

DREWEATTS

EST. 1759



CHINESE AND JAPANESE WORKS OF ART

INCLUDING ISLAMIC, INDIAN AND TRIBAL ART

DONNINGTON PRIORY | TUESDAY 16 & WEDNESDAY 17 JUNE 2020

德物兹 中国及日本艺术精选

含伊斯兰、印度及部落艺术

DONNINGTON PRIORY | 2020年11月11日（周一）及12日（周二）

DREWEATTS

EST. 1759

FINE JAPANESE, ISLAMIC AND INDIAN WORKS OF ART

TUESDAY 16 JUNE 2020 | 10.30AM

CHINESE CERAMICS AND WORKS OF ART

WEDNESDAY 17 JUNE 2020 | 10.30AM

AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts to register all commission bids or telephone bids by 4pm (local time) the day before each auction.

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DAY 1 | AUCTION NO. 14267

DAY 2 | AUCTION NO. 14268

SPECIALISTS:

Mark Newstead
Dr Yingwen Tao

VIEWING AT DONNINGTON PRIORY:

Viewing will be available **by appointment only** and in strict accordance with government Covid-19 regulations.

Monday 8 June 10am – 5pm
Tuesday 9 June: 10am – 5pm
Wednesday 10 June: 10am – 5pm
Thursday 11 June: 10am – 5pm
Friday 12 June: 10am – 5pm
Monday 15 June: 10am – 5pm
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Front cover: Lot 150

Back cover: Lot 126

DREWEATTS

EST. 1759

日本、伊斯兰及印度艺术精选

DONNINGTON PRIORY | 2020年6月16日 (周二) | 上午十点半

中国陶瓷及艺术品精选

DONNINGTON PRIORY | 2020年6月17日 (周三) | 上午十点半

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首日 | 拍卖编号14267

次日 | 拍卖编号14268

专家部门:

MARK NEWSTEAD
陶映雯博士

DONNINGTON PRIORY 预展时间:

由于疫情原因, 本次拍卖预展必须提前预约, 预展时间安排如下:

6月8日 (周一) – 6月12日 (周五): 上午10点至下午5点

6月15日 (周一): 上午10点至下午5点

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Day 1 |

Fine Japanese,
Islamic and Indian
Works of Art

Tuesday 16 June | 10.30AM



1

1
Choshuzan: A Large Satsuma Pottery Bowl of deep circular form resting on a short footrim, richly decorated in overglaze enamels and gilding with a profusion of chrysanthemums, the exterior with similar decoration above a band of lappets, each filled with a different diaper design, base bears a seal "Choshuzan dzu", diameter 31cms, Meiji Period

Provenance: Private English Collection

£300-500

2
A Japanese Satsuma Pottery Wine Pot of flattened globular form resting on three stub feet and with short spout and lugs for the overhead bamboo handle, the body decorated in overglaze enamels and gilding with family groups picnicing beneath cherry trees by a river, the cover with chrysanthemum and tendrils, marked with a seal to the base " ", diameter 13.2cms, Meiji Period

Provenance: Private West Country Collection

£300-400



3

3
Kozan: A Satsuma Pottery Vase, of ovoid form on a slightly splayed foot and rising to a narrow, waisted neck, decorated on the Mazarin blue ground with lobed panels of a family picnic on the banks of a river, the reverse with pigeons amid flowers, the ground enhanced in gilding with trailing cherry branches between bands of stylised lappets, seal to the base *Kozan*, height 12.2cms, Meiji Period

£300-500



2

4
Horaiken: A Japanese Satsuma Pottery Wine Pot, of globular form with short spout and lugs to which a bamboo and wire overhead handle is attached, decorated in overglaze blue and coloured enamels and thick gilding with carp swimming amidst pond weed, the domed cover with stylised lappets and a spherical gilt knob, signed within the cover *Horaiken* with red *kao* and blue *Shimazu mon*, height including handle 16cms, Meiji Period

For the signature see Louis Lawrence, *Satsuma The Romance of Japan*, p.235, no. 55

£250-300



4



5

5
Yozan: A Good Japanese Satsuma Pottery Kogo, of flattened, circular form, decorated to the cover in overglaze enamels and gilding with a cock, hen and chicks amid flowers and lotus leaves, the inside cover with a landscape of a rustic dwelling amid reed beds in a mountainous scene, the inside of the box depicting *Tokiwa Gozen* and her children in the snow, seal to the base *Yozan*, diameter 8.3cms, Meiji Period

Provenance: From a West Sussex Family

£300-500

6 †
Kinkozan: A Japanese Satsuma Pottery Miniature Wine Pot, the body of tapering rhomboid form with S-spout and angular handle, decorated in overglaze enamels and gilding with bands of diapers, lappets, waves and key-fret designs, the cover en suite with chrysanthemum knob, *Kinkozan* label to base, height 8.5cms, Meiji Period; **and another Satsuma Miniature Wine Pot** of spherical form with simple spout and loop handle, decorated on a floral ground with panels of *bijin* and children entertaining themselves, all in overglaze enamels and gilding, seal to the base *Kinzan* (?), height 5.6cms, Meiji Period (2)

Provenance: From a Corporate Collection

£200-300



6



7

7 †

Kinkozan: A Japanese Satsuma Pottery Miniature Wine Pot, of ovoid form with S-shaped handle and similar spout, the domed cover with spherical knob, decorated in overglaze enamels and gilding with shaped reserves depicting chrysanthemums on a gilt ground, all on a field of red-brown, the rim and cover with bands of stylised lappets, indistinctly marked in gilt to base *Kinkozan* and with paper label *Kinkozan Kyoto*, height 13cms, Meiji Period

Provenance: From a Corporate Collection

£200-300

8 †

Kinkozan: A Japanese Satsuma Pottery Miniature Wine Pot, the body of double-gourd form with a short spout and lugs for an overhead, swing handle, decorated in overglaze enamels and gilding with stands of bamboo, the rim and spout with bands of diaper designs, the cover en suite, signed in script to the base *Kinkozan*, height 6.5cms, Meiji Period

Provenance: From a Corporate Collection

£200-300



8

10 †

Kinkozan: A Japanese Satsuma Pottery Miniature Wine Pot, the compressed ovoid body with simple loop handle and short spout, decorated in overglaze enamels and gilding with groups of people at a meal, the rim and cover with a floral and diaper band, gilt seal to base *Kinkozan* dzu, width 9.5cms, Meiji Period

Provenance: From a Corporate Collection

£200-300



10

11



11 †

Kinkozan: A Japanese Satsuma Pottery Miniature Wine Pot, of compressed globular form raised on three stub legs and with a short spout and lugs with overhead bamboo handle, decorated in overglaze enamels and gilding with floral roundels on a mille fiori ground, concave cover en suite, signed to base *Kinkozan* in gilding, with *Kinkozan* paper label, width 10cms, Meiji Period

Provenance: From a Corporate Collection

£200-300

12 †

Kinkozan: A Satsuma Pottery Miniature Wine Pot, the body of double ogee form with short spout and lugs for an overhead bamboo handle, decorated in overglaze enamels and gilding with floral roundels on a ground of amassed white chrysanthemum blooms, the low cover en suite with a rounded gilt knob, height 6.4cms, signed *Kinkozan* dzu, Meiji Period

Provenance: From a Corporate Collection

£200-300



12



9

9 †

Kinkozan: A Japanese Satsuma Pottery Miniature Wine Pot, the body of rhomboid section with angular handle and S-shaped spout, the low cover with loop handle, decorated on the mazarin blue and gilt ground with rectilinear panels of children beside a fence, the reverse with a profusion of chrysanthemums, marked to the base *Kinkozan*, height 7.3cms, Meiji Period

Provenance: From a Corporate Collection

£200-300



13

13 +
Kinkozan: A Japanese Satsuma Pottery Miniature Wine Pot, of compressed globular form with loop handle and short spout, decorated on the Mazarin blue and gilt ground with panels of figures at leisure, the shallow domed cover with *tomo-e* knob, gilt seal to base *Kinkozan dzu*, width 9.2cms, Meiji Period

Provenance: From a Corporate Collection

£200-300

14 +
Kinkozan: A Japanese Satsuma Pottery Miniature Wine Pot, of globular form with short spout, lugs for an overhead handle and flat cover, decorated with rectilinear panels on a Mazarin blue and gilt ground with peony, bamboo and prunus in overglaze enamels and gilding, marked in gilt to base *Kinkozan*, height 6.4cms, Meiji Period

Provenance: From a Corporate Collection

£200-300



14



15

15
Kinkozan: A Japanese Satsuma Pottery Bowl, of circular form resting on a low foot and typically decorated in overglaze enamels and gilding with two *kakejiku* on a ground of fishes and other sea creatures beneath a decorative band, the exterior with groups of children at play, signed to the base *Kinkozan dzu*, diameter 12.7cms, Meiji Period

£300-500

16
A Japanese Satsuma Pottery Bowl, of circular form resting on a short footrim, decorated in overglaze enamels and gilding with shaped panels of child musicians in a *matsuri* parade, butterflies, flowers and diaper designs to both the interior and exterior, signed in a reserve in the form of an archaic bronze on the base (possibly Ryozan), diameter 14.1cms, Meiji Period

£400-600



16

17
A Good Large Pair of Japanese Imari Porcelain Vases, each of cylindrical form with compressed base and everted mouth, decorated in underglaze blue, *rouge-de-fer* and gilding with flowering plum and peonies amid sculpted rockwork, the foot with bands of cloud-scrolls and foliage, height 52cms, Early 18th Century (2)

Provenance: Private English Collection

£800-1,200



17



18
A group of Japanese Imari porcelain, comprising: a two-handled tripod censer and cover with a Buddhist lion knob, a four-compartment and square picnic box with cover, a jar with everted rim, a cylindrical potiche and cover, a bottle vase and a fluted baluster vase with flared rim, 19th century (6)

£150-250

19
A group of Japanese Imari porcelain, comprising: three bowls and two dishes, 19th century (5)

£100-200



20
A large Japanese Imari Charger, Meiji Period, variously painted with panels of figures birds and complex designs, 75cm diameter

Provenance: Private Collection removed from a property in Grosvenor Square, London

£200-400



21
A Japanese Arita Porcelain Dish, of circular form with a barbed rim, decorated in underglaze cobalt blue with a spray of cherry blossoms within a border of "The Three Friends", the rim in chocolate brown, the exterior with continuous karakusa, the base with a running Fuku mark, diameter 22.8cms, early 18th Century

Provenance: Private English Collection

£100-150



22
A Japanese Furasaki or screen for the Cha-no-yu, of two fold, rectangular form and decorated in Kano School style with chrysanthemum flowers and foliage in ink, colours and gofun on a gold squared ground, the reverse with leafy nanten branches in similar style on a silvered squared ground, the whole within a roiro lacquered wood support, 164cms by 54cms, 18th Century

Provenance: Private English Collection

£300-400

23
Utagawa Kunisada (Toyokuni III): Nine woodblock printed ukiyo-e triptychs, each in inks and colours on mulberry bark paper, predominantly depicting named kabuki actors in various roles; each framed and glazed (9)

Provenance: From a Private Family Collection

£1,000-1,500

23 (part)



24

A Collection of Japanese Shunga, comprising two painted albums in inks and gouache on paper of sundry erotic scenes, eight small Shunga paintings on silk; five woodblock printed erotic images in inks and colour on mulberry bark paper, Late Edo-Meiji Period; and five erotic prints after Thomas Rowlandson. (A Collection)

Provenance: From a Private Collection

£100-150



24 (part)



25

25 †
Hiroshi Yoshida (Japanese, 1876-1950), Oban yoko-e, from the India and Southeast Asia series, pencil titled lower left in pencil 'Ghat in Benares' and signed pencil lower right, marked with Hiroshi and jizuri seal, signed, dated Showa 6 (1932), inscribed, stamped, 26cm x 39cm

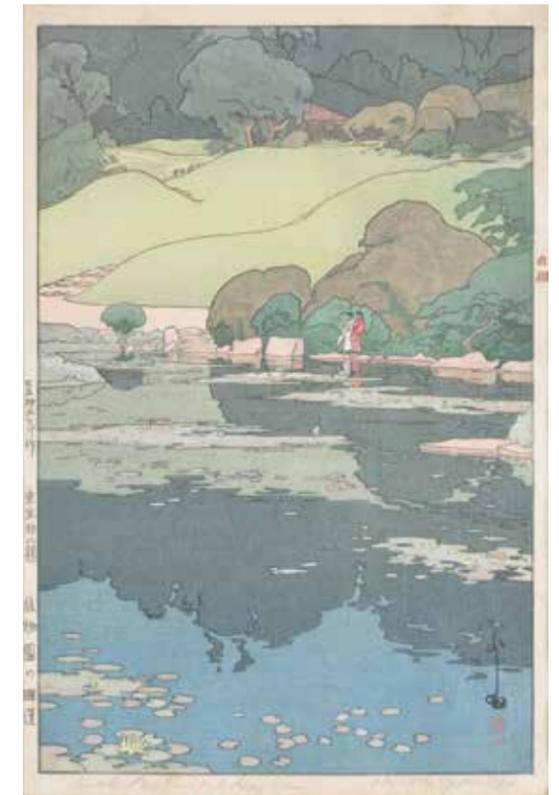
Provenance: From a Corporate Collection

£300-500

26 †
Yoshida Hiroshi (1876-1950), A woodcut from the series *Twelve Scenes of Tokyo*, titled *Shokubutsuen no suiren* (Water Lilies in the Botanical Garden) [in Japanese] dated Taisho 15 (1926), signed in ink, Hiroshi and jizuri seals, signed and titled in pencil lower left and right, 39cmx 26.5cm area visible to edge of mount, framed

Provenance: From a Corporate Collection

£200-300



26

27



27
A Japanese white metal Koro and Cover, the body of tri-lobed form resting on three columnar legs and surmounted by a domed cover, the whole cast with a reticulated all-over mass of chrysanthemum blooms and foliage, some picked out in enamels and gilt wash, the interior with separate liner, unsigned, height 15cms, Meiji-Taisho Era

Provenance: Property from the Estate of the late Betty, Lady Grantchester

£200-400

28

A Japanese Bamboo Brush Pot, of cylindrical form, decorated between bands of key-fret design with a panel depicting a sparrow in flight above a flowering peony, the reverse with an egret above lotus leaves and pods, all in kebori, shishiaibori with katakiri details, height 26.5cms, unsigned, First half of 20th Century

£200-400



28

29



29
A Japanese Copper "Double Box", of part circular, part octagonal form, the sides chased in katakiribori with a figure and a minogame in an extensive landscape, the covers inlaid, one in shibuichi, copper and gilt on a gold coloured ground with an Oni punting Shoki in a boat, the other set with wood inlaid and lacquered with Futen lowering an anchor from a cloud to catch a kappa, bears signature panel (Nara) Toshinaga, length 14.6cms, Meiji period

Provenance: Private English Collection

£500-800

30



30
A Pair of Japanese Cloisonné Enamel Vases each of spherical form with three concave bands encircling it, resting on a short, splayed foot and rising to a waisted, cylindrical neck with stepped rim, decorated on the tiger's eye ground with bands of stylised flowers and foliage, Ho-o birds and butterflies, the base and interior are blue, height 31cms, 20th Century

£400-600

31



31
A Late Japanese Bronze Vessel in imitation of a Chinese Gu with splayed foot, bulbous centre and everted mouth, cast in relief around the foot with sinuous dragons and peacocks on the central boss, the neck with lappets of scrolling karakusa, the foot set with a calligraphic panel, height 16.6cms, Late Edo-Meiji Period

£100-150

32
A Group of Twenty-One cast Copper-Bronze Models of Insects, Sea Creatures and Others, including an ant, beetles, a crab, a centipede (articulated), cicada on a roof tile, hedgehog, namazu and a daikon, various sizes, longest being 15cms, 20th Century

Provenance: Property of a Gentleman

£500-700



32



33

33

A Japanese Bronze Vase of "Gu" Shape, the waisted body of quatrefoil section with torii handles to the centre, the whole bearing bands of lappets on an all-over diaper design, a dragon clutching a glass Tama in its claw clammers up the central boss, cast with a foundry mark to the base, height 42cms, Meiji Period

£600-800



34

34

34

A Japanese Cast Bronze Figure of Ninomiya Kinjiro, he stands with a bundle of faggots on a carrier on his back, he leans forward engrossed in his book, all on an irregular base, signed to the base, height 34cms, Meiji Period

£600-800



35

35

A Japanese Bronze Vase, of tapered cylindrical form on a splayed foot and rising to a narrow neck with everted lip, decorated on the mottled ground with a large carp resting on a spray of leaves, the fish coloured red with gilt eyes, height 52cms, Meiji Period

£300-500

36

A Japanese Bronze Vase, the bulbous body on a splayed foot and rising to a cylindrical neck with everted mouth, cast in relief with two carp amid placid waters, eye inlaid in shakudo and gilding, the chocolate brown patina with red splashes, inscribed to the base Masanori saku, height 42.9cms, Meiji Period

£400-600



36

36

A Japanese Bronze Vase or Jardinière, of bulbous form with broad mouth, cast with crashing waves and applied with dragons, gilt eyes, incised signature to base, height 32cms, Meiji-Taisho era

£400-600

37

A Japanese Bronze Vase, of inverted baluster form rising to a tapering cylindrical neck with broad, everted mouth and pendant, rim cast with bamboo leaves and sprays, the body cast in high relief with a stag and hind by a rocky outcrop, gilt details, foundry mark to base "Shomei" (?), height 40cms, Meiji Period

£300-500



38

£300-500



39

39
A Japanese Bronze Model of an Elephant, the large pachyderm striding forward with trunk lowered, the texture of the skin well rendered, foundry seal to its belly, height 32.5cms, length 44cms, Meiji Period

£400-600

40

Shumei: A Japanese Bronze Figure of Jurojin, he kneels dressed in a typical long-sleeved robe and holding up in his left hand an open scroll upon which is inlaid in silver the single character "Shu", incised to the base Shumei saku, height 21.3cms, Meiji Period

£300-500



40

41
A Bronze Model of a Horse, it stands four-square, its well-modelled head erect, the mane and tail well rendered, a saddle-cloth bound around its middle with an elegant bow on its back, the genitalia startlingly well depicted beneath, height 23.4cms, Meiji Period

£500-800



41

42

A Japanese Bronze Vase, the compressed body on a splayed foot and rising to a tall cylindrical neck with everted petaloid mouth, the body cast in relief and applied with a bird perched on a rocky outcrop amid omodaka plants as it watches a toad swimming away, height 38.8cms, Meiji Period

£400-600



42



43

43

A Japanese Bronze Vase, of bulbous form on a splayed foot and rising to a tall octagonal neck with everted lip, the body decorated in relief with a group of egrets amid reeds and lotus fronds, eyes inlaid in shakudo and gold, cast with foundry mark to the base, height 46cms, Meiji Period

£800-1,200



44

44

A Japanese Bronze Vase, cast in the form of a large toad crouched in the remains of a broken tokkuri as it eyes up a large fly on the exterior, the neck of the bottle bears an archaistic band, gilt and silver details, height 39.2cms, unsigned, Meiji-Taisho Era

£500-800



45

45 Y
A Japanese Bronze Group of an Elephant Balanced on a Ball, its trunk raised and holding a bamboo stem upon which a further ball is balanced, a smaller elephant stands on its companion's back with its trunk wrapped around the the bamboo branch, details are well rendered, the tusks inlaid, the whole terminates in a spike that fits into a socle in the rootwood stand, height overall 72.5cms, Meiji-Taisho era

£2,000-3,000



46

46
A Japanese Copper-Bronze Vase, the bulbous body supported on a splayed foot and rising to a waisted neck with beaded rim, the body cast in high relief with a single, large lobster, incised to the base Naoyama, height 30cms, Meiji-Taisho era

£300-500



47

47
Yukimitsu (?): A Pair of Japanese Bronze Vases, each modelled as three lobsters afronte, standing on their tails with legs entwined, signature to base Yukimitsu (?) tsukuru, height 25.1cms, Meiji Period

£300-400



48

48
A Pair of Inlaid Bronze Vases, each of ovoid form resting on a stepped, splayed foot, rising to a cylindrical neck with broad, galleried mouth, the neck mounted with stylised dragon handles, each decorated to one side with a sennin, one holds a branch of berries, the other stands beside a tiger, the reverses with a cockerel and hen amid omodaka plants, all in relief with copper, gold and silver inlay, the foot with a band of waves and spray above lappets, height 36.3cms, Meiji Period

£1,500-2,000



49

49
JOMI EISUKE II: A Japanese Copper-Bronze Vase, of inverted baluster form resting on a splayed foot and with a short, waisted cylindrical neck, decorated in low and high relief with Futen, the God of Wind, perched amidst the clouds and opening the neck of his wind sack, details in gilding, seal to the base "Jomi", height 30.5cms, Taisho Period

£1,500-2,000

51

51
A Japanese Inlaid Bronze Vase, of inverted baluster form on a splayed footing raised on four plain feet, the body rising to a waisted cylindrical neck with squared rim, the shoulder applied with Oni head and ring handles, decorated in iro-e taka-zogan with a Ho-o bird amid kiri leaves, the reverse with a peacock amid peonies, the neck with stylised lotus in gold hon-zogan and kebori, height 45.5cms, Meiji Period

£2,000-3,000



51



50



50

50
A Pair of Japanese Bronze Vases, each with a bulbous body resting on an integral splayed foot from which four cabriole legs extend to an annular base, the cylindrical neck with a slight lip and applied with handles in the form of archaic beasts, the body decorated with a profusion of flowers and foliage in iro-e hon-zogan, the neck with bands of lappets, roundels of kyllin, clouds and lightning and formal devices, height 41.8cms, Meiji Period

£800-1,200



52

52

52
Miya-O Eisuke: A Parcel Gilt Bronze Figure of a Huntsman, he stands wearing robes decorated in paulownia fronds and waterwheels, a wicker hat on his head a bamboo cane across one shoulder from which a rabbit is suspended, signed on a gilt plaque Miya-O; on a wood stand lacquered with scrolling karakusa; overall height 26.5cms, Meiji Period

£2,000-3,000



53

Akasofu Gyokko: A Parcel Gilt Bronze Figure of a Warrior, he stands dressed in robes decorated in tomo-e and bamboo leaf mon over his armour, one foot thrust forward and his arms raised above his head as he is about to wield a weapon of some kind, signed on a gilt plaque Gyokko, height 28,5cms, Meiji Period; with modern lacquered wood stand

£1,000-1,500



54

A Pair of Japanese Bronze Vases, each of baluster shape on a stepped base and with a trumpet neck applied with elephant head and ring handles, decorated in silver, gold and copper taka-zogan and hon-zogan with sparrows amid fruiting bushes, details in kebori and katakiri-bori, the neck with continuous bands of tama and stylised fantastic beasts and other decorative motifs, height 36cms, Meiji Period

£300-400

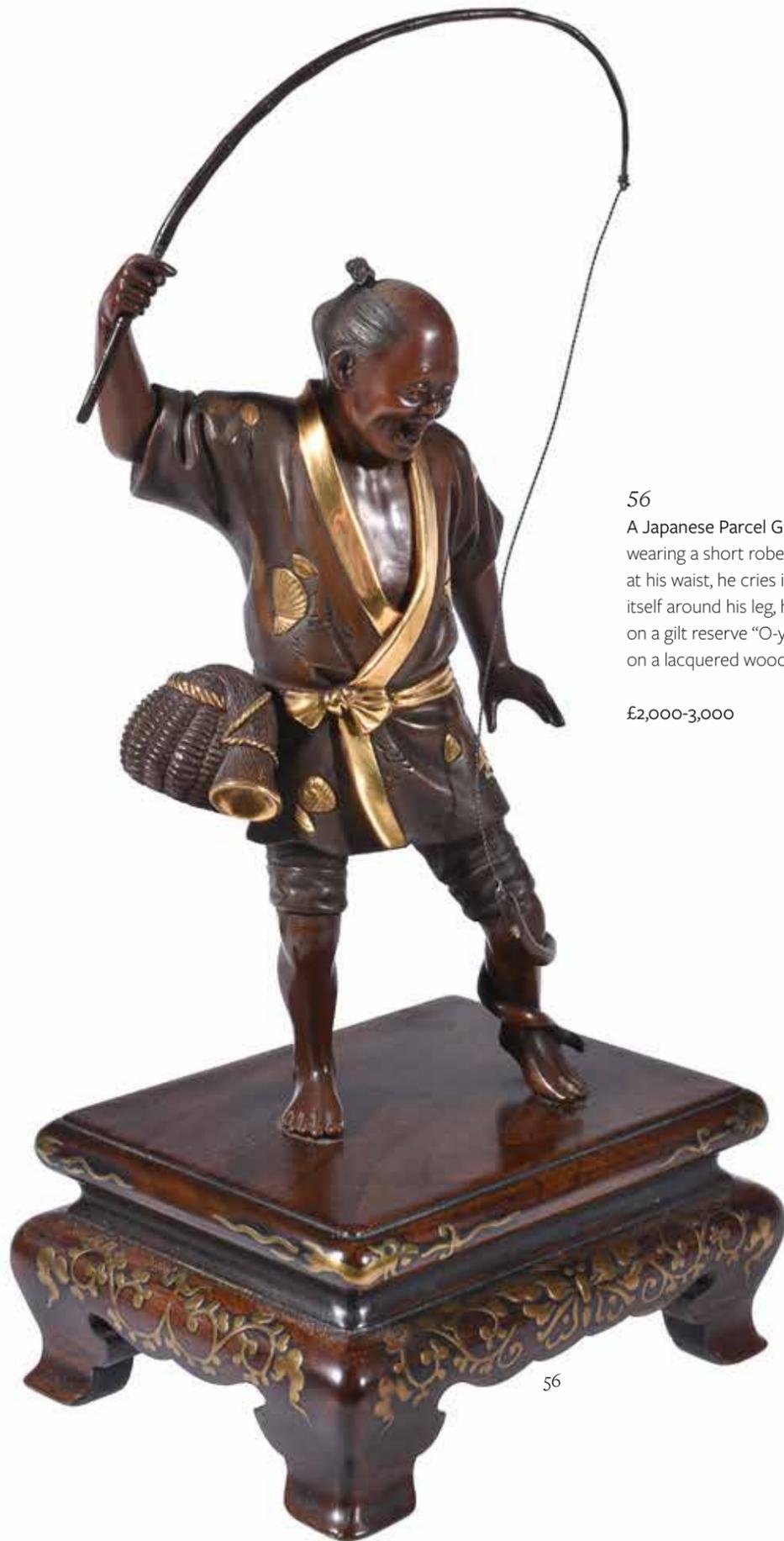


55

55

GYOKKO: A Large Parcel Gilt Bronze Figure of an Oni, it stands with hand on hip and wearing tiger skin short trousers with a cloak draped around its shoulders, its left hand raised and holding a lotus leaf bowl, gilt signature panel to the back "Gyokko", height 46cms; with shaped wood stand pierced and carved with scrolling acanthus leaf panels, height overall 57.6cms

