

THE MARIE THERESA L.
VIRATA COLLECTION

OF ASIAN ART: A FAMILY LEGACY

家族遺珍：瑪麗·泰瑞莎·L·維勒泰亞洲藝術珍藏



CHRISTIE'S









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AUCTION

Thursday 16 March 2017
at 10.00 am (Lots 601-686)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	10 March	10.00 am - 5.00 pm
Saturday	11 March	10.00 am - 5.00 pm
Sunday	12 March	1.00 pm - 5.00 pm
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[60]

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THE VIRATA COLLECTION

It is the greatest honour and pleasure for all of us at Christie's to have been able to work on this superb collection of Chinese furniture assembled with such passion and dedication by Marie Theresa 'Bebe' Virata. It is particularly special for me as Bebe's son, Luis, who has inherited his mother's collecting gene, has been a close friend for more than thirty years. When I read the tributes to Bebe that follow, it is the friendship and shared experience with like-minded collectors and scholars that shine out from the pages, friends like Sir John Addis, Margaret Medley, Sir John Pope-Hennessy, and then Amy Poster's wonderfully evocative description of New York in the 1970s and 80s with Alice Boney and Bobby Ellsworth – and Tony Derham, the star of the Asian department in the early days of Christie's New York in the 1970s, who had inspired me as a trainee at Christie's talking about the Frederick M. Mayer collection which was sold in London in June 1974, just after I started. In turn I have learnt from Luis, looking at his mother's superb examples of Ming and Qing furniture – about the links to the great pioneer collectors of Chinese furniture like Gustav Ecke and Christian Humann, and about the purity of line and form, both so modern and so ancient, combined with the density and perfection of the precious woods chosen, which in turn relate to the English furniture that Luis and I love so much.

Bebe Virata shared her passion for beauty and knowledge not only with her collector and scholar friends but she also worked tirelessly to preserve the cultural heritage of the Philippines and she wanted to share what she had created on her collecting journey to benefit and educate a wider public. All the proceeds of the sale will go to charitable causes she particularly supported – children in need in the Philippines, cancer research and, in a wonderful and fitting tribute to her passionate interest in the arts of her country, a museum which will display her extraordinary collection of Filipino art and export Chinese art found in the Philippines.

Charles Cator
Deputy Chairman, Christie's International

佳士得為能呈獻瑪麗·泰瑞莎·“碧碧”·維勒泰以其熱忱和奉獻凝鑄的精湛中國家具珍藏感到無比榮幸。這對我有特別的意義，因為我與從碧碧那裡繼承了收藏基因的兒子路易有著超過三十年的情誼。在接下來對碧碧的紀念文章中，我看到的是她與志同道合的藏家以及學者之間的友誼和共同經歷—艾湯思爵士(Sir John Addis), 瑪格麗特·麥德利(Margaret Medley), 以及約翰·軒尼詩爵士(Sir John Pope-Hennessy)等人的名字在字裡行間閃耀；其後，在艾米·普斯特(Amy Poster)生動的描寫中，1970到80年代愛麗絲·龐耐(Alice Boney)和安思遠(Bobby Ellsworth)等人活躍的紐約躍然紙上；還有，70年代佳士得紐約亞洲部早期的翹楚托尼·德翰(Tony Derham)，他與我談論1974年在倫敦拍賣的弗得李克·梅耶(Frederick M. Mayer)收藏，對當時才剛開始工作的我有極大啟發。接下來，通過閱讀路易對母親收藏明清家具精品的描述，我了解到這個收藏與中國家具收藏先驅，例如古斯塔夫·艾克(Gustav Ecke)和克利斯蒂安·修曼(Christian Humann)的聯繫；它們純粹的線條與造型，既古老又現代，還有所選用之渾厚沉穩又完美的珍罕木料，皆與路易和我所摯愛的英國家具有所聯結。

碧碧·維勒泰對美與知識的熱愛不僅分享給她的藏家和學者朋友，她孜孜不倦地保護菲律賓的文化遺跡，希望把她收藏之路上所獲用於造福和教育廣大民眾。是次拍賣所得將用於資助其所支持的慈善事業—包括幫助菲律賓弱勢兒童、癌症研究，和一座展示其所藏卓越菲律賓和中國出口菲律賓藝術品之博物館，這座博物館無疑是她熱愛自己國家藝術的最佳寫照。

柯士爾
佳士得國際副主席



A CONSUMMATE COLLECTOR,

elegant in person and tireless in her support of the arts, my mother Marie Theresa Virata was a formidable character. Known to her wide circle of friends as 'Bebe,' she was generous to a fault and passionate in her beliefs.

I believe that the impulse for my mother's collecting came from, on the one hand, a deep curiosity for the antiquities of various civilizations and, on the other hand, a desire to preserve the past. My mother always spoke with great emotion about the destruction of Manila during the 'liberation' of 1945, and how the 'Pearl of the Orient,' as Manila was then known, was lost forever. Early travels to Spain and Italy influenced her taste and appreciation for heritage: in Manila, she visited churches and historic houses to collect old furniture and religious sculpture—items declared 'unfashionable' by her peers—which otherwise would have been sent to the junk heap. When my sister Giovanna and I were children, my mother dragged us to archaeological digs in Manila and other areas of the Philippines. To our young minds, skulls and bones in old graves were extremely dull; only later in life did we appreciate how our mother opened a window for us onto history and culture.

As my mother traveled less frequently during the 1980s, I began to help her find works for the collection. Together, we strove to acquire examples that were 'out of the ordinary,' such as the pair of early convex square-member 'Gustav Ecke' *huanghuali* armchairs; the 'de Santos' circular incense stand, similar to one in the Shanghai Museum; the Wanli *kang* table, featuring the only known Imperial dragon carvings of its kind; and Christian Humann's *huanghuali* table with *ruyi* struts. While my entire family held a deep respect for the age and beauty of these works, a chair was nevertheless meant to be sat on, a table to place things on, and a cupboard to store everything from antiques to Christmas decorations.



Alice Boney visiting Angkor Wat, 1950s.
Photograph courtesy of the Estate of Robert Ellsworth.
愛麗絲·龐耐於1950年間造訪吳哥窟。
圖片提供：安思遠基金會



Dear Deke all my
Love +xx
Bob

Robert Ellsworth, New York, 1980s.
安思遠攝於紐約，1980年代。



Giovanna and Bebe Virata, Wellesley College, 1983
喬凡娜和碧碧·維勒泰攝於衛斯理女子學院，1983年

At the center of my mother's collecting was a deep affinity for knowledge and scholarship. Amongst her friends were notable scholars such as Sir John Addis, whom she first met in 1969 when he was ambassador to the Philippines, Margaret Medley, and Sir John Pope Hennessy. She supported the National Museum of the Philippines when it was active in acquiring of Tang, Song, Yuan, and Ming ceramics sent as export ware, and helped underwrite the archaeological digs of Bronze Age gold in the Southern Philippines. From the late 1970s to the 1990s, our family had the opportunity to collect classical Ming and Qing furniture, guided initially by Alice Boney, and then by Robert Ellsworth, who became a close friend. Our collecting of

Chinese ceramics was guided by Tony Derham, who ran the Asian Art Department at Christie's in New York, and who became a trusted advisor and personal friend and at a later date by Tony Carter, who advised with our acquisition of the monochrome porcelains. Nick Grindley with his rigorous eye for Chinese classical furniture, has been largely responsible for bringing a true integrity to the collection in this area of Chinese antiquity. Charles Wong helped us find the rarest *zitan* pieces in the collection. The tall yoke-back chairs, for example, are the sole known examples in that form; the Palace Museum in Beijing holds the only comparable tables akin to our small *zitan* side table. The condition of these works has always been a priority: Christopher Cooke (who has settled in the Philippines) and Colin Forshaw have both helped us maintain the highest standards.

Grace Wu Bruce has also been, in her own unique way, fundamental to this collection. We began as personal friends: Grace was married to my business partner and friend Jamie Bruce when we established Jardine Fleming Exchange Capital in 1988. It is fair to say that Grace has elevated the collecting of Chinese classical furniture throughout the world, and stands as a leader in exhibiting and cultivating the market in Mainland China. Today, that market dominates the collecting of Chinese classical furniture.

A sale of this nature is often bittersweet, the end of an adventure. Yet its purpose is also one of renewal, so that others may experience the thrill and joy that these beautiful objects have brought to our lives.

Luis Virata
December 7, 2016



Tony Derham and Leo Virata, Manila, mid-1980s.
安東尼·德翰與雷奧·維勒泰攝於馬尼拉，1980年代中期。



Bebe and Leonides Virata in the Philippines, 1950s.

碧碧與雷奧尼德·維勒泰攝於菲律賓，1950年代。

一位臻於完美的藏家，身姿優雅，對藝術的支持孜孜不倦；我的母親瑪麗·泰瑞莎·維勒泰是一個令人敬畏的角色。她在廣泛的交際圈中以“碧碧”為人熟知，她極度慷慨，並對自己的信仰充滿熱情。

我認為，母親對收藏的衝動一方面基於她對來自不同文明古物的好奇，另一方面源於她對保存歷史的渴望。每當談到在1945“解放”運動中慘遭毀滅的馬尼拉，以及有感於在當時被冠有“東方珍珠”之美稱的馬尼拉的消亡時，母親總是情緒激動。早年在西班牙和意大利的遊歷塑造了她的品味，培養了她對文化遺產的鑑賞能力：在馬尼拉，她造訪教堂和古宅，收集古舊家具和宗教雕塑——一些被她的同伴們稱為“過時”的物件——如果不是她，這些古董早已被人視為廢品丟棄。當我和妹妹喬凡娜(Giovanna)還是小孩兒時，母親拽著我們到馬尼拉和菲律賓的其它地方的考古發掘現場。對於我們年輕人來說，古墓裡的骷髏頭和骸骨可謂極度枯燥；直到後來我們才感激她為我們打開這一扇通向歷史和文化的窗口。

母親在1980年代減少了旅行的頻率，因此我開始幫助她蒐集新的藏品。我們一起力求收藏“與眾不同”的作品，比如古斯塔夫·艾克(Gustav Ecke)舊藏一對黃花梨南官帽椅，與上海博物館館藏近似的得桑托斯(de Santos)舊藏圓香几，帶獨一無二御製刻龍紋的明萬曆炕桌，和克利斯蒂安·修曼(Christian Humann)的黃花梨如意紋四面平桌。雖然我的家庭對這些作品的年代和美感無比的尊敬，但在我們家椅子是用來坐的，桌子是用來放東西的，儲藏櫃是用來收納各種物品的，從古董到聖誕節裝飾都包括在其中。

母親收藏的宗旨是其與知識和學術斷不可分。她的好友圈中不乏著名學者，例如艾惕思爵士(Sir John Addis)，瑪格麗特·麥德利(Margaret Medley)和軒尼詩爵士(Sir John Pope Hennessy)。她積極支持菲律賓國家博物館針對唐、宋、元、明出口陶瓷的收藏，並為在南菲律賓展開的青銅器時代金器挖掘作擔保人。從1970年代晚期到1990年代，在愛麗絲·龐耐(Alice Boney)和之後與我們成為摯友的安思遠(Robert Ellsworth)相繼指導下，我們家族有機會收藏經典的明清家具。我們的陶瓷收藏一開始由佳士得紐約亞洲部負責人安東尼·德翰(Tony Derham)引導，他之後成為了我們的顧問和好友；收藏的最後階段，在托尼·卡特(Tony Carter)指導下，我們入藏了單色釉瓷器。對中國古代家具收藏獨具慧眼的尼古拉斯·格林利(Nick Grindley)，使我們在中國家具收藏這方面能保有完整性。王就穩(Charles Wong)幫助我們找到了所有藏品中最珍罕的紫檀物件——從形式看來應為孤品的一對紫檀四出頭官帽椅，和唯一與北京故宮博物院一件館藏類似的紫檀小條桌。這些藏品的品相永遠是我們考量的第一標準：克里斯多夫·庫克(Christopher Cooke)(他已經在菲律賓定居)和哥連·福紹(Colin Forshaw)均幫助了我們維持收藏的最高標準。

伍嘉恩(Grace Wu Bruce)對這個收藏有極為特殊的重大意義。我們的關係一開始是私人好友：1988年，當我成立怡富有限公司(Jardine Fleming)時，嘉恩和我的合夥人傑米·布魯斯(Jamie Bruce)是夫妻。憑心而論，嘉恩提升了中國古典家具收藏在全世界的地位，亦是在中國大陸舉辦展覽和培養市場的領軍人物。今天，這個市場主導了中國古典家具的收藏。

這樣的拍賣總是苦樂參半的，畢竟這是一次冒險的終結。然而這也是為此收藏重新注入生機的一次機會。由此契機，衆人可以感受到這些美麗傑作給我們帶來的激情與愉悅。

路易·維勒泰(費勇)
2016年12月7日



Robert Ellsworth, Alice Boney and Masahiro Hashiguchi, New York.
Photograph courtesy of Masahiro Hashiguchi.

安思遠、愛麗絲·龐耐與橋口正廣攝於紐約。

圖片提供：橋口正廣



Bebe Virata with friends at the Manila Polo Club, 1950s.
碧碧·維勒泰與友人攝於馬尼拉馬球俱樂部，1950年代。

MARIE THERESA L. VIRATA: A TRIBUTE

Ramon Villegas, *Philippine historian*
Bambi Lammoglia Harper, *sister of Bebe Virata*



Bebe and her sister Bambi, 1960s.
碧碧與其胞姐班比攝於1960年代。

archaeology and the history of art. In the early 1950s, she married the economist and entrepreneur Leonides Virata. A former professor at Harvard University, the University of Chicago and Northwestern University, Mr. Virata was the founder of numerous businesses and the overseer of the American International Group's Philippines investments. He became a central figure in the nation's post-war expansion, serving as secretary of the Department of Commerce and Industry and chairman of the Development Bank of the Philippines. Together, the couple celebrated the birth of two children, Luis and Giovanna Virata.

Few individuals embodied the grace and charm of the Philippines like Marie Theresa Lammoglia Virata. A prominent member of Philippine society, she stood alongside her husband, the economist and businessman Leonides Sarao Virata, as a symbol of the nation's dedication to art, culture, and prosperity. The admirable legacy of 'Bebe' Virata is embodied in the striking collection of Chinese works of art she acquired across her lifetime—tangible examples of a decades-long commitment to knowledge and beauty.

Born in 1923 in the Manila suburb of Malate, the young Marie Theresa Lammoglia demonstrated an early interest in learning and art. 'Bebe,' as her father nicknamed her, inherited a keen aesthetic eye from her family, distinguished Italian jewelers to Manila's cosmopolitan élite. As a girl, Mrs. Virata was especially devoted to books and reading, and graduated in 1941 from St. Scholastica's College. The Second World War had a lasting impact on the Lammoglia family, and ultimately prevented Mrs. Virata from attending university. Mindful of her lack of formal education, the collector fervently pursued her scholarly interests, including



Peter Kwok and Luis Virata at the Forbidden City, Beijing, 1985.
郭炎與路易·維勒泰攝於北京，1985年。



The swearing-in of Leonides Virata by President Magsaysay upon the formation of the National Economic Council, Manila, 1956.
麥格塞塞總統於馬尼拉國家經濟委員會成立時主持雷奧尼德·維勒泰的就職儀式。

With great connoisseurship, Marie Theresa Virata acquired exquisite works from across the canon of Chinese art. An affinity for knowledge informed Mrs. Virata's journey in collecting: encouraged by scholars such as Robert Bradford Fox and Avelino Legaspi of the National Museum of the Philippines, she financed excavations of archaeological sites and heritage projects, leading to the uncovering of porcelains, precious metals, and pottery from the Tang, Song, and Ming dynasties. Through her passion for scholarship and support of archaeological research, Mrs. Virata came to develop close bonds with some of the world's leading minds in Asian art, including Sir John Addis, Margaret Medley, Cheng Te-k'un, and Sir John Pope-Hennessey.

Working alongside auction house specialists such as Anthony Derham of Christie's, dealer Alice Boney, and the famed Robert Hatfield Ellsworth—a man who became a dear friend to the Viratas and their children—Mrs. Virata amassed a significant collection of fine art and historically significant artifacts. At the Viratas' elegant residence in the Manila, period



The swearing-in of Leonides Virata by President Ferdinand E. Marcos as cabinet secretary of commerce and industry, 1969.
馬可仕總統主持雷奧尼德·維勒泰宣誓就職工商部長之儀式，1969年。



Bebe Virata at an archaeological excavation of Chinese export ware at the Santa Ana church she sponsored for the National Museum of the Philippines, 1966.

碧碧·維勒泰攝於其所贊助之菲律賓國家博物館考古項目中國出口瓷器出土現場，聖安娜教堂，1966年。

Chinese furniture and porcelains were displayed alongside other works of art of both Asian and Western origin. From the 1960s, Mrs. Virata began to acquire a significant collection of religious ephemera and sacred art, in addition to gold of the Philippines' pre-Hispanic period. Never one to simply follow trends, Mrs. Virata's collecting was inherently connected to her diverse scholarly interests and a passion for history, exploration, and beauty.

Luis and Giovanna Virata were raised surrounded by their mother's exceptional collection of fine art. It was a love she sought to pass on through family visits to museums, galleries, and auction houses around the world. In addition to funding archaeological projects and academic initiatives, Mrs. Virata was a supporter of institutions such as the Museo de la Salle in Dasmariñas, which faithfully recreates the lifestyle of nineteenth-century *Ilustrados*. Committed to both culture and community, the collector strove to improve the lives of individuals from all walks of life, and gave generously to charitable organizations and outreach programs in the Philippines and beyond.

In the years prior to her death in 2015, Marie Theresa Virata continued the tradition of collecting and philanthropy that had brought so much joy to her life. For the collector, works of art stood as true markers of learning—the keys to unlocking aesthetic puzzles, historical enigmas, and the mysteries of the human spirit. Lauded in the Philippines for her graciousness and generosity, Marie Theresa Virata's achievements in collecting—and the beauty she inspired in the world—remain worthy of celebration.



Keita Itoh, Leo Virata, Luis Virata, and Robert Ellsworth, Manila, 1985.
伊藤慶太、雷奧·維勒泰、路易·維勒泰及安思遠攝於馬尼拉，1985年。



Bebe and Leo Virata, 1979.
碧碧與雷奧·維勒泰, 1979年。

獻給瑪麗·泰瑞莎·維勒泰

雷蒙·維勒嘉(Ramon Villegas)，菲律賓歷史學家

班比·哈伯爾(Bambi Lammoglia Harper)，碧碧·維勒泰之姐



Leonides and Bebe Virata, guests of honor at the Double '10' celebration, Taipei, late 1960s.

