# FINE CHINESE CERAMICS AND WORKS OF ART

NEW YORK 17-18 MARCH 2016



CHRISTIE'S





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**NEW YORK**

# FINE CHINESE CERAMICS & WORKS OF ART

## *Thursday 17 - Friday 18 March 2016*

**AUCTION**

**Thursday**
**17 March 2016**
SESSION I 3.30 pm (Lots 1301-1460)

**Friday**
**18 March 2016**
SESSION II 10.00 am (Lots 1471-1603)
2.00 pm (Lots 1604-1730)

20 Rockefeller Plaza
New York, NY 10020

**VIEWING**

| | | |
|---|---|---|
| Friday | 11 March | 10.00 am – 5.00 pm |
| Saturday | 12 March | 10.00 am – 5.00 pm |
| Sunday | 13 March | 1.00 pm – 5.00 pm |
| Monday | 14 March | 10.00 am – 5.00 pm |
| Tuesday | 15 March | 10.00 am – 5.00 pm |
| Wednesday | 16 March | 10.00 am – 2.00 pm |

**AUCTIONEERS**
Hugh Edmeades (# 1171526)
Andrew McVinish (# 1379272)
Leila de Vos (# 2006124)
Gemma Sudlow (# 2016494)

**SPECIAL NOTICE**
Please note the following regarding lots from this sale:

- Quantity counts on all lots containing 10 or more volumes are approximate only
- Condition of books varies
- All books are sold not subject to return
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**AUCTION CODE AND NUMBER**
In sending absentee bids or making enquiries, this sale should be referred to as **THRONE-11928**

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[60]



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*front cover*
Lot 1319

*inside front cover*
Lot 1403

*opposite table of contents*
Lot 1621

*inside back cover*
Lot 1316

*back cover*
Lot 1425

Bronze rubbings by Li Zhi/李禔

CHRISTIE'S



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# Thursday 17 March 2016
Afternoon Session at 3:30 pm
(Lots 1301–1460)



1301

PROPERTY FROM THE COLLECTION OF MR. JAMES P. SPEER III

**1301**

**A *HUANGHUALI KANG* TABLE**
19TH CENTURY

The paneled top is set within a rectangular frame, above a narrow waist and cusped, beaded apron. The whole is raised on beaded cabriole legs that terminate in scroll-form feet.

10⅜ in. (26.4 cm.) high, 37 in. (94 cm.) wide, 22½ in. (57.2 cm.) deep

$20,000–30,000
清十九世紀　黃花梨炕桌

VARIOUS PROPERTIES

**1302**

**A SQUARE *HUANGHUALI* CORNER-LEG TABLE**
17TH CENTURY

The paneled top is set in a thick square frame with beaded edge above a narrow waist and plain, beaded apron. The whole is raised on legs of square section joined by beaded, humpback stretchers, and terminating in hoof feet.

34¾ in. (88.3 cm.) high, 37¼ in. (94.6 cm.) wide, 36¾ in. (93.3 cm.) deep

$30,000–50,000
明末清初　黃花梨方桌



1302



**1303**

**A PAIR OF *HUANGHUALI* 'OFFICIAL'S HAT' ARMCHAIRS, *GUANMAOYI***
18TH CENTURY

Each has a curved crest rail supported on curved rear posts and an S-shaped back splat. The arm rails are supported on slender standing stiles and extend beyond the front posts. The rectangular frame encloses a mat seat above plain, beaded aprons and spandrels. The legs are joined in the front by a shaped foot rest and stepped stretchers at the sides.

42 in. (106.7 cm.) high, 24¼ in. (61.6 cm.) wide, 21¾ in. (55.2 cm.) deep (2)

$80,000–120,000

清十八世紀　黃花梨官帽椅一對





THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1304**

**A PAIR OF *HUANGHUALI* CORNER-LEG TALL STANDS**
18TH CENTURY

Each has a thick, thumb-grooved frame above a plain waist, with aprons and legs carved in similar thumb-grooved fashion framing spandrels and struts carved in openwork as small scrolls and *ruyi* heads, all set into a base stretcher of conforming shape.

34½ in. (87.6 cm.) high, 19 in. (48.3 cm.) square (2)

$60,000-80,000

清十八世紀 黃花梨方几一對

THE PROPERTY OF AN AMERICAN COLLECTOR

**1305**

**A SQUARE *HUANGHUALI* WAISTLESS CORNER-LEG TABLE, *FANGZHUO***
17TH CENTURY

The paneled top is set in a thick square frame with thumb-grooved edge. The whole is raised on thick legs of square section joined by straight stretchers framing three reticulated panels and set with openwork corner spandrels.

34¼ in. (87 cm.) high, 37¼ in. (94.6 cm.) square

$60,000-80,000

**PROVENANCE**
Robert H. Ellsworth, New York, mid-1990's.

For dining, writing, appreciating antiques, or playing games, the square table is one of the most versatile forms in Chinese furniture. Several variations on the square table exist, including waisted and waistless examples, and those with decorative struts inset between the apron and stretcher, like the present example. A *huanghuali* table of similar height, fitted with vertical struts but without openwork corner spandrels is illustrated by Sarah Handler in *Ming Furniture in the Light of Chinese Architecture,* Berkeley, 2005, p. 165.
明末清初　黃花梨無束腰方桌

**1306 No Lot**





THE PROPERTY OF AN AMERICAN COLLECTOR

**1307**

**A PAIR OF *HUANGHUALI* 'SOUTHERN OFFICIAL'S HAT' ARMCHAIRS, *NANGUANMAOYI***
17TH CENTURY

Each has a curved crest rail supported on curved rear posts and an S-shaped back splat. The arm rails are supported on slender standing stiles that terminate in the front posts above the mat seat, and beaded, cusped aprons and spandrels. The whole is raised on legs of round section joined by a foot rest in the front and stepped stretchers at the sides and back.

41 in. (104.1 cm.) high, 22½ in. (57.2 cm.) wide, 20½ in. (52 cm.) deep (2)

$80,000-120,000

**PROVENANCE**
Robert H. Ellsworth, New York, mid-1990's.
明末清初　黃花梨南官帽椅一對

PROPERTY FROM THE JANE AND LEOPOLD SWERGOLD COLLECTION

**1308**

## A SMALL *HUANGHUALI* CORNER-LEG TABLE
17TH CENTURY

The well-figured panel is set in a rectangular frame with molded edge above a narrow waist and plain, beaded apron. The whole is raised on gently tapering legs of square section joined by beaded humpback stretchers, and terminating in hoof feet.

34½ in. (88.3 cm.) high, 45 in. wide (114.3 cm.), 21½ in. (54.6 cm.) deep

$80,000–120,000

**PROVENANCE**

China 2000 Fine Art, New York, 1999.

明末清初　黃花梨小長方桌





**•1309**

## A VERY RARE WAISTLESS *HUANGHUALI* FLUSH CORNER-LEG SIDE TABLE, *SIMIANPING*

MING DYNASTY, 17TH CENTURY

The table is of 'four-corners flush' form, with single-panel top set within the wide rectangular frame above a plain beaded apron and beaded stretchers issuing from cloud-form spandrels and framing upright simplified *ruyi* heads, all raised on similarly beaded legs of square section terminating in hoof feet.

33⅛ in. (84.1 cm.) high, 38½ in. (97.8 cm.) wide, 20¾ in. (52.7 cm.) deep

$200,000–300,000

**PROVENANCE**

The Collection of Robert H. Ellsworth, New York, before 1984.

**LITERATURE**

A. Martin, "American Mandarin," *Connoisseur*, November 1984, p. 95.

明十七世紀 黃花梨四面平式長方桌





PROPERTY FROM THE JK LEE FAMILY FOUNDATION

**1310**

**A MAGNIFICENT PAIR OF *HUANGHUALI* SQUARE-CORNER CABINETS, *FANGJIAOGUI***

EARLY 18TH CENTURY

Each has a protruding molded top and bottom frame above and below the well-figured floating panel doors within a rectangular frame and fitted flush around the removable center stile. The doors have rectangular metal lockplates and pulls and open to reveal a shelved interior and two drawers constructed from *huanghuali* with chrysanthemum-form metal mounts and pulls. The narrow sides feature single panels with attractive grain, and the top panel is constructed of a solid *huanghuali* panel. The legs are of rectangular section with beaded edges and are joined in the front by a shaped apron carved with *makara* at the corners and interlocking leafy scroll, and plain aprons and spandrels on the narrow sides. The richly-figured *huanghuali* wood is of golden-amber tone.

67¾ in. (172.5 cm.) high, 38½ in. (97.7 cm.) wide, 19⅜ in. (49.2 cm.) deep (2)

$300,000-500,000

The form of the present cabinets, with its attractive straight lines and pleasing aesthetic, has made it one of the most successful forms in Chinese furniture construction. One unusual, though very successful, variant evident on the present cabinets is the slightly protruding frame at the top, on the front side only, as typically the frame is flush on all four sides. See a related *huanghuali* square-corner cabinet of similar size, dated 17th-18th century, also with a protruding frame at the top sold at Christie's New York, 22-23 March 2012, lot 1726.

It is not often that pairs of cabinets survive, and the construction of the pair almost entirely from difficult to acquire *huanghuali* wood, found on the top and back of the cabinets, and also the drawers, makes this pair particularly rare.

清十八世紀初　黃花梨方角櫃一對



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**1311**

## A SIX-POST *HUANGHUALI* CANOPY BED, *JIAZICHUANG*

17TH CENTURY

The mat top is set into a rectangular frame above a narrow waist and plain apron continuing to the square legs with incurving hoof feet. The posts are joined on all sides by openwork railings of quadrilobed lattice and and openwork panels of foliate scroll above shaped panels with beaded borders. A slender horizontal stretcher reinforces the two back posts leaving an opening at front.

86¾ in. (220.5 cm.) high, 85¼ in. (209 cm.) wide, 43⅛ in. (109.6 cm.) deep

$200,000-300,000

**PROVENANCE**

Arthur M. Sackler Collections, New York.
Else Sackler Collections, New York.
Arthur M. Sackler Foundation.

**EXHIBITED**

Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC, *The Arts of China*, February 10, 1993 - 2005.
Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC, *Pavilions and Immortal Mountains*, September 27, 1987-February 28, 1988.

Canopy beds appear to have been closely influenced by architectural construction. They are the only form of furniture noted in the Ming dynasty carpenter's manual, *Lu Ban Jing*, to have used auspicious measurements that were also employed for buildings. It was common practice to use drapery to create a private world within a closed curtain, and examples can be seen in Ming and Qing woodblock prints. As noted by Sarah Handler in her discussion of the form in *Austere Luminosity of Chinese Classical Furniture*, London, 2001, pp.139-58, canopy beds occupied a central and dominant position in the Ming dynasty household. During the daytime they would be used, with curtains drawn, for entertaining guests, often seated around small items of furniture designed to be accommodated on the beds. At nighttime, the curtains would be closed and the bed would become a private world of rest and intimacy.

明末清初　黃花梨架子床







THE PROPERTY OF A GENTLEMAN

**1312**

**A *HUANGHUALI* THREE-DRAWER DESK, *DALIANSHI SANTISHUZHUO***
17TH-18TH CENTURY

The paneled top is set in a thick rectangular frame above three drawers mounted with *baitong* square lock plates and loop handles. The whole is supported on legs of square section set with shaped corner spandrels and terminating in hoof feet.

32¼ in. (81.9 cm.) high, 62½ in. (158.8 cm.) wide, 22½ in. (57.2 cm.) deep

$200,000–300,000

**PROVENANCE**
Grace Wu Bruce, Hong Kong, 2011.

Extant early examples of writing tables appear to be very rare. As Wang Shi Xiang notes in *Connoisseurship of Chinese Furniture*, vol. I, Hong Kong, 1990, p. 72, these early precursors to the desk are characterized by their simple three or five-drawer form, with the drawers fitted between the top and humpback stretchers. During the mid to late Qing dynasty, the number of drawers increased and the form evolved into the more familiar desk construction with removable tops placed on separate pedestals. Wang Shi Xiang illustrates line drawings of two examples, one in *hongmu*, the other in *huanghuali*, *ibid.*, vol. II, p. 116, B121 and B122. G. Kates illustrates two *huanghuali* examples from his own collection and the collection of Jean-Pierre Dubosc in *Chinese Household Furniture*, New York, 1948, nos. 52 and 53. Another, smaller *huanghuali* table with drawers, dated to the late 16th-early 17th century, is illustrated by G. Wu Bruce, *Living with Ming - the Lu Ming Shi Collection*, 2000, p. 107, no. 21.
明末/清十八世紀　黃花梨褡褳式三屜書桌



# FINE *HUANGHUALI* FURNITURE AND WORKS OF ART FROM THE DONGXI STUDIO
## (LOTS 1313-1314, 1339, 1390)

The Dongxi Studio is a rare assemblage of fine works of Chinese jades, ceramics, and paintings amassed by private Belgian collectors.

*Dongxi* signifies "things" in Chinese, but it also has a historical meaning referring to the directions of East and West. The Tang poet, Du Fu, uses the phrase in his poem *Ballad of the Army Carts*:

*Even if there are healthy women to handle the hoeing and ploughing,*

*The crops grow in fields but some grow to the East (dong) and some to the West (xi).*

The naming of the Dongxi Studio comes from this historical interpretation. The collection was started more than three decades ago, when a Belgian couple visited Hong Kong for the first time and fell in love with Chinese art, and thus began a journey of collecting, from ancient pottery and jade carvings to modern and contemporary ink paintings. Their collection consists of Chinese art spanning two millennia and their interests are diverse and they grow in different directions, like the crops in the fields.

The gentleman of the Dongxi Studio was an art enthusiast from his youth, attending painting courses at the Academy of Belgium, as well as holding several well-regarded exhibitions of his works in Europe. His wife was interested in studying Chinese works of art, particularly paying keen attention to the exquisite craftsmanship of Song ceramics and jade carvings. Their enthusiasm for Chinese art has led the couple to amass an extensive collection of paintings, ceramics, and jade carvings of exceptional quality.

The collectors of the Dongxi Studio originally purchased primarily Delftware, blue and white pottery originating from the Netherlands that was influenced by Chinese porcelain, but as the couple's captivation with Chinese motifs and details grew, they began to collect Chinese export porcelain and eventually, Imperial porcelain. Shortly thereafter, the couple became fascinated with the expressive power of Chinese jades and ink paintings and, thus, continued to expand their collection.

Christie's is pleased to offer the following superb *huanghuali* table and pair of chairs from the Dongxi Studio. Also from this collection are a bamboo cup (lot 1339), a bronze ritual *gu* (lot 1390) and a group of Han to Qing ceramics, lots 1488-1504. *Dongxi Studio - Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection* will be offered at Christie's New York, Thursday, 17 March 2016, 10 AM.

The group being offered is a testament to the refined taste and connoisseurship of the collectors, whose focus on quality led to one of the greatest Belgian collections of Chinese art in the 20th century.





DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1313**

## A PAIR OF *HUANGHUALI* 'OFFICIAL'S HAT' ARMCHAIRS, *GUANMAOYI*

17TH CENTURY

Each has a shaped crest rail supported by the elegantly curving back splat, finely carved with a shaped medallion enclosing a pair of confronting *chilong*, and rear posts which continue to form the back legs. The arm rails are supported on slender standing stiles and extend beyond the front posts. The rectangular frame encloses a mat seat with molded edge above beaded, shaped aprons and spandrels. The legs are of oval section and are joined by stepped stretchers and a shaped foot rest in the front.

45¾ in. (116.2 cm.) high, 23¼ in. (59.1 cm.) wide, 21½ in. (54.6 cm.) deep (2)

$200,000–300,000

**PROVENANCE**

Property from the Estate of Fredric Mueller; Christie's New York, 1 June 1990, lot 410.

明末清初　黃花梨官帽椅一對





DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1314**

## A VERY RARE *HUANGHUALI* TRESTLE-LEG TABLE, *QIAOTOU'AN*

16TH-17TH CENTURY

The massive plank is carved with a molded edge and is set with everted ends, above a thick beaded apron and *ruyi*-form spandrels. The whole is raised on thick trestle legs joined by an openwork panel finely carved with a single, large *lingzhi* stem and fitted into shoe feet.

36¼ in. (92.1 cm.) high, 85½ in. (217.2 cm.) wide, 17¾ in. (45.1 cm.) deep

$400,000–600,000

**PROVENANCE**

Christie's New York, 1 December 1994, lot 217.

*Lingzhi*-form end panels appear to have been a popular decorative theme on demountable *huanghuali* tables during the late Ming and early Qing dynasty, and seem to have featured predominantly on tables of exceptional length. The size and orientation of the openwork *lingzhi* elements vary widely, but the association of *lingzhi* with immortality clearly appealed to scholars, and the bold, simple rounded lines of the *lingzhi* work well to soften the rigid angular lines of the trestle-leg table. A rare *tielimu* table, with an inscription dating it to 1640, in the Palace Museum, Beijing, carved with large pendent *lingzhi* on the openwork panels, is illustrated and discussed by S. Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, p. 226, pl. 14.3 where the author also illustrates a Chongzhen period (1628-1644) woodblock print depicting a scene from the Jin Ping Mei, in which a table with upright *lingzhi* panels is shown being used as a side table in a reception hall. Other examples of *huanghuali* demountable trestle-leg tables with *lingzhi*-shaped panels include one sold at Sotheby's Hong Kong, Ming Furniture – The Dr. S.Y. Yip Collection, 7 October 2015, lot 127; a very large example sold at Christie's Hong Kong, 27 November 2007, lot 1823; and an example from the Mimi and Raymond Hung Collection, illustrated by R. H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 174-75.

明十六/十七世紀　黃花梨如意紋翹頭案





(detail)



**1315**

**A PAIR OF *HUANGHUALI* 'SOUTHERN OFFICIAL'S HAT' ARMCHAIRS, *NANGUANMAOYI***
17TH-18TH CENTURY

Each has a straight top rail of round section continuing to straight corner posts and extending to the back legs below the rectangular frame with a mat seat. The elegantly curved back splat is carved with a *ruyi*-form medallion enclosing a *chilong*. The curved arms continue to the front corner posts and are supported on slim, tapering stiles above a shaped, beaded apron carved with floral scroll. The legs are joined by stepped stretchers and the foot rest, above plain aprons on the front and sides.

39 in. (99.1 cm.) high, 23⅝ in. (60 cm.) wide, 17 ⅝ in. (44.8 cm.) deep (2)

$150,000–250,000

A pair of *huanghuali* 'southern official's hat' chairs from the Museum of Chinese Classical Furniture Collection, similarly left undecorated, with the exception of a *ruyi*-form roundel on the back splat, was sold at Christie's New York, Important Chinese Furniture, Formerly the Museum of Classical Chinese Furniture Collection, 19 September 1996, lot 47. Compare, also, a set of four *huanghuali* 'southern official's hat' armchairs sold at Christie's New York, 20-21 March 2014, lot 2292.

明末/十八世紀　黃花梨南官帽椅一對







## 1316

### A PAIR OF RARE *HUANGHUALI* RECTANGULAR SIDE TABLES, *BANZHUO*

17TH-18TH CENTURY

Each table has a single floating panel set in a rectangular frame with double-reeded aprons wrapping completely around the exterior to simulate bamboo. The wraparound stretchers are joined by pairs of interlocked-ring struts. The whole is raised on thick legs of round section.

35 in. (88.9 cm.) high, 43½ in. (110.4 cm.) wide,
30½ in. (77.5 cm.) deep (2)

$600,000-800,000

**PROVENANCE**

Grace Wu Bruce, Co. Ltd, Hong Kong and London.
Glen Alpine Collection, South Africa.
Eskenazi Ltd., London.

**EXHIBITED**

Eskenazi, London, *Chinese huanghuali furniture from a private collection*, 3 - 25 November 2011, no. 14.

The present pair of tables appears to be a very rare example of *banzhou* (half-tables) surviving as a pair.

The flush-corner-leg design allows the tables to easily fit together to form a square table, enabling a great deal of flexibility in their use. They could be separated and used either as side tables throughout the home, or put together to form a square table of the same proportions as an 'Eight Immortals' table. The majority of Chinese furniture was not intended to be static in the home, and many of the classic forms were designed with versatility and the practicality of moving them around the home in mind.

As noted by Wang Shixiang in, *Connoisseurship of Chinese Furniture*, vol. I, Hong Kong, 1990, p. 54-55, *banzhuo* literally means "half table" and is so-called for its size, which is approximately half that of the 'eight immortals table'. Wang also goes on to explain that the *banzhuo* was mainly used for serving wine and food, and was gradually replaced by the circular table during the mid-Qing period. The *banzhuo* has sometimes also been referred to as a *jiezhuo*, literally meaning extension table. The name (extension table) comes from the practice of using these tables to augment the size of the largest square table known as the 'eight immortals table' or *baxianzhuo*.

Interestingly, another identical pair of *banzhuo* of bamboo-form design, is illustrated by G. Wu Bruce, *Living with Ming - the Lu Ming Shi Collection*, Hong Kong, 2000, p. 119, no. 27, suggesting that they may even have formed a set of four.

明末/清十八世紀　黃花梨半桌一對





**1317**

**A RARE PAIR OF *HUANGHUALI* 'FOUR-CORNERS EXPOSED OFFICIAL'S HAT' ARMCHAIRS, *SICHUTOUGUANMAOYI***
17TH CENTURY

Each chair has a sweeping curved, protruding crest rail supported on an S-shaped back splat and elegantly curved rear posts. The curved arm rails are supported on tapering stiles and extend beyond the curved front posts. The mat seat is set in a wide rectangular frame finely carved with a molded edge above plain, beaded aprons. The legs of square section have a finely molded edge and are joined by square-section humpback stretchers and vertical struts, above a foot rest and stepped stretchers on the sides, above plain aprons.

47 in. (119.4 cm.) high, 25 in. (63.5 cm.) wide, 19¼ in. (48.9 cm.) deep (2)

$700,000-900,000

**PROVENANCE**
The Collection of Philip W. Manhard (1922-1998), McLean, Virginia.
Eskenazi Ltd., London.

The present pair of chairs displays an unparalleled grace and finesse seen only in the finest furniture dating to the Ming dynasty. Of the four categories of chair, the 'four corners-exposed' armchair is one of the earliest classic forms found in *huanghuali* furniture design. The present pair of chairs is distinguished by the elegant lines and fine quality of the *huanghuali*.

The deeply curved crest rails with rounded ends are beautifully carved and dramatically contrast the box-like construction of the lower section. The thick curved members would have resulted in a significant amount of wastage, and suggests the considerable importance of the gentleman who commissioned the chairs. The most comparable published example, of similar proportion, is a single chair in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pl. 26. Like the present pair, the Palace Museum example exhibits the same deeply curved crest rail, square-section legs, and box-like construction below the seat.

明末清初　黃花梨四出頭官帽椅一對







THE PROPERTY OF A GENTLEMAN

**1318**

## A RARE *ZITAN* SQUARE-CORNER CABINET
18TH CENTURY

The rectangular cabinet is fitted with a pair of paneled *zitan* doors opening to reveal the shelved interior with two drawers. The whole is set into a platform base with shaped aprons carved with *chilong* scroll.

32 in. (81.3 cm.) high, 31¼ in. (79.4 cm.) wide, 18 in. (45.7 cm.) deep

$150,000–200,000

**PROVENANCE**

The Robert Hatfield Ellsworth Collection, New York.
清十八世紀　紫檀方櫃



(another view)







PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**1319**

## A MAGNIFICENT AND RARE *ZITAN* DRAGON THRONE
18TH-19TH CENTURY

The stepped, solid *zitan* back is finely carved with a front-facing five-clawed dragon above a *shou* character flanked by two five-clawed dragons on either side amidst five bats in flight and dense, scrolling clouds. The two side railings are similarly carved in high relief with a dragon striding amidst bats and clouds, above the rectangular seat and a narrow waist with shaped, beaded apron further carved with archaistic scroll. The whole is raised on thick cabriole legs of square section terminating in *ruyi*-form feet and joined by rectangular base stretchers.

43⅞ in. (111.4 cm.) high, 48⅛ in. (122.2 cm.) wide, 30¼ in. (76.8 cm.) deep

$800,000–1,200,000

**PROVENANCE**
Acquired from a Private New England collection in 1999.

清十八/十九世紀　紫檀龍紋寶座

Imposing thrones were arguably the single most important element of formal arrangements in the palace during the Qing dynasty, and their production was highly regulated in terms of size, decoration and the materials used. Thrones created the platform upon which the emperor would be seen by his subjects and embodied the ultimate symbol of imperial power. Every throne, therefore, had to help create an imposing scene by being majestic in scale, constructed of the finest and rarest materials, and of the highest possible workmanship. Placed centrally in an Imperial hall, they would be backed by a large screen and flanked by pairs of incense burners, ornamental animals and fans. As discussed by John C. Ferguson in *Survey of Chinese Art*, Shanghai, 1940, there were more than one hundred throne chairs in the Palace. Wan Yi, Wang Shuqing and Lu Yanzhen additionally note in *Daily Life in the Forbidden City*, Hong Kong, 1988, pl. 196, that in the early Qianlong period, the emperor decreed that a screen and a throne be placed in each of the twelve eastern and western palaces, and repeated changes would be made in the following reigns.





(reverse)

There is little doubt that *zitan* was reserved for the most important thrones, as *zitan* had become a very expensive commodity by the early Qing period, as a result of excessive logging throughout the Ming dynasty. The wood's scarcity was compounded by the fact that the trees themselves are slow growing and require centuries to fully mature into usable material. Although local sources of *zitan* exist in the southern provinces of Yunnan, Guangdong and Guangxi, much of the material was imported from Southeast Asia. As an imported commodity, its use was scrupulously monitored and carefully restricted at the Imperial workshops.

Thrones required raw material of enormous girth to permit the construction of the rectangular seat and shaping of the sturdy protruding curve of the legs from a single piece of timber. From its massive size, it is evident that no expense was spared in the production of this throne. The generous use of large pieces of solid *zitan* also helps to date the throne to the late 18th or early 19th century, since by the mid-late 19th century, supplies were so scarce that even Imperial furniture was made of much smaller sections of timber and often applied as a veneer over another wood.

The highly refined quality of the carving and the raw materials used in the construction of this throne point towards this being a product of the *Muzuo* (Wood workshop) of the *Zaobanchu* (Imperial Palace workshops).The style and intricacy of the carving, however, suggest that the present throne could also have been made in Guangdong as a tribute to the Imperial Court or by craftsmen from Guangdong working in the *Zaobanchu*. The style of carving is closely comparable to that found on a pair of *zitan* compound cabinets in the Yangxin dian, the Hall of Mental Cultivation in the Forbidden City, illustrated by Yang Boda in *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, p. 38, fig. 14, where the author describes them as being produced in the Guangdong Workshop. Interestingly, the lower panels of the cabinets feature a *shou* character roundel that is also found in the center of the present throne's back panel. Yang Boda goes on to discuss the records of furniture produced in Guangdong for the court, which specifically include a substantial number of *zitan* thrones. He notes that the majority of furniture tributes seem to have been presented in the middle of the Qianlong reign, with numbers increasing substantially in the 10th year of the Qianlong reign (1746) and diminishing again markedly by the 59th year of the reign (1795).

Thrones come in two basic forms, differing only in the number of panels that form the back rest. The present example is composed of a single back panel flanked by two side panels forming the arm rests. The other variation is comprised of three back panels flanked by the two arm rests. The themes depicted in the carving on Imperial *zitan* thrones tend to fall into distinct themes, including dragons among clouds, floral scroll or landscape scenes. With their associations to Imperial authority, it is likely that that 'dragon' thrones would have been reserved for use in the most important halls and settings in the Imperial Household. In contrast to the strictly prescribed forms and functions of Palace furnishings and working within the constraints of the emperor's specific requests, the master craftsmen clearly had a wide degree of freedom in their interpretation of the designs and as a result, almost all known examples of thrones appear to be different and individual in their designs.

Another slightly larger (140.5 cm. wide) *zitan* 'dragon' throne, attributed to the Qianlong period, with very similar rendering of the dragons, clouds and waves, was sold at Sotheby's Hong Kong, 8 October 2009, lot 1645, and is now in the Long Museum, Shanghai. The Long Museum example appears to be the closest published throne to the present throne. However, there are notable differences that include the Eight Buddhist Emblems as part of the design, dragon designs on the outward-curved legs (as opposed to the squared archaistic design on the legs of the present throne) and diaper carving on the sides of the frame. The plain, beaded scroll found on the frame and the archaistic scroll on the legs of the present throne can also be found on a *zitan* and *nanmu* throne in the Palace Museum Collection illustrated by Hu Desheng in *Ming Qing gongting jiaju daguan*, vol. 1, Beijing, 2006, p. 70, fig. 45. Another closely related throne carved with the Eight Buddhist Emblems among lotus, illustrated *in situ* with a screen and flanked by *cloisonné* cranes, mythical beasts and censers on a throne carpet, is illustrated *ibid*., vol. 2, p. 679, fig. 777. Compare, also a *zitan* and *zitan*-clad 'dragon' throne from the C. Ruxton and Audrey B. Love Collection dated to 18th-19th century, sold at Christie's New York, 20 October 2004, lot 315 and a high-waisted, 'S'-shaped-legged throne with five panels illustrated by Tian Jiaqing, *Notable Features of Main Schools of Ming and Qing Furniture*, Hong Kong, 2001, pp. 54 - 61.





THE PROPERTY OF A GENTLEMAN

**1320**

**A *NANMU*-INSET *ZITAN*-VENEERED FOOT REST, *JIAOTA***
18TH CENTURY

The *nanmu* paneled top is set in the thick *zitan* frame above the beaded apron carved in the center with a large *ruyi*-head, and raised on squat *ruyi*-form feet.

3⅛ in. (7.9 cm.) high, 37¾ in. (95.9 cm.) wide, 11½ in. (29.2 cm.) deep

$40,000–60,000

Foot stools have been used in association with a wide array of furniture, including chairs, couches, painting tables, beds and thrones. See Wan Yi, et al., *Daily Life in the Forbidden City*, Hong Kong, 1985, p. 128, no. 175, for an *in situ* photograph of the Emperor's bedroom in the Hall of Mental Cultivation, where one can see a foot stool of considerable size used in conjunction with a platform-bed. Compare, also, the larger example sold at Christie's Hong Kong, 27 May 2008, lot 1564.

清十八世紀　紫檀包鑲嵌楠木腳踏

THE PROPERTY OF A GENTLEMAN

**1321**

**A *ZITAN* SQUARE *KANG* TABLE**
18TH-19TH CENTURY

The paneled top is set in the thick square frame and raised on a narrow waist above the shaped, openwork apron further carved with *ruyi* heads and archaistic scroll. The whole is raised on elegant cabriole legs of square section fitted with openwork corner spandrels and terminating in *ruyi*-form feet.

11¼ in. (28.6 cm.) high, 29¾ in. (75.6 cm.) square

$60,000-80,000
清十八/十九世紀　紫檀拐子龍紋炕桌





THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1322**

**A VERY RARE LACQUERED SOFTWOOD HORSESHOE-BACK ARMCHAIR, *QUANYI***
CHINA, QING DYNASTY, SECOND HALF 17TH CENTURY

The chair has a sweeping crest rail supported by the S-shaped splat above a gilt-lacquered reticulated apron, the legs flanked by shaped spandrels on either side of the elaborately carved standing struts, above the soft mat seat set within the rectangular frame, above shaped, beaded aprons and spandrels, the whole embellished in the Japanese manner in gold lacquer with floral scrolls and landscapes in *hiramakie* and *takamakie*.

41 in. (104.1 cm.) high, 25 in. (63.5 cm.) wide, 19 in. (48.3 cm.) deep

$12,000–18,000

The present chair belongs to a very small group of furniture constructed in China and decorated in Japan. Other chairs belonging to this group include a pair from the collection of William Cornelius Van Horne, bequeathed to the Montreal Museum of Fine Arts; and a pair in the Los Angeles County Art Museum gifted by Lynda and Stewart Resnick (M.2013.53.1-.2) and published and exhibited by Nicholas Grindley, 'November 1999', cat. No. 10.

The collaboration between Chinese and Japanese craftsmen is somewhat surprising given the official trade ban put in force by the Kangxi government between 1662 and 1683. However, there is evidence of this cooperation between the two nations during this turbulent period as evidenced by the Chinese mother-of-pearl-inlaid lacquer stand bearing a Kangxi-period cyclical date corresponding to 1673, with a decorative theme relating to a Japanese legend, strongly suggesting that it was intended for a Japanese patron, sold at Christie's Hong Kong, 1 June 2011, lot 3577.

清初　黑漆描金圈椅

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1323**

**A SMALL EIGHT-PANEL CARVED LACQUER FOLDING SCREEN, *WEIPING***
CHINA, QING DYNASTY, 17TH-18TH CENTURY

The screen is finely carved depicting an envoy on horseback with attendants traversing an expansive landscape shrouded in clouds, all picked out in blue, white, and red within a decorative outer border of *chilong*, and above shaped aprons decorated in red lacquer, the reverse with figures on a terrace in a further landscape.

27 in. (68.6 cm.) high, 73¾ in. (187.3 cm.) wide

$20,000–30,000
清十七/十八世紀 雕漆出遊圖八開圍屏





1324

VARIOUS PROPERTIES

## 1324

### AN IMPERIAL GOLD-LACQUERED INCENSE STAND
YONGZHENG PERIOD (1723-1735)

The square top is above a narrow waist and plain beaded apron. The whole is raised on beaded legs of square section, fitted with openwork corner spandrels, joined at the bottom by shaped base stretchers, and further raised on small tab feet. The top frame, apron, and legs are decorated at the corners with stylized *ruyi* heads.

33 in. (83.8 cm.) high, 16¼ in. (41.3 cm.) square

$8,000–12,000

It is well documented that the Yongzheng Emperor had a particular fascination with Japanese lacquer techniques, *yangqi*, and this was reflected in many of the works produced in the Imperial workshops during his reign. For a discussion on the influence of Japanese lacquer in the Qing court, see *Qinggong shihui: Yuancang Riben Qiqi Tezhan*, National Palace Museum, Taipei, 2002. Although the technique was adapted by the artisans in the Yongzheng court, the basic technique employed in decorating the top and aprons of the present stand with sprinkled gold lacquer is a variation on Japanese *nashiji* lacquer. The same technique can be seen on a number of inkstone boxes in the Palace Museum Collection illustrated in *Zhongguo qiqi quanji*, Vol. 6, Beijing, 1993, pp. 174-75, pls. 199-202. A pair of cabinets decorated using Japanese-influenced techniques, was illustrated by Roger Keverne, *Winter Exhibition 2005*, London, 2005, no. 132. Compare, also, the aprons on the current stand with very similar aprons on a rare double chair in the Palace Museum Collection illustrated in *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p. 73, no. 62.

清雍正　御製漆金如意紋香几



1325

## 1325

### A *QIANGJIN* AND *TIANQI* LACQUER INCENSE STAND
18TH CENTURY

The circular top is decorated with a central chrysanthemum blossom surrounded by *ruyi* heads, bats, and floral scroll above a reticulated waist divided by short vertical struts and shaped, beaded apron. The whole is raised on five elegant cabriole legs terminating in upswept feet raised on balls set into the waisted circular base.

29¾ in. (75.6 cm.) high, 12¼ in. (31.1 cm.) diam.

$12,000–15,000

**PROVENANCE**

Ralph M. Chait Galleries, New York, 1960s.

清十八世紀　戧金填漆菊紋香几



1326

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## 1326

### A 'COROMANDEL'-INSET SIX-PANEL *HONGMU* SCREEN

THE PANELS, KANGXI PERIOD (1662-1722), THE SCREEN, 19TH CENTURY

Consisting of six finely carved *honmgu* panels, each carved with floral meander and fitted with a carved lacquer panel painted and carved with a continuous scene of ladies and scholars in a terraced lakeside pavilion.

90 in. (228.6 cm.) high, 21⅞ in. (55.9 cm.) wide, 1¼ in. (3.2 cm.) deep, each panel

$20,000–30,000

**PROVENANCE**

The Oriental Collections of the late Charles D. Magrath F.R.A.S. of Peking China; Eldred's, Massachusetts, 14–15 August 1969, lot 385.

清十九世紀　款彩紅木亭臺人物圖六扇屏風

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

## •1327

### AN UNUSUAL ORANGE AND RED-LACQUERED SOFTWOOD CORNER-LEG STOOL

QING DYNASTY, 18TH CENTURY

The top of octagonal form decorated in orange and red lacquer in imitation of bamboo nodes, above a narrow reticulated waist and aprons carved with *ruyi* heads and openwork, the curved legs set into the base stretcher of conforming shape.

18½ in. (46.9 cm.) high, 16 in. (40.6 cm.) square



1327

$4,000–6,000

清十八世紀　紅漆如意頭紋方凳



THE PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

**1328**

**A TWELVE-PANEL CARVED LACQUER SCREEN**
KANGXI PERIOD (1662-1722)

The panels are carved with figures in a continuous landscape scene, within a border of antiques. The reverse is decorated with one hundred *shou* characters carved in various seal scripts.

110 in. (279.4 cm.) high, 222 in. (563.9 cm.) wide approximately

$30,000–50,000

**PROVENANCE**

Property from the Doris Duke Charitable Foundation, sold to benefit the Doris Duke Charitable Foundation; Christie's New York, 19 March 2009, lot 659.

清康熙　款彩山水博古圖十二扇屏風





(reverse)



1329

THE PROPERTY OF A NEW ENGLAND COLLECTOR

## 1329

### A *JICHIMU* 'OFFICIAL'S HAT' ARMCHAIR, *GUANMAOYI*
18TH-19TH CENTURY

The chair has a shaped crest rail supported by the elegantly curving back splat and rear posts which continue to form the back legs. The arm rails are supported on slender standing stiles and extend beyond the front posts. The rectangular frame encloses a mat seat above a shaped apron and stretchers. The legs are joined by stepped stretchers and a shaped foot rest in the front, below shaped spandrels.

43 in. (109.2 cm.) high, 23 in. (58.4 cm.) wide, 17 in. (43.2 cm.) deep

$6,000–8,000

**PROVENANCE**

Peter A. Tararin (1917-1980) Collection, California.
清十八/十九世紀　雞翅木四出頭官帽椅



1330

THE PROPERTY OF A GENTLEMAN

## 1330

### A *JICHIMU* 'OFFICIAL'S HAT' ARMCHAIR, *GUANMAOYI*
18TH-19TH CENTURY

The chair has a shaped crest rail supported by the elegantly curving back splat and rear posts which continue to form the back legs. The arm rails are supported on slender standing stiles and extend beyond the front posts. The rectangular frame encloses a mat seat above a shaped apron and stretchers. The legs are joined by stepped stretchers and a shaped foot rest in the front, above shaped spandrels.

42½ in. (108 cm.) high, 23 in. (58.4 cm.) wide, 17½ in. (44.5 cm.) deep

$5,000–7,000

**PROVENANCE**

Peter A. Tararin (1917-1980) Collection, California.
清十八/十九世紀　雞翅木官帽椅

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**1331**

## A PAIR OF *JICHIMU* CORNER CABINETS
18TH-19TH CENTURY

The upper cabinet is constructed from openwork fretwork panels above rectangular panels carved in relief. The doors open to reveal the shelved interior, above the lower cabinet constructed from single-floating panels of finely grained *jichimu*. The whole is supported on square vertical stiles that terminate in hoof feet.

74½ in. ( cm.) high, 40¾ in. ( cm.) wide, 23½ in. ( cm.) deep

$40,000-60,000

**PROVENANCE**

Collection of Mr. and Mrs. John F. Kullgren.
Parke-Bernet Galleries, New York, 4-5 December, 1958, lot 385 and 386.
Arthur M. Sackler Collections, New York.
Else Sackler Collections, New York.
By descent within the family.

**EXHIBITED**

On loan: Los Angeles County Museum, 1940s.
On loan: Freer Gallery of Art, Washington D.C.

**LITERATURE**

B. Flynn, "Gregor Norman-Wilcox," *Journal of the Classical Chinese Furniture Society,* Autumn 1991, pp. 58-63, fig. 1.
W. M. Drummond, "Chinese Furniture: The Sackler Collections: Early Scholarship, 1969," *Journal of the Classical Chinese Furniture Society,* Summer 1993, pp. 54-66, pl. 6.

清十八/十九世紀　雞翅木直櫺式櫃一對





1332

VARIOUS PROPERTIES

## 1332

**A LARGE *HONGMU* MIRROR**
19TH CENTURY

The shaped, beaded frame is finely carved with floral scroll and *shou* medallions at the corners, and mounted with two openwork hangers.

69 in. (175.3 cm.) high, 33⅛ in. (84 cm.) wide, 1¼ in. (3.2 cm.) deep

$6,000–8,000
清十九世紀　紅木長方鏡框



1333

## 1333

**A *HONGMU* ICE CHEST AND STAND**
19TH CENTURY

The two top *hongmu* panels fit flush and are carved in openwork with two *shou* characters. The square ice chest has flared sides and is fitted with a pewter rim and two pairs of brass handles between brass bands. The whole is raised on the stand of conforming shape, with narrow waist and plain beaded aprons supported on thick, beaded, incurved legs set into a base stretcher raised on short tabs.

28¾ in. (73 cm.) high, 22½ in. (57.2 cm.) wide, 23¼ in. (59 cm.) deep

$6,000–8,000
清十九世紀　紅木冰箱

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**1334**

**A PAIR OF MARBLE-INSET *HONGMU* BARREL-FORM STOOLS**
18TH-19TH CENTURY

The white marble top is set within a circular frame with beaded edge, above shaped aprons repeated at the base. The five bowed, reticulated legs frame conjoined scrollwork, the whole raised on short tabs.

20½ in. (52.1 cm.) high, 19 in. (48.3 cm.) diam. (2)

$30,000–50,000

**PROVENANCE**
Christie's New York, 4 June 1992, lot 166.
清十八/十九世紀　紅木嵌漢白玉座墩一對





1335



1336

VARIOUS PROPERTIES

## 1335

### A MINIATURE GREY *LINGBI* STONE SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The vertical, two-sided rock is pierced with several openings of various size that enhance the movement of the graceful profile.

3¼ in. (8.2 cm.) high, wood stand, Japanese wood box (inscribed 'Guanyin stone')

$3,000–5,000

清　靈璧石供

## 1336

### A YIXING PEACH-STONE SHAPED BRUSH WASHER

DATED BY INSCRIPTION TO *GENGZI* YEAR, CORRESPONDING TO 1840 OR 1900

The exterior of the washer is deeply scored in imitation of a halved peach stone. The flat mouth rim is inscribed with a cyclical date, *gengzi* year, corresponding to 1840 or 1900, a signature, Aixian laoren ('old man who enjoys leisure'), and an inscription, Xiwangmu *ci* Han Wu *tao* Xuanhedian ('Xiwangmu bestows a peach upon the emperor Wudi of the Han dynasty'). The unglazed body is of dark brown color in contrast to the interior, which is covered in a Jun-type glaze of milky grey-blue color.

7½ in. (19.3 cm.) wide, wood stand, Japanese wood box

$7,000–9,000

Aixian laoren ('old man who enjoys leisure') appears to be a pottery artist active during the Wanli and Jiajing periods, but works that bear his signature were also found on later works during the Qing dynasty. Compare the very similar Yixing peach stone-form cup, of smaller size, (10.1 cm. long), also with glazed interior and with an identical inscription and an Aixian laoren signature, in the Percival David Collection, illustrated in *Ru, Guan, Jun, Guangdong and Yixing Wares*, rev. ed., 1999, no. A84, and col. pl. p. 4. The entry notes that the inscription on the rim is in three different scripts, and provides a translation of the inscription. The cup is dated probably Kangxi period. The entry also notes that the same inscription appears on a late Ming ceramic object and a jade object depicted in the *Gu yu tu pu*.

清庚子年(1840 或1900 )

愛閑老人款宜興窯内挂釉桃式洗



1337

## 1337

### A CARVED *TIXI* LACQUER BRUSH AND COVER

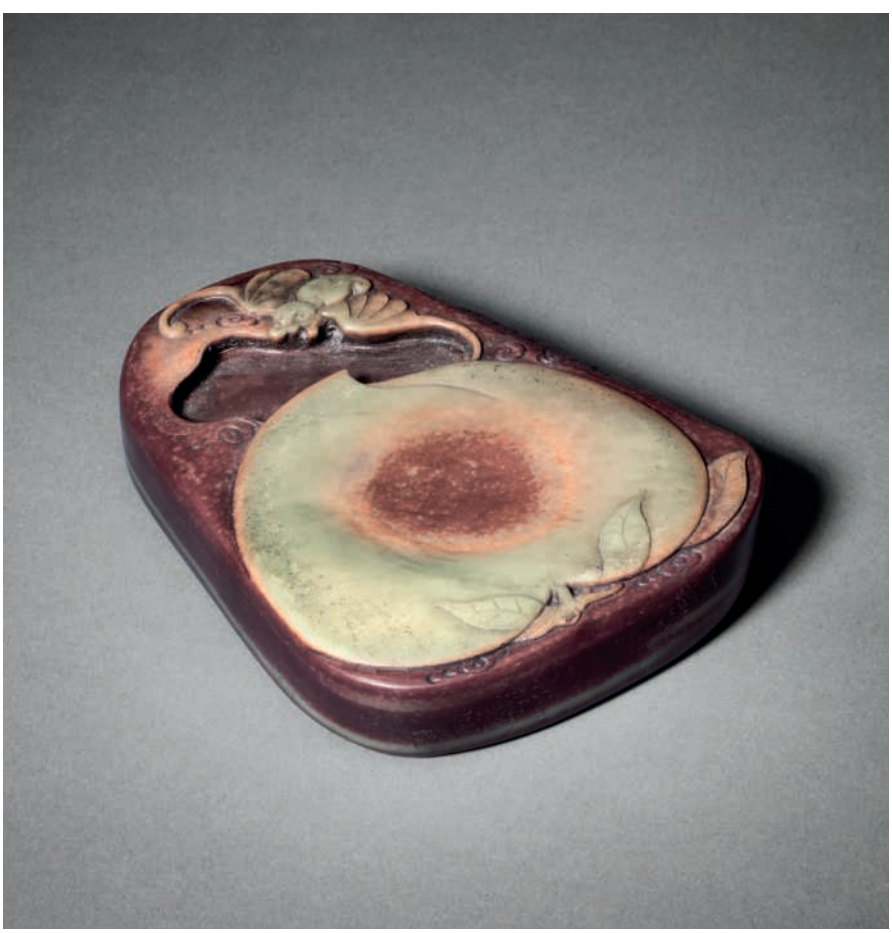
MING DYNASTY, 16TH CENTURY

Both the brush and the cover are carved through the alternating black and red layers with elongated scroll pattern, that on the brush arranged in three registers between narrow raised bands, and both the brush and cover have a small conical tip at the end.

9⅛ in. (23.2 cm.) long, Japanese wood box

$8,000–12,000

明十六世紀　剔犀如意雲紋管毛筆



1338

## 1338

### A *'FU SHOU'* INK STONE

18TH-19TH CENTURY

The ink stone is cleverly carved and incised utilizing the green and reddish colors of the stone with a peach borne on a leafy branch and a bat hovering above the shaped well. The back is inscribed with two characters, Fu Zeng.

3⅞ in. (10 cm.) long

$8,000–12,000

清十八/十九世紀　洮河福壽硯



1339

DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1339**

**A CARVED BAMBOO 'PRUNUS TREE-TRUNK' CUP**
18TH CENTURY

The large section of bamboo is well carved in high relief as a gnarled section of a prunus tree trunk undercut at one end with a flowering and budding branch that forms the handle and extends around the sides.

5⅝ in. (14.3 cm.) wide

$4,000–6,000

**PROVENANCE**

Nicole De Bisscop, 25 June 1995.

清十八世紀　竹雕梅樁式盃



1340



1341

VARIOUS PROPERTIES

## 1340

### A GROUP OF THREE INK CAKE STANDS
MING-QING DYNASTY (1368-1644)

The group is comprised of an amber ink cake stand, carved with two phoenixes, one in flight amidst a blossoming tree, the other on the rocky ground below; a *zitan* ink cake stand, carved in the center with flower heads enclosed by scrolling tendrils and inlaid in silver wire with key-fret patterns around the borders; and a bamboo ink cake stand, carved on the top with a landscape scene.

2½ to 3½ in. (6.4 to 8.9 cm.) long, 3 Japanese wood boxes and 1 wood stand (3)

$6,000-8,000

**PROVENANCE**

By repute, collection of the Prince Kinmochi Saionji (1849-1940), twice Prime Minister of Japan.

明/清 墨床三件

## 1341

### A LARGE HARDWOOD SCROLL POT
QING DYNASTY (1644-1911)

The cylindrical pot is naturalistically carved to simulate a gnarled tree trunk, with knots and whorls on the exterior. The interior is fitted with a metal liner with *hongmu* rim.

14½ in. (36.8 cm.) high

$10,000-15,000

**PROVENANCE**

Private collection, Japan, acquired early 20th century.

清 硬木仿樹椿形畫斗

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**1342**

**A HARDWOOD THREE-RAILING BED, *LUOHANCHUANG***

The back and side rails are deeply carved with shaped reserves framing scenes of antiques and precious objects raised on elaborate stands and set within thick rails carved with small scrolls, above the hardwood seat set within the rectangular frame with 'ice-plate' edge above a narrow, thumb-grooved waist and plain aprons carved on the narrow sides with further scroll pattern, all raised on thick, inward-curved legs terminating in hoof feet.

39¼ in. (99.7 cm.) high, 77 in. (195.6 cm.) wide, 50 in. (127 cm.) deep

$6,000-8,000

**PROVENANCE**

Acquired in Hong Kong in the early 1950s.

硬木羅漢床



ANOTHER PROPERTY

**1343**

**A PAIR OF *DALISHI* PANELS**
19TH CENTURY

The attractive variegated brown and gray stone of each panel is suggestive of a watery landscape, and is set within a softwood and *hongmu* frame with beaded edges.

Frames 29¾ in. (75.6 cm.) high, 23½ in. (59.7 cm.) wide, 1⅝ in. (4.1 cm.) deep (2)

$12,000–15,000

**PROVENANCE**
Private collection, Europe.
清十九世紀　大理石插屏一對



1343

THE PROPERTY OF A GENTLEMAN

**1344**

**A PAIR OF BLUE AND WHITE PORCELAIN-INSET *ZITAN* INCENSE STANDS**
LATE QING DYNASTY

Each is inset with a blue and white porcelain plaque painted with a pair of dragons chasing a flaming pearl within the square *zitan* frame. The top is supported on a tall waist above a canted shoulder carved with a lappet border. The box-like frame is fitted with carved spandrels and further raised on four cabriole legs joined by humpback base stretchers and terminating in floriform feet.

34¼ in. (87 cm.) high, 16 in. (40.6 cm.) square (2)

$12,000–15,000
晚清　紫檀嵌青花雙龍趕珠圖瓷板雙層几一對



1344



THE PROPERTY OF A GENTLEMAN

**1345**

**A PAIR OF *ZITAN* INCENSE STANDS**
19TH CENTURY

The paneled top is set in the square frame above a narrow waist and beaded apron carved with *ruyi* scroll. The whole is raised on legs of square section joined by a shelf.

33 in. (83.8 cm.) high, 15 in. (38.1 cm.) square (2)

$8,000–12,000

清十九世紀　紫檀如意紋雙層花几一對

**1346**

**A *HONGMU* SQUARE-CORNER CABINET**
LATE QING DYNASTY

The doors are carved with sixteen antiques, including a *qin,* brush pots, and censers on stands, and open to reveal a shelved interior with two drawers. The legs are of rectangular section and are joined by shaped, beaded aprons and spandrels. The cabinet is fitted with shaped brass hinges and lockplate.

71¾ in. (182.2 cm.) high, 49¼ in. (125.1 cm.) wide, 21¾ in. (55.2 cm.) deep

$7,000–9,000
晚清　紅木博古紋方角櫃





1347

THE PROPERTY OF A GENTLEMAN

## 1347

### A PAIR OF *HONGMU* PRICKET CANDLESTICKS
19TH CENTURY

The openwork candlesticks are carved in the shape of linked rings rising from a stepped, double-lobed base, the shape repeated and inverted for the two drip pans. The uppermost drip pan is fitted with a pewter liner that fits over the pricket. *Together with* a pair of wax candles of square shape molded and painted around the sides with *jardinières* and vases of different flowering branches between *xuangxi* ('double happiness') characters above and below and key-fret borders.

Candlesticks 22½ in. (57 cm.) high overall

$6,000–8,000

**PROVENANCE**

Peter Tararin (1917-1980).
Nina C. Bushnell (1921-2000) Collection, Los Angeles.

清十九世紀　紅木燭臺一對



1348

## 1348

### AN UNUSUAL LARGE BOXWOOD ROOT CARVING OF A CELESTIAL DEER
QING DYNASTY (1644-1911)

The deer is shown standing on three tall, slender legs, with the left foreleg raised and bent backwards to follow the shape of the root, as does the sharply curved body and long, bifurcated tail. The head is turned to the side and the ears are shown pricked below tufts of hair and the curved antlers. The figure fits into a *hongmu* rockwork base as does a separately made boxwood *lingzhi* stem with separately made boxwood fungus head.

20 in. (51 cm.) high

$8,000–12,000

清　黃楊木根雕仙鹿擺件

## 1349

**A PAIR OF *HONGMU* ARMCHAIRS AND FOOT RESTS**
19TH CENTURY

Each has a tall back splat carved with *chilong* scrollwork enclosed within a shaped medallion and is framed by the openwork back and side rails carved as archaistic scrolls. The wide rectangular seat is above a plain, beaded apron carved with scrollwork. The legs are of square section and are joined by a straight stretcher and terminate in scroll-form feet. The foot rest has a lattice openwork top set in the rectangular frame above a plain apron, supported on squat legs terminating in shaped feet.

Chairs 38¼ in. (97.2 cm.) high, 26¼ in. (66.7 cm.) wide, 20¾ in. (52.7 cm.) deep; foot rests 4¾ in. (12.1 cm.) high, 26¼ in. (66.7 cm.) wide, 13½ in. (35 cm.) deep (2)

$6,000-8,000

清十九世紀　紅木螭龍紋扶手椅配腳踏一對



1349

## 1350

**A *HONGMU* ARMCHAIR**
18TH-19TH CENTURY

The back splat is carved with a bat suspending a chime above pairs of bats, and flanked by archaistic scroll-form back and side rails set with openwork, scroll-form spandrels above the rectangular seat and narrow waist. The whole is raised on beaded legs of square section set with openwork corner spandrels and joined by a foot rest in the front and beaded stretchers at the sides and back, all above shaped aprons.

39⅛ in. (99.4 cm.) high, 23¼ in. (59.1 cm.) wide, 18¼ in. (46.4 cm.) deep

$4,000-6,000

清十八/十九世紀　紅木「福慶」紋扶手椅



1350

THE PROPERTY OF A GENTLEMAN

**1351**

## A SOFTWOOD DAYBED IN FOUR SECTIONS

Of box-form construction, the paneled top is set within the rectangular frame. The sides are fitted with shaped aprons and sprandels, the whole raised on small feet.

20¼ in. (51.4 cm.) high, 44 in. (111.8 cm.) wide, 17½ in. (44.5 cm.) deep (4)

$8,000–12,000

**PROVENANCE**

The Robert Hatfield Ellsworth Collection, New York.

A *nanmu* platform in three sections, dating to the 18th century, illustrated by Kai-Yin Lo in *Classical and Vernacular Chinese Furniture in the Living Environment*, Hong Kong, 1998, pp. 98-9, suggests that furniture of this design may come from the Jiangnan Region. Constructed in modular sections with flush-corner sides, the sections can be pushed together to form a larger platform or day bed, or be separated for smaller platforms. Box-form sections, such as the present example, could function as daybed, platforms or large, low tables.

軟木四件式組合榻



VARIOUS PROPERTIES

## 1352

**A *DALISHI*-INSET *YINGMU* AND *HONGMU* TABLE SCREEN**
THE MARBLE PANEL, 19TH CENTURY

The attractively variegated circular marble panel is enclosed by an openwork *yingmu* frame and supported on a separate *hongmu* stand with carved and pierced decoration. The top of the marble panel is inscribed with a title, *shi shan ji cui* ('the emerald greens of the Lion Mountain') and a poem referring to the scene, followed by a signature, Wang Yu.

31⅞ in. (81 cm.) high overall

$12,000–18,000
癭木嵌大理石插屏
大理石屏：十九世紀



1352

## 1353

**A HARDWOOD 'POMEGRANATE' BOX AND COVER**
18TH CENTURY

The box and cover are carved in the form of two conjoined pomegranates borne on leafy branches, the sides with wedge-shaped ribs.

5 in. (12.5 cm.) long

$4,000–6,000

**EXHIBITED**
Spink & Son Ltd., *The Minor Arts of China IV*, London, 1989, no. 15.
清十八世紀　硬木石榴式蓋盒



1353

# CHINESE FURNITURE AND WORKS OF ART FROM THE LAI FAMILY COLLECTION
## (LOTS 1354-1370)

## DEDICATED TO LAI LOY (1926–2012)

My father-in-law was a quiet, respectful man schooled in the traditions of China. The son and grandson of antique dealers from Guangzhou, his family came to Hong Kong to make their own way following the destruction and chaos of World War II. Lai Loy's well-known shop near the Man Mo Temple on Hollywood Road was a revolving door of dealers, museum curators, foreign collectors, tourists, and residents of Hong Kong—native and expat alike. From advising T.Y. Chao and his wife, Ya Tsung, to collaborating with T.T. Tsui, he felt privileged to facilitate the visions of Hong Kong's greatest collectors.

Although his area of expertise was Chinese porcelain, his interests were wide and varied. In his eyes, ancient pottery, jade, early hardwood furniture, items for the scholar's table, and other works of art were all treasures. He understood the processes involved in crafting and saving these precious objects, and was always eager to pass on that knowledge. He took great delight in educating new collectors in the nuances of all forms of Chinese art. I had the pleasure of being one of those fortunate students.

When he realized that my own curiosity for Chinese furniture would not cease or fade, he decided that sharing his knowledge and love of Chinese art would become a new project. He took me everywhere, and taught me everything I know about Chinese furniture. Lai Loy's understanding and appreciation of Chinese art breathed new life into the ancient objects he touched. In passing his knowledge on to his students, Lai Loy ensured that those who came after him could appreciate and love these works of art as much as he did.

We stand in his shadow.

