



Sotheby's
EST. 1744

Sotheby's

LONDON

IMPORTANT CHINESE ART

11 MAY 2022 L22210

IMPORTANT CHINESE ART

LONDON | 11 MAY 2022



Sotheby's
EST. 1744

IMPORTANT CHINESE ART



IMPORTANT NOTICE TO BUYERS

DEPOSIT AND OTHER PRE-REGISTRATION REQUIREMENTS

給予買家的重要告示

訂金及其他預先登記手續

Regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to pay to Sotheby's a deposit of GBP 20,000 or such other higher amount as may be determined by Sotheby's and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion, as security for the bid.

Sotheby's has no obligation to accept any pre-registration application. Sotheby's decision in this regard shall be final.

Clients are requested to contact Sotheby's at least 3 working days prior to the relevant sale in order to allow Sotheby's to process the pre-registration, and to bear in mind that Sotheby's is unable to obtain financial references over weekends or public holidays. Any required deposits shall be paid in Pound Sterling by way of wire transfer or debit/credit card (clients must present their cards in person to Sotheby's).

If a client is not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by such client without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by the client.

Clients may not be allowed to register and bid on a lot if Sotheby's fails to receive a completed pre-registration application form or any financial references, guarantees, deposits or other security as requested by Sotheby's or if the pre-registration application is not accepted by Sotheby's.

不論拍賣品估計之預售低價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比20,000英鎊或其他更大金額的訂金及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前不少於3個工作天聯絡蘇富比進行預先登記。顧客必須緊記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以英鎊付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

如顧客未能投得任何拍賣品，蘇富比將安排於有關出售日後十四個工作天內退回該顧客已付的訂金（不包含利息）。蘇富比可用訂金抵銷該顧客的任何欠款。任何涉及退款的兌換交易損失或費用，將由顧客承擔。

如蘇富比未能收到顧客填妥的預先登記申請表，或蘇富比要求的任何財務狀況證明，擔保，訂金或其他的抵押，或蘇富比不接受顧客提交的預先登記申請表，該等顧客可能不獲登記及不得競投拍賣品。

IMPORTANT CHINESE ART

AUCTION IN LONDON
11 MAY 2022
10:30 AM

34-35 New Bond Street
London, W1A 2AA
+44 (0)20 7293 5000
sothebys.com
FOLLOW US @SOTHEBYS
#SOTHEBYSASIANART

ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC

Saturday 7 May
12 noon-5 pm

Sunday 8 May
12 noon-5 pm

Monday 9 May
9 am-4.30 pm

Tuesday 10 May
9 am-4.30 pm

For the most up-to-date information on our exhibitions and auctions, please call Sotheby's or visit Sothebys.com.

Sotheby's | 蘇富比

ENQUIRIES 查詢 +44 (0) 20 7293 5000 | SOTHEBYS.COM

Sotheby's EST. 1744

TO LEARN MORE ABOUT
THE PROPERTY IN THIS
SALE, PLEASE VISIT
SOTHEBYS.COM/L22210



THIS PAGE
LOT 80

SPECIALISTS

CHINESE WORKS OF ART

Cherrei Tian
*Deputy Director
Specialist*
+44 (0)20 7293 6170
cherrei.tian@sothebys.com

Gordon Lo
*Deputy Director
Specialist*
+44 (0)20 7293 5371
gordon.lo@sothebys.com

INTERNATIONAL SPECIALIST TEAM

Nicolas Chow
*Worldwide Head and Chairman
Chinese Works of Art
Chairman, Asia*

Henry Howard-Sneyd
*Chairman, Asian Art
Europe and Americas*

Julian King
*International Specialist
Senior Director, Asia*

Carrie Li
*Senior Specialist
Senior Director, Asia*

Angela McAteer
*Senior Specialist
Senior Vice President,
North America*

ENQUIRIES

SALE NUMBER

L22210

BIDS DEPARTMENT

+44 (0)20 7293 5283
fax +44 (0)20 7293 6255
bids.london@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of £3,000 and above.

SALE ADMINISTRATOR

Kristy Soo
kristy.soo@sothebys.com
+44 (0)20 7293 6442

POST SALE SERVICES

Charlotte Langridge
Credit Control & Debt Collection
FOR PAYMENT, DELIVERY
AND COLLECTION
+44 (0)20 7293 5220
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

TO LEARN MORE ABOUT
THE PROPERTY IN THIS
SALE, PLEASE VISIT
SOTHEBYS.COM/L22210



CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	IMPORTANT CHINESE ART: LOTS 1-127
154	HOW TO BID
155	BUYING AT AUCTION
156	EXPLANATION OF SYMBOLS
157	VAT INFORMATION FOR BUYERS
158	CONDITIONS OF BUSINESS FOR BUYERS
161	ADDITIONAL TERMS & CONDITIONS FOR ONLINE BIDDING WAREHOUSE, STORAGE, COLLECTION INFORMATION
162	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
163	CHRONOLOGY

TO LEARN MORE ABOUT
THE PROPERTY IN THIS
SALE, PLEASE VISIT
[SOTHEBYS.COM/L22210](https://www.sothebys.com/L22210)



1

**A SMALL LEMON-YELLOW GLAZED DISH
MARK AND PERIOD OF YONGZHENG**

the white base inscribed in underglaze blue with a six-character reign mark within a double-square
Diameter 13.5 cm, 5¼ in.

PROVENANCE

Gifted on 3rd March 1955, thence in the family by descent.

£ 10,000-20,000

Monochrome vessels of this type, deceptively simple in form and colour, represent one of the most technically challenging porcelains to be produced. They required absolute precision in potting, glazing and firing, as the smallest imperfection resulted in the destruction of the piece. Amongst all the different monochrome glazes, yellow is the only colour that has direct imperial association. Compare a closely related example, formerly in the H. M. Knight and K. W. Woolloombe-Boyce collection, sold in our New York rooms, 23rd September 1997, lot 304; and a pair of smaller dishes, in sold in our Hong Kong rooms, 3rd October 2018, lot 3648.

清雍正 檸檬黃釉盤
《大清雍正年製》款

來源
於1955年3月3日受贈，此後家族傳承





2

**A RARE SMALL CORAL-RED GLAZED DISH
MARK AND PERIOD OF YONGZHENG**

the base with a six-character mark in underglaze blue within
a double-square
Diameter 13.5 cm, 5¼ in.

Compare a similar dish from the Jingguangtang collection,
sold at Christie's Hong Kong, 3rd November 1996, lot 560;
and another, from the Hall family collection, sold in our Hong
Kong rooms, 2nd May 2000, lot 539.

£ 20,000-30,000

清雍正 珊瑚紅釉盤

《大清雍正年製》款





3

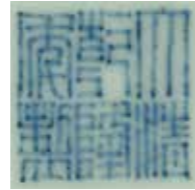
PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**A CELADON-GLAZED JAR AND COVER
SEAL MARK AND PERIOD OF QIANLONG**

the base inscribed with a six-character seal mark in
underglaze blue
Height 20.5 cm, 8 in.

£ 15,000-25,000

清乾隆 粉青釉月牙耳蓋罐
《大清乾隆年製》款



4

**AN AUBERGINE-GLAZED MEIPING
SEAL MARK AND PERIOD OF QIANLONG**

the base with an incised six-character seal mark
Height 22.6 cm, 8⁷/₈ in.

Compare a closely related example in the Wang Xing Lou
collection, illustrated in the *Imperial Perfection. The Palace
Porcelain of Three Chinese Emperors. Kangxi-Yongzheng-
Qianlong*, Hong Kong, 2004, pl. 94.; and another, sold in our
New York rooms, 15th September 2015, lot 81.

± £ 20,000-30,000

清乾隆 茄皮紫釉梅瓶
《大清乾隆年製》款





5

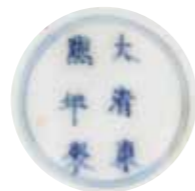
**A INCISED YELLOW-GLAZED 'FLORAL' BOWL
MARK AND PERIOD OF KANGXI**

the base inscribed in underglaze blue with a six-character
reign mark within a double-circle
Diameter 12 cm, 4¾ in.

For Kangxi mark and period bowls of this type, see a pair sold
in these rooms, 8th November 2017, lot 18; and a single bowl,
formerly in the collection of Georg Weishaupt, sold twice at
Christie's, first in London, 3rd December 1973, lot 257, and
later in Hong Kong, 26th November 2014, lot 3291. Bowls of
this type are also known to have the mark written horizontally
in three columns, such as a pair, from the collection of Emily
Trevor and John B. Trevor, Jr., first sold at Christie's New York,
19th September 2007, lot 352, and again in these rooms, 7th
November 2012, lot 250.

£ 10,000-20,000

清康熙 黃釉刻團花紋盃
《大清康熙年製》款



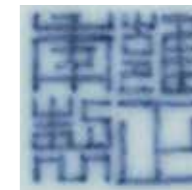
6

**A MINIATURE CLARE-DE-LUNE-GLAZED VASE,
GU**

SEAL MARK AND PERIOD OF YONGZHENG
the base with a four-character seal mark in underglaze blue
Height 11.3 cm., 4½ in.

£ 20,000-30,000

清雍正 天青釉小觚
《雍正年製》款





7

A COPPER-RED GLAZED VASE, YUHUCHUN
PING

SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Height 29.5 cm, 11⁵/₈ in.

£ 15,000-25,000

清乾隆 紅釉玉壺春瓶
《大清乾隆年製》款



8

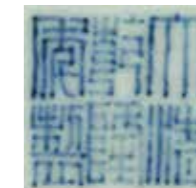
PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A CELADON-GLAZED JAR AND COVER
SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Height 20.7 cm, 8¹/₈ in.

£ 15,000-25,000

清乾隆 粉青釉月牙耳蓋罐
《大清乾隆年製》款





9



9

**A SMALL YELLOW-GLAZED BOWL
SEAL MARK AND PERIOD OF JIAQING**

the base with a six-character seal mark in underglaze blue
Diameter 9.5 cm., 3¾ in.

† £ 6,000-8,000

清嘉慶 黃釉小盃
《大清嘉慶年製》款



11

**A MOULDED TURQUOISE-GLAZED BELT BUCKLE
SEAL MARK AND PERIOD OF QIANLONG**

Width 5.8 cm., 2¼ in.

£ 1,000-2,000

清乾隆 孔雀綠釉模印描金雙蝠捧壽帶扣
《乾隆年製》款



11



10



10

PROPERTY FROM A SWISS PRIVATE COLLECTION

**A SMALL INSCRIBED BRUSHPOT
SEAL MARK AND PERIOD OF QIANLONG**

the base with a six-character seal mark in iron red
Height 10.7 cm, 4¼ in.

PROVENANCE

Sotheby's Hong Kong, 29th May 1978, lot 709.

† £ 8,000-12,000

清乾隆 墨彩礬紅詩文倭角小筆筒
《大清乾隆年製》款

來源

香港蘇富比1978年5月29日，編號709



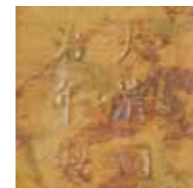
12

**A FLAMBÉ-GLAZED VASE, FANGHU
MARK AND PERIOD OF TONGZHI**

incised to the base with a six-character reign mark
Height 34.5 cm, 13½ in.

£ 3,000-5,000

清同治 窯變釉貫耳方壺
《大清同治年製》款



12



13

PROPERTY FROM A SCOTTISH PRIVATE COLLECTION

AN EXCEPTIONALLY RARE AND LARGE DOUCAI
'NINE DRAGON' VASE

SEAL MARK AND PERIOD OF QIANLONG

the base with a six-character seal mark in underglaze blue
Height 67.3 cm, 26½ in.

PROVENANCE

Acquired by the forebears of the present owner in the 19th
century, thence in the family by descent.

W £ 100,000-150,000

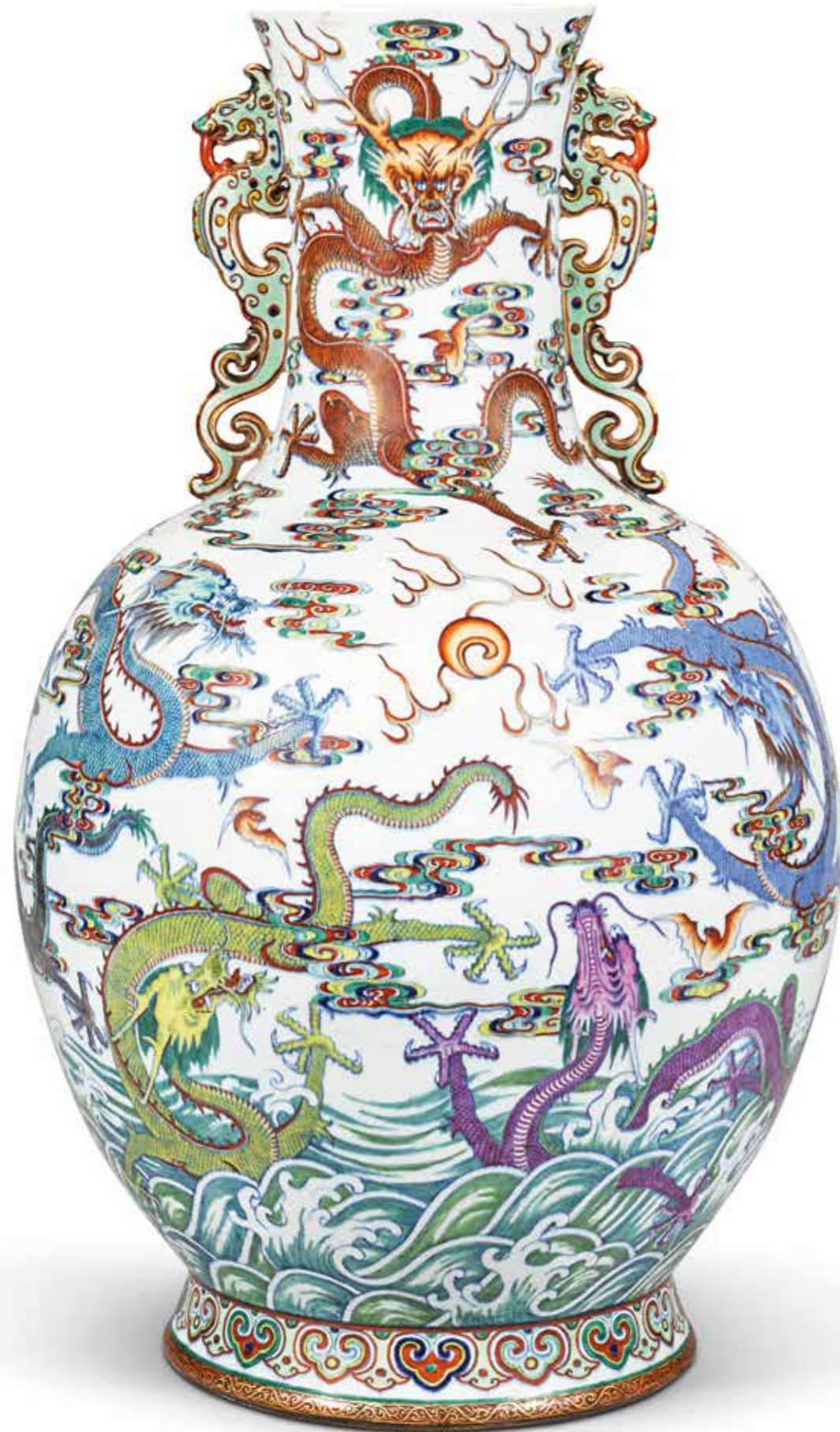
清乾隆 鬪彩海水雲蝠九龍紋雙耳瓶

《大清乾隆年製》款

來源

由現任藏家祖上得於19世紀，此後家族傳承





With nine dragons soaring across the sea and sky, vividly rendered in a striking range of colours, this magnificent *doucai* vase of monumental size is extremely rare. Only one other vase of this design appears to be recorded, in the Porzellansammlung, Zwinger (accession no. PO 5981) (fig. 1), but with the composition painted in mirror image to the present piece, suggesting that the two vases originally formed a pair.