£3,000-4,000



56
A Japanese Parcel Gilt Bronze Figure of a Fisherman, he stands wearing a short robe decorated in sea shells and carries a creel at his waist, he cries in alarm as his newly caught eel entwines itself around his leg, his right arm raised holding his rod, signed on a gilt reserve "O-yoshi saku" with a seal in hiragana, standing on a lacquered wood stand, height overall 30.5cms, Meiji Period

£2,000-3,000

56



57

57
Inoue (of Kyoto): A Pair of Japanese Bronze Beaker Vases, each of typical flared form resting on a splayed foot, the lower register chased and inlaid in iro-e takazogan with chidori in flight over crashing waves, the rest profusely inlaid in gold, silver, copper and shibuichi with butterflies amidst flowering chrysanthemum blooms and foliage, the mouth with a polished silver band, the base with silver seal Inoue sei and further gilt copper seal, height 35.7cms, Meiji Period

£2,000-3,000



58
A Large Japanese Bronze Group of Hotei, seated on the back of an ox, the corpulent monk with his robe open to his substantial waist as he rests one arm on his sack of treasures, the bovine stands foursquare with head turned to its left, a painted or printed mark to its belly, length 43cms, height 39cms; with A Bronze Figure of a Boy standing with arms held out to either side, height 17.6cms, Early 20th Century

£600-800

58



59
An Unusual Miya-O Style Group, depicting a bronze Oni and its companion in shakudo, each wearing animal skin breeches and a scarf in soft metals and gilding, the two figures with hands raised to support a bowl (now missing), unsigned, height 18.5cms, Meiji Period; the figures attached to wood base

£1,000-1,500

59

60
A Pair of Inlaid Japanese Bronze Vases, each of ovoid form resting on a splayed foot and rising to a cylindrical neck with everted mouth, the neck applied with handles in the form of mythical beasts, the body decorated with geese amid reeds and in flight, the foot with a band of lappets, the neck with much stylised inter-linked dragons, all in gold, silver and shakudo hon-zogan with shibuichi taka-zogan, unsigned, height 39.5cms, Meiji Period

£800-1,200



60

61
Miya-O Eisuke: A Parcel Gilt Bronze Figure of a Bird-Catcher, he stands wearing a short robe and a woven straw hat, a large basket is carried at his waist together with a tonkotsu, his arms extended as though to hold out a net, signed in a gilt double-gourd reserve Miya-O tsukuru, height 26.5cms, Meiji Priod; with a typical wood stand lacquered with Ho-o birds and karakusa.

£1,500-2,000



61



62

MIYA-O EISUKE: A Good Pair of Parcel Gilt Bronze Figures, one depicts a girl carrying her baby brother on her back as she walks with a large basket on her head and a kettle in one hand, the other of a windswept boy struggling to hold on to his umbrella which has blown inside out, each signed Miya-O dzu, Meiji Period, each with original typical wood stand silver lacquered around the frieze with dragon-fish and karakusa, height over all 45.5cms and 44.6cms

£7,000-10,000



62



63



64

63

A Near Pair of large Japanese Bronze Vases and Covers, each cast to depict the legend of Shiba Onko releasing his friend from a large jar by breaking a hole in it, the bulbous vessel decorated with diaper and decorative bands, the covers with eagles on rocky outcrops, approximately 85cm high (2)

£1,500-3,000

64

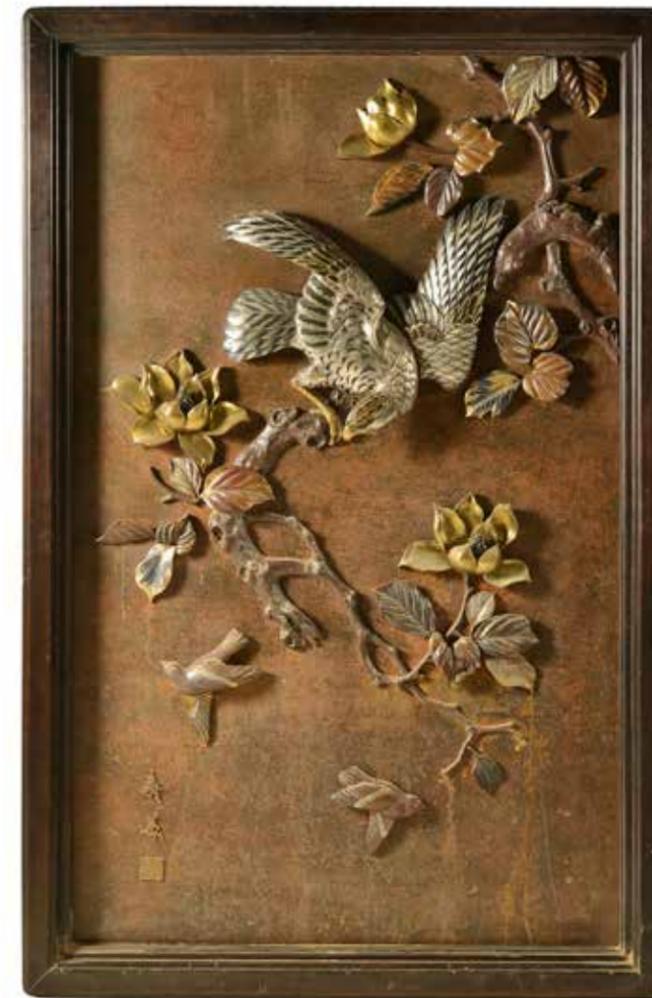
GYOKKO: A Japanese Parcel Gilt Bronze Figure of a Samurai Warrior, he stands with right foot thrust forward and his katana raised in his right hand, he wears loose robes over his armour, his clothes and hair flying with the energy of his strike, signed in a gold seal Gyokko, height 42.5cms, Meiji Period; together with the remnants of its wood stand

£3,000-4,000

65

A Large Japanese Iron Panel, of rectangular form decorated in silver, shakudo, gilt, copper and bronze with a hawk perched amid flowering branches watching two sparrows below, signed and sealed; within original wood frame, dimensions overall 133cms by 87cms, Meiji Period

£3,000-5,000



65



66

66

An Oval Japanese Bronze Plaque, decorated in high relief with Kintoki holding his axe and sitting astride a bear in a mountainous landscape, eyes are gilt, all within a border of bats and reishi amid clouds, signed..... Haruchika with gold seal, dimensions 83cms by 63.3cms, Meiji Period

£4,000-6,000



67

67
 Style of Eisuke Miya-O: A Pair of Parcel Gilt Bronze Vases, each with a bulbous body resting on a splayed footrim and rising to a neck with broad mouth, the shoulder mounted with animal mask handles, the sides decorated with panels depicting the poet Narihira and his entourage, the reverse with egrets amidst lotus leaves and grasses, all in copper, shakudo and gilt relief, the body with Ho-o birds affronte, the neck with bands of gilt relief dragons, Buddhist treasures, stylised lotus and key-fret designs, height 38cms, Meiji Period

A similar vase signed Miya-O was sold in these rooms 13th November 2018

£5,000-8,000

68
 A Japanese Bronze Ikebana Vase, of simple, plain form, the compressed globular body on a short, flared foot and rising to a trumpet neck with everted mouth, the whole bears a rich, dark patina, height 28cms, Late Edo Period

£300-500

69
 A Japanese Bronze Model of an Ox, standing foursquare with head turned slightly to its right, a carrying harness across its back, a boy stands to its right engrossed in a book he is reading, height 15cms, length 24cms, Meiji Period

£600-800



69

70
 A Japanese Bronze Figure of Jurojin, he sits on a raised stand with his left hand resting on his raised knee, he holds a ruyi sceptre in his right hand, details are chased with gold and silver inlaid hon-zogan details, the base pierced probably for use as a koro, height overall 27.6cms, Meiji Period

£400-600



68



70



71

71

A Japanese Bronze Vase, of bulbous form with a short neck and rolled rim, cast in relief and inlaid in silver with a tiger standing atop a rocky outcrop and snarling at the crescent moon above it, height 32cms, Meiji Period

£500-800



72

72

A Japanese Bronze Vase, the ovoid body on a splayed foot and rising to a lobed neck with everted, petaloid mouth, the body applied with a scaly dragon clutching a glass or rock crystal tama, incised signature to the base Yoshimitsu, height 27cms, Meiji-Taisho era

£150-200

73

A Japanese Bronze Vase, of tapering, ovoid form resting on a broad, stepped base and with a short, waisted neck and broad mouth, inlaid in silver, shakudo, shibuichi and gilt taka-zogan and kebori with iris flowers and foliage, height 38,5cms, Meiji Period

£400-600



73

74

A Japanese Cast Bronze Ikebana Vase, the base formed as a coiled dragon, its head pointing up with mouth open to hold a large, conical vessel for flower arrangement, the eyes enhanced with gilding, height 25cms, diameter 29.1cms, Meiji Period

£300-500



74



75

75

A Japanese Inlaid Bronze Vase, of simple ovoid form with incurved mouth, decorated in silver, copper, gold and shibuichi hon-zogan with trailing branches of flowering cherry, details in kebori and katakiri-bori, height 27.6cms, Meiji Period

£400-600

76

A Japanese Bronze Vase, of tall, cylindrical form with broad base and wide mouth with everted rim, cast in relief with a wave-girt rock upon which a minogame sits, looking at several reishi fungi, details in silver and gilt, inscribed Zeshin, height 35.8cms, Meiji-Taisho Era

£1,500-2,000



76



77

77
A Japanese Bronze Figure of Ebisu, he stands barefoot atop a rocky outcrop painted green, his arm raised to hold a fishing rod, a large carp lies on the rocks at his feet, a two-character seal cast into the back, height 36.6cms, Meiji-Taisho Era

£500-800

78
Hattori Company: A Japanese Inlaid Bronze Suzuribako, of rounded, rectangular form, decorated to the cover in gold, silver and shibuichi hon-zogan with wind-blown peony blooms and foliage, details in kebori, the sides of irregular form and silvered in imitation of icicles, impressed mark to base Hattori sei, dimensions 28.8cms by 26cms by 5.5cms, Taisho Period

£200-300



78



79

79
A Japanese Bronze Vase, of ovoid form with short neck and broad mouth, decorated to one side in relief with inlaid shakudo and gilt depicting birds above a temple pagoda amid pines, incised signature to one side, height 28cms, Meiji Period

£600-800

80
A Pair of Japanese Bronze Vases, each with a rounded body on a slightly splayed foot, the tall neck with incurved rim and applied with handles in the form of torii, decorated in iro-e taka-zogan and hon-zogan with a sparrow amid flowers and foliage, the lower register with formal lotuses in hon-zogan and kebori, height 33.2cms, Meiji Period

£400-600



80



81

81
A Pair of Japanese Copper Bronze Vases, each of elongated, slender ovoid form on a stepped, splayed foot and rising to a broad, plain neck with everted rim, decorated in silver, copper, shibuichi and shakudo with flowering irises, incised signature to side, height 38.5cms, Meiji-Taisho Era

£500-800

82
A Japanese Bronze Model of a Hen, it stands on an irregular mound base, its head turned to its left and its tail raised, the eyes in shakudo and gilt, height 28.5cms, Meiji Period: And a Japanese Bronze Koro in the form of a Cockerel, it stands with tail raised, its removable and pierced head turned back to rest on its left wing, height 42.5cms, Meiji Period

£800-1,200



82



83 Gyokko: Two Japanese Parcel Gilt Bronze Figures of Warriors, each wearing elaborately decorated robes over his armour, one sports a kabuto on his head and wields a naginata, his companion lunges with a yari, each figure bears a gilt plaque Gyokko, each mounted on a wood stand with gold lacquer Ho-o birds and scrolling karakusa to the sides, height approximately 35cms, Meiji Period

£3,000-5,000



84 A Pair of Japanese Bronze Vases, each of bulbous form resting on an integral four-legged stand and rising to a waisted neck with everted mouth, applied to the neck with animal head and tongue handles, decorated in iro-e hon-zogan and taka-zogan with a kingfisher, sparrow and other birds amid flowers and grasses, the neck with hon-zogan stylised butterflies, height 32cms, Meiji Period

£800-1,200



85

85 A Japanese Lacquer Box and Cover, of square section with indented corners, decorated on the mura-nashiji ground in gold takamakie and hiramakie with a temple building amid pines on a promontory, the inside cover with two lovers from the Genji Monogatari in a boat on the Uji River, details in roiro, silver foil, kirigane and e-nashiji, the sides with genre landscape scenes in the same techniques, the interior in nashiji with fundame rims, dimensions 24.3cms by 24.3cms by 11.8cms, Late Edo-Meiji Period

Provenance: The Property of an English Gentleman

£800-1,200



86

86 A Japanese Lacquer Box and Cover, of square section with indented corners, the whole raised on continuous foot, the cover with a stream flowing through a hilly landscape with a palatial retreat amid flowering cherry trees, the inside cover with Sugawara no Michizane standing on the veranda of his house and viewing the rich display of flowering plum, the sides with various views of Japan, all in shades of gold and silver hiramakie and takamakie with details in gold foil, e-nashiji, roiro and kirigane, the interior and base in nashiji with fundame rims, dimensions 24.3cms by 24.3cms by 11.4cms, Late Edo-Meiji Period

Provenance: The Property of an English Gentleman

£800-1,200



87

87 A Japanese Lacquer Box and Cover, of square section with indented corners the whole is raised up on simple feet and with a fitted flat cover, the top decorated on the mura-nashiji ground in tones of gold hiramakie and takamakie with a view of the torii at Itsukushima temple, details in kirigane, the sides with extensive landscape views in the same techniques, the interior is a rich nashiji with fundame rims, the inside cover with Taira no Koremochi about to defend himself from a demon, dimensions 24.2cms by 24.3cms by 12cms, Late Edo-Meiji Period

Provenance: The Property of an English Gentleman

£1,000-1,500



88

88 A Japanese Wood Mask of Otafuku, the smiling, high cheeked face covered in gesso and lacquered to the exterior in the usual white face make-up with rouged lips, height 16.9cms, Late Edo Period

Provenance: The Property of an English Gentleman

£200-300



89
A Japanese Satsuma Pottery Wine Pot, of compressed globular form with a lobed rim and resting on three short legs and with a short spout, decorated in overglaze enamels and gilding with sparrows in flight amid the branches of a flowering prunus tree, the circular recessed cover with kiku and butterflies, fitted with a wicker overhead swing handle, base with a Shimazu mon and signature seal "Dai Nihon Nambe"????, diameter 9cms, Meiji Period

Provenance: Private West Country Collection

£150-200

89



90

90 Y
A group of seven Japanese ivory Okimono, 15cm high and smaller, Meiji-Taisho era

Provenance: Sold Sotheby's, *The Ken Paul Collection*, lot 786, 14th March 2002

£200-300



91

91 Y
A Japanese Ivory Okimono carved as a kneeling bearded figure using a staff and his reed hat to attack an eagle recumbent before him, on a shaped base with signature Mitsuaki, height 14.5cms, early 20th Century

£300-400



92

92 Y
A Quantity of Early 20th Century Netsuke of various materials and subjects; an Ivory Okimono of the Disappointed Ratcatcher; and a Chinese Ivory "Puzzle Ball" with attached hardstone ring

£100-150

93 Y
A Japanese Ivory Netsuke carved as Hotei, balancing on one leg and carrying a large sack over his left shoulder, a broad smile on his face, unsigned, Early 19th Century

£200-300



93

94 Y
Asakusa School: A Stagshorn Ryusa Manju pierced and carved with an Ho-o bird amid stylised waves and tendrils, unsigned; with a Four-Case Inro decorated on the nashiji ground in roiro and e-nashiji with shells from the ka-awase game each decorated with genre scenes, the interior in rich nashiji, each case labelled in sumi with its contents, unsigned, 19th Century

Provenance: Private English Collection purchased in the 1960's and by descent

£200-300



94

95 Y
An Ivory Manju, of typical circular form decorated in relief and shishiaibori with Shoki The Demon Queller on clouds as he brandishes his sword above an Oni who appears to be sinking beneath the waves, signed to the reverse Isshisai, 19th Century

Provenance: Private English Collection purchased in the 1960's and by descent

£150-200



95



96

96 Y
Style of Okatomo: An Ivory Netsuke carved as a reclining tiger, its head turned to the rear, its tail draped across its haunches, details etched in brown, unsigned, 18th-19th Century; and an Ivory Netsuke, carved as a group of ginkgo nuts, unsigned, 19th Century (2)

The second was formerly the Property of an American Museum, sold in Christie's London on 21st February 1966

£300-400



97

97 Y
A Tsuishu Lacquer Netsuke in the form of a four-legged circular table, carved with geometric designs, the top deeply carved with a boy riding a hobby-horse, Late 19th Century; an Ivory Seal Netsuke, the square base surmounted by a shishi with two cubs, 19th Century; and a Wood and Ivory Netsuke of a kneeling figure with head, hands and other elements inlaid in ivory, signed Sogyoku, late 19th Century (3)

Formerly the property of an American Museum, sold at Christie's, London on 21st February 1966 as parts of Lots 68, 77 and 88

£200-300



98

98 Y
An Ivory Seal Netsuke, the oval base surmounted with a figure of a bearded sage seated on the back of an ox, details etched in black, base cut with a two character seal, early 19th Century; another Ivory Seal Netsuke, the base formed as a table with seal cut beneath it, surmounted by Okame holding a box of beans for the Setsubun festival, 19th Century; and an Ivory netsuke carved as a Tengu mask, tea stained, signed to the reverse, Meiji-Taisho era (3)

The first two items are formerly the property of an American Museum, sold in Christie's London on 21st February 1966 as Lot 77

£200-300



99

99 Y
A Kagamibuta Netsuke, the oval ivory bowl set with a shibuichi plate decorated in relief, copper, silver and gold inlay with a musician beating a tsuzumi under a full moon, unsigned, 19th Century; a Netsuke carved from a double walnut shell with a landscape of boatmen on a river, unsigned, 19th Century; and a circular Kagamibuta, the ivory bowl with a shibuichi plate decorated with two Kappa in the rain, in relief, silver and gold zogan, signed Motonobu saku, 19th Century (3)

Provenance: Private English Collection purchased in the 1960's and by descent

£150-200

100 Y

Gyokuzan: An Ivory Netsuke, carved as a kneeling figure wearing glasses and stoically pulling out his facial hair with tweezers, signed in an oval reserve Gyokuzan, late 19th Century; an Ivory Netsuke of Ashinaga and Tenaga, the former on the shoulders of the latter, signed on a red lacquer tablet, late 19th Century; and a Koroso Nut Netsuke, carved with a face, signed to the reverse Gyokko, late 19th Century (3)

Provenance: Private English Collection purchased in the 1960's and by descent

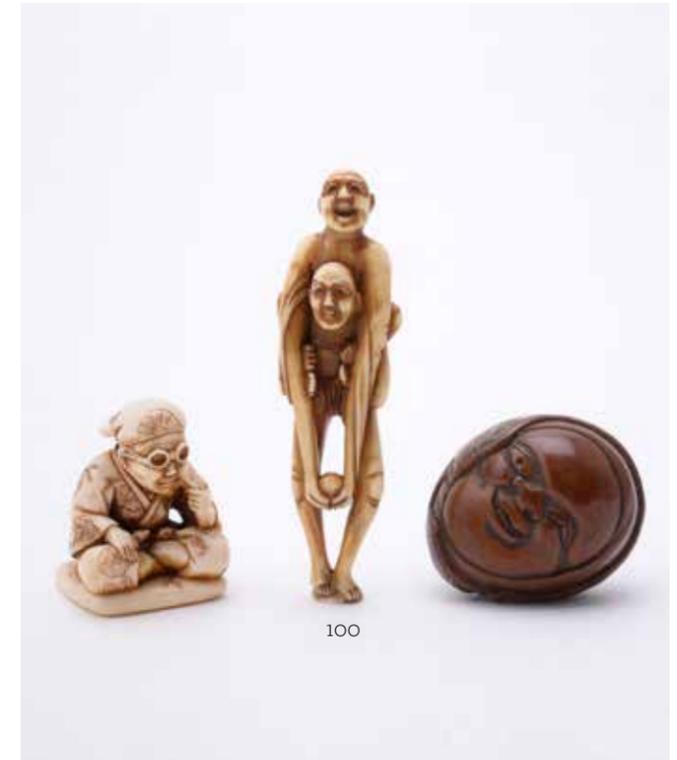
£250-350

101 Y

An Ivory Netsuke carved as a Shojo, reclining beside a large sake jar, a ladle and sakezuki beside her, details etched in black, unsigned, 19th Century; an Ivory Netsuke carved as an armoured warrior sitting cross-legged and grimacing as an Oni pulls on a rope around his neck, 19th Century; and a Stagshorn Netsuke of a rat seated atop a rice bale, details etched in black, unsigned, late 19th Century (3)

Formerly the property of an American Museum, sold at Christie's London 21st February 1966, parts of Lots 50, 102 and 139

£150-200



100



101

102

A Wood Netsuke carved in the form of a Tengu, seated cross-legged as it uses its long nose to stir a bowl of moxa gripped in its feet, its wings well rendered down the back, unsigned, 19th Century

Formerly the Property of an American Museum, sold at Christie's, London as Lot 50 on 21st February 1966

£200-300



102



103

103 Y

Munenori: An Ivory Netsuke carved as Shoki, the Demon Queller resting against a large overturned sake jar as an Oni creeps up to tickle his nose, signed in an oval cartouche Munenori, 19th Century

Formerly the Property of an American Museum, sold at Christie's, London as Lot 16 on 21st February 1966

£200-300

104 Y

Tomochika: An Ivory Netsuke in the form of the goddess Benten standing holding an uchiwa in one hand with an attendant beside her, signed beneath Tomochika, 19th Century; An Ivory Netsuke of a porter bearing a large bundle on his back as he uses hashi to eat from a bowl before him, signed on a red lacquer tablet Toshikazu, late 19th Century; and a Stagshorn Netsuke of a Tartar Archer, some details etched in black, unsigned, 19th Century (3)

The first two items are formerly the property of an American Museum, sold at Christie's, London on 21st February 1966 as lots 13 and 68 respectively

£200-300



104



105

105 Y

A Japanese Ivory Netsuke, carved in the form of a group of eight Kabuki and Noh masks, details etched in black, eyes inlaid, unsigned, early 19th Century, 5.1cm diameter

Provenance: From an English Private Collection.

