



Sotheby's EST. 1744

IMPORTANT
CHINESE
ART

LONDON 16 MAY 2018



FRONT & BACK COVER
LOT 10 (DETAIL)
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IMPORTANT
CHINESE ART

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16 MAY 2018
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10.30 AM

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PROPERTY FROM
A SCOTTISH
PRIVATE COLLECTION

LOTS 1-4



1

1

PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

A SMALL BLUE AND WHITE 'LOTUS' BOWL
QIANLONG SEAL MARK AND PERIOD

the rounded sides rising from a short foot to a slightly everted rim, painted in varying tones of cobalt blue with a band of meandering leafy lotus scroll between narrow bands of spiral scrolls at the rim and *ruyi* at the foot, the base with a seal mark in underglaze blue
9.7 cm, 3¾ in.

PROVENANCE

Sotheby's Hong Kong, 2nd November 1998, lot 386.

£ 4,000-6,000

HK\$ 44,200-66,500 US\$ 5,700-8,500

清乾隆 青花花卉紋小盃
《大清乾隆年製》款



來源

香港蘇富比1998年11月2日· 編號386

2

PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

A PAIR OF SMALL BLUE AND WHITE CUPS
YONGZHENG MARKS AND PERIOD

the rounded sides of each rising from a short slightly spreading foot to a straight rim, painted in varying tones of cobalt blue with a meandering floral scroll above a band of pendant leaves at the foot, the base with a six-character mark in underglaze blue

(2)

6.8 cm, 2⅝ in.

PROVENANCE

Sotheby's Hong Kong, 29th/30th April 1997, lot 612.

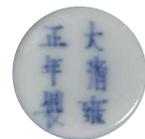
£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

清雍正 青花纏枝花卉紋小盃一對
《大清雍正年製》款

來源

香港蘇富比1997年4月29至30日· 編號612



2

PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

A RARE UNDERGLAZE-BLUE AND COPPER-RED JAR
QING DYNASTY, QIANLONG PERIOD

the rounded sides rising from a countersunk base to a rounded ring-shaped neck, painted with two four-clawed scaly dragons chasing 'flaming pearls' amid cloud and flame scrolls, between bands of *ruyi* below the rim and above the foot
10.8 cm, 4¼ in.

PROVENANCE

Sotheby's Hong Kong, 2nd May 1995, lot 120.

£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

清乾隆 青花釉裏紅雲龍趕珠紋水盂

來源

香港蘇富比1995年5月2日· 編號120



3

PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

A PAIR OF DOUCAI BOWLS AND COVERS
QING DYNASTY, DAOGUANG PERIOD

the rounded sides of each rising from a slightly spreading foot to an everted rim, painted with a central band of composite floral scrolls between thin bands of *ruyi* and spirals, the domed covers similarly painted, marked to the base and on top of the covers with a *shende tang zhi* (made for the hall for the cultivation of virtue) four-character mark in iron red
(4)

6.1 cm, 2½ in.

PROVENANCE

Sotheby's Hong Kong, 2nd May 1995, lot 166.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清道光 鬪彩纏枝花卉紋蓋盃一對
《慎德堂製》款

來源

香港蘇富比1995年5月2日· 編號166



4



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A DEHUA FIGURE OF MANJUSHRI
QING DYNASTY

well modelled, seated on pierced rockwork beside a Buddhist lion, wearing loose robes tied at the waist and elaborate jewellery, with hair in a high chignon, holding a *ruyi* sceptre in the right hand, the reverse impressed with a double-gourd seal reading *He Chaozong*
24 cm, 9½ in.

PROVENANCE

Sotheby's London, 11th November 2015, lot 145.

± £ 4,000-6,000

HK\$ 44,200-66,500 US\$ 5,700-8,500

清 德化白釉文殊菩薩坐像
《何朝宗》款

來源

倫敦蘇富比2015年11月11日· 編號145



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A COPPER-RED BOTTLE VASE
QIANLONG SEAL MARK AND PERIOD**

the rounded sides rising from a tall spreading foot to a tall cylindrical neck and slightly flared rim, covered in a deep copper-red glaze whitening at the rim, the base inscribed with the seal mark in underglaze blue
25 cm, 9 $\frac{7}{8}$ in.

PROVENANCE

Christie's Paris, 10th December 2014, lot 304.

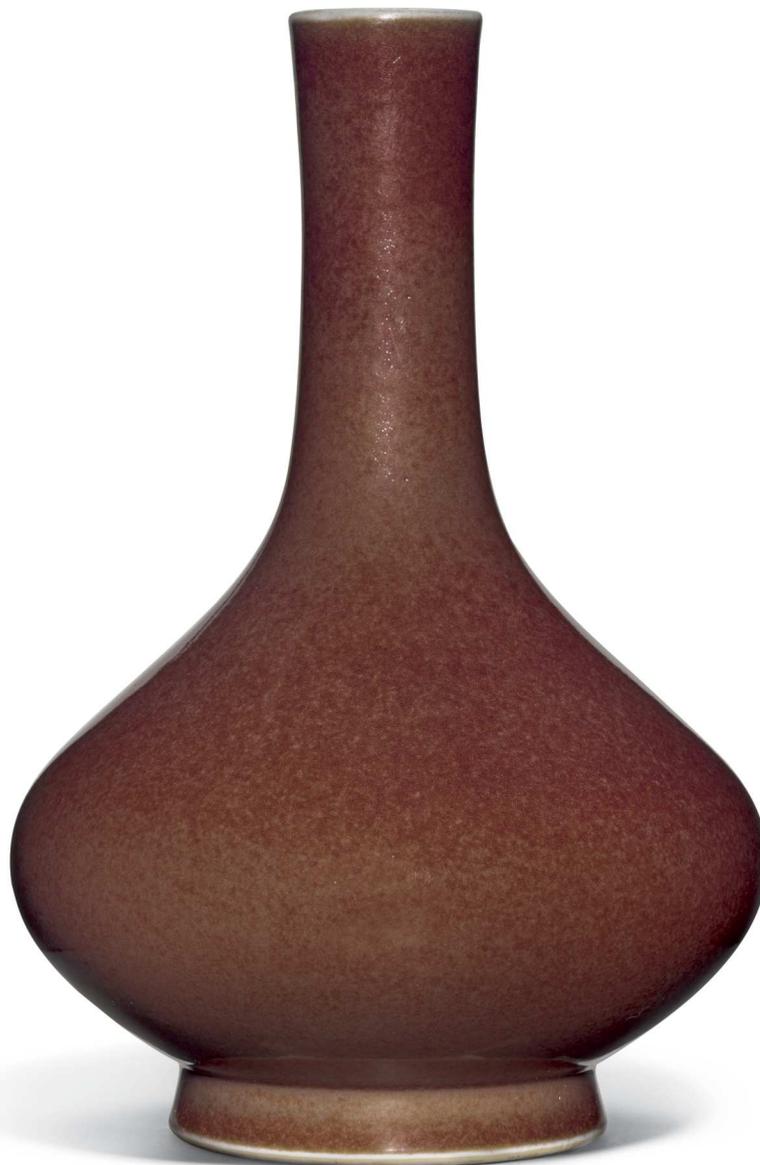
± £ 25,000-35,000

HK\$ 277,000-387,000 US\$ 35,200-49,300

清乾隆 紅釉荸薺瓶
《大清乾隆年製》款

來源

巴黎佳士得2014年12月10日· 編號304



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A COPPER-RED 'PHOENIX' 'MEDALLION'
BOWL
KANGXI MARK AND PERIOD

the rounded sides rising from a slightly spreading foot to an everted rim, painted to the exterior with copper-red phoenix roundels, the interior base with a further similar roundel, the base inscribed with an underglaze blue six-character mark 9.2 cm, 3 $\frac{5}{8}$ in.

PROVENANCE

Collection of E.T. Hall.
Christie's London, 7th June 2004, lot 211.

± £ 6,000-8,000
HK\$ 66,500-88,500 US\$ 8,500-11,300

清康熙 釉裏紅團鳳紋盃
《大清康熙年製》款

來源
E. T. Hall 收藏
倫敦佳士得2004年6月7日· 編號211



7

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A PAIR OF GREEN-ENAMELLED 'DRAGON'
DISHES
DAO GUANG SEAL MARKS AND PERIOD

the rounded sides of each rising from a short foot to an everted rim, painted to the interior in green and black enamel with a five-clawed dragon writhing amongst flames in pursuit of a 'flaming pearl', the exterior similarly decorated with a pair of scaly dragons, the base inscribed with an underglaze blue seal mark (2)

18.2 cm, 7 $\frac{1}{8}$ in.

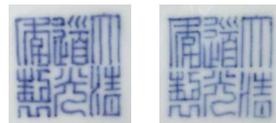
PROVENANCE

Christie's London, 4th November 1996, lot 797.

± £ 8,000-12,000
HK\$ 88,500-133,000 US\$ 11,300-16,900

清道光 白地綠彩趕珠雲龍紋盤一對
《大清道光年製》款

來源
倫敦佳士得1996年11月4日· 編號797



8

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A BLUE AND WHITE MING-STYLE BOWL
YONGZHENG MARK AND PERIOD**

the rounded sides rising from a slightly spreading foot to an everted rim, painted to the exterior in various tones of cobalt blue with an undulating stem of various flowers, between a band of key-fret at the rim and a band of classic scroll above the foot, the base inscribed with an underglaze blue mark
23.5 cm, 9¼ in.

PROVENANCE

Christie's London, 9th November 2010, lot 298.

± £ 20,000-30,000

HK\$ 221,000-332,000 US\$ 28,200-42,300

清雍正 青花纏枝花卉紋盃
《大清雍正年製》款

來源

倫敦佳士得2010年11月9日· 編號298



IN PURSUIT OF LEGACIES: A SUMPTUOUS QIANLONG MOONFLASK

慕古菁華： 青花纏枝蓮紋雙如意耳扁壺

Grand in stature and magnificently decorated, the present moonflask represents the height of porcelain production at the imperial kilns at Jingdezhen in Jiangxi province during the Qianlong reign. It illustrates the Emperor's pursuit of innovative wares through highly original combinations of designs and forms inspired by historical masterpieces, which served as a reminder of the nation's glorious past. The production of large vessels required the highest level of technical skill only to be found amongst potters working in the imperial kilns at Jingdezhen, Jiangxi province, under the instructions of Tang Ying (1682-1756), the preeminent and most accomplished Superintendent at Jingdezhen during the early Qing period. Imperial records reveal that the Qianlong Emperor habitually asked Tang Ying to design special pieces for him, thus opening avenues for such fine wares to be created.

Tang Ying was employed by the Neiwufu [Imperial Household Department] in the Forbidden City at the age of sixteen where he was trained in the arts of enamelling and painting at the Enamelling Workshops located in the Yangxindian [Hall of Mental Cultivation], within the Imperial Palace grounds. He was exposed to the many beautiful artefacts from the Imperial collection that became his inspiration for new and innovative shapes and designs later in his career. In 1728, he was appointed commissioner (*yuanwailang*) by the Ministry of Internal Affairs and was transferred to supervise ceramics production at Jingdezhen. Under his direction, that lasted more than two decades, porcelain manufacture at Jingdezhen rose to unprecedented levels which had far reaching influence on ceramics manufacture both in China and in the West.

A popular form in the early fifteenth century, moonflasks experienced renewed favour with Tang Ying under the instruction of the Yongzheng Emperor (1723-35). The present moonflask combines two innovations of Yongle period (1403-24) ceramics; its flattened circular form with a raised medallion and the elegant design of a dense foliate lotus scroll. Four Yongle blue and white porcelain flasks from the Qing Court collection, and still in Beijing, are illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White with Underglaze Red (I)*, Hong Kong, 2000, pls 34-37. The Yongle prototype reveals the influence of Islamic artefacts of the time, such as metalwork or glass; for example there is a slightly larger Syrian brass canteen, dating to the mid-13th century, in the collection of the Freer Gallery, Washington, which is of similar form. Interestingly the brass canteen is decorated with Christian imagery as well as calligraphy, geometric designs and animal scrolls. The form of the Syrian canteen is, however, close to the Chinese porcelain example in that it is circular, with a flat back and domed front, and has a decorative roundel in the centre of the domed surface.

It is interesting to trace the development of this form and design from the Yongle period and in the Yongzheng and Qianlong reigns. While Yongle moonflasks were potted without a foot and flattened and left unglazed on one side,

本品形製恢宏，紋飾亮麗，實乃乾隆年間江西景德鎮御窯製瓷工藝巔峰佳例。前朝傑作，足以見證中國輝煌歷史，乾隆帝取經典珍品器形紋飾，創新求變，巧思層出。製作大型瓷器，考究瓷匠造詣，技藝稍遜不能成器，如此臻藝，僅見於清初景德鎮督陶官唐英（1682-1756年）麾下、江西景德鎮御製唐窯。據清宮檔案載，乾隆帝屢次諭旨唐英為其特製瓷器，如本品之類佳器，即應運而生。

唐英，十六歲起供職內務府，事於養心殿，精工於御製琺瑯彩器，耳濡目染，遂成其日後任職督陶官時之靈感泉源。雍正六年（1728年），唐英奉命以內務府員外郎職銜，督理景德鎮御窯廠二十餘載。唐氏督導下，景德鎮瓷業所達高峰實為前所未見，聞名中外。扁壺，流行於十五世紀初，雍正年間尚古興盛，以唐窯出品尤為珍罕。本品揉合明永樂年間（1403-24年）瓷器兩大創新特徵——器身扁平、呈圓形，中心開光，開光內凸臍，紋飾典雅，繪纏枝蓮紋。清宮舊藏四例雍正青花，現存於北京故宮博物院，載於《故宮博物院藏文物珍品全集·青花釉裏紅（上）》，香港，2000年，圖版34-37。觀永樂原型例作，可見同期伊斯蘭金屬及玻璃壺例之影響。比較一例，斷代十三世紀中且尺寸稍大敘利亞銅壺，為華盛頓弗利爾美術館收藏，器形相近，基督教圖案、書法、幾何及動物紋飾，壺身呈圓形，一面較平、另一面圓拱，其中圓拱面中心帶開光及紋飾。

如此器形及紋飾，始於永樂年間，演變至雍正及乾隆二朝，期間過程頗堪細味。永樂扁壺無足，壺身扁平，一面光素無釉，反觀清朝瓷匠所製扁壺，則可從全方位觀賞，壺頸仍舊環飾凸稜，唯比例更見突出，紋飾華麗，壺耳形態豐富，而非僅為環形壺耳。如此變化，頗符合清朝喜愛繁縟工藝之品味。而雍正朝例作則較為含蓄，不帶凸起之開光，繪典雅花果紋，一青花例曾於紐約蘇富比1992年11月28至30日拍賣，編號340，後易手於紐約佳士得2010年9月16、17日，編號1427；另一紅釉例，現藏於北京故宮博物院，載於《故宮博物院藏文物珍品全集·青花釉裏紅（下）》，



the Qing craftsman has created an upright vessel that can be appreciated in the round. The ribbed cylindrical neck has been retained, but given more prominence through its larger proportions and decorative motifs, and is flanked by scroll handles instead of ringed loop handles, thus satisfying the contemporary taste for the ornate. Notably, the Yongzheng versions are more restrained and potted without the raised medallion while painted with elegant fruiting and flowering branches; see a underglaze-blue decorated moonflask sold in our New York rooms, 28th-30th November 1992, lot 340, and again at Christie's New York, 16th/17th September 2010, lot 1427; and a copper-red painted version, in the Palace Museum, Beijing, published in *The Complete Collection of Treasures in the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, pl. 199. Monochrome versions were also produced, which were moulded with the eight trigrams (*bagua*) encircling a raised medallion, such as one covered in a Ge-type glaze, with a Yongzheng reign mark and of the period, sold twice in our Hong Kong rooms, 14th November 1989, lot 187, and 1st November 1999, lot 349.

It was only in the Qianlong reign that the moulded medallion with painted designs was combined, possibly in response to Qianlong's preference for showy and luxurious pieces. The ingenuity of the craftsman of the present piece is highlighted in the perfectly balanced composition of lotus blooms and foliate scrolls, all meticulously executed in the finest cobalt blue. Such rich yet not overcrowded designs could only be achieved through a thorough understanding of the importance of spacing. Curling lines are offset by the bold geometric nature of the petal and leaf borders, all of which are hemmed in with a keyfret band *lingzhi* scroll around the mouth rim and foot respectively – cleverly selected as they mirror the curvilinear and geometric forms of the overall design. The reference to these early wares is further highlighted on the present piece in the deliberate 'heaping and piling' of the cobalt to imitate their predecessor's mottled effect.

A closely related moonflask was sold in our Hong Kong rooms, 8th October 2006, lot 1066; and another, but lacking the petal band encircling the central medallion, in the Art Institute of Chicago, Chicago, was included in the exhibition *Chinese Ceramics from Chicago Collections*, Mary and Leigh Block Gallery, Northwestern University, Illinois, 1982, cat. no. 67.

Moonflasks of this form and size are more commonly known decorated with petals enclosing the *bajixiang* radiating from a central double *vajra* and the *lingzhi* scroll repeated around the neck; see one published in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, vol. II, Tokyo, 1981, cat. no. 5; two from Japanese collections, published in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pls. 949 and 950, the latter unmarked; another from the Edward T. Chow Collection, sold in our Hong Kong rooms, 19th May 1981, lot 544. More recently, another was sold in our Paris rooms, 16th December 2015, lot 78; and a pair was sold in these rooms, 15th May 2010, lot 222. Compare also a moonflask of this type, painted with a simpler lotus scroll and three bats encircling a *shou* character on the raised medallion, the neck with bats flying above crashing waves and the foot also with crashing waves, included in the exhibition *Chinese Blue and White Porcelain*, City Museum and Art Gallery, Hong Kong, 1975, cat. no. 111.

香港，2000年，圖版199。此外，亦可參考單色仿哥釉例，瓶身中央模印陰陽太極紋，其周凸飾八卦紋，兩度售於香港蘇富比，先後為1989年11月14日，編號187及1999年11月1日，編號349。

清高宗鍾愛奢華富麗之珍品，或因如此，揉合凸起之開光及華麗紋飾類扁壺始於乾隆一朝。本品纏枝蓮紋佈局勻稱，精工精繪，彰顯畫師非凡巧藝。如此紋飾，繁而不擁，可見執筆者對空間分佈要訣了然如胸，恰如其分。鮮明幾何花瓣葉紋邊沿，與紋飾曲線相映成趣，口沿飾回紋，壺足飾靈芝紋，與壺身紋飾互相輝映。鈎青點染紋飾，倣擬明初青花瓷濃黑鐵斑，古意盎然。

比較一例，售於香港蘇富比2006年10月8日，編號1066，另一例，中心開光無花瓣紋飾圍繞，現藏於芝加哥美術學院，曾展於《Chinese Ceramics from Chicago Collections》，Mary and Leigh Block Gallery，西北大學，美國伊利諾伊州，1982年，編號67。

本器形及尺寸之扁壺，多繪八瓣紋飾，每瓣內飾八吉祥圖案，中心繪雙十字金剛杵，壺頸飾靈芝紋，參考一例，圖載於《故宮清瓷圖錄—乾隆窯·嘉慶窯·道光窯》，東京，1981年，編號5；兩例出自日本收藏，載於《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版949及950，後者無款；再比一例，出自仇焱之收藏，售於香港蘇富比1981年5月19日，編號544。尚有兩例，其一售於巴黎蘇富比2015年12月16日，編號78，另一例售於倫敦蘇富比2010年5月15日，編號222。此外另可比較一例，繪較簡單蓮紋，中心開光凸起，上飾三蝙蝠圍繞壽字，壺頸飾波濤祥蝠。



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**A LARGE, MAGNIFICENT AND RARE BLUE
AND WHITE 'LOTUS' MOONFLASK
QIANLONG SEAL MARK AND PERIOD**

the circular body rising from a splayed oval foot to a cylindrical neck flanked by a pair of S-scroll handles, finely painted in varying tones of cobalt blue enhanced by simulated 'heaping and piling', each side centred on a large boss with a floral medallion comprising overlapping *ruyi*-shaped petals, all enclosed within a narrow lappet collar, with a broad band of meandering leafy lotus scrolls, the sides similarly decorated and with two raised bosses decorated with a floret, all within double-line borders, the neck flanked with scroll handles and painted with upright plantain leaves, below a band of key-fret at the rim, the base with a seal mark in underglaze blue 48.3 cm, 19 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 26th October 2003, lot 135.

± £ 1,000,000-1,500,000

HK\$ 11,050,000-16,570,000 US\$ 1,410,000-2,120,000

清乾隆 青花纏枝蓮紋雙如意耳扁壺
《大清乾隆年製》款

來源

香港蘇富比2003年10月26日·編號135







11

11

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION
**AN IRON-RED AND UNDERGLAZE BLUE
 'DRAGON' DISH**
 DAOGUANG SEAL MARK AND PERIOD

the shallow rounded sides supported on a tapered foot, decorated on the interior with a central medallion enclosing an iron-red five-clawed dragon writhing against a ground of swirling waves, the underside similarly decorated with nine iron-red dragons above waves, the base with a seal mark
 17.8 cm., 7 in.

PROVENANCE

Sotheby's Hong Kong, 6th December 1978, lot 954.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清道光 青花礬紅海水龍紋盤
 《大清道光年製》款



來源

香港蘇富比1978年12月6日·編號954



12

12

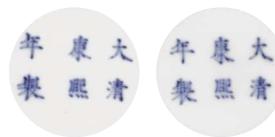
A PAIR OF DOUCAI 'MAGPIE' DISHES
 KANGXI MARKS AND PERIOD

each finely painted on the interior with a medallion enclosing two long-tailed magpies, one perched on a prunus branch amidst rockwork, the other soaring from above with outstretched wings amongst cloud swirls, the underside with two sprays of blooming prunus separated by bamboo sprays, the base inscribed in underglaze blue with a six-character reign mark (2)
 15.8 cm., 6¼ in.