In China, the number nine (*jiu*) is the homonym for the word 'eternity' and the dragon is the symbol of the emperor's power, thus the motif of 'nine dragons' represents the wish for an everlasting rule. Nine dragons can be found on a number of Qianlong (1736-95) vases of different shapes decorated in other palettes, such as a blue-and-white vase with ovoid body and a *meiping* painted in underglaze-blue and pink enamel, both preserved in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, pls 118 and 230. Red bats (*fu*) hovering above the sea create a pun on the Chinese saying *fu ru donghai* ('may your blessings be as deep as the Eastern Sea'), while *ruyi*-shaped clouds (*yun*) symbolise 'good fortune as you wish'. Their rainbow colours were considered a most auspicious omen.

Doucai decoration, where the outline is drawn in underglaze blue and filled with washes of multi-coloured overglaze enamels, gained popularity with the Ming Emperor Chenghua (1465-87), resulting in the production of a wide range of prestigious porcelains of small size, including the highly esteemed chicken cups. During the Qing dynasty (1644-1911), the *doucai* colour scheme continued to be appreciated for its elegance and for its association with Chenghua porcelain, but only under the Qianlong Emperor were vessels of the massive size and complex decoration of the present vase created.

Although besides the Dresden example no *doucai* vase of comparable magnificence appears to be recorded, related designs with fewer dragons among rainbow clouds appear, for example, on two much smaller moon flasks, also with archaic dragon handles, from the Qing Court Collection and illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, cat. nos 241 and 254.

本鬪彩瓶尺寸龐大，飾九龍雲海，色澤奪目，極其罕見。相近紋飾之例僅一瓶，現存於德累斯頓國家藝術收藏館（藏品編號 PO 5981）（圖 1），其紋飾與本品對稱，顯示兩瓶應原為一對。

龍乃天子權力代表，而九則與久諧音，故此九龍紋飾，意寓國祚長久。相近九龍紋飾可參考數件乾隆朝作例，有青花罐、釉下青花及粉紅彩梅瓶等多款，北京故宮博物院藏，圖載《故宮博物院藏文物珍品全集：青花釉裏紅（下）》，香港，2000年，圖版 118 和 230。海上紅蝠紋飾，則寄願福如東海，色彩紛呈，更添吉祥寓意。

鬪彩，即釉下青花配釉上諸彩，流行於明成化一朝，多數製成小巧珍瓷，種類繁多，其中成化雞缸盃尤其經典。清代視鬪彩瓷為成化珍瓷之代表，喜其優雅秀麗，唯尺寸龐大、紋飾複雜如本瓶者，則僅見於乾隆年間。

除上述德累斯頓作例之外，可見兩尺寸較小扁壺，均繪彩雲祥龍紋飾，亦飾龍耳，原清宮舊藏，現藏於北京故宮博物院，圖載《故宮博物院藏文物珍品全集·五彩·鬪彩》，香港，1999年，編號241及254。



Fig. 1. ©PORZELLANSAMMLUNG, STAATLICHE KUNSTSAMMLUNGEN DRESDEN. PHOTO: ADRIAN SAUER.

德累斯頓國家藝術收藏館



14

A VERY RARE FAMILLE-VERTE 'DRAGON-CARP'
MOONFLASK
QING DYNASTY, KANGXI PERIOD

Height 26 cm, 10¼ in.

PROVENANCE

John Sparks Ltd., London (by repute).
English Private Collection.
Sotheby's New York, 11th September 2019, lot 899.

± £ 30,000-40,000

The form is recorded in a line drawing in Geng Baochang, *Mingqing ciqu jiangding* [Appraisal of Ming and Qing Porcelain], Hong Kong, 1993, p. 189, no. fig. 336, no. 3. For a closely related piece, see Geng Baochang, *ibid.*, p. 21, fig. 31. Compare a related example decorated with chrysanthemum in iron red, sold at Christie's New York, 30th October 2001, lot 801. Another example with two lugs below the handles, painted with deer motifs in underglaze blue, was sold in our New York rooms, 3rd December 1974, lot 458.

清康熙 五彩錦鯉化龍圖抱月瓶

來源

John Sparks Ltd., 倫敦 (傳)

英國私人收藏

紐約蘇富比2019年9月11日, 編號899





15

**A BLUE AND WHITE 'CARP AND DRAGON'
BOTTLE VASE**

QING DYNASTY, KANGXI PERIOD

Height 42.2 cm, 16⁵/₈ in.

PROVENANCE

The Chinese Porcelain Company, New York.
An American Private Collection.

LITERATURE

The Chinese Porcelain Company. A Dealer's Record, 1985-2000, New York, 2000.

‡ £ 30,000-50,000

Elegantly potted with a long thin neck and attractive globular body, this vase is impressive for its dynamic design which was executed in a confident painterly manner, reminiscent of contemporaneous paintings and woodblock printed illustrations. A jar painted with a related motif in cartouches attributed to the Kangxi period, in the Palace Museum, Beijing, is illustrated in *Compendium of Collections in the Palace Museum. Ceramics, vol. 21, Shunzhi and Kangxi Periods of Qing Dynasty*, Beijing, 2012, pl. 139; and a dish, with a Kangxi mark and of the period, in the Nanjing Museum, Nanjing, is published in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 84. See also a pear-shaped vase painted with a carp disposing of a pagoda through its mouth, in the Museum of Eastern Antiquities, Stockholm, illustrated in Jan Wirgin, 'K'ang-hsi Porcelain', *B.M.F.E.A.*, no. 45, 1974, pl. II.

This vase is painted with the popular story of the carp transforming into a dragon. According to legend, on the third month of the spring schools of carp would swim up the Yellow River to spawn. At a steep passage known as Dragon's Gate, the carp would have to leap up over the waterfall. Most of the fish would not succeed, but those that did transformed into dragons. The carp-dragon is symbolic of attaining success and is often found on objects bestowed to those studying for their civil service exams in hopes of passing.

清康熙 青花鯉躍龍門長頸瓶

來源

The Chinese Porcelain Company, 紐約
美國私人收藏

出版

《The Chinese Porcelain Company. A Dealer's Record, 1985-2000》, 紐約, 2000年





16

A COPPER-RED AND UNDERGLAZE-BLUE VASE
QING DYNASTY, KANGXI PERIOD

Height 40.3 cm, 15⁷/₈ in.

For another example of this type, see a vase painted with branches of fruiting peach and pomegranate tree, sold in these rooms, 6th November 1973, lot 37, and again in our Hong Kong rooms, 12th/13th May 1976, lot 167.

† £ 15,000-20,000

清康熙 青花釉裏紅歲寒三友詩文瓶



17

PROPERTY FROM AN IMPORTANT COLLECTOR

A COPPER-RED 'DEER AND PINE TREE' VASE
QING DYNASTY, 18TH CENTURY

Height 45.5 cm., 17³/₄ in.

W £ 6,000-8,000

清十八世紀 釉裏紅松鹿紋梅瓶





18

PROPERTY FORMERLY IN THE COLLECTION OF DR. DAVID HO (1911-1986)

A SMALL YELLOW AND RUSSET JADE LIBATION CUP
MING DYNASTY

Height 10 cm, 3 7/8 in.

‡ £ 8,000-12,000

明 黃玉瑞獸紋角盃



19

A YELLOW-JADE FIGURE OF A HOUND
QING DYNASTY, KANGXI PERIOD

Length 5.1 cm, 2 in.

‡ £ 10,000-15,000

清康熙 黃玉臥犬

Compare a related example of this type, attributed to the Song dynasty, in the British Museum, London, illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 26.10.





20



20

**A BROWN JADE 'BEAST' SWORD SLIDE
SONG/MING DYNASTY**

Width 5 cm., 2 in.

PROVENANCE

Formerly in the Collection of Alan Marlowe, UK (by repute).

£ 1,000-2,000

宋/明 褐玉獸面紋璣

來源
英國私人Marlowe舊藏



22

**A CELADON AND BLACK JADE OF A
FOREIGNER
MING DYNASTY**

Height 6.2 cm, 2³/₅ in.

PROVENANCE

Formerly in the Collection of Alan Marlowe, UK (by repute).

£ 600-1,000

明 青褐玉胡人

來源
英國私人Marlowe舊藏



22



21

**THREE PALE CELADON JADE CARVINGS
QING DYNASTY, 18TH CENTURY**

Height of the boy 3.8 cm, 1¹/₂ in.

PROVENANCE

Formerly in an English Private Collection.

£ 4,000-6,000

清十八世紀 青白玉童子執瓶 玉蟾蜍及臥
犬一組三件

來源
英國私人舊藏



21



23

**A CELADON AND BLACK JADE FIGURE OF A
RABBIT
SONG/MING DYNASTY**

(2)
Width 4.7 cm., 1⁷/₈ in.

£ 1,200-1,500

宋/明 玉兔



23



24

A WHITE JADE 'DRAGON' WASHER
QING DYNASTY, QIANLONG PERIOD

Width 23 cm., 9 in.

PROVENANCE

Formerly in an European Private Collection.

† £ 40,000-60,000

清乾隆 白玉龍首活環洗

來源
歐洲私人舊藏





25

A WHITE JADE 'DRAGON' PLAQUE
QING DYNASTY, 18TH CENTURY

Height 7.5 cm., 3 in.

£ 8,000-10,000

清十八世紀 白玉龍紋佩



26

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

Width 11 cm, 4¼ in.

PROVENANCE

Formerly in an English Private Collection.

£ 15,000-20,000

清十八/十九世紀 白玉雕張騫乘槎擺件

來源
英國私人舊藏





27



27
A PALE CELADON JADE CARVING OF A PEACH
QING DYNASTY, 18TH/19TH CENTURY
Width 8 cm, 3¼ in.
£ 3,000-5,000
清十八/十九世紀 青白玉壽桃把件



29
A PALE CELADON JADE CARVING OF A LION
QING DYNASTY, 18TH CENTURY
Width 8 cm, 3¼ in.
† £ 4,000-6,000

清十八世紀 青白玉臥獅擺件



28



28
A PALE CELADON JADE 'PHOENIX' VASE
GROUP
QING DYNASTY, 18TH/19TH CENTURY
Height 8.4 cm, 3¼ in.
£ 2,000-3,000
清十八/十九世紀 青白玉天雞尊





30

A CARVED JADEITE PENDANT
LATE QING DYNASTY

Length 4.9 cm, 1 7/8 in.

£ 1,000-1,500

晚清 翠玉雕瑞芝紋珮



31

A SMALL JADEITE CARVING OF A BAMBOO
BRANCH

QING DYNASTY, 19TH CENTURY

Width 4.5 cm, 1 3/4 in.

† £ 3,000-5,000

清十九世紀 翠玉竹葉紋珮



31



32

A JADEITE CARVING OF A MANTIS
QING DYNASTY, 19TH CENTURY

Width 7.5 cm, 3 in.

† £ 3,000-5,000

清十九世紀 翠玉雕螳螂擺件



32



33

PROPERTY OF A SWISS COLLECTOR

**A RARE KHOTAN-GREEN JADE 'DRAGON' SEAL
WITH THE POSTHUMOUS TITLE OF THE
EMPRESS RENXIAO
QING DYNASTY, JIAQING PERIOD**

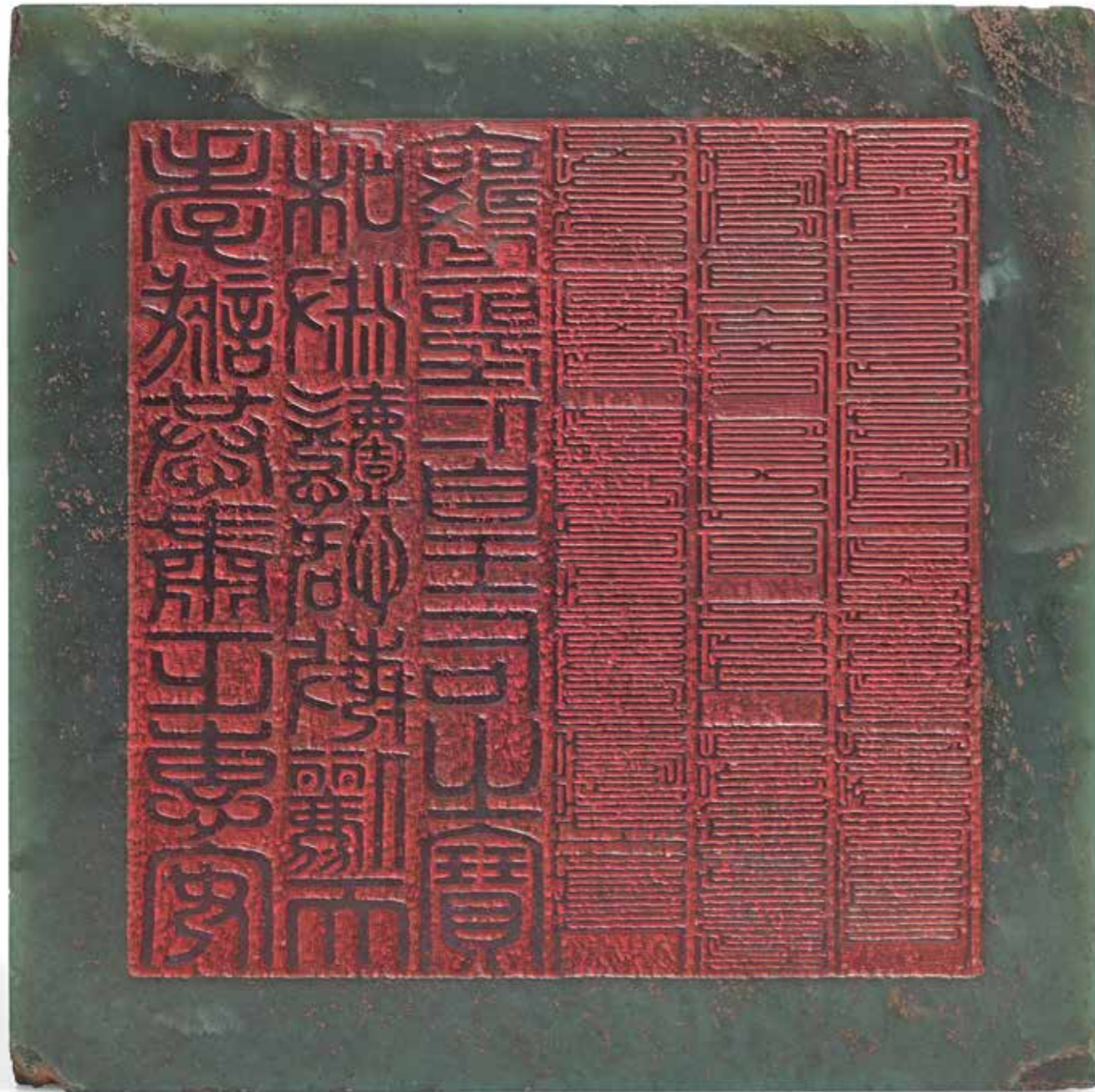
the seal face carved with a twenty-one character inscription in seal script reading *Xiaocheng gongsu zhenghui anhe shuyi kemin litian xiangsheng ren huanghou zhi bao* ('The Treasure of Express Xiaochengren [her posthumous title bestowed by the Qianlong emperor]'), followed by a Manchurian inscription
9.5 by 13 by 13 cm, 3⁵/₈ by 5¹/₈ by 5¹/₈ in.