雷奧尼德與碧碧·維勒泰雙十慶典貴賓，臺北，1960年代晚期。

極少人能夠像瑪麗·泰瑞莎·拉莫哥利亞·維勒泰 (Marie Theresa Lammoglia Virata) 一樣代表菲律賓的優雅與魅力。作為菲律賓上流社會中重要的一員，她佇立於丈夫經濟學家以及企業家雷奧尼德·薩勞·維勒泰 (Leonides Sarao Virata) 身旁，象徵著這個國家對藝術，文化和繁榮的貢獻。“碧碧”維勒泰卓越的遺產即為她用畢生心血打造令人讚嘆的中國藝術品收藏。此珍藏代表著她數十年來對知識和美學的一心追求。

1923年出生於馬尼拉市郊的馬拉特，年輕的瑪麗·泰瑞莎·拉莫哥利亞很早便展示出對知識和藝術的興趣。父親暱稱的“碧碧”從在馬尼拉高尚菁英界赫赫有名的義大利珠寶商家族中繼承了一雙審美的慧眼。還是一個小女孩時，維勒泰女士便花大量時間閱讀，並於1941年從聖斯可拉斯提卡學院畢業。第二次世界大戰長遠的影響了拉莫哥利亞家族，以至於維勒泰女士最終無法進入大學深造。注意到自己缺乏正規教育，這位藏家熱切地追求她對學術的興趣，包括考古學及藝術史。在1950年代早期，她與經濟學家和企業家雷奧尼德·維勒泰結婚。作為哈佛大學，芝加哥大學和西北大學的前任教授，維勒泰先生創立了無數企業，並監督美國國際集團在菲律賓的投資。他是國家戰後擴張的核心成員，擔任工商部長和菲律賓發展銀行主席。兩人並一起迎接了一對兒女路易(Luis)和喬凡娜·維勒泰(Giovanna)的到來。

憑藉卓越的鑒賞能力，瑪麗·泰瑞莎·維勒泰自中國藝術各項類別中收藏精品。對學術的愛好引領了維勒泰女士的收藏之旅：在羅伯特·布拉夫·福克斯 (Robert Bradford Fox) 和菲律賓國家博物館的阿維利農·樂嘉斯比 (Avelino Legaspi) 的鼓勵下，她出資贊助考古挖掘和文化遺產項目，發掘了唐、宋、明代的瓷器，貴金屬和陶器。由於她對學術的熱情和對考古的支持，維勒泰女士與亞洲藝術領域的領軍人物私交甚篤，其中包括艾惕思爵士(Sir John Addis)，瑪格麗特·麥德利 (Margaret Medley)，鄭德坤 (Cheng Te-k'un)，和約翰·軒尼詩爵士 (Sir John Pope-Hennessey)。

與拍賣行專家的合作，例如佳士得的安東尼·德翰(Anthony Derham)，藝術商人愛麗絲·龐耐 (Alice Boney)，和著名的安思遠(Robert Hatfield Ellsworth)——他是維勒泰及其兒女的摯友——對維勒泰女士蒐羅重要藝術作品及重要歷史意義的物件有莫大助益。在維勒泰尼拉雅致的宅邸內，古典中國家具，瓷器和其他亞洲和西方藝術品並排陳列著。從1960年代開始，維勒泰女士除了收藏馬尼拉前西班牙時期的金器之外，也開始建立一個以宗教祭祀和神聖藝術品為主的重要收藏。她從來都不輕易跟隨潮流，維勒泰女士的收藏與她對學術的興趣，對歷史，探究和美的熱愛緊緊相連。

路易和喬凡娜·維勒泰在他們母親卓越的藝術收藏中長大。為了將自己的這份熱愛傳給下一代，她帶著一家人參觀世界各地的美術館，畫廊和拍賣行。在資助考古項目和學術計畫之外，維勒泰女士贊助例如位於達斯馬內尼亞斯，致力於忠實重現19世紀開明紳士精緻生活方式的德拉薩拉博物館等機構。出於對文化和社區的承諾，這位藏家極力改善各行各業人們的生活，並慷慨地為菲律賓以及其他地方的慈善機構和外展項目提供資金支持。

在她逝世的2015年之前幾年，瑪麗·泰瑞莎·維勒泰仍繼續著這項給她的生活帶來無數樂趣的收藏以及慈善事業。對藏家來說，藝術品是學習知識過程中真正的里程碑——它們是解開美學難題，歷史謎團和人類精神奧秘的鑰匙。在菲律賓人繼續讚頌她的恩惠和慷慨的同時，瑪麗·泰瑞莎·維勒泰在收藏事業上的成就——和她的美給予世界的靈感——在今天仍然值得紀念。



Luis Virata with Mr. and Mrs. Wang Shixiang, Beijing, 1985.
路易·維勒泰與王世襄伉儷攝於北京，1985年。



Bebe Virata at the British Society Manila Club, 1948.
碧碧·維勒泰攝於馬尼拉英國俱樂部，1948年。

AN EYE FOR ART: UNDERSTANDING THE HEART AND SOUL OF A WORK

Amy G. Poster, *Curator Emerita, Asian Art, Brooklyn Museum*

Marie Theresa Virata Marie Theresa Virata was a member of a prominent Manila family whose education was interrupted by World War II. She traveled throughout her life, within the country and abroad, and during that time, she developed a special interest in archaeology. Together with the National Museum of the Philippines, for example, she sponsored archeological explorations at various sites in the country. As a member of the Oriental Ceramic Society of the Philippines, she became acquainted with Ambassador Sir John Addis, a prominent collector, and was invited to visit him at his home in Sussex in the United Kingdom. There, she was introduced to his extraordinary collection of Ming furniture, much of which is now featured in the Victoria & Albert Museum, London. As their friendship grew, he also accompanied her to several Philippine archaeological projects, where early Chinese ceramics, including Tang and Song works, were discovered. These experiences built her taste and discernment, and gave her a field of reference for her family's serious pursuit of Chinese furniture and objects.



Bebe and Leonides Virata in Honolulu, 1950s.
碧碧與雷奧尼德·維勒泰攝於檀香山，1950年代。

Mrs. Virata's husband, Leo Virata, died in 1976. Although he himself was engaged in economics, politics, and business rather than the arts, he encouraged his wife's interest in archeology. According to the couple's son, Luis, Mr. Virata was secretly pleased by his wife's collecting activities, which came to encompass not only ceramics and archeological material but also religious sculpture, Philippine furniture, and archeological gold. While the Viratas were active socially, they were also very engaged in intellectual activities, giving funds to support the National Museum in Manila, the preservation of local churches, and a host of other causes. They always gave quietly and anonymously, all the while supporting up-and-coming local artists.

Luis Virata recalls going with his mother to the Philadelphia Antiques Fair in 1977 where, after graduating from Cambridge, he was a student at the Wharton School at the University of Pennsylvania. Mrs. Virata had been invited to attend this prominent fair by Morris Dorrance, the chairman of the Philadelphia National Bank (later known as the CoreStates Financial Corp.) and a member of the family which owned the Campbell Soup Company. Luis still remembers accompanying his mother, his wife Libet, and Mr. Dorrance, on their rounds of the fair, where they saw both Chinese furniture (a huanghuali chair and an altar coffer of the sort that his mother had seen at the Addis home in Sussex, for example) and some Queen Anne



Leonides Virata and President Richard Nixon, 1971.
雷奧尼德·維勒泰與尼克森總統，1971年。



Bebe Virata and John F. Kennedy with friends aboard the Queen Mary.
碧碧·維勒泰與約翰·F·甘迺迪及友人攝於瑪麗皇后號

Virata family also met Jean Gordon Lee, the estimable curator of Asian Art at the Philadelphia Museum of Art. It was Lee who introduced the Viratas to Alice Boney, recently returned from Japan and dealing from her apartment on Park Avenue.

The Viratas' introduction to "Miss Boney" enabled them to experience her very special way of showing great art: her home was elegantly decorated with extraordinary Chinese furniture and with paintings by Qi Baishi, whom she knew and whose first exhibition abroad she had organized in 1950. The elegance of the setting and Boney's formal grace was something all of us in the field revered. She enjoyed helping curators whether their institutions had the funds to acquire or not, and if, like the Brooklyn Museum where I was a curator and later Chair of the Asian Art Department, the institution had few funds but a coterie of acquiring donors she was even more pleased to meet.

Around this time, Mrs. Virata rented an apartment in New York at Olympic Tower, enabling her to be at ease in Manhattan and for her son and his wife to live in the city while he worked as an investment banker. She didn't choose the apartment's location from snobbish taste; rather, she chose it for its proximity to St. Patrick's Cathedral, where she could easily attend mass. It was a lovely location for the Virata family to live while they enjoyed New York's many gifts. The 1970s and 1980s were wonderful decades in

chairs – perhaps the naissance of the Virata family taste for both elegant Chinese Ming furniture and refined English furniture.

The Viratas affirm that they were attracted by three aspects of Chinese furniture: modern form, where pieces produced 300 to 400 hundred years ago looked as if they were made yesterday; beautiful grain and wood color; and balanced proportion and joinery. These pieces were unlike the later heavily carved Qing furniture generally seen in the Chinese market in those days. In Philadelphia, Mrs. Virata purchased her first piece of Chinese furniture; on this trip, the



Luis and Libet Virata, New York, 1979.
路易與伊麗莎白·維勒泰攝於紐約·1979年。



Stools. 17th-18th CE, China, late Ming (1368-1644) or early Qing (1644-1911) dynasty. Wood (jichimu). H. 16 3/16 in. (41.1 cm); W. 20 1/16 in. (53.2 cm); D. 29 1/16 in. (53.2 cm). Gift of Robert Hatfield Ellsworth, in memory of Alan Priest, 1977 (1977.77.1-2). © The Metropolitan Museum of Art. Image source: Art Resource, NY

明十七/清十八世紀雞翅木方杌—對高16 3/16吋 (41.1公分); 寬20 1/16吋 (53.2公分); 深29 1/16吋 (53.2公分)。安思遠紀念Alan Priest之饋贈, 1977年。圖片版權所有: 大都會美術館。圖片來源: Art Resource, 紐約。

was bought from Ellsworth; and the Dillon Galleries in 1982, intended for Chinese paintings and works on paper.

It was in the 1970s, too, that Boney invited my husband and me to meet a young married couple (Luis and his wife) and asked us to "look after them." That was a momentous day for us. An introduction by Alice Boney (who also introduced me to Herbert and Florence Irving some years later) was momentous, but I had not yet realized that it meant you became a friend for life. Boney also introduced both the Viratas and me to Robert H. Ellsworth, her star protégé whom she referred to as "Bobby." In 1977, Ellsworth had just moved from his elegant townhouse (which he called the "Asia Society watering hole" since Asia Society was just a block away) to a spacious apartment on Fifth Avenue and 77th Street. Whereas Alice was low key, Bob was flamboyant; both valued a "good eye" in their clients. In their view (and in mine), all the Viratas—Mrs. Virata, Luis and his wife Elizabeth, and sister Vanna—had that innate gift, as well as a great appetite for learning. All were well read and intent on assessing objects for their age, authenticity, and value.

What magic those days in the 1970s and 1980s were for all of us, visiting with Alice Boney and wandering around the Ellsworth apartment with a glass of whiskey in hand, chatting about everything from Chinese furniture to paintings, ceramics to whatever else, then going out to dinner at the Gibbon, Ellsworth's restaurant in the East 80s. The weekends at Bobby's house in the country, where Bobby himself used to polish the silver and wax the furniture, were enjoyable for the Virata family. Yet while Mrs. Virata visited Connecticut twice, she was more taken with the dealer's Fifth Avenue abode, and of course with Ellsworth himself, whose company she enjoyed immensely. The objects in Mrs. Virata's Manila home and on sale here come from these idyllic times in New York.

which to be an Asian art collector in New York. New York had become the epicenter of the East Asian auction market, with numerous sales of Chinese painting and exhibitions of Chinese art at local museums, the Asia Society, and the China Institute. There were a number of dealers in Chinese art, Japanese art, and Indian and Southeast Asian art present in the city, all offering quality objects for sale. This very special period perhaps had its apogee when the Metropolitan Museum of Art made China the centerpiece of their Asian galleries, opening in succession the Astor Court in 1981, intended for the display of Chinese furniture, much of which



Bebe Virata and the Virata family visiting Robert Ellsworth, Connecticut, 1982.

碧碧·維勒泰與家人造訪安思遠, 康州, 1982年。



慧眼獨具：理解一件作品的內心與靈魂

艾米 G. 普斯特 (Amy G. Poster) 名譽策展人，布魯克林博物館亞洲藝術部

瑪麗·泰瑞莎·維勒泰出身於地位顯赫的馬尼拉世家。雖然第二次世界大戰中斷了她的學業，但她一生遊歷廣泛，並對考古學和古老的物件有著極大的興趣及辨識力。她曾經與[菲律賓]國家博物館一道贊助菲律賓本土的考古發掘。作為東方陶瓷學會的成員，她與艾惕思爵士(Sir John Addis)相識並且曾經到他在英國薩塞克斯的家中登門拜訪。許多她於艾氏寓所見到的明代家具現為維多利亞與艾爾伯特博物館館藏。維勒泰女士數

次邀請這位前大使陪同參加若干考古項目，其中時常發掘包括宋代和唐代的高古中國瓷器。或許就是這些經歷奠定了她對中國家具和器物的品味，以及其家人對這類器物的慎重收藏。

維勒泰女士的丈夫雷奧·維勒泰於1976年去世。雖然他從事的是經濟、政治和商業，而非藝術史，但他鼓勵妻子發展在考古學方面的興趣。據他們的兒子路易(Luis, 中文名費勇)描述，維勒泰先生私底下對他妻子的收藏活動倍感欣喜；她的收藏不僅包括瓷器和考古物品，也包含宗教雕塑，菲律賓家具，和古代金器。維勒泰夫婦在熱愛交際的同時，也十分重視學識，在他們參與的一系列活動中，包括為馬尼拉國家博物館提供資金，維護當地教堂等等。他們在匿名捐贈的同時，也支持當地新生代藝術家。

路易記得於劍橋畢業後，在賓夕法尼亞大學沃頓商學院就讀期間，他曾與母親一道參加了1977年的費城古董展會。維勒泰女士受費城國家銀行主席，亦是金寶湯公司家族成員之一的莫里斯·多倫斯 (Morris Dorrance)之邀參與此次重要展會。路易仍然記得陪同母親，妻子麗貝特(Libet)，和多倫斯先生一同參觀，在那裏他見到了中國家具（一張黃花梨椅和一張在艾惕思爵士薩塞克斯寓所見到的供桌）和一些安娜女王式椅——這也許是維勒泰家族萌生對典雅明代中國家具和精緻英式家具興趣的開端。



Leonides and Bebe Virata in a ministerial conference, Singapore, 1969.
雷奧尼德與碧碧·維勒泰於一部長級會議，新加坡，1969年。



Leonides Virata and President Harry S. Truman at the signing of the Philippine immigration bill, 1946.
雷奧尼德·維勒泰與杜魯門總統東攝於菲律賓移民法案簽署時，1946年。



Alice Boney and Luis Virata, New York, 1970s.

愛麗絲·龐耐與路易·維勒泰攝於紐約，1970年代。

維勒泰家族表示他們喜愛中國家具的三個方面：一是這個領域的現代感，三四百年前的作品仍看似昨日造就；二是原木美麗的紋理和色澤；三是比例以及鬼斧神工的榫卯結構。這些作品不似當時在市場上常見的清代家具般帶有複雜的雕刻裝飾。在費城，維勒泰女士購置了她的第一件中國家具；於同次旅行中，維勒泰家族亦與備受尊敬的費城博物館亞洲部策展人簡·戈登·李(Jean Gordon Lee)相見。李氏介紹維勒泰夫婦認識了愛麗絲·龐耐(Alice Boney)，當時她剛從日本返回紐約，於其公園大道寓所從事藝術品交易。

與“龐耐小姐”相識使維勒泰夫婦見識到她展示卓越藝術品的獨特方式：她的寓所交織著無與倫比的中國家具和齊白石書畫，齊氏生平首次海外展覽就是她於1937年籌辦的。龐耐寓所典雅的室內佈局和她個人的優雅風度受到我們業內所有人的尊敬。她甚好與策展人交流，無論他們所屬機構是否有資金能力向她購買藝術品。比如說在我之前擔任策展人，後來成為亞洲部門主席的布魯克林博物館，雖然其資金為數不多，但是有一小圈捐贈人，與他們相識令龐耐更加高興。

與此同時，維勒泰女士在紐約奧利匹克大廈租了一間公寓，這讓她和在投行工作的兒子與兒媳能夠在曼哈頓享受舒適的生活。她選擇這個地點並非附庸風雅，而是由於公寓與聖帕特里克教堂距離之近，讓她可以輕易地參加彌撒。這處維勒泰家族的可愛居所讓他們享受到了許多紐約得天獨厚的條件。對紐約亞洲藝術藏家來說，1970和1980年代是十分精彩的20年。紐約當時已經成為東亞藝術拍賣的中心，數次中國繪畫拍賣於此舉槌，當地的博物館以及亞洲協會和華美協進社，亦舉辦了多場中國藝術展。在紐約有一群經營中國，日本，印度，和東南亞藝術的古董商，總能提供高品質的作品。此一非常特別的時期在大都會美術館打造以中國為中心的亞洲藝術展廳時達到頂峰，接連以展示中國家具為目的的明軒(Astor Court)在1981年開幕，其中大部分的家具收藏來自安思遠；而後狄倫廳於1982年落成，專為展示中國書畫和紙上作品。



Robert Ellsworth, Nasha, Alonzo and Luis Virata in Robert Ellsworth's apartment, New York, 1990s.

