

Collected in America: Chinese Ceramics from
THE METROPOLITAN MUSEUM OF ART

美藏於斯-大都會藝術博物館珍藏中國瓷器

NEW YORK 15 SEPTEMBER 2016



CHRISTIE'S





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Collected in America: Chinese Ceramics from
THE METROPOLITAN MUSEUM OF ART

THURSDAY 15 SEPTEMBER 2016

AUCTION

Thursday 15 September 2016
at 11.00 am (Lots 801-869)
at 2.00 pm (Lots 870-1004)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	9 September	10.00 am - 5.00 pm
Saturday	10 September	10.00 am - 5.00 pm
Sunday	11 September	1.00 pm - 5.00 pm
Monday	12 September	10.00 am - 5.00 pm
Tuesday	13 September	10.00 am - 5.00 pm
Wednesday	14 September	10.00 am - 2.00 pm

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[60]

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CHRISTIE'S



While the Metropolitan Museum of Art's earliest acquisitions of Asian art date from 1879, it was not until 1915 that a separate Department of Far Eastern Art was created, the name of which was changed in 1983 to the Department of Asian Art. The collections of this department are now amongst the largest of those held by the Museum, while visitors from Asia form the most rapidly growing demographic within the six million people who come to the galleries of this internationally renowned institution every year. In Asian Art at the Metropolitan Museum, Maxwell K. Hearn, chairman of the Asian Art department, noted:

'Since its establishment in 1870, the Metropolitan Museum has based its approach to collecting on the ambitions of its founders to present an encyclopedic survey of world art. But to a unique degree, the Museum's collection of Asian art also reflects the melting pot that is New York and the individual passions and knowledge of the many private collectors who have invigorated this city and this institution. It is largely thanks to these enlightened patrons that today the Museum is able to exhibit one of the world's most comprehensive collections of the paintings, sculptures, textiles; and decorative arts of Asia.'¹

The current essay will focus on just a few of the patrons, items from whose collections have contributed to the diverse Chinese ceramic holdings of the Museum.

**COLLECTORS AND PHILANTHROPISTS –
DONORS OF CHINESE CERAMICS TO THE METROPOLITAN
MUSEUM OF ART, NEW YORK**

Rosemary Scott, International Academic Director Asian Art





Fig. 1. Samuel Putnam Avery (1822-1904), portrait by Charles Loring Elliott (1812-1868), 1863, National Portrait Gallery, Smithsonian Institution, Washington, D.C.

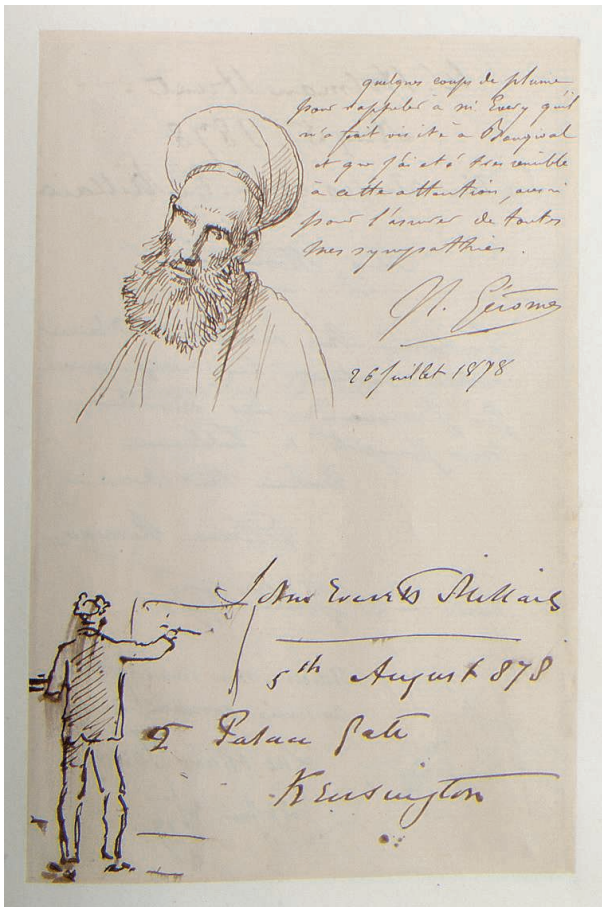


Fig. 2. Illustrated letter with messages from artists Jean-Léon Gérôme, J. M. Millais, and William Hollman Hunt, from Samuel Putnam Avery's papers. © The Metropolitan Museum of Art.

SAMUEL PUTNAM AVERY (1822-1904)

The Museum's first major grouping of Chinese ceramics came from the collection of Samuel Putnam Avery (1822-1904) (fig. 1). Samuel Avery was an engraver, collector and dealer, who also served as an advisor to other collectors. Avery eventually gave up commercial engraving and concentrated on collecting and dealing in art – particularly in Dutch painting and French landscape painting. Indeed in 1867 he was appointed Commissioner of the Fine Arts for the Paris Exhibition Universelle. His travel diaries for the period 1871-1882, preserved in the Metropolitan Museum, show that he travelled extensively in Europe visiting galleries, artists' studios and art sales. He even mentions visiting Christie's auctions in London. He became friendly with various artists, who sent him sketches and notes, such as the sheet with messages from Jean-Léon Gérôme, J.M. Millais and William Hollman Hunt (fig. 2).

Avery was one of the founding trustees of the Metropolitan Museum, and more than 1,300 ceramics (predominantly Chinese) were purchased from his collection in 1879. Photographs taken in 1907 show the wealth of ceramics from Avery's collection displayed in the Great Hall on the second floor of the Museum, which was part of the recently completed new wing designed by Richard Morris Hunt. Avery's collection of Chinese ceramics concentrated on porcelains from the Ming and Qing dynasties, as was usual for collectors at the time. The delicate Yongzheng famille rose dish [Lot 926], included in the current sale, is an example of the fine 18th century enamelled porcelains from his collection. Samuel Avery gave his collection of 19th century American and European etchings and lithographs to the New York Public Library in 1900, and these provided the foundation of the Library's Print Collection. In addition he donated a significant collection of architectural books to Columbia University.

Hearn has noted that the last two decades of the 19th century saw a significant arrival of Asian decorative arts into the Museum, and has suggested that this was in part due to the first official world's fair to be held in the United States – the 1876 Centennial Exhibition in Philadelphia, which was attended by some ten million visitors, and which displayed a fascinating range of decorative arts from China and Japan.² Exposure to the arts of East Asia during the so-called Gilded Age not only motivated collectors to acquire items from this geographical region, but also inspired designers, such as Louis Comfort Tiffany (1848-1933) and artists such as James McNeil Whistler (1834-1903).



Lot 926



Fig. 3. Benjamin Altman (1840-1913). Image courtesy of the Altman Foundation

BENJAMIN ALTMAN (1840-1913)

One of the large bequests of Chinese ceramics to enter the Museum in the early 20th century came from Benjamin Altman (1840-1913) (fig. 3), who was the founder of one of the world's great department stores – B. Altman & Co. Altman was also a generous philanthropist and left to the Metropolitan Museum the greatest bequest it had ever received. Some of the more than 400 Chinese ceramics that formed part of the bequest can be seen on display in a photograph taken in 1926. These handsome porcelains, which predominantly date to the 18th and 19th centuries, were, for the most part, purchased from the well-known dealer Henry J. Duveen. Altman also bequeathed some 51 old master paintings to the Museum, which had mainly been purchased from Henry's brother – the colourful Joseph Duveen. These included 13 Rembrandts as well as paintings by Hans Holbein, Sandro Botticelli and Filippo Lippi.

Altman was the son of Bavarian Jews who had come to New York in about 1835, and ran a dry-goods store. Altman himself was born in New York, but had relatively little formal education and helped in his father's shop, before moving on to work for another establishment in New Jersey. In about 1863 he and his brother Morris set up in partnership, but this was curtailed by Morris's death in 1876. Having taken over Morris's interest in the business, Benjamin Altman took the company from strength to strength, moving in 1906 to the impressive B. Altman & Co. building, which eventually took up an entire Manhattan block bounded by Madison Avenue, Fifth Avenue, 34th Street and 35th Street. The building is now part of the City University of New York. Altman was a very mild-mannered, intensely private man, with a horror of publicity. He was also concerned about the welfare of his employees and was one of the first employers to provide lunch, rest periods, and medical services. When he died in 1913, his personal fortune was estimated at around US\$45 million (over \$1 billion in today's dollars). In addition to his bequest to the Metropolitan Museum, he left outright gifts to philanthropic institutions in New York City, including a gift to the National Academy of Design to encourage American painters. His will also left all his capital stock in B. Altman & Co. to the Altman Foundation, which over the past 103 years has made over \$303.7 million in grants to nonprofit organizations in New York City in Benjamin Altman's own areas of interest: education, health, strengthening communities, and the arts.

J. PIERPOINT MORGAN (1837-1913)

J. Pierpoint Morgan (1837-1913) (fig. 4), of whom it was said that a visit from him left one with the feeling ‘as if a gale had blown through the house’, could not have been more different from the mild-mannered Altman. Born into a wealthy American banking family, Morgan appears to have thrived on hard work and enjoyed the world of finance. He was a dominating figure in US financial circles for some 50 years, with particular interests in railways and industrial corporations. Morgan also expended some of his considerable energies on collecting art and supporting museums and other cultural institutions. Indeed the text of the limestone memorial tablet to Morgan set into the south wall of the entrance to the Metropolitan Museum concludes with the phrase: *Vita Plena Laboris* – ‘a life full of work’.

As a young man, in the 1850s, Morgan studied at Bellerive, near Vevey in Switzerland, with a view to improving his French, followed by further study at the University of Göttingen, in Germany, to improve his German. In 1857 he entered the London branch of his father’s merchant bank, moving to New York in 1858. As his career progressed Morgan’s interests also expanded into fields such as newspapers, steel, and shipping. Morgan’s International Mercantile Marine Company owned the White Star Line, to which the ‘RMS Titanic’ belonged, and Morgan was scheduled to sail on her ill-fated maiden voyage in his private suite. However, at the last minute he decided to stay on in Aix-les-Bains in France – a decision which, in all probability, saved his life. Morgan was also an important collector of gems, and assembled his first collection of gemstones under the guidance of Tiffany’s chief gemmologist George Frederick Kunz. In 1911 Kunz named a newly found gem ‘Morganite’ after J.P. Morgan.

Morgan first became a patron of the Metropolitan Museum in 1871, just a year after it was founded and in 1888 joined the board of trustees. In 1897 he gave the Museum what was to be the first of many gifts of works of art. In 1904 he was first elected vice president and then president later in the same year, a post he retained until his death in 1913. He presided over the building expansions and also loaned parts of his own collection to almost every department of the museum. A photograph from May 1913 shows some of his Chinese ceramics on display in the Museum’s Gallery 6, as they were at the time of his death. Morgan had not specified his intentions in regard to his collection after his death, other than to note in his will that it should be used for the education and enjoyment of the general public. Although his son, J.P. Morgan Jr., gave the Museum some 7,000 objects from his father’s collection, these did not include the Chinese ceramics which had been on loan. Morgan’s Chinese ceramics constituted one of the largest sections of his art collection, and were among those items which had to be sold by his heirs to cover death duties.

Interestingly many of Morgan’s Chinese ceramics had previously been in the collection of James A. Garland (d. 1902), a successful banker who had amassed a collection of some 1,000 pieces of Kangxi porcelain – the majority bought through the dealer Henry J. Duveen. These were on loan to the Metropolitan Museum when Garland died in 1902, and contrary to expectation were not left to the Museum in his will. Duveen purchased the ceramics from the Garland family for US\$500,000, and then sold them to J.P. Morgan for US\$600,000. After he had made this purchase J.P. Morgan instructed Duveen to fill any gaps in the collection in order to make it more comprehensive. This instruction reportedly cost Morgan some US\$200,000 in 1902 alone. When J.P. Morgan died in 1913 and his heirs had to sell his Chinese ceramic collection, Henry Duveen was once more on hand to purchase it for US\$3 million. In 1915-16 Duveen sold the greater portion of the collection to J.D. Rockefeller Jr. (1874-1960), Henry Clay Frick (1849-1919) and Joseph E. Widener (1872-1943) for US\$3.35 million.

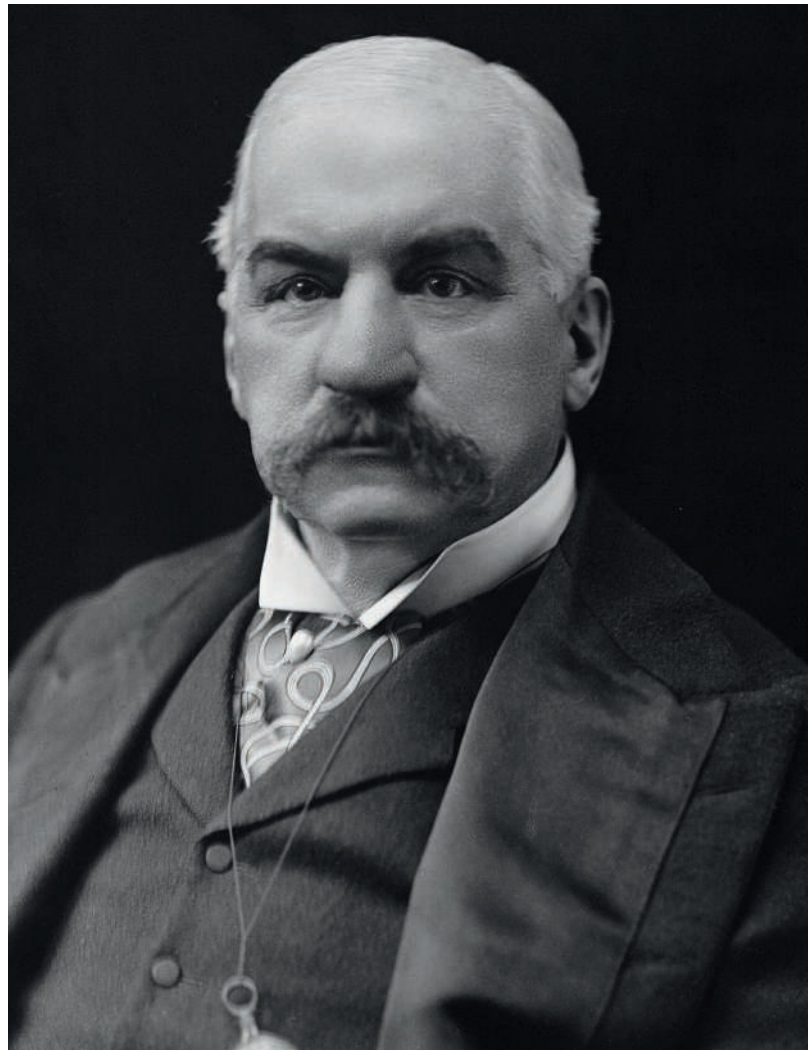


Fig. 4. Portrait of J. Pierpont Morgan.
The Pierpont Morgan Library, New York, ARC2701.

JOHN D. ROCKEFELLER, JUNIOR (1874–1960)

While some of the pieces acquired by Widener are now in the National Gallery of Art, Washington, D.C., and those acquired by Frick remained in the Frick Collection, some of J.P. Morgan's Chinese ceramics were returned to the Metropolitan Museum thanks to the generous benefaction of John D. Rockefeller Jr. (1874–1960) (fig. 5). 'Junior' was the only son and principal heir of John D. Rockefeller Senior, the founder of Standard Oil. He was a devout and self-effacing man, who initially, after graduating from Brown University, worked with his father but discovered that he was not suited to the cut and thrust of high-powered business. He therefore devoted himself to philanthropy – first on his father's behalf and then on his own. He was hard-working and his honesty and diplomacy won him the admiration of many when, in 1915, he stepped in to restore calm after the 'Ludlow Massacre' at Rockefeller's Colorado Fuel and Iron. He was a passionate advocate of conservation and his benevolence helped to create a number of America's National Parks, as well as the preservation of colonial Williamsburg. He was additionally anxious to promote international understanding and, amongst other projects, John D. Rockefeller Jr. funded the purchase of the land on which the United Nations Headquarters complex was constructed.

The sale of the Morgan Chinese ceramics in 1913 seems to have really awoken Rockefeller's interest in the subject. He was offered items from the collection by the art dealer Joseph Duveen on behalf of the heirs, and wished to purchase so many that he had to ask his father, John D. Rockefeller Senior, for a loan of some US\$2 million. His father gave him the money. Thereafter Rockefeller junior undertook personal study and committed himself to acquiring only the finest pieces for his collection, which he kept in his New York home and at the Rockefeller estate in Sleepy Hollow.

Rockefeller had a preference for overglaze enamelled porcelains of the famille verte, famille noire, and famille jaune groups. Indeed, his two earliest purchases were two famille noire vases, and he noted: 'I was fascinated by them, and soon bought more.' When Rockefeller died in 1960 he bequeathed a number of these Chinese ceramics to the Metropolitan Museum. These included two of the famille verte vases to be sold by Christie's New York this September [Lot 870], one of which had been purchased from the J.P. Morgan collection [Lot 872].



Lot 872



Lot 870



Fig. 5. John Davison Rockefeller, Jr. (1839–1937), son of J.D. Rockefeller, photographed upon his return from Egypt, March 29th, 1929. Culver Pictures/The Art Archive at Art Resource, New York.

R. THORNTON WILSON (1886-1977)

Richard Thornton Wilson was also a frequent donor to the Metropolitan Museum. Wilson graduated from Law School in 1910 and a year later married Harriette Post, but they divorced in 1934. In 1942 he married Mrs. Florence Ellsworth Mcfadden Seidenburg. Wilson came from a prominent banking family on his father's side – his father being Marshall Orme Wilson (1860-1926), while his mother was the daughter of William Backhouse Astor and the famous socialite Caroline Schermerhorn Astor. His uncle, John Jacob Astor IV, was believed to have been the wealthiest passenger to perish on 15 April 1912 when the 'RMS Titanic' sank. Although following their marriage in 1884 the Marshall Orme Wilsons lived at 414 Fifth Avenue, New York, in 1896 Marshall Orme Wilson purchased a large plot of land around the corner on East 64th Street. There an imposing five-storeyed residence, faced in Indiana limestone with a mansard roof of blue slate, was built by William Backhouse Astor, Jr. for his daughter. Astor commissioned the architects Warren and Wetmore to design the house in about 1900, and it was completed in 1903. Marshall Orme Wilson died in April 1926 and Caroline Schermerhorn Astor Wilson lived there alone with her staff until she too died in September 1948. In December of the same year the house was bought by the government of India. It came to be known as New India House and is currently the location of the Consulate General of India.

Interestingly several magnificent late 19th and early 20th century dresses were given to the Metropolitan Museum by R. Thornton Wilson and his brother Orme Wilson in memory of their mother Caroline Schermerhorn Astor Wilson (1861-1948) (fig. 6). There were also a number of donations made to the Metropolitan Museum and to the Museum of Fine Arts Boston by R. Thornton Wilson in the 1940s, 1950s and 1960s in memory of his second wife, Florence Ellsworth Wilson, who died in 1943, only a year after they were married. These donations included ceramics from Europe and Asia. One of the Chinese ceramic donations made by R. Thornton Wilson to the Metropolitan Museum was a charming Kangxi model of a spotted horse in the current sale [Lot 899]. It may be significant that R. Thornton Wilson's uncle, after whom he appears to have been named, was prominent in racing circles – a member of the Saratoga Association for the Improvement of Breed horses, steward of the Jockey Club and a director of the Winchester Racing Association. Perhaps this love of horses was passed on to his nephew.



Fig. 6. Richard Thornton Wilson's mother Caroline "Carrie" Schermerhorn Astor Wilson (1861-1948)





Fig. 7. Portrait of Mary Clark Thompson (1835-1923)
provided by UR Medicine's Thompson Health.

MARY CLARK THOMPSON (1835-1923)

Several of the Chinese porcelain collectors who subsequently donated items to the Metropolitan Museum were women, but due to considerations of space, only two can be selected for inclusion in this brief essay. The first of these is Mary Clark Thompson (1835-1923) (fig. 7), who was a keen collector and generous donor of Qing dynasty porcelains to the Museum. Mary's father was elected Governor of New York State in 1855 and the family moved to Albany where Mary met Frederick Ferris Thompson, son of a prominent banker. They were married in 1857, and soon established themselves as philanthropists, providing generous support to a number of educational and cultural institutions, including the Metropolitan Museum.

The Thompson's had a fine residence in New York at 283 Madison Avenue and a summer home in Canandaigua, New York. Canandaigua was where Mary had lived as a small child, and was also where the couple had held their wedding celebrations. The estate they bought there in 1863 was called Sonnenberg. The couple demolished the original farmhouse on the site and built a 40-room Queen Anne-style mansion in its place. Frederick Ferris Thompson was a keen photographer and photographs taken by him in the 1860s and 1870s are still preserved at Sonnenberg. The couple were generous benefactors to a number of religious and educational institutions, including Williams College, Vassar College and Teacher's College. Mrs. Thompson also supported the Bronx Zoo and the Women's Hospital. In 1920 she was awarded the Cornplanter Medal for her work on Iroquois burial sites. A further medal bears her name. The Mary Clark Thompson Geology and Palaeontology Medal was first awarded in 1921 by the

US National Academy of Sciences, having been established through the Mary Clark Thompson Fund. Mrs. Thompson was also a generous benefactor to the community around Sonnenberg – establishing a chapel, a retirement home, a library and, in 1903, the F.F. Thompson Hospital in memory of her husband.

Mrs. Thompson was also a keen garden designer, spending a great deal of time on the gardens at Sonnenberg, and travelled the world visiting famous gardens, from which she took inspiration. A John A. Turner, who acted as a guide to Mrs. Thompson during her 1912 tour of Europe, described how 'Mrs. Thompson was deeply interested in gardens and plant life and on her tour of Europe had bought several fine gardens'.³ Among the European gardens she visited was that of the Schloss Ambras near Innsbruck in Austria, from which she faithfully copied certain garden structures – most notably the gloriette, constructed in 1915. It may be significant that the Schloss Ambras also contained a collection of Chinese art. Mrs. Thompson's interest in horticulture possibly saved her life in 1912, for – like J.P. Morgan – she was scheduled to sail on the 'RMS Titanic's' maiden voyage, but at the last minute changed her mind and decided instead to go to the Netherlands to see a display of tulips.

Mary Clark Thompson was a supporter of the Metropolitan Museum from its inception. In 1903 Mrs. Thompson purchased 34 pieces of marble statuary from the famous 17th century collection of the Giustiniani brothers – Vincenzo and Benedetto – with the intention of donating all of them to the Metropolitan Museum. In the end the Museum decided that it was unable to house all of the sculptures, and thus 8 of them were sent by Mrs. Thompson to be displayed at Sonnenberg. In terms of Chinese ceramics, Mary Thompson appears to have had a particular fondness for Qing monochromes, as can be seen from some of the pieces from her bequest, which are included in the current sale [Lot 928].



Lot 928

MARY STILLMAN HARKNESS (1874-1950)

The last collector and donor to be included here is Mary Stillman Harkness (1874-1950). Mary Stillman Harkness was the daughter of a wealthy New York attorney, while her maternal grandfather had founded the shipbuilding firm George Greenman & Co. in Mystic, Connecticut, and was known for his support of abolition and temperance. Edward Harkness (1874-1940) was a graduate of Yale University and a philanthropist who inherited his fortune from his father. The latter had made an early, lucrative, investment in John D. Rockefeller Senior's Standard Oil Company. In 1918 Edward Harkness was ranked by Forbes as the 6th richest person in the United States.

However, both Mary and Edward came from families who were not only wealthy but also had a strong sense of social responsibility. They lived relatively quietly, both being quite reserved in nature, but it has been estimated that during the 36 years of their marriage Mary and Edward Harkness gave in the region of US\$120 million to charitable causes. Mary Harkness supported a number of children's charities, as well as those involved with healthcare and higher education. Her gifts to Connecticut College included both a hall of residence and a chapel. One of Edward Harkness's major social projects was the provision of greater access to healthcare, and he also bestowed major donations on Yale and Harvard Universities to allow the creation of a college system of halls of residence, in order to promote better social interaction between students. The Metropolitan Museum was similarly one of the beneficiaries of his philanthropy and he was appointed to the Board of Trustees in 1912. He made a number of gifts to the Egyptian collection, including the piece that has become the unofficial mascot of the museum – 'William' the Egyptian faience 2nd millennium BC hippopotamus (fig. 8).

Mary and Edward Harkness's wedding gift from his mother was a magnificent residence at 1 East 75th Street and Fifth Avenue, which was designed by the architect James Gamble Rogers – a fellow student of Edward's at Yale. It was completed in 1908 and after Mary's death became the headquarters of the Harkness Commonwealth Fund. During Mary Harkness's lifetime works of art, including the Chinese ceramics, were part of the furnishings of Harkness House and their other homes. However, they had no children and when Mary died the works of art were bequeathed to the Metropolitan Museum. She appears to have had a special fondness for Kangxi peach-bloom porcelains, several of which are included in the current sale [Lot 913].



Lot 913

¹ *Asian Art at the Metropolitan Museum*, special edition of *The Metropolitan Museum of Art Bulletin*, Summer 2015, to celebrate the centennial of the Asian Art Department, p. 4.

² *Ibid.*, p. 5.

³ This was reported in a newspaper in St. Petersburg, Florida in 1953.



Fig. 8. 'William' – the unofficial mascot of the Metropolitan Museum, Egyptian faience hippopotamus, 12th Dynasty, c. 1961-1878 BC, Gift of Edward S. Harkness, 1917. © The Metropolitan Museum of Art.



大都會藝術博物館蒐藏亞洲藝術始於1879年，但1915年方成立專門的遠東藝術部，並於1983年易名亞洲藝術部。該部門目前的藏品數量，堪稱大都會博物館各類珍藏之中的佼佼者。這家藝術機構享譽國際，其展覽館每年吸引了六百萬名觀眾，其中又以亞洲觀眾的增長尤為迅猛。亞洲藝術部主任何慕文(Maxwell K. Hearn) 在《Asian Art at the Metropolitan Museum》一文指出：

「大都會博物館於1870建館之初，各創辦人皆矢志呈現包羅萬象的世界藝術大觀，本館迄今仍恪守這一購藏原則。但在某種特殊的意義上，本館的亞洲藝術珍藏亦是紐約這個人文薈萃之地的縮影，並體現了眾多私人藏家的個人追求與真知灼見，而這種精神正是這座城市與本機構長盛不衰的原因所在。端賴這些開明的贊助人，本館方能展出這批當今世上蔚為大觀的亞洲書畫、雕塑、織繡和裝飾藝術珍藏。」

礙於篇幅所限，本文僅集中介紹數位贊助人，其善舉對大都會博物館豐富多姿的中國陶瓷珍藏可謂裨益良多。

收藏家與慈善家：紐約大都會藝術博物館的中國陶瓷捐贈者
蘇玫瑰 (國際亞洲藝術部學術總監)

Rosemary Scott, International Academic Director Asian Art





(圖1) Samuel Putnam Avery (1822-1904), portrait by Charles Loring Elliott (1812-1868), 1863, National Portrait Gallery, Smithsonian Institution, Washington, D.C.



(圖2) Illustrated letter with messages from artists Jean-Léon Gérôme, J. M. Millais, and William Hollman Hunt, from Samuel Putnam Avery's papers. © The Metropolitan Museum of Art.