£ 4,000-6,000

HK\$ 44,200-66,500 US\$ 5,700-8,500

清康熙 鬪彩梅鵲報喜圖盤一對
 《大清康熙年製》款



13



13

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION
A BLUE AND WHITE HU-SHAPED VASE
 DAOGUANG SEAL MARK AND PERIOD

of archaic *hu* form, painted to the exterior with simulated 'heaping and piling', the ovoid body encircled by two bands, the upper with continuous lotus scroll, the lower with a composite floral meander, all between slightly raised double-line borders, the shoulder set with animal mask and mock ring handles, below the waisted flared neck decorated with *ruyi*-bordered stiff upright plantain leaves and a narrow wave band around the rim, the base with a seal mark in underglaze blue
 24.8 cm., 9¾ in.

£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

清道光 青花纏枝花卉紋壺
 《大清道光年製》款



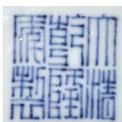
A LARGE BLUE AND WHITE 'LOTUS' BOWL QIANLONG SEAL MARK AND PERIOD

the deep rounded sides rising from a straight foot, the exterior decorated in deep cobalt-blue with *bajixiang* above a continuous band of lotus blossoms borne on an undulating scroll issuing stylised curling leaves, all above a band of upright stylised *ruyi*-shaped lappets bordering the foot, the interior centred with a medallion enclosing a beribboned double-*vajra*, the base inscribed in underglaze blue with a seal mark
25.9 cm, 10¼ in.

£ 20,000-30,000

HK\$ 221,000-332,000 US\$ 28,200-42,300

清乾隆 青花八吉祥纏枝番蓮紋大盃
《大清乾隆年製》款



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**A FINELY ENAMELLED VASE BY WANG
XIAOTANG
TONGYUN SHANFANG MARK, 1916-24**

the tapering cylindrical vase rising from a short foot to a waisted neck with everted rim, finely enamelled around the exterior with the Daoist Immortal Liu Hai sporting with his three-legged toad, to his side stand three young boys, one holding a double-gourd issuing the *wu fu*, the base with iron-red *tongyun shanfang* mark (Mountain retreat of the red clouds), the studio mark of Wang Xiaotang
28cm, 11 in.

PROVENANCE

Collection of Kaynes-Klitz.
Acquired by the present owner from Peter Wain in 1995.

LITERATURE

H.A. Van Oort, *Chinese Porcelain of the 19th and 20th Centuries*,
Lochem, 1977, pl. 194.
Peter Wain, *The Kaynes-Klitz Collection*, Shropshire, 1995,
p.18, pl. 21.

£ 10,000-15,000

HK\$ 111,000-166,000 US\$ 14,100-21,200

民國 汪曉棠作 粉彩劉海戲蟾紋燈籠瓶
《彤雲山房》款 (1916-24年)

來源

Kaynes-Klitz收藏

現收藏家於1995年得自Peter Wain

出版

H.A. Van Oort · 《Chinese Porcelain of the 19th and 20th Centuries》
· 洛赫姆 · 1977年 · 圖版194

Peter Wain · 《The Kaynes-Klitz Collection》 · 什羅普郡 · 1995年 · 頁
18 · 編號21



A PINK-GROUND FAMILLE-ROSE VASE JIAQING SEAL MARK AND PERIOD

the compressed globular body rising from a splayed foot to a long slender neck and slightly flared rim, brightly painted around the exterior with stylised scrolling lotus, *shou* characters and flying bats all against a pink ground, between a *ruyi* pendant border at the rim and a band of upright lappets rising from floral foliates at the foot, the base and interior glazed turquoise, the base with a seal mark in iron red 20.5 cm, 8 $\frac{1}{8}$ in.

This finely enamelled vase follows in the Qianlong style, suggesting that it was possibly made within the first decade of Jiaqing's reign when the influence of potters working for his father, the Qianlong emperor, remained strong. See a slightly larger Qianlong mark and period vase of related form, decorated with a lotus scroll against a *sgraffiato* ruby red ground, sold in our Hong Kong rooms, 20th November 1985, lot 144.



The individual elements of this vase have been carefully chosen for their auspicious significance; for example the *shou* characters rendered in gilt represent good fortune, which is echoed through the bats, while the *ruyi* heads mean 'as you wish'. Compare a Jiaqing vase of similar form, but of larger size and painted with two registers of bats and *ruyi* heads with a lotus scroll, divided by upright leaves and various colourful borders, inscribed with a *Chongming Tang* mark, sold at Christie's New York, 24th June 1983, lot 1043, and again in our Hong Kong rooms, 30th October 2002, lot 256.

£ 40,000-60,000

HK\$ 442,000-665,000 US\$ 56,500-84,500

清嘉慶 粉紅地粉彩軋道福壽雙全紋瓶
《大清嘉慶年製》款



AN IMPERIAL 'FAMILLE ROSE' 'EIGHTEEN LUOHAN' VASE QING DYNASTY, QIANLONG PERIOD

well potted with a wide cylindrical body rising from a short spreading foot to a tall slender waisted neck with a flared rim, the neck flanked by a pair of archaistic iron-red and gilt C-shaped handles, the body finely enamelled with a continuous scene of the Eighteen Luohan within a rocky landscape, the neck and foot similarly decorated with leafy lotus strapwork reserved on a lime green feather scroll ground, the neck further collared by a bat and cloud salmon pink band below the mouth, the interior glazed in turquoise
37.2 cm, 14½ in.

Exceptionally rare for the delicately painted scene of the eighteen *luohan* engaged in various activities in an idealised landscape, this vase demonstrates not only the accomplished brushwork of the artisans but also their ability to conceive the finished overall product even before beginning to throw the vessel on the wheel. No other closely related example appears to have been published, although a very similar vase, but painted with a landscape, from the collection of Mr and Mrs Isaac D. Fletcher and now in the Metropolitan Museum, New York, is published in Denise Patry Leidy, *How to Read Chinese Ceramics*, New York, 2015, pl. 39. Individual elements of both shape and decoration are well known, evidence of the Qianlong potters' masterful ability at combining their many stylistic elements in myriad ways to create ever new designs.

The legacy of Tang Ying (1682-1756), the brilliant Superintendent of the Imperial kilns in Jingdezhen from the Yongzheng to early Qianlong reigns, is evident in the landscape setting on the present vase. A gifted painter himself, scenes signed with his seal, either painted directly by him onto the vessel or transferred from his ink paintings by professional porcelain decorators, have survived from the early Qianlong period. This landscape design was further adapted to incorporate figures, as seen on the present vase, and its combination with a formal scroll against a coloured ground identifies it as representative of a later stage of porcelain decoration in the Qianlong reign. The green-ground neck and foot with formal floral scrolls have been painted in simulation of work characteristic of *yangcai* porcelains, which were likely inspired by brocade designs.

Only one other pair of vases of this sumptuous form and design, with Qianlong seal marks and of the period, but painted with a similarly rendered mountainous scene filled with large

pavilions and thatched homes against pink enamel borders also embellished with further a dense feather scroll ground, from J.T. Tai & Co., was sold in our Hong Kong rooms, 7th October 2010, lot 2130.

Qianlong mark and period vases of various forms were often decorated with figural scenes between coloured borders; a pair of puce-ground vases, from the Chang Foundation, Taipei, is illustrated in James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 168; another, in the National Palace Museum, Taipei, is published in the *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum, Republic of China: Ch'ien-lung Ware and Other Wares*, Tokyo, 1981, pl. 36; and two in the Palace Museum, Beijing, one of ruby-ground and the other of turquoise-ground version, are published in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 128, and Kangxi. Yongzheng. Qianlong. *Qing Porcelain from the Palace Museum Collection*, op. cit., p. 353, pl. 34 respectively. Compare also a Qianlong vase painted between ruby-ground borders, sold at Christie's Hong Kong, 29th/30th October 1995, lot 756, and again in our New York rooms, 17th March 2009, lot 123, from the collection of Gordon Getty; and another, the figures painted in a similar style but depicting the Eight Immortals as they cross a rough sea, reserved against a pink ground, from the collection of Leon Bartholin, sold in our Hong Kong rooms, 6th April 2016, lot 3611.

Luohan, or arhats, were the disciples of Shakyamuni Buddha. Although they attained Buddhahood during the course of their lives, they chose to postpone Nirvana and remain on earth to protect and defend the Buddhist Law until the advent of Maitreya, the Buddha of the Future. Invested with supernatural powers, they are believed to possess perfect wisdom and knowledge of all things while being freed from sensual desires. Thus, they are able to give perfection to others. The eighteen *luohan*, here depicted as individuals and varying in age, are Angaja, Ajita, Vanavasin, Kalika, Vajriputra, Bhadra, Kanakavatsa, Kanaka Bharadvaja, Bakula, Chudpantaka, Pindola Bharadvaja, Pantaka, Nagasena, Gopaka, Abhedha and Dharmata.

£ 100,000-200,000

HK\$ 1,110,000-2,210,000 US\$ 141,000-282,000

清乾隆 綠地粉彩軌道通景十八羅漢圖雙耳撇口瓶



detail



**A DEHUA GUANYIN AND CHILD
FIGURE GROUP
QING DYNASTY, 17TH CENTURY**

the figure seated in *lalitasana* on an elaborate garden rock, wearing loose flowing robes opening at the chest to reveal an ornate necklace, with a meditative expression and neatly combed hair tied in pigtailed falling at the shoulder, the child seated in her lap, holding a small ball in his right hand

24.4 cm, 9 $\frac{5}{8}$ in.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清十七世紀 德化白釉送子觀音坐像



**A DEHUA FIGURE OF GUANYIN
QING DYNASTY, 19TH CENTURY**

seated in *dhyanasana*, the right hand in *vitarkamudra*, the left holding a *ruyi* sceptre, on a lotus base supported by a hexagonal plinth, impressed *Puji Ruren* mark

44 cm, 17 $\frac{1}{4}$ in.

PROVENANCE

Collection of Richard de la Mare, Much Hadham Hall, England.

Sotheby's Much Hadham Hall sale, September 30th/1st October 1980.

Bonhams London, 5th November 2009, lot 230.

‡ £ 25,000-30,000

HK\$ 277,000-332,000 US\$ 35,200-42,300

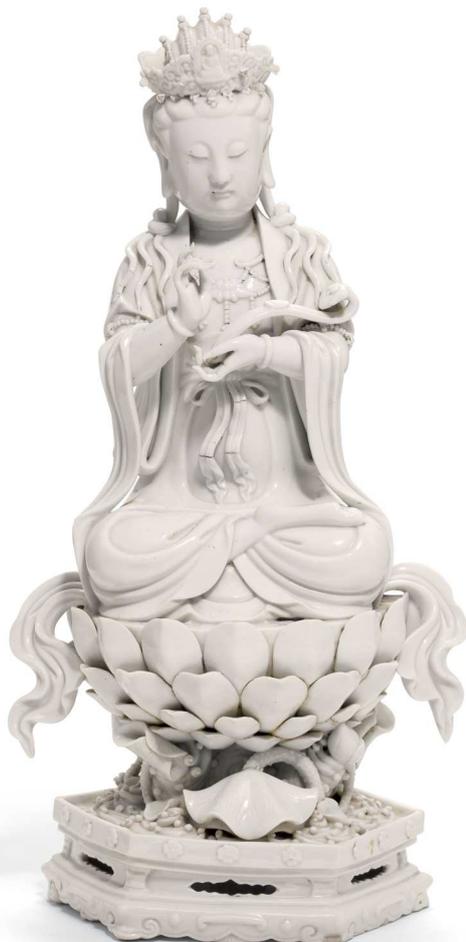
清十九世紀 德化白釉觀音坐像
《博及漁人》款

來源

Richard de la Mare 收藏·英國 Much Hadham Hall

倫敦蘇富比1980年9月30日/10月1日

倫敦邦瀚斯2009年11月5日·編號230



**A DEHUA FIGURE OF GUANYIN
QING DYNASTY, 17TH CENTURY**

the figure seated in *dhyanasana* on an elaborate garden rock, the hands in *dhyanamudra*, wearing long, loose fitting robes, the face with a peaceful expression and the hair tied up in a chignon, with two attendants standing at her feet, covered in an even ivory coloured glazed

23.5 cm, 9 $\frac{1}{4}$ in.

£ 5,000-7,000

HK\$ 55,500-77,500 US\$ 7,100-9,900

清十七世紀 德化白釉觀音坐像



PROPERTY FROM AN ASIAN PRIVATE
COLLECTION

**A VERY LARGE DEHUA FIGURE OF
GUANYIN
QING DYNASTY, 18TH/19TH
CENTURY**

finely modelled standing on a lotus leaf base
above cresting waves, wearing a long robe tied at
the waist and open slightly at the chest revealing
a beaded necklace centred with a lotus, her hair
tied in an elaborate topknot beneath a Buddhist
tiara and diadem, her left hand holding the hem of
her skirt while her right hand is holding a wicker
basket, with impressed *Pu ji Yuren* mark
88 cm, 34½ in.

PROVENANCE

Christie's London, 23rd July 1973, lot 159.

± £ 40,000-60,000

HK\$ 442,000-665,000 US\$ 56,500-84,500

清十八/十九世紀 德化白釉觀音立像
《博及漁人》款

來源

倫敦佳士得1973年11月23日· 編號159



22



22

**A DEHUA CENSER
QING DYNASTY, 17TH/18TH CENTURY**

of bronze compressed spherical form, the rounded sides rising from a spreading foot to an everted rim, with two applied lion-mask handles below the rim, covered in an even ivory-coloured glaze, impressed apocryphal Xuande mark to the base
14.8 cm, 5¾ in.

£ 6,000-8,000
HK\$ 66,500-88,500 US\$ 8,500-11,300

清十七/十八世紀 德化白釉鋪首簋式爐

23



23

**A PALE CELADON-GLAZED 'MELON'
BRUSHWASHER
QING DYNASTY, QIANLONG PERIOD**

modelled in the form of a melon borne from a leafy branch with a smaller budding melon to one side, covered in a pale celadon glaze, pooling to a deeper colour in the recessed lines
11.4 cm, 4½ in.

± £ 15,000-20,000
HK\$ 166,000-221,000 US\$ 21,200-28,200

清乾隆 青釉瓜瓞筆盪

24



24

**A PAIR OF CELADON-GLAZED DISHES
JIAQING SEAL MARKS AND PERIOD**

each with shallow round sides rising to a slightly everted rim covered in brown, covered overall in a pale celadon glaze, the white base inscribed with a seal mark
(2)
19.6 cm, 7¾ in.

PROVENANCE

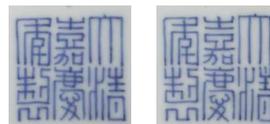
Collection of Gustav Wallenberg (1863-1937), thence by descent.

£ 15,000-20,000
HK\$ 166,000-221,000 US\$ 21,200-28,200

清嘉慶 青釉盤一對
《大清嘉慶年製》款

來源

Gustav Wallenberg (1863-1937年) 收藏· 自此家族珍藏



**A COPPER-RED BOTTLE VASE, YUHUCHUN
PING
QIANLONG SEAL MARK AND PERIOD**

the rounded sides rising from a spreading foot to a waisted neck and everted rim, richly applied on the exterior with a deep copper-red glaze, the base with a seal mark in underglaze blue 30 cm, 12 in.

This vase is notable for its vibrant copper-red glaze, the even tone which accentuates the graceful curves of its profile. Copper was notoriously difficult to fire, as the slightest irregularity in any stage of the production would result in undesirable colour and hence the rejection of the piece. With the technical advances made at the imperial kilns in Jingdezhen from the early Qing dynasty, by the Qianlong reign (r. 1736-1795) potters were able to accomplish such previously unattained command over the pigment to successfully create a number of monochrome vessels with a strong and even red tone, such as the present vase.



Copper-red vases of this type are held in important museums and private collections worldwide; see one in the Tokyo National Museum, Tokyo, included in the Museum's exhibition *Chinese Arts of the Ming and Ch'ing Periods*, 1963, cat. no. 440; one in the Nanjing Museum, Nanjing, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 346; another from the Songzhutang Collection, sold twice in our New York rooms, 17th September 2003, lot 100 and 15th September 2015, lot 85; and a fourth vase from the Duke of Fife and Bulgari Collection, sold in our New York rooms, 14th September 2011, lot 213. Further Qianlong marked copper-red glazed vases of this type include one from the Gordon Collection, sold at Christie's New York, 24th March 2011, lot 1144; and another sold in these rooms, 17th December 1996, lot 134, and again in our Hong Kong rooms, 3rd October 2017, lot 3654.

± £ 60,000-80,000
HK\$ 665,000-885,000 US\$ 84,500-113,000

清乾隆 紅釉玉壺春瓶
《大清乾隆年製》款





26

26

**A RARE COPPER-RED GLAZED BOTTLE VASE, YUHUCHUN PING
QIANLONG SEAL MARK AND PERIOD**

the gently rounded sides rising from a spreading foot to a waisted neck and everted rim, covered in a deep copper-red glaze, the interior and recessed base glazed white and with underglaze blue seal mark
22.7 cm, 9 in.

PROVENANCE

J. J. Lally, New York, 2017.

± £ 30,000-50,000

HK\$ 332,000-555,000 US\$ 42,300-70,500

清乾隆 紅釉玉壺春瓶
《大清乾隆年製》款

來源

J. J. Lally · 紐約 · 2017年



27

**A FLAMBÉ-GLAZED VASE, FANGHU
QIANLONG SEAL MARK AND PERIOD**

the compressed pear-shaped body of rectangular section rising from a gently spreading foot, the neck with indented corners and set with a pair of lug handles, the body with raised peach-form panels, covered overall with a lustrous glaze of rich red colour mottled with creamy-lavender streaks, the base with an incised seal mark
30.4 cm, 12 in.

PROVENANCE

Collection of John Wilson, thence by descent.

£ 10,000-15,000

HK\$ 111,000-166,000 US\$ 14,100-21,200

清乾隆 窯變釉貫耳方壺
《大清乾隆年製》款

來源

John Wilson收藏, 自此家族收藏



27

A HEXAGONAL RU-STYLE TRUNCATED GU-SHAPED VASE YONGZHENG SEAL MARK AND PERIOD

the rounded central section rising from a spreading foot to a wasted neck and everted rim, covered with a pale grey-blue crackled glaze, the base inscribed with a six-character seal mark in underglaze blue, Japanese wood box (2)

10.3 cm, 4 in.

This vase is striking for its refined body which is covered in a luminous greyish-blue glaze, the beauty of which is heightened in its small size. It not only captures the brilliance of celebrated Ru ware of the Song dynasty (960-1279), but also captures the Yongzheng Emperor's taste for innovative forms based on archaic bronzes. A great connoisseur of antiquities and with a discerning aesthetic sense for works of art, the Yongzheng Emperor was known to have commissioned finely manufactured wares that were marked with a restrained elegance from the first year of his reign. Under the mastermind of Tang Ying (1682-1756), Superintendent of the Imperial kilns in Jingdezhen, many monochrome wares simulating the elegance of Song glazes on both classic and innovative forms were successfully developed.

This vase, with its compressed hexagonal form and delicate potting and glazing, displays the high level of technique of potters working at the Imperial kilns in Jingdezhen. The creation of such monochrome wares required absolute precision in every stage of the production in order to create flawless pieces that revealed a deep understanding of the essence of its Song originals. Only one other vase of this shape and size, also covered with *ru*-type glaze, is known, in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan cang. Qingdai yuyao ciqu*. vol. 1, pt. II, Beijing, 2005, pl. 146. For a Song dynasty prototype to the vase, see one from the Qing Court collection and now in the National Palace Museum, Taipei, included in the Museum's exhibition *Precious as the Morning Star: 12th-14th Century Celadons in the Qing Court Collection*, 2016, cat. no. II-6.

± £ 40,000-60,000

HK\$ 442,000-665,000 US\$ 56,500-84,500

清雍正 仿汝釉六方渣斗
《大清雍正年製》款





29

A SMALL CINNABAR LACQUER BOX AND COVER
QING DYNASTY, QIANLONG PERIOD

the upper surface of the cover carved in relief with scholars and attendants in a fenced garden beneath pine and *wutong* in a mountainous river landscape, the box similarly carved with a single scholar and attendants with *ruyi* sceptres on a garden path beneath pine and *wutong*, the interior and base lacquered black

(2)
 10.5 cm, 4½ in.

± £ 7,000-9,000
 HK\$ 77,500-99,500 US\$ 9,900-12,700

清乾隆 剔紅雕漆人物庭園圖印盒

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

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

of lozenge section, the cover finely carved with a river landscape, depicting two men drinking tea in a pavilion whilst watching a man approaching in a boat, all beneath pine and willow trees, the straight sides carved with leafy chrysanthemum sprays, all supported on a short straight foot with key-fret band, the interior and base lacquered black

(3)
 14 cm, 5½ in.

PROVENANCE

Sotheby's London, 9th November 2005, lot 259.

± £ 8,000-12,000
 HK\$ 88,500-133,000 US\$ 11,300-16,900

明十六世紀 剔紅群賢雅集圖方勝形二層蓋盒

來源

倫敦蘇富比2005年11月9日· 編號259



30

A CINNABAR LACQUER TWO COLOUR
'BOYS' DISH
JIAJING MARK AND PERIOD

the interior carved in relief with a central medallion of eight boys playing with various toys and objects in a garden under a pine tree, bordered with a band of two four-clawed scaly dragons writhing amongst *ruyi*-form clouds and two *shou* characters set within roundels, the reverse carved with meandering leafy branches of peony, the base lacquered black and with a vertical six-character mark in gilt

19.7 cm, 7¾ in.

