of 'hundred birds courting the phoenix' (*bainiao chaohuang* or *bainiao chaofeng*), or 'hundred birds paying homage to the king' (*bainiao chaowang*). As the phoenix is the king of birds, this motif illustrates the 'Picture of the Five Relationships' (*luxutu, wuluntu*): the cranes represent the relationship between father and son; mandarin ducks the relationship between husband and wife; wagtails the relationship between brothers; and the relationship between friends is represented by the orioles.

A slightly smaller undated screen decorated with this theme, from the C.T. Loo collection, is illustrated in Michel Beurdeley, *Chinese Furniture*, Tokyo, 1979, col. pl. 184; another was sold in our New York rooms, 7th/8th April 1988, lot 445; a third, from the collection of the Countess of Bismarck, was sold in our

Monaco rooms, 30th November 1986, lot 739; and a further example from the collection of the Carnegie Museum of Art, Pittsburgh, was sold at Christie's New York, 19th March 2008, lot 383. Although Coromandel lacquer screens were made mainly for the domestic and export markets, a small number of screens also entered the imperial collection, such as an eight-panel screen decorated on one side with birds and flowers, and on the reverse with figures, illustrated in *A Treasury of Ming & Qing Dynasty Palace Furniture*, Beijing, 2007, pl. 377, together with a twelve-panel example with figures, pl. 378.

Large Coromandel screens of this type were made from the late Ming period, although their popularity grew in the Kangxi reign. Highly expensive and laborious to produce, these screens were often commissioned by wealthy merchants as birthday gifts and made at centres in Jiangsu, Fujian, Guangdong, Zhejiang and Jiangxi province.



**A MATCHED PAIR OF CLOISSONNE ENAMEL
VASES, GU
17TH CENTURY**

each of square section, the bulging central body supported on a high splayed foot and surmounted by a tall flaring neck, the corners and centre of each side mounted with vertical bronze ribbed flanges, brightly decorated to the centre with *taotie* masks, between archaic leaf-shaped phoenix panels to the neck and base, all on a bright turquoise ground
(2)

59 and 57.5 cm, 23 $\frac{1}{8}$ and 22 $\frac{1}{2}$ in.

£ 25,000-30,000

HK\$ 264,000-317,000 US\$ 33,800-40,600

十七世紀 掐絲琺瑯饕餮紋出戟方觚一對

Beaker-shaped vases of this large size are unusual, although one in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Enamels*, vol. 2, *Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 36; and another is illustrated in *Chinese Cloisonné: The Pierre Udry Collection*, New York, 1989, pl. 212, together with a smaller example from the collection of Sir Harry Garner, pl. 211.







40

A SMALL GILT-BRONZE AND CLOISSONNÉ ENAMEL BALUSTER VASE QIANLONG MARK AND PERIOD

of square section, the ovoid sides rising from a short spreading foot to a cylindrical neck flanked with two gilt-bronze phoenix-head handles suspending rings, decorated in bright enamels with panels of archaic dragons centred with a *shou* character on a blue ground, bordered with flower scrolls on a turquoise ground, the base inscribed with a four-character mark
11 cm, 4¼ in.

† £ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300



清乾隆 掐絲琺瑯雙龍拱壽紋鳳首活環耳箸瓶
《乾隆年製》款

A CLOISSONNÉ ENAMEL EWER AND COVER 17TH CENTURY

the bell-shaped body rising to a stepped shoulder, ribbed cylindrical neck and terminating in an everted rim, set with a curved spout opposite a scroll handle terminating in a *ruyi* head, both decorated in gilt, the body decorated with bands of meandering lotus scroll on a turquoise ground, below a meandering floral band to the shoulder and neck on respective blue and green grounds, the domed cover surmounted with a gilt knob

(2)
29.5 cm, 11¾ in.

£ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

十七世紀 掐絲琺瑯纏枝花朵紋蓋壺



41

A CLOISSONNÉ ENAMEL 'DA JI' DOUBLE-GOURD WALL VASE QING DYNASTY, JIAQING PERIOD

shaped as a flattened double gourd surmounting a simulated stand, the vessel cleverly angled to enhance the illusion of depth, decorated on the body with lotus blooms borne on meandering scrolls and flying bats, the central medallions enclosing the characters *da* and *ji* (great auspiciousness) in red and reserved on a trellis-diaper ground, a key fret border at the waist and on the stand, a T-form aperture on the back for hanging

10.5 cm, 4⅛ in.

† £ 6,000-8,000

HK\$ 63,500-84,500 US\$ 8,200-10,900

清嘉慶 掐絲琺瑯萬福大吉葫蘆壁瓶



42

A GILT-BRONZE AND CLOISSONNÉ ENAMEL
'BIRTHDAY' BOWL
QING DYNASTY, QIANLONG PERIOD

the short rounded sides rising from a splayed foot to a slightly flared rim, the exterior with a cloisonné enamel turquoise-ground frieze decorated with four roundels each containing one of the characters *wanshou wujiang* (Endless longevity without limit), separated by meandering lotus sprays, with a border of archaic *kui* dragon scrolls at the rim and upright lappets at the foot, the interior, foot and base gilded, the base incised with a four-character seal mark reading *zisun yongbao* (For eternal protection of sons and grandsons) within a double-square
16.8 cm, 6 $\frac{5}{8}$ in.

£ 15,000-25,000

HK\$ 159,000-264,000 US\$ 20,300-33,800

清乾隆 掐絲琺瑯萬壽無疆紋盃
《子孫永寶》款

According to Palace records, bowls of this auspicious design appear to have been commissioned especially for the celebration of the Qianlong Emperor's 70th birthday in 1780. A slightly larger pair of shallow bowls of this type were offered in our Monaco rooms, 13th February 1983, lot 375; and another was offered at Christie's New York, 9th November 1981, lot 333. See also a set of ten bowls of deeper shape, decorated with this design, in the Palace Museum, Beijing, included in the Museum's exhibition *The Imperial Packing Art of the Qing Dynasty*, Beijing, 2000, cat. no. 99.



A PAIR OF GILT-BRONZE AND CLOISONNÉ
ENAMEL JARDINIÈRES
QING DYNASTY, QIANLONG PERIOD

each of rectangular section with canted corners, the rounded sides applied with rectangular cloisonné enamelled panels of formal lotus sprays and foliate scrolls, the gilt-bronze body incised with lotus scrolls, below an everted rim incised with lotus and keyfret, all supported on four *ruyi*-shaped feet
(2)

24.5 cm, 9¾ in.

A similar jardinière inset with cloisonné panels in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Enamels, vol. 4, Cloisonné of the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 16; and a pair in the Musée chinois de Fontainebleau, Compiègne, is illustrated *in situ* in the catalogue to the exhibition *Le Musée chinois de l'impératrice Eugénie*, Compiègne, 1994, pp 24 and 25.

£ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

清乾隆 銅鑲金開光掐絲琺瑯纏枝蓮紋八方花盆一對



PROPERTY FROM A FRENCH PRIVATE COLLECTION

**A PAIR OF GILT-BRONZE AND CLOISSONNÉ
ENAMEL LANTERNS**
QING DYNASTY, QIANLONG PERIOD

each in the form of a baluster vase, the rounded sides rising from a spreading foot to a waisted neck, surmounted by a perforated balustrade with eight lotus panels, each side with a glass panel painted with a frieze of foliate scrolls around a lotus flower blossoming between two bands of stylised *ruyi*, the two other faces in gilt bronze and champlevé enamels decorated in relief with foliage and lotus, each with a small quatrelobed panel painted with similar decoration, all raised on a base enamelled with rocks emerging from foaming waves and a large pedestal with four *ruyi* feet

29,5 cm, 11 $\frac{5}{8}$ in.

£ 40,000-60,000

HK\$ 423,000-635,000 US\$ 54,500-81,500

清乾隆 掐絲琺瑯內畫蓮紋寶瓶式宮燈一對



**A RARE AND FINELY CAST IMPERIAL
BRONZE 'DRAGON' VASE
QIANLONG MARK AND PERIOD**

each side solidly cast with a pair of confronting sinuous dragons in pursuit of a flaming pearl among swirling clouds, below three narrower borders collaring the waisted neck with further dragons and a *ruyi*-head lappet band enclosing the galleried mouth, the neck set with a pair of C-shaped archaistic dragon handles suspending loose rings decorated with C-scrolls, the foot skirted by a ring of plantain leaves above the six-character reign mark reading *Da Qing Qianlong nian zao* (Made during the Qianlong reign) in a line within a recessed rectangular panel, marble stand
45 cm, 17¾ in.
(2)

† W £ 100,000-150,000

HK\$ 1,060,000-1,590,000 US\$ 136,000-203,000

清乾隆 銅鑄趕珠雲龍紋雙龍耳活環壺配大理石座
《大清乾隆年造》款

This magnificent vase is impressive for its large size and lavish decoration of dragons writhing amongst scrolling clouds, and embodies the grandeur and power of the Qianlong reign. It is a successful marriage of archaism, as seen in the ritual bronze *hu* form, with contemporary design. A pair of lavishly decorated bronze vases of related form, cast solely with phoenixes instead of dragons which indicates that the pair may have been commissioned as a tribute to the Qianlong Emperor's mother, from the Alfred Morrison collection, was sold at Christie's London, 9th November 2004, lot 17; a single vase was sold at Christie's London, 22nd July 1981, lot 110; and another, but of smaller size and lacking one handle, was sold in these rooms, 11th May 2011, lot 254.

Such vases would have comprised part of a five-piece altar garniture made for specific temples in the Imperial Palace and were generally commissioned as tribute to the emperor. The imposing size would have created a dramatic scene during ritual ceremonies, thus emphasising the importance and solemnity of such events. A set of altar garnitures comprised of two closely related vases, two candlesticks and a censer, was sold in our Hong Kong rooms, 11th April 2008, lot 2826; and an undecorated set of similar large size, in the Xianrui Temple, located in the garden of Cining Gong (Palace of Compassion and Tranquility) within the Forbidden City, where the empress and consorts conducted Buddhist religious ceremonies, is illustrated *in situ* in *Qingdai gongting shenghuo*, Hong Kong, 1985, pl. 467.

