

Sotheby's EST. 1744



IMPORTANT
CHINESE
ART

LONDON | 15 MAY 2019



FRONT COVER
LOT 8 (DETAIL)
THIS PAGE
LOT 82 (DETAIL)

IMPORTANT
CHINESE ART



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PROPERTY FROM THE RUI XIU LOU COLLECTION

LOTS 1–20

1

PROPERTY FROM THE RUI XIU LOU COLLECTION

A 'LONGQUAN' CELADON TRIPOD CENSER SOUTHERN SONG DYNASTY

the compressed globular body rising from three short tapering legs to a short straight neck and broad everted rim, each leg with a narrow flange running up to a band at the shoulder, covered overall with an even matte blue-green glaze

Width 9.5 cm, 3¾ in.

PROVENANCE

Sotheby's New York, 7th November 1980, lot 153.
Collection of Mr. and Mrs. Eugene Bernat, New York.

EXHIBITED

Chinese Ceramics of the Sung Dynasty (960-1279), The Currier Gallery of Art, Manchester, New Hampshire, Exhibition April 11 - May 31, 1959, no. 34.

On loan to the Museum of Fine Art, Boston (according to catalogue entry).

Shiruku Rōdo kotōji ten [Exhibition of Ceramics from the Silk Road], September 17 – 23, 1981, Art Gallery on the 8th Floor of Matsuzakaya Honten, Nagoya.

LITERATURE

Kristian Jacobsen and Charles E. Buckley, *Chinese Ceramics of the Sung Dynasty*, Manchester, New Hampshire, 1959, pl. 34.

± £ 15,000-20,000

HK\$ 154,000-206,000 US\$ 19,700-26,200

南宋 龍泉窰青釉三足爐

來源

紐約蘇富比1980年11月7日，編號153

Eugene Bernat伉儷收藏

展覽

《Chinese Ceramics of the Sung Dynasty (960-1279)》，Currier Gallery of Art，曼徹斯特，新罕布什爾州，1959年，編號34

於波士頓美術館展出

《絲綢之路古陶磁展》，1981年，松坂屋名古屋店八樓美術画廊

出版

《Chinese Ceramics of the Sung Dynasty (960-1279)》，Currier Gallery of Art，曼徹斯特，新罕布什爾州，1959年，編號34



PROPERTY FROM THE RUI XIU LOU COLLECTION

**A 'JIZHOU' 'TORTOISESHELL' BOWL
SOUTHERN SONG DYNASTY**

with the deep rounded sides flaring from a narrow flat foot, covered overall with a brownish-black glaze and splashed with caramel-beige tones simulating tortoiseshell, the glaze finishing just above the knife-pared foot, the base unglazed revealing the buff body
11.2 cm, 4 $\frac{3}{8}$ in.

‡ £ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

南宋 吉州窑玳瑁釉盃



PROPERTY FROM THE RUI XIU LOU COLLECTION

A 'CIZHOU' SGRAFFIATO BLACK-GLAZED BOTTLE VASE, YUHUCHUN PING

SONG / JIN DYNASTY

the pear-shaped body supported on a spreading foot and rising to a waisted neck and flared rim, covered overall in white slip overlaid with a brilliant brownish-black glaze, the central band around the body with the glaze cut away to reveal reserve-decorated leafy floral sprays, between similarly carved bands of foliate scroll, the recessed foot unglazed
30.2 cm, 11 $\frac{7}{8}$ in.

‡ £ 15,000-20,000

HK\$ 154,000-206,000 US\$ 19,700-26,200

宋/金 磁州窑黑釉剔折枝花卉纹
玉壶春瓶

Elegantly modelled with a gently flaring neck, this vase is notable for its bold and fluidly carved motif of large blooms and curling leaves, set between two bands of delicately incised leafy scrolls. It is a particularly unusual example as the motif is carved against the buff-coloured body.

Vases of this type, but with the white slip, are known carved with a wide variety of floral motifs; compare a vase with a lotus flower on the central band, attributed to the Xixia Dynasty (1038-1227), from the Hong Rui Tang collection, sold in these rooms, 12th December 1989, lot 250; one with a peony scroll, in the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 3 (II), London, 2006, pl. 1526; another with a lotus scroll, in the Osaka Municipal Museum of Arts, included in the Museum's exhibition *Charm of Black & White Ware; Transition of Cizhou Type Wares*, Osaka, 2002, cat. no. 147; and a fourth vase with lotus sprays within cartouches, in the Ehime Bunkakan, Imabari, illustrated in *Mayuyama: Seventy Years*, Tokyo, 1976, vol. 1, pl. 596.



PROPERTY FROM THE RUI XIU LOU COLLECTION

**A 'JIZHOU' 'LEAF'-DECORATED BOWL
SOUTHERN SONG DYNASTY**

the steeply flaring conical sides rising from a concave base, decorated to the interior with a buff-coloured leaf reserved against a rich dark brown glaze thinning to brown at the rim, stopping at the unglazed foot
15 cm, 5⁷/₈ in.

‡ £ 15,000-20,000

HK\$ 154,000-206,000 US\$ 19,700-26,200

南宋 吉州窯剪紙貼花葉紋盃

Bowls with this enchanting pattern of a golden leaf, its jagged contours and fine web of veins providing a striking contrast to the black glaze, were among the most sought-after products of the Jizhou kilns in Jiangxi province. The method of producing this pattern is discussed by Robert D. Mowry in the catalogue to the exhibition *Hare's Fur, Tortoiseshell,*

and Partridge Feathers, Harvard University Art Museums, Cambridge, 1995, pp 260-262, who notes that it is likely that a leaf was adhered to the vessel before being immersed into the glaze mix. During firing, the natural chemical composition of the leaf would react with the glaze, rendering it transparent. It is worth noting that while during firing, the edges of the leaf would often burn and curl, the perfectly articulated pattern on this bowl makes it a particularly successful example.

A bowl of this type from the Ataka collection, Osaka is illustrated in *Sekai tōji zenshū/ Ceramic Art of the World*, Tokyo, 1977, vol. 12, pls 107 and 108; another from the Hirota collection now in the Tokyo National Museum, is published in the *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, pl. 668; a third bowl in the Museum of Oriental Ceramics, Osaka was included in the exhibition *Chinese Ceramics*, Tokyo National Museum, Tokyo, 1994, cat. no. 210, together with one with the leaf in the centre, cat. no. 212; and a further example with the leaf in the centre in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 240.



detail



PROPERTY FROM THE RUI XIU LOU COLLECTION

**A PURPLE-SPLASHED 'JUN' TRIPOD CENSER
SONG / JIN DYNASTY**

the globular body with a broad tapering neck and flat everted rim, supported on three short cabriole legs, covered with a pale-blue glaze liberally applied with a large single splash transferring from purple to a purplish-red tone, the glaze thinning to a buff tone at the rim and falling short of the base of the legs to reveal the buff-coloured stoneware body
10.4 cm, 4 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's London, 16th May 2012, lot 86.

† £ 50,000-70,000

HK\$ 515,000-720,000 US\$ 65,500-92,000

宋/金 鈞窑天藍釉紫斑三足爐

來源

倫敦蘇富比2012年5月16日，編號86

This censer is remarkable for its thick luminous glaze that ranges from milky white on the neck to a deeper speckled blue. A large brilliant purple splash enlivens its overall appearance, while an attractive web of crackles is visible at the neck and on the interior. Inspired by archaic bronze prototypes, Jun censers of this form decorated with bright splashes of purplish-red derived from copper, were made from the 12th century. As seen on this censer, the splashes added a flamboyant effect to the piece, often with a strong calligraphic quality that was of immense appeal to the literati and nobility of the time.

A splashed censer of similar proportions, from the collections of Alfred Shoenilicht, F. Brodie and Enid Lodge, and the Meiyintang collection, now in the Musée Cernuschi, Paris, was included in the Museum's exhibition *L'âge d'or de la céramique chinoise*, Paris, 1999, cat. no. 36; another in the Baur collection, Geneva, is illustrated in John Ayers, *The Baur Collection, Geneva. Chinese Ceramics*, vol. 1, Geneva, 1968, pl. A37; and a third was sold in our New York rooms, 19th September 2002, lot 79. See also a slightly smaller censer of this type, in the Palace Museum, Beijing, illustrated in *Selection of Jun Ware. The Palace Museum Collection and Archaeological Excavation*, Beijing, 2013, pl. 29; and another from the Muwen Tang collection, included in the exhibition *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 42, and sold at Christie's London, 8th June 1989, lot 49, and again in these rooms, 12th November 2003, lot 49.



PROPERTY FROM THE RUI XIU LOU COLLECTION

**A CELADON-GLAZED LOBED BOWL
SONG DYNASTY**

delicately potted, the lobed body with five deep rounded sides, the underside with a single incised line just below the rim, applied overall with a smooth olive-green glaze save for the unglazed foot burnt orange in the firing
12.6 cm, 5 in.

† £ 10,000-15,000

HK\$ 103,000-154,000 US\$ 13,100-19,700

宋 青釉花式盃





PROPERTY FROM THE RUI XIU LOU COLLECTION

**A CARVED 'YAOZHOU' CELADON 'LOTUS' BOWL
NORTHERN SONG DYNASTY**

finely potted with deep rounded sides supported on a straight foot, crisply carved around the exterior with four rows of overlapping petals resembling a lotus flower, applied overall with an attractive olive-green glaze pooling to a deeper tone in the recessed areas stopping around the foot, the neatly cut footrim left unglazed revealing a smooth light grey ware

15 cm, 5⁷/₈ in.

PROVENANCE

Christie's Hong Kong, 26th November 2014, lot 3202.

± £ 30,000-40,000

HK\$ 308,000-411,000 US\$ 39,300-52,500

北宋 耀州窑青釉蓮瓣紋盃

來源

香港佳士得2014年11月26日，編號3202

Crisply carved on the exterior with rows of lotus petals, bowls of this type were made at the Yaozhou kilns at Huangpu, Tongchuan, Shaanxi province from the Five Dynasties period (907-960) through the middle of the Song dynasty (960-1279). A closely related bowl in the Meiyintang collection, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 3 (II), London, 2006, pl. 147, together with a slightly larger one, pl. 1477; and another in the British Museum, London, is illustrated in *Oriental Ceramics. The World's Great Collections*, Tokyo, 1981, vol. 5, pl. 80. See also two bowls of this type recovered from the Yaozhou kiln site, illustrated in *Songdai Yaozhou yaozhi* [The Yaozhou kiln site of the Song period], Beijing, 1998, col. pl. IV, fig. 1 and pl. 19, fig. 5; and another excavated in Pin county, Shaanxi province, illustrated in *Yaoci tulu* [Catalogue of Yao ware], Beijing, 1956, pl. 12.



PROPERTY FROM THE RUI XIU LOU COLLECTION

**AN EXTREMELY RARE 'JUN' FOLIATE-RIM VASE
NORTHERN SONG/JIN DYNASTY**

of archaic *zun*-form, the central globular bulb with a narrow ridge supported on a tall splayed foot, the elegant neck sweeping up the everted rim, the mouth festooned with five lobed, radiating petals, evenly covered overall in a lustrous lavender-blue glaze mottled with lilac and milk-white highlights, thinning to a mushroom color at the rim of the mouth, the glaze stopping short of the footring, revealing the ware burnt orange-brown in the firing
30.2 cm, 11⁷/₈ in.

PROVENANCE

Sotheby's New York, 4th June 1986, lot 45.
Hirano Kotoken Co., Tokyo.
Collection of T.T. Tsui (ref. SJ1).
Sotheby's New York, 11th-12th September 2012, lot 131.

EXHIBITED

The Tsui Museum of Art, Hong Kong.

LITERATURE

The Tsui Museum of Art, Hong Kong, 1991, pl. 39.

± £ 500,000-700,000

HK\$ 5,140,000-7,190,000 US\$ 655,000-920,000

北宋/金 鈞窑花口尊

來源

紐約蘇富比1986年6月4日，編號45

平野古陶軒，東京

徐展堂私人收藏（參考號SJ1）

紐約蘇富比2012年9月11至12日，編號131

展覽

徐氏藝術館，香港

出版

《徐氏藝術館》，香港，1991年，圖版39



A FLAMBOYANT JUN VESSEL

REGINA KRAHL

This flamboyant shape, which combines concave, convex and conical outlines and terminates in a dramatic opening, is one of the most complex and memorable forms created by the Jun kilns prior to the Yuan dynasty (1279-1368). The almost geometric construction of this shape is untypical of a potter's repertoire, yet not obviously following a metal prototype either. It would have represented a challenge for a craftsman working on the potters' wheel, but clearly was highly admired at the time, since many different kilns of north China adopted it.

It is an ideal shape to emphasize the attraction of the thick, opaque Jun glaze, which works best on surfaces with clean lines, and its tendency to drain to a contrasting transparent olive tone is here effectively shown off at the rim. Jun ware examples of this finely executed, early type are extremely rare, but this striking form of the garlanded mouth, with its five downward-folded lappets and lobed ridges terminating in sharp points, continued to be employed by the Jun and other kilns well into the Yuan dynasty. Vases of this type then often had added handles, an attached stand and sometimes applied and splashed purple designs, such as the famous large Jun altar vase excavated from a Yuan site in Beijing, illustrated in *Zhongguo taoci quanji* [Complete series on Chinese ceramics], Shanghai, 1999-2000, vol. 10, pl. 205. The present vase might also have served as an altar vessel, although the down-curved lobes at its rim would also have made it a fine utilitarian vessel for pouring liquids.

Many types of flower-shaped rims of lobed, barbed and wavy outline that appear on Song ceramics can be traced to contemporary silver shapes, but the present form is not typical of silver or other metal wares and may rather have originated from forming the soft clay. It may represent an exaggerated form of the more undulating, less sharply defined lotus-leaf mouth popular with Song ceramics that imitates the wavy, curling edges characteristic of large lotus leaves. One metal example, a vase of beaten, gilded copper has, however, been published in a line drawing in Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, no. 29, Stockholm, 1957, fig. 38d. At present, it is difficult to determine where this type of rim might have derived from, but an intriguing illustration of a flower-filled bowl with a related garlanded rim is engraved on a horse-mounting stone at the mausoleum of the second Song Emperor, Renzong (r. 1023-1063), see *Bei Song huang ling/The Imperial Tombs of the Northern Song Dynasty*, Zhongzhou, 1997, p. 171, fig. 150: 1.

Jun ware was made by many different kilns in Henan – e.g. Hebi, Anyang, Qixian, Jiaxian, Xin'an, Bacun, Yuxian and Linru – and even Hebei – Cizhou and Longhua (see *Gugong Bowuyuan cang Zhongguo gudai yaozhi biaooben* [Specimens

from ancient Chinese kiln sites in the collection of the Palace Museum], vol. 1: *Henan juan* [Henan volume], Beijing, 2005, and vol. 2: *Hebei juan* [Hebei volume], Beijing, 2006). While many of these kilns, however, were following the Jun tradition only later, often not before the Yuan dynasty, Yuxian, where a large number of individual kilns were discovered, can be considered as the type site of Jun ware. It developed the archetypal Jun stonewares, which connoisseurs included among the Five Great Wares of the Song (960-1279). A fragment of a very similarly formed mouth of a vase, discovered at Liujiamen, one of the Yuxian Jun kilnsites, is illustrated *op.cit.*, vol. 1, pl. 415.

Preserved Jun vases of this distinctive, well proportioned form, are extremely rare and the only closely related example that appears to have been published is a piece from the collection of Simon Kwan, included in the Min Chiu Society Thirtieth Anniversary Exhibition, *Selected Treasures of Chinese Art*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 101, and sold in these rooms, 12th November 2003, lot 50.

The form was popular at many other kilns nearby, mostly in Henan and Hebei provinces: a much smaller Ding vase of related form, in the Dingzhou City Museum of Hebei Province, and a *sancai*-glazed vase of very similar form and size in the Capital Museum, Beijing, are illustrated, for example, in *Zhongguo taoci quanji, op.cit.*, vol. 9, pls 159 and 227. A monumental painted 'Cizhou' vase of this form in the Seattle Art Museum, another *sancai* example in the Idemitsu Museum of Arts, Tokyo, and a black-glazed vase of similar form with white ribs of slip across the body, are published in Mikami Tsugio, ed., *Sekai tōji zenshū/Ceramic Art of the World*, vol. 13: *Ryō, Kin, Gen/Liao, Chin and Yüan Dynasties*, Tokyo, 1981, col. pls 92, 276 and 283. The Seattle vase is illustrated again, together with several other black-and-white painted and green- or yellow-glazed Cizhou versions in Mino Yutaka, *Freedom of Clay and Brush through Seven Centuries in Northern China. Tz'u-chou Type Wares, 960 - 1600 AD*, Indianapolis Museum of Art, Indianapolis, 1980, pls 77, 78 and 96 and figs 206-9 and 279. An unglazed vase of this form, painted with a marble pattern in white slip, from the Eugene Bernat collection and included in the *Loan Exhibition*, Boston Museum of Fine Arts, Boston, 1947, no. 42, was sold in our New York rooms, 7th November 1980, lot 129.

At other kilns, such as Yaozhou in Shaanxi province or Jingdezhen in Jiangxi, vases with related mouth have a baluster-shaped body with more continuous outlines, see *Songdai Yaozhou yaozhi/The Yaozhou Kiln Site of the Song Period*, Beijing, 1998, p. 292, fig. 148: 3 and 4; p. 294, fig. 149, col. pl. 8, fig. 3, pl. 77, fig. 6, pl. 78, figs 1 and 2; and Hasebe Gakuji, ed., *Sekai tōji zenshū/Ceramic Art of the World*, volume 12: *Sō/Sung Dynasty*, Tokyo, 1977, col. pl. 32.



鈞窰華器

康蕊君

本尊器形華麗攝人，綜合凹、凸及圓錐線條，尊口波紋起伏，曲線強烈，實乃元朝以前最繁複而令人難忘的鈞窰瓷器造型。此型接近幾何構造，非屬瓷匠典型設計，然而亦無明顯之金屬器形可溯之宗源。儘管此尊塑形甚難，然而北方各窰均有仿效製作，故可推斷此器於當時必然深受推崇。

鈞窰釉色豐厚而不透明，與本尊雅淨線條實屬天作之合，鈞窰瓷口沿處多為釉薄呈褐色邊，此尊花口，兩色對比分明，甚為奪目。如本品般製作精巧之早期作例極其珍罕，然而此款五瓣花口尊續製於鈞窰及其他各窰直至元代。此款尊後期多帶尊耳、底座及紫斑，較一出土自北京元代遺址名例，尺寸龐大乃壇前供器，載於《中國陶瓷全集》，上海，1999-2000年，卷10，圖版205。本品可能亦屬供器，其花口下卷，用作斟注酒水同樣極為適合。

花口、菱口及器身呈波浪形之瓷器常見宋代，多可溯源至同期銀器，然而本尊則無典型銀器或金屬器雖本可循，其源或來自軟土塑形之器。此外，本尊靈感亦可能來自仿荷葉形之宋代瓷器，取其高低起伏之態，戲劇效果更為強烈。比較一金屬器作例，鍍打銅鑲金瓶，線描圖載於Bo Gyllensvärd, < 'T' ang Gold and Silver' >, 《Bulletin of the Museum of Far Eastern Antiquities》，編號29，斯德哥爾摩，1957年，圖38d。現時研究尚未確定此類花口來源何屬，唯可參考一馬石石刻例，石刻刻劃一盤，花口與本尊相近，盤中盛載鮮花，出土自宋仁宗墓（1023-1063年在位），見《北宋皇陵》，鄭州，1997，頁171，圖150: 1。

本尊器型獨特、比例均稱，極其珍罕，僅有一例可比，出自關善明收藏，曾展於《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年，編號101，售於倫敦蘇富比2003年11月12日，編號50。

此器型流行於附近各窰，其中以河南及河北省瓷窰為主；較一定窰例，器型相近，尺寸較本品略小，現藏於河北省定州市博物館；另一件三彩例，器型及尺寸與本品非常相近，現藏於北京首都博物館，圖載於各出版，如《中國陶瓷全集》，前述出處，卷9，圖版159及227。此外，三例載於三上次男編，《世界陶磁全集》，卷13：遼、金、元，東京，1981年，彩圖92、276、283，分別為一件繪花磁州例，尺寸龐大，器型與本品相同，現藏於西雅圖藝術博物館；東京出光美術館收藏一三彩例；一件黑釉例，器型於本品相近，腹部環施白色護胎土條紋。西雅圖例以及數件黑白彩、綠釉或黃釉磁州例同載於Yutaka Mino, 《Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz' u-chou Type Wares 960 - 1600 A.D.》，印第安納波利斯美術館，印第安納波利斯，1980年，圖版77、78、96及圖206-9及279。再比一例，光素無釉，繪大理石紋，出自Eugene Bernat收藏，曾展於《Loan Exhibition》，波士頓美術博物館，1947年，編號42，曾售於紐約蘇富比1980年11月7日，編號129。

此外尚可比較其他窰瓷作例，如陝西耀州或江西景德鎮，花口與本品相近，鼓腹，器身線條較本品連貫，見《宋代耀州窰址》，北京，1998年，頁292，圖148: 3及4；頁294，圖149，彩色圖版8，圖3，圖版77，圖6，圖版78，圖1及2；及長谷部樂爾，《世界陶磁全集·宋》，東京，1977年，彩色圖版32。

鈞窰器，製於河南各窰，如鶴壁、安陽、淇縣、邙縣、新安、扒村、禹縣及臨汝，以至河北磁州及隆化等，見於《故宮博物院藏中國古代窰址標本》，卷1：河南卷，北京，2005年及卷2，河北卷，北京，2006年。上述各窰，多於元朝及以後方始根據鈞窰風格製器，而禹縣則屬鈞窰燒造中心，其中曾有大量個別瓷窰出土。鈞窰瓷之原型，即於此地發展而成，鑒藏界視之為宋代五大名窰之一。比較一例。尊口與本品非常相近，出土於禹縣劉家門窰址，前述出處，卷1，圖版415。



PROPERTY FROM THE RUI XIU LOU COLLECTION

**A FINE AND LARGE 'CIZHOU' PAINTED AND
SGRAFFIATO MEIPING
NORTHERN SONG DYNASTY**

the slender tapering baluster body rising from a recessed base to broad shoulders ending in a narrow neck with tapering conical mouth, covered overall in an ivory-white slip, incised around the body with a band of interlinked cash motifs against a fish-roe ground above a band of incised upright trefoils, the shoulders boldly painted with large dark brown floral blooms under the glaze
37.5 cm, 14¾ in.

PROVENANCE

Manno Art Museum, Osaka.

LITERATURE

Yutaka Mino, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1981, fig. 61.

£ 30,000-40,000

HK\$ 308,000-411,000 US\$ 39,300-52,500

北宋 磁州窯劃花褐彩花卉紋梅瓶

來源

萬野美術館，大阪

出版

袁豐，《Freedom of Clay and Brush through Seven Centuries in Northern China: Tz' u-chou Type Wares, 960-1600 A.D.》，印第安納波利斯，1981年，第78頁，圖版61

The combination on this vase of freely painted floral blooms on the shoulders and the carefully incised "cash" pattern and stamped "fish-roe" is very unusual. While no other closely related example appears to have been published, a *meiping* that similarly combines painted blooms on the shoulders and above the foot, with incised characters on the body, in the Osaka Municipal Museum of Art, was included in the Museum's exhibition *Charm of Black & White Ware; Transition of Cizhou Type Wares*, Osaka, 2002, cat. no. 79; another in the Art Institute of Chicago, was included in the exhibition *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, Indianapolis, 1980, cat. no. 72, illustrated together with a *meiping* in the Philadelphia Museum of Art, fig. 187; and a fourth vase from the collection of Mr Nishimura, was sold in our New York rooms, 19th March 2007, lot 126.