Sandee Lai
2015



Lai Loy seated in his gallery, c. 1989.
黎來於其藝廊，1989年前後。

## 紀念黎來先生 (1926–2012)

先翁黎來公深得中國傳統文化薰陶，為人敦默寡言，溫良恭敬。黎公出身古玩世家，父祖兩代於廣州經營有年，及後二戰爆發，舉家避遷香港。黎公設於荷李活道文武廟附近之古玩店名聞遐邇，古董商、博物館館長、海外收藏家絡繹不絕，居港中外人士皆以之為尋寶勝地。無論協助趙從衍先生及夫人倪亞震女士覓寶尋珍，或與徐展堂博士劈劃庋藏，黎公自始以有幸為香港收藏巨擘之助而深感榮幸。

黎公雖以熟諳中國瓷器見著，惟其博學多聞，所好不一而足，高古陶瓷、玉器、早期硬木家具、文房珍玩等各式工藝皆視為珍寶。黎公對種種珍品之製作工藝、維護技巧知之甚詳，亦從不吝公諸同好，提攜收藏後進尤為其所熱衷，所知無不傾囊相授。我有幸忝蒙教益，樂何如哉。

先翁得知我酷好中國家具，探奇之心經年不減，遂一心以其對中國藝術之所知所喜慷慨相授。黎公常攜我四處遊歷，耳提面命，如今我對中國家具略有識見，實則全拜黎公所賜。黎公好古慕雅，遐覽淵博，古物在其手中有如復活；而其傳道授業，所願惟晚輩後學篤愛藝術珍品與己同，傳統不墜，永續流芳。

而今黎公遠去，高山仰止，吾人雖不能至，心嚮往之。

黎仙蒂
2015 年

PROPERTY FROM THE LAI FAMILY COLLECTION

**1354**

**A SMALL *HUANGHUALI* RECESSED-LEG SIDE TABLE**
18TH CENTURY

The three-panel top is set within the rectangular frame with beaded edge, above plain, beaded aprons and spandrels. The legs of rounded section are joined by pairs of stretchers.

31⅞ in. (80.9 cm.) high, 40½ in. (102.2 cm.) wide, 20⅜ in. (51.7 cm.) deep

$40,000-60,000
清十八世紀　黃花梨酒桌





1355

PROPERTY FROM THE LAI FAMILY COLLECTION

**1355**

**A SMALL *HUANGHUALI* DOCUMENT BOX**
18TH CENTURY

The box is constructed from single panels of *huanghuali* with beaded edges on the rims of the box and cover.

3 in. (7.6 cm.) high, 12⅝ in. (32.1 cm.) wide, 6¼ in. (15.8 cm.) deep

$6,000-8,000
清十八世紀　黃花梨小箱



1356

PROPERTY FROM THE LAI FAMILY COLLECTION

## 1356

### A *HUANGHUALI* WAISTED CORNER-LEG SIDE TABLE
QING DYNASTY (1644-1911)

The single-panel top is set within the wide, rectangular frame with beaded edge, above a plain waist and plain, beaded aprons. The legs are of square, beaded section terminating in hoof feet and are joined to the frame by giant's-arm braces.

32½ in. (82.5 cm.) high, 35 in. (89 cm.) wide, 17½ in. (44.4 cm.) deep

$15,000–20,000

清　黃花梨束腰半桌

## 1357

### AN UNUSUAL LOW *HUANGHUALI* SQAURE-CORNER CABINET
18TH CENTURY

The single-panel top is set within the rectangular frame above a pair of drawers and panel doors fitted flush around the removable center stile. The legs are of thick, beaded, square section and flank plain aprons and spandrels.

33¼ in. (84.5 cm.) high, 40⅞ in. (103.8 cm.) wide, 19⅛ in. (46 cm.) deep

$20,000–30,000

清十八世紀　黃花梨方角矮櫃



1357

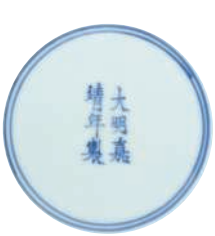
PROPERTY FROM THE LAI FAMILY COLLECTION

**1358**

**A BLUE AND WHITE SHALLOW DISH**
JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The shallow dish is decorated in the interior with five lotus blossoms amidst a leafy scroll, and on the reverse with cranes and dragons in flight amidst *lingzhi*.

7⅝ in. (19.4 cm.) diam.


(mark)

$6,000–8,000
明嘉靖　青花纏枝蓮紋盤　雙圈六字楷書款

PROPERTY FROM THE LAI FAMILY COLLECTION

**1359**

**A FINELY CARVED PAIR OF *ZITAN* CORNER-LEG STANDS**
EARLY 19TH CENTURY

The top panels are set into the rectangular frames above rectangular panels carved with flower heads within *ruyi*-shaped reserves. One panel opens to reveal a hidden drawer. The legs are of square section framing single shelves above archaistic spandrels, and terminate in scroll-form feet.

33¾ in. (85.7 cm.) high, 15 in. (38.1 cm.) wide, 18¾ in. (47.6 cm.) deep (2)

$20,000–30,000

清十九世紀初　紫檀帶屜方几一對





1360

PROPERTY FROM THE LAI FAMILY COLLECTION

**1360**

**AN UNUSUAL COPPER-RED GLAZED DOUBLE-GOURD VASE**
18TH-19TH CENTURY

The vase is thickly potted with bulbous lower section and smaller upper section which rises to the narrow mouth rim, and is covered in a glaze of crushed-strawberry tone which thins to a pale greenish-blue on the upper bulb. The interior of the neck and base are covered with a crackled pale greenish-blue glaze.

9¼ in. (23.5 cm.) high

$4,000–6,000
清十八/十九世紀　紅釉葫蘆瓶

**1361**

**A PAIR OF LARGE BLUE-GLAZED *HU*-FORM VASES**
GUANGXU PERIOD (1875-1908)

Each vase is thickly potted in imitation of an ancient bronze form and are applied with molded mask-and-ring handles. There is a double blue circle painted in under glaze blue on the base.

24⅞ in. (63.2 cm.) high (2)

$4,000–6,000
清光緒　藍釉鋪首啣環耳瓶一對



1361

PROPERTY FROM THE LAI FAMILY COLLECTION

**1362**

**AN UNUSUAL LARGE *HUANGHUALI* CORNER-LEG SIDE TABLE**
18TH CENTURY

The single-panel top is set within the wide rectangular frame with beaded, thumb grooved edge above a narrow waist and plain apron set with three drawers on one side, all above thumb grooved stretchers framing oval struts above and archaistic spandrels below. The thick legs are of square section and are attractively grooved and beaded.

35 in. (88.9 cm.) high, 54⅜ in. (138.1 cm.) wide, 22¾ in. (57.7 cm.) deep

$40,000–60,000
清十八世紀　黃花梨三屜長方桌





1363

PROPERTY FROM THE LAI FAMILY COLLECTION

## 1363

**A *ZITAN* BRUSH POT**
18TH CENTURY

The brush pot is of plain cylindrical form and raised on three short feet. The wood is of an attractive color and grain.

6½ in. (16.5 cm.) high

$6,000–8,000
清十八世紀　紫檀光素筆筒



1364

## 1364

**A *NANMU* SLOPING-STILE CABINET**
18TH CENTURY

The protruding, round-corner top is raised on slightly splayed legs of rounded-square section. The rectangular single-panel doors open from the removable center stile to reveal the shelved interior fitted with two drawers, all above plain aprons and spandrels at the front and sides.

44¼ in. (112.4 cm.) high, 26¾ in. (67.9 cm.) wide, 16¼ in. (41.3 cm.) deep

$6,000–8,000
清十八世紀　楠木圓角櫃

PROPERTY FROM THE LAI FAMILY COLLECTION

**1365**

**A *JICHIMU* WAISTLESS SQUARE CORNER-LEG STOOL**
17TH CENTURY

The soft mat seat is set within the beaded, square frame above plain, beaded aprons and spandrels. The legs are of rounded section joined by plain stretchers.

18⅝ in. (47.3 cm.) high. 21¾ in. (55.2 cm.) wide, 21½ in. (54.6 cm.) deep

$12,000–18,000
明末清初　雞翅木無束腰方凳



PROPERTY FROM THE LAI FAMILY COLLECTION

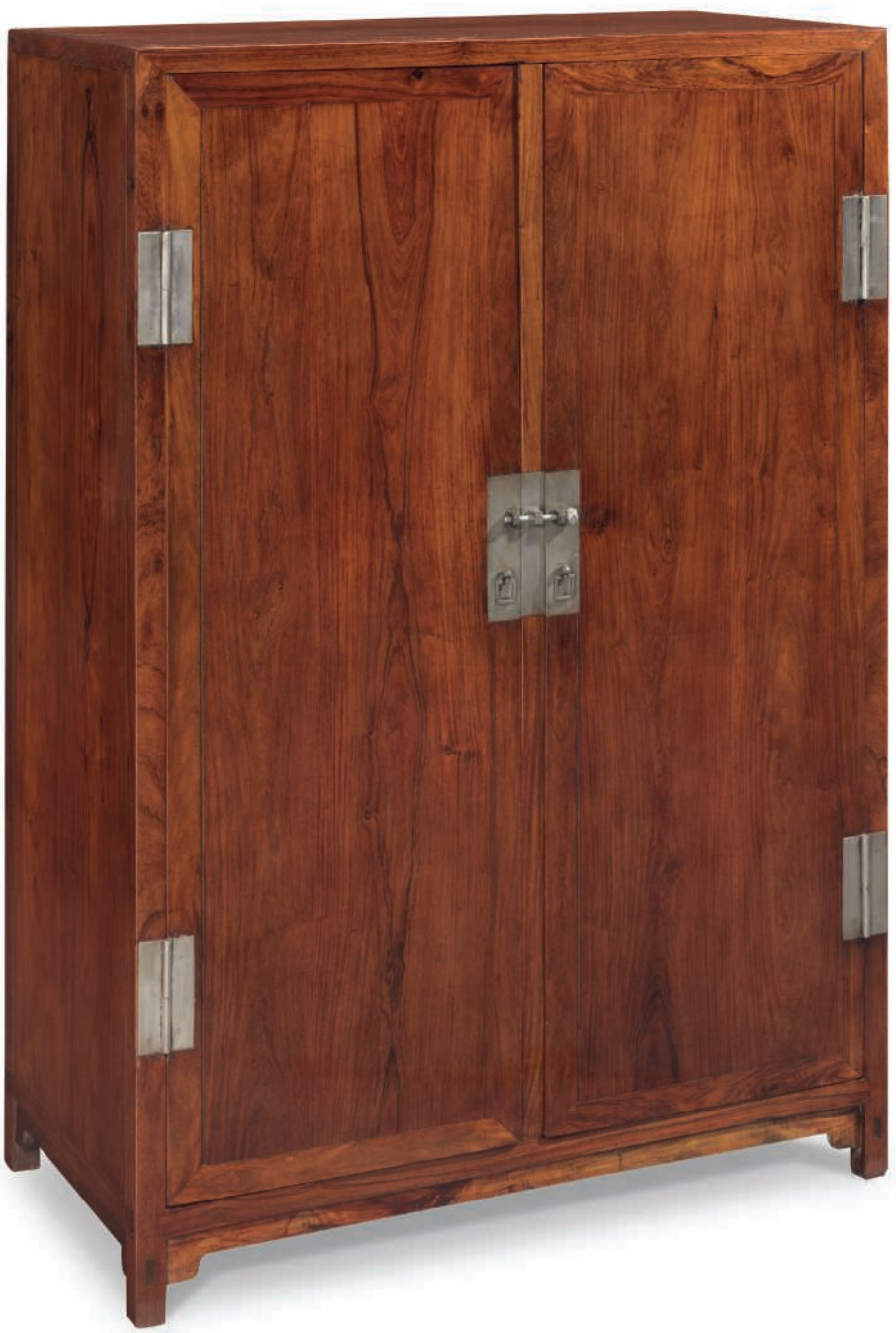
**1366**

**A LARGE *HUANGHUALI* SQUARE-CORNER CABINET**
18TH CENTURY

The *tielimu* top panel is set into the rectangular frame above *huanghuali* panels set into the sides and doors, which are fitted flush around the removable center stile, and which open to reveal the shelved interior with two drawers. The legs are of square section and flank plain aprons and spandrels on all sides.

52¼ in. (132.7 cm.) high, 35⅝ in. (89.8 cm.) wide, 18½ in. (46.9 cm.) deep

$20,000–30,000
清十八世紀　黃花梨方角櫃





1367

PROPERTY FROM THE LAI FAMILY COLLECTION

**1367**

**A RECTANGULAR *HUANGHUALI* DOCUMENT BOX AND COVER**
19TH CENTURY

The box is of rectangular form with beaded edges, and opens to reveal the interior fitted with a single, removable tray.

4 in. (10.2 cm.) high, 10½ in. (26.7 cm.) wide, 6¼ in. (15.9 cm.) deep

$6,000–8,000
清十九世紀　黃花梨小箱



1368

**1368**

**A *FAMILLE ROSE* BALUSTER VASE**
18TH CENTURY

The vase is of tapering baluster form with upright rim, and is decorated around the body with two "scroll paintings" of flowers reserved on a floral ground between borders of petal lappets, and prunus and bamboo, all below antiques and precious objects on the neck. The base is unglazed.

15¾ in. (39.4 cm.) high

$7,000–9,000
清十八世紀　粉彩花卉博古紋瓶



PROPERTY FROM THE LAI FAMILY COLLECTION

**1369**

**A PAIR OF *HUANGHUALI* WAISTLESS SQUARE CORNER-LEG STOOLS**
QING DYNASTY (1644-1911)

The hard mat seats are set within the square frames with thumb-grooved edges above stepped stretchers supporting vertical struts. The square legs are similarly grooved and terminate in hoof feet.

21¼ in. (53.9 cm.) high, 22 in. (55.8 cm.) square

$18,000-25,000
清　黃花梨無束腰方凳一對

PROPERTY FROM THE LAI FAMILY COLLECTION

**1370**

**A LARGE PALE BLUE-GREEN-GLAZED *HU*-FORM VASE**
18TH-19TH CENTURY

The vase is thickly potted with a wide body rising towards the angled shoulder and waisted neck flanked by dragon handles, and is covered overall with a glaze of pale blue-green color that thins on the raised areas and pools in a line at the edge of the foot. The base is unglazed.

23½ in. (59.7 cm.) high

$8,000–12,000
清十八/十九世紀　淡綠釉雙龍耳瓶



VARIOUS PROPERTIES

**1371**

## A VERY RARE *FAMILLE ROSE*-ENAMELED AND CARVED GLASS SNUFF BOTTLE

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1770-1799

Of opaque pale milky-white glass, the bottle is carved and enameled with a continuous scene of three goats gazing in different directions under the vapor-enshrouded sun and a red bat in flight above a rocky outcrop with chrysanthemums on one main side, the reverse with a crane standing on an ornamental rock beside pink chrysanthemum blossoms and a deer next to a *lingzhi* fungus, all set beneath the branches of a tall pine tree rising up on one narrow side of the bottle. The foot is inscribed in red with *Guyue xuan* (Ancient Moon Pavilion) in standard script.

2¾ in. (7 cm.) high, glass stopper

$60,000-80,000

**PROVENANCE**

Private collection, California, acquired in New York by the 1920s, and thence by descent within the family.

The three goats (*sanyang*) represent prosperity and renewal at the beginning of the year (*sanyang kaitai*), an idea reinforced by the sun (*taiyang*) on the horizon, while the blossoming prunus has long inspired the literati with its fortitude in blossoming when snow is still on the ground. Flourishing in adversity, it became a powerful symbol of the Confucian scholar who strived to serve the best interest of his country despite whatever hardships he might encounter.

Deer and cranes symbolize long life, as they are both companions of Shoulao, the god of Longevity. In addition, the Chinese word for deer is a homophone with the word for 'emoluments'. The deer and crane can also symbolize a married couple. Taken together with the pine tree, which is an evergreen, they form the rebus *helu tongchun*, 'may the couple be forever young'.

Compare the *Guyue xuan*-marked carved glass bottle decorated with phoenixes amidst flowers and rocks sold at Christie's New York, 21-22 March 2013, lot 1411.

1770–1799年 御製古月軒款玻璃胎畫琺瑯雕「三陽開泰」圖鼻煙壺



**(mark)**



(two views)

**1372**

**A VERY RARE GILT-DECORATED SEMI-OPAQUE WHITE GLASS BOWL**
QIANLONG FOUR-CHARACTER GILT MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The deep, rounded sides rise to a slightly everted rim and are decorated on the exterior with four of the Eight Buddhist Emblems, the Wheel, the Canopy, the Conch and the Umbrella, in two tones of gold surrounded by flower scroll with feathery leaves, and the interior is decorated with a five-clawed dragon protecting a flaming pearl in the center below four further dragons racing with jaws wide open amidst clouds in the well.

6½ in. (16.4 cm.) diam., box


(mark)

$50,000–70,000

**PROVENANCE**
Private collection, Sweden.
Bukowski's, Stockholm, late 1990s.

The use of gold lacquer decoration on glass vessels appears to be quite rare. A pair of green glass bottle vases decorated in gold lacquer with flower scroll is illustrated by C. Brown and D. Rabiner in *Clear as Crystal, Red as Flame*, China Institute in America, New York, 1990, p. 62, no. 26. A pair of white glass bowls decorated in gilding with chrysanthemum scroll on the exterior and interior, bearing Qianlong marks within a double square, from the collection of Ira and Nancy Koger, sold at Sotheby's New York, 27 November 1990, lot 50. Similar lacquer decoration can be seen on contemporaneous Qianlong jade wares, such as the pair of tea bowls with covers in the Collection of Her Majesty Queen Mary, illustrated by S. Nott in *Chinese Jade Throughout the Ages*, New York/London, 1937, pl. 1. The decoration on the tea bowls is dragons amidst foliate scroll, and the leaves on these bowls appear to have a feather-like appearance similar to those on the exterior of the present bowl.

清乾隆　涅白地玻璃描金四寶紋盌　描金雙方框四字楷書款


(interior)





1373

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**1373**

**A SMALL PINK GLASS CHRYSANTHEMUM-SHAPED VASE**
18TH-19TH CENTURY

The tapering body, waisted neck and flared mouth are carved with lobes that rise to the petal-lobed rim. The semi-translucent glass is of even, slightly mottled, pale rose color.

3⅜ in. (8.5 cm.) high

$5,000–7,000

**PROVENANCE**
Sotheby's New York, 31 March 2005, lot 206.
清十八/十九世紀　粉紅玻璃菊瓣瓶

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1374**

**A YELLOW GLASS BOTTLE VASE**
QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

The thick-walled vase has a tapering, high-shouldered body surmounted by a tall, cylindrical neck, and the opaque glass is of lemon-yellow color.

9½ in. (24 cm.) high

$12,000–18,000
清乾隆 黃玻璃長頸瓶
雙方框《乾隆年製》楷書刻款




1374 (mark)



1374

VARIOUS PROPERTIES

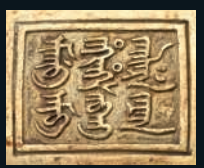
**1375**

## A CARVED RED LACQUER LOBED 'DRAGON AND PHOENIX' BOWL

SIX-CHARACTER CHASED MARK WRITTEN IN MANCHU DATED TO THE 8TH YEAR OF THE REIGN OF QIANLONG, CORRESPONDING TO 1743, AND OF THE PERIOD

The exterior is finely carved with a five-clawed dragon chasing a flaming pearl, and a phoenix confronting a lotus blossom, all on a dense ground of scrolling clouds. The interior is covered in black lacquer. The mark is chased within a gilt-metal rectangle in the center of the base.

7½ in. (19.1 cm.) diam.



(mark)

$20,000–30,000

The mark written in Manchu may be read, *Manju ambal/wehiyehe abkai jakuci (?) aniya*, which may be translated, 'Eighth (?) year (1743) of the Qianlong (reign) of the Great Qing (dynasty)'.

A red lacquer pear-shaped vase, *hu*, also with a six-character chased mark written in Manchu and dating to the 8th year of the Qianlong period (1743) was sold at Christie's New York, 21 September 2004, lot 83.

清乾隆　剔紅龍鳳紋盌　鎏金滿文乾隆八年款



**1376**

**A FINELY-CARVED THREE-TIERED RED LACQUER BOX AND COVER**
MING DYNASTY, LATE 16TH-EARLY 17TH CENTURY

The square box has three compartments, each finely carved around the sides with scenes of scholars and other figures at various pursuits in landscape settings, the scenes framed by rocks and trees at the corners. The top of the cover is carved with Budai holding a staff standing beside a crane below a small crescent moon, all reserved on two diaper grounds indicating the earth and sky, and the lowest compartment is raised on a flared foot carved around the sides with a band of narrow, overlapping petals.

5¾ in. (14.8 cm.) high, Japanese wood box with inscriptions

$30,000–40,000

It is unusual to find landscapes rather than flowers carved on the sides of tiered boxes of this date. However, a four-tiered box and cover, also carved around the base with a shaped apron, in the collection of the Nezu Institute of Fine Arts, is illustrated in the exhibition catalogue, *Carved Lacquer*, The Tokugawa Art Museum and the Nezu Institute of Fine Arts, October - November 1984, no. 134

The depiction of a single figure in a landscape on the cover of a box of this size also appears to be unusual. Single figures are more often found on small circular boxes, such as the box, also carved with Budai and a crane, illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 387. A three-tiered box and cover of very similar design was sold at Christie's New York, 17 September 2008, lot 137. The unusual band of overlapping petals carved around the the foot can also be seen on another red lacquer three-tiered box and cover, of hexagonal form, carved with Budai, illustrated by Derek Clifford, *Chinese Carved Lacquer*, London, 1992, p. 61, pl. 37.

明十六世紀末/十七世紀初　剔紅山水人物圖三層方盒



**(another view)**





1377



1378

## 1377

**A PAIR OF CARVED RED LACQUER CIRCULAR BOXES AND COVERS**
18TH CENTURY

Each box and cover is carved in high relief with an intricate design of a multitude of plum blossoms, buds and leaves, growing on slender branches, with the interiors in black lacquer.

2 in. (5 cm.) diam. (2)

$8,000–12,000

Compare the present examples with a similar red lacquer box and cover, dated to the Qianlong period, sold at Sotheby's Paris, 13 June 2012, lot 24. See, also, another comparable example, dated 18th century, sold at Christie's Hong Kong, 28 November 2006, lot 1695.

清十八世紀 剔紅梅花紋圓盒一對

**1378**

**A MOTHER-OF-PEARL-INLAID BLACK LACQUER BOX AND COVER**
MING DYNASTY, 16TH-17TH CENTURY

The top of the cover is embellished in mother-of-pearl with Shoulao seated on a crane, and the vertical sides of both cover and box with cash diaper pattern. The interiors are coated with red lacquer and the base is coated with black lacquer.

3 in. (7.8 cm.) diam.

$6,000–8,000

A similar box and cover dated Ming dynasty, is illustrated in *Chinese Ancient Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 393. See, also, another Ming dynasty example illustrated in *East Asian Urushi Lacquer Work with Mother-of-Pearl Inlay*, The Tokogawa Art Museum, Nagoya, 1999, no. 35.

明十六/十七世紀 黑漆嵌螺鈿仙人騎鶴圖圓盒

**1379**

**A BROWN LACQUER CIRCULAR BOWL STAND, *ZHANTUO***
SONG DYNASTY (AD 960-1279)

The cup stand has a hollow, splayed circular foot, supporting a circular flange with gently upturned edges, encircling the plain globular receptacle that rises to an incurved rim, the whole covered with lacquer of rich brownish-black color. The rims are bound with metal.

6 in. (15 cm.) wide

$8,000–10,000

The function of the bowl stand is very similar to that of a saucer. As steaming bowls of tea had no handles, they were placed on stands when served, so as not to burn the fingers of the recipient, and also to provide a stable support for bowls, which often have narrow bases. A related example of a plain brown lacquer bowl stand, supported on a slightly higher foot ring, from the Yixing district, Jiangsu province, is illustrated in *Zhongguo Meishu Quanji*, vol. 8, Lacquerware, Beijing, 1989, no. 93.

宋 褐漆盞托



1379



1380

PROPERTY FROM THE HIGH MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

## 1380

### A RARE RED GAUZE LADY'S INFORMAL SUMMER COURT ROBE
MID-19TH CENTURY

The gauze robe is finely woven with medallions of crane, butterfly, and peony in shades of white, blue, red, pink, purple and green, above a wide *lishui* stripe tossed with auspicious emblems. The sleeves are decorated with similar motifs.

54 in. (137.1 cm.) long x 76 in. (193 cm.) wide

$8,000–12,000

**PROVENANCE**

Collection of Mrs. J. O. Saul given by Mr. and Mrs. William Frey. Gifted by the above to the High Museum of Art, Atlanta, Georgia, 1968.

清十九世紀中葉　紅地納紗緞綉團花鳥紋袍

PROPERTY FROM THE HIGH MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

## 1381

### A VERY RARE IMPERIAL MIDNIGHT-BLUE DRAGON VEST, *CHAOGUA*
19TH CENTURY

The vest is finely embroidered with five-clawed dragons clutching flaming pearls amidst *ruyi*-form clouds and auspicious symbols, all above the *lishui* stripe and terrestrial diagram, and all in couched gold thread, satin stitch, and Peking knot in shades of blue, peach, and yellow on a midnight-blue ground. The detachable sleeves and collar, *piling*, are similarly decorated.

53¾ in. (136.5 cm.) long

$30,000–50,000

**PROVENANCE**

Collection of Mrs. J.O. Saul given by Mr. and Mrs. William Frey. Gifted by the above to the High Museum of Art, Atlanta, Georgia, 1968.



A very similar *chaogua* is illustrated in G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, Berkeley and Toronto, rev. ed., 2000, p. 181, pl. 163. Compare, also, two *chaogua* of this type in the collection of the University of Oregon Museum of Art, illustrated by J. Vollmer, *Decoding Dragons: Status Garments in Ch'ing Dynasty China*, University of Oregon, 1983, pls. 18 and 93.

清十九世紀　石青地繡龍紋朝褂

*Chaofu*, or ritual wear, was the most formal category of clothing at the Qing dynasty court. For imperial women a *chaofu* ensemble included a petticoat, a full-length robe with long sleeves, front overlap and shoulder projections (*chaopao*), an over vest (*chaogua*), a cape-like collar (*piling)* and an appropriate hat and accessories.

The Qing dynasty *chaogua* was adapted from the dragon-patterned sleeveless coats worn unofficially at the Ming dynasty court. The mid-eighteenth century court dress edicts assigned three styles of this garment to the upper ranking court women. All were made of dark navy blue silk and featured a center front opening held with five toggle and loop fastenings, angled shoulder seams and deeply cut armholes. The first and second styles were tailored as multi-sectioned constructions with horizontal bands of dragons, clouds and waves. The third style was full length without sections. For the empress dowager, empress and three highest ranking imperial consorts the decoration of this style of vest featured a pair of large profile *long*, or five-clawed dragons amid clouds above waves, on the front and back of the garment. For lower-ranking women of the imperial clan, the decoration decreased the size and increased the number of profile dragons to four on the front and two on the back, with a frontal dragon above. A third style, which could be worn by all ranks of women including the wives of nobles not related to the imperial clan and the wives of other high officials featured *mang*, or four-clawed dragons.



**1381 (two views)**

PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

**1382**

## AN IMPERIAL YELLOW SATIN BROCADE ROBE, *CHUBA*

THE BROCADE, 18TH CENTURY

The side-closing *chuba* was tailored in Tibet from Chinese 18th century imperial yellow silk brocade, woven in gold and multi-colored threads with five-clawed dragons grasping flaming pearls and superimposed against a background of cloud clusters picked out in various shades of pink, blue, green and ochre, all above the terrestrial diagram at the hem. The collar and facing are fashioned from waves and dragons.

53¼ in. (135.2 cm.) long x 68½ in. (173.9 cm.) wide

$20,000–30,000

**PROVENANCE**

Acquired in New York, April 2005.

Interaction with Tibet, which began in the 10th century, underscores the complexities of China's diplomacy and trade. After the collapse of the Tang dynasty, Tibetans established a rival dynasty, the Xia, which controlled the Gansu corridor and trade with Central Asia and the West. Although Tibetan imperial ambitions were crushed by the Yuan dynasty in the 13th century, its leaders continued to enjoy special prominence, due to the strong attachment of the Mongol court to Tantric Buddhism. In the Ming dynasty, the court renewed the Yuan practice of bestowing gifts and titles on Tibetan religious leaders and of sanctioning trade in luxury goods. Religious power politics involving Tibet and Mongolia lasted into the 17th century and imperial patronage of Tibetan Buddhism continued throughout the Qing dynasty.

Tibet, which had no indigenous silk industry, looked to China to supply these luxuries for its aristocracy and high-ranking clergy. Although some silks were manufactured specifically for the Tibetan market, many of the textiles sent to Tibet had originally been produced for the Chinese court, such as the present robe. They were often drawn from textiles amassed by the imperial household and held in reserve for such purposes. Although highly prized, garments and furnishing fabrics were often re-cut to fit Tibetan costume styles or to serve new functions, which were often at variance with their original decorative schemes and symbolic meanings.

The interest in Chinese silk luxuries also traveled beyond Tibet to India. In the painting by Nainsukh titled *Balwant Singh Smoking, Wearing a Chinese Robe*, c. 1745-50, illustrated by B.N. Goswamy, *Nainsukh of Guler*, Zurich, 1997, pp. 132-33, Balwant Singh is shown seated on a throne wearing a Chinese yellow-ground dragon robe. In the painting, the robe appears to be re-cut to adhere to the common Hindu attire, which included trousers. The author suggests that this costume was given to Balwant Singh by a trader. The depiction of a member of the Hindu aristocracy wearing a yellow-ground Chinese robe shows how highly-prized such robes were outside of China.

御製黃地織錦緞彩雲金龍紋藏袍

袍料：清十八世紀



(reverse)





1383

PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

## 1383

### AN EMBROIDERED BLUE-GROUND DRAGON ROBE, *MANGPAO*
19TH CENTURY

The blue ground is worked in couched gold thread and satin stitch on the front and back with five-clawed dragons confronting flaming pearls amidst *shou* characters and bats suspending *wan* emblems and double-peaches woven in shades of red, all amidst Daoist emblems. The terrestrial diagram and *lishui* stripe at the hem are tossed with the *bajixiang* (Eight Buddhist Emblems).

54¾ in. (139 cm.) long

$7,000–9,000

清十九世紀　石青地緞織金龍紋蟒袍

THE PROPERTY OF A GENTLEMAN

## 1384

### AN APRICOT SILK BROCADE 'NINE DRAGON' PANEL
18TH-19TH CENTURY

The panel is woven with nine five-clawed dragons, each contesting a flaming pearl amidst *ruyi*-form clouds in gold, green, blue, ochre, and white, above the terrestrial diagram, all on an apricot ground. The whole is set on a pale yellow silk backing.

62¾ in. (159.3 cm.) x 58⅜ in. (148 cm.)

$3,000–5,000

**PROVENANCE**

The Robert H. Ellsworth Collection, New York.

清十八/十九世紀　杏色地織錦九龍圖掛屏



1384

VARIOUS PROPERTIES

**1385**

## A LARGE AMBER-GROUND CUT-VELVET CARPET
LATE QING DYNASTY

The carpet is cut in the center with a central lotus blossom within a leaf-form quatrefoil panel, all on a ground of blossoming lotus meander within an archaistic dragon border and outer borders of archaistic scroll and dragons writhing amidst vines, all in vibrant shades of amber, pale purple, and pink on the amber ground.

127½ in. (324 cm.) x 74¾ in. (189.8 cm.)

$8,000–12,000

**PROVENANCE**

Private collection, Japan, acquired in the late 19th-early 20th century

晚清　黃絨地蓮紋毯





**1386**

**A RARE GU FAMILY EMBROIDERED SILK PANEL**
17TH-18TH CENTURY

The golden-beige silk is finely embroidered with a scholar seated beside an attendant, whose face is turned towards another attendant holding the reins of a grazing horse. The whole is set in a landscape of grass and abstract clouds, in green, brown and pale cream threads picked out with blue, green and black paint. The upper section is inscribed with a hall mark, possibly reading *Hua yu tang*, a poetic inscription, which expresses the wish to study diligently, achieve a high score at the exam, and to serve at the high court, followed by two seals which read *hu tou* (tiger head) and *Qing bi zhai* (bright green studio).

38½ in. (97.8 cm.) x 17 in. (43.1 cm.) framed and glazed

$12,000–18,000

The Gu Family's embroideries were greatly admired by the leading artists of the day, as they reflected the subtleties of classic painting. Gu Mingshi passed the imperial examination in 1559 to become a civil official. He constructed a mansion at Songjiang (today Shanghai), and whilst excavating a pond for the new residence, a fragment of old stone inscribed with the characters *luxiang chi*, 'pond of fragrant dew', was found, which became the name of the mansion. The female members of the Gu Family were well-known for their artistic and skilled embroidery. The most famous was Han Ximeng, the wife of Gu Mingshi's second grandson. Han Ximeng spent several years embroidering reproductions of eight well-known paintings of the Song and Yuan periods. Her works were given the accolade of laudatory inscriptions by Dong Qichang, one of the most famous artist-calligraphers of the Ming dynasty. Han Ximeng signed her work Wuling *xiushi*, 'Master Embroiderer of Wuling', and even wrote a history of embroidery. Han Ximeng's daughter followed her mother and became an accomplished interpreter of classic painting in the medium of silk. Later, when the family fortunes declined, Gu Lanyu opened the commercial studio of the Gu Family embroidery at the Luxian Yuan.

The Gu Family revived earlier Song period embroidery techniques, but the school also refined new techniques of subtle shading and the use of exceptionally fine thread. The seals *hu tou* (tiger head) and *Qing bi zhai* (bright green studio) were often used in Gu Family embroideries.
明末/清十八世紀　顧繡「出行圖」

PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

**1387**

**A SILK AND METALLIC THREAD 'NINE DRAGON' CARPET**
LATE 19TH CENTURY

The central field is woven with a central, front-facing five-clawed dragon confronting a flaming pearl, surrounded by eight further side-facing dragons chasing further pearls amidst multi-colored clouds, all on a metallic ground and surrounded by a *lishui* border. A five-character mark, Zhongzhengdian *beiyong*, is at one end.

99½ in. (252.7 cm.) x 60 in. (152.4 cm.)

$12,000–18,000

**PROVENANCE**
Beshar's, New York, 1979.

Contemporary Western scholarship has traditionally placed these silk and metallic thread carpets as late 19th or early 20th century, based on the dyes and weave. Most carpets woven during the late 19th century are copies of earlier carpets, yet there are no known examples of Chinese silk carpets with similar designs, let alone examples with metallic thread, from the 17th century or earlier. One wonders if they did exist and are now either destroyed or not yet discovered.

The inscription on the present carpet suggests that it was a subsidiary carpet for the use of Zhongzhengdian (The Hall of Rectitude) complex inside the Forbidden City. The complex used to hold Tibetan Buddhist shrines and was considered as the "nucleus of Tibetan Buddhist activities at court" at the time.

清十九世紀末　盤銀金屬絲九龍紋毯



**•1388**

## A SILK AND METAL THREAD 'NINE DRAGON' CHINESE CARPET

LATE 19TH CENTURY, OR POSSIBLY EARLIER

The carpet is woven with nine dragons chasing flaming pearls on the silver ground within a polychrome wave pattern border, all beneath a three character inscription, *Qianqing Gong*, which translates to 'The Palace of Heavenly Purity'.

Approximately 142 in. (360.8 cm.) x 105 in. (266.7 cm.)

$30,000–50,000

**PROVENANCE**

By repute, the Louisa McNeary Collection, New York, 1960s.

**LITERATURE**

A. Martin, "American Mandarin," *Connoisseur*, November 1984, p. 95.

The Qianqing Gong, or Palace of Heavenly Purity, the first of the Three Rear Halls, formerly contained the sleeping chambers of Ming emperors. During the Qing dynasty, however, emperors began to manage state affairs from the Qianqing Gong. The Palace was eventually turned into a formal living room and offices where emperors summoned subordinates for consultation, received foreign envoys, as well as gave banquets for family members, relatives and high officials (see Wan-go Weng and Yang Boda, *The Palace Museum: Peking, Treasures of the Forbidden City*, 1982, p. 50). It is uncertain whether or not this carpet was ever actually in the Palace but if it were, carpets inevitably would have been replaced at regular intervals.

Three similarly inscribed carpets, all of floral medallion design, were sold at Christie's, including one sold at Christie's Hong Kong, 30 May 2005, lot 1288, and two others sold at Christie's New York, 4 June 1992, lot 160, and 3 December 1992, lot 156. More recently, a similar silk and metal thread carpet, but with a different inscription and design, sold at Christie's London, 5 November 2008, lot 174.

Contemporary Western scholarship has traditionally placed these silk and metallic thread carpets as late 19th or early 20th century based on the dyes and weave. Most carpets woven during the late 19th century are copies of earlier carpets yet there are no known examples of Chinese silk carpets with similar designs, let alone examples with metallic thread, from the 17th century or earlier. One wonders if they did exist and are now either destroyed or not yet discovered.

Mr. Ellsworth treasured this carpet and always referred to it as a Qianlong Imperial carpet, and like some, felt this group could be earlier than current scholarship believes.

清十九世紀晚期或以前　盤金屬絲九龍紋毯


乾清宮

# A TREASURE FROM THE SECOND BAOJI GROUP: NV MU *YOU* (LOT 1389)

Baoji, the ancestral land of the Zhou people, has the reputation of being the "home place of Chinese bronzes". The discovery of two bronze altar sets and associated bronze vessels, known as the first and second Baoji groups, ranks among the most remarkable discoveries of bronzes made in Baoji. The first Baoji group, comprising a large bronze altar and twelve ritual vessels, was discovered in 1901, and soon entered the collection of Duanfang (1861-1911), then governor of Hubei province. (See. Shanghai Museum ed., *Noble Life of the Zhou*, Shanghai, 2014, p. 248) After Duanfang's death, this famous group was purchased by the Metropolitan Museum of Art, New York, through a missionary scholar, John C. Ferguson, and is still housed at the museum today. In the late 1920s, another bronze altar was discovered in Baoji, together with a large number of ritual bronze vessels. From a black-and-white photograph (Fig. 1) in the Academia Sinica, Taipei, we learn that besides the centerpiece-bronze altar, which is now in the collection of the Tianjing Museum, the second Baoji group also included the four-handled *gui* vessel, the *you* vessel with projecting flanges, and the pedestaled *gui* vessel with phoenix pattern now in the Freer and Sackler Galleries, Washington D.C. as well as a *gong* on a rectangular base in the National Museum of Denmark, Copenhagen.

The provenance of the present Nv Mu *you* can be traced to the second Baoji group, based on its inscription, form, and patina, which makes it one of a few pieces from that remarkable find still remaining in private hands. The inscriptions on the present vessel, *Nvmu zuo Muji yi* (Nvmu made this ritual vessel for Consort Ji) is exceptional given that both the commissioner and recipient of this piece are females, which rarely occurs with ritual bronzes. An ink rubbing of this inscription was first published by Luo Zhenyu in his seminal work, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties) in 1937, and later included in the *Yinzhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions) in 1984. Although the inscription has long been published, the form of this piece was unknown to previous scholars, so that it was categorized as an unknown vessel in the *Yinzhou jinwen jicheng*, and the entry suggested that it was from Fengxian county, Shaanxi province. Further research finds a brief reference of Nv Mu *you*, together with other bronzes from the second Baoji group, in a 1983 publication, *Yongbao tongqi xiaoqun tushuochangbian* (Illustrated Eassy on the Baoji Bronze Group) compiled by a local scholar in Shaanxi, Liu Anguo. The reference says "with a six-character inscription 'Nv Mu'...the patina is fine and ancient and the decoration is intricate, however, the photography is not very clear." This record also provides the measurements of the *you*: 28 cm. high overall; 21.5 cm. high excluding the cover; and 11.1 cm. deep x 14.3 cm. wide at the oval mouth. Comparing these data with the present *you* vessel, we find the measurements, especially the size of the mouth, are slightly different. It is possible that either the *you* published in Liu Anguo's essay is a companion to the present *you*, or there is some error in Liu's record. In Western Zhou archaeology, *you* vessels are often found as a set of two, with similar form and decoration but of different size. The practice of casting *you* in sets of two is very common in the Baoji area. In fact, two *you* vessels in the first Baoji group are a set. In a recent excavation of a Western Zhou tomb in Shigushan, Baoji city, archaeologists also found three sets of *you* vessels. However, the ratio of heights between the large *you* vessel and small *you* vessel of all the aforementioned examples is 0.67-0.72. (See 'Shigushan xizhou muzang chutu tongqi chutan', *Wenwu* (Cultural Relics), 2013, no. 4, p. 62, chart 2). According to this ratio, the difference between the measurements of the present *you* and Liu's record is too small for them to be a set. Liu Anguo's essay is based on five albums of photos of artifacts, including more than 100 bronzes from the second Baoji group purchased in Xian in 1945. By the time his essay was printed as one of the *Shaanxi wenshi congshu* (Shaanxi History and Literature Books Series) in 1983, his photos were all lost. Fortunately, in writing her master's thesis, *Baoji Daijiawan diqu chutu Shang Zhou qingtongqi de zhengli yu yanjiu* (Compilation and Research on Shang and Zhou Bronzes Unearthed in Baoji Daijiawan Area), the scholar Ren Xueli found these photos in the Baoji Museum. A black-and-white image of the Nv Mu *you* reproduced in Ren's thesis further substantiates that the present *you* is the one in Liu's record, and therefore is from the second Baoji group.

*You* vessels of oval cross-section first appeared in the late Yinxu phase II (c. 1200 B.C.), and thereafter became one of the most important wine vessel types in the ritual vessel repertoire. From the late Shang period to the early Western Zhou, oval-sectioned *you* vessels underwent several changes. Firstly, two sides of the body along the long axis became more and more rounded, and eventually developed into a rectangular cross section with round corners in the Middle Western Zhou period. Secondly, the handle evolved from a rope-twist form to a strap shape with elaborate surface decoration, and with relief animal heads at the junction between handle and the rings on the body. Lastly, the knop changed from acorn shape to a ring shape. The stylistic traits of the present Nv Mu *you* indicate that it is a rather early example. A closely related *you* vessel, but with an additional band of plantain motif on the sides of the cover, was excavated from Liujiazhuangbei M1, Anyang, and illustrated in *Zhongguo qingtongqi quanji* (Compendium of Chinese Bronzes), Beijing, 1997, vol. 3, p. 127. The Liujiazhuangbei M1 is assigned to the Yinxu phase IV. Given that the decoration on the present *you* vessel is relatively simpler than the Liujiazhuangbei *you*, and the one ring end of the handle has a knop to prevent the handle from swinging over, the dating of the Nv Mu *you* is slightly later than the Liujiazhuangbei example, which puts it to the very end of the late Shang dynasty. In terms of the inscription, the deeply cast characters with varying stroke widths also indicates a late Shang date. It is interesting to note that the titles of both the commissioner and recipient of this vessel, *mu* and *fu*, are for female aristocrats of the Shang royal family. This inscription therefore raises the question of why a Late Shang bronze vessel belonging to the Shang royal family was discovered in an important early Western Zhou site. In fact, a myriad of Shang clan signs were found on bronzes in both the first and second Baoji groups. This contrasts sharply with typical Western Zhou bronze groups that usually belong to one family lineage, and made some scholars question the validity of the two Baoji groups being true sets, i.e., vessels used at one time by a single individual in the performance of ritual (see Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Vol. IIA, Cambridge, 1990, p. 155). In 2012, archaeologists discovered a third bronze altar set in Shigushan, Baoji. This fascinating discovery confirmed not only the existence of bronze altar sets in the Baoji area, but also the coexistence of bronzes belonging to different clans in the same tomb. The Shigushan M3 yielded 31 bronze vessels, 16 of which bear inscriptions of 9 different clans (see Shanghai Museum ed., *Noble Life of the Zhou*, Shanghai, 2014, p. 23). The inscriptions on the vessels in M4 are more complicated and even contain a clan name, Shi, from the remote Shandong province, illustrated *ibid.*, and as suggested by archaeologists Wang Zhankui and Ding Yan, p. 248, "the most proper explanation for this phenomena is that during the process of conquering Shang territory, Zhou people seized a great number of war trophies. Bronzes, including those belonging to the Shi clan, were brought back to Zhou territory and were awarded to noblemen." The present Nv Mu *you* was also made for Shang aristocrats, but was taken by the Zhou people during the conquest.



Fig. 1. Bronze altar and ritual bronze vessels from Baoji, circa 1920s. Courtesy of the Institute of History and Philology, Academia Sinica.

**1389**

## A RARE BRONZE RITUAL WINE VESSEL AND COVER, *NV MU YOU*

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The vessel of oval section has a pair of loops attached to the rope-twist handle, and is decorated on each side with a pair of *kui* dragons confronted on an animal mask, all reserved on a *leiwen* ground-band set between two rows of circles. The cover is similarly decorated beneath a segmented finial. Both the interior of the vessel and the cover are cast with a six-character inscription, reading *nv mu zuo fu ji yi*. The surface has light malachite and cuprite encrustation.

11¼ in. (28.8 cm.) high

$80,000–120,000

**PROVENANCE**

Wu Maoding (b. 1850) Collection, and thence by descent within the family.
In the United States prior to the 1990s.

**LITERATURE**

Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1936, vol. 6, p. 35.
Liu Anguo, 'Yongbao tongqi xiaoqun tushuochangbian' (Illustrated Eassy on the Baoji Bronze Group), *Shaanxi wenshi congshu* (Shaanxi History and Literature Books Series), 1983, no. 4, p. 21.
Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, no. 2172.
The Institute of Archaeology, Chinese Academy of Social Sciences, *Yinzhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1984, no. 10562.
Wang Xiantang (1896-1960), *Guoshi jinshizhi gao* (Draft of the Institute of National History's Records of Bronzes and Stone Stelae), Qingdao, 2004, no. 1525.
Ren Xueli, *Baoji Daijiawan diqu chutu Shang Zhou qingtongqi de zhengli yu yanjiu* (Compilation and Research on Shang and Zhou Bronzes Unearthed in Baoji Daijiawan Area) (master's thesis), Shaanxi Normal University, Xi An, 2008, p. 103.
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 9, p. 27, no. 4254.



(inscriptions)



**1390**

## A SUPERBLY CAST BRONZE RITUAL WINE VESSEL, *GU*

LATE SHANG DYNASTY, 13TH-12TH CENTURY BC

The trumpet-shaped neck of the slender vessel is cast with four upright *leiwen*-filled cicada blades rising from a narrow band of serpents, and the center section with two *taotie* masks formed by descending dragons separated by narrow notched flanges repeated on the lower body where they separate four cicadas in a narrow band above two large *taotie* masks. The vessel has a mottled greenish-grey and buff patina with some malachite encrustation.

12 in. (30.5 cm.) high

$50,000–70,000

**PROVENANCE**

Collection of Captain Dugald Malcolm (1917-2000), England, before 1951.
Nicole De Bisscop.

**EXHIBITED**

The Oriental Ceramic Society, *Early Chinese Bronzes*, London, 7 November - 15 December 1951, no. 66.

**LITERATURE**

*Burlington Fine Art*, Winter 1939.
The Oriental Ceramic Society, *T.O.C.S.*, London, 1950-51, Vol. 26, p. 81, no. 66.

*Gu* are one of the most essential vessel types in the performance of ritual in the Shang dynasty. The present *gu* is associated with the early 'mature' style of *gu* from Anyang (late 13th to early 12th century BC) which all exhibit the same distinctive structure and the same decorative sequence of motifs. A very similar example is illustrated by R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, Washington D.C., 1987, pp. 239-41, no. 33.

商晚期　青銅夔龍紋觚

觚為飲酒器，常與爵配套形成商代最基本的禮器組合。本件觚代表了安陽早期（公元前十三世紀末至十二世紀初）的成熟青銅器風格，亦即商晚期青銅風格的第一階段，此期觚的器形與二里崗時期相比更顯修長，而紋飾也更加嚴謹、細緻。貝格立著1987年華盛頓出版《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，239–41頁，編號33。







**(rubbings)**



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**1391**

**A BRONZE RITUAL WINE VESSEL AND COVER, *FU DING YOU***
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The *you* of pear shape and elliptical section is raised on a spreading foot encircled by two bow-string bands. The sides are cast with a raised band of angular spirals between borders of circles, with an animal mask cast in high relief on each side and two loops at the ends, to which are attached the ends of the rope-twist handle. The domed cover has waisted sides and is decorated with a similar band below the segmented finial. Both the bottom of the interior of the vessel and the interior of the cover are cast with a two-character inscription, reading *fu ding*. The vessel has a greenish patina with areas of light malachite encrustation.

9¼ in. (23.5 cm.) high, box

$80,000–120,000

**PROVENANCE**
Mathias Komor, New York, 1947.
Christie's New York, 22–23 March 2012, lot 1510.

The inscription cast inside the cover and in the bottom of the vessel, *Fu ding*, can be translated as 'Father Ding.' This is an abbreviated dedicatory inscription that means 'dedicate this vessel to Father Ding.'

Oval-bodied *you* vessel first appeared in the late second phase of Yinxu (about 1200 BC) and became one of the most popular wine vessel types in the ritual vessel repertoire thereafter. A very similar you vessel with a somewhat clumsy animal mask was found in 2006 in Anyang and dated to the third phase of Yinxu, illustrated in *Yinxu xinchutu qingtongqi* (Ritual bronzes recently excavated in Yinxu), Kunming, 2008, p. 219, no. 105. A related you vessel with ring-shaped knop and deer-shaped animal mask was found from a later tomb in Anyang, which is dated to the fourth phase of Yinxu, illustrated in *ibid*, p. 305, no. 158. Another similar *you* is illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, Washington, DC,1987, pp. 388-89, no. 68, which is dated to the 11th century BC based on the style of the inscriptions. The present *you* therefore can be dated to the end of the late Shang period, 12th-11th century BC.

It is also interesting to note that the geometric design on the present *you*, which is often mistakenly read as *leiwen*, differs from *leiwen* by its arrangement in a regular pattern of triangles and rhombi. As noted by Bagley, this design is developed from the early Anyang designs of scorpions, as can been see on the covered *hu* vessel and ladle in the collection of the Museum of East Asian Art, Cologne, illustrated in *ibid*, pp. 390-391.

商晚期　父丁卣

卣体呈扁圓形，肩部置對稱半環耳，内套綯形提梁，直口，鼓腹，高圈足外撇。器蓋為母口，有花苞形鈕。蓋面及頸部飾菱形幾何圖案，上下界以聯珠紋，頸部紋飾帶中間置突起的獸頭。足飾凸弦紋兩週。器身器蓋對銘，各兩字「父丁」。

橢圓形器身的扁体卣最早出現在殷墟二期晚段，至殷墟三期取代圓体卣（或稱提梁壺）成爲青銅禮器組合中最重要的器類之一。安陽殷墟郭家莊南賽金格地M13出土有一件相似的提梁卣，時代屬於殷墟銅器第三期，發表於昆明2008年出版《殷墟新出土青銅器》，219頁，編號105。一件器形、紋飾與本器相近的卣，蓋具捉手鈕，頸飾鹿形獸頭，出土於安陽大司空村東地M7，載於前揭書，305頁，編號158，時代屬於殷墟青銅器第四期。貝格立著1987年出版《賽克勒所藏商代青銅禮器》載有另一件近似的提梁卣，作者以其銘文寫法斷代為公元前11世紀，見該書388至339頁，編號68。相比以上幾件近似例，本器年代應定為商末。

本件提梁卣蓋面和頸部的菱形幾何圖案一般被解讀為云雷紋的一種變式。然考其制式，這種幾何圖案有著固定的三角形、菱形排列方式。貝格立在前揭書中指出，此种幾何圖案源自殷墟早期銅器上的蠍紋，如科隆東亞藝術博物館藏的一件蠍紋壺和一件蠍紋斗上的圖案，見前揭書390至391頁。


**(inscription)**

**1392 No Lot**



ANOTHER PROPERTY

**1393**

## A BRONZE RITUAL WATER VESSEL, *PEN*

LATE SPRING AND AUTUMN PERIOD, 6TH-5TH CENTURY BC

The tapering lower body is flat-cast with a wide band of interlinked scrolls repeated on the sloped shoulder below the flat, everted rim, the two bands separated by a narrow rope-twist border and the edge of the shoulder, and interrupted by a pair of dragon-head loop handles. The vessel has a dark brown and pale milky green patina.

13 in. (33 cm.) wide across handles

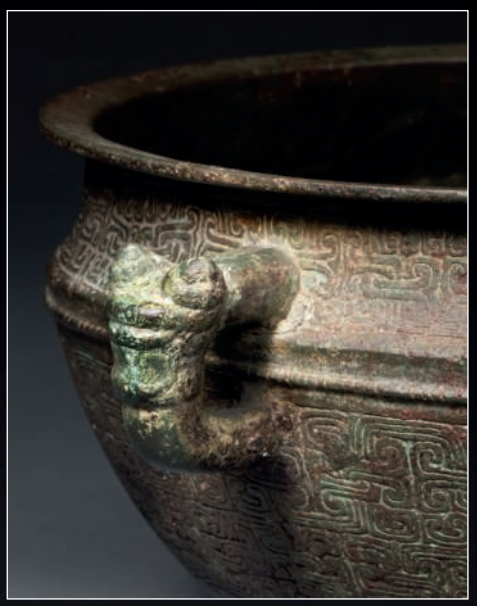
$15,000–25,000

**PROVENANCE**

In the United States prior to 1996.

**EXHIBITED**

Weisbrod Chinese Art Ltd., *Twenty-Fifth Anniversary Exhibition of Chinese Works of Art*, New York, 26 March - 2 April 1996, no. 5.



(detail)

The *pen* is a type of water vessel. The term *pen* appears on other vessels of this form, such as the Zeng Taibao *pen* illustrated by Rong Geng, *Shangzhou yiqi tongkao*, (A General Study of Archaic Bronzes in the Shang and Zhou Dynasties), vol. 2 (plates), no. 880. The *pen* shape is very similar to the *jian*. The Eastern Han Chinese dictionary *Shuowen jiezi* (Explaining Graphs and Analyzing Characters) explains that: *jian* is a larger version of the *pen*. Therefore, small vessels like the present one should be identified as *pen*. According to Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1995, the shouldered *jian* shape, which probably originated in southern Henan province, was unknown during the Western Zhou period, but by the later Spring and Autumn period had become more common. A *jian* with cover, of Middle Spring and Autumn date, 7th century BC, p. 19, fig. 1, has narrow rope-twist bands similar to the one on the present vessel and a pair of loop handles with a different type of dragon mask decoration. The body and shoulder are similarly decorated with bands of interlocked scrolls, but the scrolls are raised and incorporate eyes.

春秋晚期　青銅蟠虺紋盆

盆折沿，束頸，平底，肩部有一對獸首耳。頸部及腹部飾蟠虺紋，間以繩紋一周。
盆為水器，其名稱見於青銅器自銘，如容庚《商周彝器通考》圖版880著錄的曾大保盆。盆器形與鑑無異，《說文解字》曰：“鑑，大盆也”，則此類器物尺寸大者為鑑，小者為盆。蘇芳淑在其1995年出版的《賽克勒藏東周青銅禮器》中指出，折肩的鑑或為河南南部首創的器形，不見於西周時期，至春秋時期始為流行。前揭書19頁，圖1載有一件帶蓋的春秋中期鑑，飾交龍紋，間以與本器上相似的繩紋，可資參照。



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**1394**

## A BRONZE RITUAL WINE VESSEL AND COVER, *HU*

LATE SPRING AND AUTUMN PERIOD, 6TH-5TH CENTURY BC

The pear-shaped body is cast around the sides with seven bands of intricate stylized dragon pattern bordered by narrow indented bands with raised edges. The neck is cast with four loose rings above a pair of *taotie* mask handles on the shoulder, which support a chain handle that is also attached to the cover. The cover is cast with a central whorl pattern and surmounted by four small masks suspending loose rings. The surface has light malachite and cuprite encrustation.

13¼ in. (33.6 cm.) high, box

$40,000-60,000

**PROVENANCE**

Private collection, Hong Kong, 1992.
The Tsui Museum of Art.
Christie's New York, 24 March 2011, lot 1253.

**EXHIBITED**

The Empress Place Museum, *Gems of Chinese Art: Selections of Ceramics and Bronzes from the Tsui Art Foundation*, Singapore, 1992, no. 9.
Aarhus Kunstmuseum, *Empire of the Dragons: Chinese Art Treasures Through 4000 Years from Hong Kong, Sweden and Denmark*, 9 September - 26 November 1995, no. 12.

A similar bronze *hu* and cover with chain-link handle, but decorated with geometric patterns, is illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1995, p. 251, fig. 42.1. According to J. So *ibid*, p. 250, "*hu* vessels of this type, typically set on a low ring foot patterned to resemble twisted rope, with a lid attached to a long chain handle, and four small movable rings at the neck, have been recovered mostly from sites in Henan." Compare, also, a *hu* and cover of similar form and decoration, but missing the link between the cover and the chain handle, from the collection of the Harvard University Art Museums, illustrated *ibid.*, p. 251, fig. 42.2.

春秋晚期　青銅蟠虺紋提鏈蓋壺

蘇芳淑著1995年出版《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》251頁，圖42.1載有一件相似的青銅提鏈蓋壺，唯紋飾與本壺有別. 蘇芳淑在前揭書250頁指出：“此類蓋與提鏈相連，頸部有四個活環，圈足常常飾有繩紋的壺多出土於河南地區。” 哈佛大學美術館亦藏有一件近似的壺，蓋與提鏈之間的連環缺失，見前揭書251頁，圖42.2。





# THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR, BY DESCENT FROM THE REACH FAMILY COLLECTION

## (LOTS 1395-1396)

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

**1395**

### A GOLD AND TURQUOISE-INLAID BRONZE GARMENT HOOK

LATE WARRING STATES PERIOD, 4TH-3RD CENTURY BC

The slender, arched garment hook is finely inlaid in gold wire with an intricate pattern connecting four florets alternating with three barbed motifs, all filled in with turquoise chips. The reverse is covered in silver sheet, as the button may have been. The end with the animal-head hook is encased in gold sheet inlaid with a narrow turquoise 'bead' border and decorated in relief on the sides with the scrolling bodies of mythical beasts.