‡ £ 100,000-150,000

清嘉慶
和闐青玉交龍鈕仁孝皇后尊諡寶璽

印文：
《孝誠恭肅正惠安和淑懿恪敏儷天襄聖仁皇后之寶》





This seal belongs to a special group of seals known as *yibao*, or posthumous seals. Such seals were not created to be used during the lifetimes of emperors and empresses but rather were produced after their deaths as part of the system of ancestral temples and posthumous naming in China. The present was created in the early 19th century for the first wife of the Kangxi Emperor, Empress Xiaochengren, who tragically died after giving birth to her second son, Yingren, at the age of twenty.

In Chinese history, the worship and posthumous naming of emperors and empresses were an important component of court rules governed by explicit and strict regulations. Posthumous imperial seals were an essential category of artefacts created to be included in these rituals. In general, a posthumous title contained ten laudatory terms for a total of twenty Chinese characters. Usually twelve characters in length initially, an empress's posthumous title typically beginning with *xiao* [filialness], continuing with a series of eulogising phrase, and ending with the temple name of her emperor. An emperor newly ascended to the throne was to add one or two laudatory phrases to the previous emperors and empresses. Seeing the potential for these titles to become unwieldy and confusing, the Qianlong emperor issued an edict upon ascending the throne that additions were only to be made within reason. By the Jiaqing reign, it was decided that titles would not be further lengthened and the meanings and lengths of imperial posthumous titles were standardised.

In the forty-fifth year of the Qianlong reign (1780), the emperor decreed that a new set of posthumous imperial jade seals be made and dedicated at the Ancestral Temple in Beijing, and that the old ones would be dedicated at the Ancestral Temple in Shengjing. The old posthumous imperial seals had been made on an *ad hoc* basis and thus were

of different colours and qualities; thus the new set would be of the same size and form, with finials in the shape of dragons and crafted uniformly from Khotan jade. By 1782 these sixteen new seals were completed and dedicated by the Qianlong Emperor at the Ancestral Temple. The following year, he ordered Yonglang, Prince Yi, and others to send the sixteen old jade albums and seals to the Ancestral Temple in Shengjing, thereby beginning the practice of maintaining two sets of imperial jade albums and seals between the former and current capitals. When a new emperor added to his predecessors' posthumous titles, officials and craftspeople would be tasked with recarving. As of the fourteenth year of the Guangxu reign (1888), when posthumous seals were sent to Shengjing for the last time, the Ancestral Temple in Shengjing housed a total of thirty-two posthumous imperial seals, and that in Beijing housed a total of forty, including those of emperors from Zhaozu Yuanhuangdi to Tongzhi.

In the chaos of the early twentieth century, the forty seals in Beijing were lost and dispersed around the world, one of which is believed to be the present seal. In the second year of the Xuantong reign (1910), the Qing court remade these seals, which are now mostly in the collection of the Palace Museum in Beijing. Due to time constraints and financial difficulties faced by the court, these later creations were of considerably lower-quality craftsmanship than the originals.

A seal inscribed with the posthumous title of the Qianlong Emperor, produced in the Jiaqing period, held in the Shenyang Palace, is published in *Shenyang gugong bowuguan can jingpin daxi. Gongting yiwu juan* [Compendium of Collection in the Shenyang Palace Museum: Relics of the Qing Court Collection], Shenyang, 2017, pl. 14, together with closely related posthumous seals for the Jiaqing, Xianfeng and Tongzhi and Guangxu Emperors made in their succeeding reigns, *ibid.*, pls 15-18.



34

PROPERTY OF THE 7TH EARL OF DURHAM

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

Length 42 cm, 16½ in.

Compare to a closely related box sold in our New York rooms, 13th/14th September 2016, lot 351. Another comparable example with a dragon and phoenix design was sold at Christie's Hong Kong, 27th April 1997, lot 33. Document boxes were also occasionally made out of *zitan*, another favourite material used at the court, and similarly fitted with gilt-bronze handles, such as a box in the Palace Museum, Beijing, illustrated in *Furniture of the Ming and Qing Dynasties (II) IV. The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2002, pl. 235.

£ 30,000-50,000

清乾隆 剔紅五福捧壽花卉紋書箱





35

PROPERTY OF A LADY

AN IMPRESSIVE AND RARE LARGE CARVED CINNABAR LACQUER 'NINE DRAGON' VASE, TIANQIUPING

QING DYNASTY, QIANLONG PERIOD

Height 61.5 cm, 24¼ in.

W £ 50,000-70,000

The present vase is remarkable not only for its monumental size, but also its dynamic and vigorous rendering of dragons striding amongst waves. It is well modelled with a globular body rising to a tall cylindrical neck, finely festooned to the exterior with nine five-clawed dragons, symbolic of the emperor. Each dragon is rendered with a ferocious expression, with gaping jaws to reveal sharp fangs, bulbous eyes and flaring nostrils, in the most meticulous and naturalistic manner. The scaly bodies are depicted in the moment of leaping above the superbly detailed turbulent waves. The complexity of the overall design and the well-proportioned form together showcase the high level of technical skills achieved by craftsmen during this period, when lacquer arts enjoyed a renaissance following their decline at the end of the Ming dynasty (1368-1644) and the intervening years.

Compare a related example formerly in the Qing Court collection, and now in the Palace Museum, Beijing, illustrated

清乾隆 剔紅海水九龍紋天球瓶

in *Chinese Lacquer in the Collection of the Palace Museum*, Beijing, 1985, pl. 306; and a large example, attributed to 18th century, in the Victoria and Albert Museum, London, published in Edward F. Strange, *Catalogue of Chinese Lacquer*, London, 1925, pl. 29. Other lacquerware attributed to the Qianlong period with similar design include a large box and cover in the Royal Ontario Museum, Toronto, illustrated in *The T. T. Tsui Galleries of Chinese Art*, Ontario, 1996, pl. 126; another, sold in our New York rooms, 21st September 2006, lot 66; and a carved cinnabar lacquer screen, sold at Christie's New York, 20th September 2005, lot 104.

Vases of similar design are also seen in porcelain examples, including a turquoise-ground famille-rose vase sold in our Hong Kong rooms, 8th October 2010, lot 2700; and a blue and white example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red (III)*, Shanghai, 2000, pl. 127.





36

**A RARE YAOZHOU CELADON-GLAZED
RETICULATED FIVE-LEGGED CENSER
SONG DYNASTY**

Height 8 cm, 3¼ in.

PROVENANCE

English Private Collection.

Luen Chai Curios Store, Hong Kong, 23rd August 2000.

Compare a similar Yaozhou celadon censer sold at Christie's
Hong Kong, 3rd December 2021, lot 2967.

£ 20,000-30,000

宋 耀州窑青釉印花五足爐

來源

英國私人收藏

於2000年8月23日購自香港聯齋古玩號



37

**A RARE AND LARGE JIAN BLACK-GLAZED
TEMOKU BOWL
NORTHERN SONG DYNASTY**

Diameter 14 cm, 5½ in.

Black-glazed tea bowls produced from the Jian kiln, present-day Jiayang county of Fujian province, were classic vessels for tea consumption in the Song dynasty. The intrinsic qualities of Jian bowls made them particularly suited for tea preparation and enjoyment. In size and form they were comfortable to hold. Their heavy potting had an insulating effect, keeping the tea inside hot while protecting the fingers from the heat. Their speckled black glazes subtly imbued with the spectral coloration of refracted light heightened the aesthetic experience of a well-formed white froth. Additionally, Jian bowls were made in the same province as the empire's prized teas, providing another link between the vessel and its contents.

£ 20,000-30,000

北宋 建窑烏金釉大盞





38

PROPERTY FROM AN IMPORTANT ASIAN COLLECTION

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

(2)
Height 27.2 cm, 10¾ in.

PROVENANCE

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

EXHIBITED

Selected Treasures of Chinese Art, Min Chiu Society Thirtieth Anniversary Exhibition, Hong Kong Museum of Art, Hong Kong, 1990-91, cat. no. 112.
Song Ceramics from the Kwan Collection, Hong Kong Museum of Art, Hong Kong, 1994, cat. no. 57.

± £ 30,000-50,000

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

A related jar and cover, from the Avery Brundage collection in the Asian Art Museum of San Francisco, San Francisco, is illustrated in Mary Tregear, *Song Ceramics*, London, 1982, pl. 286; another, from the Charles Russell and H.M. Knight collections, was sold in these rooms, 12th July 1960, lot 147, and again, 15th July 1980, lot 75; and a further example, from Eskenazi, London, and illustrated in Julian Thompson, *op. cit.*, p. 61, fig. 1 left, was sold in these rooms, 8th November 2006, lot 53. Compare also a jar and cover in the Indianapolis Museum of Art included in

南宋 龍泉窰青釉塑龍紋蓋罐

來源
香港蘇富比1985年5月21日，編號73
沐文堂收藏
倫敦蘇富比2003年11月12日，編號79

展覽

《歷代文物萃珍：敏求精舍三十週年紀念展》，香港藝術館，香港，1990-91年，編號112
《關氏所藏宋代陶瓷》，香港藝術館，香港，1994年，編號57

the exhibition *Beauty and Tranquillity: the Eli Lilly Collection of Chinese Art*, Indianapolis Museum of Art, Indianapolis, 1983, pl. 78; another of similar size and with a domed cover surmounted by a bird finial, from the collection of Warren E. Cox, included in the exhibition *Chinese Ceramics in Chicago Collections*, Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois, 1982, p. 35, cat. no. 19, sold twice in our New York rooms, 24th May 1944, lot 53, and again, 19th March 2007, lot 138; and a third example, from the Carl Kempe collection, sold in these rooms, 14th May 2008, lot 312.

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





39

**A JUNYAO LOTUS BUD WATER POT
SONG/JIN DYNASTY**

Height 10 cm, 3 7/8 in.

PROVENANCE

Sotheby's London, 23rd July 1963, lot 52.
Collection of the Principal Sture Nydell (1891-1986) and his wife, Valborg Nydell (1905-2003).

EXHIBITED

Sung, Chinese Ceramics, From the collection of the Principal Sture Nydell, Röhsska Konstslojdmuseet, Gothenburg, 1966, cat. no. 36.

‡ £ 6,000-8,000

宋/金 鈞窯藍釉蓮苞式水盂

來源

倫敦蘇富比1963年7月23日，編號52
Sture Nydell（1891至1986年）及Valborg Nydell（1905至2003年）伉儷舊藏

展覽

《Sung, Chinese Ceramics, From the collection of the Principal Sture Nydell》，Röhsska Konstslojdmuseet，哥德堡，1966年，圖版36



40

**A SMALL LONGQUAN CELADON-GLAZED 'TOBI
SEIJI' JAR AND COVER**

YUAN DYNASTY

Height 7.5 cm, 3 in.

PROVENANCE

Collection of Baron George de Menasce.
Spink & Son, London.
Collection of the Principal Sture Nydell (1891-1986) and his wife, Valborg Nydell (1905-2003).

EXHIBITED

The George de Menasce Collection, Spink & Son, London, 1971, cat. no. 65.

‡ £ 6,000-8,000

元 龍泉青釉褐斑「飛青」小蓋罐

來源

Baron George de Menasce 收藏
倫敦Spink & Son
Sture Nydell（1891至1986年）及Valborg Nydell（1905至2003年）伉儷舊藏

展覽

《The George de Menasce Collection》，Spink & Son，倫敦，1971年，編號65





41

A FINE AND RARE PURPLE-SPLASHED JUN BOWL

NORTHERN SONG/JIN DYNASTY

Diameter 12.7 cm, 4 7/8 in.

PROVENANCE

Collection of Dr and Mrs Marvin L. Gordon, San Francisco.
J.J. Lally & Co. Oriental Art, New York, September 2009.

EXHIBITED

The Gordon Collection: Chinese Ceramics and Works of Art,
J.J. Lally & Co. Oriental Art, New York, 2009, cat. no. 28.

‡ £ 80,000-120,000

Purple-splashed 'Jun' wares are remarkable for their splendid colouration, which display a range of blue and lavender tones. The red derives from a copper-rich pigment brushed 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, giving each piece with distinct identity, with individual patterns and tonal variations created as if by nature. Irregular purple splashes had an immense appeal to the literati and nobility of the time, who was able to appreciate simplicity, modesty and abstraction as opposed to the aristocracy in most regions and periods who preferred extravagant materials, lavish designs. In this particular rare example, the undulating purple splashes complemented by subtle highlights of leafy green provide an attractive contrast against the bright lavender-blue glaze underneath, simulating the beauty of abstract paintings, enticing one for an intimate inspection of its timelessness and spontaneity.

This noble bowl belongs to one of the five celebrated Song wares and at the same time one of the most daring creations China's history. 'Jun' ware, with its entrancing purple-and-blue colour combination, was produced by many different

北宋/金 鈞窯藍釉紫斑小盃

來源

Marvin L. Gordon 醫生伉儷收藏，三藩市
J.J. Lally & Co. Oriental Art，紐約，2009年9月

展覽

J.J. Lally & Co. Oriental Art，《The Gordon Collection:
Chinese Ceramics and Works of Art》，紐約，2009年，
編號28

manufactories in Henan, including the Juntai kilns in Yuzhou and even at 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).

Jun ware bowls are represented in world-famous collections, such as the British Museum, London, from the collection of Sir Percival David, illustrated in Margaret Medley, *The Chinese Potter*, Oxford, 1976, fig. 83, and in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 225. Compare also two bowls in the Baur Collection, Geneva, included in John Ayers, *The Baur Collection, Geneva: Chinese Ceramics*, vol. 1, Geneva, 1968, nos. A31 and A32. Two bowls from the Edward T. Chow collection, amongst the best extant examples, were sold in our London rooms, 16th December 1980, lots 264 and 265, and again in these rooms, the former on 19th May 1987, lot 209, and later in the T.T. Tsui collection; the latter on 7th June 2000, lot 93, and again in our Hong Kong rooms, 2nd October 2018, lot 3109.