Compare also a *meiping* of similar slender form and carved with the "cash" pattern, but also with a classic scroll on the shoulders, from the collection of Samuel C. Davis, now in the St. Louis Art Museum, included *ibid.*, cat. no. 27; another in the Tokyo National Museum, published in the *Illustrated Catalogues of Tokyo National Museum. Chinese Ceramics I*, Tokyo, 1988, pl. 556; and a fragment of a *meiping* recovered at the Dengfeng kilns in Henan province, illustrated in Li Jingzhou and Liu Aiye, *Zhongguo Dengfeng yao* [Dengfeng kilns of China], Beijing, 2011, p. 94 (lower right).



PROPERTY FROM THE RUI XIU LOU COLLECTION

A WHITE-GLAZED BASIN
10TH CENTURY

the deep rounded sides rising from a flat base to an angled shoulder and flaring rim, covered overall in a creamy-white glaze falling short of the foot to reveal the white body
23.5 cm, 9¼ in.

EXHIBITED

Chūgoku tōji yonsen'nen ten. Kaikan nijūgoshūnen kinen [Exhibition of Four Thousand Years of Chinese Ceramics. Twenty-fifth Anniversary Commemoration]. Fukui Prefectural Museum of Ceramics, Fukui Prefecture, 1996, cat. no. 60.

† £ 10,000-15,000

HK\$ 103,000-154,000 US\$ 13,100-19,700

十世紀 白釉折肩罐

展覽

《中國陶磁四千年展-開館二十五年週年紀念》，福井縣陶藝館，福井縣，1996年，編號60



PROPERTY FROM THE RUI XIU LOU COLLECTION

**A RUSSET PAINTED BLACK-GLAZED
BOTTLE VASE, YUHUCHUN PING
NORTHERN SONG / JIN DYNASTY**

the pear-shaped body supported on a spreading foot and rising to a waisted neck and flared rim, covered overall with a lustrous brownish-black glaze and boldly painted with two stylised floral sprigs, the foot unglazed revealing the buff stoneware, Japanese wood box (2)

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

† £ 10,000-15,000

HK\$ 103,000-154,000 US\$ 13,100-19,700

北宋/金 黑釉褐彩花卉紋玉壺
春瓶



PROPERTY FROM THE RUI XIU LOU COLLECTION

A PURPLE-SPLASHED 'JUN' BUBBLE BOWL

NORTHERN SONG DYNASTY

well potted with deep rounded sides rising to a slightly incurved rim, covered overall in a rich glossy lavender-blue glaze fading to a mushroom tone around the rim, suffused with mottled splashes of deep lavender and blue tone to the interior and exterior, the glaze falling short of the foot revealing the dark brown body 8.5 cm, 3 $\frac{3}{8}$ in.

PROVENANCE

J.J. Lally, New York.
Sotheby's London, 16th May 2012, lot 87.

‡ £ 40,000-60,000
HK\$ 411,000-620,000 US\$ 52,500-79,000

北宋 鈞窯藍釉紫斑小盃

來源

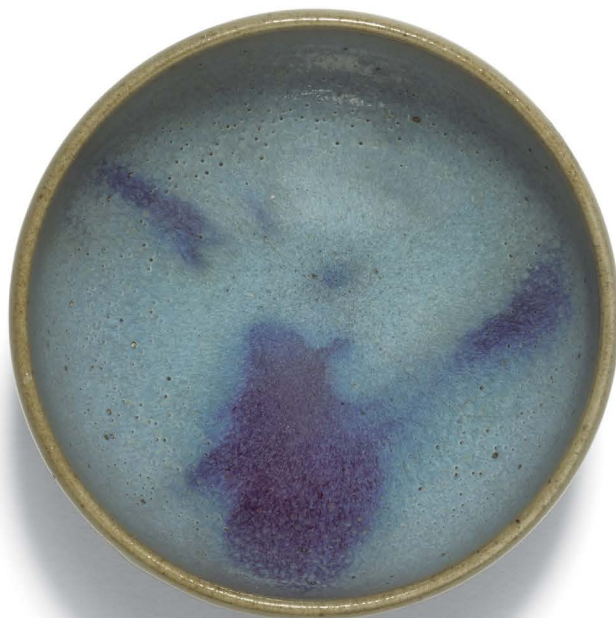
J.J. Lally, 紐約

倫敦蘇富比2012年5月16日, 編號87

'Jun' ware, with its ravishing purple-and-blue colour combination, is one the most daring creations in the history of Chinese ceramics and certainly the most flamboyant of the major wares of the Song dynasty (960-1279). It is exceptional also because its basic, bright sky-blue glaze colour derives not from a pigment but from an optical illusion – indeed not unlike the blue of the sky – as minute spherules of glass in the glaze are scattering blue light. The red derives from a copper-rich pigment applied to the blue glaze, which is difficult to control in the firing and thus particularly unpredictable in its outcome. This chance effect is part of the ware's attraction, making every piece unique, with individual patterns and tonal variations created as if by nature.

'Jun' ware is also unusual among the important Song wares in being thickly potted, thus lending itself to simple shapes. Among the various 'Jun' ware bowl shapes, perhaps the most delightful is that of these small bowls, probably used for wine, with their well-rounded, plump and pleasing forms, elegant in profile because of the small foot and in-turned lip, appealing to hold in one's hands and to drink from.

'Jun' wares were produced by many different manufactories in Henan, including the Ru kilns at Qingliangsi in Baofeng, as evidenced by archaeological excavations, see *Baofeng Qingliangsi Ruyao/Ru Yao at Qingliangsi in Baofeng*, Zhengzhou, 2008, col. pl. 183; and *Gugong Bowuyuan cang Zhongguo gudai yaozhi biaooben* [Specimens from ancient Chinese kiln sites in the collection of the Palace Museum], vol. 1: *Henan juan* [Henan volume], Beijing, 2005, *passim*. The centre of production, where the finest wares were produced, was located in the modern county of Yuxian, in the former region of Junzhou fragments of plain blue and purple-splashed 'bubble' bowls excavated there are illustrated *ibid.*, pl. 447.





PROPERTY FROM THE RUI XIU LOU COLLECTION

**A 'JIAN' 'HARES-FUR' BOWL
SOUTHERN SONG DYNASTY**

of deep conical form, with a very slight groove below the lip and a shallow straight foot, covered overall with a thick lustrous black glaze terminating in thick drops just above the unglazed foot showing the dark brown body beneath, the interior and exterior suffused with light silvery 'hares-fur' striations

12.7 cm, 5 in.

‡ £ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

南宋 建窑黑釉兔毫茶盞

'Jian' tea bowls such as the present piece along with a whole range of black-glazed tea bowls derive their current designation *tenmoku* (or *temmoku*, Chinese *tianmu*) from these first encounters that took place in the Song dynasty (960-1279), notably in the Tianmu mountain range of Lin'an county, north Zhejiang province. In Japan *tenmoku* tea bowls have been admired, treasured and reverentially used in the tea ceremony ever since. *Nogime* ['ear of grain'] is the Japanese term for the striations of the glaze that in China and the West are likened to 'hare's fur'.

Tenmoku tea bowls are a case apart among Song dynasty ceramics. No other kiln centre besides that of Jianyang in Fujian, which produced these black bowls, was bold enough to limit its output to one single product. Other kilns, even if they specialized in one type of ceramic, all produced a large variety of wares, in different qualities and shapes, for different clients and functions. To concentrate on the manufacture of black tea bowls reflects the strong demand for and immense popularity of these wares.

Black wares from Fujian are mentioned and recommended as tea bowls in poems and essays since the early Northern Song period (960-1127), by scholars, see Feng Xianming, *Zhongguo gu taoci wenxian jishi* (*Annotated Collection of Historical Documents on Ancient Chinese Ceramics*), Taipei, 2000, p. 124, and Robert D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Harvard University Art Museums, Cambridge Mass., 1996, p. 30.





PROPERTY FROM THE RUI XIU LOU COLLECTION

**A RARE 'JIZHOU' 'PLUM BLOSSOM DEER' MEIPING
SOUTHERN SONG DYNASTY**

the elegantly potted tapering body rising to broad rounded shoulders, sweeping up to a short neck with everted rim, finely decorated with a buff-tone glaze on a dark brown ground with concentric rows of resist technique discs mimicking the markings on the Sika deer, save for the knife-paring footring unglazed revealing the buff body, the neck with a key-fret band below buff-coloured dots on the rim, the base covered with a dark brown matte glaze
21.5 cm, 8½ in.

PROVENANCE

Sotheby's New York, 12th June 1984, lot 197.
Sotheby's London, 9th November 2005, lot 225.
Sotheby's New York, 11th-12th September 2012, lot 127.

± £ 200,000-300,000
HK\$ 2,060,000-3,080,000 US\$ 262,000-393,000

南宋 吉州窯梅花鹿紋梅瓶

來源

紐約蘇富比1984年6月12日，編號197
倫敦蘇富比2005年11月9日，編號225
紐約蘇富比2012年9月11至12日，編號127



Vases covered in this highly unusual and attractive glaze, reminiscent of the spotted pattern of the fur of deer, attest to the creativity of the potters of the Jizhou kilns in Jiangxi province, who took inspiration from a wide variety of sources, most notably nature, to achieve incredibly naturalistic effects which appealed to the predilections of the Southern Song literati. As aptly pointed out by Robert D. Mowry who notes that 'if the Cizhou kilns were the most technically innovative during the Northern Song period, the Jizhou kilns succeeded them as the most technically creative', see Robert D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Harvard University Art Museums, Cambridge, 1995, p. 36. Among the repertoire of innovative designs devised by the Jizhou potters, the pattern of irregular pattern of dark brown concentric circles and buff-coloured dots evenly covering the surface of this vase must rank among the most technically challenging and time consuming, hence its rarity. The spots were carefully delineated with an opaque mottled buff glaze that was painted over an underlying lustrous dark brown ground. Only the most capable and highly skilled potters were able to achieve such a perfectly controlled design and glaze as they faced the constant risk of the glaze running over the spots during the firing making the overall design appear blurry. This *meiping* may therefore be considered among the masterpieces of the Jizhou kilns as the patterned glaze has rarely turned out as successfully as on this piece.

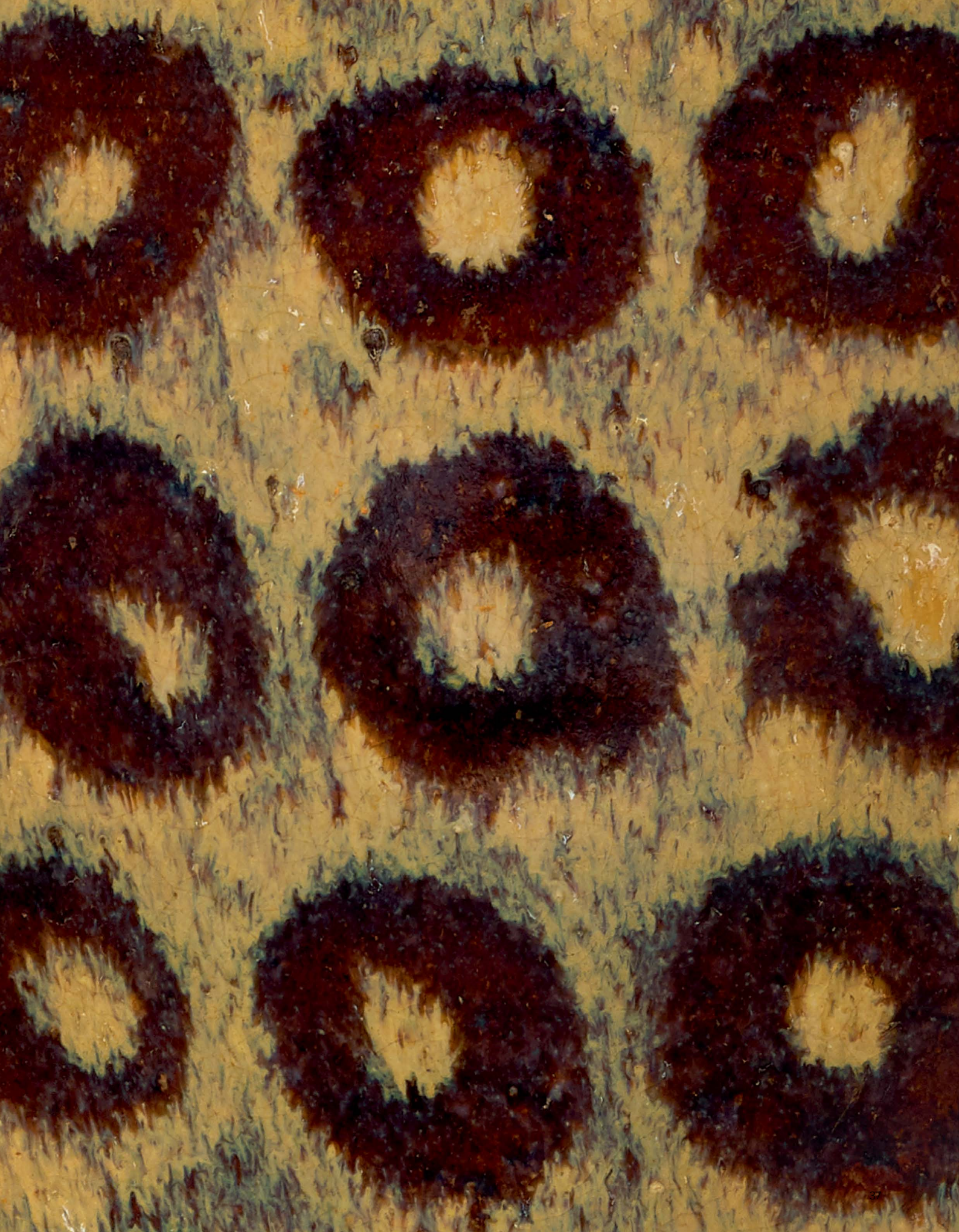
Vases of this type and glaze are very rare and only two related examples appear to be known; one of them a *meiping* unearthed in 1980 in Xuebei village, Yongxin county, Jiangxi province, attributed to the Yuan dynasty (1279-1368), and included in the exhibition *Song Yuan shidai de Jizhouyao ciqu*, Shenzhen Museum, Shenzhen, 2012, cat. no. 108; another example sold in our New York rooms, 21st September 2006, lot 102, and again at Poly Auction Hong Kong, 2nd April 2019, lot 3504. A related *meiping* of this type, but with the mottled glaze running over the spots, was offered at Christie's New York, 19th September 2006, lot 209. The spotted glaze is also found on a pear-shaped vase included *ibid.*, cat. no. 109; and on a jar from the collection of Dr and Mrs O.E. Manasse, included in the Oriental Ceramic Society exhibition *Sung Dynasty Wares. Chün and Brown Glazes*, London, 1952, cat. no. 123. See also a tripod censer covered with a spotted glaze, in the British Museum, London, illustrated in *Oriental Ceramics. The World's Great Collections*, Tokyo, 1981, vol. 5, pl. 130.

Located in central Jiangxi province along the banks of the river Gan, the Jizhou kilns are believed to have been active from the Tang dynasty (618-907) through to the Ming period (1368-1644). The production of Jizhou ware however peaked in the Southern Song dynasty (1127-1279), coinciding with the move of the Imperial court and its entourage to southern China. The wide range of new glaze combinations and motifs developed here has led some scholars to suggest that this creative momentum resulted from the employment of displaced potters from the north at southern Chinese kilns, see Feng Xianming et. al., *Zhongguo taoci shi*, Beijing, 1982, p. 279. While large waste heaps of Jizhou wares have been discovered near the market town of Yonghe, Ji'an county, the exact location of the kiln has not yet been discovered, making difficult to determine when designs and glazes were first developed. Although bowls formed the largest output of wares from the Jizhou kilns, a small number of upright vessels was produced in the later years of the Southern Song and into the Yuan (1279-1368) dynasty.

本瓶梅花鹿紋獨特秀麗，展現見吉州瓷匠創思非凡，取材來源廣闊。Robert D. Mowry論述：「北宋期間，磁州窯技術最為創新，繼後則以吉州窯技術最具創意。」《Hare's Fur, Tortoiseshell, and Partridge Feathers》，哈佛大學美術博物館，劍橋，1995年，頁36）。吉州窯匠創作各樣紋飾，本瓶鹿紋可謂最困難而耗時之其中一款，極為珍罕。瓶身罩施深棕釉，上繪精細梅花鹿斑紋，窯燒時，釉藥容易流淌而鹿斑之上，致成品斑紋模糊，故此極為講究瓷匠造詣。

此類梅瓶極其罕有，僅有兩例可循；一例1980年出土自江西永新禾川鎮學背村元代窖藏，曾展於《禪風與儒韻：宋元時代的吉州窯瓷器》，深圳博物館，深圳，2012年，編號108；另一例售於紐約蘇富比2006年9月21日，編號102，後易手於香港保利2019年4月2日，編號3504。再比一例，售於紐約佳士得2006年9月19日，編號209，唯該例有釉藥流淌於斑紋之上。相近紋飾，亦見於另一瓶例，前述出處，編號109；另可比較一罐例，出自Dr O.E. Manasse伉儷收藏，曾展於東方陶瓷學會《Sung Dynasty Wares. Chün and Brown Glazes》，倫敦，1952年，編號123。倫敦大英博物館亦收藏一三足爐例，紋飾相近，載於《世界風陶瓷全集》，卷5，東京，1981年，圖版130。

吉州窯位於江西省贛江畔，活躍於唐至明代，全盛於南宋，亦即宋室南遷之時。吉州窯匠創製各樣釉料及紋飾，交替配搭，學者推斷如此創思乃來自南遷之北方瓷匠（馮先銘等，《中國陶瓷史》，北京，1982年，頁279）。吉安縣永和鎮出土大量吉州窯瓷破片，然而實際地點仍未為人發現，故此更難推斷吉州窯紋飾及釉彩於何時始創。吉州窯主要出產瓷盃，然而南宋後期至元代期間亦有少數立件出品。



PROPERTY FROM THE RUI XIU LOU COLLECTION

**A LARGE PURPLE-SPLASHED 'JUN' HANDLED JAR
YUAN DYNASTY**

sturdily potted, the deep sides rising from a short splayed foot to a short wide neck, flanked by a pair of loop handles to the side, splashed to one side and to the handles with a rich purple on the pale blue glaze thinning to a mushroom tone to the rim and stopping irregularly above the foot to reveal the pale buff body
25.2 cm, 10 in.

‡ £ 50,000-70,000

HK\$ 515,000-720,000 US\$ 65,500-92,000

元 鈞窑天藍釉玫瑰紫斑雙繫罐

'Jun' ware, with its type site represented by the Juntai kilns in the former region of Junzhou, modern-day Yuxian, 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). In comparison to the other important Song wares, the bodies of 'Jun' wares are more thickly potted, which is a contributing factor to the more simplistic forms – as well as the viscous glazes. As water from the glaze is absorbed by the porous biscuit in the firing, the glaze appears thicker, lending itself to a more substantial covering.

This jar is unusual for its generous proportions, its broad shoulders accentuated through the dramatic purple splash that also creates a colourful contrast to the thick bright blue glaze. Such splashes on Jun ware were created through the application of purplish-red pigments derived from copper, over the thick bluish glaze. These colourful marks were either painted in broad strokes or splashed over the dried blue ground before being fired in a reduction kiln, resulting in flamboyant patches of purple, lavender and tones of deep blue.

We can compare the present jar with two slightly smaller jars of this type sold in these rooms, 27th November 1967, lot 267, and 17th November 1999, lot 853; another example is illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, vol. 1. A jar of similar form but with a green splash and attributed to the Song dynasty (960-1279), in the Victoria and Albert Museum, London, published on the Museum's website, accession no. C.585-1925.



PROPERTY FROM THE RUI XIU LOU COLLECTION

**A RARE LARGE 'JIAN' 'HARE'S FUR' BOWL
SOUTHERN SONG DYNASTY**

the conical sides rising from a short foot to a flared rim, covered inside and out with a lustrous black glaze finely streaked with russet 'hare's fur' markings thinning to russet at the rim and pooling in a line and in thick droplets above the foot revealing the brown body 17.5 cm, 6 $\frac{7}{8}$ in.

PROVENANCE

Christie's New York, 21st March 2002, lot 146.
Collection of Francisco Capelo.
Sotheby's London, 12th May 2010, lot 148.

LITERATURE

Francisco Capelo et. al., *Forms of Pleasure. Chinese Ceramics from Burial to Daily Life*, London, 2009, pl. 49.

± £ 80,000-120,000
HK\$ 825,000-1,240,000
US\$ 105,000-158,000

南宋 建窑黑釉兔毫盞

來源

紐約佳士得2002年3月21日，編號146

Francisco Capelo收藏

倫敦蘇富比2010年5月12日，編號148

出版

Francisco Capelo等，*《Forms of Pleasure. Chinese Ceramics from Burial to Daily Life》*，倫敦，2009年，圖版49

This large bowl is remarkable for its rich black glaze suffused with prominent streaks of fine russet lines. Thick drops of glaze pooling above the foot only serve to show off its thickness. The striking black glazes of the Jianyang kilns derive their uniqueness from the different effects created when air bubbles in the glaze burst leaving distinctive patterns of fine striations or spots, which have traditionally been compared to hare's fur and oil spots. Vessels were first dipped in the glaze mix, and after a period of drying the lip was immersed in an iron-rich slip, which during firing run downwards merging with the glaze and forming the characteristic streaks. Through the use of a small clay cushion, on which the bowls stood within the saggar during the firing, the direction of the pooling and the position where the glaze droplets formed could be predetermined.

Among the bowls made in the Jianyang kilns in present-day Fujian province, bowls of this dramatic shape and generous proportions are rare. Known as *pie*, this conical form with lipped rim is discussed by Robert D. Mowry in the catalogue to the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Harvard University Art Museums, Cambridge, 1995, p. 207, where

he notes that this shape can be traced to the Tang dynasty (618-907) and was more suited to drinking tea prepared with fruits and spices. Unlike the more commonly known *yankou wan*, or narrow-mouthed bowls, *pie* bowls were probably not used for drinking the very popular whipped tea from Fujian, and were therefore made in smaller numbers. During the excavation at Luhaping in Jianyang, Fujian, only three large *pie* bowls were recovered, against a total of 980 tea bowls, *ibid.*, p. 217.

A bowl of similar form and proportions in the Tokyo National Museum, is illustrated in Fujiō Kōyama, *Tōji taiki: Temmoku* [Outlines of ceramics: Temmoku], vol. 38, Tokyo, 1974, pls 99 and 100; another example also in the Tokyo National Museum, is published in *Sekai tōji zenshū/Ceramic Art of the World*, vol. 12, Tokyo, 1977, fig. 116; a third from the Arthur M. Sackler Museum, Harvard University Art Museums, Cambridge, was included in Robert D. Mowry, *op. cit.*, cat. no. 80, together with a slightly less flared example from the collection of Mrs Myron S. Falk, Jr, and Mme Ramet, cat. no. 81, also sold at Christie's New York, 20th September 2001, lot 91.







17

PROPERTY FROM THE RUI XIU LOU COLLECTION

**A FINE AND RARE 'JUN' TEA BOWL
NORTHERN SONG DYNASTY**

the short spreading foot supporting gently rounded conical sides rising to a flared rim, evenly applied on the interior and exterior with a fine milky sky-blue glaze suffused with pale crackles and draining to a mushroom tone at the rim, the glaze pooling unevenly above the unglazed foot
11.4 cm, 4½ in.

PROVENANCE

Collection of Johannes Hellner, Stockholm.
Sotheby's New York, 20th March 2002, lot 106.
Collection of Francisco Capelo.
Sotheby's London, 12th May 2010, lot 149.

LITERATURE

Francisco Capelo *et. al.*, *Forms of Pleasure. Chinese Ceramics from Burial to Daily Life*, London, 2009, pl. 55.