安思遠、娜莎、阿隆索與路易·維勒泰攝於安思遠寓所，紐約，1990年代。

同樣也是在1970年代，龐耐邀請我先生和我接見一對年輕的夫婦（路易和他的妻子）並交代我“照顧他們”。這天對我們來說是一個重要的日子。我們知道愛麗絲對此相當重視，但我們十分隨意地接受了她的叮囑。愛麗絲·龐耐的介紹十分關鍵（幾年之後，她還介紹我與赫博和弗羅倫斯·埃爾文(Herbert and Florence Irving)認識），但我卻還未明白其中之深意－其意義在於一世的友誼。龐耐還介紹維勒泰和我認識了安思遠(Robert Hatfield Ellsworth)－她口中的明星門生“鮑比”。1977年，安思遠剛從他雅緻的連排別墅（他稱之為“亞洲之家俱樂部”，因為與亞洲之家僅一街之隔）搬進位於第五大道和77街的寬敞公寓。愛麗絲低調，鮑伯浮華；倆人都對其客戶是否“會看東西”十分重視。在他們的眼中（也同樣是我的看法），所有維勒泰家族的成員，維勒泰女士，路易和他的妻子伊莉莎白，他的姐姐喬凡娜，無一不是天資卓越，求學如饑似渴。他們全都博覽群書，能夠解構，評估一件作品，辨別它的年齡，真偽和價值。

對我們所有人來說，1970和80年代充滿著魔力：拜訪愛麗絲·龐耐，在安思遠的公寓裡徘徊，手拿一杯威士忌或蘇打水，談論包括中國傢俱，書畫，瓷器在內的一切話題。然後到位於東80街安思遠所經營的Gibbon餐廳晚餐。到了週末，造訪鮑比曾親自為銀器拋光，為家具打蠟的鄉間宅第，這一切對維勒泰一家來說都是無比享受。雖然維勒泰女士曾兩次造訪康州[譯注：安氏鄉居所在地]，她仍更加欣賞這位古董商在第五大道的居所，當然，還有安思遠本人，維勒泰女士十分享受與他相伴的時光。維勒泰女士馬尼拉家中收藏和是次拍賣品均源於這段寓居紐約如田園詩歌般的時期。



Nasha, Alonzo and Leo Virata in Robert Ellsworth's apartment, New York, 1990s.
娜莎、阿隆索與雷奧·維勒泰攝於安思遠寓所，紐約，1990年代。



Liber Virata, Robert Ellsworth, Bob Poster, Masahiro Hashiguchi, Simon Redburn, Amy Poster, John Morton Morris, Luis Virata, 1990s.
伊麗莎白·維勒泰、安思遠、Bob Poster、橋口正廣、Simon Redburn、艾米·普斯特、John Morton Morris 以及路易·維勒泰，1990年代。































~601

A PAIR OF HUANGHUALI RECTANGULAR STOOLS

17TH CENTURY

Each soft mat seat is set within a rectangular frame with concave moldings, above a narrow waist. The whole is raised on similarly molded legs of square section joined by base stretchers.

20½ in. (51.1 cm.) high, 16½ in. (41.9 cm.) wide, 17¾ in. (44.2 cm.) deep (2)

\$80,000-120,000

PROVENANCE

Grace Wu Bruce, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Grace Wu Bruce, *Chinese Classic Furniture: Selections from Hong Kong & London Gallery*, 2001-2002, pp. 36-37, no. 10.

Grace Wu Bruce, *Two Decades of Ming Furniture*. Beijing, 2010, p. 159.

Box-form stools, such as the present example, are extremely rare. The form is distinguished by the simple elegance and refined geometry of its design. A related *hongmu* example with 'giant's arm's' braces was in the Charlotte Horstmann collection, illustrated in Robert Ellsworth, *Chinese Furniture: Hardwood Examples of the Early Ch'ing Dynasties*, New York, 1971, p. 197, pl. 107.

十七世紀 黃花梨有束腰帶托泥方櫈成對

來源

嘉木堂, 香港
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

文獻

伍嘉恩,《中國古典家具香港倫敦精選》,2001-2002,頁36-37,編號10

伍嘉恩,《明式家具二十年經眼錄》,北京,2010年,159頁

形制如此拍品之有束腰帶托泥方櫈非常罕見。其幾何造型簡練婉約,風格淳樸敦厚,渾然天成。可參考Charlotte Horstmann藏一例紅木霸王枨方櫈,見安思遠(Robert H. Ellsworth)《中國家具:明清硬木實例》(Chinese Furniture: Hardwood Examples of the Ming and Ch'ing Dynasties),紐約,1971年,197頁,圖版107號。







~602

A HUANGHUALI TREE-TRUNK-FORM BRUSH POT, BITONG

18TH CENTURY

The brush pot is well carved in high relief as a gnarled section of tree trunk.

8¾ in. (22.2 cm.) high

\$15,000-25,000

PROVENANCE

The Friendship Store, Beijing, 1983.

The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 黃花梨樹根形筆筒

來源

文物商店，北京，1983

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏



~603

A MARBLE-INSET HONGMU BARREL-FORM STOOL

19TH CENTURY

The red variegated marble top is set within a rounded frame with beaded edge, above shaped aprons and five outward-curved, reticulated legs framing conjoined scroll work. The whole is raised on short bracket feet.

21¼ in. (54 cm.) high, 20½ in. (52.1 cm.) diam.

\$10,000-15,000

PROVENANCE

Robert H. Ellsworth, New York.

The Marie Theresa L. Virata (1923-2015) Collection.

Compare a related pair of marble-inset *hongmu* stools, formerly in the Robert H. Ellsworth collection, sold at Christie's New York, 18 March 2015, lot 183. See, also, a single stool with a brown-vined stone top illustrated by R.H. Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 194, no. 101, and currently in the Nelson-Atkins Museum of Art, Kansas City, Missouri.

清十九世紀 紅木嵌大理石坐墩

來源

安思遠，紐約

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

安思遠(Robert H. Ellsworth)舊藏一對紅木嵌大理石坐墩，於紐約佳士得拍出，2015年3月18日，拍品183號。另一嵌棕色紋理石料之例，收錄於安思遠《中國家具：明清硬木實例》(Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties)，紐約，1971年，194頁，編號101，現藏美國密蘇里州堪薩斯城納爾遜美術館。

~604

A RARE RECTANGULAR HUANGHUALI BRAZIER STAND, HUOPENJIA

17TH CENTURY

The top has a circular aperture and is carved with molded edge, above a short waist and beaded, shaped aprons. The elegant cabriole legs terminate in scroll-form feet; together with a *baitong* brazier.

10 in. (25.4 cm.) high, 16 in. (40.6 cm.) square

\$30,000-50,000

PROVENANCE

Ever Arts Gallery, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

Used to provide heat on cold winter days and as portable stoves for heating wine and delicacies, braziers were essential to everyday life. Hot coals were placed in metal warming pans which were set within the brazier stands. The extreme heat generated by the coals often damaged the brazier stands. Wooden brazier stands, such as the present example, were especially susceptible to damage, making this *huanghuali* example extremely rare. A *baitong*-mounted square *huanghuali* brazier, also raised on cabriole legs and terminating in scroll-form feet, was sold at Christie's New York, Auspicious Treasures From the Blumenfield Collection, 22 March 2012, lot 1311. See, also, another *huanghuali* and *jumu* example carved with lion-masks at the corner and with shaped *baitong* mounts, described as a stand, sold at Christie's New York, Important Chinese Furniture Formerly the Museum of Classical Chinese Furniture Collection, 19 September 1996, lot 77.

For a discussion of brazier stands (*huopenjia*), see Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, vol. I, p. 100. Refer, also, Sarah Handler, "Perfumed Coals in Precious Braziers Burn," *Austere Luminosity of Chinese Classical Furniture*, Berkeley, 2001, ch. 19, pp. 319-331.

十七世紀 黃花梨火盆架

來源

恆藝館, 香港
瑪麗·泰瑞莎·維勒泰(1923-2015)珍藏

舊時火盆為冬日取暖, 溫酒或其它食物之活動式火爐, 為日常生活必備品。使用時將燒熱的煤塊盛於金屬火盆內, 再置於火盆架上。炙熱的煤塊經常會導致火盆架損傷, 尤以木製火盆架為最, 故如此例以黃花梨為木料之火盆架特別罕見。參考一件黃花梨鑲白銅三彎腿卷葉足火盆架, 於紐約佳士得 *Auspicious Treasures From the Blumenfield Collection* 拍賣拍出, 2012年3月22日, 拍品編號1311。另可參考一黃花梨配櫟木之例, 其四角飾獸面紋, 架面鑲白銅, 其時稱之為方座, 於紐約佳士得中國古典家具博物館藏拍賣拍出, 1996年9月19日, 拍品編號77。

關於火盆架之論述, 見王世襄《明清家具研究》, 香港, 1990年, 卷一, 100頁。另可參考Sarah Handler著 "Perfumed Coals in Precious Braziers Burn", *Austere Luminosity of Chinese Classical Furniture*, 柏克萊, 2001年, 19章, 319-331頁。





~605

A RARE HUANGHUALI SQUARE CORNER-LEG TABLE, FANGZHUO

17TH CENTURY

The two-paneled top is set in a mitered frame above a plain waist and beaded apron. The whole is supported by 'giant arm's' braces and raised on beaded legs of square section terminating in hoof feet.

32 in. (81.2 cm.) high, 34% in. (88 cm.) square

\$50,000-70,000

PROVENANCE

Ever Arts Gallery, Hong Kong.

The Marie Theresa L. Virata (1923-2015) Collection.

The most commonly used table in a traditional Chinese home was the square center table, a versatile form that could be used for dining, entertainment, work and display. The presence of the giant's arm's braces eliminated the need for the more commonly seen humpback stretchers. Compare, a square *huanghuali* table also with giant's arm's braces and carved with crisply beaded edge sold at Christie's New York, Important Chinese Furniture Formerly the Museum of Classical Chinese Furniture Collection, 19 September 1996, lot 65. Another square *huanghuali* example, also with giant's arm's braces, was in the Robert Ellsworth Collection and now at the Nelson-Atkins Museum, Kansas City.

十七世紀 黃花梨有束腰霸王根馬蹄足方桌

來源

恒藝館，香港

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

在傳統中國家庭中為最常使用之桌案即為方桌，其形制對於用餐、娛樂、工作及擺設均相當實用。本拍品使用霸王根，取代一般較常見的羅鍋根。可參考一黃花梨有束腰霸王根方桌，於紐約佳士得中國古典家具博物館藏拍賣拍出，1996年9月19日，拍品編號65。另一例為安思遠舊藏之黃花梨霸王根方桌，現藏堪薩斯城納爾遜美術館。





~606

A PAIR OF VERY RARE HUANGHUALI KANG CABINETS, KANGGUI

17TH CENTURY

Of rectangular form, each cabinet has single flush-panel doors which open to reveal the shelved interior, above a plain stretcher and aprons. The cabinet is fitted with *baitong* metal hardware.

34 1/4 in. (88.3 cm.) high, 21 1/4 in. (54 cm.) wide, 15 1/8 in. (40.3 cm.) deep

(2)

\$120,000-180,000

PROVENANCE

Grace Wu Bruce, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Grace Wu Bruce, *Chinese Classic Furniture: Selections from Hong Kong & London*, 2001-2002, pp. 58-61, no. 17.

Square-corner cabinets of this diminutive size are relatively rare, especially cabinets mounted with flush rather than recessed panels on the doors and sides. A variation of the larger square corner cabinets, which typically measures six feet tall, these smaller cabinets were most likely made to be placed on top of a *kang*.

Past scholarship has dated cabinets with flush-panel doors and sides earlier than cabinets with recessed panels; however, close examination of dated lacquer examples of similar form and constructed with recessed panels suggest that cabinets of both construction types were produced contemporaneously. See, a gilt-decorated black lacquer medicine cabinet with a rotating interior section inscribed with a six-character Wanli mark (1572-1620) and constructed with recessed panels, illustrated in *The Palace Museum Collection, A Treasury of Ming & Qing Palace Furniture*, Vol. 1, Beijing, 2007, p. 208-9, pl. 177. See, also, a *tianqi* and *qiangjin* lacquer example, similarly constructed with recessed panels, bearing an eight-character Wanli mark and dated to 1607, in the Palace Museum, Beijing, illustrated *ibid.* pp. 202-3, pl. 172.

十七世紀 黃花梨炕櫃成對

來源

嘉木堂, 香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

文獻

伍嘉恩, 《中國古典家具香港倫敦精選》, 2001-2002年, 58-61頁, 編號17

如此對拍品玲瓏小巧的方角櫃較為罕見, 而櫃門、櫃幫與邊框四面齊平者, 又比縮進者更加稀有。方角櫃一般體型龐大, 通常高有六尺, 因此本對很可能為置放於炕桌之上而製。

過去學者認為四面平式櫃比縮進式出現較早, 然而, 同類漆櫃經仔細研究, 顯示兩者應為同一時期所製。可參考一黑漆描金龍紋方角藥櫃, 內有八方旋轉式藥屨, 上刻「大明萬曆年製」款, 櫃板為縮進式, 見《故宮博物院藏明清宮廷家具大觀》, 上冊, 北京, 2007年, 208-9頁, 圖版編號177。另有一例同為北京故宮博物院所藏之填漆戲金雲龍紋方角櫃, 櫃板同為縮進式, 刻「大明萬曆丁未年製」款, 見前揭書, 202-3頁, 圖版編號172。





~607

A RARE PAIR OF *HUANGHUALI* / HORSESHOE- BACK ARMCHAIRS, *QUANYI*

17TH CENTURY

Each has a sweeping crestrail terminating in outswept handles, that is supported on an attractively-grained C-form splat finely carved with a *ruyi*-form medallion enclosing a pair of confronting dragons and flanked by shaped spandrels. The mat seat is set within the rectangular frame above shaped aprons carved with conjoined leafy scroll and shaped spandrels. The legs of rounded square section are joined by stepped stretchers and a foot rest above a plain apron.

38 1/4 in. (98.3 cm.) high, 26 in. (66 cm.) wide, 24 1/4 in. (62.9 cm.) deep (2)

\$300,000-500,000

PROVENANCE

Private collection, New Mexico.

Vernay & Jussel, New York.

Robert H. Ellsworth, New York.

The Marie Theresa L. Virata (1923-2015) Collection.

The present chairs are distinguished by the attractively figured grain on the backsplat and the precise carving of the *ruyi*-form medallion. A single *huanghuali* horseshoe-back armchair, also with exquisitely grained backsplat and finely carved medallion, formerly in the collection of Robert H. Ellsworth, was sold Christie's New York, 18 March 2015, lot 139.

For a discussion of this chair shape, see R.H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasty*, New York, 1971, pp. 86-87, and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pp. 43-45.

十七世紀 黃花梨圈椅成對

來源

私人收藏, 新墨西哥州

Vernay & Jussel, 紐約

安思遠, 紐約

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

本對圈椅背板木紋華美, 如意雲頭紋開光雕琢細膩, 巧奪天工。可參考安思遠 (Robert H. Ellsworth)舊藏一黃花梨圈椅, 於紐約佳士得拍出, 2015年3月18日, 拍品139號, 其背板之紋理及如意雲頭紋之雕工, 與本品不相伯仲。

有關圈椅造型之討論, 可參閱安思遠(Robert H. Ellsworth)《中國家具: 明清硬木實例》(Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties), 紐約, 1971年, 86-87頁; 王世襄, 《明清家具研究》, 香港, 1990年, 43-45頁。











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RINPA SCHOOL (17TH CENTURY)
Flowers and Grasses

Sealed *Inen*
Eight-panel screen; ink, color, gold, gold and silver flecks on paper
36 x 160 in. (91.4 x 406.6 cm.) overall

\$10,000-15,000

PROVENANCE

The Rockefeller Collection, New York (by repute).
Alice Boney, New York (by repute).
Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

十七世紀 琳派八面草花圖屏風 署款：伊年

來源

洛克菲勒珍藏，紐約（傳）
愛麗絲·龐耐，紐約（傳）
安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



609

A BLACK-GLAZED MEIPING

SONG-JIN DYNASTY, 11TH-12TH CENTURY

The attenuated, finger-ribbed body tapers from the high rounded shoulder to the foot and is covered in a thick black glaze.

16½ in. (41.9 cm.) high

\$8,000-12,000

PROVENANCE

Christie's New York, 2 December 1982, lot 440.
The Marie Theresa L. Virata (1923-2015) Collection.

宋/金 十一至十二世紀 黑釉梅瓶

來源

紐約佳士得，1982年12月2日，拍品編號440
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏





~610

A ROOTWOOD AND HONGMU STOOL

18TH-19TH CENTURY

The *hongmu* top is of irregular form and raised on legs energetically carved as the twisted, gnarled roots of a tree. The legs are joined by a circular base stretcher similarly carved and supported on short bracket feet.

21½ in. (54.6 cm.) high, 19¾ (50.2 cm.) across

\$8,000-12,000

PROVENANCE

Christie's New York, 29-30 June 1981, lot 198.
The Marie Theresa L. Virata (1923-2015) Collection.

Rootwood furniture became especially popular in the Ming dynasty among the scholar class, reflecting the sophisticated taste for natural forms. By the Qing dynasty, the imperial household had appropriated some of the literati traditions, including decorating rooms in the palace in the manner of a scholar's studio. Rootwood furniture from these imperial settings, however, is carefully constructed over a sturdy hardwood frame to allow for more traditional furniture forms, such as altar tables and *luohanchuang*, or as in the present case, drum stools. For a suite of literati-style rootwood furniture in the National Palace Museum, Beijing, see Zhu Jiajin (ed. et al.), *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties*, vol. II, Hong Kong, 2002, pp. 286-292.



清十八/十九世紀 根木配紅木坐墩

來源

紐約佳士得，1981年6月29-30日，拍品198號
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

明代根木家具造型原始自然，在品位獨到的文人圈內特別流行。時至清代，宮廷室內擺設沿用某些文人傳統，包括以文人書齋風格裝飾宮內居室。惟宮廷根木家具之平面另以硬木製作，使其符合傳統家具之形制，例如供桌、羅漢床，以及如本拍品之坐墩。北京故宮藏有一系列天然木家具，見朱家潛編《故宮博物院藏文物珍品大系 - 54-明清家具 (下)》
，香港，2002年，286-292頁。

~611

A SMALL RECTANGULAR *HUANGHUALI* CORNER-LEG SIDE TABLE

18TH CENTURY

The single-panel top is set in a rectangular frame, above a tall waist and plain aprons. The whole is raised on legs of round section joined by humpback stretchers.

31½ in. (79.1 cm.) high, 35 in. (88.9 cm.) wide, 17¾ in. (45.1 cm.) deep

\$25,000-35,000

PROVENANCE

Ever Arts Gallery, Hong Kong.

The Marie Theresa L. Virata (1923-2015) Collection.

Compare a small *huanghuali* square table with similar angular humpback stretcher illustrated by N. Grindley and F. Hufnagel, *Pure Form: Classical Chinese Furniture: Vok Collection*, Munich, 2004, pl. 32.