塞繆爾·普特南·艾凡禮

(SAMUEL PUTNAM AVERY, 1822-1904)

大都會首批重要的中國陶瓷來自塞繆爾·普特南·艾凡禮 (Samuel Putnam Avery, 1822-1904) (圖1)。他本身為雕刻師、收藏家和古董商，此外亦充當其他藏家的顧問。最終，他放棄了商業雕刻的工作，全情投入以荷蘭繪畫和法國風景畫為主的收藏和買賣活動。時至1867年，他更出任巴黎世界博覽會藝術專員。根據大都會博物館藏其於1871至1882年的遊記，他的足跡遍及歐洲各地，除了四處造訪藝廊和藝術家工作室，他還出席藝術展銷會，並提到曾參與倫敦佳士得的拍賣會。艾凡禮結交了許多藝術家，還經常收到他們寄來的畫稿和隨筆，傑洛姆 (Jean-Léon Gérôme)、米萊 (J.M. Millais) 及亨特 (William Hollman Hunt) 的稿箋便是一例 (圖2)。

艾凡禮是大都會博物館的創館信託人之一，館內有1,300多件陶瓷 (絕大多數源自中國)，皆是1879年向他購入的珍藏。在一批1907年的老照片中，許多艾凡禮的陶瓷珍藏正在館內二樓「大廳」展出 (圖3)，該廳坐落於理查德·摩里斯·亨特 (Richard Morris Hunt) 擔綱設計及剛落成的新翼。艾凡禮的中國陶瓷珍藏以明清作品居多，此乃當時收藏界的主流。是次拍賣的絕色雍正粉彩盤 [拍品編號926]，便是出自艾凡禮舊藏十八世紀畫珐瑯佳瓷。1900年，艾凡禮將其珍藏的十九世紀歐美蝕刻版畫和石版畫贈予紐約公共圖書館，一舉奠定了該館版畫珍藏的基石。此外，他還將一批重要的建築典籍捐予哥倫比亞大學。

何慕文指出，於十九世紀最後二十年裏，該館的亞洲裝飾藝術品數量大增，據他分析，部份可歸功於美國首度正式主辦的世界博覽會 (即1876年的費城美國獨立百年博覽會)，其觀眾人數約有一千萬，會上展出的中日裝飾藝術品更是五花八門、琳瑯滿目。² 藉此機會，人們得以接觸到所謂「鍍金時代」的東亞藝術，這既提昇了時人收藏東亞作品的意欲，亦啟發了路易斯·蒂芙尼 (Louis Comfort Tiffany, 1848-1933) 和惠斯勒 (James McNeil Whistler, 1834-1903) 等設計師和藝術家的創作。



Lot 926



(圖3) Benjamin Altman (1840-1913). Image courtesy of the Altman Foundation

班傑明·奧特曼 (BENJAMIN ALTMAN, 1840-1913)

二十世紀初期，大都會博物館曾獲贈多批數量可觀的中國陶瓷，其中之一來自奧特曼珍藏 (Benjamin Altman, 1840-1913) (圖3)，他是世界知名的B. Altman & Co. 百貨公司的創辦人。奧特曼亦是一名熱心公益的慈善家，他對大都會的饋贈在當時堪稱歷年之冠。他捐贈的作品中有四百多件中國陶瓷，一幀1926年的照片所展示的正是部份的藏品。這些品相佳妙的瓷器以十八、十九世紀的作品居多，大部份是向著名古董商杜亨利 (Henry J. Duveen) 購入。奧特曼遺贈大都會博物館的諸多作品中，尚有約51幅古典大師畫作，泰半是向杜亨利富於傳奇色彩的兄長杜約瑟 (Joseph Duveen) 購入。當中有十三幅倫勃朗的畫作，以及霍爾拜因 (Hans Holbein)、波提切利 (Sandro Botticelli) 和利皮 (Filippo Lippi) 的作品。

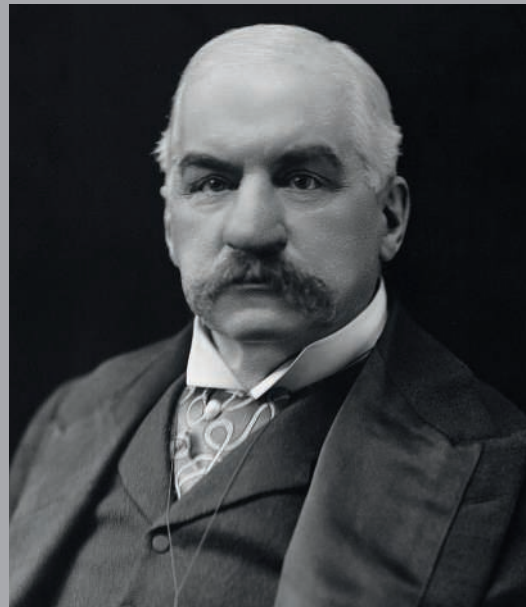
奧特曼的父母為巴伐利亞籍猶太人，他們1835年前後遷居紐約，自此靠經營乾貨店為生。奧特曼雖在紐約出生，但所受正規教育不多，他曾在父親店中幫忙，後轉至一家新澤西州的機構打工。1863年左右，他開始與兄弟莫禮詩搭檔做生意，但後者於1876年辭世，公司的發展因而受挫。但奧特曼接管了莫禮詩的股份後，公司業務蒸蒸日上，並於1906年遷入雄偉壯觀的奧特曼百貨公司大樓。這幢建築物覆蓋了曼哈頓區的整個街區，四面為麥迪遜大道、第五大道、三十四街和三十五街。該座大廈現已成為紐約市立大學的其中一個校區。奧特曼為人溫文爾雅、沉靜內斂，對宣傳露面避之則吉。但他十分關心員工福利，更是帶頭提供午膳、休息時間和醫療服務的僱主之一。他於1913年逝世之際，其私人財產估計高達4,500萬美元。除了大都會博物館外，紐約市尚有多家慈善機構曾接受捐助，善款合計約3,500萬美元，國家設計學院便是受惠機構之一，其捐款用於推動美國畫家的創作。

J. P. 摩根 (J. PIERPOINT MORGAN, 1837-1913)

奧特曼以舉止溫文見稱，而摩根 (J. Pierpoint Morgan, 1837-1913) (圖4) 則恰恰相反，曾有人諺稱，他每回作客都給人「風風火火」的感覺。他雖出身富裕的美國銀行家族，但本身亦力學篤行，且對金融業樂在其中。他叱咤美國金融界約半世紀，對鐵路和工業集團投資尤鉅。精力充沛的摩根也喜愛收藏藝術品，並大力襄助博物館和其他文化機構。誠然，大都會博物館入口南面牆上有一塊摩根紀念石碑，其碑文以拉丁文「Vita Plena Laboris」作結，意謂「孜孜以終」。

1850年代，年輕的摩根曾赴瑞士沃韋附近的貝勒里夫深造法語，隨後又到德國哥廷根大學進修德語。1857年，他在父親開辦的商人銀行倫敦分行工作，1858年遷至紐約。他的發展一帆風順，其業務版圖亦逐漸延伸至報紙、鋼鐵和船運業。摩根名下的國際商船公司 (International Mercantile Marine Company) 持有白星航運，鐵達尼號便是其轄下船隻。按原訂計劃，摩根本應參加鐵達尼號災難性的首航，並下榻於私人套房。但他在最後一刻決定留在法國的艾克斯萊班，這個決定也確實救了他一命。摩根還是個舉足輕重的寶石藏家，在蒂芙尼首席寶石專家昆思 (George Frederick Kunz) 的指導下，他建立了自己的首批寶石珍藏。1911年，昆思更將其新發現的寶石定名為「摩根石」。

1871年，即大都會博物館成立翌年，摩根初次贊助該館，並於1888年加入信託人委員會。1897年，他向大都會博物館捐出首批藝術品，此後還有多次類似的善舉。1904年，他首次獲選為副總裁，同年再擢升為總裁，並一直留任至1913年辭世為止。他多次主持該館的擴建工程，亦不吝向大都會博物館各部門借出其私人珍藏。一張1913年5月的照片所呈現的正是他去世之際，館內六號展廳展出的部份摩根珍藏中國陶瓷。至於身後該如何處置這些藏品，摩根並無明確的指示，僅在遺囑中提到應用於教育和薰陶普羅大眾。雖然其子小摩根 (J.P. Morgan Jr.) 曾將父親約7,000件藏品捐予大都會博物館，但當中並無前述外借展出的中國陶瓷。摩根珍藏的中國陶瓷是其藝術收藏不可或缺的一部份，繼承人為支付遺產稅所出售的遺產當中，也有這批藏品的身影。



(圖4) Portrait of J. Pierpont Morgan. The Pierpont Morgan Library, New York, ARC2701.

小約翰·洛克菲勒
(JOHN D. ROCKEFELLER, JUNIOR, 1874–1960)

話雖如此，有一部份摩根珍藏的中國陶瓷最終仍回到了博物館的懷抱；就此而言，另一位大慈善家小洛克菲勒 (John D. Rockefeller Jr., 1874–1960) 可謂居功至偉 (圖5)。小洛克菲勒是標準石油的創辦人老洛克菲勒的獨子和主要繼承人。他是一名虔誠的教徒，行事謙虛低調，他畢業於布朗大學，此後曾為父親工作，但發現自己跟大腕雲集、風雲譁變的商界格格不入。於是，他先後以父親和自己的名義，從事捐款施助的慈善事業。他為人勤勉敬業，1915年其麾下的科羅拉多燃油及鋼鐵公司捲入「勒德洛屠殺」，但他以實事求是、通情達理的手法斡旋調停，其處理方式贏得了許多人的讚許。他大力提倡自然保育，並襄贊成立多個美國國家公園，以及推動殖民地威廉斯堡的修復工作。小洛克菲勒更竭力增進國際了解，在諸多相關的項目中，出資購買興建聯合國總部大樓的地皮便是一例。

1913年拍賣的摩根中國陶瓷珍藏，似乎的確激發了小洛克菲勒對這類藝術品的興趣。代表摩根繼承人提出邀約的是古董商杜約瑟，但小洛克菲勒看中的藏品數目龐大，以至於要向父親商借200萬美元，而後者亦慨然應允。自此之後，他潛心研究相關的課題，矢志搜求箇中的圭臬之作，其藏品或貯藏於紐約家中，或存放在斷頭谷的洛克菲勒宅邸。

洛克菲勒對施以五彩、黑彩及黃彩的釉上琺瑯彩瓷情有獨鍾。的確，他最早購藏的兩件作品均為黑彩瓶，他曾提到：「我對此類作品一見鍾情，未幾又再買了一批。」洛克菲勒於1960年去世，他遺贈大都會博物館的藏品中也有好幾例近似的中國陶瓷。其中二例粉彩瓶將亮相於今年九月的紐約佳士得拍賣會 [Lot 870]，其中一例更是摩根舊藏 [Lot 872]。



(圖5) John Davison Rockefeller, Jr. (1839-1937), son of J.D. Rockefeller, photographed upon his return from Egypt, March 29th, 1929. Culver Pictures/The Art Archive at Art Resource, New York.



Lot 872

Lot 870



(圖6) Richard Thornton Wilson's mother Caroline "Carrie" Schermerhorn Astor Wilson (1861-1948)

理查德·桑頓·威爾遜

(R. THORNTON WILSON, 1886-1977)

理查德·威爾遜 (Richard Thornton Wilson) 曾多次襄助大都會博物館。他於1910年從法學院畢業，一年後與普海莉 (Harriette Post) 成婚，但二者於1934離異。1942年，他迎娶賽登伯格夫人 (Florence Ellsworth Mcfadden Seidenburg)。理查德的父系為顯赫的銀行家族，其父是馬歇爾·奧爾姆·威爾遜 (Marshall Orme Wilson, 1860-1926)，母親卡羅琳·舍默寒·艾斯特 (Caroline Schermerhorn Astor) 為社交名媛，外公是小威廉·貝克豪斯·艾斯特 (William Backhouse Astor, Jr.)。鐵達尼號於1912年4月15日遇險沉沒，據稱在羅難者當中，理查德的舅舅約翰·雅各·艾斯特四世 (John Jacob Astor IV) 是最富有的乘客。馬歇爾婚後定居於紐約第五大道414號，但他於1896年再購入東64街拐角處的一大塊地皮。小威廉·貝克豪斯·艾斯特在該處為女兒修築了一幢典雅堂皇的五層宅邸，其正面以印第安那石灰巖為材，飾以藍石板複折式屋頂。艾斯特在1900年前後委託建築師沃倫及韋摩爾完成設計，建築工程於1903年竣工。馬歇爾於1926年去世後，其遺孀卡羅琳仍以此為家，餘生僅與宅中傭工為伴。她在1948年9月辭世，印度政府在同年12月購入大宅，並易名為「新印度大廈」，現址為印度大使館。

值得一提的是，理查德·威爾遜及其兄弟小奧爾姆·威爾遜為紀念母親卡羅琳 (Caroline Schermerhorn Astor Wilson, 1861-1948)，曾將多件做工精美的十九世紀末和二十世紀初禮服贈予大都會博物館 (圖6)。理查德為紀念婚後一年 (即1943年) 去世的第二任妻子弗洛倫斯·埃沃斯·威爾遜 (Florence Ellsworth Wilson)，曾於1940、1950及1960年代，多次將藏品捐予大都會博物館和波士頓藝術博物館，其中不乏歐亞陶瓷。理查德贈予大都會博物館的中國陶瓷之中，有一例栩栩如生的康熙斑點卧馬，此作亦將於下次拍賣登場 [拍品編號899]。頗堪玩味的是，與理查德同名的叔父在賽馬圈赫赫有名，他既是薩拉托加馬種改良協會的會員，亦曾出任賽馬會管事和溫切斯特賽馬協會董事。也許，其外甥耳濡目染之下，也對駿馬情有獨鍾。



Lot 899

瑪麗·克拉克·湯普遜

(MARY CLARK THOMPSON, 1835–1923)

其後，多位女性收藏家亦曾捐贈中國瓷器予大都會博物館，但因篇幅所限，本文僅擇其二略為介紹。其一是瑪麗·克拉克·湯普遜 (Mary Clark Thompson, 1835–1923) (圖7)，這位藏家對清瓷汲汲以求，更將部份珍品贈予大都會博物館。瑪麗的父親於1855年獲選為紐約州州長，全家隨之遷居奧爾巴尼，瑪麗在該地邂逅一位著名銀行家的兒子腓特烈·費禮斯·湯普遜 (Frederick Ferris Thompson)。二人於1857年結為夫婦，很快便建立了樂善好施的名聲，大都會博物館便是他倆大力贊助的眾多教育和文化機構之一。

湯普遜夫婦位於紐約麥迪遜大道283號的大宅精緻氣派，此外在紐約卡南代瓜還擁有一座避暑別墅。卡南代瓜既是瑪麗的童年居住地，更是她與丈夫慶祝結婚週年的所在。1863年，他們在該地購入「陽明山居」(Sonnenberg)。二人拆掉原來的農莊，將之改建成一座有四十個房間的安妮女王風格莊園。腓特烈熱愛攝影，他在1860和1870年代的作品現仍存放於陽明山居。湯普遜伉儷對多家宗教和教育機構亦不吝施助，如威廉斯學院、瓦薩學院及師範學院等。此外，湯普遜夫人贊助的機構還包括布朗克斯動物園和婦女醫院。1920年，她獲頒授考普蘭特獎章，以表彰她對易洛魁聯盟墓址的貢獻。此外，尚有一個以她命名的獎章。1921年，美國國家科學院以瑪麗·克拉克·湯普遜基金會的名義，首次頒授瑪麗·克拉克·湯普遜地質與古生物學獎章。湯普遜夫人亦大力捐助陽明山居附近的社區，出資興建禮拜堂、養老院和圖書館，並於1903年開設紀念其丈夫的腓特烈·湯普遜醫院。

湯普遜夫人亦熱衷於園藝設計，除了孜孜不倦地照料陽明山居的花園，更四處參觀名園勝景，從中汲取靈感。有一位叫約翰·端納 (John A. Turner) 的人，曾在湯普遜夫人1912年歐遊期間擔任其嚮導，據他憶述，「湯普遜夫人對園林花草深感興趣，並在歐遊途中購買了若干名園。」³ 她曾造訪的歐洲園林包括奧地利因斯布魯克附近的安布拉斯堡，她悉心仿造了其中的一些園林建築，最突出者為1915年建成的涼亭。可堪玩味的是，安布拉斯堡亦有一批中國藝術珍藏。湯普遜夫人對園藝的熱愛，可能在1912年的時候救了她一命，因為她跟摩根一樣，原訂參加鐵達尼號的首航，但她最後一刻改變了主意，決定前赴荷蘭參觀鬱金香花展。

大都會博物館自成立以來，一直承蒙湯普遜夫人大力襄助。1903年，她購入34件十七世紀著名的尤思提尼安兄弟 (即維琴佐與貝內德托) 珍藏大理石雕像，其原意是悉數捐予大都會博物館。但因館內空間不敷應用，湯普遜夫人遂將八件作品送至陽明山居展出。以中國陶瓷而言，湯普遜夫人似乎偏愛清代單色釉瓷器，就此可證諸其遺贈之物，部份作品將於此次拍賣推出[拍品編號928]。



(圖7) Portrait of Mary Clark Thompson (1835-1923) provided by UR Medicine's Thompson Health.



Lot 928

瑪麗·史提曼·哈奈斯
(MARY STILLMAN HARKNESS, 1874–1950)

本文最後介紹的收藏家和捐助人是瑪麗·史提曼·哈奈斯 (Mary Stillman Harkness, 1874–1950)。她的父親是一名富有的紐約律師，外公是康涅狄格州彌爾斯提George Greenman & Co. 造船公司的創辦人，後者最廣為人知的是其贊成廢除奴隸制與支持禁酒的立場。艾德華·哈奈斯 (1874–1940) 畢業於耶魯大學，他繼承父親遺產後，全心投身公益事業。他的父親早年曾投資老約翰·D·洛克菲勒的標準石油公司，且獲利甚豐。1918年，艾德華·哈奈斯在《福布斯》美國富豪排行榜上高踞第六。

瑪麗和艾德華雖出身優渥，但其家族均富於社會責任感。他們生活偏於低調，個性矜持內歛，但在36年的婚姻生活中，兩人的慈善捐款據料約高達1.2億美元。瑪麗曾贊助多項兒童慈善計劃，以及與醫療和高等教育有關的機構。康涅狄格學院的一座學生宿舍和禮拜堂，均得益於瑪麗的捐助。艾德華重點推行的社會項目之一，是提供更便捷廉宜的醫療服務，此外他還慷慨捐助耶魯和哈佛大學，助其完善大學的宿舍系統，以增進學生之間的交流互動。與此同時，大都會博物館亦是其芸芸受益機構之一，艾德華於1912年應邀加入該館的信託委員會。他對館內的埃及珍藏亦多方襄助，其中一例是他捐贈的公元前二千年埃及彩陶河馬「威廉」，此物現已成為該館的非官方吉祥物 (圖8)。

艾德華的母親送給二人的結婚禮物，是東75街與第五大道交界處的一所煌煌巨宅，擔任設計的是建築師詹姆斯·甘寶·羅傑詩 (James Gamble Rogers)，他是艾德華的耶魯校友。大宅於1908年落成，瑪麗去世後，該處成為哈奈斯聯邦基金會總部。瑪麗在世的時候，藝術作品 (包括中國陶瓷) 一直是哈奈斯大宅及其他居所的裝飾元素。二人並無子嗣，所以瑪麗去世後，其藝術珍藏悉數遺贈大都會博物館。她似乎對康熙豇豆紅釉瓷器青睞有加，此次拍賣亦將推出數例珍品豇豆紅釉器[拍品編號913]。

¹ 《The Metropolitan Museum of Art Bulletin》2015年夏季為亞洲藝術部門百年誌慶出版的特刊《Asian Art at the Metropolitan Museum》頁4。

² 前述著作頁5。

³ 詳見1953年佛羅里達州聖彼得堡報刊報道。



(圖8) 'William' - the unofficial mascot of the Metropolitan Museum, Egyptian faience hippopotamus, 12th Dynasty, c. 1961–1878 BC, Gift of Edward S. Harkness, 1917. © The Metropolitan Museum of Art.



Lot 913

Prominent Donors of Chinese Ceramics at **THE METROPOLITAN MUSEUM OF ART**



Samuel Putnam Avery Sr.
(1822-1904)



Mary Clark Thompson
(1835-1923)



Jacob S. Rogers (d. 2 July 1901),
Rogers Fund



Isaac D. Fletcher (d. 1917),
Fletcher Fund

1879

1908

1923

1924



John D. Rockefeller Jr.
(1874-1960)



Mrs. Samuel T. Peters
(1859-1943)



Mary Stillman Harkness (1874-1952)
(second from left)



Bernard M. Baruch (1870-1965)
(right), with Winston S. Churchill

1926

1950

1960

1965



(Lot 907)

FAMILLE VERTE PORCELAIN

Rose Kerr

The evocative name “*famille verte*” is used to describe refined porcelain decorated in translucent enamels, in which tones of green predominate. It is a purely Western term, not used in China, where the palette is commonly called *yingcai* 硬彩 “hard colours” (contrasting with the “soft colours” 軟彩 of *famille rose*).¹ The description “*famille verte*” was coined in 1862 by a French clerk and amateur painter called Albert Jacquemart, and a French archaeologist named Edmond Le Blant. They wrote a book called *Histoire artistique, industrielle et commerciale de la porcelaine*, published in Paris and illustrated with etchings.² In that era many Europeans and North Americans collected *famille verte* porcelains, which were highly regarded. This is demonstrated by a group of wares in this catalogue, that were purchased by subscription for the Metropolitan Museum of Art in 1879, from the collection of Samuel Putnam Avery (1822–1904). Mr Avery was a renowned American connoisseur and art dealer, who in 1867 was appointed commissioner in charge of the American art department of the *Exposition Universelle* in Paris. He was a founder, and for a long time a Trustee, of the Metropolitan Museum. Thus his predilection for *famille verte* perfectly exemplifies the collecting habits of a wealthy and well-connected man, conversant with the requirements of taste established by French connoisseurs.

Famille verte porcelains had first entered Europe as items of trade in the late 17th century and early 18th centuries. Large objects acted as display pieces, for example as garnitures to place above doorways and on mantelpieces. Decorative items such as lanterns and ewers were placed around the rooms of the well-to-do, while multiple runs of objects such as plates and teacups with saucers were made for dining and drinking. Starting in the early 19th century, export porcelains started to become collectable items, so that by 1860 many objects had risen above the designation of household furnishings. Aesthetes and arbiters of taste including William Morris, Dante Gabriel Rossetti and James Abbott McNeill Whistler collected and admired the best Kangxi period wares.³ This was long before the time when ceramics were dug up and exported from China. The *famille verte* palette (and related *famille jaune* and *famille noire*) was revived in the nineteenth century, when Western taste for the porcelains was at its height.

Their predilection is easy to understand when one studies the subtle, intricate painting on larger pieces such as lot 907 in the present sale.

The painter’s brush was deployed with calligraphic dexterity for nuanced outlines, filled with jewel-like colours. Four distinct tones of green can be seen in the patterns, which are exquisite in their detail. The dishes belonged to the antiquarian W.B. Osgood Field, who collected books, coins, ceramics and other treasures.



Lot 903



Lots 872, 873

Some designs on *famille verte* were more elaborate, such as those depicting scenes from drama. The fine lantern (lot 903), with walls of porcelain thin enough to transmit light, bears episodes from the classic love story “Romance of the Western Chamber” 西廂記. Running round the six panels, one sees the hero, Scholar Zhang, riding towards the capital to take part in the imperial examinations, accompanied by his servant. Overnight he stays at Puzhao temple, where he meets the heroine Yingying, along with her old mother and maid Hongniang. The hero can be seen meeting the maid in secret, to act as go-between. The hero and heroine are with the abbot of the monastery and another monk, and in another cameo scholar Zhang asks the monks to send a letter to save Yingying from besieging bandits. This tale was well-known to all Chinese, but one wonders what Western customers understood from the detailed scenes.

Equally incomprehensible must have been the archaism manifest in the form and decoration of libation cups (lot 892). These small items copy rhinoceros horn vessels carved from that very precious material. Their painted decoration imitates archaic bronze, with versions of *taotie* 饕餮 masks radiating from central flanges on the sides. In contradiction to sober bronze, the porcelain cups are painted in bright colours, having playful dragons with bifurcated tails curled beneath the lip and the handle. Good wishes for “long life” and “ten thousand good fortunes” are incorporated into the designs.

Also conveying good fortune are the Buddhist lions supporting a vase and a foreign rider (lot 902). Often called “Dogs of Fo” in the West, the creatures in fact represented guardian lions. Lions were unknown in China, with the result that the beasts often resemble Pekinese dogs. Hence their Western name, though in China they were never referred to as “dogs”. The Emperor, as ruler



Lot 892



Lot 878



Lot 899

of Heaven, chose to use lion images to guard his doors and gates, and by the Qing dynasty this privilege had extended. Statues of guardian lions stood in front of Imperial palaces, Imperial tombs, government offices, temples, and the homes of government officials and the wealthy. The lions are usually depicted in pairs, a male leaning his paw upon an embroidered ball (in imperial contexts, representing supremacy over the world) and a female restraining a playful cub that is on its back (representing nurture). The concept was replicated in much smaller porcelain figurines such as the *famille verte* examples, mass-produced for popular use.⁴

Mythical beasts were popular subjects for painted decoration on vessels. The two vases (lots 872, 873) bear lucky creatures called *qilin* and *bai ze*. *Qilin* have a head and scaly body like a dragon, the tail of a lion and cloven hoofs like a deer. Gentle and kind to all living beings, *qilin* are auspicious creatures who bring prosperity, peace, protection, long life and fertility. These qualities are linked to its original appearances, said to occur when the birth or death of a great scholar or beneficent ruler took place. A popular story says that the birth of the philosopher sage Confucius was foretold by the arrival of a *qilin*. *Bai ze* (literally meaning “white marsh”) are also lucky, said to have helped the mythical Yellow Emperor control hauntings and attacks by supernatural beings. Thus it is a protective, intelligent and lucky creature, said to dwell in mountains and often portrayed gazing upwards towards the skies.⁵

Real animals were also portrayed in porcelain, as the lively model of a piebald horse shows (lot 899). The animal is in the act of rising to its feet from a bed of green grass, the bridle round its head showing that it is ready to be ridden.

Figures of deities in human form may perhaps originally have been destined for Chinese altars and domestic shrines, though many



Lot 887



Lot 884



Lot 882



Lot 883

found their way to Europe. The splendid figure of Lu Xing (lot 878), is accompanied by a detachable throne. The throne is formed from thick slabs of porcelain clay, and must have been quite tricky to fire. Lu Xing is one of the Three Daoist Star Gods of Longevity, High Rank and Happiness. They were deities linked by astrologers to planets and stars in the sky. Lu Xing, deity of High Rank, holds a *ruyi* (wish-fulfilling) sceptre in one hand and wears the cap and robes of an official. On his robes are cranes (symbolic of long life) and roundels containing the Chinese character *shou* "longevity". On the backrest of the throne, behind the figure, is a painted *qilin*. This imposing figure, and the two vases (lots 872, 873) were bequested by the financier and philanthropist John D. Rockefeller, Jr, who may have known about their auspicious qualities.

The striking vessel (lot 887) is undoubtedly a ewer, based on a European metal or glass form. But what shall we call the smaller pots lots 882, 883, 884, and 889? Are they ewers, or teapots? Undoubtedly a vast numbers of teapots were made for Europeans, at a time when tea drinking was becoming fashionable. People continued to use durable Chinese porcelain for many years. For example, an elderly lady called Miss Bird, from Kent in England, was still using a Kangxi period teapot in 1887 when she brought it into the Victoria and Albert Museum. Her teapot had an imitation rattan handle quite similar to that of lots 884 and 889.⁶

One subject that has attracted a lot of debate is “*famille noire*” porcelain.⁷ A glossy black enamel was often created on Kangxi porcelain by layering the dull black with lustrous green. This produced a colour such as that seen on the hair of the figure of Lu Xing (lot 878), the detailing on the design of women and children on the vase (lot 881), and the backgrounds to the teapot (lot 882). In the second half of the 19th century there was a great vogue for *famille noire* pieces among Western collectors, who especially liked large vases such as lots 1002 and 1004. These two vessels were originally owned by the pre-eminent collector James Garland, who died in 1902. Such pieces were then believed to date to the Kangxi period, but were in fact fairly new when acquired.

While we can posit a dating for late Qing examples, it is more problematic to date export wares within the long reign of Kangxi (1662–1722). The period was an eventful one. After the Ming dynasty fell in 1644, and Manchu tribesmen from the north established the Qing dynasty, a period of chaos and civil war ensued that affected all aspects of life in China, including the porcelain industry. In 1674 many of the southern provinces of China united in rebellion against the incoming Manchu rulers, and this “Revolt of the Three Feudatories” developed into Civil War. Fighting ravaged large areas of south China till 1681, and nearly unseated the Kangxi emperor. In 1674 the larger kilns at the porcelain-making centre of Jingdezhen were razed to the ground, together with a large part of the city.⁸ Kangxi took full responsibility for the campaign to subdue the revolt, and for dealing with its aftermath. By 1683 a re-organised, industrial kiln complex supplying porcelain to the court was in place. Business boomed after that date, both for domestic and export wares. Judging from items documented from such sources as shipwrecks, it is likely that the majority of export wares for the West were made after 1683, though there are exceptions. They were not made at the imperial kilns, but at the myriad private firms operating in the city of Jingdezhen. The attractive pieces in this catalogue were part of that huge trade, that gave rise to goods ranging from premium quality right down to everyday household grade.

¹ For a discussion of terminology, Rose Kerr (ed.) and Nigel Wood, *Science & Civilisation in China, Volume V:12, Ceramic Technology* (Cambridge University Press, 2004), pp.634–5.

² Suzanne Kluver, “Boek versus porselein. Een analyse van ‘Histoire Artistique, Industrielle et Commerciale de la Porcelain’”, *Vormen uit Vuur*, no.218, 2012–3, pp.29–35.

³ Stacey Pierson, *Collectors, collections and museums: the field of Chinese ceramics in Britain, 1560–1960* (Peter Lang, 2007), pp.62–65.

⁴ Eva Ströber, *Symbols on Chinese Porcelain, 10 000 Times Happiness*, Keramikmuseum Princessehof (Stuttgart, 2011), pp.74–79.

⁵ Schuyler Camman, “Some Strange Ming Bests”, *Oriental Art NS*, 2:3 (Oxford, 1956), pp.94–102.

⁶ Rose Kerr and Luisa Mengoni, *Chinese Export Ceramics*, Victoria and Albert Museum (London, 2011), p.33, pl.33.

⁷ A good general survey is Linda Rosenfeld Pomper, “Famille Noire Porcelains: Tracing the Taste Through the 18th and 19th Centuries”, *Arts of Asia*, 43:4, July–August 2013, pp.115–125.

⁸ Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644–1911*, Victoria and Albert Museum (London, 1986), p.16.