± £ 60,000-80,000
HK\$ 620,000-825,000 US\$ 79,000-105,000

北宋 鈞窯天藍釉盃

來源

Johannes Hellner收藏，斯德哥尔摩
紐約蘇富比2002年3月20日，編號106
Francisco Capelo收藏
倫敦蘇富比2010年5月12日，編號149

出版

Francisco Capelo等，*《Forms of Pleasure. Chinese Ceramics from Burial to Daily Life》*，倫敦，2009年，圖版55

Notable for its subtle light blue glaze, one of the most coveted glazes made at kilns in Junzhou, present-day Yuzhou, Henan province, this bowl is unusual for its elegant flared form with a gently lipped rim. A bowl of similar shape and glaze is illustrated in Michael Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, pl. 35c; one was sold in these rooms, 9th June 2004, lot 174; another from the collection of Lord Cunliffe, included in the Oriental Ceramic Society exhibition *Sung Dynasty Wares: Chün and Brown Glazes*, London, 1952, cat. no. 76, was sold at Christie's Hong Kong, 1st October 1991, lot 717.



PROPERTY FROM THE RUI XIU LOU COLLECTION

A RUSSET-SPLASHED BLACK-GLAZED JAR AND COVER

NORTHERN SONG DYNASTY

the ovoid body rising from a short foot to a slightly tapered neck, flanked by a pair of lug handles, covered overall in a lustrous black glaze stopping irregularly around the base, accentuated with russet splashes, the domed cover with a flat rim surmounted by a button finial, similarly decorated (2)

15.5 cm, 6¼ in.

PROVENANCE

The private collection of a Japanese physician (b. 1925).
Collection of Umezawa Hikotaro, Tokyo.
Kochukyo, Tokyo, circa 1975.
Christie's Hong Kong, 27th November 2013, lot 3285.

± £ 60,000-80,000

HK\$ 620,000-825,000 US\$ 79,000-105,000

北宋 黑釉褐斑雙繫蓋罐

來源

日本醫師收藏（生於1925年）

梅澤彥太郎收藏，東京

壺中居，東京，購自1975年

香港佳士得2013年11月27日，編號3285

Notable for its abstract splash design over a lustrous black glaze, jars of this type, with a sturdy ovoid body and broad straight neck enlivened by two tubular handles, were popular in the Song dynasty and made at various kilns in northern China. Black-glazed jars decorated with irregular russet splashes are discussed by Robert D. Mowry in the catalogue to the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Harvard University Art Museums, Cambridge, 1995, p. 146, where he notes that vessels of this type, left unglazed above the foot, have been recovered at the Cicun kilns, near Zibo in Shandong province, while those with a thin layer of brown glaze covering the lowest part, are more commonly associated with kilns in Henan and Hebei province.

A splashed jar of similar form but of slightly smaller size in the Meiyintang collection, is published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. I, pl. 463; another was included in the exhibition *Tausend Jahre Chinesische Keramik aus Privatbesitz*, Museum für Kunst und Gewerbe, Hamburg, 1974, cat. no. 55; and a third is published in Fujiö Kōyama, *Tōji taikai: Temmoku* [Outlines of ceramics: Temmoku], vol. 38, Tokyo, 1974, pl. 64. A further jar of this type but of slightly smaller size, from the Malcolm collection, was sold in these rooms, 29th March 1977, lot 161; and from the collection of Philip Kappel was sold in our New York rooms, 4th June 1982, lot 155.

Traditionally referred to as *guan*, *shuang'er guan* ("double-eared jar") or *gualeng guan* ("melon jar"), this form is known in a variety of sizes, with or without russet splashes.



PROPERTY FROM THE RUI XIU LOU COLLECTION

A 'LONGQUAN' CELADON TRIPOD CENSER AND COVER
SOUTHERN SONG DYNASTY

of compressed globular form with a straight neck and a broad everted rim, supported on three splayed legs each moulded with a vertical flange, covered overall with a rich, lustrous sea-green glaze, the later Japanese silver domed cover pierced with a pair of phoenix amongst foliage (2)

14 cm, 5½ in.

PROVENANCE

Collection of Ichiro Hayashibara.

Sotheby's London, 7th November 2012, lot 220.

± £ 60,000-80,000

HK\$ 620,000-825,000 US\$ 79,000-105,000

南宋 龍泉窰青瓷鬲式爐 連 銀蓋

來源

林原一郎收藏

倫敦蘇富比2012年11月7日，編號220

This elegant and quite large tripod censer emulates the form of an archaic bronze. Censers of this form enjoyed great popularity in the Song dynasty and illustrate the major influence on the arts of the rise of Neo-Confucianism. In a drastic political shift during the early Song dynasty a centralised bureaucracy governed by scholar-officials selected through civil service examinations began to emerge resulting in an increased interest in the study of history as a guiding principle in the pursuit of virtue and rulership. This led to a revival of antiquarianism, the study of archaic bronzes and jades, their forms and designs, which Song potters skillfully adapted and incorporated into their artistic repertoire. The particular form of this superb tripod censer from the Longquan kilns is directly adapted from an archaic bronze food vessel known as *liding*, with a tri-lobed body supported on three legs often emphasized with flanges. See for example a bronze *li* attributed to the Western Zhou dynasty (c. 1046-771 B.C.), excavated from Qijiacun, Fufeng, Shaanxi province, and illustrated in Jessica Rawson, *Western Zhou Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1990, fig. 28.2. While the archaic vessels of this type were decorated with complex cast designs and set with a pair of loop handles, the tripod censers made in the Longquan kilns are plain and without handles. It is the simplicity of its clearly defined form and the subtlety of the brilliantly hued sea-green glaze that expresses the aesthetic appeal of this particular Longquan censer whose barely visible ridges around the shoulders and ribs along the legs only emphasize its pure form while the glaze that thins to white around these ridges and ribs emphasizes the exquisite bluish-green tone of the lustrous glaze.

Censers of this form are held in important museums and private collections worldwide; two censers in the Palace Museum, Beijing, are illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pls 121 and 122; one in the National Palace Museum, Taipei, was included in the Museum's *Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1994, cat. no. 13; another in the Tokyo National Museum is published in *Oriental Ceramics, The World's Great Collections*, vol. 1, Tokyo, 1982, pl. 97; and a further censer from the Sir Percival David collection now in the British Museum, London, is published in Margaret Medley, *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, 1997, col. pl. 34. An even larger Longquan censer of this shape is in the collection of the Harvard Art Museums (1997.122), and a related censer of similar size was sold in Christie's New York, 17th and 18th September 2015, lot 2344.



PROPERTY FROM THE RUI XIU LOU COLLECTION

**A RARE LARGE MARBLED MEIPING
FIVE DYNASTIES - SONG DYNASTY**

the subtly waisted lower body rising to broad shoulders and a tall waisted neck with an everted rim, elegantly potted using striated and interlocking cream and dark brown coloured clays creating a radiating feathered pattern, the rim and foot covered with a creamy-white slip
46 cm, 18 $\frac{1}{8}$ in.

‡ £ 100,000-150,000

HK\$ 1,030,000-1,540,000

US\$ 131,000-197,000

五代至宋 絞胎梅瓶

Elegantly modelled with gently swelling shoulders and a slightly flared foot, this vase is striking for its impressive large and straight size which would have required the utmost precision and control in the potting and firing process as the vessel could easily have warped and misfired in the kiln. The potter's utmost proficiency of the medium is further evidenced in the vibrant marbled effect which was skilfully executed to create a highly captivating abstract motif. Known in Chinese as *jiao tai* ("mixed clay"), marbling was achieved by twisting and kneading together two different-coloured clays. The technique allowed for a myriad of decorative possibilities, some of which were likened to the patterns of wood grain or birds' feathers.

Wares of this type were first developed in the Tang dynasty (618-907) and are believed to have been inspired by Western marbled glass traded along the Silk Route, which began circulating in China from the Eastern Han period (25-220 AD). A marbled glass bottle made along the Mediterranean coast, recovered from an Eastern Han tomb in Luoyang, now in the Luoyang Museum, was included in the exhibition *China. Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2002, cat. no. 13. The technique continued to be used in the Song period, and fragments of marbled wares have been recovered at kilns in Henan province, including the Xiwangfeng and Encun kilns in Jiaozuo county, and the Dangyangyu kilns in Xiuwu county.

Vases made with this technique are rare, and even rarer are those of this form and of such large size, although a *meiping*, whose size is unpublished, modelled with a short neck and galleried rim and attributed to the Jin dynasty (1115-1234), in the Jinci Museum, Taiyuan, is illustrated in Liu Tao, *Dated Ceramics of the Song, Liao and Jin Periods*, Beijing, 2004, pl. 3-30. Marbled vases of much smaller size include a *hu*-shaped vase attributed to the Southern Song period (1127-1279), included in *Illustrated Catalogue Series. Chinese Ceramics from the Museum Yamato Bunkakan Collection*, Nara, 1977, vol. 7, pl. 79; and a pear-shaped vase, attributed to the Yuan dynasty, sold in these rooms, 16th May 2007, lot 9.

The dating of this lot is consistent with the results of thermoluminescence test, Oxford Authentication Ltd., no. C106z41.





21

21

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

the compressed globular body rising from a short spreading foot to an incurved rim, painted around the exterior in rich cobalt-blue tones with five-clawed dragons, phoenix and cranes amidst swirling cloud scrolls, the base inscribed with a six-character mark in underglaze blue 13 cm, 5¼ in.

PROVENANCE

Christie's New York, 16th September 2011, lot 1485.

± £ 50,000-70,000

HK\$ 515,000-720,000 US\$ 65,500-92,000

明萬曆 青花龍鳳呈祥紋罐
《大明萬曆年製》款

來源

紐約佳士得2011年9月16日，編號1485



mark

22

**A BLUE AND WHITE 'PHOENIX' BOWL
JIAJING MARK AND PERIOD**

of square section, the slightly rounded flaring sides rising from a short tapering foot to an everted rim, painted to each side with a phoenix soaring amidst floral blossoms borne on undulating stems bearing lush foliage, the interior decorated with a stylised character within a double square to the centre and a key-fret band to the rim, the base with a six-character mark in underglaze blue 10 cm, 3¾ in.

PROVENANCE

Christie's Hong Kong, 20th March 1990, lot 537.

± £ 15,000-20,000

HK\$ 154,000-206,000 US\$ 19,700-26,200

明嘉靖 青花穿花鳳紋方盃
《大明嘉靖年製》款

來源

香港佳士得1990年3月20日，編號537



22



mark

50

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

**A RARE IRON-RED AND YELLOW
'DRAGON' JAR**

JIAJING MARK AND PERIOD

the compressed baluster body rising from a recessed base to a short straight neck, boldly painted around the body and shoulders with two sinuous scaly yellow dragons striding amidst leafy scrolling *ruyi*, all between rocks and waves at the base and *ruyi* clouds at the shoulder and reserved on a rich dark iron-red ground, the base with a six-character mark in underglaze blue, carved wood stand, Japanese wood box

(3)

14 cm, 5½ in.

PROVENANCE

A Japanese Private Collection.
Sotheby's London, 14th May 2014, lot 287.

EXHIBITED

Chūgoku tōji meihou ten, Gotoh Museum,
Tokyo, 1955.

£ 60,000-80,000

HK\$ 620,000-825,000 US\$ 79,000-105,000

明嘉靖 黃地紅彩雲龍紋罐

《大明嘉靖年製》款

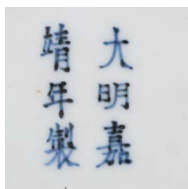
來源

日本私人收藏

倫敦蘇富比2014年5月14日，編號287

展覽

《中國陶磁名寶展》，五島美術館，
東京，1955年



mark





24

24

**A BLUE AND WHITE 'LOTUS' MEIPING
MING DYNASTY, 15TH/16TH CENTURY**

the baluster body rising from a slightly spreading foot to a short narrow neck with an everted rim, freely painted in dark cobalt-blue with a scrolling meander of leafy stems and lotus blooms, between double line borders, the foot encircled with a lappet border, the shoulder adorned with three floral sprigs 30.3 cm, 11 $\frac{7}{8}$ in.

£ 30,000-50,000
HK\$ 308,000-515,000 US\$ 39,300-65,500

明十五/十六世紀 青花纏枝蓮紋梅瓶

25

**A BLUE AND WHITE LOBED BASIN
WANLI MARK AND PERIOD**

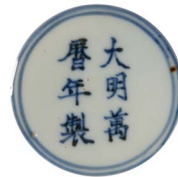
the hexagonally lobed deep rounded sides rising from a recessed base to a broad everted rim, painted to the interior with a medallion enclosing butterflies and dragonflies hovering above flowering chrysanthemum and peony, encircled in each lobe of the well by a floral spray and a foliate scroll band at the rim, the exterior with a *lingzhi* scroll, the base with recessed medallion enclosing a six-character mark in underglaze blue set within a double circle 29.5 cm, 11 $\frac{5}{8}$ in.

£ 20,000-30,000
HK\$ 206,000-308,000 US\$ 26,200-39,300

明萬曆 青花四季花卉紋花棱形盆
《大明萬曆年製》款



25



mark

**A FINE AND VERY LARGE BLUE AND WHITE
'LOTUS' MEIPING
WANLI MARK AND PERIOD**

the tapered baluster body rising from a recessed base to a broad rounded shoulder and short tapered neck with galleried rim, densely painted to the body with leafy scrolling lotus blooms, all between elongated lappet borders around the foot and to the rounded shoulder, the base of the neck encircled with a six-character mark in underglaze blue
47.5 cm, 18½ in.

£ 30,000-50,000
HK\$ 308,000-515,000 US\$ 39,300-65,500

明萬曆 青花纏枝蓮紋梅瓶
《大明萬曆年製》款



mark



27



27 (part lot)

**TWO DOUCAI 'ROMANCE OF THE WEST CHAMBER' DISHES
QING DYNASTY, KANGXI PERIOD**

each painted to the interior with scenes from the *Romance of the West Chamber*, one with Yingying and Hongniang in a garden listening to Zhang Sheng playing the *qin* outside the walls, the other with four figures in a fenced garden (2)

The larger 26.3 cm. 10¹/₄ in.

£ 6,000-8,000

HK\$ 62,000-82,500 US\$ 7,900-10,500

清康熙 鬪彩西廂記圖盤一組
兩件

28

**A BLUE AND WHITE SAUCER DISH
YONGZHENG MARK AND PERIOD**

painted to the interior in rich cobalt-blue tones with a medallion enclosing a maiden and a young boy watching a fish leap from a pond, the exterior with three fish leaping from a band of foaming waves, the base inscribed with a six-character mark in underglaze blue

16 cm, 6³/₈ in.

PROVENANCE

Antoine Lebel, Brussels (according to label).

£ 3,000-5,000

HK\$ 30,800-51,500 US\$ 3,950-6,600

清雍正 青花仕女嬰戲圖小盤
《大清雍正年製》款

來源

Antoine Lebel, 布魯塞爾 (標籤)



28



mark

A DOUCAI JARDINIÈRE
QING DYNASTY, 18TH CENTURY

with steep gently rounded sides rising to a lipped rim, painted around the exterior with two scenes of scholars and their attendants in a rocky garden setting, divided by stylised characters, the base unglazed
Diam. 30.6 cm, 12 in.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

清十八世紀 鬪彩神仙圖缸





30

30

**A DOUCAI 'FLORAL' BOWL
DAOGUANG SEAL MARK AND PERIOD**

the deep rounded sides rising from a short straight foot to a slightly everted rim, painted and enamelled around the exterior with three stylised floral sprays, the interior with a floral scroll medallion, the base inscribed with a six-character seal mark in underglaze blue
12.5 cm, 4⁷/₈ in.

PROVENANCE

Sotheby's New York, 14th September 2011, lot 404.

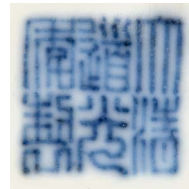
± £ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清道光 鬪彩花卉紋盃
《大清道光年製》款

來源

紐約蘇富比2011年9月14日，編號404



mark



31

31

**A DOUCAI 'SHOU' BOWL
DAOGUANG SEAL MARK AND PERIOD**

the rounded sides of the exterior decorated with five stylised *shou* characters, all framed by further scrolling foliage and iron-red bats, with a six-character seal mark in underglaze blue
12.8 cm, 5 in.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清道光 鬪彩花卉福壽紋盃
《大清道光年製》款



mark

PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A PAIR OF DOUCAI BOXES AND
COVERS**

QING DYNASTY, QIANLONG PERIOD

each of circular shape, the flat covers finely painted with five bats in flight amidst multi-coloured billowing clouds around a central *shou* medallion, the straight sides with a matching border of five bats in flight alternating with multi-coloured clouds, repeated on the box, the bases and interiors enamelled turquoise (4)

Diam. 10.3 cm, 4 $\frac{1}{8}$ in.

PROVENANCE

Sotheby's Hong Kong, 29th October 2001, lot 519.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

清乾隆 鬪彩福壽紋圓蓋盒一對

來源

香港蘇富比2001年10月29日，編號519



**A RARE PAIR OF ROSE-VERTE
SAUCER DISHES
QING DYNASTY, YONGZHENG
PERIOD**

each finely painted to the centre with a figural scene, one dish with a scholar sitting inside a pavillion and looking out of a circular window onto a banana tree, the other with a scholar approaching a stream where an attendant is hovering on the other side, the sides with an *anhua* design of sinuous dragons, the bases with lengthy inscriptions in black and red seals
Diam. 19.8 cm, 7¾ in.

£ 50,000-70,000

HK\$ 515,000-720,000 US\$ 65,500-92,000

清雍正 粉彩蕉窗讀易圖小盤及
粉彩洗硯圖小盤

Both inscriptions on the reverse of the dishes refer to the scenes painted on the other side of the dishes. The inscription on the reverse of the left dish may be translated as 'Ease of reading by the window with [a view of] banana trees' while the inscription on the reverse of the other dish may be translated as 'Washing the inkstone'.

This pair of dishes may be part of a larger set as another pair of very similarly decorated dishes formerly in the Grandidier Collection and now in the Musée Guimet in Paris suggests, collection nos. G929 and G930. Like the present pair, they are decorated with an *anhua* design of dragons on the well and with a circular scene in the centre of the dish, complemented by an inscription with one or two seals on the reverse. The Guimet examples are dated to the Hongzhi period (1488-1505) of the Ming dynasty and it is stated that the enamelled designs were added in the Qianlong period of the Qing Dynasty.





**A BLUE AND WHITE 'LOTUS BOUQUET'
SAUCER DISH**

YONGZHENG MARK AND PERIOD

the gently rounded sides rising from a short tapering foot to an everted rim, painted in rich cobalt-blue tones to the interior with a medallion enclosing a leafy lotus bouquet, encircled in the well by classic and lotus scroll bands, the exterior with a lotus scroll band between classic scroll and keyfret bands, the base inscribed with a six-character mark within a double circle in underglaze blue
13 cm. 5¼ in.

PROVENANCE

Formerly in the collection of Max Müller (1867-1960),
German Consul to China from 1905 to 1908.
Christie's Hong Kong, 4th October 2016, lot 67.

£ 15,000-25,000

HK\$ 154,000-257,000 US\$ 19,700-32,800

清雍正 青花束蓮紋小盤

《大清雍正年製》款

來源

德國駐華領事Max Müller (1867-1960) 舊藏，
於1905年至1908年間購自中國
香港佳士得2016年10月4日，編號67



mark



**A RARE REVERSE-DECORATED POWDER-BLUE
'GARDENIA' DISH**

YONGZHENG MARK AND PERIOD

the interior centred with a medallion enclosing a gnarled leafy gardenia spray, surrounded by four similar sprays around the cavetto and a corresponding continuous scroll on the exterior, all against a finely speckled cobalt-blue ground below double-line borders encircling the inner and outer rims, the floral and foliate details of the design finely rendered in white slip, the white base inscribed with a six-character mark within a double circle in underglaze blue

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

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

清雍正 灑藍釉白花花卉紋盤

《大清雍正年製》款



mark



**A YELLOW-GROUND UNDERGLAZE
BLUE 'NINE PEACHES' DISH
QIANLONG SEAL MARK AND PERIOD**

Painted to the centre with a medallion with gnarled leafy branches issuing nine peaches in inky tones of cobalt-blue, all within a double-line border repeated below the rim, the exterior with an undulating leafy scroll bearing flowering morning glory buds and blooms, all reserved against a brilliant yellow ground, the yellow base inscribed with a six-character seal mark in underglaze blue within a white cartouche 26.7 cm, 10½ in.

PROVENANCE

T.T. Tsui Collection, Hong Kong.
Christie's Hong Kong, 2nd December 2015,
lot 3214.

LITERATURE

The Tsui Museum of Art. Chinese Ceramics IV, Qing Dynasty, Hong Kong, 1995, pl. 90.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

清乾隆 黃地青花九桃紋大盤
《大清乾隆年製》款

來源

徐展堂收藏，香港

香港佳士得2015年12月2日，編號3214

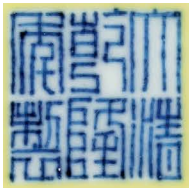
出版

《徐氏藝術館·陶瓷篇IV·清代》，

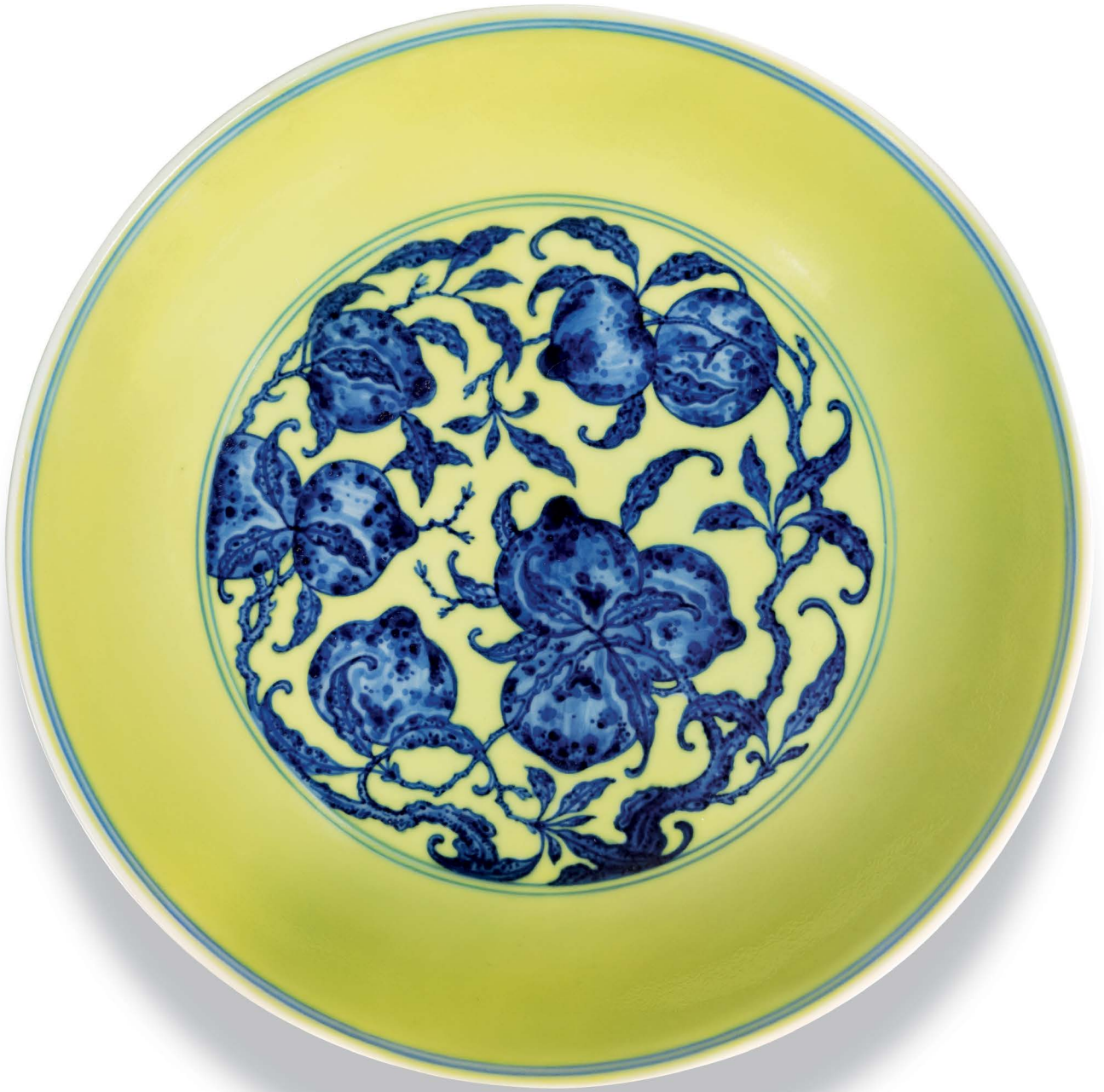
香港，1995年，圖版90

The Qianlong Emperor's admiration for the celebrated wares of the early Ming dynasty is reflected in the design of this dish. The motif of fruiting peaches was first devised during the Yongle period and became a recurrent motif on porcelains of the Qing dynasty because of its association with longevity. Although the decoration on this dish is a Qianlong reinterpretation of a motif that first appeared in the Yongle period of the Ming dynasty, it is intentionally painted in the Ming style with the characteristic 'heaping and piling' effect to evoke the Ming prototypes. Similarly, the attractive contrasting palette of underglaze blue and vibrant yellow first appeared on porcelain during the Xuande reign of the Ming dynasty, but continued to be produced throughout the Ming and Qing dynasties.