Compare also a pair of imperial bronze vases of square section cast with dragons and phoenixes, made for one of the buildings of the Yuanming Yuan (Imperial Summer Palace), sold three times in our Hong Kong rooms, 29th/30th April 1997, lot 730, 10th April 2006, lot 1537, and again 9th October 2007, lot 1322.



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A BLUE-GROUND EMBROIDERED DRAGON
ROBE, JIFU
QING DYNASTY, DAOGUANG PERIOD

embroidered with nine gold five-clawed dragons on a blue
ground amid *ruyi*-shaped clouds, bats and the *bajixiang*, all
above foaming waves crashing against a mountain, hemmed
with a *lishui* border

142 cm, 55 $\frac{1}{8}$ in, mounted within a red and gilt frame

PROVENANCE

Teresa Coleman Fine Arts, Hong Kong, 1990.

W £ 5,000-7,000

HK\$ 53,000-74,000 US\$ 6,800-9,500

清道光 藍緞繡金龍八吉祥雲蝠紋吉服袍

來源

Teresa Coleman Fine Arts · 香港 · 1990年



A TURQUOISE-GROUND EMBROIDERED
DRAGON ROBE, JIFU
QING DYNASTY, DAOGUANG PERIOD

embroidered with nine golden five-clawed dragons confronting
flaming pearls against a turquoise ground accentuated with
ruyi-shaped clouds, bats, *bajixiang* emblems, lotus and peony
blooms, all above crashing waves and a *lishui* border
140 cm, 55 $\frac{1}{8}$ in.

PROVENANCE

Purchased by the owner's great grandfather in Beijing in 1901
(by repute).

£ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

清道光 松綠緞繡金龍牡丹雲蝠紋吉服袍

來源

傳1901年購自北京·自此家族收藏



A RARE THREE-COLOUR NINE DRAGON CINNABAR LACQUER BOX AND COVER QIANLONG MARK AND PERIOD

finely carved in various levels of relief with a frontal five-clawed dragon to the upper surface of the cover, pursuing a flaming pearl amongst trailing clouds, within a keyfret and lappet border, above a wide band of further dragons pursuing flaming pearls above a keyfret band, the box similarly carved with dragons above breaking waves, all on a yellow ground, the base with a six-character mark in gilt, the interior of the cover inscribed *jiu long bao he* (a treasured box of nine dragons) (2)

28.5 cm, 11¼ in.

± £ 80,000-120,000

HK\$ 845,000-1,270,000 US\$ 109,000-163,000

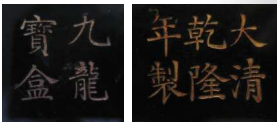
清乾隆 剔彩九龍寶盒

《大清乾隆年製》、《九龍寶盒》款

Intricately carved with a complex design of nine dynamic dragons striding in pursuit of flaming pearls, the present piece reveals the opulent taste of the Qianlong Emperor and the zenith of lacquer carving achieved during his reign. Rendered with ferocious expressions, gaping jaws that reveal sharp fangs, bulbous eyes and flaring nostrils, the muscular dragons thrash through the clouds to create a brilliant scene of intense strength and energy. Moreover the deep carving and use of three contrasting colours, accentuates the sense of movement and three-dimensionality.

Boxes of this quality and carved with this motif were produced at the Lacquer Workshops of the Zaobanchu (Imperial Palace Workshop), located in the Forbidden City. They are often inscribed with a Qianlong reign mark at the foot and under the cover with a descriptive mark, as seen on this piece. A smaller box of this type in the Metropolitan Museum of Art, New York, is illustrated in *East Asian Lacquer. The Florence and Herbert Irving Collection*, New York, 1991, p. 108, pl. 108, where the authors suggest that 'the description probably corresponded to the entry for the box in the inventory of articles in the imperial household'.

A closely related box was sold in these rooms, 27th October 1989, lot 177; and two were sold at Christie's Hong Kong, the first, 16th January 1989, lot 347, and the second, 27th October 2003, lot 785. Compare also a smaller Qianlong mark and period box carved with this design, but inscribed under the cover with the characters *yunlong baohe* (cloud-and-dragon treasure box), in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan cang diaoqi* [Carved lacquer in the Palace Museum], Beijing, 1985, pl. 316; and another sold at Christie's New York, 18th September 2003, lot 79.







50

A CINNABAR LACQUER DISH QING DYNASTY, 18TH CENTURY

of circular form, with shallow everted sides supported on a short tapered foot, carved through rich layers of cinnabar lacquer, the interior with a central peony medallion surrounded by eight sprays of floral blooms and leaves, encircled by a band of *ruyi* heads, the sides decorated with meandering lotus sprays repeated in the interior and exterior, with a key-fret border at the foot, the rim lined with bamboo-imitation gilt-bronze, the base lacquered black
29 cm, 11⁷/₁₆ in.

A slightly larger dish of this type but carved with a different floral motif on the interior, in the Palace Museum, Beijing, is illustrated in *Gugong bowuyuan cang. Diaoqi* [Carved lacquer in the Palace Museum], Beijing, 1985, pl. 360, together with one similarly carved with floral sprays but lacking the *ruyi* band, pl. 357.

£ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

清十八世紀 剔紅玉堂富貴紋盤

A CINNABAR LACQUER VASE QING DYNASTY, QIANLONG PERIOD

of quatrelobed section, the rounded lobed sides rising from a spreading foot to a waisted neck and flared rim, intricately carved in various levels of relief with vertical panels of figures standing in gardens beneath pine and *wutong* in mountainous river landscapes, bordered with stylised lotus scrolls on a diaper ground, with a band of archaic plantain leaves to the neck below a thin band of keyfret at the rim and suspending lappets and a further keyfret band at the foot

33.5 cm, 13¼ in.

A similar vase in the National Palace Museum, Taipei, was included in the Museum's *Special Exhibition of Palace Lacquer Objects*, Taipei, 1981, cat. no. 62; a slightly larger one in the Victoria and Albert Museum, London, is published in the Museum's website, accession no. 904-1873; and another, but applied with three different colours of lacquer, in the Palace Museum, Beijing, is illustrated in *Gugong bowuyuan cang. Diaoyi* [Carved lacquer in the Palace Museum], Beijing, 1985, pl. 278.

£ 15,000-20,000

HK\$ 159,000-212,000 US\$ 20,300-27,100

清乾隆 剔紅錦地穿花拐子龍開光山水人物圖海棠式瓶



**A LARGE CINNABAR LACQUER 'DRAGON'
BOX AND COVER
QING DYNASTY, QIANLONG PERIOD**

of flattened circular form rising from a short straight foot, the cover delicately carved through the rich layers of cinnabar lacquer with a ferocious frontal dragon writhing sinuously around a central flaming pearl amongst dense scrolling clouds, its scales and mane meticulously detailed, encircled by two pairs of confronting dragons among cloud scrolls in pursuit of flaming pearls, between two keyfret bands, the box similarly carved with four further dragons between two keyfret bands at the foot and rim, all reserved on a ground of turbulent waves, the interior and base lacquered black

(2)

44.3 cm, 17⁷/₁₆ in.

† £ 60,000-80,000

HK\$ 635,000-845,000 US\$ 81,500-109,000

清乾隆 剔紅九龍呈祥蓋盒

Striking for its grand proportions and intricate design of nine ferocious dragons leaping through clouds in pursuit of flaming pearls. This powerful motif was a favourite at the Qing court and appears on numerous objects made in a variety of media, including lacquer, textile, porcelain and bronze. Inspired by an early Ming design, the Qing craftsmen's ingenuity is evident in the replacement of the side-facing dragon at the front with a frontal dragon, which gives a greater sense of the creature's formidable dominance and strength.

Boxes of this type are rare, although a closely related example was offered in our London rooms, 17th December 1996, lot 207. See also a box of this impressive size, carved with a side-facing dragon amongst waves, from the collection of Dorothy and James E. Hahn, in the Royal Ontario Museum, Toronto, illustrated in *The T.T. Tsui Galleries of Chinese Art*, Toronto, 1996, pl. 126; another decorated with a dragon carrying an auspicious character, from the Qing Court collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pl. 13; and a third box, but of slightly larger size and lacking the keyfret border, sold in our New York rooms, 21st September 2006, lot 66.



A CINNABAR LACQUER BOX AND COVER
MING DYNASTY, 16TH CENTURY

of rectangular form, the cover delicately carved to the top with blossoming prunus buds and branches, the sides of the box detailed with large peony blooms wreathed by smaller buds and dense foliage, all reserved on a floret-diaper ground, framed at the edges with a narrow border, the interior and recessed base lacquered black

(2)

15.3 cm, 6 in.

£ 5,000-7,000

HK\$ 53,000-74,000 US\$ 6,800-9,500

明十六世紀 剔紅牡丹寒梅紋長方蓋盒

QI BAISHI (1864-1957)
APPLES

ink and colour on paper, hanging scroll signed QI BAISHI, with one seal of the artist 92.7 by 33.8 cm, 36 ½ by 13⁵/₁₆ in.

£ 15,000-25,000

HK\$ 159,000-264,000 US\$ 20,300-33,800

齊白石 (1864-1957年) 《蘋果圖》

水墨 設色紙本 立軸

HUANG BINHONG (1864-1955)
LANDSCAPE

ink and colour on paper, hanging scroll signed BINHONG, inscribed and dated 1926, with one seal of the artist 79.2 by 26.5 cm, 31 ³/₁₆ by 10⁷/₁₆ in.