康熙五彩瓷器

Rose Kerr

康熙五彩瓷中的綠彩系列（famille verte）指的是以透明瑤瑯裝飾的精緻瓷器，其色調以綠為主，在中國一般稱為硬彩，相對於以粉色為主的軟彩（famille rose）。西方用語famille verte是由法國素人畫家兼商行員亞伯·賈柯馬（Albert Jacquemart），及法國考古學家艾德蒙·樂布朗（Edmond Le Blant）於1862年共同命名的，二人合著有《陶瓷藝術、工業及商業史話》（*Histoire artistique, industrielle et commerciale de la porcelaine*），於巴黎出版並附蝕刻版插圖。當時許多歐洲及北美收藏家蒐集風靡一時的康熙五彩瓷器，其評價從此拍賣目錄中的一部分拍品是由大都會美術館於1879年向收藏家山繆·波特南·埃弗里（Samuel Putnam Avery, 1822–1904）定期購入可見。埃弗里先生是知名的美國藝術品行家兼經銷商，1867年時被指派為巴黎世界博覽會的美國藝術部代表。他是大都會美術館其中一位創始人，並長期擔任董事。因此他對康熙五彩中綠彩系列瓷器的偏好恰恰反映了當時熟諳法國行家所推崇的品味、富裕又交遊廣闊者的收藏習慣。

綠彩系列瓷器於十七世紀末、十八世紀初以商品形式傳入歐洲，大件者多用於室內裝潢，例如置於門框上方或壁爐台上。裝飾物件如燈籠、執壺等多散置於富裕人家廳房內，而盤、茶杯與碟等成套物件則實際用於飲食上。十九世紀初起，出口瓷器逐漸成為收藏品，至1860年，許多物件已不僅限於室內裝潢之用。唯美主義者及品味權威人士如威廉·莫里斯（William Morris）、但丁·加百列·羅塞蒂（Dante Gabriel Rossetti）、詹姆斯·艾波特·麥尼爾·惠斯勒（James Abbott McNeill



Lot 903



Lot 907



Lots 872, 873

Whistler) 等，皆愛好並收藏康熙瓷器，遠先於中國外銷出土瓷器。綠彩系列（及與其近似之黃彩系列與黑彩系列）色調於十九世紀復興，就是因為西方對於這類瓷器的喜愛到達頂峰。

若細看大件物品上微妙的繪畫，如這一只盤子（拍品編號907），就不難理解十九世紀藏家的偏愛。畫家的筆觸在細密的輪廓中顯現書法線條的靈巧，並填滿珠寶般的色彩。四種不同的綠色兼用，在繁複的花樣中一點也不馬虎。此二件為古玩收藏家W·B·奧斯古德·費爾德（W.B. Osgood Field）之藏品，他同時也收集古籍、錢幣、陶瓷和其他珍玩。

有些綠彩系列瓷器的設計較為精緻，以戲曲場景為題材。這盞精美的瓷燈籠（拍品編號六），其壁薄可透光，六面皆繪有《西廂記》著名場景：男主角書生張珙（字君瑞）偕書僮騎馬進京趕考，途中借宿於普救寺，偶遇女主角崔鶯鶯與其母，以及婢女紅娘；張生私會紅娘，託其與鶯鶯牽線；張生、鶯鶯同普救寺主持與一僧；張生在賊人環伺下請僧人帶信求援，為鶯鶯解圍。中國人熟悉《西廂記》故事，但不知當時西方收藏家是否領會了瓷燈籠上所描繪的情節。

同樣難以理解的應是祭祀用杯的仿古形狀與裝飾（拍品編號892）。這些小物件刻意模仿珍稀的犀角器，並繪有仿青銅器之裝飾，如饕餮紋飾由凸出的棱脊向兩邊延伸。和素色的青銅器不同的是，瓷杯色澤鮮豔，杯口與把手蜷著頑龍的雙岔尾。「長壽」與「萬福」等美好祝願也巧妙地融入紋飾中。

同樣象徵吉利的還有狻猊所負之花瓶與胡騎（拍品



Lot 892



Lot 878



Lot 899

編號902)。狻猊在西方常被認為是「佛犬」，但其實是守衛的獅子。中國沒有獅子，其形象往往更類北京狗，因此西方稱犬，但在中國從未稱其犬。皇帝作為天子，選擇用獅子的形象為其看守門戶，至清代此特權已擴展至民間，石獅成對佇立於皇宮、皇陵、各級政府機關、寺廟，乃至達官貴人宅邸門前，雄獅前爪踩繡球（在御前象徵皇威天下），雌獅前爪弄小獅（代表教化）。此二件小巧的綠彩瓷器即為石獅概念流行而量產的範例。

靈獸是器皿上常繪有的裝飾。拍品編號872、873兩件花瓶皆飾有祥獸麒麟與白澤。麒麟為龍首、魚鱗、獅尾、鹿蹄的動物，性情溫和，不傷人畜，相傳世有聖人時才會出現，因此象徵富足、和平、安定、與長壽。民間流行至聖先師孔子出生時有麒麟顯現之說。相傳白澤曾助黃帝「窮神奸」，因此被視為能保護及具智慧的祥獸，據說居於山巒，多以仰望天際形象呈現。

真實存在的動物也被作為瓷器主題，如拍品編號899戴著轡頭的黑白花斑臥馬，於如茵綠草上正要站起，栩栩如生。

人形神塑像可能原本來自神龕，後流入歐洲。一件祿星塑像（拍品編號878），端坐於分開的座椅上。其座椅由厚片瓷土燒成，想必費了工夫，靠背上繪有麒麟。祿星為福祿壽三星之一，一手執如意，頭戴官帽，身著長袍。袍上綴有仙鶴與「壽」字。金融家與慈善家小約翰·D·洛克菲勒（John D. Rockefeller, Jr.）曾收藏本拍品及編號872、873兩只花瓶，可能正是為了討吉利。

拍品編號1之執壺，係以歐式金屬或玻璃製的類似物件為原型仿作。但編號882、883、884及889的小容器就較難以分辨究竟是執壺或茶壺了。當時飲茶在歐洲是很時髦的，因此生產了大量外銷歐洲的茶壺，而多年後人們仍繼續使用這些耐用的中國瓷器，例如一位來自英國肯特郡的老太太波德小姐（Miss Bird），在1887年將她康熙年間的茶壺捐給維多利亞與艾伯特博物館時，仍然以此壺沏茶，她的茶壺有和拍品編號37與40二壺相似的仿藤把手。

在康熙五彩瓷器中，最具爭議性的便是「黑彩系」（famille noire）瓷器。康熙時的亮黑色瑱瑒多為在暗沈黑色上塗鮮綠



Lot 881



Lot 884



Lot 883

色，如祿星（拍品編號878）的頭髮、描繪女人與孩童的細膩線條（拍品編號881）和茶壺（拍品編號882）等，皆以此法繪成。十九世紀下半葉，西方藏家掀起一陣黑彩系瓷器熱，尤其對如編號1002、1004這樣的大件花瓶愛不釋手。此二件拍品原為1902年逝世的超群收藏家詹姆斯·嘉藍(James Garland)所有。當時被鑑定為康熙年間製，但藏家購入時其實還很新。

儘管我們能分辨出晚清製品，但要界定出口瓷器在康熙朝（1662 - 1722）的確切時間就有困難了。這個時期十分精彩，自明朝於1644年滅亡、滿族南進建立的清朝，社會仍動盪不安，影響了中國生活各個層面，包括瓷器工業。1673年，南方各省集結響應反清，是為三藩之亂，直至1681年清廷才得以平息內戰，八年間不僅震盪整個江南地區，甚至還威脅康熙帝位。1674年，景德鎮較大規模的窯以及整個城鎮大部分皆被夷為平地，康熙帝肩負起平亂及善後的工作，至1683年方恢復大規模窯的運作，供給宮廷使用的瓷器。自此之後，景德鎮更加發達，除供內需，亦生產外銷用瓷器。從如沉船等處搜羅的紀錄上可見，大宗往西方出口的瓷器大約都在1683年後生產，但也有部分非官窯所製之例外，而是由景德鎮內無數私窯所製。此目錄所載之上乘拍品來自當時大量出口的瓷器當中，檔次包括高級品及一般日常用品。

¹ 關於瓷器術語，請參考柯玫瑰 (Rose Kerr) 與 Nigel Wood 編著的《中國科學與文明第十二冊：陶瓷科技》（劍橋大學出版社，2004），634-5頁。

² Suzanne Klüver, 「圖書與瓷器：《陶瓷藝術、工業及商業史話》解析」，《火的形式》第218期，2012年三月號，29-35頁。

³ Stacey Pierson, 《藏家、收藏及博物館：英國的中國瓷器領域，1560-1960》，(Peter Lang 出版，2007)，62-65頁。

⁴ Eva Ströber, 《中國瓷器紋飾象徵：萬福》，姬宮陶瓷博物館出版（斯圖加爾，2011），74-79頁。

⁵ Schuyler Cammann, 「明代珍禽異獸」，《東方美術》NS, 2:3 (牛津，1956)，94-102頁。

⁶ 柯玫瑰 (Rose Kerr) 與孟露夏 (Luisa Mengoni) 著，《中國出口陶瓷》，維多利亞與艾伯特博物館出版（倫敦，2011），33頁，圖33。

⁷ 可參考 Linda Rosenfeld Pomper 所著「黑彩系列瓷器：追溯十八與十九世紀之品味」，《亞洲藝術》43:4，2013年七八月號，115-125頁。

⁸ 柯玫瑰 (Rose Kerr) 著，《中國陶瓷：清代瓷器 1644-1911》，維多利亞與艾伯特博物館出版（倫敦，1986），16頁。





A JUNYAO DEEP BOWL

SONG-JIN DYNASTY, 12TH-13TH CENTURY

The bowl has deep, rounded sides that rise from the small, slightly flared foot and is covered overall with a glaze of pale blue color suffused with a fine crackle that thins to mushroom at the rim and ends in an irregular line above the foot. 5 $\frac{5}{8}$ in. (14.2 cm.) diam.

\$15,000-25,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1926.

宋/金 鈞窯藍釉盃

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。

紐約大都會藝術博物館，入藏於1926年。

Mrs. Samuel T. Peters (1859-1943), nee Adeline Elder, donated hundreds of pieces of Chinese pottery and porcelain to The Metropolitan Museum of Art in 1926. Samuel T. Peters, her husband, was a Museum trustee from February 16, 1914 until his death on October 21, 1921. Mr. Peters was a notable Chinese art collector and donated nearly 400 jades to the museum.



Mrs. Samuel T. Peters, photographer unknown. © The Metropolitan Museum of Art.





802

A SMALL PURPLE-SPLASHED JUNYAO TRIPOD CENSER

JIN-YUAN DYNASTY, 12TH-14TH CENTURY

The compressed body is raised on three cabriole legs, and is covered with an opaque glaze of pale milky blue color that thins to mushroom on the edges of the mouth rim, and is splashed on two sides with areas of pale purple color.
3⅛ in. (8 cm.) diam.

\$15,000-25,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.
The Metropolitan Museum of Art, New York, accessioned in 1926.

A similar Junyao tripod censer of comparable size is illustrated by J. Ayers, *The Baur Collection*, vol. I, Geneva, 1968, A 38. Another Junyao tripod censer of similar size, but without the purple splashes, was sold at Christie's New York, 15 September 2011, lot 1468.

金/元 鈞窯藍釉紫斑爐

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。



803

A PURPLE-SPLASHED JUNYAO DISH

YUAN DYNASTY (1279-1368)

The dish has shallow, rounded sides and is covered with a milky greyish-blue glaze that thins to mushroom at the rim and ends in an irregular line above the unglazed foot. The interior is decorated with four irregular pale green and greyish-white splashes with reddish-purple halos.

8½ in. (21.7 cm.) diam.

\$15,000-25,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1926.

元 鈞窯藍釉紫斑盤

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。



(another view)

804

A LONGQUAN CELADON 'LOTUS' BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The deep sides are carved on the exterior with overlapping petals and covered with an unctuous bluish-green glaze. The mouth is bound with a gilt-metal rim.

4¾ in. (12.1 cm.) diam.

\$12,000-18,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1934 (Fletcher Fund).

南宋 龍泉窯蓮瓣紋盃

來源

紐約大都會藝術博物館，入藏於1934年 (Fletcher 基金)。





805

A RARE YAOZHOU CELADON VASE, MEIPING

JIN DYNASTY (1115-1234)

The body is carved with a wide band of leafy peony scroll, beneath a narrow band of leaf scroll and overlapping lappets on the shoulder and above the foot. The glaze is a pale olive-green color suffused with a fine crackle.

14½ in. (35.8 cm.) high

\$6,000-8,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1926.

A related Yaozhou celadon *meiping* found at Longqiaogou, Fuping county, also dated to the Jin dynasty and currently in the Shaanxi History Museum, is illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vol. 15, Shaanxi, Beijing, 2008, p. 194, no. 194.

金 耀州窯刻蓮紋梅瓶

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。



A RARE CIZHOU-TYPE CARVED VASE

NORTHERN SONG DYNASTY, LATE 11TH-12TH CENTURY

The vase is well carved on the globular body and trumpet-form neck with a broad band of peony scroll bearing two large blossoms framed by leafy, curving stems above a band of narrow petals below, all in dark brown reserved on a white slip ground and covered with a clear glaze.

8½ in. (21.4 cm.) high

\$30,000-50,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1922 (Rogers Fund).

The very difficult technique used to produce the striking design on this vase was developed at the Cizhou kilns in the Northern Song dynasty. It involved the application of a pale slip to the unfired stoneware vessel, followed by a dark slip. The outline of the decoration was then incised through the dark top layer and the background area of the design was cut away to reveal the pale slip beneath. Details, such as stamens and leaf veins, were also incised through the dark upper layer either with a fine point or a comb-like instrument. The thin colorless glaze could then be applied and the vessel fired.

This technique required very skillful application, since the slip layers were both relatively soft and the decorator had to judge exactly how deep to cut in order to remove the dark slip layer without accidentally cutting away the lower pale layer. When successfully rendered, the technique was ideal for the depiction of dramatic large-scale floral motifs like those seen on the current vase. Shards found at the Guantai kiln in Cixian, Hebei province, include examples very similar to the current vase. These shards are illustrated in the comprehensive report of the excavation of the Guantai kiln site: *Guantai Cizhou yaozhi*, Beijing, 1997, pl. 25-4 and col. pl. 21-2.

A similarly decorated Cizhou carved *meiping* from the Arthur M. Sackler Collections, was sold at Christie's New York, 18 March 2009, lot 330.

北宋 磁州窯黑剔花牡丹紋卷口瓶

來源

紐約大都會藝術博物館，入藏於1922年 (Rogers 基金)。

Jacob S. Rogers (d. 2 July 1901) was the president of Rogers Locomotive Works of Paterson, New Jersey. Rogers became a member of the Metropolitan Museum of Art in 1883, but was not a notable donor during his lifetime. Rogers appointed the Museum the residuary legatee of his estate, and had his assets liquidated to establish an endowment fund for the museum. The museum was not informed of this bequest in advance and learned this from the newspaper after Rogers' death. Aside from the Chinese art acquisitions, other notable acquisitions from the Rogers Fund include the tomb chapel of Raemkmi and the nineteen frescoes from the Pompeiian villa of Publius Fannius Synistor at Boscoreale.



Jacob S. Rogers, photographer unknown. © The Metropolitan Museum of Art.





•807

AN UNUSUAL CIZHOU-TYPE SGRAFFITO VASE

LIAO DYNASTY (AD 907-1125)

The high-shouldered vase is carved around the sides through the cream slip to the pale grey body with two large, leafy peony blossoms, beneath a band of petals around the shoulder at the base of the slender ribbed neck, all under a clear glaze. 14½ in. (35.8 cm.) high

\$3,000-5,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1926.

A vase of similar proportions, also with broad peony design beneath petal lappets, in the Liaoning Museum, was found in 1974 at Yemaotai town, Faku county, Liaoning province, and is illustrated by Zhang Bai, *Complete Collection of Ceramic Art Unearthed in China - 2 - Tianjin, Liaoning, Jilin, Heilongjiang*, Beijing, 2008, no. 98.

遼 白剔花纏枝花卉紋瓶

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。



808

•808

A CIZHOU-TYPE CREAM-GLAZED CENSER

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The cylindrical cup is raised on a waisted stem rising from a spreading pedestal foot and surmounted by a slightly curved, wide everted rim, the whole is covered with a white slip and clear glaze that continues over the raised mouth rim and the interior is left unglazed.

5½ in. (13 cm.) wide

\$1,500-2,500

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1925 (Fletcher Fund).

Cizhou-type vessels of this shape are believed to have evolved from metal prototypes. Although no metal vessel appears to have survived in China, bronze vessels of this type, but of slightly different shape, have been preserved in Korea, an example of which is illustrated by Y. Mino and K.R. Tsiang, *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1981, p. 72, fig. 55.

A very similar censer is illustrated in the catalogue of the Memorial Exhibition of *The Charles B. Hoyt Collection*, 13 February-30 March 1952, Museum of Fine Arts, Boston, p. 70, no. 277. See, also, the example illustrated by R. Krah, *Chinese Ceramics in the Meiyintang Collection*, vol. 1, London, 1994, pp. 260-1, no. 476, where it is linked to Juluxian, because of its smooth, creamy surface.

北宋 磁州窯白釉行爐

來源

紐約大都會藝術博物館，入藏於1925年 (Fletcher 基金)。

•809

A CIZHOU-TYPE CREAM-GLAZED VASE

NORTHERN SONG DYNASTY (AD 960-1127)

The vase has a tapering globular body and trumpet-form neck, and is covered with a white slip under a transparent glaze, which is crackled in areas, and ends inside the neck and around the flared foot.

9¼ in. (23.5 cm.) high

\$3,000-5,000

PROVENANCE

Edward G. Kennedy (1849-1932) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1921.

A similar vase, but of larger size (30.5 cm. high), in the Linyushanren Collection, but with the glaze stopping slightly short of the foot, is illustrated in the exhibition catalogue, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Christie's Hong Kong, 22-27 November 2012, p. 122, no. 48.

北宋 磁州窯白釉卷口瓶

來源

Edward G. Kennedy (1849-1932) 珍藏。

紐約大都會藝術博物館，入藏於1921年。



809



•810

A WHITE-GLAZED CUP STAND

QING DYNASTY (1644-1911) OR EARLIER

The stand is finely potted with a cup with rounded sides set in the center of a dish-shaped flange raised on a spreading pedestal foot, and is covered in a creamy white glaze.

3⅜ in. (8.3 cm.) high

\$2,000-3,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1926.

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.

Delicately potted cups and stands of this type were a very popular product of the Jingdezhen kilns during the Song dynasty and have been excavated from a number of Song dynasty tombs.

清或以前 白釉盞托

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。



•811

A LONGQUAN CELADON DEEP BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with deep, rounded sides, carved on the exterior with overlapping petals rising from the foot, and is covered all over with a glaze of pale sea-green tone beneath the metal-bound rim.

5⅝ in. (13.8 cm.) diam.

\$3,000-5,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned
in 1916 (Rogers Fund).

南宋 龍泉窯蓮瓣紋盂

來源

紐約大都會藝術博物館，入藏於1916年 (Rogers 基金)。

•812

A QINGBAI-STYLE CARVED VASE, *MEIPING*

QING DYNASTY (1644-1911)

The vase is carved with an all-over design of scrolls between double-line borders, and covered with a crackled glaze of bluish-beige color.

10 in. (25.4 cm.) high

\$4,000-6,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1923 (Rogers Fund).

清 青白釉系刻花剔犀紋梅瓶

來源

紐約大都會藝術博物館，入藏於1923年 (Rogers 基金)。



•813

A RARE SGRAFFITO CIZHOU-TYPE VASE, *MEIPING*

JIN-YUAN DYNASTY (1115-1368)

The tapering vase is carved through the creamy-white slip to the buff-colored ground with a broad band of floral scroll above a band of leaf scroll and a band of upturned petal lappets above the foot, all under a clear glaze.

15 3/4 in. (39 cm.) high

\$2,000-3,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1926.

金/元 磁州窯系白地劃蓮紋梅瓶

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。

紐約大都會藝術博物館，入藏於1926年。





•814

A PURPLE-SPLASHED *JUNYAO* BOWL

YUAN DYNASTY (1279-1368)

The bowl is potted with deep rounded sides and covered inside and out with a thick, crackled blue glaze, thinning to a mottled brown on the rim. Two splashes of reddish-purple and pale green accentuate the interior.

7¼ in. (18.3 cm.) diam.

\$5,000-7,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1918 (Rogers Fund).

元 鈞窯藍釉紫斑盃

來源

紐約大都會藝術博物館，入藏於1918年 (Rogers 基金)。



(interior)

A PURPLE-SPLASHED JUNYAO TRIPOD CENSER

JIN-YUAN DYNASTY, 13TH-14TH CENTURY

The censer has a compressed globular body supported on three cabriole legs, and a pair of rounded handles surmounted by upright angular loops and is covered overall with a finely mottled, milky blue glaze that thins to mushroom on the rim and is accented with bluish-purple splashes on the exterior and interior.

5½ in. (13 cm.) diam.

\$20,000-30,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.
The Metropolitan Museum of Art, New York, accessioned in 1926.

EXHIBITED

Japan Society, at the Galleries of M. Knoedler & Co., *Chinese, Korean and Japanese Potteries: Descriptive Catalogue of Loan Exhibition of Selected Examples*, New York, 2-21 March 1914, p. 74, no. 259.

金/元 鈞窯藍釉紫斑爐

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。

展覽

日本協會，紐約 M. Knoedler & Co. 畫廊，《Chinese, Korean and Japanese Potteries: Descriptive Catalogue of Loan Exhibition of Selected Examples》，1914年3月2日至21日，74頁，編號259。



(another view)



A PURPLE-SPLASHED JUNYAO BOWL

YUAN DYNASTY (1279-1368)

The heavily-potted bowl has deep, rounded sides and is covered on the interior with a glaze of creamy lavender-blue color splashed with two tapering purple streaks. The exterior is covered with a vibrant purple color shading to blue just before the mushroom-toned mouth rim. 5 $\frac{3}{8}$ in. (13.5 cm.) diam.

\$12,000-18,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1926.

元 鈞窯玫瑰紫盃

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。

紐約大都會藝術博物館，入藏於1926年。



•817

A SMALL PURPLE-SPLASHED 'MA JUN' VASE, MEIPING

MING DYNASTY (1368-1644) OR LATER

The high-shouldered vase is covered with a glaze of pale sky-blue color accented with three evenly-spaced splashes of purple.

4¾ in. (12 cm.) high

\$4,000-6,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1926.

EXHIBITED

Japan Society, at the Galleries of M. Knoedler & Co., *Chinese, Korean and Japanese Potteries: Descriptive Catalogue of Loan Exhibition of Selected Examples*, New York, 2-21 March 1914, p. 66, no. 207.

明或以後 鈞窯系天藍釉紫斑梅瓶

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。

紐約大都會藝術博物館，入藏於1926年。

展覽

日本協會，紐約 M. Knoedler & Co. 畫廊，『Chinese, Korean and Japanese Potteries: Descriptive Catalogue of Loan Exhibition of Selected Examples』，1914年3月2日至21日，66頁，編號207。



818

A SMALL PURPLE-SPLASHED 'MA JUN' DOUBLE-GOURD VASE

QING DYNASTY (1644-1911)

The vase is thickly potted with bulbous lower section and smaller upper section, and is covered with a matte glaze of milky blue color accented around the neck and to one side with pale purple splashes.

6¼ in. (15.9 cm.) high

\$6,000-8,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1926.

明或以後 鈞窯系天藍釉紫斑葫蘆瓶

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。

紐約大都會藝術博物館，入藏於1926年。





819

819

A SMALL 'MA JUN' VASE, MEIPING

MING DYNASTY (1368-1644) OR LATER

The vase has a high-shouldered body that tapers towards the short neck, and is covered with a matte glaze of pale blue color which thins to mushroom beneath the shoulder.

6½ in. (16.5 cm.) high

\$6,000-8,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1926.

明或以後 鈞窯系天藍釉梅瓶

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。



820

*820

TWO 'MA JUN' VESSELS

MING DYNASTY (1368-1644) OR LATER

The first is a high-shouldered, lobed vase, covered on the exterior with a deep purple glaze with abstract 'bird'-shaped accents in turquoise glaze on the shoulder. The second is a deep cup covered in purple glaze on the exterior and turquoise glaze on the interior.

The vase 6¼ in. (15.5 cm.) high, the cup 3¾ in. (8.7 cm.) diam.

\$5,000-7,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943)
Collection.
The Metropolitan Museum of Art,
New York, accessioned in 1926.

EXHIBITED

The vase: Japan Society, at the Galleries
of M. Knoedler & Co., *Chinese, Korean
and Japanese Potteries: Descriptive Catalogue
of Loan Exhibition of Selected Examples*,
New York, 2-21 March 1914, p. 66, no.
208. (2)

明或以後

鈞窯系丁香紫藍斑四稜梅瓶及羅漢盃各一

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。

展覽

梅瓶：日本協會，紐約 M. Knoedler &
Co. 畫廊，〈Chinese, Korean and Japanese
Potteries: Descriptive Catalogue of Loan
Exhibition of Selected Examples〉，1914年3
月2日至21日，66頁，編號208。

•821

TWO SMALL 'MA JUN' WATER POTS

MING DYNASTY (1368-1644) OR LATER

One vessel is in the shape of a pomegranate and covered allover in a milky-turquoise glaze highlighted with purple splashes. The other has a compressed body covered on the exterior with a purple glaze with a turquoise splash on the body and with turquoise glaze on the interior and foot.

Pomegranate-form water pot 3 in. (7.7 cm.) high,
compressed water pot 1¾ in. (4.4 cm.) high (2)

\$3,000-5,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1926.

EXHIBITED

The pomegranate-form water pot: Japan Society, at the
Galleries of M. Knoedler & Co., *Chinese, Korean and
Japanese Potteries: Descriptive Catalogue of Loan Exhibition
of Selected Examples*, New York, 2-21 March 1914, p. 65,
no. 201.

明或以後 鈞窯系小水盂兩件

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。

展覽

石榴形水盂：日本協會，紐約 M. Knoedler & Co. 畫廊，
《Chinese, Korean and Japanese Potteries: Descriptive
Catalogue of Loan Exhibition of Selected Examples》，1914年3
月2日至21日，65頁，編號201。



822

AN UNUSUAL PURPLE-SPLASHED 'MA JUN' VASE

QING DYNASTY (1644-1911)

The vase has a globular body and a short neck flanked by a pair of shaped handles, and is set on a rounded, pierced integral stand, and covered overall with a glaze of crackled, milky bluish-grey tone accented on each side with purple splashes.

7¾ in. (19.6 cm.) high

\$6,000-8,000

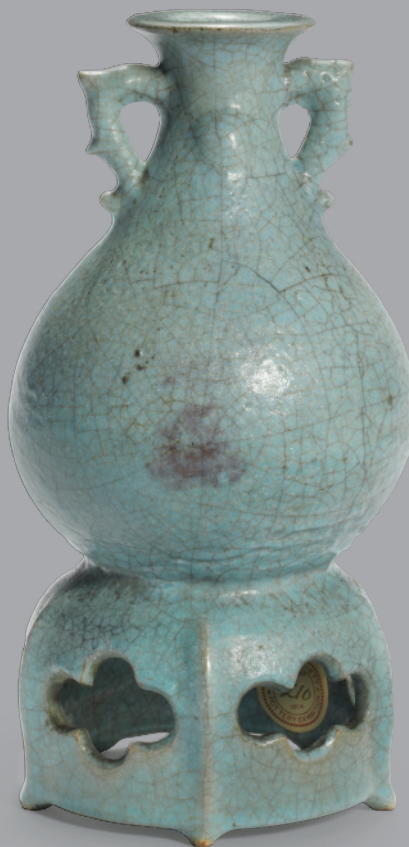
PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1926.

清 鈞窯系藍釉紫斑雙耳連座瓶

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館，入藏於1926年。



A FAHUA RETICULATED DOUBLE-GOURD VASE

MING DYNASTY, 15TH-16TH CENTURY

The lower and upper body are decorated with scholars at various pursuits amidst clouds and pine trees against a pierced ground, with *nuyi* heads at the waist, and petal-lappet borders at the mouth and foot. The decoration is glazed in turquoise, yellow and white against a rich aubergine ground.

13¾ in. (35 cm.) high

\$10,000-15,000

PROVENANCE

Ralph M. Chait, New York, no. 6129, according to label.
John D. Rockefeller Jr. (1874-1960) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1960.

明十五/十六世紀 琺華透雕高士圖葫蘆瓶

來源

Ralph M. Chait, 編號6129 (据標籤所知)。
小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館, 入藏於1960年。



A LARGE *FAHUA* RETICULATED JAR AND COVER

MING DYNASTY, 15TH-16TH CENTURY

The reticulated jar is decorated around the mid-section with a continuous scene of scholars in a landscape amidst pines and clouds, above a band of petal lappets encircling the foot and below a band of peonies on the shoulder, and with vaporous clouds on the waisted neck. The cover is decorated with flower sprays beneath a biscuit finial of a seated sage.

17½ in. (44.4 cm.) high

\$8,000-12,000

PROVENANCE

Mr. and Mrs. Isaac D. Fletcher (d. 1917) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1918.

A *fahua* jar with very similar subsidiary borders, but with a main band of the Eight Immortals around the sides, is illustrated by E. Gorer and J. F. Blacker, *Chinese Porcelains and Hard Stones*, vol. II, London, 1911, pl. 195. See, also, the *fahua* jar with a broad band of scholars in a landscape similar to that on the present jar, and also with similar subsidiary bands, from the Ira and Nancy Koger Collection, sold at Christie's New York, 19 September 2006, lot 238.

明十五/十六世紀 琺華透雕山水人物圖蓋罐

來源

Isaac D. Fletcher 伉儷珍藏。
紐約大都會藝術博物館，入藏於1918年。





825

A FAHUA VASE, MEIPING

MING DYNASTY, 15TH-16TH CENTURY

The robustly potted, broad-shouldered, tapering body is decorated in relief with beaded chains suspending monster masks above figures in a mountainous landscape, and below a large *ruiyi* collar on the shoulder. The relief decoration is highlighted in turquoise, green and cream glaze against a mottled dark aubergine ground.

10¾ in. (27.3 cm.) high

\$7,000-9,000

PROVENANCE

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

明十五/十六世紀 琺華山水人物故事圖梅瓶

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館，入藏於1960年。

826

A PAIR OF MASSIVE *FAHUA* JARDINIÈRES

MING DYNASTY, 15TH-16TH CENTURY

Each is decorated in thread-relief outline with various blossoming flowers. The decoration is glazed in subtle tones of aubergine and white against a rich turquoise ground. Each is fitted with a metal liner.

33½ in. (85 cm.) diam., wood stands

(2)

\$20,000-30,000

PROVENANCE

Mr. and Mrs. Isaac D. Fletcher (d. 1917) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1922.