£250-350

106

An album of twenty Persian 'erotic' watercolours, 20th century, painted in colours and gilt on cream paper, various sizes but many approximately 14cm x 22cm (20)

Provenance: From a Private Collection

£100-200



106 (part)



107

107

Suad al-Attar (Iraq, b.1942), *Midsummer Dreaming*, oil on board, all signed and dated '1991' in Arabic and English lower right, framed, each 15.5 x 20 cm (3)

Provenance: From a Private Collection

£400-600

108

A Staffordshire pottery bowl with Shir-o Khorshid emblem, circa 1890, printed and hand enamelled, the central interior roundel depicting a lion wearing a crown, standing and holding a sword, with the sun behind, the exterior with flowers, impressed factory mark, marked 'Cashmere', 22.8cm diameter

Compare with a similar bowl sold at Dreweatts, London, The Qajar and Pahlavi Shahs, lot 313, 31st October 2019 (£1,600)

£300-500



108

109

An Ottoman silk and metal thread embroidered silk curtain, probably Egypt, the text on this piece, which is possibly a section of four pieces, (texts are incomplete and would have continued on other sides) contains: Qur'an, chapter II (al-Baqarah), part of verse 125 in the top panel; Qur'an, chapter II (al-Baqarah), part of verse 260 and chapter III (Al 'Imran), part of verse 96 in the middle panel; and Qur'an, chapter XVII (al-'Isar"), verse 84 in the lower panel with 'God, exalted be His glory' and 'Muhammad, God bless him and grant him salvation' in its top corners, 263cm x 119cm on later black velvet backing

Translates as:

and when we made the house [Mecca]

and when Abraham said "my lord, now show me how you give life to the dead"

the first house of worship established for mankind [Mecca]

say, each works according to his manner, but your lord is most knowing of who is best guided in way

Each of these sections starts with the blessing "bismillah al-rahman al-rahim" and the words "allah" and "muhammad" have sections on either side of the lowest panel.

Provenance: From a Private Collection

£4,000-6,000



109

110

An Ottoman metal thread embroidered silk Curtain with the tughra of Mahmud II, rectangular, heavily embroidered in silver and silver-gilt threads on a predominantly black silk ground, consisting of an upper section with a rectangular panel bearing inscription on a yellow ground, above floral and laurel wreaths, and a small cartouche in red with inscription, the lower section with a floral swag topped with inscription-filled cartouches in the form of pineapples, a tughra below that, along three sides a narrow inscription-filled border within two borders with continuous repeat vegetal decorative motifs, 215 x 132 cm.

Provenance: From a Private Collection purchased by the current owner at Bonhams London, Islamic and Indian Art, Lot 179, 25th October 2007

On the upper centre red cartouche: the Bismallah.

On the narrow border frieze: sura XLVIII al-fath(Victory), verses 27-28.

On the central yellow rectangular panel 'Salutations and Peace be upon, o the one, who is the adornment of God'.

Within the floral cartouche in the form of pineapples: the Shahadah.

Below this is the Sultan's tughra and to the left of it the signature of Rakim, its designer. To the right of the tughra is the word Adli, the Sultan's honorific title. For another of Mahmud II's tughras with Rakim's signature, see Celal Esad Arseven, *Les Arts Décoratifs Turcs*, Istanbul, 1958, fig. 686.

This panel possibly belongs to a set of textiles decorating the interior of the Shrine of the Prophet in Medina (the Rawdah or 'garden of paradise'). They were usually replaced when an Ottoman Sultan ascended the throne (cf. Stephen Vernoit, *The Nasser D. Khalili Collection of Islamic Art: Occidentalism*, London, 1997, pp. 27-33). When taken down, the panels would either have been sent back to the Sultan's palaces in Istanbul, used as tomb covers, or distributed among dignitaries and the nobility.

The richly decorated panel with its garlands, swags and floral wreaths, typifies the rococo fashion during the reign of Sultan Mahmud II. It might have hung in a prestigious position such as the north facing door of the tomb.

Textile panels sharing similar characteristics, attributed to the Shrine of the Prophet in Medina, were sold at Sotheby's (*Arts of the Islamic World*, London, 12th October 2005, lot 12) and Christie's (*Islamic and Manuscripts*, London, 11th October 2005, lot 24).

£15,000-20,000



111

An Ottoman metal thread embroidered silk Tomb Cover with a dedication to Sultan Ahmed III, rectangular, heavily embroidered in silver thread on black, cream, red and green grounds, the middle section depicting a pointed archway filled with scrolling vines, surmounted by acanthus columns, an oil lamp hanging from the central point filled with inscription, flanked by two inscription-filled friezes on a red ground, the lamp linked to a tear-shaped roundel bearing inscriptions on a red ground, a stylised palm tree on either side, above the archway a large inscription-filled frieze, the upper and lower border with alternating trefoil and tree motif, backed, 235 x 203 cm.

Provenance: From a Private Collection purchased by the current owner at Bonhams London, lot 178, 25th October 2007

The inscriptions read as follows:

On the large frieze at the top: sura XXXIII al-ahzab, verse 45;

On the oil lamp, 'he who opens';

The two cartouches on either side of the oil lamp, 'And may the Mighty God be pleased with Abu Bakr and Umar and Uthman and Ali and all (Prophet's) companions';

The tear-shaped cartouche, 'Oh Prophet of God! our Lord Sultan Ahmad seeks intercessions. This is the Prophet's mihrab'.

The saying 'This is the prophet's mihrab', suggests this panel decorated the interior of the shrine of the Prophet in Medina. These hangings were replaced when an Ottoman Sultan ascended to the throne (cf. Stephen Vernoit, *The Nasser D. Khalili Collection of Islamic Art: Occidentalism*, London, 1997, pp. 27-33). When taken down, the panels would either have been sent back to the Sultan's palaces in Istanbul, used as tomb covers, or distributed among dignitaries and the nobility.

Two other textile panels with similar columns flanking the inscriptions, that decorated the tomb of the prophet Ibrahim in Mecca, were sold at Sotheby's (*Arts of the Islamic World*, London, 5th April 2006, lot 25) and Christie's (*Islamic Art and Manuscripts*, London, 26th April 2005, lot 49).

£20,000-30,000



111

112

A silk and metal thread embroidered Curtain (kiswah) Ka'aba with an Ottoman Tughra, Egypt, of irregular hexagonal form, the midnight blue field with a lobed medallion containing an elegant band of *thuluth* inscription, a tughra above and inscriptions below, a band of inscription across the top, the central field with a inscription panel flanked by two columns, all against leafy foliage, the borders with a band of leaves, approximately 227cm x 114cm

Provenance: From a Private Collection purchased by the current owner at Bonhams London, Islamic and Indian Art, lot 105, 1st May 2003

The inscriptions read (from top to bottom):

Qur'an, II, parts of verses 1-5; tughra of Abdulhamid II (AH 1293-1327/ AD 1876-1909); Qur'an, III, parts of 97;

In the middle, the names Allah and Mohamed;

At the bottom: "The Sultan Abdulhamid Khan (II), son of Abdulmecid, son of Mahmud, son of Abdulhamid (I)".

The Hijaz was under Ottoman rule until 1923, and this kiswah is embroidered with the tughra of Abdulhamid II.

A similar curtain is in the Tareq Rajab Museum, Kuwait (N.F. Safwat, *The Harmony of Letters*, Singapore, 1997, pp. 114-5. Another example was sold at Christie's London, *Islamic, Indian and Armenian Art and Manuscripts*, 12th October 1999, lot 21

£12,000-18,000



112



113



114



115

113
A fine polychrome lacquer papier-mâché pen case (Qalamdan), signed by Najaf 'Ali, Qajar, Iran, mid 19th century, with rounded ends and sliding tray, the top painted with a vertical composition of the Holy Family, a building behind with an angel flying above and a small bird and figure crouching in prayer below, signed in the sky *ya shah-i Najaf*, the sides with *gul-o-bulbul* design interrupted by four portrait roundels, the sides of the red sliding tray with gold scrolling vine, 22.1cm long

Provenance: Christies, *Art of the Islamic and Indian Worlds*, 6th October 2011, lot 272 and by family descent.

£2,000-3,000

114
A Bohemian large blue-stained glass decanter and stopper, late 19th or 20th century, made for the Persian market, printed with oval portraits of Nasser al-Din Shah Qajar, within cut glass borders, gilt and white enamel details, 60cm high

£600-800

115
A Bohemian large ruby-stained glass decanter and stopper, late 19th or 20th century, made for the Persian market, printed with oval portraits of Nasser al-Din Shah Qajar, within cut glass borders, gilt and white enamel details, 60cm high

£800-1,200



116

116
A pair of Iznik style tiles, late 19th or early 20th century, 31cm x 40.3cm overall

Provenance: From a Private Collection

£150-200



117

117
A Qajar blue and white fritware vase, late 19th century, painted in underglaze painted with birds perched in flowers above open rockwork, 25.5cm high

Provenance: From a Private Collection

£150-250



118 (part lot)

118
Two Kutahya and one Qajar pottery vessels, 19th century; a group of middle eastern pottery objects, all quite late; a broken sgraffito tazza; Indian copper and enamel jar and cover and two Kutahya dishes, tazza and broken vessel, 19th century, various sizes

£200-300



119
An Iznik rectangular pottery tile, Ottoman Turkey, circa 1520-1530 AD, of rectangular form, the blue and turquoise painted decoration with a central scrolling floriated tendril intersected by two half-lobed medallions on white ground, the upper register with a band of interlocking floral scrolls, 14cm x 19cm, restored

Provenance: Purchased at Christie's, *The Saeed Motamed Collection, Part I* (8652), 22nd April, 2013, lot 163 and by family descent.

£300-500

119



120

120
A Collection of Islamic Pottery Vessels, Persia, 10th century and later, comprising: a Kashan turquoise-glazed ewer, 12-13th century, with underglaze engraved decoration, 22cm high; a Nishapur slip-painted bowl, 10th century, 18cm diameter; a small Safavid turquoise glazed ewer, circa 16-17th century, 17cm high; a late Safavid blue and white colander, circa 1700, 21.3cm diameter and another pottery bowl, 18.2cm diameter; a Gandhara style stone head, 20th century, mounted on metal stand, the head 15.5cm high and a miniature 18k gold-plated copy of the 'The Cyrus Cylinder', set in resin, the cylinder signed, the resin case 15.2cm x 10.3cm x 5.3cm (7)

£200-400



121
Three goddesses with Siva and a holy man, Punjab Hills, Northern India, mid-19th century, fragment from a larger painting, gouache on paper, framed, 16 x 26cm

£200-300

121



122

122
Portrait of a Mughal Ruler in 17th century style, 20th century, ink and watercolour on tan coloured paper, framed

£60-80

123
Rama and attendants, Tanjore, South India, 19th Century, gouache, gilt gesso and glass on wood, visible area 76cm x 60cm, framed and in Perspex box covering

Provenance: Private Collection

£500-700



123



124

124

A painting from a Ragamala series depicting Madhu Madhavi, Provincial Mughal, late 18th century, gouache with gold on paper, framed, later inscription on back of frame and old type written description label along with hand written comment from Howard Hodgkin, dark red border, image size inside the border 22.5cm x 14.5cm and album page size 28.5cm x 19cm. the work probably unfinished, framed

Provenance: Property of Marchioness of Dufferin and Ava and thence by direct descent.

£400-600



125

125

Radha and Krishna, Pahari, late 19th century, gouache with gold on paper, 19cm x 13.5cm inside border, framed

Provenance: Property of Marchioness of Dufferin and Ava and thence by direct descent.

£400-600



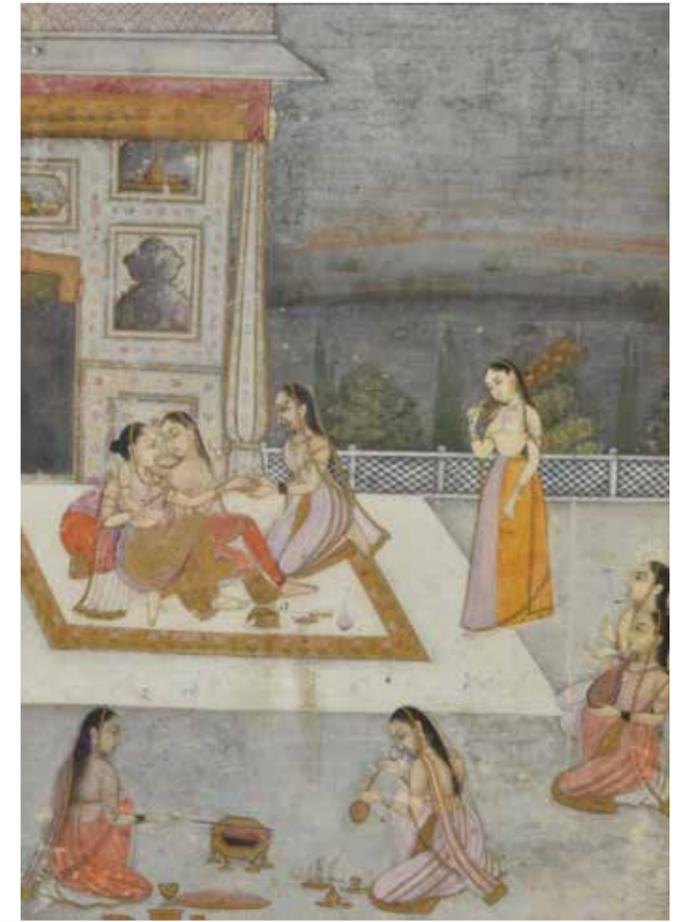
126

126

A painting from a Ragamala series, depicting Ramakali Ragini, Provincial Mughal, probably Lucknow, circa 1800, gouache with gold on paper laid on an gold painted floral album page, framed, later inscription on back of frame 'Gwalior 1931' and old type written description label along with hand written comment from Howard Hodgkin, image size inside border, 20cm x 13cm and album page size 28.5cm x 19cm

Provenance: Property of Marchioness of Dufferin and Ava and thence by direct descent.

£1,200-1,800



127

127

A lady on a terrace with her companions, Mughal, mid 18th century, gouache with gold on paper laid on an gold flexed album page, framed, later inscription on back of frame 'Given by Maharanee of Gwalior 1931' and old typed description label, along with hand written comment from Howard Hodgkin, image size inside border, 23cm x 16.5cm

Provenance: Property of Marchioness of Dufferin and Ava and thence by direct descent.

£1,200-1,800



128

128 Y

An good Indian Framed Miniature on Ivory Depicting the Taj Mahal, late 19th century, the oval picture centered by a finely painted view of the Taj Mahal, Agra, encircled by (centre top) Qutb Minar, Delhi (thereafter clockwise) Jami Masjid, Delhi Interior, Delhi Interior of the Diwan-i-Khas (Red Fort), Agra Golden Temple, Amritsar Akbar's Tomb, Sikandra [unspecified] Mughal throne [probably meant to be the Peacock throne], Agra or Delhi [unspecified], Agra or Delhi Exterior of the Red Fort, Delhi; the smaller images are varied: some are idealized portraits of five Mughal rulers and their consorts and other monuments, the slip veneered in geometric patterns in *sadeli* work, overall size 51.5cm x 46.5cm and the oval ivory size approximately 22.8cm x 32.5cm to edge of mount

Provenance: Property of Marchioness of Dufferin and Ava and thence by direct descent.

£2,000-3,000



129 (part)

129
A Mughal style drawing of an Elephant, India, ink with gouache and gold on paper inscribed in nastliq reading 'Mavi', 14cm x 18cm to edge of mount, framed, and a drawing of a Mughal Emperor riding on an Elephant, 19th century or later, ink on vellum laid on paper, inside mount 16cm x 14cm, unframed (2)

Provenance: Property of Marchioness of Dufferin and Ava and thence by direct descent.

£200-300



130

130 †
Maharana Ari Singh fleeing from an elephant running amok, Mewar, Udaipur, circa 1760-1780, gouache with gold on paper, narrow black inner border, red outer border, verso with traces of old exhibition label possibly with the name of old owner in 1946 and inscribed 'Exhibited at the International Arts Centre London..... 1946', image 21cm x 39.5cm and inside the mount 24cm x 42.5cm

Provenance: From a Corporate Collection

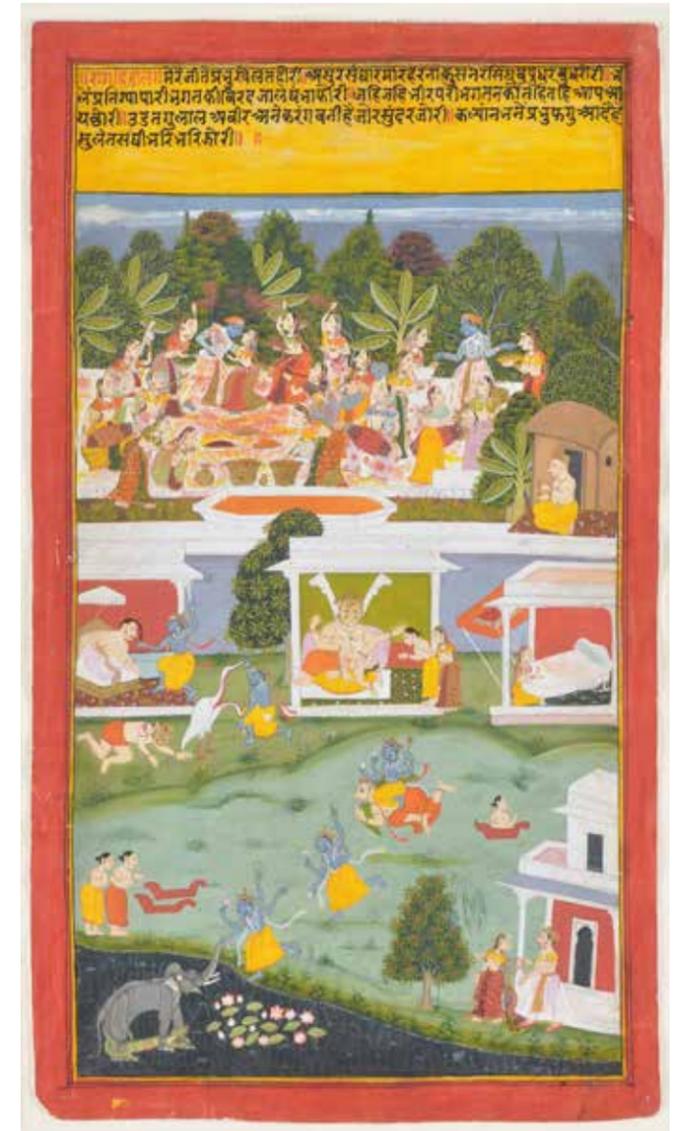
£2,500-3,500

131 †
An illustration to the Sur Sagar of Surdas, India, Mewar, circa 1700, gouache with ink heightened with gold, on paper laid on cloth, four lines of text in devanagari script to upper section on yellow panel and red borders, folio 45.5cm x 26cm and painted image excluding four lines of text 36.5cm x 22.5cm, framed

Provenance: From a Corporate Collection

The Sursagar is a devotional poem dedicated to Lord Krishna, written by the blind poet Surdas who is seen in this painting seated in front of a hut clapping cymbals. The composite scenes include Krishna dancing with the Gopis.

£2,000-3,000

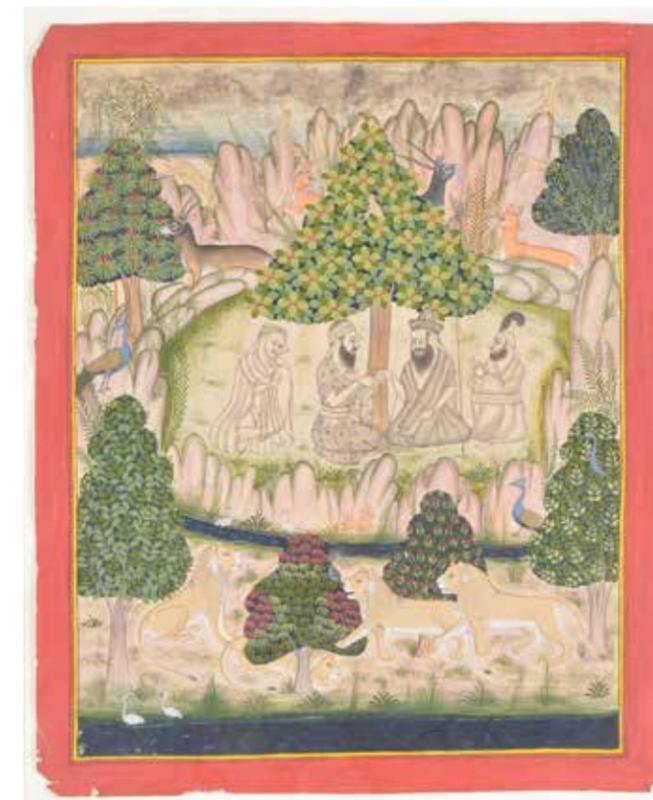


131

132 †
Four Holy Men, Mewar, Rajasthan, India, circa 1700, gouache on paper, seated under a tree in a rocky enclosure, surrounded by a forest with wild animals, red painted border, folio 31cm x 25.5cm and image 28cm x 22cm, framed

Provenance: From a Corporate Collection

£2,000-3,000



132



133

133 †

A good large Indian bronze cannon, probably Deccan, 17th-18th century, with faceted barrel and tiger head finial, engraved with four lines of *Devanagari* script, 115cm long, on later wood stand

Provenance: From a Corporate Collection and by repute purchased Sotheby's London circa 1990's but auction lot number and date untraced.

£800-1,200

134

An Western Australian Aboriginal spear thrower, with zig-zag carved surface to one side, brown patina, 52cm long and three Australian Aboriginal boomerangs, varying patinas, approximately 60cm, 62cm and 63cm long (4)

Provenance: By family descent collected prior to 1950

£250-350



134

135

Portraits of Tattooed Warrior Chiefs of New Zealand, Victor R Millard, 1931, privately published by Victor Millard, Auckland, New Zealand, with 10 images of Maori chiefs, reproductions of 10 photographic portraits, taken by V.R. Millard, comprising: Mohi, Taketake, Tomati Pirimi, Hirawanu, Terewi, Tamarere, Rewi Maniapoto, Wharekauri, Petera Te Tuhi and Hiruharama, preface by Victor Millard, each mount has the name of the Maori chief and each plate is hand inscribed in pencil, each plate with image size of 17cm x 12cm and paper size 20cm x 30.3cm ; together with a letter from 'Victor Millard to the Countess of Orford, Manurewa' and two other letters dated 6th May 1930 and January 10th 1930

Provenance: By descent in the original subscriber's family since publication.

For a similar set see Auckland Museum, reference number GN672.2 POR

£250-350

136

A group of Hellenistic sheet-gold diadems and funerary ornaments, 3rd-2nd century BC, mainly fragmentary, contained in wood frame

Provenance: Sotheby's, London, *A cabinet of Curiosities: The property of Lord McAlpine of West Green*, Lot 108, 17th February 1994 where purchased by the current owner.

£1,000-1,500



135 (part)



136



Day 2 |

Chinese Ceramics
and Works of Art

Wednesday 17 June | 10.30AM



150

150
A fine Chinese bronze ritual wine vessel, *gu*, Shang Dynasty, 13th-11th century BC, the rounded middle section cast in intaglio with two taotie masks between borders of circles, the mottled patina of olive-green colour, 19cm high

Provenance: From a private English Collection by family descent.

The *gu* vessel was known as a ritual vessel used to serve wine in Shang and Zhou dynasties. In early China, as in other societies, the mechanism that generated social cohesion was ritualisation. Bronze vessels were used in divinatory ceremonies for sacrificial offerings of meat, wine, and grain, primarily to the spirits of clan ancestors, especially those of the ruler and his family.

商代 青铜兽面纹觚
拍品来源：英国私人收藏，后在家族传承至今

£5,000-7,000

151

A Chinese inscribed bronze basin, Han Dynasty (206 BC-AD 220), the basin with flared rim and cast with band of rings and a decorative pair of taotie mask handles, the interior impressed with an auspicious line *fu gui chang yi hou wang*, 34cm diameter

A bronze vessel of this shape was used as a washing basin by a noble family during the Han Dynasty. Compared with a similar basin without inscriptions sold at Christies NY, Lot 212, 1-2 April 2009. A very similar Han basin with the same six-character auspicious line is now at the Palace Museum, Taipei (reference no. 中-銅-001511), another closely related example from the Palace Museum, Beijing (reference no. 故 00077190).