£ 20,000-30,000

HK\$ 212,000-317,000 US\$ 27,100-40,600

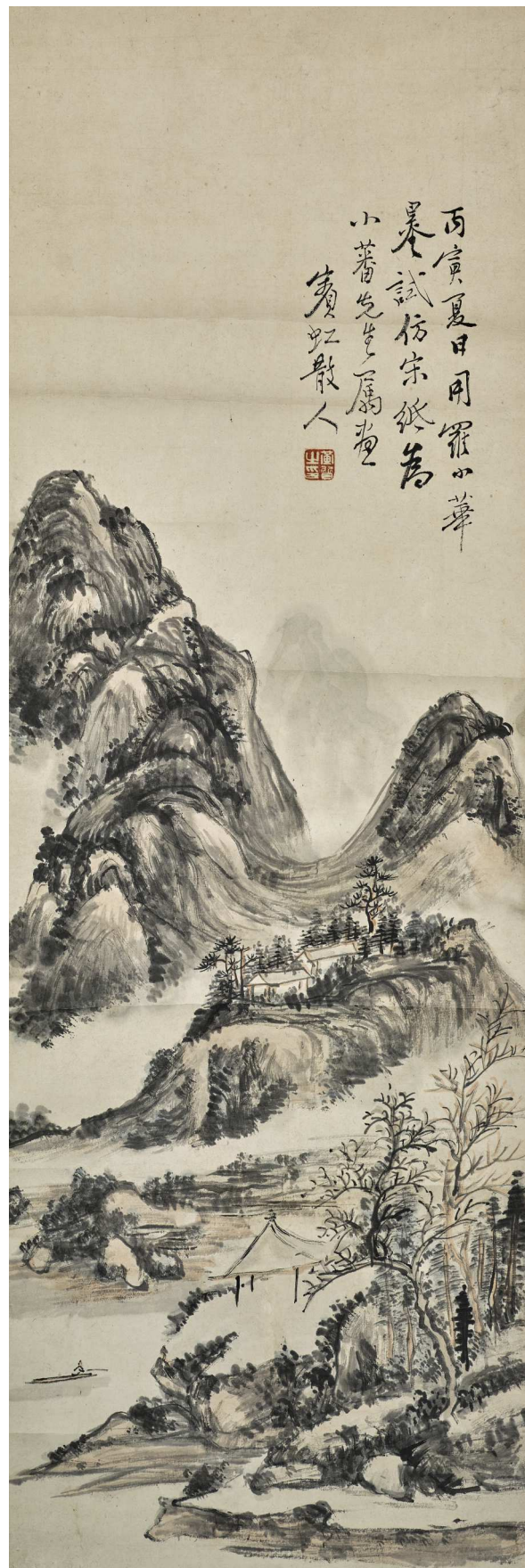
黃賓虹 (1864-1955) 《山水》

水墨 設色紙本 立軸





54



55

56

**A BRONZE CENSER
QING DYNASTY, 18TH CENTURY**

the compressed globular body rising from a short, slightly splayed foot to an everted rim, flanked by a pair of lion-head handles, the base with an apocryphal six-character Xuande mark in a recessed rectangle
19 cm, 7½ in.

† £ 5,000-7,000
HK\$ 53,000-74,000 US\$ 6,800-9,500

清十八世紀 銅瑞獅耳爐



56

57

**A BRONZE TRIPOD CENSER AND STAND
QING DYNASTY, 17TH/18TH CENTURY**

modelled after the archaic bronze vessel *liding*, the heavily cast compressed globular body rising from three short conical legs to a wide mouth flanked by a pair of loop handles each set with a small tab, the tripod stand in the form of a mallow flower with overlapping petals rising from three *ruyi*-head shaped feet, the base with an apocryphal four-character Xuande mark within a recessed rectangle

(2)
20.3 cm, 8 in.

† £ 10,000-15,000
HK\$ 106,000-159,000 US\$ 13,600-20,300

清十七/十八世紀 銅押經爐連座



57

AN ARCHAISTIC BRONZE JUE QIANLONG SEAL MARK AND PERIOD

the U-shaped body with broad flaring mouth supported on three tall slightly splayed legs, cast with a central band of stylised *taotie* on a *leiwen* ground, surmounted by a pair of round-capped posts, the underside with a six-character seal mark in a recessed rectangle
17.3 cm, 6¾ in.

† £ 6,000-8,000
HK\$ 63,500-84,500 US\$ 8,200-10,900

清乾隆 銅饕餮紋爵
《大清乾隆年製》款



58

A BRONZE 'KYLIN' MIRROR STAND LATE MING DYNASTY

the beast cast recumbent with head turned sharply to the left looking back over its hind quarters, supporting a *ruyi*-cloud and moon-shaped mirror stand on its back, the metal patinated to a rich dark chocolate tone, wood stand
(2)
28.5 cm, 11¼ in.

† £ 6,000-8,000
HK\$ 63,500-84,500 US\$ 8,200-10,900

明末 銅犀牛望月鏡座



59

PROPERTY OF A GENTLEMAN

**A RARE COPPER-RED 'PEONY' VASE,
YUHUCHUNPING
MING DYNASTY, HONGWU PERIOD**

of elegant classic pear shape supported on a short foot rising to a generous rounded body surmounted by a waisted neck flaring at the mouth, painted in copper-red with a broad band of undulating stems of peony bearing four large blooms alternatively depicted in profile and full-faced, the flowers crowned by characteristically large and pointed foliage, each arched stem ending in a small subsidiary blossom, all between upright lappets at the base and a collar of trefoil pendants dangling from a band of *lingzhi* scrolls, all beneath a band of overlapping waves, a keyfret border, and upright plantain leaves at the neck, the inner mouthrim painted with classic scroll

32.7 cm, 12⁷/₈ in.

‡ £ 100,000-150,000

HK\$ 1,060,000-1,590,000 US\$ 136,000-203,000

明洪武 釉裏紅纏枝牡丹紋玉壺春瓶

Freely painted with a rhythmic peony scroll and bands of stylised motifs, the present piece is a rare and excellent example of 14th century red-decorated porcelain. Copper as a colouring agent is particularly unstable in the firing process, thus it carries a high possibility of becoming runny and leaving indistinct outlines or resulting in weak shades of red and pale grey tones. The strong copper tones and clearly-pencilled designs of this vase sets it apart as a highly successful and skilfully manufactured piece.

A closely related example from the Qing Court Collection in the Palace Museum, Beijing, is published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red*, vol. 1, Shanghai, 2000, pl. 197; and another in the Tokyo National Museum is illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 1, Tokyo, 1982, pl. 112. Compare also vases decorated with various bands of decoration on the neck, such as one in the Palace Museum, Beijing, illustrated *op. cit.*, pl. 196; another from the collection of Sir Harry Garner, sold in our London rooms, 21st November 1961, lot 24; four bottles of this type published in *Mayuyama: Seventy Years*, Tokyo, 1976, pls 721-4; and another example sold in our New York rooms, 31st March 2005, lot 102.

Very little underglaze-red decorated Hongwu porcelain appears to have been excavated from the imperial kiln site at Jingdezhen, Jiangxi province. However, the peony scroll, key-fret, classic scroll and petal panel borders are all found on copper-red painted bowls attributed to the Hongwu period, excavated from the Zhushan site in Jingdezhen and included in the exhibition *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, cat. nos 7-10.





61

61

A BLUE AND WHITE 'CRANES' BOWL MING DYNASTY, JIAJING PERIOD

the rounded sides rising from a short foot and a slightly concave base, the exterior painted with roundels of cranes with wings outstretched, all between a band of upright *ruyi* lappets at the foot and a border of *ruyi* heads, cash coins and flames at the rim, the interior with a medallion of a crane amongst rolling clouds surrounded by a diaper border at the rim, the base with a four-character mark reading *fugui jiaqi* (beautiful vessel for the rich and honorable), Japanese wood box

(2)
12.3 cm, 4 $\frac{7}{8}$ in.

± £ 4,000-5,000
HK\$ 42,300-53,000 US\$ 5,500-6,800

明嘉靖 青花鶴壽延年紋盃
《富貴佳器》款



62

62

PROPERTY FROM THE ESTATE OF TIM CLARKE

A LARGE BLUE AND WHITE 'DRAGON' BOWL JIAJING MARK AND PERIOD

the deep rounded sides rising from a short tapering foot to an everted rim, freely painted around the exterior in cobalt blue with two scaly five-clawed dragons in pursuit of a flaming pearl, all amidst fire and *ruyi* cloud scrolls and above a *ruyi* band, the interior with a dragon medallion, the base with a six-character mark in underglaze blue within a double circle

37 cm, 14 $\frac{5}{8}$ in.

£ 8,000-12,000
HK\$ 84,500-127,000 US\$ 10,900-16,300

明嘉靖 青花穿雲游龍紋大盃
《大明嘉靖年製》款



63

63

A BLUE AND WHITE DISH WANLI MARK AND PERIOD

the gently rounded sides rising from a short tapered foot to an everted rim, the interior painted in bright cobalt-blue tones with a scholar official and attendants standing beneath fruiting branches, with Shoulao riding a crane, bordered with *shou* characters and a meandering *lingzhi* scroll, the reverse with sprays of flowers, the base with an underglaze blue six-character mark within a double circle

7 cm, 6 $\frac{3}{4}$ in.

£ 4,000-6,000
HK\$ 42,300-63,500 US\$ 5,500-8,200

明萬曆 青花祿壽如意紋盤
《大明萬曆年製》款



A BLUE AND WHITE 'LOTUS' BOWL JIAJING MARK AND PERIOD

the exterior painted in bright cobalt blue with a continuous lotus scroll, the interior with a single lotus spray, the base inscribed in underglaze blue with a six-character mark within a double circle

12 cm, 4¾ in.