Dishes of this type are held in important private and museum collections worldwide; a dish in the National Palace Museum, Taipei, is illustrated in *Blue and White Ware of the Ch'ing Dynasty*, vol. 2, Hong Kong, 1968, pl. 29; another example in the Nanjing Museum, is published in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 221; and a third from the Yokogawa collection, is published in the *Illustrated Catalogues of the Tokyo National Museum. Chinese Ceramics II*, Tokyo, 1965, pl. 625. Compare also with a further pair of yellow-ground dishes of this type painted with this design, from the T.Y. Chao collection, included in the exhibition *Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, Hong Kong, 1974, cat. no. 45, and sold in our Hong Kong rooms, 19th May 1987, lot 316.



mark



A MING-STYLE UNDERGLAZE-BLUE YELLOW-GROUND BOWL

QIANLONG SEAL MARK AND PERIOD

the deep gently rounded sides rising from a short spreading foot to a broad everted rim, painted in rich cobalt-blue tones to the interior with a floral medallion encircled by six further floral sprays and a floral sprig band at the rim, the exterior similarly decorated between keyfret and classic scroll bands, all reserved on a rich bright yellow ground, the base inscribed with the seal mark in underglaze blue
26 cm, 10¼ in.

PROVENANCE

Christie's New York, 20th March 2014, lot 2158.

£ 12,000-18,000

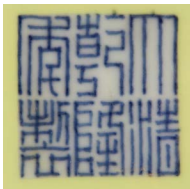
HK\$ 125,000-188,000 US\$ 16,000-23,900

清乾隆 黃地青花折枝花卉紋折沿盃

《大清乾隆年製》款

來源

紐約佳士得2014年3月20日，編號2158



mark



**A FINE BLUE AND WHITE BOTTLE VASE
QIANLONG SEAL MARK AND PERIOD**

the globular body rising from a short spreading foot to a tall waisted neck and a flared rim, moulded around the stepped shoulder and the body with fillet, the body brightly painted to simulate the 'heaping and piling' effect, depicting meandering composite floral scrolls above lappet and foliate scroll bands, the shoulder encircled by a narrow composite floral scroll above pendent *ruyi* heads, all below upright plantain leaves and a keyfret band around the neck, the rim with a band of breaking waves above a *ruyi* band, inscribed to the base with a six-character seal mark in underglaze blue 38 cm, 15 in.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

清乾隆 青花如意纏枝花卉紋賞瓶
《大清乾隆年製》款



mark



**A FINE BLUE AND WHITE MING-
STYLE JARDINIÈRE**

QING DYNASTY, QIANLONG PERIOD

the ovoid body rising from a short straight foot to a short waisted neck and lipped rim, densely painted to the exterior in deep shades of cobalt accented by contrived 'heaping and piling' with flower blossoms borne of leafy scrolls, all between a band of *ruyi*-motifs and lappet border, the interior similarly decorated
Diam. 39 cm, 15 $\frac{3}{8}$ in.

PROVENANCE

Christie's London, 6th November 2012, lot 228.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

清乾隆 青花纏枝花卉紋缸

來源

倫敦佳士得2012年11月6日，編號228



**A RARE WHITE-GLAZED SOFT PASTE
ARCHAISTIC VASE**

QIANLONG SEAL MARK AND PERIOD

the baluster body rising from a recessed spreading foot to a broad round shoulder and a tall waisted neck set with a pair of elephant-head handles, carved and moulded around the body with a wide band of stylised *taotie* masks between keyfret bands, a band of stylised lotus lappets around the foot, the neck with a band of stylised archaistic dragons below a *ruyi* band around the neck, covered overall with a crackled ivory-white glaze, the base incised with a six-character seal mark, wood stand
(2)

24.5 cm, 9¾ in.

Compare a similar vase formerly in the H.O. Havemeyer Collection, now in the Metropolitan Museum of Art, New York, accession Number 29.100.279.

£ 15,000-20,000

HK\$ 154,000-206,000 US\$ 19,700-26,200

清乾隆 白釉仿古饕餮紋象耳瓶
《大清乾隆年製》款



mark



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

the pear-shaped body rising from a short spreading foot to a garlic mouth, painted around the exterior in rich cobalt-blue tones with six flowering and fruiting sprays, all between spear-head, keyfret and lotus-lappet bands at the shoulder and base, the foot with a foaming wave band and the mouth with a lotus scroll band, the base with a six-character seal mark in underglaze blue
28 cm, 11 in.

PROVENANCE

Collection of Albert Sze (1932-2008), Paris.
Christie's Hong Kong, 4th October 2016, lot 68.

£ 15,000-25,000

HK\$ 154,000-257,000 US\$ 19,700-32,800

清道光 青花折枝花果紋蒜頭瓶
《大清道光年製》款

來源

Albert Sze (1932-2008) 珍藏，巴黎
香港佳士得2016年10月4日，編號68



mark



41

**A WUCAI 'DRAGON AND PHOENIX' DISH
KANGXI MARK AND PERIOD**

the shallow rounded sides rising from a short tapering foot to an everted rim, brightly painted and enamelled to the interior with a medallion enclosing a pair of dragons divided by a pair of phoenix, all reserved on a dense leafy floral scroll ground, the well and exterior similarly decorated, the base inscribed with a six-character mark in underglaze blue
24.8 cm, 9¾ in.

PROVENANCE

Lady Mary Stewart, acquired 1965.

£ 10,000-20,000
HK\$ 103,000-206,000 US\$ 13,100-26,200

清康熙 五彩龍鳳呈祥紋盤
《大清康熙年製》款

來源
Mary Stewart女士，購於1965年



41



mark

42

**AN IRON-RED AND UNDERGLAZE BLUE
'MYTHICAL BEAST' BOWL
QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides rising to a flared rim, the exterior adorned in underglaze blue with a band of nine magnificent sea creatures, including a dragon and carp, leaping against vivid turbulent waves in iron-red, the rim and the foot encircled by keyfret bands, the interior with a central medallion of a winged dragon amongst iron-red waves, the base with a six-character seal mark in underglaze blue
21.1 cm, 8¼ in.

£ 10,000-15,000
HK\$ 103,000-154,000 US\$ 13,100-19,700

清乾隆 青花礬紅彩海獸紋盃
《大清乾隆年製》款



42



mark

A GREEN-ENAMELLED 'DRAGON' JAR AND COVER

QIANLONG SEAL MARK AND PERIOD

the tapering ovoid body rising to a rounded shoulder and narrow short neck, decorated around the exterior in underglaze blue and green enamel with two five-clawed dragons in pursuit of a flaming pearl, all between a *bajixiang* band encircling the neck and a lotus-lappet band near the base, the cover decorated with a coiled dragon chasing a flaming pearl and detailed with a *ruyi* scroll border, the base inscribed with a six-character seal mark in underglaze blue (2)

21.6 cm, 8½ in.

PROVENANCE

Sotheby's Paris, 13th June 2012, lot 175.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清乾隆 白地綠彩龍紋蓋罐

《大清乾隆年製》款

來源

巴黎蘇富比2012年6月13日，編號175



mark



43

A UNDERGLAZE BLUE AND GREEN-ENAMELLED DRAGON DISH

QING DYNASTY, GUANGXU PERIOD

Painted to the central roundel with a five-clawed dragon chasing a flaming pearl amongst flames and cloud scrolls, the well and exterior similarly decorated, the base with a *Chu Xiu Gong Zhi* mark in underglaze blue

£ 10,000-20,000

HK\$ 103,000-206,000 US\$ 13,100-26,200

清光緒 藍地綠彩雲龍紋盤

《儲秀宮製》款



mark



44



45

45

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

the pear-shaped body flanked by a pair of square handles, covered overall in a purplish-red glaze streaked with bright turquoise thinning to beige on the extremities, six-character seal mark incised to the base
29.5 cm, 11¾ in.

PROVENANCE

Christie's London, 18th May 2012, lot 1235.

£ 12,000-18,000

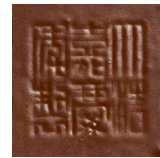
HK\$ 124,000-185,000 US\$ 15,800-23,600

清嘉慶 窯變釉貫耳方壺

《大清嘉慶年製》款

來源

倫敦佳士得2012年5月18日，編號1235



mark



46

46

**A FLAMBÉ-GLAZED VASE, FANGHU
QING DYNASTY, GUANGXU 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 rich glossy red glaze streaked with pale blue and violet at the corners, handles, and at the mouth, the base with a six-character incised mark
30.4 cm, 12 in.

£ 6,000-8,000

HK\$ 62,000-82,500 US\$ 7,900-10,500

清光緒 窯變釉貫耳方壺

《大清光緒年製》款



mark

A COPPER-RED BOWL**QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides rising from a high spreading foot, the exterior covered in a rich dark red glaze, the interior and base glazed white, the base inscribed with the six-character seal mark in underglaze blue
15 cm, 5¾ in.

PROVENANCE

English private collection, acquired from S. Marchant & Son, London in the 1980s.

† £ 10,000-15,000

HK\$ 103,000-154,000 US\$ 13,100-19,700

清乾隆 霽紅釉盃

《大清乾隆年製》款

來源

英國私人舊藏，於1980年代
購自S. Marchant & Son，倫敦



mark



**A RU-TYPE CENSER
QIANLONG SEAL MARK AND PERIOD**

of compressed circular form, resting on three short feet below a band of twelve bosses, the waisted neck rising to a flared mouth, the shoulder set with two lug-handles, and covered all over with an attractive crackled lavender-blue glaze stopping at the tip of the feet, the base inscribed with a six-character seal mark in underglaze blue 20 cm, 7 $\frac{7}{8}$ in.

PROVENANCE

E.T. Hall collection, no. 078 (according to label).
Christie's London, 7th June 2014, lot 286.

£ 40,000-60,000

HK\$ 411,000-620,000 US\$ 52,500-79,000

清乾隆 仿汝釉雙繫魚簍尊

《大清乾隆年製》款

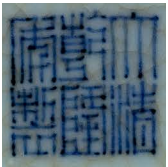
來源

E.T. Hall 收藏，編號078（標籤）

倫敦佳士得2014年6月7日，編號286

While the elegant crackled glaze on this censer was developed in imitation of the celebrated glazes made at the Ru kilns in Ruzhou, modern Baofeng county, Henan province, during the Northern Song dynasty (960-1127), the form of this censer, which is commonly referred to as *yu lou* ("fish basket"), appears to be a Yongzheng period innovation. Compare a Yongzheng mark and period censer of this form, but covered in a teadust glaze, in the Palace Museum, Beijing, illustrated in Geng Baochang ed., *Gugong Bowuyuan cang Qingdai yuyao ciqu* [Porcelains from the Qing dynasty imperial kilns in the Palace Museum collection], Beijing, 2005, vol. 1, pt. 2, pl. 13.

A Qianlong mark and period censer of this form, similarly covered in a Ru-type glaze, is illustrated in Geng Baochang, *Ming Qing ciqu jianing* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993, pl. 456; a *guan*-type censer in the Palace Museum, Beijing, is illustrated in *The Complete Collections of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 209; and two censers from the Zande Lou collection were included in the exhibition *Qing Imperial Monochromes. The Zande Lou Collection*, Shanghai Museum, Shanghai, 2005, cat. no. 31.



mark



A RARE DOUCAI 'PRUNUS AND MAGPIE' BOWL AND COVER

YONGZHENG MARK AND PERIOD

the deep conical sides rising from a short straight foot to a flaring rim, finely painted and enamelled around the exterior with one bird perched on a flowering prunus tree and the other in flight, the conical cover similarly decorated, the base of the bowl with a six-character mark in underglaze blue 19.5 cm, 7½ in.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清雍正 鬪彩喜鵲梅花圖笠式蓋盃

《大清雍正年製》款



49



mark

A COPPER-RED AND BLUE 'IMMORTALS' BOWL

QIANLONG SEAL MARK AND PERIOD

the rounded sides of the exterior painted in underglaze blue with the 'Eight Daoist Immortals' each holding their attribute, standing on a dense copper-red wave ground, the interior painted with Shoulao with his deer reserved against a wave ground enclosed within a double-ring circle, the base with a six-character seal mark in underglaze blue 22.5 cm, 8¾ in.

£ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

清乾隆 青花釉裡紅八仙過海紋盃

《大清乾隆年製》款



50



mark

51

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 a six-character seal mark in underglaze blue
25 cm, 9 $\frac{7}{8}$ in.

PROVENANCE

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

£ 8,000-12,000

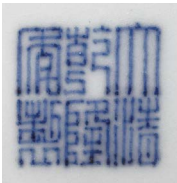
HK\$ 82,500-124,000 US\$ 10,500-15,800

清乾隆 霽紅釉荸薺瓶

《大清乾隆年製》款

來源

巴黎佳士得2014年12月10日，編號304



mark



51

52

AN INCISED CELADON-GLAZED BOWL

QIANLONG SEAL MARK AND PERIOD

the deep rounded sides rising from a short straight foot to an everted foliate rim, incised to the interior and exterior with undulating radiating lines forming stylised leaves, covered overall with a soft bluish-green glaze, the base with a six-character seal mark in underglaze blue
26 cm, 10 $\frac{1}{4}$ in.

PROVENANCE

The Estate of C. Flippo Hicks (1929-2015), Gloucester, Virginia.

Christie's New York, 16th September 2016, lot 1358.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

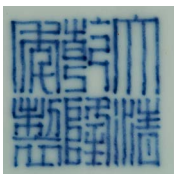
清乾隆 粉青釉刻花卉紋花口盃

《大清乾隆年製》款

來源

C. C. Flippo Hicks (1929-2015)舊藏，格洛斯特，維吉尼亞州

紐約佳士得2016年9月16日，編號1358



mark



52

A RARE BLUE AND WHITE 'DRAGON' ZHADOU ZHENGDE MARK AND PERIOD

the compressed globular body rising from a short spreading foot to a broad flaring neck, painted around the exterior with two bands of scaly five-clawed dragons amidst scrolling leafy lotus, the interior of the neck similarly painted, all above a *ruyi* band at the foot, the base inscribed with the four-character mark in underglaze-blue within a double circle 15.5 cm, 6 in.



mark

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

明正德 青花穿花龍紋渣斗

《正德年製》款

This jar is notable for its delicate yet lively painting of dragons amidst a luscious floral scroll, a motif that originated in the early Ming dynasty and was particularly favoured at the Zhengde court. The writhing movement of the creature, which captures its auspicious and positive essence, the unctuous glaze and well-proportioned body of the vessel are all characteristic of this period.

Three similar *zhadou* in the Palace Museum, Beijing, were included in the Museum's exhibition *Imperial Porcelains from the Reign of Hongzhi and Zhengde in the Ming Dynasty*, Beijing, 2017, vol. 2, cat. nos 180-182, together with a reconstructed example excavated at the imperial kiln site in Zhushan, cat. no. 418; one in the National Palace Museum, Taipei, was included in *Radiating Hues of Blue and White*, Taipei, 2016, pl. 76; another from the Sir Percival David collection now in the British Museum, London, is published in *Oriental Ceramics. The World's Great Collections*, Tokyo, 1980, vol. 6, pl. 124; and a further example from the Lauritzen collection in the Museum of Far Eastern Antiquities, Stockholm, is illustrated *ibid.*, vol. 8, pl. 228.

Zhadou of this type from important private collections have also been sold at auction; a jar from the collections of L.F. Hay, H.M. Knight and Frederick Knight, included in the exhibition *Oosterse Schatten. 4000 Jaar Aziatische Kunst*, Rijksmuseum, Amsterdam, 1954, cat. no. 247, was sold in these rooms, 16th June 1939, lot 99, in our Hong Kong rooms, 18th May 1982, lot 30, and in our New York rooms, 15th June 1983, lot 278; one from the Meiyintang collection was sold in our Hong Kong rooms, 7th April 2011, lot 60; another from the collection of Ira and Nancy Koger, was sold at Christie's New York, 19th September 2006, lot 245, and again in our Hong Kong rooms, 8th October 2013, lot 212; and a fourth example, sold the first time in our Los Angeles rooms, 14th June 1979, lot 1102, again at Christie's New York, 10th December 1987, lot 226, Christie's Hong Kong, 19th March 1991, lot 523, from the Tianminlou collection and recently sold in our Hong Kong room, 3rd April 2019, lot 13.





54

A SET OF SIX PAINTINGS OF SCHOLAR ROCK QING DYNASTY, 19TH CENTURY

comprised of six colour and ink illustrations of scholar rock on paper, with respective names to the top right corner, wood framed (6)
the largest 7.5 by 17.9 cm, 2⁷/₈ by 7 in.

£ 3,000-5,000
HK\$ 30,800-51,500 US\$ 3,950-6,600

清十九世紀 《賞石圖》設色
紙本一組六幅



54

55

A CELADON JADE 'DRAGON CARP' VASE QING DYNASTY, 18TH CENTURY

the fish with large bulging eyes and mouth open, leaping out of tumultuous foaming waves, the mouth and body hollowed, the stone of pale celadon tone, wood stand (2)
17.5 cm, 6³/₄ in.

PROVENANCE

John Sparks Ltd., London.
Sir Montague Burton (1885-1952).
Christie's London, 6th November 2012, lot 152.

£ 20,000-30,000
HK\$ 206,000-308,000 US\$ 26,200-39,300

清十八世紀 青白玉魚龍形花插

來源

John Sparks Ltd., 倫敦

Montague Burton爵士 (1885-1952)收藏

倫敦佳士得2012年11月6日, 編號152



55

80

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



56

56

HUANG JUNBI (1898-1991)

WATERFALL

Signed Huang Junbi, dated 1964, inscribed and with three seals of the artist
ink and colour on paper, framed and under glass

38.2 by 101 cm. 15 by 40 in.

£ 8,000-12,000

HK\$ 82,500-124,000 US\$ 10,500-15,800

黃君璧（1898-1991）

瀑布 設色紙本 1964年作

57

A SCHOLAR'S ROCK

QING DYNASTY

horizontally oriented, the grey stone with irregular structure marked with a jagged surface and small piercings, wood stand (2)

34 cm, 13³/₈ in.

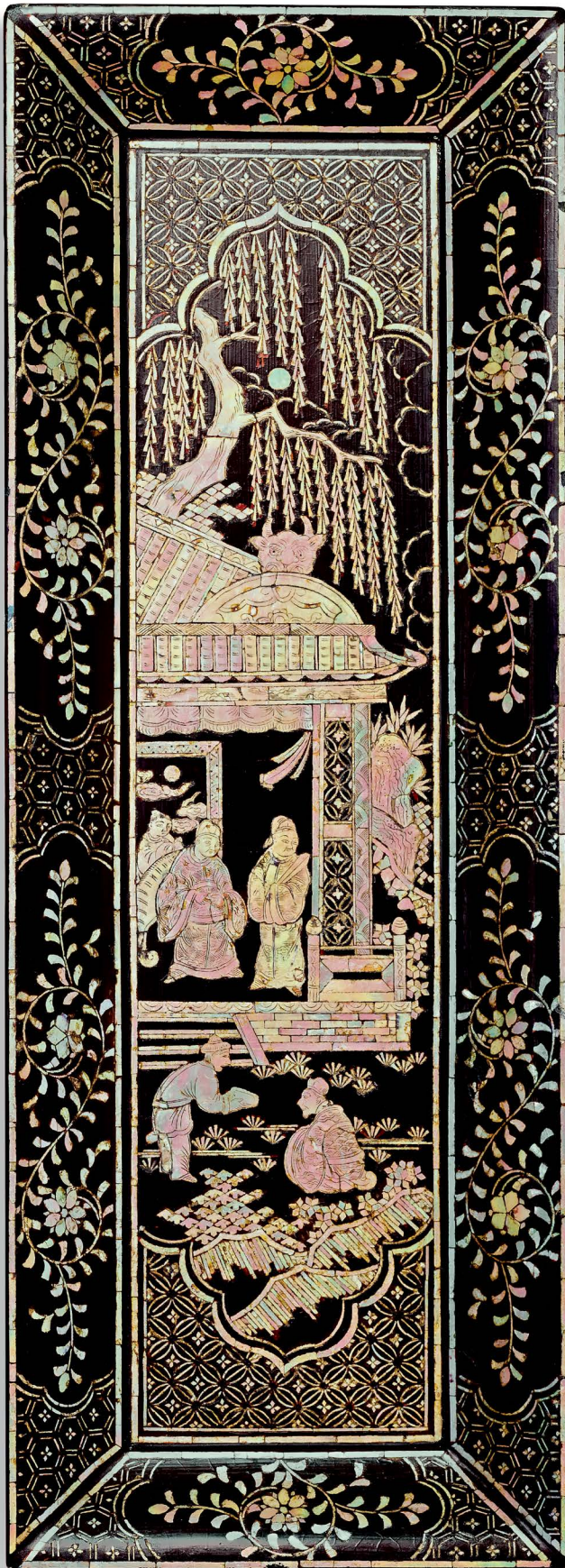
£ 2,000-3,000

HK\$ 20,600-30,800 US\$ 2,650-3,950

清 賞石



57



58

58

PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A MOTHER-OF-PEARL-INLAID LACQUER TRAY
QING DYNASTY, KANGXI PERIOD**

of rectangular form, decorated to the interior with a vertical panel enclosing officials and attendants amongst an elaborate pavilion in a garden, all framed by stylised floral cartouches against a diaper ground, the reverse lacquered brown

40 cm, 15¾ in.

£ 10,000-15,000

HK\$ 103,000-154,000 US\$ 13,100-19,700

清康熙 螺鈿庭園人物圖長方盤

59

**AN ARCHAISTIC SILVER AND GOLD-INLAID
BRONZE WINE VESSEL AND COVER, YOU
17TH/18TH CENTURY**

the flattened, pear-shaped body cast on each side with a large *taotie* mask with silver and gold damascened details, between bands of archaistic birds encircling the neck and foot and the sides of the cover, all reserved against a *leiwen* ground, the arched, rope-twist handle attached to projecting bars with animal mask terminals, the cover similarly decorated

(2)

30.5 cm, 12 in.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

十七/十八世紀 銅錯金銀饕餮紋提梁卣

PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A RARE KHOTAN JADE IMPERIAL SCROLL WEIGHT
QING DYNASTY, KANGXI PERIOD**

of elongated rectangular form with rounded corners, finely carved on one side with simplified archaistic motifs in relief, including a central *taotie* mask flanked by *gui* dragons interspersed with 'C' scrolls, the well polished stone of even olive-green tone
39.3 cm, 15½ in.