± £ 25,000-35,000

HK\$ 277,000-387,000 US\$ 35,200-49,300

明嘉靖 剔紅嬰戲圖盤
《大明嘉靖年製》款



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A CARVED CINNABAR LACQUER AND SANDALWOOD BOX AND COVER QIANLONG SEAL MARK AND PERIOD

fashioned in the form of a book and deftly carved in relief, the upper surface with four prunus roundels on a diaper ground centred with a vertical rectangular panel of *leiwen*, surmounted with a six-character seal mark, the sides simulating individual pages, the interior lacquered black (2)

16.5 cm, 6½ in.

PROVENANCE

Christie's Hong Kong, 27th October 2003, lot 784.

The Qianlong Emperor's (r. 1736-1795) taste for the novel fuelled craftsmen to experiment with manipulating materials to simulate other mediums. These artisans perfected their skills to create a wide variety of *trompe l'oeil* pieces, such as porcelain made to imitate stone, wood, bronze, or lacquer to imitate bound albums as seen on the present piece. Delicately carved sandalwood lines the sides of the box to simulate the paper pages, while the rich design of ball-flowers are reminiscent of textile designs.



Although a number of lacquer boxes imitating bound albums are known, the present box is unique for its *Da Qing Qianlong yuzhi* reign mark carved on the central panel, which designates its use exclusively for the Qianlong Emperor. Boxes of this type, but lacking a reign mark, include one in the shape of two stacked books, from in 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. 52; one decorated with *shou* and *chilong* roundels, in the Tianjin Museum, Tianjin, published in *Zhongguo qiqi quanji*, vol. 6, Fuzhou, 1993, pl. 221; and a third example carved with additional roundels enclosing flowers and fruits on the cover, sold in our Hong Kong rooms, 23rd October 2005, lot 390, and again in these rooms, 14th May 2014, lot 48.

The design of ball-flowers is unique in its severe abstraction and appears to have been inspired by the Japanese heraldic family symbols, *mon*. The Yongzheng (r. 1723-1735) and Qianlong emperors are known to have been interested in Japanese works of art and commissioned reproductions in various media. See a revolving vase with a related design, with a Qianlong mark and of the period, in the National Palace Museum, Taipei, included in the Museum's exhibition *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, pl. 76.

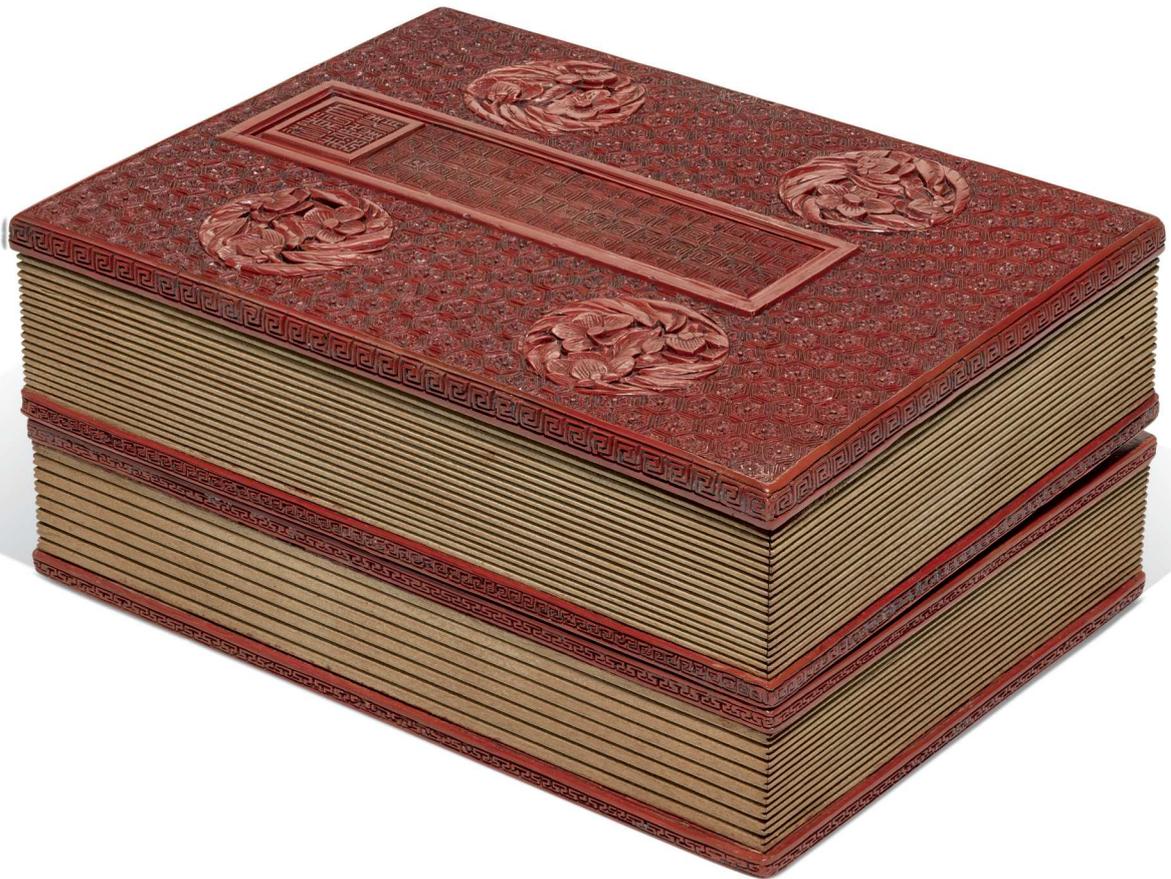
± £ 50,000-70,000

HK\$ 555,000-775,000 US\$ 70,500-98,500

清乾隆 剔紅錦地團花紋冊頁式蓋盒
《大清乾隆御製》款

來源

佳士得2003年10月27日·編號784





33

33

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A CINNABAR LACQUER CIRCULAR BOX AND COVER
QING DYNASTY, QIANLONG PERIOD

the cover and everted rim carved with a dense design of stylised lotus, with a band of key-fret to the rim above a band of diaper to the lower section, the interior and base lacquered black

(2)
15.2 cm, 6 in.

± £ 2,500-3,000
HK\$ 27,700-33,200 US\$ 3,550-4,250

清乾隆 剔紅纏枝蓮紋葵花式圓唾盂



34

34

A CINNABAR LACQUER RUYI SCEPTRE
QING DYNASTY, 18TH/19TH CENTURY

carved on the *ruyi*-shaped terminal with the three Star Gods in play with two boys amid rocks and pine trees, the arched shaft decorated with a bat grasping a beribboned stone chime together with hanging twin fish, the end decorated with peony blossom issuing from rockwork

49.7 cm, 19⁵/₈ in.

± £ 5,000-7,000
HK\$ 55,500-77,500 US\$ 7,100-9,900

清十八/十九世紀 剔紅雕漆福祿三星圖如意

A 'TIXI' BLACK LACQUER BOWL YUAN DYNASTY

the rounded sides rising from a raised foot to an everted rim, the exterior deeply carved with a *ruyi* cloud scroll exposing the multiple layers of black and red to a yellow ground, the interior lacquered black
13.2 cm, 5¼ in.

± £ 20,000-30,000
HK\$ 221,000-332,000 US\$ 28,200-42,300

元 烏面剔犀如意雲紋盃



35

A MOTHER-OF-PEARL INLAID BLACK LACQUER STAND MING DYNASTY, 15TH/16TH CENTURY

the square top depicting a procession with an official seated in a carriage drawn by two horses and surrounded by attendants and spectators, beneath a pine tree, all within a chevron border, above a pierced and shaped apron decorated with a meandering lotus scroll, the four scroll legs supported on a square plinth decorated with florets
20.5 by 29.3 by 29.3 cm, 8¼ by 11¾ by 11¾ in.

± £ 12,000-15,000
HK\$ 133,000-166,000 US\$ 16,900-21,200

明十五/十六世紀 黑漆嵌螺鈿庭院人物圖几



36

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

**A THREE-COLOUR CINNABAR LACQUER
'BUDDHIST LION' LOBED BOX AND COVER
QING DYNASTY, QIANLONG PERIOD**

the cover carved in varying relief through ochre, red and green layers with three Buddhist lions dancing in circles with a brocade ball, all reserved on a geometric diaper ground, the sides of the box with panels of prunus branches reserved on a similarly decorated ground, the interior and base lacquered black

(2)

15.5 cm, 6 $\frac{1}{8}$ in.

Notable for its meticulous carving and dynamic design, the craftsman's proficiency with the medium is evident in the skilfully modelled lions, whose vitality and strength have been successfully captured. Furthermore, the intricately carved diaper ground, which reveals the layers of coloured lacquer, forms an attractive contrast with the beasts, thus enhancing the richness of the piece.

Lacquer boxes decorated with a related design include one of rectangular form in the National Palace Museum, Taipei, illustrated in *Masterpieces of Chinese Carved Lacquer Ware in the National Palace Museum*, Taipei, 1971, cat. no. 34; a six-lobed box and cover sold in these rooms, 15th June 1979, lot 250; and a polychrome circular box sold at Christie's London, 7th November 2017, lot 115.

The design of three Buddhist lions playing with brocade balls tied with long ribbons is rich in auspicious symbolism; the long ribbon symbolises longevity while the lions represent the wish for descendants to achieve success and high rank. The motif overall represents wealth, success and longevity.

£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

清乾隆 剔彩瑞獅戲球紋梅花形蓋盒



PROPERTY FROM A EUROPEAN PRIVATE COLLECTOR

**A CINNABAR LACQUER CIRCULAR 'BOYS'
BOX AND COVER**
QING DYNASTY, QIANLONG PERIOD

of circular section, the cover delicately carved in layers with an animated scene depicting a group of boys engaged in various pursuits in a fenced garden surrounded by pine, *wutong* and rocks, all the side of the box and cover with further details of various boys in different activities, the interior and base lacquered black

(2)

16.8 cm, 6⁵/₈ in.

PROVENANCE

Gérard Lévy, Paris, 18th June 1977.
Collection Heliot, Paris.

£ 25,000-35,000

HK\$ 277,000-387,000 US\$ 35,200-49,300

清乾隆 銅胎剔紅錦地百子嬰戲圖蓋盒

來源

Gérard Lévy · 巴黎 · 1977年6月18

Heliot 收藏 · 巴黎



**A LARGE FINELY CARVED POLYCHROME
LACQUER 'CHUN' BOX AND COVER
QIANLONG MARK AND PERIOD**

the cover finely and deeply carved through red, green, black and yellow layers with a circular panel enclosing the character *chun* (spring) centred with a medallion enclosing Shoulao and rising above a large bowl overflowing with auspicious emblems, reserved against red, green, brown and yellow radiating waves, all flanked by a pair of five-clawed scaly dragons amidst *ruyi*-head cloud scrolls and reserved on a *wan*-diaper ground, the rounded sides of the cover and box deeply carved with the *bajixiang* and lobed cartouches centred with *shou* characters and flanked with bats on a dense ground of leafy lotus sprays, the interior and base lacquered black, the base gilt-inscribed with a six-character reign mark followed by a four-character inscription reading *chunshou baohe* ('precious box of spring and longevity')

(2)

38 cm, 15 in.

± £ 110,000-150,000

HK\$ 1,221,000- 1,660,000 US\$ 155,000-212,000

清乾隆 剔彩春壽寶盒

《大清乾隆年製》、《春壽寶盒》款





Finely crafted with a carefully composed auspicious design, the present vessel belongs to a group of boxes produced at the height of lacquer carving during the Qianlong period (r. 1736-1795). Layer upon layer of lacquer has been patiently applied to build up a thick surface through which the craftsman has meticulously carved a plethora of textures of the different elements of the complex design, from the delicate softness of the petals and clouds, the naturalistic full central figure of Shoulao and the sway of his clothes, and the fine array of diaper patterns covering the ground. The artisan's virtuosity is further displayed through the compositional complexity and the variety of depths and angles from which the design emerges with vibrancy.

According to the Zaobanchu Archives of the Qing Imperial Household Department, in the 11th month of the 8th year of the Qianlong reign (corresponding to 1743), four boxes of this type were presented to the Emperor, who ordered that they be inscribed with the four-character *chunshou baohe* ('precious box of spring and longevity') mark. The boxes were presented again and approved by the Emperor on the 27th day of the same month.

Although it is known that there were at least eighteen versions of *chun* boxes made during the Qianlong period, the present example is distinctive for the *shou* characters in the cartouches around the sides and no other closely related example appears to have been published. Boxes of this type, also inscribed with *chunshou baohe* on the base, but with figures in the side panels, include one in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of Palace Lacquer Objects*, Taipei, 1981, cat. no. 67; one from the Manno Art Museum, Osaka, sold at Christie's Hong Kong, 28th October 2002, lot 568, and again in our Hong Kong rooms, 11th April 2008, lot 2863; another exhibited in *2000 Years of Chinese Lacquer*, Art Gallery, Chinese University of Hong Kong, Hong Kong, 1993, cat. no. 76; and a larger example from the Avery Brundage Collection in the Asian Art Museum of San Francisco, San Francisco, illustrated in Sir Harry Garner, *Chinese Lacquer*, London, 1979, pl. 90. Another variation of circular *chun* boxes, carved with various flowers within the side cartouches, illustrated in Derek Clifford, *Chinese Carved Lacquer*, London 1992, pls 106a and 106b, was sold at Christie's New York, 30th March 2005, lot 166; and another was sold at Christie's London, 14th June 1982, lot 194.

The present box was likely made as a birthday gift or as a food container for the Chinese New Year of Spring Festival celebration. Its design is steeped in auspicious symbolism and derives from a Jiajing (r. 1522-66) original. The inscription *chunshou baohe* is composed of the *chun* and *shou* characters, which represent a wish for 'ten thousand longevities and eternal spring' (*wanshou changchun*), while *bao* ('treasure' or 'precious thing') refers to the contents of the box, which may be filled with gold and silver coins, ingots, gems, coral, pearls and other precious materials. Spring also represents renewal and the beginning of the New Year; hence boxes of this type were designed to convey the sentiment of longevity and renewal of life. For a Jiajing prototype, see one in the Palace Museum, Beijing, included in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, pl. 134.





40

A SMALL CARVED AMBER 'BOY AND
BUFFALO' GROUP
QING DYNASTY, 17TH/18TH CENTURY

the recumbent animal with its legs tucked under its body and its head turned to its rear, the boy perched on the animal's hind quarters holding a *lingzhi*, the buffalo holding a branch in its mouth supporting the moon inscribed *Yue*, the translucent amber of warm reddish-brown tone with paler inclusions
6.5 cm, 2½ in.

£ 5,000-8,000
HK\$ 55,500-88,500 US\$ 7,100-11,300

清十七/十八世紀 琥珀吳牛喘月把件

41

A BOXWOOD INLAID ALOESWOOD
BRUSHPOT
QING DYNASTY, 18TH/19TH CENTURY

of slender irregular form, the organic body formed as a hollowed-out section of a trunk, the gnarled exterior textured with gnarls and burls, carved in boxwood to the side with branches of pine issuing from the base
10.4 cm, 4⅛ in.

£ 4,000-6,000
HK\$ 44,200-66,500 US\$ 5,700-8,500

清十八/十九世紀 沉香木嵌黃楊木松樹椿筆筒



41

42

A SMALL GOURD ALMS BOWL
QING DYNASTY, DAOGUANG PERIOD

moulded in relief with antiques and vases of prunus and lotus, beside a ram supporting a vase with lilies, marked *Tian Rui Tu* (image of heavenly auspiciousness), with a six-character seal mark to the base *Dingfu Xingyouhengtang zhenshang* (installed in the [Prince's] official residence, the Hall of Constancy, to be treasured and enjoyed)
10.4 cm, 4⅛ in.

± £ 6,000-8,000
HK\$ 66,500-88,500 US\$ 8,500-11,300

清道光 匏製博古天瑞圖鉢
《定府行有恒堂珍賞》款



42



AN ALOESWOOD 'LANDSCAPE' BRUSHPOT QING DYNASTY, 18TH/19TH CENTURY

of irregular form with a gnarled and slightly twisted body, carved in openwork with a continuous landscape of cliff views, depicting a sage followed by his attendant passing below overhanging rocks, admiring the waterfalls and resting under the pine tree, the wood richly patinated to a light brown colour
12.7 cm, 5 in.

£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

清十八/十九世紀 沉香木高士游山圖筆筒



43



44

44

A CARVED 'SCHOLAR' BAMBOO BRUSHPOT 17TH CENTURY

carved to the exterior in relief with a group of scholars standing beneath a pine tree and gazing up to the moon
15 cm, 5 $\frac{7}{8}$ in.

± £ 15,000-20,000

HK\$ 166,000-221,000 US\$ 21,200-28,200

十七世紀 竹雕松陰納涼圖筆筒

45

A BAMBOO 'SCHOLAR AND DONKEY' BRUSHPOT 17TH CENTURY

carved in relief with the figure of renowned poet and scholar Meng Haoren on a donkey conversing with an official, beneath pine trees
16.6 cm, 6 $\frac{1}{2}$ in.

PROVENANCE

Worcester Royal Porcelain Works Museum (according to label).

± £ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

十七世紀 竹雕踏雪尋梅圖筆筒

來源

英國皇家伍斯特博物館 (標籤)



45

PROPERTY FROM A FINNISH PRIVATE COLLECTION

LIN FENGMIAN (1900-1991)
LADY WITH A MIRROR

signed LIN FENGMIAN, and with one seal of the artist, ink and colour on paper, framed
65 by 65.8 cm, 25½ by 25⅞ in.

PROVENANCE

Purchased directly from the artist in the early 1960's.

£ 150,000-250,000

HK\$ 1,660,000-2,770,000 US\$ 212,000-352,000

林風眠 (1900-1991年)

《持鏡仕女》 設色紙本 鏡框

款識：林風眠

鈐印：「林風暝印」

來源

1960年代得自林風眠本人



PROPERTY FROM A FINNISH PRIVATE COLLECTION

LIN FENGMIAN (1900-1991)
SPRING SCENERY

signed LIN FENGMIAN, and with one seal of the artist, ink and colour on paper, framed
64 by 64 cm, 25¼ by 25¼ in.

PROVENANCE

Purchased directly from the artist in the early 1960's.

£ 100,000-150,000

HK\$ 1,110,000-1,660,000 US\$ 141,000-212,000

林風眠 (1900-1991年)

《春》 設色紙本 鏡框

款識：林風眠

鈐印：「林風暝印」

來源

1960年代得自林風眠本人





48

48

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

LIN FENGMIAN (1900-1991)
BIRDS IN A LANDSCAPE

signed LIN FENGMIAN, and with one seal of the artist, ink and
colour on paper, framed
33 by 33 cm, 13 by 13 in.

PROVENANCE

Purchased directly from the artist in Shanghai between 1963
and 1965.

£ 15,000-20,000

HK\$ 166,000-221,000 US\$ 21,200-28,200

林風眠（1900-1991年）
《蘆雁圖》設色紙本 鏡框

款識：林風眠
鈐印：「林風暝印」

來源

1963年至1965年於上海得自林風眠本人



49

49

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

LIN FENGMIAN (1900-1991)
LADY READING

signed LIN FENGMIAN, and with one seal of the artist
ink and colour on paper, framed
33 by 33 cm, 13 by 13 in.

PROVENANCE

Purchased directly from the artist in Shanghai between 1963
and 1965.

£ 20,000-30,000

HK\$ 221,000-332,000 US\$ 28,200-42,300

林風眠 (1900-1991年)
《清讀圖》設色紙本 鏡框

款識：林風眠
鈐印：「林風暝印」

來源

1963年至1965年上海於得自林風眠本人

PROPERTY FROM
A SCANDINAVIAN
PRIVATE COLLECTION

LOTS 50-51



Qi Baishi with Dr and Mrs Zeeman 20 May 1957

50

PROPERTY FROM A SCANDINAVIAN PRIVATE COLLECTION

QI BAISHI (1864-1957)
BEES AND WISTERIA

ink and colour on paper, hanging scroll,
signed QI BAISHI, with one seal of the artist
109 by 42 cm, 42⁷/₈ by 16¹/₂ in.

PROVENANCE

Collection of Dr J.H. Zeeman, Charge d'Affairs, Embassy of the
Netherlands, Beijing, 1954-1957.

£ 20,000-30,000

HK\$ 221,000-332,000 US\$ 28,200-42,300

齊白石 (1864-1957年)

《紫藤蜜蜂圖》設色紙本 立軸

款識：緬唐先生清屬，杏子鵬老民齊白石畫於京華
鈐印：「齊大」

來源

J.H. Zeeman 博士收藏·Zeeman 博士曾於1954-1957年間在荷蘭駐北
京使館擔任臨時代辦一職



PROPERTY FROM A SCANDINAVIAN PRIVATE COLLECTION

QI BAISHI (1864-1957)
EIGHT SHRIMPS

ink on paper, hanging scroll,
signed QI BAISHI, with one seal of the artist
103 by 45 cm, 40½ by 17¾ in.

PROVENANCE

Collection of Dr J.H. Zeeman, Charge d'Affairs, Embassy of the
Netherlands, Beijing, 1954-1957.