‡ £ 30,000-40,000

HK\$ 317,000-423,000 US\$ 40,600-54,500

明嘉靖 青花纏枝蓮紋盃
《大明嘉靖年製》款

This elegant bowl is finely painted with soft washes of underglaze blue in a style that echoes the fabled porcelain wares of the celebrated Chenghua reign. For a possible inspiration of this design, compare two bowls recovered from the waste heaps of the imperial kiln site at Jingdezhen, Jiangxi province, and included in the exhibition *A Legacy of Chenghua*, The Tsui Museum of Art, Hong Kong, 1993, cat. no. C71; and a bowl in the National Palace Museum, Taipei, included in the museum's *Special Exhibition of Ch'eng-hua Porcelain Ware, 1465-1487*, Taipei, 2003, cat. no. 23.

Bowls of this design are rare, although a bowl painted with in a similar style with the *bajixiang* and a lotus scroll, was sold in our Hong Kong rooms, 16th November 1973, lot 149.



A YELLOW GLAZED DISH JIAJING MARK AND PERIOD

the shallow rounded sides rising from a short tapered foot to an everted rim, covered overall in an even egg-yolk yellow glaze, the base left white with a six-character mark in underglaze blue within a double-circle
21.5cm, 8½ in.

‡ £ 30,000-40,000

HK\$ 317,000-423,000 US\$ 40,600-54,500

明嘉靖 黃釉盤
《大明嘉靖年製》款



A WUCAI DISH WANLI MARK AND PERIOD

the shallow rounded sides rising from a short tapering foot to an everted rim, brightly enamelled to the interior with a medallion enclosing two immortals in a garden, encircled in the well by eight *shou* characters supported on a leafy *lingzhi* meander, the exterior with eight floral sprays, the base inscribed with a six-character mark in underglaze-blue
20.5 cm, 8 $\frac{1}{8}$ in.

PROVENANCE

Hotel Drouot, Paris, 26th March 2008.

£ 30,000-50,000

HK\$ 317,000-530,000 US\$ 40,600-68,000

明萬曆 五彩群仙賀壽紋盤
《大明萬曆年製》款

來源

Hotel Drouot · 巴黎 · 2008年3月26日



大
明
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曆
年
製

**A GILT-BRONZE FIGURE OF SHAKYAMUNI
BUDDHA
MING DYNASTY, EARLY 15TH CENTURY**

well-cast and depicted seated in *vajraparyankasana* on a double-lotus base, with hands held in *dhyanamudra*, wearing a pleated robe draped over the left shoulder and falling in loose folds over his legs, with the undergarment gathered at the chest, the serene face with downcast eyes and a meditative expression flanked by long pendulous ears, the hair arranged in tight curls covering the *ushnisha* and surmounted by an ovoid jewel, inscribed *Qiantang Chen Yanqing Zao* (Made by Chen Yanqing, from Qiantang), wood stand
(2)
27 cm, 10⁵/₈ in.

PROVENANCE

Collection of Ernest Hamilton Sharp (1861-1922), OBE, appointed King's Counsel for the colony of Hong Kong in July 1902.

£ 60,000-80,000

HK\$ 635,000-845,000 US\$ 81,500-109,000

明十五世紀初 鎏金銅釋迦牟尼佛坐像
《錢塘陳彥清造》款

來源

Ernest Hamilton Sharp (1861-1922年) 收藏 · OBE 勳銜 ·
1902年7月封為英屬香港英國王室法律顧問

This exquisite figure is notable for its fine casting and gilding, as evidenced in the naturalistically modelled folds of the robes and in the figure's serene facial expression. Stylistically it follows in the tradition established in the Yuan period, when Tibetan Buddhism became the court religion and a new sculptural style began to appear. Figures with gently smiling faces, full rounded bodies and tiered thrones are depicted in the early 14th century wooblocks made for the monastery of Yanshen Yuan, Hangzhou, and illustrated in Heather Stoddard Karmay, *Early Sino-Tibetan Art*, Warminster, 1975, pls 26, 29 and 30. It is possibly these images, which reflect the style favoured in Tibet at the time, that craftsmen active in the early 15th century used for inspiration.

This piece is also notable on account of its inscription, which identifies its maker as Chen Yanqing, a sculptor who appears to have been active in Hangzhou from the late Yuan to the early 15th century. Surviving examples of Shakyamuni Buddha signed by Chen are rare, although a slightly larger example cast with very similar features, from the collection of Jas R. Herbert Boone, was sold in our New York rooms, 18th/19th April 1989, lot 150A. See also a gilt-bronze figure of Zhenwu signed Chen Yanqing and dated 1439, from the collection of Robert Sonnenschein II, now in the Art Institute of Chicago, illustrated in Stephen Little, *Taoism and the Arts of China*, Berkeley, 2000, pl. 103; and one depicting Laozi and dated 1438, in the Metropolitan Museum of Art, New York, illustrated in Daisy Patry Leidy and Donna Strahan, *Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pl. 38.

68 No lot





PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**A LARGE GILT-BRONZE FIGURE OF
VAIROCANA
MING DYNASTY, 17TH CENTURY**

the figure with a downcast peaceful expression wearing loose fitting robes with incised foliate hems, seated in *dhyanasana*, the tips of both index fingers touching in a gesture of *abhisekanamudra*, the chest inscribed with a *wan* symbol
50.8 cm, 20 in.

W £ 40,000-60,000

HK\$ 423,000-635,000 US\$ 54,500-81,500

明十七世紀 鑲金銅大日如來佛坐像





70

A GILT-BRONZE FIGURE OF AMITAYUS QING DYNASTY, 18TH CENTURY

cast seated in *dhyanasana* on a high double-lotus pedestal base, with hands folded in *dhyanamudra*, wearing a *dhoti*, with a billowing celestial scarf around the shoulders and arms, adorned with elaborate beaded jewellery including large scrolling pendant earrings, the face with benevolent expression, surmounted by an elaborate five-point diadem surrounding a high chignon
18 cm, 7 $\frac{1}{16}$ in.

£ 4,000-6,000

HK\$ 42,300-63,500 US\$ 5,500-8,200

清十八世紀 鑿金銅無量壽佛坐像

A GILT-BRONZE FIGURE OF PALDEN LHAMO QING DYNASTY, 18TH CENTURY

seated on a donkey draped with a flayed human skin saddle-cloth, wearing a tiger-skin loincloth and a flayed human skin tied as a shawl around the naked shoulders, adorned with beaded jewels and a garland of severed heads at the chest, a billowing celestial scarf wrapped around the shoulders, a snake entwined around a tally stick at the waist, the right arm raised and the left holding a skull cap to the chest, the ferocious face with exaggerated features and pierced with a third eye between the eyebrows, the flaming hair surmounted by a five-skull crown, all supported on an oval base of turbulent waves and bones surrounded by craggy rockwork
21.5 cm, 8 $\frac{7}{16}$ in.

PROVENANCE

Collection of Ernest Hamilton Sharp (1861-1922), OBE, and appointed King's Counsel for the colony of Hong Kong in July 1902.

£ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

清十八世紀 鑿金銅吉祥天母班且拉姆像

來源

Ernest Hamilton Sharp (1861-1922年) 收藏, OBE 勳銜, 1902年7月封為英屬香港英國王室法律顧問



71

A GILT-BRONZE FIGURE OF TSONGKAPA QING DYNASTY, 18TH CENTURY

the figure with downcast contemplative expression, wearing a *dhoti*, shawl and peaked hat, seated in *dhyanasana* on a double lotus base, his hands in *dharmachakramudra*, the gesture of teaching
34.3 cm, 13½ in.

Tsongkhapa (1357-1419) is a revered Tibetan religious philosopher, and a central figure of the Gelugpa sect that ruled Tibet until the middle of the 20th century. His importance is discussed by Patricia Ann Berger in *Empire of Emptiness: Buddhist Art and Political Authority in Qing China*, Hawaii, 2003, p. 60, who notes that he occupies the premier position at the apex of the top central medallion in five versions of paintings where Qianlong is portrayed as a lama.

A related figure of Tsongkhapa was sold at Christie's Hong Kong, 28th November 2005, lot 1609. See also a much larger sculpture in the Folkens Museum Etnografiska, Stockholm, included in the exhibition *Wisdom and Compassion: The Sacred Art of Tibet*, Asian Art Museum, San Francisco, 1991, cat. no. 96.

£ 40,000-60,000

HK\$ 423,000-635,000 US\$ 54,500-81,500

清十八世紀 鎏金銅宗喀巴坐像





73

73

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION
A GOLD AND SILVER DECORATED IRON
KILA
TIBET, 16TH/17TH CENTURY

the finial cast with a deity above two registers of lotus petals, the triangular blade issuing from the jaws of a *makara* and decorated with entwined snakes
19.7 cm, 7¾ in.

£ 8,000-12,000
HK\$ 84,500-127,000 US\$ 10,900-16,300

西藏、十六/十七世紀 鑿金銅錯銀金剛橛

74

PROPERTY FROM A SCANDINAVIAN PRIVATE COLLECTION
A GILT-LACQUERED BRONZE FIGURE OF
ZHENWU
LATE MING DYNASTY

cast seated with his left hand resting on his knees and his right hand clutching his belt, his long robes adorned with a sinuous dragon at his abdomen falling to voluminous folds around his arms and to his bare feet, his long neatly combed hair swept back behind his shoulders and falling towards his waist, revealing his serene face, a tortoise with entwined snake resting in front
32.5 cm, 12¾ in.

£ 8,000-12,000
HK\$ 84,500-127,000 US\$ 10,900-16,300

明末 銅漆金玄天上帝真武坐像



74

A GILT-BRONZE SEATED BUDDHA QING DYNASTY, 18TH CENTURY

seated in *dhyanasana* with hands in *dhyanamudra*, wearing a robe draped over the left shoulder, the serene face with downcast eyes and a meditative expression, flanked by a pair of long pendulous ears, the head and domed *ushnisha* covered with tight curls and surmounted by an ovoid jewel, all supported on a double lotus pedestal with beaded edges
15.2 cm, 6 in.

£ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

清十八世紀 鑲金銅釋迦牟尼佛坐像



75

A GILT BRONZE FIGURE OF MEDICINE BUDDHA LATE MING DYNASTY, 17TH CENTURY

the figure with serene downcast expression, seated in *dhyanasana*, his hands in *dhyanamudra*, wearing loosely fitting robes, hemmed with scrolling foliage, with a *wan* symbol to the centre of the chest
26 cm, 10¼ in.

† £ 20,000-30,000

HK\$ 212,000-317,000 US\$ 27,100-40,600

明末十七世紀 鑲金銅藥師佛坐像



76

77



77

A SMALL 'LONGQUAN' CELADON FOLIATE CUP
SONG DYNASTY

the rounded fluted sides rising from a short straight foot to a straight rim, covered in a celadon glaze stopping short of the foot

8.5 cm, 3¼ in.

± £ 5,000-7,000

HK\$ 53,000-74,000 US\$ 6,800-9,500

宋 龍泉窰青釉菊瓣式盃

78



78

A 'LONGQUAN' CELADON 'LOTUS' BOWL
SONG DYNASTY

the deep rounded sides rising from a short tapered foot, the exterior carved with lotus petals, covered overall with a soft sea-green glaze, Japanese wood box

18 cm, 7½ in.

(2)

± £ 12,000-15,000

HK\$ 127,000-159,000 US\$ 16,300-20,300

宋 龍泉窰青釉蓮瓣紋盃

79



79

A 'LONGQUAN' CELADON 'TWIN FISH' DISH
SONG DYNASTY

the gently rounded sides carved with lotus petals and rising from a short tapering foot to an everted rim, the interior applied with a pair of sprig-moulded scaly fish swimming in opposite directions, covered in a deep olive-green glaze

13 cm, 5½ in.

± £ 12,000-15,000

HK\$ 127,000-159,000 US\$ 16,300-20,300

宋 龍泉窰青釉雙魚折沿盤



80

A 'LONGQUAN' CELADON BARBED-RIM
DISH
MING DYNASTY

the shallow fluted sides rising from a short tapered foot to an everted barbed rim, the interior with a convex centre moulded with a flower spray, below carved lotus sprays to the well, the exterior similarly carved with lotus, covered overall in a sea-green glaze, the base with a ring burnt orange in the firing
35.5 cm, 14 in.

PROVENANCE

Collection of Alice Boney, New York, 1970s, (by repute).

± £ 15,000-20,000

HK\$ 159,000-212,000 US\$ 20,300-27,100

明 龍泉青釉劃蓮紋棱口折沿盤

來源

傳Alice Boney收藏·紐約·1970年代

A RARE 'CIZHOU' SGRAFFIATO 'PEONY'
VASE
NORTHERN SONG DYNASTY

the rounded sides rising from a spreading foot to a tall cylindrical neck and everted rim, freely carved through the layer of brown slip to the ivory layer beneath with three large peony blooms borne on a meandering leafy scroll, all above a lappet band at the base, covered in a transparent glaze
32.3 cm, 12³/₄ in.

PROVENANCE

Collection of Joseph Homberg.
Sotheby's London, 19th July 1949, lot 16.

Some of the most attractive Cizhou ware produced at the Cizhou kilns in northern China are arguably those decorated in this impressive and vividly contrasting black-and-white *sgraffiato* style, which was created through the application of two layers of slip. A layer of black slip was applied over white slip, which was later carefully incised and cut away to reveal the pristine white layer beneath and then covered by a layer of clear glaze. The confident bold lines of carved design, together with the colour scheme, are reminiscent of calligraphy and ink paintings and thus vessels such as the present would have been highly sought after by the literati.

Compare three slightly smaller vases of this form and similarly decorated with a peony scroll sold in these rooms: the first from the collections of William C. Alexander and Alfred Clark, 25th March 1975, lot 14, now in the Matsuoka Museum of Art, Tokyo, the second, 3rd July 1956, lot 17, and the third, 9th June 1992, lot 135.

± £ 40,000-60,000

HK\$ 423,000-635,000 US\$ 54,500-81,500

北宋 磁州窰白地剔黑彩牡丹紋盤口瓶

來源

Joseph Homberg 收藏

倫敦蘇富比1949年7月19日· 編號16



**A RARE YUEYAO CELADON EWER AND COVER
FIVE DYNASTIES/SONG DYNASTY**

the rounded lobed sides rising from a short slightly spreading foot to a straight neck with an applied ear-shaped strap handle, opposite an elegant outward turned spout, the body delicately incised to each side with a design of two cranes below trailing clouds, with a band of scrolling foliage at the shoulder, the domed cover incised with *ruyi*, below a bud-shaped finial (2)

16.5 cm, 6½ in.

PROVENANCE

Hirano Kotoken, Tokyo, 1990 (by repute).

± £ 50,000-70,000

HK\$ 530,000-740,000 US\$ 68,000-95,000

五代/宋 越窑青釉雲鶴紋瓜棱式蓋壺

來源

傳平野古陶軒·東京·1990年

This charming piece is striking for its elegant lobed form and freely carved motif of cranes and clouds. It belongs to a group of finely potted vessels covered in a glossy olive-green glaze, that were made in the region formerly known as Yuzhou in Zhejiang province, during the Five Dynasties period. Yue wares of this type have been unearthed in temples and at royal tombs together with other treasured objects in silver, precious stone and glass, denoting their importance.

A ewer and cover of this lobed form but incised with figures, unearthed in the west of Beijing, is illustrated in *Zhongguo taoci quanji. Tang Wudai* [The complete works of Chinese ceramics. Tang and Five dynasties], vol. 6, 2000 pl. 153, together with two further examples, the first incised with floral medallions, and the second undecorated and lacking the cover, pls 147 and 164 respectively. See also another globular ewer incised with floral medallions included in the exhibition *Early Chinese Ceramics. An American Private Collection*, J.J. Lally & Co. Oriental Art, New York, 2005, cat. no. 47.



A QINGBAI FOLIATE DISH SONG DYNASTY

the gently sloping sides rising from a tapered foot to a flared foliate rim, the interior carved with three cranes to the well, covered in a pale-blue translucent glaze
18 cm, 7 $\frac{1}{8}$ in.

± £ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

宋 青白釉暗刻團鶴紋葵口盤

A RARE QINGBAI BALUSTER VASE SONG DYNASTY

the rounded sides rising from a spreading foot to a waisted neck and scalloped rim, the body carved with a wide band of lotus flowers borne on scrolling branches, between bands of plantain leaves, below a similar band at the neck and covered in a pale-blue glaze pooling to a deeper blue in the carved recesses
24.2 cm, 9 $\frac{1}{2}$ in.

PROVENANCE

Acquired in Hong Kong, 1994.

± £ 50,000-70,000

HK\$ 530,000-740,000 US\$ 68,000-95,000

宋 青白釉纏枝蓮紋花口瓶

來源

1994年購自香港

This vase is remarkable for its brilliant translucent glaze, which has been thinly applied over a lively and freely carved floral motif. It is rare to find vases of this form in such good condition as the delicate foliate mouth would often result in damage through the ages. Furthermore, it retains the attractive glossy lustre of the glaze, the colour of which is accentuated through the pools that form in the carved design and edges of the form.

While vases of this complex shape were produced from the Northern Song period, those of this large size and with such deeply carved designs are unusual; compare a vase carved with peony illustrated in *Sekai toji zenshu/Ceramic Art of the World*, Tokyo, 1977, vol. 12, pl. 32; and another of slightly larger size and modelled with a slightly narrower neck, published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. 1, pl. 608.

Created at the Raozhou kilns in Jingdezhen, Jiangxi province, *qingbai* ware, also known as *yingqing*, refers not to a geographic location as was typical with other wares, but to its appearance. *Qing* (green) and *bai* (white) denote the alluring pale blue-green tones of the glaze that so effectively complimented the white porcellaneous body beneath. This distinctive colour was achieved through reduction firing in a wood-fired kiln, a method that also created the russet markings under the foot where the body was left unglazed.





85

A 'JIAN' 'HARE'S FUR' BOWL
SONG DYNASTY

the rounded sides rising from a short straight foot to a slightly everted rim, covered in a lustrous black glaze suffused with vertical lighter brown streaks, stopping short of the foot to the exterior to reveal the dark brown body, the rim bound in white metal

12 cm, 4¾ in.

± £ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

宋 建窑黑釉兔毫盃



85

86

A 'JIZHOU' 'TORTOISESHELL' BOWL
SONG DYNASTY

the deep rounded sides rising to a slightly everted rim, covered overall in a dark brownish-black glaze and splashed with caramel-beige tones simulating tortoiseshell, the glaze stopping neatly above the short foot

12.7 cm, 5 in.

± £ 15,000-20,000

HK\$ 159,000-212,000 US\$ 20,300-27,100

宋 吉州窑玳瑁釉盃



86

A 'NOGIME TEMMOKU' CONICAL BOWL
SONG DYNASTY

the steep straight sides rising from a short straight foot, covered overall with a lustrous black glaze with russet 'hares fur' streaks running down from the rim, the glaze falling short of the foot and revealing the brown body, Japanese wood box
14.6 cm, 5¾ in.
(2)

± £ 30,000-50,000

HK\$ 317,000-530,000 US\$ 40,600-68,000

宋 建窑黑釉兔毫笠式茶盏

Particularly attractive for its silvery and coppery streaks and glossy glaze, this bowl is notable for its elegant shallow form with splayed sides. Streaked glazes such as the present were described in the 1388 edition of Cao Zhao's *Ge gu yao lun* [Essential criteria of antiquities] as 'black in colour and unctuous with spots like the yellow fur of the hare', and were favoured by tea connoisseurs in China and Japan. Bowls of this type are products of the Jianyang kilns in Fujian province, which were renowned for creating vessels that were uniquely suitable for drinking tea as the fine foam of the whisked powdered tea contrasted with the dark glaze of the vessel. The thickness of the glaze and porous body also helped keep the tea warm while protecting the hands of the drinker from the hot beverage. From literature it is known that the best quality Jian

bowls were carefully selected as tribute from Fujian to the court, while numerous Jian bowls were taken to Japan by Buddhist monks who spent time in Chinese monasteries. 'Temmoku' is the Japanese pronunciation of 'Tianmu', a mountain in Zhejiang province, north of Jianyang, where monastic communities favoured the use of Jian bowls for tea drinking.