42

**A CIZHOU SGRAFFIATO 'LOTUS' VASE,
YUHUCHUN PING
SONG/JIN DYNASTY**

Height 34.4 cm, 13½ in.

This elegant vase is notable for its bold and fluidly carved design of lotus leaves and blooms, separated in different decorative bands. Vessels carved in white slip against a buff-coloured ground are discussed by Yutaka Mino in the catalogue to the exhibition *Freedom of Clay and Brush through Seven Centuries in Northern China*, Indianapolis Museum of Art, Indianapolis, 1980, p. 96, where he notes that wares of this type were produced from the 11th through the 14th century.

A vase of this type but carved with a large floral band on the body, from the Yangdetang collection, was sold at Christie's Hong Kong, 2nd October 2017, lot 77; and two smaller examples sold in our New York rooms, the first, 17th/18th September 2013, lot 80, and the second, 21st/22nd September 2005, lot 32.

See also *yuhuchun* vases with similar designs in black slip against a white ground, such as a smaller vase with two bands of leafy scrolls, in the Saint Louis Art Museum, illustrated in Robert D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1995, pl. 68; and one of similar proportions with a large band of lotus flowers and leaves, from the Hong Rui Tang collection, sold in these rooms, 12th December 1989, lot 250.

‡ £ 45,000-55,000

宋/金 磁州窑白釉劃花卉紋玉壺春瓶



43

**A RARE CARVED YAOZHOU CELADON-GLAZED
VASE**

SONG DYNASTY

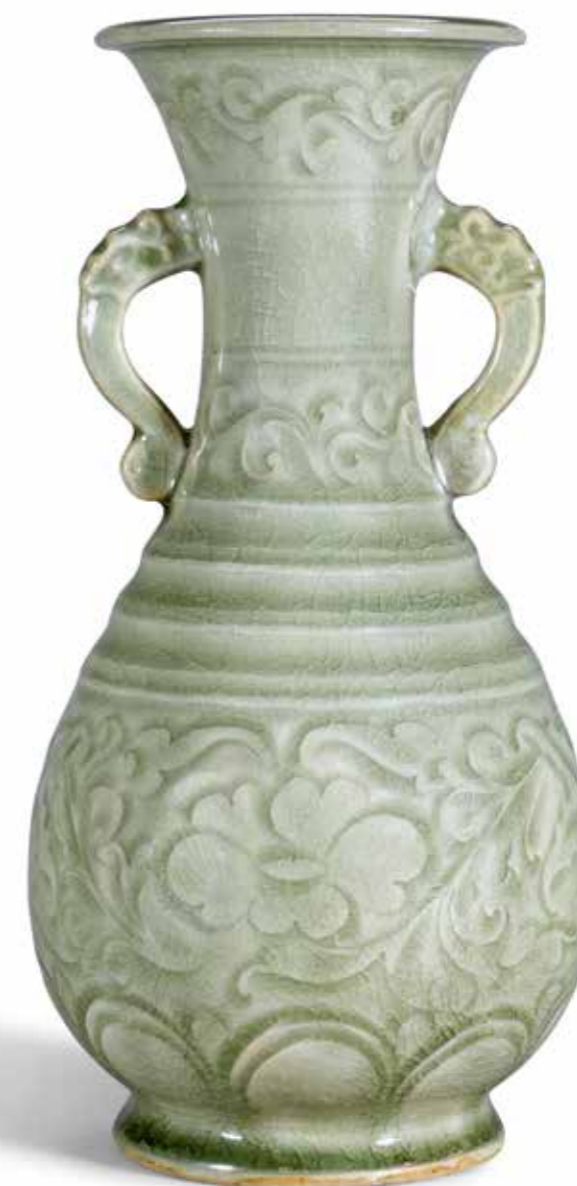
Height 25.7 cm, 10¼ in.

Tall vases with delicate handles were rarely made at the Yaozhou kilns in Shaanxi province. This kiln group, named during the Song dynasty (960-1279) for the administrative district in which the kilns were located, came into prominence for their striking green-glazed vessels, which were inspired by Yue celadon-glazed wares from northern Zhejiang province. The majority of their output was devoted to the manufacture of bowls and dishes, upright shapes requiring more attention when potting and firing, and taking-up valuable kiln space.

Compare a similar vase, but with a reduced neck and carved on the body with a lotus scroll, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 93; and another, included in the Art Institute of Chicago exhibition *Marvels of Celadon: The Shang Shan Tang Collection of Yaozhou Wares*, Chicago, 2019, cat. no. 59, and sold in these rooms, 8th November 2017, lot 90.

‡ £ 35,000-45,000

宋 耀州窑青釉刻花卉紋雙耳瓶





44

A CIZHOU SGRAFFIATO BROWN-GLAZED VASE,
YUHUCHUN PING
SONG DYNASTY

Height 25.3 cm, 9 7/8 in.

PROVENANCE

Formerly in the Collection of Frank Cown (1934-2003).

£ 8,000-12,000

宋 磁州窑褐釉划花卉纹玉壶春瓶

來源

Frank Cown (1934至2003年) 舊藏



45

A JIAN 'HARES'S FUR' BOWL
SOUTHERN SONG DYNASTY

with two Japanese wood boxes

(4)

Diameter of the bowl 11.5 cm, 4 1/2 in.

£ 20,000-40,000

南宋 建窑兔毫盏





46

A XINAN BLACK-GLAZED CONICAL BOWL
SONG DYNASTY

Diameter 12.5 cm, 5 in.

£ 4,000-6,000

宋 新安窑黑釉斗笠盃



47

A LARGE CIZHOU SGRAFFIATO BROWN-
GLAZED JAR

YUAN DYNASTY

Height 49.5 cm, 19½ in.

± £ 3,000-5,000

元 磁州窑褐釉劃纏枝花葉紋大罐





48

**A RARE PAIR OF COPPER-RED DECORATED
VASES, YUHUCHUN PING
YUAN DYNASTY**

(2)
Heights 22 and 22.2 cm, 8⁵/₈ and 8³/₄ in.

PROVENANCE

Offered at Sotheby's Hong Kong, 29th October 1991, lot 25.

± £ 100,000-150,000

Striking for the bold splashes of copper against a pale celadon glaze, vases of this type were made at Jingdezhen during the Yuan dynasty when potters began experimenting with copper pigments on *qingbai*-type glazes. J.M. Addis in *Chinese Porcelain from the Addis Collection. Twenty-two Pieces of Chingtechen Porcelain Presented to the British Museum*, London, 1979, pp. 9-10, discusses the experimental techniques of the Yuan dynasty. It is however possible that the large splashes on this piece predate the use of underglaze red as a colour ground.

A vase of this shape and decorated with similar splashes is illustrated in Chen Yongzhi, *Porcelain Unearthed from Jininglu Ancient City Site in Inner Mongolia*, Beijing, 2004, pl. 41; another example was included in the Oriental Ceramics Society *Exhibition of Jingdezhen Wares. The Yuan Evolution*, London, 1984, cat. no. 146. Compare also with a third vase of this type sold in these rooms, 20th May 1981, lot 652.

元 釉裏紅灑斑玉壺春瓶一對

來源
曾於香港蘇富比上拍，1991年10月29日，編號25





49



49

**A PARCEL GILT-LACQUERED BRONZE SEATED
FIGURE OF A BODHISATTVA
FIVE DYNASTIES**

Height 12.5 cm, 4⁷/₈ in.

£ 6,000-10,000

五代 局部鎏金銅觀音坐像



50

**A BRONZE FIGURE OF AMITAYUS
TIBET/NEPAL, 18TH CENTURY**

Height 13.2 cm, 5¹/₄ in.

PROVENANCE

Acquired on 7th August 1958 from Spink & Son, London.

£ 8,000-12,000

西藏/尼泊爾 十八世紀 銅無量壽佛坐像

來源

Spink & Son, 倫敦, 1958年8月7日



50



51

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE
COLLECTION

**A LARGE SILVER AND GILT-COPPER REPOUSSÉ
HEAD OF VAJRABHARAIVA
TIBET, 18TH/19TH CENTURY**

Length 26.5 cm, 10³/₄ in.

PROVENANCE

Christie's London, 13th June 1977, lot 77.
Acquired from Gisèle Croës, Brussels.

‡ £ 40,000-60,000

藏傳 十八/十九世紀
銀捶揲局部鑲紅銅牛首

來源

倫敦佳士得1977年6月13日, 編號77
Gisèle Croës, 布魯塞爾



COMPLETE CATALOGUING AVAILABLE AT [SOTHEBYS.COM/L22210](https://www.sothebys.com/L22210)



52

A GILT-BRONZE FIGURE OF TSERINGMA
TIBET/BHUTAN, 18TH CENTURY

Overall height 16.7 cm, 6½ in.

£ 8,000-12,000

十八世紀 西藏/不丹 鎏金銅長壽佛母



53

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

(2)
Overall height 22.5 cm, 9 in.

£ 4,000-6,000

清十八世紀 鎏金銅馬頭金剛立像





54

**A LARGE GILT-BRONZE FIGURE OF
AVALOKITESHVARA
MING DYNASTY, 16TH/17TH CENTURY**

(3)
Overall height 43.3 cm, 17 in.

PROVENANCE

Sotheby's London, 12th/13th July 2006, lot 466.

± £ 60,000-80,000

Avalokiteshvara, the most celebrated and popular figure of worship in Buddhism, is depicted in many forms including that with a 'thousand' arms such as the present piece. Avalokiteshvara, or *Guanyin* in China, is the bodhisattva of compassion and protector of the world. The current form belongs to esoteric Buddhism with the arms symbolising his many powers for saving the world and helping followers to gain enlightenment. The central pair of arms is in *uttarabodhi mudra*, the gesture of enlightenment, while the outer arms are in various *mudras* or hold objects that represent his powers.

Compare a related figure, but without a lotus base, sold in these rooms, 30th October 1987, lot 422; another, sold at Christie's New York, formerly in the collection of the Tsui Museum of Art, Hong Kong, 24th March 2011, lot 1631. See also a slightly bigger example seated on a similar style lotus base, sold in our New York rooms, 20th March 2019, lot 686.

明十六/十七世紀 鎏金銅觀音菩薩坐像

來源
倫敦蘇富比2006年7月12至13日，編號466





55

A GILT-BRONZE FIGURE OF A SEATED BUDDHA
MING DYNASTY, 16TH/17TH CENTURY

明十六/十七世紀 鎏金銅佛坐像

Overall height 43.5 cm, 17¹/₈ in.

See a similar figure incised with an inscription from the 20th year of the Wanli reign (1592), in the Chang Foundation, Taipei, and illustrated in *Buddhist Images in Gilt Metal*, Taipei, 1993, pl. 6. Compare a few related figures also seated in *vajrasana* and with hands lowered together in *dhyanamudra*: one seated on a double lotus petal base, sold as part of a group at Christie's London, 9th December 1985, lot 208; and two others incised with a *svastika* symbol on his chest, but lacking the lotus base, in the Chang Foundation, *op.cit.*, pls 9-10.

‡ £ 60,000-80,000





56

A GILT-BRONZE FIGURE OF
AVALOKITESHVARA
MING DYNASTY, 16TH/17TH CENTURY

(3)
Overall height 32 cm, 12½ in.

PROVENANCE

Sotheby's London, 7th November 2012, lot 351 (part lot).

£ 30,000-50,000

明十六/十七世紀 鎏金銅觀音菩薩坐像

來源
倫敦蘇富比2012年11月7日，編號351（其一）





57

A GILT-BRONZE FIGURE OF
AVALOKITESHVARA
MING DYNASTY, 16TH/17TH CENTURY

Overall height 31.8 cm, 12½ in.

PROVENANCE

Sotheby's London, 7th November 2012, lot 351 (part lot).

‡ £ 50,000-70,000

明十六/十七世紀 鎏金銅觀音菩薩坐像

來源

倫敦蘇富比2012年11月7日，編號351（其一）





58

**A RARE RETICULATED GOLD ORNAMENT
MING DYNASTY, 15TH CENTURY**

Length 13.6 cm, 5³/₈ in.

Sensitively worked in relief with openwork of a dragon soaring among clouds as well as the head of a lion, this luxuriant gold ornament evokes the opulent life during the 15th century. As one of the most valuable materials, gold was limited in its use by Ming (1368-1644) sumptuary laws and was largely restricted to members of the imperial family. Hardly any comparable gold ornaments have survived, except for the famous pair of gold plaques set with semi-precious stones from the Xuande period (1426-35), with a pierced design of two dragons pursuing a flaming pearl among clouds, formerly in the collection of George Eumorfopoulos and Sir Bernard Eckstein, Bart, sold twice in these rooms, 31st May 1940, lot 515 and 8th November 1949, lot 163, now in the British Museum, London (accession no. 1949.1213.1-2), included in the Museum's exhibition *Ming: 50 Years that Changed China*, London, 2014-15, catalogue pp. 108-9, fig. 98.

‡ £ 12,000-15,000

明十五世紀 金鏤雕雲龍紋配飾



59

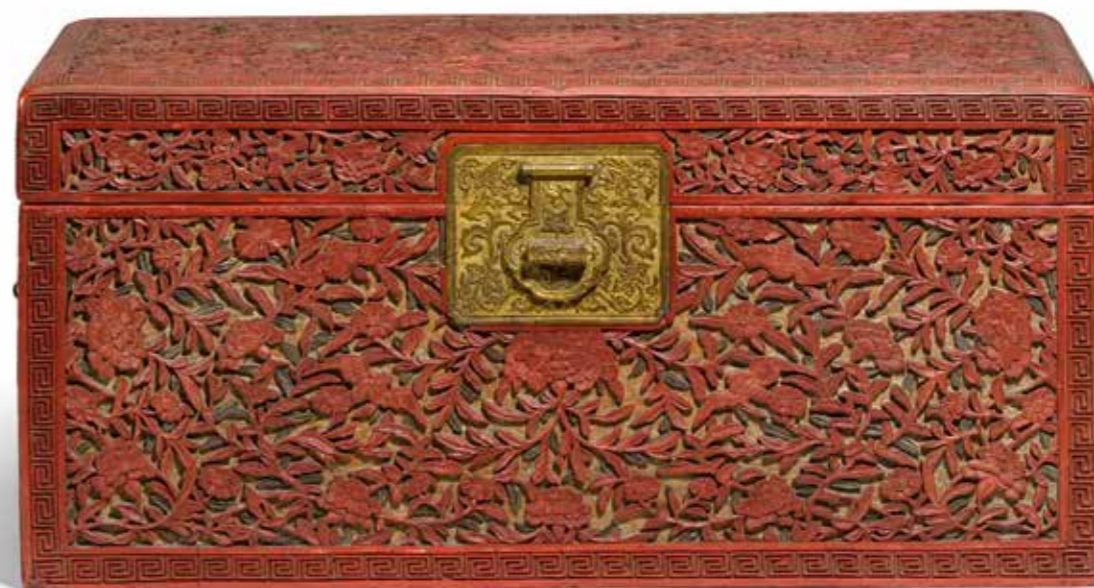
PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

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

Length 41.5 cm, 16¹/₄ in.