£ 30,000-40,000

HK\$ 332,000-442,000 US\$ 42,300-56,500

齊白石 (1864-1957年)

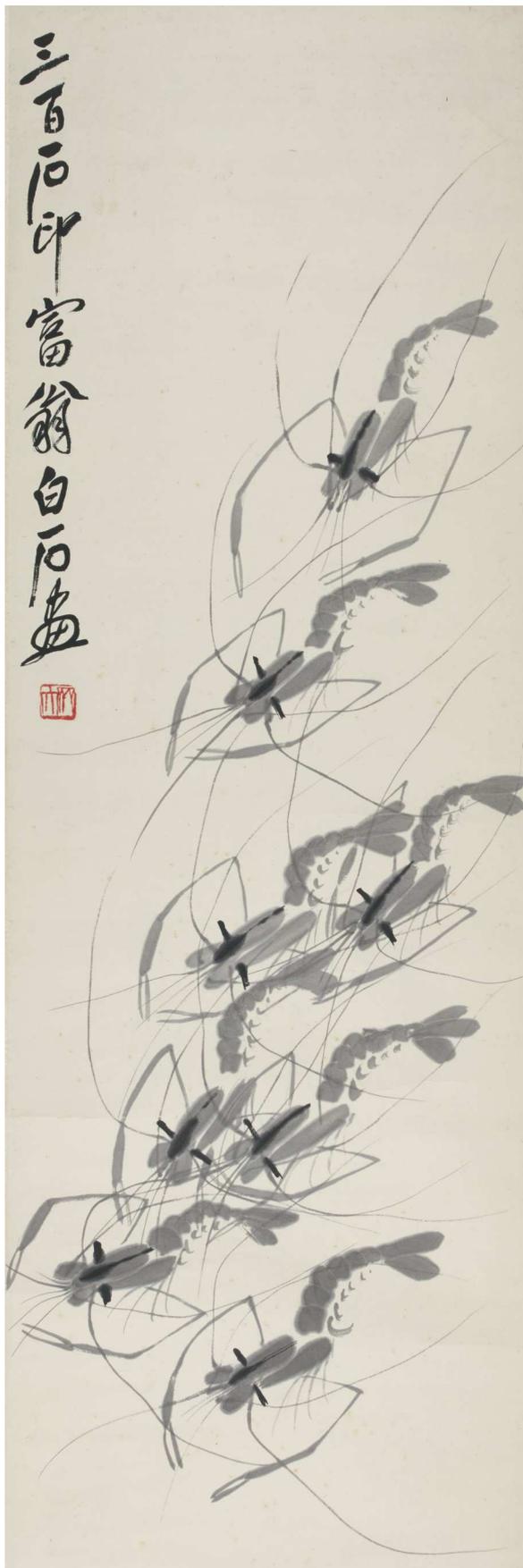
《八蝦》水墨紙本 立軸

款識：三百石印·富翁白石畫

鈐印：「齊大」

來源

J.H. Zeeman 博士收藏·Zeeman 博士曾於1954-1957年間在荷蘭駐北
京使館擔任臨時代辦一職



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

LOTS 52-55

52

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

CHEN QIKUAN (CHEN CHI-KWAN)
(1921-2007)
SUNRISE

ink and colour on paper, hanging scroll,
with one seal of the artist
60.5 by 62.5 cm, 23⁷/₈ by 24⁵/₈ in.

£ 15,000-20,000
HK\$ 166,000-221,000 US\$ 21,200-28,200

陳其寬 (1921-2007年)
《暮色》設色紙本 立軸

款識：岱俊兄·惠正
鈐印：「陳其寬印」



52

53

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

CHEN QIKUAN (CHEN CHI-KWAN)
(1921-2007)
SUNRISE

ink and colour on paper, hanging scroll
with one seal of the artist, dated 1966
179.1 by 22.3 cm, 70¹/₂ by 8³/₄ in.

£ 6,000-8,000
HK\$ 66,500-88,500 US\$ 8,500-11,300

陳其寬 (1921-2007年)
《日出》設色紙本 立軸

款識：岱俊·道兄正之·弟·陳其寬作於臺灣
北投·一九六六·夏。
鈐印：「陳其寬印」



53

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

HE HUAISHUO (HO HUAI-SHUO)
(B.1941)
VILLAGE BY THE SEA

ink and colour on paper, hanging scroll
with three seals of the artist, dated *guihai*
(corresponding to 1983)
69 by 68 cm, 27 $\frac{1}{8}$ by 26 $\frac{3}{4}$ in.

£ 10,000-15,000

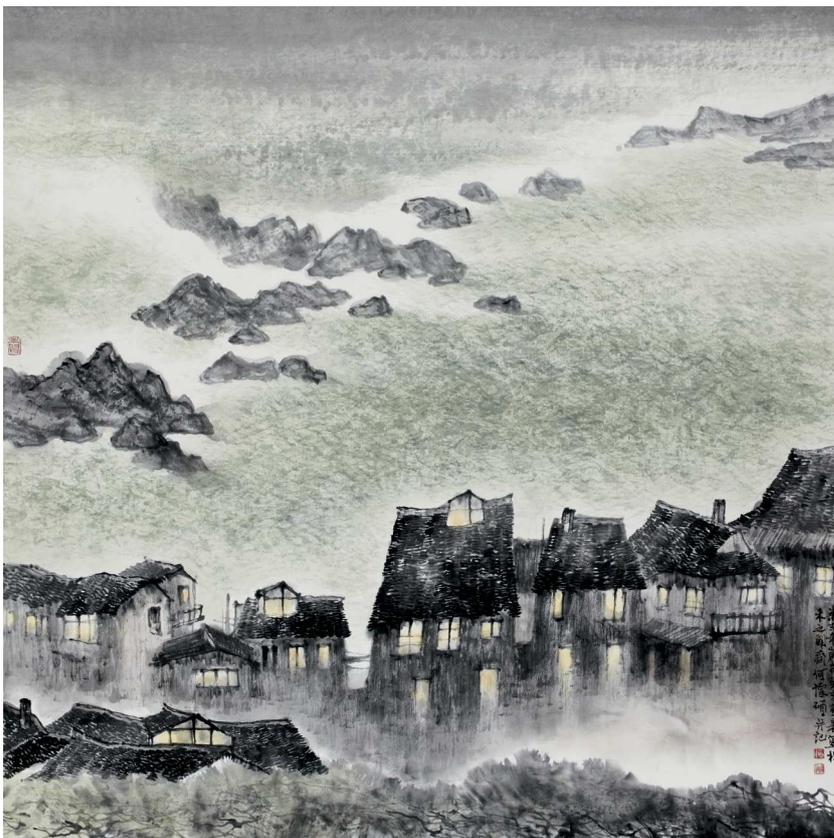
HK\$ 111,000-166,000 US\$ 14,100-21,200

何懷碩 (生於1941年)

《漁村》設色紙本 立軸

款識：柒貳年歲在癸亥盛暑寫於未之聞齋何懷碩並記

鈐印：「何」、「懷碩」、「未聞」



54

PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

CHEN QIKUAN (CHEN CHI-KWAN)
(1921-2007)
SUNSET

ink and colour on paper, hand scroll
with one seal of the artist
22.8 by 148 cm, 9 by 58 $\frac{1}{4}$ in.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

陳其寬 (1921-2007年)

《餘輝》設色紙本 手卷

鈐印：「陳其寬印」



55

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

**THE CONQUESTS OF THE QIANLONG
EMPEROR**
A PART-SET OF FIFTEEN ENGRAVINGS
AFTER CASTIGLIONE, DAMASCENE,
ATTIRET AND SICHELBARTH
LATE 18TH CENTURY

commissioned to commemorate the Emperor Qianlong's
victory in Central Asia (1755-1759), comprising scenes of
battlefields, encampments, a victory banquet and a ceremonial
presentation, mostly set in rugged, mountainous terrain
(15)

51 by 89.5 cm, 20¼ by 35¼ in.

± £ 20,000-30,000

HK\$ 221,000-332,000 US\$ 28,200-42,300

清十八世紀末

《乾隆平定西域得勝圖》版畫十五幅



part lot

PROPERTY FROM A SWISS PRIVATE COLLECTION

A 'HUANGHUALI' RECTANGULAR STOOL,
FANGDENG
17TH CENTURY

of mitered, mortise and tenon frame construction, the frame enclosing a mat seat, above a straight waist and simple apron, supported on legs of square section, joined by arched stretchers and terminating in hoof feet
49 by 46 by 43 cm, 19¼ by 18⅞ by 17 in.

W 卣 • £ 20,000-30,000

HK\$ 221,000-332,000 US\$ 28,200-42,300

十七世紀 黃花梨方凳



AN ARCHAIC BRONZE POURING VESSEL, YI WESTERN ZHOU DYNASTY

the boat-shaped vessel raised on four dragon-shaped scroll feet and with a curved U-shaped spout, the body cast with horizontal concave ribs with a wide band of zoomorphic S-shaped motifs below the rim, set to one side with a large mythical beast loop handle, the dark brown patina with areas of malachite encrustation
37.4 cm, 14¾ in.

PROVENANCE

Collection of Alphonse Kann, Paris. (Collection number 365).
Seized by the Nazis in October 1940.
In deposit at the Jeu de Paume museum (ref. Ka 121).
Transferred at Altaussee salt mine art center, Austria.
Restituted to owner in July 1947.
Collection of He'le'ne Kann-Bokanowski, Paris.

With the crisply moulded deep grooves covering the surface which both echo and accentuate its form, this vessel is a handsome example of *yi* produced in the late Western Zhou dynasty (c. 1046-771 BC). The boat-shape form together with a U-shaped spout appears to have been derived from earlier *gong* vessels, and remodelled with a deeper body and four dragon-shaped scroll legs. Bronze *yi* was used together with water basins (*pan*) in ritual ceremonies for the cleansing of the hands. The robustness of the vessel provides an attractive contrast with the well-defined zoomorphic band beneath the rim, along with the large mythical beast loop handle.

Compare a similar *yi*, with a five-character inscription, in the Shanghai Museum, Shanghai, published in *Zhongguo qingtongqi quanji*, vol. 6, Beijing, 1998, pl. 147; one from the Bella and P.P. Chiu Collection, illustrated in Jessica Rawson, *The Bella and P.P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1988, pl. 31, and sold in these rooms, 7th June 2000, lot 12; one with inscriptions from the collection of Mrs Walter Sedgwick, illustrated in William Watson, *Ancient Chinese Bronzes*, London, 1962, pl. 49a; another excavated from a site of the state of Zeng in Jingshan county, Hubei province, illustrated in *Hubei jingshan faxian zengguo tongqi* [Bronze vessels of the Zeng state discovered in Jingshan, Hubei], *Wenwu* [Cultural Relic], 1972, vol. 2, pp. 51; and a fifth example, sold at Christie's New York, 22nd/23rd March 2012, lot 1511.

£ 50,000-70,000

HK\$ 555,000-775,000 US\$ 70,500-98,500

西周 青銅匜

來源

Alphonse Kann收藏，巴黎（編號365）

於1940年10月被納粹奪取，後存於法國國立網球場現代美術館（編號Ka 121），後轉於奧地利 Altaussee salt mine 藝術館

1947年7月歸還原主

He'le'ne Kann-Bokanowski 收藏，巴黎



Alphonse Kann at his desk, 1930.





SONG CERAMICS
FROM JAPANESE
COLLECTIONS

LOTS 59-64



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

of deep conical form with a groove below the lip and a shallow straight foot, covered in a thick black lustrous glaze, the interior with silver striations, the exterior with brown striations at the rim terminating in silvery-blue striations where the glaze pools short of the unglazed foot revealing the dark brown body underneath, the rim mounted in metal, Japanese wood box (2)
12.4 cm, 4 $\frac{7}{8}$ in.

This bowl is outstanding for the fine and straight streaks that slice through the rich black glaze. The sumptuous glossiness of the original glaze has been preserved, which signifies its position as a precious object within collections throughout its history. The evenness of the glaze, which has been masterfully applied without the typical pooling to one side, highlights the perfectly potted form and well-finished foot. The striking black glazes of 'Jian' wares derive their uniqueness for their various different effects, created when air bubbles in the glaze burst leaving patterns of streaks or spots, traditionally comparable to hare's fur or oil spots, that can range in tone from rust brown to metallic blue. The Huizong Emperor, one of China's greatest imperial art lovers, patrons and tea connoisseurs, was a devotee of Fujianese tea and favoured Jian ware bowls. In *Daguan chalu* [A Discourse on Tea in the Daguan Period] of 1107, he commented that 'the desirable colour of a tea bowl is dark black and the best examples display clear and straight fur pattern of jade colour, since it highlights the colour of tea'.

Black tea bowls were particularly appreciated in Buddhist monasteries, where tea was drunk for its beneficial effects on body and mind as well as ritually offered to the Buddha. The seemingly humble aspect of black tea bowls made them particularly appropriate in this context. The groove below the rim made them comfortable to hold; their heavy potting had an insulating effect, keeping the tea inside hot while protecting the fingers outside from the heat, and their dark interiors made for a striking contrast with the white froth of whipped tea.

The love and connoisseurship of black-glazed tea bowls from Fujian is intimately connected with the homage paid to these ceramics by Japanese collectors and tea masters. *Temmoku* tea bowls were probably brought to Japan together with Fujian tea by Buddhist monks visiting Chinese monasteries in the Song dynasty. Such bowls were revered virtually from the moment they left the kilns in the Song dynasty (960-1279).

In Japan, black 'Jian' tea bowls became associated with monasteries in the Tianmu (Japanese: *Temmoku*) mountain range in Lin'an county, north Zhejiang province, now a nature reserve renowned for its giant ancient Japanese cedar trees. The Japanese term *temmoku* (or *tenmoku*) is now universally accepted for this group of black-glazed bowls, as lasting testimony of this reverence.

Hare's fur tea bowls of the striking quality of the present bowl are rare, and it is related to a small number of prestigious 'Jian' ware tea bowls, despite variations in colour or streaks of their hare's fur pattern; for example see one, also with a metal rim mount, included in the exhibition *Karamono temmoku. Fukken shō Kenyō shutsudo temmoku to Nihon densei no temmoku*. [Chinese *temmoku*. Excavated examples from Fujian and heirloom works from Japan], Chadō Shiryōkan, Kyoto, and MOA Art Museum, Atami, 1994, cat. no. 6; and another of much lower proportions, from the Tokugawa Art Museum, Nagoya, *ibid.*, cat. no. 16. This exhibition catalogue, where a few important heirloom *temmoku* tea bowls preserved in Japan were juxtaposed with a large sample of excavated sherds from the kiln site, impressively documents the wide range of qualities and the excellence and rarity of the examples collected in Japan. Compare also the famous *nogime temmoku* bowl sold in these rooms, 11th May 2011, lot 7; the exquisite bowl from the collections of Mikyōdō (ca. 1615-1690) and Fujita Tokujiro, sold in these rooms, 9th November 2016, lot 108; and another bowl without metal rim from the collection of the Metropolitan Museum of Art, New York, included in the Harvard University exhibition, 1996, illustrated in Mowry, *op.cit.*, cat. no. 83.

‡ £ 40,000-60,000

HK\$ 442,000-665,000 US\$ 56,500-84,500

宋 建窑黑釉兔毫盏





**A FINE AND RARE CARVED 'DING' 'LOTUS'
BOWL
NORTHERN SONG DYNASTY**

of lobed form and finely potted, the gently sloping sides rising from a short spreading foot to an everted rim, deftly carved to the interior with scrolling leafy lotus sprays, applied overall with an even ivory-coloured glaze with characteristic teardrops at the base, the rim mounted with metal. Japanese wood box (2)

21.8 cm, 8½ in.

‡ £ 260,000-300,000

HK\$ 2,880,000-3,320,000 US\$ 366,000-423,000

北宋 定窑白釉刻蓮紋葵口盃



This bowl is a fine example of Ding ware, evident in its masterful potting, swiftly and confidently carved design and exquisite glaze. Ding ware is renowned for their thin potting and fine white body, which does not require a coat of slip to appear white after firing, which was covered in a transparent ivory coloured glaze. Potted into elegant forms, some of which derived from contemporaneous silver and lacquer shapes, many others – like the present form – were independently developed by the potters, and found favour with the court and wealthy monasteries during the Northern Song and Jin (1115-1234) periods. Due to the fragility of their thinly potted body that was prone to warping during the potting and firing stages, Ding bowls of this type often measure around 22 cm in diameter.

The restrained, yet flowing lines of the carved decoration successfully capture the spirit and grace of the lotus flower, like brush strokes in contemporary ink painting, while accentuating the refined quality of the porcelain body. Symbolic of purity and integrity as it rises clean out of muddy waters, the lotus was a popular motif throughout the Song dynasty (960-1279) due to the Confucian value of personal virtue, and frequently appeared on white-glazed Ding wares, whose pure glaze tone enhances the flower's message.

A bowl of this type, in the Palace Museum, is illustrated in *Selection of Ding Ware. The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pl. 64; another, from the Alfred Schoenlicht collection was sold in these rooms, 13th December 1955, lot 58, and again, 14th December 1971, lot 194; and a fourth was sold in our Hong Kong rooms, 2nd May 2000, lot 588 and again in these rooms, 16th May 2012, lot 88.

The skilfully applied copper band on the current bowl is representative of the popular taste of the time. The well-known record in a Song text that the court did not appreciate Ding wares because of their unglazed rims, and ordered wares from the Ru kilns instead, has been discussed by Ts'ai Mei-fen of the National Palace Museum, Taipei, at a symposium organized by the Metropolitan Museum of Art, New York, in 1996. She argued that unglazed rims were not the consequence of the kilns' practice of firing bowls upside down, but that 'the reason for the unglazed rim was that the metal-banded rim was the popular taste of the time', approved even at court, and that 'the practice of covering edges ... began well before the Ting [Ding] kiln started firing its ware upside down. The practice was not introduced to cover up the unglazed rim, but, on the contrary, the unglazed rim was possibly instituted because of the popular practices of decorating edges'. She states that the Wensiyuan (Crafts Institute), a workshop for the production of jewellery under the Directorate for Imperial Manufactories, as well as the Houyuan Zaozuosuo (Palace Workshop of the Rear Garden), another workshop that produced articles for use in the inner court, both included a Lengzuo workshop, for the 'decoration of edges'. Ts'ai suggests therefore that the quote does not refer to imperial taste but to the fact that metal-bound vessels were not considered suitable for certain imperial ritual ceremonies. See Ts'ai Mei-fen, 'A Discussion of Ting Ware with Unglazed Rims and Related Twelfth-Century Official Porcelain', *Arts of the Sung and Yuan*, The Metropolitan Museum of Art, New York, 1996, pp. 109-31.





61

61

**A GREEN 'JUNYAO' DISH
SONG DYNASTY**

the gently sloping sides rising from a short spreading foot, covered in an even olive-green glaze stopping short of the foot, Japanese wood box

(2)

15.8 cm, 6¼ in.

PROVENANCE

Forester Collection (according to label).

± £ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

宋 鈞窰青釉盤

來源

弗雷斯特收藏 (標籤)

62

**A 'LONGQUAN' CELADON DISH
SONG DYNASTY**

the rounded sides rising from a spreading foot to an everted rim, covered in an even olive-green glaze, Japanese wood box

(2)

17 cm, 6¾ in.

± £ 15,000-20,000

HK\$ 166,000-221,000 US\$ 21,200-28,200

宋 龍泉窰青釉折沿盤



62

63

A 'JUNYAO' DISH
SONG DYNASTY

the shallow rounded sides rising from a short spreading foot to a straight rim, covered in a thick lavender-blue glaze thinning to a mushroom tone at the rim and stopping short of the foot, Japanese wood box

(2)

21.3 cm, 8³/₅ in.

± £ 20,000-30,000

HK\$ 221,000-332,000 US\$ 28,200-42,300

宋 鈞窰天藍釉盤



63

64

A SMALL 'JUNYAO' CUP
SONG DYNASTY

the rounded sides rising from a short spreading foot to a straight rim, covered in a thick lavender-blue glaze, thinning to a mushroom tone at the rim, Japanese wood box

(2)

8.3cm, 3¹/₂ in.

± £ 15,000-20,000

HK\$ 166,000-221,000 US\$ 21,200-28,200

宋 鈞窰天藍釉盃



64

PROPERTY OF A GENTLEMAN

**A RARE PURPLE-SPLASHED 'JUNYAO'
BUBBLE BOWL
SONG/JIN DYNASTY**

the gently rounded sides rising from a straight foot to a slightly incurved rim, covered overall in a lavender glaze thinning to an olive colour at the rim and splashed with copper, the interior with six purple splashes, the exterior with five, the glaze falling short of the footrim with an olive tinge, revealing the greyish buff body

8.5 cm, 3³/₈ in.

PROVENANCE

Sotheby's Hong Kong, 14th November 1989, lot 8.

Sotheby's London, 12th November 2003, lot 133.

Tsui Museum of Art, Hong Kong.

± £ 150,000-200,000

HK\$ 1,660,000-2,210,000 US\$ 212,000-282,000

宋/金 鈞窑天青釉紫斑盃

來源

香港蘇富比1989年11月14日· 編號8

倫敦蘇富比2003年11月12日· 編號133

徐展堂收藏· 香港



Potted and glazed to sit effortlessly in the hand, this striking bowl epitomises the aesthetic and literati spirit of the Song dynasty (960-1279). Its simple yet robust form and bold, irregular purple splashes had an immense appeal to the literati and nobility of the time due to their simple yet flamboyant, calligraphic effect, giving each vessel decorated in this manner its unique design.

Since the Northern Qi (550-577) and throughout the Tang (618-907) and Song (960-1279) dynasties Chinese potters in many different manufactories created wares decorated with irregular splashes in contrasting glaze colours. The copper-red streaks on blue Jun wares, however, differ from the rest: they are not fortuitous drips and splashes, but colour patterns that were applied with deliberation. Rose Kerr in *Song Dynasty Ceramics*, London, 2004, p. 34, notes that the splashes found on Jun wares were made with the application of copper in broad brush strokes or washes over dry bluish glazes, which then merged when fired at full heat. Like an abstract painting, the success of the overall effect therefore depends on the motion of the brush that dictates the distribution across the surface, and on the relative 'weight' of one colour in relation to the other. This challenge has been superbly managed on the present bowl.