A Jian bowl of similar shape is illustrated in James Marshall Plumer, *Temmoku. A Study of the Ware of Chien*, Tokyo, 1972, pl. 40; and another was offered in these rooms, 19th June 2002, lot 24. Compare also a bowl of slightly larger size and modelled with a lipped rim, from the collection of Mrs Myron S. Falk Jr., included in the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Harvard University Art Museum, Cambridge, 1996, cat. no. 81.



88

**A CARVED DING-TYPE LOBED DISH
NORTHERN SONG DYNASTY**

the flared sides rising from a short tapered foot to a six-lobed rim, the interior freely carved with a single lotus bloom borne on leafy stems, covered overall in a creamy ivory glaze, the rim bound with copper
19.3 cm, 7⁵/₈ in.

£ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

北宋 定窑白釉劃蓮紋盤



88

89

**A LARGE 'CIZHOU' PAINTED JAR
YUAN DYNASTY**

the ovoid body with broad shoulders tapering to the foot, freely painted with chocolate brown slip on a cream ground with two large shaped panels of a boy and a water bird amongst flowers, below a band of chrysanthemum at the shoulder
29 cm, 11³/₈ in.

± £ 12,000-18,000

HK\$ 127,000-190,000 US\$ 16,300-24,400

元 磁州窯繪持荷童子罐



89

A RARE 'YAOZHOU' BOTTLE VASE SONG DYNASTY

the rounded sides rising from a spreading foot to a waisted neck applied with two dragon mask handles, to a flaring rim, carved with a design of lotus below four horizontal ribs below a key fret at the rim, covered in an olive-green glaze pooling to a deeper colour in the carved recesses

28.3 cm, 11 $\frac{1}{8}$ in.

PROVENANCE

Acquired in Hong Kong in 1986.

Compare a Yaozhou vase of this form but with a reduced neck and carved on the body with a floral scroll, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 93.

‡ £ 40,000-60,000

HK\$ 423,000-635,000 US\$ 54,500-81,500

宋 耀州窑青釉蓮紋雙龍耳長頸瓶

來源

1986年購自香港



AN ARCHAIC RITUAL BRONZE FOOD VESSEL, GUI ZHOU DYNASTY

the deep U-shaped sides rising to an everted rim flanked by a pair of loop handles each issuing from a bovine mask and terminating in a hooked pendent tab, cast with a wide band of diamonds and bosses around the body between borders of *kui* dragons and *taotie* scrolls, the upper border separated by a small central head of a horned mythical beast in high-relief on both sides, the greenish-brown patina with light malachite encrustation

29.5 cm, 11⁵/₈ in.

PROVENANCE

Sotheby's New York, 8th May 1980, lot 46.

£ 60,000-80,000

HK\$ 635,000-845,000 US\$ 81,500-109,000

周 青銅饗餐紋簋

來源

紐約蘇富比1980年5月8日· 編號46

This vessel is striking for its robust form and well-defined diamond pattern and represents a group of archaic bronze ritual vessels that were produced throughout the early and middle Western Zhou period. Vessels of this type are discussed by Jessica Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Washington D.C., 1990, pp 370-378, who notes that this design was inherited from the late Shang period and appears to have been very popular in Shaanxi province, where a large number of these vessels were excavated. While late Shang and early Western Zhou examples feature small diamonds, often with sharply projecting bosses, the large diamonds on this piece suggests a middle Western Zhou date.

Three *gui* with diamond patterns, but cast with various bands at the neck, in the Freer and Sackler Galleries, Washington D.C., are illustrated *ibid.*, pls 40, 41 and 45. Compare also two *gui* with diamond patterns, excavated in Baoji, Shaanxi province, illustrated in *Baoji Yu guo mudi/ Yu State Cemeteries in Baoji*, Beijing, 1988, pl. CLIX, nos 1 and 3, the first with its matching cover; another unearthed at a tomb in Qucun, Quwu county, Shanxi province, illustrated in *Zhongguo qingtongqi quanji* [Complete collection of Chinese bronzes], Beijing, 1997, vol. 6, pl. 39; and a further example sold in our New York rooms, 21st September 2006, lot 267.



PROPERTY FROM A SCANDINAVIAN PRIVATE COLLECTION
 AN ARCHAIC BRONZE RITUAL VESSEL (JUE)
 SHANG DYNASTY

the deep U-shaped body rising from three blade legs to a pointed rim opposite a long spout flanked by a pair of posts, cast around the body with two raised fillets and set to one side with a loop handle issuing from an animal mask, the body decorated with archaic motifs forming two *taotie* masks, with a pictogram beneath the handle, the bronze with variegated malachite encrustations, Japanese wood box

(2)

19.7 cm. 7¾ in.

£ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

商 青銅爵



92

UMEHARA, SUEJI (1893-1983) SHINA KODO
 SEIKA; SELECTED RELICS OF ANCIENT
 CHINESE BRONZES FROM COLLECTIONS
 IN EUROPE AND AMERICA, 7 VOLS, OSAKA,
 1933

Yamanaka & Co., original olive cloth with green stylised painted design, ties on spine, silk label inscribed in Japanese, green silk folding portfolios with silk labels and clasp, three parts in seven volumes, edition 143/300

(7)

£ 3,000-4,000

HK\$ 31,700-42,300 US\$ 4,100-5,500

1933年 《歐美收藏支那古銅精華》七冊全



93

PROPERTY FROM A SCANDINAVIAN PRIVATE COLLECTION

AN ARCHAIC BRONZE RITUAL FOOD
VESSEL (POU)
SHANG DYNASTY

of compressed globular form rising from a splayed foot to a gently waisted neck and everted rim, cast in relief with a wide band of diamond-form *leiwen* centred with bosses, the surface of brown and mottled green patina with malachite encrustation to the exterior and interior, the exterior base with a two character inscription, Japanese wood box

(2)

14 cm, 5½ in.

£ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

商 青銅雷紋甗



**A RARE JICHIMU, HARDWOOD AND MARINE IVORY CABINET
QING DYNASTY, 18TH/19TH
CENTURY**

of rectangular form, the front with two rows of cupboard doors carved in relief depicting *chilong*, emblems, and antiques, embellished with alternating carved ivory panels of vertical rods and panels depicting *shou* characters and further emblems, divided by one row of three shallow drawers decorated with *chilong*, all above a large central rectangular recess with one landscape panel to each side, the hinges of doors mounted with later ivory tassels, the sides and back panelled
128.5 by 126 by 46 cm, 50½ by 49½ by 18⅞ in.

PROVENANCE

Property from a Scottish estate (by repute).

W • £ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

清十八/十九世紀 鸚鵡木嵌硬木鑲象牙螭龍紋博古圖多寶格

來源

傳蘇格蘭資產





96

96

A HUANGHUALI SEDAN CHAIR
DOCUMENT BOX
QING DYNASTY, 17TH/18TH
CENTURY

of characteristic T-shaped profile, the rectangular cover opening to reveal lidded compartments at each end and a removable tray, the mounts *baitong*

(4)

76 cm, 29 $\frac{7}{8}$ in.

• £ 15,000-25,000

HK\$ 159,000-264,000 US\$ 20,300-33,800

清十七/十八世纪 黄花梨轎箱

97

A RECTANGULAR QIANGJIN AND
TIANQI LACQUER 'PHOENIX' BOX
AND COVER
17TH/18TH CENTURY

the hinged top incised with four large phoenixes around a lozenge-shaped panel, all within a *ruyi* cloud and strapwork frame with a keyfret band at the edges, all picked out in red, green and black and reserved on a brown ground, the sides similarly decorated, set with an incised gilt-bronze lock plate to the front face, a pair of hinges to the rear and a drop handle to the left and right side, the interior lacquered red

42 cm, 16 $\frac{1}{2}$ in.

£ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

十七/十八世紀 戧金填漆鳳穿牡丹紋書箱



97

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A SMALL HUANGHUALI RECESSED-LEG
ALTAR TABLE, QIAOTOUAN
QING DYNASTY, 18TH CENTURY**

the single board panelled top, terminating in everted flanges above a straight beaded-edge apron and beaded cloud-scroll spandrels, supported on square sectioned legs, with rounded fronts, terminating in slightly splayed feet, joined by square sectioned stretchers enclosing a rectangular openwork dragon panel

77 by 154 by 49 cm, 30¼ by 61 by 19¼ in.

‡ • W £ 50,000-70,000

HK\$ 530,000-740,000 US\$ 68,000-95,000

清十八世紀 黃花梨螭龍紋翹頭案

Tables of this type, carved with recessed legs and upturned ends, were commonly placed against a wall in the main hall of family compounds where important male visitors were received and family ceremonies took place. This design is derived from altar tables, *zu*, that were used to hold meat offerings in the Eastern Zhou period. Rectangular tables with upturned ends are depicted on archaic bronze *yi* vessels from this period, and a low lacquer table of this type was unearthed from a tomb in Zhaoxiang, Hubei province, and illustrated in Sarah Handler, 'Side Tables. A Surface for Treasures and the Gods', *Chinese Furniture. Selected Articles from Orientations 1984-1999*, Hong Kong, 1999, p. 200.

Compare a slightly larger table of this type with similarly carved panels on the sides, sold in these rooms, 30th October 1987, lot 103; another, but decorated on the side panels with *lingzhi*, sold in our New York rooms, 19th March 2007, lot 302; and a much larger example from the Florence and Herbert Irving collection, now in the Metropolitan Museum of Art, New York, illustrated in the Museum's website, accession no. 1996.339.