PROVENANCE

Sotheby's Hong Kong, 23rd October 2005, lot 416.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清康熙 御製和闐碧玉蟠龍紋紙鎮

來源

香港蘇富比2005年10月23日，編號416



**A SMALL WELL CARVED BAMBOO
FIGURE OF MAGU
QING DYNASTY**

carved in the round standing and dressed in a long billowing robe, holding a *ruyi* sceptre in her right hand and a double-gourd tassel in the left, her hair swept up in an elaborate chignon tied with a ribbon, the serene face with a gentle smile

11.9 cm, 4¾ in.

£ 6,000-8,000

HK\$ 62,000-82,500 US\$ 7,900-10,500

清 竹雕麻姑獻壽立像



61



62

62

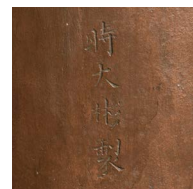
**A RARE YIXING FIGURE OF GUANYIN
MING DYNASTY, 17TH CENTURY**

the deity depicted seated with her right knee raised, wearing her long robes draping from the shoulders before elegantly falling into neat voluminous folds over the body, the right foot emerging beneath the hem, the slightly downcast face with a benevolent expression framed by a high chignon, the back incised *Shi Dabin zhi* (Made by Shi Dabin)
24.7 cm, 9¾ in.

£ 8,000-12,000

HK\$ 82,500-124,000 US\$ 10,500-15,800

明十七世紀 宜興紫砂觀音坐像
《時大彬製》款



mark



63

63

**A CARVED BAMBOO BRUSHPOT
QING DYNASTY, 19TH CENTURY**

the sides deeply carved with a continuous scene of villagers engaged in various leisurely pursuits under gnarled pine trees and bamboo groves, inscribed with the signature of *Wu Zhifan*, the surface of a rich deep reddish-brown patina
15.6 cm, 6 $\frac{1}{8}$ in.

£ 5,000-7,000

HK\$ 51,500-72,000 US\$ 6,600-9,200

清十九世紀 竹雕會昌九老圖
筆筒

《丙寅秋九月吳之璠製》款

64

**A LARGE BOXWOOD FIGURE OF HAN
ZHONGLI**

QING DYNASTY, KANGXI PERIOD

carved standing, wearing a simple robe open at the chest and holding a book in the right hand and a fan in the left, the face with downcast eyes a gentle smile and waspish beard, the wood patinated to a rich toffee tone, with lacquered and gilt details, wood stand
(2)

25.5 cm, 10 in.

‡ £ 15,000-20,000

HK\$ 154,000-206,000 US\$ 19,700-26,200

清康熙 黃楊木雕漢鍾離立像



**A RARE CINNABAR 'TIXI' LACQUER
DISH
YUAN DYNASTY**

with shallow rounded sides resting on a short foot, deeply carved through through alternating layers of red and black lacquer with a central six-petal flower head, encircled by a single ring of large *tixi* pommels, the exterior similarly carved through thick layers of alternating black and red lacquer with a classic scroll band, the base lacquered black
18.5 cm, 7¼ in.

‡ £ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

元 朱面剔犀如意雲紋盤



**A CARVED CINNABAR LACQUER
OVOID 'LYCHEE' BOX AND COVER
MING DYNASTY, 16TH CENTURY**

the box with deep rounded sides rising from a short straight foot, finely carved around the exterior in medium relief with a band of fruiting lychee branches reserved on a floret-diaper ground, all between narrow lappet and keyfret bands at the foot and rim, the domed cover similarly decorated, the interior and base lacquered black, Japanese wood box (3)

12 cm, 4¾ in.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

明十六世紀 剔紅荔枝紋圓蓋盒



66

**A CARVED CINNABAR LACQUER
'MAGPIE' BOWL
MING DYNASTY**

the rounded sides rising from a short foot to a flared rim, carved to the exterior with two magpies perched on boughs of flowering prunus, all between keyfret bands to the rim and foot, the interior and base lined with silvered metal

11.2 cm, 4¾ in.

£ 5,000-7,000

HK\$ 51,500-72,000 US\$ 6,600-9,200

明 剔紅喜鵲登梅圖盃



67

**A LARGE CARVED BLACK AND RED
TIXI LACQUER BRUSH AND COVER
EARLY MING DYNASTY**

the long tapering handle and ovoid cover deeply
carved through alternating layers of black and
red lacquer with geometric *ruyi* scrolls

(2)

24 cm, 9½ in.

± £ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

明初 剔犀如意雲紋筆管及帽



69

**A SMALL PALE CELADON JADE
'SCHOLAR AND DEER' CARVING
QING DYNASTY, 19TH CENTURY**

in the form of craggy mountains carved to one side with a seated scholar holding a cup, accompanied by a recumbent deer beneath a leafy branch, the reverse with a crane resting below an overhanging pine tree, the stone an even celadon tone
9.5 cm, 3 $\frac{7}{8}$ in.

£ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

清十九世紀 青白玉高士瑞鹿
圖山子



69

70

**A WHITE JADE 'SCHOLAR'S' GROUP
QING DYNASTY, 18TH CENTURY**

finely carved and pierced with a scholar leaning on the bough of a prunus tree issuing from rockwork, accompanied by a small boy, the stone of very pale celadon-white tone
11.5 cm, 4 $\frac{1}{2}$ in.

PROVENANCE

Collection of the Marquis de Ganay, France.
Christie's New York, 18th September 2015, lot
2412.

£ 15,000-25,000

HK\$ 154,000-257,000 US\$ 19,700-32,800

清十八世紀 白玉高士採藥擺件

來源

Marquis de Ganay 收藏，法國

紐約佳士得2015年9月18日，編號2412



70



71

71

**A JADE FIGURE OF A FOREIGNER
SONG/MING DYNASTY**

standing with his right knee raised, carrying a *ruyi* sprig on his back, skilfully depicted with rounded eyes beneath curly eyebrows above an exaggerated nose, wearing a pointed cap and clad in long robes billowing in the wind
7.3 cm, 2 $\frac{7}{8}$ in.

£ 8,000-12,000
HK\$ 82,500-124,000 US\$ 10,500-15,800

宋/明 青玉胡人

72

**A CARVED AND PIERCED BAMBOO BRUSHPOT
17TH/18TH CENTURY**

of cylindrical form rising from three short feet, carved around the exterior in openwork with a continuous scene of a seated lady with her attendant and a boy below a towering gnarled pine tree, accompanied by two attendants and horses, incised signature of Sansong
13.3 cm, 5 $\frac{1}{4}$ in.

PROVENANCE

From the estate of the late Leslie Charlotte Benenson R.E. (1941-2018).

£ 6,000-8,000
HK\$ 62,000-82,500 US\$ 7,900-10,500

十七/十八世紀 竹雕松下仕女筆筒

來源
英國私人Leslie Charlotte Benenson R.E (1941-2018)舊藏



72

73

**A CARVED CINNABAR LACQUER BOWL
MING DYNASTY**

the rounded sides rising from a short foot to a flared rim, carved to the exterior with the Seven Sages of the Bamboo Grove engaged in various literati pursuits, including playing the *qin*, accompanied by young attendants set within a bamboo grove, the interior lined with silvered metal
11.3 cm, 4 $\frac{1}{2}$ in.

£ 6,000-8,000
HK\$ 62,000-82,500 US\$ 7,900-10,500

明 剔紅竹林七賢圖盃



73

90

73A

**A CARVED BAMBOO BRUSHPOT
MING DYNASTY**

of oval section with undulating tapering sides, deeply carved to the one side with three scholars and an attendant standing in a rocky clearing, the wood patinated to a rich dark tone
13.5 cm, 5¼ in.

£ 7,000-9,000
HK\$ 72,000-92,500 US\$ 9,200-11,800

明 竹雕文會圖椿式筆筒



73A

74

PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A 'QIANGJIN' AND 'TIANQI' LACQUER
RECTANGULAR BOX AND COVER
WANLI MARK AND PERIOD, DATED XINCHOU
YEAR (CORRESPONDING TO 1601)**

the cover incised and painted in the *qiangjin* technique with a cartouche enclosing a landscape scene with an official and three attendants against a *wan* diaper ground, the longer sides with two confronting dragons, the narrow sides with further dragons and floral sprays, the box similarly decorated, the interiors and base lacquered black, the base with an incised and gilt mark, dated *xinchou* year of the Wanli reign (corresponding to 1601)

(2)
23 cm, 9¼ in.

PROVENANCE

Sotheby's Hong Kong, 8th April 2010, lot 1935.

£ 15,000-25,000
HK\$ 154,000-257,000 US\$ 19,700-32,800

明萬曆
戲金填漆高士賞遊圖倭角長方蓋盒
《大明萬曆辛丑年製》款

來源
香港蘇富比2010年4月8日，編號1935



mark



74

**A CARVED CINNABAR LACQUER
'FIGURAL' BOX AND COVER
MING DYNASTY, 16TH CENTURY**

of rectangular form, deftly carved to the flat cover with a scene of four scholars appreciating paintings and antiquities in a garden setting, with attendants, deer, rocks, clouds, and vegetation completing the picture, the sides of the box carved with blossoming magnolia branches, all against a diaper ground, the interiors and base lacquered black

(2)

14 cm, 5½ in.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

明十六世紀 剔紅高士圖長方
蓋盒

Compare a similar box and cover in the Cincinnati Art Museum, illustrated in *Chinese Art in the Cincinnati Art Museum*, Cincinnati, 1997, pl. 99; a related example in the Shanghai Museum, included in the Museum's exhibition *In A Myriad of Forms: The Ancient Chinese Lacquers*, Shanghai, 2018, cat. no. 85; and a circular box and cover carved with related scene, in the National Palace Museum, Taipei, included in the Museum's exhibition *Carving the Subtle Radiance of Colors. Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, cat. no. 72.



PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A SMALL CARVED CINNABAR
LACQUER 'BOYS' BOX AND COVER
17TH/18TH CENTURY**

of circular form, the flat top carved with an animated scene of three boys at play in a landscape with shrubs growing from rocks, the sides of both cover and base encircled by keyfret borders, the interiors and base lacquered black (2)

7 cm, 2¾ in.

PROVENANCE

Christie's London, 16th November 1999, lot 89 (part lot).

£ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

十七/十八世紀 剔紅嬰戲圖蓋盒

來源

倫敦佳士得1999年11月16日，編號89
(其一)

香港蘇富比2012年4月4日，編號3253



76

**A SMALL CARVED CINNABAR
LACQUER BOX AND COVER
QING DYNASTY, 18TH CENTURY**

of rectangular section, the cover carved with five lychees growing on leafy branches, the fruit detailed with various diaper patterns, the box similarly decorated, the interiors lacquered black (2)

7.2 cm, 2¾ in.

£ 3,000-5,000

HK\$ 30,800-51,500 US\$ 3,950-6,600

清十八世紀 剔紅荔枝紋小蓋盒



77

PROPERTY OF AN ASIAN PRIVATE COLLECTOR

**A CARVED CINNABAR LACQUER BOX
AND COVER
QING DYNASTY, QIANLONG PERIOD**

of tall circular shape, the flat cover deeply carved with two young boys in a landscape setting, one holding a single large peach, the other a spray of peaches, the straight sides carved with a geometric diaper band, the base incised with a lotus medallion, the interior lacquered black (2)

6.8 cm, 2⅝ in.

£ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

清乾隆 剔紅嬰戲圖圓蓋盒



78



79

79

A CARVED CINNABAR LACQUER BOX AND COVER

QING DYNASTY, QIANLONG PERIOD

of peach shape, the domed cover finely and deeply carved with a medallion enclosing Shou Lao, his attendants and a deer in a landscape, all reserved on a dense ground of leafy fruiting pomegranate, the box similarly carved, the interiors and base lacquered black

(2)

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

£ 12,000-18,000

HK\$ 124,000-185,000 US\$ 15,800-23,600

清乾隆 剔紅壽老童子圖桃式蓋盒

79A

A CARVED CINNABAR LACQUER 'DRAGON' BOX AND COVER

QING DYNASTY, QIANLONG PERIOD

the slightly domed circular cover finely carved with three four-clawed dragons in pursuit of a flaming pearl, the sides rendered with various auspicious emblems, all reserved on a ground of turbulent foaming waves, the interior and base lacquered black

(2)

21 cm, 8 $\frac{1}{4}$ in.

£ 6,000-8,000

HK\$ 62,500-83,500 US\$ 8,000-10,700

清乾隆 剔紅海水雲龍戲珠紋蓋盒



80

**A WELL CARVED CINNABAR
LACQUER LOBED BOX AND COVER
QING DYNASTY, QIANLONG PERIOD**

of quatrefoil form, the cover finely carved with Magu and her acolytes preparing a celebration amidst an idyllic mountainous landscape detailed with an overhanging pine tree, pavilion and two recumbent deer, with further acolytes travelling across the swirling waves on a shaft with a peach, the sides with cartouches of floral blooms and leaves divided by the *bajixiang* emblems, all reserved against diaper grounds, the interiors and base lacquered black
(2)

32.3 cm, 12¾ in.

A polychrome lacquer box of similar shape, carved to the top with bats, cranes and peaches, in the Palace Museum, Beijing, is illustrated in *Gugong Bowuyuan Cang Diaoqi/Carved Lacquer In The Collection Of The Palace Museum*, Beijing, 1995, pl. 328.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清乾隆 剔紅麻姑獻壽圖海棠式
蓋盒



A CARVED TWO-COLOUR CINNABAR LACQUER TRAY

QING DYNASTY, QIANLONG PERIOD

the shallow rounded lobed sides rising from a recessed base to a flaring rim, the interior deeply carved through the red layers to the yellow ground with figures in a garden in the foreground and a rocky landscape in the distance, all reserved on a yellow diaper ground and within a lotus scroll band at the well, the exterior with a floral meander reserved on a diaper ground, the base lacquered black
36.2 cm, 14¼ in.

PROVENANCE

Bluett & Sons, London, 1970.
Sotheby's London, 11th May 2011, lot 111.

£ 10,000-15,000

HK\$ 105,000-157,000 US\$ 13,300-20,000

清乾隆 剔紅庭院人物圖盤

來源

Bluett & Sons, 倫敦, 1970年

倫敦蘇富比2011年5月11日, 編號111



PROPERTY FROM A SPANISH PRIVATE COLLECTION

**A CARVED CINNABAR LACQUER LOBED BOX
AND COVER**

QING DYNASTY, QIANLONG PERIOD

of six-lobed form, the cover deftly carved to the centre with three scholars and their attendants in an idyllic mountainscape, with paulownia trees, jagged rocks and pavilions, all within a keyfret border, the sides with panels enclosing leafy stems issuing luxuriant floral blossoms, all against a diaper pattern ground, the interiors and base lacquered black

(2)

27.3 cm, 10¾ in.

£ 6,000-8,000

HK\$ 62,000-82,500 US\$ 7,900-10,500

清乾隆 剔紅山水人物圖花式蓋盒



A RARE CARVED CINNABAR LACQUER BOAT-SHAPED INCENSE BOX

QING DYNASTY, QIANLONG PERIOD

carved in the form of a large elaborate boat, the curved bough carved on each side with four 'Buddhist Emblems', together comprising the *bajixiang*, amidst lotus flowers and dense lotus scroll, the flat upper section mounted with two sections, one in the form of a room with sixteen doors skilfully carved in openwork treatment with fretwork-design, a double door on each side able to slide open, the back room of curved form following the shape of the boat, with a higher ceiling, a tall post fitted near the top with a guard post decorated with *shou* characters, and a gilt-bronze dragon headed 'pin', carved wood stand

(7)

53.5 cm., 21 in.

PROVENANCE

Sotheby's Hong Kong, 27th April 2003, lot 289.

£ 40,000-60,000

HK\$ 411,000-620,000 US\$ 52,500-79,000

清乾隆 剔紅畫舫形香盒

來源

香港蘇富比2003年4月27日，編號289

Revealing the Qianlong Emperor's taste for opulence and his passion for unusual playthings, this exquisite lacquer model of a boat is remarkable for its intricate carving and playful moveable elements. Made in the form of an imperial boat, this piece required great technical skill, with components made separately before being pieced together. The skill of the carver is particularly evident in the making of the pierced doors, which are set between two parallel grooves and slide open to reveal the interior.

Lacquer boxes in the shape of boats are unusual, although a very similar example, but with a roofed structure at the front, in the Palace Museum, Beijing, is illustrated in *Gugong Bowuyuan cang diao qi* [Carved lacquer in the collection of the Palace Museum], Beijing, 1985, pl. 362. See also a boat with an upper deck but no openwork sliding doors or mast, in the collection of the Zhejiang Provincial Museum, Hangzhou, illustrated in Yang Zhishui, 'Qi he de zaoxing, wenshi yu shiyong' [The shape, décor and use of lacquer boxes], Wang Chunfa ed., *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu. Za xiang juan* [Studies of the collections of the National Museum of China. Miscellaneous], Shanghai, 2018, pl. 19-2; a larger pair of boats sold in our New York rooms, 19th September 2001, lot 43; and another, carved with multiple drawers, sold in these rooms, 19th December 1980, lot 242.

The form of this boat recalls the magnificent touring boats used by the Qianlong Emperor during his inspection tours of southern China. The scroll painting *The Qianlong Emperor's Southern Inspection Tour* in the Metropolitan Museum of Art, New York, painted by the court artist Xu Yang (active ca. 1750- after 1776) and dated in accordance with 1770, depicts the Emperor arriving in Suzhou on such a boat, see the Museum's website, accession no. 1988.350a-d.



A RUSSET-SPLASHED BLACK-GLAZED MEIPING NORTHERN SONG DYNASTY

the broad-shouldered tapering baluster body rising from a short spreading foot to a narrow flaring neck with rolled rim, the body and neck covered with a lustrous black glaze irregularly splashed in reddish-brown, the glaze falling short of the foot to reveal the buff body
23 cm, 9 $\frac{1}{8}$ in.

± £ 80,000-120,000

HK\$ 825,000-1,240,000 US\$ 105,000-158,000

北宋 黑釉鐵銹花梅瓶

This vase is striking for its vibrant and translucent black glaze which stops above the foot, revealing the cream-coloured body. Russet splashes were spontaneously applied throughout the vessel, creating a dramatic contrast with the brilliant black ground. Black-glazed wares decorated with russet splashes were appreciated for their serendipitous nature, which must have appealed to the Song literati.

Compared to other famous wares of the Song dynasty, black-glazed ware represents a more adventurous type of early ceramic production. The russet-coloured splashes are thought to have evolved from experiments carried out by competing Song dynasty kilns, which produced black and brown-glazed wares for the thriving tea market. The iron-rich glazes of black wares began to be made in large numbers in the Tang dynasty (618-907), and by the Song period wares decorated with splashed and painted design, or with raised parallel lines of white slip emerged. Black-glazed wares with irregular russet splashes were made at numerous kilns in Northern China from the 11th century onwards, most notably in the provinces of Henan, Hebei and Shandong.

A russet-splashed vase of similar form, but modelled with a straight foot, in the British Museum, London, is illustrated in *British Museum Guide to Pottery and Porcelain of the Far East*, London, 1924, pl. 32; one featuring smaller splashes around the shoulders, in the Cleveland Museum of Art, is illustrated in Howard C. Hollis, 'Pottery of the Sung Dynasty', *Bulletin of the Cleveland Museum of Art*, vol. 28 (October 1941), p. 131; and another is published in Fujiō Kōyama, *Tōji taikai: Temmoku* [Outlines of ceramics: Temmoku], vol. 38, Tokyo, 1974, fig. 55. Further related examples were sold at auction: a vase from the collection of Winifred Gray Whitman was sold in our New York rooms, 30th May 1973, lot 318; a slightly smaller vase from the collection of Warren E. Cox was sold in these rooms, 12th December 1977, lot 13; and another from the collection of William Stephen Serri was sold at Christie's New York, 20th November 1979, lot 148. See also a larger vase of this type but of a more elongated form, in the Art Institute of Chicago, included in the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Harvard University Art Museums, Cambridge, 1995, cat. no. 35.



**A BLACK-GLAZED OILSPOT BOWL
NORTHERN SONG DYNASTY**

the deep conical sides rising from a short straight foot to an everted rim, covered overall with a black glaze infused with silvery oil spots
13.6 cm, 5 $\frac{3}{8}$ in.

† £ 40,000-60,000

HK\$ 411,000-620,000 US\$ 52,500-79,000

北宋 黑釉油滴盃

The present piece boasts a highly lustrous glaze with iridescent 'oil spot' markings that shift from silvery-metallic tones to russet-brown when light shines through them. Bowls of this form and covered in this 'oil spot' glaze are unusual; compare a slightly smaller bowl, but the glaze stopping above the foot, in the Meiyintang collection, illustrated in Regina Krahl, *Chinese Ceramics in the Meiyintang Collection, vol. 3 (II)*, London, 2006, pl. 1503; a bowl of deeper form, from the collection of Dr. Yogokawa Tamisuke, now in the Tokyo National Museum, included in *Illustrated Catalogues of Tokyo National Museum. Chinese Ceramics I*, Tokyo, 1988, pl. 611; another in the Toguri Museum of Art, Tokyo, included in the exhibition *Charm of Black & White Ware; Transition of Cizhou Type Wares*, Osaka Municipal Museum of Art, Osaka, 2002, cat. no. 138; a fourth bowl, but the rim less flared, in the Yuegutang collection, illustrated in Regina Krahl, *A Collection of Chinese Ceramics in Berlin*, Berlin, 2000, pl. 182; and another from the collection of Sir A. Daniel Hall and the Malcolm collection, sold twice in these rooms, 1st July 1943, lot 17, and 29th March 1977, lot 159.







85

85

**A 'YAOZHOU' CELADON
'RHINOCEROS' BOWL
JIN DYNASTY**

with shallow rounded sides, the interior decorated with a stylised rhinoceros gazing at the moon and encircled by leafy scrollwork, covered overall in an olive-green glaze
19 cm, 7½ in.

‡ £ 15,000-25,000
HK\$ 154,000-257,000 US\$ 19,700-32,800

金 耀州窑青釉刻犀牛望月圖盃

86

**A SHAANXI BLACK-GLAZED BOWL
NORTHERN SONG DYNASTY**

the shallow rounded sides rising from a short spreading foot to a slightly everted rim, covered overall in a lustrous glossy black glaze suffused with silvery-brown splashes imitating partridge feathers
10.2 cm, 4 in.

‡ £ 12,000-15,000
HK\$ 124,000-154,000 US\$ 15,800-19,700

北宋 黑釉褐彩盃



86

A 'CIZHOU' SGRAFFIATO 'PEONY'
MEIPING

NORTHERN SONG/JIN DYNASTY

the tapering baluster body rising from a recessed base to a rounded shoulder and narrow short neck with broad everted rim, carved around the exterior through the brown and black glaze with a broad leafy peony scroll, all reserved on a white ground between stylised key-fret and lotus lappet bands
29.3 cm, 11 $\frac{5}{8}$ in.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

北宋/金 磁州白地剔黑彩牡丹纹
梅瓶

Boldly carved with a floral scroll fired to a purplish-brown tone on one side and deep black on the other, this jar belongs to a distinct group of Cizhou wares decorated with *sgraffiato* floral motifs. This technique involved the application of two different-coloured slips – a layer of white followed by a layer of black slip. The motif was carefully carved through the black slip to reveal the white layer beneath. Fragments of *meiping* decorated with this technique have been unearthed at the Guantai kilns in Henan province, and illustrated in *The Cizhou Kiln Site at Guantai*, Beijing, 1997, col pl. XXI, fig. 2 (top right).

The present vase is unusual for the keyfret band above the foot, a motif that probably derives from the square spiral pattern commonly found on archaic bronze wares. While bands of keyfret are relatively common on Cizhou *sgraffiato* wares, they seldom appear on *meiping* of this type. Compare a vase with slightly rounder shoulders and lacking the keyfret, in the British Museum, London, illustrated in Jessica Rawson, *Chinese Ornament: The Lotus and the Dragon*, London, 1984, pl. 62a; a slightly larger one in the Metropolitan Museum of Art, New York, illustrated Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 88; another in the Worcester Art Museum, included in the exhibition *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, Indianapolis, 1981, cat. no. 39; and a further vase in the Kyoto National Museum, illustrated in *Sekai tōji zenshū / Ceramic Art of the World*, 1955, vol. 10, pl. 94.