Similar examples are included in some of the world's most prestigious collections of Chinese ceramics, including one in the Palace Museum in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 222; and another sold in our New York rooms, 15th September 2010, lot 303. Bubble bowls with larger vibrant areas of splash on the interior include one from the Eumorfopoulos collection and now in the Victoria and Albert Museum, London, illustrated in Rose Kerr, *Song Dynasty Ceramics*, London, 2004, pl. 26; another from the Sir Percival David collection and now in the British Museum, London, published in Stacey Pierson, *Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art*, London, 1999, pl. 44; and a third bowl sold in these rooms, 8th November 2006, lot 55, and offered in our Hong Kong rooms, 3rd April 2018, lot 3605. Two famous 'Jun' bubble bowls from the Edward T. Chow collection, perhaps the best extant examples, were both sold in these rooms, 16th December 1980, lots 264 and 265, and again in these rooms, the former on 19th May 1987, lot 209, and later in the T.T. Tsui collection; the latter on 7th June 2000, lot 93.

'Jun' ware, the most spectacular of the major Song dynasty wares, with its type site represented by the Juntai kilns in Yuzhou, Henan province, was produced by many different manufactories in Henan, including the Ru kilns at Qingliangsi in Baofeng, probably from the end of the Northern Song period (960-1127) until at least the Ming dynasty (1368-1644).



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

A DING-TYPE 'LION' CENSER AND COVER SONG DYNASTY

the rounded body carved with lotus petals, supported on a domed hexagonal plinth surmounted with lappets, the cover in the form of a crouching lion with its head slightly raised and its mouth agape

(2)

17.8 cm, 7 in.

PROVENANCE

Christie's London, 13th November 2001, lot 17B.

Robustly potted and intricately modelled, the present censer is a skilful creation that successfully captures the both the playfulness and the majesty of a lion through the animated expression and upright posture. The lion is a popular emblem symbolising spiritual power and physical strength, and the present interpretation appears to be associated with a physically similar mythical beast, *suan ni*, one of nine sons of the dragon. This legendary animal was said to be fond of smoke and therefore frequently incorporated into censer designs in ceramics and bronzes.

This charming piece also reflects the major impact of the affluent and well-educated classes of merchants and government officials on arts during the Song dynasty (960-1279). Their increased interest in incense, the fragrance which has been praised by poets and painters for its efficacy in artistic creativity stimulation and gloom dissipation, led to the production of a select group of apertures with sophisticated and detailed features which were used as domestic furnishing, such as the present censer.

Vessels with such delicate details were prone to distortion during the firing process, hence their rarity. *Qingbai* figures of this type are also known; compare a smaller censer and cover modelled in the form of a lion, seated on a cylindrical base decorated with four masks in high relief, exhibited in *Early Chinese Ceramics. An American Private Collection*, J. J. Lally & Co., New York, 2005, cat. no. 37; and a larger example, supported on a lotus pedestal, sold in our New York rooms, 11th September 2012, lot 139.

± £ 25,000-30,000

HK\$ 277,000-332,000 US\$ 35,200-42,300

宋 定系白釉瑞獅蓮紋高足爐

來源

倫敦佳士得2001年11月13日· 編號17B



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

A RARE 'LONGQUAN' CELADON 'DRAGON AND BIRD' JAR AND COVER SOUTHERN SONG DYNASTY

the tall ovoid body finely potted with three ribs encircling the upper body and supported on a flared foot, applied at the shoulder in high relief with a powerful dragon with long sinuous body coiled around the sides in pursuit of a 'flaming pearl', poised with mighty paws set with outstretched talons gripped to the surface, set with ferocious gaping jaws, bulbous eyes and long horns, the body carved with scale pattern and flaming mane, the domed cover surmounted by a bird-form finial, covered all over in an even celadon-green glaze, the unglazed footing and mouth rim burnt russet-brown in the firing (2)

27.2 cm, 10¾ in.

PROVENANCE

Sotheby's Hong Kong, 21st May 1985, lot 73.
Sotheby's London, 12th November, 2003, lot 79.

EXHIBITED

Selected Treasures of Chinese Art, Min Chiu Society Thirtieth Anniversary Exhibition, Hong Kong Museum of Art, Hong Kong, 1990-91, cat. no. 112.

Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 57.

Funerary jars of this type are described by Julian Thompson in 'Chinese Celadons', *Arts of Asia*, November-December, 1993, p. 62, as belonging to the finest Longquan celadon vessels recorded. The glaze of the present jar is a thick lustrous bluish green, often referred to as the *kinuta* glaze by the Japanese who were especially fond of these wares. *Kinuta* wares are considered as masterpieces of the Longquan potter, who prepared the perfect glaze executed masterful knowledge and skill over his kiln.

A related jar and cover, from the Avery Brundage collection in the Asian Art Museum of San Francisco, San Francisco, is

illustrated in Mary Tregear, *Song Ceramics*, London, 1982, pl. 286; another, from the Charles Russell and H.M. Knight collections, was sold in these rooms, 12th July 1960, lot 147, and again, 15th July 1980, lot 75; and a further example, from Eskenazi, London, and illustrated in Julian Thompson, *op. cit.*, p. 61, fig. 1 left, was sold in these rooms, 8th November 2006, lot 53. Compare also a jar and cover in the Indianapolis Museum of Art included in the exhibition *Beauty and Tranquillity: the Eli Lilly Collection of Chinese Art*, Indianapolis Museum of Art, Indianapolis, 1983, pl. 78; another of similar size and with a domed cover surmounted by a bird finial, from the collection of Warren E. Cox, included in the exhibition *Chinese Ceramics in Chicago Collections*, Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois, 1982, p. 35, cat. no. 19, sold twice in our New York rooms, 24th May 1944, lot 53, and again, 19th March 2007, lot 138; and a third example, from the Carl Kempe collection, sold in these rooms, 14th May 2008, lot 312.

It is thought that funerary jars of this type were made in pairs, one bearing the 'Green Dragon' of the East and the other the 'White Tiger' of the West. A pair from the Sir Percival David collection and now in the British Museum, London, is published in Margaret Medley, *Illustrated Catalogue of Celadon Wares*, London, 1977, pl. IV, no. 36, where she notes that these jars may have been filled with aromatic oils.

± £ 60,000-80,000

HK\$ 665,000-885,000 US\$ 84,500-113,000

南宋 龍泉窰青釉塑龍紋蓋罐

來源

香港蘇富比1985年5月21日· 編號73

倫敦蘇富比2003年11月12日· 編號79

展覽

《歷代文物萃珍：敏求精舍三十週年紀念展》，香港藝術館，香港，1990-91年，編號112

《關氏所藏宋代陶瓷》，香港藝術館，香港，1994年，編號57



A 'YUE' CELADON-GLAZED RAM WESTERN JIN DYNASTY

the recumbent animal with its legs tucked under its body, its head slightly raised and its wide bulging eyes in an alert expression, the horns and fur to the face and between the fore and hind legs picked out with incised lines, covered in a celadon crackled glaze, pooling to a darker tone at the recessed areas
18 cm, 7 $\frac{1}{8}$ in.

PROVENANCE

Acquired in Hong Kong, December 1994.

Modelled as a recumbent ram resting upon its tucked-in hind legs and kneeling forelegs, this charming piece belongs to a group of playful vessels made for the scholar's desk that were produced in kilns in northern Zhejiang and southern Jiangsu province. Vessels of this form have been unearthed from Three Kingdoms (220-265) and Jin (265-420) dynasty tombs, suggesting that they were highly treasured by their owners.

Compare two similar rams in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, pls 30 and 31; one in The Tsui Museum of Art, Hong Kong, published in *The Tsui Museum of Art. Chinese Ceramics I. Neolithic to Liao.*, Hong Kong, 1991, pl. 58; another from the collection of Sir Alan and Lady Barlow and now preserved in the Ashmolean Museum, Oxford, illustrated in Michael Sullivan, *Chinese Ceramics, Bronzes and Jades in the collection of Sir Alan and Lady Barlow*, London, 1963, pl. 71a; a similar ram illustrated in *Zhongguo taoci quanji/The Complete Works of Chinese Ceramics*, vol. 4, Shanghai, 2000, pl. 163, together with an example without incised lines on the body, excavated from Shaoxing, Zhejiang province, pl. 164; and three additional examples, included in the exhibition *Animal Farm in Yue Ware*, Urugami Sōkyū-dō, Tokyo, 1992, cat. nos 1 to 3.

± £ 30,000-40,000

HK\$ 332,000-442,000 US\$ 42,300-56,500

西晉 越窑青釉臥羊水注

來源

1994年12月購自香港



A SMALL AND RARE 'YAOZHOU' JAR FIVE DYNASTIES/NORTHERN SONG DYNASTY

the compressed globular body rising from a short slightly spreading foot to a short flared neck, deeply carved to the exterior with overlapping peony petals, the detailed veining delineated by skilfully incised lines, covered in an olive green glaze, pooling to a darker tone at the recessed areas
13 cm, 5 1/8 in.

PROVENANCE

Acquired in Hong Kong, November 1994.

Yaozhou wares of this elegant form and sophisticated design seem to be among the earliest green-glazed wares made at the 'Yaozhou' kiln sites near Huangbaozhen, Tongchuan county, Shaanxi province, where related pieces can be attributed to the Five Dynasties (906-960) or early Northern Song (960-1127) period. The present jar is a particularly well preserved example and is most attractive for its beautiful even glaze and exceptionally bold and large-scale carving with the motif expertly placed to fill out the main design band.

Compare two similar jars, excavated from the Yaozhou kiln sites near Tongchuan city, Shaanxi province, one recovered from Huangbaozhen in 1959 and now in the Shaanxi Institute of Archaeology, Xi'an, included in the exhibition *The Masterpieces of Yaozhou Ware*, Museum of Oriental Ceramics, Osaka, 1997, cat. no. 24, and the other jar, unearthed from the No. 4 Middle School area together with fragments of celadon vessels that may have been of similar design, illustrated in *Songdai Yaozhou yaozhi/The Yaozhou Kiln Site of the Song Period*, Beijing, 1998, pl. 137, fig. 1-3. See also a jar carved with an additional band of petals below its neck, from the Calmann Collection and now in the Musée Guimet, Paris, illustrated in Basil Gray, *Sung Porcelain & Stoneware*, London, 1984, pl. 27.

± £ 50,000-70,000

HK\$ 555,000-775,000 US\$ 70,500-98,500

五代/北宋 耀州窑青釉刻花罐

來源

1994年11月購自香港



PROPERTY OF A GENTLEMAN

**A FINE AND RARE 'YAOZHOU' PEAR-SHAPED VASE
JIN DYNASTY**

of elegant pear-shaped form with a long waisted neck elegantly flaring to a broad mouth, supported on a short foot, covered all over in a warm celadon glaze suffused with an attractive crackle, the glaze wiped to a brownish-green at the base and foot
28.8 cm, 11½ in.

PROVENANCE

Sotheby's London, 12th November, 2003, lot 40.
Tsui Museum of Art, Hong Kong.

EXHIBITED

Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 92.

Elegant for its subtle glaze and slender form, Yaozhou vases of this type are extremely rare. The plain, undecorated surface highlights the luminescence of the slightly crackled glaze which is displayed to full effect on its understated *yuhuchun* shape. Yaozhou glazes of this type are generally dated to the Jin period and provide a striking contrast with its vibrantly carved and olive-green glazed counterparts for which the wares are typically known.

Upright shapes of any kind are very rare among the large-scale production of the main Yaozhou kilns. A closely related excavated vase, but lacking the crackle, is published in *Yaozhou yao/Yaozhou Kiln*, Xi'an, 1992, (unnumbered plate);

and another was included in the exhibition *Yoshuyo/The Masterpieces of Yaozhou Ware*, Museum of Oriental Ceramics, Osaka, 1997, cat. no. 103.

Vases of this attractive form, but carved with floral designs and coated in an olive glaze, include two smaller examples excavated from the Yaozhou kiln sites at Huangpu near Tongchuan in Shaanxi province, illustrated in *Songdai Yaozhou yaozhi/The Yaozhou Kiln Site of the Song Period*, Beijing, 1998, p. 292, fig. 148: 1 and 2, col. pl. 8, fig. 2 and pl. 77, fig. 4, the larger one probably illustrated again in *Yaozhou yao/Yaozhou Kiln*, *op. cit.*, (unnumbered plate); another excavated at Huachi county, Gansu, and now in the Gansu Qingyang Region Museum, published as an 'excellent example of Yaozhou ware' in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 7, pl. 126; and a third example, included in several exhibitions including *Yoshuyo/The Masterpieces of Yaozhou Ware*, *op. cit.*, cat. no. 75, and sold in these rooms, 11th May 2011, lot 2.

‡ £ 60,000-80,000
HK\$ 665,000-885,000 US\$ 84,500-113,000

金 耀州窑青釉膽瓶

來源

倫敦蘇富比2003年11月12日· 編號40

徐展堂收藏· 香港

展覽

《關氏所藏宋代陶瓷》· 香港藝術館· 香港· 1994年· 編號92



A 'YAOZHOU' TRIPOD CENSER SONG DYNASTY

the compressed spherical body rising to a waisted neck and below the broad square-section everted rim, all supported on three lion-paw feet issuing from lion masks, covered overall with a glossy olive-green crackled glaze, pooling to a darker tone at the recessed areas at the shoulder and rim
18 cm, 7 $\frac{1}{8}$ in.

PROVENANCE

Acquired in Hong Kong, August 1990.

Covered with a subtle olive-green glaze and devoid of decoration save for the mask-head legs, this is a rare example of Yaozhou ware from the Song dynasty. Located in the Shaanxi province, the Yaozhou kilns were inspired by Yue celadon-glazed ware from the northern Zhejiang province from the Five Dynasties period (907-960) and gained prominence in the Song dynasty (960-1279) for its distinctive green-glazed stoneware that appealed to the taste of the literati. Although the majority of their output was devoted to the manufacture of vibrantly carved or moulded dishes and bowls, they also created a small number of carefully and individually crafted ceramics, such as the present piece.

A censer of this type, but of slightly larger size, from the Xiwenguo Zhao Collection, included in *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, Hong Kong Museum of Art, Hong Kong, 2010, cat. no. 100, was sold in our Hong Kong rooms, 5th April 2017, lot 3231; and another, but with a longer neck, was sold at Christie's New York, 5th June 1986, lot 172. Yaozhou tripod censers of this shape are more commonly seen decorated with various designs, such as one moulded with confronting bird marks divided by vertical notched flanges on the body, in the Museum of Oriental Ceramics, Osaka, included in the Museum's exhibition *The Masterpieces of Yaozhou Ware*, 1998, cat. no. 105; and another carved with a band of double key-frets below the rim and scrolling lotuses on the body, illustrated in Julian Thompson, 'Chinese Celadons', *Arts of Asia*, November-December, 1993, p. 66, sold in these rooms, 15th December 1981, lot 135 and again in our New York rooms, 7th November 2008, lot 273.

± £ 60,000-80,000

HK\$ 665,000-885,000 US\$ 84,500-113,000

宋 耀州窑青釉瑞兽足爐

來源

1990年8月購自香港



A RARE 'JIZHOU' 'PHOENIX' VASE YUAN DYNASTY

the baluster body rising from a slightly spreading foot to a waisted neck and slightly lipped rim, applied with a thick opaque black glaze, reserved on the buff biscuit with two pairs of phoenix circling in the air, one of each with four long tail feathers, the two pairs divided by clouds, the base glazed in black below the foot
28 cm, 11 in.

PROVENANCE

Sotheby's London, 11th December 1990, lot 220.

Jizhou vases decorated with this elaborate phoenix design are rare, and the present piece is particularly notable for its rich black-coffee brown glaze that provides a striking contrast with the two pairs of phoenix in white reserve. The four birds appear animated with the details of the flowing feathers and eyes painted in swift brushwork.

A similar vase, in the Arthur M. Sackler Museum, Harvard University Art Museums, is published in Robert D. Mowry, *Hare's Fur, Tortoiseshell and Partridge Feathers*, Cambridge, Mass, 1995, pl. 103; another, illustrated in Nuno de Castro, *A Ceramica e a Porcelana Chinesas*, Porto, 1992, vol. 1, pl. 169, was sold in these rooms, 11th December 1990, lot 220; a slightly larger *meiping* was sold in our New York rooms, 17th March 2015, lot 181; and a smaller example, decorated with a less elaborate design, was sold in our Hong Kong rooms, 4th December 2015, lot 265. Compare also a *meiping* of the same shape but decorated with a blossoming prunus branch illustrated in the *Complete Collection of Treasures from the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 217.

Mowry, *op. cit.*, p. 253, notes that this vase is a quintessential Song shape which originated from silver bottles, such as the one recovered from a Song tomb dated to 1195 in Jiangpu county, Jiangsu province, and another recovered amongst the cargo of the Chinese merchant ship that sank off the coast of Sinan, Korea, in the early 1320s. Mowry suggests that the Sinan shipwreck silver bottle, which has straight walls, broad and high-set shoulders, and a waisted neck with a slightly flaring lip, is possibly the closest in form to Jizhou vases of this shape.

± £ 100,000-150,000
HK\$ 1,110,000-1,660,000 US\$ 141,000-212,000

元 吉州窯黑釉剪紙剔鳳凰紋瓶

來源

倫敦蘇富比1990年12月11日· 編號220



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A RARE 'DING' CENSER AND COVER NORTHERN SONG DYNASTY

the rounded body supported on a domed pedestal foot carved with four quatrefoil cut out panels, the cover carved with an open work design of diaper leading up to a flower head, all covered in an ivory coloured glaze, deepening to an olive tone where it pools

(2)

15 cm, 6 in.

PROVENANCE

Collection of Frederick M. Mayer.

Christie's London, 24th/25th June 1974, lot 34.

Collection of Walter Hochstadter.

Christie's New York, 18th/19th March 2009, lot 510.

J.J. Lally & Co, Oriental Art, March 2010.

EXHIBITED

J. J. Lally & Co, Oriental Art, *Chinese Ceramics in Black and White*, New York, 2010, cat. no. 17.

A related censer, excavated at Taiyuan city, Shanxi province, and now in the Shanghai Provincial Museum, is illustrated in *Zhongguo taoci quanji/The Complete Works of Chinese Ceramics*, vol. 7, Shanghai, 2000, pl. 215. Compare another censer of this type, the cover with similar cutouts but on a different foot, published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. I, London, pl. 345.

Similarly pierced censers covered in a *qingbai* glaze are also known to have been produced; see one included in Hsien-Ch'i Tseng and Robert Paul Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, vol. II, Boston, 1972, pl. 64.

± £ 80,000-120,000

HK\$ 885,000-1,330,000 US\$ 113,000-169,000

北宋 定窯白釉鏤雕花卉紋薰爐

來源

邁爾收藏

倫敦佳士得1974年6月24至25日· 編號34

Walter Hochstadter 收藏

紐約佳士得2009年18至19日· 編號510

J.J. Lally & Co., 紐約· 2010年3月

展覽

《Chinese Ceramics in Black and White》· J. J. Lally & Co·

紐約·2010年·編號17



A RARE QINGBAI BALUSTER VASE SONG DYNASTY

the rounded sides rising from a spreading foot to a waisted neck and everted 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, 9½ in.

PROVENANCE

Acquired in Hong Kong, 1994.

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.

± £ 30,000-50,000

HK\$ 332,000-555,000 US\$ 42,300-70,500

宋 青白釉纏枝蓮紋花口瓶

來源

1994年購自香港



A RARE 'LONGQUAN' CELADON VASE,
CONG
SOUTHERN SONG DYNASTY

modelled after an archaic jade *cong*, each long edge of the square-sectioned body with eight raised horizontal bands within a raised rectangular frame, all supported on a short foot and surmounted by a gently tapered neck, covered overall save for the footring with a lustrous celadon glaze draining to pale bluish-white at the raised edges and pooling to sea-green at the recessed areas
25.8 cm, 10 $\frac{1}{8}$ in.

PROVENANCE

A Japanese private collection, (by repute).

Celadon vases of this form imitate archaic ritual jade objects in shape and colour and represent one of the most characteristic types of Song ceramics. The form derives from jade *cong*, which are not shaped as containers but as open tubes, and are known particularly from the Neolithic Liangzhu culture. A fine example from the Shanghai Museum, Shanghai, was included in the exhibition *Gems of Liangzhu Culture*, Hong Kong Museum of History, Hong Kong, 1992, cat. no. 57.

Several *cong* vases can be seen in famous collections throughout the world; one in the Shanghai Museum is illustrated in *Longquan qingci* [Celadon of Longquan], Beijing, 1966, pl. 15; one is published in the *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum. Lung-ch'uan Ware, Ko Ware and Other Wares*, Tokyo, 1974, pls 8 and 9; another from the Eumorfopoulos Collection and now in the Victoria and Albert Museum, London, is included in John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 124; and a fourth example from the Oppenheim Collection and now in the British Museum, London, is published in Jessica Rawson, ed., *The British Museum Book of Chinese Art*, London, 1992, pl. 8 left.

Compare also a vase of this type, from the Toguri Collection, sold in our London rooms, 9th June 2004, lot 53; and another from the Baron Hatvany Collection, included in the exhibition *Song Ceramics*, Southeast Asian Ceramic Society, Singapore, 1983, cat. no. 36, and sold in our London rooms, 5th November 1996, lot 605.

† £ 40,000-60,000

HK\$ 442,000-665,000 US\$ 56,500-84,500

南宋 龍泉窰青釉琮式瓶

來源

(傳) 日本私人收藏



A PAIR OF QINGBAI CIRCULAR BOXES AND
COVERS
SONG DYNASTY

each moulded in relief to the upper surface with flowering
chrysanthemum, the sides with bands of bamboo, covered in a
pale blue translucent glaze, Japanese wood box
(5)

8.3 cm, 3¼ in.