明十五/十六世紀 琺華花卉紋缸

來源

Isaac D. Fletcher 伉儷珍藏。

紐約大都會藝術博物館，入藏於1921年。





•827

A CIZHOU-TYPE POLYCHROME-DECORATED BALUSTER VASE

MING DYNASTY, 15TH-16TH CENTURY

The wide body is decorated with three shaped panels enclosing figures in a riverscape, above a continuous band of *qilin* galloping on roiling waves, and beneath a band of leafy lotus scroll encircling the shoulder.

13 7/8 in. (33.2 cm.) high

\$3,000-5,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1926.

明十五/十六世紀 磁州窯系彩繪開光高士圖瓶

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。
紐約大都會藝術博物館·入藏於1926年。



•828

AN IRON-RED, YELLOW AND GREEN-ENAMELED VASE, MEIPING

17TH CENTURY

The vase is decorated on one side with a courtier flanked by two attendants, beside an immortal holding a scepter standing on billowing clouds, and on the reverse with a lady seated in a garden beside a rabbit on further clouds, all above a band of boys amidst lotus scroll on the waisted lower section. The base is inscribed with an apocryphal Jiajing mark.

9 7/8 in. (25.1 cm.) high

\$1,500-2,500

PROVENANCE

The Metropolitan Museum of Art, New York,
accessioned in 1925 (Rogers Fund).

明末清初 五彩人物故事圖梅瓶

來源

紐約大都會藝術博物館·入藏於1925年 (Rogers 基金)。

829

A SMALL BLUE AND WHITE VASE, *MEIPING*

MING DYNASTY, 15TH-16TH CENTURY

The body is painted with a broad band of peony scroll between a flower-filled *nuyi* collar above a band of leafy meander below.

5¾ in. (14.6 cm.) high

\$6,000-8,000

PROVENANCE

Paul Zeisler, Jr. Collection.

The Metropolitan Museum of Art, New York, accessioned in 1966.

明十五/十六世紀 青花纏枝蓮紋梅瓶

來源

Paul Zeisler, Jr. 珍藏。

紐約大都會藝術博物館，入藏於1966年。





•830

A SMALL BLUE AND WHITE LOBED JAR

MING DYNASTY, 16TH-EARLY 17TH CENTURY

The lobed body is decorated in inky shades of underglaze blue with alternating panels depicting floral sprigs and a figure seated in a garden.

4¼ in. (10.9 cm.) high

\$1,000-1,500

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1922 (Rogers Fund).

明十六/十七世紀 青花瓜棱小罐

來源

Rogers 基金。
紐約大都會藝術博物館·入藏於1922年。



•831

A SMALL BLUE AND WHITE FACETED JAR

MING DYNASTY, 16TH CENTURY

Each broad side is decorated with ducks in a lotus pond, separated by narrow panels of lotus scroll, all between further decorative borders around the shoulder and foot. The base is inscribed with an apocryphal Xuande mark.

4¼ in. (10.8 cm.) high

\$800-1,200

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1917 (Rogers Fund).

明中期 青花蓮池鴛鴦紋方罐

來源

紐約大都會藝術博物館·入藏於1917年 (Rogers 基金)。



832

A SMALL BLUE AND WHITE CUSHION-FORM BOX AND A COVER

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1522-1566)

Of square form with canted corners, the cover is painted in rich dark blue tones with a five-clawed dragon writhing amidst *nuyi*-form clouds. The sides of the cover are decorated with alternating cranes and phoenixes amidst double peaches, above a key-fret border. The sides of the box are similarly decorated. 5½ in. (14 cm.) diam.

\$20,000-30,000

PROVENANCE

Marie-Louise Gárbaty Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1993.

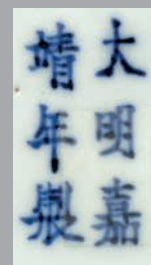
明嘉靖 青花雲龍紋倭角蓋盒 六字楷書款

來源

Marie-Louise Gárbaty 珍藏。
紐約大都會藝術博物館，入藏於1993年。



(detail)



(mark)

A BLUE AND WHITE RETICULATED BRUSH REST

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE RECTANGLE AND OF THE PERIOD (1573-1619)

The reticulated brush wrist is modeled with five jagged peaks, each painted with a central front-facing dragon flanked by four side-facing dragons clutching flaming pearls, all above pointed rocks and waves.

6½ in. (16.6 cm.) wide

\$50,000-70,000

PROVENANCE

Marie-Louise Gárbaty Collection.

The Metropolitan Museum of Art, New York, accessioned in 1993.

Wanli-marked blue and white brush rests of this type can be found with five peaks and with three peaks, although those with five peaks appear to be rarer. Examples of Wanli blue and white five-peak brush rests include one illustrated by J. Ayers, *The Baur Collection*, vol. II, Geneva, 1969, pl. A188; one in the Musée Guimet, illustrated by D. Lion-Goldshmidt, *Les Poteries et Porcelaines Chinoises*, pl. XVI (E); and another in the Seattle Art Museum, included in the China Institute of America Exhibition of Dragons in Chinese Art, 1972, no. 47. A Wanli-marked blue and white brush rest with three peaks was sold at Christie's London, 31 October 2000, lot 864.

明萬曆 青花龍紋五峰筆山 雙方框六字楷書橫款

來源

Marie-Louise Gárbaty 珍藏。

紐約大都會藝術博物館，入藏於1993年。



(mark)



(reverse)





834

AN IRON-RED-GROUND BLUE AND WHITE 'GARLIC MOUTH' VASE

WANLI PERIOD (1573-1619)

The bulbous body and tall neck are decorated with birds in flight amidst pine trees, peony and bamboo, interrupted by a border of shaped panels of lotus and peach reserved on a diaper ground on the shoulder. The garlic-form mouth is molded in the form of rows of overlapping lotus petals.

17½ in. (44.2 cm.) high

\$8,000-12,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1919 (Rogers Fund).

Wanli vases of similar shape, with this distinctive garlic-form mouth molded as rows of overlapping lotus petals, but decorated in the *wuca* palette with formalized lotus scroll, include the example from the Idemitsu Museum illustrated in *The Pursuit of the Dragon*, Seattle Art Museum, 1988, no. 72; the example illustrated in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, p. 304, no. 909; and the vase from the Benjamin F. Edwards III Collection, sold at Christie's New York, 20 January 2004, lot 27.

明萬曆 珊瑚紅地青花加彩花鳥紋蒜頭瓶

來源

紐約大都會藝術博物館，入藏於1919年 (Rogers 基金)。

835

AN IRON-RED-GROUND BLUE AND WHITE OVOID VASE

MING DYNASTY, 16TH-17TH CENTURY

The vase is decorated with lotus scroll, delineated above the foot, at the shoulder, and base of the neck with white horizontal line borders, all in soft tones of underglaze blue against a rich iron-red ground.

14 in. (35.6 cm.) high

\$20,000-30,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1923.

明十六/十七世紀 珊瑚紅地青花纏枝蓮紋梅瓶

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



A RARE GREEN AND YELLOW-GLAZED 'DRAGON' JAR

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The ovoid jar is decorated with four shaped panels of five-clawed dragons leaping amidst flames and chasing a flaming pearl above rocks and waves, each separated by the *bajixiang* (Eight Buddhist Emblems), all beneath a lappet border on the shoulder. 6¾ in. (17.1 cm.) high

\$50,000-70,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1923 (Rogers Fund).

LITERATURE

S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989 ed., p. 190, no. 186.

Compare the present jar with a number of related yellow-and green-glazed Wanli-marked jars decorated with dragons enclosed within barbed cartouches, including one from the Yokogawa collection illustrated in *Oriental Ceramics, The World's Greatest Collections*, Vol. 1, Tokyo National Museum, 1982, no. 124, and another in the Baur collection, Geneva illustrated by J. Ayers, *The Baur Collection*, Vol. 2, Geneva, 1969, no. A208.

明萬曆 綠地黃彩開光海水雲龍紋罐 雙圈六字楷書款

來源

紐約大都會藝術博物館，入藏於1923年 (Rogers 基金)。



(mark)



(another view)



AN IRON-RED-DECORATED BLUE AND WHITE 'DRAGON' DISH

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The dish has shallow, slightly rounded sides, and is decorated on the interior with an iron-red, five-clawed dragon chasing a flaming pearl as it leaps amidst crashing waves. The exterior is decorated with a band of eight dragons above crashing waves.

6½ in. (16.7 cm.) diam.

\$15,000-25,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1923.

LITERATURE

S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989 ed., p. 188, no. 184.

Compare the similarly decorated Wanli-marked dish of smaller size (14.5 cm.), from the Pilkington Collection, sold at Sotheby's Hong Kong, 6 April 2016, lot 43.

明萬曆 青花礬紅九龍開海紋盤 雙圈六字楷書款

來源

Mary Clark Thompson (1835-1923) 珍藏。

紐約大都會藝術博物館，入藏於1923年。



(two views)

838

A LARGE BLUE AND WHITE 'FISH' DISH

MING DYNASTY, 16TH-17TH CENTURY

The dish is decorated in the interior with a carp leaping from roiling waves amidst flames, clouds and a flaming pearl, all beneath the everted rim decorated with beribboned auspicious emblems and peony sprays. 17 $\frac{7}{8}$ in. (45 cm.) diam.

\$6,000-8,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1967 (Rogers Fund).

明十六/十七世紀 青花鯉魚躍龍門圖盤

來源

紐約大都會藝術博物館，入藏於1967年 (Rogers 基金)。



•839

A BLUE AND WHITE JAR

LATE MING DYNASTY, 17TH CENTURY

The jar is decorated in inky shades of blue with shaped panels of chrysanthemums and butterflies amidst rocks reserved on a dense ground of *wan* pattern. The shoulder is decorated with further *wan* pattern and set with four lion-mask-form loop handles. 10 $\frac{1}{4}$ in. (26 cm.) high

\$3,000-5,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1919 (Rogers Fund).

A similar blue and white vase is illustrated by R. Krahl in *Chinese Ceramics in the Topkapi Saray Museum*, vol. II, London, 1986, p. 778, no. 1492, where it is dated to the late sixteenth or early seventeenth century.

晚明 青花開光洞石花卉紋鋪首瓶

來源

紐約大都會藝術博物館，入藏於1919年 (Rogers 基金)。



•840

AN UNUSUAL GREEN, YELLOW AND
IRON-RED-GLAZED JAR AND A COVER

17TH CENTURY

The body is decorated with a court scene of a group of female musicians and two tribute bearers standing before a high-ranking official and his wife, beneath the shoulder decorated with two bands of stylized lappets, and the cover decorated with flowers growing amidst rocks.

12 $\frac{7}{8}$ in. (32.7 cm.) high

\$4,000-6,000

PROVENANCE

The Metropolitan Museum of Art, New York,
accessioned in 1926 (Rogers Fund).

明末清初 五彩仕女圖罐

來源

紐約大都會藝術博物館·入藏於1926年 (Rogers 基金)。



841

A BLUE AND WHITE STEM CUP

17TH CENTURY

Standing on a tall, slightly spreading foot decorated with chrysanthemum and lotus, the cup is decorated with two figures playing *weiqi* and drinking tea, accompanied by an attendant tending to the tea. The interior of the foot is inscribed with an apocryphal Chenghua mark.

4¼ in. (10.7 cm.) high

\$7,000-9,000

PROVENANCE

Margaret and Raymond J. Horowitz Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1977.

LITERATURE

S. Valenstein, *A Handbook of Chinese Ceramics*, New York,
1989 ed., p. 210, no. 202.

明末清初 青花會棋品茗圖高足盃

來源

Margaret 及 Raymond J. Horowitz 伉儷收藏。
紐約大都會藝術博物館，入藏於1977年。



(detail)



•842

A RARE RETICULATED BLUE AND WHITE 'COLD-PAINTED' CUP

17TH CENTURY

The double-walled cylindrical cup is decorated on the reticulated diaper exterior with three recessed panels enclosing figures embellished with 'cold-painted' enamels and gilding. *Fu lu shou* ('good fortune, wealth, longevity') characters in flaming pearls are applied between the panels. The base is inscribed with an apocryphal Xuande mark.

3⅝ in. (9.2 cm.) diam.

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection,
New York.
The Metropolitan Museum of Art, New York,
accessioned in 1879.

明末清初 青花透雕加彩人物紋盃

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。









•843

A GREEN, YELLOW, AUBERGINE AND CREAM-GLAZED CENSER

17TH CENTURY

The exterior is applied with the Eight Daoist Immortals on a textured ground interrupted by two lion-mask handles, all splashed with cream, green, aubergine and yellow glaze between green-glazed borders.

3 $\frac{3}{4}$ in. (9.4 cm.) diam.

\$3,000-5,000

PROVENANCE

Mary Stillman Harkness (1874-1952) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.

明末清初 素三彩八仙紋獅耳爐

來源

Mary Stillman Harkness (1874-1952) 珍藏。
紐約大都會藝術博物館，入藏於1950年。



•844

A PAIR OF SANCAI/EQUESTRIAN-FORM ROOF TILES

MING DYNASTY (1368-1644)

Each rider, shown wearing long, loose-fitting green-glazed robes, is seated astride a cream-glazed caparisoned horse, its mane and tail splashed with green-glaze and its molded trappings highlighted in amber.

10 $\frac{1}{2}$ in. (25.6 cm.) wide

(2)

\$1,200-1,600

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1912 (anonymous gift).

明 三彩騎馬男像瓦一對

來源

紐約大都會藝術博物館，入藏於1912年。

A LARGE YELLOW, GREEN, TURQUOISE, AND AUBERGINE-GLAZED FIGURE OF AMITAYUS

MING-QING DYNASTY (1368-1911)

The figure is seated in *dhyanasana* on a separately made lotus base with his hands resting in his lap holding a vessel, and is dressed in flowing robes and a scarf draped over his shoulders that continues around his forearms. The face has a benevolent expression with heavy-lidded eyes, and is surmounted by a pointed crown inset with diminutive images of Amitabha.

The figure 21¼ in. (54 cm.) high

(2)

\$8,000-12,000

PROVENANCE

Hon. Chester Holcombe (1842-1912) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1884.

Amitayus, known as the 'Buddha of Infinite Life,' is one of the most popular deities in the Tibetan Buddhist pantheon; his typical iconography is recognized by the seated full-lotus posture with hands in meditation supporting a *kalasha* bottle containing the elixir of immortality.

Ceramic Buddhist images of such unusually large size are extremely rare, and were probably specifically commissioned for ritual display in temples situated within the imperial palace precincts.

明/清 三彩無量壽佛坐像

來源

Hon. Chester Holcombe (1842-1912) 珍藏。
紐約大都會藝術博物館，入藏於1884年。





846

A LARGE BLUE AND WHITE 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with blossoming peony trees on a 'cracked ice' ground.

17 $\frac{3}{8}$ in. (43.8 cm.) high

\$12,000-18,000

PROVENANCE

Mrs. Donald V. Lowe Collection.

The Metropolitan Museum of Art, New York, accessioned in 1963.

清康熙 青花冰梅紋鳳尾尊

來源

Donald V. Lowe 夫人珍藏。

紐約大都會藝術博物館，入藏於1963年。

847

A BLUE AND WHITE BALUSTER JAR AND COVER

KANGXI PERIOD (1662-1722)

The jar is decorated with a scene of court ladies and boys on a garden terrace amidst rock formations and leafy trees, and with roiling waves in the distance, beneath a vaporous cloud border on the shoulder and beribboned emblems on the waisted neck. An artemisia leaf within a double circle is on the base. The cover is decorated with three boys at play.

16 in. (40.7 cm.) high

\$8,000-12,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1909 (Rogers Fund).

Compare the Kangxi blue and white jar and cover of similar proportions, but of smaller size (27.5 cm.), decorated with court ladies and children at leisure in a garden setting below beribboned emblems on the waisted neck, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p. 49, no. 42.

清康熙 青花嬰戲圖將軍罐

來源

紐約大都會藝術博物館，入藏於1908年 (Rogers 基金)。





•848

A MOLDED BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

The dish is decorated in the center with a carp and a four-clawed dragon, both emerging from roiling waves, below a band of radiating petals, some containing flaming pearls, and shaped panels of alternating carp and flower heads in the well. The base is inscribed with a basket.

10 $\frac{3}{8}$ in. (27 cm.) diam.

\$2,500-3,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清康熙 青花魚化龍紋盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•849

AN UNUSUAL BLUE AND WHITE MEIPING

KANGXI PERIOD (1662-1722)

The body is decorated in imitation of Ming-dynasty 'heaping and piling' with a broad band of leafy lotus scroll and grasses. The foot and shoulder are encircled by further leafy scroll. The base is inscribed with an apocryphal Xuande mark.

6 $\frac{3}{4}$ in. (17.2 cm.) high

\$3,000-5,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1917 (Rogers Fund).

清康熙 青花纏枝蓮紋梅瓶

來源

紐約大都會藝術博物館，入藏於1917年 (Rogers 基金)。

850

A BLUE AND WHITE JAR AND COVER

KANGXI PERIOD (1662-1722)

The exterior is decorated with three Buddhist lions playing with brocade balls all below the neck decorated with beribboned emblems. The affixed cover is decorated with cranes amidst clouds and further emblems.

16¼ in. (41.2 cm.) high

\$6,000-8,000

PROVENANCE

Dorothea Wolff Collection.

Mrs. Lewis S. Wolff Collection.

The Metropolitan Museum of Art, New York,
accessioned in 1922.

清康熙 青花獅球紋將軍罐

來源

Dorothea Wolff 珍藏。

Lewis S. Wolff 夫人珍藏。

紐約大都會藝術博物館，入藏於1922年。





•851

A BLUE AND WHITE PETAL-MOLDED DISH

KANGXI PERIOD (1662-1722)

The center of the interior is decorated with a scholar accompanied by his attendant standing beside a crane beneath a towering pine tree. The well is decorated with petal-form panels enclosing precious objects beneath shaped panels enclosing double peaches. The base is inscribed with an apocryphal Chenghua mark.
10½ in. (27.1 cm.) diam.

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York. The Metropolitan Museum of Art, New York, accessioned in 1879.

清康熙 青花高士觀鶴圖盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。紐約大都會藝術博物館，入藏於1879年。



•852

TWO BLUE AND WHITE VASES

KANGXI PERIOD (1662-1722)

The first is a blue and white pear-shaped bottle-vase, painted with alternating vertical panels of a lady holding a fan in a garden and an arrangement of antiques below elaborate lappet borders on the neck. The second is a cylindrical vase decorated with two registers of panels enclosing baskets of flowers and antiques.

Pear-shaped vase 10½ in. (25.7 cm.) high,
cylindrical vase 6½ in. (15.5 cm.) high

(2)

\$3,000-5,000

PROVENANCE

William Rhinelandier Stewart (1852-1929) Collection. The Metropolitan Museum of Art, New York, accessioned in 1929.

清康熙 青花長頸瓶及青花罐

來源

William Rhinelandier Stewart (1852-1929) 珍藏。紐約大都會藝術博物館，入藏於1929年。

William Rhinelandier Stewart (1852-1929), was a philanthropist and financier, who dedicated his life to the betterment of New York. Stewart was the New York State Commissioner for the World's Fair when it was held in New York City in 1883, and was a trustee of several banks and real estate companies including the Greenwich Savings Bank, and a member of many prestigious social clubs. He is best known for conceiving the famous arch in Washington Square Park in 1889, which was first built to celebrate the centennial of George Washington's inauguration and is now a well-known landmark of New York City.

•853

A BLUE AND WHITE LOBED BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The exterior is decorated with ladies and boys at play in a garden setting, all above a band of molded petals enclosing flowers, the interior with a central medallion containing three boys at play. 8½ in. (20.6 cm.) diam.

\$3,000-5,000

PROVENANCE

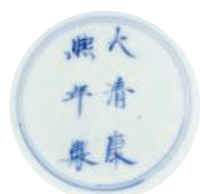
Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清康熙 青花庭院人物棧式盤 雙圈六字楷書款

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



(mark)



•854

A BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

The raised center is decorated with four ladies on a terrace, surrounded by a scene of prunus and plantain beneath clouds and the sun, moon and a constellation. The everted rim is decorated with further scenes of ladies, and the exterior with the *bajixiang*. 14 in. (35.4 cm.) diam.

\$5,000-7,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1920 (Rogers Fund).

清康熙 青花仕女圖折沿盤

來源

紐約大都會藝術博物館，入藏於1920年 (Rogers 基金)。



A COPPER-RED-DECORATED BLUE AND WHITE AND *JARDINIÈRE*

KANGXI PERIOD (1662-1722)

The exterior is boldly painted with carp, crawfish, shrimp and a crab amidst water plants beneath a scroll border. The carp are picked-out in copper-red and the crawfish, crab and sea plants in underglaze blue.

19½ in. (48.5 cm.) high overall including gilt-metal stand

\$30,000-50,000

PROVENANCE

Edna H. Sachs Collection.

The Metropolitan Museum of Art, New York, accessioned in 1975.

Compare the blue and white *jardinière* decorated with a scene of carp swimming amidst water plants beneath a scroll border encircling the rounded rim, but of smaller size (34.5 cm.), in the Palace Museum, Beijing, illustrated by Chen Runmin in *Selected Chinese Ceramics from the Palace Museum (Volume 1): Blue and White Ceramics in Shunzhi and Kangxi Periods* (*Qing Shunzhi Kangxi chao qing hua ci*), Beijing, 2005, p. 391, no. 251, where it is dated Kangxi.

清康熙 青花釉裏紅魚藻紋卷缸

來源

Edna H. Sachs 珍藏。

紐約大都會藝術博物館，入藏於1975年。



(another view)









•856

A BLUE AND WHITE GIN BOTTLE

KANGXI PERIOD (1662-1722)

Of square section, each side is relief-decorated with the flowers of the four seasons, set within a border of molded *wan* diapers and beneath a scalloped collar suspending lanterns and lotus on the flat shoulder. 9½ in. (23.1 cm.) high

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清康熙 青花四季花卉紋方瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•857

TWO BLUE AND WHITE METAL-MOUNTED BOTTLE VASES

KANGXI PERIOD (1662-1722)

The larger vase is decorated with two dragons chasing flaming pearls amidst flames and clouds, below various decorative borders. The smaller vase is decorated with stylized flowers, below flower sprigs on the neck. Both vases have European metal mounts on the mouths and upper portions of the neck.

10¼ and 9⅞ in. (25.9 and 25.1 cm.) high (2)

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

A blue and white Kangxi-period *kendi* with stylistically similar metal mounts is in the Palace Museum, Beijing, and illustrated by Wang Jianhua in *The Porcelain of Jingdezhen Civilian Kiln of Qing Dynasty in the Collection of the Palace Museum*, vol. 1, Beijing, 2014, pp. 248-9, no. 96.

清康熙 青花螭龍紋長頸瓶及青花花卉紋長頸瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

•858

A BLUE AND WHITE FACETED EWER AND COVER

KANGXI PERIOD (1662-1722)

The sides are decorated with shaped panels containing chrysanthemum, lotus, and rose, and the spout is flanked by two further flowers. *Together with* a blue and white bracket-lobed dish, Kangxi period, decorated in the center with flowering branches encircled by radiating petals enclosing further flowers on a 'cracked ice' ground in the well.

Ewer 4¼ in. (10.8 cm.) high, dish 8½ in. (21.6 cm.) diam.
(2)

\$1,500-2,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.
The Metropolitan Museum of Art, New York,
accessioned in 1879.

清康熙 青花花卉紋帶蓋茶壺及青花花口盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•859

A BLUE AND WHITE FOLIATE DISH

KANGXI PERIOD (1662-1722)

The interior is boldly decorated with a star-shaped panel enclosing a lotus spray reserved on a diaper ground, and the well is decorated with lotus scroll. The base is inscribed with an apocryphal Xuande mark. 10⅝ in. (27.1 cm.) diam.

\$2,000-3,000

PROVENANCE

William Rhinelanders Stewart (1852-1929) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1929.

清康熙 青花錦地蓮紋盤

來源

William Rhinelanders Stewart (1852-1929) 珍藏。
紐約大都會藝術博物館，入藏於1929年。





(two views)



860

A SMALL BLUE AND WHITE ROULEAU VASE

KANGXI PERIOD (1662-1722)

The sides are finely decorated with a continuous scene of mythical beasts perched on rocks below a hawk in flight and surrounded by a tumultuous ocean, all below two baskets of flowers on the neck.

7 $\frac{7}{8}$ in. (19.7 cm.) high

\$7,000-9,000

PROVENANCE

George D. Pratt (1869-1935) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1927.

A very similar scene of beasts perched on rocks surrounded by a tumultuous ocean can be seen on a larger (46 cm.) blue and white rouleau vase dating to the Kangxi period sold at Christie's New York, 20-21 March 2014, lot 2139.

清康熙 青花瑞獸紋棒槌瓶

來源

George D. Pratt (1869-1935) 珍藏。

紐約大都會藝術博物館·入藏於1927年。

861

A BLUE AND WHITE BOTTLE VASE

KANGXI PERIOD (1662-1722)

The globular body is decorated with a broad band of leafy composite floral scroll, and the tall neck with inverted lappets and stylized flowers, separated by a bulbous collar. The mouth is bound by a gilt-metal collar.

16 $\frac{1}{8}$ in. (42.1 cm.) high

\$6,000-8,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1923 (Rogers Fund).

清康熙 青花纏枝花卉紋長頸瓶

來源

紐約大都會藝術博物館，入藏於1923年 (Rogers 基金)。





•862

A BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

The dish is decorated on the interior with two ladies in a garden setting. The wide, everted rim is decorated with a hare leaping amidst rocks and pine trees. The base is inscribed with an apocryphal Chenghua mark. 8 $\frac{5}{8}$ in. (22 cm.) diam.

\$1,000-1,500

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1923 (Rogers Fund).

清康熙 青花仕女圖盤

來源

紐約大都會藝術博物館·入藏於1923年 (Rogers 基金)。



863

A BLUE AND WHITE MOLDED DISH

KANGXI PERIOD (1662-1722)

The petal-lobed dish is decorated in vibrant tones of cobalt blue with a central panel of chrysanthemum, peony and lotus amidst rocks and butterflies, below twelve radiating petals enclosing seasonal flowers and insects. The exterior is decorated with flower sprigs, and the base is inscribed with a character within double circles.

14 $\frac{1}{4}$ in. (36.2 cm.) diam.

\$6,000-8,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1918 (Rogers Fund).

The most popular botanical motif in China, the peony, is recognized as the flower of the emperor. It is known as the flower of wealth and honor and represents the season of spring. The chrysanthemum represents the season of autumn and is emblematic of a pleasant life, generosity and a good retirement from public life. The presence of butterflies conveys blessings of happiness.

清康熙 青花洞石花卉紋花口盤

來源

紐約大都會藝術博物館·入藏於1918年 (Rogers 基金)。

•864

A SMALL BLUE AND WHITE GLOBULAR VASE

KANGXI PERIOD (1662-1722)

The bulbous body is decorated with blossoming peony scroll beneath the short neck and flaring mouth rim.

3½ in. (9.2 cm.) high

\$3,000-5,000

PROVENANCE

William Rhinelandier Stewart (1852-1929) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1929.

清康熙 青花纏枝花卉紋小罐

來源

William Rhinelandier Stewart (1852-1929) 珍藏。
紐約大都會藝術博物館，入藏於1929年。



•865

A BLUE AND WHITE BOTTLE VASE

KANGXI PERIOD (1662-1722)

The bulbous vase is decorated in bright shades of blue with shaped panels enclosing 'antiques' or roses, between bands of alternating large and small *nuyi*-heads. The tall neck is encircled by one flat and two rounded collars, all painted with decorative bands, beneath upright leaves on the trumpet-form neck.

10¼ in. (25.6 cm.) high

\$4,000-6,000

PROVENANCE

William Rhinelandier Stewart (1852-1929) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1929.

清康熙 青花博古花卉紋瓶

來源

William Rhinelandier Stewart (1852-1929) 珍藏。
紐約大都會藝術博物館，入藏於1929年。





•866

A BLUE AND WHITE DOUBLE-GOURD VASE

KANGXI PERIOD (1662-1722)

The vase is decorated on the upper and lower bulbs with leafy floral scroll below a 'cracked ice' border.

7 $\frac{5}{8}$ in. (19.4 cm.) high

\$5,000-7,000

PROVENANCE

William Rhinelanders Stewart (1852-1929) Collection.
The Metropolitan Museum of Art, New York, accessioned
in 1929.

清康熙 青花纏枝花卉紋葫蘆瓶

來源

William Rhinelanders Stewart (1852-1929) 珍藏。
紐約大都會藝術博物館，入藏於1929年。



•867

A BLUE AND WHITE OVOID JAR

KANGXI PERIOD (1662-1722)

The jar is decorated with blossoming plum branches against a 'cracked-ice' ground.

9 $\frac{1}{4}$ in. (23.4 cm.) high, wood cover

\$4,000-6,000

PROVENANCE

Bernard M. Baruch (1870-1965) Collection.
The Metropolitan Museum of Art, New York, accessioned
in 1965.

清康熙 青花冰梅紋罐

來源

Bernard M. Baruch (1870-1965) 珍藏。
紐約大都會藝術博物館，入藏於1965年。

Bernard Baruch (1870-1965) was an American statesman who served as an advisor to U.S. presidents Woodrow Wilson, Franklin D. Roosevelt and Harry S. Truman. He served on numerous political councils including the War Industries Board and the Advisory Commission to the Council of National Defense. Baruch was an active alumnus of his alma mater, the School of Business and Civil Administration of the College of the City of New York, and the school was later renamed the Bernard M. Baruch School of Business and Public Administration in 1953 in honor of Baruch. Baruch donated Chinese ceramics to the Metropolitan Museum of Art after his death in 1965.

•868

A BLUE AND WHITE DISH

KANGXI PERIOD (1662-1722)

The dish is painted in the center with a roundel enclosing bamboo, rocks, and prunus, beneath radiating shaped panels of blossoming flower branches in the well.