清十八世紀 黃花梨有束腰羅鍋根小長方桌

來源

恆藝館，香港

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

可比較一件黃花梨羅鍋根小方桌，載於尼古拉斯·格林利及F. Hufnagel，《極簡之風—中國古典家具集藏》，慕尼黑，2004年，圖版32號。









THE PICCUS CABINET

~612

A VERY RARE HUANGHUALI COMPOUND CABINET AND HAT CHEST, DINGXIANGGUI

17TH CENTURY

Both the cabinet and hat chest have single-panel doors fitted flush to the frame, those of the hat chest opening to reveal a shelved interior and those of the cabinet to reveal a shelved interior and two drawers above a concealed storage space. The square-section legs are joined by shaped beaded aprons centered by a stylized lotus and stylized *ruyi*-form spandrels. The feet are clad in *baitong* sabots. The cabinet is fitted with *baitong* metal hardware comprising octagonal cloud-form lockplates and similarly shaped hexagonal hinges with etched borders, and double fish-shaped pulls.

99½ in. (252.7 cm.) high, 45 in. (114.3 cm.) wide, 22½ in. (57.2 cm.) deep

\$400,000-600,000

PROVENANCE

Ever Arts Gallery, Hong Kong.
The Mr. & Mrs. Robert P. Piccus Collection; Christie's New York, 18 September 1997, lot 32.
Nicholas Grindley Ltd., London.
Private collection, London.
Nicholas Grindley Ltd., London.
The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Curtis Evarts, 'Classical Chinese Furniture in the Piccus Collection', *Journal of Classical Chinese Furniture Society*, Autumn 1992, p. 24, fig. 29.

十七世紀 黃花梨頂箱櫃

來源

恆藝館, 香港
Robert P. Piccus伉儷珍藏, 紐約佳士得, 1997年9月18日, 拍品編號32
尼古拉斯·格林利, 倫敦
倫敦私人收藏
尼古拉斯·格林利, 倫敦
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

文獻

柯惕思, 'Classical Chinese Furniture in the Piccus Collection', 《Journal of Classical Chinese Furniture Society》, 1992年秋季, 24頁, 圖版編號29





Compound cabinets combine a large square-corner cabinet with a small upper cabinet. It is not unusual to find cabinets constructed partially, if not entirely, from camphor (*zhangmu*) which was prized for its ability to repel insects.

Clothing was never hung vertically, but instead robes were folded and laid flat in chests or on shelves. Several cabinets are constructed with folding hinged doors, such as a very rare pair of inlaid *huanghuali* cabinets located at the Palace Museum, Beijing, illustrated by Wang Shixiang, *Classic Chinese Furniture-Ming and Early Qing Dynasties*, Chicago, 1968, no. 149, and a pair of *huanghuali* cabinets in the Victoria & Albert Museum given as part of the Addis Bequest (fig.1). These hinged doors are retained by sliding wedges to allow for the easy removal of the doors so that a court robe could be folded vertically and placed flat on the interior shelf.

The central lockplates on the 'Addis' cabinets are identical to the *baitong* metalwork and display the same octagonal cloud-form lockplate and double fish-shaped drop handles of the present cabinet. When compared to the 'Addis' cabinets, the 'Piccus' cabinet displays a more elegant and balanced design. The central lockplate is the largest design element and is elegantly paired with a slightly smaller variation on the octagonal cloud-form lockplate of the hinges. A notable feature of the cabinet is found in the sensitive consideration of the size and form of the metalwork in contrast to the blank surface of the attractively-grained *huanghuali*, seen in the slightly smaller lock-plate and hinges on the upper section compared to those of the lower cabinet.

頂箱櫃，即方角立櫃及頂箱上下合成。局部或整體以樟木製者並不罕見，蓋取其防蟲之功效。

古時衣袍並非垂掛，而是摺疊後平放於箱籠或屨板之上。少數大櫃更於櫃門左右釘合頁加裝餘塞板，如故宮博物院藏一清代黃花梨百寶嵌大四件櫃，見王世襄《明清家具珍賞》，1986年，編號149。維多利亞與艾爾伯特博物館藏艾惕思爵士(Sir John Addis)捐贈一對黃花梨頂箱櫃(圖1)，櫃門裝有活銷，容易裝卸，以便官員朝服先垂直摺疊再而平放於櫃內屨板。

愛氏舊藏與本櫃中心之銅活皆以白銅所製，兩者均用八角雲頭式面葉，上有雙魚式吊牌。惟本櫃比例更見勻稱平衡，造型較之優雅。整櫃之設計重心落在中央面頁，與邊框上相對小巧之八角雲紋合葉相互輝映。櫃身通體光素，黃花梨木紋華美細膩，而銅活之尺寸比例則恰到好處，恬靜不喧。仔細觀察立櫃上截之合頁飾件，可見其尺寸略小，乃是經過深思熟慮的巧妙安排。



Fig.1 Pair of cupboards; huanghuali wood with brass fittings; Chinese (Ming Dynasty); c.1550 - 1600.
© Victoria and Albert Museum, London.

(圖1) 明花梨木鑲銅頂箱櫃一對
圖片版權所有:維多利亞與艾爾伯特博物館,倫敦







THE DE SANTOS INCENSE STAND

~613

A VERY RARE HUANGHUALI CIRCULAR INCENSE STAND, XIANGJI

16TH-17TH CENTURY

The circular top is fitted into a molded frame above the tall waist and beaded, shaped aprons carved with scrollwork and stylized *ruyi* above each leg. The whole is raised on three elegantly shaped cabriole legs, further carved with stylized *ruyi*, and terminating in upturned foliate feet and joined by a circular base stretcher raised on small bracket feet.

37½ in. (95.3 cm.) high, 17¾ in. (45.1 cm.) diam.

\$400,000-600,000

PROVENANCE

Y.K. Ma Furniture and Antiques, Hong Kong.
The de Santos Family Collection, Philippines.
The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Stephen Markbreiter, 'The de Santos Collection of Chinese Furniture,' *Arts of Asia*, March-April 1980, p. 106.

明十六/十七世紀 黃花梨三足圓香几

來源

馬有光，通誠貿易公司，香港
de Santos 家族珍藏，菲律賓
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

展覽

Stephen Markbreiter, 'The de Santos Collection of Chinese Furniture,' *Arts of Asia*, 1980年3-4月, 頁106



(alternate view)





Fig. 1. A woodblock print from *Xi Xiang Ji* (*Tale of the Western Chamber*), Ming Dynasty.

(圖一) 明代西廂記木版畫



Fig. 2. A circular incense stand, The Shanghai Museum

© The Shanghai Museum
(圖二) 圓方几·上海博物館
圖片版權所有:上海博物館

Incense stands, both in lacquer and hardwood, are seen in a variety of forms, including round, square, foliate, hexagonal and octagonal and are constructed with three, four or five legs. Round lacquer incense stands appear to be the most commonly published examples and are depicted in woodblock prints from the Ming dynasty (fig. 1). The Palace Museum, Beijing has four examples ranging in date from the Xuande period (1426-1435) to the early Qing dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties*, 2002, nos. 162, 165, 166, and 169.

Of the extant examples published in hardwood, there appears to be only one other three-legged circular incense stand, formerly in the collection of Wang Shixiang, illustrated in Wang Shixiang, *Classic Chinese Furniture, Ming and Early Qing Dynasties*, Chicago, p. 125, no. 72, and now in the collection of the Shanghai Museum (fig. 2). Similar to the present example, the three-legged circular incense stand in the Shanghai Museum is carved with the same inter-locking curling tendril to the shaped apron and exhibits similar construction of the legs which are joined to the apron in a flush-mitre joint that is blind tenoned into the top. The stand also has the same truncated section to the upper part of the leg and similar leaf-carved toe. The proportions are similar; however, the 'de Santos' incense stand is slightly taller, measuring 95.2 cm. high against 89.3 cm. for the example in the Shanghai Museum.

For another example of a circular incense stand with cabriole legs, see a *huanghuali* incense stand, (97 cm. high), formerly in the collection of the Museum of Classical Chinese Furniture, sold at Christie's New York, 19 September 1995, lot 48 and now in the Tseng Riddell Collection, Taipei. A five-legged incense stand, measuring 61 cm. high from the collection of Gangolf Geis was sold by Christie's New York, 18 September 2003, lot 1330. The tradition of Chinese furniture called for general uniformity of height for most forms, therefore it is quite unusual that extant incense forms are found in a variety of heights. This anomaly is directly addressed in the *Lu Ban Jing*, Juan II:77, "When making an incense table, one should first consider the size of the house." See, Klaas Ruitenbeek, *Carpentry & Building in Late Imperial China*, 1996, p. 256, for a more in depth discussion of incense stand construction.

A related four-legged *huanghuali* incense stand, measuring 93 cm. high, in the collection of Dr. Chu-Pak Lau was published in *Classical Chinese Huanghuali Furniture from the Haven Collection*, Hong Kong, 2016, p. 284-285, no. 73 and was exhibited at the University Museum and Art Gallery of Hong Kong.

香几，不論漆製抑或硬木製，均式樣紛呈，形狀方面有圓、方、花口、六方及八方；几足方面，有三、四及五足。云云已出版之例子當中，以圓几最為常見，亦常見諸於明代木版畫（圖1）。北京故宮博物院藏有四例，年代涵蓋明宣德至清初，詳見《故宮文物珍品全集—明清家具》，2002年，編號162、165、166及169。

經載錄之硬木實例中，應只有另一座三足圓香几傳世，為王世襄舊藏，收錄於其《明清家具珍賞》，125頁，72號，現藏於上海博物館（圖2）。該香几與本具形制相仿，皆為三足，圓形，牙子浮雕卷草紋，锼出壺門輪廓，腿部結構一致，均以插肩榫連接几面。兩者腿部上截有相同折紋，足端雕成花葉，比例相約，惟本几高95.2公分，比高89.3公分之上海博物館藏品稍高。

可參考中國古典家具博物館舊藏之三彎腿圓香几（高97公分），並於紐約佳士得拍賣，1995年9月19日，拍品48號，現為台北Tseng Riddell所藏。另可參考—Gangolf Geis舊藏之五足香几，高61公分，於紐約佳士得售出，2003年9月18日，拍品1330號。中國古典家具中大部分類別傾向劃一高度，因此傳世香几高度各異的現象甚為特殊。《魯班經》曾論述此一現象：「凡佐香几，要看人家屋大小若何。」見Klaas Ruitenbeek，《Carpentry & Building in Late Imperial China》，1996年，256頁，當中對香几之結構有更深入討論。

最近出版之一例為劉柱柏醫生藏黃花梨四足圓香几，2016年於香港大學美術館展出，並收錄於其著作《晏如居藏品選—明式黃花梨家具》，2016年，284-5頁，編號73。該香几高93公分，除為四足以外，其他部分均與本拍品及上海博物館藏之例十分相似。









614

AN IMPERIAL FLAMBÉ-GLAZED VASE, HU

QIANLONG SIX-CHARACTER INCISED SEAL MARK AND OF
THE PERIOD (1736-1795)

The deep bowl-shaped body raised on a spreading foot has a bow-string border below the shoulder and a pair of trailing scroll handles flanking the neck, and is covered with a glaze of crushed strawberry-red color streaked in purple and milky blue.

8¾ in. (22.2 cm.) high

\$30,000-50,000

PROVENANCE

Mr. and Mrs. C. C. Johnson Spink, St. Louis, Missouri.

Bluett & Sons, London.

The Marie Theresa L. Virata (1923-2015) Collection.

Compare the similar vase, also with Qianlong mark, from the Gerald M. Greenwald Collection sold at Christie's New York, 24 March 2011, lot 1785. See, also, another example in The Capital Museum, Beijing, illustrated by Xiong Liao, *Beauty of Ceramics, Gems of Official Kilns*, Taipei, 1993, p. 147.

清乾隆 窯變釉雙耳瓶 六字篆書刻款

來源

Johnson Spink伉儷, 密蘇里州聖路易斯

Bluett & Sons, 倫敦

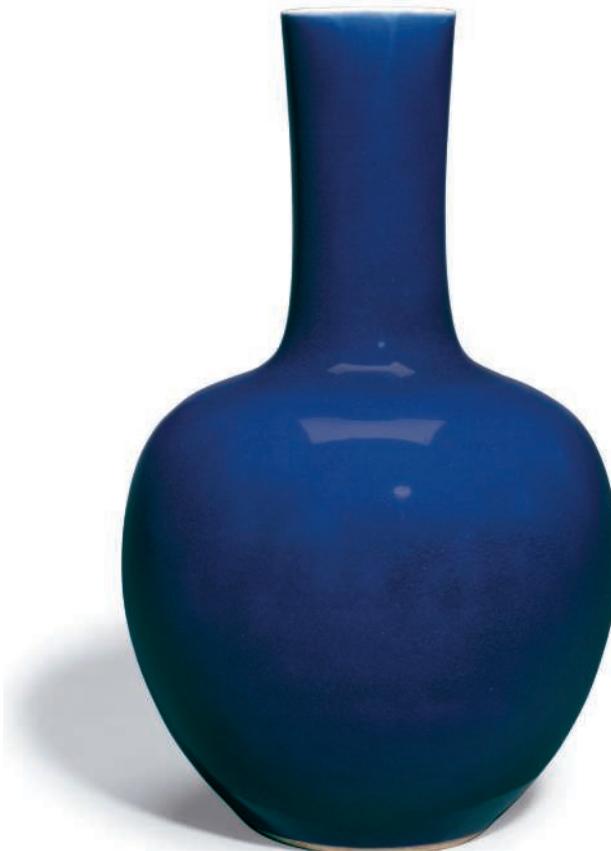
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

可比較與本拍品近似之Gerald M. Greenwald 故藏乾隆款窯變釉瓶, 於紐約佳士得拍出, 2011年3月24日, 拍品1785號。亦可參考一件首都博物館藏之例, 見熊寥, 《官窯名瓷》, 台北, 1993年, 147頁。



(mark)





615

A LARGE BLUE-GLAZED VASE, TIANQIUPING

18TH CENTURY

The vase has a globular body supporting a tall neck, and is covered on the exterior with a dark blue glaze in contrast to the white rim and interior.

17½ in. (43.8 cm.) high

\$6,000-8,000

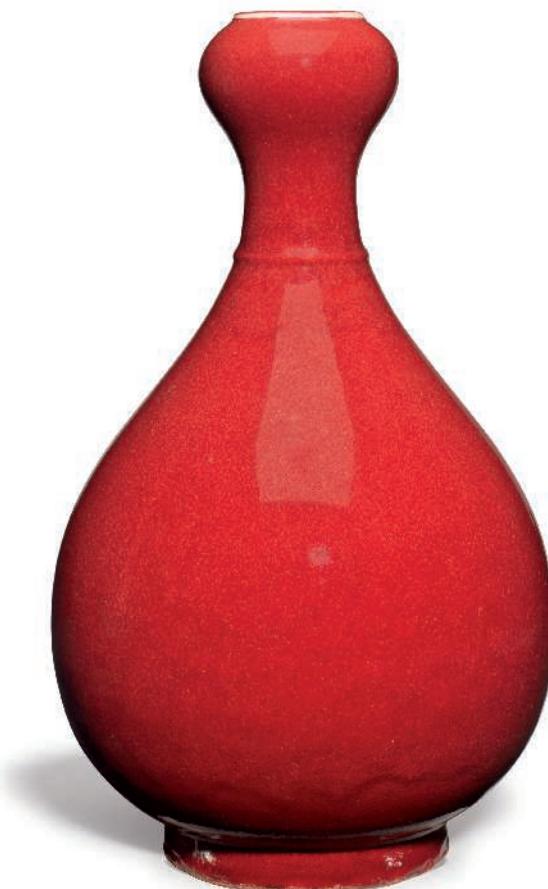
PROVENANCE

The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 藍釉大天球瓶

來源

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



616

A LARGE CORAL-GROUND 'GARLIC HEAD' BOTTLE VASE

CIRCA 1800

The vase has a bulbous body raised on a spreading foot and a 'garlic head'-shaped mouth, and is covered with an unctuous coral-red glaze.

19¾ in. (50.2 cm.) high

\$8,000-12,000

PROVENANCE

Anthony Carter, London.

The Marie Theresa L. Virata (1923-2015) Collection.

約1800年 珊瑚紅地大蒜頭瓶

來源

Anthony Carter, 倫敦

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

~617

**A HUANGHUALI THREE-TIERED PICNIC
BOX, TIHE**

18TH CENTURY

Of rectangular form, the box has a cover and three trays fitted with *baitong* corner mounts. The whole is set on a base frame fitted with posts flanked by tall standing spandrels joined at the top by a humpbacked handle.

9 $\frac{1}{4}$ in. (24.8 cm.) high, 14 $\frac{1}{2}$ in. (36.8 cm.) wide, 8 $\frac{1}{4}$ in. (21 cm.) deep

\$20,000-30,000

PROVENANCE

Christie's New York, 29 June 1981, lot 199.
Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 黃花梨三層提盒

來源

紐約佳士得，1981年6月29日，拍品編號199
安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏





618

A BRONZE CRANE-FORM PRICKET CANDLESTICK

17TH CENTURY

The crane is shown standing on top of a grassy mound with head turned back, and supports a *hu*-form vase on its back from which issues upright lotus stems that rise to a lotus-leaf-form drip pan with tall pricket.

16 in. (40.6 cm.) high

\$3,000-5,000

PROVENANCE

Eastern Pacific Co., Hong Kong.

Robert H. Ellsworth, New York.

The Marie Theresa L. Virata (1923-2015) Collection.

十七世紀 銅仙鶴式燭台

來源

Eastern Pacific Co., 香港

安思遠, 紐約

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏



619

A TAPERED NINGXIA PILLAR RUG

WEST CHINA, EARLY 19TH CENTURY

The rug has an ochre field with a scrolling dragon and cloud forms above a polychrome wave and cloud border.

Approximately 10 ft. 3 in. x 5 ft. 8 in. at the widest point
(312 cm. x 173 cm.)

\$5,000-8,000

PROVENANCE

Te-Chun Wang Collection, Beijing, Hong Kong and San Francisco.

Sandra Whitman, San Francisco.

The Marie Theresa L. Virata (1923-2015) Collection.

It is generally believed that a sponsor or a sponsoring group gifted pillar and banner rugs, often in pairs, to temples for festival days. The unusual tapered form of this pillar rug indicates that it was given to a specific temple for a specific pillar and would have wrapped around the pillar so that the dragon form would spiral continuously up the pillar. A nearly identical tapered pillar rug, and possibly the pair to this rug, was exhibited at Birdshake's Antique Oriental Rug Gallery, San Francisco, 17 June-3 August, 1974, no. 7.