8 in. (20.4 cm.) long, fitted box

$25,000–35,000

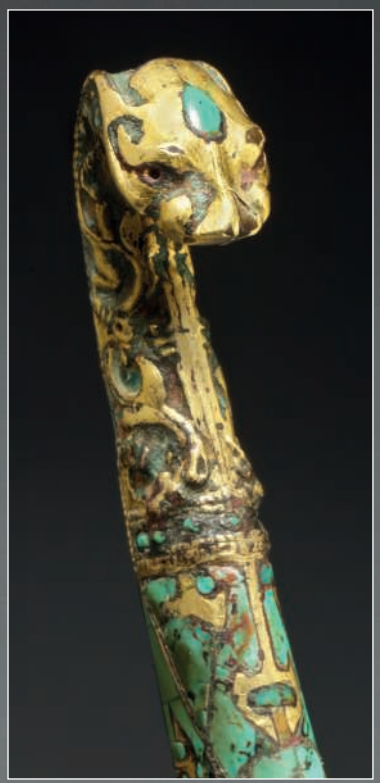
**PROVENANCE**

Eskenazi Ltd., London, 1994.
By descent from the Reach Family Collection.

Compare the gold and turquoise-inlaid bronze garment hook with similarly relief-decorated, gold-encased hook end illustrated by T. Lawton in the exhibition catalogue, *Chinese Art of the Warring States Period: Change and Continuity, 480-222 B.C.*, Freer Gallery of Art, 1982, p. 100, no. 50. Two others of this type, both dated Warring States period, 3rd century BC, are illustrated by Julia M. White and Emma C. Bunker, *Adornment for Eternity: Status and Rank in Chinese Ornament*, Denver Art Museum, 1994, pp. 104-7, nos. 25 and 26. See, also, the similar garment hook sold at Christie's New York, 15 September 2011, lot 1119.

戰國晚期　青銅錯金嵌綠松石帶勾

T. Lawton著，弗利爾藝術館1982年出版《Chinese Art of the Warring States Period: Change and Continuity, 480–222 B.C.》載有一件相似的勾頭包金的錯金嵌綠松石帶勾，見該書100頁，編號50。Julia M. White and Emma C. Bunker著，1994年丹佛藝術館出版的《Adornment for Eternity: Status and Rank in Chinese Ornament》一書中載有另兩件近似例，年代皆為戰國時期公元前3世紀，見該書104至7頁，編號25及26。另可參照一件近似的帶勾，售於紐約佳士得，2011年9月15日，拍品編號1119。



(detail)

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

**1396**

## A GILT-BRONZE TWO-PART OPENWORK BELT BUCKLE

NORTHERN CHINA, 3RD-2ND CENTURY BC

The belt buckle is formed by two rectangular plaques, the two cast in mirror image in openwork with an ox standing within an outer imitation rope border. One plaque has a small ring projecting from the side, and both have two loops projecting from the back.

2¼ and 2⅜ in. (5.9 and 6.2 cm.) wide (2)

$2,500–3,500

**PROVENANCE**

Eskenazi Ltd., London, 1994.
By descent from the Reach Family Collection.

A similar two-part belt buckle is illustrated by E.C. Bunker, *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1997, p. 257, no. 218.

中國北方　公元前3至2世紀　青銅鎏金公牛紋帶扣組

E.C. Bunker著1997年出版，《Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections》載有一組近似的兩件帶扣，見該書257頁，編號218。





1397



1398

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## 1397

### A LARGE SILVER-GREY BRONZE CIRCULAR MIRROR

EASTERN HAN DYNASTY (AD 25-220)

The large central knob is encircled by a beaded band, and two horse-drawn chariots separated from the White Tiger and the Green Dragon by four nipples within beaded circles, and interspersed with kneeling Daoist immortals, all crisply cast within a hatchured border below a band of dragon/cloud scroll on the canted rim. The patina is silvery grey and mottled milky green in color.

8¾ in. (22.2 cm.) diam.

$8,000–12,000

**PROVENANCE**

Acquired in New York, 1990.

A bronze mirror dated to the Han dynasty, of slightly smaller size (20.8 cm.), with similar depictions of horse-drawn chariots, but interspersed with pairs of immortals rather than the White Tiger and Green Dragon as on the present mirror, is illustrated in *Bronze Articles for Daily Use*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2006, pp. 120-21, no. 101.

東漢　銅青龍白虎鏡

2006年出版故宮博物院藏文物珍品全集，《青銅生活器》一書中載有一面與本拍品相似的車馬鏡，唯兩輛車馬之間飾以神人而非青龍白虎，見該書120–121頁，編號101。

PROPERTY OF CLAIRE & FRANCIS HERITAGE LANE

## 1398

### A BRONZE WINE VESSEL AND COVER, *BIANHU*

HAN DYNASTY (206 BC-AD 220)

The flattened oval body is raised on a spreading rectangular foot, and the curve of the sides is accentuated by shallow, recessed panels that flank the pair of loops applied to the narrow sides. The slightly domed cover has a deep inner rim and a loop in the center. There is mottled pale olive-brown and milky green encrustation.

11 in. (28 cm.) wide

$4,000–6,000

**PROVENANCE**

Warren E. Cox, New York, November 1966.
Arthur M. Sackler Collections, New York.
Else Sackler Collection, and thence by descent within the family.
Christie's New York, 19-20 September 2013, lot 1480.

漢 青銅扁壺

**1399**

## A BRONZE TRIPOD WINE VESSEL AND COVER, *HU*

HAN DYNASTY (206 BC-AD 220)

The vessel of pear shape is raised on three hoof supports, and has a yoke handle with dragon-head terminals attached by double linked chains to rings suspended from a pair of loop handles. The fitted cover with sloping sides is surmounted by a small pierced finial. The surface has a mottled grey and pale green patina.

8½ in. (21.5 cm.) high with handle, Japanese wood box

$15,000–25,000

**PROVENANCE**

Kinpei Takeuchi (1873-1960).
Kyuichi Sano (1889-1977), acquired in Tokyo, 1950s.
Sano Art Museum, Mishima, Japan.
Christie's New York, 21 March 2013, lot 1247.

**LITERATURE**

Sano Art Museum, *Sano Bijutsukan zohinsho*, 1986, p. 77, no. 103.

A similar *hu,* dated Han dynasty, 2nd-1st century BC, is illustrated by C. Deydier, *Les Bronzes Chinois*, Paris, 1980, no. 81. Unlike the single, pierced, flat finial in the center of the cover of the present *hu*, the cover of the published vessel has three simplified animal-form rings spaced evenly near the edge, which would have functioned as supports when the cover was inverted.

漢　青銅提鏈蓋壺

C. Deydier著，1980年巴黎出版《Les Bronzes Chinois》，編號81著有一件相似的壺，年代斷爲漢公元前2至1世紀。與本件拍品不同的是，前引近似例的蓋上有三個動物形的環，在壺蓋反置時可作足用。





PROPERTY FROM THE COLLECTION OF CHARLES AND MARGOT NESBITT, OKLAHOMA CITY

**1400**

**A SMALL BRONZE RITUAL BELL, *YONGZHONG***
LATE SPRING AND AUTUMN PERIOD, 6TH-5TH CENTURY BC

The heavily cast bell is of lenticular section and is decorated on each side with a panel containing three rows of projecting bosses alternating with two rows of angular S-shaped dragons, all within narrow raised borders. Related dragon scrolls are cast on the top, and the solid shank is encircled by a round collar with a projecting loop handle cast with an animal mask. The bell has a dark brown patina and areas of malachite and cuprite encrustation.

11¼ in. (28.5 cm.) high, wood stand

$10,000–15,000

**PROVENANCE**
Private collection, Oklahoma City, acquired in Georgia in 1982.

春秋晚期　蟠虺紋甬鐘

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1401**

**A SET OF TWO GILT-BRONZE 'NESTING' 'TORTOISE' SEALS**
CHINA, HAN DYNASTY OR LATER

The smaller rectangular seal surmounted by a stylized tortoise finial, and its seal face with the characters in seal script, *Shunyang Hou yin,* 'seal of the Marquis of Shunyang', is encased within a larger square seal surmounted by a tortoise finial, the seal face inscribed with the characters, *Shunyang Hou jia yin xin,* 'family seal of the Marquis of Shunyang'.

1⅞ in. (4.7 cm.) wide, stand, box (2)

$3,000–5,000

**PROVENANCE**
The Collection of Robert H. Ellsworth, New York, acquired in Hong Kong, 1988.
漢或以後　鎏金銅龜鈕套印一組兩件



1401

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1402**

**A MINIATURE GOLD SHEET-INLAID BRONZE OCTAFOIL MIRROR**
CHINA, TANG DYNASTY (AD 618-907)

The bronze mirror is inlaid with a gold sheet chased with a central crouching animal surrounded by two lions alternating with birds amidst grapevine, all on a ring-punched ground below a raised, ring-punched border

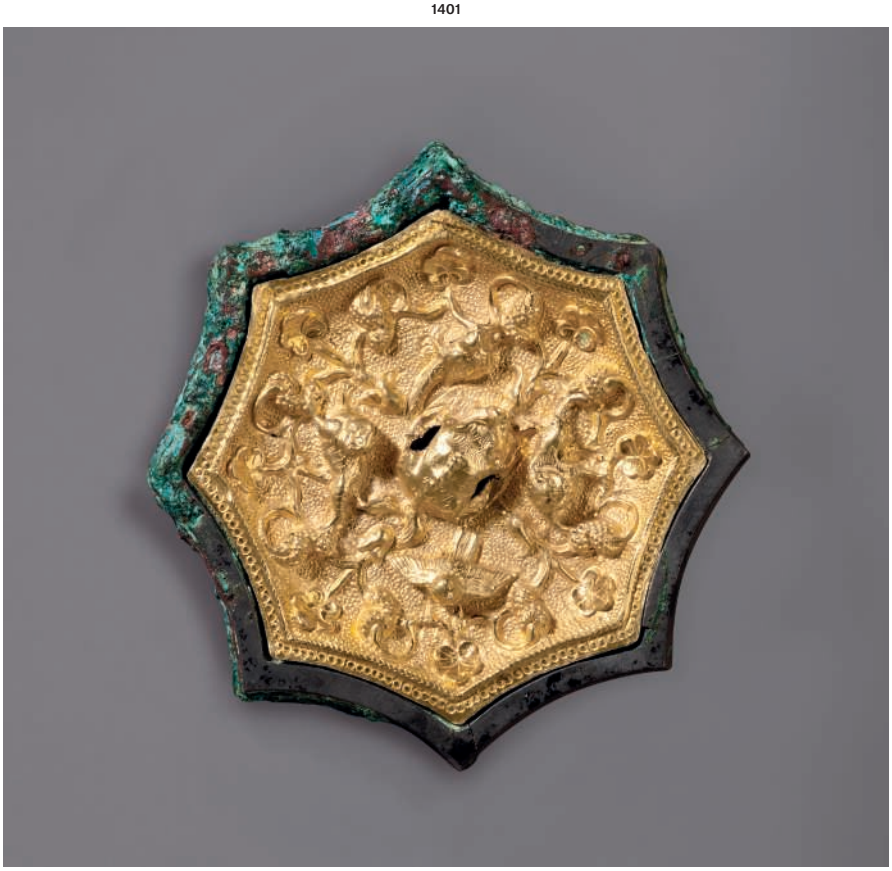
2⅜ in. (6 cm.) wide, box

Bronze mirror 65 g
Gold sheet 5 g

$6,000–8,000

**PROVENANCE**
The Collection of Robert H. Ellsworth, New York, acquired in Hong Kong, 1989.

Tiny mirrors were known as 'inch mirrors' (*cunjing*) or 'sleeve mirrors' (*xiujing*) due to their extremely portable nature. Popular during the Tang dynasty, such small, but intricately decorated, mirrors were favored by nobility. The technique of decorating mirrors with gold or silver sheeting is not only representative of Tang opulence but is also a testament to the skill of Tang metal-smiths.
唐　貼金獅子葡萄鳥紋八方銅鏡



1402

VARIOUS PROPERTIES

**1403**

## A VERY RARE GREY STONE BEAR-FORM SUPPORT

HAN DYNASTY (206 BC-AD 220)

The seated bear is shown almost as if stretching, with right foreleg raised and the left extended above the similarly extended left rear leg, the claws of all of the paws curled under. The head is turned slightly to the side, and carved with mouth agape and ears pricked above ruffs of fur. A thick, rounded protrusion that extends the length of the bear's back forms the back wall of the the slightly tapered and partially hollowed tube that rises above the bear's head to a rim carved with a ridged band. There are blackish surface accretions overall.

11½ in. (29.2 cm.) high

$150,000–200,000

**PROVENANCE**

Heeramaneck Galleries, New York.
Rare Art, New York, 1980s.

**EXHIBITED**

*Heaven & Earth: Chinese Art from Neolithic to Qing*, S. Bernstein & Co., San Francisco, 11 October - 16 December, 1996, no. 20.

**LITERATURE**

A. Salmony, "A Chinese Jade Bear of the Early Han Period", *Artibus Asiae*, vol. X/4, 1947, p. 264, fig. 7.
S. Bernstein, *Collecting Chinese Art*, University of Washington Press, 2000, p. 38, fig. 22.

During the Han dynasty, the bear, which symbolizes bravery and strength, was a popular image incorporated into various aspects of mortuary art, primarily as the support of various vessels or furniture, but also seen with other animals and images of immortals in mountainous landscapes, meant to depict the realm of the immortals, that decorated pottery and bronze *zun*, and censer covers. A green-glazed pottery *zun* supported by three bears is illustrated by S. Little in *Realm of the Immortals: Daoism in the Arts of China*, The Cleveland Museum of Art, 1988, p. 38, no. 10, where the author notes that bears "functioned as guardian animals". A grey pottery censer and cover in the Metropolitan Museum of Art illustrated by M C. Wang et al. in *A Bronze Menagerie: Mat Weights of Early China*, Boston, 2006, p. 89, fig. b, also has three seated bear supports, as well as a bear seated in the mountains that form the cover. A bronze *zun* in the Freer Gallery of Art, p. 70, fig. 10, is supported by three seated bears, and has bears among the many real and imaginary creatures shown amidst the mountain peaks. All of these bear supports are integral to the vessel, unlike a free-standing grey pottery support in the shape of a bear with gaping mouth and front paws resting on the back legs (16.7 cm. high), of Western Han date, from Xingping, Shaanxi province, illustrated p. 90, fig. c.

At the time A. Salmony published the present stone bear-form support, from the collection of the Heeramaneck Galleries, New York, in *Artibus Asiae*, vol. X/4, 1947, p. 264, fig. 7, the author dated it 1st century BC, and compared it to a very similar example made of bronze that is illustrated by a woodblock print in *Xiqing gujian*, vol. 38, p. 28, the 40 volume catalogue of Chinese Ritual Bronzes in the Collection of the Qianlong Emperor, compiled from 1749-1755, which is illustrated in a drawing by Salmony, p. 261, fig. 6. In the *Xiqing gujian*, the bronze bear is attributed to the Tang dynasty, which Salmony questions on the basis of some late Zhou archaism on the bronze bear. Both the bronze example and the present stone support show the bear seated in the exact same position and with a tube rising from the back.

The closest bear-form supports of the free-standing type, like the stone support, are the small gilt-bronze examples with an opening in the back, which are thought to have served as supports or fittings, probably for the wood or lacquer legs of vessels or furniture. They are stylistically similar to the stone bear, as they are shown seated and with mouth agape, but usually shown with both forepaws resting on the knees of the bent rear legs or with the left forepaw resting in such a manner, while the right forepaw is raised, as seen on the present stone support. A bronze bear of the first type, in the Freer Gallery of Art, Washington D.C., which is dated 3rd century AD, is also illustrated by Salmony in *Artibus Asiae*, p. 261, fig. 5. The Freer bear is 7 inches high and is inlaid with turquoise decoration, typically seen on the smaller gilt-bronze bears. This bear incorporates a tubular socket. A small Han dynasty, gilt-bronze bear of the second type (3⅛ in. high), has a D-shaped opening in the back of the head and an opening in the base. A pair of fittings of this type are illustrated by d'Argencé in *Chinese Treasures from the Avery Brundage Collection*, The Asia Society, New York, 1968, pp. 44-5, no. 30, and another was sold at Christie's New York, 19-20 September 2013, lot 1499. Supports of this type would have been made in sets, either three or four, depending on what was being supported.

Based on the large size and weight of the present stone support, it is difficult to know what it might have supported. The depth of the interior of the tube is 3¾ in. and the diameter of the interior of the tube, 2¾ in. It is also difficult to know whether it would have been part of a set.

漢 灰岩熊形座



## 1404

### A SUPERBLY CARVED MASSIVE WHITE MARBLE TORSO OF BUDDHA

EARLY TANG DYNASTY, LATE 7TH-8TH CENTURY

The figure sits in *dhyanasana* on a lotus base above a waisted octagonal lotiform base, with the left hand resting on the knee. The muscular, upright torso is clad in diaphanous robes draped over the left shoulder, with the folds piled over the sole of the foot and continuing over the front of the base.

47½ in. (120 cm.) high, wood pedestal

$1,000,000–1,500,000

**PROVENANCE**

Christie's Hong Kong, 28 April 1996, lot 566.
Mayuyama Ryusendo, Tokyo.

**LITERATURE**

Matsubara Saburo, *Bukkyo Geijutsu*, vol. 230, Tokyo, 1997, fig. 1.
Sun Di (ed.), *Comprehensive Illustrated Catalogue of Chinese Buddhist Sculptures in Overseas Collections*, vol. 5, Beijing, 2005, p. 1027.

This magnificent sculpture embodies a profound spirituality achieved through the remarkable plasticity of drapery and form. The figure represents a Buddha seated on a double-lotus pedestal and presumably engaged in preaching. The Buddha assumes the *dhyanasana* pose, a classic yogic posture in which the legs are locked in full-lotus position with the soles of the feet upturned, in this case, with the sole of the right foot visible through the diaphanous robe. The monk's robes, which the Buddha wears, are arrayed to cover the proper left shoulder but to expose the right. The double-lotus pedestal is tiered, with an octagonal base symbolizing the Buddha's Eight Fold Path, a circular top in the form of an open lotus blossom, and a constricted, eight-lobed, rounded central section that bridges the transition from octagonal base to the circular top.

The Buddha's left hand rests on his left knee, palm facing inward. The right arm, now missing, likely was raised in the *abhayamudra*, or gesture of "do not fear", which would indicate that the Buddha is preaching. The previous identification of this Buddha's mudra as the *bhumisparshamudra*, or earth-touching gesture, which symbolizes the Buddha's enlightenment, cannot be maintained. In the *bhumisparshamudra* the Historical Buddha Sakyamuni is shown seated, his left hand resting in his lap, the palm turned upward, his right hand extended over his right knee to touch the earth in order to call it to witness his enlightenment. The canonical texts clearly state that the Buddha touched the earth with his right hand. If the missing right arm indeed was raised in the *abhayamudra*, then the placement of the left hand on the knee might be regarded as a variation of the *varadamudra*, the gift-giving gesture, also associated with preaching. Moreover, if the right arm displayed the *abhayamudra* then the present sculpture likely represented either the Historical Buddha Sakyamuni or Amitabha, the Buddha of Boundless Light, in a preaching mode. Because the sculpture lacks an identifying inscription, not to mention its right arm and any distinguishing iconographic attributes, the exact identity of this Buddha likely will remain an enigma.

This sculpture's elegant yet naturalistic style dates it to the late seventh century or possibly to the very beginning of the eighth. The torso's broad shoulders and narrow waist are more naturalistically defined and the chest more descriptively modeled than those of sculptures from the Northern Qi (AD 550–575) and Sui (AD 518–618) dynasties—and also those from the first decades of the Tang dynasty (AD 618–907)—all of which tend to be more smooth and columnar in character. Clinging tightly, the diaphanous drapery clearly reveals the body's form, even clearly outlining the form of the right foot resting the Buddha's lap; the arrangement of the drapery also points to the sculpture's late seventh- or very early eighth-century date, as do the drapery folds, particularly those over the arm and abdomen, which recall well-designed, well-tailored pleats. By contrast the drapery folds of Buddha images from the Northern Qi and Sui dynasties are characteristically indicated by incised lines or relief ridges. (See Wai-kam Ho "Notes on Chinese Sculpture from Northern Ch'i to Sui, Part I: Two Seated Stone Buddha in the Cleveland Museum", *Archives of Asian Art*, 22, 1968-1969, p. 6, fig 1; and Matsubara Saburo, *Chugoku Bukkyo Chōkoku Shiron* [A History of Chinese Buddhist Sculpture], illustration vol. 2, Later Six Dynasties and Sui, Tokyo: Yoshikawa Kobunkan, 1995, pp. 489-491.) As demonstrated by a Seated Buddha in the collection of the Nelson-Atkins Museum (F85-11), Kansas City, Missouri, and by another in the collection of the Los Angeles County Museum of Art, sculptures of the Buddha from later in the eighth century appear fleshier, and thus heavier; in addition, their robes are more voluminous, and their drapery folds are less formally patterned in the manner of pleats. Moreover, the voluminous drapery of the slightly later sculptures often cascades over the edge and down the front of the double-lotus pedestal, in many instances completely concealing the pedestal's upper tier. (For the Kansas City Buddha, see Sun Di, ed. *Comprehensive Illustrated Catalogue of Chinese Buddhist Sculptures in Overseas Collections*, vol. 5, Beijing, 2005, p. 1008. For Los Angeles County Museum of Art, see W. Watson, *Art of Dynastic China*, New York, 1981, color plate 80.)

That the drapery on the right side of the torso is complete and undisturbed—i.e., it remained undamaged when the figure lost its right arm—implies that there was open space between torso and right arm, a feature of many seventh and early eighth-century Chinese sculptures of the Buddha. In fact, sculptors first took delight in incorporating openwork elements into their sculptures in the Northern Qi period, often piercing the space between the right arm and the torso, a characteristic that continued into the early Tang. At the beginning of the eighth century, sculptors began to alter the configuration of the Buddha's drapery so that the edge of the robe descended from the left shoulder, traversed the chest and abdomen, looped behind the right arm, and then rose to cover the outer portion of the right shoulder, thus filling the previously open space between torso and right arm. That new arrangement of the Buddha's robe became standard from the early eighth century onward, as evinced by the Seated Buddhas in Kansas City and Los Angeles mentioned above.

唐初　石雕坐佛軀像





**(reverse)**

An early eighth-century Seated Buddha now in the collection of the Harvard Art Museums (1943.53.22) perhaps best demonstrates the transition from the seventh-century style to the mature Tang style of the eighth century. (See S. Wolohojian, (ed.), *Harvard Art Museums Handbook*, Cambridge, Massachusetts, 2008. p. 35.) Like the present marble Buddha, the Harvard Buddha has broad shoulders, a slender waist, and diaphanous drapery. In addition, its drapery folds, which resemble tailored pleats, are very close in style to those of the present marble Buddha. In contrast to the elegantly smooth, slightly abstract rendering the marble Buddha's torso, the chest of the Harvard Buddha is clearly differentiated from the abdomen, just as the pectorals are clearly distinguished right from left. Moreover, the Harvard Buddha's clinging drapery reveals even more of the body's structure than does that of the present marble Buddha, giving a very precise description of the underside of the figure's left foot, for example. Though more voluminous than that of the present marble Buddha, the Harvard Buddha's drapery is less abundant than that of the Kansas City and Los Angeles Buddhas; as with those two Buddhas, however, the Harvard Buddha's drapery covers the space between torso and right arm, a signal difference from the arrangement of the present marble Buddha's drapery. Though close in style, the two Buddhas likely were created a few decades apart, the Harvard Buddha in the early eighth century, and the present marble Buddha in the late seventh century or at the very beginning of the eighth.

The pedestal also speaks to the sculpture's late seventh- or very early eighth-century date. Although double-lotus pedestal had appeared by the Northern Qi and Sui periods, the upper and lower elements of those sixth-century pedestals typically are similar in size and shape, and, in fact, are near mirror images of each other. In addition, the cylindrical column or octagonal pier connecting upper and lower tiers was only modestly constricted and thus did not inject the note of drama characteristic of late seventh- and eighth-century examples. (See Matsubara Saburo, *Chugoku Bukkyo Chokoku Shiron* [A History of Chinese Buddhist Sculpture], illustration vol. 2, Later Six Dynasties and Sui, Tokyo: Yoshikawa Kobunkan, 1995, pp. 489-491. Also see Wai-kam Ho "Notes on Chinese Sculpture from Northern Ch'i to Sui, Part I: Two Seated Stone Buddha in the Cleveland Museum", *Archives of Asian Art*, 22, 1968-1969, p. 9, fig 2; p. 10, fig. 5; p. 19, fig. 15; p. 26, fig. 27; p. 28, fig. 32; p. 30, fig. 36.) Double-lotus pedestals from the second half of the seventh century and very beginning of the eighth rank among the most dramatic of all, as witnessed by that of the present marble Buddha, which has an octagonal lower element and a circular upper element, the transition from octagonal to circular bridged by an elaborate and dramatically constricted central post. A few decades into the eighth century the lotus petals of the upper tier would become more sculptural and more fully three-dimensional, their tips supporting the cascading drapery in a series of rhythmically spaced and harmoniously arranged points; in addition, the central connecting post would become shorter, less elaborate, and less dramatic as the cascading drapery covering the pedestal's upper tier obviated the need for an aesthetic bridge to harmonize upper and lower elements. (For mature eighth-century, double-lotus pedestals, see the Kansas City and Los Angeles Buddha mentioned above.)



Only occasionally encountered among Chinese Buddhist sculptures, white marble first rose to popularity during the Northern Qi period, when sculptors occasionally carved Buddhist images in beautiful white marble from Dingzhou, in southwest Hebei province. Although a quarry site can never be taken the probable site at which a particular image was sculpted, the use of white marble nevertheless suggests that this extraordinary sculpture might have been carved in the vicinity of Dingzhou, likely in Hebei or Shanxi province.

Traces of polychromy, evident on the double-lotus pedestal, suggest that the sculpture was once entirely painted, as were virtually all early Indian and Chinese Buddhist sculptures in wood and stone; the brilliant pigments of the sculptures and wall paintings at Dunhuang, in Gansu province, suggest that the original colors of this Buddha would have been stunning.

Robert D. Mowry
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's

**1405**

## A RARE PAINTED STUCCO PANEL OF TWO WOMEN

SONG-YUAN DYNASTY, 13TH-14TH CENTURY

The rectangular panel is painted with two women on a terrace in front of a dramatic sky of dark clouds that partially obscure the moon.
The standing figure wears wind-swept robes and swirling scarves, a gilt gesso headdress and ribbon-tied torque, and is shown with her hands raised as she peers down at the seated young woman with pearl and feathered ornaments in her hair, who also wears a torque and holds an ornate vase decorated with a dragon and with dragon head and ring handles which holds peonies and leafy branches.

59 x 38 in. (150 x 96.5 cm.)

$100,000–150,000

**PROVENANCE**

Private collection, France, by repute acquired in the 1930s–40s.

The dynamic turbulence of swirling scarves and wind-swept robes recalls mid-eighth century temple painting style. This 'flowing water and scudding clouds' (*xingyun liushui*) manner, reminiscent of the Tang hero Wu Daozi, was ideal for painting religious figures. Unlike earlier modes stressing precise contours, the whirling spiritual energy of this brushwork gives the impression of *qi*, or inner life. This animated style first found in the Tang dynasty (AD 618-907) continued into the early Ming dynasty. The use of relief decoration in gilded gesso highlights is seen in the Mogao Grottoes at Dunhuang, and later in the frescoes of the Daoist pantheon in the Yuan dynasty Yongle Palace in Shanxi province, where richly attired 'celestial ladies' are shown wearing various types of headdresses augmented with gilded gesso details, such as those illustrated in *The Murals in Yongle Palace*, 2007, pl. 54, 55, 64, 65, and elsewhere.

The smooth, round faces of these two figures are also seen as early as the 10th century, such as that of a *bodhisattva* in a fresco at Gaochang, illustrated in *The Buddhist Art in Xinjiang Along the Silk Road*, Xinjiang, 2006, p. 141, fig. 7. The facial features of a small, pursed mouth, elegant nose, elongated, almond-shaped eyes and slender, arched brows of the *bodhisattva* are also found in the faces of the present figures, as are the scarves that swirl around the arms. In the Gaochang fresco the figure is identified as a *bodhisattva* by the halo that surrounds the head. The present figures are of a more secular nature, perhaps representing a court lady and her attendant. Two other frescoes which depict ladies with similar round faces and facial details, as well as wind-blown scarves or hair ornaments have been sold at Sotheby's, one dated Jin-Yuan dynasty, in New York , 22-23 March 1999, lot 341, and one, dated Song-Jin dynasty, in Hong Kong, 3-4 December 2015, lot 287. Similar faces can also be seen on a large fresco of Guanyin and two *bodhisattvas*, Yuan-Ming dynasty, from the Robert H. Ellsworth Collection, sold at Christie's New York, 20 March 2015, lot 772.

宋/元 仕女圖壁畫





PROPERTY FROM A PRIVATE COLLECTION

**1406**

## A STONE HEAD OF BUDDHA

NORTHERN QI-SUI DYNASTY (AD 550-618)

The face is very finely carved, with bow-shaped mouth and downcast eyes below finely arched brows. The hair is arranged in tight snail-shell curls over the *ushnisha*.

12¼ in. (31.1 cm.) high

$15,000–25,000

**PROVENANCE**

Sotheby's London, 7 December 1993, lot 39.

Compare the present head with a similar stone head, dated to the Northern Qi dynasty, in the collection of the Metropolitan Museum of Art, New York, illustrated by D. Leidy, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, p. 81, no. 10D. See, also, a standing figure with a similarly-treated head, also dated to the Northern Qi, in the Nezu Institute of Fine Arts, Tokyo, illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Sculptures in Overseas Collections*, vol. 3, Beijing, 2005, p. 508.

北齊/隋　石雕佛頭像

THE PROPERTY OF A PHILADELPHIA GENTLEMAN

**1407**

## A GILT-BRONZE FIGURE OF GUANYIN
TANG DYNASTY (AD 618-907)

The *bodhisattva* stands on a double-lotus base with hips swayed, holding a water vessel in the left hand and a willow branch in the right. He is clad in an ankle-length *dhoti* and adorned with various jewelry and flowing sashes. The face is serene in expression, with downcast eyes, and the hair is tied in an elaborate chignon with locks escaping over the shoulders.

7¼ in. (18.4 cm.) high

$20,000–30,000

**PROVENANCE**
Eldred's, Massachusetts, 27 August 1987.

The end of the sixth century witnessed the manifestation of Guanyin, inspired by the *Lotus Sutra*. Known as Avalokiteshvara, this type of Guanyin is shown either seated or standing and holding a spray of willow and a bottle containing sacred water that can cure all spiritual and physical illnesses.

Comparable Tang-dynasty gilt-bronze standing figures of *bodhisattvas* are illustrated in *Zhongguo liu shi hai wai fo jiao zao xiang zong he tu mu* (Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections), vol. 5, Beijing, 2005, p. 936. See, also, the gilt-bronze figure of the *bodhisattva* Avalokiteshvara dated 700-750, also with a pronounced narrow waist tapering from the broad chest and shoulders, in the Freer Gallery of Art illustrated by A. Howard, "Highlights of Chinese Buddhist Sculpture in the Freer Collection", *Orientations*, May 1993, pp. 93-101, fig. 12.

唐 銅鎏金觀音立像



THE PROPERTY OF A PRIVATE NEW YORK COLLECTION

**1408**

## A SMALL GILT-BRONZE FIGURE OF BUDDHA VAIROCHANA

LIAO DYNASTY (AD 907-1125)

The figure is seated in *dhyanasana* on a lotus-base raised on a waisted circular pedestal with the hands held before the chest in *vajramudra*. He wears heavy, voluminous robes and the face is surmounted by a tall crown.

3½ in. (8.9 cm.) high

$20,000–30,000

**PROVENANCE**

Private collection, New York, acquired prior to 1990.

The present figure belongs to a corpus of small gilt-bronze figures of Buddhas and *bodhisattvas* with integral lotus bases, all dated to the Liao dynasty. Compare, for example, with a slightly larger example in the National Museum, Amsterdam, with a similarly treated crown, illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Sculptures in Overseas Collections*, vol. 7, Beijing, 2005, p. 1299, as well as a small *bodhisattva* sold at Christie's New York in *The Sublime and the Beautiful: Asian Masterpieces of Devotion*, 20 March 2014, lot 1609. The present figure, however, is most closely related to a larger example at the Metropolitan Museum of Art, illustrated by Denise Leidy in *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, p. 123, cat. no. 26. Leidy notes that such images of Vairochana likely formed the central figure of a Vajradhatu *mandala* (Diamond Realm), a tantric aspect of Buddhism developed in India in the preceding centuries. She also notes that the distinctive, tall crown with lotus embellishments, followed those worn by the Liao rulers.

遼　銅鎏金毘盧遮那佛小坐像



(reverse)



ANOTHER PROPERTY

**1409**

## A RARE INSCRIBED BRONZE FIGURE OF *KSITIGARBHA*

SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

The *bodhisattva* is shown seated in *dhyanasana* atop a double lotus base on an octagonal platform with *ruyi*-shaped openworks. He holds a jewel on his right hand and wears loosely draped robes that expose the chest, which is spanned by necklaces. The separately cast lotus base is incised with a dedicatory inscription bearing a cyclical date *renzi*, corresponding to 1132, 1192, or 1252.

6⅝ in. (16.6 cm.) high

$8,000–12,000

**PROVENANCE**

Acquired in New York in 1995.

Ksitigarbha, known in China as Dayuan Dizang Pusa and in Japan as Jizo, is a *bodhisattva* revered for his compassion for all beings, including those who reside in the hell-realms. While in earlier eras, he was depicted as a traditional *bodhisattva*, by the Song dynasty, he was usually represented as a Buddhist monk with shaven head. He is often shown holding a wish-fulfilling jewel (*cintamani*), as he is in the present example, and a monk's staff.

The result of Oxford thermoluminescence test no. 581w51 is consistent with the dating of this lot.

南宋　銅鎏金地藏菩薩坐像

刻款：童丁德收贖地藏菩薩一軀為亡母徐大娘匯薦生□壬子歲。





1410



1411

PROPERTY FROM A TEXAS COLLECTION

## 1410

### A CAST-IRON BUST OF BODHIDHARMA
MING DYNASTY (1368-1644)

The Chan patriarch is depicted holding a single sandal and dressed in heavy robes that are pulled over the head. The face is deeply expressive, with furrowed brows, and a curly beard and eyebrows.

15⅛ in. (38.4 cm.) high, wood stand

$7,000–9,000

**LITERATURE**

H. F. E. Visser, *Asiatic Art in private collections of Holland and Belgium*, Amsterdam, 1947, p. 263, no. 175, pl. 91.

The semi-historical monk, Bodhidharma, known in China as Damo and in Japan as Daruma, was said to have traveled to China from India sometime in the AD 5th or 6th century. He was the first patriarch of Chan (Zen) Buddhism in China, and while there is some evidence for his historical existence, much of what is known of his life is based on later sources. According to the *Anthology of the Patriarchal Hall* of AD 952, Bodhidharma, after being refused entry to the Shaolin Monastery, meditated in a cave, staring at the wall in silence for nine years. When a monk from Shaolin sought to study under Bodhidharma, he initially refused; the monk, Dazu Huike, however, cut off his own left arm and presented it to Damo as a sign of sincerity. According to the same text, Bodhidharma was buried upon his death at the age of 150. Three years later, an official from the one of the Wei kingdoms encountered the old patriarch walking back to India with one sandal in his hand; when they opened his tomb, they found it empty save for the other sandal. As such, many depictions of Bodhidharma show him holding a single sandal, as in the present example.

明 鑄鐵達摩半身像

ANOTHER PROPERTY

## 1411

### A GILT-LACQUER WOOD FIGURE OF A *BODHISATTVA*
YUAN- EARLY MING DYNASTY, 14TH-15TH CENTURY

The figure sits in *dhyanasana*, and is dressed in heavy, flowing robes. The face is serene and slightly tilted, with the hair arranged in a chignon at the top of the head.

13¼ in. (33.7 cm.) high

$5,000–7,000

元/明初 木漆金菩薩坐像

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**1412**

## A CAST-IRON BUST OF GUANYIN

YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The figure is finely cast, dressed in flowing robes and adorned with various jewelry. The face is downcast and centered by a raised *urna*. The hair is finely delineated, with small curls at the forehead and surmounted by a chignon centered by a diminutive image of Amitabha.

22 in. (55.9 cm.) high, stand

$30,000-50,000

**PROVENANCE**

Jacques Barrere, Paris, 1994.

元/明初　鑄鐵觀音半身像



**1413**

## A VERY RARE GILT-BRONZE FIGURE OF JAMBHALA

YONGLE SIX-CHARACTER MARK INSCRIBED IN A LINE AND OF THE PERIOD (1403-1424)

The wealth deity sits in *lalitasana* on a lotus base, his right foot resting on a conch shell, holding a fruit in his right hand and a mongoose in his left. He wears a *dhoti* secured at the waist with a beaded belt, and is adorned with various jewelry and wrapped with snakes. The wide face, with broad nose and bulging eyes, is flanked by large earrings and surmounted by a foliate crown. The base is sealed and incised with a double-*vajra*.

8¼ in. (21 cm.) high

$600,000–800,000

**PROVENANCE**

Property of Mr. & Mrs. Carter F. Burckhardt, Bremerton, Washington, acquired in Shanghai, 1910–1940.
Thence by descent within the family.

The present rotund figure depicts the Buddhist wealth deity, Jambhala. Often confused with the Hindu god Kubera or the Buddhist Guardian King, Vaishravana, Jambhala's unusual appearance descends from ancient Indian *yaksha* figures. In visual iconography, the Hindu god Kubera, also a wealth deity, and Jambhala are essentially identical, while Vaishravana can be easily distinguished by the presence of armor, among other things. In many representations of Kubera, Vaishravana, and Jambhala (although not in the case of the present figure) the mongoose that the deity clutches spews jewels, exemplifying the wealth-granting powers of all three deities.

Within the corpus of known early Ming gilt-bronzes, Jambhala is exceedingly rare, although images of Vaishravana riding a lion are known. The present work exhibits all of the hallmark traditions of contemporary Nepalese sculpture, including elegant, robust figural proportions and excellent casting and gilding technique. The Nepalese style had been introduced to China in the Yuan dynasty when the Nepalese master artisan, Aniko (also spelled Araniko or Anige) was installed as the head artist of the imperial workshops in Beijing. Major extant sites in China exhibiting the Nepalese style include the Juyong Gate or Cloud Platform outside Beijing and the stone carvings at Feilaifeng in Hangzhou, both dated to the Yuan. See, in particular, a seated figure of Jambhala, iconographically and stylistically similar to the present bronze, carved from the limestone of Feilaifeng and illustrated by Ann Paludan in *Chinese Sculpture: A Great Tradition*, Chicago, 2006, p. 407, fig. 269.



**(mark)**

Following the tumultuous transition from the Yuan dynasty to the Ming in 1368, the Yongle Emperor followed in the tradition of his Yuan predecessors by inviting important Tibetan Buddhist dignitaries to his court. In 1406, the Yongle Emperor invited Deshin Shekpa, the Fifth Karmapa and head of the Karma Kagyu sect to Nanjing, where he spent two years as a spiritual advisor to the Emperor. Similarly, he requested Tsongkhapa, head of the reformist Gelug sect, to visit in both 1408 and 1413; while he declined to make the trip himself, Tsongkhapa sent his disciple, Shakya Yeshe, who remained in the capital for ten years. The result of this fruitful relationship was the resumption of imperially-sponsored Buddhist activities in China. Lavish gifts were exchanged between the visiting dignitaries and the Emperor, including imperially-produced gilt-bronzes. Although few other Yongle-inscribed gilt-bronze images of Jambhala are known, compare the present figure to a figure of Chaturbhuja Mahakala in the collection of the Potala and illustrated by U. von Schroeder in *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, p. 1243, XX-8. Both share the same rotund proportions and full face with bulging eyes, as well as exhibit identical treatment of the base and jewelry, in particular the *naga* tied around the belly. See, also, a small and more crudely-cast figure of Jambhala, stylistically dated to the early Ming dynasty, illustrated by R. Bigler, *Art and Faith at the Crossroads*, Zurich, 2013, p. 92, no. 35.

In order to fulfill their religious function, Buddhist images had to conform to the orthodox and complex iconography of Tibetan Buddhism, with its hundreds of deities. To ensure compliance with such strict regulations, Chinese artisans consulted iconographic manuals, known in Tibetan as *kanjur*. The Yongle Emperor himself ordered the production of an Imperial *kanjur*, which was completed in 1410, and was based off an earlier 14th-century set of wood blocks from the great printing center of Narthang, in Tibet. Certain parts of the Yongle *kanjur* survived into the Qing dynasty (1644-1911), were incorporated into a *kanjur* commissioned by the Kangxi Emperor in the late 17th century, and were thus preserved to the present day. One of the surviving prints, illustrated by von Schroeder in *Buddhist Sculptures in Tibet*, vol. II, p. 1240, fig. XX-5 depicts the deity Chaturbhuja Mahakala, and correlates very closely both stylistically and iconographically to the aforementioned gilt-bronze figure of Chaturbhuja Mahakala in the Potala. It is clear the artist of the present bronze closely followed the rubrics of the Yongle *kanjur*, although a print depicting the deity, Jambhala, is not known at this time.

明永樂　鎏金銅黃財神坐像　《大明永樂年施》六字楷書刻款



**(reverse)**









**1414**

**A LARGE GILT-BRONZE FIGURE OF AVALOKITESHVARA**
EARLY MING DYNASTY, 15TH CENTURY

The *bodhisattva* sits in *dhyanasana* with the right hand raised in *vitarkamudra* and the left held above the lap. He is clad in a voluminous *dhoti* and adorned with various jewelry and a flowing sash draped over the shoulders. The face is serene, with bow-shaped mouth and downcast eyes, and is surmounted by a diadem centered with a diminutive image of Amitabha.

24¼ in. (61.6 cm.) high

$80,000–120,000

Aspects of the present figure exhibit characteristics typical to the imperial Buddhist style of the early 15th century, which was itself heavily influenced by contemporary Nepalese sculpture. The slim waist and poised chest, for example, stand in contrast to the rounder bodies obscured by heavy drapery found in earlier Song dynasty sculpture, and which returned to a certain extent in the later Ming dynasty. Similarly, the treatment of the drapery, jewelry, parts of the crown, and the tall chignon of the hair, all conform to the early 15th century Buddhist style. The full face and the style of the central part of the crown, however, conform to a more traditional Chinese style of Ming dynasty sculpture. Likewise, the manner in which the work is decorated, with the bronze covered in red lacquer and subsequently gilt, stands in contrast to the expensive fire-gilding technique of the Nepalese craftsmen of the imperial workshops.

明初十五世紀　銅鎏金觀音坐像





1415

PROPERTY FROM A PRIVATE COLLECTION, SOUTH AFRICA

**1415**

**A GILT LACQUERED-BRONZE FIGURE OF VAIROCHANA**
MING DYNASTY, CIRCA 16TH CENTURY

The figure sits in *dhyanasana* on a double-lotus base with his hands held before his chest in *dharmachakramudra*. He is dressed in a flowing *dhoti* and adorned with various jewelry, with lotuses at the shoulders. The face is serene in expression, with the hair arranged in a chignon on the top of the head, and secured with a foliate tiara.

10¾ in. (27.3 cm.) high

$15,000–25,000

**PROVENANCE**

John P. Reeves (1909-1978) Esq, OBE, the British Consul of Macau, and thence by descent to the present owner.

明十六世紀前後　銅漆金毘盧遮那佛坐像

PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

**1416**

**A MULTI-ARMED GILT-LACQUERED BRONZE FIGURE OF GUANYIN**
MING DYNASTY, 16TH-17TH CENTURY

The *bodhisattva* is seated in *dhyanasana* on a double-lotus base with the principle hands held in *anjalimudra* before the chest, the others holding various ritual objects. He is dressed in voluminous robes, adorned with beaded jewelry and is crowned with an elaborate foliate diadem that supports a diminutive image of Amitabha.

26¾ in. (67.9 cm.) high

$15,000–20,000

**PROVENANCE**

Objets d'Art Extrême Orient, Paris, 11 October 1968.

明十六/十七世紀　銅漆金千手觀音坐像





1417

THE PROPERTY OF A GENTLEMAN

## 1417

### A BRONZE FIGURE OF BUDDHA
MING DYNASTY (1368-1644)

Buddha sits in *dhyanasana* with the hands held in *vajramudra* before the chest. He is dressed in voluminous robes, and the serene face is surmounted by a tall, columnar *ushnisha*.

14¼ in. (36.2 cm.) high

$8,000–12,000
明 銅佛坐像

THE PROPERTY OF A VIRGINIA COLLECTOR

## 1418

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

The figure sits in *dhyanasana* on a lotus base with his right hand raised in *vitarkamudra* and his left held in his lap. He is dressed in heavy, voluminous robes that are secured at the left shoulder with a cord and quatrefoil ring. His full face is serene, with downcast eyes and long, pendulous earlobes, and the hair is in spiky curls over the *ushnisha*, which is fronted by a circular knob. A dated inscription, Longqing *wunian sanyue zao* ('made in the third month of the fifth year of the Longqing reign', corresponding to 1571), along with three partially legible names of the donors, are inscribed on the back of the base.

15 in. (38.1 cm.) high

$15,000–20,000
明十六世紀 銅鎏金佛坐像



1418



THE PROPERTY OF A GENTLEMAN

**1419**

**A GILT-BRONZE FIGURE OF A GUARDIAN KING**
MING DYNASTY (1368-1644)

The figure likely depicts the Guardian of the West, Virupaksha, standing on a low base and dressed in armor with monster-form epaulettes. The benevolent face is surmounted by a tall diadem decorated with Buddha images, and is backed by a billowing celestial scarf.

17½ in. (44.5 cm.) high

$15,000–20,000
明 銅鎏金天王立像

THE PROPERTY OF A GENTLEMAN

**1420**

**A GILT AND POLYCHROMED-BRONZE FIGURE OF BUDDHA**
MING DYNASTY (1368-1644)

Buddha sits in *dhyanasana* on a double-lotus base with his hands in *bhumisparshamudra*. He is garbed in flowing robes draped over both shoulders, and the face is held in a serene expression, and surmounted by a prominent *ushnisha*. The Buddha's skin has been picked out in gold leaf, and the robes and lotus-base have been applied with polychromy.

18¼ in. (46.4 cm.) high

$15,000–25,000
明 銅鎏金彩繪佛坐像





1421

PROPERTY FROM A PRIVATE COLLECTION, SOUTH AFRICA

## 1421

### A BRONZE FIGURE OF XIWANGMU
MING DYNASTY (1368-1644)

The Daoist Queen Mother of the West sits on a throne with both feet pendent and the hands held within one another in front of the chest. The face is benevolent in expression, and the hair supports three phoenixes with extended necks.

13¾ in. (34.9 cm.) high

$5,000–7,000

**PROVENANCE**

John P. Reeves (1909–1978) Esq, OBE, the British Consul of Macau, and thence by descent to the present owner.

明　銅西王母坐像



1422

ANOTHER PROPERTY

## 1422

### A GILT-BRONZE FIGURE OF XIWANGMU
MING DYNASTY (1368-1644)

The Daoist Queen Mother of the West sits with both feet pendent holding the Peaches of Immortality (*pantao*) in both hands. She is dressed in heavy robes, and wears a phoenix-form headdress.

14 in. (35.6 cm.) high

$7,000–9,000

明　鎏金銅西王母坐像

PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

**1423**

**A GILT-BRONZE FIGURE OF GUANDI**
MING DYNASTY, 16TH-17TH CENTURY

The figure is shown seated with his hands resting on his thighs. He is dressed in armor and belted robes, and he sports a long beard flowing from his pensive face.

9⅛ in. (23.2 cm.) high, carved wood stand

$20,000–30,000

**PROVENANCE**
The Hartman Galleries, Inc., New York, 13 May 1969.
明十六/十七世紀　銅鎏金關帝坐像





PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

**1424**

**A LARGE CAST AND *REPOUSSÉ* GILT-BRONZE FIGURE OF MAITREYA**
QIANLONG PERIOD (1736-1795)

The *bodhisattva* stands on a lotus base with the right hand raised and the left at his side. He is garbed in a diaphanous *dhoti* and is adorned with beaded jewelry, with a lotus blossom at each shoulder. The face is serene in expression, surmounted by a foliate tiara, and backed by a nimbus of radiating beams of light.

27 in. (68.6 cm.) high

$60,000–80,000

**PROVENANCE**
Cesa Atrium, Zurich, 29 August 1969.

Although the usual identifying iconographic objects, the wheel and the water pot, are missing from the present example, the figure corresponds closely with other identified 18th century images of the *bodhisattva*, Maitreya. Compare, for example, with a closely related figure at the palace at Chengde, identified by its inscription as Maitreya, although also missing the wheel and water pot, illustrated by Wang Jiapeng in *Buddhist Art from Rehol*, Taipei, 1999, p. 75, cat. no. 16. See, also, a non-gilt figure of Maitreya from the Qing Palace in Beijing, illustrated by The Palace Museum, *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992, p. 68, cat. no. 40.

清乾隆　鎏金鑄銅鍾鏌爾勒菩薩立像





PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

**1425**

## A LARGE CAST AND *REPOUSSÉ* GILT-BRONZE FIGURE OF ELEVEN-HEADED *AVALOKITESHVARA*

QIANLONG PERIOD (1736-1795)

The *bodhisattva* stands on a double-lotus base with the principle hands in *anjalimudra*, and the multitude of others outstretched around him. He wears a diaphanous *dhoti* inlaid with hardstones, and is adorned with beaded jewelry. The faces, mostly peaceful, are arranged in tiers, and are surmounted by the diminutive head of Amitabha.

34¼ in. (87 cm.) high

$100,000–150,000

**PROVENANCE**

Cesa Atrium, Zurich, 29 August 1969.

The present manifestation of eleven-headed Avalokitesvara was quite popular during the Qianlong period, and exhibits strong Tibetan influence. Buddhism was the state religion of the Qing dynasty, and the Qianlong Emperor was a devout practitioner of the faith. Of particular interest to Qianlong was Tibetan Buddhism, and perhaps the pinnacle of his Tibetan Buddhist activities came in 1780, the year in which he celebrated his 70th birthday, when the Panchen Lama came to both Jehol and Beijing, and bestowed upon the Emperor the Mahakala and Chakrasamvara initiations. The rituals for these coincided with his birthday and indicated that Qianlong had formally 'entered the Buddhist realm.' Qianlong's powerful devotion to Buddhism was readily carried over into works of art made during his reign.

清乾隆　鎏金鑄銅錘鏟十一面觀音立像





1426

ANOTHER PROPERTY

**1426**

**A CAST AND *REPOUSSÉ* GILT-BRONZE FIGURE OF VAJRABHAIRAVA AND VAJRA VETALI**
19TH CENTURY

The deity strides in *alidhasana* on prone human and animal figures over a lotus base, holding a skull cup and curved knife in the principle hands and various implements in the radiating others. The central face is in the form of a ferocious buffalo, and is flanked and surmounted by human faces. His consort, Vajra Vetali, has one leg wrapped around the deity, and holds a skull cup and curved knife. Both are backed by a flaming aureole.

10¼ in. (26 cm.) high

$5,000–8,000

清十九世紀　銅鎏金威羅瓦金剛像

PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

**1427**

**A LARGE *REPOUSSÉ* PARCEL GILT-BRONZE FIGURE OF A *LUOHAN***
18TH-19TH CENTURY

The *arhat* stands on a gilded lotus base with his right hand raised in *vitarkamudra* and the left held with palm up. He wears heavy gilded robes draped over the left shoulder, the face is flanked by prominent ears, and the hair is shortly shorn.

$40,000–60,000

**PROVENANCE**

Cesa Atrium, Zurich, 29 August 1969.

清十八/十九世紀　銅鎏金錘鏨羅漢立像



1427

ANOTHER PROPERTY

**1428**

## A RARE LARGE BRONZE DEER-FORM SUPPORT
MING-EARLY QING DYNASTY, 15TH-18TH CENTURY

The striding stag is caparisoned in a halter, bell and tassel-hung breast collar, strap-hung crouper centered by a 'fire pearl', stirrups, and a fringed blanket surmounted by a cloth-draped urn with cylindrical center that opens into the hollow center of the stag's body. The bronze has a pale grey and milky-green patina.

31 in. (79 cm.) long

$10,000–15,000

**PROVENANCE**

Private collection, Chicago, since the 1980s.

Similar trappings can be seen on a small bronze horse dating to the Yuan-early Ming dynasty, 13th-15th century, sold at Christie's New York, 18-19 September 2014, lot 1020, as well as on a Ming-dynasty gilt-bronze figure of a horse supporting a figure Guanyin, offered at Sotheby's New York, 21-22 September 2005, lot 237. See, also, the 17th-18th century *cloisonné* enamel and gilt-bronze incense burner in the figure of a deer with similar trappings sold at Sotheby's New York, 20 March 2007, lot 551.

The result of Oxford thermoluminescence test no. N114m80 is consistent with the dating of this lot.

明十五/清十八世紀　銅鹿形座



THE PROPERTY OF A LADY

**1429**

**A GILT-LACQUERED WOOD FIGURE OF GUANYIN**
LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

The *bodhisattva* sits on a separate lotus base with the right hand resting on the raised knee and the left held in the lap. The figure is garbed in voluminous robes with a cowl draped over the chignon-dressed hair.

26¾ in. (67.9 cm.) high

$15,000–25,000

**PROVENANCE**
By repute, the collection of Sven Hedin.
The Collection of Dr. William B. Gruber, thus by descent through the family.
明末/清十八世紀　木漆金觀音坐像





1430



1431

THE PROPERTY OF A PHILADELPHIA GENTLEMAN

**1430**

**A FINELY CAST BRONZE FIGURE OF A MYTHICAL BEAST**
LATE MING DYNASTY, 17TH CENTURY

The beast reclines with all four hoofed feet tucked under the body, which is covered overall in fine scales. The bearded equine face is turned to the left and has horns at the center of the head backed by a mane of flowing hair.

2¾ in. (7 cm.) wide

$6,000–8,000

**PROVENANCE**
Charlotte Horstmann and Gerald Godfrey, Hong Kong, 1983.

Compare the very similar recumbent bronze figure of a mythical beast, described as a paper weight, of slightly smaller size (6.4 cm.) and also dated to the Ming dynasty, in the Robert H. Clague Collection, illustrated by R.D. Mowry in *China's Renaissance in Bronze*, Phoenix Art Museum, 1994, p. 200, no. 46.

明十七世紀　銅瑞獸把件

PROPERTY FROM A TEXAS COLLECTION

**1431**

**A BRONZE STANDING FIGURE OF GUANYIN**
QING DYNASTY (1644-1911)

The figure is cast standing on a double-lotus base, and dressed in a voluminous robe with a beaded *ruyi* necklace spanning the chest. The deity has gentle facial features, her eyes downcast in contemplation and hair coiled into a topknot secured with a short hairpin.

19¼ in. (49 cm.) high

$6,000–8,000

**PROVENANCE**
Roger Keverne Ltd., London.

**EXHIBITED**
Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Spring 2010, no. 14.

清　銅觀音立像

VARIOUS PROPERTIES

**1432**

## A GILT-BRONZE 'LAOZI AND BUFFALO' CENSER AND COVER

MING DYNASTY (1368-1644)

The censer is naturalistically cast as a buffalo, with one raised foot, outstretched neck, and long curved horns. The cover is cast as a figure of Laozi, and is fitted to sit on the buffalo's back. He holds a scroll in his right hand, and is garbed in heavy robes. The bearded face has an opening at the mouth, and there is another at his lower back, for the escaping incense smoke.

12¾ in. (32.4 cm.) high

$25,000–35,000

Compare the present censer with a very closely related bronze 'Laozi and buffalo' censer, dated to the 17th century, illustrated by P. Moss (ed.), *Between Heaven and Earth: Secular and Divine Figural Images in Chinese Paintings and Objects*, Hong Kong, 1988, no. 39. See, also, another bronze 'Laozi and buffalo' censer from the collection of Mr. and Mrs. Gerard Hawthorn, sold at Sotheby's Hong Kong, 3 December 2015, lot 69, and another sold at Sotheby's New York, 16 September 2015, lot 435.

明　銅鎏金老子騎牛薰爐





**1433**

**A SMALL BRONZE VASE**
KANGXI FOUR-CHARACTER CAST MARK AND OF THE PERIOD (1662-1722)

The vase is cast with a compressed body rising from a low, spreading foot to a lipped rim, and the waisted neck is flanked by a pair of angular handles. The base is cast with a pair of dragons surrounding the mark, *Kangxi nian zhi*.

4⅛ in (10.7 cm.) high

$10,000–15,000



**1433 (mark)**

Bronze vessels bearing Kangxi marks appear to be extremely rare and very few examples have been published. A bronze square *hu* vase in the Clague Collection bearing a Kangxi four-character mark is illustrated by B. Mowry, *China's Rennaissance in Bronze – The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix, 1993, pp. 174-175, no. 36, where the author notes that the Clague vase "numbers among a small group of bronzes with Kangxi marks." In the same catalogue, a Kangxi-marked gold-splashed ovoid vase from the collections of Dr. Sidney Smith and Robert H. Clague is illustrated, p. 167, no. 34.

清康熙　銅方耳小瓶　「康熙年製」楷書鑄款

**1434**

## A VERY RARE BRONZE 'EIGHT DAOIST TRIGRAMS' MIRROR

QIANLONG PERIOD, DATED TO 1784 AND OF THE PERIOD

The mirror is cast with eigh-lobed foliate rim, surmounted by a central lotus-shaped knop. The back is decorated with eight Daoist trigrams divided by a intricate network of characters within raised border lines and is engraved with an eight-character inscription, *da qing qian long jia chen nian zhi* (made in the *jia chen* cyclical year of the grand Qing Qianlong reign).

7¼ in. (18.4 cm.) diam.

$40,000–60,000

A Qianlong 'Eight Daoist Trigrams' mirror of very similar decoration, but with a bracket-lobed rim and inscribed with a *ren yin* date (1782), from the Qing court collection and still housed in Palace Museum, Beijing is illustrated and discussed by He Lin, *Collections of the Palace Museum: Copper Mirrors*, Beijing, 2007, pp. 264-265, no. 168. The author noted that mirror was made by the imperial workshop in Beijing.

清乾隆 八卦紋鏡 大清乾隆甲辰年制款





PROPERTY FROM A PRIVATE MONTANA COLLECTION

**1435**

**AN ARCHAISTIC GOLD AND SILVER-INLAID BRONZE WINE VESSEL, *GONG***
MING DYNASTY (1368-1644)

The faceted sides of the vessel are cast with *taotie* masks inlaid in gold and silver and divided and separated by notched flanges below further *taotie* masks below the rim, with an animal-form C-shaped handle. The cover is cast in the form of adorsed recumbent animals, their features inlaid with silver and gold.