14¼ in. (36 cm.) diam.

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清康熙 青花竹石花卉紋盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•869

A BLUE AND WHITE DEEP DISH

KANGXI PERIOD (1662-1722)

The interior is decorated with a central roundel of a long-tailed bird perched on a rock formation amidst blossoming trees within a key-fret border. The well and everted rim are both molded and fluted and decorated with shaped petals enclosing blossoming branches.

13½ in. (34.4 cm.) diam.

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879

清康熙 青花花鳥紋盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



870

A LARGE AND FINELY DECORATED *FAMILLE VERTE* ROULEAU VASE

KANGXI PERIOD (1662-1722)

The tall body is finely decorated with two registers of shaped panels depicting auspicious animals including a tiger, a phoenix, a lion, ducks and peacocks, and one panel depicting archaic vessels containing flowers and scholar's objects, all reserved on a yellow ground painted with lotus scroll. The neck is decorated with further scroll on a green ground and is separated into two registers by a bow-string band.

28¾ in. (73 cm.) high, wood stand

\$60,000-80,000

PROVENANCE

John D. Rockefeller Jr. (1874-1960) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1960.

清康熙 五彩開光鳥獸博古圖大棒槌瓶

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館，入藏於1960年。

It was not until 1913 that John D. Rockefeller, Jr., a noted collector of European paintings and textiles, discovered Chinese ceramics, when he was looking for two vases to adorn the mantelpiece of his New York home at 10 West 45th Street. By 1915, when J.P. Morgan died and his porcelain collection was sold by the art dealer Joseph Duveen, Rockefeller's interest in the field was fully sparked. Duveen offered the Morgan ceramics to Rockefeller, Henry Clay Frick, and Joseph E. Widener. The scale of John D., Jr.'s desired purchase of the Morgan porcelains, however, was great enough to necessitate a loan of some \$2 million from his father, John D. Rockefeller, Sr. "I have never squandered money on horses, yachts, automobiles or other foolish extravagances," the collector wrote in a letter outlining his request. "A fondness for these porcelains is my only hobby – the only thing on which I have cared to spend money. I have found their study a great recreation and diversion, and I have become very fond of them.... The money put into these porcelains is not lost or squandered... I think you do not realize how much I should like to do it, for you do not know the beauty and charm of these works of art..." (R. Fosdick John D. Rockefeller, Jr., *A Portrait*, New York, 1956, p. 335) John D., Sr. duly gifted the required funds, and a collection of exceptional beauty and provenance was born. In the decades to come, John D., Jr., would further advance his assemblage of Chinese ceramics through personal scholarship and a commitment to acquiring the very best.

According to his biographer, Rockefeller would spend hours examining and contemplating his objects. To display the pieces to their full potential, he had noted architect Welles Bosworth design stands for them. Many of the stands featured stabilizing clips painted to conform to the design of the porcelain, as seen on the present vase and others in this catalogue.



(detail)



John Davison Rockefeller, Jr. (1839-1937), son of J.D. Rockefeller, photographed upon his return from Egypt, March 29th, 1929. Culver Pictures/The Art Archive at Art Resource, New York.





A LARGE AND FINELY DECORATED FAMILLE VERTE ROULEAU VASE

KANGXI PERIOD (1662-1722)

The tall body is finely decorated with two registers of shaped panels depicting auspicious animals including a tiger, a phoenix, a lion, ducks and peacocks, and with one panel depicting archaic vessels containing flowers and scholar's objects, all reserved on a yellow ground decorated with lotus scroll. The neck has further scroll on a green ground and encircled by a bow-string band. 28½ in. (71.4 cm.) high, wood stand

\$40,000-60,000

PROVENANCE

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

清康熙 五彩開光鳥獸博古圖大棒槌瓶

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館，入藏於1960年。





A LARGE *FAMILLE VERTE* BOTTLE VASE

KANGXI PERIOD (1662-1722)

The vase is boldly decorated with three mythical beasts standing on rocks emerging from crashing waves. The lower neck is decorated with a pattern of leafy tendrils bearing lotus, pomegranates and peaches, beneath a *ruyi* band suspending auspicious emblems.

20 in. (50.9 cm.) high

\$30,000-50,000

PROVENANCE

Morgan Collection, no. 398/399.

John D. Rockefeller Jr. (1874-1960) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1960.

LITERATURE

Catalogue of the Morgan Collection of Chinese Porcelains, New York, 1904, p. 66.

清康熙 五彩瑞獸紋大長頸瓶

來源

摩根珍藏，編號398/399（据標籤所知）。

小約翰·戴維森·洛克菲勒（1874-1960）珍藏。

紐約大都會藝術博物館，入藏於1960年。





873

A FAMILLE VERTE BOTTLE VASE

KANGXI PERIOD (1662-1722)

The vase is boldly painted on the exterior with three mythical beasts standing on rock formations emerging from crashing waves. The lower neck is decorated with a pattern of scrolling tendrils set with lotus, pomegranates and peach, beneath a band of *ruyi* suspending auspicious emblems.

19 $\frac{7}{8}$ in. (50.4 cm.) high

\$15,000-25,000

PROVENANCE

Morgan Collection, no. 398/399.

John D. Rockefeller Jr. (1874-1960) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1960.

LITERATURE

Catalogue of the Morgan Collection of Chinese Porcelains, New York, 1904, p. 66.

清康熙 五彩瑞獸紋大長頸瓶

來源

摩根珍藏，編號398/399（據標籤所知）。

小約翰·戴維森·洛克菲勒（1874-1960）珍藏。

紐約大都會藝術博物館，入藏於1960年。

874

A FAMILLE VERTE BISCUIT 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with birds amidst a blossoming prunus tree emerging from jagged rocks, all in yellow, green, and aubergine on a pale greenish-blue ground. An illegible seal mark is inscribed in underglaze blue on the base.

16 $\frac{3}{4}$ in. (42.8 cm.) high

\$12,000-18,000

PROVENANCE

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

清康熙 綠地素三彩喜上眉梢圖鳳尾尊

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館，入藏於1960年。



A LARGE GILT-DECORATED FAMILLE VERTE DISH

KANGXI PERIOD (1662-1722)

The center of the dish is decorated with a floriform roundel containing a basket of flowers, beneath two registers of radiating lappets enclosing composite flower blossoms, all reserved on a stippled ground decorated with further flower blossoms below a band of shaped panels enclosing auspicious emblems between different diapers on the mouth rim. The base is inscribed with an artemesia leaf in underglaze blue. 20 1/4 in. (50.8 cm.) diam.

\$30,000-50,000

PROVENANCE

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

清康熙 五彩花籃圖大盤

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館，入藏於1960年。



A LARGE *FAMILLE VERTE* JAR AND A COVER

KANGXI PERIOD (1662-1722)

The jar is decorated with three registers of shaped panels enclosing landscapes, figures at leisure, and birds, all on a stippled ground with flower head blossoms, beneath beribboned auspicious emblems on the shoulder and lappets on the neck. The cover is similarly decorated.

26 $\frac{3}{4}$ in. (67 cm.) high, wood stand

\$20,000-30,000

PROVENANCE

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

A famille verte jar of approximately the same size (64.8 cm) decorated with shaped panels of landscape scenes reserved on a flower-strewn stippled ground, was sold at Christie's New York, 15 September 2009, lot 379.

清康熙 五彩開光人物花鳥博古圖將軍罐

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館，入藏於1960年。





877

A FAMILLE VERTE ROULEAU VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with a scene of a banquet celebrating the birthday of the Tang dynasty general Guo Ziyi, framed by rocks, leafy trees, and vaporous clouds, below the neck which is encircled by a blossoming peony branch and two birds.

18½ in. (46 cm.) high

\$30,000-50,000

PROVENANCE

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

The banquet scene depicted on this vase, known as Guo Ziyi *zhushou* (celebrating Guo Ziyi's birthday) or *da fugui yi shoukao* (grand wealth, rank, and longevity), conveys a very auspicious message. The figure depicted is the Tang dynasty general Guo Ziyi (AD 697-781). General Guo served four emperors during the Tang dynasty (AD 618-907) and was instrumental in quelling the An Shi Rebellion. It is recorded that on his 60th birthday, many family members and officials came to offer their congratulations and covered his bed with their scepters, which were a symbol of officialdom. Because Guo enjoyed a successful career and long life, and his many sons and son-in-laws were also successful court officials, he became the ultimate representative of a blessed man bestowed with longevity, progeny and an honorable career.

清康熙 五彩郭子儀祝壽圖棒槌瓶

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館，入藏於1960年。





878

A FAMILLE VERTE BISCUIT FIGURE OF A DAOIST IMMORTAL

KANGXI PERIOD (1662-1722)

The immortal is shown seated holding a *ruyi* scepter, and wearing a yellow-glazed robe decorated with scrolling clouds and five-clawed dragons chasing flaming pearls, worn over a green-glazed robe decorated with cranes and peaches. *Together with a famille verte biscuit-glazed model of a throne*, Kangxi period (1662-1722), raised on a hexagonal pedestal decorated on the front with diaper pattern and on the back with a *qilin* in a garden.

Figure 15½ in. (39.3 cm.) high, stand 10¾ in. (26.2 cm.) wide (2)

\$30,000-50,000

PROVENANCE

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

清康熙 五彩加金彩道教人物坐像及寶座

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館·入藏於1960年。

879

A PAIR OF FAMILLE VERTE BEAKER VASES

KANGXI PERIOD (1662-1722)

Both vases are decorated with two registers of petal-shaped panels containing flowering branches amidst rock formations and butterflies or groups of antiques, all surrounded by butterflies and flowering branches on a stippled green ground. The base is inscribed with a double circle in underglaze blue.

18 $\frac{3}{4}$ in. (47.9 cm.) high, wood stands (2)

\$12,000-18,000

PROVENANCE

Parish-Watson and Co., Inc., no. 904760-4 (according to label).

John D. Rockefeller Jr. (1874-1960) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1960.

清康熙 五彩開光花鳥博古圖花觚一對

來源

Parish-Watson and Co., Inc. , 編號 904760-4 (据標簽所知) 。

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。

紐約大都會藝術博物館·入藏於1960年。





•880

A LARGE FAMILLE VERTE DISH

KANGXI PERIOD (1662-1722)

The interior is decorated with two ladies standing in a garden amidst blossoming prunus, willow and plantain enclosed by a border of peony and shaped panels containing butterflies and katydids all on a diaper ground. The reverse with four flowering branches below a further decorative border.

14 $\frac{7}{8}$ in. (37.6 cm.) diam.

\$3,000-5,000

PROVENANCE

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

清康熙 五彩庭院仕女圖盤

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館·入藏於1960年。

A FAMILLE VERTE OVOID VASE

KANGXI PERIOD (1662-1722)

The sides are decorated with shaped panels enclosing ladies, children and cats in garden settings, between two registers of smaller panels of 'antiques', all reserved on a stippled ground painted with butterflies and composite floral blossoms. The neck is decorated with two panels of flower groups on a diaper ground.

17 $\frac{3}{4}$ in. (45.4 cm.) high

\$8,000-12,000

PROVENANCE

Ralph M. Chait, no. 7010 (according to label on base).

Robert E. Tod Collection.

The Metropolitan Museum of Art, New York, accessioned in 1937.

清康熙 五彩開光庭院人物圖瓶

來源

Ralph M. Chait, 編號7010 (据標籤所知)。

Robert E. Tod 珍藏。

紐約大都會藝術博物館, 入藏於1937年。



(detail)





•882

A FAMILLE VERTE BISCUIT BLACK-GROUND RETICULATED EWER AND COVER

KANGXI PERIOD (1662-1722)

Each side has three molded and reticulated panels containing prunus, pine, and bamboo (The Three Friends of Winter), reserved on a black-enameled ground, between lappets below and lotus scroll on the shoulder, all between the fish-form handle and upturned spout. The molded and reticulated cover is decorated with further prunus blossoms.

6¼ in. (15.8 cm.) high

\$2,000-3,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection. The Metropolitan Museum of Art, New York, accessioned in 1923.

清康熙 墨地五彩透雕歲寒三友圖帶蓋執壺

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



•883

A FAMILLE VERTE LOBED EWER AND A COVER

KANGXI PERIOD (1662-1722)

The body and spout are molded in imitation of bamboo and decorated with flowering branches and butterflies, beneath the tall handle decorated in imitation of green spotted bamboo.

6¾ in. (17.2 cm.) high

\$1,500-2,500

PROVENANCE

Mary Clark Thompson (1835-1923) Collection. The Metropolitan Museum of Art, New York, accessioned in 1923.

清康熙 五彩花卉蝴蝶紋仿竹帶蓋執壺

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。

•884

A FAMILLE VERTE EWER AND COVER

KANGXI PERIOD (1662-1722)

One side is decorated with ladies and a scholar in a garden, and the other side with a lady in a cart accompanied by a guard on horseback greeting two soldiers in a rocky landscape, all flanked by the “rattan-wrapped” handle and the curved spout. The cover is decorated with a flower blossom within a key-fret border.

6 $\frac{7}{8}$ in. (17.5 cm.) high

\$1,200-1,800

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1923.

清康熙 五彩人物故事圖帶蓋執壺

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



(detail)









•885

A FAMILLE VERTE OCTAGONAL DISH

KANGXI PERIOD (1662-1722)

The center of the dish is decorated with two birds in a garden amidst peony and pine beneath a *ruyi* border. The wide, everted rim is decorated with phoenixes and peonies on a stippled ground, beneath the molded 'pie-crust' edge.
10 $\frac{1}{8}$ in. (25.6 cm.) diam.

\$1,000-1,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)

Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清康熙 五彩花鳥紋八方盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•886

A FAMILLE VERTE SCALLOPED OVAL BASIN

KANGXI PERIOD (1662-1722)

The interior is decorated with an oval panel enclosing two birds perched on the branches of a flowering tree. The fluted well is decorated with further groups of birds on flowering branches and a lotus group, beneath shaped panels of butterflies and flower sprigs reserved on a diaper border beneath the gilded rim. The exterior is similarly decorated.

13 $\frac{3}{4}$ in. (35.3 cm.) wide

\$5,000-7,000

PROVENANCE

W.B. Osgood Field (1870-1944) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1902.

清康熙 五彩花鳥紋橢圓盤

來源

W. B. Osgood Field (1870-1944) 珍藏。
紐約大都會藝術博物館，入藏於1902年。

•887

AN UNUSUAL *FAMILLE VERTE* EWER

KANGXI PERIOD (1662-1722)

The compressed globular body is decorated with a garden terrace with blossoming vines and butterflies in flight, with a C-shaped handle painted with cloud scrolls, connecting to the tall, slender neck painted with further flowers terminating in the everted rim and 'pinched' spout.

9¼ in. (23.4 cm.) high

\$5,000-7,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清康熙 五彩花卉蝴蝶紋花澆

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。





•888

A FAMILLE VERTE BISCUIT RETICULATED BASKET AND COVER

KANGXI PERIOD (1662-1722)

The rounded sides are decorated with peach, pomegranate and flowering branches on a reticulated ground, above a lappet border and beneath a band of flower blossoms and stylized stems, all surmounted by an arched handle imitating woven rattan. The flat cover has a Buddhist lion-form finial.

4¼ in. (10.7 cm.) wide

\$2,000-3,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1923.

清康熙 五彩鏤空花果紋帶蓋提籃

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



•889

TWO FAMILLE VERTE BISCUIT MOLDED EWERS AND COVERS

KANGXI PERIOD (1662-1722)

The first has a lobed body decorated with blossoming flower branches, all between molded petal lappet borders, the tall handle decorated in imitation of woven rattan and the cover surmounted by a bud-form finial. The second is vertically molded in imitation of bamboo decorated with birds and flowers, and flanked by the upturned spout and curved handle, both painted in imitation of spotted bamboo.

First teapot 6¾ in. (15.9 cm.) high, second teapot 4½ in. (11.4 cm.) high (2)

\$2,500-3,500

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1923.

清康熙

五彩花卉紋帶蓋執壺及五彩仿竹帶蓋執壺

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。

•890

TWO FAMILLE VERTE BISCUIT FIGURES OF PARROTS

KANGXI PERIOD (1662-1722)

Each is modeled in the form of a parrot standing on a *sancai*-splashed pierced rock formation. The beak, talons, collar and eyes are picked out with red pigment and gilding.

8 $\frac{5}{8}$ in. (21.9 cm.) high, box

(2)

\$3,000-5,000

PROVENANCE

Morgan Collection, no. E21-22 (according to label).

Mrs. Harry Payne Bingham Collection.

The Metropolitan Museum of Art, New York, accessioned in 1972.

清康熙 五彩鸚鵡一對

來源

摩根珍藏，編號E21-22（據標籤所知）。

Harry Payne Bingham 夫人捐贈。

紐約大都會藝術博物館，入藏於1972年。



(another view)





•891

A SMALL *FAMILLE VERTE* FLUTED VASE

KANGXI PERIOD (1662-1722)

The body is decorated with shaped panels enclosing blossoming peony and a rock formation on one side and a bird perched on a blossoming prunus tree on the reverse. The narrow sides are decorated with butterflies and flower blossoms on a green stippled ground. The trumpet-form neck is decorated with antiques on the exterior and three blossoming branches on the interior. 11½ in. (29.1 cm.) high

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清康熙 五彩花鳥紋瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•892

A SMALL *FAMILLE VERTE* ARCHAISTIC POURING VESSEL

KANGXI PERIOD (1662-1722)

Each side is decorated with a *taotie* mask on a stippled-green ground, beneath a diaper border interrupted by a shaped panel containing two bells on one side, and another panel containing a fan and a *wan* emblem on the other side. Clambering *chilong* are applied beneath the spout and on either side of the handle.

4¼ in. (11 cm.) long

\$2,500-3,500

PROVENANCE

Bluett & Sons, London, no. 52 (according to label).

Mary Stillman Harkness (1874-1952) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.

清康熙 五彩堆塑螭龍饕餮紋匜

來源

Bluett & Sons，倫敦。

Mary Stillman Harkness (1874-1952) 珍藏。
紐約大都會藝術博物館，入藏於1950年。

893

A FAMILLE VERTE BISCUIT JARDINIÈRE

QING DYNASTY (1644-1911)

The body is decorated in slip outline with three horned mythical beasts amidst crashing waves. The flat, everted rim is incised with a diamond-shaped border alternating with shaped panels of simplified beasts reserved on clouds.

15 in. (38 in.) diam.

\$15,000-25,000

PROVENANCE

John D. Rockefeller Jr. (1874-1960) Collection,
and Harris Brisbane Dick Fund.

The Metropolitan Museum of Art, New York,
accessioned in 1945.

清 五彩凸雕瑞獸紋卷缸

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏·Harris
Brisbane Dick 基金。

紐約大都會藝術博物館·入藏於1945年。



(detail)





•894

A FAMILLE VERTE FIGURE OF A SEATED DAOIST IMMORTAL

KANGXI PERIOD (1662-1722)

The deity is shown seated on a throne, holding a *hu* tablet in front of his chest, and wearing court robes decorated with dragon roundels and flower blossoms. His face has a steady gaze and long beard, and is framed by locks of hair that trail from under his ribbed court hat.

9½ in. (24.2 cm.) high

\$3,000-5,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1916 (Rogers Fund).

清康熙 五彩道教人物坐像

來源

紐約大都會藝術博物館·入藏於1916年 (Rogers 基金)。



•895

AN UNUSUAL FAMILLE VERTE DISH

KANGXI PERIOD (1662-1722)

The interior is decorated with a central floral medallion reserved on a diaper ground, encircled by alternating panels of fish and phoenixes in flight, beneath a border decorated with flower medallions interrupted by six shaped panels enclosing butterflies. The base is inscribed with a small five-petaled floret.

10⅝ in. (27.1 cm.) diam.

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清康熙 五彩錦地開光魚藻紋盤

來源

Samuel Putnam Avery (1822-1904) 珍藏·紐約。
紐約大都會藝術博物館·入藏於1879年。

896

**A FAMILLE VERTE PALE GREEN-
GROUND BALUSTER VASE**

KANGXI PERIOD (1662-1722)

The vase is decorated on one side with birds perched in a blossoming osmanthus tree, and on the other side with peony and iris beside rock formations, all in pale aubergine, yellow, green and white, on a pale bluish-green ground.

17 $\frac{7}{8}$ in. (44.7 cm.) high

\$6,000-8,000

PROVENANCE

Mary Strong Shattuck (1872-1935) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1935.

清康熙 綠地素三彩花鳥紋瓶

來源

Mary Strong Shattuck (1872-1935) 珍藏。
紐約大都會藝術博物館，入藏於1935年。



(another view)



897

A 'MIRROR' BLACK-GLAZED 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

The body is covered in a 'mirror'-black glaze bearing traces of gilt decoration depicting immortals examining a scroll in a mountainous landscape amidst pine trees below borders of *nyl* and alternating 'cracked ice' and shaped panels depicting Buddhist emblems. The tall, trumpet-form neck is decorated with further immortals, including Shoulao, and a deer.

18¼ in. (46 cm.) high

\$12,000-18,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.
The Metropolitan Museum of Art, New York, accessioned in 1923.

清康熙 烏金釉鳳尾尊

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。

898

A ROSE VERTE BISCUIT FIGURE OF AN EQUESTRIAN

KANGXI PERIOD (1662-1722)

The rider is shown seated on a caparisoned horse set with a saddle and saddle cloth decorated with crested waves standing foursquare on rectangular pierced plinth. His hands are positioned to hold reins and he wears a blue-enameled jacket and a conical hat, exposing two locks of hair that fall over his shoulders.

8⅞ in. (20.6 cm.) high

\$6,000-8,000

PROVENANCE

Mary Stillman Harkness (1874-1952) Collection.
The Metropolitan Museum of Art, New York, accessioned in 1927.

A pair of similar horses and riders, shown standing on pierced rectangular bases, in The Copeland Collection, is illustrated by W. Sargent in *The Copeland Collection: Chinese and Japanese Ceramic Figures*, The Peabody Museum of Salem, Massachusetts, 1991, pp. 58-9, no. 18.

A related *rose verte* equestrian group, but with the figure standing beside the horse, is illustrated in R. Krah1, *Chinese Ceramics, The Anthony de Rothschild Collection*, London, 1996, vol. II, p. 474-5, no. 286. Another *rose verte* example was sold at Christie's Amsterdam, 3 May 2005, lot 249.

清康熙 粉彩騎馬男像

來源

Mary Stillman Harkness (1874-1952) 珍藏。
紐約大都會藝術博物館，入藏於1927年。





(two views)



A RARE GLAZED BISCUIT FIGURE OF A HORSE

KANGXI PERIOD (1662-1722)

The horse is shown recumbent on a green-glazed leaf-form base, with head turned to the side, the long segmented mane and forelock falling between the pricked ears, and with legs bent as if about to stand. There is a circular opening in its back.

5¾ in. (14.6 cm.) wide, wood stand

\$20,000-30,000

PROVENANCE

R. Thornton Wilson Collection.

The Metropolitan Museum of Art, New York, accessioned in 1943.

A nearly identical biscuit spotted horse in the James E. Sowell Collection is illustrated by M. Cohen and W. Motley in *Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures, Vol I: The James E. Sowell Collection*, Surrey, 2008, pp. 188-89, no. 12.8,

where the authors suggest that the inspiration for this horse is the "Black Jade Piebald Horse" given by the Tang dynasty General Tang Maozhong as tribute to Emperor Xianzong.

A pair of nearly identical horses, but with yellow-glazed tails and manes, on green leaf-form bases, is in The Copeland Collection, and is illustrated in W. Sargent, *The Copeland Collection: Chinese and Japanese Ceramic Figures*, 1991, pp. 64-5, no. 20. Another pair, from The Hodroff Collection, Part III, was sold at Christie's New York, 21 January 2009, lot 151.

清康熙 素三彩卧馬

來源

R. Thornton Wilson 珍藏。

紐約大都會藝術博物館·入藏於1943年。



•900

A FAMILLE VERTE ZUN-FORM VASE

KANGXI PERIOD (1662-1722)

The compressed bulbous midsection is painted with upturned *myi* heads above two stylized masks painted on the lower section, both registers accentuated with flanges. The trumpet-shaped neck is decorated with upturned lappets and on the interior of the mouth with a border of four quatrefoil panels of birds perched on prunus branches.

8 $\frac{3}{8}$ in. (21.9 cm.) high, wood stand

\$3,000-5,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1919 (Rogers Fund).

清康熙 五彩花鳥紋尊

來源

紐約大都會藝術博物館，入藏於1919年 (Rogers 基金)。



•901

A GREEN, YELLOW, CREAM AND AUBERGINE-GLAZED BISCUIT BOWL

KANGXI PERIOD (1662-1722)

The exterior is decorated with horses galloping above waves crashing on rocks and amidst flames, with further horses amidst prunus blossoms and auspicious emblems on the interior. The whole is reserved on a green-glazed scroll-patterned ground. 7½ in. (19 cm.) diam.

\$3,000-5,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1923.

清康熙 素三彩海馬紋盤

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



•902

A SMALL *FAMILLE VERTE* BISCUIT FIGURE OF A BEAST AND FOREIGNER

KANGXI PERIOD (1662-1722)

The foreigner, wearing long loose robes with long sleeves and a pointed hat, is shown astride a caparisoned mythical beast standing foursquare on a reticulated stand, with bulbous eyes and the mouth open in a roar. The mane and tail are detailed with aubergine, yellow and blue-glazed whorls.

6⅞ in. (17.4 cm.) high

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.
The Metropolitan Museum of Art, New York,
accessioned in 1879.

清康熙 五彩胡人騎獅擺件

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。





A RARE FAMILLE VERTE HEXAGONAL LANTERN

KANGXI PERIOD (1662-1722)

Each bowed side is painted with a scene from *Romance of the Western Chamber*, between borders of auspicious emblems reserved on a diaper ground, all below a flared, openwork crown and raised on a matching foot.
13¼ in. (33.6 cm.) high

\$20,000-30,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.
The Metropolitan Museum of Art, New York,
accessioned in 1879.

For a discussion by Rose Kerr of the scenes depicted on this lantern see p. 26.

A nearly identical Kangxi-period *famille verte* lantern, also with bowed shape and reticulated flaring crown and foot, is in the Morgan collection and is illustrated in *Catalogue of The Morgan Collection of Chinese Porcelains*, New York, 1904, plate 23. Another related Kangxi period *famille verte* lantern is illustrated by R.L. Hobson in *Chinese Pottery & Porcelain*, New York, 1915, plate 104, fig. 2.

清康熙 五彩西廂記故事圖八方燈籠

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。





904

A FAMILLE VERTE BEAKER VASE

KANGXI PERIOD (1662-1722)

The lower register of the vase is decorated with dragons chasing flaming pearls, butterflies and flower blossoms, the rounded, central section with roundels enclosing mythical beasts and composite flower blossoms, the upper register with further panels of dragons and *qilin* amidst flowers. 19 in. (48.2 cm.) high.

\$20,000-30,000

PROVENANCE

Ralph M. Chait, New York (according to label).
Robert E. Tod Collection
The Metropolitan Museum of Art, New York,
accessioned in 1937.

A very similar *famille verte* beaker vase of comparable size was sold at Sotheby's London, 24 February 1976, lot 160.

清康熙 五彩瑞獸紋花瓶

來源

Ralph M. Chait (据標籤所知)。

Robert E. Tod 珍藏。

紐約大都會藝術博物館，入藏於1937年。





•905

AN OCTAGONAL *FAMILLE VERTE* MOLDED DISH

KANGXI PERIOD (1662-1722)

The center is decorated with a Buddhist lion playing with a brocade ball, and the well with radiating panels of Buddhist lions alternating with scenes of birds and flowers.

10 $\frac{3}{8}$ in. (27 cm.) diam.

\$1,000-1,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.

The Metropolitan Museum of Art, New York,
accessioned in 1879.

清康熙 五彩獅球圖花口盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•906

A *FAMILLE VERTE* BRACKET-LOBED DISH

KANGXI PERIOD (1662-1722)

The dish is decorated in the center on the interior with peony, prunus, and chrysanthemum in a lobed *jardinière*, enclosed by radiating petals enclosing figures in gardens and riverscapes.

8 $\frac{1}{2}$ in. (21.9 cm.) diam.

\$1,000-1,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.

The Metropolitan Museum of Art, New York,
accessioned in 1879.

清康熙 五彩盆花圖菱花口盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



907

A LARGE FAMILLE VERTE BRACKET-LOBED DISH

KANGXI PERIOD (1662-1722)

The dish is decorated with a pheasant standing on a rock amidst peony and an osmanthus tree, the leaves and petals picked out in gilt, all encircled by radiating panels enclosing further flowers, and with a further border of flower cartouches on a diaper border on the everted rim.

14 $\frac{3}{4}$ in. (36.5 cm.) diam.

\$8,000-12,000

PROVENANCE

W. B. Osgood Field Collection.

The Metropolitan Museum of Art, New York, accessioned in 1902.

清康熙 五彩芙蓉錦雞圖紋菱口盤

來源

W. B. Osgood Field (1870-1494) 珍藏。

紐約大都會藝術博物館，入藏於1902年。



•908

AN IRON-RED AND GILT-DECORATED CUP, COVER, AND SAUCER

KANGXI-YONGZHENG PERIOD (1662-1735)

Each is decorated in iron-red and gilt with four cockerels on a combed ground. The saucer and cover both have lobed rims.

Cup and cover 3½ in. (8.9 cm.) high, saucer 5¼ in. (13 cm.) diam (2)

\$1,500-2,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.

The Metropolitan Museum of Art, New York,
accessioned in 1879.

清康熙/雍正 礬紅加金彩蓋盃連托盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•909

A FAMILLE VERTE MOLDED BRACKET-LOBED DISH

KANGXI PERIOD (1662-1722)

The center of the dish is decorated with a stylized pomegranate, which is set within a roundel reverse-decorated with lotus scroll, all beneath molded semi-circular panels containing squirrels and leafy grapevines. 10½ in. (26.8 cm.) diam.