清十九世紀初 寧夏龍紋抱柱毯

來源

Te-Chun Wang 珍藏, 北京、香港及舊金山

Sandra Whitman, 舊金山

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

一般相信一位或多位施主組成的團體，在年節時會捐贈寺廟柱毯或掛毯，通常為成對。本件柱毯，很罕見的一邊寬、一邊窄，可見是為了特定廟宇的特定柱子訂做，掛於柱上時如見龍盤柱而上。可參考一件完全相同之抱柱毯，或與本拍品為一對，於舊金山Birdshake's東方地毯藝廊展出，1974年6月17至8月3日，編號7。









620

A DEHUA 'GARLIC HEAD' BOTTLE VASE

KANGXI PERIOD (1662-1722)

The vase has a compressed body and is applied with a *chilong* that coils around the tall neck, all covered in a milk-white glaze.

9½ (23.5 cm.) in. high

\$20,000-30,000

PROVENANCE

Pierre Saque, Paris (according to label).

Anthony Carter, London.

The Marie Theresa L. Virata (1923-2015) Collection.

清康熙 德化白釉堆塑蟠螭紋蒜頭瓶

來源

Pierre Saque, 巴黎 (按標籤)

Anthony Carter, 倫敦

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏





~621

A HUANGHUALI/SQUARE CORNER-LEG TABLE, FANGZHUO

17TH CENTURY

The two-panel top is set in a square frame above a narrow waist and beaded, cusped apron carved with writhing dragons and floral scroll. The square-section legs terminate in hoof feet and are joined by humpback stretchers.

34½ in. (87 cm.) high, 36½ in. (92.7 cm.) square

\$80,000-120,000

PROVENANCE

Grace Wu Bruce, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

The present table has been cleverly carved at each corner in imitation of a metal mount commonly found on furniture from this period. While rare, such playful flourishes are known – see, for example, an 18th century marble-inset *huanghuali* square table sold at Christie's New York, 17 September 2015, lot 2043.

十七世紀 黃花梨有束腰龍紋羅鍋枨馬蹄足方桌

來源

嘉木堂，香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

金屬包角為此時期常見之家具裝飾手法，本拍品於牙條及桌腿相交處雕仿包角紋飾，別有一番趣味。此手法雖不多見，但仍有例可循—可參考一件黃花梨嵌大理石面方桌，於紐約佳士得拍出，2015年9月17日，拍品編號2043。







622

AN INCISED 'CHILONG' PALE CELADON-GLAZED VASE

KANGXI PERIOD (1662-1722)

The pear-shaped vase is finely carved with a wide band of *chilong* amidst floral scroll between decorative borders, and the neck is flanked by bronze mask-form handles.

10 in. (25.4 cm.) high

\$15,000-20,000

PROVENANCE

Anthony Carter, London.

The Marie Theresa L. Virata (1923-2015) Collection.

清康熙 粉青釉刻龍穿花紋鋪首耳尊

來源

Anthony Carter, 倫敦

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



Another view



623

XU GU (1824-1896)

Squirrel, Pine and Autumn Leaves

Hanging scroll, ink and color on paper

41 x 17 1/2 in. (104.2 x 44.2 cm.)

Inscribed and signed, with one seal of the artist

Dated spring, third month, *guisi* year (1893)

\$30,000-40,000

LITERATURE

Jung Ying Tsao, *The Paintings of Xugu and Qi Baishi*, University of Washington Press, Seattle and London, 1993, p. 145.

Monk-artist Xu Gu was unusually fond of painting squirrels, and he did so frequently throughout most of his painting career. In all cases, they are characterized by fur that appears electrified in its energy and by skinny, rodent-like paws. Painted in his final years, Tsao Jung Ying describes the artist's subtle innovation, "In a bold step that disregards the true downward growth pattern of pine needles, Xu Gu has turned his needles upward for the sake of schematic rhythm and balance. Countering the downward thrust of the heavy boughs, the foliage springs upward in imitation of the climbing squirrel. By taking the liberty of altering nature for visual effect, the artist has defied one of the most fundamental principles of his artistic heritage." (Berkeley, 1993, p. 144) The same staccato energy and abbreviated natural elements characterize the depiction of two squirrels sold at Christie's Hong Kong, 27 May 2013, lot 771, although in the latter example the pine needles grow downward and suggest the artist had not yet thought of this dynamic innovation.

虛谷 松鼠 設色紙本 立軸 一八九三年作

題識：癸巳（1893年）春三月，虛谷長樂。

鈐印：虛谷長樂

出版：曹仲英，《虛谷與齊白石繪畫》，華盛頓大學出版社，1993年，第145頁。

僧侶虛谷的繪畫創作以松鼠最具亮色。他筆下的松鼠，毛髮蒼勁，爪子尖利。對於此幅虛谷晚年所畫作品的精微之變，曹仲英曾評價道：“虛谷視畫面需要，大膽將本是自然下垂的松枝轉為上揚表現，以應和敏捷上爬的松鼠。此種違自然規律的繪畫方式，使畫家一反其藝術創作的傳統。”佳士得香港曾於2013年5月27日上拍虛谷另一幅《松鼠圖》，畫面同樣落筆俊冷，但畫中松枝以寫實的方式呈現出下壓的樣子，說明畫家當時還未形成以上蹊徑別開的創作理念。









THE PAN-ASIAN SIDE TABLE

~624

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

17TH-18TH CENTURY

The single-panel top is set within a rectangular frame with concave edge above concave stretchers issuing from cloud-form spandrels and framing upright simplified *ruyi* heads. The whole is raised on similarly carved legs of square section terminating in hoof feet.

32½ in. (82.9 cm.) high, 54¾ in. (138.2 cm.) wide,
20½ in. (51 cm.) deep

\$200,000-300,000

PROVENANCE

The Pan-Asian Collection, New York.
Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

EXHIBITED

On loan: Denver Art Museum, 1973-1981. (loan number
2.1973)

LITERATURE

Robert H. Ellsworth, *Chinese Furniture - Hardwood Examples
from the Early Ming and Ch'ing Dynasties*, New York, p. 168,
no. 67.

明末/清十八世紀 黃花梨如意雲紋四面平式條桌

來源

Pan Asian Collection, 紐約
安思遠, 紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

展覽

借展:丹佛美術館, 1973-1981年(借展編號 2.1973)

文獻

安思遠, 《中國傢俱:明清硬木傢俱實例》, 編號67







A similar flush-corner table of smaller proportions, formerly in the collection of Robert H. Ellsworth, was sold at Christie's New York, 18 March 2015, lot. 136. Although there appear to be no published comparable examples of this unusual design and form, individual decorative elements on the present example can be seen on other flush-corner waistless tables. The most distinctive feature is the straight stretcher joining the legs on each side. This feature is found on Song-dynasty examples, commonly with one stretcher along the long sides and two along the short sides. The painting *Five Scholars of the Tang* by the Southern Song dynasty painter Liu Songnian (1174-1224) in the National Palace Museum, Taipei, shows three scholars seated at a marble-inset table with square-section legs joined in this configuration.

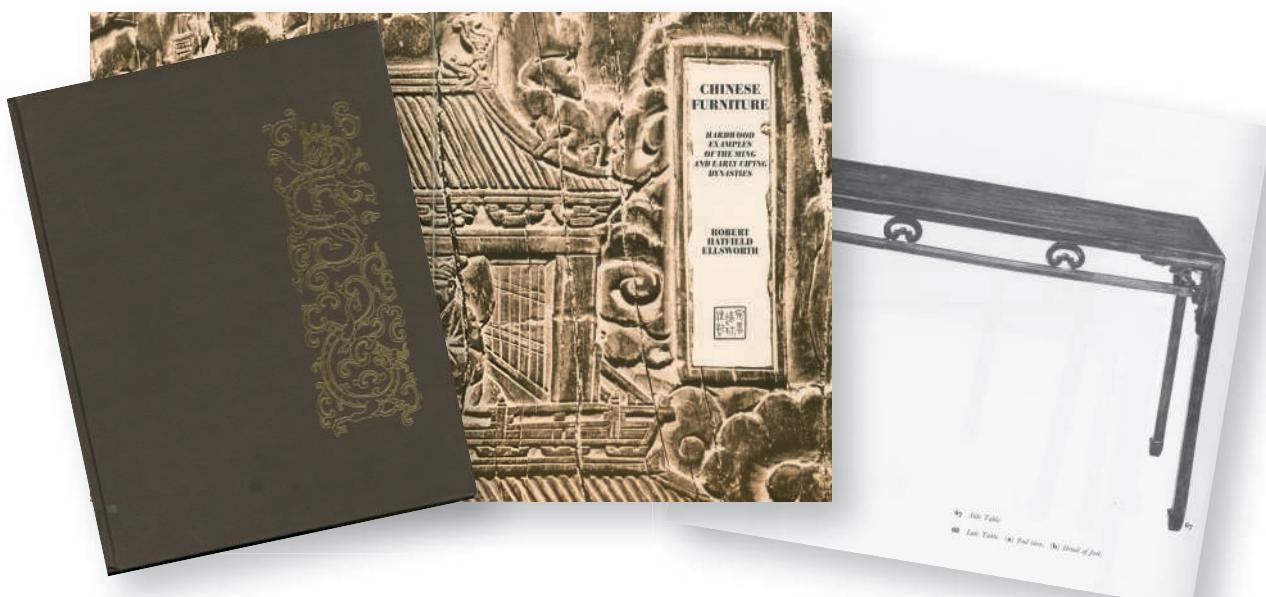
In an essay published in *C.L. Ma Collection: Traditional Chinese Furniture from the Greater Shanxi Region*, Curtis Evarts writes that straight stretchers "had virtually disappeared as a result of developed joinery techniques", however examples of this type can be found in some Qing provincial pieces (p. 71). He references a *jumu* stone-inset recessed-leg table in the Peabody Essex Museum inscribed on the underside with a Kangxi date of 1662, illustrated by Nancy Berliner, *Friends of the House: Furniture from China's Towns and Villages*, Peabody Essex Museum Collections, 1995, no. 31. The use of precious *huanghuali* wood suggests that the present table is not a provincial example, but draws instead from the rich vocabulary of regional designs.

The *ruyi*-shaped motifs between the stretchers and the underside of the top are more commonly seen in early Qing lacquer tables. See, *Furniture of the Ming and Qing Dynasties (I): The Complete Collection of Treasures of the Palace Museum*, Vol. 53, Beijing, 2002, no. 99, for a *qiangjin* and *tianqi* lacquer example with similar upright *ruyi* struts. The mitred corner brackets below the apron are another feature seen on early Qing lacquer examples. The placement on the present table is a bit unusual, as these corner brackets are more often found on the aprons of chairs or the spandrels of inset-leg tables.

可參考安思遠(Robert H. Ellsworth)舊藏同一類型但體積較小的四面平式桌，於紐約佳士得拍出，2015年3月28日，拍品136號。雖然至今仍無經著錄之例在形制上與本桌相符，然而同類局部裝飾元素尚可見於其他四面平桌。最為突出之特徵乃連接各腿之橫枨。此現象可追溯自宋代，常見為正面安一枨，側面安二枨。如南宋畫家劉松年(1174-1224)繪，現藏臺北故宮博物院之《唐五學士圖》所示，三學士圍坐之嵌大理石桌，足腿用方材，結構與此拍品同。

柯惕思(Curtis Evarts)在《可樂居選藏山西傳統家具》(C.L. Ma Collection: Traditional Chinese Furniture from the Greater Shanxi Region)書中一文提到直管橫枨隨著榫卯技術的發展而日漸消失，惟見於清代一些地方民間家具(71頁)。文中提及皮博迪艾塞克斯(Peabody Essex)博物館藏一嵌石櫟木案，帶大清康熙元年(公元1662年)刻款，收錄於楠希·白靈安(Nancy Berliner)《中國村鎮家具》(Friends of the House: Furniture from China's Towns and Villages)，1995年，編號31。本拍品使用名貴的黃花梨木，說明它並非出自庶民，而是受豐富的地域性設計元素所啟發而已。

桌面與橫枨之間加上之如意頭形卡子花，較常見於清初漆桌。見一填漆戗金例，著錄於《故宮文物珍品全集—明清家具》上冊，卷53，北京，2002年，編號99，其如意頭形卡子花與本桌相頗為相似。牙條下方抱肩榫則為另一清初漆桌特徵。本桌之結構亦頗為罕見，因所使用之托角榫結構一般較常用於椅具之牙條抑或案類之牙頭。



As published by Robert Ellsworth. Courtesy of Hei Hung Lu
本拍品經安思遠著錄。圖片提供：黑洪祿



THE ECKE CHAIRS

~625

A VERY RARE PAIR OF HUANGHUALI 'SOUTHERN OFFICIALS' HAT' ARMCHAIRS, NANGUANMAOYI

17TH CENTURY

Each is constructed from convex square members. The stepped crestrail is supported by a S-shaped splat and curved back posts which continue to form the rear legs. The curved arms are supported on tapering braces and the front posts which continue through the seat to form the front legs. All are above a mat seat set within a rectangular frame above plain aprons fitted with vertical struts in front and plain aprons and spandrels at the sides and back. The legs are joined by plain stretchers at the sides and a foot rest at the front.

39 in. (99.1 cm.) high, 24 $\frac{1}{2}$ in. (63 cm.) wide, 21 $\frac{1}{2}$ in. (54.6 cm.) deep (2)

\$600,000-800,000

PROVENANCE

The Gustav Ecke (1896-1971) Collection, Honolulu.

Robert Moore, Los Angeles.

The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Gustav Ecke, *Chinese Domestic Furniture*, 1944, p. 104, pl. 82.

十七世紀 黃花梨南官帽椅成對

來源

古斯塔夫·艾克 (1896-1971) 珍藏, 檀香山

Robert Moore, 洛杉磯

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

文獻

古斯塔夫·艾克, 《中國花梨家具圖考》, 1944年, 104頁, 圖版編號82



As published by Gustav Ecke. Alternate view of lot 626.

本拍品經古斯塔夫·艾克著錄 (拍品編號626)











Fig. 1. A *zhazhemu* 'southern official's hat' armchair.
Photo courtesy of Zhang Jinhua

(圖1) 柞木方材南官帽椅
圖片提供：張金華

Chinese chairs fall into three distinct categories: armchair (*guanmaoyi*), horseshoe-back armchairs (*quanyi*), and rose-chairs (*meiguiyi*). Within these three categories, there exist several sub-sections, such as continuous armchairs, also called "Southern Official's Hat" armchairs (*nanguanmaoyi*) and continuous horseshoe-back armchairs. However, newly published furniture references, notably the recently completed multi-volume work by the Palace Museum, Beijing, suggest an unlimited variation of forms within these three basic categories. The 'Ecke' chairs are an example of a variation of the standard armchair.

The 'Ecke' chairs are constructed entirely of square section members. The only decorative relief from this rigor is the incised line to each edge of each square member, which has been gently worn at the front and sides of the seat frame, the arms, and the foot rest. The closest example to the present pair is a chair published by Zhang Jinhua in *The Classical Chinese Furniture of Weiyang, Literati Culture and Craftsmanship in the Yangzhou Region During the Ming and Qing Dynasties*, 2016, pp. 82-85 (fig. 1), which is of comparable form and displays a similar and unconventional arrangement of the front apron. As noted by the author, the common arrangement has the vertical strut set above a humpback or straight lower stretcher, and directly tenons into the underside of the seat frame, rather than the design shown in the illustrated example, which shows a single panel with an upper and lower horizontal member and vertical struts. Zhang argues that this design is an identifying characteristic of Weiyang furniture.

The very unusual, and perhaps unique, arrangement of platform-style plain aprons and spandrels on the sides and back of the chair is another strong indicator that the "Ecke chairs" would have originated from an area east of Yangzhou. This design, a derivation of the platform bed construction with a scalloped edge opening (fig. 2), is one of the earliest forms found in Classical Chinese furniture, first seen in paintings as early as the 4th century. This form of construction, seen on the 'Ecke' chairs is typical of Weiyang Ming-style furniture. See, also, a *jichimu* and *nanmu* platform, dating to the 17th century, similarly constructed in this box-form style, sold Christie's New York, Important Chinese Furniture Formerly the Museum of Classical Chinese Furniture Collection, 19 September 1996, lot 13 (fig. 3). In his discussion of platform beds, Zhang states that "the frequency with which platform-style furniture appears in early Chinese paintings not only suggests that they were a symbol of elite social status, but also reflects a standard of taste".



Fig. 2 Yuan dynasty. Portrait of Ni Zan. Colophon by Zhang Yu
© The Collection of National Palace Museum

(圖2) 元張雨題倪瓈像
圖片版權所有：國立故宮博物院



中國座椅可分為三大類別：官帽椅、圈椅及玫瑰椅。在此三組椅類之內又可再加以細分，例如南官帽椅及不出頭圈椅。然而，按近年出版的家具參考書籍所述，包括北京故宮博物院新近編成的多卷巨著《故宮博物院藏明清家俱全集》，則提出了一點：座椅從可以上三類基本分類衍生無數種版本。本對南官帽椅正是從標準扶手椅巧妙延伸而成的變奏。

本對南官帽椅通體以方材構成，全身一律為素混面，各方材組件邊緣之線腳為惟一裝飾元素，簡練雋永，椅盤前方、兩側、扶手及腳踏一帶因使用經年而稍有磨損。

最接近本椅之例為著錄於張金華《維揚明式家具》之一柞榛木方材南官帽椅，見前揭書，2016年，82至85頁（圖1），兩者牙條之設計相似，均有異於傳統風格。作者指出，此椅一般在羅鍋枨或直管橫枨上加矮老後直接榫接於椅盤底，有別於本圖所示，即上下兩端為直或羅鍋枨，中部加矮老。張氏認為此乃維揚家具之獨有特徵。

本椅牙條，牙頭及底框後側採台座式，非常獨特，或為孤例，很可能來自揚州以東地區。此一設計演變自壺門式券口牙子牀榻（圖2），屬中國古典家具最早期造型之一，最早可見於公元四世紀的繪畫。本椅制式正符合維揚明式家具之典型風格。張氏云：「…台座式家具頻繁出現，不僅說明了是士人地位的象徵，更是一種品味的標榜」。

本椅兩側及後方均採台座式，非常罕見，或為孤例，很有可能出自揚州以東地區。此一設計乃演變自壺門式券口牙子牀榻（圖2），屬中國古典家具最早期造型之一，可追溯自公元四世紀的繪畫。本椅之製式正符合維揚明式家具之典型風格。張氏認為，牀榻在中國早期繪畫裡頻繁出現，反映它不僅是知識分子之身分象徵，更是當時的品味標準。亦可參考一結構與本拍品相似之十七世紀雞翅木台座式榻，於紐約佳士得古典中國家俱博物館故藏拍賣拍出，1996年9月19日，拍品編號13（圖3）。



Fig. 3. A jichimu and nanmu platform, 17th century
(圖3)十七世紀 雞翅木配楠木台座







626

**ECKE, GUSTAV. CHINESE
DOMESTIC FURNITURE BEIJING:
PEKIN HENRI VETCH, 1944**

Folio (380 x 265 mm.)
161 uncoloured plates illustrating 122 pieces
Unstitched as issued, the set contained in original blue
cloth box with printed paper labels
One of 200 copies

\$6,000-8,000

PROVENANCE

The Marie Theresa L. Virata (1923-2015) Collection.