7 in. (17.8 cm.) high

$6,000-8,000
明 銅錯金銀觚

ANOTHER PROPERTY

**1436**

## A LARGE GILT-SsplashED BRONZE CENSER
17TH-18TH CENTURY

The heavily-cast censer is of compressed globular form with a flared rim, and is applied on the sides with two stylized fish-form handles, the surface adorned with gilt splashes. The base is cast with an apocryphal four-character Xuande mark.

12 in. (31 cm.) wide across the handles


(mark)

$100,000–150,000

**PROVENANCE**

American collection since the late 19th century.

明末/清十八世紀　銅灑金魚耳簋式爐





1437

PROPERTY FROM A TEXAS COLLECTION

**1437**

**A LARGE BRONZE ARCHAISTIC *'CHILONG'* VASE**
17TH-18TH CENTURY

The ovoid body is supported on a tiered splayed foot decorated with wave pattern, and the tall neck decorated with angular scrolls and geometric motifs is applied with a sinuous *chilong* with bifurcated tail clambering towards the flaring mouth.

22⅛ in. (56.5 cm.) high

$7,000–9,000

**PROVENANCE**
Christie's South Kensington, 15 May 2013, lot 623.
Roger Keverne Ltd., London.

**EXHIBITED**
Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics,* London, 2013, no. 14.
清十七/十八世紀 銅仿古螭龍瓶



1438

PROPERTY FROM A TEXAS COLLECTION

**1438**

**A LARGE BRONZE ARCHAISTIC *HU*-SHAPED VASE**
17TH-18TH CENTURY

The vase is cast with a pear-shaped body rising from a tall molded foot to a slight flared neck flanked by a pair of handles issuing from bovine heads, and is decorated with three bands of wave patterns incorporating stylized *taotie* masks, all reserved on a *leiwen* ground below a narrow band of *leiwen* pattern.

19¼ in. (50 cm.) high

$8,000–12,000

**PROVENANCE**
Roger Keverne Ltd., London.

**EXHIBITED**
Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Winter 2010, no. 18.
明末/清十八世紀 銅仿古波曲紋壺

PROPERTY FROM A TEXAS COLLECTION

**1439**

## A LARGE BRONZE TRIPOD CENSER AND COVER
17TH CENTURY

The *bombé* body is raised on three sturdy cabriole legs issuing from lion masks and is decorated around the waisted neck with a frieze of *leiwen* pattern, flanked by a pair of upright S-curved handles. The domed cover is surmounted by a figure of Budai leaning on a cloth bag, with a hollow, globular jar before him.

19¾ in. (50.2 cm.) high, wood stand

$15,000–25,000

**PROVENANCE**
Roger Keverne Ltd., London.

**EXHIBITED**
Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Summer 2012, no. 14.

明末清初 銅鼎式爐





1440

ANOTHER PROPERTY

**1440**

**A BRONZE TRIPOD CENSER**
17TH-18TH CENTURY

The censer has a compressed body raised on three conical supports and a pair of open handles that sweep outward from the rim. The base is cast with a three-character inscription, *qin shu lu*.

4⅛ in. (10.5 cm.) across

$8,000–10,000

The mark, *qin shu lu*, which may be translated as 'Companion of *qin* and books', is the art name of Wu Bang Zuo, a Xuande period court official in charge of the making of bronze censers. The same mark is on two bronze tripod censers illustrated in *Jin yu qing yan: Yang Bingzhen xian sheng zhen cang Ming Qing tong lu*, National Museum of History, Taipei, 1996, p. 121, nos. 18 and 19.

明末/清十八世紀　銅橋耳爐　「琴書侶」款



1440 (mark)



1441

PROPERTY FROM A TEXAS COLLECTION

**1441**

**A LARGE BRONZE 'PHOENIX TAIL' SQUARE VASE**
17TH-18TH CENTURY

The square-form vase is decorated on each side of the mid-section with *ruyi* designs, which are repeated around the lower section, all between a lotus-lappet border and a band of bosses below. The trumpet neck is decorated on each side with a flowering meander and is flanked by a pair of *ruyi*-shaped handles. The base is cast with an apocryphal Xuande six-character mark within a square.

22½ in. (57.3 cm.) high

$8,000–12,000

清十七/十八世紀　銅如意紋方尊

PROPERTY FROM THE MICHAEL D. STEVENSON COLLECTION

**1442**

## A GILT-BRONZE TABLE-TOP DISPLAY CASE
18TH-19TH CENTURY

The hinged, rectangular vitrine opens to reveal a finely-incised panel decorated with lotus blossoms borne on leafy vines. The frame is intricately decorated with stylized floral meander. The whole is supported on a waisted stand of conforming shape raised on short legs which terminate in scroll-form feet joined by shaped aprons, and decorated with shaped panels enclosing lotus blossoms below a lappet border.

7⅝ in. (19.4 cm.) high, 24¼ in. (62.3 cm.) wide, 18½ in. (47 cm.) deep

$15,000–25,000

**PROVENANCE**

Dragon House, San Francisco, 1980s.
Michael D. Stevenson (1947–2011) Collection.

清十八/十九世紀　銅鎏金纏枝蓮紋展示櫃





PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK.

**1443**

## A LARGE *CLOISONNÉ* ENAMEL DEEP BOWL

MING DYNASTY, 16TH CENTURY

The exterior of the bowl is decorated with lotus scroll between petal-lappet border below and other decorative bands above, and the interior is similarly decorated above a central of petal lappet roundel enclosing a Buddhist lion playing with a ribbon-tied brocade ball.

10 in. (25.5 cm.) diam.

$6,000–8,000

**PROVENANCE**

Dr. Ralph C. Marcove (1929-2001) Collection, New York.

明 掐絲琺瑯獅戲綉球圖蓮紋大盌



**(another view)**

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1444**

**A RARE *CLOISONNÉ* ENAMEL DUCK-HEAD BOTTLE**
CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

The pear-shaped body is decorated with flower scroll bearing large blossoms on leafy meandering stems that rise from a band of blue overlapping petals and continue up to a narrow gilt-copper collar encircling the neck below turquoise feathers that decorate the upper arched neck and head, with a gilt-rimmed circular opening at the back of the head, glass-inlaid eyes and a gilt beak, the foot encircled by lotus sprays.

10¼ in. (28 cm.) high

$40,000-60,000

**PROVENANCE**
The Collection of Robert H. Ellsworth, New York, before 1984.

**LITERATURE**
A. Martin, "American Mandarin," *Connoisseur*, November 1984, p. 99.

A *cloisonné* enamel vessel of this shape decorated with cell diaper, dated to the Qianlong period, in the collection of Les Arts Décoratifs-musée des Arts décoratifs, Paris, is illustrated by Beatrice Quette (ed.) in *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Center, New York, 2011, p. 266-67, no. 84, and p. 87, fig. 5.10, where a page from the eighteenth century bronze catalogue *Xiqing gujian, juan* 21, which depicts a bronze vessel of related shape, is illustrated. See, also, another *cloisonné* enamel duck-head bottle, also decorated with cell diaper sold at Christie's New York, 18 September 2004, lot 620. This unusual shape is first seen in bronze during the Han dynasty (221 BC-AD 220), such as the gilt-bronze example sold at Christie's New York, 21 March, 2002, lot 80.

清乾隆　掐絲琺瑯鳧首曲頂壺





PROPERTY FROM A TEXAS COLLECTION

**1445**

**FIVE *CHAMPLEVÉ* ENAMELED GILT-BRONZE VESSELS**
18TH-19TH CENTURY

Comprising a lobed *jardinière* with a stand, a pair of candlesticks, and a pair of *gu*-shaped beaker vases, each vessel is enameled in *champlevé* against a gilt ground with floral sprays borne on tendrils.

Candlesticks 13½ in. (32 cm.) high (5)

$15,000–25,000

**PROVENANCE**
Roger Keverne Ltd., London.

**EXHIBITED**
Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Summer 2011, no. 28 (*jardinière*) and 29 (candlesticks).
Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Winter 2012, no. 15 (vases).

清十八/十九世紀　嵌胎琺瑯供器一組

ANOTHER PROPERTY

**1446**

**A *CLOISONNÉ* AND *CHAMPLEVÉ* ENAMEL AND GLASS LANTERN**
18TH CENTURY

The lantern is of square section, and each side is inset with a glass panel within blue key-fret borders, two are decorated with a gold dragon leaping amidst clouds, and one is hinged as a door, all below a petal-lappet band that surrounds the open top. Below are openwork scroll aprons and a square platform with openwork balustrade raised on a faceted *gu*-form support that rises from the square platform that forms the top of the cushion-form base.

18¼ (46.4 cm.) high

$20,000-30,000

A pair of *cloisonné* and *champlevé* enamel lanterns of similar form and decoration, but with differently painted glass panels, was sold at Christie's New York, 24 March 2011, lot. 1617.

清十八世紀　嵌胎掐絲琺瑯宮燈



PROPERTY FROM A TEXAS COLLECTION

**1447**

## A PAIR OF *CLOISONNÉ* ENAMEL LANTERNS
18TH CENTURY

Each rectangular lantern is composed of an open frame centering a square platform and surmounted by two 'roofs', the lower arched on each side, all with openwork borders of conjoined lotus sprays and angular scrolls. The whole is raised on a waisted base decorated around the lower sides with petal lappets above an openwork scroll apron.

14 in. (35.6 cm.) high (2)

$12,000–18,000

**PROVENANCE**

Christie's New York, 19-20 September 2013, lot 1633.

Compare the similar *cloisonné* and *champlevé* enamel lantern sold at Christie's, London, 15 May 2012, lot 95, which is raised on an additional pedestal base decorated in *champlevé* enamel with waves and conch shells. See, also, the pair of *cloisonné* and *champlevé* enamel lanterns sold at Christie's New York, 24-25 March 2011, lot 1617.

清十八世紀　掐絲琺瑯宮燈一對



VARIOUS PROPERTIES

**1448**

**A PAIR OF *CLOISONNÉ* ENAMEL JARS AND COVERS**
18TH CENTURY

Of albarello shape, the jars are decorated in vivid enamels with peony, prunus, chrysanthemum and lotus below a border of bats on the shoulder, and with a diaper pattern on the neck and foot. The covers are decorated with lotus scroll around a gilt-bronze bud finial, and key fret on the everted rim.

11⅝ in. (29.5 cm.) high (2)

Compare the present jars with a closely related pair, of similar shape but decorated with deer and cranes, illustrated in *Colorful, Elegant, and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, Suzhou, 2007, p. 87. See, also, a closely related pair decorated with water fowl and flowers, sold at Christie's Hong Kong, 26 November 2014, lot 3379.

清十八世紀　掐絲琺瑯四時花卉蓋罐一對

$20,000–30,000





**1449**

**A *CLOISONNÉ* ENAMEL RECTANGULAR VASE**
18TH CENTURY

The square-sectioned vase is flanked by a piar of gilt-bronze *chilong* handles, and decorated on each facet at the mid-section with a panel of lotus bloom borne on meandering scrolls beneath a bat suspending a *qing*, with archaistic angular scrollwork on four corners. The neck has a *repoussé* band of floral sprays above a band of plantain leaves on the shoulder, which are repeated on the pedestal foot.

13¼ (33.5 cm.) high

$10,000–15,000

The form of the present *cloisonné* vase, with the tapering, faceted sides and *chilong*-form handles, is very unusual, and only a few other examples are known. Compare the current example with a closely related pair at the Victoria & Albert Museum, illustrated on its website, with the accession no. 509-1875. See, also, a pair sold at Sotheby's London, 11 November 2015, lot 111.

清十八世紀　掐絲琺瑯螭龍耳方瓶

**1450**

## A LARGE *CLOISONNÉ* ENAMEL LOBED *JARDINIÈRE*
18TH CENTURY

The *jardinière* is decorated around the lobed sides with a design of meandering lotus scroll which continues onto the base. The top of the flat, everted rim is decorated with a narrow band of lotus sprays, and the gilt-bronze edge is decorated with key fret.

26 in. (65.7 cm.) diam.

$40,000-60,000

**PROVENANCE**
The Honorable Mrs. Marten, OBE, Collection.
清十八世紀　掐絲琺瑯纏枝蓮紋花瓣式大花盆


(detail)





1451

PROPERTY FROM A TEXAS COLLECTION

**1451**

**A LARGE *CLOISONNÉ* ENAMEL VASE**
18TH-19TH CENTURY

The elongated ovoid body is enameled with leafy lotus scroll between a *ruyi*-head border and upright petal lappets. The trumpet neck is decorated with further lotus scroll above a band of upright lappets and is flanked by a pair of bat-shaped handles, below a band of key-fret pattern around the mouth rim.

25⅜ in. (65 cm.) high

$7,000–9,000

**PROVENANCE**
Roger Keverne Ltd., London.

**EXHIBITED**
Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Winter 2010, no. 66.

清十八/十九世紀　掐絲琺瑯雙蝠耳大瓶

ANOTHER PROPERTY

**1452**

**A PAIR OF *CLOISONNÉ* ENAMEL *GU*-FORM VASES**
18TH CENTURY

The flaring trumpet-shaped neck and spreading foot are decorated with archaistic blades separated by blossoming prunus scroll beneath a key-fret border encircling the mouth rim.

16⅞ (43 cm.) high (2)

$15,000–20,000

清十八世紀　掐絲琺瑯拐子紋觚式瓶一對



1452



PROPERTY FROM A TEXAS COLLECTION

**1453**

## A LARGE PAINTED ENAMEL BOTTLE VASE

QIANLONG PERIOD (1736-1795)

The globular body is enameled in imitation of *cloisonné* enamel with leafy lotus scroll between a band of *ruyi*-heads and upright plantain leaves, above a band of flower heads around the foot. The flaring neck is decorated with two panels enclosing double happiness characters, *shuangxi*, flanked by pair of gilt-bronze archaistic design scroll handles and surrounded by further lotus scrolls.

18⅜ in. (46.5 cm.) high

$12,000–18,000

**PROVENANCE**

Roger Keverne Ltd., London.

**EXHIBITED**

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Winter 2011, no. 44.

清乾隆　銅胎畫琺瑯夔龍耳瓶





THE PROPERTY OF A CONNECTICUT COLLECTOR

**1454**

**A PAIR OF PAINTED ENAMEL PANELS**
18TH-19TH CENTURY

The rectangular panels are painted in bright colors with ladies, boys and attendants engaged in various leisurely activities in lakeside palace gardens, some drinking wine in pavilions, some carrying hoes, from which hang baskets of flowers, some seated in a boat and holding a vase of lotus flowers, and some watching another lady painting on a rock table; within painted wood frames.

27¼ in. (70 cm.) high, 18¾ (47.5 cm.) wide (2)

$12,000-15,000

**PROVENANCE**
Spink & Son Ltd., London, 30 May 1958
清十八/十九世紀 銅胎畫琺瑯庭院仕女圖掛屏一對



1455

PROPERTY FROM A TEXAS COLLECTION

**1455**

## A RARE PAINTED ENAMEL VASE
18TH CENTURY

The vase, with animal head-and-loose ring handles, is painted in the *famille rose* palette with two large panels, one depicting Shoulao and his attendant in a rocky landscape looking up at a crane in flight above, and the other depicting the rebus *haiwu tianchou*, 'adding a chip to the house in the sea', or 'may you live to a ripe old age'. The panels are within phoenix borders surrounded by floral scroll on an aubergine ground between *ruyi* borders. The neck and foot are decorated with bats and clouds against a pale blue ground.

13¼ in. (33.6 cm.) high

$4,000-6,000

**PROVENANCE**

Roger Keverne Ltd., London.

**EXHIBITED**

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Summer 2012, no. 50.

清十八世紀　銅胎畫琺瑯壽老圖獸首銜環耳瓶





1456 (two views)

ANOTHER PROPERTY

**1456**

## A PAINTED ENAMEL *HU*-FORM VASE
18TH CENTURY

Each main side is well painted with a scene of scholars; one depicts two seated scholars and two attendants watching two bats in flight, and the other depicts a gathering of five scholars in a mountainous landscape, both within a blue dragon-scroll border, and panels of naturalistic flower vignettes are within pink bat borders on the narrow sides below the lug handles, all reserved on a flower scroll-decorated yellow ground between decorative borders.

11 in. (28 cm.) high

$15,000–20,000

**PROVENANCE**

Sotheby's New York, 5 June 1985, lot 124.
Sotheby's New York, 31 March–1 April 2005, lot 235.

PROPERTY FROM A TEXAS COLLECTION

**1457**

## A LARGE PAINTED ENAMEL BASIN
18TH-19TH CENTURY

The basin is decorated in the center of the interior with seven female deities holding various precious objects, and two attendants carrying *jue* on trays,all below vaporous clouds that partially obscure a pagoda. A band of large fish and aquatic plants encircles this central scene in the well, and the flat, barbed-petal rim is decorated with dense leafy, floral meander on a yellow ground. The exterior and base are decorated with archaistic blue dragon scrolls.

17½ in. (44.4 cm.) wide

$12,000–18,000

**PROVENANCE**

Christie's London, 6 November 2012, lot 33.
清十八/十九世紀　銅胎畫琺瑯仙女圖菱花口洗





1458

PROPERTY FROM A TEXAS COLLECTION

## 1458

### A LARGE PAINTED ENAMEL BASIN
18TH CENTURY

The basin is decorated in the center of the interior with a pair of mandarin ducks swimming amidst a lush waterscape, with blossoming peony branches growing from rocks, all within an hexalobed cartouche reserved on a green, floral scroll ground. The interior and exterior of the well are similarly decorated with dragons striding amidst turbulent waves and rocks, and the flat, foliate rim is decorated with leafy floral meander. The base is decorated with a spray of two peaches and two strawberries.

18¼ in. (46 cm.) diam.

$7,000-9,000

**PROVENANCE**

Roger Keverne Ltd., London.

**EXHIBITED**

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Summer 2011, no. 60.

清十八世紀 銅胎畫琺瑯荷塘鴛鴦圖菱花口洗



1459

## 1459

### A LARGE PAINTED ENAMEL BASIN
18TH CENTURY

The basin is brightly painted in the center of the interior with ladies and children amongst elaborate pavilions in a garden by a lotus pond, and the well with dragons and carp leaping from cresting waves, below shaped cartouches enclosing fruiting and flowering sprays reserved on a ground of floral scrolls on the flat, petal-barbed rim. The exterior and base are decorated with stylized *kui* dragon scrolls.

17⅛ in. (43.5cm.) diam.

$3,000-5,000

**PROVENANCE**

Sotheby's London, 11 July 2012, lot 414.

清十八世紀 銅胎畫琺瑯仕女嬰戲圖菱花口洗

PROPERTY FROM A TEXAS COLLECTION

**1460**

## A PAIR OF PAINTED ENAMEL *GU*-SHAPED VASES

GUANGXU PERIOD (1875-1908)

Each vase is decorated around the bulbous mid-section with composite foliate scrolls repeated on the trumpet-shaped and tall flared foot all within decorative borders. Each shoulder is further decorated with three medallions enclosing a three-character hall name, Lingdetang.

19½ in. (50 cm.) high (2)

$8,000–12,000

**PROVENANCE**

Roger Keverne Ltd., London.

**EXHIBITED**

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, August 2010, no. 61.

The hallmark on the present pair of *gu*-form vases, Lingdetang ('The Hall of Virtue'), may be associated with the Lingde Academy in Taiyuan, which was founded by Zhang Zhidong (1837-1909) while he was the Governor (*xunfu*) of Shanxi. An avid advocate of controlled reform, Zhang introduced Western learning (*xixue* ) into the curricula of the many academies he had founded in different cities.

清光緒　銅胎畫琺瑯纏枝蓮紋花觚一對　「令德堂」款



# Friday 18 March 2016
Morning Session at 10:00 am
(Lots 1471-1603)



1471

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**1471**

**A MASSIVE SICHUAN GREY POTTERY MODEL OF A DOG**
HAN DYNASTY (206 BC-AD 220)

The figure is modeled as a dog standing foursquare, with its head tilted up and ears alertly pricked, the mouth open in a warning growl, and the tail curled up onto the rump.

27 in. (68.7 cm.) long

$6,000-8,000

**PROVENANCE**
Christie's New York, 4 June 1992, lot 206.

Large mastiff-like dogs such as the present example, are generally depicted in alert postures, either seated or standing. A dog shown baring its teeth, snarling, from Majiashan, Xinduxian, and another from Bijiashan, Suiningxian, are illustrated in *Wenwu ziliao congkan* no. 9, Akiyama Terukazu, et al, *Arts of China: Neolithic Cultures to the T'ang Dynasty - Recent Discoveries* (Tokyo, 1968), nos. 304-307; and *Kaogu xuebao* 1958, no. 1, (pp. 87-104), pl. IX; and *Kaogu* 1988, no. 3, p. 223, fig. 6:7.

The result of Oxford thermoluminescence test no. 666a37 is consistent with the dating of this lot.

漢　四川灰陶立犬

ANOTHER PROPERTY

**1472**

**A RARE AND UNUSUALLY LARGE PAINTED GREY POTTERY FIGURE OF A TRICORN**
LATE EASTERN HAN-SIX DYNASTIES PERIOD (3RD-4TH CENTURY AD)

The sturdy beast is shown mid-stride with its horned bovine head lowered, and its long tail with curled tip is raised. A raised strip along the backbone is applied with three flat knobs. There are traces of white slip and black pigment and extensive earth encrustation.

17¾ in. (45 cm.) long

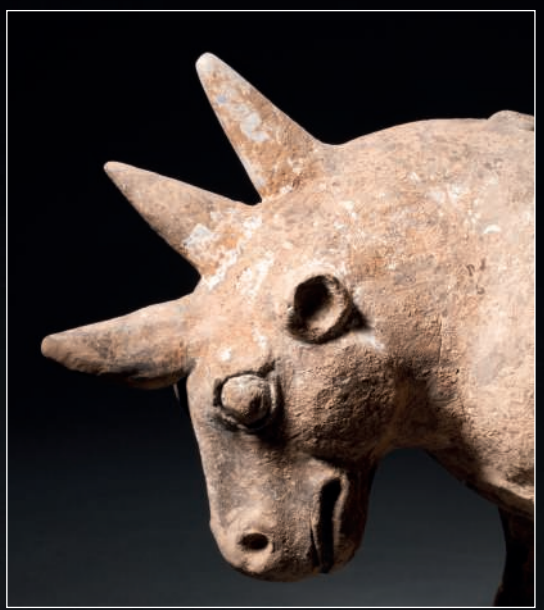
$8,000-12,000

**PROVENANCE**
Christie's New York, 1 December 1988, lot 180.

This unusually large figure of a rhinoceros-like beast closely resembles one from a Western Jin dynasty (AD 265-317) tomb in Zhengzhou, Henan province, illustrated in *Kaogu Tongxun*, 1957:1, no. 1, pl. XIV:4. A similarly large, but slightly smaller (43.8 cm.), pottery figure of a tricorn in the Metropolitan Museum of Art, New York, is illustrated by S. G. Valenstein in *A Handbook of Chinese Ceramics*, New York, 1975, p. 57, no. 50.

The result of Oxford thermoluminescence test no. C115n72 is consistent with the dating of this lot.

東漢晚期/六朝　彩繪灰陶三角獸



(detail)

1472

# EARLY POTTERY FIGURES FROM AN IMPORTANT PRIVATE COLLECTION (LOTS 1473-1487)

Almost unknown outside China before the late nineteenth century, Chinese pottery sculptures came to world attention over the course of the twentieth century. Now, virtually everyone recognizes Tang horses and camels, not to mention, the life-sized terracotta warriors from the trenches surrounding the tomb of Qin Shihuangdi (r. 221–210 BC), the first emperor of the Qin dynasty (221–206 BC). Most collectors of Chinese pottery sculptures have specialized in the brilliantly colored *sancai,* or "three-color", glazed examples from the Tang dynasty (AD 618–907). By contrast, this collection embodies a much more comprehensive view, including examples from the Han (206 BC–AD 220) through the Tang dynasties, the works thus spanning nearly a millennium.

The collection is especially strong in sixth- and seventh-century sculptures, fascinating and compelling works that commanded only limited admiration from previous generations of collectors, who prized eighth-century glazed figures above all others. Avoiding the road already well traveled, this collection focuses on unglazed pieces that were embellished after firing with mineral pigments, a technique known as "cold painting", though the collection includes distinguished glazed pieces as well. In fact, many believe that unglazed sculptures, lacking brilliant colors, are the best vehicles for conveying the power of pure sculptural form; in addition, cold-painted ceramic sculptures also best reflect the sculptors' achievements in naturalistic description, as the artists were better able to capture realistic details with the broad palette of mineral colors than with the limited palette of bright colors afforded by the glazed tradition. In fact, many scholars believe that people of the Tang dynasty likely prized unglazed, cold-painted sculptures over the colorful, *sancai*-glazed ones, as they better express the goal of idealized naturalism than do the bright and often arbitrarily colored *sancai*-glazed sculptures; moreover, it is only the cold-painted sculptures, never the *sancai*-glazed ones, that occasionally bear original traces of gold-leaf embellishment.

From earliest times, the reasons for creating funerary vessels and sculptures were four: to provide food, water, and wine to sustain the spirit of the deceased in the next life; to provide a variety of humans and animals to serve, entertain, and amuse the spirit of the deceased; to provide guardians to protect the spirit of the deceased on its journey to the next world; and to provide a sufficiently great quantity of food, sculptures, and luxury goods to establish beyond all doubt the wealth, importance, and elevated status of the deceased—whatever his or her actual status in the temporal world might have been—so that he or she would not only repose in glory but be appropriately received in the next world. During the Neolithic period, provisioning with food and drink seems to have been of paramount concern, and hence vessels of various shapes and functions were primary. By the Shang dynasty (c. 16th century–c. 1050 BC), however, the other functions were rapidly ascending in importance. With its thousands of life-sized horses and armor-clad warriors, Qin Shihuangdi's so-called terracotta army, discovered near present-day Xi'an, in Shaanxi province, reflects an early preoccupation both with protecting the spirit of the deceased from demons and evil spirits and with demonstrating the late emperor's wealth and projecting his military might.

Already in Neolithic times, the spirit of the deceased had been provisioned with vessels filled with grain, water, and wine. By the Shang and Zhou (c. 1050 BC–221 BC) dynasties, elaborate ceremonies had evolved that required the use of jade implements and bronze ritual vessels. Shang ceremonies sometimes involved human and animal sacrifices as well, the animals including elephants, rhinoceroses, horses, oxen, pigs, and dogs, among many others. Sculptures carved in wood were used in the south during the Warring States period (481–221 BC), perhaps as substitutes for the sacrificial victims of earlier times. Used in the north in the fifth and sixth centuries BC, if only infrequently, pottery sculptures of fired ceramic ware became a standard feature in the north in the late third century BC. That date marks the beginning of a long, continuous tradition of provisioning the spirits of the deceased with sculptures, a tradition that would persist into the Tang dynasty, through the eighth century and well into the ninth.

The earliest such ceramic sculptures produced in any quantity—those of the Qin and Han dynasties—represent warriors and horses. Intended to protect from demons and evil spirits while at the same time symbolizing the wealth, political power, and military might of the deceased, they depict ethnically Chinese figures in native attire. The repertory of subjects expanded during the Han dynasty to include court attendants, entertainers, and barnyard animals. By the sixth century, not only had the range of subject matter expanded further still but came to reflect influences from India, Persia, and Central Asia that reached China via trade over the fabled Silk Route. Those influences manifest themselves most forcefully in the foreign faces and clothing styles of the guardians, merchants, and grooms represented—a cosmopolitanism that culminated in the exceptionally naturalistic sculptures from the Tang dynasty.

During the Tang dynasty, China was the undisputed leader of the world, her capital, Chang'an (present-day Xi'an), the world's largest, richest, most cosmopolitan city. As a wealthy, sophisticated metropolis and as the eastern terminus of the Silk Route—even if numerous foreign goods, including luxury items, did find their way farther eastward to Korea and Japan—Chang'an was a magnet for a multitude of non-Chinese visitors, traders, and religious mendicants. Chang'an had not only great Buddhist temples and monasteries but sizable communities of Muslims, Jews, and Nestorian Christians as well, adding to the religious and intellectual fervor of the day.

The earliest sculptures in this collection date to the Han dynasty, likely to the Western Han period (206 BC–AD 9). Such sculptures typically represent officials, attendants (lot 1474), entertainers, and dancers (lot 1473) as well as horses and a few other animals. Not intended to be seen individually, these pottery sculptures—indeed those of all periods—were conceived as sets that might include just a few figures or hundreds, even many hundreds, of figures, depending upon the wealth and status of the deceased. Created in molds, such sculptures were are of gray earthenware, a low-firing ceramic ware that generally matures in the range of 800° to 900° Celsius. The sculptures show restrained elegance, their surfaces smooth, their lines flowing; the figures' masklike faces are similar from one figure to the next, and their robes, which often flare outward at the bottom, typically have long, wide sleeves. From the Han through the Tang dynasties, figures who are neither gesturing or holding an object typically hold their arms before their chest and conceal their hands within their generous sleeves (lots 1474, 1484, 1485). Only rare Han-dynasty sculptures retain any pigment today (lot 1473), but at the time they were made most were embellished after firing with colorful designs painted in mineral pigments (i.e., so-called cold painting). Such sculptures were typically covered with a coating of white pigment which smoothed the surfaces and provided the perfect ground against which to showcase the reds, blacks, ochres, greens, blues, and other mineral colors.

During the Six Dynasties period (AD 220–581), and particularly during the Northern Wei dynasty (AD 386–534), ceramic sculptures became more elaborate, soldiers wearing armor and holding swords (lot 1476), oxen outfitted with harnesses (lot 1477), the harnesses even embellished with bosses, and horses sporting bridles, tassels, and blanket-covered saddles (lot lot 1475). Ceramic sculptures from the Northern Wei period, which typically date to the first third of the sixth century, often appear slightly mannered, the human figures subtly elongated (lot 1476), the horses with heads that are small in proportion to their bodies (lot 1475). Still crafted in gray earthenware, many of the sculptures retain at least some pigment (lot 1477, 1479), typically red, which was applied directly to the gray body rather than over an underlying white ground. From the Northern Wei onward, ceramic sculptures often were integrally fired on a square or rectangular plinth, or base, which imparted stability to the generally upright, vertical figures (lot 1475, 1479).

Beginning in the Sui dynasty (AD 581–618) and continuing through the Tang, most ceramic sculptures, whether glazed or cold-painted, were formed in white or off-white earthenware (lots 1479, 1481, 1484, 1485, 1486, 1487). As this collection demonstrates, female figures ranked among the most popular during the Tang dynasty, some representing musicians (lot 1479), others court ladies (lots 1486, 1487), and yet others royal figures (lot 1481). Tang sculptures, whether pottery sculptures or carved stone images of the Buddha, are the most naturalistic of all Chinese sculptures. Figures from the early Tang period are slender (lots 1479, 1481), and their hair is sometimes arranged in a squared bun atop the head (lot 1479). Among the most extraordinary figures of all are those dating to the seventh century and representing princesses (lot 1481); elegantly attired in generously sleeved robes and stylishly upturned shoes, such figures project grace and confidence. From a technical point of view, they are more complicated that earlier figures, as their long sleeves are hollow, at least at the front, and they incorporate open space between arms and torso. By contrast, female figures from the eighth century, by which time the so-called *sancai,* or three-color, glazes had soared to popularity, generally are more rotund in proportion, their bodies plump, their faces full and round (lots 1476, 1487). Female figures from the Tang dynasty sport a variety of hair styles, some simple (lots 1479, 1481, 1484), some complex (lots 1486, 1487). Although their glazes impart brilliant color to the robes of the *sancai* sculptures (lots 1486, 1487), as witnessed particularly by the exquisite sculpture of a lady holding a goose-shaped ewer (lot 1486) , the hair and faces of those figures were left unglazed and were embellished after firing with cold-painted pigments in order to make the figures appear as naturalistic as possible.

Late in the Tang dynasty—i.e., late eighth and ninth century—both male and female figures often became portly, the women's hair arranged in complex, bouffant coiffures (lot 1485). The women's long, high-waisted robes often cover their shoes; the men's robes, too, often reach to their boots but, in contrast to the women's, are "low waisted". Figures of men and women at leisure made their appearance during the Sui and Tang—apparently aristocrats out hunting, playing polo, riding for pleasure, or just otherwise enjoying themselves. Such activities were reserved for persons of wealth and high status. Many late Tang ceramic sculptures were crafted in white earthenware, but some, like the couple in this collection, were done in buff earthenware.

Major changes in funerary customs after the Tang dynasty led to a significant decrease in the use of pottery sculptures. After the Tang dynasty, the Chinese, influenced by Buddhist customs, began to burn paper replicas of the goods they wished to offer the spirit of the deceased in the belief that the smoke from the burnt offering would convey to the next world the essence of the image burned, whether a horse, guardian warrior, ox and chariot, or gold ingot. Thus, what had been a major tradition for more than a thousand years suddenly became a minor tradition after the fall of Tang, with a commensurate decrease in the sculptures' artistic vitality. The long period from the Han through the Tang thus represents the "Golden Age" of the Chinese pottery sculpture tradition—precisely the period to which the sculptures in this collection belong.

Robert D. Mowry 毛瑞
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums, and Senior Consultant, Christie's

**1473**

## A RARE LARGE PAINTED GREY POTTERY FIGURE OF A FEMALE DANCER

WESTERN HAN DYNASTY (206 BC-AD 220)

The dancer wears long, tightly wrapped, layered robes that accentuate the slender profile of her curved body as she bends forward in a moment of the dance. The robes flare at the base exposing one shoe in front and are hiked up in the back in a graceful arch, while the empty ends of the full sleeves are flung outwards in sharp angles. Her face is modeled with strong, intent features, and her hair is parted in the middle and combed back in a looped knot. There are remains of white, pink, red and black pigment.

19⅞ in. (50.5 cm.) high, lucite stand

$30,000–50,000

**PROVENANCE**

Sotheby's New York, 31 May–1 June 1994, lot 234.



**(reverse)**

Music and dance were important elements of court ritual during the Han dynasty (206 BC-AD 220), and this elegant figure in her tight-fitting, wraparound robes (*shen-i*) represents a 'long-sleeve' dancer. A figure of this type, which has one long sleeve flung over her shoulder and the other pendent at her side, in the Weber Collection, The Metropolitan Museum of Art, is illustrated by D. P. Leidy, *How to Read Chinese Ceramics*, The Metropolitan Museum of Art, New York, 2015, no. 3, where Leidy includes a poem that refers to these dancers:

"And they waved their long, dangling sleeves,

With a curvaceous, cultivated bearing,

Their lovely dresses fluttered like flowers in the wind.

There eyes cast darting glances,

One look could overthrow a city."

Another dancer of this type is illustrated by R. D. Jacobsen, *Appreciating China: Gifts from Ruth and Bruce D*ayton, The Minneapolis Institute of Arts, 2002, pp. 144-45, no. 76. The sleeves of this dancer are shown dangling from her raised hands which are held in front of her body. See, also, the four related dancers included in the Eskenazi exhibition, *Early Chinese art: 8th century BC - 9th century AD*, London, 6 June - 8 July 1995, nos. 33 and 35 to 37. The empty ends of the sleeves are depicted as flat like those of the present figure.

The result of Oxford thermoluminescence test no. 666z40 is consistent with the dating of this lot.

西漢　彩繪陶女舞俑



**1474**

## A VERY RARE LARGE PAINTED GREY POTTERY FIGURE OF A FEMALE ATTENDANT

WESTERN HAN DYNASTY (206 BC-AD 8)

The attendant is shown standing with head inclined slightly forward and partially hollowed hands held one above the other protruding from the full sleeves of her heavy, layered robes that are belted low on the waist and worn over loose trousers that fall to the tops of her shoes. The face is sensitively modeled, and the hair is parted in the middle and pulled back in a double loop at the nape of the neck. There are extensive traces of red, blue and white pigment.

22½ in. (57.2 cm.) high, lucite stand

$40,000–60,000

**PROVENANCE**

Important Chinese Ceramic Sculpture, Selected Masterpieces from the Schloss Collection; Sotheby's New York, 3 December 1984, lot 45.

**EXHIBITED**

The Metropolitan Museum of Art, New York, *The Arts of Ancient China*, 1973.
China Institute in America, New York, *Art of the Han*, 14 March - 27 May 1979, no. 18.
Epcot Center, Florida, *A Thousand Years of Chinese Tomb Sculpture*, 1982.

**LITERATURE**

Wen Fong and Maxwell Hearn, *The Metropolitan Museum of Art Bulletin*, No. 2, 1973/1974, *The Arts of Ancient China*, fig. 47.
Ezekial Schloss, *Ancient Chinese Ceramic Sculpture from Han through T'ang*, 2 vols., Stamford, Connecticut, 1977, vol. II, col. pl. II and pl. 16.
Ezekial Schloss, *Art of the Han*, China Institute in America, New York, 1979, p. 42, no. 18.
Barbara Smith and Wango Weng, *China: A History in Art*, New York, 1979, p. 61.
Kotker, *Antiques World*, n.d., p. 45.
*A Thousand Years of Chinese Tomb Sculpture*, Epcot Center, Florida, 1982, cover and col. pl. 5.

西漢　彩繪陶女侍俑



(reverse)





This charmingly modeled figure of a female attendant is engaging for its quiet beauty and the empathy demonstrated by the potter who created it. The figure appears to be that of a young girl who stands with head slightly bowed and hands clasped before her and partially hidden by her sleeves. The pose appears to be that which would be adopted by such an attendant as she stood in the shadows waiting patiently for instructions from her mistress or master. Her feet, in their simple shoes, are parallel and slightly apart to provide stability and allow her to stand motionless for as long as was required. Her hands, hidden in her sleeves, would not have fidgeted. To those she served she would have been invisible and forgotten until she was required to perform some task. However, although she is depicted with her head bowed in submission, the potter has nevertheless imbued her with a quiet dignity and grace that belies her simple, practical, clothes and ungainly footwear.

This figure would have been made for the tomb of a member of the Han elite: possibly even a member of the royal family. Similar figures – both standing and kneeling – were excavated in 1966 from funerary pits at Renjiapo in the eastern suburbs of Xi'an (see Wang Xueli and Wu Zhenfeng, 'Xi'an Renjiapo Han ling congzang keng de fajue', *Kaogu*, 1976. no. 2, pp. 129-33). Chang'an (modern Xi'an) was the capital of the Western Han until in AD 25, when a concatenation of disasters forced the removal of the capital to Luoyang, further east. The funerary pits at Renjiapo have been linked by archaeologists to the tomb of Empress Dou (*d*. 135 BC), who was the wife of Emperor Wen (*r*. 180-157 BC). Thus figures of this type may be regarded as representing attendants from the royal household. The standing figures from Renjiapo are very similar to the current figure, although they are slightly smaller and appear to have held something – perhaps the pole of a lantern – in their clasped hands. It is probably also fair to say that the face of the current figure has been rendered with greater sensitivity than those of the Renjiapo figures. Both the current and the Renjiapo figures have retained traces of polychrome, which had been applied as cold-paint to the surface of the clay. Such cold-paint is inevitably fragile and rarely survives burial intact. However the remaining paint provides a hint of the bright colours that would have formerly covered these figures.

In contrast to the later Tang dynasty, the tombs of the wealthy in Han times often contained models of items closely associated with daily life. These included, well-heads, enclosures for farm animals, the domestic animals themselves, and grain stores. In regard to models of human figures, it is interesting to note that although military figures – including cavalry, mythical figures, and entertainers were made to be placed into the tombs of wealthy members of Han society, some of the most charming figures were those representing attendants, such as the current example. It is tempting, although unsubstantiated, to see a correlation between this interest in and sympathy with everyday objects and people of lower rank, and the fact that the first emperor of the Western Han dynasty - Liu Bang, who ruled as Emperor Gaozu (*r*. 202-195 BC), was himself a commoner from amongst the peasantry, who would have recognised the worth of those of who did not belong to the elite classes.

Rosemary Scott
International Academic Director, Asian Art

**1475**

## AN EXCEPTIONAL PAINTED GREY POTTERY FIGURE OF A CAPARISONED HORSE

NORTHERN WEI DYNASTY (AD 386-534)

The horse is very finely modeled with a graceful, arched neck and a small, tapered head crisply detailed with flared nostrils, open mouth, pricked ears, and a bridle with a central, braided Y-shaped strap set with a medallion and a palmette on the muzzle. The chest is spanned by a tassel-hung strap, and the rump is protected by leather strapwork armor hung with tassels and set with bosses at the interstices. The back is draped with a red cloth with fringed ends set atop a flared mud guard combed with markings in imitation of fur. There are extensive traces of red and green pigment on the trappings.

9½ in. (24.2 cm.) high

$50,000–70,000

**PROVENANCE**

Aurelius Parenti Collection; Christie's New York, 3 June 1988, lot 186.
Gisèle Croës, 1988.

**LITERATURE**

Gisèle Croës, Paris Biennale, 22 September - 9 October 1988, no. 9.

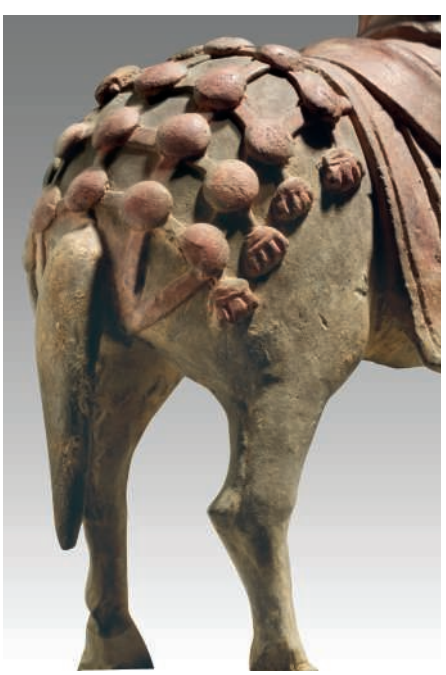
This superbly modeled horse ranks amongst the finest of this group of Northern Wei grey pottery horse figures. This horse and others like it reflect the type of idealized horse and the type of trappings that were popular during the Wei dynasty. The same type of horse and trappings are depicted in a drawing of a caparisoned horse carved on a stone relief dated to the Northern dynasties illustrated by Sun Ji in *Wenwu*, 1981:10, pp. 82-88, 96, 'The Equestrian Gear and Ornament of the Tang Dynasty', and translated with a reproduced illustration by Dien, Riegel and Price in *Chinese Archaeological Abstracts*, vol. 4, Los Angeles, 1984, p. 1785, fig. 4 (1). This elegant horse is also similar to one illustrated by V. Bower et al., in the exhibition catalogue *Brush/Clay/Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, Ohio, 7 November 2008 - 11 January 2009, p. 26, fig. 10, no. 9. See, also, the two similar horses illustrated in *Ausstellung Chinesischer Kunst*, Berlin, 1929, p. 125, no. 279.

The result of Oxford thermoluminescence test no. 466k55 is consistent with the dating of this lot.

北魏　彩繪灰陶馬



(another view)



(detail)





**1476**

## A VERY RARE PAINTED DARK GREY POTTERY FIGURE OF A MILITARY OFFICIAL

NORTHERN WEI DYNASTY (AD 386-534)

The well-modeled figure is shown standing with his hands clasped on his long, sheathed sword, and is finely modeled and carved in high relief on the front to depict his short, red leather breastplate (*liang tang gai*), fastened with buckled straps at the shoulders to a flat, slightly curved backplate of waisted outline with projecting corners worn over a tight-fitting tunic with long, sleeves, and voluminous trousers that are gathered at the knees and flare at the bottom. His face is modeled with a gentle, smiling expression, and he wears a black court cap affixed with a white hat pin. There are extensive remains of red, black, pink and white pigments.

14⅜ in. (36.5 cm.) high, lucite stand

$25,000–35,000

**PROVENANCE**

Important Chinese Ceramic Sculpture; Selected Masterpieces from the Schloss Collection; Sotheby's New York, 3 December 1984, lot 39.

**EXHIBITED**

The Metropolitan Museum of Art, New York, *The Arts of Ancient China*, 1973.
China Institute, New York, *Arts of the Six Dynasties*, 29 October – 1 February 1976, p. 48, pl. 23.

**LITERATURE**

Annette L. Juliano, *Arts of the Six Dynasties*, China Institute, New York 1975, no. 23.
Ezekiel Schloss, *Ancient Chinese Sculpture from Han through T'ang*, 2 vols., Stamford, Connecticut, 1977, vol. II, pl. 35, vol. I, pp. 190–91.

This finely modeled figure displays a two-dimensional quality, with the front of the figure modeled and carved in the round, while the back is left flat and incised with simple details. This two-dimensionality is combined with symmetry and angular lines, which are seen in other grey pottery figures of the Northern Wei period, as well as in gilt-bronze, Buddhist figures of early sixth century date, such as the figure of Buddha illustrated by A. Juliano in *Art of the Six Dynasties*, China Institute in America, New York, 1975, no. 49, which also displays the same gentle smile seen on the present figure, a smile characteristic of Northern Wei figures.

The present figure represents an official wearing armor over his usual court attire, which is exemplified by the figure of an official illustrated by A. Juliano in *Bronze, Clay and Stone: Chinese Art in the C. C. Wang Family Collection*, Seattle/London, 1988, pl. 33. The short tunic, full pants tied at the knees and the court cap of this figure, and the present figure, are similar to those of three figures of officials from the tomb of Yuan Shao, dated AD 528, near Luoyang, Henan province, one illustrated by Juliano in the Appendix, no. 33. Figures of officials wearing armor and holding a sword, however, appear to be rare. Two larger figures have been published: one (87.6 cm.) by R. L. Thorp and V. Bower, *Spirit and Ritual: The Morse Collection of Ancient Art*, The Metropolitan Museum of Art, New York, 1982, no. 24, the other (43 cm.) in *Mayuyama, Seventy Years*, Tokyo, 1976, pl. 158. The armor of all three figures consists of a breastplate and back plate with angular corners. The corners of the backplate on the present figure have a more pronounced flare than those of the backplates of the other two figures, which is very well illustrated in line drawings by E. Schloss in *Ancient Chinese Ceramic Sculpture from Han Through T'ang*, 2 vols., Stamford, Connecticut, 1977, vol. I, p. 138, no. 7, which emphasize the angularity of the outlines of the armor.

The result of Oxford thermoluminescence test no. 366h93 is consistent with the dating of this lot.

北魏　彩繪灰陶武官立俑



**1477**

## A GREY POTTERY FIGURE OF AN OX

NORTHERN WEI DYNASTY (AD 386-534)

The ox is powerfully modeled standing foresquare, and its head is finely detailed with flared nostrils, ears pricked below the horns, realistic folds above the eyes, and a leather harness that loops behind the horns and has bosses at the interstices. There are traces of red pigment.

7 in. (17.8 cm.) long

$8,000–12,000

**PROVENANCE**

J. T. Tai & Co., New York.
Schloss Collection, New York.
Chinese Sculpture from the Collection of Lillian Schloss; Sotheby's New York, 9 December 1987, lot 36.

**EXHIBITED**

The Metropolitan Museum of Art, New York, *The Arts of Ancient China*, 1973-1974.

**LITERATURE**

Ezekial Schloss, *Ancient Chinese Ceramic Sculpture from Han through Tang*, 2 vols., Stamford, Connecticut, 1977, vol. II, pl. 39.

Compare the similar figure of an ox excavated from a Northern Wei tomb dated AD 524 illustrated in *Kaogu*, 1972: 4, pl. 19, and the ox with a cart from the tomb of Yuan Shao near Luoyang, Henan, dated to AD 528, illustrated in *Kaogu*, 1973:4, pl. 12:3. A very similar ox, minus the harness of the present figure, from the Yale University Art Gallery, is illustrated by J. Fontein and Tung Wu in *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, p. 167, no. 82. Another ox with a similar type of harness is illustrated by A. Juliano in *Bronze, Clay and Stone: Chinese Art in the C.C. Wang Family Collection*, 1988, no. 40.

The result of Oxford thermoluminescence test no. 466h96 is consistent with the dating of this lot.

北魏　灰陶牛





**1478**

**THREE STRAW-GLAZED POTTERY FIGURES OF FEMALE COURT ATTENDANTS**
SUI DYNASTY (AD 581-618)

Each slender, standing figure wears a shawl draped over the shoulders of her long, sash-tied dress, and has her hair dressed in a ribbon-bound topknot. One is shown holding an amphora, while the other two are shown playing an instrument, one a pipa, the other cymbals. Each is covered with a yellow-toned straw glaze.

8¼ in. (21 cm.) high (3)

$20,000-30,000

**PROVENANCE**
Eskenazi Ltd., London, 7 October, 1983.

These charming figures exemplify the elegance of Sui dynasty figures with their slender bodies and delicate features and have an unusually well-preserved glaze of rich, yellow tone. Two similar straw-glazed standing figures, one holding a pipa and one cymbals, are illustrated in the Oriental Ceramic Society exhibition catalogue *The Arts of the T'ang Dynasty*, London, 1955, pl. 33, nos. 38 and 39. Another similar figure shown playing the pipa is illustrated in *Sekai Toji Zenshu*, vol. 9, Tokyo, 1955, pl. 106 (right). Based on their dress and hair style, these figures can be identified as from Kucha in Central Asia. The same costume and Kuchean hair style can be seen on a group of nine painted pottery figures of standing female musicians illustrated by B. Smith and Wango Weng in *China: A History in Art*, New York, 1979, p. 132 (top), where the authors note that female musicians from Chinese Turkestan played for the court, and that "musicians from Kucha in Central Asia probably exerted the most influence" at court. See, also, the three similary attired and coiffed painted pottery figures of seated female court musicians illustrated by J. Baker in *Appeasing the Spirits: Sui and Tang Dynasty Tomb Sculpture from the Schloss Collection*, Hofstra Museum, Hofstra University, 1993, p. 18, no. 9, where they are described as wearing Kuchean fashions, and representing the Kuchean modes of music and entertainment that were popular during the Sui and early Tang periods.

隋　黃釉女樂伎俑一組三件





**1479**

## A PAIR OF PAINTED POTTERY FIGURES OF SEATED FEMALE MUSICIANS

SUI-EARLY TANG DYNASTY, 7TH CENTURY

Each well-modeled seated musician wears a long shawl draped over the shoulders of her low-bodiced dress that falls in graceful folds around her knees. One holds cymbals and the hands of the other are positioned as if to hold a flute. The facial features are delicately modeled in a serene expression and the hair is dressed in a cloth-wrapped topknot. There are traces of red and black pigment, including red stripes on one dress.

6 in. (15.2 cm.) high (2)

$20,000-30,000

**PROVENANCE**

George de Menasce, 1971.
Eskenazi Ltd., London, 1980, no. 9043.
Sotheby's New York, 3 June 1987, lot 102.

**EXHIBITED**

Venice, *Mostra D'Arte Cinese*, 1954, no. 313.
London, Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, 1955, no. 40.
Eskenazi Ltd., London, *Chinese Works of Art from the collection of J. M. A. Dawson*, 1980, no. 90.

**LITERATURE**

Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, London, 1955, pl. 33, no. 40.

These two figures are similar to a group of ten seated female court musicians in the Shoso-in, Japan, illustrated by Ryoichi Hayashi in *The Silk Road and the Shoso-in*, New York/Tokyo, 1975, p. 96, fig. 103. Three similar painted pottery figures of seated female court musicians illustrated by J. Baker in *Appeasing the Spirits: Sui and Tang Dynasty Tomb Sculpture from the Schloss Collection*, Hofstra Museum, Hofstra University, 1993, p. 18, no. 9, are described as wearing Kuchean fashions, and representing the Kuchean modes of music and entertainment that were popular during the Sui and early Tang periods. The same costume and Kuchean hair style can also be seen on a group of standing figures illustrated p. 17, nos. 6 and 7. In discussing a group of nine similarly attired and coiffed standing figures of female musicians illustrated in *China: A History in Art*, New York, 1979, p. 132 (top), the authors, B. Smith and Wango Weng, note that female musicians from Chinese Turkestan played for the court, and that "musicians from Kucha in Central Asia probably exerted the most influence" at court.

The results of Oxford thermoluminescence test nos. 466h92 and 466h93 are consistent with the dating of this lot.

隋/唐初　彩繪陶女樂伎俑一對





**1480**

**A PAIR OF PAINTED POTTERY FIGURES OF FEMALE DANCERS**
TANG DYNASTY (AD 618-907)

Each graceful dancer wears a bead necklace, a long scarf tied diagonally around her body over a short jacket and long skirt, as well as an under-blouse with long, narrow sleeves that she flings to the right and above her left shoulder to enhance the graceful, undulating movement of the dance. Her face is modeled and detailed with delicate features, and her hair is dressed in an elaborate double-winged coiffure. There are traces of red and black pigment.

9¾ in. (24.8 cm.) high (2)

$15,000–18,000

**PROVENANCE**
J. J. Lally & Co., New York, 18 April 1989.

Music and dance were highly popular at the Tang court, and the slender bodies and costume of these two dancers reflect the fashion for women during the early part of the Tang dynasty. They are very similar, including the coiffure, to two painted pottery dancers included in the *Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1 November 1941 - 30 April 1942, no. 431. See, also, the drawing of such a figure illustrated by E. Schloss, *Ancient Ceramic Sculpture from Han Through T'ang*, 2 vols., Stamford, Connecticut, vol. I, p. 140, no. 13. 1977.

The results of Oxford thermoluminescence test nos. 566b45 and 566b46 are consistent with the dating of this lot.

唐　彩繪陶女舞俑一對



**(reverse)**



**1481**

## A VERY RARE PAINTED POTTERY FIGURE OF A FEMALE MUSICIAN

EARLY TANG DYNASTY, 7TH CENTURY

The elegant figure shown standing with her back swayed and hands held forward in front of her waist wears a short, close-fitting jacket with stiff, rolled collar and layered sleeves that project at the shoulders over an undergarment with long, pendent double-sleeves and long skirt that falls to the tops of the elaborate 'cloud' slippers and flares out in back. Her oval face is modeled and detailed with delicate features, and her hair is parted in the middle and drawn back on the sides over stiff, angular projections and also up into a bifurcated topknot. There are traces of red and black pigment and white slip. There are two labels affixed to the back of the figure which read 'Mr. Clark' and 'Loo & Cie.'

13⅞ in. (35.3 cm.) high

$30,000–50,000

**PROVENANCE**

The Schloss Collection, New York.
Chinese Ceramic Sculpture from the Collection of Lillian Schloss; Sotheby's New York, 9 December 1987, lot 2.

**LITERATURE**

Joan M. Hartman, 'Chinese Tomb Sculpture in the Collection of Mr. and Mrs. Ezekiel Schloss', *Oriental Art*, Vol. 4, Winter 1969, p. 291, pl. 24.
Ezekiel Schloss, *Ancient Chinese Ceramic Sculpture from Han to T'ang*, 2 vols., Stamford, Connecticut, 1977, vol. II, pl. 122, vol. I, pp. 230–31.

Figures of this type have in the past been referred to as princesses, court ladies and attendants, but they are now thought to represent musicians or musician/dancers. A related figure in The Metropolitan Museum of Art is illustrated and discussed by Denise Leidy in *How to Read Chinese Ceramics*, New York, 2015, pp. 31-34, no. 5. The author refers to the figure as a musician, based on the position of her hands, and what is held in the hands, which may be a type of clapper, such as the *paiban*. As with the present figure and others like it, the hands are held in a specific position in front of the waist. The costume of all of the figures is a tight-fitting bodice with stiff collar, low neckline, flared shoulders and long sleeves worn over a long skirt that falls to the tops of 'cloud' shoes. The coiffure does differ on the various figures, with the Metropolitan Museum figure having a tall layered topknot, while the present figure has a bifurcated topknot similar to that seen on two other figures with similar facial features, and a similar plain skirt, one in the Musée

Guimet illustrated by J.-P. Desroches in *Compagnons d'éternité*, Paris, 1997, p. 173, where it is dated late 7th-early 8th century, the other illustrated by R. Krahl, *Sammlung Julius Eberhardt: Fruhe chinesische Kunst*, 1999, pp. 222-23, no. 229. The same facial features can also be seen on two figures which wear differently modeled costumes that includes a tapering panel edged in tapering ribbons that overlays the skirt, and have an elaborate 'double ring' hair style, one illustrated in *The Tsui Museum of Art; Chinese Ceramics I*, Hong Kong, 1993, pl. 106, the other by d'Argencé in *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pl. XXII (A).

Similar figures with the differently modeled costume include one in the British Museum, which also has the hair in a bifurcated topknot, illustrated by W. Watson in *Tang and Liao Ceramics*, New York, 1984, p. 190. pl. 208, where it is described as a dancer wearing a rainbow cloak and a feather gown. Another figure of this type, with a different coiffure of two large open loops extending back from the bifurcated topknot was unearthed in 1985 at Guo village, Zaoyuanxiang, Changwu county, Shaanxi province, and is illustrated in the exhibition catalogue, *The Glory of the Court: Tang Dynasty Empress Wu and Her Times*, Japan, 1998, p. 91, no. 49. Two other figures of this type are illustrated by H. Trubner in the exhibition catalogue, *The Arts of the T'ang Dynasty*, 8 January - 17 February 1957, nos. 153 and 154, from the collections of Claudette Colbert and The Albright Art Gallery, Buffalo, New York, respectively. The Colbert figure, no. 153, with its 'spoked double ring' coiffure is very similar to a figure in the collection of Mr. and Mrs. Leon Black included in the exhibition, *Crosscurrents: Masterpieces of East Asian Art from New York Private Collections*, Japan Society, New York, 1999, no. 21.

The result of Oxford thermoluminescence test no. 466h95 is consistent with the dating of this lot.

唐初　彩繪陶女樂伎俑





**(additional views)**



**1482**

## A RARE PAIR OF PAINTED POTTERY FIGURES OF FEMALE EQUESTRIENNES

TANG DYNASTY (AD 618-907)

Each female rider is shown seated with body inclined slightly forward, with one hand placed on the front of the saddle and the other on the hogged mane as she controls the spirited horse shown rearing slightly with one foreleg raised. She wears a short, low-bodiced jacket over a blouse with long sleeves and a long skirt, one striped in red, and a wide-brimmed hat (*weimao*) tied with ribbons that trail down her back. There are traces of red, orange-red and black pigments, with red spots on the rump of one horse.

11½ in. (29.2 cm.) high (2)

$8,000–12,000

**PROVENANCE**

Sotheby's London, 13 December 1983, lot 102.