**A 'JIAN' 'HARES-FUR' TEABOWL AND
A LACQUER STAND
THE BOWL SONG DYNASTY, THE
STAND LATER**

the bowl with deep rounded sides rising from a short straight foot to an indented rim, covered overall with a lustrous black glaze with silvery vertical streaks, the glaze falling short of the foot to reveal the dark brown body, accompanied by a stand of dark brown lacquer, the ring-shaped support rising from a dish-shaped collar and high spreading foot, three Japanese wood boxes

(5)

The bowl: 12.5 cm, 5 in.

‡ £ 40,000-60,000

HK\$ 411,000-620,000 US\$ 52,500-79,000

南宋 建窑兔毫「天目」茶盞
配盞托







89

89

**A 'LONGQUAN' CELADON 'LOTUS' BOWL
SONG DYNASTY**

the rounded sides rising from a short straight foot, the exterior carved with lotus petals, covered with an even olive-green glaze suffused with icy crackles
13.9 cm, 5½ in.

£ 8,000-12,000
HK\$ 82,500-124,000 US\$ 10,500-15,800

宋 龍泉窰青釉蓮瓣紋盃

90

**A 'LONGQUAN' CELADON TRIPOD
CENSER**
SONG DYNASTY

the compressed globular body rising from three tall conical feet to a waisted short neck with everted rim, each leg with a low relief vertical flange joining a bowstring at the shoulder, covered overall in a cracked celadon glaze
12.9 cm, 5¼ in.

£ 6,000-8,000
HK\$ 62,000-82,500 US\$ 7,900-10,500

宋 龍泉窰青釉三足爐



90

91

**A 'LONGQUAN' CELADON BOWL
SONG DYNASTY**

of conical form, rising from a short foot to widely flared sides, covered overall in a unctuous sea-green colour glaze suffused with crackles, the narrow foot ring left unglazed revealing the stoneware burnt brownish-orange in the firing
13.3 cm, 5¼ in.

£ 20,000-30,000
HK\$ 206,000-308,000 US\$ 26,200-39,300

宋 龍泉窰青釉笠式盃



91

**A WHITE-GLAZED 'MELON'-SHAPED
EWER
LIAO DYNASTY**

of lobed globular form resembling a melon,
surmounted by a foliate arched handle, set with
a short octagonal spout and pierced on top, the
central aperture protected by a small arched
lug, applied overall with a rich cream-white
glaze
15 cm, 5 $\frac{7}{8}$ in.

PROVENANCE

An old Hong Kong collection.
Sotheby's Hong Kong, 2nd-3rd June 2016, lot 666.

† £ 50,000-70,000

HK\$ 515,000-720,000 US\$ 65,500-92,000

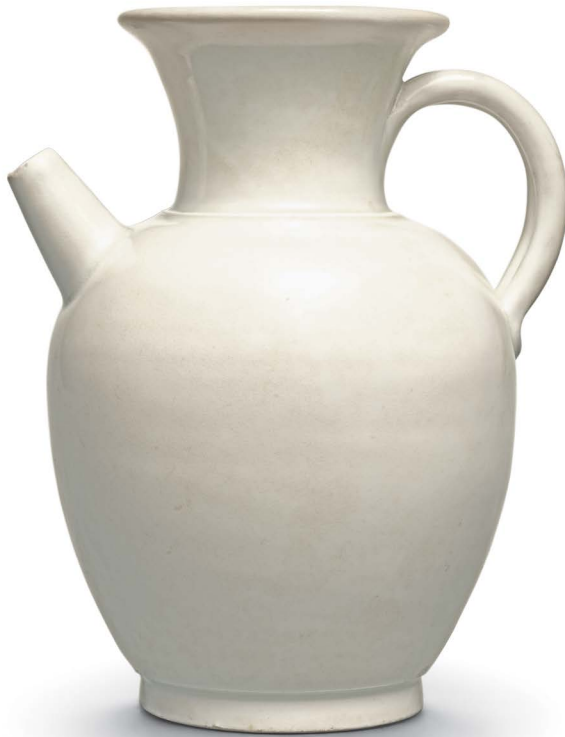
遼 白釉瓜棱式提梁壺

來源

香港私人收藏

香港蘇富比2016年6月2至3日，編號666





93

93

**A 'XING'-TYPE WHITE-GLAZED EWER,
TANG DYNASTY**

the baluster body rising from a short spreading flat foot to a short waisted neck with everted rim, set to one side with a strap handle and the other a short cylindrical spout, covered overall in white glaze pooling to a pale-blue colour in the recessed areas, the base incised with a character reading *Ying*
17.2 cm, 6¾ in.

The dating of this lot is consistent with the results of thermoluminescence test, Oxford Authentication Ltd., no. P116m80

£ 6,000-8,000
HK\$ 62,000-82,500 US\$ 7,900-10,500

唐 白釉撇口執壺

94

**A LARGE 'DING' BOWL
NORTHERN SONG DYNASTY**

the gently curved sides rising from a short straight foot to a slightly everted rim, carved to the centre of the interior with a lotus bloom borne on leafy stem, the well moulded with six radiating lines for a lobed effect, covered overall in a creamy ivory glaze, the rim bound in metal
21.5 cm, 8½ in.

£ 6,000-8,000
HK\$ 62,000-82,500 US\$ 7,900-10,500

北宋 定窯白釉刻花卉紋盃



94

**AN INCISED 'DING' JAR AND COVER
SONG DYNASTY**

the globular body rising from a short straight foot to an incurved mouth, freely incised around the exterior with an overlapping lotus lappet band below a double line at the rim, the domed cover incised with lotus leaves and surmounted by a stalk finial, all covered in an ivory-white glaze, the base incised with a guan character (2)

9 cm, 3½ in.

‡ £ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

宋 定窑白釉刻畫蓮紋小蓋罐
《官》款





96

96

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

the deep rounded sides rising from a short tapering foot to an everted rim, moulded to the interior in medium relief with a pair of fish within a medallion, the exterior carved with overlapping lotus leaves, covered overall save for the footring in a vibrant bluish-green glossy glaze
21.8 cm, 8⁵/₈ in.

£ 10,000-15,000

HK\$ 103,000-154,000 US\$ 13,100-19,700

宋 龍泉窰青釉印雙魚折沿盤

97

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

with shallow rounded sides rising to a flat, everted rim with raised outer edge, covered overall with an unctuous glaze of even sea-green tone, the unglazed foot rim burnt orange in the firing.
21.7 cm, 8⁵/₈ in.

± £ 8,000-12,000

HK\$ 82,500-124,000 US\$ 10,500-15,800

南宋 龍泉窰青釉折沿盤



97

**A LARGE CARVED 'LONGQUAN'
CELADON 'LOTUS' BOWL
MING DYNASTY, 15TH CENTURY**

of deep form rising from a short foot carved with a keyfret band, the steep sides carved around the exterior with a continuous band of lotus blooms and buds borne on an undulating leafy stem, the well carved with a further dense scrolling lotus band around a large central chrysanthemum flower, covered overall with a pale green glaze, thinning on the ridges and pooling in the recesses, reserved inside the footrim with a single band revealing the body underneath burnt a pale orange-red in the firing 25.8 cm, 10 $\frac{1}{8}$ in.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

明十五世紀 龍泉窰青釉刻纏枝蓮紋盃

A well-known type as several examples in the National Palace Museum Collection, Taipei, illustrated in Tsai Mei-fen, *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pls. 16-20, demonstrate.



**A 'LONGQUAN' CELADON CONG VASE
YUAN/EARLY MING 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 unctuous celadon glaze draining to pale bluish-white at the raised edges
26 cm, 10 $\frac{1}{8}$ in.

PROVENANCE

An old Japanese collection.
Sotheby's Hong Kong, 4th April 2012, lot 3122.

± £ 30,000-50,000
HK\$ 308,000-515,000 US\$ 39,300-65,500

元/明初 龍泉窰青釉琮式瓶

來源
日本舊藏
香港蘇富比2012年4月12日，編號3122



**A RARE LARGE 'LONGQUAN'
CELADON MEIPING
EARLY MING DYNASTY**

stoutly potted, the baluster body rising from a spreading foot to rounded shoulders and a short narrow tapering neck with rolled rim, incised with two narrow double-line borders to the shoulder and lower body, covered overall in a glaze of brilliant sea-green colour
36.5 cm, 14½ in.

‡ £ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

明初 龍泉窰青釉梅瓶



**A RARE SANCAI-GLAZED
STONEWARE 'LEOPARD'S HEAD'
PILLOW**

JIN DYNASTY

naturalistically modelled and glazed as a leopard head with large bulging eyes and flaring nostrils, the green-glazed semi-circular dished top incised with a fish within cash diaper and foliate scroll bands, the back inscribed under the glaze *ci que xie bi e* (which may be translated as a wish to evade harm and avoid evil)

21.5 cm, 8½ in.

PROVENANCE

Collection of the La Jolla Museum of Art, La Jolla, California.
Sotheby's Los Angeles, 7th-10th June 1976, lot 1435.
Sotheby's London, 15th July 1980, lot 47.
Collection of Jane Carnegie, Melbourne.

EXHIBITED

Freedom of Clay and Brush through Seven Centuries in Northern China. Tz' u-chou Type Wares, 960-1600 AD, Indianapolis Museum of Art, Indianapolis, 1980-81 (late inclusion in the exhibition, without catalogue entry).

Oriental Art. Works of Art from China, Japan, India and Southeast Asia, Georges Gallery, Melbourne, 1981, cat. no. 21.

China without Dragons. Rare Pieces from Oriental Ceramic Society Members, London, 2016, cat. no. 18.

LITERATURE

Mary Redfern, 'China Without Dragons. An Exhibition Presented by the Oriental Ceramic Society', *Arts of Asia*, November-December 2016, p. 159, fig. 3.

Pillows in the form of leopards were believed to be capable of warding off evil spirits, as suggested in the *Jiu Tangshu* (Old History of the Tang Dynasty), compiled during the Later Jin dynasty (1616-1636), and exemplified by the inscription on the present piece.

£ 25,000-35,000

HK\$ 257,000-360,000 US\$ 32,800-45,800

金 三彩釉豹形枕
銘文「此去邪避惡」

來源

拉荷亞博物館收藏，拉荷亞，加州
洛杉磯蘇富比1976年6月7至10日，
編號1435

倫敦蘇富比1980年7月15日，編號47
Jane Carnegie收藏，墨爾本

展覽

《Freedom of Clay and Brush through Seven Centuries in Northern China. Tz' u-chou Type Wares, 960-1600 AD.》，印第安納波利斯藝術博物館，印第安納波利斯，1980-81年（無圖錄記載）

《Oriental Art. Works of Art from China, Japan, India and Southeast Asia》，Georges Gallery，墨爾本，1981年，編號21

《龍隱：東方陶瓷學會會員珍稀藏品展》，倫敦蘇富比，2016年，編號18

出版

Mary Redfern，《China Without Dragons. Exhibition Presented by the Oriental Ceramic Society》，*Arts of Asia*，2016年11至12月，第159頁，圖版3







102

102

PROPERTY OF A LADY

**A LARGE FAHUA JAR
MING DYNASTY, 16TH CENTURY**

the robustly potted baluster body rising from a gently splayed foot to a rounded shoulder surmounted by a short neck and a lipped rim. boldly decorated to the body with two scenes of the Daoist philosopher Laozi setting off on his donkey and transmitting his teachings, between lotus lappets at the base and *ruyi* panels enclosing *anbaxian* emblems, the neck rendered with further stylised clouds, all reserved on a dark blue-glazed ground, the interior glazed green, wood cover and stand (4)

32.3 cm, 12³/₄ in.

£ 10,000-15,000

HK\$ 103,000-154,000 US\$ 13,100-19,700

明十六世紀 瑒華老子騎爐圖罐

103

PROPERTY FROM A SWISS PRIVATE
COLLECTION

**A FIGURE OF A SANCAI-GLAZED
HARNESSED HORSE
TANG DYNASTY**

standing four square on a base, its harnessed head turned sideways, ears pricked, the long mane parted at the forelock and falling to one side, covered in a straw-coloured glaze and matching the docked and bound tail, the green-glazed saddle gathered at the sides, the saddlecloth splashed in green, chestnut and straw and hung from straps moulded with straw-coloured florettes suspending green tassels, the body glazed in a rich dark chestnut trickling over straw-glazed hooves on the unglazed base

Length 53.5 cm, 21 in.

PROVENANCE

Formerly in the Highfield Jones Collection. Sotheby's London, 8th July 1975, lot 54. Sotheby's London, 10th December 1985, lot 101.

Thence in the family by descent.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

唐 三彩馬

來源

Highfield Jones 舊藏

倫敦蘇富比1975年7月8日，編號54

倫敦蘇富比1985年12月10日，編號101

此後家族傳承



103

**A WHITE MARBLE HEAD OF BUDDHA
NORTHERN QI DYNASTY**

the broad face with a serene expression, the almond-shaped downcast eyes beneath high arched brows above pursed lips, all flanked by long pendulous ear lobes and beneath a pronounced hairline framing the forehead and surmounted by a gently rounded usnisa
26 cm, 10 $\frac{1}{4}$ in.

PROVENANCE

Alice Boney, 1958.
Earl Morse Collection.
Sotheby's New York, 24th March 1998, lot 489.
Kaikodo Gallery, New York.

EXHIBITED

Spirit and Ritual: The Morse Collection of Ancient Chinese Art, New York, Metropolitan Museum of Art, 1982, cat. no. 55.

LITERATURE

Hugo Munsterberg, *The Arts of China*, 1972, pl. 43 and p. 94.
Robert L. Thorp and Virginia Bower, *Spirit and Ritual: The Morse Collection of Ancient Chinese Art*, New York, 1982, cat. no. 55.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

北齊 大理石佛首像

來源

Alice Boney, 1958年
Earl Morse收藏
紐約蘇富比1998年3月24日，編號489
懷古堂，紐約

展覽

《Spirit and Ritual: The Morse Collection of Ancient Chinese Art, New York》，大都會博物館，紐約，1982年，編號55

出版

Hugo Munsterberg, 《The Arts of China》，1972年，圖版43及94
Robert L. Thorp及Virginia Bower, 《Spirit and Ritual: The Morse Collection of Ancient Chinese Art》，紐約，1982年，編號55

Compare a stone head of slightly larger size, sold at Christie's New York, 22nd April 1999, lot 157; and a stele depicting a standing Buddha with similar facial features, in the Shanxi Museum, Taiyuan, illustrated in Saburō Matsubara, *Chūgoku Bukkyō chōkoku shiron* [History of Chinese Buddhist sculpture], Tokyo, 1995, vol. II, pl. 417b.



**TWO VERY RARE GILT-COPPER
ALLOY FIGURES FROM A SET OF
EIGHT ASVAPATI, THE EQUESTRIAN
RETINUE OF VAISHRAVANA
TIBET, 15TH CENTURY**

one equestrian deity, possibly Manibhadra or Jambhala, holding a flaming jewel in his raised right hand, and a mongoose in the left spitting gems and auspicious emblems, wearing regal belted robes, boots and crown, and seated astride a caparisoned cloud-borne horse on a lotus pedestal: the pair, possibly depicting Samjneya, Atavaka or Kubera, with his right hand raised to hold a now missing sword or lance, a mongoose in the left hand spitting gems and auspicious emblems, wearing robes, boots and crown and a breastplate bearing a *kirtimukha* mask, with lion masks at the shoulders, and seated astride a caparisoned cloud-borne horse on a lotus pedestal

Himalayan Art Resources item nos. 13672 and 13673.

(2)
the taller 20.4 cm, 8 in.

PROVENANCE

Acquired from Philip Goldman, Gallery 43, London, 9th April 1968.

£ 150,000-250,000
HK\$ 1,540,000-2,570,000
US\$ 197,000-328,000

西藏 十五世紀 鑲金銅八駿財
神一組兩尊

來源
於1968年4月9日購自Philip
Goldman, Gallery 43, 倫敦

The deities represent two of the Eight Lords of the Horse, *ashvapati*, in the retinue of Vaishravana, the god of wealth and good fortune and protector of Buddhist teachings. Each carries a mongoose, Vaishravana's principal attribute, symbolising prosperity and generosity. Vaishravana retinue deities are generally perceived as equestrian warrior lords riding through cloud filled skies, indicated here by the clouds beneath the horses' hooves: for a fifteenth century Tibetan *thangka* of Vaishravana and retinue set entirely against a background of sky and clouds, see Steven Kossak and Jane Casey Singer, *Sacred Visions*, New York, 1998, p. 186, cat. no. 53; see also iconographic depictions from the Mongolian *kanjur* in Lokesh Chandra, *Buddhist Iconography*, Delhi, 1991, p. 128-31, pls. 214-23; and Jeff Watt, www.himalayanart.org, set 3386.

Another from this set of finely cast and gilded equestrian figures, depicting Purnabhadra and now in the Philadelphia Museum of Art, is published in Heather Stoddard (Karmay), *Early Sino-Tibetan Art*, Warminster, 1975, p. 96, pl. 68. Stoddard included the bronze in her seminal work to illustrate the influence of the early Ming in later fifteenth century Tibetan sculpture, *ibid*, p. 95. Compare the style of the lotus petals on the pedestal, the predominance of turquoise for the inset jewellery, the style of engraved textile designs and the bearing of the animal mount in the Rietberg museum's Tibetan fifteenth century gilt copper Guhyamanjuvajra riding a snow lion, see Helmut Uhlig, *On the Path to Enlightenment*, Zurich, 1995, p. 170, cat. no. 113; and compare the lotus pedestal, turquoise jewellery and sculptural finesse of a Tibetan fifteenth century gilt copper Vajrabhairava in the Potala, Lhasa, see Ulrich von Schroeder, *Buddhist Bronzes in Tibet*, Hong Kong, 2001, Vol II, p. 1051, pl. 265C.

其中一尊或為瑪尼鉢陀羅或瞻巴拉，右手高舉，手持帶火焰之寶物，左手抱一獾，其口吐珍寶，瞻巴拉身披華袍、配腰帶、高靴及寶冠，乘祥雲駿馬，馬亦蓋以華服，下承寶蓮座；另一尊或為散脂大將、阿吒薄俱或俱毗羅，右手高舉一器，或為寶劍或纓矛，現已缺失，左手亦抱一獾，嘴吐珍寶，瞻巴拉身披華袍、腰帶、靴及寶冠，護胸甲飾獸面紋，肩飾瑞獅紋，乘祥雲駿馬，身披馬衣，下亦承寶蓮座。

此兩尊造像乃八駿財神其中二尊，八駿財神為財寶天王之侍從。財寶天王造型多手抱獾，象徵財富豐盛及慷慨施予，其侍從多則為騎馬之將軍造型，乘祥雲馳騁空中，見本品兩尊馬足下均有祥雲便可窺見一二：較另一例十五世紀西藏財寶天王唐卡，背景為天空及祥雲，見 Steven Kossak 及 Jane Casey Singer, 《Sacred Visions》, 紐約, 1998年, 頁186, 編號53; 再一例, 見於蒙古甘珠爾經, 載於 Lokesh Chandra, 《Buddhist Iconography》, 新德里, 1991年, 頁128-31, 圖版214-23; 以及 Jeff Watt, www.himalayanart.org, 編號3386。

另較一例, 出自同組鑲金銅八駿財神, 鑄工精美絕倫, 刻劃富那跋陀, 現於私人收藏, 載於 Heather Stoddard (Karmay), 《Early Sino-Tibetan Art》, 沃明斯特, 1975年, 頁96, 圖版68。此乃 Stoddard 之重要著作, 作者以該富那跋陀像展示明朝早期造像對十五世紀後期西藏造像之深遠影響, 前述出處, 頁95。比較里特貝格博物館收藏一尊密集文殊金剛騎雪獅像, 蓮座花瓣、嵌寶均以綠松石為主、刻織錦紋飾等可與本品比較, 參考 Helmut Uhlig, 《On the Path to Enlightenment》, 蘇黎世, 1995年, 頁170, 編號113; 此外, 亦可比較拉薩布達拉宮收藏一尊大威德金剛像, 蓮座、綠松石嵌寶、造像精細處可與本品相較, 見 Ulrich von Schroeder, 《Buddhist Bronzes in Tibet》, 香港, 2001年, 卷II, 頁1051, 圖版265C。





106

106

PROPERTY FROM A SPANISH PRIVATE COLLECTION

**A SMALL GILT-COPPER ALLOY FIGURE OF
SHAKYAMUNI BUDDHA
TIBET, 14TH CENTURY**

seated in *dhyanasana* on a double lotus base, the right hand in *bhumisparshamudra* and the left in *dhyanamudra*, wearing a diaphanous robe gathered on one shoulder, his face with serene meditative expression, the head and *ushnisa* covered with tight curls and surmounted by a jewel
12.6 cm, 5 in.

£ 3,000-5,000

HK\$ 30,800-51,500 US\$ 3,950-6,600

西藏 十四世紀 鑲金銅合金釋迦牟尼佛
坐像



107

107

**A COPPER-INLAID COPPER ALLOY FIGURE OF
A LAMA
TIBET, 16TH/17TH CENTURY**

cast seated in *dhyanasana* on a double lotus base, his hands in *dharmachakramudra*, crowned with a peaked hat and dressed in elaborately incised robes with copper inlay, his shoulders flanked with flowers and attributes, his face with a serene expression with downcast eyes
17 cm, 6¾ in.

£ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

西藏 十六/十七世紀 銅合金嵌紅銅喇嘛
坐像



108

108

**A COPPER-ALLOY FIGURE OF A LAMA
TIBET, 16TH/17TH CENTURY**

seated in *dhyanasana* on a lotus pedestal base with extensive inscription, wearing a simple robe with incised floral hems, his serene face with gentle smile and closely cropped hair
15 cm, 5¾ in.

‡ £ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

西藏 十六/十七世紀 銅合金喇嘛坐像

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

seated in *dhyanasana* on a double lotus base, the eight arms held in various *mudras*, wearing a shawl and *dhoti* hemmed with floral scrolls, its loose folds falling over the crossed-legs, with a billowing celestial scarf draped around the arms, adorned in layered chains of jewelry, the three faces in meditative expression with eyes cast down, framed by large floral earrings, crowned by jewelled tiaras surrounding a high chignon
19 cm, 7½ in.

£ 10,000-15,000
HK\$ 103,000-154,000 US\$ 13,100-19,700

清十八世紀 鑲金銅尊勝佛母坐像



109

**A SET OF THREE SMALL GILT-BRONZE
FIGURES OF BUDDHAS
QING DYNASTY, QIANLONG PERIOD**

each seated in *dhyanasana* on a double lotus base, wearing a *sanghati* draped over one shoulder, the face with serene expression; the left figure, the Dīpankara Buddha, with both arms raised before the chest with hands held in *dharmachakramudra*; the middle figure, the Shakyamuni Buddha, with left hand in *dhyanamudra* and right hand in *bhumisparshamudra*; the right figure, possibly the Maitreya Buddha, with hands held in *dharmachakramudra*
(3)
each 9.9 cm, 3⅞ in.

£ 15,000-25,000
HK\$ 154,000-257,000 US\$ 19,700-32,800

清乾隆 鑲金銅佛坐像一組三尊



110



111

**A THANGKA, DEPICTING SUBHUTI
PREACHING TO THE NAGAS AND
GARUDAS**

TIBET, 18TH/19TH CENTURY

ink and colour on cloth, mounted on silk, the deity, protector of the Nagas, is portrayed seated in *lalisata* next to a river, accompanied by divinities in the background and various mythical beasts in a landscape with trees, flowers and rocks, all beneath stylised clouds, Perspex frame
69.8 by 40.6 cm, 27½ by 16 in.

PROVENANCE

Christie's South Kensington, 16th May 2014, lot 947.