‡ £ 15,000-25,000

清乾隆 剔紅五福捧壽花卉紋書箱





60



60

AN ARCHAISTIC DEHUA CENSER
17TH/18TH CENTURY

Height 10 cm, 4 in.

£ 4,000-6,000

十七/十八世紀 德化白瓷獸首三足冲耳爐



62

PROPERTY OF A BELGIAN COLLECTOR

A LARGE SANCAI-GLAZED STONWARE FIGURE
OF AN OFFICIAL
MING DYNASTY

Height 48 cm, 18⁷/₈ in.

PROVENANCE

Acquired from Marc Michot, Brugge.

‡ £ 4,000-6,000

明 三彩文官立像

來源

Marc Michot · 布魯日

Large sculptures such as this figure were made in tilework
manufactories employing the same materials and production
methos as the colourful roof times made as architectural
elements for temples and shrines. Both Buddhist and
Daoist *sancai*-glazed stoneware figures were popularly
commissioned during the Ming dynasty. Jessica Harrison-
Hall notes that such figures 'were predominantly produced
for religious purposes, while smaller figures were made to
be given as auspicious presents or even to serve as objects
of devotion'; see Jessica Harrison-Hall, *Ming Ceramics in the
British Museum*, London, 2001, pp. 537-543.



61

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

A SMALL DEHUA FIGURE OF GUANYIN
QING DYNASTY, 18TH/19TH CENTURY

Height 21.8 cm, 8¹/₂ in.

£ 1,000-1,500

清十八/十九世紀 德化白釉觀音坐像



61



63

AN INSCRIBED BAMBOO BRUSHPOT

17TH/18TH CENTURY

Height 13.5 cm, 5¼ in.

‡ £ 8,000-12,000

十七/十八世紀 竹雕王喬晷鳥圖筆筒

款識：乙未秋日製，秦志伊
「省」、「野」



64

A CARVED BAMBOO 'RED CLIFF' BRUSHPOT

17TH/18TH CENTURY

Height 14 cm, 5½ in.

† £ 10,000-15,000

十七/十八世紀 竹雕赤壁圖筆筒

65 No Lot





66

**A CARVED BAMBOO 'FIGURAL' BRUSHPOT
17TH/18TH CENTURY**

Height 15.4 cm, 6 1/8 in.

Well carved in high relief depicting an agricultural scene, the craftsman's remarkable control of the carving knife is evident in the variety of textures he has successfully captured, from the knotted trunk of the pine tree to the rocky mountains and the figures' loose robes. Related examples include a brushpot carved with a scene from the painting *Orchid Pavilion Gathering*, sold at Christie's Hong Kong, 18th November 2005, lot 1458; a larger brushpot, depicting two scholars playing *weiqi*, sold twice in our Hong Kong rooms, 10th April 2006, lot 1646 and 3rd April 2019, lot 3711; and a third example, carved with scholars and attendants pursuing various leisurely activities, sold at Christie's London, 9th May 2017, lot 135.

± £ 12,000-16,000

十七/十八世紀 竹雕人物故事圖筆筒





67

A CHENXIANGMU 'LANDSCAPE' LIBATION CUP
QING DYNASTY, 18TH/19TH CENTURY

Height 11.6 cm, 4 5/8 in.

† • £ 4,000-6,000

清十八/十九世紀 沉香木山水圖角盃



68

A LARGE HARDWOOD CARVED 'LANDSCAPE'
SCROLL POT

QING DYNASTY, 18TH/19TH CENTURY

Height 29 cm, 11 1/4 in.

† • £ 10,000-20,000

清十八/十九世紀 硬木雕山水樓閣紋卷筒





69

PROPERTY FROM A SWISS PRIVATE COLLECTION

A GROUP OF THREE SMALL YIXING STONEWARES

LATE QING DYNASTY/REPUBLICAN PERIOD

(3)

Length of the largest 17.5 cm, 6⁷/₈ in.

PROVENANCE

The inscribed teapot: Sotheby's Hong Kong, 28th/29th November 1978, lot 380.

The other teapot: Sotheby's Hong Kong, 5th/6th December 1978, lot 1074.

The brushpot: Sotheby's Hong Kong, 5th/6th December 1978, lot 1076.

± £ 5,000-7,000

晚清/民國 宜興茶壺紫砂兩件 及 宜興紫砂小筆筒一件

來源

「萬豐順記」款茶壺：香港蘇富比1978年11月28至29日，編號380

另一茶壺：香港蘇富比1978年12月5至6日，編號1074
筆筒：香港蘇富比1978年12月5至6日，編號1076



70

PROPERTY FROM A SWISS PRIVATE COLLECTION

TWO SMALL BLUE AND WHITE VESSELS

YUAN DYNASTY

together with a small blue and white globular jarlet, Annam,

13th century

Height of the tallest 8.3 cm, 3¹/₄ in.

PROVENANCE

The smaller jar with handles: Sotheby's Hong Kong, 1st December 1977, lot 396.

The other jar with handles: Sotheby's Hong Kong, 5th December 1978, lot 558.

The Annamese jar: Sotheby's Park Bernet, 3rd October 1978, lot 49.

± £ 3,000-5,000

元 青花雙繫小罐兩件 及 十三世紀 安南青花小罐一件

來源

較小元青花小罐：香港蘇富比1977年12月1日，編號396

另一元青花小罐：香港蘇富比1978年12月5日，編號558

安南青花小罐：蘇富比Park Bernet，紐約，1978年10月3日，編號49





71

A BRONZE HEAD OF A CRANE
QING DYNASTY, 19TH CENTURY

Width 47 cm, 18½ in.

PROVENANCE

Formerly in an English Private Collection.

W £ 2,000-3,000

清十九世紀 鑄銅鶴頭

來源
英國私人舊藏



72

AN OCTAGONAL RUBY-RED GLASS VASE
MARK AND PERIOD OF QIANLONG

the base with a four-character mark within a square
Height 15 cm, 5¾ in.

† £ 8,000-12,000

清乾隆 紅料八棱瓶

《乾隆年製》款





73

A HARDWOOD 'TIGER' STAND
QING DYNASTY, 18TH/19TH CENTURY

97 by 16 by 15 cm, 38 by 6 by 5 7/8 in.

† W £ 3,000-5,000

清十八/十九世紀 硬木虎形琴几



73



75

A CHENXIANGMU FIGURE OF AN IMMORTAL
17TH/18TH CENTURY

wood stand and fitted Japanese box

(3)

Height 10.5 cm, 4 1/2 in.

• £ 12,000-15,000

十七/十八世紀 沉香木雕神仙執桃擺件



74

A CARVED BAMBOO FIGURE OF 'HEHE ERXIAN'
QING DYNASTY, 19TH CENTURY

Height 14.7 cm, 5 3/4 in.

£ 2,000-3,000

清十九世紀 竹雕和合二仙



74





76

A LARGE FAMILLE-VERTE BISCUIT FIGURE OF A DAOIST DEITY

QING DYNASTY, KANGXI PERIOD

raised on a hexagonal pedestal decorated on the front with diaper pattern and on the back with a *qilin* in a garden
Height 39.3 cm, 15½ in.

PROVENANCE

Collection of John D. Rockefeller Jr. (1874-1960).
The Metropolitan Museum New York.

LITERATURE

J. F. Blacker, *Chats on Oriental China*, London, 1919, pl. 75.
Fong Chow, 'Symbolism in Chinese Porcelain: The Rockefeller Bequest', *The Metropolitan Museum of Art Bulletin*, Vol. 21, no. 1, 1962, pg. 19, pl. III.

‡ £ 120,000-150,000

This magnificent figure of a Daoist deity is impressive for its massive size and the vivid coloration of the robe and throne. On account of the third eye in his forehead, the figure can probably be identified as Huaguang Dadi, also known as Ma Lingyao or Ma Lingguan, Marshall Ma, one of the four protectors of the Daoist Faith, also considered as a God of Fire and therefore particularly revered by potters.

The technique of decorating biscuit with colourful enamels, became popular in the Ming dynasty (1368-1644) and was perfected by the potters of the Kangxi reign (1662-1722). It is remarkable that this figure is still preserved with its original throne-shaped pedestal. A figure almost identical to the present piece but without the throne, formerly in the collection of John D. Rockefeller Jr. and the Metropolitan Museum of Art, New York, was sold at Christie's New York, 15th September 2016, lot 878. A figure of Shou Lao, the God of Longevity, seated on a throne related to the present



©J. F. Blacker, *Chats on Oriental China*, London, 1919, pl. 75.

清康熙 五彩描金道教人物坐像

來源

小約翰.戴維森.洛克菲勒（1874至1960年）收藏
紐約大都會博物館

出版

J. F. Blacker, 《Chats on Oriental China》, 倫敦, 1919年, 圖版75

周方, 'Symbolism in Chinese Porcelain: The Rockefeller Bequest', 《The Metropolitan Museum of Art Bulletin》, Vol. 21, no. 1, 1962年, 第19頁, 圖版III

piece, but overall of smaller size, formerly in the Widener Collection, is now in the National Gallery of Art, Washington D.C. (accession no. 1942.9.592), illustrated in the Museum's publication *Decorative Arts, Part II. Far Eastern Ceramics and Paintings. Persian and Indian Tugs and Carpets*, Washington D.C., 1998, p. 194.

Compare also a pair of *famille-verte* figures of comparable size to the present lot, both formerly also in the collection of John D. Rockefeller Jr. and now preserved in the Metropolitan Museum of Art, New York: one, possibly the God of Wealth in his civil aspect (accession no. 61.200.11), measuring 60.6 cm in height, the other, the God of Wealth in his military aspect (57.8 cm), both seated on silver-gilt thrones, illustrated in Suzanne G. Valenstein, *Oriental Ceramics, The World's Great Collections*, vol. 11: *The Metropolitan Museum of Art, New York, Tokyo, New York and San Francisco*, 1982, col. pl. 26 and pl. 128.





77

**A VERY LARGE FAMILLE-VERTE YENYEN VASE
QING DYNASTY, KANGXI PERIOD**

Height 77 cm, 30¼ in.

PROVENANCE

Christie's New York, 22nd March 1995, lot 293.
Christie's London, 16th November 1998, lot 232A.

± £ 40,000-60,000

This vase is remarkable for the skillful craftsmanship in not only its monumental yet harmonious silhouette, but also the rendering of a lively scene in vivid shades of *famille verte* enamels. The elegant baluster form with its boldly flaring rim and the brilliant enamel palette of greens, yellows, blues and iron red with details picked out or outlined in black were both innovations of the Kangxi period. It was also during this period when the utilisation of three-dimensional surfaces to convey traditionally two-dimensional formats became immensely popular. The exquisitely painted narrative on the body, featuring a demon and a general with magical ability, suggests it could be illustrating a scene from the story *Fengshen yanyi/Investiture of the Gods*, a major vernacular

清康熙 五彩人物故事圖鳳尾尊

來源

紐約佳士得1995年3月22日，編號293

倫敦佳士得1998年11月16日，編號232A

work written in the 16th century, narrating the military campaigns of the last evil king of the Shang dynasty against the sagacious founders of the Zhou dynasty. The historical basis for the vividly described conflict is often augmented by an array of immortals, spirits and demons fighting alongside humans vying for supremacy, as seen on the present vase.

Compare a related example, but painted with a scene from *Sanguo Yanyi/The Romance of the Three Kingdoms*, sold the first time in our Hong Kong room, 23rd May 1978, lot 161, again in these rooms, 11th December 1990, lot 400, and recently in our New York rooms, 22nd September 2020, lot 127; and another, included in the Exhibition *Chinesische Keramik*, Kunstmuseum, Düsseldorf, 1965, pl. 164.





78

A FAMILLE-VERTE BISCUIT FIGURE OF BUDAI
QING DYNASTY, KANGXI PERIOD

Width 15.7 cm, 6¼ in.

† £ 6,000-8,000

清康熙 素三彩布袋和尚坐像



79

A BISCUIT ENAMELLED FIGURE OF A SEATED
MONK

QING DYNASTY, KANGXI PERIOD

Height 19.8 cm, 7¾ in.

Compare a related biscuit figure, formerly in the collection of The Hon. Mountstuart William Elphinstone, and now in the Sir Percival David Foundation of Chinese Art, British Museum, London, accession no. PDF A495; and another figure of the Daoist Immortal Han Xiangzi, in the Victoria and Albert Museum, London, accession number FE 13.1978.

† £ 15,000-20,000

清康熙 素三彩和尚坐像





80

A MAGNIFICENT AND VERY RARE LARGE
FAMILLE-VERTE 'FIGURAL' CHARGER
QING DYNASTY, KANGXI PERIOD

Diameter 52 cm, 20½ in.

PROVENANCE

The Hon. Mrs Nellie Ionides (1883-1962), Buxted Park,
Sotheby's London, 18th February 1964, lot 230.
A European Private Collection.
Sotheby's London, 19th June 2002, lot 128.
Eskenazi Ltd., London.

† £ 500,000-700,000

清康熙 五彩宴舞圖大盤

來源

Nellie Ionide 女士 (1883至1962年) 收藏
倫敦蘇富比1964年2月18日, 編號230
歐洲私人收藏
倫敦蘇富比2002年6月19日, 編號128
埃斯卡納齊, 倫敦





This awe-inspiring charger, superbly painted with vivid enamels of the *famille verte* palette with a lively and dense scene of a lavish court banquet, is a particularly fine example of a distinguished group of large dishes created during the Kangxi period (1662-1722). With the composition extended to the edge of the plate, they represent veritable paintings on porcelains. When compared to its counterparts, the enamelling of the present piece is exceptionally impressive for its wealth of colour and meticulous detail. The brilliance of the overglaze enamels is subtly highlighted in gilt, which remains in a well-preserved state. Another noteworthy feature of the present piece is the extensive application of blue enamel across the dish. Since blue enamel had only been developed during the Kangxi reign, the colour scheme of this charger might have been devised specifically to exhibit the new colour that recently became available.

The scene on this large dish depicts an elaborate banquet, with the emperor entertained by a troop of female musicians and dancers in an extravagant palace. Similar depictions of banquets can also be found on related chargers: a large dish showing a banquet scene from the novel *Romance of Sui and Tang*, one in the Jie Rui Tang Collection, illustrated in Jeffrey P. Stamen, Cynthia Volk and Yibin Ni, *A Culture Revealed. Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection*, Bruges, 2017, pl. 10, recently sold in our New York rooms, 19th March 2019, lot 349; two other chargers depicting a formal banquet scene, with the emperor seated at a central table and flanked on either side by officials at two long tables, one sold in our New York rooms, 11th April 1987, lot 199, the other sold at Christie's London, 7th November 2006, lot 189.

Compare also a large Kangxi dish painted with a scene originating from the Yuan (1279-1368) play *Lin tong dou bao*, rendering dignitaries showing off their treasures, preserved in the Palace Museum, Beijing (accession no. xin-99638), illustrated in Kangxi, Yongzheng, Qianlong: *Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 68, pl. 51.