Provenance: Purchased by current owner between circa 1985

汉 青铜“富贵昌宜王侯”兽耳弦纹洗
拍品来源：现藏家购自上世纪八十年代

£300-500



151

152

A Chinese bronze 'Eight Immortals' water dropper, possibly 17th century, the exterior cast with a continuous scene enclosing the Taoist Eight Immortals amidst a sea of crashing waves, 3.5cm high x 5cm wide, with lined box and wood base

Provenance: The Property of an English Gentleman

明17世纪（可能）铜八仙图水呈
拍品来源：英国绅士收藏

£150-250



152

153

A Chinese gilt archaistic bronze vase, *hu*, Qing Dynasty, 18th century, the pear-shaped body rising from a spreading foot to a waisted neck, flanked by a pair of tubular handles, the neck encircled by a wide band of stylised taotie masks reserved on a *leiwen* ground, all above shaped panels enclosing stylised phoenixes, 32.5cm high

清十八世纪 铜鎏金仿古凤鸟纹双耳壶

£2,000-3,000



153



154

154
A Chinese gilt bronze goose-shaped censer, Qing Dynasty, made in two sections as a goose standing with its head turning to the side and its mouth open, 38.5cm high

铜鎏金鹅式香薰

£2,000-2,500



155

155
A Chinese gilt-bronze 'Phoenix' censer, 17th century, Ming dynasty, chased around the body phoenixes in flight amidst peony foliage against a punched ground, flanked by a pair of mythical beast-head loop handles, 12cm diameter

Provenance: The Property of an English Gentleman

明17世纪 铜鎏金凤鸟纹双耳炉
拍品来源: 英国绅士收藏

£300-400



156

156
A Chinese bronze tripod censer, Qing Dynasty, perhaps 17 or 18th century, of compressed globular body supported on three tapering feet with a pair of loop handles to the rim above a short, waisted neck, apocryphal six character Xuande mark, 11.2cm diameter, 620 grams

Provenance: The Property of an English Gentleman

清17或18世纪 "大明宣德年制"铜三足炉
拍品来源: 英国绅士私人收藏

£300-400

157

A Chinese bronze tripod censer, Qing Dynasty, perhaps 18th or 19th century, of compressed globular body supported on three tapering feet with a pair of loop handles to the rim above a short, waisted neck, apocryphal six character Xuande mark, 11.2cm diameter, 488 grams

Provenance: The Property of an English Gentleman

清18-19世纪(可能)"大明宣德年制"铜三足炉

£100-200



157



158

158

A Chinese bronze tripod censer, Qing Dynasty, perhaps 17 or 18th century, of compressed globular body supported on three tapering feet with a pair of loop handles to the rim above a short, waisted neck, apocryphal six character Xuande mark, 11.2cm diameter, 639 grams and a pair of Chinese bronze tripod censers, circa 1900, of compressed globular body supported on three tapering feet with a pair of flaring loop handles to the rim above a short, waisted neck, base cast with apocryphal six character Xuande mark within confronting dragons, 17cm diameter, 1496 grams and 1559 grams (3)

Provenance: Private English Family Collection

清"铜"大明宣德年制"炉三件
拍品来源: 英国私人收藏

£300-500

159

A Chinese parcel-gilt bronze incense box with cover, decorated in relief with pairs of confronting archaic dragons with angular scroll bodies alternating with pendant beads, all raised on four circular feet, the base case with a six-character qianlong mark, 7.5cm long x 6cm wide

Provenance: The Property of an English Gentleman

铜鎏金"大清乾隆年制"拐子龙纹香盒

£300-400



159



160
A Chinese cloisonné Islamic market censer and cover, *Fang Ding*, late 19th century, cast of rectangular section, each side with gilt Islamic script including *al-Rahmat 'ullah* - Merciful God and *Al-Rahman 'ullah* - Gracious is God, on a black enamel ground, supported on four cylindrical legs with *taotie* masks, the covered with four openwork panels of scrolling foliage and flowers, the interior with copper lining, gilt borders, 33cm high

Provenance: From a Private Collection and sold Bonhams, London, 24th April 2002, lot 567

清19世纪晚期 掐丝珐琅伊斯兰文鼎式炉
拍品来源：英国私人收藏，邦瀚斯伦敦，2002年4月24日，拍品编号567

£1,500-2,000

161
A small Chinese cloisonné vase, Qianlong period (1736-1795), decorated with scrolling lotus above cloud lappets and beneath *ruyi* shaped lappets around the shoulder, the neck flanked with two gilt handles suspending loose rings, all on turquoise ground, 14cm high, with lined box

Provenance: Purchased at R. Keverne Ltd, May 2011 and by family descent.

清乾隆 缠枝莲纹掐丝珐琅小壶
拍品来源：英国私人收藏，2011年五月购自伦敦古董商R. Keverne

£600-800



162
A small Chinese cloisonné enamel stand, Qianlong period (1736-1795), Qing Dynasty, modelled in the shape of a sycee, the interior decorated with lotus sprays and a stylised *shou*-character roundel flanked by two flying bats, 15.3cm long x 9.5cm wide

Provenance: Private English Collection and by family descent.

清乾隆 掐丝珐琅寿字纹茶托
拍品来源：英国私人收藏

£300-500

163
A Chinese cloisonné tripod censer and cover, late 18th-early 19th century, the globular body supported on three cabriole legs, the exterior decorated in bright enamels against a turquoise ground with floral sprays, all below a band of *ruyi* heads the domed cover surmounted by an elaborate gilt-bronze knob, 15cm high

Provenance: Private English Collection

清十八世纪晚期到十九世纪早期 铜掐丝珐琅鼎式炉
拍品来源：英国私人收藏

£400-600

164
A pair of Chinese cloisonné quails, Qing Dynasty, 19th century, each quail modelled standing with a detachable cover forming the wings, heads turned to one side and beaks open to reveal tongue, 14.5cm and 12.5cm high and another Chinese Cloisonné quail, Qing Dynasty, 19th century, with gilt details on a black body, on raised gilt-metal stand, cover lacking, overall height including stand 16.5cm high (3)

Provenance: The property of a Lady of Title

清十九世纪 掐丝珐琅鹌鹑摆件三件
拍品来源：英国贵族女士珍藏

£300-500



165
A Chinese gilt cloisonné circular 'Bats and Shou' box and cover, late 18th-early 19th century, of circular form, the domed cover brightly enamelled with five flying bats encircling a central *shou* medallion, the box decorated with floral sprays, all reserved on a turquoise ground, 8.2cm diameter

Provenance: Private English Collection

清十八世纪晚期至十九世纪早期 鎏金掐丝珐琅五福捧寿图盖盒
拍品来源：英国私人收藏

£600-800





166

166Y

A Chinese jade-embellished 'Narcissus' potted plant, comprising a celadon jade jardinière supporting narcissus plants, spouting long slender gilt metal leaves and clusters of buds and flowers carved with white jade petals and coral centres, 18.5cm high

白玉水仙盆景

£300-400



167

167Y

A Chinese kingfisher feather-embellished hair pin, shaped as a phoenix in flight, 16cm diameter, mounted on a lined box

点翠发簪

£200-300



170

170

A rare Chinese export silver gilt and enamelled 'Eight Immortals' circular box for the Thai market, mark of *hui yuan*, circa 1840-1875, on the cover *repoussé* with the scene of the Eight Taoist Immortals gathering in a garden, each holding their own vessels that can bestow life or destroy evil, the exterior of the body decorated with a similar continuous scene, all against a bright blue enamel ground, the base impressed with 'wen yin' ('solid silver') and the silversmith's mark 'hui yuan' and 'xia jiu fu' (a historical canton street), 16.2cm high, weight 858 gram

Provenance: English Private Collection

Hui yuan silver is quite rare and considered highly collectable as all *Hui yuan* pieces are of outstanding quality. The most common colours used in Thai pieces are greens and blues. The technique of incorporating blue enamel with silver [*shao lan*] can be traced back to the mid-Qing dynasty when such workmanship was exclusive to the Imperial family, and was most likely introduced to Thailand by the Chinese silversmiths arriving in the 18th and 19th century.

See Bromberg, Paul, 2019, *Thai Silver and Nielloware, Bangkok* for similar examples of enamelled ground silver and silver gilt.

约清1840-1875 银烧蓝八仙图盖盒

戳记: "纹银""汇源""下九甫"

克重: 858克

拍品来源: 英国私人收藏

£600-800



168

168

A Chinese gilt filigree box and a jade figure, the box centring with a shou medallion flanked with polychrome foliage and bats, the box comes with a carved jade scholar, box 10.5cm long and jade figure 8cm long (2)

鎏金累丝珐琅小盒及玉立人

£200-300



169

169

A Chinese gilt archer's ring, moulded on the exterior with *shou* character, 3.5cm diameter, with fitted pewter box

鎏金寿字纹扳指 (带锡盒)

£200-300



171
A Chinese silver circular box and cover, circa 1895, decorated with chrysanthemums, impressed 'zhuo' and 'OW' mark, 8.2cm diameter; a Chinese filigree model of two men carrying a sedan chair, circa 1900-1935, impressed 'shing wo' mark, 12cm long x 6cm high and a Japanese silver bowl, Meiji Period, the exterior modelled in relief with a dragon amongst clouds, impressed maker's mark for 'Watanabe' and stamped '100', 10cm diameter (3)

Provenance: Private English Family Collection

外销银一组三件

£150-250

174

A Chinese gilt bronze figure of a Buddha, the figure cast with a serene expression and seated in *padmasana* on a lotus base, 19.5cm high

铜鎏金坐佛

£300-400

175

A large and unusual Chinese gilt metal temple model, with detachable base and the body impressed with the Heart Sutra, 41cm high x 41cm long x 19cm wide

鎏金《般若波罗蜜多心经》经殿

£2,000-3,000



174



175



172

172

A set of six Chinese silver pierced bowls, late 19th-early 20th century, comprising three pairs decorated with dragons, flowers or bamboo, impressed with 'ye li' mark and '85', 11cm diameter, later glass liners (6)

Provenance: Private English Family Collection

晚清民国 外销银镂空龙纹碗一组六件
戳记：“业利” “85”
拍品来源：英国私人收藏

£400-600

173

A Chinese gilt bronze 'Dragon' table cabinet, of square shape and topped with a domed cover, each corner with an inscribed swivel drawer, the articulated cover with a circular dragon finial, 25.5cm high x 23cm wide

铜鎏金龙纹多宝阁方匣

£2,000-3,000



173

176Y

A Nepalese inlaid silver coloured Thangka, embossed decoration of filigree silver coloured wire and encrusted with coral, turquoise, lapis lazuli and other hard stones, the centre depicting a seated Green Tara holding a lotus stem, 64cm long x 51cm wide

尼泊尔镶嵌绿度母唐卡

£2,000-3,000



176



177

177
A Chinese gilt bronze figure of seated Buddha, cast seated in *padmasana*, hands resting in *dhyanamudra*, the deity wearing full, layered robes that drape below the neck, 10cm high

铜鎏金释迦摩尼坐像

£3,000-5,000

180
A Chinese seated bronze figure of a Daoist deity, the seated figure shown wearing layered robes with decorative borders and a phoenix headdress hung with long trailing ribbons, 18cm high

Provenance: Formerly in an Irish Private Collection

明 铜道家仙人坐像
拍品来源: 爱尔兰Middleton私人收藏

£200-300



180

178
A Nepalese seated Buddha, 18th or 19th century, 15cm high; an Indian gilt bronze figure 15.5cm high, two other Indian figures, 16cm and 7cm and two Thai figures, approximately 18.5cm and a stand (7)

Provenance: Sotheby's, London, Lot 821, 14th May 2002

尼泊尔铜鎏金嵌银坐佛等7件
拍品来源: 苏富比伦敦, 2002年5月14号, 拍品编号821

£400-600

179
A Sino-Tibetan gilt-bronze Buddha, 20th century, seated in *Padmasana* on a double lotus throne, his hands in *abhaya* and *dhyana mudra*, 23cm high

Provenance: Private English Collection

20世纪 铜鎏金坐佛
拍品来源: 英国私人收藏

£150-250



181

181
A Chinese bronze figure of Budai, cast seated with the right knee raised, holding a sack full of cash in his left hand and a strand of prayer beads in his right, wearing a loose robe falling off the shoulders and open at the front to reveal his full belly, his face with a hearty laughing expression, 15.5cm high

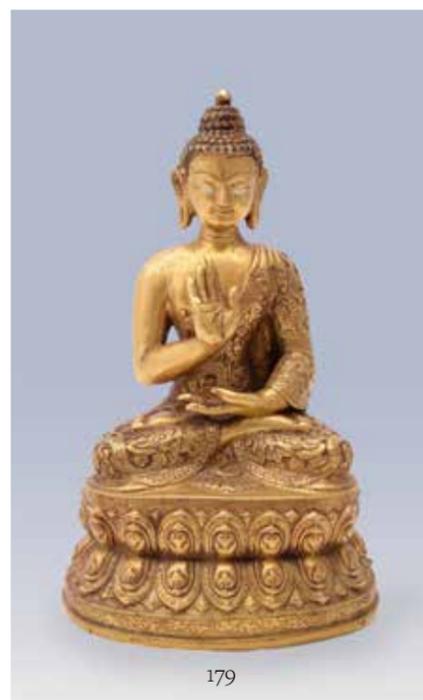
Provenance: The Property of an English Gentleman

铜弥勒佛坐像
拍品来源: 英国绅士收藏

£300-500



178



179

182 Y
A Chinese 'Dragon' carved lustrous shell, the spiral body carved over the surface and the foot showing the natural skin of the shell uncarved, 15.5cm wide and a Tibetan metal mounted lustrous couch shell, 11cm high (2)

镶银法螺等两件

£400-600



182



183

183

A group of Tibetan religious objects, mostly 19th century, comprising a bronze Sharman rattle, 23.5cm long, a leather flint strikes pouch inlaid with coral, 13.5cm long, a snuff bottle, 6cm high, a prayer scroll pouch (?), and a wooden butter pad (5)

十九世纪 西藏萨满法器等一组五件

£250-350



184

Two Tibetan Medical Charts, late 19th or early 20th century, pigment on cloth, each of rectangular form, painted with anatomical diagrams, inscribed and labelled in Tibetan script, a row of figures of lamas wearing red and orange robes along the top of each, mantras inscribed in large red characters on the reverse, 73 x 47; 72 x 50.5cm (2)

Provenance: The Property of an English Gentleman

西藏布面彩绘藏医唐卡两幅
拍品来源：英国绅士收藏

£300-400



184



185

185

A black-ground Tibetan Thangka, 19th century, depicting a mandala (cosmic diagram) with a Buddhist deity, 68cm x 49.5cm to edge of mount

Provenance: Purchased by current owner between circa 1985-1995

清19世纪 黑地曼陀罗唐卡
拍品来源：现藏家购于上世纪八十至九十年代

£400-600



187



186

186

A Thank-ka depicting Vaisravana, Tibet, 19th century, pigment scroll hanging on cloth, cotton surround, the Buddhist figure seated on a lion in a shrine, surrounded by other deities, the image 46.5cm x 32cm

Provenance: The Property of an English Gentleman

清19世纪 彩绘布面多闻天王唐卡
拍品来源：英国绅士收藏

£150-250

187

Two pairs of Tibetan silk banners, made from 19th century Chinese silks, late 19th century, 150cm x 20cm and 105cm x 16cm

£250-350



188

188

A Tibetan silk Temple banner, late 19th century, on patterned brocade, 136cm long x 33cm deep

£120-180



189

189

A Chinese embroidered chestnut silk Peking opera robe, Qing Dynasty, 19th century, embroidered with dragons, clouds and auspicious motifs in gilt metal threads and with bright silk threads incorporating Pekin knot stitch, made to be worn by an actor for a theatre play, the lining with ink writings reading 'guo jiu' (son-in-law of the emperor) as an actor in a play, with cuff to cuff 190 cm x 128cm hem to collar

清十九世纪 栗色地墨书“国舅”京剧龙袍

£600-800

190

A Chinese white 2nd degree Taoist priests robe, circa 1900, embroidered in gold thread with a yellow lining, with Taoist symbols and three Imperial symbols of the sun, moon and 3 star constellation, the sleeves are couched with the eight trigrams, auspicious symbols are entwined with clouds around a central twinned dragons and stars, the front decorated with a blue badge of rank embroidered with a bird motif and long ties, billowing water and wave (lishui) pattern are interspersed with peony flowers and the clouds are laced with roundels of people in the heavenly gardens, 170cm cuff to cuff and 126cm neck to hem and a Chinese blue jacket, with an altered neckline, circa 1900, yellow embroidered sleeve bands and a pink satin border, 148cm cuff to cuff and 87cm neck to hem (2)

晚清民国 白地二品道袍及蓝地夹袄

£400-600



190 (part lot)



191

191

A Chinese lemon yellow silk damask Manchu Court lady's informal robe, Qing Dynasty, late 19th century, worn by stately women for daily occasions, often worn with decorative waistcoats, lined with pink and edged with blue bands embroidered with a cloud and crane pattern and also edged with a lilac ribbon, approximately 135cm hem to collar x 124cm cuff to cuff

Compare with a related example from the Charlotte Hill Grant collection, Denver Art Museum, 1981, illustrated on title page

清19世纪晚期 柠檬黄地缎绣满族女袍

£400-600

192

An attractive Chinese magenta silk damask Han Chinese women's robe, Qing Dynasty, circa 1880, embroidered with beautiful roundels of scenes of love and courtship, each roundel is surrounded by butterflies and flowers, with original edgings and double sided sleeve bands, the cloud collar is edged with decorative silk ribbons, lined with blue silk, 100cm x 146cm

Provenance: Linda Wrigglesworth's private collection London

约清1880年 胭脂地缎绣汉女服

拍品来源: 英国著名中国绣品古董商Linda Wrigglesworth私人收藏

£2,000-3,000



192



193

193

A rare Chinese yellow silk 'Imperial Court Opera' theatrical dragon robe, Qing Dynasty, Guangxu Period (1875-1908), embroidered with dragons, clouds and auspicious motifs in satin stitch and with bright silk threads incorporating *Pekin* knot stitch, cranes symbolic of long life fly amongst the clouds, cuff to cuff 219 cm x 129cm cuff to collar

Provenance: Dr Edwin Robert Wheeler (1878-1965) of the Peking Union Medical College and by descent to the family and then to the present owner

These large robes were worn by an actor playing the part of an Emperor, minister or general at the Imperial Court Opera. They are very similar to the formal and semi-formal imperial robes of the Emperor.

Compare with a similar robe illustrated, Dr Mae Anna Pang, *Dragon Emperor, Treasures from the Forbidden City*, Loan Exhibition in three Australian museums from 16th December, 1988 to 30th July 1989, page 132.

清光绪 御制黄地龙纹戏袍

拍品来源：前协和医学堂（今协和医科大学）Edwin Robert Wheeler 博士家族旧藏

£3,000-5,000



194

194

A group of Chinese child's clothes and shoes, all late 19th or early 20th century, comprising: a pair of red Child's shoes and a child's festive hat displaying a dog of fo, 21cm wide; a Child's pair of green silk trousers, a red silk top and red bib and a pair of red lotus shoes worn by a bound foot women, 10cm long; a purse, 30.5cm long

Provenance: Collected by the current owners grandmother in China in the early 20th century

晚清民国 童服及童鞋一组

拍品来源：现藏家祖母于民国早年购自中国

£300-500



195

195

A Chinese wedding skirt, Qing Dynasty, 19th century, with multi coloured panels in two parts, patterned damask silk embellished with ribbon and gold embroidered decoration, one flat panel sits under the other panel with the gold embroidery so the multi coloured panels display either side, hem to waist approximately 94cm high

Provenance: Collected by the current owners grandmother in China in the early 20th century

清19世纪 缎绣马面裙一件

拍品来源：现藏家祖母于民国早年购自中国

£300-400



196

196

A Chinese Kesi weave skirt, *Chao fu*, circa 1850, with painted detail, with dragon roundels and the hem with dragons chasing a flaming pearl above breaking waves, 96cm high x overall length approximately 125cm

Provenance: Collected by the current owners grandmother in China in the early 20th century

Worn by mandarins when attending formal ceremonies and functions in the presence of the Emperor. They would wear them over their dragon robe *Jifu* and under the *pufu* the surcoat which displayed their badges of rank

约清1850年 缙丝龙纹朝服裙

拍品来源：现藏家祖母于民国早年购自中国

£300-500



197

197

A Chinese blue silk women's skirt, Qing Dynasty, late 19th century, with wide pleats and edged with black silk borders, embroidered with auspicious symbols and flowers, with original cotton waistband, the blue silk approximately 84cm high and the cotton waistband 17cm high and a Chinese turquoise silk waistcoat, hem to collar 58.5cm high x widest point 64cm (2)

清19世纪晚期 蓝地缎绣女裙及松石绿地坎肩

£70-100

198

A rare Chinese throne cushion, Kangxi, circa 1700, of deep blue silk woven with three five clawed gold thread dragons among clouds, above a *lishui* and rock border, edged with gold decorated silk and a brocade cloud patterned side, not filled, 75cm x 41cm

Provenance: Property of an English collector, mainly buying in Portobello market, and various places in London, in the early 1950's and 1960's.

清康熙 藏青地龙纹椅垫

拍品来源：英国私人收藏，上世纪五六十年代购自Portobello市场等地

£800-1,200



198



199

199

A rare Chinese embroidered rank badge, *buzi*, 17th century, depicting a lion, from the group of badges known as the Corsini collection, one corner has been married and some selvage, a yellow chord is present, 37cm x 37 cm

Provenance: Property of an English collector, mainly buying in Portobello market, and various places in London, in the early 1950's and 1960's.

The present badge was part of a large group comprising over thirty similar silk badges, mainly representing lions and silver pheasants, once sewn into a large curtain or canopy from the collection of the Palazzo Corsini, Florence. It has been suggested that these badges were likely to have been assembled in Tibet to form a large hanging or a canopy. For published examples of similar Ming badges from the Corsini group see C. Hall, et al., *One Thousand Years of Chinese Textiles*, Hong Kong, 1995, pp.66-68; see also J.Vollmer, *Silks For Thrones and Altars: Chinese Costumes and Textiles from the Liao Through the Qing Dynasty*, Paris, 2003, no.12, pp.36-37. See also C. Hall, *Power Dressing: Textiles for Rulers and Priests from the Chris Hall Collection*, Singapore, 2006, p.240, no.69.

A similar badge was sold at Christie's NY, Lot 19, 19 March 2008

明十七世纪 二品武官补子

拍品来源：英国私人收藏，上世纪五六十年代购自Portobello市场等地。该补子为佛罗伦萨科西尼宫柯西尼家族所藏三十多件补子中的一件，全组补子曾被织成一个大型挂毯悬挂于柯西尼宫之中。

£1,000-2,000



200

A Chinese Mang dragon square, circa 1700 or early 18th century, woven in *kesi* weave with clouds and rocks, the dragon is woven in gold thread, edged with an 18th century brocade border, 64 cm x 57cm and a small Chinese floral rust silk sutra cover, woven with a trellis of blue flowers and bats, circa 1820, 74cm x 25 cm (2)

Provenance: Property of an English collector, mainly buying in Portobello market, and various places in London, in the early 1950's and 1960's.

十八世纪早期 蟒纹缙丝绣品
约清1820年 红地缎绣宝相花纹桌围
拍品来源: 英国私人收藏, 上世纪五六十年代购自Portobello市场等地

£400-600



200



201

A large Chinese cut velvet silk square Kang (day bed) cover, circa 1900, late Qing Dynasty, deep yellow woven with a large *shou* long life symbol surrounded by five bats of happiness edged with a fret border and peach design, lined with cloud patterned coral silk, 110cm x 126 cm

Provenance: Property of an English collector, mainly buying in Portobello market, and various places in London, in the early 1950's and 1960's.

晚清民国 剪绒寿字图床围
拍品来源: 英国私人收藏, 上世纪五六十年代购自Portobello市场等地

£300-500

201

202

A pair of Chinese yellow silk cut velvet wall panels, circa 1900, Qing Dynasty, woven with the hundred boys and various figures, lined with pale yellow cotton, 162cm x 62cm

Provenance: Property of an English collector, mainly buying in Portobello market, and various places in London, in the early 1950's and 1960's.