The attire of these two female riders, especially the black, wide-brimmed hat (*weimao*) meant to protect the rider's face, find their origins in Northern China. Female equestriennes wearing the wide-brimmed hat (*weimao)* are very rare. This type of hat, which was worn with a veil, is more usually seen on painted, straw-glazed equestrienne figures, where the horse is shown standing foresquare rather than in the unusual prancing pose of the present horses. A fine example of the straw-glazed type is the figure from the tomb of Zheng Rentai, Liquan county, Shaanxi province, which is dated AD 664, and illustrated by James C. Watt et al., *China: Dawn of the Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, p. 291, no. 183. The skirt of the rider is striped, as is the skirt of one of the two present riders, and the rump of the horse is painted with red spots, as is the rump of one of the present horses, reflecting the popularity of piebald horses in China. Both the straw-glazed horse and the present painted pottery horses are also similar, although the straw-glazed horse has a long mane, while the manes of the present horses are hogged. Another straw-glazed example in The Minneapolis Institute of Arts is illustrated by R. D. Jacobsen in the booklet, *The Asian Galleries*, 1982.

The result of Oxford thermoluminescence test no. 366h94 is consistent with the dating of this lot.

唐 彩繪陶騎馬女俑一對



**(detail)**



**1483**

**A RARE PAINTED POTTERY FIGURE OF A FEMALE ATTENDANT**
TANG DYNASTY (AD 618-907)

The figure is shown standing in a respectful pose with head lowered and holding a small jar covered in a blue cloth. She wears a well-modeled three-quarter-length tunic belted below the waist. Her face is modeled with delicate features set in a slight smile flanked by small dimples, and her hair is parted in the center and drawn back into a bun tied with a ribbon that falls onto the shoulders. There are traces of extensive orange-red, black, blue and turquoise pigments.

10⅞ in. (27.6 cm.) high, lucite stand

$4,000-6,000

**PROVENANCE**
Sotheby's New York, 4 December 1985, lot 133.

**EXHIBITED**
Belgium, *Ming-ch'i*, May 1981, no. 12.

A similarly attired straw-glazed figure, without the cloth-draped jar, in the Osaka Municipal Museum, is illustrated in *Zui to No Bijutsu*, Osaka Municipal Museum of Art, 1976, p. 22, no. 1-184 (left).

The result of Oxford thermoluminescence test no. 366n21 is consistent with the dating of this lot.

唐　彩繪陶女侍俑





**1484**

## A LARGE PAINTED POTTERY FIGURE OF A COURT LADY
TANG DYNASTY (AD 618-907)

The figure is shown standing with her arms folded beneath the long shawl that is draped over her shoulders and worn over her low-bodiced dress with long, red-striped skirt. Her round face is modeled with a demure expression, and is framed by the almost geometrical hairline of her tall, crescent-shaped coiffure (*paojiaji*). There are traces of orange-red and black pigment.

14⅞ in. (38 cm.) high

$4,000-6,000

**PROVENANCE**

Sotheby's London, 15 June 1982, lot 166.

See the related painted pottery figure of a female court attendant of comparable large size (36.7 cm.) from the collection of Mrs. M. A. Low Beer illustrated by B. Till and P. Swart in *Images from the Tomb: Chinese Burial Figurines,* Art Gallery of Greater Victoria, 1988, p. 175, pl. 65b.

唐　彩繪陶女俑



**(detail)**



**1485**

## TWO LARGE PAINTED RED POTTERY COURT FIGURES

TANG DYNASTY (AD 618-907)

One is a benevolent court lady depicted standing with head slightly turned and hands clasped within the full sleeves of her voluminous robes that fall to the tops of her shoes and trail in a curve in back. Her face is modeled with full cheeks and small features framed by the projecting wings of her coiffure that is surmounted by an asymmetrical topknot. The taller figure is that of a man with haughty expression, also shown standing with head turned and hands clasped within the sleeves of his long, loose-fitting robes that are belted below the waist. He wears a cloth 'double bun' hat. Both have extensive white slip remaining, with traces of pink pigment on the face of the female and black pigment on the male.

20 and 23¼ in. (51 and 59 cm.) high, lucite stand (2)

$30,000–50,000

**PROVENANCE**

Sotheby's London, 10 December 1985, lot 85.

The figure of the court lady, with her generous proportions, loose-fitting robe and elaborate coiffure, exemplifies the preferences at court that became fashionable in the second half of the Tang dynasty. The reign of Emperor Ming Huang seems to have heralded the growth in this popularity of a more generous female form. This change in style has traditionally been attributed to the influence of the emperor's adored concubine Yang Guifei, who was reported to have had a rather voluptuous figure.

The size, full shape of the face and treatment of the robes are similar to those of two figures, with elaborate but different coiffures, illustrated in *The Quest for Eternity - Ceramic Sculptures from the People's Republic of China*, Los Angeles County Museum, 1987, pp. 138-39, nos. 83 and 84, which were excavated in 1955 from tomb 131 at Gaolou Village, Xi'an, Shaanxi province. Two other similar figures of smaller size (14¼ and 18¼ in.) are illustrated by E. Schloss in *Ancient Chinese Ceramic Sculpture from Han Through T'ang*, 2 vols., Stamford, Connecticut, 1977, vol. II, pls. 123 and 124, and in vol. I, p. 145, figs. 22 and 23, Schloss illustrates in line drawings the type of voluminous robe worn by court ladies during this period, as well as the pose and the hair styles. Also illustrated, pp. 152-54, are a variety of the elaborate hair styles seen on the figures of the court ladies, several of which, nos. 52, 64 and 67, are similar to the coiffure of the present figure. Another similar figure of comparable height with the same coiffure, and her hands held at the same height but away from the body, is illustrated in *Sekai Toji Zenshu*, vol. 9, Tokyo, 1955, p. 216, fig. 143.

The figure of the man is similar in attire and pose to a figure excavated from a tomb dated to AD 744, in Xi'an, Shaanxi province, illustrated by Schloss *ibid*., *Ancient Chinese Ceramic Sculpture from Han Through T'ang*, vol. I, p. 124, fig. 7. The face of this figure has the more usual somewhat bland features found on most of the male figures of this type, unlike the scowling, rather haughty expression of the present figure, and that of an official also illustrated p. 124, fig. 8. See, also, the figure of similar type and size illustrated in *The Tsui Museum of Art*; *Ceramics I*, 1993, pl. 109.

唐　彩繪陶立俑兩件



**(reverse)**

**1486**

## A VERY RARE BLUE AND *SANCAI*-GLAZED POTTERY FIGURE OF A WOMAN HOLDING A GOOSE-FORM VESSEL

TANG DYNASTY (AD 618-907)

The young woman is shown seated in a half cross-legged position on a rockwork stool while holding in her arms a goose-form vessel fitted with a rhinoceros horn cup-form stopper. She wears a tunic splash-glazed in blue, amber and cream glazes that covers the right shoulder, while the left sleeve is tucked under the belt in back. The head and chest are unglazed. The round face is modeled with soft, delicate features detailed in black, red and pink pigments, and the hair, which is worn in two loops, is painted black.

11¾ in. (29.8 cm.) high, wood stand, box

$250,000–350,000

**PROVENANCE**

Mayuyama, Tokyo, Japan.
Private collection, Kyoto.
Eskenazi Ltd., London, January 1986.

**EXHIBITED**

Tokyo, Japan, Mitsukoshi Department Store, 1962.

**LITERATURE**

Masahiko Sato, *Chinese Clay Figures*, 1965, no. 129.
*Mayuyama, Seventy Years*, Tokyo, 1976. vol. 1, no. 1.

唐　藍釉三彩抱鵝瓶女俑




The present figure illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976. vol. 1, no. 195.





This striking figure would have been made for the tomb of a member of the elite classes in the Tang dynasty, probably in the first half of the 8th century, when such funerary sculpture was at its height. Apart from the head and neck of the figure, the sculpture is covered with lead-fluxed *sancai* (three-color) glazes. In addition to the three colors of cream, amber and green, which give this style of glazing its name, this figure has liberal areas of cobalt blue. As the cobalt from which this blue glaze was made had to be imported from the west, its inclusion on this figure indicates that it would have been a particularly expensive object. The head and neck of the figure were cold-painted with pigments which were quite fragile, but a significant amount of the facial detail has been preserved showing a smiling, rosy-cheeked young woman with well-defined eyebrows.

The young woman sits with one leg pendent and the other bent so that the foot reaches the height of the opposing knee. She is dressed in garments suggesting Central or Western Asian origin. It may be that she is intended to have come from Central or Western Asia, but it is also worth remembering that Central and Western Asian styles of dress were also popular amongst Han Chinese young ladies at the Tang capital. This is one of a small group of known *sancai* figures who hold a large bird-shaped vessel in their arms. These figures were made in both male and female form. This figure is particularly rare because of the addition of the luxurious blue glaze which beautifully compliments the classic combination of amber, cream and green glazes.

It is very unlikely that these figures hold a real bird, and comparisons with a Tang *sancai* figure in the collection of the Seattle Art Museum, holding what is clearly a leather wine sack, illustrated by J. Chapman in 'A New Look at 'Wine Carriers' Among Tang Dynasty Figurines', *Transactions of the Oriental Ceramic Society*, vol. 52, 1987-88, p. 14, fig. 7, suggest that figures, like the current example, are holding a wine vessel, probably made of ceramic or tooled leather, which has been fashioned in the form of a bird. The mouth of the vessel appears to have a carved cup acting as both stopper and drinking cup and Chapman has suggested that this was a rhinoceros horn cup, pp. 11-20. While Chapman argues convincingly on the basis of the established use of rhinoceros horn at that date and the decoration apparent on the cups shown on the vessels held by some of the *sancai* figures, it is also possible that these cups/stoppers could have been made of bamboo, wood, silver or a range of other materials.

By the Tang dynasty, the most widely used substance from which to make wine in China was rice, although an extensive range of other grains, fruit, etc. were also fermented to make alcohol. Grapes were introduced to China from the west in Han times, but they remained a minor crop and were generally eaten as fruit. Grapes and grape wine were well known among the Romans, the Arabs and the Uighurs of Chinese Turkestan, and grapes in many forms, as well as grape syrup and grape wine were sent to the Tang court at Chang'an after the conquest of the latter region in the 7th century. More significantly, a new wine-making grape was introduced into China, along with the technical knowledge of wine-making. The new grapes were successfully grown in regions such as Gansu and the Taiyuan area of Shanxi, and were even planted in the imperial park. Nevertheless, even by the first half of the 8th century, grape wine would have been an expensive, and still slightly exotic drink, which, like Roman wines, was sometimes flavored (and thus colored) with saffron.

While other forms of wine vessel are held by these *sancai* figures, the majority appear to represent geese. The reason for this choice is not immediately obvious, but there is a poem by the famous Tang poet Li Qi (AD 690-751), approximately contemporary with the current figure, entitled 'Song Below the Border', which includes reference to both wine drinking and a place known as 'Goose Gate Canton':

'Yellow clouds at Goose Gate Canton –

Where sun sets behind wind and sand;

A thousand horsemen in black and sable furs –

All styled "Boys of the Feather Forest."

Gold clarinets blow through boreal snow,

Iron horses neigh by clouded waters;

Under the tents they are drinking the grape –

And this is the inch-big heart of their lives.'

(Translated in Edward H. Schafer's *The Golden Peaches of Samarkand*, Los Angeles and London, 1963, p. 108.)

Rosemary Scott
International Academic Director, Asian Art

The result of Oxford thermoluminescence test no. 366n11 is consistent with the dating of this lot.



**(reverse)**



(reverse)

**1487**

## A RARE AND LARGE *SANCAI*-GLAZED POTTERY FIGURE OF A COURT LADY

TANG DYNASTY (AD 618-907)

The elegant, slender lady is shown standing with her hands clasped beneath the folds of the long straw-glazed shawl that is draped over her shoulders and falls down the front of the long, rich green skirt that drapes over the tops of her amber slippers and is secured with a long amber sash tied with a bow in back that falls from under her short, vivid amber jacket to the base. Her unglazed, full-cheeked face is modeled with crisp features and detailed in black and red pigments, and her black-painted hair is drawn up into an elaborate topknot.

14⅜ in. (36.6 cm.) high.

$30,000–50,000

**PROVENANCE**

Sotheby's New York, 3 June 1987, lot 122.

**LITERATURE**

*Arts of Asia*, May/June 1987, p. 21.

A similar figure with the same hair style and of comparable height (35.8 cm. high) is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 352 (15 in. high), and another is illustrated by Yutaka Mino and J. Robinson in *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis Museum of Art, 1983, pp. 178-79, pl. 63, where the authors illustrate a section of a wall painting in the tomb of Princess Yongtai, AD 706, at Liangshan, Qianxian, Shaanxi province, which depicts ladies dressed and coiffed in a manner similar to that of the both the Lilly and present figure. See, also, the similar figure illustrated by E. Schloss in *Ming-Ch'i; Clay Figures Reflecting Life in Ancient China*, The Katonah Gallery, Katonah, New York, 12 April - 29 June 1975, no. 98, where Schloss suggests that she represents a foreign court lady, perhaps of Turkic or Persian type. Each of these figures wears 'cloud' shoes, rather than the simpler slippers of the present figure.

The result of Oxford thermoluminescence test no. 466h94 is consistent with the dating of this lot.

唐　三彩女俑



# CHINESE CERAMICS FROM THE DONGXI STUDIO
## (LOTS 1488-1504)

The Dongxi Studio is a rare assemblage of fine works of Chinese jades, ceramics, and paintings amassed by private Belgian collectors.

*Dongxi* signifies "things" in Chinese, but it also has a historical meaning referring to the directions of East and West. The Tang poet, Du Fu, uses the phrase in his poem *Ballad of the Army Carts*:

*Even if there are healthy women to handle the hoeing and ploughing,*
*The crops grow in fields but some grow to the East (dong) and some to the West (xi).*

The naming of the Dongxi Studio comes from this historical interpretation. The collection was started more than three decades ago, when a Belgian couple visited Hong Kong for the first time and fell in love with Chinese art, and thus began a journey of collecting, from ancient pottery and jade carvings to modern and contemporary ink paintings. Their collection consists of Chinese art spanning two millennia and their interests are diverse and they grow in different directions, like the crops in the fields.

The gentleman of the Dongxi Studio was an art enthusiast from his youth, attending painting courses at the Academy of Belgium, as well as holding several well-regarded exhibitions of his works in Europe. His wife was interested in studying Chinese works of art, particularly paying keen attention to the exquisite craftsmanship of Song ceramics and jade carvings. Their enthusiasm for Chinese art has led the couple to amass an extensive collection of paintings, ceramics, and jade carvings of exceptional quality.

The collectors of the Dongxi Studio originally purchased primarily Delftware, blue and white pottery originating from the Netherlands that was influenced by Chinese porcelain, but as the couple's captivation with Chinese motifs and details grew, they began to collect Chinese export porcelain and eventually, Imperial porcelain. Shortly thereafter, the couple became fascinated with the expressive power of Chinese jades and ink paintings and, thus, continued to expand their collection.

Christie's is pleased to offer this group of ceramics from the Dongxi Studio in the Fine Chinese Ceramics and Works of Art Sales in New York. Huanghuali furniture, a bamboo cup, and a bronze *gu* from the Dongxi Studio will be offered as lots 1312-1313, 1339 and 1390. *Dongxi Studio- Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection* will be offered at Christie's New York, Thursday 17 March 2016, 10 AM.

The group being offered is a testament to the refined taste and connoisseurship of the collectors, whose focus on quality led to one of the greatest Belgian collections of Chinese art in the 20th century.

DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1488**

**A GREEN-GLAZED RED POTTERY HILL JAR AND COVER**

HAN DYNASTY (206 BC-AD 220)

The cylindrical jar is raised on three bear supports and molded around the exterior with a hunting scene of figures and various animals between a pair of molded mask and ring handles, and the cover is molded with mountain peaks interspersed with further animals surrounding a central peak. The exterior of each is covered in a rich green glaze, and the interior of the jar with a yellowish glaze streaked in green and with green glaze pooled on the bottom.

8⅛ in. (20.7 cm.) high

$3,000–4,000

**PROVENANCE**

B. K. Wong, Hong Kong, 22 May 1987.

漢　綠釉博山蓋狩獵紋樽



1488

**1489**

**A STRAW-GLAZED STONEWARE AMPHORA**

TANG DYNASTY (AD 618-907)

The vessel has a pair of double-strap 'dragon' handles applied with bosses that rise from the rounded shoulder and terminate in a dragon head biting the rim, and is covered with a finely crackled, transparent glaze of blue-green tone that falls on the body in an irregular line exposing the stoneware body.

14¼ in. (36.3 cm.) high

$4,000–6,000

**PROVENANCE**

Galeri H. Van de Stean, Aalst, Belgium, 1985.

唐　白釉雙龍耳瓶



1489



1490

DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

## 1490

### A SMALL YAOZHOU CELADON CONICAL BOWL

NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The sides flare from the small foot to the slightly everted rim, and the interior is molded with four fish swimming around a sea creature amidst waves, while the exterior is cut with lines rising from the small foot to an incised line below the rim. The bowl is covered overall with a bubble-suffused glaze of grey-green color.

4 in. (10.2 cm.) diam. (2)

$3,000-5,000

PROVENANCE

B. K. Wong, Hong Kong, 20 November 1987.

北宋/金 耀州窯青釉模印海水魚紋笠式盌



1491

## 1491

### A SMALL YAOZHOU CELADON CONICAL BOWL

JIN DYNASTY, 12TH-13TH CENTURY

The sides flare from the small ring foot to the slightly everted rim, and the interior is molded with two ducks swimming amidst the stems of lotus plants and grasses, all against a ground of waves. The bowl is covered inside and out with a glaze of greenish-olive color.

3½ in. (9 cm.) diam.

$2,000-3,000

金 耀州窯青釉模印蓮塘鴛鴦紋盌

DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1492**

## A YAOZHOU CELADON CARVED 'LOTUS' BOWL

NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The bowl has rounded conical sides encircled by a thumb-groove band below the rim on the exterior and well carved on the interior with a graceful, curved stem bearing a large lotus blossom and a leaf, all under a glaze of dark olive-green color that falls in a slightly irregular line on the shallow ring foot and also covers the base.

7⅝ in. (19.3 cm.) diam.

$10,000–15,000

**PROVENANCE**

B. K. Wong, Hong Kong, 1987.

北宋/金　耀州窯青釉刻蓮紋盌



DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1493**

## A JIANYAO 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl has deep, rounded conical sides and is covered inside and out, below the matte, russet-brown, indented rim, with a lustrous blackish-brown glaze streaked with russet 'hare's fur' markings that falls short of the foot on the exterior to expose the coarse ware fired to a purplish-brown color.

4⅞ in. (12.3 cm.) diam.

$5,000–7,000

**PROVENANCE**

Christie's London, 8 June 1987, lot 117.

南宋　建窯兔毫盞



**(interior)**





DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1494**

**A JIANYAO 'HARE'S FUR' TEA BOWL**
SOUTHERN SONG DYNASTY (1127-1279)

The bowl has slightly rounded conical sides and is covered inside and out, below the matte, russet-brown, indented rim, with a lustrous blackish-brown glaze densely streaked in russet with 'hare's fur' markings that falls in a thick, irregular line to the foot to expose the ware fired to a purplish-brown color.

5 in. (12.6 cm.) diam.

$4,000-6,000

**PROVENANCE**
Christie's London, 8 December 1986, lot 213.
南宋 建窯兔毫盞



**(interior)**

DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1495**

## A BLACK-GLAZED CONICAL BOWL WITH RUSSET 'PARTRIDGE FEATHER MOTTLES'

NORTHERN SONG-JIN DYNASTY, 11TH-12TH CENTURY

The bowl has widely flared sides covered inside and out with a lustrous blackish-brown glaze liberally splashed in russet with 'partridge feather mottles' that thins to a yellowish-russet color below the rim and falls irregularly over the small foot to cover the base.

4⅞ in. (12.4 cm.) diam., box

$40,000–60,000

**PROVENANCE**

The collection of Mr. and Mrs. Eugene Bernat; Sotheby's New York, 7 November 1980, lot 168.
T.Y. Chao Collection; Sotheby's Hong Kong, 19 May 1987, lot 224.

A similar bowl of larger size (19.5 cm.) is illustrated by Robert D. Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-glazed Ceramics, 400-1400*, Harvard University Art Museums, 1996, pp. 140-41, no. 36. Like the present bowl, both the interior and exterior are decorated with 'partridge-feather mottles', while the two conical bowls, also illustrated, pp. 140-41, nos. 37 a & b, are decorated only on the interior, with a russet-brown glaze on the exterior. All three of these bowls are in the Arthur M. Sackler Museum, Harvard University.

北宋/金　磁州窯系黑釉鷓鴣斑笠式盞



**(another view)**





1496

DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1496**

**A *QINGBAI* CARVED CONICAL BOWL**
SOUTHERN SONG DYNASTY (1127-1279)

The bowl has widely flared sides and is well carved on the interior with lotus scroll bearing four blossoms, two shown full, and two shown in profile, the flowers interspersed with water weeds, all under a glaze of aquamarine color that pools to a deep tone in the carving and in the bottom of the interior.

7¼ in. (18.4 cm.) diam., box

$6,000–8,000

**PROVENANCE**

B. K. Wong, Hong Kong, 1987.

南宋 青白釉刻蓮塘水藻紋笠式盌



1497

**1497**

**TWO *QINGBAI* VESSELS**
SOUTHERN SONG DYNASTY (1127-1279)

One is an octagonal bottle with tapering ovoid body and upright neck, the facets of the body bordered by raised ribs, and the shoulder applied with four small loops, all under a glaze of aqua tone. The other is a shallow dish with flared sides, carved in the center with a foliate spray, and covered with a glaze of aqua tone that ends below the unglazed rim and covers the slightly concave base.

5⅞ in. (15 cm.) high, 5½ in. (14 cm.) diam., one box (2)

$6,000–8,000

**PROVENANCE**

Bottle: B. K. Wong, Hong Kong, 22 May 1987.
Dish: Sotheby's London, 10 December 1995, lot 119.

南宋 青白釉器兩件

DONGXI STUDIO
PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1498**

## A DINGYAO CARVED BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

The bowl has shallow, rounded sides that flare widely to a slightly everted rim notched to form six petals, and is carved on the interior with a graceful, leafy stem bearing three flowers, all under a clear glaze of slight olive tone that falls in tears on the exterior and continues over the neatly cut, shallow foot to cover the base.

7⅞ in. (20 cm.) diam., box

$12,000–18,000

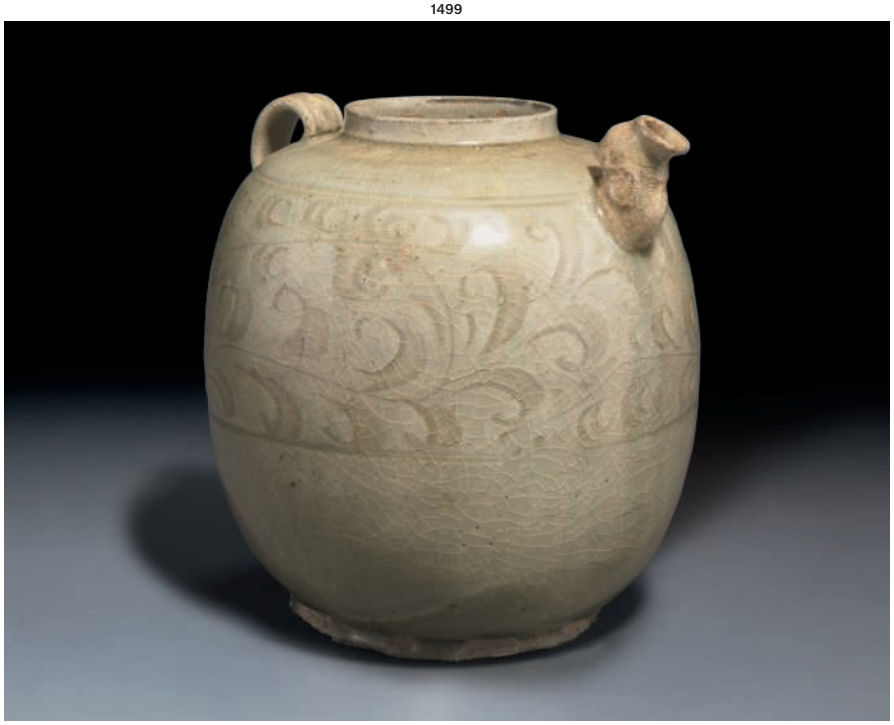
**PROVENANCE**
B. K. Wong, Hong Kong, 20 May 1987.

北宋 定窯白釉刻花卉紋盤





1499



1500

DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

## 1499

### A LARGE CIZHOU-TYPE OVOID RIBBED BOTTLE

JIN-YUAN DYNASTY, 13TH-14TH CENTURY

The elongated ovoid body retains the ribbed potting marks around the sides and is covered with a dark olive-brown glaze that falls to the edge of the thick foot and continues over the canted mouth rim into the interior.

17 in. (43.1 cm.) high

$7,000–9,000

金/元　磁州系褐釉瓶

## 1500

### AN OLIVE-GREEN-GLAZED STONEWARE EWER

VIETNAM, 13TH-15TH CENTURY

The oviform body is carved with a wide band of scrolling, leafy stems interrupted on one side of the shoulder with a short, molded spout and on the opposite side with a small strap handle, and is covered inside and out with a crackle-suffused, clear glaze of greyish-green color.

6⅝ in. (17 cm.) high

$3,000–5,000

**PROVENANCE**

Christie's London, 23 March 1987, lot 117.

越南製　十三至十五世紀　青釉執壺

## 1501

### A YAOZHOU CELADON MOLDED 'PEONY' BOWL

NORTHERN SONG-JIN DYNASTY, 13TH-12TH CENTURY

The bowl has deep, slightly rounded conical sides and is crisply molded on the interior with two leafy, scrolling stems, each bearing a large multi-petaled peony blossom below a plain band, all under a glaze of olive-green color that falls to the edge of the knife-cut foot ring.

7¾ in. (19.7 cm.) diam., box

$15,000–25,000

**PROVENANCE**

B. K. Wong, Hong Kong, 1987.

北宋/金　耀州窯青釉模印牡丹紋盌



1501 (two views)



1502

DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

## 1502

### A *FAMILLE ROSE* RUBY-BACK DISH
YONGZHENG PERIOD (1723-1735)

The interior is decorated with a scene of two women and a young boy surrounding an elderly scholar shown seated on a day bed with woven mat seat, all below a lavender-pink diaper border on the everted rim, the reverse covered in ruby-pink enamel.

9 in. (22.9 cm.) diam.

$4,000–6,000

**PROVENANCE**

Christie's London, 23 March 1987, lot 178.

清雍正 粉彩人物圖盤



1503

## 1503

### A *FAMILLE VERTE* DISH
KANGXI PERIOD (1662-1722)

The center is decorated with a woman holding the hand of a young boy as they stand on a garden terrace below a band of green-ground foliate diaper on the everted rim.

9 in. (22.8 cm.) diam., box

$7,000–9,000

**PROVENANCE**

Christie's London, 23 March 1987, lot 178.

清康熙 五彩仕女圖盤

DONGXI STUDIO

PROPERTY FROM A DISTINGUISHED PRIVATE BELGIAN COLLECTION

**1504**

## A PAIR OF *FAMILLE VERTE* 'GARLIC HEAD' VASES

KANGXI PERIOD (1662-1722)

Each has an ovoid body decorated with four petal-shaped panels alternately enclosing 'antiques' or flowers and insects, which include peony and chrysanthemum, below a band of cell diaper on the shoulder and a *ruyi* head border and flower scroll-filled cloud collar at the bottom and top of the waisted neck.

10⅛ in. (25.7 cm.) high

$12,000–18,000

**PROVENANCE**

Sotheby's London, 26 June 1979, lot 89.

清康熙　五彩花卉博古圖蒜頭瓶一對



# A SELECTION OF CHINESE WORKS OF ART FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK
## (LOTS 1505-1514)

I knew Ralph as a friend, rather than as the distinguished physician and surgeon he most certainly was. We met more than thirty five years ago, in the summer of 1979, when Ralph dropped by my office at Harvard's Fogg Art Museum, wanting to examine several works of Asian art on reserve in our storerooms. He had just completed a week-long seminar on Middle Eastern archaeology conducted by Fr. Carney Gavin (1939–2014), who was then associated with Harvard's Semitic Museum.

Apart from his family, whom he loved, cherished, and ceaselessly praised, Ralph had four passions: medicine, Asian art, golf, and jazz. He made his mark in each of those areas, having treated countless patients, pioneered new surgical techniques, and published several standard reference works; having acquired a specialist's knowledge of Asian art and having assembled a surpassing collection of Chinese art, part of which now resides at the Harvard Art Museums, thanks to Ralph's characteristic generosity; having achieved such stature on the greens as to become friends and sporting companions with golf legend Chi-Chi Rodriguez, among others; and having attained sufficient skill with sticks and drums to have accompanied a number of jazz greats.

Ralph Marcove was exceptionally generous, contributing works of art not only to Harvard but to a number of other institutions, as well, including the Indianapolis Museum of Art, the Brooklyn Museum, the Newark Museum, Boston University, and the Palmer Museum at Pennsylvania State University. Ralph chose the recipients of his largesse not on the basis of an institution's name, importance, or fame, but on the basis of his own relationship with the institution or with individuals who worked there—a true measure of his loyal and enduring friendships. Ralph strove for excellence; when he found it in others, he rewarded it generously.

Robert D. Mowry
Senior Consultant, Christie's, and Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums



1505

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

**1505**

**A SMALL GILT-BRONZE FIGURE OF A *BODHISATTVA***
LIAO DYNASTY (AD 907-1125)

The slender figure is shown standing on two lotus socles on top of a waisted square plinth. He holds a string of beads in his folded hands, wears layered robes that fall in crisp folds to his bare feet, and a cowl that drapes over the high topknot and crown.

4½ in. (11.4 cm.) high.

$6,000–8,000

**PROVENANCE**
Dr. Ralph C. Marcove (1929-2001) Collection, New York.
遼 銅鎏金菩薩小立像

**1506**

**A POLYCHROMED WOOD FIGURE OF GUANYIN**
SONG-JIN DYNASTY (AD 960-1234)

The *bodhisattva* sits in *rajalilasana* on a rockwork-form base, dressed in voluminous robes. The face, held in a serene expression, has heavy-lidded eyes, and the hair is tied up in a chignon.

18⅝ in. (47.3 cm.) high

$10,000–15,000

**PROVENANCE**
Dr. Ralph C. Marcove (1929-2001) Collection, New York.
宋/金 彩繪木雕觀音坐像



1506

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

**1507**

## A GILT AND POLYCHROMED WOOD FIGURE OF GUANYIN

YUAN DYNASTY, (1279-1368)

The *bodhisattva* sits in *dhyanasana* on a lotus base with the right hand raised in *vitarkamudra* and the left resting on his knee. He is clad in long, flowing robes, and his benevolent face is surmounted by a tall diadem centered by a diminutive image of Amitabha.

13⅝ in. (34.6 cm.) high

$7,000-9,000

**PROVENANCE**

Christie's New York, 3 December 1992, lot 171.
Dr. Ralph C. Marcove (1929-2001) Collection, New York.
元　木漆金彩繪佛坐像



(detail)

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

**1508**

**A STONE HEAD OF A *LUOHAN***
SONG DYNASTY (AD 960-1279)

The face is finely carved with full lips, heavily-lidded eyes, furrowed brow, and a prominent protuberance at the front of the head.

10 in. (25.4 cm.) high

$8,000–12,000

**PROVENANCE**
Dr. Ralph C. Marcove (1929-2001) Collection, New York, before 1981.

**EXHIBITED**
Indianapolis Museum of Art, *Chinese Relics from the Collection of Dr. Ralph Marcove*, 1981, no. 77.

**LITERATURE**
Y. Mino and J. Robinson, *Chinese Relics from the Collection of Dr. Ralph Marcove*, Indianapolis, 1981, p. 52, no. 77.
宋　石雕羅漢頭像





1509

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

## 1509

### A STRAW-GLAZED OVOID JAR AND COVER

SUI-TANG DYNASTY, 6TH-8TH CENTURY

The jar of ovoid form is heavily potted with a short neck and lipped rim, and covered overall with a white slip under a finely crackled clear glaze that falls short of the flat base to expose the fine white ware, the similarly glazed, domed cover with everted rim is surmounted by a bud-form finial.

10 in. (25.5 cm.) high including cover

$7,000-9,000

**PROVENANCE**

Dr. Ralph C. Marcove (1929-2001) Collection, New York, before 1999.

隋/唐　白釉蓋罐



1510

## 1510

### A LONGQUAN CELADON EWER

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The globular body is surmounted by a short neck and everted rim, and has a slightly curved spout on one side opposite a C-form handle. The ewer is covered overall with a glaze of pale olive-green tone. *Together with* a small Longquan celadon bowl and a cover, Southern Song dynasty (1127-1279), the sides of the bowl and the domed cover are carved with a band of overlapping petals, and both are covered overall in a crackled glaze of pale blue-green tone.

Ewer 5⅝ in. (14.3 cm.) high; bowl and cover 4¼ in. (10.8 cm.) diam. (cover) (2)

$6,000-8,000

**PROVENANCE**

Bowl and cover: S. Marchant & Son, London.
Both: Christie's New York, 25 March 1998, lot 162 (part).
Dr. Ralph C. Marcove (1929-2001) Collection, New York.

南宋/元　龍泉青釉執壺

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

## 1511

### A RARE MINIATURE CIZHOU BEAN-SHAPED PILLOW

JIN DYNASTY (1115-1234)

The slightly concave top is carved through the white slip with leafy scrolls reserved against a blackish-brown ground within a double-line border, all under a clear glaze, except for the unglazed base. *Together with* a miniature painted Cizhou figure of a recumbent tiger, Jin dynasty.

4 and 4½ in. (10.1 and 11.4 cm.) wide (2)

$4,000–6,000

**PROVENANCE**

Pillow: Alan Hartman Collection.
Tiger: Sotheby's New York, 28 May 1991, lot 190.
Dr. Ralph C. Marcove (1929–2001) Collection, New York.

金 磁州窯白地褐彩卷草紋小枕



1511

## 1512

### A RARE CIZHOU PAINTED EWER

NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The ewer is sturdily potted with an oviform body surmounted by a tall cylindrical neck that rises to a canted mouth rim, a C-form strap handle and a slightly curved spout, and is painted in brown with two flower sprays with combed details on a white slip under a clear glaze that ends irregularly on the flared foot to expose the buff ware.

10 in. (25.5 cm) high

$7,000–10,000

**PROVENANCE**

Christie's New York, 25 March 1998, lot 177.
Dr. Ralph C. Marcove (1929–2001) Collection, New York.

北宋/金 磁州窯白地黑花執壺



1512



PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

**1513**

## A LARGE BLUE AND WHITE BOWL

MING DYNASTY, 16TH-17TH CENTURY

The exterior of the vessel is painted with a continuous riverscape including numerous pavilions, pagodas and sampans, with a similar riverscape in a medallion in the center of the interior and in a border below the rim.

14 in. (35.6 cm.) diam.

$7,000-9,000

**PROVENANCE**

Dr. Ralph C. Marcove (1929-2001) Collection, New York.

明十六/十七世紀 青花通景山水樓閣圖大盤



**(interior)**

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

**1514**

**A COPPER-RED AND UNDERGLAZE BLUE-DECORATED CELADON-GROUND 'PHOENIX TAIL' VASE**
KANGXI PERIOD (1662-1722)

The vase is decorated with the Daoist immortal Shoulao riding on a deer beside a pine tree in which perches a crane, while another is in flight above and two attendants stand nearby carrying books and baskets.

17⅜ in. (44.2 cm.) high

$8,000–12,000

**PROVENANCE**
Dr. Ralph C. Marcove (1929-2001) Collection, New York.
清康熙 豆青地青花釉裏紅壽老圖鳳尾尊





1515



1516

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

## 1515

### A RARE RECTANGULAR GREYISH-GREEN JADE BELT PLAQUE WITH A SEATED MUSICIAN

TANG DYNASTY (AD 618-907)

The rectangular plaque is carved in relief on the front with a seated Central Asian man playing a musical instrument, and the flat reverse is pierced at the corners with bull-nose attachment holes. The semi-translucent stone is of greyish-green color.

2⅛ in. (5.5 cm.) wide

$8,000–12,000

**PROVENANCE**

Dr. Ralph C. Marcove (1929-2001) Collection, New York, before 1999.

唐 灰白玉胡人樂伎紋帶板

## 1516

### A SMALL GREYISH-GREEN AND RUSSET JADE FIGURE OF A MYTHICAL BEAST

MING DYNASTY (1368-1644) OR EARLIER

The seated, dragon-headed beast holds a lotus bud in the right paw and a string of beads in the left paw on the bent left knee. The creature has pendulous breasts above a protruding belly and is detailed with slightly open jaws, an incised beard, a pair of long curved horns, a knobby backbone and areas of scales. The stone shades from pale greyish-green to brown and opaque buff with russet color.

2½ in. (6.4 cm.) high

$6,000–8,000

**PROVENANCE**

Dr. Ralph C. Marcove (1929-2001) Collection, New York, before 1981.

**EXHIBITED**

Indianapolis Museum of Art, *Chinese Relics from the Collection of Dr. Ralph Marcove*, 3 March–12 April, 1981, no. 15.

**LITERATURE**

Y. Mino and J. Robinson, *Chinese Relics from the Collection of Dr. Ralph Marcove,* 1981, p. 22, no. 15.

明或以前 灰青玉雕瑞獸把件

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

## 1517

### A YELLOWISH-WHITE JADE BIRD-FORM POLE FINIAL

MING DYNASTY (1368-1644)

The finial is carved as a bird looking ahead, the wings held close to the body are incised with feathers, the tail is outstretched, and the slender feet are perched on a tubular base.

2⅛ in. (5.5 cm.) high

$4,000-6,000

**PROVENANCE**

Bluett and Sons, London.
Dr. Ralph C. Marcove (1929-2001) Collection, New York, before 1981.

**EXHIBITED**

Indianapolis Museum of Art, *Chinese Relics from the Collection of Dr. Ralph Marcove*, 1981, no. 14.

**LITERATURE**

Y. Mino and J. Robinson, *Chinese Relics from the Collection of Dr. Ralph Marcove*, Indianapolis, 1981, no. 14.

明 青白玉鳥形杖首



1517

## 1518

### A PALE GREYISH-WHITE AND RUSSET JADE FIGURE OF A BIRD

MING DYNASTY (1368-1644)

The bird is carved with open wings and outstretched tail incised with feathers, the underside is carved with the two bent legs and talons. The stone is of pale greyish-white tone with russet markings.

3⅛ in. (8.1 cm.) long

$6,000-8,000

**PROVENANCE**

Dr. Ralph C. Marcove (1929-2001) Collection, New York.

明 灰白玉鳥形把件



1518



1519

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

## 1519

### A SMALL WHITE JADE CARVING OF AN IMMORTAL LEANING ON A ROCKY OUTCROP

18TH CENTURY

The figure is shown wearing long robes and a belt from which hangs a ribbon-tied pendant, his body leans slightly forward as he rests his arms on an openwork rocky outcrop and holds a scroll in his right hand.

3½ in. (9 cm.) high

$6,000–8,000

**PROVENANCE**

Dr. Ralph C. Marcove (1929-2001) Collection, New York.

清十八世紀　白玉仙人擺件



1520

## 1520

### A YELLOW JADE LOTUS LEAF-FORM CUP

18TH-19TH CENTURY

The cup is carved as an upturned leaf, the edges of the lotus leaf gently folding back to form the rim, and the sides carved with the veins of the leaf, the stem curving out from the base and to the side along with another smaller leaf and a stem of millet. The stone is of pale yellow tone with flecks of white and light reddish brown.

3¼ in. (8.2 cm.) across

$6,000–8,000

**PROVENANCE**

Dr. Ralph C. Marcove (1929-2001) Collection, New York.

清十八/十九世紀　黃玉雕荷葉式盃

PROPERTY FROM THE COLLECTION OF DR. RALPH C. MARCOVE, NEW YORK

**1521**

**A FINELY CARVED SMALL WHITE JADE FLOWER-FORM BOWL, *ZHADOU***
18TH CENTURY

The bowl has a compressed globular body, a flaring neck and a slightly flared foot, all finely carved as barbed petals, those of the foot radiating from a central, six-petaled flower head. The semi-translucent stone is of even, pale greenish-white color.

3⅝ in. (9.2 cm.) diam.

$12,000-18,000

**PROVENANCE**
Dr. Ralph C. Marcove (1929-2001) Collection, New York.
清十八世紀　白玉花瓣式小渣斗



(interior)



VARIOUS PROPERTIES

**1522**

**A JIANYAO BLACKISH-BROWN-GLAZED TEA BOWL**
SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

The bowl is potted with deep, rounded conical sides and covered inside and out with a blackish-brown glaze, with a line of russet 'hare's fur' markings below the silver-mounted rim on the exterior, and russet splashes where the glaze falls in an irregular line above the foot on the exterior, exposing the ware of purplish-brown color.

4¾ in. (12.1 cm.) diam., Japanese double wood box, cloth cover

$8,000–12,000
南宋　建窯黑釉兔毫盞



## 1523

**A JIANYAO 'HARE'S FUR' TEA BOWL**
SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

The heavily potted, conical bowl is covered inside and out with a lustrous blackish-brown glaze finely streaked with fine russet 'hare's fur' markings below the brown slip-covered, indented rim, and pooling in a thick, irregular line on the exterior, exposing the coarse ware fired to a dark brown.

4¾ in. (12 cm.) diam., box

$12,000–18,000
南宋 建窯兔毫盞



1523

## 1524

**A JIZHOU 'TORTOISESHELL'-GLAZED TEA BOWL**
SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

The bowl is potted with rounded conical sides and covered inside and out with a dark brown glaze splashed in transparent amber glaze that forms a more dense pattern on the interior and ends in an irregular line on the exterior atop a medium-brown slip-glaze above the flat-bottomed ring foot. The rim has a metal mount.

4¼ in. (10.7 cm.) diam., Japanese wood box

$5,000–7,000
南宋 吉州窯玳瑁釉盞



1524



1525

## 1525

### A YAOZHOU RUSSET-BROWN-GLAZED CUP STAND
NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The cup holder has a rounded shoulder that curves in towards the rim, and sides that taper towards the integral 'saucer' raised on a slightly splayed pedestal foot. The whole is covered inside and out with a somewhat variegated russet-brown glaze that thins on the rims and falls irregularly onto the foot, exposing the fine light grey stoneware.

4½ in. (11.6 cm.) diam., Japanese wood box

$8,000–12,000

The function of the cup-stand is very similar to that of a saucer. As the steaming cups and bowls of tea have no handles, they are placed on stands when served or passed around, so as not to burn the fingers. In addition, they had a decorative purpose and were used as part of the presentation of the tea ceremony. In the *Zu xia lu* (Record of Leisurely Enjoyment) the 9th century author Li Kuangyi states that the first bowl stands were made in the Jianzong reign (AD 780-83). However, the earliest bowl stand excavated to date comes from a Jin dynasty tomb in Changsha, Hunan province. Certainly by the Song dynasty bowl stands were very popular in both lacquer and ceramics. The lacquer bowls and bowl stands were very costly, and so ceramics which emulated the color and texture of lacquer were much appreciated. The present bowl stand has the color and glossy texture of brown lacquer.

北宋　耀州窯柿釉盞

THE PROPERTY OF A GENTLEMAN

## 1526

### A YAOZHOU CELADON CARVED DISH
NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The body flares widely to the shallow upright sides that rise to a lipped rim, and the interior is well carved with a scrolling stem bearing a large lotus blossom and leaf within a line border. The dish is covered overall, including the inside of the foot and base, with a glaze of olive-green tone.

7⅛ in. (18 cm.) diam.

$7,000–9,000

北宋/金　耀州窯青釉蓮紋盤

**1527**

**A YAOZHOU CELADON CARVED BOWL**
NORTHERN SONG–JIN DYNASTY, 12TH-13TH CENTURY

The bowl has rounded conical sides that rise to an everted, inward-canted rim, and is carved in the center of the interior with a scrolling flower stem surrounded by combed decoration below a line border. The whole is covered with a glaze of slightly greyish sea-green color that ends irregularly on the neatly cut foot and also covers the base in a light wash.

5½ in. (14 cm.) diam.

$8,000–12,000

**PROVENANCE**
S. Marchant & Son, London, 2005.
北宋/金　耀州窯青釉花卉篦紋笠式盌



1526





1527 (two views)



1528

VARIOUS PROPERTIES

**1528**

**AN UNUSUAL GREEN JUNYAO CONICAL BOWL**
SONG DYNASTY, 12TH CENTURY

The bowl has widely flaring sides rising to the rim, and is covered inside and out with an unctuous glaze of deep greyish-green color ending irregularly at the knife-cut foot.

4¾ in. (12.2 cm.) diam., Japanese wood box

$6,000–8,000
宋　鈞窯綠釉笠式盌



1529

**1529**

**A LONGQUAN CELADON TRIPOD CENSER**
SOUTHERN SONG DYNASTY (1127-1279)

The compressed body is raised on three slightly splayed, conical supports and surmounted by a cylindrical neck rising to the flat, everted rim, with three narrow flanges beginning at a slight ridge on the shoulder and trailing down each leg. The censer is covered overall with a greyish bluish-toned glaze ending at the bottom of the legs to expose the pale grey ware.

5 in. (12.7 cm.) diam., Japanese wood box

$15,000–20,000
南宋　龍泉青釉三足爐



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**1530**

## A LONGQUAN CELADON CARVED BOWL
SOUTHERN SONG DYNASTY, 13TH CENTURY

The bowl is well potted with deep, rounded conical sides crisply carved on the exterior with a broad band of petals rising from the foot, and is covered overall with a luminous glaze of rich sea-green color, including the interior of the foot and base.

6¾ in. (17.1 cm.) diam., box

$25,000–35,000

**PROVENANCE**

Luen Chai Curios, Hong Kong.
Zetterquist Galleries, New York, 2002.
Walter Bareiss, Greenwich, Connecticut, acquired in 2002.

**EXHIBITED**

New York, Zetterquist Galleries, *Chinese Ceramics: Tang - Ming Dynasties*, March 2009.

As well as having a domestic purpose, bowls of this type were made for export, as evidenced by examples recovered from a shipwreck off the Korean coast, "probably on its way to Japan, on or shortly after AD 1323," and illustrated in *Relics Salvaged from the Seabed off Sinan*, Materials I, Seoul, 1985, pl. 15 top and bottom.

宋 龍泉窯青釉蓮紋盌



**(base)**



1531

VARIOUS PROPERTIES

## 1531

### A *QINGBAI* LOBED VASE
NORTHERN SONG DYNASTY (AD 960-1127)

The vase is well potted with a lobed ovoid body below a trumpet neck that rises to an outward-turned, flower-shaped mouth, and is supported on a scalloped foot, all under an even greenish-blue glaze.

5¾ in. (14.5 cm.) high, Japanese wood box

$6,000-8,000

**PROVENANCE**
Hirano Kotoken, Tokyo, 1980s.
Private collection, Japan.
北宋 青白釉瓜棱瓶



1532

## 1532

### A *QINGBAI* CARVED LOBED DISH
NORTHERN SONG DYNASTY (AD 960-1127)

The lower body flares from the tapered foot and then the sides flare widely to the rim notched as six petals. The interior is carved with three leafy bouquets of lotus blossoms and buds, and the dish is covered inside and out with a glaze of aqua color.

7 in. (18 cm.) diam., Japanese wood box

$6,000-8,000
北宋 青白釉蓮紋六瓣式盤

**1533**

**A *QINGBAI* PETAL-LOBED BOX AND COVER**
SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

The box and cover are formed as six petals, and the cover is relief-decorated with a leafy flower stem within a triple line border. The exterior and interior of the box are covered with a transparent glaze of pale aqua-blue tone.

3⅛ in. (7.8 cm.) diam., box

$10,000–15,000

**PROVENANCE**
Ben Janssens Oriental Art, London.
南宋 青白釉六瓣式蓋盒





PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**1534**

**A JIZHOU PAINTED BROWN-GLAZED 'PHOENIX' BOWL**
SOUTHERN SONG-YUAN DYNASTY, 12TH-14TH CENTURY

The bowl has rounded sides that rise to a slightly indented rim, and is covered with a dark brown glaze decorated on the interior in overglaze buff with a central flower head encircled by two phoenixes in flight between flower sprigs, which ends in an irregular line on the exterior, exposing the pale grey ware.

4½ in. (11.5 cm.) diam.

$8,000–12,000

**PROVENANCE**

By repute, John Sparks Ltd., London, acquired in the 1930s.
George Harwood Sr., Johannesburg, South Africa, and thence by descent.

A bowl of this shape, similarly decorated in buff overglaze with two phoenixes in flight in the interior, is illustrated by R. D. Mowry in *Hare's, Tortoiseshell and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, 1996, p. 239, no. 95.

南宋 吉州窯褐釉鐵繪鳳鳥紋盞

VARIOUS PROPERTIES

**1535**

## A LARGE LONGQUAN CELADON CARVED DISH
MING DYNASTY, 15TH CENTURY

The dish is thickly potted with shallow rounded sides, and is carved in the interior with flowering tree peony within a barbed petal panel, below a band of undulating peony scroll in the well, all under a glaze of olive-green tone that continues over the foot rim to an unglazed ring on the base burnt orange in the firing.

18⅝ in. (47 cm.) diam.

$8,000–12,000

**PROVENANCE**

Private collection, Germany.

明十五世紀　龍泉窯青釉刻牡丹紋大盤



**1536**

## A RARE SMALL LONGQUAN CELADON 'BAMBOO' VASE, *XIANWENPING*

SOUTHERN SONG-YUAN DYNASTY, 12TH-14TH CENTURY

The compressed, spreading body is encircled by three rings, with two more on the shoulder, and the tall neck is encircled by two bow-string bands, in imitation of bamboo, below the wide, galleried mouth with incurved rim, a section of which broke off during firing and became adhered to the side of the neck. The vase is covered overall with a glaze of slightly blue-green color ending just above the unglazed foot rim.

6¾ in. (16.8 cm.) high, Japanese wood box

$40,000-60,000

**PROVENANCE**

Masuda Donou (1848-1938) Collection, Japan.
Takahashi Souan (1861-1937), Japan.
Japanese dealer's auction of the Takahashi Family Collection, 1918.

As with other vases of this form, the raised encircling rings at the junction of the shoulder and neck, on the neck and one of the lower rings on the body, disguise luting lines, and give this type of vase one of its Chinese names, *xianwenping* ('string pattern vase').

The present vase is unusually small for a vase of this type. Taller versions (approximately 31 cm. tall) are illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 103; in *Celadons from Longquan Kilns*, Taipei, 1998, p. 147, no. 114; and in *Illustrated Catalogue of Celadon Wares in the Percival David Foundation*, rev. ed., 1997, pp. 19 and 30, no. 202. Similar vases, in the range of 27 cm. tall, include two sold at Christie's New York, one from the Falk Collection, 20 September 2001, lot 119, the other 19-20 September 2013, lot 1276.

Vases of this type were much admired in Japan, both for their elegant form and the beauty of their glaze. They were among the cargo of the Sinan wreck, which foundered off the Sinan coast of Korea on its way to Japan in AD 1323. See *National Museum of Korea, Sinan Wreck Exhibition*, Seoul, 1977, no. 15. One (29.8 cm.) in the Nezu Museum, Tokyo, is illustrated by M. Tregear in *Song Ceramics*, New York, 1982, p. 172, pl. 232, as well as in *Sekai Toji Zenshu*, vol. 12, Song, Tokyo, 1977, no. 81. The Nezu vase has been designated by the Japanese authorities as an Important Cultural Property, an indication of the respect with which such pieces are regarded. The present vase, with its section of rim adhered to the neck during firing, also attests to how highly valued vases of this type were, as it was not only saved after firing, but was considered valuable enough to pass into various important collections over the years.

南宋/元　龍泉青釉弦紋瓶


高橋家御藏品入札
下見　四月　三日　午前九時ヨリ　四日　午後四時マデ
入札并ニ開札　四月五日
下見場所　東京濱町　日本橋倶樂部
開札場所　東京兩國　東京美術倶樂部
一九七　青磁花入

The present vase illustrated in the Takahashi Family Collection auction catalogue, Tokyo, Japan, April 5th, 1918.



(another view)





1537

## 1537

**A BLACK-GLAZED RIBBED JAR**
NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The jar is of ovoid form with a wide neck flanked by ribbed strap handles, and the body is decorated with groups of four spaced vertical ribs formed by trails of white slip that stand in contrast to the blackish-brown glaze that continues over the rounded mouth rim to cover the interior and ends is a line above the foot, exposing the pale granular ware.

5½ in. (14 cm.) wide across handles, Japanese wood box

$10,000–15,000
北宋/金　磁州系褐釉白條紋雙繫罐



1538

THE PROPERTY OF A PRIVATE JAPANESE COLLECTOR

## 1538

**A CIZHOU-TYPE RUSSET-PAINTED BLACK-GLAZED VASE, *YUHUCHUNPING***
JIN DYNASTY (1115-1234)

The vase is potted with a pear-shaped body rising to a waisted neck and a flared mouth, and is supported on a short foot. The body is decorated in bold brush strokes of russet-brown color with two abstract phoenixes, reserved against a black ground that stops above the narrow foot, exposing the buff body.

12 in. (30 cm.) high

$3,500–4,500
金　磁州系黑釉繪鐵銹斑鳳紋玉壺春瓶

ANOTHER PROPERTY

**1539**

## A VERY UNUSUAL CIZHOU-TYPE PAINTED TRIPOD CENSER

JIN-YUAN DYNASTY, 12TH-14TH CENTURY

The bulbous body is raised on three lion-mask supports and decorated in shades of brown on a white slip under an ivory-toned transparent glaze on each side with a shaped panel, one enclosing a rabbit, the other a foliate design below the key fret-carved neck flanked by a pair of large carp-form handles.

6 in. (15.2 cm.) high, Japanese wood box, reticulated silver cover

$6,000–8,000

**EXHIBITED**

Sumoto City Awaji Museum, March - May 1988.
Kashihara City History Museum, Osaka, *Asian Ceramics*, 16 October - 30 November 1988.

金/元　磁州系白地彩繪玉兔圖魚耳三足爐



(another view)





1540

THE PROPERTY OF A GENTLEMAN

**1540**

**A *QINGBAI* CARVED PETAL-LOBED BOWL**
SOUTHERN SONG DYNASTY (1127-1279)

The bowl has slightly rounded, flared sides that rise to the slightly everted rim, and is carved in the interior with two boys amidst leafy peony scroll, and is covered overall with a glaze of pale blue color that continues over the tapered foot ring and ends in a circle around the unglazed center of the base burnt pale brown in the firing.

8½ in. (21.6 cm.) diam.

$6,000–8,000

**PROVENANCE**
The Walter Hochstadter (1914–2007) Collection, and thence by descent to the present owner.

南宋　青白釉刻牡丹童子紋花瓣式盌



1541

PROPERTY OF CLAIRE & FRANCIS HERITAGE LANE

**1541**

**A *QINGBAI* OCTALOBED TWO-TIERED BOX**
SOUTHERN SONG DYNASTY (1127-1279)

The slightly domed cover is slip-decorated with eight conjoined cash filled with stippling that surround a similar center, the design conforming to the lobed shape of the deep sides. The sides of the middle section and the lower section are conformingly lobed, and the exteriors of all are covered with a pale blue glaze that leaves the rims unglazed. The interiors are partially covered with a thin wash of glaze.

3¾ in. (9.7 cm.) high, fitted box

$5,000–7,000

南宋　青白釉八瓣式三層蓋盒

ANOTHER PROPERTY

**1542**

**AN UNUSUAL *QINGBAI* CARVED BRACKET-LOBED DISH**
SOUTHERN SONG-YUAN DYNASTY, 12TH-13TH CENTURY

The interior is carved in the center with a lotus stem surrounded by an immortal holding a scepter, a crane, and a tortoise, alternating with stylized clouds, below a foliate scroll border interrupted by the immortal's halo just below the everted, bracket-lobed rim. The dish is covered inside and out with a pale aqua-blue glaze pooling to a slightly darker tone on the slightly tapered ring foot, and the base is left unglazed, revealing the white body.

7⅝ in. (19.5 cm.) diam., box

$12,000–18,000

A nearly identical *qingbai* dish, decorated with the same motif, in the Avery Brundage Collection, is illustrated by Stacey Pierson (ed.) in *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, pp. 84-5, no. 35. Pierson notes that *qingbai* ceramics depicting Daoist motifs are among the earliest examples of Daoist iconography in Chinese ceramics, which became popularized in the Yuan and Ming dynasties. Another similar *qingbai* dish, also decorated with crane, cloud and tortoise, is illustrated by Wang Qingzheng, R. Scott and J. Chen, *Serene Pleasure: The Jinglexuan Collection of Chinese Ceramics*, Seattle Art Museum, 2001, p. 36, no. 9.

南宋/元　青白釉仙人圖花瓣式盤





1543



1544

THE PROPERTY OF A GENTLEMAN

## 1543

### A RARE CIZHOU-TYPE CUT-GLAZE 'TORTOISE'-SHAPED CANTEEN

JIN-YUAN DYNASTY, 13TH CENTURY

The compressed water bottle is covered with a lustrous brown glaze cut to reveal an abstract floral design encircling a bird in flight, all within double line borders. The sides are encircled by a groove divided by four short strap handles, below the wide, flat rim. The slightly rounded, conical lower body tapers to a flat, unglazed ring foot.

10¼ in. (26.1 cm.) diam.

$7,000–9,000

**PROVENANCE**

The Walter Hochstadter (1914–2007) Collection, and thence by descent to the present owner.

A very similar Cizhou-type cut-glaze canteen with four straps spanning the encircling groove, and a shorter spout, dated Xixia or Jin-Yuan dynasty, late 12th-13th century, was sold at Christie's New York, The Collection of Robert Hatfield Ellsworth Part IV, 20 March 2015, lot 844. The Ellsworth bottle was illustrated by R. D. Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 202-204, no. 75, where the author notes, p. 203, that canteens of this flattened type are known as *bianhu*. Another with decoration cut or carved through a black glaze, dated 12th-13th century, in the Victoria and Albert Museum, is illustrated by R. Kerr in 'Kiln Sites of Ancient China', *Transactions of the Oriental Ceramic Society,* Vol. 46, 1981-82, p. 61, pl. 18. This latter bottle has a short spout but no groove or straps.