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A HUANGHUALI CORNER-LEG TABLE,
TIAOZHUO
QING DYNASTY, 18TH CENTURY

the panelled rectangular top above a narrow waist and straight apron, supported on long square-section legs terminating in hoof feet

85 by 116 by 55 cm, 33½ by 41¾ by 21¾ in.

PROVENANCE

Grace Wu Bruce, Hong Kong, 1980s (by repute).

‡ • W £ 30,000-50,000

HK\$ 317,000-530,000 US\$ 40,600-68,000

清十八世紀 黃花梨條桌

來源

傅伍嘉恩·香港·1980年代



100

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A ZITAN INCENSE STAND
QING DYNASTY, 19TH CENTURY**

the square panelled top above an elaborate pierced and fluted apron, supported on reeded square section legs carved with *wan* symbols and joined with reeded and medallion inset braces and humpbacked stretchers
80 by 43 by 43 cm, 31½ by 17 by 17 in.

± £ 20,000-30,000

HK\$ 212,000-317,000 US\$ 27,100-40,600

清十九世紀 紫檀回紋方香几



100

101

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A PAIR OF ZITAN STOOLS
QING DYNASTY, 19TH CENTURY**

each with a square panelled top, above a straight waist and rounded apron centred with *ruyi*, supported on bowed square section legs and terminating in hoof feet
(2)
52 by 51 by 51 cm, 20½ by 20 by 20 in.

± W £ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

清十九世紀 紫檀如意紋方凳一對



101

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A ZITAN INCENSE STAND
QING DYNASTY, 18TH/19TH CENTURY

the square panelled top raised on a narrow waist carved with trailing clouds, above the shaped apron elaborately carved in relief to each side with a *ruyi*-shaped panel depicting a figure standing on a bridge beside a river, bordered by trailing clouds, below a band of lappets, raised on legs of square section terminating with scroll feet capped with leaf motifs, supported by a later *hongmu* humpbacked frame and raised on hoof feet

83 by 44 by 44 cm, 32¾ by 17¼ by 17¼ in.

‡ £ 25,000-30,000

HK\$ 264,000-317,000 US\$ 33,800-40,600

清十八/十九世紀 紫檀如意紋人物山水圖方几



103

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A LONGYAN SQUARE TABLE
QING DYNASTY, 18TH/19TH CENTURY**

the square panelled top above the pierced apron, supported on reeded square section legs, joined by humpbacked stretchers and ending in hoof feet, joined by stretchers inset with a fretwork panel

84 by 67.4 by 65.4 cm, 33 by 26½ by 25¾ in.

‡ W £ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

清十八/十九世紀 龍眼木方桌



103

104

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A TIELIMU RECTANGULAR BENCH
QING DYNASTY, 19TH CENTURY**

simulating bamboo construction, the rectangular top with inset soft-mat seat, supported on thick straight legs of circular section, the humpbacked stretchers wrapping around the exterior of the legs suggestive of pliant bamboo, connected on the sides by two vertical struts to the cushion-moulded apron

51.5 by 112.7 by 53.5 cm, 20¼ by 44¼ by 21 in.

‡ W £ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

清十九世紀 鐵梨木長凳



104

A PAIR OF LARGE HARDWOOD DISPLAY
CABINETS
QING DYNASTY

the upper portions of each cabinet with tiered shelves of varying height, shape and size, framed at the corners by bats, with two small drawers and all above a pair of hinged doors, the drawers and doors carved in low-relief with archaicistic *chilong* and bats intertwined with pendent C-scrolls, with brass hinges and lock plates

(2)

189.8 by 95.9 by 36 cm, 74¾ by 37¾ by 14¼ in.

W £ 20,000-30,000

HK\$ 212,000-317,000 US\$ 27,100-40,600

清 硬木螭龍瑞蝠紋亮格櫃一對



A LARGE LACQUERED WOOD ALTAR TABLE
QING DYNASTY, LATE 18TH CENTURY

the rectangular top terminating in everted flanges, above a plain apron with apron head spandrels, the square section legs joined by a stretcher and flanking an openwork double *ruyi* panel, covered overall in a rich reddish-brown lacquer
96 by 284.5 by 51 cm, 37¾ by 112 by 20 in.

W £ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

清十八世紀末 漆木如意紋翹頭案



PROPERTY OF A LADY

**A POLYCHROME STUCCO HEAD OF
GUANYIN
MING DYNASTY**

the full face modelled with slender bow-shaped eyes and hooded eyelids, all below arched eyebrows extending to a broad straight nose and full red lips, the forehead centred with a circular indentation that once held a jewelled *urna*, the cheeks flanked by a pair of long pendulous ears, all below the combed hair piled up to form an elaborate chignon embellished with banded florets
72cm., 28 ¼ in.

PROVENANCE

A French Private Collection, acquired in the 1980s.

W £ 20,000-30,000

HK\$ 212,000-317,000 US\$ 27,100-40,600

明 泥塑彩繪觀音頭像

來源

法國私人收藏·得自1980年代



**A POLYCHROME GESSO AND WOOD BUST
OF GUANYIN
JIN/YUAN DYNASTY**

the face with downcast eyes in a contemplative pose, framed by long pendulous ears, wearing a high elaborate diadem centred with the figure of Amitabha Buddha, the hair neatly arranged over the brow, pulled up in a top knot and with two braids falling to the shoulder, the robe open at the chest revealing a necklace with rosettes and hanging tassels 61.5 cm, 24¼ in.

‡ W £ 80,000-120,000

HK\$ 845,000-1,270,000 US\$ 109,000-163,000

金/元 木雕彩塑觀音半身像

Finely carved in the round, this imposing bust represents Guanyin, the Goddess of Compassion and Mercy, as suggested by her elaborate crown that features a seated Buddha surrounded by flying apsaras. The large size as well as traces of pigment and gilt on the surface, hint at the original splendour of this figure. She would have been flanked by her assistant bodhisattvas and together created an arresting and majestic scene for visitors to the temple.

Surviving wood sculptures of such large dimensions are very rare; a similarly large bust of a bodhisattva, modelled with a related hair style, was sold in our New York rooms, 21st January 1982, lot 277; a sculpture of a seated bodhisattva, carved with a slightly more elongated face and attributed to the Ming period, from the collection of Fong Chow, was sold at Christie's New York, 21st March 2013, lot 1196; and a torso attributed to the Ming period, from the collection of R. Teichert, was sold in our London rooms, 5th December 1995, lot 37.

The carver has skilfully captured the serenity and warmth of Guanyin, who is depicted as an approachable female figure with a full face and gentle smile, the eyes half closed and hair elegantly drawn into a high chignon. In this manifestation she is shown adorned with worldly accessories, such as the ornate necklace and crown, to emphasise her non-ethereal status, in sharp contrast to the stripped-black images of the Buddha. As it was believed that anyone who called on Guanyin during times of distress would be rescued by her, she is the most worshipped deity in Buddhism and thus frequently depicted.





109

A CARVED IVORY 'THREE FRIENDS OF WINTER' BRUSHPOT
QING DYNASTY, 18TH CENTURY

with a slightly curved cylindrical body, the exterior carved in low relief with a continuous scene of a blossoming prunus branch, bamboo and a pine tree with a *lingzhi* stem issuing from the roots, beneath a half crescent moon
12 cm, 4¾ in.

• £ 8,000-12,000
HK\$ 84,500-127,000 US\$ 10,900-16,300

清十八世紀 象牙雕歲寒三友圖筆筒

110

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A FINE PAIR OF CARVED IVORY WRISTRESTS
QING DYNASTY, 18TH/19TH CENTURY

each finely carved in high relief to the underside with the Immortal's Paradise, depicting a peopled mountainous landscape, the top section carved in low-relief with similar landscape scenes, the ivory patinated to a warm honey tone on the outer surface, wood stands

(4)
29.5 cm, 11⅝ in.

• £ 6,000-8,000
HK\$ 63,500-84,500 US\$ 8,200-10,900

清十八十九世紀 象牙雕道教神仙紋臂攔一對



110

111

A CARVED IVORY 'THREE FRIENDS OF WINTER' TRAY
QING DYNASTY, 18TH CENTURY

the naturalistically-shaped rim rising gently from a flat base, the interior carved with stems of bamboo, blossoming prunus and pine tree issuing from craggy rocks on the left and branches of pine tree on the right, with two bats perched at the top
19 cm, 7½ in.

PROVENANCE

Private collection, Paris.

• £ 15,000-20,000
HK\$ 159,000-212,000 US\$ 20,300-27,100

清十八世紀 染色象牙雕歲寒三友筆搨

來源
巴黎私人收藏



111

A RARE CARVED IVORY 'TURTLE-DRAGON' SEAL MING DYNASTY

of square form, surmounted by a recumbent mythical beast with a dragon head and a turtle body, the scaly neck and mane of the dragon and the upper shell of the turtle detailed with fine incisions, its head tilted to one side with large bead eyes and flaring nostrils, the seal face reading *Xiang Zijing Yin* (Seal of Xiang Zijing), suffused with a network of crackles in concentric circles
6.5 cm, 2½ in.

PROVENANCE

Collection of Adrian Maynard.
Thence by descent.

• £ 30,000-40,000

HK\$ 317,000-423,000 US\$ 40,600-54,500

明 象牙雕龜龍鈕方印
印文：《項子京印》

來源

Adrian Maynard收藏· 1947年加入Spink & Sons· 1962年升為董事· 之後任職副主席直至1984年退休
自此家族收藏

This expertly modelled seal, outstanding for its lively carving of a mythical beast, bears the name Xiang Yuanbian (1525-1590) who was also known as Zijing and Molin jushi. One of the most important and active art collectors of the Ming dynasty, he was a native of Jiaxing in Zhejiang province, who combined his extensive knowledge and impeccable taste in painting and calligraphy to create a profitable art business. His collection is often referred to as *Tianlai ge* (Hall of Heavenly Sounds), and included highly important works, many of which later entered the Qing Court collection and are now held in the Palace Museum in Beijing and the National Palace Museum in Taipei. Xiang often impressed his personal seals to the works in his collection, occasionally also adding lengthy inscriptions.