晚清民国 黄地百子图剪绒毯

拍品来源: 英国私人收藏, 上世纪五六十年代购自Portobello市场等地

£300-500



202



203

203

A Chinese silk Cloud Collar, late 19th or early 20th century, three tiered, embroidered with flowers, bats and precious objects in satin and Peking Knot stitch, the collar 57cm x 58cm, framed and glazed

晚清-民国 刺绣云肩

£400-600

204

A large Chinese carpet, approximately 549cm x 360cm

黄地山水台阁图大毯

£600-800



204



205

205
Three pairs of Chinese sleeve bands, Qing Dynasty, 19th century, and two single ones and two robe decoration ties, mainly mixed embroidered satin stitch and a pair with in Pekin knot stitch, various sizes (10)

Provenance: Collected by the current owners grandmother in China in the early 20th century

清19世纪 刺绣袖边三对
拍品来源: 现藏家祖母于民国早年购自中国

£300-500

206
Three pairs of Chinese rank badges, Qing Dynasty, 19th century, comprising: a pair of 2nd rank golden pheasants brightly embroidered and appliqued, 27.7cm x 25.2cm ; a pair of gold work embroidered 6th rank egrets chasing the flaming pearl embroidered with coral or orange coloured beads, 28cm x 27.4cm and a pair of silk gauze rank badges embroidered with gold thread with 7th rank embroidered ducks, 30cm x 29cm and an early 20th century ladies collar embroidered with good thread, 34cm x 34cm

Provenance: Collected by the current owners grandmother in China in the early 20th century

清19世纪 官补子三件及刺绣云肩一件
拍品来源: 现藏家祖母于民国早年购自中国

£600-800



206



207

207Y
A fine Chinese double sided embroidered fan from the Suzhou embroidery region, with ivory handle carved with prunus blossom, used by the ladies of the Imperial Court during the summer time, the frame is edged with blue silk and two silk tassels decorate the handle, 42.5cm long (with handle) x 27.2cm wide

Provenance: Linda Wrigglesworth's private Collection London

牙柄双面苏绣白鸟朝凤图团扇
拍品来源: 英国著名中国绣品古董商Linda Wrigglesworth私人收藏

£1,200-1,800



208

208
A Chinese circular pheasant feather fan, the handle made with white jade, 42cm long

白玉柄锦鸡羽团扇

£200-300

209
A Chinese 'One Eyed' peacock feather mandarin court hat plume, 19th century, comprised of a thick bundle of peacock feathers, 37cm long

Provenance: Collected by the current owners grandmother in China in the early 20th century

清19世纪 单眼花翎一件
拍品来源：现藏家祖母于民国早年购自中国

£150-250



209



210

210
A Chinese wood bead necklace, the evenly sized 108 beads, approximately 1.7cm diameter x 1.9cm high, 146 grams

木佛珠一串

£300-400



211

211
A pair of painted wood figures of buddha, Qing dynasty, possibly aloeswood, carved as *Manjushiri* seated on the back of a buddhist lion and *Samantabhadra* seated on the back of an elephant, both holding a lotus stem, 11.5cm high; and a 'Longevity' rosary bracelet, comprising eighteen wooden beads, each impressed and painted with shou longevity symbols and bats (3)

沉香木（可能）文殊及普贤菩萨两尊
木寿字纹手串一件

£300-400

212
A Chinese wood and jadeite rosary bracelet, possibly aloeswood, the rosary bracelet comprising eighteen wood beads divided by three jadeite beads, a double-gourd bead suspending a rounded plaque, 26cm long; and a carved green 'Peking Glass' pendant, carved in the design of bamboo, 4.5cm x 3.5cm (2)

沉香木（可能）十八子手串
绿料镂空竹纹配

£500-600



212



213

213 Y
A large coral carving allegorical of 'Longevity', depicting *Shoulao* between a lady and child, 22.5cm high x 20cm widest point

Provenance: Private English Collection

珊瑚雕祝寿图人物立件
拍品来源：英国私人收藏

£300-500

214 Y
A Chinese ivory 'erotic' gourd carving, late 19th or early 20th century, opening in two halves revealing amorous bedroom scenes, 9.2cm high x 5cm wide x 4.7cm deep

Provenance: Sotheby's, *The Ken Paul Collection*, lot 790, 14th March 2002

晚清民国 象牙春宫图合瓠式盒
拍品来源：2002年3月12日，苏富比Ken Paul私人收藏，拍品编号790

£300-500



215

215 Y
A Chinese ivory inscribed apothecary box, Qing Dynasty, of cylindrical form, the box deftly carved with foliage, jagged rockwork and two standing figures, one holding a fan in her hand, both the cover and box are inscribed with the Tang poem 'Night mooring near the Maple Bridge', 7.8cm high and 5cm diameter

清象牙《枫桥夜泊》人物花卉图题诗文烟膏盒

£200-300



214



216

216 Y
A rare Chinese rhinoceros horn 'Scholar' libation cup, 17th-18th century, the well-polished small cup of warm amber tone, carved in high relief with the scholar Dongfang Shuo wearing long flowing robes near a gnarled peach tree with branches extending over the rim into the interior, carved hardwood stand, 7.5cm high x 10.9cm long x 7.1cm wide, weight of horn 160 grams.

Provenance: From the private collection of the late Mrs Angela Daisy Butts formerly of Hanover Gate Mansions London prior to 1980 (by repute) and then by family descent.

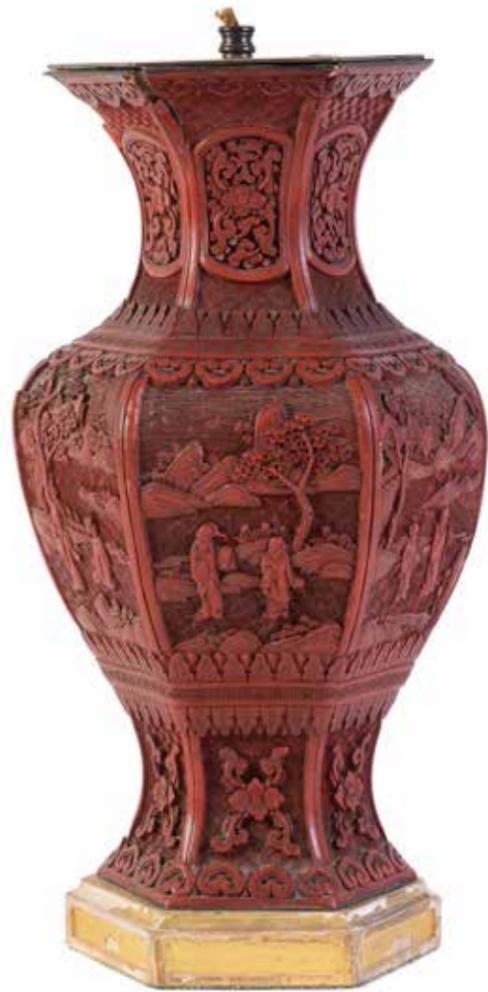
From an early date, rhinoceros horn was believed to have medical and magical properties, in particular that it would react by fizzing if it came into contact with poison, and so cups made out of rhinoceros horn were valued as a protection against poisoning. Horn (角) hence appears in numerous characters denoting types of archaic Chinese drinking vessels, e.g. the *gu* (觚), the *zhi* (觥) and the *gong* (觥). Elaborate rhinoceros-horn cups for drinking wine and other libations were produced as communal drinking vessels used on important ceremonial occasions or for religious rituals.

The present cup is extremely rare for the simplicity of the design which indicates that the cup is amongst one of the earliest examples known with Taoist figures. The main figure standing by the fruit-laden peach tree, Dongfang Shuo, was a Han-dynasty official who attained immortality for stealing holy peaches from the orchard of the Queen Mother of the West. Few similar Ming examples would appear to be known. See the Edward T. Chow and Franklin Chow collection, Sotheby's Hong Kong, Lot 3653, 3rd March 2018.

17-18世纪“东方朔偷桃”图犀角杯
高7.5厘米，长10.9厘米，宽7.1厘米，重160克
拍品来源：伦敦Hanover Gate宅邸Daisy Butts女士私人珍藏

Please Note: Rhino horn products can be sold within the EU without a license, but not exported beyond the EU (unless the hammer price reaches \$100 per gram in weight).

£8,000-12,000



217

217
A Chinese cinnabar lacquer hexagonal vase, Qing Dynasty, 19th century, each side carved with scholars in gardens between formal floral borders, the vase 38cm high, on gilt wood lamp stand and mounted as a lamp

Provenance: The property of a Lady of Title

清19世纪 剔红雕漆山水人物图六楞瓶
拍品来源：英国贵族女士珍藏

£150-250



218

218
A Chinese inlaid circular wood box and cover, the cover inlaid with coloured soapstone to depict a blossoming prunus branch, 9.5cm diameter; and a Chinese lacquer 'Puddingstone' brush pot, Qing dynasty, the exterior covered with lacquer in imitation of puddingstone, the interior and base covered with black lacquer, 12.5cm high x 7.5cm diameter (2)

清 嵌寿山石木盖盒及大漆笔筒

£500-600



219

219
A Chinese Yixing teapot and cover, the square-sectioned body with upright handle and roof formed terminal, the base inscribed and signed 'Ou Zheng Chun Zhi', 17.8cm high

"欧正春制"款紫砂朱泥壶

£350-450

220
A Chinese wood carved libation cup and stand, possibly aloeswood, carved in high relief as a segment of a pine tree trunk, detailed with a continuous riverscape scene, 13cm high x 16.2cm wide, the libation cup 148 grams, carved wood stand

沉香木（可能）江行图仿犀角杯

£1,000-1,500



220



221

221
A Chinese carved overlay snuff bottle, circa 1900, carved through the semi-translucent olive-brown overlay with a scene of birds and flowering branches on the opaque, the reverse with the inscription 'changyi zisun', 6.7cm high

白料套玻璃"长宜子孙"鼻烟壶

£200-300



222

222
A Chinese blue and white 'Victory Gate' snuff bottle, decorated with a scene of eight figures hunting before a gate marked 'Victory Gate', beneath the inscription 'Hoist the victory flag', with an apocryphal Yongzheng mark on the base, 10cm high, carved hardwood stand

"大清雍正年制"款青花"德胜门"鼻烟壶

£100-150



223

223
A Chinese blue and white 'Dragon' snuff bottle and stopper, 19th century, decorated on the exterior with dragon medallions, 6.5cm high; and a famille rose 'Butterfly' snuff bottle and stopper, 19th century, the base inscribed in iron red with a four-character *guangxu nianzhi* mark, 6.2cm high (2)

Provenance: Private Berkshire collection

清19世纪 团龙纹青花鼻烟壶及“光绪年制”
粉彩花蝶鼻烟壶两把
拍品来源：伯克郡私人收藏

£300-500

224
A Chinese mottled jade snuff bottle and stopper, unadorned, 6.8cm high; a carved hardstone 'Crane and Pine Tree' snuff bottle and stopper, 7cm high; and a pink rutiled quartz snuff bottle and stopper, 6.5cm high (3)

Provenance: Private Berkshire collection

玉光素鼻烟壶、粉发晶鼻烟壶等三把
拍品来源：伯克郡私人收藏

£300-500



224



225

225 Y
A group of four Chinese snuff bottles, comprising one internally decorated snuff bottle and stopper, 8cm high, one Peking glass snuff bottle and stopper, coral stopper 6.5cm high, one small internally decorated snuff bottle, 4cm high, and one amber-coloured 'Carp' snuff bottle, 7.6cm high (4)

Provenance: Private Berkshire collection

内画鼻烟壶等一组四件
拍品来源：伯克郡私人收藏

£300-500

226
A Chinese silver plated mirror mounted with jade, the jade 18th/19th century, the silver oval hand-mirror decorated in relief with Buddhist emblems, and inlaid to the back with a pale celadon jade plaque, the handle formed of a pale celadon jade belt hook, 20.5cm long

清 嵌白玉镀银镜

£800-1,200



226



227

227
A Chinese incised agate bowl, raised on a short foot and with deep rounded sides that flare out at the rim, the base incised with a four-character *yongzheng nianzhi* mark, the stone of brown tone with irregular patterns, 10.8cm diameter

“雍正年制”款玛瑙撇口碗

£600-800

228
A Chinese celdon jade bowl, with rounded sides rising to an everted rim, the exterior carved in relief with lotus sprays, the stone of celadon tone with spinach green inclusions, 16.5cm diameter

青玉缠枝花纹碗

£300-500



228



229

A Chinese white jade and metal mirror, the jade 18th century with later white metal mounts, the back of the mirror formed by an oval jade plaque carved with a scholar and his visitor in a landscaped setting, the handle formed by a celadon jade dragon belt hook, 23.5cm long

Provenance: Property from the Estate of the late Betty, Lady Grantchester

镶白玉高士图镜
拍品来源: Grantchester 女勋爵私人收藏

£1,500-2,000

230

A Chinese pale celadon jade belt hook adapted as a magnifying glass, the jade 18th century, the dragon-head hook mounted with a magnifying glass and metal decorated with flower sprays, 21cm long

Provenance: Property from the Estate of the late Betty, Lady Grantchester

镶青白玉螭龙带钩放大镜
拍品来源: Grantchester 女勋爵私人收藏

£800-1,200

229

230



231

231

A large Chinese jade 'Dragon' washer, of oval section, the exterior carved in high relief with five dragons chasing flaming pearls amidst dense clouds above rocks and crashing waves rising from the whorl-carved base, the stone of mottled spinach-green tone with some black inclusions, 30.5cm long x 22cm wide, with carved hardwood stand

See a similar jade washer sold at Christie's NY, 13 September 2019, Lot 937

青玉云龙纹大洗

£2,000-2,500



232

A Chinese white jade disc, *bi*, Qing Dynasty, 18th or 19th century, one side with four panels of 'C' scrolls, the other side with raised circles, 6.2cm diameter, with later gold metal clasp

Provenance: The Property of an English Gentleman

清18或19世纪 白玉璧
拍品来源: 英国绅士收藏

£400-600



233

233

A Chinese celadon and russet jade 'Boy and fungus' carving, the boy crawling on all fours, carrying a spray of a lingzhi fungus over his shoulder, the jade of an even pale celadon tone with minor russet inclusions, 6.5cm long x 4cm wide; and a Chinese white and grey jade carving of mythical beast, the beast modelled crouching with its head resting on the foreclaws, 6cm long x 2.8cm wide x 3.5cm high, fitted hardwood stand (2)

青白玉持芝童子及灰玉卧兽

£400-600

234

A Chinese celadon jade snuff bottle, the flattened bottle carved in relief with one *chilong* dragon and the reverse with a prunus branch, the narrow side flanked with mask and ring handles, 5.1cm high x 5.5 cm wide

青白玉螭龙铺首鼻烟壶

£200-300



234

235

Two Chinese archaic-style jade blades, one thinly carved with a pair of protruding flanges to either side of the tang, drilled through the centre, the median ridge suggested on one side of the blade, 27cm long, the other one with the tang pierced as a pair of confronting *chilong* dragons, 12cm long, with fitted hardwood box

仿古玉刃两枚 (带《善德堂审定》木盒)

£300-400

236

A Chinese white or pale green jade 'Finger citrus' carving, late 18th or 19th century, modelled as a finger citrus issuing from a trunk, the stone of even white tone with russet and grey speckles, 10cm long x 3.2cm wide, with carved wood stand

白玉佛手

£800-1,200



236

237

A Chinese inscribed white jade rectangular table screen, carved on one side with two scholars amidst trees in a mountainous retreat, a pavilion at the top of each scene, the stone of even, pale white tone with minor snowy inclusions, the reverse inscribed and gilt with the Daoist classic *Ling Fei Jing*, with carved spinach green jade stand, 25.5cm high (including the stand)

白玉松山隐士图小楷《灵飞经》插屏

£1,000-1,500



237



235



238
A Chinese jade 'Ducks' carving with its head turned looking at a duckling, the stone of grey russet tone, 5.5cm long x 4.2cm wide

玉双鸭

£150-200

239
A Chinese carved agate 'Finger citrus and boy' paper weight, the fruits carved with multiple tendrils and borne on a leafy branch, with a boy crouching on the fruits, the stone with natural inclusions, 10.5cm long x 5cm wide

玛瑙雕佛手童子镇纸

£200-300



240
A Chinese yellow jade purse-form pomander, of flattened semi-circular form, each naturalistically carved in shallow relief with grooves to imitate the pleats of a silk purse, tightly gathered at the short neck, further detailed peonies, the cover similarly carved with matching grooves, the stone of even yellow tone with white speckles, 7.2cm long

黄玉牡丹纹香囊式鼻烟壶

£2,000-2,500

241
A Chinese jadeite 'Monkey and Corn' carving, modelled as a monkey clinging on to the sweet corn, 9cm long x 6cm wide

“金玉满堂”翡翠雕件

£200-300



242
A Chinese celadon jade figure of *Shou*, 19th century, the God of Longevity carved standing wearing long robes, holding a staff surmounted by *lingzhi* fungus, the stone of celadon tone with grey inclusions on one side, 5.3cm high

清19世纪 青白玉寿老

£150-250



243
A Chinese mottled brown jade disk, *bi*, possibly Han dynasty, carved on both sides with a wide band of faceted bosses within narrow plain inner and outer borders, the yellowish-green stone with opaque buff and grey alteration, 15.5cm diameter; and an archaic jade disk, *huan*, incised on one side with scrolling patterns and the reverse with bosses, 13cm diameter (2)

Provenance: The property of an English Gentleman

汉（可能）谷纹玉璧
云纹玉环
拍品来源：英国私人收藏

£100-200





244
A Chinese spinach jade bowl, raised on a short foot with gently flaring sides, 16cm diameter

Provenance: Private English Collection and by family descent.

碧玉光素碗
拍品来源：英国私人收藏，后在家族传承至今

£200-300

247
A Chinese mottled celadon jade boulder, the front well carved with one scholar crossing a bridge, the other scholar sitting in a pavilion reading a scroll, the reverse deeply carved with a boy riding on a water buffalo in a landscaped scene, 12cm high x 12cm long, carved wood stand

青玉松山隐士图山子

£1,500-2,000



248
A large Chinese carved carnelian agate 'Double fish' vase, carved to depict two formidable horned and winged dragon-fish rising up and out of swirling waves, 29cm high x 20cm wide, carved base

巧做红白玛瑙双鱼龙花插

£2,000-3,000

245
A Chinese russet jade 'dragon' pendant, in archaistic design, 7.5cm long x 5cm wide; a white jade 'da ji' plaque, of circular shape, 5.5cm long x 4.9cm wide; two further circular celadon jade pendants, 6cm diameter; two celadon jade rings and one jadeite ring (7)

白玉大吉牌、玉螭龙纹牌及翡翠戒指等七件

£1,000-1,500



248

249
A Chinese spinach-green jade archaistic pear-shaped vase and cover, carved to the body with lotus sprays, the neck flanked by a pair of elephant-head handles suspending loose rings, the stone of dark green tone with some black mottling, 27cm high

墨玉缠枝莲纹瓶

£700-1,000



249



246
Two Chinese archaic-style white jade disks, both carved in low relief with a dense pattern of raised bumps, attached to a stone base

谷纹环两枚

£100-150

246



250

250 Y

A Chinese export gilt black lacquer games box, 19th century, of rectangular form, the top and sides decorated in gilt with cartouches depicting dignitaries, ladies and attendants on pavilion terraces, the interior fitted with five rectangular boxes and covers similarly decorated with mother-of-pearl gaming counters, and with twelve shallow rectangular trays, 35.5cm long x 28.5cm wide

清19世纪 广东外销黑漆描金游戏盒

£400-600



253

253

A small group of Chinese wood stands, late 19th and 20th century, comprising 12 various stands, two covers and other minor miscellaneous items (24)

木座一组二十四件

£40-80

254

A small group of Chinese wood stands, late 19th or early 20th century, comprising: three vase stands, 23cm and smaller; a wooden plate stand; eight small jade plaques stands and another small fitted stand; a multi-tiered snuff bottle stand, 30cm high (14)

晚清民国 木座一组14件

£50-80



254 (part lot)

251 Y

A Chinese export 'Mandarin' fan, Canton, mid-19th century, the sandalwood guards carved with figures and building amidst trees above massed flowers, the sticks pierced with figures, the paper leaf painted with many figures with applied ivory faces and silk robes to each side, open approximately 45cm wide, in gilded frame

Provenance: Private Collection, Wantage

清19世纪中期 外销檀香镂空彩绘人物宴会图扇
拍品来源: 牛津郡私人收藏

£200-400



251

252

A small Chinese marble inset hardwood stand in the form of a seat, Qing dynasty, raised on curved legs with cross stretchers, the carved back inset with inscribed marble panels, 21.5cm long x 15.5cm high x 12cm deep

清 红木嵌大理石题诗文座

£500-600



252

255

A Chinese hardwood child's chair, late Qing Dynasty, with horseshoe back and raised platform base, supported on four claw and ball feet with dragon head terminals, pierced gallery to the base, 50cm high x 34cm wide x 31cm deep

Provenance: Private English Collection

晚清 红木小椅
拍品来源: 英国私人收藏

£400-600



255



256

256

A pair of Chinese bamboo-veneered *gu* vases, nicely carved in the archaic *gu* vessel shape, the mid and lower sections decorated in low relief with *chilong* dragons, the spreading foot and central section applied with four flanges, 30.7cm high (2)

竹簧蟠螭纹花瓶一对

£600-800



257

257

A large Chinese cinnabar lacquer cylindrical brush pot, carved in relief with a continuous mountainous scene depicting a scholar riding on a donkey with his attendant following behind, the base incised with a four-character *qianlong* mark, the interior and base black lacquered, 26.8cm diameter

“乾隆年制”款《听泉观瀑图》剔红笔筒

£500-700



258

258

A large Lingzhi Fungus table screen, of typical “fan” shape, Qing Dynasty, the upper dark brown surface gnarled and corrugated, the lower surface pale cream, height 27cms, width 40cm

Of the genus *Ganoderma*, the lingzhi fungus was regarded by the Chinese as imbuing the property of immortality and was an essential component of the archetypal scholar’s desk along with the brushpot, inkstone, brush rest, table screen, etc.

清灵芝

£200-300



259

259

A Chinese hardwood altar table, the single-panel top set within a rectangular frame with concave edge above concave stretchers issuing from cloud-form spandrels and framing upright stylised *ruyi* heads, 86cm x 195cm x 43cm

Provenance: Hambrook House, Gloucestershire and the property of Graeme Alexander and Scott Carlton

清 红木四面平式条案

拍品来源：英国格罗斯特郡Hambrook大宅Graeme Alexander及Scott Carlton伉俪私人收藏

£700-1,000



260 (one of a pair)

260

A pair of Chinese Jumu Cabinets, Qing Dynasty, the doors carved with two pairs of stylised lotus and foliate carved doors, 211cm high x 50cm deep x 107cm wide (2)

Provenance: From a private collection purchased at *Comptoir de la Main d'Or*, Paris, August 21st, 1999 and described on the receipt as mid 18th century from Jiangsu.

清 榉木大柜一对

拍品来源：法国私人收藏，1999年购自巴黎

£1,200-1,800

261

A small Chinese four-panel coromandel ‘Three Kingdoms’ screen, Qing Dynasty, each rectangular panel on rectangular feet, the incised, carved and polychromed brownish-black lacquered screen depicting stories from *the Romance of the Three Kingdoms*, the reverse depicting birds amidst blossoming trees and flowers issuing from rockwork, all surrounding a lotus pond, 89cm x 121cm, framed

Provenance: Hambrook House, Gloucestershire and the property of Graeme Alexander and Scott Carlton

清 款彩三国故事图桌屏

拍品来源：英国格罗斯特郡Hambrook大宅Graeme Alexander及Scott Carlton伉俪私人收藏

£300-500



261



262 Y

A large Chinese mother-of-pearl calligraphy panel, inlaid with a poem by Huang Tingjian (1045-1105) in mother-of-pearl, carved hardwood frame

嵌螺钿黄庭坚《题襄阳米芾祠其二》诗文屏

£1,000-1,500

262



263

263

A set of four painted silk panels of the sixteen *luohan*, each panel is embroidered with four *luohan*, each depiction accompanied by a four-column poetic inscription in clerical script describing the various pursuits of each figure, the raised padded relief with painted details in watercolour, 132.8cm long x 32.8cm wide (with frame), framed and glazed (4)

藏青地堆绫十六罗汉像一组四屏

£1,500-2,000



264

264

A pair of Chinese textile and painted paper collages, circa 1900, applied to linen backing, image size approximately 37.5cm x 22cm, framed (2)

Provenance: The Property of an English Gentleman

晚清民国 堆绫人像一对

£70-100

265

A rare 'Gu Family' embroidered silk panel, 17th-18th century, Qing dynasty, exquisitely embroidered using hair-like filaments of silk floss in a satin stitch with an egret wading in water among arched lotus flowers beneath a willow tree, the lotus leaf and rockery with ink painted details, the silk threads in tones of green, russet, grey, ochre and cream on a honey-coloured silk ground, the scene highlighted with an inscription embroidered in black floss, and two embroidered seals 'lu xiang yuan' ('the Garden of Fragrant Dew') and 'yongshun guji' ('the Gu Family in Yongshun') in red, framed and glazed, 117cm x 50cm (with frame)

Gu embroidery [*gu xiu*] is a family style of Chinese embroidery that originated from Gu Mingshi's family during the late Ming dynasty (1368-1644) in Shanghai. Traditionally seen as a leisure 'female activity' in Imperial China, the family's womenfolk innovatively integrated brush painting and embroidery in a complementary manner and brought such 'leisure activity' to another level. For the first time in the history of Chinese embroidery, women embroiderers had the opportunity to empower themselves by stitching their names on the works. The Gu family revived earlier Song-dynasty embroidery techniques by applying subtle shading and splitting the silk floss into even finer threads.

Compare with an example of egret and lotus flowers dated to the Kangxi period at the Palace Museum, Beijing. Another 'Gu Family' panel with two identical seals can be found today at the Shanghai Museum, China. Another 'Gu Family' example sold at Christie's Hong Kong, 27 May 2008, Lot 1923.