金/元　磁州系褐釉剔花四繫扁壺

PROPERTY FROM A TEXAS COLLECTION

## 1544

### A LARGE WHITE-GLAZED VASE

LIAO DYNASTY (AD 907-1125)

The high-shouldered vase has a tall, slender neck and a dish-shaped mouth, and is covered overall with a white slip under a creamy white glaze stopping short of the unglazed foot.

15¾ in. (40 cm.) high

$4,000–6,000

遼　白瓷盤口瓶

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

**1545**

## A RARE CIZHOU-TYPE CARVED LOTUS BUD-FORM JAR

NORTHERN SONG DYNASTY, 12TH CENTURY

The exterior is carved through the white slip with a wide band enclosing four scrolling lotus stems bearing two blossoms each that issue from the upper border, all covered with a pale brown glaze combed with linear details which appear white on the flower petals. The glaze continues over the rim and ends above a band of white slip covered with a transparent glaze on the lower body above the ring foot, exposing the buff ware. The base is painted in black with two characters, Xuan Shun.

5⅛ in. (13 cm.) high, box

$25,000–35,000

**PROVENANCE**

By repute, John Sparks Ltd., London, 1930s.
George Harwood Sr., Johannesburg, South Africa, and thence by descent.

The combination of the bud shape and the decoration of this jar are very rare, and no other example appears to have been published.

Stylistically, the carved decoration is similar to the graceful peony scroll that decorates a Song dynasty *meiping* in the British Museum, illustrated by M. Tregear in *Song Ceramics*, New York, 1982, p. 92, pl. 91, and a vase in the Idemitsu Museum illustrated in *Song Ceramics*, 1979, no. 98. On both of these vases the incised decoration is cut through the underlying white slip to the body, and the whole is covered with a transparent green glaze, allowing the decoration to appear a lighter color in contrast to the background. This effect is also seen on the present jar, with the very rare pale brown glaze replacing the green glaze. A related brown glaze can be seen on a Cizhou-type conical bowl in the Tokyo National Museum, dated 12th century, molded in the interior with peony scroll, illustrated in *Sekai Toji Zenshu*, vol. 12, Japan, 1977, col. pl. 244. On the bowl, the glaze covers the interior and exterior below a transparent-glazed band of white slip at the rim.

北宋　磁州系白地刻蓮紋雞心罐



THE PROPERTY OF A GENTLEMAN

**1546**

## A LONGQUAN CELADON TRIPOD CENSER
MING DYNASTY (1368-1644)

The compressed globular body is raised on three short feet, and is lightly carved on the exterior with a band of lotus scroll below two rope-twist handles. The censer is covered overall with a glaze of sea-green color.

4¾ in. (12.1 cm.) wide across the handles, Japanese silver openwork cover

$12,000–18,000

**PROVENANCE**

S. Marchant & Son, London, 2009.

明 龍泉窯青釉三足爐



ANOTHER PROPERTY

**1547**

## A FINE EARLY MING LONGQUAN CELADON CARVED DEEP BOWL
YONGLE PERIOD (1403-1425)

The bowl has deep rounded sides carved on the exterior with chrysanthemum, lotus and peony blossoms between borders of classic scroll and lotus petals, and the interior is carved with a dense floral scroll comprised of the same flowers surrounding a branch bearing two peaches in a central medallion. The bowl is covered with an even, grey-green glaze, with the exception of the base.

8⅜ in. (21.4 cm.) diam., Japanese wood box

$20,000–30,000

**PROVENANCE**

Private collection, Kansai, Japan, since the 19th century.

The carved decoration on this bowl relates closely to the designs found on blue and white bowls that were produced at the same time during the early Ming period. There are numerous examples of Yongle and Xuande porcelain bowls with dense lotus scrolls or composite floral scrolls on the exterior and on the interior encircling a central floral medallion. One such example is the Yongle bowl illustrated by John A. Pope, *Chinese Porcelain from the Ardebil Shrine*, Washington D.C., 1956, pl. 47 (top left).

An early Ming Longquan celadon example with similar classic scroll below the rim, instead of the more common key-fret border, is in the collection of Seikado Bunko Art Musuem, Tokyo, and illustrated in *Longquan Ware: Chinese Celadon Beloved of the Japanese*, Japan, 2012, p. 82, pl. 93.

明永樂 龍泉青釉纏枝花卉紋大碗



**(interior)**



PROPERTY FROM AN IMPORTANT PRIVATE NORTH AMERICAN COLLECTION

**1548**

## A VERY RARE LARGE LONGQUAN CELADON CARVED BOWL
EARLY MING DYNASTY, 15TH CENTURY

The heavily potted bowl has deep, rounded sides, and is carved in the center of the interior with a dense foliate medallion below a band of composite foliate scroll in the well and a border of *lingzhi* scroll at the rim. The exterior is carved with a continuous band of two repeated lotus pond vignettes, with lotus plants, and various water weeds and grasses, between borders of flower-filled petal lappets below and *lingzhi* scroll above. The foot is encircled by a band of key fret. The bowl is covered overall with a glaze of soft olive-green color that continues over the foot onto the base where there is an unglazed ring burnt orange in the firing.

15⅜ in. (39 cm.) diam.

$60,000–80,000

**PROVENANCE**

Important Chinese Ceramics from a European Private Collection; Sotheby's Hong Kong, 4 November 1997, lot 1393.

Rosemary Scott, *International Academic Director, Asian Art*

This magnificent bowl is exceptional not only for its large size, but also for the beauty of its glaze and the harmonious organization of its decoration. Bowls of this size are rare, and the difficulty of producing such pieces suggests that they were probably produced for specific orders.

It has long been recognised that Longquan celadons were much admired both inside China and abroad during the Song and Yuan dynasties, but they were also very highly regarded in the early Ming period, and documentary, as well as recent archaeological evidence has confirmed that they were made for the early Ming court, while fine early Ming celadons preserved in the Topkapi Saray Museum in Istanbul and in the Ardebil Collection in the Iran Bastan in Tehran, also bear witness to the popularity of Longquan celadons at courts in the Near East. The enthusiastic appreciation of contemporary Japanese patrons is also evidenced by the fine examples preserved in Japanese collections today. Excavations at the Longquan Dayao kiln site have revealed sherds bearing official marks, and other excavations have emphasised that fine Longquan wares were also made at other kiln sites in the Ming dynasty.



**(another view)**

Scholars tend to believe that the Longquan celadons made at the Dayao kilns are of the highest quality, and excavations begun in 2006 have provided an indication of the extensive production at this site, which appears to have continued for some 400 years. Excavated examples from the early Ming period have shown that this was another highpoint for Longquan celadon production, when both large and finely potted vessels of superb quality were manufactured. One fragment of a Ming dynasty dish excavated at the Dayao kilns bore the Chinese character *guan* official on its base. The *Daming Huidian*, vol. 194 states that in the 26th year of the Hongwu reign (AD 1393) some imperial wares were made in the Yao and Chu kilns [in Jiangxi and Zhejiang]. Volume I of the *Ming Xuanzong Shilu* suggests that a court-appointed official was regularly sent to supervise the firing of these wares for imperial use up to AD 1457, and possibly even to AD 1465 (see Zhu Boqian (ed.) *Longquan qingci*, Taipei, 1998, p. 47; and Tsai Mei-fen (ed.), *Bilu - Mingdai Longquanyao qingci*, Taipei, 2009, p. 22). After the Chenghua reign (AD 1464-85) the quality of Longquan celadons declined, and their final 'golden era' was over.

Nevertheless, the literati in the late Ming dynasty frequently refer to Longquan celadons in their writings. Among the vessels which were specifically mentioned are large vessels, such as bowls or dishes to hold Buddha-hand citrons and *meiping* vases. Vessels of large size, such as the current bowl, were regarded as especially desirable. Although the quality of Longquan celadons declined after the 15th century, nevertheless even in 1591 one writer noted that: 'If plum blossoms are to be arranged in winter, large Longquan celadon vases are a necessity'. It seems probable that he was referring to those vessels made in the early Ming period.

In August 2009 the excavation of a Longquan celadon deposit at Hexia, Huai'an City, Jiangsu province revealed a huge quantity of vessels, predominantly dating to the Ming dynasty from the reign of the Hongwu Emperor (1368-98) to that of the Tianshun Emperor (1457-64). The archaeologists surmise that celadons from the Longquan kilns were sent here to be shipped up the Grand Canal to the court. The finds suggest that only the finest pieces were chosen and that those deemed to lack the required perfection were broken and discarded.

A slightly smaller bowl (D: 32.5 cm.) with somewhat simpler decoration to the current bowl is in the collection of the Zhejiang Provincial Museum (illustrated in *Longquan qingci, op. cit.*, p. 274, no. 260). A further bowl from the collection of the Zhejiang Provincial Museum, also of slightly smaller size (D: 30.3 cm.) was included in the exhibition Green Wares from Zhejiang in Hong Kong, 1993, no. 79. Similar bowls, dated to c. AD 1400, are in the collection of the Topkapi Saray, Istanbul. One is slightly smaller than the current bowl (D: 36 cm.) is illustrated by J. Ayers and R Krahl in *Chinese Ceramics in the Topkapi Saray Museum Istanbul, I, Yuan and Ming Dynasty Celadon Wares*, London, 1986, p. 359, no. 488, while a group of four slightly larger bowls (D: 38-40 cm.) are described on page 295 of the same publication, one being illustrated as no. 222. Two further examples are in the collection of the British Museum, London. One of similar size to the current example is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 480, no. 16:47, while a slightly smaller bowl is illustrated in the same volume, no. 16:48. All these bowls have dense decoration with a distinctive decorative band around the exterior rim, like that on the current bowl, often bearing a *lingzhi* scroll. The interiors, like that of the current bowl, have a central floral medallion and a floral scroll around the interior walls. They all have an unglazed ring on the exterior base to allow firing on a cylindrical setter. All are evenly potted and bear generous, soft green, glazes. A slightly smaller bowl (D: 32 cm.) of this type is in the collection of the National Palace Museum, Taipei, illustrated in *Bilu - Mingdai Longquanyao qingci, op. cit*, pp. 66-7, no. 26.

While by the middle of the Ming dynasty, production at the Longquan kilns had declined, the current bowl provides ample proof of the high quality of prestigious wares made at the Longquan kilns - for the elite in China or for distinguished foreign patrons - in the early part of the Ming dynasty.

明初十五世紀　龍泉窯青釉刻蓮塘水藻紋大盌



(two views)

VARIOUS PROPERTIES

**1549**

## A LONGQUAN CELADON 'HUNDRED-RIB' JAR

LATE YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The high-shouldered, tapering body is carved around the sides with narrow vertical ribs between a plain band at the foot and the plain, slightly tapered neck, and is covered inside and out, and inside the foot, with a glaze of sea-green color that thins to a paler tone on the ribs.

12½ in. (31.8 cm.) wide, 9⅝ in. (24.5 cm.) high, wood cover

$15,000–25,000

**PROVENANCE**

Dorothy Tapper Goldman Collection, New York.
Vallin Galleries, Connecticut.

A similar jar of comparable size (24.5 cm. high) is illustrated by J. Pope in *Chinese Porcelains from the Ardebil Shrine*, Freer Gallery of Art, Washington, D.C., 1956, pl. 130, no. 29.650, where it is dated to the 14th century. See, also, the similar jar of slightly smaller size (22.9 cm. high) sold at Christie's New York, 19 March 2009, lot 710.

明十四/十五世紀　龍泉青釉菊瓣罐



## 1550

### A LONGQUAN CELADON SHRINE OF THE SOUTH SEA GUANYIN

EARLY MING DYNASTY, 14TH-15TH CENTURY

The figure of Guanyin is left in the biscuit and shown seated on a cloth-draped ledge within a grotto framed by vertical outcroppings of rocks and scrolling clouds that rise towards further clouds and the moon above, while two acolytes are shown standing below.

10 in. (25.4 cm.) high

$10,000–15,000

The South Sea Guanyin is a manifestation of the *bodhisattva* Avalokiteshvara, particular to Chinese Buddhism, who resides at her South Sea island abode, Potalaka. For a further discussion of the South Sea Guanyin see *Kaikodo Journal*, Spring 2000, pp. 224-25, no. 73, from the collection of Stanley Herzman, later sold at Christie's New York, 20 September 2002, lot 308. Another similar shrine was also sold at Christie's New York, 19-20 September 2013, lot 1285. See, also, a shrine of larger size in the *Illustrated Catalogue of the Tokyo National Museum: Chinese Ceramics II*, Tokyo, 1990, p. 20, no. 520; and another illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, no. 68.

明十四/十五世紀　龍泉青釉南海觀音龕



1550

## 1551

### AN UNUSUAL SMALL LONGQUAN CELADON CENSER AND COVER

MING DYNASTY, 16TH CENTURY

The square censer is decorated on the sides with floral sprigs and is supported on the shoulders of four kneeling human figures, raised on an integral openwork base. The cover is surmounted by a Buddhist lion seated with its left paw resting on a beribboned brocade ball. The whole is covered in a glaze of sea-green color.

6½ in. (16.5 cm.) high, Japanese wood box, cloth cover

$12,000–18,000

明十六世紀　龍泉青釉鏤雕方爐



1551



1552

THE PROPERTY OF A GENTLEMAN

**1552**

**A LONGQUAN CELADON PETAL-CARVED BOWL**
MING DYNASTY (1368-1644)

The rounded sides are carved as petals bound by a bowstring band, and the bowl is covered inside and out with a glaze of sea-green color that continues over the foot and onto the base to the edge of an unglazed circle burnt brick-red in the firing.

5 in. (12.7 cm.) diam.

$5,000–7,000

**PROVENANCE**
Uraganu Sokya Do Co. Ltd, Japan, 2007.
明 龍泉窯青釉花瓣式盌



1553

ANOTHER PROPERTY

**1553**

**A LARGE LONGQUAN CELADON JAR**
YUAN-EARLY MING DYNASTY, 14TH CENTURY

The jar is carved with a wide central band of lotus scroll set above a petal band, and is covered overall with a glaze of olive-green color ending at the top of the thick foot, revealing an unglazed area which has fired dark orange and cants inward towards the inset base.

11¾ in. (30 cm.) high

$12,000–18,000
元/明初　龍泉青釉纏枝蓮紋罐

THE PROPERTY OF A SOUTHEAST ASIAN COLLECTOR

**1554**

**A LONGQUAN CELADON CARVED AND MOLDED 'DRAGON' DISH**
YUAN DYNASTY, 13TH-14TH CENTURY

The dish has shallow rounded sides rising to an everted rim, and the center of the interior is decorated in relief with a scaly, four-clawed dragon leaping in pursuit of a flaming pearl, below scrolls carved in the well, and the exterior is carved with chrysanthemum petals. The whole is covered in a glaze of sea-green color stopping short of the unglazed foot ring burnt orange in the firing.

14⅞ in. (37.8 cm.) diam.

$7,000–9,000

**PROVENANCE**
Christie's London, 9 June 1997, lot 50.
元/明初　龍泉青釉模印刻遊龍戲珠紋盤





1555

VARIOUS PROPERTIES

## 1555

### A LARGE LONGQUAN CELADON 'LOTUS' DISH

MING DYNASTY, 14TH-15TH CENTURY

The center of the dish is abstractly carved with a central lotus spray, surrounded by raised borders, all under a glaze of olive-toned sea-green color that continues over the foot to cover the base apart from the unglazed firing ring.

17 in. (43.1 cm.) diam.

$12,000–18,000

**PROVENANCE**

Luz Papasian (1915-2013) Collection, New York.

The size, shape and decoration of this dish are all features that are found on other large Longquan celadon dishes that were often exported to the Near East. Several similar dishes, also dated to the 15th century, is illustrated by R. Krahl in *Chinese Ceramics in the Topkapi Saray Museum*, vol. I, Yuan and Ming Dynasty Celadon Wares, London, 1986, p. 317, nos. 305-311.

明十四/十五世紀　龍泉青釉蓮紋盤



1556

## 1556

### A RARE LONGQUAN CELADON SHRINE

YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The thick-walled shrine of ovoid shape is raised on a domed base and has an hexagonal 'tile' roof surmounted by a double-gourd rising from a lotus. An opening cut into one side has a shelf at the bottom, an overhang with applied scroll decoration above, and a loop to one side to fasten a door. The whole is covered with a glaze of sea-green color.

12 in. (30.5 cm.) high

$10,000–15,000

**PROVENANCE**

Weisbrod Chinese Art Ltd., New York.

**LITERATURE**

*Buddhist Sculpture: Design and Influence*, Weisbrod Chinese Art Ltd., New York, 3 - 17 June 1992, no. 35.

元/明初　龍泉青釉龕

PROPERTY FROM A TEXAS COLLECTION

**1557**

## A LONGQUAN CELADON 'PHOENIX TAIL' VASE

MING DYNASTY (1364-1644)

The bulbous body and the neck of the elegantly potted vase are carved with bold patterns of large flower heads borne on leafy scroll, and the splayed foot with a band of stylized lotus petals. It is covered overall in a soft, pale sea-green glaze suffused with crackle.

20¼ in. (51 cm.) high

$8,000–12,000

**PROVENANCE**

Roger Keverne, London.

**EXHIBITED**

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics*, London, Summer 2010, no. 33.

明 龍泉窯青釉纏枝花卉紋鳳尾尊



VARIOUS PROPERTIES

**1558**

## A RARE LONGQUAN CELADON PEAR-SHAPED VASE
YUAN DYNASTY (1279-1368)

The flattened, pear-shaped body is molded on each side with a *ruyi*-head medallion, one enclosing a stylized *fu* character and the other enclosing a stylized *shou* character, each flanked by flowering plants. The neck is flanked by a pair of elephant-headed loop handles suspending stationary rings below the oval mouth molded around the sides with lotus petals. The vase is covered in a glaze of soft sea-green color which also covers the interior of the foot.

8 in. (20.2 cm.) high, Japanese wood box inscribed with the name Hasegawa Jirobei

$30,000-40,000

**PROVENANCE**
Private collection, Japan.

A similar vase, but with a plain foliate rim, is illustrated by W. Willetts, C. Hooi, and S.R. Parker in *Chinese Celadons and Other Related Wares in South East Asia*, Singapore, 1979, no. 248, pl. 204. Another, with openwork sides, is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, Tokyo, 1987, no. 1605.

元　龍泉青釉開光「福壽」紋象耳瓶



**1559**

## A LONGQUAN CELADON CARVED JAR

MING DYNASTY, 14TH-15TH CENTURY

The heavily potted jar is carved with four panels enclosing the characters, *jinyu mantang* (may you have a prosperous household), separated by four panels of flowers, including peony, chrysanthemum, camellia and foliate scroll, all above a band of narrow petals and below a saw-tooth band on the neck, all under a glaze of olive-green tone that also covers the interior and interior of the foot.

13 in. (33 cm.) wide, wood cover with jade finial

$20,000-30,000

The same characters, *jinyu mantang*, are carved in the petals of a flower head in the center of a Longuan celadon bowl, dated 15th century, sold at Christie's New York, 30 March 2005, lot 332.

明十四/十五世紀　龍泉青釉「金玉滿堂」大罐





1560

THE PROPERTY OF A LADY

## 1560

### A SMALL LONGQUAN CELADON JAR AND COVER
MING DYNASTY (1368-1644)

The jar has a compressed globular body and the cover is molded with a central blossom. Both are covered with a glaze of blue-green tone.

2⅛ in. (5.3 cm.) high, box

$3,000–5,000

明 龍泉窯印花小蓋罐

THE PROPERTY OF A GENTLEMAN

## 1561

### A RARE PAIR OF *FAHUA WEIQI* BOXES AND COVERS
MING DYNASTY, 16TH CENTURY

Each bulbous jar is molded on the exterior as six petals covered in a purplish-blue glaze and applied with turquoise-glazed beaded garlands suspended from monster masks on the shoulder below a lobed collar with inner bead border encircling the mouth. The similarly glazed cover is surmounted by a seated figure of Buddha.

5¾ in. (14.6 cm.) wide

$5,000–7,000

明十六世紀 琺華圍棋罐一對



1561

VARIOUS PROPERTIES

**1562**

## AN UNUSUAL LARGE BLUE-GLAZED JAR

MING DYNASTY, LATE 15TH-EARLY 16TH CENTURY

The heavily potted jar has a high-shouldered tapering body and a cylindrical neck, and is covered on the exterior with a rich blue glaze that also covers the mouth rim, while the interior is covered with a blue-green-tinted clear glaze. The base is unglazed.

14 in. (35.5 cm.) wide, 12¼ in.(31.1 cm.) high

$15,000–20,000

**PROVENANCE**

Richfield Antiques, New York, circa 2002.

明十五世紀末/十六世紀初　藍釉罐





**1563**

**A LONGQUAN CELADON TRIPOD BULB BOWL**
MING DYNASTY, 14TH-15TH CENTURY

The compressed body is raised on three curved mask supports and carved around the sides with the Eight Trigrams (*bagua*) between bands of bosses. The whole is covered in a glaze of rich sea-green color, revealing the burnt-red body in the center decorated with a molded flower medallion.

12½ in. (31.7 cm.) diam., wood stand

$5,000–7,000

A similar Longquan celadon bulb bowl, but decorated with a *fu* character in the interior, is illustrated by Bo Gyllensvärd in *Chinese Ceramics in The Carl Kempe Collection,* Stockholm, 1965, p. 65, no. 157. Another similar bulb bowl is illustrated in *Chinese Celadons and Other Related Wares in Southeast Asia*, Southeast Asian Ceramic Society, Singapore, 1979, pl. 179.

明十四/十五世紀　龍泉青釉八卦紋三足爐

**1564**

**A RARE GREEN, YELLOW AND CREAM-GLAZED DAOIST SHRINE**
LATE MING DYNASTY, 16TH-17TH CENTURY

The bearded deity is shown seated on a cloth-draped lotus throne with his right hand raised and both arms resting on a three-legged, semi-circular arm rest with tightly curved ends. His hair is drawn up under a small lotus crown, and he is flanked by two phoenixes below a third phoenix with spread wings at the top of the shaped panel that rises from the back of the tiered pedestal, and a dragon is shown in front of the tiered pedestal between the upper and middle platforms. The whole is covered in green, amber, aubergine and clear glazes .

19¾ in. (50.3 cm.) high, wood stand

$12,000–18,000

**PROVENANCE**
Rare Art, New York, 1979.

This rare tileworks figure likely represents one of the three highest deities of the later Daoist pantheon, the Three Purities: the *Sanqing*-Celestial Worthy of Primordial Beginning, the Celestial Worthy of Numinous Treasure or the Celestial Worthy of the Way and its Power. Each of these three deities is represented in hanging scrolls illustrated by S. Little, S. Eichman et al., in *Taoism and the Arts of China*, The Art Institute of Chicago, 2000, pp. 228-30, nos. 65-67. As with the present figure, each is bearded and shown seated with his arms resting on a curved arm rest, of the type seen on the present figure. Of the three deities depicted, the present figure most closely resembles the deity depicted in the first hanging scroll, no. 65, the Celestial Worthy of Primordial Beginning. Like the present figure, he wears a small lotus crown, is seated on a lotus throne raised on a multi-tiered dais and holds his hands in a similar position, with a pearl held in the right hand. This painting is dated to the 16th century.

晚明十六/十七世紀　素三彩道教神明坐像





1565

## 1565

### A VERY RARE WHITE-GLAZED INCISED 'PHOENIX' DISH

JIAJING SIX-CHARACTER INSCRIBED MARK WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The dish has shallow sides rising to an everted rim, and the interior is incised with two phoenixes amidst lotus, all under a white glaze.

4½ in. (11.4 cm.) diam.

$7,000–9,000

**PROVENANCE**

Estate of Patrick H. Booth, Jr. (1967-2004), New York.

A very similar Jiajing-marked dish of the same size, but with an incised design of two winged horses amidst clouds is in the Percival David Collection, in the British Museum, no. PDF.475.

明嘉靖　白釉刻雙鳳紋小折沿盤　雙圈六字刻款



1565 (mark)

## 1566

### AN EXTREMELY RARE AND LARGE BLUE AND WHITE FIGURE OF SHOULAO

WANLI PERIOD (1573-1619)

The god of Longevity is shown holding a *ruyi* scepter and seated on a recumbent deer with spotted coat raised on a faceted rectangular base decorated with cranes in flight amidst clouds, and with *lingzhi* and flower sprigs. His outer robe has foliate borders and is fastened in front by a flower head closure, while on the back is a square rank badge of a crane against a background of clouds. His beard and the folds of his robes are detailed in blue line.

18½ in. (47 cm.) high, Japanese wood box

$100,000–150,000

Large blue and white figures of this type and date, depicting Shoulao seated on a deer, appear to be quite rare. One in the British Museum is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2002, pp. 324-25, no. 11:131, where it is dated c. 1573-1620. The figure is raised on a separate plinth, and the height overall is 43 cm. As with the present figure, Shoulao holds a *ruyi* scepter, but the decoration throughout differs from that of the present figure, and the robes are decorated with crane roundels. The author notes that similar figures have been found in Wanli period tombs. Two figures of this type, but of smaller size, are illustrated by Lu Yaohua in "The Ming Dynasty Tomb of Zhu Yiyin (Marquis Yixuan) and his Wife in Jiangxi province", *Wenwu* 1982:7, pp. 16-28, pl. 6 (1 and 2). Another, smaller (24.6 cm. high), blue and white figure of Shoulao seated on a deer raised on a plinth is illustrated in the S. Marchant & Son catalogue, *Ming Blue and White: Jiajing-Chongzhen Including Dated Examples*, November 2004, p. 49, no. 32. The front of this figure's robe is decorated with a *qilin* rank badge, as is the front of the robe of another Shoulao of this type, illustrated in the S. Marchant & Son catalogue, *Seventeenth Century Blue and White and Copper-Red and Their Predecessors*, June 1997, p. 27, no. 14. Both of these figures are also dated to the Wanli period.

Shoulao, the god of Longevity, is often shown with his deer, also a symbol of longevity, as are cranes, and *lingzhi*, here represented by the *ruyi* scepter.

明萬曆　青花壽老立像



1566 (reverse)



1566



1567



1568

PROPERTY FROM A TEXAS COLLECTION

## 1567

### A BLUE AND WHITE COVER
JIAJING PERIOD (1522-1566)

The domed cover is well painted in a rich purplish-blue tone with boys in a landscape engaged in various activities, encircled by a band of classic scrolls on the rim. The finial is in the form of a lotus bud.

8 in. (20 cm.) diam.

$5,000–7,000

**PROVENANCE**

Sotheby Parke Bernet Hong Kong Ltd., 8 November 1982, lot 93.

明嘉靖　青花嬰戲紋蓋

## 1568

### A BLUE AND WHITE JAR AND A COVER
WANLI PERIOD (1573-1619)

The body is painted in deep cobalt-blue with shaped cartouches of floral sprays growing amidst rocks, and the shoulder with shaped panels of blossoming branches separated by four animal masks, reserved on a diaper band. The cover is decorated with three panels enclosing floral branches, also on a diaper ground.

16½ in. (42 cm.) high (2)

$4,000–6,000

明萬曆　青花錦地開光洞石花卉紋罐及蓋

ANOTHER PROPERTY

**1569**

## A SET OF FIVE BLUE AND WHITE BOWLS

JIAJING SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1522-1566)

Each bowl has deep rounded sides decorated on the exterior with lotus scroll, and the center of the interior is decorated with a lotus medallion below a diaper border at the rim.

5⅛ in. (13 cm.) diam., Japanese Edo period box (5)

$10,000–15,000

明嘉靖　青花蓮紋盌一套五件　六字楷書款



(mark)



(another view)



THE PROPERTY OF A SOUTHEAST ASIAN COLLECTOR

**1570**

## A RARE EARLY MING BLUE AND WHITE 'LOTUS BOUQUET' DISH

YONGLE PERIOD (1403-1425)

The dish is decorated in rich cobalt blue characteristically 'heaped and pile' with a central ribbon-tied lotus plant bouquet incorporating *saggitaria* and a stalk of millet, encircled by a band of composite foliate scroll composed of thirteen blossoms. A narrow band of classic scroll at the rim is repeated on the exterior above a similar frieze and a lower border of key fret, all within line borders. The base is unglazed.

13½ in. (34.2 cm.) diam.

$100,000–150,000

The design on this dish is typically described as 'lotus bouquet,' as the majority of the flowers, pods and leaves belong to the auspicious lotus plant. However, the bouquet also includes additional auspicious plants, such as the arrow-shaped *saggitaria sagittifolia*, a symbol of both generosity and of food in a time of shortage, and a stalk of millet, symbolizing an abundance of grain. Dishes with this 'lotus bouquet' design belong to an important group of early Ming blue and white wares, together with 'grape' dishes, 'melon' dishes, and 'dragon' dishes. See J.A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, D.C., 1956, p. 92, where he discusses the thirty-four 'bouquet' dishes of varying size and with varying borders in the Ardebil Shrine Collection, showing the wide range of intensity of cobalt and the diversity of decoration. Some of these variations can be seen, *ibid.*, on pls. 30 and 31.

A dish of this shape and design was excavated from the Yongle stratum at the site of the imperial kiln at Jingdezhen in 1994, and is illustrated in *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, pp. 144-45, no. 40. Compare, also, two other dishes of this pattern, but of slightly larger size: one in the National Palace Museum, Taipei, (34.2 cm. diam.), illustrated in *Porcelain of the National Palace Museum: Blue-and-White ware of the Ming Dynasty*, Book II, Part 2, Hong Kong, 1963, pp. 146-7, pl. 59; and one in The Tianminlou Foundation, (34.7 cm. diam.), illustrated in the catalogue of the Min Chiu Society exhibition, *Joined Colors*, Sackler Gallery, Washington, DC, 1993, p. 78, no. 7.

明永樂　青花一把蓮盤



**(reverse)**





1571

PROPERTY FROM A TEXAS COLLECTION

## 1571

### A LARGE BLUE AND WHITE JAR AND COVER

WANLI PERIOD (1573-1619)

The heavily potted jar is painted with foliate scrolls bearing various fruits and flowers, interspersed with sea shells, double-gourd, bamboo shoots, and Buddhist emblems, between borders of classic scroll and *ruyi* heads. The domed cover is decorated with further foliate scrolls, and is surmounted by a pearl-shaped knob.

17¼ in. (44 cm.) high

$6,000–8,000

**PROVENANCE**

Myrna Myers, Paris, 1982.

明萬曆　青花花果雜寶紋蓋罐

THE PROPERTY OF A GENTLEMAN

## 1572

### A LARGE BLUE AND WHITE FISH BOWL

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE WITHIN A RECTANGLE AND OF THE PERIOD (1522-1566)

The heavily-potted, deep drum-shaped body is decorated on the exterior with two five-clawed dragons striding around the sides in pursuit of flaming pearls between petal-lappet borders, all below a narrow band of foliate scroll at the rim.

19 in. (48.5 cm.) high

$20,000–30,000

明嘉靖　青花雙龍趕珠紋大缸　單行方框六字楷書款



1572 (mark)




1572

VARIOUS PROPERTIES

**1573**

## A RARE BLUE AND WHITE MOON FLASK, *BIANHU*

MING DYNASTY, LATE 15TH-EARLY 16TH CENTURY

The flattened spherical body is raised on a quatrefoil foot and is decorated on each side with a central recess enclosing a flower head surrounded by two pairs of lions playing amidst flames, *babao* and the ribbons trailing from two further flower heads, all within a line border and an outer field of peony scroll. The narrow sides are decorated with a band of diaper pattern below the loop handles that flank the waisted lower section of the neck encircled by upright leaves below an encircling ridge and the tapering upper section decorated with a band of tall petal lappets and narrow bands of overlapping petals and key fret.

13¾ in. (35 cm.) high, Japanese wood box

$60,000–80,000

What makes this *bianhu* and others like it unusual is the addition of a tall, tapering upper neck to a conventional moon flask shape. A similar, but incomplete, flask of this unusual shape is illustrated by R. Krahl and J. Ayers in *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, Yuan and Ming Dynasty Porcelains, London, 1986, p. 543, no. 657, where one can see that the foot and top of the neck are missing. The decoration is not identical, but is similarly arranged, and the painting style is very similar. This is also true of a complete example illustrated by J. A. Pope in *Chinese Porcelains from the Ardebil Shrine*, Freer Gallery of Art, Washington, 1956, pl. 69, no. 29.459. On this vase the decoration on the neck is identical to that seen on the present moon flask, but has two bosses that protrude from the narrow sides of the body. This flask is also illustrated by T. Misugi, *Chinese Porcelain Collections in the Near East, Topkapi and Ardebil*, vol. 3, The Ardebil Shrine Collection, 1981 rev. ed., Hong Kong, p. 178, A. 101, where it is also illustrated with two other flasks of this type, both missing the upper section of the neck, and both without bosses. Another incomplete moon flask of similar shape is illustrated by J. Harrison Hall in *Ming Ceramics in the British Museum*, London, 2001, pp. 179-80, no. 7:5, which is missing most of the upper neck. It, too, has a quatrefoil foot and a recessed medallion on each side, but like the vase in the Ardebil Shrine, it has raised bosses on the narrow sides. The author relates this shape to Islamic metalwork prototypes. Based on the published examples, none of the flasks of this type have the same decoration on the body, but it is always densely arranged and painted in a dark cobalt blue, which according to Harrison-Hall is typical of Hongzhi-period wares of this type.

明十五世紀末/十六世紀初　青花開光花卉八寶獅紋扁壺



**1574**

**AN UNUSUAL BLUE AND WHITE CRESCENT-SHAPED FLASK**
LATE MING DYNASTY, LATE 16TH CENTURY

The hollow vessel is potted in the shape of a crescent raised on four low *ruyi* supports and molded on the sides with two curved 'seams' that border the scroll decoration on the lower body and the clouds on the upper body that surround a diaper-filled quatrefoil collar at the base of the tall, waisted neck encircled by a bow-string band that separates two bands of decoration below the compressed, bulbous mouth decorated with pendent leaf tips. Each pointed end is capped by a flower-form finial, and a slender, tubular spout issues from the front of the vessel.

8⅞ in. (22.5 cm.) long, box

$20,000–30,000

Flasks of this rare type, which were apparently made for the Islamic market, have mostly been found in Indonesia. They are thought to have been inspired by leather flask prototypes, the raised borders imitating the seams of the leather flasks, and the crescent shape possibly a reference to the Islamic symbol of the crescent moon.

A similar vessel, found in West Sumatra, and now in the Pukat Museum, Jakarata, is illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo, 1982, col. pl. 31. Another is illustrated by C.J.A. Jorge in *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties*, Amsterdam, 1997, p. 36, no. 10, where the author refers to the shape as that of a leather water bag, and notes that as Islam became dominant in Java, the crescent shape may have appealed to Islamic buyers throughout Indonesia. Others have been published by R. H. Pinder-Wilson and M. Tregear in 'Two Drinking Flasks from Asia', *Oriental Art*, Winter 1970, pp. 339-40, pls. 6 and 7, in the Ashmolean Museum, Oxford, and pl. 8, from the Percival David Collection; and by S. T. Yeo and J. Martin in *Chinese Blue and White Ceramics*, Singapore, 1978, p. 28. See, also, the two flasks sold at Sotheby's, one in London, 5 October 2011, lot 349, the other in New York, 15-16 September 2015, lot 272.

The shape is also related to the Islamic metal *kashkul*, or beggar's bowl, which has a curved, boat shape that rises to a decorative terminal at each end, and is decorated around the sides. It is possible, that this metal shape was also derived from the leather flask shape. For an example of such a metal vessel, see the Timurid tinned-copper *kashkul*, dated 15th century, sold at Christie's London, 6 October 2011, lot 115.

晚明十六世紀　外銷青花卷雲紋新月形扁壺



THE PROPERTY OF A SOUTHEAST ASIAN COLLECTOR

**1575**

## A RARE BLUE AND WHITE BOX AND COVER

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1573-1619)

The domed cover is painted in brilliant shades of cobalt blue with a dignitary seated before a screen in a walled garden in discussion with two scholars and flanked by attendants, all within a raised medallion. The rounded sides are decorated with four shaped panels containing fruiting and flowering sprigs, birds and butterflies, beneath a triple-lozenge border on top and a key-fret border around the foot. Both the box and cover are bound with a metal rim.

10¼ in. (26 cm.) diam., Japanese box

$40,000-60,000

**PROVENANCE**

Private collection, Japan.
Christie's Hong Kong, 1 November 2004, lot 1100.

Compare with two boxes of this pattern, one illustrated in *Chinese Ceramics in the Idemitsu Collection*, pl. 731; the other in the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 11, Tokyo, 1978, pl. 236.

明萬曆　青花高士圖圓蓋盒　雙圈六字楷書款




(mark)



VARIOUS PROPERTIES

**1576**

**A SMALL *WUCAI* BOWL**
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The shallow, rounded sides flare somewhat at the rim and are decorated on the exterior with two of the Eight Daoist Immortals, Zhang Guolao and Li Tieguai, the latter in underglaze blue, in a continuous landscape below a foliate scroll border. A medallion of a winged dragon leaping amidst clouds is in the center of the interior.

4½ in. (11.3 cm.) diam.

$18,000–25,000

A slightly smaller (9.4 cm.) Wanli-marked marked *wucai* bowl of this type, decorated on the exterior with a scene of immortals in a landscape and a leaping dragon in the interior, is illustrated by R. Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 2, London, 1994, no. 713. Another similar bowl, also of slightly smaller size (9.6 cm. diam.), in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 56, no. 52. See, also, the similar bowl sold at Christie's New York, 19 September 2006, lot 267.

明萬曆 五彩道教人物圖小盌 雙圈六字楷書款


(mark)




(two views)

**1577**

## A RARE SMALL *WUCAI* CIRCULAR BOX AND COVER

WANLI PERIOD (1573-1619)

The top of the domed cover is decorated with a central lotus sprig above lotus scroll on the sides, which is repeated on the deep sides of the box. An original inner tray, inscribed on the base with a Wanli six-character mark within a double circle, is divided into four sections, each decorated with a flower spray, and the center with a flower head, all below a band of classic scroll on the everted rim. The recessed base of the box has an effaced mark within a double-line border in underglaze blue.

3 in. (8 cm.) high, Japanese wood box

$40,000-60,000

**PROVENANCE**

Hirano Kotoken, Osaka.

**EXHIBITED**

Hirano Kotoken, *Exhibition of Ancient Chinese Ceramics*, Kokura, 17 to 22 October 1979, no. 60.



(mark on inner tray)

The separate compartmented tray contained within box appears to be exceptionally rare and would indicate that this may have been used as a container for food or possibly cosmetics. Much larger boxes with petal-lobed compartments dividing the interior are widely published. A box and cover in the collection of the Idemitsu Museum of Arts, Tokyo is illustrated in *In Pursuit of the Dragon - Traditions and Transitions in Ming Ceramics*, Seattle Art Museum, Seattle, 1988, p. 131, no. 64, which also illustrates a blue and white box of the same form p. 130, no. 63. Another *wucai* box of similar form is in the collection of the Tokyo National Museum, illustrated in *Imperial Overglaze-Enamelled Wares in the Late Ming Dynasty*, Museum of Oriental Ceramics, Osaka, 1995, p. 23, no. 30. Compare, also, with a very rare Wanli-marked *wucai* incense burner with a separate liner inscribed with the Wanli reign mark, sold at Christie's New York, 21 March 2002, lot 173. The bottom section of a very similar *wucai* box to the present example was sold together with a *wucai* dish at Christie's New York, 3 December 1992, lot 278.

明萬曆　五彩纏枝蓮紋蓋盒　　雙圈六字楷書款



(another view)





1578



1579

THE PROPERTY OF A SOUTHEAST ASIAN COLLECTOR

**1578**

## A RARE LARGE *KINRANDE* DISH

LATE MING DYNASTY, 17TH CENTURY

The rounded sides rise to a slightly flaring rim, and the interior is decorated in iron-red and green glaze and gilding with a central shaped quatrefoil panel enclosing a dragon chasing a flaming pearl amidst clouds, surrounded by similar smaller panels of fish and *lingzhi* fungus alternating with lozenges. The exterior is similarly decorated, all reserved on an iron-red diaper ground below a petal band around the rim.

18¼ in. (46.3 cm.) diam.

$6,000–8,000

**PROVENANCE**

Christie's London, 15 November 2000, lot 40.

While ewers, jars, and bowls are well-represented in this *kinrande* palette, as illustrated in *Sekai Toji Zenshu*, vol. 14, Ming, Tokyo, 1976, nos. 239-42, large dishes are very rare.

明十七世紀　金欄手龍紋大盤

VARIOUS PROPERTIES

**1579**

## A LARGE BLACK AND TURQUOISE-ENAMELED PERSIAN AND ARABIC-INSCRIBED DISH

LATE MING DYNASTY, LATE 16TH-EARLY 17TH CENTURY

The dish has rounded sides and is decorated on the interior with a central roundel enclosing a lengthy inscription consisting of Qur'anic verses in Arabic, four smaller roundels enclosing and encircled by further Qur'anic verses, and verses from the diwan of the 14th century poet Jalal al-din Azud Yazdi inscribed in Persian below an iron-red double line border at the rim, all written in black enamel highlighted by turquoise glaze. The exterior is plain.

14 in. (35.6 cm.) diam., Japanese wood box

$10,000–15,000

A very similar dish, identified as 'Swatow' ware (35.5 cm. diam.), is illustrated by R. Krahl and J. Ayers in *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, London, 1986, p. 895, and col. pl. p. 480, no. 1939, where the inscriptions are identified as Arabic quoting the Koran, and the poem is also translated. See, also, a related dish of comparable size (36.5 cm. diam.) illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, p. 881.

晚明十六/十七世紀　松石綠及黑彩波斯文大盤

**1580**

**A RARE *WUCAI* RETICULATED INCENSE BURNER**

LATE MING DYNASTY, 16TH-17TH CENTURY

The tall, high-shouldered, hollow body is fitted on the interior of the upper body with a rounded bowl, and the sides are molded with six lobes separated by alternating ascending and descending *chilong*. Each lobe is pierced with elaborate openings from which rise iron-red *lingzhi* sprigs, all on an iron-red diaper ground between a petal-lappet border below and leaf-tip border above. The neck is pierced with three quatrefoil openings separated by *babao* on a diaper ground below a narrow band of key fret on the mouth rim.

7 in. (17.8 cm.) high, Japanese wood box, Japanese silver cover

$8,000–12,000

A very similar *wucai* incense burner of comparable height (17.9 cm.), dated Wanli period, is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, pl. 768.

明十六/十七世紀 五彩香爐






PROPERTY FROM THE ESTATE OF JEROME ZIMMERMAN

**1581**

**AN UNUSUAL LARGE BLUE AND WHITE SLENDER BALUSTER VASE**
17TH CENTURY

The slender body is decorated on each side with a dragon, one descending, the other ascending, the two contesting a large flaming pearl on one of the narrow sides. Each side of the waisted neck is decorated with a peony sprig between the pair of elephant-head loop handles and below the characters '*ri*' (sun) and '*yue*' (moon) enclosed within a cloud-form cartouche.

18¼ in. (46.4 cm.) high

$12,000–18,000

明末清初　青花龍紋雙耳大瓶

VARIOUS PROPERTIES

**1582**

**A LARGE BLUE AND WHITE SLEEVE VASE**
17TH CENTURY

The tapering, cylindrical vase is decorated in rich underglaze blue with a group of five immortals standing on the shore of a river in a continuous river landscape as they look up at Shoulao seated on a crane in flight amidst clouds above. In the background a recumbent deer is seen in a rocky grotto behind a screen and beside a low table set with a wine pot and cup, all below a herringbone border and three flower vignettes on the neck.

19⅜ in. (49 cm.)

$30,000-50,000

**PROVENANCE**
S. Marchant & Son, London, according to sticker.
明末清初　青花群仙圖筒瓶





**1583**

**A LARGE CHINESE ZHANGZHOU 'SPLIT PAGODA' DISH**
17TH CENTURY

The center is enameled in turquoise and black enamels with the 'split pagoda' scene, of a pagoda parting to reveal a route to mountains and further pagodas in the distance. The well is decorated with quatrefoil panels enclosing figures hunting and fishing, separated by four seals inscribed in iron-red.

15½ in. (39.3 cm.) diam., wood box

$6,000–8,000

Swatow wares, made at kilns in south China near the port of Shantou (called Swatow by the Dutch) was a coarse, utilitarian ware, often decorated after the 'kraak porselein' wares made at Jingdezhen decorated with birds and flowers. A nearly identical dish in the British Museum is illustrated by J. Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 338, II:164. Another nearly identical dish in the Percival David Collection is on exhibit at the British Museum, PDF A709. Another example, painted in a slightly different style, is illustrated by B. Harrison, *Swatow Relating to Museum Het Princessehof*, Leeuwarden, 1979, p. 109, no. 218.

明末清初　漳州窯寶塔紋盤

## 1584

### A BLUE AND WHITE *KO-SOMETSUKE* DISH

TIANQI PERIOD, CIRCA 1621-1627

The interior of the dish is decorated with Shoulao seated on a rock surrounded by seven of the Daoist immortals beneath overhanging pine trees. The flat, everted rim is decorated with a dense band of blue medallions.

10½ in. (26.9 cm.) diam., Japanese wood box

$7,000–9,000

A blue and white dish painted in similar style with figures in a landscape is illustrated by Masahiko Kawara, *Ko-sometsuke*, Kyoto, 1977, p. 148, no. 582.

明天啓前後　青花‘古染付’壽老圖盤



1584

PROPERTY FROM A PRIVATE ASIAN COLLECTOR

## 1585

### A BLUE AND WHITE ‘HARE’ TRIPOD CENSER

SHUNZHI PERIOD (1644-1661)

The censer is thickly potted with rounded sides supported on three rectangular feet. It is decorated on the exterior with a hare on a terraced garden with pine and plantain trees, and the base has a six-character mark reading *da Qing nian Dexing zhi* (Made by Dexing in the Great Qing).

8⅝ in. (22cm.) diam.

$6,000–8,000

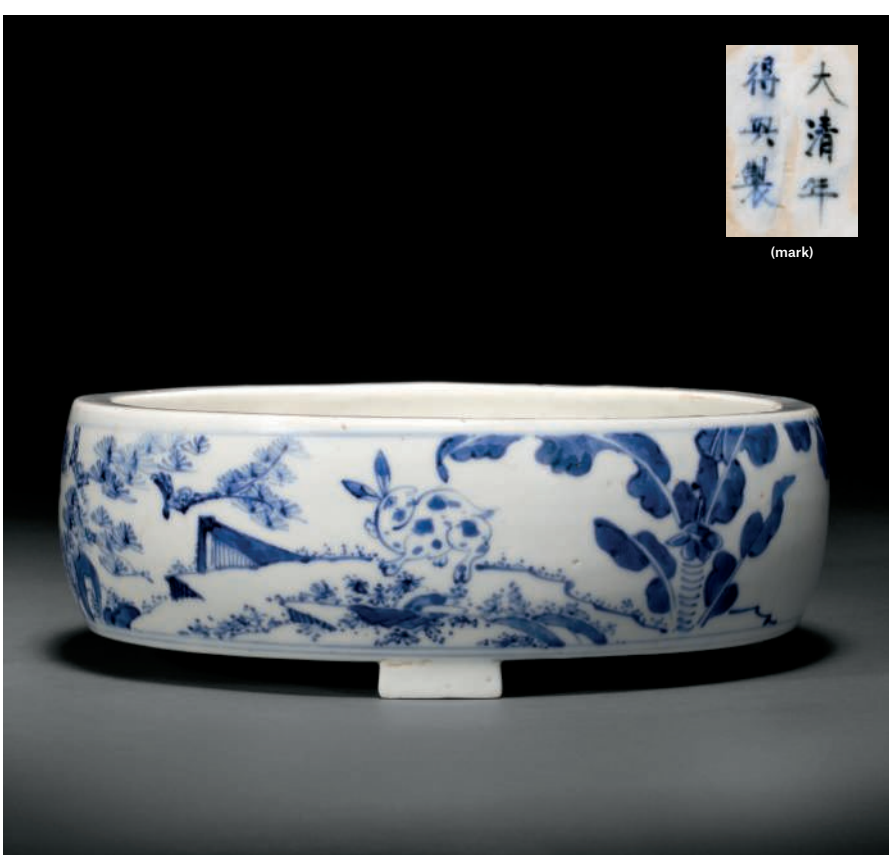
**PROVENANCE**

Christie’s Hong Kong, 1 October 1991, lot 940.
The Collection of Peter and Nancy Thompson; Sotheby’s London, 9 November 2012, lot 11.

**EXHIBITED**

Hull University, United Kingdom, *From the Tang to the Qing: Chinese Ceramics from circa 618-1850 A.D. from the Collection of Dr. and Mrs. Peter Thompson*, 1996, no. 87.

清順治　青花玉兔圖三足爐
「大清年得興製」款



(mark)

1585



THE PROPERTY OF A SOUTHEAST ASIAN COLLECTOR

**1586**

## A LARGE BLUE AND WHITE SQUARE VASE

KANGXI SIX-CHARACTER MARK AND OF THE PERIOD (1662-1722)

The faceted vase is stoutly potted with tall tapering sides, and is decorated on two sides with figures and attendants engaged in leisurely pursuits in a riverscape, and on the other two sides with lengthy inscriptions relating to two *Odes to the Red Cliff* by the Song dynasty poet, Su Dongpo.

19¼ in. (49 cm.) high

$15,000–20,000

**PROVENANCE**

Christie's London, 15 November 2000, lot 245.

The inscriptions recount two *Odes to the Red Cliff* by the Song poet, Su Dongpo, and the landscapes illustrate scenes from the odes. See Julia B. Curtis' paper 'Markets and Motifs on Seventeenth Century Porcelain from Jingdezhen', in *The Porcelains of Jingdezhen*, Colloquies on Art & Archaeology in Asia No. 16, Percival David Foundation, London, 1992, pp. 144 and 145, for a discussion on square blue and white 'Red Cliff' vases, drawing particular attention to the most frequently encountered, which are inscribed on two sides with Su Dongpo's 'Odes to the Red Cliff', such as on the present vase. Ms. Curtis quotes an observation by Margaret Medley that the painting of the landscapes on these vases is executed "with a great refinement in a very minute and careful style".

A 'Red Cliff' square vase, very similar to the present example, in the Shanghai Museum, is illustrated in *Kangxi Porcelain Wares*, Hong Kong, 1998, pp. 42 and 43, pl. 31; and another similar vase is illustrated by Julia Curtis, *Chinese Porcelains of the Seventeenth Century*, New York, 1995, p. 84, no. 26. Three further similar examples from his own collection, are illustrated by Sir Michael Butler, 'Chinese Porcelain at the Beginning of Qing', *Transactions of the Oriental Ceramic Society* 1984-1985, London, 1986, pls. 38 - 40, and discussed pp. 33-36.

清康熙　青花「赤壁賦」大方瓶　六字楷書款



(mark)

PROPERTY FROM A PRIVATE ASIAN COLLECTOR

**1587**

## A BLUE AND WHITE '*LUOHAN*' CENSER

KANGXI PERIOD (1662-1722)

The cylindrical censer is raised on three low, rectangular feet and decorated in vibrant tones of blue with the Eighteen *Luohan* crossing the sea. The base is inscribed with an apocryphal Jiajing reign mark in underglaze blue.

6 in. (15.5 cm.) high

$30,000–50,000

**PROVENANCE**

Christie's London, 6 June 1988, lot 93.
Sotheby's Paris, 13 June 2012, lot 153.

*Luohan* (also known as *arhan* or *arhat*) are Buddhist enlightened beings who act as worldly conduits to the state of infinitely expanded consciousness granted by their enlightenment. Numbers vary in Buddhist iconography, but eighteen was eventually established as the standard Chinese grouping which became popular in later Chinese art, appearing in a wide variety of media. The present brush pot vividly depicts the *luohan* in demonstrating various magical powers, which is rare to find. A Kangxi blue-and-white 'eighteen *luohan*' censer of similar form and size, but depicting the *luohan* in conversation, was sold at Christie's New York, *An Era of Inspiration: 17th-Century Chinese Porcelains from the Collection of Julia and John Curtis*, 16 March 2015, lot 3574. Compare, also, a Kangxi blue-and-white 'eighteen *luohan*' censer depicting the *luohan* in conversation, sold at Christie's Hong Kong, 6 October 2015, lot 135.

清康熙 青花十八羅漢圖三足香爐



(another view)





1588

THE PROPERTY OF A LADY

**1588**

**A SMALL BLUE AND WHITE BRUSH POT**
LATE TRANSITIONAL PERIOD, CIRCA 1655-1665

The waisted sides are decorated with a continuous scene of two ladies standing before a dignitary and other court figures, as well as a woman seated behind a table in front of a large screen.

5⅜ in. (16.2 cm.) high, box

$6,000–8,000

**PROVENANCE**
Sotheby's Hong Kong, 22 November 1985, lot 386.
明末清初　青花通景人物故事圖筆筒



1589

PROPERTY FROM A TEXAS COLLECTION

**1589**

**A LARGE BLUE AND WHITE *MEIPING***
LATE MING DYNASTY, 17TH CENTURY

The heavily potted vase is decorated on the body with three blossoming branches of camellia, above a band of classic scroll on the splayed foot.

21 in. (53 cm.) high

$6,000–8,000

**PROVENANCE**
Laurent Gilloux, Paris, 25 June 1980, lot 12.
明末十七世紀　青花山茶花紋梅瓶

ANOTHER PROPERTY

**1590**

## A RARE POLYCHROME-DECORATED BLUE AND WHITE GREEN-GROUND VASE

KANGXI PERIOD (1662-1722)

The tapering ovoid body is decorated in underglaze blue with a four-clawed dragon chasing a flaming pearl amidst clouds as a tiger looks on from a grassy promontory, all in a landscape of water, rocks and trees below three rose sprigs on the slightly waisted neck, and detailed in yellow, aubergine and green against a ground of pale green color. An apocryphal Chenghua mark is on the base.

16⅝ in. (42.2 cm.) high

$6,000–8,000

**PROVENANCE**

Mrs. Colis P. Huntington Collection, by 1911.
S. Gorer & Son, London.
Douglas W. Morse, Pasadena, California, 1999.
Katherine Kaufman Collection, San Diego, California.

**LITERATURE**

E. Gorer and J. F. Blacker, *Chinese Porcelain and Hard Stones*, vol. I, London, 1911, pl. 52.

The dragon and tiger represent the powers of air and land, and are considered the *yin* and *yang* guardians.

清康熙　素三彩龍虎圖瓶



(another view)





PROPERTY FROM THE ESTATE OF JEROME ZIMMERMAN

**1591**

**A SMALL BLUE AND WHITE *GU*-FORM VASE**
KANGXI PERIOD (1662-1722)

The upper register is painted in inky shades of blue with a deer beside a pine tree beneath a crane in flight, the bulbous middle section with a band of blossoming floral sprays, and the lower register with a fisherman in a riverscape.

9¼ in. (23.5 cm.) high

$4,000-6,000
清康熙　鶴鹿同春圖觚式瓶

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

**1592**

## A RARE LARGE BLUE AND WHITE 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

The baluster body and tall trumpet-shaped neck are decorated with continuous riverside landscape scenes depicting figures at leisurely pursuits amidst tall trees and mountains.

30 in. (76 cm.) high

$20,000–30,000

It is unusual to find a large Kangxi blue and white 'phoenix tail' vase of this type decorated with landscape designs, with the additional band of insects amidst rocks and blossoming plants around the base. For other large Kangxi 'phoenix tail' vases with landscape designs, but lacking the additional decorative band around the base, see *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p. 36, no. 29; A. du Boulay, *Christie's Pictorial History of Chinese Ceramics*, New Jersey, 1984, p. 197, no. 9; and the vase from the Estate of Moira Rossi di Montelera and Beneficiaries, sold at Christie's New York, 19 September 2006, lot 284, which bore a cyclical date corresponding to 1713.

清康熙　青花通景山水圖大鳳尾尊



(detail)





VARIOUS PROPERTIES

**1593**

## A BLUE AND WHITE MING-STYLE EWER AND COVER

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The ewer is finely painted in shades of blue with a quatrefoil panel on each side, one enclosing a flowering and fruiting peach spray, the other with a leafy branch bearing loquat fruits, all surrounded by scrolling peony, chrysanthemum and camellia, and flanked by the arched strap handle surmounted by a small loop and the curved spout joined to the neck with a cloud-shaped strut.

11⅞ in. (29.2 cm.) high

$200,000–300,000

**PROVENANCE**

Private collection, Paris, acquired in the first half of the 20th century.

The attractive design on the present ewer can be traced back to the Yongle period, as can be seen on a ewer of almost identical shape and design, excavated from the Yongle stratum in Jingdezhen and illustrated in *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, pl. 59. For another Yongle ewer, similarly decorated but with quatrefoil panels enclosing peach branches on both sides, see *ibid.*, pl. 58. The shape of the ewers can be dated back even earlier to the Hongwu period. A Hongwu copper-red-decorated ewer of identical shape, painted around the body with a composite floral scroll, in the Percival David Foundation Collection is illustrated by R. Scott, *Percival David Foundation of Chinese Art: A Guide to the Collection*, London, 1989, fig. 59.

Several Qianlong-marked ewers of this form and design have been published. One, also with a cover, is in the Beijing Palace Museum and illustrated by Geng Baochang, *Mingqing Ciqi Jianding*, fig. 178; another covered example, formerly in the Dr. K.S. Lo Collection and now in the Hong Kong Museum of Art, is illustrated in *The Wonders of the Potter's Palette*, Hong Kong, 1984, no. 64; one example without a cover, in the Shanghai Museum is illustrated by Lu Minghua, *Qingdai qinghua ciqi jianshang*, Shanghai, 1996, fig. 17; one with a cover in the National Palace Museum, is illustrated in *Blue-and-White Ware of the Ch'ing Dynasty*, Book II, Hong Kong, 1968, pl. 14; and one without a cover, in the Topkapi Saray Museum, is illustrated by R. Krahl and J. Ayers, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, London, 1986, no. 2565.

Another Qianlong example, without a cover, from the Meiyintang Collection, was sold at Sotheby's Hong Kong, 4 April 2012, lot 28.

清乾隆　青花花果紋執壺　六字篆書款



(mark)



1594

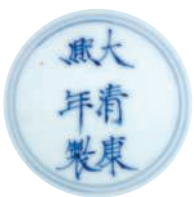
## 1594

**A BLUE AND WHITE BOWL**
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The deep, rounded sides are decorated with four scenes from the *Romance of the Western Chamber*, below the flared rim decorated on each side with a different diaper pattern.