\$1,500-2,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.

The Metropolitan Museum of Art, New York,
accessioned in 1879.

LITERATURE

S. Valenstein, *A Handbook of Chinese Ceramics*,
1989 ed., p. 233, no. 227.

清康熙 粉彩石榴紋花口盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

910

AN IRON-RED AND GILT-DECORATED POWDER-BLUE-GROUND DISH

KANGXI PERIOD (1662-1722)

The interior is vibrantly decorated with a carp amidst sea plants, all set against a powder-blue ground. The base is inscribed with a seal character in underglaze blue within double circles.
7¾ in. (19.6 cm.) diam.

\$10,000-15,000

PROVENANCE

Morgan Collection, no. 1152, according to label.

Mrs. Harry Payne Bingham Collection.

The Metropolitan Museum of Art, New York, accessioned in 1974.

清康熙 藍地礬紅加金彩鯉魚紋盤

來源

摩根珍藏，編號1152（據標籤所知）。

Harry Payne Bingham 夫人捐贈。

紐約大都會藝術博物館，入藏於1972年。





911

AN INCISED AUBERGINE-GLAZED BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE
BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD
(1662-1722)

The bowl is incised on the exterior with dense peony scroll above a petal lappet border, and on the interior with a peony blossom roundel, all under a dark aubergine glaze.
5 in. (12.8 cm.) diam.

\$6,000-8,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection.
The Metropolitan Museum of Art, New York, accessioned
in 1879.

清康熙 茄皮紫釉暗刻花卉紋盃 雙圈三行六字楷書款

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



(mark)

•912

AN IRON-RED-GROUND GREEN-GLAZED 'DRAGON' DISH

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The interior of the dish is decorated with a five-clawed dragon leaping in pursuit of a flaming pearl amidst flames. The decoration is repeated with two dragons on the cavetto and again on the exterior. 8½ in. (21.6 cm.) diam.

\$5,000-7,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1922 (Rogers Fund).

清康熙 礬紅地綠彩龍紋盤 雙圈三行六字楷書款

來源

紐約大都會藝術博物館，入藏於1922年 (Rogers 基金)。



(reverse)







A RARE PEACHBLOOM-GLAZED 'CHRYSANTHEMUM' VASE, *JUBAN PING*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

The ovoid body is molded with a band of chrysanthemum petals above the ring foot, and is surmounted by a tall, trumpet-form neck. The vase is covered overall in a glaze of crushed-strawberry tone suffused with speckles running thinner on the rim and molded petals.

8⅞ in. (21 cm.) high

\$700,000-900,000

PROVENANCE

Mary Stillman Harkness (1874-1952) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1950.

清康熙 豇豆紅釉菊瓣瓶 三行六字楷書款

來源

Mary Stillman Harkness (1874-1952) 珍藏。
紐約大都會藝術博物館·入藏於1950年。



(mark)

This elegant vase belongs to a small, highly regarded group of vessels made during the reign of the Kangxi Emperor. Its well-balanced form, with trumpet mouth and a band of chrysanthemum petals around the base, is enhanced by one of the Qing dynasty's most interesting and most admired glazes – a copper glaze known as 'peachbloom' in English and by a variety of names in Chinese, including *pingguo hong* 蘋果紅 (apple red), *jiangdou hong* 豇豆紅 (bean red), and *meiren zui* 美人醉 (drunken beauty).

The peachbloom glaze, which appears to have been developed in the Kangxi reign, was applied to a limited number of relatively small vessel shapes all of which were intended for use on a scholar's table. They have traditionally been known as the *ba da ma* 八大碼 (Eight Great Numbers), comprised of four elegant vase forms, including the current vase form, three water pots and a seal-paste box. There are in fact four water pot forms, bringing the total to nine, rather than eight. This may be significant, since, although the number eight was traditionally regarded as lucky, the number nine is the imperial number, and it has been suggested by some scholars that these peachbloom vessels were made especially to be given as gifts from the Kangxi Emperor to favored members of the court. The style of the calligraphy used in the reign marks on peachbloom vessels has led some scholars to suggest that the vessels should date to relatively early in the Kangxi reign – AD 1678-1688 – but the sophistication of both glaze and form, as well as the discovery of one of the typical peachbloom vase forms (decorated in underglaze copper red) with the reign mark of the succeeding Yongzheng reign (AD 1723-1735), has led others to conclude that they were produced in the latter part of the Kangxi reign.

The form represented by the current vase has been the subject of much debate in regard to the correct way to describe it. In his extensive discussion of peachbloom glazed porcelains 'The 'Peachbloom' Wares of the Kangxi period (AD 1662-1722)' presented to the Oriental Ceramic Society in London in 1999 and published in *Transactions of the Oriental Ceramic Society*, vol. 64, 1999-2000, pp. 31-50, the British scholar John Ayers quotes Ralph M. Chait's insistence that the vase should be described as *heban ping* 荷瓣瓶 (lotus-petal vase), and Chait's dismissal of R. L. Hobson's description 'chrysanthemum vase'.

It is interesting to note however that the Palace Museum, Beijing, describe their peachbloom vase of this form, as *juban ping* 菊瓣瓶 (chrysanthemum petal vase) (see *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, vol. 37, Hong Kong, 1999, p. 21, no. 18), as do the Shanghai Museum (Fig. 1) in their publication *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai and Hong Kong, 1998, pp. 316-7, no. 204), while the National Palace Museum, Taipei, describe a similar vase (Fig. 2) in their collection as *laifu ping* 萊菔瓶 (turnip shaped vase) (see *Catalogue of a Special Exhibition of Ch'ing-Dynasty Monochrome Porcelains in the National Palace Museum*, Taipei, 1981, p. 39, no. 2).

Although the interpretation of the petals around the base of the vase as lotus petals would allow for Buddhist associations as well as references to harmony, purity and beauty, the long, slender shape and great number of the petals around the vase does suggest that their interpretation as chrysanthemum petals is more likely.





Fig. 1. Vase with design of chrysanthemum petals in peach-bloom glaze, Kangxi period. After *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Shanghai and Hong Kong, 1998, pp.316-7, no. 204.

Chrysanthemum petals would also, perhaps, have been more appropriate decoration on a vessel which was believed to have been intended for the writing table of a literatus. Chrysanthemums have been greatly admired, especially by Chinese scholars, for centuries. They were used for making wine, for making tea, for medicine, and dried chrysanthemums were put into pillows for their pleasing fragrance and their cooling effect in warm weather. In straitened circumstances, literary men such as *Lu Guimeng* 陸龜蒙 (d. AD 881) and *Su Shi* 蘇軾 (AD 1037-1101) also recorded eating chrysanthemums – the spring sprouts being tender and succulent, and the summer leaves and stalks being tougher and somewhat bitter. Drinking chrysanthemum wine on the 9th day of the 9th lunar month became popular as early as the Han dynasty (206 BC-AD 220). Chrysanthemums were admired by successive emperors from early times, and were grown in the imperial gardens. The Jesuit Pierre-Martial Cibot, who, in the 1770s, researched early Chinese literature relating to chrysanthemums, noted that traditionally the emperor's plants were shaded with mats from the heat of the midday sun, and that chrysanthemums graced the imperial apartments from mid-autumn to the end of winter (see Pierre-Martial Cibot, 'Le Kiu-hoa ou la Matricaire de Chine', *Mémoires concernant l'histoire, les sciences les arts, les moeurs, les usages, etc., des Chinois: par les missionnaires de Pékin - Notices de quelques Plantes, Arbrisseaux, etc. de la Chine*, Beijing, 1778, pp. 455-61).

As early as the 7th century BC, flowers in early Chinese poetry were used as symbols of female beauty and of scholarly rectitude, reclusion and nobility. Interestingly, unlike most other flowers, chrysanthemums are not usually associated with women, but with

men of strength, integrity and nobility – no doubt in part because their elegant flowers are the only ones to survive the icy winds that herald the onset of winter. The Northern Song dynasty philosopher Zhou Dunyi 周敦頤 (AD 1017-73), in his famous work 'On a Passion for Lotus' (*Ailian shuo* 愛蓮說), says that he believes that the chrysanthemum is the recluse amongst flowers, comparing it to the over-popular peony. Chrysanthemums are specifically mentioned in the *Shijing* and in Qu Yuan's 屈原 (343-278 BC) poem *Li Sao* 離騷 (Encountering Sorrow). The chrysanthemum is regarded as one of the 'four gentlemen' 四君子 of plants, along with prunus, orchid and bamboo, which also symbolize nobility of character. Through their association with certain literary figures, chrysanthemums became symbols of Confucian scholars who refused to compromise their principles and often retreated to a rural existence far from political intrigue. Perhaps the literary figure most closely associated with chrysanthemums is Tao Yuanming 陶淵明 (AD 365-427) who is known for his love of these flowers, and who has been depicted with them in paintings from at least as early as the Song dynasty (AD 960-1279).

Chrysanthemums appear as decoration on Chinese ceramics at least as early as the Northern Qi period (AD 550-577). While lotus was the dominant floral motif in this and the succeeding Sui and Tang dynasties, sprig molded chrysanthemum blossoms adorn the second register of the neck of a Northern Qi celadon-glazed vase in the collection of the Palace Museum, Beijing (illustrated in *Porcelain of the Jin and Tang Dynasties, The Complete Collection of Treasures of the Palace Museum*, vol. 31, Hong Kong, 1996, pp. 62-3, no. 57). Chrysanthemums also appear among the sprigged motifs in the lowest register of decoration on a Tang dynasty ewer in the same collection (illustrated *ibid.*, p. 176, no. 162). Chrysanthemums provided inspiration for Chinese potters from then onwards, and reached a peak of popularity in the reigns of the three great Qing emperors – Kangxi, Yongzheng and Qianlong.

The peachbloom glaze itself is of particular beauty and technical complexity. It has been the focus of scientific research since the mid-20th century. Both the overall soft pinkish-red of the glaze, and the areas of clear green which appear to a greater or lesser extent within it owe their hue to copper. Firing in a reducing atmosphere creates the red color, while re-oxidation creates the green. This was therefore a glaze which had to be applied very precisely and fired with great care. Research suggests that a copper-lime pigment was applied between two layers of colorless glaze. The copper-lime pigment was applied by blowing through a bamboo tube with fine silk gauze over the end, to achieve an effect similar to modern spraying techniques. This allowed the thickness of the copperlime layer to be adjusted so that some areas would be thicker than others. In those thicker areas there was additional flux, which thinned the upper glaze layer and allowed the copper to re-oxidise and produce clear green. In the other areas, some of the pigment was undissolved in the glaze making it appear slightly opaque and yet smooth on the surface, while the majority of the copper did dissolve and produced a rich pinkish-red, and creating one of the most highly esteemed glazes from the Qing imperial kilns.

Rosemary Scott
International Academic Director

本拍品淡雅幽婉，它源自一組數量極少但地位崇高的康熙瓷器。其瓶口呈喇叭狀，脛部凸雕一周菊瓣紋，通體施銅紅釉（又名「蘋果紅」、「豇豆紅」、「美人醉」等，英文稱之為「peach-bloom」），乃清代最引人入勝、備受青睞的釉色之一，優雅諧調的瓶形在其襯托之下益顯風姿綽約。

豇豆紅釉很可能創燒於康熙年間，但僅用於一批小件作品，其數量不多，而且俱屬文房用品。傳統而言，此類作品合稱「八大碼」，包括四件秀雅的瓷瓶（本拍品為一例）、三件水盂和一個印色盒。但仔細推敲之下，這類水盂共有四式，所以合計九件，而非八件。這個數字或許饒有深意，因為「八」雖是傳統的吉祥之數，但「九」卻是帝王之徵；也有學者指出，這批豇豆紅釉器物是特為康熙賞賜功臣愛卿所燒造的。有些學者根據豇豆紅釉器的年款風格，將之斷代為康熙前期（公元1678至1688年）；但觀乎其釉料之精和形制之美，加上曾出現具雍正年款（公元1723至1735年）的經典豇豆紅釉瓶（施釉下銅紅釉），所以也有學者將之斷代為康熙較後期的作品。

至於本拍品這款瓶式，大家就其正確的名稱頗多爭議。英國學者艾爾斯（John Ayers）1999年遞交其論文紅藏文物珍品全集37：顏色釉》頁21編號18（香港：1999）；上海博物館出版的《上海博物館藏康熙瓷圖錄》頁316-7編號204（上海及香港：1998）亦沿用「菊瓣瓶」一說；至於台北國立故宮博物院，則用「菜菔瓶」來形容其珍藏的一件類似瓷瓶，圖見《清代單色釉瓷器特展》頁37編號2（台北：1981）。

若把瓶脛的瓣紋當作荷花的話，固可視之為和諧、貞潔和美好的象徵，還可引申出諸多佛教的典故；但此處所見的花瓣形狀

狹長、數目眾多，外觀與菊花較為吻合。再者，本瓶據稱為文房用器，就此而言，以菊瓣為飾也許更恰如其分。數百年來，菊花一直深受大家喜愛，尤以文人學者為然。菊花既可釀酒、沏茶、入藥，曬乾後還可製成菊花枕，除了芳香怡人，亦可解熱消暑。據載，陸龜蒙（卒於公元881年）和蘇軾（公元1037至1101年）等文學家在經濟拮据時都曾以菊入饌，皆因春菊的新枝柔嫩多汁，入夏以後，其枝葉始變得又苦又硬。至於農曆九月初九重陽節喝菊花酒的習俗，早於漢代便已盛行。中國歷代君王皆對菊花青睞有加，所以皇家御苑皆有其芳蹤。十八世紀七十年代，耶穌會傳教士韓國英（Pierre-Martial Cibot）曾研究中國早期有關菊花的文獻，他指出宮內花卉多用席子遮蔭，免受正午太陽曝曬，而菊花常用於點綴宮室，自中秋至暮冬不斷，詳見韓國英所撰〈Le Kiu-hoa ou la Matricaire de Chine〉，全文載於《M é moires concernant l'histoire, les sciences les arts, les moeurs, les usages, etc., des Chinois: par les missionnaires de P é kin - Notices de quelques Plantes, Arbrisseaux, etc. de la Chine》頁455-61（北京：1778）。

早於公元前七世紀，花卉在中國古代文學中已成為女性美好的象徵，亦代表君子堅毅、澹泊和高潔的品質。饒富興味的是，菊花有一點有別於大多數的花卉，它甚少與女性相提並論，但卻常用於象徵君子的魄力、氣節和風度；無疑，這與菊花淡雅清新但卻無懼凜冽西風、迎寒而開有關。北宋哲學家周敦頤（公元1017至1073年）在其名篇《愛蓮說》中提到，菊花是「花之隱逸者也」，並將之與「世人盛愛」的牡丹比較。至於《詩經》和屈原（公元前343至278年）的《離騷》，均有提及菊花。菊花與梅、蘭、竹合稱花中「四君子」，象徵君子的高風亮節。由於菊花常與若干文學家相提並論，所以亦代表拒為五斗米折腰而歸隱田園、遠離政治傾軋的高士鴻儒。文學家陶淵明（公元365至427年）幾乎已與菊花劃上等號，他以愛菊著稱，早於宋代（公元960至1279年）已與菊花入畫。

菊花用作中國陶瓷紋飾，至少可追溯至北齊年代（公元550至577年）。雖然在北齊及其後的隋唐時期，蓮花仍是主要的花卉題材，但觀乎北京故宮藏北齊青釉瓶，其器頸第二層的貼花赫然便是菊花，圖見《故宮博物院藏文物珍品全集31：晉唐瓷器》頁62-3編號57（香港：1996）。北京故宮亦珍藏一件唐代執壺，其底層的貼花也是以菊花為題，圖見前述著作頁176編號162。自此之後，菊花為中國陶瓷藝人提供了源源不絕的創作靈感，並於清代康熙乾隆盛世大放異彩。

豇豆紅釉本身堪稱一絕，但工藝難度極大。自二十世紀中葉以來，它一直是個重要的科研題目。無論是其嬌美的粉紅主調，或是其間夾雜的深淺綠色苔點，俱以銅來呈色。銅經還原焰窯燒後呈紅，再氧化後則呈綠色。故此，除了施釉時須一絲不苟，此釉的燒造火候也要拿捏得恰到好處。據研究顯示，兩層無色釉之間有一種銅石灰顏料。這種顏料是用一端包有薄絲的竹管吹至釉面，營造出近似現代噴色工藝的視覺效果。這樣便可適當地調節銅石灰層的厚度，因此會有厚薄不一的情況。在較厚之處，熔化現象更為明顯，其上的釉層因而變薄，以致銅料出現再氧化作用，使釉色呈翠綠。在較薄之處，釉料中有部份顏料尚未溶解，故略為失透，但釉面依然平滑；與此同時，大部份的銅仍可順利溶解，所得的粉紅釉嬌艷腴潤，成為清代御窯最受推崇的釉色之一。

Rosemary Scott
International Academic Director



Fig. 2. Red-glaze turnip-shaped vase, Kangxi period. After *Catalogue of a Special Exhibition of Ch'ing-Dynasty Monochrome Porcelains in the National Palace Museum, Taipei*, 1981, p. 39, no. 2. The Collection of National Palace Museum.

A PEACHBLOOM-GLAZED BRUSH WASHER, *TANGLUO XI*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The compressed globular body is covered on the exterior with a glaze of soft rose color suffused with pale green speckles and thinning to a pale pink tone on one side of the body. The interior and base are white.

3¼ in. (8.3 cm.) diam.

\$100,000-150,000

PROVENANCE

Bluett & Sons, London (according to label).

Mary Stillman Harkness (1874-1952) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.

This type of brush washer is described as being of 'gong' shape, or *tangluo xi*, as it has a very compressed body. Similar Kangxi peachbloom brush washers are illustrated by S. Jenyns in *Later Chinese Porcelain*, London, 1904, pl. 7, fig. 1; by M. Beurdeley and G. Raindre, *Qing Porcelain*, Fribourg, 1986, pl. 98; by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. III, Geneva, 1972, nos. A 306, A 309; in *Sekai toji zenshu*, vol. 15, Tokyo, 1983, p. 34, no. 27; and in the *Illustrated Catalogue of Ming and Qing Dynasty Monochromes in the Percival David Foundation of Chinese Art*, London, 1973, no. B 582. See, also, the washer of this type included in the 1978 Hong Kong Museum of Art exhibition, *Ming and Ch'ing Porcelain from the Collection of the T. Y. Chao Family Foundation*, no. 53. See, also, the peachbloom washer of this type from the Edward T. Chow Collection sold at Christie's New York, 19 March 2008, lot 636.

For further discussion of peachbloom-glazed wares of the Kangxi period, see the note to lot 913.

清康熙 豇豆紅釉鐘鐃洗 三行六字楷書款

來源

Bluett & Sons, 倫敦。

Mary Stillman Harkness (1874-1952) 珍藏。

紐約大都會藝術博物館，入藏於1950年。



(base)



A PEACHBLOOM-GLAZED BEEHIVE-FORM WATER POT, *TAIBAI ZUN*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The domed body is incised with three dragon roundels and covered with a glaze of soft crushed-strawberry red tone which shades to a pale greenish-beige on one side and around the neck, in contrast to the white rim.

5 in. (12.7 cm.) diam.

\$200,000-300,000

PROVENANCE

Mary Stillman Harkness (1874-1952) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.

Water pots of this form are known as *taibai zun*, after the Tang dynasty poet Li Bai, who is often depicted leaning against a large wine jar of similar form. They are also known as *ji Zhao zun* because their shape resembles basketware chicken coops that are woven with small openings at the top through which the chicks are fed.

Compare the Kangxi peachbloom water pot, formerly in the collections of Emily Trevor and John B. Trevor, Jr., sold in our Hong Kong rooms, 28 May 2014, lot 3301.

For further discussion of peachbloom-glazed wares of the Kangxi period, see the note to lot 913.

清康熙 豇豆紅釉太白尊 三行六字楷書款

來源

Mary Stillman Harkness (1874-1952) 珍藏。
紐約大都會藝術博物館，入藏於1950年。



(mark)



(another view)



A VERY RARE PEACHBLOOM-GLAZED 'THREE-STRING' VASE, *LAIFU ZUN*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The high-shouldered, tapering vase is molded with three bow-strings on the base of the trumpet-form neck, and is covered overall in a glaze of soft pink tone with red speckling on the body and inner mouth rim.

8⅜ in. (20.6 cm.) high

\$700,000-900,000

PROVENANCE

Mary Stillman Harkness (1874-1952) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.

Sometimes referred to as a *sanxuan zun* (three string vase), this shape derives its name from the rings around the neck which recall the strings used on Chinese musical instruments. It is also called 'turnip-shaped vase, *laifu zun*, by Chinese scholars after the custom of naming porcelain forms after vegetables.

Similar examples of this form are illustrated, one in the Metropolitan Museum of Art, by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, no. 231 and again in *Sekai Toji Zenshu*, Tokyo, 1983, vol. 15, pp. 34-35, fig. 27; one from the Freer Gallery of Art is illustrated by R.M. Chait, 'The Eight Prescribed Peachbloom Shapes Bearing the K'ang Hsi marks', published in *Oriental Art*, 1957, vol. 3, no. 4, p. 132; one from the Beijing Palace Museum in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 137, col. pl. 120; and one in the Min Chiu Society *Exhibition of Monochrome Ceramics*, Hong Kong, 1977, no. 10. An example previously in the collection of Mrs. Yale Kneeland was sold at Christie's Hong Kong 7 July 2003, lot 564, and another formed part of the set of eight peachbloom-glazed vessels from the Jingguantang Collection, also sold at Christie's Hong Kong, 3 November 1996, lot 557.

For further discussion of peachbloom-glazed wares of the Kangxi period, see the note to lot 913.

清康熙 豇豆紅釉萊菔尊 三行六字楷書款

來源

Mary Stillman Harkness (1874-1952) 珍藏。

紐約大都會藝術博物館·入藏於1950年。



(mark)



A PEACHBLOOM-GLAZED SEAL PASTE BOX AND COVER, *YINSE HE*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The box and cover are of cushion form and are covered with a mottled and speckled glaze of apple-green color suffused with pale blush stopping neatly above the foot.

2 $\frac{5}{8}$ in. (7.2 cm.) diam.

\$20,000-30,000

PROVENANCE

Mary Stillman Harkness (1874-1952) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.



(mark)

This type of seal paste box forms one of the *ba da ma* or 'Eight Great Numbers', a group of eight specific vessels covered in a peachbloom glaze.

A similar example from the Jingguantang Collection was sold as part of a complete set at Christie's Hong Kong, 3 November 1996, lot 557. Others are in museum collections including the Palace Museum, Beijing, illustrated in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 141, col. pl. 124; The Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, pl. 138; and the National Palace Museum, Taipei, included in the *Special Exhibition of Kangxi, Yongzheng, Qianlong Porcelain*, Taipei, 1988, no. 11.

For further discussion of peachbloom-glazed wares of the Kangxi period, see the note to lot 913.

清康熙 豇豆紅釉「蘋果綠」印泥盒 三行六字楷書款

來源

Mary Stillman Harkness (1874-1952) 珍藏。
紐約大都會藝術博物館，入藏於1950年。



A PEACHBLOOM-GLAZED AMPHORA, *LIUYE ZUN*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

The vase has an elegant, tapering, high-shouldered body covered in a glaze of crushed-strawberry-red color with some areas of pale green mottling. The lower body is fitted with a gilt-metal band, which extends past the foot.

6¼ in. (15.8 cm.) high

\$60,000-80,000

PROVENANCE

Mary Stillman Harkness (1874-1952) Collection.
The Metropolitan Museum of Art, New York, accessioned
in 1950.

The shape of this vase is sometimes described as *Guanyin ping*, referring to the shape of the vase held by many figures of Guanyin, and said to contain ambrosia or magic elixir. It is also known as *liuye zun*, 'willow-leaf vase', owing to its elegant form which resembles that of a willow leaf. It is one of the *ba da ma* or 'Eight Great Numbers', eight specific vessels covered in a peachbloom glaze.

Similar examples are in major institutions worldwide including the Palace Museum, Beijing; the Shanghai Museum; The Metropolitan Museum of Art; the National Palace Museum, Taipei; and the Baur Collection, Geneva. See, also, the example sold at Christie's Hong Kong, 30 May 2005, lot 1233.

For further discussion of peachbloom-glazed wares of the Kangxi period, see the note to lot 913.

清康熙 豇豆紅釉柳葉尊 六字楷書款

來源

Mary Stillman Harkness (1874-1952) 珍藏。
紐約大都會藝術博物館，入藏於1950年。



(mark)





919

A COPPER-RED-DECORATED 'DRAGON' VASE

19TH CENTURY

The tall, slender neck is finely painted in copper-red with a striding dragon with a bifurcated tail above a raised band encircling the shoulder. The base is inscribed in underglaze blue with a Kangxi six-character mark.

8 $\frac{7}{8}$ in. (22.6 cm.) high

\$15,000-25,000

PROVENANCE

Robert West Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.

清十九世紀 釉裏紅螭龍紋搖鈴尊

來源

Robert West 珍藏。

紐約大都會藝術博物館，入藏於1950年。

AN UNDERGLAZE COPPER-RED AND BLUE 'Mallet' Vase, YAOLING ZUN

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF
THE PERIOD (1662-1722)

The high-shouldered body is finely painted in copper red with four circular medallions in the form of archaistic mirrors positioned above a band of upright blades rising from a herringbone band divided and outlined by fine lines in pale underglaze blue, beneath the tall, slightly waisted neck which rises from a bow-string band at its base.

9 in. (22.7 cm.) high

\$6,000-8,000

PROVENANCE

Robert West Collection.

The Metropolitan Museum of Art, New York, accessioned
in 1950.

The elegant form of this vase, with its long, slender, slightly waisted neck rising from pronounced shoulders, is particularly associated with the Kangxi reign. In Chinese the name often given to this form is *yaoling zun*, or 'hand bell vase'. The reference is to bronze bells, which formed part of the repertoire of Chinese instruments used in formal secular and religious music, although pottery bells of similar, if less refined form, were made in China as early as the Neolithic period.

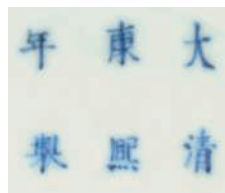
Vases of this form appear decorated both in underglaze cobalt blue and also, like the current example, in underglaze copper red with underglaze-blue lines encircling the base. Both types have underglaze-blue six-character Kangxi marks. An underglaze-blue example in the collection of the Palace Museum, Beijing is illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, p. 15, no. 11. An underglaze copper-red-decorated yaoling zun in the collection of the Tianjin Museum is illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, no. 130. Another copper-red example is in the collection of the Shanghai Museum, and illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp. 10-11, no. 7.

清康熙 青花釉裏紅團花鋸齒紋搖鈴尊 三行六字楷書款

來源

Robert West 珍藏。

紐約大都會藝術博物館，入藏於1950年。



(mark)



A RARE AND UNUSUAL 'MIRROR BLACK'-GLAZED STEM CUP

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE A LINE AND OF THE PERIOD (1723-1735)

The deep cup is raised on a wide pedestal foot, and is covered on the exterior with a deep black glaze that has very faint traces of gilt decoration depicting a dragon chasing a flaming pearl. The reign mark is inscribed in a line inside the pedestal foot.

3 $\frac{5}{8}$ in. (9.2 cm.) high

\$30,000-50,000

PROVENANCE

Robert West Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.

A nearly identical 'mirror-black'-glazed stem cup, but with well-preserved dragon and cloud decoration, is in the collection of the Palace Museum, Taipei, and is illustrated in *Harmony and Integrity: The Yongzheng Emperor and His Times*, Taipei, 2010, p. 271, no. II-94. The author states that gilt-decorated 'mirror-black'-glazed stem cups were highly prized by the Yongzheng Emperor. In the Account of Records in the Qing dynasty archives of the Imperial Workshops, it notes that on the third month and 13th day of Yongzheng, the official Hai Wang gave a similar cup to the Yongzheng Emperor. The text also states that a 'du sheng pan' (a Western-style tray for scholar's objects), was made in either wood or lacquer, and contained sets of 12 or 18 cups.

清雍正 烏金釉描金雙龍趕珠紋高足盃 六字楷書橫款

來源

Robert West 珍藏。

紐約大都會藝術博物館，入藏於1950年。



(mark)









•922

A DEHUA FIGURE OF GUANYIN

18TH-19TH CENTURY

The figure is shown seated with her right arm resting on a prunus branch and her left arm holding a *ruyi* scepter, and wearing loose robes open at the chest to reveal a bejeweled necklace. Her hair is dressed in a knotted plait secured with a hairpin trailing down on either side of her shoulders. The back of the figure is impressed with a He Chaozong *yin* mark.

6¾ in. (17.2 cm.) high, wood stand

\$4,000-6,000

PROVENANCE

Flora E. Whiting (1881-1971) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1971.

清十八/十九世紀 德化白釉觀音坐像 《何朝宗印》款

來源

Flora E. Whiting (1881-1971) 珍藏。

紐約大都會藝術博物館·入藏於1971年。



(mark)

•923

A DEHUA FIGURE OF GUANYIN

17TH-18TH CENTURY

The figure is shown seated with her right arm resting on a rock formation and her left arm holding a fly whisk. 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 maker's mark, He Chaochun.

6¼ in. (15.8 cm.) high, wood stand

\$5,000-7,000

PROVENANCE

Flora E. Whiting (1881-1971) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1971.

明末/清十八世紀 德化白釉觀音坐像 《何朝宗》款

來源

Flora E. Whiting (1881-1971) 珍藏。

紐約大都會藝術博物館·入藏於1971年。



(mark)



*924

A FAMILLE ROSE PINK-ENAMELED BOWL

YONGZHENG PERIOD (1723-1735)

The bowl is finely potted with rounded sides rising from a straight foot, and is enameled in the interior with a single peony spray. The exterior is covered in mottled pink enamel. 3 in. (7.6 cm.) diam.