Provenance: Property of an English Gentleman

清17-18世纪 顾绣一路芙蓉图屏

绣印：“露香园”（朱文圆印）“永顺顾记”（朱文方印）
拍品来源：英国绅士收藏

£1,000-1,500



265



266

266
A group of twelve Chinese export paintings on pith paper, 19th century, depicting studies of junks and festival boats, image size 32cm x 21cm, framed and glazed (12)

清19世纪 外销通草画一组十二幅

£1,000-1,500

267

Three Chinese gouache paintings, 19th century, Guangdong region, on pith paper, one painted with various Taoist deities giving blessings during the Lantern Festival, one painted with scene from the 'Romance of the Three Kingdoms', and the other one with a court gathering scene, picture size 27.5cm long x 19.7cm wide (3)

清19世纪 广东外销“天官赐福”等通草画三幅

£200-300



267 (part lot)

268 +

Six Chinese pith paintings, 19th century, including tea production, 15cm x 25cm visible area to mount; four Chinese pith paintings, 19th century, painted with family scenes and court figures, approximately 18cm x 31cm visible area to mount and two Chinese pith paintings, 19th century, of figures in costume, approximately visible area to mount 20.5cm x 12cm (12)

Provenance: From a Corporate Collection

外销通草画一组12幅
拍品来源：英国企业基金收藏

£300-500



268 (part lot)

269 +

Chinese School, 19th Century, the packing and production of tea, body colour on paper, all approximately 13.5cm to 15cm high x 23cm wide, possibly all the same under the mounts, framed (6)

Provenance: From a Corporate Collection

清19世纪《采茶图》一组六幅
拍品来源：英国企业基金收藏

£600-800



269 (part lot)

270

Chinese School, 19th century, *Festival Boats*, ink, watercolour and gouache on paper, visible area 38.5cm x 27cm, framed

清19世纪 外销水粉画一副

£100-200



270



271

A set of four Chinese painted panels, Qing Dynasty, 19th century, depicting the *Hundred Children* motif, 24 x 23cm and a set of nine Chinese miniature rice paper paintings, Qing Dynasty, 19th century, in a glass box and depicting Traders, 11cm x 7cm (13)

《百子图》绢本画片四页
百工百技图通草画册一本九页

£200-300



271 (part lot)



272

272
A Chinese Export oil painting, 19th Century, depicting a walled garden scene with three ladies, oil on canvas laid down on board, approximately 45cm x 58cm, framed

Provenance: From the Collection of the late Max Harari

清19世纪 外销仕女图布面油画
拍品来源: Max Harari 家族旧藏

£2,000-3,000

273
A Chinese export painting, early 19th century, oil on canvas, depicting a lady seated at an open window adjusting her headdress before an oval table clock with her maid, a high ranking Manchu nobleman wearing an imperial-yellow jacket, watching them in a screened room to the side, gilt and lacquered wooden frame, picture size 44.5cm x 58cm, overall size including the frame 58cm x 71cm

Provenance: Formerly in a private UK collection

清19世纪早期 外销油画一副
拍品来源: 英国私人收藏

£1,000-1,500



273

274
A Chinese album of twelve 'erotic' scenes, Qing Dynasty, 19th century, 12 single-page paintings, rendered in colour on silk, mainly of couples in amorous pursuits, but with other scenes including perhaps one of a matchmaker, contemporary concertina-style binding of decorative silk over boards, gilt speckled decorative endpapers, small 222 x 192mm

Provenance: From a Private Collection

清19世纪 春宫图册页一本十二页 设色绢本
拍品来源: 英国私人收藏

£1,000-1,500



274



275 (part lot)

275
Hao Zhiye (late Qing dynasty), *In Yun Shouping's style*, ink and colour on silk, dated the year of Kuiwei (possibly 1883), signed and with two seals of the artist, the painting 46cm long, framed and glazed; Jin Maoqing (late Qing dynasty), *Wang Xizhi and the goose*, ink and colour on paper, dated the year of Wuchen (possibly 1868), signed and with one seal of the artist, the painting 52cm long, framed and glazed (2)

A scroll by Hao Zhiye was sold at Sotheby's New York, Lot 835, 19 September 2015

晚清 郝植业《仿恽寿平花鸟》扇面 设色绢本
晚清 金茂卿《羲之爱鹅图》扇面 设色纸本

£250-350

276
Shuang Quan, Qing dynasty, *Orchid*, ink on paper, framed and glazed, signed and with two seals of the artist, 98cm long x 31cm wide

清 双荃《盆兰图》
双荃, 字香庭, 别号二蝶道人, 生那拉氏。满洲人。官贵州知县。善画山水, 兼工人物、花鸟。

£200-300



276



277 (part lot)

277

After Yu Zhiding (1647-1716), 19th century, Qing Dynasty, *River landscape*, scroll, ink and colour on paper, signed and with two seals of the artist, picture size 154cm x 43cm; **Two Chinese landscape paintings**, Qing Dynasty, scroll, ink and colour on paper, one signed Dong Bangda (1696-1769) and with two seals of the artist, each picture size 102cm long x 29cm wide; and **two other Chinese landscape paintings** (5)

Provenance: From the private collection of Rodney Pete and Marge Henricksen. The Henricksens formed their collection while living in Japan in the 1960s and early 1970s.

(传)禹之鼎(1647-1716)《青绿江峡山水图》设色纸本 卷轴
清董邦达(款)《山水图》等四张 设色纸本 卷轴
拍品来源: 美国Henricksen家族书画旧藏, 其收藏购于上世纪六七十年代的日本

£100-150



278 (part lot)

278

Fuyun Waishi (18th-19th century), *Ladies and wisteria*, scroll, ink and colour on paper, signed and with one seal of the artist, picture size 53cm long x 39cm wide; **Anonymous (17th-18th century)**, *Lady and boys in the garden*, ink and colour on silk, picture size 89cm long x 55cm wide; and **Ling Meifu (circa 19th century)**, *Lady and prunus*, scroll, ink and colour on paper, dated the Year of Dingchou (1877), signed and with two seals of the artist, picture size 117cm long x 39cm wide (3)

Provenance: From the private collection of Rodney Pete and Marge Henricksen. The Henricksens formed their collection while living in Japan in the 1960s and early 1970s.

浮云外史(18-19世纪)《美人奕棋图》设色纸本 卷轴
匿名(17-18世纪)《美人教子图》设色绢本 卷轴
凌梅夫(晚清)《仕女梅花》设色纸本 卷轴
拍品来源: 美国Henricksen家族书画旧藏, 其收藏购于上世纪六七十年代的日本

£100-200



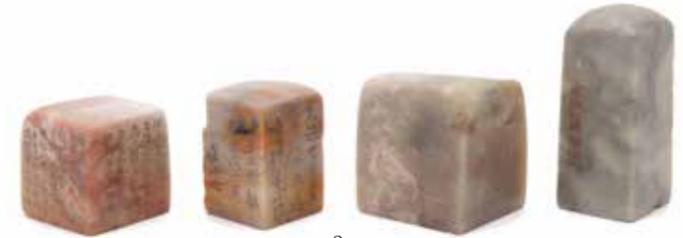
279

279

Two Chinese soapstone seals, one delicately carved in the round with a dragon chasing a flaming pearl amidst clouds, the seal face carved with Han Shan style poem, 7.2cm long, the square seal carved in relief at the top with an archaic dragon above stylized borders, 5.8cm high (2)

寿山石印两方

£300-500



280

280

A group of four Chinese soapstone seals, comprising two square seals possibly by Zhang Yilai (1925-1998) and carved with Chairman Mao's work; one seal signed Chen Sui, 5cm high; and one seal signed Su Daoren, 8.5cm high (4)

张贻来(款)毛主席语录印两方及其他寿山石印两方

£200-300



281

281

A group of six seals and one pendant, comprising a celadon uncarved jade seal, 4.7cm high, one jade circular pendant, 4.5cm long, two stone uncarved seals and three other seals (7)

青玉兽钮印等七方

£100-150



282

282

A group of five Chinese seals, including one amber seal surmounted by a Buddhist lion finial, 2.3cm long; one amber seal surmounted by a crane and dragon finial, 3cm high; one rock crystal seal, 2.2cm high; one ivory seal, 3.8cm high and one faux ivory seal, 5cm high (5)

琥珀狮钮印章等五件

£200-300



283

283
Two Chinese soapstone seals, 7cm high, in fitted brocade box, with paper auction label inscribed in ink, 7cm high (2)

Provenance: Private English collection

寿山石印两枚
拍品来源：英国私人收藏

£80-120

284 Y

An ivory seal by Liu Gongbo (1910-1967), one side finely incised with the scene of Eighteen Luohans, another side with the scripts from the Tang Buddhist classic *Zheng Dao Ge*, 6.2cm long, fitted hardwood box; and one ivory circular pendant, one side incised with lotus foliage, 5cm diameter (2)

Provenance: The Property of an English Gentleman

刘公伯作十八罗汉图微雕象牙印章
象牙莲纹圆坠

£200-300



284



285 (part lot)

285
A group of eight Chinese snuff bottle reference books and auction catalogues, comprising Robert Kleiner, *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, 1995; Robert Kleiner, *Chinese Snuff Bottles*, 1994; Sotheby's London, *Important Chinese Snuff Bottles from the Collection of the Stone Picking Studio (cai shi xuan)*, 1995; Sotheby's NY, *Fine Chinese Snuff Bottles, Including the Collections of Bernice Straus Hasterlik, Gerd Lester and Various Owners*, 1996; and three snuff bottle catalogues from Robert Kleiner & Co. Ltd (8)

鼻烟壶图录及参考书目一组八本

£150-250

286

A selection of books and catalogues on Chinese art, including Nanjing Museum, *Fan Paintings of Ming and Qing Dynasties*, Beijing: 1997; John Hay, *Kernels of Energy, Bones of Earth: the Rock in Chinese Art*, New York: 1986; etc. (23)

中国艺术品图录及参考书一组23本

£70-100



286



287

287

A large collection of approximately 174 catalogues, including Sotheby's NY 'Junkunc', *Arts of Ancient China II*, Christie's London 'Masterpieces from a Rothschild Collection', Christie's London 'The Exceptional Sale' and many Poly Auction catalogues.

拍卖图录约174本

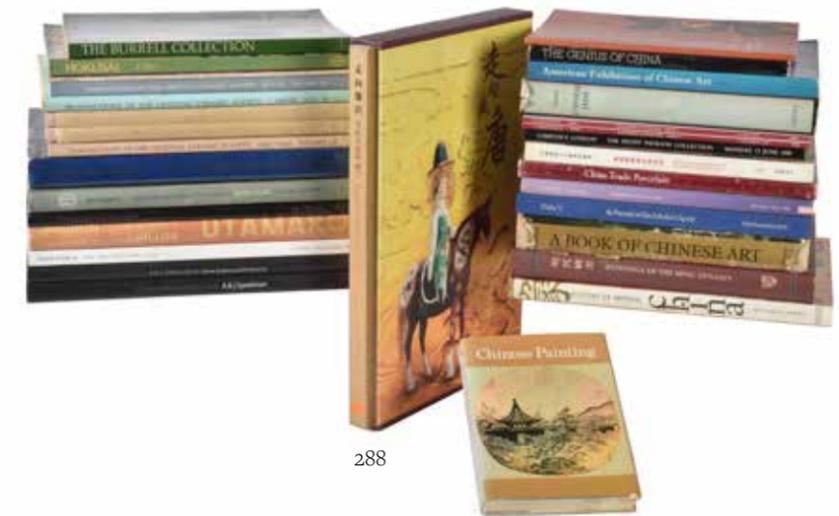
£100-150

288

Chinese Reference Books and Catalogues, comprising: Henry Trubner, *American Exhibitions of Chinese Art*, Contains three Exhibition Catalogues bound as one, First Edition, no date circa 1962; Clare Le Corbeiller, *China Trade Porcelain: Patterns of Exchange*, The Metropolitan Museum of Art, 1974; Stanley Charles Nott, *Chinese Jade*, 1981; Lubor Hájek, *A Book of Chinese Art*, 1966; *Paintings of the Ming Dynasty: From the Palace Museum*, 1988, by Mayching Kao (Author); *From Eastern Han to High Tang: A Journey of Transculturation*, Exhibition catalogue, 2005; *The Genius of China*, Royal Academy of Arts, Exhibition Catalogue, London, 1973; China Guardian, *Arts from the Scholars Studio*, Sale catalogue June 3rd 2006; *The Peony Pavilion Collection, Chinese Tea Ceramics for Japan*, Christies sale catalogue 12th June 1989; J. Hillier, *Utamaro*, 1961; Barry Davis, *Ko-Imari from the collection of Oliver Impey*, 1997; 19 Arts of Asian magazines and twenty-four other books and catalogues

中国艺术品参考书目一组

£100-200



288



289

289

An unusual Chinese *qingbai* iron-splashed ewer, Northern Song Dynasty (960-1127), the ovoid body raised on a low, straight foot, the shoulder applied with a pair of small loops set between the curved spout and ribbed handle, the body covered with a pale *qingbai* glaze with dark iron-brown splashes, the base with the collector's label 'W. Burchard', 10.5cm high

Provenance: Private English Collection and by family descent.

Compare with a similar ewer with iron splashes at Jiangxi Provincial Museum

北宋 景德镇窑青白釉点褐彩注壶
拍品来源: 英国私人收藏, 后在家族传承至今

£600-800



290

290

A Chinese press-moulded figure of a seated scholar, Song Dynasty, with white-grey-green glaze, with both arms central and holding a scroll, wearing flowing robes, with John Sparks paper label and old lot sticker, dated 12/12/88, lot 108, 9cm high

Provenance: John Sparks Ltd, 128 Mount Street, London until presumably sold to the late vendor in 1988 and by family descent.

The Estate of Christopher and Rosemary Warren.

宋 白釉坐书吏佣
拍品来源: 1988年购自英国著名古董商John Sparks Ltd, 后为英国指挥家Christopher及Rosemary Warren家族所藏

£150-250



291

291

A rare small Chinese Ding style 'Twin Fish' dish, Song Dynasty, with cream-white glaze pooling to green in the underside, the rounded sides rising to a gently everted rim, the interior carved with a pair of carp swimming through combed water, with John Sparks paper label and old lot sticker, dated 12/12/88, lot 107, 12.6cm diameter

Provenance: John Sparks Ltd, 128 Mount Street, London until presumably sold to the late vendor in 1988 and by family descent.

The Estate of Christopher and Rosemary Warren.

宋 定窑双鱼纹盘
拍品来源: 1988年购自英国著名古董商John Sparks Ltd, 后为英国指挥家Christopher及Rosemary Warren家族所藏

£400-800



292

292

A Henan russet-splashed black-glazed bowl, possibly Northern Song or Jin Dynasty, possibly 11th-12th century, covered with a rich brownish-black glaze, stopping above the foot to expose the buff-coloured body, decorated to the interior with five evenly-spaced russet splashes, 18cm diameter

Provenance: Offered at Christie's NY, 13th September 2012, Lot 1393, with J.J Lally & Co. Oriental Art paper label, purchased by the late owner and then by family descent.

北宋/金（可能）河南窑黑釉酱斑碗

拍品来源：佳士得纽约2012年9月13日亚洲艺术专场，此前为纽约古董商J.J Lally & Co. 所售

£600-800

293

A Chinese *qingbai* 'Lotus' incense burner, Song or Yuan dynasty, 13th - 14th century, the exterior carved with lotus scroll, and covered with crackled pale blue glaze stopping above the foot, 9.8cm diameter, carved wood stand; and a small celadon ewer, Yuan dynasty (1279-1368), 7.8cm high (2)

Provenance: Private English Collection and by family descent.

Compare with a similar *qingbai* incense burner in the Dr. Paul Singer Collection of Chinese Art, Arthur M. Sackler Gallery in Washington, D.C., accession number RLS1997.48.1299.

宋/元 青白釉刻花小炉

元 青釉水注

拍品来源：英国私人收藏，后在家族传承至今。类似青白釉刻花小炉参见美国弗里尔赛克勒博物馆所藏青白釉香炉，编号RLS1997.48.1299

£300-400



293



294

294

A Chinese *cizhou*-type cylindrical vessel, painted with a peony bush on one side with butterfly and bird in flight, on the reverse inscribed with two characters, the body covered with suffused creamy glaze on a bulbous foot covered with dark brown glaze, 25.8cm high

Compare with a very similar Song example from the *Book of Pottery and Porcelain*, Vol. 1, by Warren E. Cox (published in 1963), Figure 396.

Provenance: The Property of an English Gentleman

磁州窑系白釉褐花花鸟纹瓶

拍品来源：英国私人绅士收藏

£400-600

295

A Chinese ochre-glazed bottle vase, raised on a flared, pedestal foot, the ovoid body covered with a thin crackle-suffused glaze of yellowish-olive colour continuing over the rim and stopping on the lower body to expose the grey ware, 26cm high, with lined box

Provenance: The Property of an English Gentleman

黄釉长颈瓶

£200-300



295

296

A Chinese *yingqing*-type bowl, 21cm diameter; and a Chinese Ding-type bowl, the interior impressed with foliage, the base carved with two characters 'chao zhen', 21.5cm diameter (2)

影青刻花纹碗及白釉模印“朝真”款花卉纹碗

£200-300



296

297

A large 'Zhangzhou' 'Bird and Dragon' dish, 17th century, brightly painted with red, green, turquoise and black enamels, 37cm diameter

Provenance: The Property of an English Gentleman

明17世纪漳州窑龙纹盘

拍品来源：英国绅士收藏

£300-400



297



298

298
A Chinese Longquan celadon dish, Ming Dynasty, the shallow rounded sides rising from a recessed foot to a broad lipped flange, the interior molded with a floral medallion encircled by shallow ribs encircling the well, all covered with a lustrous sea-green glaze except for a burnt orange circle on the foot, 38cm diameter

Provenance: Private English Family Collection

明 龙泉窑青釉大盘
拍品来源: 英国私人收藏

£800-1,200



299

299
A pair of Chinese pottery Sancai glazed joss stick holders, probably 17th century, the two lions facing to the left and right with attendants to the fore, with turquoise, amber and green glazes, 21.5cm high (2)

17世纪（可能）三彩狮子烛台一对

£150-250



300

300
A Chinese Longquan celadon lobed vase, the petal-lobed sides rising elegantly to the flaring trumpet neck with bracket-lobed mouth simulating a morning glory blossom, flanked by a pair of hook handles suspending fixed rings, all under a crackled sea-green glaze thinning at the ribs, 25.5cm high

龙泉青釉菱瓣环耳瓶

£300-500

301
A Chinese celadon pear-shaped Longquan vase, of archaic *hu* shape, the body carved with stylised taotie masks below a band of confronting horned creatures in pursuit of a pearl around the waisted shoulder, the neck flanked by two handles, 18cm high

龙泉青釉饕餮纹双耳壶

£300-500



301



302

302
A Chinese *wucai* small globular jar, the compressed body decorated with a Daoist procession including six figures in underglaze-blue, yellow, green or iron-red robes, all carrying precious objects in a continuous landscape with flowering rockwork, the based inscribed with a six-character *wanli* mark in underglazed blue, 9.5cm diameter

“大明万历年制”五彩小罐

£200-300

303
A Chinese Swatow type box and cover, 17th century, painted in iron-red, green and blue, 7cm high x 7.3cm wide

Provenance: The Property of an English Gentleman

明17世纪 红绿彩盖盒
拍品来源: 英国绅士收藏

£100-150



303



304

304
A Chinese *doucai* 'Dragon' pommander, decorated with dragons in flight amidst scrolling lotus foliage, both the long ends pierced with four holes, 13.2cm long x 5cm wide

Provenance: The Property of an English Gentleman

斗彩龙纹香薰

£400-600

305
A Chinese *wuca* 'Phoenix' jar, Ming Dynasty, 17th century, decorated with two phoenixes in flight amidst peony scroll, 18.3cm high

Provenance: Purchased by current owner between circa 1985-1995

明17世纪 五彩凤鸟纹罐
拍品来源：现藏家购于上世纪八十至九十年代

£300-400



305

306
A Chinese blue and white 'Kraak' type 'Shipwreck' wine pot and cover, of lobed globular form, applied with an arched loop handle and curved spout, painted with floral panels, 18.5cm high

青花克拉克式花卉纹提梁壶

£300-500



306

307
A Chinese blue and white *kendi*, decorated with four mandarin ducks swimming amongst aquatic plants, 18cm high

青花荷塘图军持

£100-200

308
A pair of Chinese blue and white *Kraak* bowls, Wanli period (1573-1619), each painted on the exterior with geese in flight and standing on rockwork in a river landscape scene, the interior with a bird standing on rockwork, 12cm diameter (2)

明万历 青花克拉克瓷碗两件

£400-500



307



308

309
A Chinese *Kraak* blue and white 'Crow' bowl, Wanli period (1573-1620), the interior painted with a crow standing on a rockwork below panels of flowers, 12.7cm diameter; and two *Kraak* blue and white small saucer dishes, Wanli, each painted with an animal within a border of floral panels, 14.5cm diameter (3)

明万历 青花克拉克瓷碗及小盘三件

£400-500



309



310

310
Two Chinese blue and white 'Kraak' dishes, Wanli, both painted with a 'grasshopper and butterfly' to the centre within a border of auspicious objects, 20cm diameter (2)

Provenance: Property of a Gentleman

明万历 青花克拉克瓷蟋蟀图盘两件
拍品来源: 英国绅士私人收藏

£300-500

311

A group of Chinese blue and white 'Kraak' bowls and dishes, Wanli, comprising: two bowls, 9.7cm diameter; four various saucers, each approximately 14cm diameter; four small saucers, decorated with birds perched on rocks, 10cm diameter; one lobed dish, 20cm diameter; and another dish, decorated with egrets, 19cm diameter (12)

Provenance: Property of a Gentleman

明万历 青花克拉克瓷一组12件
拍品来源: 英国绅士私人收藏

£500-800

312

Eight various 'Kraak Klapmuts' blue and white small bowls, Wanli, four painted with deer and birds and four with auspicious *anbaxian* objects, each approximately 14cm diameter (8)

Provenance: Property of a Gentleman

明万历 青花克拉克瓷碗八件
拍品来源: 英国绅士私人收藏

£600-800



312

313

A Chinese blue and white transitional-style ovoid vase and cover, painted with a standing lady resting beside a chair in a landscaped scene, 23.5cm high

青花人物仕女图莲子罐

£200-300



313



314

314

A Chinese blue and white 'Shipwreck' tea pot and cover, Kangxi, painted with panels of rabbits, flowers and birds, 9cm high and a Chinese blue and white tea bowl and saucer, 18th century and two blue and white saucers (5)

青花花鸟纹壶等五件

£100-200

315

A Chinese blue and white spoon with Sanskrit scripts, the reverse decorated with lotus heads, 33cm long

Provenance: The Property of an English Gentleman

青花梵文大勺

£200-300



315



316

316

A Chinese blue and white beaker vase, *gu*, Transitional period, circa 1620-1640, of cylindrical form, the upper register well painted with boys playing around in a landscaped scene, the middle register decorated with prunus and pomegranates, and the lower with alternating single and double-leaf motifs, 41cm high

Provenance: Hambrook House, Gloucestershire and the property of Graeme Alexander and Scott Carlton

约1620-1640年 青花童子嬉戏图花瓶
拍品来源: 英国格罗斯特郡Hambrook大宅Graeme Alexander及Scott Carlton伉俪私人收藏

£300-500

317

A Chinese blue and white transitional-style ewer, the globular body painted with bamboo, prunus and daffodils, between a foliate scroll around the shoulder and lappets around the splayed foot, the handle with cloud scrolls, 21cm high; and a Chinese blue and white inscribed vase, *meiping*, the tapering body painted with the gathering up of two scholars in a landscaped scene, below the shoulder inscribed with 'ya wan', 18.8cm high

青花过渡期风格高士图梅瓶
青花岁寒三友图瓶

£120-180



317



318

318

A pair of rare Chinese blue and white 'Crane and Trigram' bowls, Wanli period (1572-1620), Ming Dynasty, the exterior painted with eight trigrams divided by clouds and four cranes in flight, all above rocks and waves; the interior with a medallion in the centre with a flowerhead encircled by waves, the base inscribed with a six-character *daming xuande nianzhi* mark, 13.9cm diameter

明万历“大明宣德年制”青花八卦云鹤纹碗一对

£6,000-8,000



319

319
Three Chinese blue and white 'Shipwreck' bottle vases, Kangxi, variously painted with panels of flowers and precious objects, between 19cm and 26cm high (3)

清康熙 青花开光博古图锥把瓶等三件

£600-800



320

320
A pair of Chinese blue and white 'Shipwreck' kendi, Kangxi, painted with a phoenix on each side amongst flowers, 23cm high (2)

清康熙 青花凤鸟纹军持一对

£600-800



323

323
Two similar Chinese 'Shipwreck' blue and white vases and covers, Kangxi, painted with panels of flowers and pierced rocks, 26.5cm high (2)

清康熙 青花花卉图瓶两件

£400-600



324

324
A Chinese blue and white stem cup, the compressed globular body decorated with a continuous landscape scene, 14.5cm high

青花山水图高足杯

£200-300



321

321
A pair of Chinese 'Shipwreck' blue and white trumpet vases, Kangxi, painted with pendant ribbons and brocade balls, 25.5cm high (2)

清康熙 青花绶带纹花瓶一对

£300-400



322

322
A pair of Chinese 'Shipwreck' blue and white vases and covers, Kangxi, painted with pendant ribbons and foliage, 25.5cm high (2)

清康熙 青花花卉绶带纹瓶一对

£400-600



325

325
A blue and white ovoid vase, based on a Xuande original, in Kangxi style, painted with lotus flowers and scrolling foliage, the rim with Xuande six-character mark, base with painted blue leaf mark within double circle, 8.3cm high x 9.2cm wide

Provenance: The Property of an English Gentleman

“大明宣德年制”青花缠枝莲纹小水呈
拍品来源：英国绅士私人收藏

£150-250



326

326
Two Chinese blue and white bowls, Kangxi, one painted on the exterior with a continuous landscape scene, the interior with one dragon medallion, 22.5cm diameter, the other with four landscape scenes alternated by flowering sprays, 15.3cm diameter, both with four-character kangxi mark inscribed on the base

清康熙 “康熙年制”山水高士图碗两只

£100-150



327

327

A Chinese blue and white incense burner, Kangxi (1662-1722), the bombé-shaped body painted with three figures in a mountainous landscape and with a band of clouds and Buddhist symbols beneath the rim, all raised on three feet, 24.8cm.