1944年 古斯塔夫·艾克著《中國花梨家具圖考》

來源

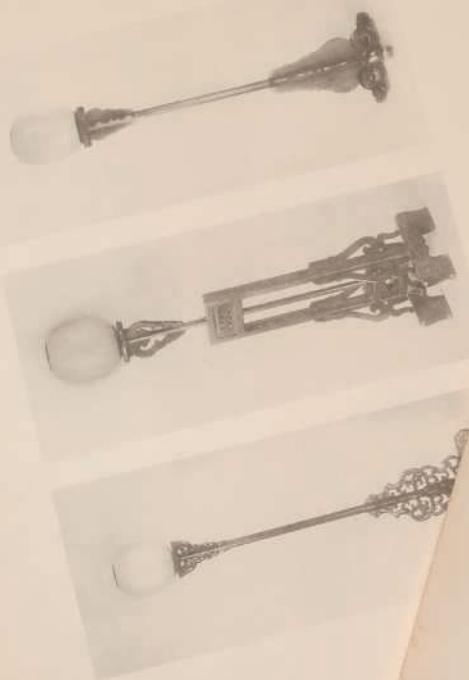
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏



AA2
114, 115, 116

DOMESTIC.

104
82





THE PAN-ASIAN LAMP STANDS

~627

A VERY RARE HUANGHUALI LAMP STAND, DENGTAI

17TH CENTURY

The faceted, vertical upright supports an octagonal platform above shaped hanging spandrels, and is flanked by shaped spandrels rising from carved humped feet; together with a matching *huanghuali* lampstand, 20th century and a pair of lamp shades.

64½ in. (163.8 cm.) high, 20¾ in. (52.7 cm.) square

(2)

\$120,000-180,000

PROVENANCE

The Gustav Ecke (1896-1971) Collection, Honolulu.
The C.P. Fitzgerald (1902-1992) Collection, Sydney.
The Robert H. Ellsworth (1929-2014) Collection, New York.
The Pan-Asian Collection, New York.
Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

EXHIBITED

On loan: Denver Art Museum, 1973-1982, Acquisition Number 7.1973.1 and 7.1973.2

LITERATURE

Gustav Ecke, *Chinese Domestic Furniture*, 1944, 143, no. 114.
Robert H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, pl. 141.

十七世紀 黃花梨燈台（及後配現代複製品一座）

來源

古斯塔夫·艾克 (1896-1971)珍藏，檀香山
C.P. Fitzgerald (1902-1992)珍藏，悉尼
安思遠(1929-2014)珍藏，紐約
Pan Asian Collection，紐約
安思遠珍藏，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

展覽

(借展) 丹佛美術館，1973-1982年，購藏編號 7.1973.1及7.1973.2

文獻

古斯塔夫·艾克，《中國花梨家具圖考》，1944年，143頁，編號114
安思遠，《中國傢俱：明清硬木傢俱實例》，紐約，1971年，圖版編號141





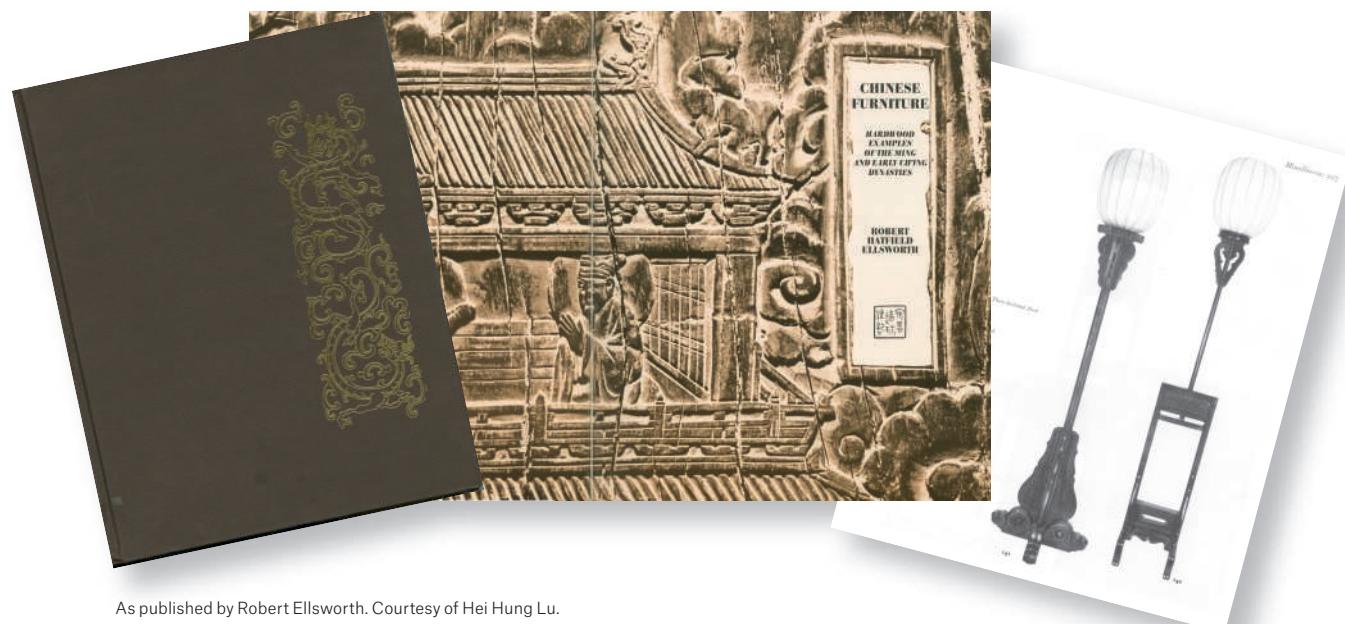
There are three basic forms of lamp or lantern stands constructed in wood. The most commonly found examples depicted in paintings and wood block illustrations are in the form of a tripod base with a post and out-curving arm that suspends a lantern and sometimes has a dragon-head terminal. The second form is constructed similarly to a floor or table screen with two uprights and a central adjustable post. Examples of this form include a pair in the Minneapolis Institute of Arts illustrated by Robert Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Chicago, pp. 168-9, no. 59, and a pair formerly in the Robert H. Ellsworth Collection, sold at Christie's New York, 18 March 2015, lot 104. The present lamp stand falls into the third category, which is akin to the 'suspending lantern' stand. This design is constructed with a cruciform base and strong spandrels flanking the vertical post surmounted by a platform upon which a free-standing candlestick or dish set with a pricket would rest. An example of this type of lamp stand is depicted in a woodblock print from the *Lu Ban Jing* and illustrated by K. Ruitenbeek, *Carpentry & Building in Late Imperial China: A Study of the Fifteenth-Century Carpenter's Manual Lu Ban Jing*, 1993, the Netherlands, p. 32, Juan II:69.

Ruitenbeek reconstructs various forms of furniture using the measurements listed in the *Lu Ban Jing*. The present lamp stand follows the description of a lamp stand in *Lu Ban Jing* Juan II:71, and is called a candle stand. The published description lists the dimensions as 4 *chi* high (approx. 120-128 cm.), and is mounted with a round platforms, unlike the present example that have octagonal platforms. The manual cites that the base should measure 8 *cun* 4 *fen* in diameter (roughly 25 cm.), however, this is most likely a transposition error, as this would create a very unstable stand, further there are no extant examples of lamp stands of this dimension.

A closely related pair of *huanghuali* lamp stands with shaped standing spandrels and elaborately carved feet is illustrated by Philip Mak in *Furnishing the Gracious Chinese Home*, Hong Kong, 2016, p. 62, no. 16. For additional related lamp stands, see a pair of *huanghuali* lamp stands currently in the Nelson-Atkins Museum, illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture*, 1990, E47, p. 100 and p. 188, and a pair of *zitan* lamp stands formerly in the Museum of Classical Chinese Furniture, sold at Christie's New York, 19 September 1996, lot 60.



As published by Gustav Ecke. Alternate view of lot 626.
本拍品經古斯塔夫·艾克著錄 (拍品編號626)



As published by Robert Ellsworth. Courtesy of Hei Hung Lu.
本拍品經安思遠著錄。圖片提供：黑洪祿

木製燈架有三種基本型式。傳統繪畫及木刻版畫中最常出現乃挑杆式，取三腳式坐墩，中間安插燈杆，杆頭下彎，供懸掛燈具，頂端偶見龍首紋飾雕刻（圖1）。第二類為屏座式，制式與圍屏或座屏相約，兩側安立柱，中間植入升降式燈杆。明尼阿波利斯藝術博物館藏一例，著錄於Jacobsen及N. Grindley著《明尼阿波利斯藝術博物館藏中國古典家具》（Classical Chinese Furniture in the Minneapolis Institute of Arts），168–9頁，編號59；安思遠舊藏，紐約佳士得售出，2015年3月18日，拍品104號。此拍品則屬第三類，即近似於挑杆式，站牙碩大，從四邊抵夾，成十字形坐墩，正中樹燈杆，杆頭為平臺式，可直接承托蠟燭或安置蠟扦。《魯班經》內木刻版畫曾載一例與此拍品同類型之燈架，見K. Ruitenbeek，《Carpentry & Building in the Late Imperial China: A Study of the Fifteenth-Century Carpenter's Manual Lu Ban Jing》，1993年，32頁，卷二：69。

Ruitenbeek按照《魯班經》記載之尺寸重新建構不同種類家具。本對燈架與書中卷二71相符，惟作者謂之燭臺。其高四尺（約120–128公分），杆頭安圓盤，此拍品則安八方盤。書中描述墩子直徑為8寸4分（約25公分），可能有誤，否則會極為不穩固，而傳世實例中亦未有見及此尺寸。

其他相關例子可參考納爾遜博物館藏一對黃花梨燈架，收錄於王世襄《明式家具研究》，1990年，圖版E47，100及188頁；另一例則為中國古典家具博物館舊藏一對紫檀燈架，於紐約佳士得拍出，1996年9月19日，拍品編號60。









~628

A VERY RARE AND IMPRESSIVE HUANGHUALI/RECESSED-LEG PAINTING TABLE, JIATOUSUN HUA'AN

17TH CENTURY

The massive, single floating panel is set in a rectangular frame with beaded edge, above plain, beaded aprons and cloud-form spandrels. The whole is raised on thick legs of rounded section and joined by pairs of stretchers enclosing openwork panels above plain beaded aprons and spandrels.

32 $\frac{1}{4}$ in. (83.2 cm.) high, 86 $\frac{1}{4}$ in. (219 cm.) wide, 24 $\frac{1}{4}$ in. (62.9 cm.) deep

\$1,000,000-1,500,000

PROVENANCE

Grace Wu Bruce, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

十七世紀 黃花梨夾頭榫畫案

來源

嘉木堂，香港
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏







Large single panel *huanghuali* painting tables, such as the present example, are extremely rare. It is even rarer to find the unusual feature of the decorated apron framed by pairs of stretchers on the narrow side. A large painting table of slightly smaller proportions (77 % in. wide) with openwork panels between pairs of stretchers is illustrated by Robert Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Ch'ing Dynasties*, New York, 1970, p. 155, pl. 51, 51a and 51b (fig. 1). The table published by Ellsworth does not have the finely raised beading on the aprons and spandrels which further distinguish the present example. A smaller painting table with square section legs and stretchers, and also with a beaded openwork panels between pairs of stretchers is illustrated in Grace Wu Bruce, *Sublime and Divine, China*, 2015, p. 50-2.

According to Wang Shixiang in *Connoisseurship of Chinese Furniture, Ming and Early Qing Dynasties*, vol. I, Chicago, p. 68, "Beijing cabinet-makers classify tables that are 76 cm or more in [depth] as painting tables and tables that are smaller as long narrow tables. Tables less than 76 cm [deep] cannot comfortably accommodate silk or paper sheets for painting." Any table with proportions of width to depth comparable to the present table should be considered a painting table. A true painting table, the surface must be broad enough to accommodate a large painting and the accoutrements associated with painting or calligraphy, such as ink, ink stones, brushes, and washers, such as illustrated by a Ming dynasty woodblock print from *Xi Xiang Ji* (fig. 2). Tables of this large size would also be ideal for the appreciation of a painting.

如本拍品之獨板黃花梨大畫案十分珍罕。其雙根間夾置絲環板挖魚門洞之做法更不多見。安思遠舊藏一尺寸稍小之大畫案（寬77 i英吋）亦在兩橫根間安鏤雕絲環板，見安思遠《中國家具：明清硬木實例》(Chinese Furniture: Hardwood Examples of the Ming and Ch'ing Dynasties)，紐約，1970年，155頁，圖版編號51, 51a及51b (圖1)。安氏著錄一例之牙條及牙頭無起陽線，使本拍品顯得更加出色。另有一尺寸較小畫案，腿及橫根均為方材，亦於兩橫根間安鏤雕絲環板，見伍嘉恩，《器美神完：明式家具精萃》，香港，2015年，50-52頁。

據王世襄《明式家具研究》，卷一，芝加哥，69頁，任何桌案若是比例與本拍品相仿即應被稱作畫案。北京製櫃匠稱深度大或等於76公分之案為畫案，若不及則為條案。深度不及76公分之案無法安置書畫用絹或畫紙。名副其實的畫案寬度至少需放得下一張大型畫作以及書畫用具，諸如墨、硯、筆及筆洗等，正如明木版畫西廂記中所描繪一般 (圖2)。以如此大型尺寸之案賞畫亦頗為理想。



Fig. 1. A *huanghuali* painting table. Courtesy of Hei Hung Lu.
(圖1)黃花梨畫案。圖片提供：黑洪祿



Fig. 2. Woodblock print from *Xi Xiang Ji* (Tale of the Western Chamber), Ming dynasty
(圖2)明代西廂記木版畫



629

A PAIR OF PEWTER PRICKET CANDLESTICKS

17TH CENTURY

Each has a squat domed base supporting a tall shaped stem surmounted by a small drip pan with pricket above a larger drip pan.

8¾ in. (22.2 cm.) high (2)

\$4,000-6,000

PROVENANCE

Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

十七世紀 錫燭臺一對

來源

安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



A BLUE AND WHITE GARDEN STOOL

MING DYNASTY, ZHENGDE PERIOD (1506-1521)

Of barrel form, the sides are decorated with lions chasing a brocade ball, and molded in relief with lion-mask handles with pierced mouths between raised rows of bosses and decorative borders. The convex top has a biscuit pierced peony flower medallion.

14½ in. (36.2 cm.) high

\$6,000-8,000

PROVENANCE

Mrs. Ma Cristina Roxas, Manila.
The Marie Theresa L. Virata (1923-2015) Collection.

A related blue and white garden seat, also painted with lions, and dated to the Zhengde reign is in the collection of the Convent of the Capuchinas, Toledo, Spain. The stool is one of only four surviving intact pieces from 16th-17th century Spain, illustrated in *Arts of Asia*, "Book Review - Chinese Porcelain in Habsburg Spain", January-February 2017, p. 143. See, also, a blue and white stool with pierced biscuit medallion decorated with lions chasing a ball in the collection of the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum - 53 - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, p. 2002, p. 68, pl. 53.

明 正德 青花雲龍紋坐墩

來源

Ma Cristina Roxas女士, 馬尼拉
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

西班牙杜雷多卡普奇納修道院(Convent of the Capuchinas, Toledo)藏—明代正德青花坐墩, 其上亦繪獅戲球紋。該坐墩為傳世四件十六至十七世紀同式坐墩中唯一全品, 見〈書評—西班牙哈布斯堡王朝的中國瓷器〉(Book Review, Chinese Porcelain in Habsburg Spain), 《亞洲藝術》(Arts of Asia), 2017年1—2月, 143頁。亦可參考北京故宮藏—青花獅球紋坐墩, 載於《故宮博物院藏文物珍品大系—53—明清家具(上)》, 香港, 2002年, 68頁, 圖版編號53, 其墩面亦為素胎鏤空雕獅戲球紋式。



(alternate view)





631

A SILK CHINESE 'DRAGON' CARPET

CIRCA 1900

The carpet has a rust-brown field decorated with five dragons chasing flaming pearls within a polychrome wave-pattern border.

Approximately 9 ft. 2 in. x 5 ft. 9 in. (279 cm. x 175 cm.)

\$4,000-6,000

PROVENANCE

Teresa Coleman Fine Arts, Hong Kong
The Marie Theresa L. Virata (1923-2015) Collection.

約1900年 絲織五龍紋毯

來源

Teresa Coleman Fine Arts, 香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏





~632

A LARGE HUANGHUALI TREE-TRUNK-FORM BRUSH POT, BITONG

18TH CENTURY

The brush pot is well carved in high relief as a gnarled section of tree trunk.

8½ in. (21.6 cm.) high

\$18,000-25,000

PROVENANCE

Robert H. Ellsworth, New York, 1981.

The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 黃花梨樹根形大筆筒

來源

安思遠, 紐約, 1981年

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



~633

A RARE BAITONG-MOUNTED HUANGHUALI SEAL CHEST, GUANPIXIANG

17TH-18TH CENTURY

The flat top opens to reveal a single tray, and the single-panel doors open to reveal the interior fitted with five drawers. The chest is mounted with an octagonal floral-form lockplate and cloud-form clasp, and with shaped handles on the sides. The whole is set into a base with finely molded edge and raised on small curved legs terminating in hoof feet.

15 in. (38 cm.) high, 13 in. (33 cm.) wide, 13¾ in. (35.1 cm.) deep

\$30,000-50,000

PROVENANCE

Robert H. Ellsworth, New York, 1980.

The Marie Theresa L. Virata (1923-2015) Collection.

The choice of *huanghuali* with a particularly attractive grain, evident on the beautifully matched panel doors, distinguishes the present chest as an especially desirable example of its type. Also note the fine *baitong* mounts, which are similar in form to those found on the 'Piccus' cabinet (lot 612), and the raised base, which is a particularly rare feature. Compare with a similar *huanghuali* seal chest from The Collection of Robert Hatfield Ellsworth, sold at Christie's New York, 18 March 2015, lot 129.