此盤繪畫宮廷盛宴，五彩鮮艷，華麗精緻，出自一組康熙年作例。盤心紋飾覆蓋全盤，畫工精湛，栩栩如生。與同類作例比較，本盤五彩尤其豐富，細節精密，極為出眾，描金含蓄秀麗，保存完好，為釉上彩錦上添花。藍彩發展於康熙一朝，而本盤施藍彩之處頗多，故此用色或為展示新創之藍彩而特別設計。

盤心紋飾描繪一場宮廷盛宴，一眾仕女為皇帝奏樂、跳舞，場景華麗。相近宮廷宴會紋飾可參考數盤例，其一畫《隋唐演義》宴會場景，載於 Jeffrey P. Stamen、Cynthia Volk 及倪亦斌，《A Culture Revealed. Kangxi-Era Chinese Porcelain from the Jie Rui Tang Collection》，布魯日，2017年，圖版10，近期售於紐約蘇富比2019年3月19日，編號349；另兩例描繪宮廷宴會場景，皇帝坐於中央一桌前，官員坐於兩側長桌，其一售於紐約蘇富比1987年4月11日，編號199，另一張售於倫敦佳士得2006年11月7日，編號189。

另比一康熙故事人物大盤例，描繪元雜劇《臨潼鬥寶》，秦穆公設計邀請侯炫寶於臨潼，現藏北京故宮博物院（藏品編號xin-99638），圖載《故宮珍藏康雍乾瓷器圖錄》，香港，1989年頁68，圖版51。



81

**A RARE LARGE FAMILLE-NOIR YENYEN VASE
QING DYNASTY, KANGXI PERIOD**

Height 70 cm, 27½ in.

PROVENANCECollection of Laurance S. Rockefeller (1910-2004).
Collection of James Garland, no. 1111 (according to label).
Sotheby's New York, 11th/12th October 2005, lot 18.

‡ £ 220,000-280,000

This monumental vase is especially rich in its design and choice of palette, with a pheasant and other birds in a garden setting, finely painted in colourful enamels against a striking black ground. The floral decoration is composed of magnolia and peonies, which together comprise a visual pun for the auspicious phrase *yutang fugui* ('wealth and rank in the Jade Hall'). The Jade Hall alludes to the Hanlin Academy, a government bureau where esteemed scholars were appointed to work for the imperial court. Since the pheasant also symbolises high-ranked civil officials, the motifs depicted carry the auspicious message of wishes to a dignity for a successful career.

A slightly smaller vase of this exact design but in mirror image, attributed to the Kangxi period, was in the collection of J. Pierpont Morgan, exhibited on loan at the Metropolitan Museum of Art, New York around 1910, listed in the *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1907, p. 135, cat. no. 756, and illustrated on pl. XLVII, Case XXVII. A very similar design can also be found on a slightly smaller Kangxi *famille noire* vase formerly in the collection of George Salting and now preserved in the Victoria and Albert Museum, London, accession no. C.1315-1910, illustrated in W. B. Honey, *The Victoria and Albert Museum. Department of Ceramics. Guide to the Later Chinese Porcelain. Periods of K'ang Hsi, Yung Cheng and Ch'ien Lung*, London, 1927, pl. 64.

Related design of blossoming trees and birds can be found on two slightly shorter Kangxi vases of this type: one formerly in the collection of Sir Augustus Wollaston Franks and now in the British Museum, London, accession no. Franks.315; the other, from the collection of Grandidier collection and now preserved in the Musée Guimet, Paris, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7: *Musée Guimet*, Paris, Tokyo, New York and San Francisco, 1981, pl. 147. Compare also a pair of Kangxi vases painted with motifs – such as pheasants, flowers and rocks – closely related to the present piece, but with ovoid bodies and domed covers, from the Leonard Gow collection, illustrated in R.L. Hobson, *Catalogue of the Leonard Gow Collection of Chinese Porcelain*, London, 1931, pl. LXXVII.

**清康熙 墨地素三彩花鳥紋鳳尾尊**

來源

勞倫斯·洛克菲勒（1910至2004年）收藏
James Garland收藏，編號1111（標籤）
紐約蘇富比2005年10月11至12日，編號18

The *famille noire* colour scheme was so highly appreciated by Western collectors in the late 19th and early 20th century, that most examples today are in Western collections and few are remaining in China. At the time, *famille noire* vases commanded by far the highest prices of any Chinese porcelains, and were popular with the most important collectors of Western art, such as Morgan, Frick, Widener, Rockefeller, Rothschild, in whose residences they accompanied old master paintings. *Famille noire* vases from the Widener Collection in the National Gallery of Art, Washington D.C., for example, are illustrated in the Museum's publication *Decorative Arts, Part II. Far Eastern Ceramics and Paintings. Persian and Indian Tugs and Carpets*, Washington D.C., 1998, pp. 184-7, with descriptions written by Stephen Little (e.g. accession nos 1942.9.624, 1942.9.625, 1942.9.626, 1942.9.627 and 1942.9.628). See also a five-piece garniture attributed to the Kangxi period, in the Dallas Museum of Art, object numbers 1985.R.957 to 1985.R.960.A-B.

Since the popularity of this type of porcelain naturally led to the production of fakes, the very existence of *famille noire* in the Kangxi period had at some point been called into question. While later copies certainly exist, further research has since rehabilitated the genre. A *famille noire* bowl with flower designs in similar colours as on this vase, from the collection of Augustus the Strong, Elector of Saxony and King of Poland (r. 1694-1733), now in the Staatliche Kunstsammlungen, Dresden, for example, was recorded in an inventory of 1721, i.e. at the end of the Kangxi period, probably soon after it was made; see Linda Rosenfeld Pomper, 'Famille-Noire Porcelains. Tracing the Taste Through the 18th and 19th Centuries', *Arts of Asia*, July – August 2013, pl. 3. In terms of its painting style, composition and enamel tones, the present vase is certainly much closer to Kangxi *famille verte* porcelains than to known late Qing (1644-1911) or Republican (1911-1949) copies. The bright blue enamel, in particular, is in a tone similar to one in the National Gallery of Art, Washington D.C., accession no. 1942.9.626. The biscuit body revealed at the rim also demonstrates that the vase was made and then glazed on the inside, leaving a clear neat edge from where the biscuit was left to be enamelled.





82

**A PAIR OF FAMILLE-VERTE BISCUIT PARROTS
QING DYNASTY, KANGXI PERIOD**

Height of taller 21.5 cm, 8½ in.

† £ 6,000-8,000

清康熙 素三彩鸚鵡一對



82



84

**A RARE FIGURE OF A RECUMBENT DEER
QING DYNASTY, 18TH/19TH CENTURY**

Length 21 cm, 8¼ in.

LITERATURE

See two related deers from the collection of the the Hon. Mrs Neillie Ionides, attributed to the Kangxi period, one sold in these rooms, 2nd July 1963, lot 56; the other, illustrated in Victor Rienaeker, 'Fantasies of Chinese Ceramic art', *Country Life Annual*, 1956, fig. 1.

The dating of this lot is consistent with the result of a thermoluminescence test, Oxford authentication Ltd., no. P121m81.

† £ 15,000-18,000

清十八十九世紀 褐釉瑞鹿擺件



83

**AN ENAMELLED LOTUS-FORM DISH
QING DYNASTY, 17TH/18TH CENTURY**

Width 35 cm, 13¾ in.

The dating of this lot is consistent with the result of a thermoluminescence test, Oxford authentication Ltd., no. P122b43.

† £ 10,000-15,000

清十七/十八世紀 彩繪描金荷葉形盤



83



85

**A LARGE AND IMPRESSIVE PAIR OF FAMILLE-VERTE BISCUIT BUDDHIST LIONS
QING DYNASTY, KANGXI PERIOD**

Height of the taller 44.5 cm, 17½ in.

PROVENANCE

Mrs Charles Wrightsman (1919-2019).
Sotheby's London, 6th December 2006, lot 5.

† £ 180,000-220,000

Deftly painted with fine details on their bodies and even on the plinths, the present pair of large lion figures is of exceptional quality. Since at least the 3rd century AD, pairs of lions made of stone or bronze have flanked entryways to palaces and temples to ward off evil spirits. In the Forbidden City, Beijing, there are seven pairs of guardian lions still standing today, including a bronze pair at the Gate of Supreme Harmony (*Taihe dian*). The male lion usually has his paw resting on a brocade ball to symbolise power, while the female has a playful cub under her paw to represent prosperity. Ceramic lions are often inscribed with the Chinese character *wang* (king) on their foreheads as a sign of their strength, as can be seen on the present lot.

During the Kangxi period (1622-1722), lion figures were popular domestically and perhaps even more so in Europe, where they were sometimes referred to as 'Fo (Buddhist) dogs'. Some of them are now held in important museums and private collections worldwide, including two closely related pairs preserved in the Staatliche Kunstsammlungen Dresden,

清康熙 五彩佛獅一對

來源

Charles Wrightsman夫人收藏（1919至2019年）
倫敦蘇富比2006年12月6日，編號5

the first (accession nos PO 3634 and PO 3635) with finely painted decorative details comparable to those shown on the present pair, the lion heads coloured in yellow, their bodies in green, illustrated in Eva Ströber, *'La maladie de porcelaine.' East Asian Porcelain from the Collection of Augustus the Strong*, Leipzig, 2001, pl. 23; the second pair somewhat less finely detailed (accession nos PO 8955 and PO 8956). The Royal Household Collection of Drottningholm Palace, Sweden, also holds two similar pairs of lion figures, included in Jan Wirgin, *K'ang-Hsi Porcelain, Selected Objects from Swedish Collections*, Stockholm, 1974, pls 46-7 and colour plate 1, one of them, collected by Queen Hedvig Eleonora (1636-1715), also finely painted. Such level of brushwork can also be found on a pair sold at Christie's New York, 2nd June 1994, lot 375. See also a pair of lions from the Leonard Gow collection, included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-6, cat. no. 1656.

The dating of this lot is consistent with the result of Oxford Authentication thermoluminescence analysis report no. P107e68.





86

A VERY RARE PAIR OF FAMILLE-VERTE
RETICULATED LANTERNS AND STANDS
QING DYNASTY, KANGXI PERIOD

Height 28.6 cm, 11¼ in.

† £ 60,000-80,000

清康熙 五彩鏤雕開光人物故事圖燈籠
一對

This pair of lanterns is particularly rare for the combination of its sophisticated octagonal form and the elaborate openwork designs adorning every single side of its body, crown and foot. The Staatliche Kunstsammlungen Dresden has a pair of lanterns of similar octagonal shape (accession nos PO 3317 and PO 3318), which, according to the inventory, was kept in the Royal Palace before being transferred to the Japanisches Palais in 1725. Modelled in a form closely related to the present lot, the slightly taller (34 cm) Dresden pair is however embellished with openwork decorations only on the crown and foot and is painted with landscape scenes on the four faces.

Lanterns of this type continued to be produced after the Kangxi reign (1662-1722), see a *famille rose* hexagonal reticulated lantern from the second quarter of the 18th century, formerly in the collection of George Salting and now in the Victoria and Albert Museum, London (accession no. C.1435-1910), where there is an illustration with the piece lit up; and a pair of lanterns, attributed to the Yongzheng period, from the Leonard Gow collection, published in R. L. Hobson, *Catalogue of the Leonard Gow Collection of Chinese Porcelain*, London, 1931, pl. LXXXIV, and included in the *International Exhibition of Chinese Art*, Royal Academy of Art, London, 1935-36, cat. no. 2264.





87

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

the base inscribed with a six-character reign mark in
underglaze blue
Height 20 cm, 8 in.

± £ 10,000-15,000

明萬曆 青花雲龍戲珠紋罐
《大明萬曆年製》款



88

PROPERTY OF A BELGIAN COLLECTOR

**A LARGE FAHUA MEIPING
MING DYNASTY, CA. 1500**

Height 33 cm, 13 in.

PROVENANCE

Acquired from Marc Michot, Bruges.

± £ 10,000-15,000

明 約1500年 珐華松下高仕圖梅瓶

來源
Marc Michot · 布魯日





89

A PAIR OF BLUE AND WHITE 'FLORAL' VASES
QING DYNASTY, KANGXI PERIOD

Height 44.7 cm, 17½ in.

† £ 5,000-8,000

清康熙 青花花卉紋瓶一對



90

A PAIR OF POWDER-BLUE-GROUND GILT
DECORATED YENYEN VASES
QING DYNASTY, KANGXI PERIOD

Height 43.7 cm, 17¼ in.

PROVENANCE

Formerly from a private collection in Oxford.

W £ 10,000-12,000

清康熙 灑藍地描金人物故事圖鳳尾尊一對

來源
牛津私人舊藏





91

A FAMILLE-ROSE HEXAGONAL BRUSHPOT
QING DYNASTY, YONGZHENG PERIOD

Height 12.4 cm, 4⁷/₈ in.

£ 2,000-3,000

清雍正 粉彩山水花卉紋六方筆筒



92

PROPERTY OF A GENTLEMAN

AN UNDERGLAZE-BLUE AND RED, WUCAI-
DECORATED CELADON-GLAZED VASE

QING DYNASTY, KANGXI PERIOD

the base inscribed with mark reading *Shijin Tang zhi* (Hall of
Generations of Splendour)

Height 23.8 cm, 9³/₈ in.

£ 6,000-8,000

清康熙 釉裏三彩加五彩葫蘆瓶
《世錦堂製》款





93

A COPPER-RED AND UNDERGLAZE-BLUE
'DRAGON' VASE
QING DYNASTY, 18TH/19TH CENTURY
Height 36 cm, 14 in.

清十八/十九世紀 青花釉裏紅雲龍戲珠
紋瓶

£ 6,000-8,000



94

A SMALL DOUCAI 'LOTUS' DISH
QING DYNASTY, 18TH CENTURY
Diameter 16 cm, 6¼ in.

清十八世紀 鬪彩蓮塘紋小盤

£ 5,000-8,000





95



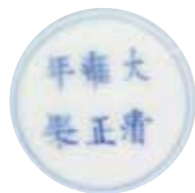
95

**A BLUE AND WHITE 'FLORAL' BOWL
MARK AND PERIOD OF YONGZHENG**

Diameter 11 cm, 4¹/₃ in.

£ 2,000-3,000

清雍正 青花花卉紋盃
《大清雍正年製》款



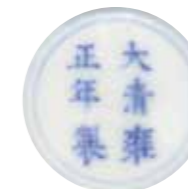
97

**A SMALL BLUE AND WHITE CUP
MARK AND PERIOD OF YONGZHENG**

the base with a six-character reign mark in underglaze blue
Diameter 7 cm, 2³/₄ in.

£ 4,000-6,000

清雍正 青花小盃
《大清雍正年製》款



96



96

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION
**A BLUE AND WHITE 'LOTUS' BOWL AND COVER
SEAL MARK AND PERIOD OF JIAQING**

Diameter 12 cm, 5 in.

PROVENANCE

Acquired in Beijing on 24th January 1970.

£ 3,000-5,000

清嘉慶 青花纏枝蓮紋蓋盃
《大清嘉慶年製》款

來源
於1970年1月24日得自北京





98

A LAVENDER-GROUND FAMILLE-ROSE
'DAYAZHAI' BOWL
QING DYNASTY, GUANGXU PERIOD
Diameter 15.8 cm., 6¼ in.