W £ 8,000-12,000

HK\$ 82,500-124,000 US\$ 10,500-15,800

西藏 十八/十九世紀 班禪喇嘛
源流-須菩提唐卡

來源

倫敦南肯辛頓佳士得2014年5月14日，
編號947

112

**A GILT-BRONZE FIGURE OF A
LUOHAN**

QING DYNASTY, 18TH CENTURY

the figure seated on a low splayed rectangular patterned cushion with raised arms, wearing a long floral bordered robe falling in deep U-shaped folds around the body and arms, the facial features finely modelled and gilt with downcast eyes and a calm meditative expression
9.8 cm, 3⁷/₈ in.

£ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

清十八世紀 鑲金銅羅漢坐像



112

113

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

**A SMALL GILT-BRONZE FIGURE OF
CHAKRASAMVARA**

QING DYNASTY, 18TH CENTURY

the deity *alidhasana* in his four-armed form engaged in union with Vajravahni, both figures adorned in jewellery and wearing a five-pointed crown, standing on a matched lotus base with a elephant-headed figure
(2)

overall 8 cm, 3¹/₄ in.

£ 2,000-3,000

HK\$ 20,600-30,800 US\$ 2,650-3,950

清十八世紀 鑲金銅樂勝金剛
立像



114

113

114

PROPERTY FROM A SPANISH PRIVATE
COLLECTION

**A SMALL GILT-BRONZE FIGURE OF
VAJRAYOGINI**

QING DYNASTY, 18TH CENTURY

the deity *alidhasana* in his four-armed form adorned in jewelry and wearing a five-pointed crown, with two hands holding a vajra tomahawk, standing on a matched lotus base with a elephant-headed figure

8 cm, 3¹/₄ in.

8cm.

£ 2,000-3,000

HK\$ 20,600-30,800 US\$ 2,650-3,950

清十八世紀 鑲金銅金剛瑜伽母
立像



115

115

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

the compressed globular body rising from three short conical feet to a slightly everted rim, set at the shoulder with a pair of loop handles and patinated to an attractive golden-brown tone, the base with an apocryphal Xuande seal mark, the stand of lotus-leaf form raised on three short ruyi-shaped feet

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

£ 8,000-12,000
HK\$ 82,500-124,000 US\$ 10,500-15,800

清十八世紀 銅蚰耳三足爐連座
《宣德年製》仿款

116

PROPERTY OF A GERMAN PRIVATE COLLECTOR

**A CLOISSONNÉ ENAMEL INCENSE HOLDER
QING DYNASTY, QIANLONG PERIOD**

the shallow rounded sides with six fluted lobes, brightly enamelled to the interior with various auspicious emblems enclosed within a floral-shaped blue coloured panel, centred with a bronze double-gourd form holder, the cavetto with lotus blossoms and buds, the exterior similarly decorated, all reserved against a turquoise-blue ground

11.7 cm, 4 $\frac{5}{8}$ in.

£ 4,000-6,000
HK\$ 41,100-62,000 US\$ 5,300-7,900

清乾隆 掐絲琺瑯百寶紋香插



116

117

PROPERTY OF A GERMAN PRIVATE COLLECTOR

**A FINE CLOISSONNÉ ENAMEL TRIPOD CENSER
AND COVER**

QING DYNASTY, QIANLONG PERIOD

the compressed globular body supported on three short tapered gilt legs, surmounted by a short waisted neck and gilt rim set with two loop handles, brightly decorated around the exterior with stylised lotus blooms borne on meandering leafy tendrils, the underside with a floral medallion, the domed cover with further stylised lotus and floral blooms borne on foliate scrolls and set with an openwork finial, all reserved on a turquoise ground

(2)
14.6 cm, 5 $\frac{3}{4}$ in.

£ 12,000-15,000
HK\$ 124,000-154,000 US\$ 15,800-19,700

清乾隆 掐絲琺瑯纏枝番蓮紋三足蓋爐



117

128

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

PROPERTY OF A GERMAN PRIVATE COLLECTOR

**A FINE CLOISSONNÉ ENAMEL GU-SHAPED VASE
QING DYNASTY, QIANLONG PERIOD**

rising from a spreading foot to a tall trumpet neck, the slightly bulbous section decorated with stylised *taotie* masks and four vertical flanges, all between brightly coloured lotuse and archaistic square scrolls enclosed within leaf lappets alternating with stylised lotus blossoms to the neck and base, the interior with four larger stylised lotus blossoms amidst foliate scrolls, all reserved on a vibrant turquoise-blue ground

33.7 cm, 13¼ in.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清乾隆 掐絲琺瑯饕餮紋出戟花觚



119

**A CLOISONNÉ ENAMEL 'LOTUS'
TRIPOD CENSER**

MING DYNASTY, 16TH CENTURY

the compressed bombé-form body rising from three short, tapered gilt legs and narrowing at the neck to the gilt rim set with two upright loop handles, decorated around the exterior with multi-coloured lotus and floral blooms surrounded by foliate scrolls, all reserved on a turquoise ground, wood stand

(2)

10 cm, 4 in.

£ 8,000-12,000

HK\$ 82,500-124,000 US\$ 10,500-15,800

明十六世紀 掐絲琺瑯纏枝蓮紋
衝天耳三足爐



119

120

**A CLOISONNÉ ENAMEL TRIPOD
CENSER**

QING DYNASTY, 18TH CENTURY

the deep rounded sides rising to a flat everted rim surmounted by a pair of upright loop handles, supported on three gilt-bronze mythical beast legs, the body decorated with stylised cicadas and the base with multi-coloured foliage scrolls, below a band of archaic geometric motifs and a band of floral scrolls, all against a turquoise-blue ground

£ 6,000-8,000

HK\$ 62,000-82,500 US\$ 7,900-10,500

清十八世紀 掐絲琺瑯衝天耳瑞
獸三足爐



120

**A CLOISSONNÉ ENAMEL TRIPOD
INCENSE BURNER AND COVER
QING DYNASTY, QIANLONG PERIOD**

the hexagonal square sides rising from three
toatie mask short legs, the body divided into
three bands of archaistic geometric scrollwork
and set with a pair of gilt-bronze dragon-
headed handles, the domed cover similarly
decorated with lotus and geometric scrollwork,
all surmounted by a gilt-bronze lion dog finial
(2)

19 cm, 7½ in.

£ 10,000-20,000

HK\$ 103,000-206,000 US\$ 13,100-26,200

清乾隆 掐絲琺瑯雙龍耳六方三
足蓋爐



**A CLOISSONNÉ ENAMEL INCENSE SET
QIANLONG MARKS AND PERIOD**

comprising: an archaistic rectangular censer and cover raised on tall 'dragon' legs; a pear-shaped square vase with loop handles; and a square box and cover with canted corners; each brightly enamelled with *taotie* masks amidst leafy geometric scrolls, the bases incised with the Qianlong five-character mark

(5)

The censer: 13.5 cm, 5³/₈ in.

± £ 50,000-70,000

HK\$ 515,000-720,000 US\$ 65,500-92,000

清乾隆 掐絲琺瑯爐瓶盒組

《乾隆年製 泰》款



mark

**A LARGE PAIR OF CLOISSONNÉ ENAMEL
ARCHAISTIC BEAKER VASES, GU
QING DYNASTY, QIANLONG PERIOD**

each of square section, the central swelling section rising from a high spreading foot to a tall trumpet neck, the four corners set with notched flanges, brightly enamelled to each side with a *taotie* mask between pendent and stiff leaf bands (2)

35.5 cm, 14 in.

PROVENANCE

Sotheby's London, 6th November 2013, lot 127.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

清乾隆 掐絲琺瑯饕餮紋花觚一對

來源

倫敦蘇富比2013年11月6日，編號127



122



PROPERTY OF A EUROPEAN LADY

**A VERY RARE SMALL PINK-GROUND
ENAMEL BOTTLE VASE
JIAQING MARK AND PERIOD**

the rounded sides rising from a short splayed foot to a long slender neck, vibrantly and intricately painted to the exterior with elaborate multi-coloured lotus blooms borne on meandering foliage scrolls connected with smaller buds, the shoulders detailed with a border of mallow flowers across vertical plantain leaves, the neck decorated with similar stylised lotus scrolls below a *ruyi*-shaped border at the rim, with a further foliate border at the foot, reserved on a rich pink ground, all between gilt at the rim and foot, the interior enamelled turquoise, the white base inscribed with a four-character mark within a square in red

10.5 cm, 4 $\frac{1}{8}$ in.

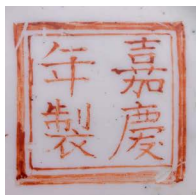
£ 100,000-150,000

HK\$ 1,030,000-1,540,000

US\$ 131,000-197,000

清嘉慶 御製銅胎畫珐瑯粉地
番蓮紋箸瓶

《嘉慶年製》款



mark

This exquisitely enamelled vase is an extremely rare example of Jiaqing marked painted enamel. It is likely to have been produced in the early years of his reign, during the years of the Qianlong Emperor's abdication in 1796 and his death in 1799 when he still retained authority over the imperial workshops in the Forbidden City. The small proportions of the vase and complex yet harmonious design and intricate details of the flower petals, all rendered in vibrant colours against a pink ground, reflect the mastery of the craftsmen in producing unique pieces according to the Emperor's taste.

The fine enamelling and exceptional quality of the vase attests to it being the product of the Enamel Workshop that was in charge of producing cloisonné, champlevé and painted enamel wares on metal, glass and porcelain for the emperor and his family. Located in the Forbidden City, the workshops employed artists of the highest skills who manufactured daily wares as well as one-off, often unconventional, pieces that were frequently commissioned by the emperor himself. The technique of enamelling on metal was originally introduced to the Chinese craftsmen in the Guangzhou area by Jesuit missionaries around 1684. Being a port city, these artisans were the first to be exposed to wares from Europe and had mastered the technical skills necessary.

In style this vase epitomises the fusion of the West with East. The subject of a foliate peony and lotus scroll between stiff leaves and lappets is typically Chinese; however in their rendering they are inspired by the Western *rococo* style. Leaves take on the form of acanthus leaves and the innovative colour palette mirrors the sumptuous taste of French decorative arts of the late eighteenth century.

The small proportions of this vase suggest it was made as a miniature for a curio box. Boxes made to house small carefully collected antiquities were greatly favoured by the Qianlong Emperor. According to the catalogue to the exhibition *Lord Jiaqing and the Journey to Taiwan: A Special Exhibition on Cultural Artifacts of the Qing Emperor Renzong*, National Palace Museum, Taipei, 2016, p. 242, curios from Qianlong boxes appear to have been reorganised and continued to be appreciated in the Jiaqing reign.





125

125

A 'QIANGJIN' AND 'TIANQI' LACQUER BOWL AND COVER
QING DYNASTY

the bowl of eight-lobed form, incised and gilt in the *qiangjin* technique and further picked out in the *tianqi* polychrome enamels, depicting a stylised design of lotus blooms to the rim, the body decorated with alternating lotuses and bats in flight, the domed cover similarly decorated with additional *wan* symbols and surmounted by a knobbed finial
(2)

14.7 cm, 5¾ in.

£ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

清 戩金填漆葵花式圓唾盂



126

126

A LARGE AND IMPRESSIVE GILT-BRONZE AND CHAMPLEVÉ ENAMEL CENSER AND COVER

QING DYNASTY, 18TH CENTURY

the rounded hexagonally lobed body rising from three tall lion mask cabriole legs to a short waisted neck and everted straight rim, set at the shoulder and rim with a pair of flaring S-shaped handles, each lobe of the body decorated with a large lotus born on scrolling leafy stems, all below a moulded lotus-lappet and stiff leaf band at the neck, the pierced domed and lobed cover similarly decorated and surmounted by an elaborate coiled dragon finial
(2)

43 cm, 16¾ in.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清十八世紀 鑿胎琺瑯纏枝蓮紋朝冠耳三足蓋爐

127

**A MINIATURE MUGHAL SPINACH-
GREEN JADE QU'RAN STAND
QING DYNASTY, 19TH CENTURY**

of rectangular, x-shape forms separated into two interlocking sections, each of rounded rectangular shape with mihrab arch legs to one end, elaborately decorated overall in low-relief with floral foliates

15 cm, 5 $\frac{7}{8}$ in.

A Mughal green jade stand of this form, in the National Palace Museum, Taipei, is illustrated in Teng Shu-Ping, *Treasures from Across the Kunlun Mountains: Islamic Jades in the National Palace Museum*, Taipei, 2015, pl. 198.

£ 8,000-12,000

HK\$ 82,500-124,000 US\$ 10,500-15,800

清十九世紀 痕都斯坦碧玉花卉紋
古蘭經架



127

128

**A CLOISSONNÉ ENAMEL 'LOTUS'
CENSER AND COVER
QING DYNASTY, 18TH CENTURY**

the globular body supported on three cabriole legs and rising to a short straight neck with a galleried rim, brightly decorated to the exterior with stylised lotus blooms and meandering foliage, the legs and neck similarly decorated, all below a band of lappet border to the shoulder and a band of geometric motifs to the rim, the shoulder flanked by a pair of long S-shaped handles decorated in gilt with graduated keyfret pattern, the domed cover finely cast in gilt bronze with three ruyi-shaped cloisonné panels enclosing leafy meandering lotuses and reserved on a pierced ruyi cloud ground, all surmounted by an elaborate gilt-bronze knob pierced with lotus scrolls

(2)

32.8 cm, 12 $\frac{7}{8}$ in.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

清十八世紀 掐絲法瑯纏枝番蓮紋
冠耳蓋爐



128



129

129

A FAMILLE-ROSE 'BALSAM PEAR' BOWL AND COVER

DAOGUANG SEAL MARK AND PERIOD

with deep rounded sides rising from a short foot to a flared rim, vividly enamelled on the exterior with a flowering and fruiting branch of *kugua* vines, the undulating stem with fleshy leaves, the fruit split open, continuing across the interior and flanked by sprays of bamboo with a hovering butterfly, the cover similarly decorated, the base inscribed with a six-character seal mark in underglaze blue

(2)
11.2 cm, 4 $\frac{3}{8}$ in.

£ 12,000-15,000
HK\$ 124,000-154,000 US\$ 15,800-19,700

清道光 粉彩過枝癩瓜紋蓋盃
《大清道光年製》款



mark



130

130

A FAMILLE-ROSE 'FLORAL' CUP

XUANTONG MARK AND PERIOD

the deep rounded sides rising from a short straight foot, brightly enamelled around the exterior with three leafy floral sprays, the base inscribed with a six-character mark in iron-red

6.5 cm, 2 $\frac{1}{2}$ in.

£ 2,000-3,000
HK\$ 20,600-30,800 US\$ 2,650-3,950

清咸豐 粉彩花卉紋小杯
《大清咸豐年製》款



mark



131

131

AN IRON-RED AND YELLOW-GROUND 'TRIGRAMS' BOWL

XIANFENG MARK AND PERIOD

the deep rounded sides rising from a short straight foot to a slightly everted rim, painted around the exterior with Daoist medallions divided by alternating carne and ruyi cloud scrolls, all above a foaming wave band and reserved on a rich yellow ground, the base inscribed with the six-character mark in iron-red

13.3 cm, 5 $\frac{1}{4}$ in.

£ 3,000-5,000
HK\$ 30,800-51,500 US\$ 3,950-6,600

清咸豐 黃地紅彩八卦仙鶴紋盃
《大清咸豐年製》款



mark

**A FAMILLE-ROSE 'BAJIXIANG' BOWL
DAOGUANG SEAL MARK AND PERIOD**

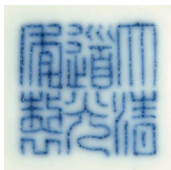
the deep rounded sides rising from a short straight foot to an everted rim, finely enamelled around the exterior with four of the *bajixiang* between *ruyi* and key-fret bands, the base inscribed with the seal mark in underglaze-blue
10.8 cm, 4 $\frac{1}{8}$ in.

£ 6,000-8,000

HK\$ 62,000-82,500 US\$ 7,900-10,500

清道光 粉彩八吉祥紋盃

《大清道光年製》款



mark



132

**A RARE FAMILLE-ROSE 'IMMORTALS' BOWL
XIANFENG SEAL MARK AND PERIOD**

the deep rounded sides rising from a short straight foot to a slightly everted rim, brightly enamelled around the exterior with eight leaf-shaped panels enclosing an Immortal, divided by be-jewelled mythical beasts and within bands of *xi* characters and Precious Objects, the interior with a lotus medallion

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

PROVENANCE

J. Dearman Birchall, no.355.

Bonhams London, 11th November 2011, lot 262.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清咸豐 粉彩八仙賀壽圖盃

《大清咸豐年製》款

來源

J. Dearman Birchall, 編號355

倫敦邦瀚斯2011年11月11日, 編號262



mark



133



134

A LIME-GREEN GROUND FAMILLE-ROSE 'TEA-POEM' TRAY

JIAQING SEAL MARK AND PERIOD

of oval lobed form supported on four ridge feet, the interior centred with a lobed panel enclosing an inscription in iron-red dated to Jiaqing *dingsi* year (corresponding to 1797) followed by two seal marks, all within composite floral scrolls and against a lime-green ground, the lime-green base with a central square reserved in white inscribed with an iron-red six-character mark
16 cm, 6¼ in.

PROVENANCE

Collection of James L. Kraft (1874-1953).
Lizzadro Collection, Chicago, Illinois.
Christie's New York, 21st March 2013, lot 905.

£ 20,000-30,000
HK\$ 206,000-308,000 US\$ 26,200-39,300

清嘉慶 淺綠地粉彩御製詩海棠式茶盤
《大清嘉慶年製》款

來源

James L. Kraft (1874-1953)收藏
Lizzadro 收藏，芝加哥，伊利諾伊州
紐約佳士得2013年3月21日，編號905



mark

135



135

AN INCISED YELLOW-GLAZED BOX AND COVER

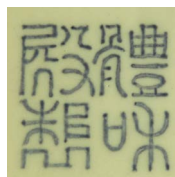
QING DYNASTY, TONGZHI/GUANGXU PERIOD

the circular box with deep rounded sides rising from a short straight foot, incised around the exterior with flower and fruit sprays between key-fret bands under a pale yellow glaze, the domed cover similarly decorated around a lotus medallion, the interior glazed white, the base inscribed with a four-character seal mark *Ti he dian zhi* (which may be translated as Hall for the Embodiment of Harmony)
(2)

22.5 cm, 8⅞ in.

£ 8,000-12,000
HK\$ 82,500-124,000 US\$ 10,500-15,800

清同治/光緒 黃釉刻花果紋圓蓋盒
《體和殿製》款



mark

**A RARE LIME-GREEN 'LOTUS' BOTTLE VASE
QING DYNASTY, 19TH CENTURY**

the globular body rising from a short spreading foot to a tall waisted neck with flaring rim, finely enamelled around the exterior with geometric lotus scrollwork and 'double happiness' *xi* characters, all below *ruyi* and key-fret bands at the shoulder, the similarly decorated neck flanked by a pair of gilt and red cloud handles, all above a gilt and red key-fret band at the foot, the interior and base glazed turquoise, the base with erased mark
31.2 cm, 12 $\frac{1}{8}$ in.

£ 15,000-25,000

HK\$ 154,000-257,000 US\$ 19,700-32,800

清十九世紀 白地綠彩雙喜番蓮紋雙耳瓶





137

137

PROPERTY OF A GERMAN PRIVATE COLLECTOR

**A LARGE FAMILLE-VERTE DISH
QING DYNASTY, KANGXI PERIOD**

the shallow rounded sides rising from a short tapering foot to an everted rim, brightly enamelled to the interior with a long tailed bird perched on rockwork issuing blossoming chrysanthemum, peony and magnolia
41 cm, 16 in.

PROVENANCE

Acquired from Bernheimer Munich, 31st March 1981.
Thence in the family by descent.

£ 6,000-8,000

HK\$ 62,000-82,500 US\$ 7,900-10,500

清康熙 五彩錦堂富貴圖大盤

來源

於1981年3月31日購自Bernheimer Munich
此後家族傳承



138

PROPERTY OF A GERMAN PRIVATE COLLECTOR

**TWO FAMILLE-VERTE 'FIGURAL'
DISHES**

QING DYNASTY, KANGXI PERIOD

one dish painted to the centre with the scene from the *Romance of the Western Chamber* to the centre, the second decorated with the story of Sima Xiangru inscribing his ambition on a bridge pillar, the rims painted with six foliate panels enclosing auspicious emblems, the reverse with floral sprigs

(2)

38.5 cm, 15½ in.

PROVENANCE

Acquired from Bernheimer Munich, 31st March 1981.
Thence in the family by descent.

£ 5,000-7,000

HK\$ 51,500-72,000 US\$ 6,600-9,200

清康熙 五彩西廂記圖盤及五彩
相如題橋圖盤

來源

於1981年3月31日購自Bernheimer Munich
此後家族傳承



138

PROPERTY OF A GERMAN PRIVATE COLLECTOR

**A FAMILLE-VERTE 'ROMANCE OF SUI AND TANG' ROULEAU VASE
QING DYNASTY, KANGXI PERIOD**

the cylindrical body rising from a short spreading foot to a tall ribbed neck with galleried rim, brightly and finely painted around the exterior with a scene from the Romance of Sui and Tang, depicting the concubines of Emperor Yang of Sui performing for him on horseback, the shoulder with four oval panels enclosing auspicious emblems and reserved on a dense floret-diaper band, all below whorl, cloud and key-fret bands around the neck and rim

46.5 cm, 18¼ in.

PROVENANCE

Acquired from Bernheimer Munich, 31st March 1981.
Thence in the family by descent.

£ 25,000-35,000

HK\$ 257,000-360,000 US\$ 32,800-45,800

清康熙 五彩隋唐演義圖棒槌瓶

來源

於1981年3月31日購自Bernheimer Munich
此後家族傳承





140

140

PROPERTY OF A GERMAN PRIVATE COLLECTOR

**A PAIR OF BLUE AND WHITE AND FAMILLE-VERTE DOUBLE-GOURD VASES
QING DYNASTY, KANGXI PERIOD**

brightly enamelled around the body with two rectangular panels enclosing a large bird perched on a tree and a landscape, all reserved on a butterfly and floret green dot ground, the neck painted in rich cobalt-blue tones with floral medallions reserved on a diaper band and pendent flower-filled lappets

(2)
27.5 cm, 10¾ in.

PROVENANCE

Acquired from Bernheimer Munich.
Thence in the family by descent.

£ 5,000-7,000
HK\$ 51,500-72,000 US\$ 6,600-9,200

清康熙 青花五彩開光人物花鳥圖葫蘆瓶一對

來源
購自Bernheimer Munich，此後家族傳承

141

**A 'FAMILLE-VERTE' BISCUIT BOWL
KANGXI MARKS AND PERIOD**

the rounded sides rising to an everted rim, painted to the exterior in bright green, yellow and aubergine, depicting two butterflies amongst camellia sprays, the body finely incised with a pair of dragons pursuing flaming pearls, the base with the six-character mark in underglaze blue

14.6 cm, 5.3¼ in.
£ 8,000-12,000
HK\$ 82,500-124,000 US\$ 10,500-15,800

清康熙 素三彩暗刻龍紋花蝶圖盤
《大清康熙年製》款



141

142

PROPERTY FROM A SWISS PRIVATE COLLECTION

**AN UNUSUAL PAIR OF UNDERGLAZE BLUE AND FAMILLE-VERTE SERVING DISHES
QING DYNASTY, KANGXI PERIOD**

each with the slightly rounded sides rising from a short foot to a wide flared rim, moulded to the centre of with nine evenly-spaced circlets, each enclosing a floral sprig, against a ground of elaborately painted and gilt scrolling peony blossoms, enclosed by a narrow band of stylised scroll to the well and a further band of scrolling foliage to the rim, the reverse rendered with the stylised floral motifs in iron red

(2)
the larger 35.4 cm, 13⅞ in.

PROVENANCE

Christie's London, 13th November 2001, lot 230.