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.
The Metropolitan Museum of Art, New York, accessioned in 1879.

A similar pair of *famille rose* bowls of slightly larger size (4 1/8 in.) was sold at Christie's Hong Kong, 29 May 2013, lot 2108.

清雍正 淡粉釉內粉彩折枝花卉紋小盃

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



(detail of interior)



925

A SMALL ANHUA-DECORATED RUBY-PINK-ENAMELED BOWL

YONGZHENG FOUR-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1723-1735)

With rounded sides rising to the slightly everted rim, the interior is *anhua*-decorated with dragons leaping amidst flames, and the exterior is covered with a vibrant ruby-pink enamel in contrast to the white interior. 3 3/4 in. (9.4 cm.) diam.

\$6,000-8,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.
The Metropolitan Museum of Art, New York, accessioned in 1923.

清雍正 胭脂紅釉暗花龍紋茶圓
雙方框四字楷書款

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



(mark)



•926

A FINELY ENAMELED *FAMILLE ROSE* RUBY-BACK DISH

YONGZHENG PERIOD (1723-1735)

The interior is finely decorated with a spray of two peony blossoms beside a gourd and other flowers, within a green-enameled cross-hatched border. And the well is decorated with six quatrelobed lappets painted with pink, blue and yellow-enameled diaper beneath a further pink enamelled cross-hatched border. The reverse is covered with a mottled pink enamel of crushed-raspberry tone.

7¾ in. (19.6 cm.) diam.

\$4,000-6,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清雍正 粉彩錦地花果紋盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。

紐約大都會藝術博物館，入藏於1879年。



927

A SMALL RUBY-PINK-ENAMELED DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1723-1735)

The dish has rounded sides rising to the slightly everted rim, and is covered on the exterior with a faintly mottled pink enamel in contrast to the white interior. 5¼ in. (13.4 cm.) diam.

\$20,000-30,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1923.

清雍正 淡粉釉盤 雙方框六字楷書款

來源

Mary Clark Thompson (1835-1923) 珍藏。

紐約大都會藝術博物館，入藏於1923年。



928

A SMALL ANHUA-DECORATED RUBY-PINK-ENAMELED BOWL

YONGZHENG FOUR-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1723-1735)

The bowl has rounded sides rising to the slightly everted rim, and the interior is *anhua*-decorated with dragons leaping amidst flames, while the exterior is covered with a finely mottled enamel of ruby-pink tone.

3 $\frac{5}{8}$ in. (9.5 cm.) diam.

\$60,000-80,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.

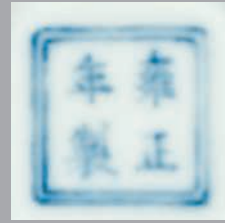
The Metropolitan Museum of Art, New York, accessioned in 1923.

清雍正 胭脂紫釉暗花龍紋茶圓 雙方框四字楷書款

來源

Mary Clark Thompson (1835-1923) 珍藏。

紐約大都會藝術博物館，入藏於1923年。



(mark)





•929

A FAMILLE ROSE CUP

YONGZHENG PERIOD (1723-1735)

The cup is finely enameled with a cockerel standing on a rock formation amidst leafy blossoming peonies and chrysanthemum beneath a diaper border.

3¾ in. (9.5 cm.) diam.

\$600-800

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.

The Metropolitan Museum of Art, New York,
accessioned in 1879.

清雍正 粉彩公雞圖盃

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•930

A FAMILLE ROSE FOLIATE DISH

QIANLONG PERIOD (1736-1795)

The interior is painted with two cockerels, one standing on a tall rock formation and the other on the grass below, all within a shaped panel reserved on a diaper ground painted with composite flower blossoms, beneath the flat, everted rim decorated with panels enclosing blossoming branches between chrysanthemum florets.

8½ in. (21.4 cm.) diam.

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.

The Metropolitan Museum of Art, New York,
accessioned in 1879.

清乾隆 粉彩錦地開光花卉公雞圖花口盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

•931

A FAMILLE ROSE CUP AND SAUCER

YONGZHENG-QIANLONG PERIOD (1723-1795)

Both are finely enameled with two cockerels standing on blue rocks amidst leafy peony blossoms and aster, below a diaper border. Cup 3 $\frac{3}{8}$ in. (8.7 cm.) diam., saucer 5 $\frac{1}{8}$ in. (12.9 cm.) diam. (2)

\$2,500-3,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.
The Metropolitan Museum of Art, New York, accessioned in 1879.

清雍正/乾隆 粉彩牡丹公雞圖盃連托盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•932

A FAMILLE ROSE DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The dish is decorated with two cockerels standing beside a tall rock formation and by large blossoming peony, encircled by a pink-enameled diaper border interrupted by four panels enclosing peony blossoms. 7 $\frac{1}{2}$ in. (19.1 cm.) diam.

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.
The Metropolitan Museum of Art, New York, accessioned in 1879.

清雍正 粉彩公雞圖盤 雙圈三行六字楷書款

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



(mark)







•933

A FAMILLE ROSE SILVER AND GILT-DECORATED DISH

QIANLONG PERIOD (1736-1795)

The dish is decorated with a lady seated at her toilette looking in the mirror while fixing her *coiffure*, accompanied by her attendant shown standing and holding a basket. The well is decorated with white-enameled lotus scroll on a diaper border below shaped floral panels on the oxidized silver everted rim.

9 in. (22.8 cm.) diam.

\$3,000-5,000

PROVENANCE

Edward G. Kennedy (1849-1932) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1921.

A pair of similar dishes with similarly decorated everted rims on a silver-oxidized ground was sold at Sotheby's London, 30 October 1987, lot 734.

清乾隆 粉彩加金銀彩仕女圖盤

來源

Edward G. Kennedy (1849-1932) 珍藏。
紐約大都會藝術博物館，入藏於1921年。



•934

A FAMILLE ROSE BLUE-ENAMELED TEA CADDY AND COVER

QIANLONG PERIOD (1736-1795)

The tea caddy is supported on an openwork foot, and is painted on both sides with a quatrefoil panel containing birds perched on blossoming branches beside peonies and bamboo, reserved on a blue-enameled ground of composite floral scroll.

5¼ in. (13.3 cm.) high

\$1,000-1,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.
The Metropolitan Museum of Art, New York,
accessioned in 1879.

清乾隆 粉彩開光花鳥紋蓋罐

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

•935

A GILT AND *GRISAILLE*- DECORATED BLUE-GROUND CUP AND SAUCER

QIANLONG PERIOD (1736-1795)

Both are gilt-decorated with dense lotus scroll on a blue-enameled ground, beneath a *grisaille*-decorated diaper border. Cup 2¾ in. (7 cm.) diam., saucer 4½ in. (11.4 cm.) diam. (2)

\$600-800

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.
The Metropolitan Museum of Art, New York, accessioned in 1879.

清乾隆 藍地金彩纏枝蓮紋盃連托盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•936

A GILT-DECORATED ENAMELED CUP AND SAUCER

QIANLONG PERIOD (1736-1795)

The saucer is decorated with figures in *sampans* beside a bridge with mountains in the distance, all beneath a gilt-decorated border of stylized dragons. The cup is similarly decorated on the exterior and is painted with a flower blossom on the interior. Cup 2⅜ in. (6.6 cm.) diam., saucer 4¼ in. (10.8 cm.) diam. (2)

\$1,500-2,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.
The Metropolitan Museum of Art, New York, accessioned in 1879.

清乾隆 五彩加金彩山水圖盃連托盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。





•937

A FAMILLE ROSE AND GILT-DECORATED BOWL, COVER AND STAND

QIANLONG PERIOD (1736-1795)

All are decorated with shaped panels alternating between ladies and boys and birds perched on branches reserved on a gilt-decorated ground of dense lotus meander. The everted rims are painted with further panels of flowers and insects reserved on a diaper ground.

Bowl and cover 5 $\frac{7}{8}$ in. (15.1 cm.) diam., stand 8 $\frac{3}{8}$ in. (21.4 cm.) diam.

(2)

\$1,200-1,800

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清乾隆 粉彩加金彩開光人物花鳥紋蓋盃連托盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。紐約大都會藝術博物館，入藏於1879年。



•938

TWO FAMILLE ROSE CUPS AND SAUCERS

YONGZHENG-QIANLONG PERIOD (1723-1795)

The first cup and saucer are decorated with a landscape with a scholar on horseback looking back towards his attendant, and the exterior of the saucer is covered in a crushed-strawberry enamel. The second cup and saucer are decorated in bright enamels with figures engaged in various pursuits with a pagoda in the distance.

The first: 3 and 4 $\frac{1}{8}$ in. (7.5 and 12 cm.) diam.

The second: 3 $\frac{1}{2}$ and 5 $\frac{1}{8}$ in. (8.8 and 13 cm.) diam.

(4)

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清雍正/乾隆 粉彩高士出游圖盃連托盤兩套

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。紐約大都會藝術博物館，入藏於1879年。



•939

A FAMILLE ROSE CUP AND SAUCER

YONGZHENG-QIANLONG PERIOD (1723-1795)

Both are decorated with blossoming begonia and aster amidst tall grasses.

Cup $3\frac{3}{8}$ in. (8.6 cm.) diam.,
saucer $5\frac{1}{8}$ in. (13.1 cm.) diam.

(2)

\$1,500-2,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.
The Metropolitan Museum of Art,
New York, accessioned in 1879.

清雍正/乾隆 粉彩花卉紋盃連托盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•940

A LOBED FAMILLE ROSE VASE

QIANLONG PERIOD (1736-1795)

Supported on a tall foot, the bulbous mid-section is decorated on one side with a lady seated on a daybed playing a flute and on the reverse with a lady standing in a rocky garden holding a fan. The neck is applied with blossoming prunus and *lingzhi* branches.

$8\frac{5}{8}$ in. (22.2 cm.) high

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection,
New York.
The Metropolitan Museum of Art, New York,
accessioned in 1879.

清乾隆 粉彩仕女圖棱式瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。









941

A PAIR OF *FAMILLE ROSE* RETICULATED LANTERNS

18TH-19TH CENTURY

Each bowed side has a figural medallion in the center of a pierced diaper panel within a border of archaistic dragons. The whole is surmounted by a flared crown and raised on a matching foot.

13¼ in. (33.5 cm.) high

(2)

\$20,000-30,000

PROVENANCE

Mr. E. John Magnin and Mrs. Rose F. Magnin Collection.

The Metropolitan Museum of Art, New York, accessioned in 1946.

清十八/十九世紀 粉彩透雕開光仙人圖燈籠一對

來源

E. John Magnin 及 Rose F. Magnin 伉儷珍藏。

紐約大都會藝術博物館，入藏於1946年。





•942

TWO FAMILLE ROSE DISHES

QIANLONG PERIOD (1736-1795)

The first dish is decorated with a scroll-form panel painted with a scene from *Romance of the Western Chamber*, surrounded by flowers and shaped panels enclosing auspicious emblems, on dense scroll ground. The second dish is painted with figures at play, within a border of fan-shaped figural panels and leaf-shaped panels enclosing peonies.

8 $\frac{3}{8}$ and 9 $\frac{1}{8}$ in. (22 and 23 cm.) diam.

(2)

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.
The Metropolitan Museum of Art, New York, accessioned in 1879.

清乾隆 粉彩人物故事圖盤兩件

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

943

A PAIR OF LARGE FAMILLE ROSE FACETED BEAKER VASES

QIANLONG PERIOD (1736-1795)

Both vases are decorated with upright petals around the neck and inverted petals on the lower body enclosing alternating scenes of landscapes and blossoming peonies, separated by a bulbous mid-section similarly decorated with leaf, peach, and pomegranate-shaped panels, all reserved on a dense spiral ground set with prunus.

19¼ in. (49.3 cm.) high

(2)

\$20,000-30,000

PROVENANCE

Edgar Worch (1880-1972) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1953.

清乾隆 粉彩山水花卉紋八方花觚一對

來源

Edgar Worch (1880-1972) 珍藏。

紐約大都會藝術博物館·入藏於1953年。





•944

AN ENAMELED BOTTLE VASE

QIANLONG PERIOD (1736-1795)

The vase is boldly decorated with a four-clawed dragon chasing a flaming pearl amidst pink, green, purple and yellow-enameled clouds and flames on a dense whorl-patterned ground picked out in iron-brown.

7 $\frac{3}{4}$ in. (18.8 cm.) high

\$4,000-6,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.

The Metropolitan Museum of Art, New York,
accessioned in 1879.

清乾隆 五彩云龍紋長頸瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•945

A LARGE FAMILLE ROSE DISH

QIANLONG PERIOD (1736-1795)

The dish is decorated in the center with peony and chrysanthemum growing amidst a rock formation in a gated garden, beside a *jardinière*, a basket containing finger citron and pomegranate, and a screen decorated with a riverscape, all below a border of stylized floral meander and scrolls.

14 $\frac{3}{8}$ in. (37.2 cm.) diam.

\$1,000-1,500

PROVENANCE

Maria P. James Collection.

The Metropolitan Museum of Art, New York,
accessioned in 1911.

清乾隆 粉彩庭院圖大盤

來源

Maria P. James 珍藏。
紐約大都會藝術博物館，入藏於1911年。

•946

A FAMILLE ROSE FOLIATE SAUCER DISH

QIANLONG PERIOD (1736-1795)

The dish is molded and incised in the form of a flower head, and is decorated in the center with a scholar holding a scroll standing beneath a pine tree beside two attendants and a small spotted dog.

5¼ in. (13.1 cm.) diam.

\$800-1,200

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清乾隆 粉彩人物故事圖花式盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•947

A FAMILLE ROSE DISH

QIANLONG PERIOD (1736-1795)

The interior is decorated with two ladies listening to a musician play the flute on a *sampan* as they stand in a spotted-bamboo pagoda, beside a blossoming prunus tree, its branches continuing onto the exterior.

8 in. (20.4 cm.) diam.

\$1,500-2,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清乾隆 粉彩仕女圖盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•948

A FAMILLE ROSE RUBY-BACK BOWL

YONGZHENG PERIOD (1723-1735)

The interior is decorated with a cluster of peony, peach and finger citron, beneath the everted rim with shaped gilt panels enclosing flowering branches reserved on a diaper border. The exterior is covered with a finely mottled enamel of ruby-pink tone.
5 $\frac{5}{8}$ in. (14.8 cm.) diam.

\$1,000-1,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.
The Metropolitan Museum of Art, New York,
accessioned in 1879.

A similar ruby-back *famille rose* bowl, but lacking the shaped floral panels on the everted rim, was sold at Sotheby's Hong Kong, 17-18 May 1988, lot 265.

清雍正 粉彩花果紋盃

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



(detail of interior)



•949

A FAMILLE ROSE CUP AND SAUCER

YONGZHENG-QIANLONG PERIOD (1723-1795)

The saucer is decorated in the center with a butterfly and prunus blossom within a yellow-enameled decorative border, and with a band of dense composite floral scroll in the well. The cup is similarly decorated.

Cup 2 $\frac{1}{2}$ in. (6.4 cm.) diam.,
saucer 4 $\frac{1}{4}$ in. (10.9 cm.) diam.

(2)

\$1,000-1,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.
The Metropolitan Museum of Art, New York,
accessioned in 1879.

清雍正/乾隆 牡丹蝴蝶紋盃連托盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•950

TWO FAMILLE ROSE MOLDED DISHES

QIANLONG PERIOD (1736-1795)

The first dish is decorated with a central chrysanthemum-form roundel enclosing an applied prunus branch, surrounded by prunus branches below the bracket-lobed rim, and with further prunus branches and song birds on the reverse. The second is molded as a chrysanthemum flower and decorated in the interior with blossoming branches, the reverse covered in a pink enamel and applied with a gilt scrolling grapevine that forms the foot. First dish 7½ in. (19 cm.) diam., second dish 6¼ in. (15.9 cm.) diam. (2)

\$1,500-2,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)

Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清乾隆 粉彩花卉紋花口盤及菊瓣盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•951

AN UNUSUAL FAMILLE ROSE RETICULATED DISH

18TH CENTURY

The dish has rounded sides that rise to the slightly everted rim, and the center is pierced with four bats suspending peaches amidst floral scroll. The well is finely enameled with further floral meander and the exterior and base are covered with a pale turquoise enamel. 5⅜ in. (13.7 cm.) diam.

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)

Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十八世紀 粉彩透雕「福壽」盤

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



A LARGE FAMILLE ROSE BALUSTER JAR AND COVER

QIANLONG PERIOD (1736-1795)

The jar is finely decorated on one side with a hunting scene with figures on horseback accompanied by attendants on foot, and on the other side with a battle scene depicting the legendary female general Mu Guiying breaking the Heaven Gate Formation. Both scenes are separated by large blossoming branches, above lappet and key-fret borders and beneath two bands of petal lappets around the shoulder. The cover is similarly decorated.

31½ in. (80 cm.) high

\$30,000-50,000

PROVENANCE

Mr. and Mrs. Isaac D. Fletcher (d. 1917) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1924.

The battle scene depicted on this jar features the female general Mu Guiying breaking the Heaven Gate Formation, and is taken from the Ming dynasty (1368-1644) historical romance *Yang Jia Jiang Yanyi* (Generals of the Yang Family). The story takes place during the war between the Northern Song (960-1127) dynasty and its neighbors in the north, the Liao (Khitan) and the Xi Xia (Tangut). When Yang Zongbao, the son of Yang Yanzhao and Princess Chai, besieged the Muke Fort in search of the Dragon Subduing Wood, which would help in breaking the Liao army's Heaven Gate Formation, he met Mu Guiying, the daughter of the lord of Muke Fort. Mu Guiying fell in love with Yang Zongbao and married him after capturing him and his father. Mu Guiying would prove instrumental in breaking the Heaven Gate Formation with the rest of the Yangs. When Yang Yanzhao died, there were few males left in the Yang family. Around that time, the Western Xia invaded the Song territories, and Yang Zongbao had been killed in action, so the twelve women in the family participated in the campaign against the Western Xia. Yang Zongbao's hundred-year-old grandmother, She Saihua, along with Mu Guiying and other widows of the Yang family, lead the Song army to resist the invaders. The female generals of the Yang family proved that they were not inferior to their male counterparts, continuing the fruitful legacy of loyalist generals in the Yang family.

清乾隆 粉彩加金彩穆桂英大破天門陣將軍罐

來源

Isaac D. Fletcher 伉儷珍藏。

紐約大都會藝術博物館，入藏於1924年。



(detail)



•953

A FAMILLE ROSE MOLDED AND RETICULATED TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

The teapot is molded on each side with two convex reticulated and gilt roundels encircled by petal lappets and flower blossoms reserved on a diaper ground, and the whole is flanked by two Buddhist lions which form the handle and the spout. The cover is surmounted by a cockerel-form finial.

6 $\frac{7}{8}$ in. (17.4 cm.) wide

\$4,000-6,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1923.

清乾隆 粉彩加金彩透雕帶蓋獅柄獅流茶壺

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



A RARE PAIR OF UNUSUAL FAMILLE ROSE LADY-FORM WALL CANDLE HOLDERS

JIAQING PERIOD (1796-1820)

Each is modeled in mirror image in the form of a lady standing on a base in the form of a horned three-clawed dragon-carp in roiling waves. Each lady is dressed in loose robes decorated with flower blossoms, and holds with both hands a lobed vase-form candle holder. The flat backs are pierced with three small holes.

13½ in. (34.3 cm.) high

(2)

\$30,000-40,000

PROVENANCE

Mary Stillman Harkness (1874-1952)
Collection.

The Metropolitan Museum of Art, New
York, accessioned in 1950.

Wall-mounted figural candle holders are very rare, particularly those with dragon-carp-form bases, such as the present pair. Another pair of lady-form candle holders, but with lotus-pod-form bases, is illustrated by M. Cohen and W. Motley in *Mandarin and Menagerie, Chinese and Japanese Export Ceramic Figures*, Volume I: *The James E. Sowell Collection*, Surrey, 2008, p. 103, no. 5.4. Another pair, but comprising a gentleman and lady, was sold at Christie's New York, 26 January 2006, lot 41.

清嘉慶 粉彩仙女掛壁燭臺一對

來源

Mary Stillman Harkness (1874-1952) 珍藏。
紐約大都會藝術博物館，入藏於1950年。





•955

A SMALL GREEN AND AMBER-GLAZED COMPRESSED WATER POT AND COVER

18TH-19TH CENTURY

The compressed pot is decorated with a *nuyi* band, and the cover with a four-clawed dragon chasing a flaming pearl.

3 in. (7.6 cm.) wide

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)

Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十八/十九世紀 黃地紫綠彩龍紋小蓋罐

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•956

A BLUE, GREEN, AND AUBERGINE-GLAZED YELLOW-GROUND ZHADOU

19TH CENTURY

The bulbous body is decorated with a diaper band above a band of petal lappets at the foot and below a band of upright leaf tips encircling the flared neck.

4 7/8 in. (11.6 cm.) high

\$700-900

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)

Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十九世紀 黃地紫綠彩麥斗

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

•957

AN UNUSUAL COPPER-RED-GLAZED INCISED GU-FORM VASE

18TH CENTURY

The vase is incised with upright leaf blades divided by a chevron border and covered in a greyish copper-red-glaze in contrast to the white interior. 11¼ in. (28.5 cm.) high

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822–1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十八世紀 紅釉暗刻蕉葉紋花觚

來源

Samuel Putnam Avery (1822–1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•958

A LARGE POLYCHROME-GLAZED VASE, MEIPING

19TH CENTURY

The tapering ovoid body is decorated in the center with a broad, leafy band of composite floral scroll, beneath a phoenix and a peacock on the shoulder, and above a lappet border encircling the foot. The feathers of the birds and petals of the flowers are incised and the whole is glazed in shades of green, lavender, blue, and yellow on a mustard-yellow ground. 14¾ in. (37.4 cm.) high

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822–1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十九世紀 黃地五彩花鳥紋梅瓶

來源

Samuel Putnam Avery (1822–1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。





•959

TWO FAMILLE ROSE OCTAGONAL DISHES

QIANLONG PERIOD (1736-1795)

The first dish is decorated in the center with a vase containing peonies, roses, a magnolia branch and an iris, beneath shaped panels enclosing composite flowering branches reserved on a ruby-ground on the rim. The second dish is decorated with a lady and a boy on a *sampan* reaching towards another lady carrying a baby on the shore, beneath decorative borders encircling the rim.

7 $\frac{7}{8}$ in. and 7 $\frac{3}{8}$ in. (20.2 and 19.4 cm.) diam. (2)

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.

The Metropolitan Museum of Art, New York,
accessioned in 1879.

清乾隆 粉彩八方盤兩件

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•960

A SMALL FAMILLE ROSE RETICULATED DOUBLE-GOURD VASE

18TH CENTURY

The lower and upper body are decorated with pierced roundels of alternating turquoise-blue and strawberry-pink enamel, between flowering sprigs of lotus, chrysanthemum, and peony.

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

\$1,000-1,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904)
Collection, New York.

The Metropolitan Museum of Art, New York,
accessioned in 1879.

清十八世紀 粉彩透雕花卉紋小葫蘆瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

•961

A RETICULATED *FAMILLE ROSE* FACETED VASE

YONGZHENG-QIANLONG PERIOD (1723-1795)

Each side is pierced with alternating panels of *wan* emblems or conjoined cash within blue-enameled diaper borders. The shoulder and neck are decorated with further pierced panels.

11 1/4 in. (29.3 cm.) high

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清雍正/乾隆 粉彩透雕卍字紋方瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•962

TWO RETICULATED ENAMELED BRUSH POTS

18TH CENTURY

Both brush pots are reticulated and decorated in green, blue, pink and brown enamels with pine, prunus and bamboo, 'The Three Friends of Winter,' growing amidst rocks.

4 1/2 and 3 7/8 in. (11.4 cm. and 9.8 cm.) high (2)

\$1,000-1,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十八世紀 粉彩透雕歲寒三友圖筆筒兩件

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•963

TWO FAMILLE ROSE DISHES

QIANLONG PERIOD (1736-1795)

The first dish is painted in the center with a flower spray, a dragonfly, a katydid, and a butterfly, below a diaper pattern on the well and everted rim. The second dish with everted rim is decorated with a fishermen in a riverscape.

8 $\frac{7}{8}$ and 8 $\frac{3}{8}$ in. (22.4 and 21.2 cm.) diam. (2)

\$2,000-3,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.
The Metropolitan Museum of Art, New York, accessioned in
1879.

清乾隆 粉彩盤兩件

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



964

AN UNUSUAL RUBY-PINK-ENAMELED DEEP BOWL

18TH CENTURY

The bowl has deep, rounded sides that flare towards the gilt rim and is covered inside and out with an enamel of soft crushed-strawberry-red color.

4⅛ in. (10.4 cm.) high

\$6,000-8,000

PROVENANCE

Mary Clark Thompson (1835–1923) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1923.

清十八世紀 胭脂紅釉盃

來源

Mary Clark Thompson (1835–1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



•965

A RUBY-PINK-ENAMELED OVOID VASE

18TH CENTURY

The vase has a broad body that tapers towards the foot and the flared rim, and the exterior is covered in ruby-pink enamel.

5⅞ in. (14.2 cm.) high

\$1,000-1,500

PROVENANCE

Mary Clark Thompson (1835–1923) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1923.

清十八世紀 胭脂紅釉小瓶

來源

Mary Clark Thompson (1835–1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



A RARE GLAZED BOWL AND COVER WITH CUT-OUT DECORATION

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The bowl is finely potted with deep, rounded sides rising to a slightly everted rim. The sides are decorated with a delicate cut-out band of flower sprays and covered inside and out with a clear glaze that fills in the cut-out design and ends in a neat line at the edge of the foot. The domed cover is similarly decorated.

4¼ in. (10.9 cm.) diam.

\$60,000-80,000

PROVENANCE

Mary Clark Thompson (1835-1923) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1923.

A Qianlong-marked bowl of similar size with related decoration, in the Palace Museum Collection, is illustrated in *Selected Porcelains of the Flourishing Qing Dynasty at the Palace Museum*, Beijing, 1994, p. 362, pl. 99. Another similar bowl was sold at Christie's New York, 21-22 March 2013, lot 1501.

清乾隆 白釉玲瓏蕃蓮紋蓋盃 六字篆書款

來源

Mary Clark Thompson (1835-1923) 珍藏。

紐約大都會藝術博物館，入藏於1923年。



(mark)





A FINELY ENAMELED IRON-RED-DECORATED SGRAFFITO-GROUND 'DRAGON AND PHOENIX' BOWL AND A COVER

QIANLONG SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1736-1795)

The bowl is enameled with a dragon chasing a flaming pearl on one side and a phoenix on the other, both amidst *ruyi*-form clouds and on a white-enameled *sgraffito* ground incised with meandering lotus scroll. The cover is decorated with two dragons chasing flaming pearls amidst clouds and flames on a *sgraffito* ground incised with waves, the interior and base covered with an even turquoise enamel.

4¼ in. (10.7 cm.) diam.

\$70,000-90,000

PROVENANCE

Mrs. Henry J. Bernheim Collection.

The Metropolitan Museum of Art, New York, accessioned in 1945.

A similar covered bowl decorated with dragon and phoenix design on an incised ground of lotus scrolls, in the collection of the Palace Museum, Beijing, is illustrated in *Kangxi Yongzheng Qianlong, Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1995, p. 332.

清乾隆 白地軌道礬紅龍鳳紋盃及蓋 礬紅六字篆書款

來源

Henry J. Bernheim 夫人珍藏。

紐約大都會藝術博物館，入藏於1945年。



(detail)



968

A YELLOW AND GREEN-GLAZED 'DRAGON' DISH

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The interior is decorated with a writhing, front-faced five-clawed dragon confronted on a flaming pearl below two further dragons in pursuit of flaming pearls amidst flower sprigs in the well, the design repeated on the exterior. The scalloped mouth rim is outlined in black. 5¼ in. (13.3 cm.) diam.

\$6,000-8,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.
The Metropolitan Museum of Art, New York, accessioned in 1879.

Compare the Qianlong-marked dish of this design sold at Christie's New York, 22-23 March 2012, lot 2114.

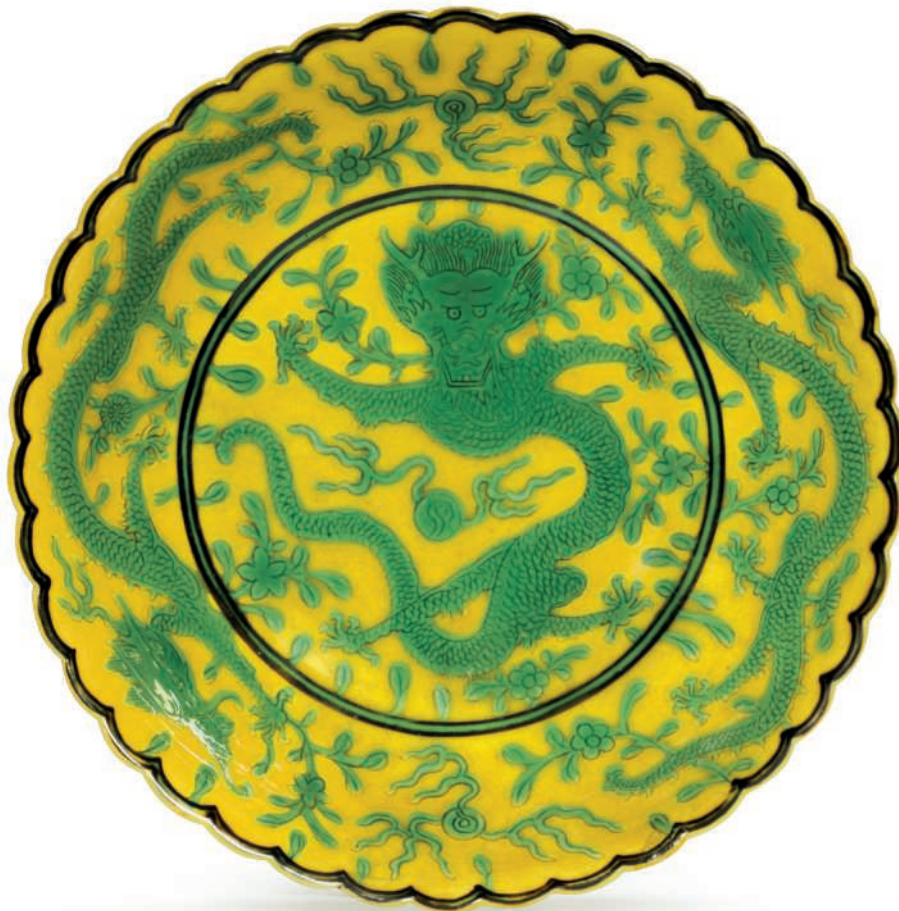
清乾隆 黃地綠龍紋花口盤 六字篆書款

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



(reverse)



969

A RESERVE-DECORATED BLUE AND WHITE 'DRAGON' DISH

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The dish has rounded sides rising to a slightly everted rim, and is decorated in the center with a five-clawed dragon writhing amidst crashing waves. The reverse is decorated with nine dragons writhing amidst waves beneath a band of demi-florettes.