£ 5,000-8,000

清光緒 紫地粉彩「大雅齋」花卉紋盃
《永慶長春》款



99

PROPERTY OF A LADY

A FINE YELLOW-GROUND FAMILLE-ROSE
BOWL

SEAL MARK AND PERIOD OF DAOGUANG

the base with a six-character seal mark in underglaze blue
Diameter 18.4 cm, 7¼ in.

Based on earlier enamelled models first made during the Kangxi period, several bowls of this combination and size bearing a Daoguang mark are known, compare, for instance, a bowl of this type in the Baur Collection, Geneva, illustrated in John Ayers, *Chinese Ceramics in The Baur Collection*, vol. 1, Geneva, 1999, cat. no. 338. Another example is published in *Imperial Porcelain of Late Qing from the Kwan Collection*, Hong Kong, 1983, cat. no. 42; and a third example, recently sold in these rooms, 3rd November 2021, lot 150.

£ 20,000-30,000

清道光 黃地粉彩纏枝花卉紋盃
《大清道光年製》款





100

A FINE BLUE-GROUND GILT-DECORATED BOTTLE VASE

MARK AND PERIOD OF GUANGXU

the base with a six-character reign mark in underglaze blue
Height 39.2 cm, 15½ in.

£ 8,000-12,000

清光緒 藍釉描金團花紋賞瓶
《大清光緒年製》款



101

A YELLOW-GROUND FAMILLE-ROSE MEDALLION BOWL

QING DYNASTY, 19TH CENTURY

the base with hall mark reading *Caixiutang zhi* in underglaze blue
Diameter 11.6 cm, 4⅝ in.

£ 10,000-15,000

清十九世紀 黃地粉彩開光清賞紋盃
《彩秀堂製》款





102

AUTUMN FORESTS

LIN FENGMIAN (1900-1991)

ink and colour on paper, framed
signed, with one seal of the artist
35 by 35 cm, 13¾ by 13¾ in.

PROVENANCE

Acquired directly from the artist in Shanghai by Jane Monier-Williams (b. 1938) while posted to the Charge d'Affaires, Peking, in 1964, thence by descent in the family (by repute).

£ 35,000-45,000

林風眠（1900-1991年）
《秋》設色紙本 鏡框

來源

由前英國駐華外交官Jane Monier-Williams於任期間
（1964年）得自藝術家本人，此後家族傳承（傳）





103

TIGER BY THE RIVER
ZHANG SHANZI (1882-1940), ZHANG
DAQIAN (1899-1983)

ink and colour on paper, mounted for framing
110 by 39.5 cm, 43¼ by 15¾ in.

PROVENANCE

English Private Collection, acquired in the Far
East in the 1940's.

£ 15,000-20,000

張善孖，張大千
《虎嘯圖》設色紙本 立軸

來源
英國私人收藏，1940年代購自遠東



104

THREE GOATS
ATTRIBUTED TO MA JIN

ink and colour on paper, framed
signed, with three seals of the artist
130 by 65.5 cm, 51¼ by 25¾ in.

PROVENANCE

Acquired by Professor Olav Gurvin (1893-1974)
in the mid-20th century, thence by descent in
the family (by repute).

± £ 4,000-6,000

馬晉（款）
《三羊開泰》設色紙本 鏡框

來源
由Olav Gurvin教授（1893至1974年）得於
上世紀中葉，此後家族傳承（傳）





105

PROPERTY OF A GENTLEMAN

LOBSTERS

HUANG DUFENG (1913-1998)

ink on paper
signed *Dufeng hua, Dufeng youji*, with a dedication, and three
seals of the artist
67 by 82.6 cm, 26³/₈ by 32¹/₂ in.

PROVENANCE

Sotheby's Hong Kong, 4th November 1996, lot 305.

£ 4,000-6,000

黃獨峰（1913-1998年）

《龍蝦》水墨紙本

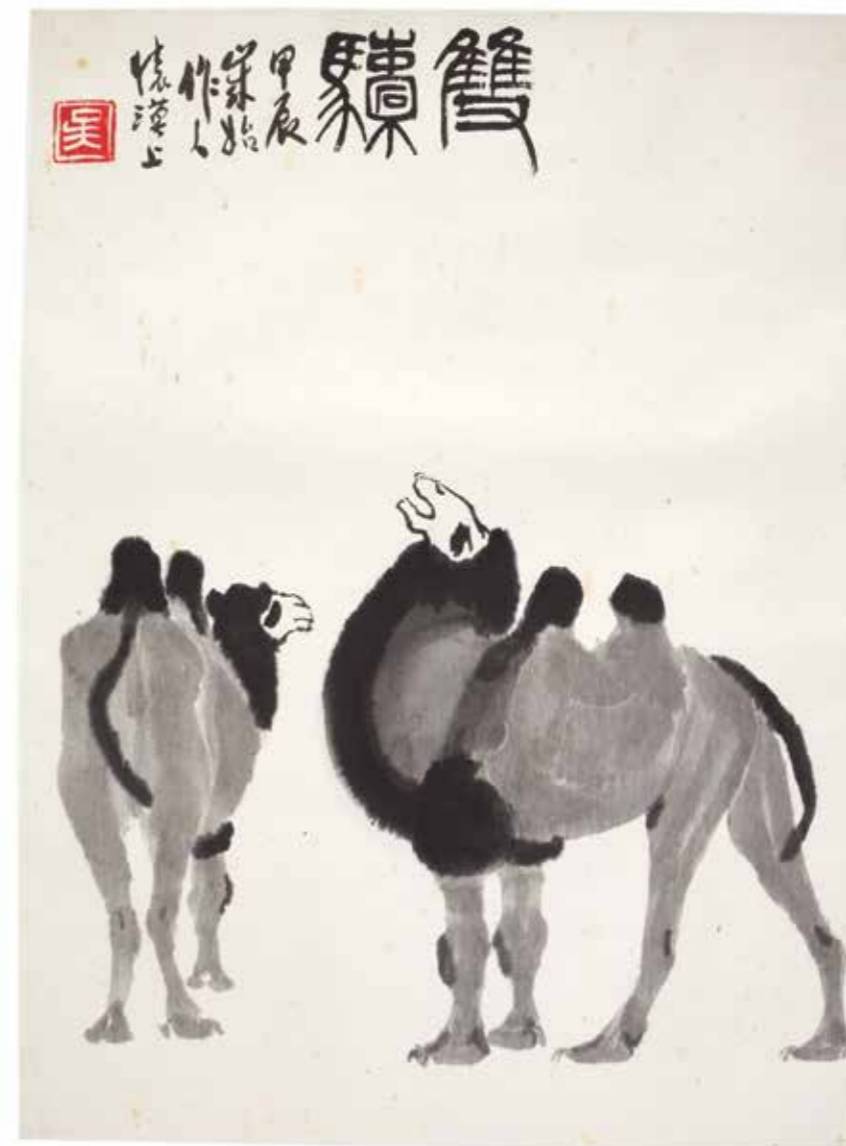
題識：獨峰畫。

又文先生教正。獨峰又記。

鈐印：「獨峰」、「黃獨峰印」、「榕樹室主」

來源

香港蘇富比1996年11月4日，編號305



106

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

CAMELS

WU ZUOREN (1908 - 1997)

ink on paper, hanging scroll
dated 1964
50 by 67.5 cm, 19³/₄ by 26¹/₂ in.

£ 8,000-12,000

吳作人（1908-1997年）

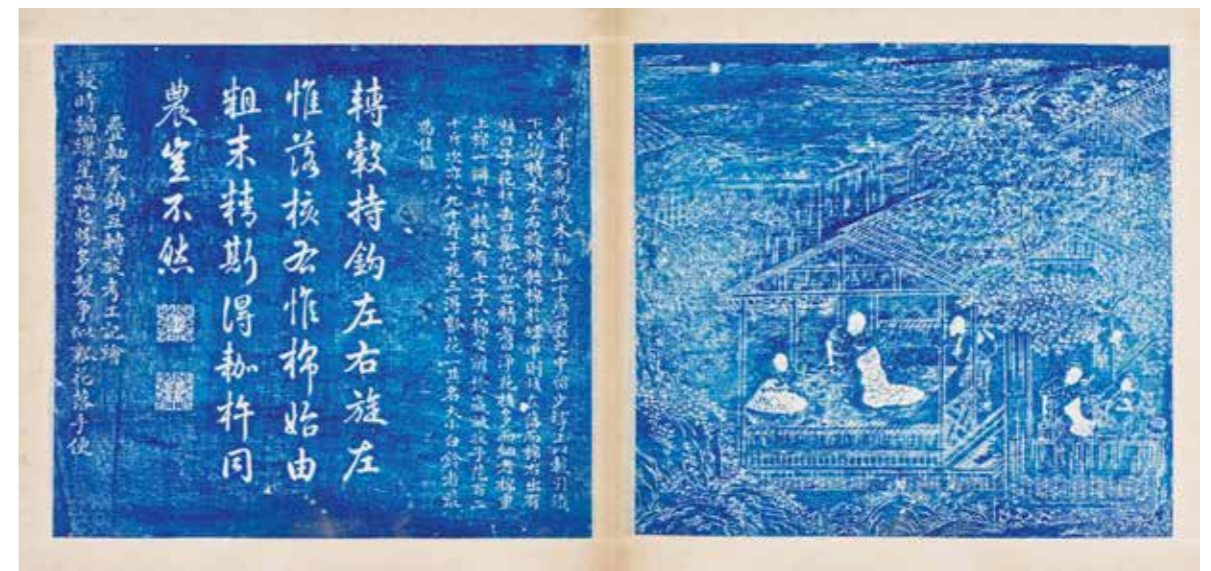
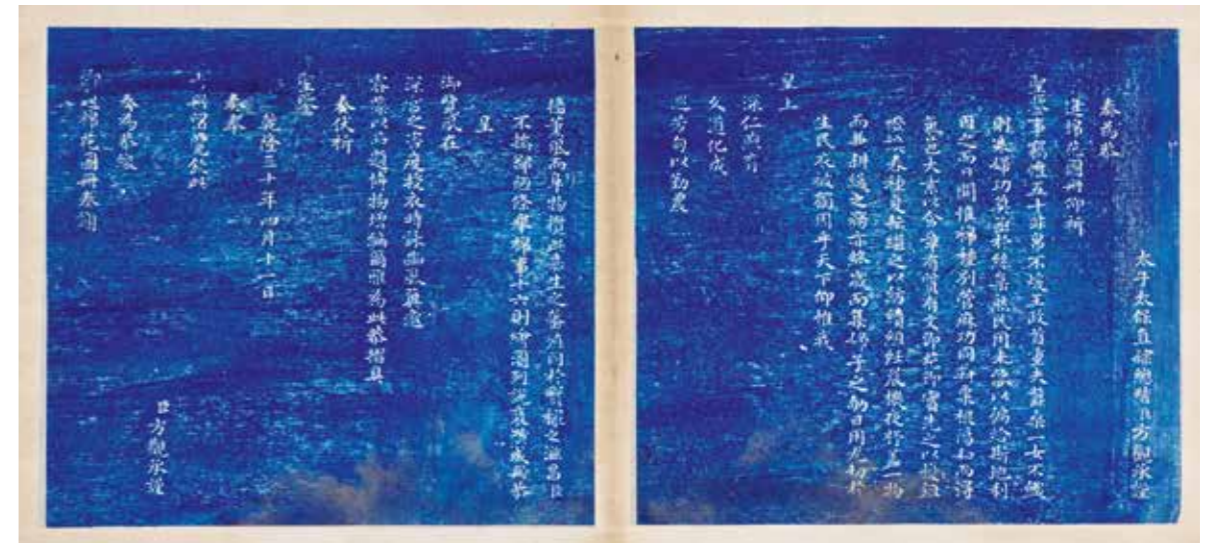
《雙駝》水墨紙本 立軸

題識：雙駝，甲辰歲始，作人憶漠上

鈐印：吳



part lot



part lot



107

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF TWELVE LEAVES OF
LANDSCAPES

WU SHIXIAN (1845-1916)

ink and colour on paper, inscribed and dated 1915, with
various seals of the artist
38 by 40 cm, 15 by 15¾ in.

£ 2,000-3,000

吳石僊 (1845-1916年)
山水冊頁十二開設色紙本



108

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF TWENTY RUBBINGS FROM THE
IMPERIALLY INSCRIBED ILLUSTRATIONS
OF COTTON, YUTI MIANHUA TU, FANG
GUANCHENG (1698-1768)

QING DYNASTY, 18TH/19TH CENTURY

30 by 31 cm, 11¾ by 12¼ in.

£ 3,000-5,000

清十八十九世紀
御製棉花圖藍拓本二十開



109

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF TWELVE LEAVES

WANG QINGFANG (1900-1956)

ink and colour on paper, signed and inscribed with various seals of the artist, wood cover
32 by 32 cm, 12¾ by 12¾ in.

£ 800-1,200

王青芳 (1900-1956年)
冊頁十二開 設色紙本



part lot



part lot



110

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF THIRTY SIX LEAVES OF
LANDSCAPES

LI SHANGDA

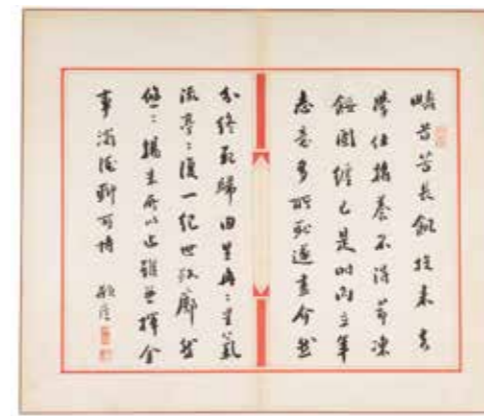
ink and colour on paper, with various seals of the artist
38 by 46 cm, 15 by 22 in.

£ 5,000-8,000

李上達

山水詩文冊頁三十六開 設色紙本

李上達：字達之，號五湖，遼寧人。為金城學生，善畫山水，細筆層巒迭翠，妙到毫巔。



111

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ALBUM OF TWELVE LEAVES OF CALLIGRAPHY IN RUNNING SCRIPT

WENG TONGHE (1830-1904)

ink on paper, signed with various seals
each 25 by 42 cm, 9¼ by 16½ in.

£ 8,000-12,000

翁同龢 (1830-1904年)
行書冊頁十二開 水墨紙本



112

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

**A GROUP OF TWELVE RANK BADGES
LATE QING DYNASTY**

The largest 31 by 32.5 cm, 11 $\frac{7}{8}$ by 12 $\frac{3}{4}$ in.

± £ 4,000-6,000

晚清 各式補子一組十二件



112



113

PROPERTY OF A GENTLEMAN

**A BLUE-GROUND EMBROIDERED CHILD'S
'DRAGON' ROBE
QING DYNASTY, LATE 19TH CENTURY**

Length 100.5 cm, 39 $\frac{1}{2}$ in.