£ 4,000-6,000
HK\$ 41,100-62,000 US\$ 5,300-7,900

清康熙 外銷青花五彩纏枝牡丹紋盤一對

來源
倫敦佳士得2001年11月13日，編號230



mark



142

144

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

143

**A RARE CHINESE EXPORT FAMILLE-ROSE
'DON QUIXOTE' DISH
QING DYNASTY, QIANLONG PERIOD, CIRCA
1755-70**

the shallow rounded sides rising from a recessed base to a broad flaring rim, finely enamelled to the front face with a medallion enclosing Don Quixote wearing a barber's bowl as the Helmet of Mambrino, after an image by Charles-Antoine Coypel (1694-1752), the rim with gilt and iron-red floral sprays within chain and floral scroll bands
23.5 cm, 9¼ in.

£ 3,000-5,000
HK\$ 30,800-51,500 US\$ 3,950-6,600

清乾隆 約1755至1770年 外銷粉彩唐吉訶德圖小盤



143

144

**A RARE PAIR OF FAMILLE-VERTE ARMORIAL
JARS
QING DYNASTY, CIRCA 1720**

each rising from a spreading foot to an ovoid body and tapering to a short neck, brightly painted to the exterior in blue, green, red enamels and gilding with the arms of the Order of St. Dominic, above a leafy cartouche and flanked by colourful flowering stems

(2)
19.7 and 19.5 cm, 7¾ and 7⅝ in.

Compare a closely related vase in the Museu Nacional de Arte Antiga, Lisbon, illustrated in Nuno de Castro, *A Porcelana Chinesa e Os Brasões do Império*, Porto, 1987, p. 72.

£ 15,000-25,000
HK\$ 154,000-257,000 US\$ 19,700-32,800

清 約1720 彩繪描金徽章紋罐一對



144



145

145

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A PAIR OF BLUE AND WHITE FIGURES OF BOYS
MING DYNASTY, WANLI PERIOD**

each modelled in mirror image and standing with one foot raised on a stand and holding a lotus over his shoulder, the lower part of the tunic painted with lotus and a flower scroll to the base

(2)

21 cm, 8¼ in.

£ 8,000-10,000

HK\$ 82,500-103,000 US\$ 10,500-13,100

明萬曆 青花童子立像一對

146

**A BLUE AND WHITE 'FISH' JARDINIÈRE
QING DYNASTY, KANGXI PERIOD**

the tapering ovoid body with deep rounded sides rising to a wide everted lipped rim, brightly painted to the exterior with four fish swimming amongst waterweeds and various aquatic plants

17.5 cm, 6⅞ in.

± £ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

清康熙 青花魚藻紋缸



146



147

147

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**A PAIR OF BLUE AND WHITE ELEPHANT
KENDI**

MING DYNASTY, WANLI PERIOD

each 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 painted to both sides with a ruyi on a diaper ground

(2)

19cm., 7¾ in.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

明萬曆 青花象形軍持一對

**A LARGE BLUE AND WHITE BALUSTER VASE
AND A COVER**

QING DYNASTY, KANGXI PERIOD

with a spreading foot rising to a baluster body, painted to the raised panels with flowers and landscape scenes against a diaper ground, all below a band of scrolling lotus in reserve at the neck, the domed cover similarly painted surmounted by a knopped finial

(2)

59.5 cm, 23½ in.

£ 6,000-8,000

HK\$ 62,000-82,500 US\$ 7,900-10,500

清康熙 青花開光山水人物花卉紋蓋罐



148

**A LARGE BLUE AND WHITE BALUSTER JAR
AND A COVER**

QING DYNASTY, KANGXI PERIOD

the tapering baluster body rising from a recessed base to a short waisted neck with everted rim, painted around the exterior with rectangular panels enclosing figures in pavilions and gardens, all between lotus-lappet, chevron and floret bands, the domed cover painted with antiques and surmounted by a lotus bud finial

(2)

80 cm, 31½ in.

W £ 10,000-15,000

HK\$ 103,000-154,000 US\$ 13,100-19,700

清康熙 青花開光庭院仕女圖蓋罐



149



150

150

**A VIEW OF HONG KONG FROM THE HARBOUR
QING DYNASTY, 19TH CENTURY**

oil on canvas, depicting the topographical view of Hong Kong's Victoria Harbour from the Kowloon Peninsula, along the shoreline dotted with many identifiable European-style buildings and further clusters of buildings rising up the slopes toward the Peak, with American, British and French and ships, including a white steamer, flying their colours alongside sampans sailing or moored in the calm harbor waters, framed
42.5 by 74.5 cm, 16¾ by 29¾ in.

£ 15,000-25,000

HK\$ 154,000-257,000 US\$ 19,700-32,800

清十九世紀 《維多利亞港遠景》 油彩畫布

151

**A CHINESE SHCOOL PAINTING OF THE BUND
AT SHANGHAI
QING DYNASTY, CIRCA 1865**

gouache on paper, finely painted expansive view of Shanghai from the French Settlement to the Suzhou Creek seen across the Huangpu River, the calm waters bustling with large Western ships amidst junks and small boats, the shore dotted with distinctive landmarks including the French and British Consulates, framed
48 by 113 cm, 18¾ by 44½ in.

PROVENANCE

With Hare and Coolidge Ogunquit, 1948.
Acquired from Martyn Gregory, London, 2002.

£ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清 約1865年 《上海外灘》 油彩畫布

來源

Hare and Collidge Ogunquit, 1948年
於2002年購自倫敦Martyn Gregory



151

152

**A SET OF ELEVEN CHINESE SCHOOL SILK
PRODUCTION PAINTINGS
QING DYNASTY, 19TH CENTURY**

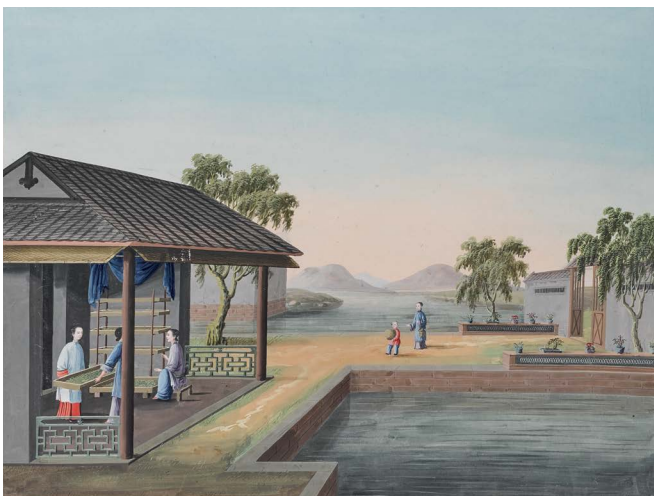
gouache on paper, depicting scenes of silk production with figures in pavilions in verdant landscapes, framed
(11)

33.5 by 44.5 cm, 13¼ by 17½ in.

£ 8,000-12,000

HK\$ 82,500-124,000 US\$ 10,500-15,800

清十九世紀 《紡織圖》 設色紙本 一組
十一幅



152 part lot

148

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detail of lot 151

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**A RARE HUANGHUALI ALTAR TABLE,
QIAOTOUAN
QING DYNASTY, EARLY 18TH CENTURY**

the panelled rectangular top terminating in everted flanges, above a plain beaded apron carved and pierced with *ruyi* scrolls atop each leg, the square section legs secured by two cross braces joined by a quatrefoil brace, all above a stretcher at the base

95.5 by 201 by 45 cm, 37³/₈ by 79¹/₄ by 17³/₄ in.

PROVENANCE

Purchased from MD Flacks Ltd., 1999.

• W £ 80,000-120,000

HK\$ 825,000-1,240,000 US\$ 105,000-158,000

清十八世紀初 黃花梨如意紋翹頭案

來源

於1999年購自MD Flacks Ltd.

Fashioned from *huanghuali* boards of a warm brown tone and with a lively grain pattern, this table is remarkable for the elegant carved panels between the legs and the delicate and fluid rendering of the *ruyi* spandrels, accentuated by the finely beaded borders. Its construction is particularly unusual and exemplifies the variety of regional styles that developed in the late Ming (1368-1644) and early Qing (1644-1911) dynasties. The sturdy square-section legs are joined to the large spandrels and apron by a dovetail wedge, and therefore appear flush with the spandrels. This type of joinery is commonly associated with Fujian province, where the establishment of a discerning and wealthy merchant class resulted in the development of a distinctive furniture tradition.

A *huanghuali* table of this type, but lacking the apron and the spandrel carved with a geometric design, was included in the exhibition *Chinese Art from the Scholar's Studio*, J.J. Lally & Co. New York, 2015, cat. no. 71; and two tables attributed to the late Qing dynasty, illustrated in John Kwang-ming Ang, *Longyan Wood Furniture, Arts of Asia*, vol. 34 no. 5 (October 2005), pls 19 and 20, were sold in our New York rooms, the first made of *longyan* wood, 1st/2nd December 1992, lot 547, and the second made of *zitan*, 23rd/24th March 1998, lot 752. See also a *huanghuali* table with the legs similarly joined to the spandrels, but with scroll ends and carved with *chilong*, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pl. 146.

Compare also a *longyan* display cabinet attributed to the late Qing dynasty, carved on the sides with braces joined to form a quatrefoil shape similar to those on the sides of the legs of the present table from the San Xing Tang collection, illustrated in John Kwang-ming Ang, *op. cit.*, pls 40a and 40b.





PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**A GOOD HUANGHUALI HORSHOE-BACK ARMCHAIR, QUANYI
LATE 16TH/EARLY 17TH CENTURY**

with curving top rail sloping down to the arms supported on serpentine side posts and terminating in a curved hook beyond the corner posts set with shaped spandrels, the backsplat carved with a ruyi-shaped panel enclosing dragons, the back corner posts continuing below the rectangular frame, with mat seat, to the back legs joined by stretchers and a footrest with plain shaped apron
100.8 by 58.7 by 45.5 cm, 39 $\frac{3}{8}$ by 23 $\frac{3}{8}$ by 17 $\frac{1}{2}$ in.

PROVENANCE

Purchased from Grace Wu Bruce, 22nd June 1998.

• W £ 80,000-120,000
HK\$ 825,000-1,240,000
US\$ 105,000-158,000

明末 十六世紀末至十七世紀初
黃花梨圈椅

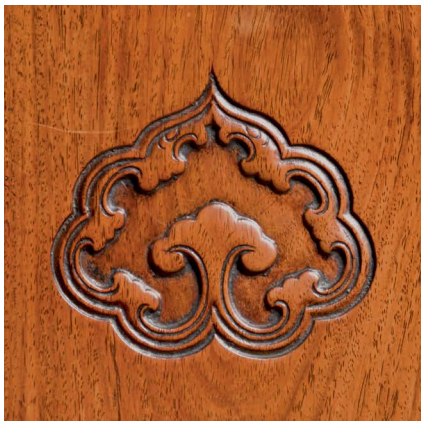
來源

於1998年6月22日購自嘉木堂

Chairs of this elegant design are strikingly modern in their seeming simplicity. The fluidity of their form, achieved through the continuous curved crest rail that functions as both a back and an arm rest, has ensured the continued popularity of this design. Commonly referred to as *quanyi* and “horseshoe-back chair”, these armchairs were seats of honour and, when draped with sumptuous textiles, they gave their sitters a commanding presence. Frequently depicted in Ming and Qing dynasty woodblock illustrations, they were also used informally while dining, painting or receiving guests, and with the addition of two carrying poles, they became sedan chairs reserved for officials of high rank.

This elegant and light-weight design derives from chairs made of pliable lengths of bamboo, bent into a ‘U’-shape and bound together using natural fibres. Cabinet makers cleverly adapted this design to hardwood furniture by developing ingenious joinery techniques. In order to create the continuous back, members were fitted together with a cut-out to accommodate a tapered wood pin that would lock them firmly in place when inserted. The complexity of the design required utmost precision, as a slight error in the tilt of any of the joins would be magnified by the adjoining members.

Two closely related pairs of chairs were sold in our New York rooms, the first, 14th September 2011, lot 140, and the second, 25th April 1987, lot 564, later sold again at Christie’s New York, 15th September 2011, lot 1335; another pair was sold in our Hong Kong rooms, 3rd October 2017, lot 3641; and two chairs were sold at Christie’s New York, one 21st March 2004, lot 18, and the other, from the collection of Robert H. Ellsworth, 18th March 2015, lot 139. See also a pair of chairs of this type but carved on the splat with a slightly more elongated *ruyi* head, sold in our New York rooms, 3rd June 1992, lot 325.



detail



155

PROPERTY FROM A GERMAN PRIVATE COLLECTION

**A PAIR OF INSCRIBED AND METAL-MOUNTED
HONGMU 'OFFICIAL'S HAT' ARMCHAIRS
QING DYNASTY, 19TH CENTURY**

each with round yokeback top rail supported on slender round stiles extending to the back legs, the bulging armrests supported on serpentine side posts and 'gooseneck' front posts, the S-curved backsplat carved with the Tang Dynasty poem *Wangyue huaiyuan* by Hang Jiuling, above the rectangular seat set with soft mat, the feet joined by stretchers and a footrest above humpback aprons, the front legs with a humpback apron, floral etched white-metal mounts to both ends of the top rail, front corner of the seat and top of the front posts

(2)

117 by 61 by 46 cm, 46 by 24 by 18 in.

• W £ 10,000-15,000
HK\$ 103,000-154,000 US\$ 13,100-19,700

清十九世紀 紅木題詩官帽椅一對



155

156

PROPERTY FROM A GERMAN PRIVATE COLLECTION

**A LACQUERED JUMU HIGH YOKE-BACK
ARMCHAIR
QING DYNASTY, 19TH CENTURY**

with round yokeback top rail supported on slender round stiles extending to the back legs, the bulging armrests supported on serpentine side posts and 'goose-neck' front posts, the S-curved backsplat above the rectangular seat set with soft mat, the feet joined by stretchers and a footrest above humpback aprons, the front legs with a humpback apron

123 by 63 by 43 cm, 48½ by 24¾ by 17 in.

W £ 1,000-2,000
HK\$ 10,300-20,600 US\$ 1,350-2,650

清十九世紀 櫟木罩漆高靠背官帽椅



156

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PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**TWO HUANGHUALI RECTANGULAR CORNER-
LEG STOOLS**

QING DYNASTY, 18TH/19TH CENTURY

each with soft mat seat set in a rectangular framed top
above a straight waist, supported on elegant square section
legs terminating in hoof feet and joined by humpback
stretchers

(2)

The larger: 59.5 by 48.5 by 50 cm, 23½ by 19 by 19¾ in.

• W £ 20,000-30,000

HK\$ 206,000-308,000 US\$ 26,200-39,300

清十八/十九世紀 黃花梨方凳一組兩件



A CELADON JADE MOONFLASK AND COVER
QING DYNASTY, 17TH/18TH
CENTURY

the flattened globular body rising from a short spreading foot to a short neck flanked by a pair of scroll handles, carved in high relief to the front and back face with chilong and bats amidst *ruyi* cloud scrolls, the domed cover surmounted by an oval finial, the stone of pale celadon tone, together with a yellow paper inventory label
 19.2 cm, 7⁵/₈ in.

PROVENANCE

A German Private Collection, acquired in China circa 1890-1922.
 Sotheby's Paris, 13th June 2012, lot 98.

£ 30,000-50,000

HK\$ 308,000-515,000 US\$ 39,300-65,500

清十七/十八世紀 青玉浮雕螭
 龍瑞蝠紋蓋壺

來源

德國私人收藏，於約1890至1922年間購
 自中國
 巴黎蘇富比2012年6月13日，編號98



A PAIR OF PILLAR RUGS
QING DYNASTY, 19TH CENTURY

each hand-knotted and woven in wool in the Ningxia style, depicting a scaly five-clawed dragon in pursuit of a flaming pearl amidst *ruyi* clouds and fire scrolls, all above a rocks and wave band at the base and pendent jewelled and *taotie* mask bands at the top
 (2)
 340 by 97 cm, 134 by 38¼ in.

W £ 20,000-30,000
 HK\$ 206,000-308,000 US\$ 26,200-39,300

清十九世紀 寧夏水波雲龍紋柱
 毯一對



159



160

160

A SILK 'DRAGON' ROUNDEL, BUZI
MING DYNASTY

the finely embroidered roundel enclosing a fierce five-clawed dragon in pursuit of a flaming pearl, all above foaming waves and rocks and below *ruyi* cloud scrolls
 32 cm, 12½ in.

£ 12,000-15,000
 HK\$ 124,000-154,000 US\$ 15,800-19,700

明 緞繡雲龍戲珠補子



161

161

**A SOAPSTONE FIGURE OF AJITA
17TH CENTURY**

seated with his right knee raised holding his long eyebrow in his right hand, the long robes falling into neat folds and decorated with stylised *ruyi* and a central roundel rendered with stylised dragon motifs, the face with a benevolent expression, the opaque stone of a beige tone with darker inclusions
13.7 cm, 5³/₈ in.

Compare a similar soapstone figure of a seated luohan, from the collection of Sir Hans Sloane and donated to the British Museum, London, in 1753, illustrated in R. Soame Jenyns and William Watson, *Chinese Art. The Minor Arts II*, London, 1965, pl. 182 (left).

£ 3,000-4,000
HK\$ 30,800-41,100 US\$ 3,950-5,300

十七世紀 壽山石阿氏多尊者坐像

162

**A BRONZE FIGURE OF A LUOHAN
QING DYNASTY, 18TH CENTURY**

cast seated leaning on a stylised rockwork, with one hand resting on his raised left knee and the other hand holding scrolls, wearing a long loose robe open at the chest, the fabric folding around the waist, his stern face with deeply furrowed brow and pursed lips, flanked by a pair of pendulous earlobes, wood stand
(2)
12 cm, 4³/₄ in.

£ 6,000-8,000
HK\$ 62,000-82,500 US\$ 7,900-10,500

清十八世紀 銅羅漢坐像



162

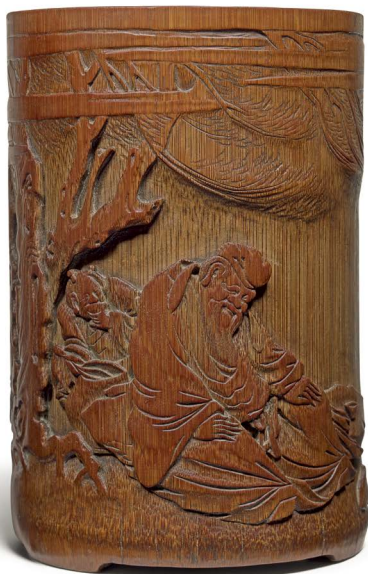
163

**A CARVED BAMBOO 'DRUNK SCHOLAR'
BRUSHPOT
QING DYNASTY, 17TH CENTURY**

of cylindrical form rising from three short feet, carved around the exterior in openwork with a continuous scene of a seated scholars enjoying wine below a towering gnarled willow tree, served by a attendant who is drinking behind his back, with a two character signature reading *Zhi fan*
15cm, 5⁷/₈ in.

£ 6,000-8,000
HK\$ 62,000-82,500 US\$ 7,900-10,500

清十七世紀 竹雕太白醉酒圖筆筒



163

158

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PROPERTY OF AN ASIAN PRIVATE COLLECTOR

A CARVED BAMBOO 'ROSE' LIBATION CUP
QING DYNASTY, 18TH CENTURY

the deep flaring sides carved around the exterior in high relief with leafy budding and blossoming rose branches, the wood patinated to a rich milk-chocolate brown tone
 9.5 cm, 3¾ in.

£ 4,000-6,000

HK\$ 41,100-62,000 US\$ 5,300-7,900

清十八世紀 竹雕嬌玫瑰萬朵紋樽式杯



164

A RARE SET OF FOUR TIEHUA PANELS
QING DYNASTY, 18TH CENTURY

each rectangular panel enclosing an old gnarled leafy fruiting tree issuing from rockwork, paper backing, wood frame
 (4)

123 by 43 cm, 48½ by 17 in.

A set of four slightly larger *tiehua* panels, attributed to the 17th century, was included in the exhibition *The Chinese Scholar's Studio*, The Asia Society Galleries, New York, 1987, cat. no. 68; and two further panels divided in two parts, each decorated with flowering and fruiting branches, in the British Museum, London, are published on the Museum's website, accession nos 1928.0717.17 and 1928.0717.15.

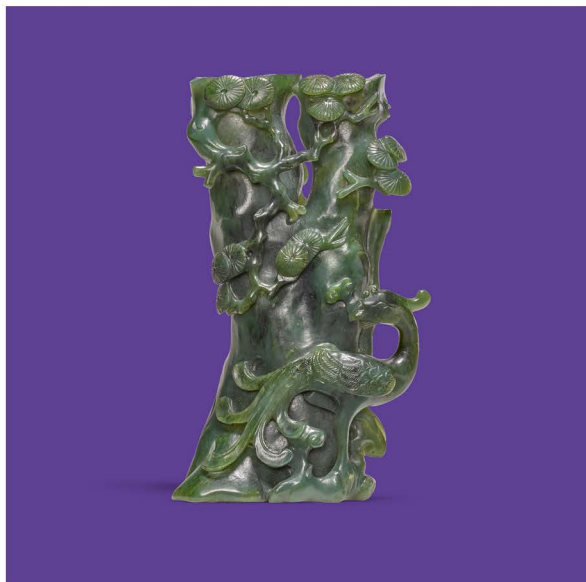
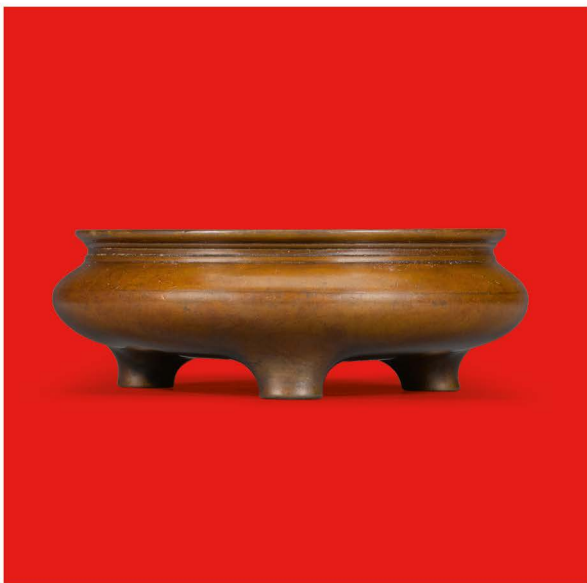
W £ 8,000-12,000

HK\$ 82,500-124,000 US\$ 10,500-15,800

清十八世紀 鑄鐵瑞果圖掛屏一組四幅



165



St George Street Sale: Asian Art

AUCTION LONDON 17 MAY

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ANONYMOUS
Stable with fine horses
Edo period (late 17th century)
A pair of six-fold screens
Estimate £80,000–100,000*



Fine Japanese Art

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Asian Art

AUCTION PARIS 11 JUNE

Property from a French Private Collection

A well-cast gilt bronze figure of a Bodhisattva, Yongle mark and period
Estimate €100.000–150.000

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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.

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		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

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POSTAL CODE COUNTRY

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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.

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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.

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Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. 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 online.

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 If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

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

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

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

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

3. AFTER THE AUCTION

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

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

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

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

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

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

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

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

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

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

will be subject to further storage and handling charges from this point.

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

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

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £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 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

◊ **Guaranteed Property**
The seller of lots with this symbol has

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

▲ **Property in which Sotheby's has an Ownership Interest**

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

➤ **Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 11 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 α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

(VAT-registered buyers from the EU

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the

property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax. Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

lot and the accuracy of its description.

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

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

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

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

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

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

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

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

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

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

5. BIDDING AT AUCTION

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

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

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

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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.

11. 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.

12. GENERAL

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

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

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

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns

and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

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

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

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
9. Live online bidding via all Online Platforms will be recorded.
10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.
11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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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.

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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\$1.3084 £1 = HK\$10.26277

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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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 'Huanghuali', 'Huali' 'Hongmu' 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

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04/17 NBS_GLOS_CHINESE



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CHRONOLOGY 中國歷代年表

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

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ST GEORGE STREET SALE

17 May 2019
London

ARTS D'ASIE

11 June 2019
Paris

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