Provenance: Property of a Lady purchased at Woolley and Wallis, 16th May 2017, lot 325

清康熙 青花山水高士图炉
拍品来源：英国私人收藏

£2,000-3,000

328

A Chinese blue and white ginger jar and cover, Kangxi, painted with two panels of precious vessels on a 'cracked-ice' and 'blossom' ground, the vase 18.3cm high, wood cover

Provenance: The Property of an English Lady

清康熙 青花冰梅纹姜罐
拍品来源：英国女士私人珍藏

£100-200



328

329

A Chinese blue and white ginger jar, Kangxi, painted with an Immortal riding on a *Kylin* with attendants and the reverse with plantain tree and rocks, 17.8cm high, with carved wood stand and pierced carved cover; a Chinese blue and white bowl, Kangxi, the exterior painted with chrysanthemum and scrolling foliage, the base with double fish mark in underglaze blue, 13.5cm diameter; a Chinese powder-blue and gilt dish, Kangxi, 20.2cm diameter; a pair of small Chinese blue and white baluster vases, Kangxi, 9.5cm high; a small Chinese blue and white 'Phoenix Tail' vase, *gu*, Kangxi, 13.3cm high and a small Chinese blue and white vase, Kangxi, with moulded lappets enclosing 'Long Elizas' and 'floral jardinières' on stands, 12.8cm high (7)

Provenance: Property of a Gentleman

清康熙 青花人物故事图姜罐及洒蓝描金竹石图盘等一组7件
拍品来源：英国绅士私人收藏

£800-1,200



329



330

330

Seven Chinese blue and white plates, Kangxi, comprising: four similar plates, with central chrysanthemum within lappet borders, 22cm diameter; two plates, painted with flowering prunus trees by a fence, each approximately 21.5cm diameter and a moulded blue and white dish, painted with chrysanthemum, 21cm diameter (7)

Provenance: Property of a Gentleman

清康熙 青花花卉图盘一组七件
拍品来源：英国绅士私人收藏

£300-500

331

Three Chinese blue and white plates, Kangxi, each painted with baskets of fruit and flowers, 28.5cm diameter (3)

Provenance: The Property of an English Lady

清康熙 青花花果纹盘三件
拍品来源：英国女士私人珍藏

£150-250



331



332

332
Three Chinese 'Famille Verte' plates, Kangxi, painted in underglaze blue and the well with a brightly coloured band with alternating shrimp and flowers, brown line rims, 22.7cm diameter and a Chinese Imari teapot and cover, 18th century, painted in underglaze blue and with green, iron-red and gilt with bridges, pagodas and islands, brown line rim to teapot cover and the finial pieced, 15.5cm high (4)

Provenance: The Property of an English Lady

清康熙 外销青花五彩盘三件
清18世纪 青花伊万里式茶壶一件
拍品来源: 英国女士私藏

£150-250

333
A collection of four Chinese blue and white goblets in the form of European glass, Kangxi period (1662-1722), comprising three circular mouth goblets and one square mouth goblet, all painted with flowering plants on splayed tall stems, the tallest 16cm high (4)

清康熙 青花花卉纹高足杯四件

£2,000-3,000



333



334

334
Two Chinese Islamic market blue and white rosewater sprinklers, 18th and 19th century, one decorated with panels of flower sprays, 23cm high; the other with crackle glaze and painted with lotus scrolls, the base with a six-character Kangxi mark, 20.5cm high, both with later silver mounted necks, covers and foot rims (2)

Provenance: Private English Collection and by family descent.

清18-19世纪 青花花卉纹镶银香水瓶
“大清康熙年制”款青花浆胎镶银香水瓶
拍品来源: 英国私人收藏, 后在家族传承至今

£300-500

335
A Chinese peach-bloom circular box and cover, covered in a peach-bloom glaze of varying hues of mottled pale pink to dark cherry tones thinning around the foot and stopping short of the rim, underglaze blue six-character Kangxi mark to base, 7.7cm diameter

Provenance: The Property of an English Gentleman

“大清康熙年制”豇豆红釉妆盒
拍品来源: 英国私人收藏

£200-300



335

336
A Chinese *blanc-de-chine* wine pot and cover, Kangxi period (1654-1722), Qing dynasty, the body of cylindrical form, slightly waisted to the centre with a raised and tied bow, with moulded *chilong* handle and spout with bifurcated tails, the flattened cover with dragon finial, covered overall with white crackle glaze, 14.5cm high

Provenance: Sotheby's, Fine Chinese Ceramics and Works of Art, London, 7th November 2012, Lot 416, and by family descent.

清康熙 白釉螭龙壶
拍品来源: 伦敦苏富比, 2012年11月7日中国艺术专场, 拍品416号

£2,000-3,000



336



337
A pair of Chinese Imari slender baluster vases, Kangxi (1662-1722), painted and gilt with exotic birds perched on rockwork in a flowering garden, within bands of lappets reserved with flower sprays, 37.8cm high

Provenance: Private English Collection

清康熙 外销矾红描金伊万里式凤鸟纹瓶一对
拍品来源: 英国私人收藏

£400-600

337

338
A Chinese Imari tea canister, Kangxi, of canted rectangular form, painted in underglaze blue with pagodas and mountains, with iron red details, supported on four flat feet, approximately 12cm high x 15cm wide x 6.9cm deep, white metal lid

清康熙 青花矾红山水图茶叶罐

£100-150



338

339
A pair of Chinese 'Famille Verte' bowls, Kangxi, the exteriors painted with panels flowers, and the interiors with central floral roundel, 19.5cm diameter and a large Chinese 'Middle Eastern' market dish, early Kangxi, with channelled rim to base, decorated in green, yellow and aubergine enamels and with iron-red details, the reserve decorated with four lotus sprays to rim and the centre with double circle mark in underglaze blue enclosing a flower, 32.5cm diameter (3)

Provenance: Property of a Gentleman

清康熙 五彩花卉纹碗及大盘等三件
拍品来源: 英国绅士私人收藏

£400-600

339



340
A Chinese circular Imari 'Three friends of winter' tureen, Kangxi (1662-1722), painted bamboos, pine trees and chrysanthemums, the domed cover surmounted by a finial formed as a cluster of flower buds, 26cm long x 23cm wide, with carved wood base; a large Imari 'Deer and longevity' charger, Kangxi, decorated to the centre with a deer amongst flowering branches and *lingzhi* fungus, below a bird in flight, 39cm diameter; a pair of Imari ginger jars, Kangxi, each decorated with a long-tailed bird perched on a rockwork in a landscaped garden, 22cm high (4)

Provenance: Private English Collection

清康熙 外销矾红描金伊万里式汤碗及大盘等四件
拍品来源: 英国私人收藏

£400-600



340



341

341
A Chinese Imari coffee pot and cover, Kangxi (1662-1722), decorated with flowering foliage in underglaze blue and finely painted in iron-red and gilt, 22.5cm diameter

Provenance: Private English Collection

清康熙 外销青花矾红描金伊万里式咖啡壶
拍品来源: 英国私人收藏

£150-250

342
A set of four Chinese Imari plates, Kangxi (1662-1722), decorated with one vase positioned on a scroll with a landscaped scene within a blue band, the flat rim with scrolling flowering branches and scholar's objects, 22.7cm diameter (4)

Provenance: Private English Collection

清康熙 青花矾红描金盘一组四件
拍品来源: 英国私人收藏

£200-300



342



343

343
A set of nine Chinese Imari plates, Kangxi (1662-1722), painted within the central medallion with garden scene and birds perched on flowering branches, the gilt border with four floral cartouches, 23cm diameter; two Chinese Imari plates, Kangxi, decorated with garden rocks, peonies and butterflies in flight, 23cm diameter; one Chinese Imari 'Lotus' plate, Kangxi, painted with lotus pond within floral borders, 29cm diameter; and one large Imari plate with peony branches issuing from garden rocks, 32cm diameter (13)

Provenance: Private English Collection

清康熙 外销矾红描金伊万里式盘十三件
拍品来源: 英国私人收藏

£300-500



344

344
Eight Chinese Imari plates, Kangxi (1662-1722), painted with peonies and chrysanthemums with gilt highlights, 23cm diameter; and five Chinese Imari plates, Kangxi, decorated with landscaped garden scenes, 23cm diameter (13)

Provenance: Private English Collection

清康熙 外销矾红描金伊万里式盘十三件
拍品来源: 英国私人收藏

£250-350



345

345
Three Chinese Imari teapots and covers, Kangxi (1662-1722), comprising a pair of lobed ovoid teapots, 11.5cm high, and a flattened globular one, 8.5cm high; and two Chinese Imari cups and a small jug, Kangxi (1662-1722), all decorated in underglaze blue and finely painted in iron-red and gilt, the cups 8.2cm high and the jug 9.2cm high (6)

Provenance: Private English Collection

清康熙 青花矾红描金壶及小杯等共六件
拍品来源: 英国私人收藏

£300-500

346

A Chinese blue and white 'Three Immortals' saucer dish, Yongzheng period (1678-1735), painted on the interior with a gathering of Daoist immortals in a craggy landscape, 15.5cm diameter

清雍正 福禄寿三星图青花小碟

£100-200



346

347

A Chinese hexagonal 'Famille Rose' brush pot, Qing Dynasty, Yongzheng, painted with alternating panels of landscapes, poems and scholars, the brush pot without the stand 13.7cm high x 11.7cm wide, fitted carved wood stand

Provenance: Private English Collection

清雍正 粉彩题诗文六方笔筒
拍品来源: 英国私人收藏

£300-500



347

348

A Chinese 'Famille Rose' crested plate, Yongzheng, the crest of hand holding a sword which is the crest for a large number of families (see Fairburn's Book of Crests Pl. 213.5) including, Adderton, Bruce, Buchanan, Campbell, Cowper, Stewart, Wemyss, etc, painted with pink flowers and light and dark green enamels, gilt and iron-red details, 22.2cm diameter

Provenance: Private English Collection

清雍正 粉彩纹章瓷盘
拍品来源: 英国私人收藏

£100-200



348



349

349
A group of three famille rose 'Eighteen Monks' vases from a garniture, Yongzheng period (1723-1735), comprising one beaker vase and two baluster vases and covers, all brightly enamelled with six *luohan* monks, 30cm high

清雍正 粉彩十八罗汉图瓶三件

£300-500



352

352
A Chinese famille rose 'peony' bowl, the exterior decorated with leafy branches bearing peony and magnolia blossoms at varying stages of maturity, the base inscribed in underglaze blue with a six-character yongzheng mark, 12cm diameter

“大清雍正年制”款花卉纹碗

£200-300

350
A Chinese 'Famille Rose' teapot, cover and stand, Yongzheng, the teapot of pear shape and the stand lobed, moulded and applied in relief with colourful flowers, all within pale turquoise and gilt rims, the stand 17cm diameter

Provenance: Private English Collection

清雍正 粉彩花卉纹堆塑梨壶及底座
拍品来源：英国私人收藏

£250-350



350



353

353
A 'Roman Charity' Chinese export tea bowl, Qianlong, based on the story of Roman Charity of Pero and Cimon, 7.5cm diameter

Provenance: The property of a Gentleman

清乾隆“罗马善举”图粉彩外销茶碗
拍品来源：英国绅士收藏

£100-200



351

351
A pair of Chinese Famille Rose 'Lotus' tea bowls and saucers, Yongzheng (1723-1735), each naturalistically modelled as lotus flowers with overlapping petals enamelled in graduating shades of pink, and applied with small stems of lotus flowers and leaves forming the feet, the saucers 11.2cm wide and a matching teapot, 9cm high (3)

Provenance: From a West Sussex Family

清雍正 粉彩莲花形茶盏及壶一组
拍品来源：英国西萨塞克斯郡私人收藏

£200-300

354
A Chinese 'Famille Noire' teapot, cover and stand, Yongzheng, decorated with scrolling flowers and foliage, teapot 15cm wide

Provenance: From a Private Collection and sold Sotheby's, London, 6th May 1986, lot 218

清雍正 黑地粉彩花卉纹壶
拍品来源：苏富比伦敦，1986年5月6日，拍品编号218

£300-400



354



355

355
A Chinese coral-ground reserve decorated 'Lotus' bowl, seal mark and period of Qianlong (1735-1796), with deep rounded sides rising from a short foot to a gently flared rim, the exterior covered in brilliant coral-red enamel, decorated in reserve with stylised lotus blooms borne on meandering leafy scrolls, the outlines of the leaves and petals pencilled in iron-red, inscribed to the base with a six-character qianlong mark in underglaze-blue, 13cm diameter

清乾隆“大清乾隆年制”珊瑚红釉留白缠枝莲纹碗

£6,000-8,000

356

An attractive Chinese Flambé glazed baluster vase, Qing Dynasty, possibly 18th or 19th century, the heavily potted vase is covered overall with a glaze of dark raspberry colour streaked with milky purple and blue and thinning to mushroom at the mouth rim, the base is covered with a thin brownish wash and the foot ring is unglazed, 41.5cm high

Provenance: The Property of an English Gentleman

清18或19世纪 窑变釉大瓶
拍品来源：英国绅士收藏

£400-600



356



358

358

Two Chinese Export Armorial serving dishes, Qianlong, decorated *en grisaille* with gilded details with central armorial and crest to the rim enclosed by flowers and scrolling foliage, 25cm and 30cm wide (2)

Provenance: From the Collection of the late Max Harari

清乾隆 墨彩纹章瓷盘两件
拍品来源：Max Harari 家族旧藏

£600-800

357

A Chinese Armorial hexagonal large dish, circa 1730, finely painted with the arms probably of Carleton, 38cm diameter

Provenance: Private English Collection

约清1730年 粉彩纹章瓷Carleton家族六角大盘
拍品来源：英国私人收藏

£400-600



357

359

A pair of Chinese hexagonal 'Imari' cream jugs and covers, Qianlong, painted in underglaze blue and iron-red with pink and yellow enamels, 13cm high and a Chinese 'Imari' teapot and cover, 18th century, 9.3cm high (3)

Provenance: Private English Collection

清乾隆 青花矾红描金伊万里式壶三件
拍品来源：英国私人收藏

£250-350



359



360
A collection of eight *famille rose* standing immortals, Qianlong period (1736-1795), each holding their attribute, wearing bright Chinese robes on rectangular bases, 21cm high (8)

清乾隆 粉彩人物瓷像八座

£600-800

360

361
A pair of Chinese *famille rose* 'Meissen style' cups and saucers, each painted with an European figure in a fortified river scene, the saucer 11.5cm diameter; a *famille rose* cup and saucer, painted with three cupids, the saucer 12.5cm diameter; and a *grisaille* cup and saucer decorated with two European figures standing on a promontory, the saucer 11.8cm diameter, all circa 1780 (8)

Provenance: The 'Meissen style' cups and saucers sold at Christie's Paris, Lot 9, 11th December, 2013 (part). The cup and saucer painted with cupids and the *grisaille* set formerly in the collection of Dr Hardouin, Nantes, Western France

约清1780年 粉彩“梅森”式瓷杯及小碟等八件
拍品来源：“梅森”式瓷杯及小碟为佳士得巴黎
2013年所售，其余拍品为法国Hardouin博士所藏

£400-600



361



362

362
Three Chinese export *famille rose* tea bowls and saucers, circa 1780, comprising: British galleon with flags flying and open sails within a floral garlands, saucer 14cm diameter; a tea bowl and saucer decorated two seated ladies wearing flowing dresses within a *grisaille* landscape, saucer 11.8cm diameter; and an armorial tea bowl and saucer with blue and gilt enamel shield, saucer 11.5cm diameter (3)

Provenance: The *grisaille* tea bowl and saucer sold by Christie's Paris, Lot 9, 11th December 2013 (part).

约清1780年 外销纹章瓷茶杯及小碟等三件
拍品来源：墨彩茶杯及茶碟于2013年购自
巴黎佳士得

£400-500

363
A Chinese 'Famille Rose' part dinner service, Qianlong, each piece painted with colourful sprigs and sprays of flowers, comprising: sixteen dinner plates, 22.5cm diameter, eight soup bowls, 22.5cm diameter, three medium plates, 25cm diameter and three larger plates, 28cm diameter (30) and with thirty modern wood plate stands

Provenance: From a Private Collection

清乾隆 粉彩外销瓷具一组30件
拍品来源：英国私人收藏

£600-800



363



364

364
A Chinese export 'Crucifixion' plate, circa 1750, Qing Dynasty, decorated in *grisaille* and gilt with Christ on the cross (INRI) between two other figures on crosses, with soldiers gambling with dice below and other spectators, all within a continuous floral bracketed border, 23 cm diameter

An identical crucifixion plate is illustrated by David S. Howard & John Ayers in *China for the West*, Volume one, no. 312, pp. 318-9; another identical plate in the Musee National de Ceramique, Sevres, acquired in 1840, is illustrated by Christine Shimizu and Laure Chabanne in *L'Odyssee de la Porcelaine Chinoise*, 2004, no. 172, p.219.

约清1750年“耶稣受难图”墨彩盘

£1,000-1,500

365
A large Chinese 'Famille Rose' octagonal dish, Qianlong, 35cm diameter; a large Chinese 'Famille Rose' dish, Qianlong, 34.5cm diameter; seven various 'Famille Rose' and 'Imari' type plates, Qianlong and Kangxi, between 22cm and 25cm diameter; six Chinese various small dishes or saucers, one armorial, all 18th century, between 10.5cm and 13cm diameter; two Dehua octagonal cups, 18th century, painted in coloured enamels, 6.5cm high; two Chinese 'Famille Rose' tea caddies, Qianlong, 11.3cm high; a Chinese 'Famille Rose' bowl, Qianlong, 20.5cm diameter; and a Chinese 'Famille Rose' trumpet vase, Qianlong, 25.8cm high (21)

Provenance: Property of a Gentleman

清乾隆 粉彩伊万里式外销瓷等一组21件
拍品来源：英国绅士私人收藏

£500-700



365



366

366
Three Chinese 'Rose-Noire' Ottoman-Market metal-mounted Kendi, 18th century, painted with pink 'lotus' and 'peony' on a black ground with bright enamels, between 31cm and 25cm including covers (3)

Provenance: Property of a Gentleman

清18世纪 外销黑地五彩开光花卉纹军持
拍品来源: 英国绅士私人收藏

£500-700



367

367
Seven various Chinese Export 'Famille Rose' plates, Qianlong, variously painted with flowers, figures, goose and two sheep, 22.5cm to 23cm diameter and an attractive Samson 'Famille Rose' plate, 19th century, 23cm diameter (8)

清乾隆 外销粉彩花卉动物图盘7件
19世纪 法国Samson粉彩花卉图盘

£300-500



368

368
A Chinese Export 'Famille Rose' bowl, Qianlong, the exterior painted with peony, the rim with silver mount inscribed 'Gift of the Rt Hon Katherine Countess of Nithsdale to Mrs Jane Stewart 16th June 1763', 23cm diameter and a Chinese bowl, Tongzhi, the exterior painted with *Shou* symbols, bats and pomegranates, the interior with pink and green enamelled flower roundel, with four character reign mark 11.8cm diameter (2)

清乾隆 外销粉彩牡丹图碗 (银镶口刻有'Gift of the Rt Hon Katherine Countess of Nithsdale to Mrs Jane Stewart 16th June 1763')

清同治 '同治年制'粉彩三多图碗

£100-200



369

369
A Chinese *famille rose* bowl, with deep, rounded sides that rise to a slightly everted rim and decorated on the exterior with four flower sprays, the base inscribed in underglaze blue with a six-character qianlong mark, 12.5cm diameter

"大清乾隆年制"粉彩缠枝莲纹碗

£3,000-3,500

370
A Chinese blue and white celadon-ground jardinière, 18th-19th century, decorated in underglaze blue with confronting kuilong dragons, 24.5cm diameter, with carved wood stand

Provenance: Hambrook House, Gloucestershire and the property of Graeme Alexander and Scott Carlton

清中期 豆青釉青花加白夔龙纹小缸
拍品来源: 英国格罗斯特郡Hambrook大宅Graeme Alexander及 Scott Carlton伉俪私人收藏

£150-250





371

371

A Chinese celadon-glazed 'Melon' jar, 18th century, Qing Dynasty, the body divided into eight lobes, each decorated with melons growing on leafy stalks and tendrils above peonies, 24cm high

Provenance: Private English collection

清18世纪 青釉瓜瓞绵绵图瓜楞罐
拍品来源：英国私人收藏

£300-400



372

372

A large Chinese blue-glazed twin-handled vase, *zun*, circa 1800, of archaistic *zun* form, the baluster body supported on a short foot and tapering to a slightly flaring mouthrim, the neck flanked by a pair of handles modelled in the form of beast heads, slip decorated with garden rocks and chrysanthemum with painted details in underglazed blue, 37cm high

Provenance: Private English Collection

约清1800年 天蓝釉堆塑洞石花卉双耳尊
拍品来源：英国私人收藏

£1,000-1,500



373

373

Thirty-two Ca Mau 'Wild Cherry' shipwreck blue and white tea bowls and thirty saucers, circa 1725, painted in a dark blue with a small flower medallion encircled by trailing wild cherry branches growing from two opposed bushes, the rims with a narrow herringbone border, the reverses with a café-au-lait glaze, diameter of tea bowls 6.6cm, saucers 11cm (62)

Provenance: A private collection, purchased Sotheby's, Amsterdam, part of lot 56, 29th-31st January, 2007.

约清1725年 越南金瓯沉船青花花卉纹茶碗32件及茶碟30件
拍品来源：英国私人收藏，2007年1月购自苏富比阿姆斯特丹，拍品编号56号

£800-1,200

374

Seventeen Ca Mau 'fisherman' pattern blue and white saucers and twelve tea bowls, circa 1725, with a lone fisherman at the water's edge, a sampan moored on the shore opposite, buildings in the background, the rim with a narrow hatched border, the tea bowls 6.3cm diameter, saucers 10.8cm (29)

Provenance: A private collection, purchased Sotheby's, Amsterdam, part lot 290, 29th-31st January, 2007

This pattern was copied at Worcester and Caughley

约清1725年 越南金瓯沉船青花渔夫图茶碗12件及茶碟17件
拍品来源：英国私人收藏，2007年1月购自苏富比阿姆斯特丹，拍品编号290号

£150-250



374



375

375
A Chinese blue and white 'Nanking Cargo' bowl, Qianlong, circa 1750, 19cm diameter; a group of six blue and white 'Nanking Cargo' tea bowls and saucers, circa 1750, tea bowl 7.5cm diameter and saucer 11.5cm diameter; and one *cafe-au-lait* 'Nanking Cargo' tea bowl and saucer, tea bowl 7.5cm diameter and saucer 11.5cm diameter (7)

Provenance: The Nanking Cargo, sold Christie's, Amsterdam, 28 April - 2 May 1986, various lots including Lot 2753, 5061 and 5244.