Width 150.8 cm, 59 $\frac{3}{8}$ in.

£ 2,000-3,000

清十九世紀末 藍地繡龍紋童子吉服



113



114

PROPERTY FROM A NORWEGIAN PRIVATE COLLECTION

**FOUR DARK-BLUE GROUND SILK BROCADE
CHAIR COVERS**

QING DYNASTY, QIANLONG PERIOD

(4)

The largest 158.5 by 50.5 cm, 62 $\frac{3}{8}$ by 19 $\frac{1}{8}$ in.

± £ 8,000-12,000

清乾隆
石青地織錦雲龍紋椅披一組四件





115

**A RARE HUANGHUALI SQUARE TABLE
LATE MING/EARLY QING DYNASTY**

105.5 by 105.5 by 88.2 cm, 41½ by 41½ by 34¾ in.

• W £ 120,000-160,000

明末/清初 黃花梨有束腰螭龍紋方桌

Tables of this versatile form and size were designed as surfaces for dining, writing, appreciating antiques, or even playing games. Square tables often appear on printed books and paintings, such as in the illustration of Chapter 11 of a Chongzhen period edition of *Jin Ping Mei* [The Plum in the Golden Vase], reproduced in Sarah Handler, *In the Light of Chinese Architecture*, Berkeley, 2005, pg. 166, showing a square table in the garden of the Verdant Spring Bordello.

The present table is rare as it incorporates a number of features that distinguishes it from the more conventional and restrained Chinese designs. The plain straight waist and the stylised curl braces meeting up at the corners between the legs are accompanied by elaborate carved decorations on the aprons. Each side is powerfully carved with a pair of confronting *chilong*, with the corners rendered in scrollwork simulating metal mounts. Together they exemplify the

highly skilled craftsmanship of the period, transcending the traditional boundaries to produce an elaborate, yet still classically refined piece of *huanghuali* furniture.

Compare a similar table sold in our New York rooms, 29th/30th November, 1993, lot 442, and again at Christie's London, 8th November 2016, lot 195; one with lotus-leaf waist and braces carved in the form of *lingzhi*, sold in our New York rooms, 20th March 2012, lot 155; and a slightly smaller summer-winter table, carved with *lingzhi* and ducks on the beaded-edges apron, from the Dr S Y Yip collection, exhibited in *Chan Chair and Qin Bench: The Dr S. Y. Yip Collection of Classical Chinese Furniture II*, Art Museum, Chinese University of Hong Kong, Hong Kong, 1998, cat. no. 19, and sold in our Hong Kong rooms, 7th October 2015, lot 118. See also side tables with very similar designs, including two in The MQJ Collection, the private collection of Grace Wu Bruce, illustrated in *The Best of The Best. The MQJ Collection of Ming Furniture*, vol. 1, Beijing, 2017, pgs 106 and 108.





116

A HUANGHUALI RECTANGULAR STOOL
QING DYNASTY, 18TH CENTURY

80 by 42.5 by 44.7 cm, 31½ by 16¾ by 17⅝ in.

• W £ 50,000-70,000

清十八世紀 黃花梨有束腰馬蹄足長方凳



117

A HUALI STAND
QING DYNASTY, 18TH/19TH CENTURY

76.5 by 45 by 45 cm, 30¼ by 17¾ by 17¾ in.

† • W £ 30,000-50,000

清十八十九世紀 花梨木香几





118



118

A LONG HONGMU TABLE
QING DYNASTY, 19TH CENTURY
194.5 by 43 by 85 cm, 76½ by 17 by 33½ in.

W • £ 8,000-12,000

清十九世紀 紅木嵌大理石條桌



119



119

A SMALL HUALI TABLE
QING DYNASTY, 19TH CENTURY
119 by 90 by 37.5 cm, 46⅞ by 35⅝ by 14¾ in.

See a *zitan* table with similarly rendered square-sectioned legs, offered in our Hong Kong rooms, 8th October 2014, lot 3669.

W • £ 6,000-8,000

清十九世紀 花梨條桌



120

A LARGE CARVED HONGMU SOFA
QING DYNASTY, 19TH CENTURY

198.3 by 72 by 83.5 cm, 78 by 28¾ by 32¾ in.

Compare a closely related example formerly in the collection of Dorothy Worrall, and now in the Museum of Liverpool, accession number 1991.121.27. See also a *zitan* rectangular table base with similar style of carving, attributed to 18th/19th century, sold at Woolley Wallis, 21st May 2014, lot 33.

W • £ 20,000-30,000

清十九世紀 紅木翹頭靠床



©MUSEUM OF LIVERPOOL
利物浦博物館





121



121

AN ENAMELLED PORCELAIN 'TIGER' PLAQUE

20TH CENTURY

38 by 25 cm, 15 by 9¾ in.

† £ 1,000-2,000

二十世紀 猛虎圖瓷板畫



122

A PAIR OF 'FLOWER AND BIRD' VASES, SIGNED

DENG XIAOYU

20TH CENTURY

Height 32 cm, 12½ in.

† £ 1,000-2,000

二十世紀 彩繪花鳥詩文圖瓶一對

《鄧尚禹》款



122



123

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

AN ENAMELLED 'IMMORTALS' PORCELAIN

PLAQUE

20TH CENTURY

mounted as a table screen

The porcelain plaque 25 by 37 cm, 9¾ by 14½ in.

£ 3,000-5,000

二十世紀 二仙傳道圖瓷板桌屏





124

PROPERTY FROM A PRIVATE COLLECTION

**A FAMILLE-ROSE 'BOYS' VASE
20TH CENTURY**

Height 19 cm, 7½ in.

PROVENANCE

Acquired in Hong Kong prior to 1975.

‡ £ 3,000-5,000

二十世紀 粉彩牧牛圖瓶

來源
約1975年前得自香港



125

PROPERTY FROM A PRIVATE COLLECTION

**A FINE ENAMELLED 'SCHOLARS' VASE
20TH CENTURY**

Height 25 cm, 9¾ in.
Signed Wang Pu, inscribed and dated 1934

PROVENANCE

Acquired in Hong Kong prior to 1975.

‡ £ 10,000-15,000

二十世紀 粉彩「元章拜石」圖瓶
王璞（款）

來源
約1975年前得自香港



126

A SMALL BLUE AND WHITE WANG BU-STYLE
'BIRD' CIRCULAR BOX AND COVER

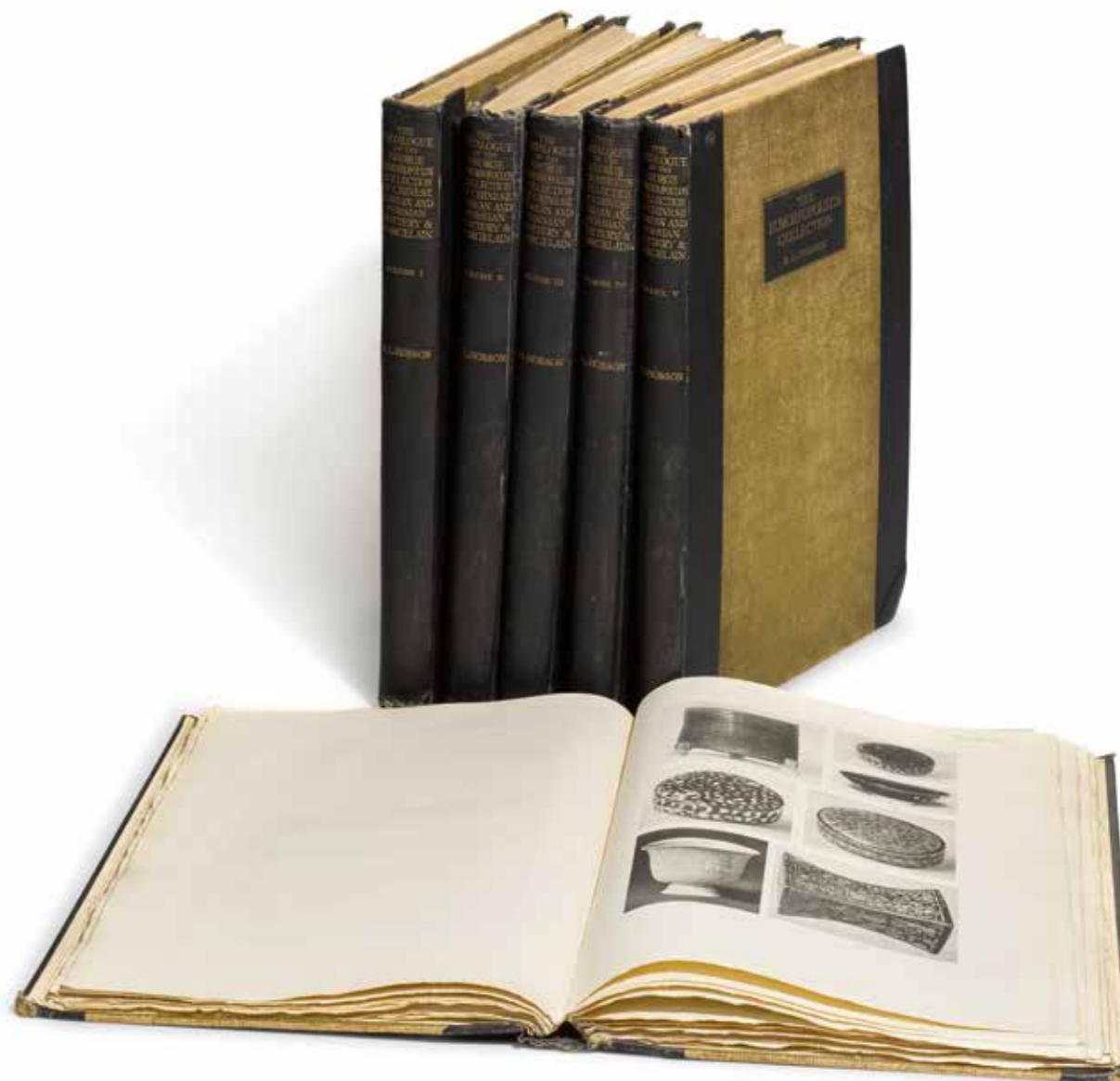
20TH CENTURY

Diameter 7.6 cm, 3 in.

For similar design, compare a pair of blue and white 'bird'
seal paste boxes and covers by Wang Bu attributed to the
Republic period, from the collection of Stephen Junkunc, III
(d. 1978), sold in our New York rooms, 12th September 2018,
lot 119.

£ 6,000-8,000

二十世紀 青花雀鳥圖圓蓋盒



127

R.L. HOBSON, THE GEORGE EUMORFOPOULOS
COLLECTION OF CHINESE, COREAN AND
PERSIAN POTTERY AND POCELIAN, VI VOLS,
LONDON, 1925-1928

1925-1928年 R.L. HOBSON 著《George
Eumorfopoulos珍藏中國、朝鮮及波斯陶
器》六冊全

Ernst Benn, 1925-28, six volumes, limited edition, numbers
215 of 725, original black and gold textured cloth with
numerous photographic plates
(6)

W £ 4,000-6,000

HOW TO BID



1. BROWSE

Go to sothebys.com or the Sotheby's app to find works you are interested in.



2. REGISTER

Sign up to place bids.



3. BID

Bid before and during the auction, from anywhere in the world.

FOR ASSISTANCE WITH REGISTRATION AND BIDDING

Enquiries@sothebys.com

US +1 212 606 7000 UK +44 (0) 20 7293 5000 HK +852 2822 8142

sothebys.com/bidonline FOLLOW US @SOTHEBYS

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction. All bidders should 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.

Buyer's Premium and Overhead Premium

A buyer's premium and overhead premium will be added to the hammer price and are 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 £700,000; 20% on any amount in excess of £700,000 up to and including £3,500,000; and 13.9% on any remaining amount in excess of £3,500,000.

The overhead premium, which covers an allocation of Sotheby's overhead costs relating to our facilities, property handling and other administrative expenses, is 1% of the hammer price.

These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Bidding in advance of the live auction

Certain auctions have a period of online bidding followed by a live auction. In such cases, if you are unable to attend the live auction in person and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on sothebys.com or via the Sotheby's App (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide the requested information. Once you have done so, navigate to your desired lot and click the "Place Bid" button to start the process. You may bid at or above the starting bid displayed on the Online Platforms. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications on your device) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note that in certain circumstances clients who have been

outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device). Please refer further to the "DURING THE AUCTION" section below. Online bids are made subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

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 do not include the buyer's premium, overhead premium, any applicable Artist's Resale Right levy or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. 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 exhibition. 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 below.

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 publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. 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 item of property.

2. DURING THE LIVE AUCTION

Conditions of Business Sotheby's auctions are 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 a Sotheby's 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. Online bids are made subject to the Conditions of Business applicable to the sale and the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com.

Bidding at the Live Auction Following any applicable online bidding period, bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you are a first-time bidder, you will also be asked for your address, phone number, email address and signature in order to create your account. 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.

Telephone Bids In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Please see sothebys.com or contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Absentee Bidding For some sales (other than where the option to submit an Advance Bid (as defined below) is

enabled and a current bid is visible on the Online Platforms), if you are unable to attend the live auction in person, you may place your maximum bid prior to the start of the live auction on an Online Platform or by submitting your maximum bid in writing to the Bids Department. When the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the lot for as little as possible and never exceeding your limit. 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. This service is free and confidential.

Advance Bidding For certain sales, bidders may submit bids in advance of the live auction ("Advance Bid") through an Online Platform, as described above in "BEFORE THE AUCTION" section or by submitting your maximum bid in writing to the Bids Department. For these sales, if you submit an Advance Bid prior to the live auction, the system will automatically bid on your behalf up to and including your predetermined maximum Advance Bid in response to other bids and will alert you via email and push notifications (if enabled on your device). During the live auction, if your Advance Bid remains as the leading bid, the auctioneer will execute your bid on your behalf in response to other bids. You may also continue to bid during the live auction above your predetermined maximum Advance Bid via an Online Platform using the Live Online Bidding method described below.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via an Online Platform. For information about registering to bid via an Online Platform please refer to sothebys.com.

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 published below.

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

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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY’S AUTHENTICITY GUARANTEE

In respect of fine Chinese paintings, the artists’ names recorded in this catalogue (if any) are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. Therefore, none of the fine Chinese paintings in this catalogue (if any) are subject to any guarantee of authenticity and all such property is sold as is in accordance with the Conditions of Business. Any assistance given by Sotheby’s staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

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

For these purposes, “counterfeit” means a lot that in Sotheby’s reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where

the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Please note that this Guarantee does not apply if either:-

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

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

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

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

4/13 NBS_GUARANTEE CHINESE

IMPORTANT NOTICES

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 on the day of the sale. Collection can be made from Sotheby’s Greenford Park two days after the sale, but not on the day immediately following the sale.

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY’S

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

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

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

ENDANGERED & OTHER PROTECTED SPECIES

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

12/19 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.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby’s that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby’sand demonstrates to the satisfaction of Sotheby’s that the lot sold is a forgery,Sotheby’s is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a ‘forgery’ is defined as a work created with intent to deceive.

04/17 NBS_GLOS_CHINESE

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 -