PROVENANCE

Gallery Kochukyuo Co. Ltd., Tokyo.

± £ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

宋 青白釉花卉紋蓋盒一對

來源

Gallery Kochukyuo Co. Ltd, 東京



**A RARE CARVED 'LONGQUAN' CELADON
'BOYS' BOWL
SONG DYNASTY**

the deep rounded sides rising from a short straight foot to an everted rim, freely carved and combed to the interior with three boys divided by floral sprays, the exterior carved with spiralling petals, covered overall in an olive-green glaze 19.5 cm, 7½ in.

A closely related bowl, from the collections of Kurt M. Simon and Frederick Mayer, was sold at Christie's London, 24th June 1974, lot 65. Compare also a bowl of this type and freely-incised style, but carved with animals and flowers on the interior, published in *Longquan Celadon of China*, Hangzhou, 1998, pl. 51; a much smaller version decorated with a stylised lotus brance against a stippled ground, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 139; and a third bowl, of slightly different form and covered in a crackled glaze, with a plain exterior and lotus design to the interior, included in *Longquan qingci*, Beijing, 1966, pl. 11.

£ 10,000-15,000

HK\$ 111,000-166,000 US\$ 14,100-21,200

宋 龍泉青釉刻童子戲蓮紋盃



**A SANCAI-GLAZDED POTTERY TRAY WITH
FOURTEEN CUPS
TANG DYNASTY**

the rim of the tray splashed with a green, ochre and straw-coloured glaze, leaving the unglazed buff-coloured body to the interior and exterior, the cups similarly glazed to the interior, fitted box

(16)

The tray: 22.7 cm, 9 in.

EXHIBITED

Chugoku bijutsu ten series: Zui To no bijutsu [Chinese Art exhibition series; The art of Sui and Tang dynasty]. Osaka Art Museum, Osaka, 1976, Vol.3, 1~143, Oct 10th - Nov 14th 1976.

LITERATURE

Sekai Toji Zenshu 9 Zui To Hen [Collection of World's Ceramics Sui Tang], vol 9, Tokyo, 1961, pl. 103.

± £ 15,000-20,000

HK\$ 166,000-221,000 US\$ 21,200-28,200

唐 三彩陶盤及小盃一組十四件

展覽

《中国美術展シリーズ: 隋唐の美術》・大坂市立美術館・大阪・1976年・卷3.1至143・1976年10月10日至11月14日

出版

《世界陶磁全集・隋唐篇》, 卷9, 東京, 1961年, 圖版103



PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**A PAIR OF LARGE SANCAI-GLAZED DRAGON
ROOF TILES
MING DYNASTY**

each composed in four sections, modelled in the form of an animated scaly four-claw dragon, the body modelled in high relief supporting a figure on its back, covered in a thick yellow, green and straw coloured glaze

(2)

117 cm, 46 in.

PROVENANCE

Christie's New York, 20th September 2001, lot 323.

W £ 10,000-15,000

HK\$ 111,000-166,000 US\$ 14,100-21,200

明 三彩龍瓦當

來源

紐約佳士得2001年9月20日·編號323



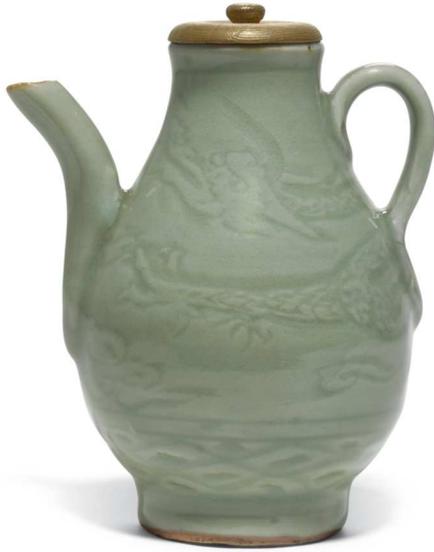
80

A CARVED 'LONGQUAN' CELADON EWER
MING DYNASTY

the pear-shaped body rising from a spreading foot to a waisted neck, set with a curved spout and loop handle, the exterior freely carved with a three clawed dragon, all above a moulded lappet band, covered overall in a celadon glaze stopping unevenly above the foot revealing the grey body, lacquered wood cover, Japanese wood box
(3)
12 cm, 4¾ in.

± £ 15,000-20,000
HK\$ 166,000-221,000 US\$ 21,200-28,200

明 龍泉窰青釉刻雲龍紋執壺



80

81

A FAMILLE-VERTE LOBED DISH
QING DYNASTY, KANGXI PERIOD

the rounded lobed sides rising from a short tapering foot to an everted barbed rim, brightly enamelled to the interior with a medallion enclosing a pair of long-tailed crested birds, one perched on rockwork beneath the other in flight, encircled at the rim by flower-filled lotus-lappet panels
35.5 cm, 14 in.

£ 2,000-3,000
HK\$ 22,100-33,200 US\$ 2,850-4,250

清康熙 彩繪錦雞花卉紋花棱式盤



81

A RARE LARGE SANCAI-GLAZED DISH KANGXI MARK AND PERIOD

freely splashed all over with emerald-green, marigold-yellow, and bright aubergine enamels, the centre delicately incised with a ferocious dragon writhing amidst cloud scrolls and flames to reach for a 'flaming pearl', the cavetto incised with various blossoming flowers and leafy foliage, the exterior similarly decorated with five further incised dragons chasing the flaming pearls, inscribed in underglaze blue with a six-character mark within a double-circle
32.2 cm, 12⁵/₈ in.

A closely related dish in the Victoria and Albert Museum, London, is illustrated in Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911*, London, 1986, pl. 83; another, from the collection of Mr and Mrs Ira M. Koger, and now in the John and Mable Ringling Museum of Art, Sarasota, is published in John Ayers, *Chinese Ceramics. The Koger Collection*, New York, 1985, pl. 102; and a bowl of this type, but without the incised dragon decoration, from the Qing Court Collection and still in Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum, Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Hong Kong, 2009, pl. 226.

£ 30,000-50,000

HK\$ 332,000-555,000 US\$ 42,300-70,500

清康熙 虎皮三彩暗刻雲龍紋大盤
《大清康熙年製》款



PROPERTY FROM A EUROPEAN PRIVATE COLLECTOIN

A SMALL GILT-BRONZE FIGURE OF BUDDHA MONGOLIA, 18TH CENTURY

the figure seated in *dhyanasana* on a double lotus base, the left hand in *dhyanamudra* the right in *abhayamudra*, wearing a *dhoti* and a shawl draped over the left shoulder, the face with a serene downcast expression framed by pendulous ears, the hair tied in tight curls below the *usnisa*
11.3 cm, 4½ in.

£ 4,000-6,000

HK\$ 44,200-66,500 US\$ 5,700-8,500

蒙古· 十八世紀 鎏金銅釋迦牟尼佛坐像



83

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

A GILT-REPOUSSE FIGURE OF SHAKYAMUNI BUDDHA MONGOLIA, 18TH CENTURY

seated in *dhyanasana* on a double lotus base, the left hand in *dhyanamudra*, the right hand in *bhumisparsa*, wearing a *dhoti* with a shawl draped over the left shoulder, the face with a meditative downcast expression, flanked with pendulous ears, the hair tied in tight curls framed with a five leaf pendant crown
18.7 cm, 7⅜ in.

LITERATURE

W. Drodze Do Kumbum, *Tybet*, Warsaw, 2015, p. 11.

£ 5,000-7,000

HK\$ 55,500-77,500 US\$ 7,100-9,900

蒙古· 十八世紀 鎏金銅鑿花釋迦牟尼坐像

出版

W. Drodze Do Kumbum, 《Tybet》華沙·2015年·11頁



84

A GILT-BRONZE FIGURE OF ELEVEN-HEADED AVALOKITESHVARA 17TH CENTURY

cast seated in *dhyanasana* with twenty-four arms and eleven heads arranged in four tiers and surmounted with Amitabha, the principle hands in *anjalinudra*, another two pairs held in *dhyanamudra* and *abhayamudra*, the others fanned out each bearing an attribute, the last pair supporting the figure of Amitabha, the face of a serene expression with subtly outlined eyes cast downward and a smiling bud mouth, the figure adorned with elaborate jewellery and wearing a *dhoti* and a long shawl covering the shoulders with sash-ends flowing down the sides
24 cm, 9³/₈ in.

This figure depicts the bodhisattva Avalokitesvara as Samantamukha, the All-Pitying One, who looks in every direction to save all creatures. It is believed that the eleven heads were formed when the bodhisattva attended to save culprits from hell. As he realised that that for every soul saved another took its place, his head split into many heads that could assist him in saving mankind.

£ 15,000-20,000
HK\$ 166,000-221,000 US\$ 21,200-28,200

十七世紀 鎏金銅十一面觀音坐像



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

seated in *dhyanasana* on a lotus pedestal rising on a stalk from a hexagonal stand, his hands resting in *bhumisparsa* and *dhyana* mudras, his face with contemplative expression, the hem of his garment delicately incised with floral and geometric designs
(2)
25cm, 9³/₄in.

PROVENANCE

Formerly in an East German private collection, purchased in 1990 (by repute).
Sotheby's London, 16th May 2007, lot 343.

£ 30,000-50,000
HK\$ 332,000-555,000 US\$ 42,300-70,500

明十六世紀 鎏金銅釋迦牟尼坐像

來源
東德私人舊藏·購於1990年(傳)
倫敦蘇富比2007年5月16日·編號343





87

87

PROPERTY OF A LADY

**A GILT-BRONZE FIGURE OF GREEN TARA
NEPAL 18TH/19TH CENTURY**

the figure seated in *lalitasana* on a lotus base, the right hand held in *varadamudra* and the left raised to the chest in *vitarkamudra*, both supporting *uptala* lotuses rising to the shoulders along the elbows, wearing a *dhoti* and a loose shawl over the shoulder, adorned with bejewelled necklaces around the waist and the chest, the face with a benevolent expression, crowned with a five-leaf tiara in front of a high chignon and framed with an ornate foliate mandorla, the base with a Tibetan inscription
13.2 cm, 5½ in.

£ 5,000-7,000
HK\$ 55,500-77,500 US\$ 7,100-9,900

尼泊爾、十八/十九世紀 鎏金銅綠度母坐像



88

88

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A GILT-BRONZE FIGURE OF UDAYANA
BUDDHA
QING DYNASTY, 18TH CENTURY**

the figure standing with the right hand raised in *abhayamudra* and the left hand in *varadamudra*, wearing long robes draped from the shoulders and falling in long undulous folds with a concentric 'U'-shaped pattern at the chest, fitted stand
15 cm, 5⅞ in.

£ 4,000-6,000
HK\$ 44,200-66,500 US\$ 5,700-8,500

清十八世紀 鎏金銅優填王立像

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

cast seated in *vajraparyankasana* on a double lotus pedestal, grasping *avajra* and *ghanta* in each hand, dressed in elaborate jewellery and a *dhoti*, with a long celestial scarf draped across the shoulders and arms, the meditative face framed by large earrings and an leaf crown enclosing the high scrolling chignon

15.5 cm, 6 1/8 in.

£ 10,000-15,000

HK\$ 111,000-166,000 US\$ 14,100-21,200

清十八世紀 鑲金銅金剛薩埵坐像



PROPERTY OF A LADY

A GILT-BRONZE FIGURE OF SURYABHASKARA TIBET, 18TH CENTURY

the figure seated in *dhyanasana* on a double lotus base, his right hand in *vitarka mudra* supporting an *uptala lotus*, his left resting on his thigh, wearing a *dhoti* and a loose shawl over the shoulders and adorned with necklaces and other body jewellery, his peaceful contemplative face framed with pendulous ears and supporting a three leaf tiara in front of a high chignon

18 cm, 7 1/8 in.

The iconography of this skilfully casted bronze sculpture, seated in *dhyanasana* on a double lotus base, with his right hand in *vitarkamudra* supporting an *uptala* lotus, represents the Bodhisattva Suryabhaskara, one of the principal attendants to Bhaishajyaguru, the Medicine Buddha. Compare a related figure from the Prince Ukhtomsky Collection and now preserved in The State Hermitage Museum, St. Petersburg, illustrated in Marilyn M. Rhie and Robert A. F. Thurman, *Wisdom and Compassion. The Sacred Art of Tibet*, San Francisco, 1991, pl. 134

£ 12,000-15,000

HK\$ 133,000-166,000 US\$ 16,900-21,200

西藏、十八世紀 鑲金銅日光菩薩坐像



**FOUR GESSO AND WOOD GUARDIAN
FIGURES
MING DYNASTY**

each standing with their feet apart, the arms raised in animated gestures, wearing armour over loose robes, tied at the waist with an animal mask clasp, with a scarf billowing over the shoulders, the face with a fierce expression below a five petalled crown

(4)

Largest: 111 cm, 43³/₄ in.

Finely carved with detailed armour and menacing faces, these four figures represent the Four Guardian Kings (Sitian Wang) who are on earth to guard the four cardinal points of the world and protect the Buddhist Law (*dharma*), according to Buddhist philosophy. The four kings, who are believed to have been present at every critical moment in Buddha's life, including his birth and his attainment of nirvana, were originally placed on the four sides of stupas to guard the Buddhist relics inside. They include Virudhaka, 'He who enlarges the kingdom', the Guardian of the South; Dhrtarastra, 'He who maintains the kingdom of the Law', the Guardian of the East; Vaishravana, 'He who is knowing', the Guardian of the North,



and Virupaksha, 'He who observes all things in the kingdom', the Guardian of the West. Each guardian is depicted as a fierce warrior, with eyes wide open and their muscular bodies visible under their armour, while their celestial nature is indicated by their flowing scarves.

Surviving complete sets of the Four Guardian Kings carved with full rounded faces and intricate detail as seen on the present are rare; a comparable set, but the figures seated on rockwork bases, was sold in our New York rooms, 13th September 2017, lot 119. Compare also a standing wood figure of a guardian, sold at Christie's New York, 20th March 2014, lot 2061.

See also four much larger painted stucco sculptures dressed in similarly modelled armour, from the Shuanglinsi temple in Pingyao, Shanxi province, illustrated *in situ* in *Shuanglinsi cai su foxiang* [Buddhist images of coloured stucco from Shuanglinsi], Taipei, 1997, pp 33 and 35.

W 卣 £ 50,000-70,000
HK\$ 555,000-775,000 US\$ 70,500-98,500

明 木雕彩塑四大天王一組四尊





92

PROPERTY OF A LADY

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

the multi-armed deity seated in *dhyanasana* on a double lotus base, the principal hands in *namasakaramudra*, the secondary ones in *dhyanamudra*, the other hands holding various attributes, wearing a *dhoti* and a loose shawl over the shoulder, adorned with bejewelled necklaces around the waist and chest, the face with a peaceful benevolent expression, crowned in an ornate headdress
21.5 cm, 8½ in.

£ 4,000-6,000

HK\$ 44,200-66,500 US\$ 5,700-8,500

清十七/十八世紀 千手觀音銅坐像

93

A RARE INSCRIBED BRONZE BODHISATTVA MOULD AND COVER QIANLONG MARK AND PERIOD

the interior set with a negative mould of the multi-armed deity seated in *lalitasana* and holding various attributes in the various hands, framed by a mandorla decorated with flower sprays and scrolling foliage on a double lotus pedestal, the side with an engraved six-character Qianlong mark, the interior of the cover with a further engraved six-character mark in reverse and Manchu inscription in reverse, the exterior with an attached double loop handle

(2)

9.9 cm, 3⅞ in.

± £ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清乾隆 銅菩薩坐像模具

《大清乾隆年製》款



93

PROPERTY FROM A PRIVATE SWISS COLLECTION

A RARE GILT-LACQUER FIGURE OF A
BODHISATTVA
YUAN / EARLY MING DYNASTY

seated in *dhyanasana*, with left hand in *bhumisparsamudra*,
the right hand held in *abhayamudra*, wearing a loose robe tied
at the waist, the face with meditative expression, traces of gilt
decoration, wood stand

(2)

40.5 cm, 16 in.

± £ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

元/明初 漆金木菩薩坐像



94



95

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A WOOD AND GESSO FIGURE OF A
BODHISATTVA
SONG/JIN DYNASTY

the figure seated in *dhyanasana* on a lotus base, the right hand
in *veradamudra*, the left in *keranamudra*, wearing a *dhoti* and
a shawl draped over both shoulders, the face with a serene
downcast expression, the topknot encircled by a crown
34 cm, 13³/₈ in.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

宋/金 木雕彩塑觀音坐像

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A CARVED BLACK AND WHITE JADE LOG RAFT QING DYNASTY, 18TH/19TH CENTURY

in the form of a peach tree log raft, the stern cleverly carved using the layering of colour in the stone with white jade leafy branches bearing lush fruit, the greyish-black raft carrying an immortal seated with a double-gourd flask issuing wisps of smoke on which rests a bird and a bat, a seated sage and a deer further up the raft
14 cm, 5½ in.

PROVENANCE

Sotheby's London, 16th May 2007, lot 259.

± £ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清十八十九世紀 墨白玉雕仙人乘槎擺件

來源

倫敦蘇富比2007年5月16日· 編號259

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A SMALL BLACK AND GREYISH-WHITE JADE CARVING OF TWO CATS QING DYNASTY, 18TH CENTURY

both recumbent, each facing head to tail, the smaller cat with a butterfly beside its head, the mottled pale grey stone with blackish-brown colouring
6 cm, 2¾ in.

PROVENANCE

Christie's New York, 19th September 2013, lot 1669.

± £ 5,000-7,000

HK\$ 55,500-77,500 US\$ 7,100-9,900

清十八世紀 墨白玉雕雙歡把件

來源

紐約佳士得2013年9月19日· 編號1669

A PALE CELADON, RUSSET AND BLACK JADE 'CHILONG' SCROLL WEIGHT MING DYNASTY

carved with animated *chilong* writhing across the surface, the stone of a pale celadon tone with russet and black inclusions
9 cm, 3½ in.

PROVENANCEChristies London, 7th November 2014, lot 629.
Priestley & Ferraro, London.

± £ 10,000-15,000

HK\$ 111,000-166,000 US\$ 14,100-21,200

明十七世紀 青白玉五螭祥雲紋紙鎮

來源 倫敦佳士得2014年11月7日· 編號629

倫敦覺是軒



96



97



98

A FINELY CARVED JADE 'MYTHICAL BEAST'
PAPERWEIGHT
MING DYNASTY

carved in the form of a recumbent mythical beast, its flattened body crouched on all fours, the face well defined by bulbous eyes, flared nostrils and furrowed eyebrows, with a long wavy mane, its thick feathery beard spreading across its chest, and the bifurcated tail tucked under itself, the stone of a mottled whitish-grey tone with black russet and inclusions
12.5 cm., 4 $\frac{7}{8}$ in.

‡ £ 25,000-30,000
HK\$ 277,000-332,000 US\$ 35,200-42,300

明 青白玉瑞獸紙鎮



99

100

A WHITE JADE 'RAFT' GROUP
QING DYNASTY, 18TH/19TH CENTURY

carved with two scholars seated in the rear of the raft, examining a *lingzhi* beneath gnarled branches, with a basket of further *lingzhi* to the front, the stone of an even white tone
17 cm, 6 $\frac{3}{4}$ in.

‡ £ 15,000-20,000
HK\$ 166,000-221,000 US\$ 21,200-28,200

清十八/十九世紀 白玉張翥乘槎擺件



100

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A WHITE JADE LOBED VASE QING DYNASTY, 18TH CENTURY

the flattened quatrelobed body rising from a short splayed foot to a flared neck and galleried rim, flanked by a pair of scroll handles, finely carved around the foot and shoulders with a band of *ruyi* pendants, the smoothly polished stone of an even white tone
10.2 cm, 4 in.

£ 15,000-20,000

HK\$ 166,000-221,000 US\$ 21,200-28,200

清十八世紀 白玉如意紋雙耳瓜棱瓶



101

A CELADON JADE MUGHAL-STYLE BOWL 17TH CENTURY

the steep sides rising from a short spreading chrysanthemum-shaped foot to a slightly flared rim, carved in low relief to the exterior with three rows of stylised floral foliates, the stone of a pale celadon tone, wood stand
(2)
13.6 cm, 5³/₈ in.

PROVENANCE

Collection of Edward George Robey (1869-1954), (according to label).

£ 10,000-20,000

HK\$ 111,000-221,000 US\$ 14,100-28,200

十七世紀 青白玉痕都斯坦式纏枝花卉紋盃

來源

Edward George Robey (1869-1954年) 收藏 (標籤)



102

PROPERTY OF AN ENGLISH LADY AND GENTLEMAN

A SPINACH-GREEN JADE CENSER AND COVER

QING DYNASTY, 18TH/19TH CENTURY

the rounded sides rising from a spreading foot and carved in high relief with a meandering leafy lotus scroll, capped with a central *shou* character to each side, the everted rim flanked with two winged dragon handles supporting loose rings, the high domed cover similarly carved with lotus below a lotus bud finial, the stone of a deep spinach-green tone with lighter green inclusions and dark green mottling

(2)

24 cm, 9 $\frac{3}{8}$ in.

PROVENANCE

Spink & Son Ltd., London (according to label).

£ 15,000-20,000

HK\$ 166,000-221,000 US\$ 21,200-28,200

清十八/十九世紀 碧玉纏枝番蓮獸耳活環蓋爐

來源

Spink & Son, Ltd 倫敦 (標籤)



**A PALE CELADON JADE 'DRAGON'
CIRCULAR BOX AND COVER
QING DYNASTY, QIANLONG PERIOD**

the upper surface of the cover carved in relief with a frontal three-clawed dragon writhing amidst trailing cloud scrolls, the stone of a pale celadon tone

(2)

10 cm, 4 in.