7⅞ in. (20 cm.) diam.

$3,000–5,000
清康熙　西廂記人物故事圖盌　雙圈六字楷書款



1594 (mark)



1595

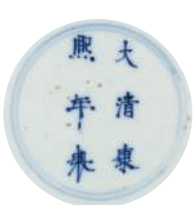
## 1595

**A LARGE BLUE AND WHITE BARBED-RIM BOWL**
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The rounded sides are decorated on the exterior with a row of petal-molded panels, each enclosing a lotus spray, below a band of birds perched on rocks amidst different flowers. The interior is decorated with a central roundel of a bird perched on rocks amidst narcissus and peony, beneath a band of stylized lotus and *ruyi* at the barbed petal rim.

8⅛ in. (20.7 cm.) diam.

$4,000–6,000
清康熙　青花花鳥紋菱口大碗　雙圈六字楷書款



1595 (mark)

**1596**

**AN UNUSUAL BLUE AND WHITE 'DRAGON' DISH**
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The interior of the dish is painted in bright shades of blue with a leaping dragon grasping a flaming pearl inscribed with a *shou* character, amidst a dense field of flames, all below a diaper border at the rim. A narrow petal band is on the exterior below the slightly everted rim.

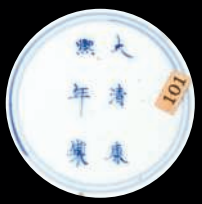
8¼ in. (20.9 cm.) diam., box

$15,000–18,000

A nearly identical Kangxi-marked example in the Palace Museum, Beijing, is illustrated in *Qing Shunzhi Kangxi chao qinghua ci*, Beijing, 2005, no. 95, p. 167.

A Kangxi-marked dish with a similarly-rendered dragon but decorated in *doucai* enamels is in the Tsui Art Foundation and illustrated in the exhibition catalogue, *Joined Colors: Decoration and Meaning in Chinese Porcelain - Ceramics from Collectors in the Min Chiu Society*, Smithsonian Institute, Washington D.C., 1993, p. 99, no. 28. For another example with a similarly-rendered dragon, see, also, the *Catalog of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum,* Taipei, 1986, no. 22.

清康熙　青花龍紋盤　雙圈六字楷書款



(mark)





PROPERTY FROM THE ESTATE OF JEROME ZIMMERMAN

**1597**

**A BLUE AND WHITE BOTTLE VASE**
KANGXI PERIOD (1662-1722)

The compressed globular body is painted with a broad band of leafy lotus scroll, which is repeated on the lower portion of the tall neck, while the upper portion is decorated with a band of upright leaves.

14⅝ in. (37.2 cm.) high

$6,000–8,000
清康熙 青花蓮紋長頸瓶



1598

PROPERTY FROM A PRIVATE COLLECTION

## 1598

### A BLUE AND WHITE *LANTSA*-CHARACTERS STEM CUP

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1796-1820)

The cup is decorated around the steep, flaring sides with *lantsa* characters framed by a continuous lotus scroll, the base of the cup encircled by lotus lappets enclosing *ruyi* heads, all above the tall, spreading stem foot decorated with pendent tassels below a lightly molded band of detached flowerheads, and the interior with a central stylized flower head, all within double-line borders.

3¼ in. (8.6 cm.) high



1598 (mark)

$6,000–8,000

**PROVENANCE**

Collection of Irina Andreivna Kosyla (1928-1995), Paris, acquired in the 1940s.

清嘉慶　青花梵文高足盃　六字篆書橫款

THE PROPERTY OF A SOUTHEAST ASIAN COLLECTOR

## 1599

### A BLUE AND WHITE *GU*-FORM VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with bold blossoming floral scroll, interrupted by herringbone bands encircling the bulbous center. Below the mouth and above the foot rim are petal panels, each enclosing a blossoming floral sprig.

8⅛ in. (46 cm.) high

$8,000–12,000

清康熙　青花纏枝花卉紋觚式瓶



1599



ANOTHER PROPERTY

**1600**

**A YELLOW-GLAZED BLUE-GROUND 'DRAGON' DISH**
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The shallow, rounded sides rise to a slightly everted rim, and the interior is decorated with a five-clawed dragon leaping amidst clouds and flames in pursuit of a flaming pearl, below two dragons at a similar pursuit in the well, which are repeated on the exterior above a petal-lappet border. The decoration is highlighted in a lemon-yellow glaze in contrast to the underglaze blue ground.

9⅞ in. (25 cm.) diam.


(mark)

$30,000–50,000

This design and color combination appears to be based on Kangxi examples, such as the dish illustrated in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, p. 349, no. 1047. Another Qianlong mark-and-period dish with similar design was sold at Christie's New York, 13-14 September 2012, lot 1489.

清乾隆　藍地黃釉遊龍戲珠紋盤　六字篆書款

PROPERTY FROM A PRIVATE COLLECTION

**1601**

**A RARE BLUE AND WHITE *'SHOU'* VASE**
KANGXI PERIOD (1662-1722)

The high-shouldered vase has a gently tapered body decorated overall with approximately one thousand *shou* characters in cobalt blue in twenty nine rows, rendered in various forms of seal script, all between herringbone borders around the mouth rim and the foot.

18⅛ in. (48 cm.) high

$25,000-35,000

**PROVENANCE**
Collection of Irina Andreivna Kosyla (1928-1995), Paris, acquired in the 1940s.

清康熙 青花千壽觀音瓶





1602

VARIOUS PROPERTIES

## 1602

**A BLUE AND WHITE *MEIPING***
18TH CENTURY

The vase is painted in rich tones of cobalt blue with a dense pattern of leafy, composite flower scroll interrupted on the shoulder and the lower body by double line borders, all between a band of overlapping petals at the foot and a band of leaf tips encircling the short neck.

14 in. (35.5 cm.) high, Japanese wood box

$7,000–9,000
清十八世紀　青花纏枝花卉紋梅瓶

## 1603

**A RARE PAIR OF *FAMILLE VERTE ROULEAU* VASES**
KANGXI PERIOD (1662-1722)

Each vase has a bow-string band encircling the neck and is decorated allover with butterflies below a blue scroll band on the upright rim. A double circle in underglaze blue is on the base.

18 in. (45.8 cm.) high

$40,000–60,000

A very similar design of clusters of butterflies delicately picked out in blue and white, iron-red, green, yellow and iron-red enamels, can be seen on a tapering vase dated to the Kangxi period in the Palace Museum Collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 134, no. 122.

清康熙　五彩蝶紋棒槌瓶一對



1603

# Friday 18 March 2016
## Afternoon Session at 2:00 pm
## (Lots 1604–1730)

THE PROPERTY OF A NEW YORK FAMILY COLLECTION

**1604**

### A DEHUA SEATED FIGURE OF GUANYIN
17TH-18TH CENTURY

The Goddess of Mercy is finely modeled seated with her right arm gently placed on her raised right knee, her left elbow resting on an arm rest decorated with a mythical beast, while she holds a *ruyi* scepter. She wears a flowing, long robe, and her contemplative face is framed by knotted tresses trailing onto the shoulders and drawn up into a topknot. The reverse is impressed with a two-character seal mark, *jin feng*, 'cautiously sealed', below a *hu*-shaped mark.

13¾ in. (34.5 cm.) high

$30,000–50,000

**PROVENANCE**

Private collection, New York, acquired prior to 1970 and thence by descent within the family.

**EXHIBITED**

Sarah Lawrence College, *Women in Oriental Art: Han Dynasty to the Present; 2000 Years of Far Eastern Art*, New York, 7 October –7 December 1986, no. 36.

The impressed mark on the current figure, *jin feng*, is a seal frequently used by scholars in ancient times on their correspondence to indicate that a document had been sealed. This mark can be seen on a number of Dehua and Yixing wares, including a large Dehua seated figure of Maitreya mentioned by P.J. Donnelly in *Blanc de Chine*, New York, 1969, p. 256, where the author mistakenly identified the mark as *wan bang*, or 'all nations', at the time.

明末/清十八世紀　德化白釉觀音坐像　「堇封」款



(mark)



ANOTHER PROPERTY

**1605**

## A DEHUA FIGURE OF WENCHANG

17TH CENTURY, IMPRESSED SUN CHENGXIAN MARK

The figure is well-modeled as Wenchang, the Daoist god of Literature, seated on a pierced rocky ledge. He is wearing a long, belted robe and an official's hat, and holding a *ruyi* scepter in his left hand, the other concealed within the sleeve. The glaze is of cool white tone and pools in the recessed areas. The back is impressed with a four-character maker's mark, Sun Chengxian *yin*.

16½ in. (41.9 cm.) high

$30,000–50,000

**PROVENANCE**

An important French collection, Saint Cloud, France.
Roger Duchange, Paris, 30 March 1992.

Wenchang, the deity who is represented as an earthly minister, is believed to have assisted devotees in achieving success in the civil service examinations, and is therefore regarded as one of the gods who will facilitate the path to social acceptance and material rewards. A nearly identical figure of Wenchang, but bearing a He Chaozong *yin* maker's mark, is in the Koger Collection in the John and Mable Ringling Museum of Art, The State Art Museum of Florida, and is illustrated by S. Marchant & Son, in the exhibition catalogue, *Blanc de Chine*, 1985, no. 3, p. 7. This figure is also illustrated by J. Ayers in *Blanc de Chine, Divine Images in Porcelain*, China Institute, New York, 2002, p. 89, pl. 40. Another example is in the Hickley Collection, Singapore, and is illustrated by R. Kerr and J. Ayers in *Blanc de Chine, Porcelain from Dehua*, Chicago, 2002, no. 27. See, also, the similar figure without rockwork in the Fujian Provincial Museum, illustrated by Chen Cunxi and C.T. Yeung in *Dehua Wares,* Hong Kong, 1990, no. 103, p. 115.

明末清初　德化白釉文昌坐像



(another view)



1606

PROPERTY FROM THE ESTATE OF GILBERT IRELAND

## 1606

### A DEHUA SEATED FIGURE OF GUANYIN
18TH-19TH CENTURY

The seated *bodhisattva* is shown leaning on a tri-lobed arm rest with cabriole leg issuing from a monster mask and terminating in a clawed foot. The figure wears layered robes falling in graceful folds around the body and wrapped around the right arm. The face is modeled with a calm expression and the hair is dressed in knotted tresses that trail onto the shoulders. A fisherman mark (*pu ji yu ren*) is impressed on the back, and the figure is covered with a glaze with slight blue tint.

8½ in. (21.5 cm.) high

$6,000–8,000

**PROVENANCE**
Galster-Ireland Collection, New York.

清十八/十九世紀　德化白釉觀音坐像
「溥及漁人」印款



1606 (mark)



1607

## 1607

### A LARGE DEHUA STANDING FIGURE OF GUANYIN
19TH CENTURY

The *bodhisattva* Avalokiteshvara shown standing on swirling, froth-capped waves holds a lotus stem in her left hand and wears a shawl and layered robes that sweep to the side and are open at the chest to reveal a lotus-and-bead necklace. The hair is dressed in trailing, knotted tresses and a topknot secured by a hair pin behind a tiara centered by the figure of Amitabha. The fisherman mark (*pu ji yu ren*) is impressed on the back, and the figure is covered with a white glaze that pools to a bluish color in the recesses.

24⅜ in. (62 cm.) high

$12,000–18,000

**PROVENANCE**
Rare Art, New York.
Galster-Ireland Collection, New York.

清十九世紀　德化白釉觀音立像
「溥及漁人」印款



1607 (mark)

PROPERTY FROM THE ESTATE OF GILBERT IRELAND

**1608**

## A RARE DEHUA SEATED FIGURE OF GUANYIN

MING DYNASTY, EARLY 17TH CENTURY, IMPRESSED LIN CHAOJING MARK

The *bodhisattva* Avalokiteshvara is shown seated in *dhyanasana* on a double-lotus throne encircled by beads, with the hands held in the lap in *dhyanamudra*, and wearing a loosely draped robe falling in graceful folds, a *ruyi* bead necklace, and a long cowl that falls over the shoulders from where it is draped over the two tall, looped topknots that rise behind the lotus crown centered by a figure of Amitabha. The face is finely modeled with a serene expression and a small *urna*. A Lin Chaojing four-character seal mark is impressed on the back, and the figure is covered overall with a glaze of white tone pooling to a pale blue in the recesses.

18 in. (45.8 cm.) high

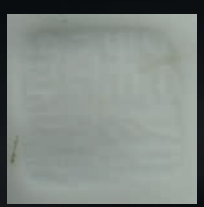
$40,000-60,000

**PROVENANCE**

Galster-Ireland Collection, New York.

Lin Chaojing (dates unknown) is believed to be a contemporary of He Chaozong, who was working during the 16th and early 17th centuries, and in 1612 is mentioned in *Quanzhou Fu Zhi*, a record of the history of the Quanzhou District of Fujian province. The present figure can be compared to a seated figure of Guanyin (15½ in. high) bearing the mark of He Chaozong, illustrated by R. H. Blumenfield in *Blanc de Chine: The Great Porcelain of Dehua*, Berkeley/Tokyo, 2002, p. 130 A, where it is dated early 17th century, and on the cover, and to another figure, very similar to the Blumenfield Guanyin, also by He Chaozong, (15⅛ in. high), illustrated by J. Ayers in *Chinese Ceramics: The Koger Collection*, London/New York, 1985, no. 147. The double-lotus throne of each figure is encircled by a similar band of beads, and each figure has a cowl draped over what are most likely similar looped topknots behind a lotus crown centered with the figure of Amitabha.

明十七世紀　德化白釉觀音坐像　林朝景印款



(mark)



1609



1610

ANOTHER PROPERTY

## 1609

### A TALL DEHUA VASE
17TH CENTURY

The slender vase with lipped rim is carved below the broad shoulder with a band of key-fret pattern between two bow-string lines, interrupted by a pair of animal mask-handles suspending loose rings, and is covered overall with an even glaze of ivory tone.

14¼ in. (36.2 cm.) high, Japanese wood box with an inscription dated to the 2nd year of Taisho (1913).

$6,000-8,000

**PROVENANCE**

Private collection, Japan, formed in the early 20th century.

明末清初　德化白釉獸首銜環耳瓶

PROPERTY FROM A TEXAS COLLECTION

## 1610

### AN UNUSUAL BLUE AND WHITE-ENAMELED VASE
19TH CENTURY

The vase, which has a high-shouldered body and tall waisted neck that flares at the rim, is decorated allover with white-enameled prunus blossoms and bamboo outlined in black reserved on a ground of blue-enamel 'cracked-ice' pattern. A double underglaze-blue circle is on the base.

16¾ in. (42.5 cm.) high

$3,000-5,000

**PROVENANCE**

Christie's New York, 13-14 September 2012, lot 1551.

清十九世紀　藍地白彩冰梅紋瓶



1611

PROPERTY FROM THE ESTATE OF ALFRED E. GUNTERMANN (1943-2013)

## 1611

### A PAIR OF BLUE AND WHITE MEDALLION BOWLS

Each bowl has deep, rounded sides and is finely penciled in pale underglaze blue on the exterior with four circular medallions formed by the stems of various flowers, and on the interior with a similar medallion within a double-line border repeated at the rim. The base of each bowl is inscribed with an apocryphal Yongzheng mark.

4½ in. (11.3 cm.) diam. (2)

$5,000–7,000

**PROVENANCE**

Alfred E. Guntermann (1943-2013) Collection, Connecticut.

This pair of bowls would have been further decorated with *doucai* enamels, as seen on a Yongzheng bowl of the same size and pattern in the National Palace Museum, Taiwan, illustrated in *Enamelled Ware of the Ch'ing Dynasty*, Book I, Hong Kong, 1969, p. 76, pls. 3, 3a, and on another pair from the T.Y. Chao Private Family Trust Collection sold at Sotheby's Hong Kong, 19 May 1987, lot 297.

青花團花紋盌一對

ANOTHER PROPERTY

## 1612

### A SMALL BLUE AND WHITE DOUBLE-GOURD VASE

Of double-gourd form and with a pair of *ruyi*-scepter handles, the vase is raised on a rectangular foot and decorated in underglaze blue on either side of the flattened lower body with a pair of descending dragons flanking a *shou* character, their long, curling tails trailing up onto the neck on either side of a bat. The vase is further decorated with a narrow *ruyi* border at the mouth. The base is inscribed with a Jiaqing seal mark in underglaze blue.

6⅝ in. (16.8 cm.) high

$6,000–8,000

**PROVENANCE**

Private collection, Westchester, New York, acquired c. 1970–71.

青花雙龍團壽紋葫蘆式雙耳瓶



1612

# PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL
## (LOTS 1613-1614)



Guy and Marie-Hélène Weill on Lake Geneva, 1950.

Across more than half a century, the collectors Guy and Marie-Hélène Weill engaged in an inspired deeply shared journey in fine art. Early patrons of Abstract Expressionism, the couple expanded their connoisseurship over time to encompass a diversity of categories and media. From masterful examples of Chinese painting to exquisite works of Southeast Asian sculpture, their private collection stood as a tangible expression of the curiosity and zeal with which they lived.

In the late 1960s, Guy and Marie-Hélène Weill discovered the rich history and beauty of Asian art. While visiting one of their daughters in California, they happened upon the Asian Art Museum of San Francisco. Having so fervently embraced Abstract Expressionism's sense of boldness and spontaneity, the Weills were overwhelmed by the simple forms and graceful lines of Chinese painting, porcelain, and bronzes. When they returned to Manhattan, the collectors began what they later described as a "lifelong process of self-education," honing their united connoisseurial eye through involvement with the Asia Society, the China Institute and the Metropolitan Museum of Art, where Marie-Hélène Weill served as a lecturer while they both worked closely with members of the Department of Asian Art. Together they studied, traveled extensively and learned everything they could about their new passion, and from the 1970s onward, Guy and Marie-Hélène Weill carefully built what would become one of New York's premier assemblages of Asian art.



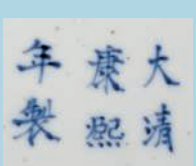
**1613**

**AN UNDERGLAZE-BLUE, COPPER-RED AND CELADON-GLAZED CARVED JAR**
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The sides taper from the rounded shoulder to the splayed foot, and are carved in shallow relief with a river landscape detailed with a lone fisherman in a boat beside rocky cliffs, and on the reverse with a farm compound nestled amidst trees, all highlighted with celadon glaze contrasting with the underglaze cobalt-blue and copper-red.

8⅛ in. (20.6 cm.) high

$7,000–9,000
清康熙 釉裏三色漁隱圖罐 雙圈六字楷書款



(mark)

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL

**1614**

**A GILT-DECORATED MIRROR-BLACK-GLAZED *ROULEAU* VASE**
KANGXI PERIOD (1662-1722)

The vase is gilt-decorated around the body with variously shaped panels enclosing scenes of birds perched on tree branches, squirrels in leafy grapevines laden with grapes, carp swimming amidst water plants, and antiques, all reserved on a ground of floral scrolls and above a band of petal lappets. The neck is painted with two landscapes within rectangular panels, separated by two medallions of bamboo, and the shoulder with *taiji* symbols alternating with flower heads.

17⅜ in. (44 cm.) high

$15,000–25,000

**EXHIBITED**

The Chinese Porcelain Company, *Important Chinese Export Porcelain from Kangxi to Jiaqing*, New York, 1999, no. 7.

The luminous black glaze which decorates this *rouleau*-form vase is known as '*noir miroir*' or 'mirror black' for its dark, glassy surface. A pair of large *rouleau* vases with tall necks, decorated with circular and square panels and a similar ground pattern, mounted in rococo *ormolu*, is illustrated by Beurdeley and Raindre, *Qing porcelain: famille verte, famille rose,* New York, 1987, no. 374, p. 271. Another *rouleau* vase of similar form, but decorated in with large vertical panels on the same black ground, is also illustrated, p. 160, no. 223.

清康熙　烏金釉金彩開光花鳥山水紋棒槌瓶





1615

PROPERTY FROM THE ESTATE OF GILBERT IRELAND

## 1615

### AN UNUSUAL WHITE-GLAZED *ANHUA*-DECORATED STEM CUP

YONGZHENG SIX-CHARACTER INCISED MARK IN A LINE AND OF THE PERIOD (1723-1735)

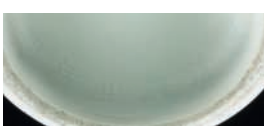
The deep, flared sides of the cup are decorated in low relief under the glaze on the exterior with two phoenixes shown in flight between peony sprays below a key-fret border. The reign mark is incised in a line inside the pedestal foot.

3⅜ in. (8.7 cm.) high and wide, wood stand

$15,000–20,000

**PROVENANCE**

Galster-Ireland Collection, New York.
清雍正　白釉暗花鳳穿牡丹紋高足盃
六字楷書刻款



1615 (mark)



1616

PROPERTY FROM A TEXAS COLLECTION

## 1616

### AN UNUSUAL IRON-RED AND GILT-DECORATED BOTTLE VASE

KANGXI PERIOD (1662-1722)

The bulbous body is finely painted in iron red and gilding with two fish, a crab, and a shrimp emerging from a band of rolling waves topped with pale green-glazed froth, below flames and a well-modeled dragon applied around the neck as it pursues a flaming pearl applied on the shoulder, all below a decorative band at the mouth.

14¼ in. (36.2 cm.) high

$5,000–7,000

**PROVENANCE**

Christie's New York, 13-14 September 2012, lot 1559.
清康熙　礬紅彩描金魚化龍紋天球瓶

VARIOUS PROPERTIES

**1617**

## A *FAMILLE ROSE* RUBY-BACK SAUCER DISH
YONGZHENG PERIOD (1723-1735)

The interior is finely enameled with Liu Hai holding a string of cash as he balances on the back of his three-legged toad, with a young boy carrying a scroll beside him. The underside of the rim is covered in a bright rose-pink enamel.

8 in. (20.3 cm.) diam.

$30,000-40,000

**PROVENANCE**

An important Rotterdam family collection, The Netherlands.
Sotheby's Amsterdam, 30 October 1980, lot 317.

Liu Hai is the Daoist god of Wealth and Prosperity and is invariably accompanied by his three-legged toad. A ruby-back dish of very similar form and size depicting the immortal Li Tieguai is in the Boymans-van Beuningen Museum, Rotterdam, illustrated by C. J. A. Jörg, *Oriental Porcelain*, 1995, no. 26. Another similar dish, depicting a lady riding a deer, from the collection of B. Curie, Farnborough, Hants, is illustrated in *Catalogue of the International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-6, no. 2208, pl. 204, p. 188.

清雍正 粉彩劉海戲蟾圖盤



(reverse)





**1618**

**A RARE BLUISH-WHITE-GLAZED MOLDED '*CHILONG*' DISH**
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The dish with rounded sides is relief-decorated in the center with a *chilong* grasping stems of *lingzhi* below a band of key-fret at the rim, and the exterior is decorated in low relief with a band of further *chilong* with backward-turned heads grasping *lingzhi* stems, all under a glaze of pale blue tone.

7½ in. (19.2 cm.) diam., box


(mark)

$18,000–25,000
清雍正 青白釉螭龍紋盤 雙圈六字楷書款

**1619 No Lot**

**1620**

**A LARGE 'ROBIN'S EGG' BLUE-ENAMELED *HU*-FORM VASE**
18TH CENTURY

The vase has a tapering ovoid body and slightly flaring neck, and is applied with a pair of lion-mask and ring handles below a double bow-string band on the shoulder, all under an opaque glaze of mottled 'robin's egg' blue color.

13½ in. (34.5 cm.) high

$10,000–15,000
清十八世紀　爐鈞釉鋪首啣環耳瓶



PROPERTY OF A PRIVATE COLLECTOR, SALT LAKE CITY, UTAH

**1621**

## A VERY RARE *FLAMBÉ*-GLAZED *ZUN*-FORM VASE

QIANLONG SIX-CHARACTER INCISED SEAL MARK AND OF THE PERIOD (1736-1795)

Glazed in imitation of Jun wares, the *zun*-form vase has a compressed body raised on a spreading pedestal foot encircled by two bow-string bands repeated at the base of the widely flared trumpet-shaped neck. The exterior is covered with a mottled glaze of deep crushed strawberry-red color subtly streaked in purple, and in milky blue that falls from the mushroom-colored rim, while the interior is covered with a streaked, milky blue glaze. A mottled caramel-brown and grey-green wash of glaze covers the interior of the foot and the base.

9½ in. (24 cm.) high

$200,000–300,000

**PROVENANCE**

Jay and Jacketta Quealy Collection, acquired before 1920, and thence by descent within the family.

This rare vase, with its combination of glaze and shape, epitomizes the interest during the reigns of the Yongzheng and Qianlong emperors in wares being produced that referenced earlier periods. The *flambé* glaze represents the 18th century interpretation of the Jun glazes of the Song period, and the shape is an interpretation of early bronze *zun* of late Shang and early Western Zhou date.



Fig. 1. Vase in the shape of *zun*, covered with sky blue glaze. On the base is a six-character mark of Yung-cheng (1723-35) in underglaze blue. H. 34.5 cm. Seikado Bunko Image Archives / DNPartcom.

One other porcelain vase of similar, but not identical *zun* shape, with Yongzheng mark, in the Seikado Bunko, Tokyo, is illustrated by J. Ayers and M. Sato in *Sekai Toji Zenshu*, vol. 15, Qing Dynasty, Tokyo, 1983, p. 201, pl. 281. (Fig. 1) Unlike the *flambé* glaze of the present vase, it is covered with a 'sky blue' glaze and has a dark brown dressing on the rim, imitating a different Song dynasty glaze, probably Guanyao. The shape of the vase, which is taller (34.5 cm.) than the present vase, and has a more bulbous body, is based on late Shang or Western Zhou dynasty bronze wine vessels (*zun*). The present vase, however, with its more compressed shape and somewhat angled shoulder is even closer in shape to the bronze prototypes, such as a *zun* in the British Museum (22 cm. high) illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collection*, vol. IIB, Arthur M. Sackler Foundation, 1990, p. 542, fig. 77.2. The present vase, and the Seikado Bunko vase, have both borrowed the decorative feature of double bow-string bands found on some of the bronze prototypes, but not the surface decoration, allowing the glaze and shape to be the main focus, which on the Seikado Bunko vase is accentuated by narrow flanges that project slightly on two sides of the body and foot.

Other early bronze vessel shapes were also combined with monochrome glazes during the 18th century, a number with *flambé* glazes, such as the Yongzheng *hu*-form vase with mock mask and ring handles illustrated in *The Tsui Museum of Art; Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, pl. 32, and the Qianlong *gu*-form vase in the Tokyo National Museum, illustrated *ibid*., *Sekai Toji Zenshu*, vol. 15, p. 201, 278, which, like the present vase, is decorated with a *flambé* glaze on the exterior and a milky blue glaze on the interior. This combination, as well as the mottled wash on the foot, is copied from Song dynasty Jun vessels, and can be seen on a number of the Jun vessels in the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelains of the Song Dynasty (I)*, Hong Kong 1996, pp. 16-38, which include *zhadou* (*zun*), flower pots, bulb bowls and washers. As with the present vase, the flared shape of the neck of a *zhadou*, no. 13, helps to emphasize the attractive contrast of the brighter glaze on the exterior and the paler glaze of the interior.

清乾隆 窯變釉尊 六字篆書刻款



**(mark)**



VARIOUS PROPERTIES

**1622**

**A GE-TYPE MALLET-FORM VASE**
QIANLONG SIX-CHARACTER SEAL-MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1735-1796)

The domed body rises gently to a slightly tapering cylindrical neck, all under a pale grey glaze suffused with a network of black crackle that continues over the rim and also covers the base. The bottom of the foot is covered with a black dressing.

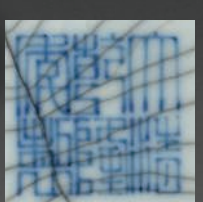
11¼ in. (28.6 cm.) high

$40,000–60,000

The glaze on this rare vase is based on one of the 'Five famous wares of the Song dynasty' - Ge ware. The other four famous wares are Ru, Guan, Ding and Jun. All five of these Song dynasty wares were greatly admired by the emperors of the high Qing, and during the Yongzheng reign much research and development was undertaken in order to reproduce these glazes on the porcelains made at the imperial kilns at Jingdezhen. Like his father, the Qianlong emperor was fascinated by antiques and encouraged the craftsmen working for the court to reproduce them. In some instances, he even had pieces inscribed Qianlong *fang gu* (literally, Qianlong copying the ancient).

The Ge-type glaze on the current vessel is especially successful, reproducing the close crackle and slight translucency of the glaze to very good effect, even on the base of the vase. The shape and size of the current vase are both very rare. The shape is of particular interest since there are at least two possible sources from among ancient forms. It is possible that the shape is a simplified version of an ancient bronze bell shape, which had an elongated tubular handle protruding from the body. The other possibility is that the shape derives from the paper-mallet form, which has its origins in wood, but can be seen adapted as a ceramic vase among Song dynasty Ding wares, such as the example in the Percival David Foundation illustrated by S. Pierson and S. F. M. McCausland, *Song Ceramics: Objects of Admiration*, Percival David Foundation, London, 2003, pp. 20-1, no. 1. It also appears among Southern Song Guan wares, like the vase in the Freer Gallery of Art, Washington, D.C., illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 9, Tokyo, 1981, pl. 1.

清乾隆　仿哥釉紙槌瓶　六字篆書款



(mark)

**1623**

**A RARE GE-TYPE RECTANGULAR *CONG*-FORM WALL VASE**
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1736-1795)

The vase is molded in imitation of a jade *cong*, but with the addition of a raised vertical band that sweeps from below the shoulder on one of the narrow sides up the center of the front and continues up the other narrow side to the shoulder. The flat back is pierced with two small holes above an integral 'hook' and with two further holes in the flared foot. The vase is covered all over with a thick grey glaze suffused with black crackle, and the foot is covered with a dark brown dressing.

11¼ in. (28.6 cm.) high, box

$40,000-60,000

Only two other wall vases of this shape with the same kind of molded decoration, and with a Ge-type glaze, have been published; one with a Yongzheng mark in the Beijing Palace Museum Collection is illustrated in *Qingdai Yuyao Ciqi*, vol. 1, Part 2, Beijing, 2005, p. 347, no. 159, the other with a Qianlong mark was sold at Christie's Hong Kong, 1 June 2011, lot 3706. These wall vases are very similar to vases of a complete *cong* shape, such as the example with Qianlong mark sold at Christie's Hong Kong, 29 April 2002, lot 665. See, also, the Ru-type *cong*-form vase of this form sold at Christie's Hong Kong, 3 June 2015, lot 3108. The shape and molded corners of these vases are based on those of Neolithic period jade *cong* of the Liangzhu culture, where the three horizontal bands at the corners form stylized masks, such as the example illustrated by J. Rawson in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 127, no. 3:4. The unusual molded decoration on these vases also differentiates them from the more usual Qing dynasty vases of *cong* shape that are molded on the corners with the *bagua*, Eight Trigrams, and covered with a monochrome glaze. A Qianlong-marked vase of this latter type, covered with a Ge-type glaze is illustrated in *The Charles B. Hoyt Collection Memorial Exhibition Catalogue*, Museum of Fine Arts, Boston, 1952, p. 118, no. 469.

清乾隆　仿哥釉琮式壁瓶　單行六字篆書款



(mark)





PROPERTY FROM A PRIVATE COLLECTION

**1624**

**A PAIR OF *DOUCAI 'SHOU'* DISHES**
DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each dish has shallow rounded sides rising from a straight foot, and is decorated in the interior with a *shou* character and radiating *lantsa* characters within linked arabesques. The exterior is decorated with stylized *shou* characters above linked arabesques.

8⅛ in. (20.7 cm.) diam. (2)

$15,000–20,000
清道光 鬥彩貫套捧壽紋盤一對 六字篆書款

VARIOUS PROPERTIES

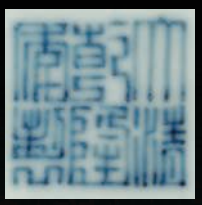
**1625**

## A REVERSE-DECORATED CORAL-GROUND BOWL

QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

With deep rounded sides rising to a slightly everted rim, the exterior of the bowl is decorated with a pattern of conjoined leafy tendrils forming arabesques enclosing peony blossoms in the upper register and lotus blossoms in the lower register.

5 in. (12.7 cm.) diam.



(mark)

$60,000-80,000

**PROVENANCE**

Carlo Maria Franzero (1892-1986) Collection, Italy.
Corrado Zingone Collection, Italy, no. 39.

A similar bowl with Qianlong mark, in the Percival David Foundation, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, pl. 94; and three bowls, also with Qianlong marks, in the Ohlmer Collection, Roemer Museum, Hildesheim, are illustrated by U. Wiesner, *Chinesisches Porzellan*, Mainz am Rhein, 1981, no. 130-2.

清乾隆　珊瑚紅地纏枝花卉紋盌　六字篆書款



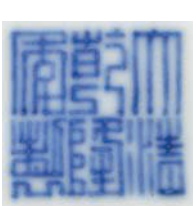


**1626**

**A *FAMILLE ROSE* BOWL**
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The exterior is decorated in *famille rose* enamels with four conjoined lotus sprays, alternating with bats suspending beribboned *wan* emblems above peaches borne on leafy vines.

4½ in. (11.4 cm.) diam.



(mark)

$25,000–35,000
清乾隆　粉彩「萬福」紋盌　六字篆書款

THE PROPERTY OF A PRIVATE COLLECTOR, TEXAS

**1627**

**A *FAMILLE ROSE* BOTTLE VASE**
JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

The bulbous body is decorated with three roundels formed by the *wufu* in flight amidst a leafy branch bearing nine peaches, alternating with a fruiting and flowering pomegranate branch, a flowering crab apple branch, and lilies, all surrounded by flying insects and butterflies and scattered flower sprigs that continue onto the neck. The interior and base are covered in turquoise enamel.

11⅜ in. (29 cm.) high

$30,000–50,000
清嘉慶　粉彩團五福九桃花蝶紋瓶
礬紅六字篆書款



(mark)





1628 (mark)

1628

VARIOUS PROPERTIES

**1628**

**A PAIR OF *FAMILLE ROSE* 'BARAGON TUMED' CUPS**

DAOGUANG PERIOD (1821-1850), 'BARAGON TUMED' MARKS IN MONGOLIAN SCRIPT IN IRON RED

Each cup is enameled on the exterior with the Buddhist emblems of the 'Seven Regal Treasures', including the Wheel of the Law, Elephant, Horse, Jewel, the Queen, the Minister, and the General, within leaf-shaped panels supported on lotus blossoms above stylized waves and rocks and below a band of tasselled lion-mask lappets, all between bands of *shou* characters separated by Buddhist emblems, the interior with a single lotus.

3¼ in. (8.2 cm.) diam., box (2)

$6,000–8,000

The 'Baragon Tumed' mark on the base identifies the bowl as part of a service made at the imperial factories to celebrate the marriage of one of the Daoguang emperor's daughters to a Mongolian prince of the Tumed Banner in 1842.

清道光 粉彩七政寶紋杯一對 礬紅蒙文款



1629 (two views)

## 1629

**AN IMPERIAL IRON-RED-DECORATED INSCRIBED BOWL**
JIAQING *DINGSI* CYCLICAL DATE, CORRESPONDING TO 1797 AND OF THE PERIOD

The exterior is inscribed in iron-red with a poem written in standard script, followed by a cyclical date, mid-Spring of the *dingsi* year, and two iron-red circular seals, *Jia* and *Qing*. The interior of the bowl is decorated with a medallion of pine, plum blossoms and a branch of finger citron, below two corresponding bands of *ruyi* heads. The base is inscribed with a Jiaqing six-character seal mark in iron red.

4¼ in. (10.7 cm.) diam.

$10,000–15,000
清嘉慶 礬紅御製詩茶鈷 礬紅六字篆書款


1629 (mark)

## 1630

**AN IRON-RED REVERSE-DECORATED 'BAMBOO' BOWL**
QIANLONG SIX-CHARACTER SEAL-MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1735-1796)

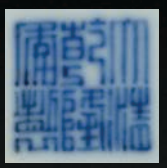
The bowl is elegantly decorated on the exterior with bamboo shoots and leaves reserved against a ground of rich iron-red.

4⅝ in. (11.7 cm.) diam.

$40,000–60,000

**PROVENANCE**
Dr. Reangthong Limpuangthip (1949–2013), Bethesda, Maryland.

A similar pair of Qianlong-marked 'bamboo' bowls was sold at Christie's Hong Kong, 1 June 2011, lot 3714. Other examples are illustrated by R. Kerr, *Chinese Ceramics, Porcelains of the Qing Dynasty*, London, 1986, pl. 18; and in *The Wonders of the Potter's Palette*, Qing Ceramics from the Collection of the Hong Kong Museum of Art, Hong Kong, 1984, no. 77.
清乾隆 礬紅留白竹紋盌 六字篆書款


1630 (mark)


1630



1631

THE PROPERTY OF A GENTLEMAN

## 1631

**A LARGE YELLOW-GLAZED BOWL**
GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The bowl has deep rounded sides rising to a slightly flared rim from a straight foot, and is covered inside and out with a glaze of deep yellow tone.

7¼ in. (18.3 cm.) diam.

$2,000–3,000
清光緒　黃釉大碗　六字楷書款



1631 (mark)



1632

VARIOUS PROPERTIES

## 1632

**A DARK BLUE-GLAZED *CONG*-FORM VASE**
GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The vase, of square section, is molded on each side with the Eight Trigrams (*bagua*), and is covered overall, including the base, with a bright dark blue glaze that thins to a paler tone on the edges.

11¼ in. (28.5 cm.) high

$6,000–8,000
清光緒　藍釉琮式瓶　六字楷書款



1632 (mark)

## 1633 No Lot

**1634**

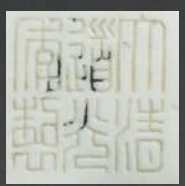
**A SMALL AMBER-ENAMELED *FAUX* BAMBOO CYLINDRICAL BRUSH POT**
DAOGUANG SIX-CHARACTER INSCRIBED SEAL MARK AND OF THE PERIOD (1821-1850)

Made in imitation of carved bamboo, the sides are finely carved in relief with the 'Three Friends of Winter', pine, bamboo and prunus, all under enamel of yellowish-amber color, with fine brown enamel stippling on the concave upper rim and foot rim, and the base is covered with cream enamel.

4¾ in. (12 cm.) high, box

$7,000-9,000

**PROVENANCE**
Sotheby's Hong Kong, 22 November 1985, lot 441.
清道光 黃釉仿竹雕「歲寒三友」圖小筆筒
六字篆書款


(mark)






**1635**

**A PAIR OF GREEN-GLAZED DRAGON DISHES**
GUANGXU SIX-CHARACTER MARKS AND OF THE PERIOD (1875-1908)

Each dish is decorated on the interior with a dragon leaping in pursuit of a flaming pearl amidst clouds and the exterior with two striding dragons at similar pursuit reserved on a ground of incised waves, all within line borders and in green glaze detailed in black.

7¼ in. (18.2 cm.) diam. (2)

$10,000–15,000

**PROVENANCE**
Baroness Giovanella Caetani Collection, Rome, acquired in 1907-1908.
Livia Durazzo Collection, Rome.
Donatello Durazzo Collection, Paris and New York, and thence by descent within the family.

Baroness Giovanella Caetani was the wife of Baron Alberic Grenier, Belgian Ambassador to the court of the Guangxu Emperor. During her visit with her husband in 1907-1908, Baroness Giovanella was presented to the Dowager Empress Cixi with the Guangxu Emperor in attendance. The present pair of dishes was acquired during this visit.

清光緒　白釉暗刻海水綠彩龍戲珠紋盤一對　六字楷書款


Baroness Giovanella Caetani, circa 1910.


Baroness Giovanella Caetani, Palazzo Caetani, Rome, circa 1910.

**1636**

## A GREEN-ENAMELED AND UNDERGLAZE BLUE 'DRAGON' JAR AND COVER

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The ovoid body is decorated in underglaze blue line and green enamel with two dragons striding amidst clouds and flames in pursuit of flaming pearls between a band of petal lappets below and a *ruyi* border above, all below the *bajixiang*, Eight Buddhist Emblems, on the shoulder. The cover is decorated with a dragon roundel within a single line border, and a band of *ruyi*-heads on the sides.

8⅛ in. (20.9 cm.) high

$30,000–50,000

**PROVENANCE**

Sotheby's London, 15 December 1987, lot 200.

A jar of this pattern, also with a Daoguang mark, was included in the exhibition, *Imperial Porcelain of Late Qing from the Kwan Collection*, The Chinese University of Hong Kong, 1983, pl. 79.

The Qianlong prototype of this jar is illustrated, together with a panoramic view of the decoration, in *Chinese Porcelain, The S. C. Ko Tianminlou Collection*, Hong Kong Museum of Art, 1987, vol. 1, pl. 114.

清道光　綠彩雲龍八寶紋蓋罐 六字篆書款



(mark)





1637

VARIOUS PROPERTIES

## 1637

**A PAIR OF *FAMILLE ROSE* SPOONS**
TONGZHI FOUR-CHARACTER MARKS IN IRON-RED AND OF THE PERIOD (1862-1874)

Each spoon is decorated on the interior with five bats (*wufu*), each suspending *wan* emblems, double-peaches, and *lingzhi*.

6⅝ in. (16.9 cm.) long (2)

$5,000–7,000

清同治 粉彩五福萬壽紋勺一對
礬紅方框四字楷書款



1637 (mark)



1638

## 1638

**A LARGE *FAMILLE ROSE* BOWL**
GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The bowl is potted with rounded sides rising from a straight foot ring to a flaring rim. The exterior is enameled with two butterflies in flight amidst peony, chrysanthemum, aster and pomegranate sprays.

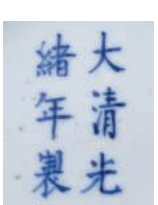
8⅛ in. (20.7 cm.) diam., Japanese wood box

$10,000–15,000

**PROVENANCE**

Private collection, Japan, formed in the early 20th century.

清光緒 粉彩花蝶紋大盌 六字楷書款



1638 (mark)

**1639**

**A *FAMILLE ROSE* 'BUTTERFLY' VASE**
GUANGXU SIX-CHARACTER MARK IN IRON RED AND OF THE PERIOD (1875-1908)

The bulbous body and tall, waisted neck are decorated with a multitude of butterflies separated by a gilt-bordered band of lotus sprays and gilt *xi* characters on the shoulder.

15⅜ in. (39 cm.) high

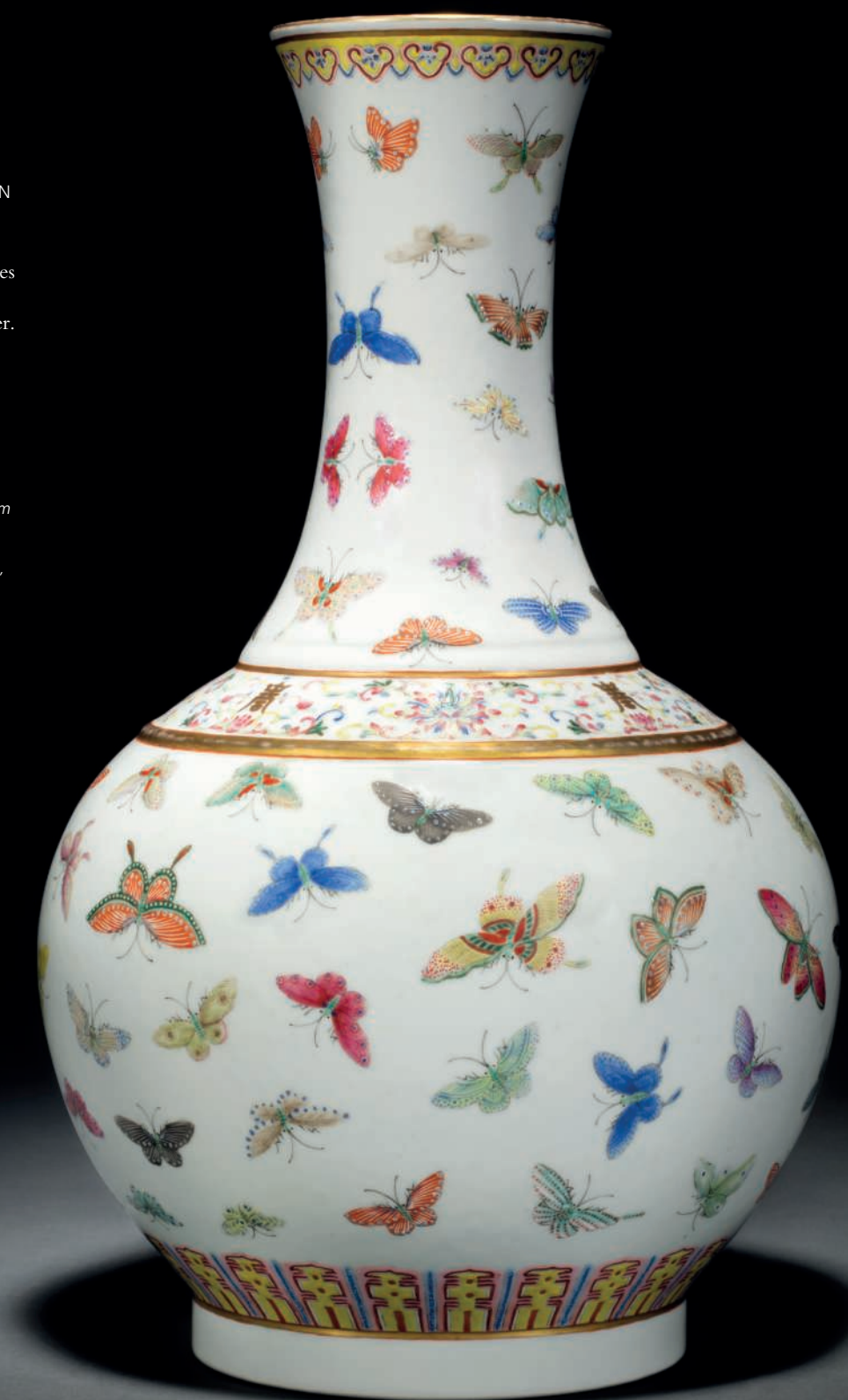
$10,000–15,000

Butterflies are a symbol of happiness and also longevity. Similar Guangxu-marked vases are illustrated in *Imperial Porcelain of late Qing from the Kwan Collection,* The Chinese University of Hong Kong Art Gallery, Hong Kong, 1983, p. 133, no. 140; by G. Avitabile, *From the Dragons' Treasure: Chinese Porcelain from the 19th and 20th Centuries in the Weishaupt Collection,* London, 1987, p. 91, no. 126; and by H. A. Van Oort, *Chinese Porcelain of the 19th and 20th Centuries,* the Netherlands, 1977, pl. 104. Compare, also, the vase sold at Christie's New York, 18-19 September 2014, lot 968.

清光緒　粉彩百蝶紋賞瓶　礬紅六字楷書款



(mark)



**1640**

**A RARE PAIR OF *FAMILLE ROSE* BOWLS**
SHENDE TANG *ZHI* MARK IN IRON-RED, DAOGUANG PERIOD (1821-1850)

The deep, rounded sides of each bowl are delicately decorated in *famille rose* enamels on one side with a pair of mandarin ducks swimming amidst a lotus pond.

5¾ in. (14.6 cm.) diam. (2)

$50,000–70,000

**PROVENANCE**
Imperial Oriental Art, New York, 1993.

*Shendetang* is a hall mark associated with a range of fine porcelains made for the Hall for the Cultivation of Virtue, a summer residence of the Emperor Daoguang.

*In Designs as Signs: Decoration and Chinese Ceramics*, Percival David Foundation, London, 2001, Stacey Pierson explains that pairs of mandarin ducks, *yuan yang*, represent marital fidelity or harmony as they are said to mate for life. In association with lotus, homophonous with the word for harmony (*he*), they can represent a wish for sons.

Compare the single Shende Tang-marked bowl and cover with a similar design of a pair of mandarin ducks in a lotus pond sold at Sotheby's Hong Kong, 5-6 December 1978, lot 1016, and again on 3-4 December 2015, lot 513.

清道光　粉彩蓮塘鴛鴦圖盌一對　礬紅「慎德堂製」款



(base)







**1641**

**A RARE PAIR OF *FAMILLE ROSE* VASES WITH THE EIGHT IMMORTALS**
XIANFENG SIX-CHARACTER MARKS IN IRON RED AND OF THE PERIOD (1851-1861)

The vases are finely decorated with eight petal-shaped panels, each enclosing a Daoist immortal in a landscape, all on a lime-green ground decorated with lotus scroll above a row of gilt *shou*-character medallions at the foot, and incorporating peaches below the out-turned rim molded and decorated as eight *ruyi* heads.

12 in. (30.5 cm.) high (2)



(mark)

$40,000-60,000
清咸豐 綠地粉彩開光八仙紋雲口瓶 礬紅六字楷書款



**1642**

## A RARE PAIR OF *FAMILLE ROSE* AND BLUE AND WHITE BOWLS

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each bowl has rounded sides rising to a slightly lipped rim and is decorated in *famille rose* enamels on the exterior with a vignette of various flowers including yellow lilies, camellias and asters growing from a grassy foreground, and in blue and white on the interior with four sprays of roses and *lingzhi* above a central medallion of *lingzhi* growing from a rock amidst crashing waves and two ribbon-tied *wan* emblems.

5¾ in. (14.9 cm.), fitted box (2)

$30,000-50,000

**PROVENANCE**

Private collection, Palm Beach, Florida, since the 1940s.

This pair of unusual bowls is similar to a bowl of the same shape and size sold at Sotheby's Hong Kong, 3-4 December 2015, lot 519, but the blue and white decoration on the interior is of four beribboned lanterns rather than the roses and *lingzhi* of the present bowls.

清道光　青花粉彩花卉紋盌　六字篆書款



(interior)



(mark)



THE PROPERTY OF A GENTLEMAN

**1643**

## A FINE AND VERY RARE *FAMILLE ROSE* BOWL AND COVER

DAOGUANG SIX CHARACTER SEAL-MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)



(mark)

The bowl is finely enameled with three bands of overlapping lotus petals between the green band encircling the foot in imitation of the lotus stem and a band of stamens at the rim. The domed cover is painted *en suite* with petals overlapping leaves below a seed pod surmounted by a gilded finial.

4¼ in. (10.8 cm.) diam.

$40,000-60,000

Compare the present bowl and cover with an almost identical example from the Lai Family Collection, sold at Christie's New York, 17 September 2015, lot 913. See, also, a very similar bowl and cover, but with Guangxu mark, illustrated in *Imperial Porcelain of Late Qing from the Kwan Collection*, Art Gallery, The Chinese University of Hong Kong, 13 August - 25 September 1983, p. 131, no. 137.

清道光　粉彩蓮瓣紋蓋碗　六字篆書款



VARIOUS PROPERTIES

**1644**

**A MINIATURE *FAMILLE ROSE* GREEN-GROUND JAR**
DAOGUANG SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1821-1850)

The ovoid jar is enameled on the exterior with stylized lotus sprays separated by gilt *shuangxi*, 'double-happiness', characters, between blue bats above and lotus flowers below, all between petal lappets and *ruyi* borders.

2⅜ in. (6 cm.) high, wood cover

$8,000–12,000
清道光 綠地粉彩「福壽雙喜」小罐 礬紅六字篆書款


1642 (mark)

**1645**

**A *FAMILLE ROSE* 'BUTTERFLY' BOTTLE VASE**
GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The vase has a bulbous body and a tall neck, and is decorated overall with multi-colored butterflies flying amidst various flowers.

14⅝ in. (37 cm.) high

$15,000–25,000
清光緒　粉彩蝴蝶紋直頸瓶　六字楷書款


(mark)





1646

## 1646

### A YELLOW-GLAZED MOLDED ARCHAISTIC RITUAL FOOD VESSEL AND COVER, *GUI*

GUANGXU PERIOD (1875-1908)

Of oblong section, the vessel is decorated with bands of archaistic motifs, has a pair of loop handles surmounted by dragon heads, and is raised on a pedestal base with domed lower section. The domed cover is decorated *en suite* and in the center with a foliated dragon amidst clouds surrounded by four upright flanges with scalloped edges. The vessel is covered overall with a glaze of deep yellow color.

11 in. (28 cm.) across handles

$8,000–12,000

Two virtually identical yellow-glazed *gui* were sold at Christie's New York, 15 September 2009, lot 385 and 22-23 March 2011, lot 2109.
清光緒　黃釉仿古簋




(mark)

1647

**1647**

**A PAIR OF *FLAMBÉ*-GLAZED FACETED PEAR-SHAPED VASES, *FANGHU***
GUANGXU SIX-CHARACTER INCISED MARKS AND OF THE PERIOD (1875-1908)

Each vase is heavily potted, and covered on the exterior and interior of the neck with a glaze of deep crushed strawberry-red tone shading to a dark brownish-red on the indented corners, and sides of the faceted lug handles, and thinning to almost white on the edges. The base, which has been left in the biscuit, is incised with the reign mark.

11⅞ in. (30.2 cm.) high (2)

$12,000–18,000
清光緒　窯變釉貫耳方壺一對　六字楷書刻款

**1648**

**A MASSIVE CELADON-GLAZED 'DRAGON' FISH BOWL**
18TH-19TH CENTURY

The heavily potted jar has deep sides decorated with two five-clawed dragons chasing flaming pearls amidst clouds above a band of roiling waves and the terrestrial diagram. The whole is covered in a glaze of soft sea-green color.

27¾ in. (62.8 cm.) wide

$15,000–25,000

Celadon-glazed fish bowls with dragon decorations are very rare. A Yongzheng example in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum – 37 – Monochrome Porcelain*, Hong Kong, 1999, p. 149, no. 135. Another earlier example, dating to the Kangxi period (1662-1722), with a more rounded shoulder, was sold at Christie's Hong Kong, 27 November 2013, lot 3210.

Other related examples of fish bowls with dragon decoration can be found in blue and white; see the blue and white Guangxu-marked fish bowl sold at Christie's New York, 18-19 September 2014, lot 933.
清十八/十九世紀　粉青釉雙龍趕珠紋大缸



1648



1649

## 1649

### A *FLAMBÉ*-GLAZED VASE
18TH-19TH CENTURY

The vase has a waisted neck covered in a crushed strawberry-red glaze that thins to greyish-celadon on the underside of the trumpet-shaped rim, while the body, with angled shoulder and lower edge, is covered with a dark red glaze densely streaked in milky lavender blue. The base is unglazed.

13 in. (33 cm.) high, Japanese wood box

$6,000-8,000
清十八/十九世紀　窯變釉筒式瓶



1650

PROPERTY FROM A PRIVATE COLLECTION

## 1650

### TWO GUAN-TYPE GLAZED *CONG*-FORM VASES
GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The heavily potted vases of square section have faceted sides decorated in relief with the Eight Trigrams, (*bagua*), and are covered allover with an attractive, pale bluish-green glaze.

10½ in. (27 cm.) high (2)

$8,000-12,000
清光緒　仿官釉琮式瓶兩件　六字楷書款




(mark)

VARIOUS PROPERTIES

**1651**

**A GUAN-TYPE PEACH-FORM BRUSH WASHER**
18TH CENTURY

The deep washer is naturalistically modeled as a large peach borne on a gnarled leafy branch at one end opposite the tip of the peach which forms a spout, covered all over with an opaque glaze of bluish-grey color that thins on the extremities. The concave base is surrounded by five spur marks, with one further spur mark on the underside of the branch.

4½ in. (11.3 cm.) wide, wood stand, box

$25,000–35,000
清十八世紀　仿官釉桃式洗



(another view)



**1652**

**A YELLOW-GLAZED JAR**
DAOGUANG SIX-CHARACTER INCISED SEAL MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1821-1850)

The ovoid jar is raised on a shallow foot and has a waisted neck rising to a lipped rim, and is covered overall with glaze of rich egg yolk-yellow tone, which also covers the base.

9⅛ in. (23.2 cm.) high

$12,000–18,000



(mark)

One of a pair of similarly glazed jars with the same unusual incised Daoguang seal mark, but with covers, is illustrated by J. Ayers, *The Baur Collection*, Chinese Ceramics, vol. 3, Geneva, 1972, nos. A 457 and 458, and the mark on one of these jars is illustrated in *Sekai Toji Zenshu*, vol. 15, Tokyo, 1983, p. 208, no. 295.

The shape and color of these Daoguang jars is most likely based on earlier Ming dynasty prototypes, such as the Jiajing example in the Percival Foundation, London, illustrated in *Sekai Toji Zenshu*, *ibid.*, p. 196, pl. 257.

清道光　黃釉罐　雙方框六字篆書刻款



**1653**

**A RARE SMALL COPPER-RED-GLAZED BOTTLE VASE**
DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The globular body tapers elegantly to the tall, cylindrical neck, and is covered on the exterior with a glaze of deep red tone that pales to mushroom on the mouth rim. The interior of the neck and base are white.