An ivory seal carved with a recumbent mythological animal similarly modelled with its head slightly turned to its side, was included in the Oriental Ceramic Society of Hong Kong exhibition *Arts from the Scholar's Studio*, Fung Ping Shan, Hong Kong, 1986, cat. no. 221; and another attributed to the Yongle period, was sold in our London rooms, 19th June 1984, lot 98. See also seals carved with mythological animals facing forward, such as two sold in our London rooms, the first included in the Oriental Ceramic Society exhibition *The Arts of the Ming Dynasty*, London, 1957, cat. no. 363, sold 14th December 1976, lot 206, and the second from the collection of Sir Herbert and Lady Ingram, 8th June 1993, lot 155; and a pair sold at Christie's Hong Kong, 28th November 2005, lot 1451.

Adrian Maynard joined Spink & Sons in 1947, where he was appointed Director from 1962 and eventually Deputy Chairman until his retirement in 1984.





113

113

A BLUE AND WHITE 'MUSICIANS' DISH QING DYNASTY, KANGXI PERIOD

the shallow rounded sides rising from a short tapering foot to a broad everted rim, the interior painted in rich cobalt blue after an engraving by Nicolas Bonnart, depicting three European figures playing instruments, encircled by landscape-filled lotus-lappet panels in the well and rim, the exterior with freely painted bamboo sprays
34 cm, 13³/₈ in.

PROVENANCE

Purchased in Paris in the early 1970s.

See a very similar dish in the Victoria and Albert Museum, London, published in John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl.184.

£ 6,000-8,000

HK\$ 63,500-84,500 US\$ 8,200-10,900

清康熙 青花西洋人物奏樂圖盤

來源

1970年代初購自巴黎

114

PROPERTY OF A LADY

A LARGE BLUE AND WHITE 'KRAAK' DISH MING DYNASTY, WANLI PERIOD

the rounded sides rising from a short tapered foot to an everted rim, the interior painted in rich cobalt-blue tones to the centre with ducks standing on a rocky outcrop beside a lotus pond, below radiating panels of flowers and precious objects below the rim
50.8 cm, 20 in.

± £ 8,000-12,000

HK\$ 84,500-127,000 US\$ 10,900-16,300

明萬曆 青花荷塘水禽紋盤



114

115

A LARGE BLUE AND WHITE 'KRAAK' DISH MING DYNASTY, WANLI PERIOD

the rounded sides rising from a short tapered foot to an everted rim, the interior painted in rich cobalt-blue tones to the centre with a basket of peach and peony, below radiating panels of flowers and precious objects below the rim
49 cm, 19¹/₄ in.

£ 6,000-8,000

HK\$ 63,500-84,500 US\$ 8,200-10,900

明萬曆 青花富貴壽考紋盤



115

PROPERTY OF A GENTLEMAN

**A BLUE AND WHITE YENYEN VASE
QING DYNASTY, KANGXI PERIOD**

the rounded sides rising from a spreading foot to a cylindrical neck and flaring rim, the body painted in bright cobalt-blue tones with two deer standing on a promontory beneath pine trees and two cranes in a mountainous river landscape, similarly painted to the neck
47 cm, 18½ in.

‡ £ 15,000-20,000

HK\$ 159,000-212,000 US\$ 20,300-27,100

清康熙 青花鹿鶴同春花觚



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**A LARGE BLUE AND WHITE BALUSTER VASE
QING DYNASTY, KANGXI PERIOD**

the rounded sides rising from a spreading foot to a waisted neck and flaring rim, painted in deep cobalt-blue tones depicting a figure standing in a sampan in a mountainous river landscape with retreats and a pagoda, below two branches of bamboo at the neck, the base with an artemisia leaf mark in underglaze-blue within a double circle
50 cm, 19¾ in.

£ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,600-20,300

清康熙 青花人物山水圖觀音瓶



FROM A DISTINGUISHED EUROPEAN COLLECTION

**A LARGE BLUE AND WHITE FISH BOWL
QING DYNASTY, 18TH CENTURY**

the steep sloping sides rising to a slightly everted rim, painted in bright cobalt-blue tones and moulded in shallow relief with egrets wading in a lotus pond, below monumental lotus pods, flowers and leaves
66.5 cm, 26¼ in.

PROVENANCE

Collection of Baronne de Kerchove, Château de Bellem, Belgium.
Acquired by the father of the present owner on 26th October 1964.

£ 20,000-30,000

HK\$ 212,000-317,000 US\$ 27,100-40,600

清十八世紀 青花一路連科紋大缸

來源

Kerchove 男爵夫人收藏· Bellem 莊園· 比利時
購自1964年10月26日· 自此家族收藏





119

119

**STUDIO OF LAMQUA
QING DYNASTY, 19TH CENTURY**

oil on canvas, portrait of a gentleman wearing a richly embroidered blue robe and court necklace with his *guanmao* behind, framed
41 by 45.4 cm, 16 $\frac{1}{8}$ by 17 $\frac{7}{8}$ in.

£ 6,000-8,000

HK\$ 63,500-84,500 US\$ 8,200-10,900

清十九世紀 林官派像 油彩畫布

120

**A LARGE CHINESE EXPORT FAMILLE-ROSE
PUNCHBOWL
QING DYNASTY, QIANLONG PERIOD**

the rounded sides rising from a tapered foot to a straight rim, the exterior painted with panels of ladies playing *go* at a table, examining a painting in a garden and playing a *qin*, the interior painted with carp amongst lotus and water weeds, below a floral trellis border with panels of bats and precious objects
38.7 cm, 15 $\frac{1}{4}$ in.

£ 5,000-7,000

HK\$ 53,000-74,000 US\$ 6,800-9,500

清乾隆 粉彩仕女賞畫圖大盃



120

A DEHUA FIGURE OF GUANYIN
QING DYNASTY, 17TH/18TH CENTURY

the figure standing with her hands crossed in front of her waist, wearing long flowing robes with a high cowl, the long pendulous ears framing the face with a serene expression, on a scrolling wave base
42 cm, 12½ in.

± £ 10,000-15,000

HK\$ 106,000-159,000 US\$ 13,1

清十七/十八世紀 德化白釉觀音立像

END OF SALE



Save the Date

Porcelain Circling the Globe International trading structures and the East Asia Collection of Augustus the Strong (1670 – 1733)

June 13 – 14, 2018

Porzellansammlung, Staatliche Kunstsammlungen Dresden

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(Rijksmuseum Amsterdam)

Stéphane Castelluccio
(Centre André Chastel, Paris)

Menno Fitski
(Rijksmuseum Amsterdam)

Tomoko Fujiwara
(Kyushu Ceramic Museum)

Anne Gerritsen
(Universiteit Leiden)

Stacey Pierson
(SOAS University of London)

Miki Sakuraba
(National Museum of Japanese History, Chiba)

Sun Yue
(Palace Museum Beijing)

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Ruth Sonja Simonis (research associate)

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Yamantaka Vajrabhairava and Vajravetali
Ming Dynasty, mid-15th century
attached to a separate lotus pedestal, Qing dynasty,
with a magnificent hardstone-inlaid gilt-bronze stand
Qing dynasty, Qianlong period
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Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any

lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments

will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm)

Tel +44 (0)20 7293 5220

Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance

may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot

will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros

applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2A. PROPERTY WITH A # SYMBOL

Items with a # symbol are not liable to VAT and therefore no VAT will be charged on the hammer price and no amount in lieu of VAT will be added to the buyer's premium.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof

of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
 - The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
 - The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's
- Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE

Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
 - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 - (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
 - (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

- (b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal

capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer. (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both

the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the

lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot

within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs

incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their

preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer

or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

In respect of fine Chinese paintings, the artists' names recorded in this catalogue (if any) are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. Therefore, none of the fine Chinese paintings in this catalogue (if any) are subject to any guarantee of authenticity and all such property is sold as is in accordance with the Conditions of Business. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given

without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Notwithstanding the above, if Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (1) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (2) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/13 NBS_GUARANTEE.CHINESE

IMPORTANT NOTICES

ESTIMATES IN US & HK DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in US & HK Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.35 £1 = HK\$10.55

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

ENDANGERED & OTHER PROTECTED SPECIES

Please refer to the Buying at Auction section in the printed catalogue for information regarding export outside the EU. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

04/13 NBS_NOTICE.CHINESE.USS

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements are made subject to the provisions of the Authenticity Guarantee and the Conditions of Business for Buyers.

- 1 When a piece is in our opinion of a certain period, reign or dynasty, this attribution appears in bold type, directly below the heading of the catalogue entry for every lot e.g. A blue and white dish in our opinion of the Jiajing period of the Ming dynasty is catalogued as: **A BLUE AND WHITE DISH MING DYNASTY, JIAJING (1522 -1566)**
- 2 No firm attribution to a period is intended by any work in a description not confirmed by an attribution in bold type after the heading of the lot.
- 3 Where attribution is given in the heading for a lot and there is more than one piece in the lot, all the pieces in the lot belong in our opinion to the period in bold unless specifically stated to be otherwise.
- 4 Where no attribution is given to a piece, it is of doubtful period in our opinion or of 19th or 20th century date.

GLOSSARY FOR CHINESE WOOD

With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali' 'Hongmu' 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species. Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

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**ST GEORGE STREET SALE
CHINESE ART**
10 November 2017
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ARTS D'ASIE
12 December 2017
Paris

CHRONOLOGY 中國歷代年表

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1050 BC
周	ZHOU DYNASTY	c.1050 - 221 BC
西周	Western Zhou	c.1050 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
北宋	Northern Song	960 - 1127
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -

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