PROVENANCE

J. J. Lally & Co., New York, 2017.

The quality of the jade from which this box has been fashioned is highlighted through the restrained carving, reserved only for the top of the cover with the rest of the vessel left plain. Related boxes include one carved with birds and a pomegranate tree, from the collection of Geoffrey C. Hughes, sold at Christie's New York, 27th November 1991, lot 191; one decorated with a peach spray, sold at Christie's London, 6th June 1988, lot 12; another carved with peony blossoms, scrolling leaves and ribbon-tied leaves and raised on a ring foot, sold twice in our Hong Kong rooms, 30th November 1980, lot 527 and 19th May 1987, lot 324; and a fourth example, rendered with a hibiscus bloom and encircled by a band of petals, also sold in our Hong Kong rooms, 3rd/4th December 2015, lot 443.

± £ 40,000-60,000

HK\$ 442,000-665,000 US\$ 56,500-84,500

清乾隆 青白玉穿雲游龍紋蓋盒

來源

J. J. Lally & Co. · 2017年紐約





105



106

105

**A PALE CELADON JADE FIGURE OF A BADGER
QING DYNASTY, 18TH CENTURY**

the animal recumbent with its tail tucked under its paws and its head turned to its rear, holding a *lingzhi* spray in its mouth, the stone of an pale celadon tone
5 cm, 2 in.

£ 4,000-6,000
HK\$ 44,200-66,500 US\$ 5,700-8,500

清十八世紀 青白玉銜芝臥犬把件

106

**A WHITE JADE FIGURE OF A MONKEY
QING DYNASTY, 18TH CENTURY**

the animal crouched on its haunches and holding a beribboned precious object in his left paw, supported by his knees, his right hand holding his ear, the stone of an even white tone
4.5 cm, 1¾ in.

£ 5,000-8,000
HK\$ 55,500-88,500 US\$ 7,100-11,300

清十八世紀 白玉靈猴獻壽把件

107

**A LARGE CELADON JADE BOULDER
17TH CENTURY**

carved to the front side with a scholar standing on a rocky outcrop holding a brush, beside a stream, with two pine trees in a mountainous landscape, inscribed *shou bi nan shan* (May your age be as the South Mountains), the reverse with rocky crags, the stone of a deep celadon green and pale beige tone with white inclusions and russet flaws
26 cm, 10¼ in.

PROVENANCE

Sotheby's London, 11th March 1969, lot 34.

The present piece is notable for the large boulder from which the craftsman has skilfully rendered a mountainous scene that follows its natural contours and veining. Jade boulders carved with a serene scene of a figure dwelling in a pavilion within a landscape was favoured by scholars for the various values embodied within it. Tina Yee-wan Pang and Jane Sze, in *Virtuous Treasures. Chinese Jades for the Scholar's Table*, Hong Kong, 2008, pp 13-14, discuss that objects of this type

embodied the ideal natural environment that every true scholar aspired to, and thus brought into their urban studios in miniaturised forms.

A boulder of comparable size and design is illustrated in Stanley Nott, *Voices from the Flowery Kingdom*, New York, 1947, pl. LXIX. Compare also a smaller boulder attributed to the 18th century and carved in high-relief depicting a scene of a figure in a mountainous landscape, from the Thannhauser Collection and in the DDR Museum, Berlin, included in the exhibition *Schätze Chinas in Museen der DDR. Kunsthandwerk und Kunst aus vier Jahrtausenden*, Museum für Völkerkunde, Dresden, 1989, cat. no. 138; and another illustrated in Roger Keverne, *Jade*, London, 1991, pp.352.

† £ 30,000-40,000
HK\$ 332,000-442,000 US\$ 42,300-56,500

十七世紀 青玉祝壽圖山子

來源
倫敦蘇富比1969年3月11日, 編號34



107

AN INSCRIBED RECTANGULAR
WHITE JADE PLAQUE
QING DYNASTY, 18TH CENTURY

carved to one side with a boy riding the buffalo
in a mountainous landscape, the reverse with a
poetic inscription, framed by a stylised *ruyi* head
and scrolling cloud, the stone of an even white
tone
5 cm, 2 in.

£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

清十八世紀 白玉牧童歸去圖珮



PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

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

of rectangular form, one face exquisitely incised and gilded with scholars and attendants engaged in various pursuits amongst a riverside landscape with pavilions sheltered amongst pine, bamboo and *wutong* trees, the reverse engraved and gilded with an inscription from the *Lanting xu*

(Preface to the Orchid Pavilion) in Qianlong Emperor's calligraphy, the stone of an even pale celadon tone
22 by 10.3 cm, 8 $\frac{5}{8}$ by 4 in.

This plaque is notable for its inscription which is incised in the calligraphic style of the Qianlong Emperor, and cites a passage from Wang Xizhi's (a.307- c.365) *Lanting xu* (Preface to the Orchid Pavilion). It combines three of Qianlong's passions: calligraphy, history and highly-crafted works of art. His particular enthusiasm for Wang Xizhi's calligraphy, who was also known as the 'Sage of Calligraphy', is well documented as the

emperor made it his lifelong mission to assemble as many important copies of Wang's works as possible. On the 44th year of his reign (1779), Qianlong compiled in an eight-volume work, comprised of the best surviving copies of the *Lanting xu* together with copies of other great Tang calligraphers and his own poems.

£ 10,000-15,000

HK\$ 111,000-166,000 US\$ 14,100-21,200

清乾隆 青白玉描金御題「蘭亭序」冊頁





110

110

A PALE CELADON JADE FIGURE OF
SHOULAO
QING DYNASTY, 18TH/19TH CENTURY

the figure clad in long flowing robes tied with a sash around his waist, holding a staff in his right hand and a peach in his left, the stone in an even pale celadon tone
19.2 cm, 7½ in.

PROVENANCE

J. J. Lally & Co., New York, 2017.

± £ 40,000-60,000

HK\$ 442,000-665,000 US\$ 56,500-84,500

清十八/十九世紀 青白玉壽星立像

來源

J. J. Lally & Co. 2017年紐約

111

A PALE CELADON JADE FIGURE OF BUDDHA
QING DYNASTY, 18TH CENTURY

seated in *dhyanasana*, with hands held in *dhyanamudra* supporting an alms bowl, clad in loose robes, the serene meditative face beneath tightly curled hair, the stone of a pale celadon tone, with russet inclusions
11 cm, 4½ in.

± £ 20,000-30,000

HK\$ 221,000-332,000 US\$ 28,200-42,300

清十八世紀 青白玉藥師佛坐像



111



BLUE AND WHITE CERAMICS
FROM AN ITALIAN COLLECTION

LOTS 112-129

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A RARE BLUE AND WHITE 'LOTUS' MEIPING MING DYNASTY, YONGLE PERIOD

of finely potted baluster form rising to a short waisted neck with an everted lip, the body well painted in classic contrasting tones of dark cobalt-blue with a scrolling meander of leafy stems, millet, lotus blooms and buds, between double line borders, the foot encircled with a band of seven lotus sprays, the shoulder with a scrolling leafy meander, all within double line borders

25 cm, 9⁷/₈ in.

Blue and white porcelains of the Yongle period (r. 1403-24) rank among the finest in the history of Chinese ceramics and their designs provided inspiration throughout the Ming and Qing dynasties. The present *meiping*, with its harmonious combination of foliate scrolls with lotus blooms gracefully draped over an elegant form, exemplifies the style and taste of early Ming imperial porcelain.

Closely related *meiping* can be found in important museum collections worldwide; see one from the Qing Court Collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2008, pl. 32; one with a cover in the National Palace Museum, Taipei, included in the Museum's exhibition *Shi yu xin: Mingdai Yongle huangdi de ciqi/ Pleasingly Pure and Lustrous. Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, 2017, cat. no. 52; another in the Shanghai Museum, Shanghai, exhibited in *Seika jiki ten* [Exhibition of blue and white porcelain from the Shanghai Museum], Matsuya Ginza, Tokyo, 1988, cat. no. 10; and a fourth vase in the Freer Gallery of Art, Washington D.C., illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 9, Tokyo, 1981, pl. 92. Further vases include one sold in these rooms, 1st April 1974, lot 192 and twice in our Hong Kong rooms, 29th November 1977, lot 23 and 18th November 1986, lot 42, from the T. Y. Chao collection; and another also sold in our Hong Kong rooms, 10th April 2006, lot 1658.

£ 40,000-60,000

HK\$ 442,000-665,000 US\$ 56,500-84,500

明永樂 青花纏枝蓮紋梅瓶



BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A RARE BLUE AND WHITE 'ELEPHANT'
KENDI
MING DYNASTY, WANLI PERIOD

modelled with its head thrust into the air, the tusks forming a double-spout, a tall cylindrical vase on its back forming the handle, its tasselled saddle cloth painted to both sides with a floret reserved on a diaper ground
21.5 cm, 8½ in.

A similar kendi was sold in these rooms, 13th May 2009, lot 181; and another, recovered from the *Witte Leeuw* (1613) cargo belonging to the Dutch East India Company, is illustrated in Jean Mudge, *Chinese Export Porcelain in North America*, 2000, p. 68, col. pl. 97. See also a group of seven kendi of this type included in Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol II, London 1986, pls. 1294-1295; and another example, from the Mottahedeh collection and exhibited at the Virginia Museum between 1981-82, at the China Institute of America in 1984, and at the Metropolitan Museum of Art, New York, 1984-85, sold in our New York rooms, 19th October 2000, lot 78.

£ 4,000-6,000

HK\$ 44,200-66,500 US\$ 5,700-8,500

明萬曆 青花象首軍持



113

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A BLUE AND WHITE 'DEER AND CRANE'
BALUSTER VASE
QING DYNASTY, KANGXI PERIOD

the tapering body rising from a recessed base to a tall waisted neck with flaring rim, painted around the exterior with deer standing beneath fir trees with cranes perched and in flight above, the neck with two simple leafy floral sprays
46 cm, 18½ in.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清康熙 青花鶴鹿同春棒槌瓶



114

115

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A RARE BLUE AND WHITE 'ELEPHANT'
KENDI
MING DYNASTY, WANLI PERIOD

modelled with its head thrust into the air, the tusks forming a double-spout, a tall cylindrical vase on its back forming the handle, its tasselled saddle cloth painted to both sides with a floret reserved on a diaper ground
20.5 cm, 8 in.

See **lot 113** for similar examples.

£ 4,000-6,000

HK\$ 44,200-66,500 US\$ 5,700-8,500

明萬曆 青花象首軍持



115

116

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A BLUE AND WHITE 'DEER AND CRANE'
VASE
QING DYNASTY, KANGXI PERIOD

the ovoid body rising from a splayed foot to a waisted neck and flared mouth rim, boldly painted with a pair of deer emerging from an enclave of pine trees and rocks, with a pair of crane in flight amidst scrolled clouds, all under a band of stylised *ruyi* head

45.4 cm, 17⁷/₈ in.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清康熙 青花鶴鹿同春觀音尊



116

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A BLUE AND WHITE GARLIC-NECKED
BOTTLE VASE
LATE MING DYNASTY

a globular form with tall slender garlic neck supported on a short spreading foot, painted around the exterior in rich cobalt-blue tones with leafy flower branches
36.2 cm, 14¼ in.

£ 5,000-7,000

HK\$ 55,500-77,500 US\$ 7,100-9,900

明末 青花花卉紋蒜頭瓶



117

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A BLUE AND WHITE SLEEVE VASE
LATE MING DYNASTY, CHONGZHEN
PERIOD, DATED TO THE KUIWEI YEAR
CORRESPONDING TO 1643

of cylindrical form the tapering body rising to a slightly waisted neck with everted rim, finely painted in washes of cobalt blue with a fan-shaped panel of a bird perch on flowering branches, together with a leaf-shaped panel depicting two musicians in a fenced rock garden, all surrounded with *lingzhi* sprays and scholar's rocks, with an inscription dating it to the summer of *Kuiwei* year (1643), signed *Songshiju*
45.2 cm, 17¾ in.

£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

明崇禎 青花花鳥人物圖筒瓶

《癸未年季夏月寫》、《竹石居》



118

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A BLUE AND WHITE SLEEVE VASE LATE MING DYNASTY

the cylindrical body rising to gently curved shoulders surmounted by a waisted neck, painted to the exterior depicting the story of Bingji and cattle, accompanied by a group of attendants, the neck encircled by upright plantain leaves

44.6 cm, 17½ in.

£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

明末 青花丙吉問牛圖筒瓶



119

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A BLUE AND WHITE SLEEVE VASE MING DYNASTY, CHONGZHEN PERIOD

of cylindrical form tapering slightly towards the unglazed foot and rising to a short, waisted neck with everted rim, painted in varying tones of cobalt blue with Zhongkui the bearded demon queller, with his head turned to look at a stag, being pushed towards him by two demon followers, all below a border of pendent leaves

40.6 cm, 16 in.

£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

明崇禎 青花鍾馗福祿圖筒瓶



120

121

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

**A BLUE AND WHITE KENDI
MING DYNASTY, WANLI PERIOD**

the compressed globular body rising from a short foot to a tall neck, set to the shoulder with a mamiform spout, brightly painted around the exterior in rich shades of cobalt-blue with flower blooms with leafy branches, the base with a four characters mark reading *yong bao chang chun* (forever spring) 17.7 cm, 7 in.

£ 1,000-2,000
HK\$ 11,100-22,100 US\$ 1,450-2,850

明萬曆 青花花卉紋軍持
《永保長春》款



121

122

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

**A BLUE AND WHITE 'MYTHICAL BEAST'
KENDI
MING DYNASTY, WANLI PERIOD**

the rounded body rising from a short foot to a tall waisted neck, set with a short bulbous spout, painted with a continuous frieze of mythical beasts including a winged horse, Buddhist lion and *qilin* amongst rolling clouds and above cresting waves, the neck and spout decorated with leafy peaches and auspicious emblems 18.5 cm, 7¼ in.

£ 1,000-2,000
HK\$ 11,100-22,100 US\$ 1,450-2,850

明萬曆 青花海獸紋軍持



122

123

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

**AN OCTAGONAL BLUE AND WHITE KENDI
MING DYNASTY, WANLI PERIOD**

the compressed lobed globular body rising from a short foot to a tall cylindrical flanged neck, painted in rich cobalt-blue tones around the exterior with panels of leafy *lingzhi* sprays divided by a mamiform spout

16 cm, 6¼ in.

£ 2,000-3,000

HK\$ 22,100-33,200 US\$ 2,850-4,250

明萬曆 青花開光靈芝紋軍持



123

124

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

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

painted to the interior with a central roundel enclosing five deer amidst blossoming flowers and leafy foliage issuing from rockworks, with a wide band of further blossoming flowers and rockworks in the cavetto, the reverse decorated with birds on branches and *lingzhi* sprays

43.7 cm, 17¼ in.

£ 5,000-7,000

HK\$ 55,500-77,500 US\$ 7,100-9,900

明萬曆 青花瑞鹿圖折沿盤



124

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

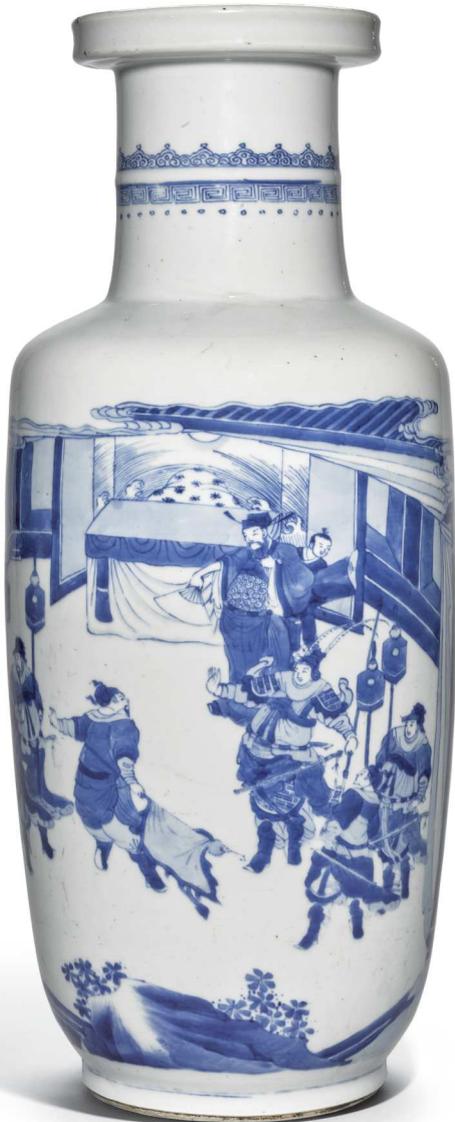
A BLUE AND WHITE ROULEAU VASE QING DYNASTY

the cylindrical body rising from a short straight foot to a tall tapering neck with galleried rim, painted around the exterior in rich cobalt-blue tones with military figures in a pavilion, the neck with bands of dots, key-fret and *ruyi*
45.3 cm, 17³/₄ in.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清 青花人物故事圖棒槌瓶



125

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A BLUE AND WHITE 'FIGURAL' ROULEAU VASE QING DYNASTY

the cylindrical body rising from a short straight foot to a tall ribbed neck with galleried rim, painted around the exterior with two figures in a fenced garden, the neck with bands of chevron, dots, whorl and dentil
46.5 cm, 18¹/₂ in.

£ 5,000-7,000

HK\$ 55,500-77,500 US\$ 7,100-9,900

清 青花人物故事圖棒槌瓶



126

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A BLUE AND WHITE 'STAR GODS' ROULEAU VASE

QING DYNASTY, KANGXI PERIOD

the cylindrical body rising from a short spreading foot to a short waisted neck with sharply inverted rim, painted around the exterior with three large cusped panels each enclosing one of the Star Gods, each reserved on their corresponding name written as a large two-character inscription and repeated on the neck above, the base with apocryphal Chenghua six-character mark in underglaze-blue

44.5 cm, 17½ in.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清康熙 青花福祿壽三星圖棒槌瓶



127

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

A BLUE AND WHITE YENYEN VASE
QING DYNASTY, KANGXI PERIOD

the baluster body rising from a recessed spreading foot to a tall broad trumpet neck with flaring rim, painted around the exterior of the body with figures in a gathering, the neck with figures in a garden looking to the moon

43.8 cm, 17¼ in.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清康熙 青花指日高升圖鳳尾尊



128



129

129

BLUE AND WHITE CERAMICS FROM AN ITALIAN COLLECTION

**A BLUE AND WHITE 'QILIN AND BOYS' VASE
QING DYNASTY**

the rounded sides rising from a spreading foot to a waisted neck and flaring rim, painted in deep cobalt-blue tones depicting a group of boy in play with a *qilin* in a mountainous landscape
35.7 cm, 14 in.

**£ 5,000-7,000
HK\$ 55,500-77,500 US\$ 7,100-9,900**

清 青花麒麟送子圖瓶

130

PROPERTY FROM A SPANISH PRIVATE COLLECTION

**A LARGE BLUE AND WHITE OCTAGONAL
BEAKER VASE, GU
QING DYNASTY, KANGXI PERIOD**

of flared form, densely painted with eight panels of seasonal flowers branches issuing from rockworks, amongst butterflies and dragonflies
52.1 cm, 20½ in.

**£ 4,000-6,000
HK\$ 44,200-66,500 US\$ 5,700-8,500**

清康熙 青花四季花卉紋八棱大花瓶



130

131

**A BLUE AND WHITE 'DRAGON' JAR
WANLI MARK AND PERIOD**

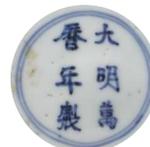
vividly painted around the exterior in bright tones of cobalt with two five-clawed dragons striding amongst clouds above a wavy sea, all between a band of flower blooms with scrolling foliage below the neck and upright lappets at the foot, the base inscribed in underglaze blue with a six-character mark within a double-circle, wood cover
(2)
13.7 cm, 5⅝ in.

**£ 8,000-12,000
HK\$ 88,500-133,000 US\$ 11,300-16,900**

明萬曆 青花海水雲龍紋罐 《大明萬曆年製》款



131



PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A RARE BLUE AND WHITE 'PHOENIX' JAR
AND COVER
QING DYNASTY, EARLY 18TH CENTURY

the rounded sides rising from a slightly spreading foot to a straight rim, painted to the centre in varying tones of cobalt blue, depicting a dense design of phoenix in flight amongst leafy scrolling branches of chrysanthemum, below a band of *ruyi* at the shoulder and with bands of pendant leaves below the rim and at the foot, the cover similarly painted with two phoenix

(2)

32.5 cm, 12¾ in.

± £ 7,000-9,000

HK\$ 77,500-99,500 US\$ 9,900-12,700

清十八世紀初 青花鳳凰花卉紋蓋罐



132

PROPERTY FROM A SPANISH PRIVATE COLLECTION

A PAIR OF FAMILLE-VERTE BALUSTER JARS
WITH COVERS
THE JARS QING DYNASTY, KANGXI PERIOD

the rounded sides of each rising from a slightly spreading foot to a waisted neck and everted rim, painted with shaped panels of figures in interiors, on a green ground of vases and precious objects, above lappet panels of flowers at the base, the covers Samson

(4)

64 cm, 25½ in.

W £ 20,000-30,000

HK\$ 221,000-332,000 US\$ 28,200-42,300

罐為清康熙 五彩人物故事圖蓋罐一對



133

A RARE BLUE AND WHITE 'PEONY' BOWL XUANDE MARK AND PERIOD

the rounded sides rising from a concave foot, painted to the sides in inky washes of cobalt blue with peonies borne on the same continuous scroll surrounded by fleshy leaves and attendant buds, with a band of classic scroll and lappets at the foot and a band of lotus scrolls at the rim, the underglaze blue six-character mark inscribed horizontally below the rim 9.5 cm, 3¾ in.