明末/清十八世紀 黃花梨鑲白銅官皮箱

來源:

安思遠, 紐約, 1980年

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

此官皮箱使用紋理分外優美之黃花梨木料，箱正面對開二門紋理對稱，更顯此箱之珍貴。其精緻之白銅飾件與是此拍賣拍品編號612黃花梨頂箱櫃的白銅飾件形制十分近似，其附帶之木座亦為極其罕見之特徵。可參考安思遠故藏之黃花梨官皮箱，於紐約佳士得拍出，2015年3月18日，拍品編號129。





634

AN UNUSUAL LARGE BURL VESSEL

19TH-20TH CENTURY

The vessel is of irregular form. The interior is polished to reveal the gnarled burl surface, while the exterior remains unworked.

18 in. (45.7 cm.) high, 33 in. (83.8 cm.) wide, 23 in. (58.4 cm.) deep

\$8,000-12,000

PROVENANCE

Osmundo V. Esguerra, Manila.
The Marie Theresa L. Virata (1923-2015) Collection.

清十九/二十世紀 瘦木隨形器

來源

Osmundo V. Esguerra, 馬尼拉
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏



(alternate view)





635

HUANG BINHONG (1864-1955)
Mount Nanping

Hanging scroll, ink and color on paper

49 1/2 x 25 1/2 in. (126 x 64.4 cm.)

Inscribed and signed, with one seal of the artist

Dated *renchen* year (1952)

One collector's seal of Yuan Xingyun (1928-1988)

\$60,000-80,000

PROVENANCE

Formerly Far East Fine Art, Inc., San Francisco.

Huang BinHong was a highly accomplished artist, collector, connoisseur, and educator who combined deep knowledge and understanding of China's artistic past with a determination to modernize the Chinese painting tradition. Drawing from ancient aesthetic values, Huang BinHong focused on the relationship between painting and calligraphy, emphasized the necessity of capturing the spirit of his painting subjects, and was deeply interested in the expressive qualities of ink. This painting depicts the Nanping mountains near Hangzhou after rain and drew, in part, on Huang's frequent travels. It was created in 1952, when the artist was 89 years old, still robust in energy but suffering increasingly from cataracts. Living and teaching in Hangzhou at the time, Huang's paintings show a new experimental phase. As we see in this landscape of the Nanping mountains, as well as his Dry Brush Landscape 涸筆山水图 in the Zhejiang Provincial Museum from the same year, Huang BinHong explored the effects of building up his painting with numerous layers, so that the composition consists of many closely rendered mountain forms that are created with many small strokes of wet ink. The result is a unique style of dense imagery that both depicts a dynamic landscape and explores the rich visual impact of ink.

黃賓虹 南屏山 設色紙本 立軸 一九五二年作

題識：雨後游南屏山歸而寫此。壬辰（1952年）八十九叟。賓虹。

鈐印：黃賓虹印

袁行雲（1928-1988）鑑藏印：武進袁行雲收藏之記

來源

遠東藝術公司，三藩市

黃賓虹是一位成就集於一身的藝術家，收藏家，鑑賞家與教育家。對中國傳統文化歷史擁有深厚底蘊的他，通過對中國傳統文化傳承、蛻變以及發展動態的力行實踐，致力於推動中國繪畫傳統的現代化進程。黃賓虹從中國古代美學中汲取營養，關注畫與書法的聯繫，強調捕捉繪畫主體的神韻和探索墨彩的表現性。此幅作品基於畫者多次造訪南屏山的經歷，描繪了杭州附近南屏山的雨後景象。作品作於1952年，屆時黃賓虹已是八十九歲高壽，身體雖然安康卻受目疾煩擾。此時正值他在杭州教書時期，也是他繪畫創作實驗的一新階段。正如此幅南屏山山景，以及他於同年創作、現藏於浙江美術館的《渴筆山水圖》所呈現，黃賓虹使用濕筆層點染繪出清晰的山體輪廓，通過構建出豐富的層次來探索畫面的表現性。畫面渾厚華滋，既體現了豐富的山景又承載了墨彩的無窮韻味。







~636

AN IMPORTANT AND VERY RARE HUANGHUALI KANG TABLE, KANGZHUO

WANLI PERIOD (1573-1620)

The two-panel top is set in a rectangular frame with a 'water stopping' edge, above a narrow waist. The shaped, beaded apron is crisply carved with confronting five-clawed dragons chasing a flaming pearl and further carved at the corners with stylized *ruyi* in imitation of *ruyi*-form metal mounts. The whole is raised on elegant cabriole legs terminating in scroll feet and raised on square chucks, *together with*, Grace Wu Bruce, *Chinese Classical Furniture*, Oxford University Press, Hong Kong, 1995.

12½ in. (32.4 cm.) high, 38½ in. (98 cm.) wide, 27¾ in. (70.3 cm.) deep

\$500,000-700,000

PROVENANCE

Grace Wu Bruce, Hong Kong.

Private English collection, London.

Grace Wu Bruce, Hong Kong.

The Marie Theresa L. Virata (1923-2015) Collection.

EXHIBITED

Hong Kong, Grace Wu Bruce, 1994, *Best of the Best - An Exhibition of Ming Furniture from Private Collections*.

London, Grace Wu Bruce, 17-28 November 1998, *On the Kang and between the Walls - Ming Furniture Quietly Installed*, no.12.

LITERATURE

Grace Wu Bruce, 'Examples of Classic Chinese Furniture -3. An Imperial Table', *Oriental Art*, Winter 1991-2, Vol. XXXVII, no. 4, frontispiece and p. 223.

Grace Wu Bruce, *Chinese Classical Furniture*, Oxford University Press, Hong Kong, 1995, pl. 16

Grace Wu Bruce, *On the Kang and between the Walls - Ming Furniture Quietly Installed*, London, 1998, no. 12.

明萬曆 黃花梨雙龍戲珠紋炕桌

來源

嘉木堂, 香港

英國私人收藏, 倫敦

嘉木堂, 香港

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

展覽

嘉木堂, 香港, 1994年, 《Best of the Best - An Exhibition of Ming Furniture from Private Collections》

嘉木堂, 倫敦, 1998年11月17-28日, 《On the Kang and between the Walls - Ming Furniture Quietly Installed》

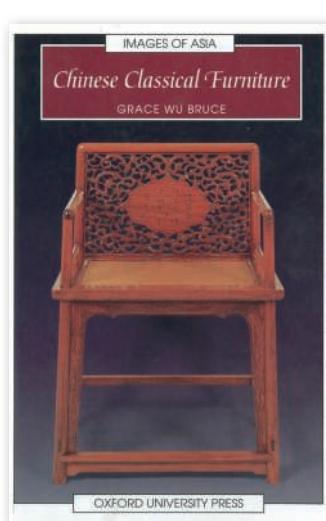
文獻

伍嘉恩, 《Oriental Art》, 1991-2年冬季號, 卷36, 編號4, 卷首及223頁

伍嘉恩, 《Chinese Classical Furniture》, 牛津大學出版社, 香港, 1995年,

圖版編號16

伍嘉恩, 《On the Kang and between the Walls - Ming Furniture Quietly Installed》, 倫敦, 1998年, 編號12



As published by Grace Wu Bruce. Alternate view.

伍嘉恩之著錄以不同角度展示本拍品。







According to Grace Wu Bruce in her article published in *Oriental Art*, “the five-clawed dragons on the present piece must mean that our example was at least intended for use in the imperial household.” Upon closer examination of carved dragons on furniture, Bruce discovers that the present example is the only piece of hardwood furniture featuring five-clawed dragons.

Prior to the establishment of the Palace workshops for Imperial furniture in the early Qing dynasty, it is almost impossible to pinpoint specific regions or workshops for the manufacturing of furniture. It is hypothesized by Craig Clunas that Imperial furniture from the Ming dynasty was produced in the lower Yangtze River region. Hu Desheng further notes in *The Palace Museum Collection: A Treasury of Ming and Qing Dynasty Palace Furniture*, vol. 1, that “the high quality of furniture produced in the Suzhou region was regularly shipped along with Imperial provisions to the Imperial gardens, villas, courts and palaces in Beijing” (p. 14).

The dynamic and striking dragons confronted on a flaming pearl masterfully carved on the aprons of the present example firmly date the table to the Wanli Period (1573-1619), and can be compared to those on an Imperial double-dragon carpet, exquisitely woven with similar animated dragons chasing a flaming pearl on a tan ground sold at Christie’s New York, 11 December 2014, lot 8 (fig 1). The carpet belongs to a group of fifty-one carpets from the Palace Museum, Beijing, dated to the Wanli Period (1573-1620), which all have the same dense weave, balance of design, and vibrant use of color. The Imperial iconography of the writhing dragon seen on the carpet and the carved apron are remarkably similar, in particular the powerful five claws, long horns and whiskers, and sinuous, scaly body and tail. A related dynamic five-clawed dragon, also with a lithe scaly body, appears on a six-character Wanli mark and period blue and white leys jar, *zhadou* formerly in the Falk Collection and sold at Christie’s New York, The Falk Collection I: Fine Chinese Ceramics & Works of Art: 16 October 2001, lot 146 (fig 2).

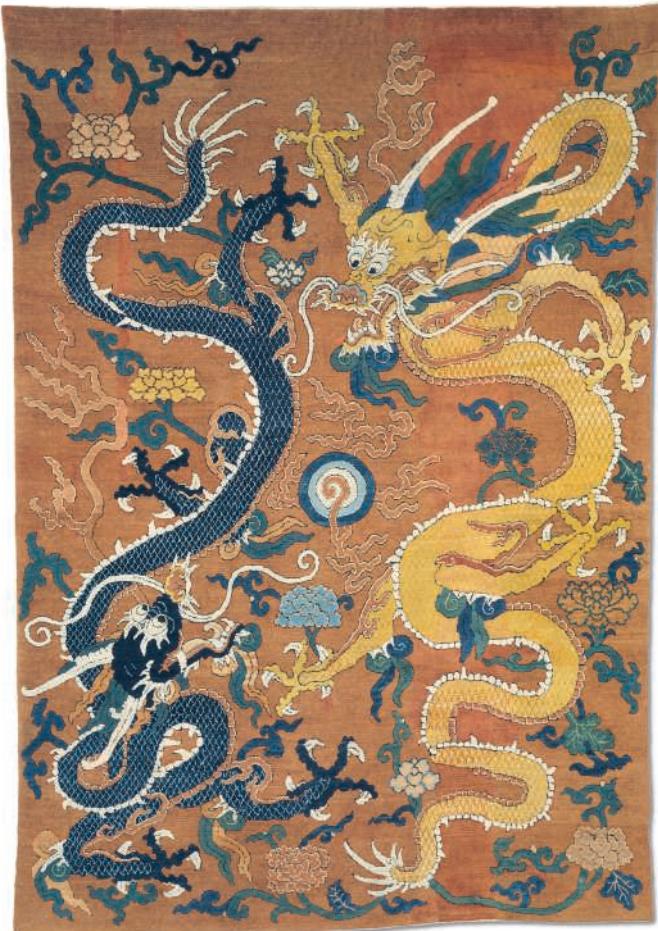


Fig. 1. An Imperial Double Dragon Carpet, Wanli Period (1573-1620)
(圖1)明萬曆 御製雙龍戲珠毯



Fig. 2. A Rare Blue and White Leys Jar, *Zhadou*, Wanli six-character mark and of the period (1573-1620)
(圖2)明萬曆青花麥斗六字楷書款

伍嘉恩曾於《東方藝術》(Oriental Art) 撰文寫道：「此炕桌刻五爪龍紋，反映它必屬宮廷御製。」伍氏仔細研究家具上的龍紋雕刻，發現本炕桌乃傳世硬木家具中帶五爪龍紋之孤品。

清代初期，皇宮建立了家具造辦處，在此之前，要判斷一件家具之出處，實為難事。柯律格(Craig Clunas) 曾假定明代御製家具出自長江下游；胡德生於《故宮博物院藏明清宮廷家具大觀》亦提及：「蘇州一帶生產的高檔蘇式家具。隨著為皇家運糧的船只陸續運到北京，進入皇家的園林，別墅和宮廷殿堂」（見前揭書，上冊，北京，14頁）。

牙條浮雕祥龍戲珠，火焰騰升，氣勢磅礴，活靈活現，巧奪天工，無疑是萬曆(1573—1619年)製品，可參考一御製黃地雙龍戲珠地毯，於紐約佳士得拍出，2014年12月11日，拍品8號(圖1)。地毯工藝精湛，祥龍惟肖惟妙，與本品主題如出一轍，為北京故宮博物館藏萬曆年製一組五十一幅地毯之一，編織緊緻細密，設計平衡對稱，色彩豐富斑斕。地毯及炕桌上之五爪祥龍皆氣勢雄厚，其爪、長角、鬚鬚，以及盤曲、帶鱗的身軀與尾巴尤其相似，均為宮廷御製工藝精品。

另可參考傅珂舊藏(Falk Collection)一明萬曆六字楷書款青花麥斗(圖2)，於紐約佳士得拍出，2001年10月16日，拍品146號，其上所描繪之五爪龍亦盤曲帶鱗。

本拍品將與1995年伍嘉恩著《Chinese Classical Furniture》一同拍賣。





THE GOLOUBEW CARPET

637

A FIVE-MEDALLION DAYBED COVER CARPET

NINGXIA, NORTH CHINA, KANGXI PERIOD (1662-1722)

The carpet has five flower medallions on a camel, floral scroll ground with peonies within a dragon-scroll border and an outer oxidized brown border.

Approximately 8 ft. 11 in. x 5 ft. 8 in. (272 cm. x 173 cm.)

\$20,000-30,000

PROVENANCE

Victor Goloubew, Paris, 1911.

The Textile Gallery, London, 1975.

Elio Cittone, Milan, 1982.

The Textile Gallery, London, 1989.

Property from the Thyssen-Bornemisza Collection; Christie's London, 21 April 2015, lot 68.

The Marie Theresa L. Virata (1923-2015) Collection.

EXHIBITED

Musée Cernuschi, Paris, 1911.

Maastricht, The European Art Fair, 1988.

LITERATURE

Henri d'Ardenne de Tizac, 'Tapis Chinois', *Art et Decoration*, Vol. III, Paris, 1911, p. 376, fig. 3.

Friedrich Sphuler, *The Thyssen-Bornemisza Collection, Carpets and Textiles*, London, 1998, p. 220-1, pl. 59.

Hans König and Michael Franses, *Glanz der Himmelssöhne Kaiserliche Teppiche Aus China*, Museum für Ostasiatische Kunst, Köln, London, 2005, pl. 25. *Hali*, Vol. 5, No. 2, 'Galley', fig. 2, p. 218.

清康熙 寧夏團花紋榻毯

來源

Victor Goloubew, 巴黎, 1911年

Textile Gallery, 倫敦, 1975年

Elio Cittone, 米蘭, 1982年

Textile Gallery, 倫敦, 1989 年

Thyssen-Bornemisza珍藏, 倫敦佳士得, 2015年4月21日, 拍品編號68

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

展覽

賽努奇博物館, 巴黎, 1911年

Maastricht, The European Art Fair, 1988年

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Henri d' Ardenne de Tizac, 〈Tapis Chinois〉, 《Art et Decoration》, III冊, 巴黎, 1911年, 376頁, 圖版編號3

Friedrich Sphuler, 《The Thyssen-Bornemisza Collection, Carpets and Textiles》, 倫敦, 1998年, 220-1頁, 圖版編號59.

Hans König and Michael Franses, 《Glanz der Himmelssöhne Kaiserliche Teppiche Aus China》, Museum für Ostasiatische Kunst, Köln, 倫敦, 2005年, 圖版編號25

Hali, 冊5, 編號2, 'Gallery', 圖版編號2, 218頁





The reign of the Kangxi Emperor was a period of great achievement for all the arts, and carpets woven during this period are celebrated for their harmony and proportion both in coloration and size. Woven for both the Imperial court and nobility, Qing dynasty rugs and carpets were often made for a specific place or function. Based on its proportions, the present lot was probably made as a daybed cover that would have been typically reserved for an important guest.

The elegance of this carpet lies in the balanced symmetry of the five equal-sized medallions in the field. This format is atypical; the more usual format from this period is a large central round medallion flanked by four similar, but smaller, medallions with embellishments or spandrels in each corner (see M. S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p. 316, fig. 284, cat. 206). Here, each six-lobed medallion formed by a stylized 'T' or cloud-band motif encircles a flowering lotus blossom all on a field of flowering peonies and long leaves. The main border contains a repeat of archaic opposing dragons flanking a *shou* (longevity) symbol recalling early Chinese bronzes where they are also known as 'leaf dragons' for the similarity to vines and leaves (Friedrich Spuhler, *The Thyssen-Bornemisza Collection: Carpets and Textiles*, London, 1998, p. 220).

A carpet of similar size and color and with a nearly identical field pattern of peonies is in the Ballard Collection at the St. Louis Museum of Art (Maurice Dimand, *The Ballard Collection of Oriental Rugs*, St. Louis, 1935, plate 68 and Walter Denny, *The Carpet and the Connoisseur*, St. Louis, 2016, p. 230). The Ballard carpet also has five equal-sized medallions, however, the central medallion has a different central motif than the four medallions in the corners. A similar example with a comparable peony-filled ground and five equal-sized medallion format was offered at Christie's London 8 October 2013, lot 55. The writhing dragons within the medallions of the Ballard carpet are very similar to the dragons in the border of the present lot. The Pratt daybed cover in the Metropolitan Museum of Art (Dimand and Mailey, ibid. p. 325, fig. 301) also shares many features with the Goloubew carpet including similar drawing of dragons, particularly the dragons in the corner spandrels, as well as the peony and leafy trellis ground cover. Michael Franses suggests that their similarities are so striking that they may have even been woven in the same workshop.

Victor Goloubew (1878-1945) was among the cultural elite who purchased carpets at the turn of the century. A noted Orientalist and professor who specialized in archaeological excavations in Southeast Asia, Goloubew collected not only Chinese works of art but also objects from Tibet, Cambodia, and Laos.

Interestingly, Michael Franses notes that between 1909 and 1920 about 1650 'antique' Chinese rugs were offered for sale in various auctions in New York and most were in near perfect condition (*Lion-dogs Hundred Antiques Classical Chinese Carpets I*, London, 2000, p. 14). Today, most carpets attributed to the Kangxi period are in distressed or fragmentary condition so to find a complete example in useable condition is a rare opportunity.