6 $\frac{7}{8}$ in. (17.4 cm.) diam.

\$8,000-12,000

PROVENANCE

Marie-Louise Garbáty Collection.

The Metropolitan Museum of Art, New York, accessioned in 1993.

清乾隆 青花海水龍紋盤 六字篆書款

來源

Marie-Louise Garbáty 珍藏。

紐約大都會藝術博物館，入藏於1993年。



(reverse)





(mark)

•970

A SMALL AND UNUSUAL DOUCAI VASE

18TH CENTURY

The vase is molded with two bulbous sections, possibly in imitation of bamboo, and is decorated with composite floral scroll beneath a *ruyi* border at the mouth rim. The base is inscribed with a three-character hallmark in iron-red reading, *Ben li tang*.

4½ in. (10.5 cm.) high

\$5,000-7,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

Ben li tang may be loosely translated as Hall of Establishing Fundamentals. The expression would appear to be derived from the Analects of Confucius, where a disciple of Confucius, You Zi states, "The noble man concerns himself with the fundamentals. Once the fundamentals are established (*ben li*) the proper way appears."

清十八世紀 斗彩番蓮紋小瓶 礬紅《本立堂》款

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



971

A DOUCAI HIGH-SHOULDERED VASE

18TH CENTURY

The sides are decorated with two winged dragons amidst composite blossoming floral scroll between lappet and key-fret borders.

13½ in. (33.2 cm.) high

\$8,000-12,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十八世紀 斗彩龍穿花紋梅瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

A GREEN-ENAMELED BLUE AND WHITE BOTTLE VASE

18TH CENTURY

The vase is decorated with two five-clawed dragons contesting a flaming pearl amidst clouds and flames below the bulbous mouth decorated with a scroll design and inscribed with an apocryphal Jiajing mark. The spreading foot is decorated in blue and white with crashing waves. 8½ in. (20.6 cm.) high

\$10,000-15,000

PROVENANCE

Robert West Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.

For the Jiajing prototype for this vase, see the blue and white example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 35 - Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, p. 87, no. 81. See, also, the blue and white vase of similar design and with an apocryphal Jiajing mark on the bulbous mouth, but of smaller size (20 cm.), from the Estate of Frances Leventritt, sold at Christie's New York, 19 September 2006, lot 306.

清十八世紀 青花綠龍紋瓶

來源

Robert West 珍藏。

紐約大都會藝術博物館，入藏於1950年。



973

AN IRON-RED AND UNDERGLAZE-BLUE-DECORATED 'DRAGON' DISH

YUYAN SHUWU FOUR-CHARACTER HALLMARK IN BLACK ENAMEL, YONGZHENG-QIANLONG PERIOD (1723-1795)

The interior is decorated with a five-clawed dragon chasing a flaming pearl amidst scrolling clouds. The reverse is decorated with two dragons chasing flaming pearls. 6⅞ in. (16.2 cm.) diam.

\$6,000-8,000

PROVENANCE

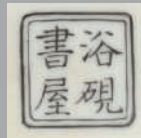
Marie-Louise Gárbaty Collection.
The Metropolitan Museum of Art, New York, accessioned in 1993.

Yuyan Shuwu, 'The Library of Washing Inkstone', is a hall mark used in the Yongzheng and Qianlong periods. An iron-red and underglaze-blue 'dragon' wine cup and stand with this mark, also written in black enamel, was sold at Christie's New York, 20-21 March 2014, lot 2152. A set of four blue and white and copper-red wine cups with this mark, but written in underglaze-blue, was sold at Christie's New York, 15-16 September 2011, lot 1529.

清雍正/乾隆 青花礬紅雲龍紋盤 墨彩雙方框《浴硯書屋》款

來源

Marie-Louise Gárbaty 珍藏。
紐約大都會藝術博物館，入藏於1993年。



(mark)



974

AN IRON-RED AND UNDERGLAZE-BLUE-DECORATED 'DRAGON' DISH

YUYAN SHUWU FOUR-CHARACTER HALLMARK IN BLACK ENAMEL, YONGZHENG-QIANLONG PERIOD (1723-1795)

The interior is decorated with a five-clawed dragon chasing a flaming pearl amidst scrolling clouds. The reverse is decorated with two dragons chasing flaming pearls. 6⅞ in. (16.2 cm.) diam.

\$12,000-18,000

PROVENANCE

Marie-Louise Gárbaty Collection.
The Metropolitan Museum of Art, New York, accessioned in 1993.

清雍正/乾隆 青花礬紅雲龍紋盤 墨彩雙方框《浴硯書屋》款

來源

Marie-Louise Gárbaty 珍藏。
紐約大都會藝術博物館，入藏於1993年。



(mark)



975

AN IRON-RED-DECORATED BLUE AND WHITE 'DRAGON' DISH

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The dish has rounded sides that flare at the rim, and is decorated on the interior with a medallion of an iron-red dragon writhing against a background of cresting waves, and on the exterior with a similar frieze of dragons below a band of demi-florets at the rim. 6 $\frac{7}{8}$ in. (17.6 cm.) diam.

\$20,000-30,000

PROVENANCE

Mr. and Mrs. William Spielman Collection.
The Metropolitan Museum of Art, New York, accessioned in 1976.

清乾隆 青花礬紅海水龍紋盤 六字篆書款

來源

William Spielman 伉儷珍藏。
紐約大都會藝術博物館，入藏於1976年。



(reverse)





(mark)

•976

A BLUE-ENAMELED BOWL

QIANLONG SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY LATE IN THE PERIOD

With rounded sides rising to the slightly everted rim, the exterior is decorated in blue enamel with four square seals and one round seal, between lappet and key-fret borders.

4 $\frac{3}{8}$ in. (11 cm.) diam.

\$1,000-1,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York. The Metropolitan Museum of Art, New York, accessioned in 1879.

The characters on the bowl represent four of the ten famous scenes from West Lake in Hangzhou. A Qianlong-marked jardinière, also with an inscription describing the ten famous scenes, was sold at Christie's London, 10 November 2015, lot 164.

清乾隆或以後 藍料「西湖十景印文」盃 六字篆書款

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



(mark)

•977

AN UNUSUAL BLUE-ENAMELED BALUSTER VASE

QIANLONG FOUR-CHARACTER MARK IN IRON-RED AND POSSIBLY LATE IN THE PERIOD

The body is thickly enameled with three five-clawed dragons writhing amidst clouds, above rocks and crashing waves below and beneath a key-fret border that encircles the mouth rim.

9 $\frac{3}{4}$ in. (24.7 cm.) high

\$5,000-7,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York. The Metropolitan Museum of Art, New York, accessioned in 1879.

The present vase is related to a group of Qianlong-marked, blue-enameled porcelain vessels which include a moonflask also in the collection of the Metropolitan Museum of Art, illustrated in S. Valenstein, *A Handbook of Chinese Ceramics*, 1989 ed., p. 270, no. 279, and a circular box and cover from the Percival David Foundation, illustrated by S. Peirson and A. Barnes in *A Collector's Vision: Ceramics for the Qianlong Emperor*, London, 2002, p. 62, no. 52.

清乾隆或以後 藍彩雲龍紋瓶 磬紅四字楷書款

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

978

A LARGE YELLOW-GLAZED
INCISED VASE, *MEIPING*

18TH-19TH CENTURY

The body is incised with leafy lotus scroll
and covered overall in a glaze of mustard-
yellow color. The base is inscribed with an
apocryphal Xuande mark.

14¼ in. (36.2 cm.) high

\$12,000-18,000

PROVENANCE

Mary Clark Thompson (1835-1923)
Collection.

The Metropolitan Museum of Art, New
York, accessioned in 1923.

LITERATURE

*Oriental Ceramics, The World's Great
Collections*, The Metropolitan Museum of
Art, vol. 12, Tokyo, 1977, no. 137.

清十八/十九世紀 黃釉暗刻纏枝蓮紋梅瓶

來源

Mary Clark Thompson (1835-1923) 珍藏。
紐約大都會藝術博物館，入藏於1923年。



•979

A BLUE AND WHITE PART TEA SERVICE

19TH CENTURY

The group comprises nine bowls and saucers, one tea pot and cover, one milk jug, one sugar bowl and cover, one large saucer, one small soup dish and one larger bowl. The bowls are decorated in the center of the interior with a lush riverscape below a cut-glaze rice pattern and decorative borders, and with a lappet border around the foot. The tea pot, milk jug and sugar bowl and cover are similarly decorated.

Tea pot 9½ in. (24.3 cm.) wide, milk jug 6¾ in. (16.1 cm.) wide, sugar bowl 6½ in. (16.5 cm.) diam., larger bowl 5½ in. (14.2 cm.) diam., smaller bowls 4¼ in. (10.9 cm.) diam., smaller saucers 6¼ in. (16 cm.) diam., large saucer 8½ in. (21.5 cm.) diam., soup dish 7 in. (17.7 cm.) diam. (16)

\$3,000-5,000

PROVENANCE

Mrs. Winthrop Sargent (1852-1918) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1917.

清十九世紀 青花茶具一套

來源

Winthrop Sargent 夫人 (1852-1918) 珍藏。
紐約大都會藝術博物館，入藏於1917年。



•980

A LARGE BLUE AND WHITE BOWL

18TH CENTURY

The exterior is decorated with alternating large and small gilt-decorated shaped panels enclosing riverscape scenes reserved on a stippled ground. The interior is decorated with a central roundel containing pomegranates and finger citron within a border of archaistic dragons reserved on a diaper ground beneath a broad basket-weave border.

11 $\frac{3}{8}$ in. (28.8 cm.) diam.

\$2,000-3,000

PROVENANCE

William Mitchell Collection.

The Metropolitan Museum of Art, New York, accessioned in 1922.

清十八世紀 青花山水圖大盃

來源

William Mitchell 珍藏。

紐約大都會藝術博物館，入藏於1922年。



•981

A BLUE AND WHITE 'RICE PATTERN' JAR

18TH-19TH CENTURY

The jar is decorated with a wide band of pierced foliate diaper covered with a clear glaze, above a petal band encircling the foot and below a *nuyi* band beneath the mouth rim.

6 $\frac{1}{2}$ in. (15.9 cm.) high

\$1,500-2,500

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十八/十九世紀 青花玲瓏小卷缸

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。

紐約大都會藝術博物館，入藏於1879年。





•982

A SMALL BLUE AND WHITE GLOBULAR JAR

18TH-19TH CENTURY

The jar is decorated around the sides with a continuous band of composite flower scroll between decorative borders.

3¼ in. (8.2 cm.) high

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十九世紀 青花花卉紋小罐

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



983

A BLUE AND WHITE BOTTLE VASE

19TH CENTURY

The compressed body is decorated with a narrow band of archaistic dragon scroll beneath *ruyi* and key-fret bands on the shoulder and a band of upright leaf tips around the base of the neck, all separated by areas of greyish-white crackle-suffused glaze.

12½ in. (30.7 cm.) high

\$6,000-8,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十九世紀 青花拐子龍紋荸薺瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

984

AN UNUSUAL BLUE AND WHITE TWO-PART LAMP

19TH CENTURY

The lamp is comprised of two dishes, each decorated in inky-blue tones with two registers of shaped panels enclosing lotus scroll which are connected by four chains and hung by a hook attached to the upper dish. The base of the lower dish is inscribed with an apocryphal Xuande mark within a flower-form cartouche.

Each dish 11 in. (27.9 cm.) diam.

\$6,000-8,000

PROVENANCE

Samuel Putnam Avery Sr. (1822–1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

Two-part ceramic hanging lamps are very rare and very few appear to have been published. A similar two-part blue and white lamp dated to the Daoguang period, which is also decorated with lotus scroll, is in the Palace Museum, Beijing, and illustrated in *Gu Taoci Ziliao Xuancui*, vol. 2, Beijing, 2005, p. 294, no. 264.

清十九世紀 青花纏枝蓮紋吊燈

來源

Samuel Putnam Avery (1822–1904) 珍藏，紐約。

紐約大都會藝術博物館，入藏於1879年。





•985

A SMALL TURQUOISE AND AUBERGINE-GLAZED FIGURE OF A RECUMBENT BUDDHIST LION

KANGXI PERIOD (1662-1722)

The recumbent lion is shown with the head turned to the side and jaws open, the curly mane and brows picked out in a vibrant turquoise glaze.

5 in. (13 cm.) wide

\$2,000-3,000

PROVENANCE

Bluett and Sons, London, according to label.
John D. Rockefeller Jr. (1874-1960) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1960.

清康熙 紫藍釉卧獅

來源

Bluett & Sons, 倫敦。
小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館·入藏於1960年。



•986

TWO AUBERGINE AND TURQUOISE-GLAZED FIGURES OF PARROTS

18TH-19TH CENTURY

Each turquoise-glazed bird is shown standing on a pierced rock formation with the head turned slightly and the beaks slightly open.

8 $\frac{3}{8}$ in. (21.3 cm.) high

(2)

\$3,000-5,000

PROVENANCE

Flora E. Whiting (1881-1971) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1971.

清十八/十九世紀 紫藍彩鸚鵡一對

來源

Flora E. Whiting (1881-1971) 珍藏。
紐約大都會藝術博物館·入藏於1971年。

•987

A TURQUOISE-GLAZED SQUARE VASE AND GREEN AND AUBERGINE-GLAZED STAND

THE VASE 18TH CENTURY, THE STAND 18TH-19TH CENTURY

The vase is covered on the exterior with an iridescent, crackled turquoise glaze and set within European gilt-metal mounts. The waisted stand is supported on slightly incurved legs, and has an apron of interlocking lozenges.

The vase and mounts 5 $\frac{3}{4}$ in. (14.3 cm.) high, the stand 6 $\frac{1}{4}$ in. (15.8 cm.) square

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

孔雀綠釉方瓶及茄皮紫座

方瓶：清十八世紀 座：清十八/十九世紀

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



988

A TURQUOISE-GLAZED BOTTLE VASE

18TH-19TH CENTURY

Thickly potted with a compressed, globular body, the vase is covered on the exterior with a crackled turquoise glaze which continues into the interior of the mouth.

15 $\frac{3}{4}$ in. (40 cm.) high

\$8,000-12,000

PROVENANCE

Mr. and Mrs. Isaac D. Fletcher (d. 1917) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1917.

清十八/十九世紀 孔雀綠釉賞瓶

來源

Isaac D. Fletcher 伉儷珍藏。
紐約大都會藝術博物館，入藏於1917年。



989

A CREAM-GLAZED STONEWARE FLASK

18TH CENTURY

Each side is molded with a side-facing dragon chasing a flaming pearl amidst scrolling clouds and above rocks and waves. The flask is covered overall in a creamy white glaze with some brownish cream-colored streaks.

8¾ in. (22.2 cm.) high

\$6,000-8,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1926.

清十八世紀 白釉印海水雲龍紋扁瓶

來源

Samuel T. Peters 夫人 (1859-1943) 珍藏。

紐約大都會藝術博物館，入藏於1926年。





990

AN UNUSUAL SET OF CELADON-GLAZED PORCELAIN FIGURES OF THE EIGHT DAOIST IMMORTALS

QING DYNASTY (1644-1911)

The Eight Daoist Immortals are all shown standing on rocky formations and wearing long, loose robes belted at the waist, all holding their various attributes and covered with a glaze of greenish-olive tone, with their heads colored to imitate the effect of biscuit fired to a dark tone.

The tallest 7 $\frac{7}{8}$ in. (19.9 cm.) high

(8)

\$8,000-12,000

PROVENANCE

The Metropolitan Museum of Art, New York, accessioned in 1908 (Rogers Fund).

清 青釉八仙立像一組

來源

紐約大都會藝術博物館，入藏於1908年 (Rogers 基金)。



•991

A COPPER-RED-GLAZED CUP

18TH CENTURY

With tall, slightly rounded sides, the exterior is covered with a glaze of soft crushed strawberry-red color that thins to a pale pink tone on one side. The interior and base are covered with a clear glaze.

3⅜ in. (8.8 cm.) high

\$3,000-5,000

PROVENANCE

Robert West Collection.

The Metropolitan Museum of Art, New York, accessioned in 1950.

清十八世紀 紅釉盃

來源

Robert West 珍藏。

紐約大都會藝術博物館，入藏於1950年。



•992

A COPPER-RED-GLAZED OLIVE-FORM VASE

19TH CENTURY

The slender vase is covered with a crackled glaze of deep, rich, crushed-strawberry color thinning to a pale celadon below the mouth rim.

8 in. (20.3 cm.) high

\$2,000-3,000

PROVENANCE

Philip A. Rollins Collection.

The Metropolitan Museum of Art, New York, accessioned in 1946.

清十九世紀 紅釉橄欖瓶

來源

Philip A. Rollins 珍藏。

紐約大都會藝術博物館，入藏於1946年。

•993

A COPPER-RED-GLAZED BOTTLE VASE

18TH-19TH CENTURY

The pear-shaped body tapers elegantly to the tall, slender neck, and is covered with a glaze of mottled, deep red tone that pales to mushroom on the mouth rim. The interior of the neck and the base are glazed white.

8½ in. (21.5 cm.) high

\$4,000-6,000

PROVENANCE

Mr. and Mrs. Isaac D. Fletcher (d. 1917) Collection.
The Metropolitan Museum of Art, New York, accessioned
in 1920.

清十八/十九世紀 紅釉膽瓶

來源

Isaac D. Fletcher 伉儷珍藏。
紐約大都會藝術博物館，入藏於1920年。



•994

A SMALL CORAL-GROUND 'GARLIC-MOUTH' VASE

18TH CENTURY

The vase has a bulbous body raised on a tall spreading foot and a garlic bulb-shaped mouth, and is covered with an unctuous coral-red glaze.

7 in. (17.8 cm.) high

\$4,000-6,000

PROVENANCE

Mr. and Mrs. Isaac D. Fletcher (d. 1917) Collection.

The Metropolitan Museum of Art, New York, accessioned in 1921.

清十八世紀 珊瑚紅蒜頭瓶

來源

Isaac D. Fletcher 伉儷珍藏。

紐約大都會藝術博物館，入藏於1922年。



•995

A PAIR OF TURQUOISE-ENAMELED DISHES

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The dishes have deep, rounded sides that rise to the slightly everted rim, and are covered inside and out with turquoise enamel.

7 $\frac{3}{8}$ in. (18.7 cm.) diam. (2)

\$4,000-6,000

PROVENANCE

Flora E. Whiting Collection.
The Metropolitan Museum of Art, New York, accessioned in 1971.

清光緒 松石綠釉盤一對 六字楷書款

來源

Flora E. Whiting (1881-1971) 珍藏。
紐約大都會藝術博物館，入藏於1971年。



•996

A PAIR OF TURQUOISE-ENAMELED DISHES

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The dishes have deep, rounded sides that rise to the slightly everted rim, and are covered inside and out with turquoise enamel.

7 $\frac{1}{4}$ in. (18.4 cm.) diam. (2)

\$4,000-6,000

PROVENANCE

Flora E. Whiting Collection.
The Metropolitan Museum of Art, New York, accessioned in 1971.

清光緒 松石綠釉盤一對 六字楷書款

來源

Flora E. Whiting (1881-1971) 珍藏。
紐約大都會藝術博物館，入藏於1971年。





997

**A FAMILLE ROSE LIME-GREEN
SGRAFFITO-GROUND
BALUSTER VASE**

18TH-19TH CENTURY

The vase is decorated with peony, chrysanthemum, prunus, and lotus and has a pair of butterfly-form handles affixed on either side of the shoulder, all reserved on a *sgraffito* ground of lime-green color, while the interior is turquoise and the base is covered in a crackle-suffused turquoise glaze. The base is inscribed in underglaze blue with a Qianlong mark.

8½ in. (21.6 cm.) high

\$6,000-8,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十八/十九世紀 綠地軋道粉彩花卉紋蝴蝶耳瓶

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。



•998

**A FAMILLE ROSE TURQUOISE-
GROUND CIRCULAR PANEL**

18TH-EARLY 19TH CENTURY

The panel is decorated with five *chiling* grasping *ruyi* amidst stylized lotus scroll, reserved on a deep turquoise ground and all within a blue-enameled key-fret border. The panel is mounted to a silvered mirror.

11⅝ in. (28.8 cm.) diam., wood frame

\$3,000-5,000

PROVENANCE

Samuel Putnam Avery Sr. (1822-1904) Collection, New York.

The Metropolitan Museum of Art, New York, accessioned in 1879.

清十八/十九世紀早期 松石綠地粉彩螭龍紋圓瓷板

來源

Samuel Putnam Avery (1822-1904) 珍藏，紐約。
紐約大都會藝術博物館，入藏於1879年。

•999

A LARGE 'CANTON' FAMILLE ROSE PLATTER

19TH CENTURY

The interior of the platter is decorated with a palace scene depicting a tribute bearer kneeling before the emperor, accompanied by his attendants. The rounded, everted rim is decorated with dragons chasing flaming pearls.

\$3,000-5,000

PROVENANCE

Flora E. Whiting (1881-1971) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1971.

清十九世紀 粉彩人物故事圖盤

來源

Flora E. Whiting (1881-1971) 珍藏。
紐約大都會藝術博物館，入藏於1971年。



•1000

A LARGE 'CANTON' FAMILLE ROSE PLATTER

19TH CENTURY

The platter is decorated on the interior with two dignitaries and their attendants meeting on a garden terrace, beneath the rounded, everted rim decorated with dragons chasing flaming pearls.

\$2,000-3,000

PROVENANCE

Flora E. Whiting (1881-1971) Collection.
The Metropolitan Museum of Art, New York,
accessioned in 1971.

清十九世紀 粉彩人物故事圖盤

來源

Flora E. Whiting (1881-1971) 珍藏。
紐約大都會藝術博物館，入藏於1971年。





1001

A FAMILLE JAUNE BISCUIT BEAKER VASE

18TH-19TH CENTURY

The vase is decorated with three registers of figures and attendants engaging in leisurely pursuits, all in a rocky mountainous riverscape with pine and willow, beneath vaporous clouds.

17 $\frac{5}{8}$ in. (44.7 cm.) high

\$7,000-9,000

PROVENANCE

John D. Rockefeller Jr. (1874-1960)
Collection.

The Metropolitan Museum of Art,
New York, accessioned in 1960.

清十八/十九世紀 黃地素三彩高士圖花觚

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館·入藏於1960年。

1002

A LARGE *FAMILLE NOIRE* 'PHOENIX TAIL' VASE

19TH CENTURY

The vase is decorated on one side with a phoenix perched on tall rocks, and on the other side with pheasants and other birds in and amidst trees and clouds that continue onto the neck.

29¼ in. (74.3 cm.) high

\$15,000-25,000

PROVENANCE

John D. Rockefeller Jr. (1874-1960)
Collection.

The Metropolitan Museum of Art,
New York, accessioned in 1960.

清十九世紀 墨地素三彩百鳥朝鳳圖鳳尾尊

來源

小約翰·戴維森·洛克菲勒 (1874-1960) 珍藏。
紐約大都會藝術博物館，入藏於1960年。









1003

A LARGE FAMILLE VERTE 'PHOENIX TAIL' VASE

19TH CENTURY

The vase is decorated with a long-tailed bird perched on rocks amidst tall, blossoming trees and smaller birds in flight. The base is inscribed with an apocryphal Chenghua mark.

29½ in. (73.9 cm.) high, wood stand

\$6,000-8,000

PROVENANCE

Morgan Collection, no. 804 (according to label).

Mrs. Harry Payne Bingham Collection.
The Metropolitan Museum of Art,
New York, accessioned in 1962.

清十九世紀 綠地素三彩芙蓉錦雞圖鳳尾尊

來源

摩根珍藏，編號804（據標籤所知）。

Harry Payne Bingham 夫人捐贈。

紐約大都會藝術博物館，入藏於1962年。

1004

A LARGE *FAMILLE NOIRE*
'PHOENIX TAIL' VASE

19TH CENTURY

The vase is decorated with phoenixes amidst blossoming trees, peony and magnolia on the body and chrysanthemum, aster and mallow on the neck.

27¼ in. (68.9 cm.) high, wood stand

\$12,000-18,000

PROVENANCE

Ralph M. Chait, New York, no. 6129
(according to label).

John D. Rockefeller Jr. (1874-1960)
Collection.

The Metropolitan Museum of Art, New York,
accessioned in 1960.

清十九世紀 墨地三彩百鳥朝鳳圖鳳尾尊

來源

小約翰·戴維森·洛克菲勒(1874-1960)珍藏。
紐約大都會藝術博物館，入藏於1960年。



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CONDITIONS OF SALE

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- 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.
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- 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:
 - 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);
 - 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

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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.

- 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.
- 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.
- 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- 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, 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 Post-Sale Services. 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 Post-Sale Services, 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 Post-Sale Services 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
 (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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, publicly 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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 LIVETM, 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(f) 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 LIVETM 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 in 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.

△ Owned by Christie's or another **Christie's Group** company in whole or part. 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** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ 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

△: 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 △ 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 from 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 Δ 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

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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

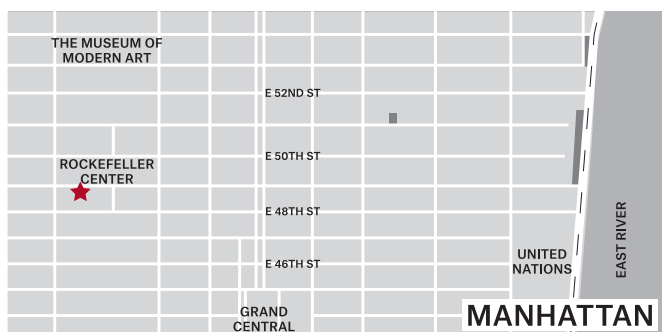
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	The lower amount of 0.5% of Liability Hammer Price or 100% of the above charges for Purchased Lots	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

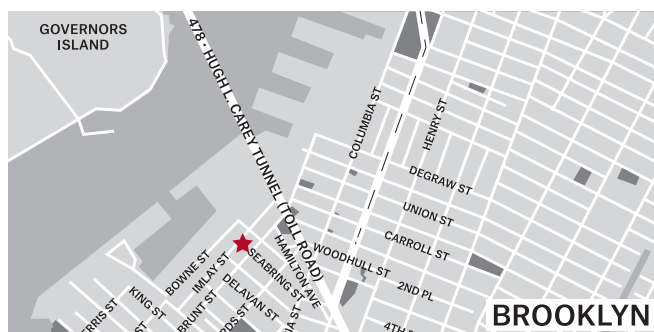
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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

INTERNATIONAL CHINESE CERAMICS & WORKS OF ART DEPARTMENT



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宋天娜
Deputy Chairman
New York



Géraldine Lenain
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Pola Antebi
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田園
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London,
South Kensington



Katie Lundie
龍愷曦
Junior Specialist
London, South
Kensington

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

COLLECTED IN AMERICA: CHINESE CERAMICS FROM THE METROPOLITAN MUSEUM OF ART

THURSDAY 15 SEPTEMBER 2016
AT 11.00 AM AND 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: AVERY
SALE NUMBER: 13753

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](http://BID.ONLINE.FOR.THIS.SALE.AT.CHRISTIES.COM)

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

[AUCTION RESULTS: CHRISTIES.COM](http://AUCTION.RESULTS.CHRISTIES.COM)

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com

13753

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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.

13 SEPTEMBER

Fine Chinese Paintings
NEW YORK

14 SEPTEMBER

The Ruth and Carol Barron Collection
of Fine Chinese Snuff Bottles: Part III
NEW YORK

15 SEPTEMBER

The Classic Age of Chinese Ceramics:
The Linyushanren Collection, Part II
NEW YORK

15 SEPTEMBER

Collected in America:
Chinese Ceramics from The
Metropolitan Museum of Art
NEW YORK

16 SEPTEMBER

The Flacks Family Collection:
A Very Personal Selection
NEW YORK

16 SEPTEMBER

Fine Chinese Ceramics &
Works of Art
NEW YORK

6 OCTOBER

The Pavilion Sale – Chinese Ceramics
& Works of Art
HONG KONG

11 OCTOBER

Asobi: Ingenious Creativity
LONDON, KING STREET

22 OCTOBER

First Open | Shanghai
SHANGHAI

22 OCTOBER

Asian Western 20th Century &
Contemporary Art
SHANGHAI

8 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

9 NOVEMBER

Fine Japanese 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

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

28 NOVEMBER

Fine Chinese Classical
Paintings & Calligraphy
HONG KONG

29 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

29 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

14 DECEMBER

Art d'Asie
PARIS

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pykkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pykkänen, Global President
Stephen Brooks, Deputy CEO

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Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

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Brook Hazelton, President

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