Perfectly formed in its ergonomical shape and delicately painted with vibrant cobalt blue, this bowl is a charming example of the outstanding imperial wares characteristic of Xuande porcelain. Bowls of this form are described in Archibald Brankston, *early Ming Wares of Chingtechen*, Beijing, 1938, p. 25, as *jing shui wan* (pure water bowl) which were filled with water and used during prayers for purification. The small size and rounded shape allowed it to be held comfortably in one's palms.

A small number of closely related bowls can be found in important museums and private collections; see one from the Qing Court collection and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2008, pl. 130, together with a Xuande mark and period stem bowl that would have been used for a similar purpose, pl. 131; one in the National Palace Museum, Taipei, included in the Museum's exhibition *Ming Xuande ciqi fezhan mulu* [Special exhibition of Hsuan-te wares], 1980, cat. no. 20; another published in *Chinese Ceramics in the Idemitsu Collection*

Tokyo, 1987, pl. 636; and a fourth from the collection of Sir Percival and Lady David, included in the *exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. no. 639. A small number of bowls have been offered at auction; one, from the collection of E.T. Chow, was sold twice in our Hong Kong rooms, 19th May 1981, lot 402, and 3rd May 1994, lot 40; another, included in the Ceramic Society of Japan's *Inaugural Exhibition*, Hiroshima, 1954, lot 14, was sold at Christie's Hong Kong, 30th May 2012, lot 4056; and a third was sold in our Hong Kong rooms, 2nd May 2005, lot 508.

Bowls of this type, but lacking the reign mark, include one, from the collection of Sir John Addis and now in the British Museum, London, published in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 4.22; another from the Fuller collection was sold at Christie's London, 28th/29th June 1965, lot 147; and a third illustrated in John Ayers, *Chinese Ceramics. The Koger Collection*, London, 1985, pl. 50.

A similar bowl with Xuande mark and period, displayed on its wooden stand, is included in an extant handscroll of the Yongzheng period, *Guwantu* (Pictures of Antiques), in the Victoria and Albert Museum, London, coll. no. E59-1911, dated in accordance with 1729, which depicts works of art from the Imperial collection.

‡ £ 80,000-120,000

HK\$ 885,000-1,330,000 US\$ 113,000-169,000

明宣德 青花四季花卉紋水盂
《大明宣德年製》款



A YELLOW-GROUND UNDERGLAZE BLUE 'GARDENIA' DISH ZHENGDE MARK AND PERIOD

the shallow rounded sides rising from a short tapered foot to an everted rim, painted in various tones of cobalt on a rich yellow ground, the interior painted with a medallion enclosing a leafy branch bearing two five-petalled gardenia flowers, encircled in the cavetto with branches of pomegranate, crab apple, grape and a bouquet of lotus, between double line borders, the underside with a continuous scroll of seven large blooming roses borne on a foliate stem, between double lines at the rim and foot, the base left white and inscribed in underglaze blue with a six-character mark within double circles, Japanese wood box

(2)

25.2 cm, 9 $\frac{7}{8}$ in

The gardenia (*zhizi*) is a flower very rarely depicted on Chinese ceramics and known almost exclusively from the present design. It is not immediately associated with any auspicious meaning, but the highly fragrant flowers were popular with ladies to wear in the hair, and were used for flavouring tea and for preparing cosmetics, and the small fruits of the plant were coveted for dyeing – producing a fine yellow or orange colour – as well as for their medicinal benefits.

The blue-and-yellow colour scheme was developed in the Xuande period (1426-35), when the first dishes of this design were produced and was taken up again in the Chenghua period (1465-87). In both periods, the base of the dishes was generally still unglazed and the mark inscribed in a horizontal cartouche below the rim. In the Hongzhi and Zhengde reigns the design experienced its peak, and after the Jiajing reign (1522-66), when rare examples were still produced, was totally abandoned.

This dish is particularly rare for its large size and six-character mark on the base, and only one other example appears to have been published, excavated in Beijing and now in the Capital Museum, Beijing, illustrated in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], vol. 13, Shanghai, 1999, pl. 147. A larger dish (29.5cm), also with a six-character mark, from the Qing Court collection and still in Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (II)*, Shanghai, 2000, pl. 232, together with a smaller dish with a four-character mark on the base, pl. 233. Further smaller dishes with six-character marks include one in the British Museum, London, published in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 8:23; one in the Shanghai Museum, Shanghai, illustrated in Lu Minghua, *Shanghai Bowuguan cangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqu* [Ming imperial porcelain], Shanghai, 2007, pl. 1-41; and a fourth example from the Meiyintang Collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, pl. 683, sold in our Hong Kong rooms, 9th October 2012, lot 43.

± £ 50,000-70,000

HK\$ 555,000-775,000 US\$ 70,500-98,500

明正德 黄地青花栀子花紋盤
《大明正德年製》款







136

A RARE IRON-RED ARABIC-INScribed DISH ZHENGDE MARK AND PERIOD

the shallow rounded sides supported on a tapered foot, covered overall in a pale bluish-white glaze, decorated in iron-red in the centre with an Arabic inscription contained within a medallion, enclosed by four further phrases, the exterior with a continuous inscription and further double-line borders, *Da Ming Zhengde nian zhi* transcribed phonetically into Arabic script, in iron-red within two double circles 20.7 cm, 8 $\frac{1}{8}$ in.

This well-potted dish belongs to a small group of porcelain wares that incorporates both Arabic and Persian inscriptions in its designs in keeping with the emperor's religious leanings. The inscription in the central roundel may transcribed as 'Allah provides for whom He wills without account' within 'Praise be to you, exalted and mighty'. The four inscriptions on the exterior are comprised of the phrase, 'the Mighty God, the Most Great told the truth', written twice in Arabic and twice in Persian.

A closely related example in the National Palace Museum, Taipei, is illustrated in *Enamelled Ware of the Ming Dynasty. II*. Hong Kong, 1966, pl. 7; another dish in the Shanghai Museum, Shanghai, is published in *The Complete Works of Chinese Ceramics. Vol 13. Ming. (part 2)*. Shanghai, 1999, pl. 146; and a third, from the collection of the British Rail Pension Fund, was sold in these rooms, 2nd December 1974, lot 289, again in our Hong Kong rooms, 16th May 1989, lot 23, and a third time at Christie's New York, 21st March 2002, lot 170.

£ 30,000-50,000

HK\$ 332,000-555,000 US\$ 42,300-70,500

明正德 磬紅阿拉伯文盤
《大明正德年製》音意款



137



137

A WUCAI 'BOYS' JAR MING DYNASTY, WANLI PERIOD

the ovoid body surmounted by a tapered neck, painted to the exterior with eight boys engaged in various pursuits in a fenced garden with bamboo and blossoming flowers, all below a band of stylise flower petal, the base with a double-circle in underglase blue 12.7 cm, 5 in.

PROVENANCE

Christie's Hong Kong, 20th March 1990, lot 543.

£ 10,000-15,000

HK\$ 111,000-166,000 US\$ 14,100-21,200

明萬曆 五彩嬰戲圖罐

來源

香港佳士得1990年3月20日·編號543

PROPERTY FROM AN ASIAN PRIVATE COLLECTION

A RARE WUCAI GU-SHAPED VASE WANLI MARK AND PERIOD

of square section, supported on a splayed foot rising to a bulging mid-section below a broad everted rim, the exterior painted with square panels each enclosing a scholar beneath a tree, divided on the canted corners by sprays of lotus and between *lingzhi* sprays, the neck with a striding five-clawed dragon chasing a 'flaming pearl' amidst scrolling clouds and flame scrolls, all above a key-fret band at the base, the interior with sprays of *lingzhi* crowned by trefoil leaves, the base inscribed with a six-character reign mark within double squares

13.8 cm, 5½ in.

A vase of this type, in the Idemitsu Museum of Art, Tokyo, is illustrated in *Tōji taikai*, vol. 43, Tokyo, 1960, pl. 85; a fractionally smaller example, painted with sinuously writhing dragon and phoenix on the neck, from the Tsui Art Foundation, illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, pl. 928, was sold in our Hong Kong rooms, 10th April 2006, lot 1778 and again at Christie's Hong Kong, 31st May 2010, lot

1991; and a third example, from the Edward T. Chow collection was sold in our Hong Kong rooms, 19th May 1981, lot 434, and later included in *The Leshantang Collection of Chinese Porcelain*, Taipei, 2005, pl. 23.

Blue and white decorated versions were also produced; see one sold twice at Christie's London, 15th December 1980, lot 124, and again, 10th April 1984, lot 515; and another sold in our Hong Kong rooms, 5th October 2016, lot 111.

± £ 40,000-60,000

HK\$ 442,000-665,000 US\$ 56,500-84,500

明萬曆 五彩松陰納涼圖六棱觚
《大明萬曆年製》款



**A PAIR OF CLOISSONNE ENAMEL TRIPOD
CENSERS AND COVERS
QING DYNASTY, QIANLONG PERIOD**

each of archaic *ding* form, the rounded sides decorated in bright enamels with archaic geometric dragon motifs above leaf-shaped panels of scrollwork all on a pale blue ground, on cylindrical legs capped with gilt bronze *taotie*, the domed cover, with *ruyi*-shaped panels of stylised foliage on a pierced gilt bronze foliate ground, with a band of lappets below a *lingzhi* finial
(4)
24.5 cm, 9 $\frac{5}{8}$ in.

PROVENANCE

Sotheby's London, 29th October 1982, lot 24.

The present pair of censers represents the high level of artistic and technical achievement of enamel craftsmanship during the Qianlong period (r. 1736-1795). In response to the emperor's eclectic taste, the art of cloisonné enamelling saw a great resurgence in techniques and decoration. Glamorous and visually striking, these censers were either produced in the Cloisonné Enamel Workshop within the *Zaobanchu* (Palace Workshops) located in the Forbidden City, or were tributary items made for the emperor in Guangzhou.

The Qianlong emperor was a keen collector of objects that were modelled after relics from antiquity. These censers, with their cauldron-like shape standing on three powerful legs, takes their form from archaic ritual bronze *ding* vessels of the Shang (16th century-c.1050 BC) and Zhou (c.1050-221 BC) periods. Although the overall outline of these vessels



follows the archaic models, the Qing craftsmen exercised their imagination and made liberal changes to the decoration of its prototype. For example, the geometric design vividly adorning the main band on the body derives from archaic *taotie* and dragon designs, while the intricately cast knob, modelled as the auspicious fungus, *lingzhi*, further heightens the vitality and auspiciousness of the overall design. Thus, the Qing craftsmen have successfully created contemporary marvels that are at once familiar and innovative.

Cloisonné censers of comparable shape include one enamelled with an abstract cicada design, in the Palace Museum, Beijing, published in *Compendium of Collections in the Palace Museum: Enamels Cloisonné in the Qing Dynasty. Vol(II)*, Beijing, 2011, pl. 176; and a large Qianlong mark and period censer decorated

with a geometric pattern on the body, sold in our Hong Kong rooms, 8th October 2006, lot 1077. Compare also a cloisonné censer with a *lingzhi* knob surmounting the cover, in the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Enamels Cloisonné in the Qing Dynasty. Vol (III)*, Beijing, 2011, pl. 212.

‡ £ 100,000-150,000

HK\$ 1,110,000-1,660,000 US\$ 141,000-212,000

清乾隆 掐絲琺瑯饕餮紋靈芝鈕三足蓋爐一對

來源

倫敦蘇富比1982年10月29日·編號24





140

PROPERTY FROM AN ITALIAN COLLECTION

A CLOISSONNE ENAMEL 'DA JI' DOUBLE-GOURD VASE
QING DYNASTY, QIANLONG PERIOD

decorated to both sections of the body with eight medallions enclosing the characters *da* and *ji* (great auspiciousness) in red and reserved on a geometric ground, surrounded by flower blooms borne on meandering scrolls with hanging double gourds and flying bats
 33 cm, 13 in.

† £ 5,000-7,000
 HK\$ 55,500-77,500 US\$ 7,100-9,900

清乾隆 掐絲琺瑯大吉葫蘆瓶



141

A CLOISSONNE ENAMEL VASE, FANGHU
LATE MING DYNASTY

of square section, the rounded sides rising from a tall spreading foot to a waisted neck and straight rim, decorated in bright enamels to four sides with a bird perched on flowering branches next to rocks, all reserved on a turquoise ground, between wide bands of scrolling lotus at the foot and lappets under the neck
 31 cm, 12¼ in.

A related vase, but fitted with additional flanges, in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum: Enamels. Cloisonné in the Qing Dynasty, Vol (II)*, Beijing, 2011, pl. 20; and another similar example, with a Jingtai seal mark on base, was sold in these rooms, 20th June 1978, lot 139.

£ 10,000-15,000
 HK\$ 111,000-166,000 US\$ 14,100-21,200

明末 掐絲琺瑯花鳥圖方壺

142

A LARGE AND RARE CLOISSONNE ENAMEL TRUMPET VASE
MING DYNASTY

the baluster body rising from a high domed spreading foot to a tall trumpet neck with flaring rim, brightly decorated around the exterior with bands of *shou* characters encircled within leafy scrolls, divided by four notched vertical flanges and all reserved on a turquoise-blue ground
87.5 cm, 34 in.

† £ 12,000-18,000
HK\$ 133,000-199,000 US\$ 16,900-25,400

明 掐絲琺瑯萬壽紋出戟花觚

143

A CLOISSONNE ENAMEL BOWL
MING DYNASTY, 16TH CENTURY

the steep rounded sides rising from a splayed foot to a flaring rim, the interior central medallion with a carp emerging from swirling waves beneath a colourful sun, the cavetto with four horses frolicking above cresting waves between bands of scrolls, the exterior with the 'Three Friends of Winter,' all against a blue ground, the base with a red lotus surrounded by scrolled clouds
22.7 cm, 9 in.

A closely related and attributed to the sixteenth century cloisonné bowl bearing the 'Three Friends of Winter' motif in the collection in the Musée des Arts Décoratifs, Paris, was included in the exhibition *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, Bard Graduate Center, New York, 2011, cat. no. 46.

£ 10,000-15,000
HK\$ 111,000-166,000 US\$ 14,100-21,200

明十六世紀 銅胎掐絲琺瑯歲寒三友紋盃



142



143

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A PAINTED ENAMEL TWO-TIERED BOX AND COVER
QIANLONG SEAL MARK AND PERIOD

of oval section, the straight sides brightly painted with archaic *kuilong* amongst stylised floral scrolls reserved on a yellow ground, the flat cover similarly decorated and surmounted by a knob, the interior enamelled turquoise, the white base with a six-character seal mark

(3)
22.5 cm, 8 $\frac{7}{8}$ in.

£ 6,000-8,000

HK\$ 66,500-88,500 US\$ 8,500-11,300

清乾隆 銅胎畫琺瑯穿花游龍紋雙層蓋盒
《大清乾隆年製》款



144

A GILT-BRONZE 'DRAGON' BOWL
QING DYNASTY, QIANLONG PERIOD

the deep rounded sides rising from a splayed foot to a raised rim, cast and gilt in high-relief with two five-clawed dragons pacing above turbulent waves in reach of a 'flaming pearl', their scaly bodies writhing amidst stylised flames and clouds, a cragged cliff battered by the tempestuous sea on the reverse, all between a band of pendent *ruyi* at the foot and incised key-fret encircling the rim

18.7 cm, 7 $\frac{3}{8}$ in.

Gilt-bronze bowls of this form are rare, although at least one Qianlong marked example is known in gold, included in the exhibition *Emperor Ch'ien-lung's Grand Cultural Enterprise*, National Palace Museum, Taipei, 2002, cat. no. I-47. A closely related pair was sold in our Hong Kong rooms, 4th April 2012, lot 3214.

£ 5,000-7,000

HK\$ 55,500-77,500 US\$ 7,100-9,900

清乾隆 鎏金銅雲龍戲珠紋盃



145



146

146

A GILT-SPLASHED BRONZE ARCHAISTIC VASE, HU QING DYNASTY, 18TH CENTURY

the globular body rising from a spreading foot to a waisted neck and everted rim, the shoulders applied with two animal mask handles supporting loose rings, the rich bronze surface artfully flecked with irregular gold splashes, the inset base with a recessed rectangular cartouche enclosing an apocryphal Xuande seal mark
16 cm, 6¼ in.

PROVENANCE

Collection of Sir Leon Bagrit (1902-1979).

† £ 10,000-15,000
HK\$ 111,000-166,000 US\$ 14,100-21,200

清十八世紀 銅灑金饕餮紋活環壺

來源

Leon Bagrit爵士 (1902-1979年) 收藏



147

147

A RARE PARCEL-GILT AND SILVER-INLAID BRONZE VASE MING DYNASTY, 17TH CENTURY

of restrained *yuhuchun* form, the elegant elongated neck gently curving to a flared lip, the body supported on a circular footrim, the exterior of the main body decorated in relief with a continuous design of four lotus flowers amidst scrolling foliage, all set against a ring-punched ground, the upper neck inlaid in silver with a key-fret collar
23 cm, 9 in.

This elegant vase, with its well-proportioned form, intricate parcel-gilding and delicate punched ground, is characteristic of the remarkable workmanship from the atelier of Hu Wenming (c. 1560-1620), one of the most celebrated metal craftsmen active in the late Ming dynasty. A native of Yunjian, now part of Shanghai, he was known to have made a range of wares for the scholar's studio, of which this skilfully crafted vase is a splendid example. The combination of silver inlay, hammering of gilt decoration of the main band and large size set the present vessel apart from contemporaneous counterparts. A related smaller vase bearing Hu's signature on the base, from the Ip Yee and Water, Pine and Stone Retreat collections, was included in the exhibition *Arts from the Scholar's Studio*, Fung Ping Shan Museum, University of Hong Kong, Hong Kong, 1986, cat. no. 230, and sold twice in our Hong Kong rooms, 19th November 1084, lot 25 and 8th April 2014, lot 211. See also another vase with related lotus design, but of pear-shape and with a conical base, sold in our Hong Kong rooms, 15th November 1989, lot 565.

† £ 30,000-40,000
HK\$ 332,000-442,000 US\$ 42,300-56,500

明十七世紀 局部鎏金銅錯銀番蓮紋膽瓶

A SILVER AND PARCEL-GILT FAN-SHAPED
BOX
QING DYNASTY, KANGXI PERIOD

the top finely cast in high-relief with two scholars situated in a stylised landscape with large floral sprigs and flying birds, surrounded by a key-fret border at the rim, the sides of the top and box decorated in low-relief with further scholars amongst a mountainous waterscape detailed with pavilions and pine trees

(2)

9 cm, 3½ in.

† £ 4,000-6,000

HK\$ 44,200-66,500 US\$ 5,700-8,500

清康熙 局部鑲金高士圖扇形銀蓋盒



148

A PARCEL-GILT REPOUSSÉ DECORATED
SILVER DISH
17TH CENTURY

with a wide everted rim rising from a flat base, the interior centred with a *shou* roundel surrounded by pairs of immortals paying tribute to Shoulao and his two attendants beneath an overhanging pine tree, situated amongst *lingzhi* stems issuing from rockwork, with a deer in the foreground and a flying crane above, the rim decorated with stylised lotus foliates

† £ 5,000-7,000

HK\$ 55,500-77,500 US\$ 7,100-9,900

十七世紀 局部鑲金群仙賀壽紋銀盤



149

A SILVER 'DRAGON' BOX QING DYNASTY, 19TH CENTURY

of rectangular form, heavily cast, the cover modelled with two pairs of sinuous dragons confronting a central 'flaming pearl' amongst scrolling clouds, framed by a border of stylised floral foliates at the rim, the box similarly decorated with dragons, the base inscribed with *Dongyue Daxing zao* (made by Daxing, Canton)

19.2 cm, 7½ in.

The mark on the base of the present box appears to belong to Da Xing, a silver workshop in Canton active from 1855 to 1910, notable for its densely decorated and refined silverware.

£ 3,000-4,000

HK\$ 33,200-44,200 US\$ 4,250-5,700

清十九世紀 銀製雲龍戲珠紋蓋盒
《東粵大興造》款



150

151

A LARGE SILVER 'LANDSCAPE' BOWL QING DYNASTY, LATE 18TH/EARLY 19TH CENTURY

with deep rounded sides rising from a splayed foot, the exterior decorated in repoussé with a continuous scene of figures in a garden detailed with pavilions and rockwork surrounding a central shield left blank, the opposite side with a raft floating along a stream, the base marked with SS *Xingsheng* (Sunshing)

29.2 cm, 11½ in.

£ 8,000-12,000

HK\$ 88,500-133,000 US\$ 11,300-16,900

清十八世紀末/十九世紀 銀製人物庭院圖大盃
《SS 新盛》款



151

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Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

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.

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 £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera

EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £12,305

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.

👉 Premium Lots

In order to bid on "Premium Lots" in print catalogue or in eCatalogue you must complete the required Premium Lot pre-registration application and arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Sotheby's may require such financial references, guarantees, deposits and/or such other security as Sotheby's deems necessary in its absolute discretion as security for any client wishing to bid on a Premium Lot at auction. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted you will be provided with a special paddle number. The Bidnow online bidding service is not available for Premium Lots. Please contact the Bids Department to register.

➤ 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.

⌈ 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.

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 Ω 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.ori.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 commit-

ments 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 Buyer's 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 provi-

sion 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:-

- (i) 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
- (ii) 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\$1.407 £1 = HK\$11.043

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.

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Some items can be large and/or heavy and can be dangerous if mishandled.

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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 US\$

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 'Huanghai', '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.

04/17 NBS_GLOS_CHINESE

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IMPORTANT CHINESE ART

7 November 2018
London

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	Xuantang	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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