6½ in. (16.5 cm.) high, box

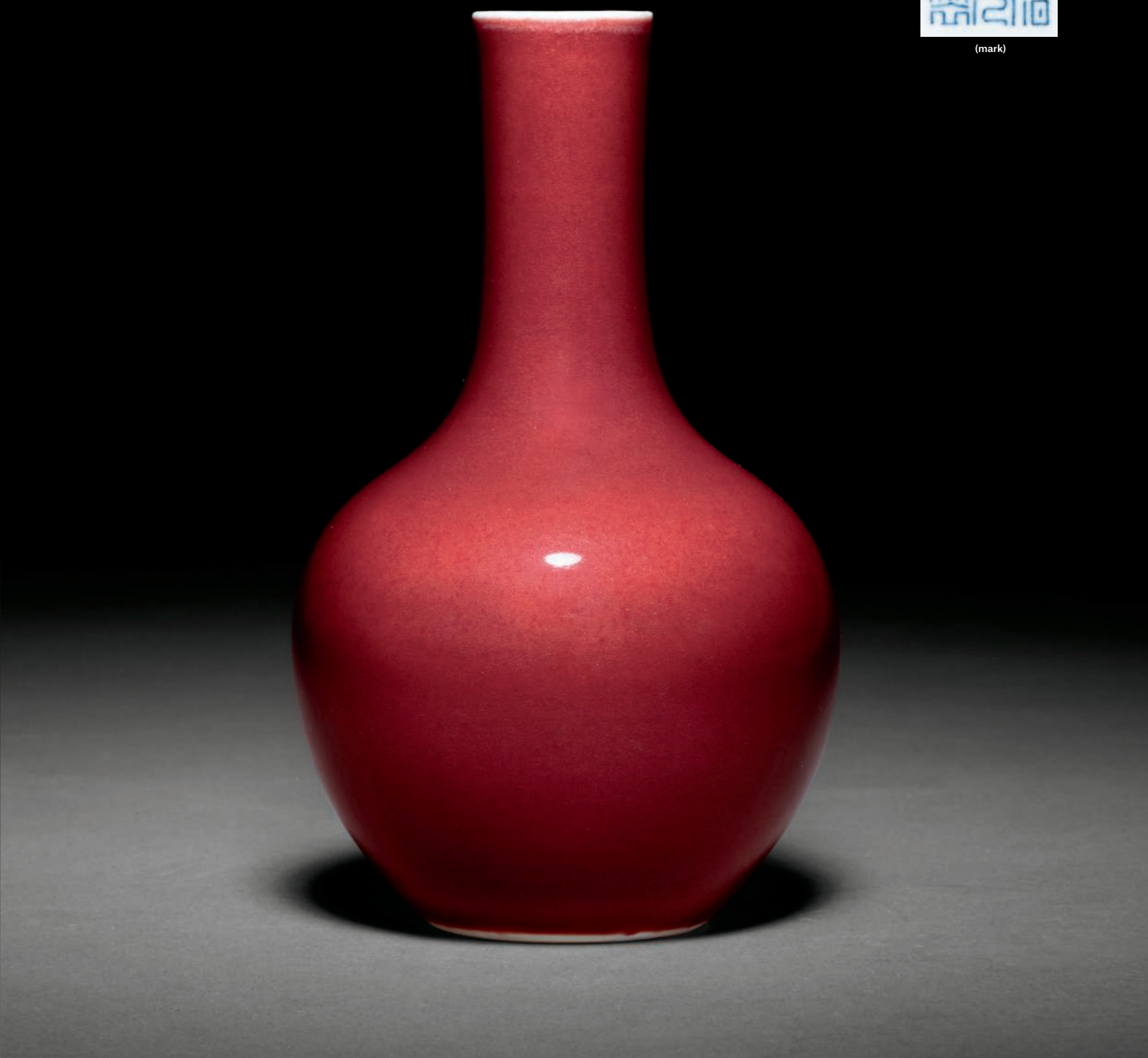
$30,000–50,000

Red-glazed, Daoguang-marked bottle vases of this size are rare. Another Daoguang-marked vase of similar size, 16.5 cm., is illustrated by Peter Y. K. Lam in *Ethereal Elegance, Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, 2007, pp. 104-5, no. 11. Another example, but with a Qianlong mark, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, p. 29, no. 26.

清道光　紅釉小長頸瓶　六字篆書款



(mark)



PROPERTY OF THE JOHNSTON FAMILY, CHICAGO, ILLINOIS

**1654**

## A UNUSUAL *FAMILLE ROSE* 'HUNDRED DEER' *HU*-FORM VASE

GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1875-1908)

The vase of pear shape is finely decorated with a continuous scene of the 'hundred deer' motif depicting a gathering of bucks and does amidst various trees including pine and peach, in a landscape of blue-green rocks and mountains, and a river fed by a waterfall on one side. The neck is flanked by a pair of handles in the form of deer heads with black antlers.

12⅝ in. (32.4 cm.) high

$40,000–60,000

**PROVENANCE**

Major Felix J. Streyckmans Collection, acquired during the Chicago World's Fair in 1931-1932, and thence by descent within the family.

The 'hundred deer' motif was very popular, as the landscape depicted contains important symbolic references. The subject of deer has a long history in Chinese art, as it refers to the rebus where the Chinese word for 'deer' is a homophone for 'emolument' or 'civil service salary'. The 'hundred deer' motif therefore represents the ultimate success, a career in government service in Imperial China.

A Qianlong-marked vase of larger size (45 cm.) in the Beijing Palace Museum, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 85. Other examples include a pair in the Shanghai Museum, illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J. M. Hu*, Shanghai, 1989, pl. 67; one in the Nanjing Museum, included in the joint exhibition with The Chinese University of Hong Kong, *Qing Imperial Porcelain*, 1995, no. 86; and another from the Grandidier Collection in the Musée Guimet, Paris, illustrated in *Oriental Ceramics: The World's Great Collections*, Tokyo, 1981, vol. 7, pl. 190.

清光緒 粉彩百鹿尊 礬紅六字款



(mark)



VARIOUS PROPERTIES

**1655**

**A PAIR OF *FAMILLE ROSE* AND *FAUX BOIS* DISHES**
REPUBLIC PERIOD

One is decorated with two cats gazing at a peony bush and inscribed with a title, *fugui genmiao,* expressing the wish for wealth and honor, followed by a signature, Peixia, and an illegible red seal. The other is similarly decorated with two cats seated beside a rose bush and bamboo, and inscribed with a title, *maodie changchun,* conveying the wish for longevity, followed by a signature, Xihuaxuanzhu ('Host of the Cherishing Flower Studio'). On each dish the scene is encircled by a *faux bois* border.

13 in. (33.2 cm.) diam. (2)

$15,000–20,000

The signatures Xihuaxuanzhu and Peixia belonged to the artist Fang Yunfeng (1897-1957), who was a native of Fuliang, Jiangxi province, and an artist at Jingdezhen. He was best known for his painting of demure ladies in his early years, whereas his later works were more focused on other subjects such as cats and peonies.

民國　方雲峰款粉彩富貴耄耋圖盤一對





**1656**

**THREE LARGE *FAMILLE ROSE* FIGURES OF THE THREE STAR GODS**
REPUBLIC PERIOD

The three standing figures represent Shouxing, the god of Longevity, holding a scroll centered by a *taiji* symbol, Fuxing, the god of Prosperity, holding a child, and Luxing, the god of Status, holding a *ruyi* scepter, each wearing brightly patterned robes. The base is inscribed with the maker's mark Wei Hong Tai Zao.

Tallest figure 19¾ in. (50 cm.) high (3)


(mark)

$8,000–12,000
民國 粉彩神仙立像三尊 「魏洪泰造」印款

**1657 No Lot**



1658

## 1658

### A GREYISH-GREEN JADE BIRD-FORM BRUSH REST

MING DYNASTY(1368-1644)

The brush rest, or weight, is well carved as two birds shown seated side by side, each with its head turned to look at the other, and its feet tucked under the body. The stone is softly polished.

3⅛ in. (8 cm.) long, wood stand

$10,000–15,000

**PROVENANCE**

Ralph M. Chait, New York.
Claire Coleman Collection, Connecticut, 1980s.

明　灰青玉雙鳥式筆擱

## 1659

### A WHITE, RUSSET AND GREY JADE BELT HOOK

LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

Of thick, rounded rectangular form, the front is carved in relief with a *chilong* looking back at a russet area carved with a bat amidst vapor, and the reverse is carved in high relief from the grey areas of the stone with a *lingzhi*-shaped hook at each end and a sprig of *lingzhi* in the center.

2⅞ in. (7.3 cm.) long

$8,000–12,000

明末/清十八世紀　灰白玉螭龍紋帶鉤





1659 (two views)

**1660**

**A WHITE JADE ENTWINED DRAGON AND PHOENIX CARVING**
17TH CENTURY

The pendant is well carved as the entwined, ring-form bodies of a dragon and a phoenix. The well-polished stone is of pale greyish-white color.

2¼ in. (5.7 cm.) wide, box

$18,000–25,000
明末清初　白玉鏤雕龍鳳連環珮



(reverse)





1661

THE PROPERTY OF A GENTLEMAN

## 1661

### A GREYISH-GREEN JADE CUP
17TH CENTURY

The cup has deep, rounded sides that flare slightly at the rim and is raised on a neatly cut, slightly flared foot. The semi-translucent stone of greyish-green color has some pale russet markings and is well polished.

3¼ in. (8.3 cm.) diam., wood stand (2)

$4,000–6,000

明末清初　灰青玉盃



1662

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

## 1662

### A 'CHICKEN BONE' JADE ARCHAISTIC TRIPOD VESSEL
MING DYNASTY (1368-1644)

The cylindrical vessel is raised on three animal mask supports and is carved in low relief around the sides with an archaistic design of two confronted dragons with angular scroll bodies separated by a stylized mask, all on a ground of comma spirals between decorative borders.

4⅛ in. (10.5 cm.) high

$5,000–7,000

**PROVENANCE**

Eldred's, Massachusetts, 25 August 1988, lot 195.

明　雞骨玉夔龍紋樽

PROPERTY FROM A PENNSYLVANIA PRIVATE COLLECTION

**1663**

## A PALE GREYISH-GREEN JADE CENSER AND RETICULATED COVER

17TH-18TH CENTURY

The censer is carved as a jar supported by the wind-tossed waves that form the base, and is carved below the shoulder with a band of *wan* diaper between dot borders spanned on one side by a mask and ring handle, and on the other with a dragon crawling from the waves to the rim, while two *chilong* form handles at the ends. The cover is carved and pierced with a band of clouds below a coiled dragon that clutches a flaming pearl.

5¼ in. (13.5 cm.) wide across handles, wood stand, box

$12,000–18,000

**PROVENANCE**

Rare Art, Inc., New York, 15 November 1978.

明末/清十八世紀　灰青玉雕蟠龍蓋爐





1664



1665

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1664**

**A WHITE AND RUSSET-STAINED WHITE JADE PILLOW**
POSSIBLY MING DYNASTY OR LATER

The rectangular pillow has a concave top and a large channel drilled horizontally, and the white stone has large areas of russet color.

7⅛ in. (18.3 cm.) wide, box

$6,000–8,000
白玉褐沁枕

**•1665**

**AN UNUSUAL GREEN AND GREY MOTTLED INKSTONE**
CHINA, QING DYNASTY (1644-1911)

Of rectangular form with recessed grinding surface and a troughed ink well, the stone with smoothly polished surface and densely mottled black markings on a buff ground

7⅞ in. (20 cm.) long, 5¼ in. (13 cm.) wide

$2,000–3,000
清 灰綠石硯

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1666**

**A YELLOW AND RUSSET JADE RECTANGULAR WEIGHT OR SEAL**
CHINA, MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

The thick block carved in high relief on top with a *chilong* above the canted shoulders, the stone of greenish-yellow color with areas of russet color

2¼ in. (5.7 cm.) wide

$18,000–25,000
明末/清十八世紀 黃玉螭龍紋長方章






1667 (two views)

VARIOUS PROPERTIES

## 1667

**A WELL-CARVED PALE GREENISH-WHITE JADE 'DRAGON AND CLOUD' WEIGHT**
17TH-18TH CENTURY

The thick, oblong pebble is carved in the round as a five-clawed dragon flying amidst dense, swirling clouds in its pursuit of a flaming pearl.

3⅛ in. (8 cm.) long

$8,000–12,000
明末/清十八世紀　青白玉雕雲龍紋鎮

## 1668

**A FINELY CARVED WHITE AND BROWN JADE PEONY-FORM WATER POT**
18TH CENTURY

The water pot is finely carved as an open peony with overlapping petals, worked from the white and brown areas of the stone, and borne on a leafy stem that issues from the center of the base.

3¼ in. (8.2 cm.) wide

$12,000–18,000
清十八世紀　褐白玉雕牡丹式水丞




1668 (two views)

PROPERTY FROM THE WU MAODING COLLECTION

**1669**

## A WHITE JADE VASE WITH DRAGON HANDLES

18TH-19TH CENTURY

The vase is carved as a flattened *meiping* with handles carved as confronted dragons, their paws resting on the mouth rim, while a small *chilong* climbs to the mouth rim and another crawls across the lower body.

6 in. (15.2 cm.) high

$12,000–18,000

**PROVENANCE**

Wu Maoding (b. 1850) Collection, and thence by descent within the family.

清十八/十九世紀　青白玉雕雙龍耳瓶



**(detail)**



**1670**

**A WHITE JADE GOURD-FORM BOX AND COVER**
18TH CENTURY

The deep box is carved in the form of a slightly waisted gourd, with leaves and tendrils, and a bat in flight carved in low relief on the convex cover. The finely polished stone is semi-translucent and of white color.

3¼ in. (8.3 cm.) wide

$15,000–20,000
清十八世紀　白玉瓜式蓋盒



(another view)

PROPERTY FROM THE WU MAODING FAMILY COLLECTION

**1671**

## A PALE GREEN JADE ARCHAISTIC VASE AND COVER

18TH-19TH CENTURY

The vase is carved in low relief on each side of the flattened body with a *taotie* mask between key-fret borders, and on the neck with pendent blades between the pair of dragon-scroll handles. The rims, and rim of the cover are incised with bands of key fret. The stone is of soft, pale sea-green color.

11⅝ in. (29.5 cm.) high

$12,000–18,000

**PROVENANCE**

Wu Maoding (b. 1850) Collection, and thence by descent within the family.

清十八/十九世紀 青白玉仿古饕餮紋扁蓋壺





VARIOUS PROPERTIES

**1672**

**A WELL-CARVED WHITE JADE BOWL**
18TH CENTURY

The bowl with flared sides is raised on four curved supports surrounded by the bottom of the scene of a lotus pond carved in low relief around the sides. The pond is detailed with lotus plants growing from the rippling waters, and a swallow is shown in flight above. The bottom of the interior is carved in high relief with a blossoming tree branch, which incorporates a pale brown vein in the carving. The semi-transparent stone is of pale greenish-white color.

6⅜ in. (16.1 cm.) diam.

$50,000–70,000
清十八世紀　白玉荷塘清趣圖盌





(two views)

**1673**

**A WHITE JADE DOUBLE-GOURD BRUSH WASHER, *XI***
18TH-19TH CENTURY

The vessel is carved in the form of a double-gourd borne on a leafy vine that forms an openwork handle at one end, and bears smaller gourds on the sides. A bat in flight spans the two openings. The softly polished, semi-translucent stone is of pale greenish-white color with an area of brown speckling on the underside.

4¼ in. (10.7 cm.) wide

$5,000-7,000
清十八/十九世紀　白玉「瓜瓞綿綿」洗

**1674**

## A GREENISH-WHITE JADE BRUSH WASHER
18TH-19TH CENTURY

The washer is carved in high relief around the rim with two mythical beasts clambering amidst clouds at one end, while another mythical beast pursues a flaming pearl at the other end. The underside is carved in shallow relief with two *chilong* with bi-furcated tails amidst further clouds.

4 in. (10 cm.) long

$10,000–15,000

清十八/十九世紀　青白玉祥雲瑞獸紋筆舔



(another view)



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**1675**

## A RARE THREE-PIECE GREEN JADE INCENSE GARNITURE
18TH CENTURY

The garniture is comprised of a covered censer, a tool vase and an incense box and cover, all with lobed corners. The censer is carved with a band of intertwined archaistic serpents above a band of *shou* characters flanked by archaistic motifs, and has a pair of animal-mask and loose ring handles on the narrow sides. The cover is carved in high relief at each corner with a coiled *chilong* and is surmounted by a coiled, openwork dragon finial. The tool vase is carved in low relief with intertwined archaistic dragons, and the slightly domed cover of the box is carved with a formal floral motif within a border of conjoined C-scrolls. The semi-translucent stone is of mottled green color and rich tone.

The censer 5¾ in. (14.7 cm.) wide, wood stands

$80,000–120,000

**PROVENANCE**

George H. Taber (1859-1940) Collection, and thence by descent within the family.

George Hathaway Taber Jr. (1859-1940) was a prolific collector of Chinese ceramics and jades with a discerning eye. He was the son of Capt. George H. Taber (1808-1901), who rose from a humble background to become a prominent member of the community and held a number of important official positions including serving as President of Fairhaven Bank. The younger Taber made his mark as an oil executive and ultimately as a board member with the Gulf Oil Company. A self-taught engineer, he was instrumental in developing important advances in the oil-refining technique. Believed to have been influenced by a relative who had brought back tales and beautiful objects from his travels in China, George Hathaway Taber, Jr. built up an extraordinary collection, which was loaned or gifted to a number of museums, including the Philbrook Museum, to form the core of the Chinese collection. An extremely rare *doucai tianqiuping* gifted by the Tabers remains the outstanding work from the Museum's Chinese collection. Upon his death in 1940, the collection was split up between his descendants, and part of it was sold at the Park Bernet Galleries, 7-8 March 1946.

Compare with incense garnitures produced in a variety of materials in the National Palace Museum, Taipei, included in the *Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, 1994, and illustrated in the catalogue, nos. 82 and 89 (porcelain imitating early bronzes), nos. 84 and 85 (white jade), no. 86 (*champlevé* enamel), no. 87 (molded celadon porcelain), and no. 88 (enamel on metalwork).

The ritual of incense burning served not only a spiritual element, but it facilitated other more practical purposes, such as the fumigation of clothes. Each of these vessels was used for a specific purpose: the box and cover for storage of incense, either in strip, coil or pellet form, whilst the tool vase accommodated implements such as chopsticks and a spatula to rake or smooth the bed of ashes placed in the censer.

Compare also with two jade garnitures sold at Christie's Hong Kong, 30 October 2000, lot 657, celadon jade; and lot 658, of white jade.

清十八世紀　碧玉爐瓶盒三式





1676

PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

**1676**

**A PALE GREENISH-WHITE JADE MOUNTAIN**
QING DYNASTY (1644-1911)

Carved in high relief, one side depicts a boy playing a flute while riding a water buffalo on a path below a scholar who holds an umbrella as he stands near a pavilion on a path above. On the reverse, a tree, highlighted with russet-brown color, grows from the rocks above the lower path that continues from the other side.

5½ in. (14 cm.) wide, wood stand, box

$7,000-9,000

**PROVENANCE**
Rare Art, Inc., New York, 2 October 1979.
清　青白玉雕山水人物山子



1677

PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

**1677**

**A WHITE JADE 'CHRYSANTHEMUM' VASE**
18TH-19TH CENTURY

The vase is carved in openwork as a leafy, flowering chrysanthemum stem supporting a large, hollowed blossom in the center below two branching stems bearing flowers above, and two small birds are perched on one side. The stone is of even white color.

9 in. (23 cm.) high, wood stand, box

$7,000-9,000

**PROVENANCE**
Norman Einseiger Collection.
Edward I. Farmer (1872-1942) Collection, New York.
Rare Art, Inc., New York, 22 March 1979.
清十八/十九世紀　白玉鏤雕菊花式花插

ANOTHER PROPERTY

**1678**

**A GREENISH-WHITE JADE EWER AND COVER**
18TH-19TH CENTURY

The flattened body of rectangular section is finely carved on each slightly convex side with a gnarled, flowering, prunus tree and chrysanthemum, the scenes flanked by the curved spout and the elegant scroll handle. The cover, with sloping sides, is decorated on each side with tendrils, below a rectangular knob.

4⅞ in. (12.2 cm.) high

$18,000–25,000
清十八/十九世紀　青白玉梅菊圖扁壺





1679 (two views)

THE PROPERTY OF A LADY

**1679**

**A PALE GREENISH-WHITE JADE 'MONKEYS' PENDANT**
19TH CENTURY

The pendant is carved in the round as a large ribbon-tied cloth bag with one monkey seated on top near a bee, while another monkey is seen at the bottom beside a peony stem as he reaches for the dangling ribbon. The semi-translucent stone is of even tone.

2⅜ in. (6 cm.) high

$5,000-7,000
清十九世紀　青白玉「馬上封侯」墜

ANOTHER PROPERTY

**1680**

**A SMALL AND FINELY CARVED WHITE JADE BOULDER**
18TH CENTURY

The thick boulder is carved on one side with a scene of an immortal holding a staff standing beside a censer set on a ledge within a rocky grotto, and on the reverse with a waterfall and pine trees. The stone is of even pale greenish-white color.

3½ in. (8.89 cm.) wide, wood stand

$10,000-15,000

**PROVENANCE**
Bluett & Sons, Ltd., London, 24 March 1959.
清十八世紀　白玉仙人圖山子

PROPERTY OF A NEW YORK FAMILY COLLECTION

**1681**

**A PALE GREENISH-WHITE JADE BOULDER**
18TH-19TH CENTURY

The boulder is of rounded oval shape and carved on one side with a scholar and attendant beside a pine tree. The reverse is carved with a deer standing beneath a pine tree, with a bird in flight above. The semi-translucent, well-polished stone is of pale greenish-white color.

4½ in. (11.4 cm.) high, wood stand

$7,000-9,000

**PROVENANCE**
Acquired prior to 1900, and thence by descent within the family.
清十八世紀　青白玉仙人圖山子



1680



1681 (two views)





1682 (two views)



1683

VARIOUS PROPERTIES

## 1682

### A PALE GREENISH-WHITE JADE 'SCHOLAR AND MONKEY' GROUP
19TH CENTURY

The group is carved in the round as a scholar stroking his beard while being observed by both a monkey peering around the side of a bamboo chair beside him and a bird perched on an openwork branch of a prunus tree that grows from the rocks that form the reverse. The semi-translucent stone is of pale greenish-white color.

3¼ in. (8.3 cm.) long

$6,000-8,000

清十九世紀　青白玉雕「虚位以侯」擺件

## 1683

### A WHITE JADE FIGURE OF A *LUOHAN*
17TH-18TH CENTURY

The *luohan* has a short curly beard and curly hair bound by a fillet, and is shown holding a jewel in his right hand while stroking the head of a small lion with his left. The pale greenish-white stone has a few tiny russet inclusions and pale russet color on the back.

3 in. (7.6 cm.) high

$6,000-8,000

明末/清十八世紀　白玉伏虎羅漢



(two views)

**1684**

**A GREENISH-WHITE JADE MOUNTAIN**
18TH-19TH CENTURY

Of irregular pebble form, one side is carved with a scholar and a crane below an overhanging pine amidst rocky outcroppings, and the reverse is carved with deep rocky crevices and a leafy branch. The stone has some areas of russet mottling.

4¼ in. (10.8 cm.) high

$8,000–12,000
清十八/十九世紀　青白玉高士圖山子





1685 (two views)

THE PROPERTY OF A VIRGINIA COLLECTOR

**Ψ1685**

**A WHITE JADE PLAQUE AND A JADEITE PLAQUE**
LATE QING DYNASTY

The white jade rectangular plaque is well carved in low relief on one side with a vignette of a fruiting peach tree, narcissus, and *lingzhi* growing from rocky ground. The reverse is carved with a four-character inscription in seal script, *zhi xian zhu shou* flanked by two *kui* dragons. The semi-translucent stone is of even white tone. The jadeite plaque is carved in openwork with a bat and a dragonfly flying amidst a flowering stem. The jadeite is semi- translucent and of greenish-white and rich green color.

2⅛ in. (6 cm.) long, cloth presentation stand and silk cover (2)

$20,000–30,000

**PROVENANCE**

Acquired from a prominent Philadelphia family in 1999.

The combination of *lingzhi,* narcissus (*shuixian*) and rock (*shoushi*) forms the rebus *zhi xian zhu shou,* which expresses the wish for longevity.

晚清　白玉「芝仙祝壽」牌及翡翠「連福」紋珮

VARIOUS PROPERTIES

**1686**

**A JADE-EMBELLISHED BLACK LACQUER AND HARDWOOD *BAIFU* TABLE SCREEN**
18TH-19TH CENTURY

The lacquered panel is within a wood frame carved as an unrolled scroll, and is embellished on one side in jade with one hundred *fu* characters carved in various forms of seal script. The stand is inlaid on one side of the apron in silver wire with a central *shou* symbol flanked by archaistic scrolls, and has silver wire-inlaid vase-shaped supports on the sides flanked by scrolling *chilong* spandrels, all raised on waisted shoe feet with further silver wire decoration.

27¾ in. (70.5 cm.) high, 24¼ in. (61.5 cm.) wide

$15,000–25,000

Compare the rectangular *zitan*-veneered floor screen inlaid in jade or hardstone with 120 *shou* characters sold at Christie's New York, 16-17 September 2010, lot 1200.

清十八/十九世紀　硬木嵌玉「百福」插屏



1686



1687

## 1687

### A SMALL WHITE JADE HORSE AND MONKEY GROUP
18TH CENTURY

The group is well-carved with a recumbent horse, with the legs tucked under the body, and the head turned to look at the monkey as it carefully balances on the horse's back while holding the bridle in the right paw and resting the left paw on the horse's muzzle. The stone is of white tone with a soft polish.

2¾ in. (6.8 cm.) long, wood stand

$8,000–10,000

A similar horse and monkey group was sold at Christie's New York, 13-14 September 2012, lot 1093.

清十八世紀　白玉雕馬上封侯把件



1688

PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

## 1688

### A SMALL WHITE JADE FIGURE OF A BOY RIDING A HOBBY HORSE
18TH-19TH CENTURY

The boy is shown seated astride a hobby horse, holding the reins in one hand and a ribbon-tied pole suspending a banner behind him in the other. The stone is of even, pale greenish-white color and softly polished.

2½ in. (6.4 cm.) high, wood stand

$5,000–7,000

**PROVENANCE**

Charlotte Dorrance Wright (1911-1977) Collection, Philadelphia, Pennsylvania.
Rare Art, Inc., New York, 15 November 1978.

清十八/十九世紀　白玉童子木馬把件

VARIOUS PROPERTIES

**1689**

## A PALE GREYISH-GREEN AND RUSSET MYTHICAL BEAST-FORM SCROLL WEIGHT
MING DYNASTY (1368-1644)

The stone is carved as a single-horned mythical beast with legs tucked under the body and head turned to the side. The stone is a greyish-green color and has russet inclusions.

2⅞ in. (7.1 cm.) long, wood stand

$15,000–20,000

**PROVENANCE**
Private collection, England.

**EXHIBITED**
S. Marchant & Son, *Chinese Jades from Han to Qing*, London, 2005, no. 1.

A similarly worked, white jade coiled feline, from the collection of Robert H. Ellsworth, is illustrated by J. Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 41, no. 10.

明　灰青玉瑞獸鎮



**1690**

**A FINELY CARVED MOTTLED RED AND BEIGE SOAPSTONE FIGURE OF A SEATED *LUOHAN***
17TH CENTURY, SIGNED SHANG JUN

The finely carved, seated figure is shown holding a bird in his hands, and wearing a loosely draped robe over pants from which his sandaled feet protrude. A small Buddhist lion rests his head and right paw on the *luohan*'s knee. His somewhat fleshy face is carved with a contented expression, and the stubble of his beard and mustache are indicated by fine stippling, while his hair is detailed by fine rounded markings. A two-character signature, Shangjun, is carved on the back. The luminous stone is of warm, creamy honey color with bright red inclusions.

2¾ in. (6.9 cm.) high

$60,000–80,000

Zhou Bin, also known as Shang Jun, was a native of Zhangzhou in Fujian province. He is most famous for his seal carvings, *luohan* figures and, occasionally, seal paste boxes. It has also been suggested, though not conclusively proved, that he originally studied under Yang Yuxuan and later worked as an Imperial craftsman in the Palace workshops of the Kangxi emperor.

A similar carving of a seated *luohan* with a Buddhist lion by Zhou Bin is illustrated in *Zhongguo wenwu jinghua daquan - jin yin yu shi juan*, Hong Kong, 1994, p. 82, no. 241. Another carving of a *luohan* and Buddhist lion, signed Zixi, is illustrated by J. Wiegin in *Från Kina till Europa*, Stockholm, 1998, p. 34, no. 18. For additional examples of soapstone carvings of *luohan* with Buddhist lions, see two in the collection of the Palace Museum illustrated in *50 Selected Gems of the Cultural Relics - Newly Collected in the Palace Museum in the Last Fifty Years,* Beijing, 1999, no. 192, the other illustrated by Chen in *Shoushan shidiao yishu*, Hong Kong, 1993, no. 60.

For other soapstone pieces of different forms bearing various signatures of Zhou Bin, see G. Tsang and H. Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986: no. 43, a pair of seals signed Shangjun; no. 44, the figure of a *luohan*, signed *Gumin* Zhou Bin *Shangjun shi zhi*; and no. 84, a brush pot signed Zhou Bin and Shangjun.

明末清初　尙均款壽山石雕羅漢坐像



**(signature)**



**(another view)**



**1691**

**A *TIANHUANG* 'MYTHICAL BEAST' SEAL**
QING DYNASTY (1644-1911)

The seal of rectangular section is surmounted by a two-horned mythical beast, with its head turned sharply to one side. The seal face is uncarved.

1⅞ in. (4.3 cm.) long, box

$15,000–20,000

**PROVENANCE**
By repute, collection of Prince Kinmochi Saionji (1849–1940), twice Prime Minister of Japan.
清 田黃瑞獸鈕章



## 1692

### A SOAPSTONE SQUARE SEAL
MING DYANSTY OR LATER

The seal is of square section, and carved on the four sides with inscriptions, one of which includes a Jiajing *jiyou* cyclical date (1549), and one with the signature, *Maoyuan* Wen Peng. The seal face is carved with five characters, *chang zhai xiu fo qian* (abstinence in the presence of Buddha), in seal script, and the top with a transcription of the seal face in standard script.

2⅜ in. (6 cm.) high, seal box, Japanese wood box

$7,000–9,000

**PROVENANCE**
By repute, collection of the Prince Kinmochi Saionji (1849–1940), twice Prime Minister of Japan.

Wang Peng (1498-1573) was the son of Wen Zhengming, a celebrated Ming dynasty painter.

明或以後　壽山石方章
邊款：浣為暘谷世兄篆于青士草堂，茂苑文彭，嘉靖己酉夏五月上。
印文：長齋綉佛前。



1692

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

## •1693

### AN INSCRIBED *TIANHUANG* SEAL

Of rectangular section with an irregular upper corner, the seal carved on one broad side with a dedicatory inscription, the seal face inscribed with five characters, *jia zai yingxiongcheng* (The City of Heroes is [my] hometown).

1¾ in. (4.5 cm.) tall, box

$15,000–20,000

Ying Xiong City is another name for Nanchang city, which was recognized by the ruling Communist Party of China as "the City of Heroes" since 1949, where the People's Liberation Army was born.

The inscription on the side states that the seal was carved by Cui Jin for Wen Jiang in the ninth month of the *yisi* year (1965), when Cui Jin was at the age of seventy-one.

田黃長方章



1693



1694 (two views)

THE PROPERTY OF A LADY

## 1694

### A WHITE JADE SHAPED RECTANGULAR PENDANT/PLAQUE
18TH-19TH CENTURY

One side of the thick pendant is carved in low relief with two boys, one seated and holding a *bi*, the reverse with four characters, *lian zhu he bi* ('a perfect pair'), reserved on a matte ground within a rectangular panel, all within a raised outer border, and with a small loop projecting from the bottom. The semi-translucent stone is of even tone.

2⅜ in. (6 cm.) high

$10,000–15,000
清十八/十九世紀　白玉「連珠合璧」牌



1695 (two views)

## 1695

### A WHITE JADE LOBED PENDANT/PLAQUE
18TH-19TH CENTURY

The thick pendant is carved on one side with an archaistic *taotie* mask and the reverse with two characters, *hu fu* ('tiger tally'), within an oval border, all below *ruyi* clouds at the top, which is pierced for stringing. The semi-translucent stone is of even tone.

2⅛ in. (4.5 cm.) high

$7,000–9,000
清十八/十九世紀　白玉「虎符」牌

THE PROPERTY OF A LADY

**1696**

**A WHITE JADE SHAPED RECTANGULAR PENDANT/PLAQUE**
18TH-19TH CENTURY

One side is carved in low relief with a ribbon-tied chime and 'twin fish', and on the reverse with two characters, *yu qing* ('blessings from ancestor') , all below *ruyi* clouds and a suspension hole at the top. The semi-translucent stone is of even white color.

2 in. (5.1 cm.) high

$8,000–12,000
清十八/十九世紀　白玉「餘慶」牌



1696 (two views)

THE PROPERTY OF A MASSACHUSETTS COLLECTOR

**1697**

**A WHITE JADE PLAQUE**
18TH-19TH CENTURY

One side of the thick, rectangular plaque is carved in relief with a scholar seated in a boat reading, with a pagoda in the distance. The other side is carved with a poetic inscription describing the scene on the reverse.

2⅛ in. (5.3 cm.) high

$6,000–8,000
清十八／十九世紀　白玉乘槎圖詩文牌



1697 (two views)



1698

ANOTHER PROPERTY

**1698**

**A WHITE JADE 'ROPE-TWIST' BANGLE**
18TH-19TH CENTURY

The bangle is carved as two strands twisted together. The stone is of an even white tone.

3¼ in. (8.2 cm.) long

$6,000-8,000

**PROVENANCE**
The collection of John A. Campbell, M.D., Akron, Ohio.
清十八/十九世紀　白玉扭繩紋鐲

THE PROPERTY OF A LADY

**1699**

**TWO WHITE AND RUSSET JADE THUMB RINGS**
One has russet mottling on the irregular, polished surfaces of the exterior, the other has dark russet 'skin' on the rounded side.

1¼ and 1⅛ in. (3.2 and 2.9 cm.) high (2)

$6,000-8,000
白玉扳指兩件



1699 (two views)

VARIOUS PROPERTIES

**1700**

## A WHITE JADE TAPERING OVOID SNUFF BOTTLE

PROBABLY IMPERIAL, PROBABLY PALACE WORKSHOPS, BEIJING, 1720-1800

The flattened bottle is raised on a concave oval foot, and carved allover with a pattern of stylized flower heads. The stone is of even, pale greenish-white color.

2⅞ in. (7.5 cm.) high, pink quartz stopper

$15,000–18,000

**PROVENANCE**

Collection of Enid and Brodie Lodge (1880–1967).

It is extremely rare to find this type of stylized floral medallion decoration on a jade snuff bottle. Similar floral medallion decoration can be seen on a series of *famille rose* bowls from the Yongzheng and Qianlong periods, such as the Qianlong-marked pair sold at Christie's Hong Kong, 7 July 2003, lot 586. The elegant, high-shouldered shape of the present bottle compares favorably to a series of jade vase-form snuff bottles made for the court, such as those illustrated in *Snuff Bottles from the Collection of the National Palace Museum*, Taipei, 1991, p. 151, nos. 124-26, and p. 155, nos. 134-35.

1720–1800年　白玉刻團花紋鼻煙壺





1701



1702

## Ψ1701

### A JADEITE-INSET GOLD HAIR ORNAMENT

The headdress is chased in openwork with a butterfly in the center flanked by floral scrolls, and is inset with jadeite, pearls, and opals.

5⅛ in. (13 cm. ) long

$5,000–7,000

金嵌翠玉頭飾

## Ψ1702

### A PINK TOURMALINE PENDANT AND A PAIR OF PINK TOURMALINE EARRINGS

LATE QING DYNASTY

The pendant is carved as two persimmons borne on a leafy branch and with two magpies perched on the sides, and string an emerald-green barrel-shaped bead. The pendant is accompanied by a pair of earrings, each carved as a double-gourd. All with 14k gold fittings.

Pendent 1⅞ in. (4.8 cm.) long; earrings ½ in. (1.7 cm.) long (3)

$7,000–9,000

**PROVENANCE**

Private collection, Montclair, New Jersey, acquired in the early-mid 1900s.

晚清

碧璽「世世有喜」佩及

碧璽「富祿連綿」耳墜一對



**Ψ1703**

**A BRIGHT GREEN JADEITE PENDANT AND PLATINUM AND DIAMOND NECKLACE**

The pendant is carved in open work as three eggplants borne on a leafy vine, and is suspended from an Art Deco-style diamond-inset platinum, hinged loop attached to a platinum chain with diamond-inset platinum slides, the larger of barrel-shape, the smaller two of circular shape. The jadeite is of bright mottled green color.

1½ in. (4 cm.) long

$20,000-30,000

翡翠墜白金鑲鑽石項鏈



1704 (two views)



1705





1706 (two views)

## Ψ1704

### A PINK TOURMALINE PEACH-FORM PENDANT
19TH CENTURY

The flattened pendant is carved as a large peach borne on a leafy branch bearing smaller peaches, with bats carved on each side. The pendant is pierced at the top and strung with seed pearls and a small emerald-green jadeite double peach-form bead.

1⅝ in. (4.3 cm.) long

$10,000–15,000

Compare the pink tourmaline pendant similarly strung with seed pearls and a small jade bead carved as two peaches sold at Christie's Hong Kong, 26 November 2014, lot 3363.

清十九世紀　粉紅碧璽「福壽雙全」珮

## 1705

### TWO AMETHYST PENDANTS AND A ROCK CRYSTAL PENDANT
19TH CENTURY

One amethyst pendant is carved as a larger and smaller double-gourd borne on a flowering leafy branch, with a bat alighted on one side. The other amethyst pendant is carved in openwork as a squirrel between two melons borne on a leafy vine and a large leaf at the bottom. The flattened rock crystal pendant is carved in openwork as a peach, a pomegranate and a finger citron, the *sanduo*, borne on leafy branches.

The largest 2¼ in. (5.7 cm.) long (2)

$6,000–8,000

清十九世紀　紫晶珮兩件及水晶珮一件

## 1706

### A YELLOW JADE 'ABSTINENCE' PLAQUE
19TH CENTURY

The pendant is carved in the form of a finger citron with leafy, flowering branches, with a round cartouche at the center enclosing two characters, *zhai jie*, 'abstinence'. The reverse is similarly inscribed in Manchu script. The stone is of an even pale yellow tone.

1¾ in. (4.5 cm.) long

$10,000–15,000

清十九世紀　黃玉齋戒牌



1707

## Ψ1707

### A WHITE AND APPLE-GREEN JADEITE FIGURE OF LIUHAI

The young immortal is shown standing on a rocky platform, holding a string of cash in his raised left hand and another cash in his right, while a three-legged toad clambers up onto his right shoulder. The stone is of mottled green color with areas of apple green inclusions.

5 in. (13 cm.) high, wood stand

$8,000–12,000

翡翠雕劉海戲金蟾像

## 1708

### AN UNUSUAL AMETHYST QUARTZ OVAL BRUSH WASHER

19TH CENTURY

The thick, translucent sides highlight the horizontal bands of subtle greyish-amethyst and pale green color in the stone, and the top of the rim is carved in high relief through the purple areas of the stone with a *chilong* on each long side and a bat at each end.

4 in. (10 cm.) long

$4,000–6,000

清十九世紀　紫晶雕螭龍紋洗



1706

## Ψ1709

### A MOTTLED BRIGHT GREEN JADEITE FIGURE OF GUANYIN

The tall, slender deity is well-carved standing atop a rocky platform, holding a small child in her hands, with *lingzhi* fungus and a plantain tree to the sides. Beside her is a young acolyte standing on one foot with his palms pressed together and with a celestial scarf billowing above his shoulders and trailing down the sides. The stone is of bright green color with areas of bright apple-green mottling.

8⅛ in. (20.7 cm.) high, wood stand

$40,000–60,000

Compare the mottled pale green and apple-green jadeite figure of Guanyin with two acolytes sold at Christie's Hong Kong, 1 June 2011, lot 3789.

翡翠雕送子觀音像



1709 (reverse)

1709



1710

PROPERTY FROM A PRIVATE PENNSYLVANIA COLLECTION

**1710**

**A SMALL GREENISH-WHITE JADE VASE AND COVER**

The body tapers towards the pedestal foot and has plain sides surrounded by foliate scroll carved in low relief. The neck is flanked by a pair of flower-stem handles suspending loose rings, and a *ruyi* band below the rim is repeated on the cover between small loops and below the chrysanthemum finial. The highly polished stone is semi-translucent.

5¾ in. (14.6 cm.) high, wood stand

$5,000–7,000

**PROVENANCE**

Rare Art, Inc., New York, 26 June 1981.

青白玉卷草紋開光活環耳蓋瓶

PROPERTY FROM THE COLLECTION OF MR. AND MRS. JAMES E. BREECE III

**Ψ1711**

**A LARGE MOTTLED 'APPLE GREEN' JADEITE BOWL**

The bowl has deep, rounded sides that flare towards the rim from the neatly cut ring foot. The stone is of mottled greenish-white and apple-green color.

6½ in. (16.5 cm.) diam., wood stand

$5,000–7,000

**PROVENANCE**

Ernest B. Dane I Collection, Belmont, MA.

翠玉大盌



1711

ANOTHER PROPERTY

**Ψ1712**

**A MOTTLED GREENISH-WHITE JADEITE TRIPOD CENSER AND COVER**

The censer is raised on three mask and paw supports and is flanked by dragon-form handles suspending loose rings. The domed cover is carved with three *ruyi*-form rings suspending loose rings, and surmounted by an openwork coiled dragon. The semi-translucent stone of greenish-white color has areas of soft green color.

6¼ in. (15.9 cm.) high

$10,000–15,000

翡翠龍紋三足蓋爐





PROPERTY FROM THE WU MAODING FAMILY COLLECTION

**Ψ1713**

**A PALE GREENISH-WHITE JADEITE FIGURE OF SHOULAO**

The Immortal is shown seated on a recumbent deer, his right hand resting on its head and his left holding a *ruyi* scepter, with a crane at his left knee. He is dressed in heavy robes, and he sports a long beard and moustache. The stone is a translucent pale greenish-white color.

6¼ in. (15.9 cm.) high

$4,000-6,000

**PROVENANCE**

Wu Maoding (b. 1850) Collection, and thence by descent within the family.

翠玉雕壽老坐像



**(another view)**

PROPERTY FROM A PRIVATE COLLECTION

**1714**

## A LARGE CARVED LAPIS LAZULI GOURD-FORM JAR AND COVER

The jar is naturalistically carved in the shape of a large gourd surrounded by smaller gourds borne on leafy vines. Two long-tailed birds are depicted standing on rocks beside the large gourd, while a third is perched at the top. The cover is similarly decorated with small gourds. The stone is of an attractive, vivid blue tone with paler gray areas.

7⅝ in. (19.3 cm.) high

$4,000-6,000

**PROVENANCE**

Acquired c. 1900-1960s, and thence by descent within the family to the present owner.

青金石雕瓜瓞綿綿蓋罐



1714

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

**1715**

## A LAPIS LAZULI ARCHAISTIC POURING VESSEL AND COVER, *GONG*

QING DYNASTY (1644-1911)

The faceted sides of the vessel are carved in low relief with *taotie* masks divided and separated by notched flanges, with further *taotie* masks below the rim, and an openwork scroll handle and a scrolled loop below the handle. The cover is carved in the form of a recumbent animal, with an animal head at the front, a *taotie* mask at the rear, and scrolls and pseudo-flanges on the sides, below a dragon-scroll handle. An apocryphal Qianlong four-character mark is inscribed on the base, and the stone is of bright blue color with whitish inclusions.

4¾ in. (12.1 cm.) long

$4,000-6,000

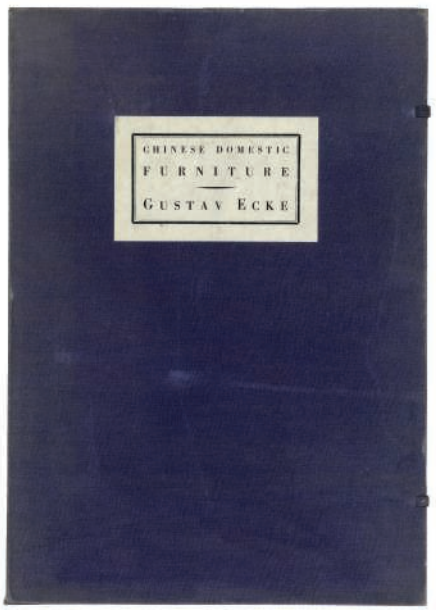
**PROVENANCE**

Sotheby's New York, 26 March 1996, lot 97.
Christie's New York, 22-23 March 2012, lot 1951.

清 青金石雕饕餮紋觚



1715




1716

THE PROPERTY OF A PRIVATE COLLECTION, BOSTON, MASSACHUSETTS

**1716**

**ECKE, GUSTAV. *CHINESE DOMESTIC FURNITURE*. BEIJING: PEKIN HENRI VETCH, 1944**

Folio (380 x 265mm.). 161 uncoloured plates illustrating 122 pieces. Unstitched as issued, the set contained in original blue cloth box with printed paper labels. One of 200 copies.

$5,000–7,000

艾克 《中國黃花梨家具圖攷》 中華民国三十三年北平印



1717

THE PROPERTY OF A GENTLEMAN

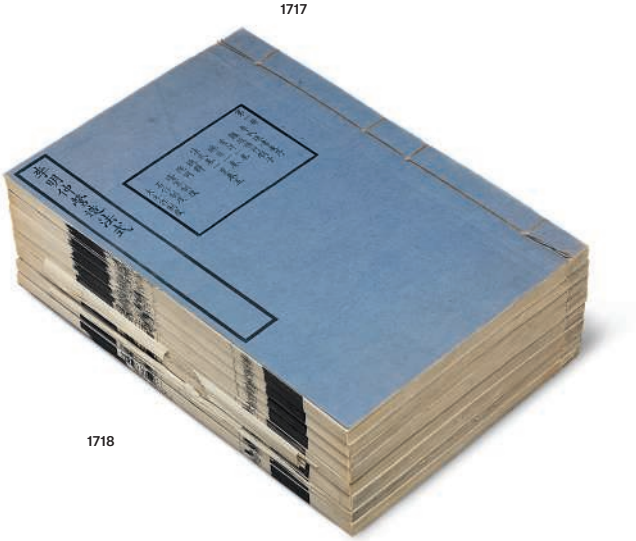
**1717**

**OGAWA, K. *DECORATION OF PALACE BUILDINGS OF PEKING*. TOKYO: 1906**

Folio (475 x 365mm.). 80 plates. Unstitched as issued, the set contained in original blue cloth box with printed paper labels. No. 191 of 1000 copies.

$6,000–8,000

1906年 小川一真著《北京宮殿建築裝飾》 限量1000部



1718

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1718**

ARCHITECTURE – *Li Mingzhong yingzao fashi* (*Treatise on Architectural Methods*). N.p., 1925. 8 volumes. Chinese stitched wrappers, cloth case. *Provenance*: Alan Priest. (8)

$2,000–3,000

1925年《李明仲營造法式》–函8冊全

THE COLLECTION OF ROBERT HATFIELD ELLSWORTH

**•1719**

CHINESE PAINTING. *Taifudo meiseki taifudo meiseki* (*The Works of Chinese Painters in the collection of Dafengtang*). Kyoto: Benrido Co., 1955-56. 4 volumes. Chinese striped silk wrappers, cloth folding cases. – *Yurin taikan (Works in the collection of the Fujii Yurinkan Museum).* Kyoto : Yurinkan, 1942. 4 volumes (of 6, lacking volumes 1-2). Chinese style stitched cloth wrappers, cloth chemise. – [*With:*] approximately 27 other works on Chinese painting (one set of 4 are photocopies). (35)

$20,000-30,000

1955–1956年《大風堂名蹟》4卷全
1942年《有鄰大觀》4卷
及其他中國書畫集約27函（其中4函爲影印本）




1719

**•1720**

CHINESE PAINTING – *Shina nanga taisei,* (*Compendium of Chinese Paintings of the Southern School*) [And Supplement]. Ed. Kawai, Senro. Tokyo: Kobunsha,1935-1937. 22 volumes (of 23, lacking volume 11). Chinese style stitched blue cloth wrappers, cloth covered cases. (22)

$10,000-15,000

1935–1937年 首版原裝珂羅版《支那南畫大成》《支那南畫大成續集》共22卷



1720

**•1721**
CHINESE LACQUER – A group of approximately 31 volumes. (31)

$400-600
中國漆器著作約31冊

**•1722**
CHINESE BAMBOO CARVING – YEE, Ip and TAM, Laurence C. *Chinese Bamboo Carving*. Hong Kong: Hong Kong Museum of Art, 1978-1982. 2 volumes. Original cloth, dust jacket. – [*With:*] approximately 12 other works on Chinese Bamboo and other carving. (14)

$2,000-3,000
1978–1982年《中國竹刻藝術》2冊全及其他中國文玩著作約12冊

**•1723**
CLASSICAL CHINESE FURNITURE SOCIETY – *Journal of the Classical Chinese Furniture Society*. Approximately 26 volumes. (26)

$300-400
中國古典家具學會季刊約26冊

**•1724**
CHINESE FURNITURE – A group of approximately 40 volumes. Including: CESCINSKY, Herbert. *Chinese Furniture*. 1922. Original cloth. – BRUCE, Grace Woo. Dr S.Y. *Yip Collection of Classic Chinese Furniture*. 1991. 2 volumes. Original cloth; slipcases. – JACOBSEN, Robert D. *Classical Chinese Furniture in the Minneapolis Institute of Arts*. 1999. Original cloth; dust jacket; slipcase. – *Masterpieces from the Museum of Classical Chinese Furniture*. 1995. (40)

$800-1,200
中國家具著作約40冊

**•1725**
CHINESE FURNITURE – A group of approximately 18 volumes. Including: ELLSWORTH, Robert H. *Chinese Furniture*. New York: Random House, 1970. Original cloth; slipcase. – DECHENG, A.E.G. *The Palace Museum Collection: A Treasury of Ming and Ching Dynasty Palace Furniture*. 2007. 2 volumes. Original cloth; dust jackets; slipcase. (18)

$400-600
中國家具著作約18冊

**•1726**
CHINESE ART – A group of approximately 19 volumes. (19)

$200-300

中國藝術著作約19冊

**•1727**
CHINESE, JAPANESE, AND KOREAN ART – *Showa hojo taikei*. Osaka : Shinshindo Shoten, 1941-1942. 15 volumes. Chinese stitched wrappers, cloth cases. – [*With:*] approximately 20 other works on Chinese, Japanese and Korean art. (35)

$200-300

中國、日本及朝鮮藝術著作約35冊

**•1728**
LION-GOLDSCHMIDT, Daisy. *Chinese Art: Bronze, Jade, Sculpture, Ceramics*. 1960. 3 volumes. – [*With:*] CHINESE ART – A group of approximately 30 volumes, including: FENOLLOSA, Ernest. *Epochs of Chinese and Japanese Art*. 1963. Volumes 1-2. – BUSHELL, S.W., *Chinese Art*. Volumes 1-2. All in original bindings. (35)

$40-60

中國藝術著作約35冊

**•1729**
*Arts of Asia*. 1996-2014. A group of approximately 75 issues of the journal. (75)

$500-700

1964–2014年《Arts of Asia》亞洲藝術月刊約75冊

**•1730**
*Artibus Asiae*. 1964-2004. 33 volumes. Library cloth and original wrappers. [*With:*] Approximately 35 other volumes in wrappers. (68)

$800-1,200

1964–2004年《亞洲藝術》合訂本33冊及平裝本約35冊

END OF SALE

# INTERNATIONAL ASIAN ART AUCTIONS

## AUCTION CALENDAR 2016

**TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE. CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.**

**16 MARCH**
The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part II
NEW YORK

**16 MARCH**
Fine Chinese Paintings
NEW YORK

**17 MARCH**
Dongxi Studio: Important Chinese Jade and Hardstone Carvings from a Distinguished Private Collection
NEW YORK

**17 MARCH**
The Ian and Susan Wilson Collection of Scholar's Objects
NEW YORK

**17 & 18 MARCH**
Fine Chinese Ceramics & Works of Art
NEW YORK

**24 MARCH**
Asia+/First Open
HONG KONG

**5 APRIL**
The Pavilion Sale – Chinese Ceramics & Works of Art
HONG KONG

**15 APRIL**
Classical Japanese Art
NEW YORK

**10 MAY**
Chinese Ceramics and Works of Art
LONDON, KING STREET

**11 MAY**
Chinese Ceramics, Works of Art & Textiles (Part I)
LONDON, SOUTH KENSINGTON

**13 MAY**
Chinese Ceramics, Works of Art & Textiles (Part II)
LONDON, SOUTH KENSINGTON

**28 MAY**
Asian 20th Century & Contemporary Art (Evening Sale)
HONG KONG

**29 MAY**
Asian 20th Century Art (Day Sale)
HONG KONG

**29 MAY**
Asian Contemporary Art (Day Sale)
HONG KONG

**29 MAY**
Chinese Contemporary Ink
HONG KONG

**30 MAY**
Fine Chinese Classical Paintings & Calligraphy
HONG KONG

**31 MAY**
Fine Chinese Modern Paintings
HONG KONG

**1 JUNE**
The Imperial Sale
HONG KONG

**1 JUNE**
Important Chinese Ceramics and Works of Art
HONG KONG

**22 JUNE**
Art d'Asie
PARIS

**14 SEPTEMBER**
Fine Chinese Paintings
NEW YORK

**15 SEPTEMBER**
Fine Chinese Ceramics & Works of Art
NEW YORK

**5 OCTOBER**
Asobi: Ingenious Creativity
LONDON, KING STREET

**6 OCTOBER**
The Pavilion Sale – Chinese Ceramics & Works of Art
HONG KONG

**8 NOVEMBER**
Chinese Ceramics and Works of Art
LONDON, KING STREET

**9 NOVEMBER**
Chinese Ceramics, Works of Art & Textiles (Part I)
LONDON, SOUTH KENSINGTON

**11 NOVEMBER**
Chinese Ceramics, Works of Art & Textiles (Part II)
LONDON, SOUTH KENSINGTON

**12 NOVEMBER**
Japanese Works of Art
LONDON, KING STREET

**26 NOVEMBER**
Asian 20th Century & Contemporary Art (Evening Sale)
HONG KONG

**27 NOVEMBER**
Asian Contemporary Art (Day Sale)
HONG KONG

**28 NOVEMBER**
Chinese Contemporary Ink
HONG KONG

**28 NOVEMBER**
Asian 20th Century Art (Day Sale)
HONG KONG

**30 NOVEMBER**
Fine Chinese Modern Paintings
HONG KONG

**30 NOVEMBER**
Fine Chinese Classical Paintings & Calligraphy
HONG KONG

**30 NOVEMBER**
Important Ceramics and Chinese Works of Art
HONG KONG

**30 NOVEMBER**
Chinese Works of Art Collection
HONG KONG

**1 DECEMBER**
Art d'Asie
PARIS

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Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us

by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$100,000, 20% on that part of the **hammer price** over US$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US$2,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Cashier's Department only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Cashiers' Department,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

(a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(d) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

### 2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the **lot** is still at our saleroom; or

(ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.

(b) **Endangered and protected species**
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

**Δ: Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

**° Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ° next to the lot number.

**° ♦ Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

**Other Arrangements**

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

## FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

## QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
*"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
*"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/
"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/
"With inscription …"
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

## POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

## NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

## EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot
e.g. A BLUE AND WHITE BOWL
18th century

2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description
e.g. "… painted in the Ming style"

3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark
e.g. A BLUE AND WHITE BOWL
kangxi six-character mark and of the period

4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture
e.g. A BLUE AND WHITE BOWL
kangxi six-character mark

5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture
e.g. A BLUE AND WHITE BOWL

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

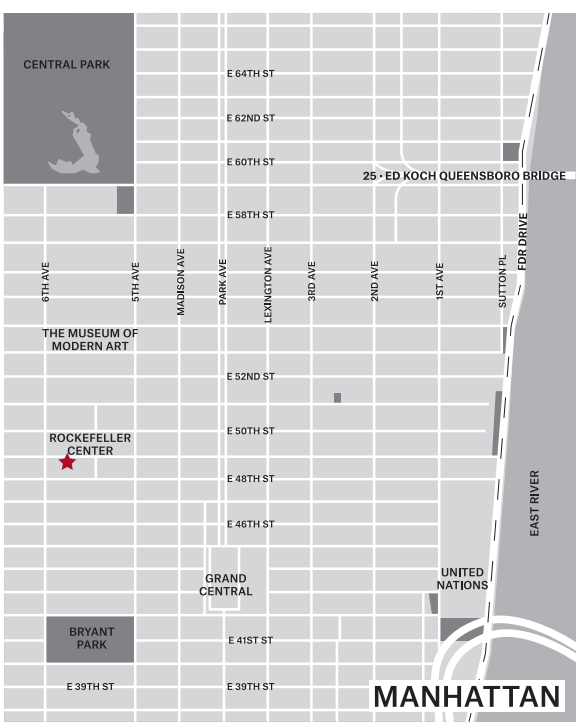
## STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

| Charges | All Property |
|---|---|
| Administration (per **lot**, due on Day 36)<br>Storage (per **lot**/day, beginning Day 36) | $150.00<br>$12.00 |
| Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.<br>Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com | |

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS







**Christie's Rockefeller Center**
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
**Hours: 9:30 AM - 5:00 PM**
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
**Hours: 9:30 AM - 5:00 PM**
**Monday-Friday except Public Holidays**

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02/09/15

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**OLD MASTER PAINTINGS: PART I**
*New York, 14 April 2016*

**CLASSIC ART**
8–14 April 2016
20 Rockefeller Plaza
New York, NY 10020

**CONTACT**
Francois de Poortere
fdepoortere@christies.com
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Property from the Wynn Las Vegas Collection
JEAN BAPTISTE SIMÉON CHARDIN (PARIS 1699-1779)
*A copper saucepan, a pestle and mortar, pitcher, scallion, eggs and an onion on a shelf*
signed 'chardin' (lower left)
oil on canvas
15 x 18⅞ in. (38.1 x 46.7 cm.)
$700,000–900,000

CHRISTIE'S
THE ART PEOPLE



A FINE AND VERY RARE TEADUST-GLAZED *GU*-SHAPED VASE
QIANLONG IMPRESSED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)
10 ¼ in. (26 cm.) high
HK$4,500,000-6,500,000 (US$562,500-812,500)
Provenance: Baron Fujita Family Collection. Sold at an auction organised by
Osaka Bijitsu Club, held at the Baron Fujita family residence, on 10 May 1929, no. 244

**CHINESE CERAMICS AND WORKS OF ART**
*Hong Kong, 1 June 2016*

**VIEWING**
Hong Kong Convention and Exhibition Centre
1 Expo Drive, Wan Chai, Hong Kong

**CONTACT**
Ruben Lien
chinese@christies.com
+852 2760 1766

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TWO RARE BRONZE RITUAL WINE VESSELS, GU
CHINA, LATE SHANG DYNASTY, 13TH-11TH CENTURY BC
Provenance : The Property of a French Private Collector
€ 60,000-80,000

**ART D'ASIE**
*Paris, 22 June 2016*

**VIEWING**
18—21 June
9, Avenue Matignon
75008 Paris

**CONTACT**
Tiphaine Nicoul
tnicoul@christies.com
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**FINE CHINESE CERAMICS AND WORKS OF ART**

*London, King Street, 10 May 2016*

**VIEWING**

6-9 May 2016
8 King Street
London SW1Y 6QT

**CONTACT**

Pedram Rasti
pprasti@christies.com
+44 (0)20 7389 2556

A MAGNIFICENT VERY RARE AND LARGE BLUE AND WHITE 'DRAGON' JAR
Xuande four-character mark in underglaze-blue and of the period
19⅛ in. (48.5 cm.) high
Estimate upon request

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