约乾隆1750年 青花“南京船货”外销瓷一组
拍品来源：1986年佳士得阿姆斯特丹拍卖，拍品编号2753,5061,5244

£400-600



378

378
A Chinese blue and white part tea and coffee service, circa 1780-1795, each piece painted with a basket of flowers, comprising: a tea pot and cover, a cream jug and cover, a sugar bowl and cover, a bowl, ten saucers, six tea cups and four coffee cups, all with gilded details, the teapot 13.5cm high (24)

Provenance: The Property of an English Lady

约清1780-1795年 青花茶具及咖啡用具两组共24件
拍品来源：英国女士私人珍藏

£300-400



379

379
A Chinese blue and white circular tureen and cover, Qianlong, painted with a willow tree and peony and pierced rocks, with rabbit head handles and pomegranate finial, 30cm wide

Provenance: The Property of an English Lady

清乾隆 青花花卉纹汤碗
拍品来源：英国女士私人珍藏

£300-500

376
A pair of Chinese blue and white parrots, 18th century, Qing Dynasty, the birds standing on openwork blue rockwork, one with underglaze blue wings, 18cm high (2)

清18世纪 青花鹦鹉一对

£300-400



376



377

377
An unusual Chinese blue and white bowl shaped cover, Qianlong, painted with flowers, the base of the bowl hollow and the rim unglazed implying it might be a cover, 21.7cm diameter

Provenance: The Property of an English Gentleman

清乾隆 外销青花花卉纹碗盖
拍品来源：英国绅士收藏

£100-150



380

380
Three Chinese blue and white export porcelain meat dishes, Qianlong period (1735-1796), Qing Dynasty, painted with figures, pavilions and prunus trees in a coastal landscape, in various sizes, the largest 37.5cm long x 30.2cm wide (3)

Provenance: Private English collection

清乾隆 青花外销山水台阁圆盘三件
拍品来源：英国私人收藏

£400-600



381

381
Two Chinese export blue and white salt cellars, Qianlong period (1735-1796), Qing Dynasty, the centre decorated with a garden scene, 8cm long, and a blue and white butter dish with cover and stand, Qianlong period (1735-1796), Qing Dynasty, of oval shape, painted with river scape and pagodas, 15.7cm long (3)

Provenance: Private English collection

清乾隆 青花山水图盐盘两件及黄油碟一组
拍品来源：英国私人收藏

£250-350



382

382
Three Chinese blue and white tea caddies, Kangxi, of canted rectangular form and painted with panels of flowers, each approximately 10cm high, one with silvered metal cover; two similar Chinese blue and white 'Three Friends of Winter' plates, Kangxi, 22.5cm diameter; a pair of Chinese blue and white plates, Kangxi, painted with pomegranates and chrysanthemums, 21.5cm diameter; two similar blue and white plates, Kangxi, with lotus border, 21.8cm diameter; three various Chinese blue and white plates, Qianlong, approximately 22.5cm diameter; three Chinese blue and white bowls, 19th century, 11.5cm diameter; a small dish, Qianlong, 11.7cm diameter; a Chinese blue and white 'peony' dish, Kangxi, 30cm diameter; a Chinese blue and white Basin, Qianlong, 30.5cm wide; a Chinese blue and white circular box and cover, Kangxi, 9.5cm diameter; nine various blue and white small dishes, late 18 or early 19th century, between 11cm and 16cm diameter and two Chinese blue and white custard cups and covers, Qianlong, 8.3cm high; a Dutch Delft blue and white dish, late 18th century, 23cm diameter and a Chinese carved wood stand on four feet (32)

Provenance: Property of a Gentleman

清康熙 - 乾隆 青花外销瓷一组32件
拍品来源: 英国绅士私人收藏

£600-1,000



383

383
Two part Chinese blue and white part tea and coffee Services, circa 1780-1795, a mix of two similar designs variously painted with pagodas, islands and figures crossing bridges, comprising: six matching tea bowls and saucers, a similar sugar bowl, 11cm diameter, another similar larger 14cm diameter and the other part set with a two-handed bowl and cover with entwined handles, 14cm high, a tea canister and cover 13cm high, a cream jug, 12cm high, four matching coffee cans and saucers and a larger saucer 15.5cm diameter, all with gilded details (26)

Provenance: The Property of an English Lady

约清1780-1795年 青花茶具及咖啡用具
两组共26件
拍品来源: 英国女士私人珍藏

£250-350



384

384
Three various Chinese Export blue and white tureens and covers, all Qianlong, comprising one painted with figures crossing bridges and with pagodas and buildings on islands, with rabbit head handles and scroll finial, 34cm long; another painted with bamboo, peony and pine, with rabbit head handles and pomegranate finial, 34cm long and the other with a figure crossing a bridge with pagodas and building on islands, 34cm long (3)

Provenance: The Property of an English Lady

清乾隆 青花山水台阁图汤碗三件
拍品来源: 英国女士私藏

£500-700

385
Seven Chinese blue and white meat dishes, Qianlong, of canted rectangular shape, comprising: a large pair painted with trees on islands with a building and boat, butterfly and scroll border 46.5cm wide; a pair and another larger, all with a central painted goose standing under flowers with a boat in the foreground, the pair 37.5cm diameter and the larger 41.5cm diameter and two similar meats dishes painted with pagodas on islands, 40.5cm and 30cm diameter and a Chinese blue and white basin, Qianlong, painted with a figure crossing a bridge to a terraced garden with buildings, 37cm diameter (8)

Provenance: The Property of an English Lady

清乾隆 外销青花山水台阁图盘一组八件
拍品来源: 英国女士私藏

£600-800



385



386

386
A group of Chinese export wares, all 18th century, comprising a blue and white circular plate, 28.5cm diameter; two octagonal blue and white soup bowls, 21.5cm diameter; a small blue and white tureen stand, 20cm wide; a blue and white plate, 23cm diameter; a 'Famille Rose' plate, painted with a bird, 22.3cm diameter a 'Famille Rose' bowl, 12.5cm diameter and two Imari bowls, 11cm and 14cm and a Japanese Imari plate, circa 1700, painted with flowers, 21.7cm diameter and two Chinese ginger jars, first half of 20th century, each approximately 17cm high (12)

Provenance: Property of an English Lady

清18世纪外销青花盘等一组12件
拍品来源: 英国女士私藏

£150-200

387
Five various Chinese 'Famille Rose' dishes, all Qianlong, comprising: a dish painted with peony and other flowers in bright enamels, 28cm diameter; a plate painted with peony and two birds, 28cm diameter; a larger plate painted with a scroll cartouche with flowers issuing from rocks, 31.5cm diameter; a dish painted with a flowering branch, within turquoise panelled borders, 26.5cm diameter and a dish painted with peony and a butterfly, 22cm diameter (5)

Provenance: The Property of an English Lady

清乾隆 粉彩外销花鸟图盘一组五件
拍品来源: 英国女士私藏

£600-800



387



388

388
Two square Chinese blue and white tea caddies, 18th-19th century, one decorated with butterflies and the other with floral foliage, 15cm high; a blue and white tea caddy with mountainous landscape scene, 18th century, 11.5cm high; two blue and white moon flasks, 19th century, 15.5cm high; and two smaller blue and white moon flasks with figurine and landscape scenes, 19th century, 11.8cm high (7)

清18-19世纪 青花花鸟纹茶叶罐及抱月瓶等一组七件

£300-500



389

389
An unusual Chinese blue and white 'Cadogan' teapot, 18 or 19th century, in *Ko-sometsuke* style, moulded with with auspicious bats and fungus, 14cm high

Provenance: Private English Collection

清18-19世纪 青花桃型倒流壶
拍品来源: 英国私人收藏

£250-350

390
A Chinese blue and white vase, decorated on the body with lotus, chrysanthemum and blossoming prunus tree, the waisted neck with the upper half section of the prunus tree that extends from the body, 37.5cm high, wood stand

青花四时花卉纹瓶

£400-600



390



391

391
A Chinese turquoise-glazed 'lion dog', late 19th or early 20th century, the mythical beast seated with snarling expression, 20cm wide x 16cm high
Provenance: Private English Collection

晚清民国 松石绿釉狮子
拍品来源：英国私人收藏

£100-200



392

392
A Chinese yixing 'Robin's egg'-enamelled faceted teapot and cover, the square body of the teapot tapers gently to the mouth rim, and has a loop handle on one side and a small curved spout on the other, the exterior and base are covered with a mottled turquoise and blue glaze that covers a faint seal mark on the base, 21.5 cm high

宜钧釉四方壶

£200-300



393

393
A pair of Chinese blue and white vases, Qing Dynasty, 19th century, in Kangxi style, painted with scholars in landscapes, one holding a ruyi sceptre and the other a scroll, with Shoulao to one side holding a peach and gnarled stick, brown glazed rims, the bases with incised spiral design, 25cm high (2)

Provenance: Private English Family Collection

清19世纪 青花山水人物图瓶一对
拍品来源：英国私人收藏

£200-300



394

394
A pair of Chinese blue and white double gourd vases, Qing Dynasty, 19th century, painted panels of scenes of families, birds in branches and precious objects, with apocryphal Kangxi six character marks to bases, 34.5cm high (2)

Provenance: Private English Collection

清19世纪“大清康熙年制”青花山水人物图尊一对
拍品来源：英国私人收藏

£300-500



395

395
A large pair of Chinese blue and white 'Dragon' jardinières, early 19th century, Qing dynasty, the thickly potted sides painted with two ferocious dragons writhing above crested and swirling waves amidst cloud wisps, below a ruyi head border, 40.5cm diameter (2)

Provenance: Collection of Professor Jasper Allison Rose (1930-2019), a founding faculty member of the University of California, Santa Cruz, Cowell College in 1965. Professor Jasper Allison Rose received his B.A. and M.A. from King's College, Cambridge, and co-authored the book *Camford Observed: An Investigation of the Ancient Universities in the Modern World* with John Ziman in 1964. He later became an Emeritus Professor of Art, History and History of Art and Visual Culture at UC Santa Cruz.

清19世纪 青花双龙戏珠图大缸一对

拍品来源：Jasper Allison Rose 教授 (1930-2019) 私人收藏。毕业于英国剑桥大学国王学院，Jasper Allison Rose 教授是美国加州圣克鲁兹分校康沃尔学院的建立者之一，也是该校艺术与艺术史及视觉艺术系的荣誉教授。

£7,000-9,000



396

396

A pair of large famille rose 'mille-fleurs' lanterns, early 19th century, Qing Dynasty, each hexagonal lantern rising to the flared stepped rim, supported on a splayed stand, each facet with a medallion colourfully enamelled with figures amid a garden setting sprays, reserved on an openwork cash trellis, with further reticulated flowers and concentric balls on the neck, above the foot and around the slightly differently decorated stands, all reserved against a dense mille-fleurs ground, 39cm high (2)

清十九世纪早期 粉彩镂空人物图皮灯一对

£600-800



397

397

A small Chinese iron-red decorated celadon ground cylindrical vase, painted on the exterior with six Buddhist lions, the base inscribed with a six-character Yongzheng mark, 12.2cm high

Provenance: Mary Menary of Gilford Castle, Gilford. Co Down and to the current owner

“大清雍正年制”款矾红狮子戏球图小瓶

拍品来源：北爱尔兰Gilford城堡Mary Menary女士旧藏

£1,000-1,500



400

400

A Chinese doucai 'Boys' lobed bowl, enamelled on the sides with four groups of boys gathered in a balustraded garden, at play and engaged in leisurely pursuits beside rocks, plantain, pine trees, maple and bamboo trees, the base bearing a six-character daoguang iron-red mark, 18cm diameter

“大清道光年制”斗彩童子图碗

£250-350



401

401

Three Chinese famille rose 'Lotus' bowls and covers, late 19th century, Qing dynasty, painted with lotus petals enclosing cartouches of prunus blossoms, 9.3cm diameter; and one Chinese iron-red and gilt 'Longevity' saucer, Tongzhi mark and of the period (1862-1874), the interior decorated with bats, pomegranates and shou character, the base inscribed with a four-character tongzhi nianzhi mark, 13.5cm diameter (4)

Provenance: Private English Collection

清同治“同治年制”矾红鎏金福寿图小盘
晚清 粉彩莲花盖碗三件
拍品来源：英国私人收藏

£200-300



398 (part lot)

398

A large Chinese 'Famille Rose' stick stand, 19th century, probably Daoguang, painted with butterflies flying amongst fruits and flowers, old oval paper label to base, 68cm high x 23.5cm diameter, with two carved wood stands, 25cm and 40 cm diameter (3)

Provenance: Hambrook House, Gloucestershire and the property of Graeme Alexander and Scott Carlton

清19世纪 粉彩花蝶图画筒

拍品来源：英国格罗斯特郡Hambrook大宅Graeme Alexander及Scott Carlton伉俪私人收藏

£500-700



399

399

A pair of Chinese 'Famille Verte' vases and covers, Qing Dynasty, 19th century, painted with a Buddhist lion and scrolling foliage, the vases and covers 17.5cm high, wood stands (2)

Provenance: Hambrook House, Gloucestershire and the property of Graeme Alexander and Scott Carlton

清19世纪 五彩狮子穿花图盖罐一对

拍品来源：英国格罗斯特郡Hambrook大宅Graeme Alexander及Scott Carlton伉俪私人收藏

£300-500



402

402

A pair of Chinese famille rose 'Goldfish' bowls, Tongzhi mark and of the period (1856-1875), the exterior painted in bright enamels with goldfish swimming in a lotus pond, 22cm long x 16.6cm wide, the base inscribed with a six-character tongzhi mark in iron red (2)

清同治“大清同治年制”粉彩鱼藻图供碗一对

£200-300



403

403

Four various turquoise ground 'Famille Rose' plates, Tongzhi, variously decorated with lotus flowers, peaches and bats around a central floral roundel, three plates with shou symbols, one plate with Tongzhi six-character seal mark in iron-red and the others unmarked, the three plates with the shou symbols all 21.6cm diameter and the mark and period plate, 21cm diameter (4)

Provenance: From a West Sussex Family

清同治 粉彩松石地缠枝莲纹盘

拍品来源：英国西萨塞克斯郡私人收藏

£300-400



404

404
A fine pair of Chinese imperial yellow ground small saucer dishes, Guangxu mark and of the period (1875-1908), each incised with two five-clawed dragons, one aubergine, the other green, both chasing a flaming pearl amongst clouds, the underside with four pairs of pedant grapes, 13.2 cm diameter (2)

清光绪“大清光绪年制”黄釉龙盘一对

£2,000-2,500

405

A Chinese famille rose ‘Butterfly’ vase, Guangxu six-character mark in iron red and of the period (1875-1908), finely decorated in bright enamels to the neck and body with a multitude of colourful butterflies evenly scattered, the shoulder with a decorative band of lotus scrolls alternated by *shou* characters, 32cm high

清光绪“大清光绪年制”粉彩百蝶图瓶

£600-800

406

A pair of Chinese ‘Dragon and Phoenix’ dishes, Guangxu, enclosing a five-clawed dragon and a long-tailed phoenix, reserved on a yellow ground, decorated with clouds, flames and leafy scrolling foliage, the centre with a gold pearl, base with with an apocryphal Qianlong seal mark in iron red, 24.7cm wide (2)

Provenance: The Property of an English Gentleman

清光绪 黄地龙凤纹盘一对
拍品来源：英国绅士私人收藏

£400-600



405



406



407

407
A pair of Chinese *famille rose* wine cups, finely enamelled with figures from the *Wushuang Pu*, 'Book of Peerless Heroes' and their respective inscription, with Daoguang iron red four-character mark to the base, 7.9cm diameter

无双谱人物小杯一对

£150-200



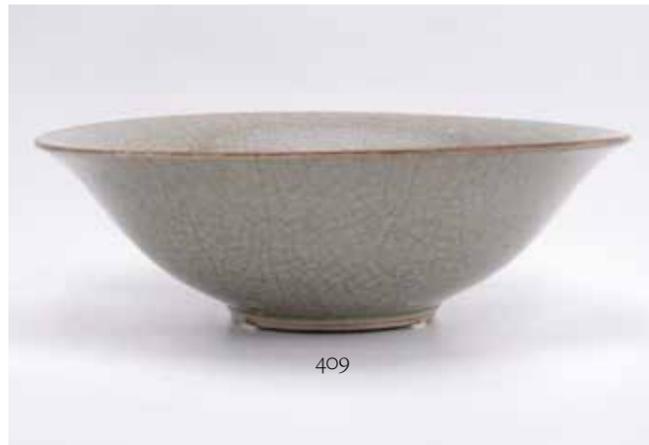
408

408
A Chinese *qianjiang*-style cover pot, 19th century, decorated on one side with two birds perched on a blossoming branch, the reverse with inscriptions and signed Jiang Henyuan, 25.7cm diameter; and a Chinese *famille rose* brush pot, painted in bright enamels with two peacocks resting on rockwork beneath prunus trees, 113.5cm high and 10.5cm diameter (2)

Provenance: Private English collection

晚清 江恒源款浅绛彩温锅及粉彩孔雀图笔筒
拍品来源: 英国私人收藏

£200-300



409

409
A large Chinese Ge-type bowl, covered overall with a greenish-grey glaze suffused with dark grey crackle, the based incised with an apocryphal *chenghua nianzhi* mark, 28.5cm diameter

青釉哥釉大碗

£150-200



410

410
A Chinese *famille rose* 'Western Chamber' plate, painted on the interior with the scene from the 'Romance of the Western Chamber', depicting Cui Yingying and her maid seeing Zhang Sheng off as he leaves to take the Imperial examinations, 28.5cm diameter

粉彩“长亭送别”人物故事图盘

£200-300



411

411
A Chinese 'Famille Rose' jardinière and stand, 19th century, painted with Asiatic pheasants perched in flowering peony branches, the stand and rim of jardinière with matching flower sprays, jardinière 27.3cm wide x 17.5cm high and stand 28cm diameter

Provenance: Private English Collection

清19世纪 粉彩花鸟图花盆及底座
拍品来源: 英国私人收藏

£500-700



413

413
A Chinese *famille rose* 'Mille fleur' plate, Republic period, enamelled with a variety of flowers to include peonies, chrysanthemums and lotus flowers, the base inscribed with a four-character apocryphal qianlong mark, 33cm diameter

民国 万花不落地大盘

£120-180



412

412
A Chinese *Famille Rose* drum-shaped top of a Tibetan-form alter vase, brightly enamelled, alternating with stylised lotus blooms on a yellow ground, 9cm diameter

Provenance: The Property of an English Gentleman

黄地粉彩贡巴壶口

£100-150



414

414
A group of Cantonese export porcelain, 19th century, Qing dynasty, including one coffee cup, 6.2cm high, one tea cup, 9.7cm diameter, one circular saucer, 12.3cm diameter, one lobed saucer, 13.5cm diameter, and one large dish, 33cm diameter

清19世纪 绿广彩瓷一组五件

£120-180



415

415
A large Cantonese 'Famille Rose' punch bowl, 19th century, typically painted with alternating panels of flowers, birds and figures, 40.5cm diameter

Provenance: From a Private Collection sold Sotheby's, London, lot 85, 3rd April 1996

清19世纪 广彩花鸟人物纹大碗
拍品来源: 苏富比伦敦, 1996年4月3日, 拍品编号85

£300-500

416
Two Cantonese Famille Rose plates from the Nasr Al-Din Shah Service, Guangzhou, 19th century, painted to the centres with bird on a rock with peony spray, flanked by six cusped cartouches, five of which contain similar motifs including butterflies, the sixth enclosing a smaller cusped oval panel with a nasta'liq inscription in the name of Nasr al-Din Shah, surmounted by two heraldic lion and sun motifs which flank the Qajar crown, all on a gold ground profusely strewn with flowers and Persian lotus, 24.5cm and 24.9cm diam (2)



416

Provenance: The Property of a Gentleman

The nasta'liq inscription reads, "Sultan ibn Sultan, Khaqan ibn Khaqan, Nasr al-Din Shah Qajar".

Compare with a very similar plate in the Nadler Collection at The Winterthur Museum, Delaware, USA. For a discussion of Cantonese export wares for the Qajar market, see Daniel Nadler, "Chinese export porcelain with Arabic inscriptions", in *Antiques*, March 2000, pp. 464-73.

清19世纪 广彩描金墨书伊斯兰文盘两件
拍品来源: 英国绅士收藏

£600-800



417

417
A Chinese Clair-de-Lune glazed amphora vase, *Liuye Zun*, late Qing or Republican Period, covered all over with a mottled pale blue glaze that falls short of the foot rim, the interior and underside glazed in white, the white-glazed base has an apocryphal Kangxi underglaze blue six-character mark, 16.8cm high

Provenance: The Property of an English Gentleman

晚清民国 "大清康熙年制"月白釉柳叶尊
拍品来源: 英国绅士收藏

£100-150

418
A Chinese style *Famille Verte* vase in the form of an incense burner, late 19th century or early 20th century, painted with scrolling foliage in green, pink and grey enamels centred with red and gilt flower heads, the sides with rectangular holes, 18.3cm high

描金红绿彩缠枝花卉图方炉

£80-120

419
A pair of famille rose celadon-ground lobed cups, each decorated to the exterior with a continuous garden scene of phoenix and various birds perched on tree branches and rockworks, the base inscribed in iron red with the *xiezhu zhuren* hall mark, 9.5cm diameter

"解竹主人"款葵口小杯一对

£200-300



419



418

420
Two Cantonese oval dishes, 19th century, one painted with a figure fishing in a pond surrounded by attendants, and the other painted with flowers, in bright enamels and underglaze blue, 37cm diameter; two Cantonese plates, 19th century, both painted with figures, 20cm and 19.5cm; a pair of Cantonese vases, 19th century, 16cm high (6)

Provenance: Private English Collection

清19世纪 广彩瓷一组六件
拍品来源: 英国私人收藏

£250-350



420



421

421
A Chinese *famille rose* 'Mille Fleur' brush washer, late 19th century, decorated to both exteriors with a dense ground of flowers, including chrysanthemums, peony, lilies and further exotic blooms, the base with a six-character qianlong mark in iron red, 23.5cm diameter; and a Chinese *famille rose* 'Medallion' bowl, decorated with with four different medallions separated by flower sprays, all against a pale yellow *sgraffito* ground, the base with a six-character qianlong mark in iron red, 16.5cm diameter (2)

清19世纪晚期“大清乾隆年制”万花不落地洗
“大清乾隆年制”黄地轧道开光碗

£600-800

422
An unusual Chinese black lusted tripod censer, possibly 18th or 19th century, the ovoid body with trigrams, the unglazed interior and bases of the feet showing white porcelain, fitted wood cover, the base with collector's label printed 'Gaze Cooper Collection No. and inscribed in ink P.P.E 65', 10cm high x 10.5cm wide

Provenance: Ex Walter Thomas Gaze Cooper Collection according to paper label.

清18-19世纪（可能）黑釉八卦纹三足炉
拍品来源：英国音乐家Walter Thomas Gaze Cooper（1895-1981）旧藏

£250-350



422

423
A Chinese Jun-style *zhadou*, the compressed globular body rising from a short spreading foot to a broad flaring neck, covered overall with a thick glaze of milky-lavender tone mottled with crimson-purple flecks, 19cm high x 22.3cm diameter

钧釉渣斗

£200-300



423

424 †

A Chinese 'ox-blood' vase, Qing Dynasty, the ovoid body with trumpet neck, the underside glazed in white and unglazed porcelain showing to foot rim, 27cm high

Provenance: From a Corporate Collection purchased Nicholas Grindley, 1982

清 红釉瓶

拍品来源：英国企业基金收藏，1982年购自英国中国艺术品古董商Nicholas Grindley

£200-400

425

A good large Chinese yellow ground 'erotic' dish, 20th century, probably made by the Jiangxi Porcelain Company, the interior with central scene with table and vases within vivid pink and yellow *ruyi* head border, the underside decorated with three erotic scenes on the rim and central erotic scene to the base, 51cm diameter

Provenance: From a Private Collection sold London, lot 162, 15th June 1987 according to old lot label, auction house unknown

粉彩春宫图大盘

拍品来源：1987年6月15日购自伦敦某拍行，拍品编号162号

£3,000-5,000



424



425



426

426
A Dehua figure of seated Damo, 20th century, the Buddhist monk with his full robes pulled around his body, leaving one foot exposed, and forming a cowl over his head, inscribed on the inside with 'Su Xue Jin Zao', 25cm high

Provenance: Private English Collection and then by family descent.

Su Xuejin (1869-1919), also known as Su Yunyu, was a renowned Dehua potter active during the Republic period.

民国“苏学金造”款德化达摩像
拍品来源：英国私人收藏，后在家族传承至今

£400-600



428

428
A group of four inscribed dishes, 20th century, all inscribed and signed by various artists, with seals of the artists in iron red, the smallest 24cm diameter, the largest 36cm diameter (4)

20世纪 王锡良款青花山水图盘等四件

£100-150



427

427
A pair of large celadon-ground *famille rose* vases, 20th century, decorated to each side with a large cartouche, one enclosing a mountainous landscape scene, and the other with river scene, the neck applied with two mythical-beast handles, 36.5cm high (2)

“中国景德镇制”豆青釉开光山水图瓶一对

£300-500



429

429
A Chinese *famille rose* 'Longevity' porcelain plaque, Republic period, painted with two cranes perched on the pine tree, signed 'yun zheng' and with one artist's seal, 25cm long x 17.2cm wide

民国“松鹤延年”瓷板

£100-150

Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: Donnington Priory, Newbury, Berkshire RG14 2JE.

Important Notices

BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our **Online Auction Terms** published on our website at www.dreweatts.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will then be allocated a bidding number, which you use when bidding for an item.

COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued by a UK bank and registered to a UK billing address; by all major UK

issued credit cards registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd', but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared.

CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £2 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Vangaroo Ltd (Andover); Vangaroo may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Vangaroo Ltd (Andover), tel: 01264 316970, mobile: 07528 291180, email: matt@vangaroo.co.uk. These charges are set by Vangaroo Ltd (Andover); we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (♫) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction

catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Some form of identification may be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** The following methods of payment are acceptable: Debit Card drawn on a UK bank and registered to a UK billing address. All major UK issued credit cards registered to a UK billing address with the exception of American Express and Diners Club. There is no additional charge for purchases made with these cards. Bank transfer direct into our bank account, all transfers must state the relevant sale number, lot number and your bid / paddle number. If transferring from a foreign currency, the amount we receive must be the total due in pounds sterling (after currency conversion and the deduction of any bank charges). Our bank details can be found on the front of your invoice or in the sale catalogue under 'Important Notices'. Sterling cash payments of up to £8,000 (subject to money laundering regulations). Sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd'. It will be necessary to allow at least six working days for the cheque to clear before collecting your purchases.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. If we consider that the Lot should be illustrated your permission will be asked first. If we consider that the Lot should be photographed we may do so unless you specifically request us not to. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(d) Reserves are not usually accepted for lots expected to realise below £100

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business 48 hours after the day of sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

17. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

18. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale (by crossed cheque to the seller) unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(c) Bidders shall be deemed to act as principals.

(d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards

any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (i) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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