康熙朝在工藝美術各方面都有卓越的成就，而此時期的織毯更以其色彩和尺寸上的調和及比例聞名。清代織毯係為王公貴族所作，通常有其固定使用的場合或功能。根據大小來看，本拍品應該是覆在榻上的毯子，僅在貴賓光臨時使用。

此毯之所以顯得高雅，係因於平均且對稱分佈的五個圓形裝飾，而這樣的形式並非主流；此時期較常見的形式是正中間一個大圓裝飾圖案，兩邊有四枚類似但稍小的圓飾，四角還有紋飾。（參照M·S·狄曼德與尚·麥利，《大都會藝術博物館藏東方織毯》，紐約，1973年，316頁，圖版編號284，編號206。）這裡每個六瓣的圓飾都由一個風格化的T字或雲帶裝飾環繞一朵綻放的蓮花組成，襯著鋪地盛開的牡丹和長長的葉子。主要的邊框中還有連續的面對面、背對背古龍紋，兩兩中間夾著壽字，讓人想起中國古青銅器上的「葉龍紋」，以其與藤蔓枝葉相仿的造型而名。（費德利西·斯卜勒，《提森-波那米薩美術館珍藏：織毯與織品》，倫敦，1998年，220頁。）

一件和本拍品尺寸、顏色皆類似、牡丹底紋幾乎相同的織毯，現藏於聖路易美術館拜拉德珍藏。（莫里斯·狄曼德，《拜拉德珍藏之東方織毯》，聖路易，1935年，圖版編號68；沃特·丹尼，《織毯與其行家》，聖路易，2016年，230頁。）拜拉德織毯同樣也有五個大小一致的圓飾，不過正中的圓飾的中心圖案和其餘四角圓飾的不一樣。另外一件同樣有牡丹鋪地和五個大小相等的圓飾的織毯，於倫敦佳士得拍出，2013年10月8日，拍品55號。拜拉德織毯圓飾內反覆的龍紋，和本拍品邊緣的龍紋近似。大都會藝術博物館藏的普萊特榻墊（狄曼德與麥利，見前揭書，325頁，圖版編號301），和郭路畢歐織毯有許多雷同的特徵，包括類似的龍紋，尤其是四角上裝飾的龍，以及牡丹與葉構成的格紋底。邁克·法蘭西斯認為兩者間的相似度之高，顯示可能出自同一間工坊之手。

維克多·郭路畢歐（1878至1945年）是十九世紀末、二十世紀初鍾情於織毯的藝文人士之一。作為一個東方學者及教授，專門在東南亞從事考古發掘工作，郭氏不僅收藏中國工藝品，同時也喜歡西藏、柬埔寨、寮國的物件。

有意思的是，邁克·法蘭西斯指出，1909至1920年間，約有1650件「古董」中國織毯於紐約透過各種拍賣出售，大部分都保存良好，幾近完美。（《獅子古董一百選：古典中國織毯第一集》，倫敦，2000年，頁14。）今天，大部分被認為來自康熙年間的織毯大半有毀損或破碎，因此能找到一件完好且仍可供使用的織毯實屬難能可貴。



638

AN IMPERIAL YELLOW-GLAZED CUP

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

The cup is delicately potted with deep rounded sides rising from a small ring foot to a gently flared rim, and is covered on the exterior with a pale yellow glaze in contrast to the white interior.

3¾ in. (9.5 cm.) diam., box

\$30,000-50,000

PROVENANCE

Chinese Monochrome Porcelain from the Collection of the late Professor E.T. Hall, C.B.E.; Christie's London, 7 June 2004, lot 90. Eskenazi Ltd., London. The Marie Theresa L. Virata (1923-2015) Collection.

Compare with a pair of cups in the Percival David Foundation, illustrated in *Sekai toji zenshu*, vol. 15, Japan, 1983, p. 203, no. 292, and another pair by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, p. 240, no. 908. One from a pair in the Baur Collection is illustrated with a matching saucer by J. Ayers in *The Baur Collection*, vol. III, Geneva, 1972, nos. A 489-492. See, also, a similar Yongzheng-marked cup illustrated by Peter Lam in *Shimmering Colors, Monochromes of the Yuan to Qing Periods*, The Zhu Yue Tang Collection, Art Museum, the Chinese University of Hong Kong, 2005, p. 209, no. 133.

清雍正 黃釉盃 雙圈六字楷書款

來源

E.T.Hall教授C.B.E.珍藏中國單色釉瓷，倫敦佳士得，2004年6月7日，拍品編號90
埃斯肯納齊，倫敦
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

可參考一對大衛德爵士舊藏之黃釉盃，載於《世界陶瓷全集》，卷15，日
本，1983年，203頁，編號292；另一例黃釉對盃，載於康蕊君，《玫茵堂中國
陶瓷》，卷2，倫敦，1994年，240頁，編號908。鮑爾氏故藏一對黃釉盃其一
及配套之碟載於J. Ayers,《鮑爾珍藏》,卷三, 日內瓦, 1972年, 編號A489-
492。另可參考一雍正款近似例，載於林業強編，《五色瓊霞：竹月堂藏元明清
一道釉瓷器》，香港中文大學文物館，2005年，209頁，編號133。



(mark)









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SOGA SHOHAKU (1730-1781)
Chinese landscape

Signed *Shohaku ga*, sealed *Jyoki* and *Dasokuken Shohaku*
Four sliding doors (*fusuma*); ink on paper
69½ x 36½ in. (175.6 x 92.7 cm.) each

\$80,000-120,000

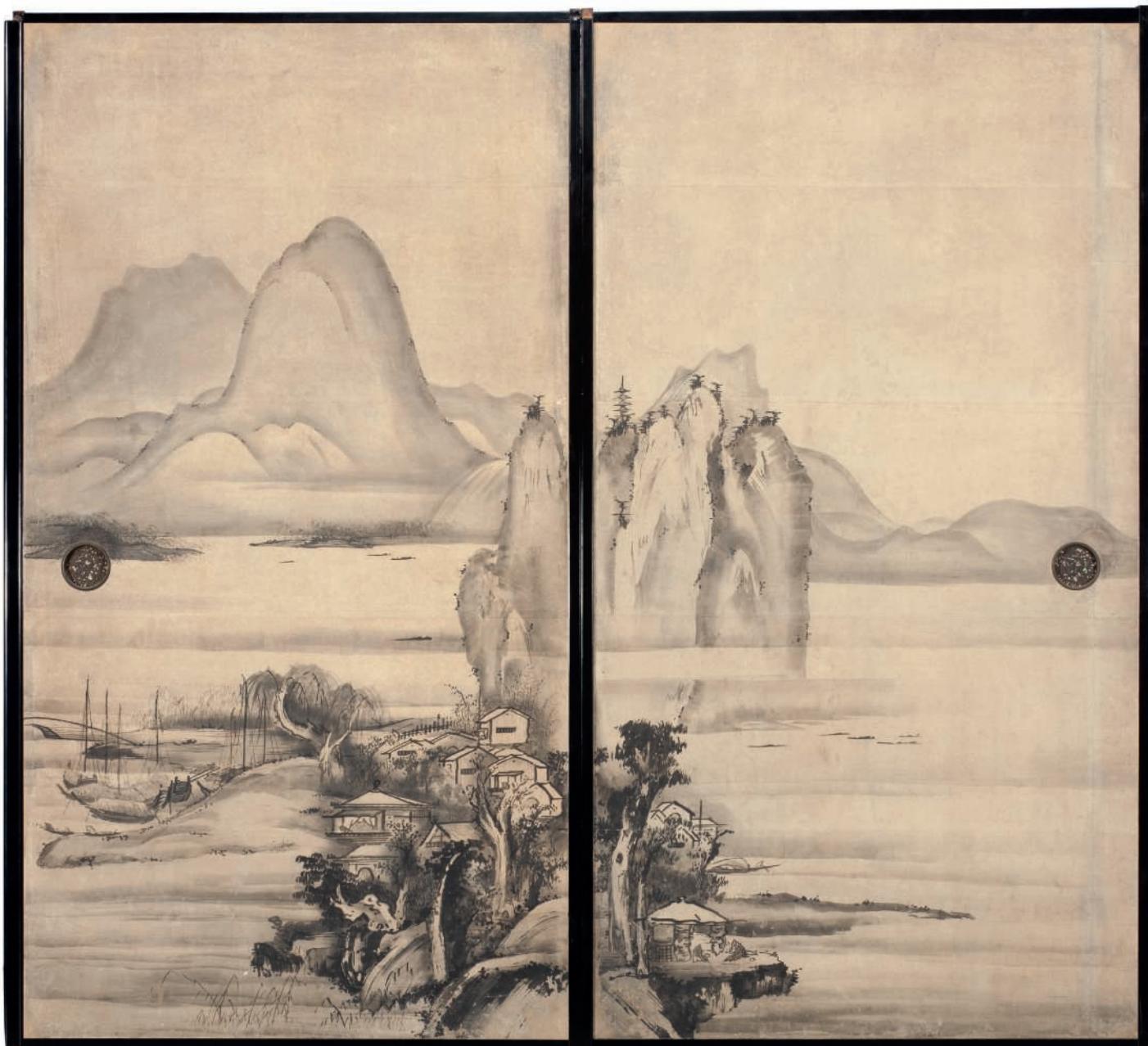
The artist, Soga Shohaku, is considered one of the great eccentrics and innovators of the Edo period. A pair of six-panel screens by the same artist, depicting a similar idealized Chinese landscape, were sold at Christie's New York in The Collection of Robert Hattfield Ellsworth Part I: Masterworks, 17 March 2015, lot 57. For more on Shohaku, with special attention to his antisocial behavior, see Miyeko Murase, "The Rebel Painter Soga Shohaku in the Powers Collection," *Unrivalled Splendor: The Kimiko and John Powers Collection of Japanese Art*, Houston, 2013.

PROVENANCE

The Manno Art Museum, Osaka.
The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Selected Masterpieces of the Manno Collection, Japan, 1988, pl. 32.



十八世紀 曾我蕭白(1730-1781年)

四面樓閣山水圖襖

來源

萬野美術館，大阪

倫敦佳士得，2003年

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

文獻

《Selected Masterpieces of the Manno Collection》，日本，1988年，圖版編號32

曾我蕭白為江戶時期公認最特立獨行並創新風格之畫家。其所繪製之另一同樣描繪理想美好中國風景之六面圖襖於錦瑟華年—安思遠私人珍藏拍出，2015年3月17日，拍品57號。關於曾我蕭白之研究，尤其是關於畫家反社會行為之討論，參見村瀨實惠子，The Rebel Painter Soga Shohaku in the Powers Collection, Unrivalled Splendor: The Kimiko and John Powers Collection of Japanese Art, 休士頓，2013年。



RARE “MING-STYLE” ZITAN FURNITURE FROM THE VIRATA COLLECTION

Curtis Evarts

The mystique of *zitan* has captivated the Chinese for centuries. With origins from faraway foreign lands, *zitan* has historically been associated with the exotic. With quintessential qualities of perfumed fragrance, massive weight, deep-red pigmentation, and a surface that polishes to a rich, jade-like luster, it reflects the virtuous characteristics associated with those of nobility and rank. As a material for furniture-making, it was highly esteemed at the Qing Imperial Court, and indeed, the majority of surviving examples of *zitan* furniture reflect “Qing-style” forms and decoration. But even more unique is the rarified genre of “Ming-style” *zitan* furniture, of which several examples appear in the Virata Collection sale.

Early texts note that *zitan* was imported from south Asia. During the Tang dynasty, when Chinese trade flourished freely across foreign borders, exotic goods of *zitan* were highly popular amongst the aristocracy; however, most early references—even throughout most of the Ming period—relate to relatively small objects such as game boards, *weiqi* counters, scroll ends, boxes, musical instruments, etc. During the late Ming, the popularity of plain-styled hardwood furniture swelled in the Suzhou region. In the year 1597 Wang Shixing wrote of the sophistication in Suzhou and noted, “... objects for the studio, including stands, tables, couches and beds, of recent are all made of *zitan* or *huali*. Plain styles are valued over those with carved decoration.” While examples of *huanghuali* furniture have survived that can be securely dated to the late Ming period, not one of *zitan* has yet been discovered; and that extant examples of minimalistic, “Ming-style” *zitan* furniture are considerably fewer than those of *huanghuali* marks its unique rarity.

The early Qing emperors were highly influenced by the southern Jiangnan culture, where Suzhou was centrally located. In the early 18th century, they revitalized the Imperial furniture-making workshops with highly skilled craftsman recruited from Guangzhou and Suzhou. Records from the Yongzheng and Qianlong period Imperial archives reveal that *zitan*, *huali*, *nanmu*, and decorative lacquer were commonly used to produce furnishings for the Court Palaces. That *zitan* was sometimes used to reproduce designs from older pieces is a practice that appears recurrently in the Imperial workshop archives. For example, during the 6th year of the Yongzheng reign (1728), a new table of *zitan* was ordered to be made according to the size of an old red lacquer table and the style of another old black lacquer table; and *zitan* chairs were also reproduced after an old, red-lacquer lamphanger chair. Thus, new and old were melded at the Palace, and subsequently, a refreshed Imperial fashion also trickled out throughout the kingdom.

Six examples of “Ming-style” *zitan* furniture from Virata collection reflect the rise of popularity of hardwood furniture in Suzhou during the late Ming period and its popularization throughout the Qing dynasty. The yoke back armchairs are of classic pattern and reveal a perfected and pure expression of the type (lot 640). The *luohan chuang* is a massive work in *zitan* as rarely seen; yet with exquisite proportions and detailing, it is a masterwork without excess (lot 643). The small *zitan* table reflects Imperial taste during the early Qing period (lot 642); a matching piece in the Summer Palace collection was catalogued by Wang Shixiang, and tables of similar style are found in the Palace collection at the Forbidden City. The flush-sided *zitan* stands exhibit an extreme in minimalistic style that is rarely seen in works of *zitan*; the form epitomizes the concept of “Ming style” (lot 641). The pair of smaller *zitan* stools reflect the refinement of Suzhou craftsmanship exemplified by the use of finely woven cane mat on the underside to conceal the structure of the seat frame (lot 644). The *zitan* balance stand also typifies a Ming-style pattern from the Jiangnan region, and its simple detailing echoes Wang Shixing’s comments of the late Ming period preference in Suzhou for plain styling over carved decoration (lot 645). These “Ming-style” objects are truly a rare offering.



維勒泰珍藏珍罕明式紫檀家具

柯惕思

許多世紀以來，紫檀的神秘魅力一直使中國人著迷不已。由於紫檀起源於遙遠的異國，歷來在人們心中一直蘊結著濃厚的珍奇情懷。它色澤深紫紅，磨光後表面晶瑩飽滿如玉，再加上味道清香與份量極沉等出眾的特性，反映出達官貴人的權勢和身份。作為製作家具的材料而言，紫檀則深受清宮的青睞與珍愛，事實上，大多數存世的紫檀家具實例就反映出“清式”的形體和裝飾。但維勒泰珍藏拍賣的拍品中出現了幾件“明式”的紫檀家具這一稀有流派，更顯鳳毛麟角了。

早期文獻記載紫檀從南亞進口。唐朝時，中國與邊界的貿易頻繁，往來無阻，因此紫檀之類的異國珍奇在王公貴族之間頗為盛行。然而，從最早的文獻，甚至一直到明代多數的史料，涉及紫檀的都是相對較小的物件，如棋盤、圍棋子、畫軸頭套、小盒及樂器等。到了晚明，簡樸風貌的硬木家具在蘇州地區日益風行。萬曆丁酉年間（1597年）王士性紀實蘇州的審美世故，就說到：“……又如齋頭清玩、几案、床榻，近皆以紫檀、花梨為尚，尚古樸不尚雕鏤”。雖然黃花梨家具有準確斷代至明晚期的實例存世，紫檀卻一個也沒發掘到；還有就是，現存極簡約主義的“明式”紫檀家具實例又比那些黃花梨的少之又少，故而彰顯出它的無比珍貴性。

清初的幾位皇帝極受江南文化的影響，而江南的核心在蘇州。十八世紀初期，帝王們重振宮廷的家具作坊而延攬廣州和蘇州的能工巧匠。雍正和乾隆兩代的大內檔案顯示皇家傢俱制作常用紫檀、花梨、楠木和雕漆。而清宮造辦處檔案中反覆出現的一個操作慣例，就是用紫檀料來複製宮廷裡的祖傳老家具。拿雍正六年的記錄來說，依旨要根據一張古老朱漆桌的尺寸及另外一張陳年黑漆桌的造型，加以紫檀料做一張新的條桌；還有用紫檀料複製一張老的朱漆燈挂椅。就像這樣，大內宮中融合新舊元素於一爐的家具，成為後來令人耳目一新的宮廷時尚，並且也蔚然成風，遍及國內。

維勒泰收藏的六件“明式”紫檀家具實例也反映了蘇州硬木家具興起於晚明而後風行整個清代的事實。四出頭官帽椅（拍品編號640）是經典樣式，並且表露出這款椅子完美又純正的表現形式。羅漢床（拍品編號643）是很少看到的紫檀大作，然而卻有優美的比例和細膩的細節，可謂拿捏得宜恰到好處的傑作。紫檀小几（拍品編號642）則反映出清早期皇家的審美品味，頤和園的藏品中就有一張不相上下的紫檀几著錄在王世襄的書裡；而紫禁城裡的故宮收藏也有類似的小几。四面平紫檀凳（拍品編號641）展示出紫檀作品中罕見的極簡約風格；形體上則是典型“明式”概念的體現。一對紫檀小凳（拍品編號644）則反映了精緻細膩的蘇州工藝，這可由座面底側利用編織細密的藤席覆蓋邊框結構例舉說明。紫檀天平架（拍品編號645）也代表江南地區一項經典的“明式”物種，它簡樸的細節設計呼應了王士性對明晚期蘇人好簡樸的風格勝於雕刻裝飾的評論。是次拍賣呈獻之明式家具實為難得可貴之珍罕傑作。



~640

A VERY RARE PAIR OF ZITAN 'OFFICIAL'S HAT' ARMCHAIRS, SICHUTOUGUANMAOYI

17TH-18TH CENTURY

Each has a well-carved, protruding crestrail supported on a broad S-shaped splat and elegantly curved rear stiles which continue to form the rear legs. The curved arms are supported on tapering, curved vertical braces and curved front posts which continue through the seat frame to form the front legs. The molded seat frame encloses a mat seat, above finely beaded, cusped aprons and spandrels. The legs are joined by stepped stretchers at the sides and a foot rest at the front.

45½ in. (116.2 cm.) high, 24½ in. (62.2 cm.) wide, 21½ in. (54.6 cm.) deep (2)

\$800,000-1,200,000

PROVENANCE

Chang Shing Kee, Hong Kong.
My Humble House, Taipei.
Ever Arts Gallery, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Tsai C.Y., *Zitan: The Most Noble Hardwood*, My Humble House Publications, Taipei, 1996, p. 34.
Chinese Furniture: Selected Articles from Orientations 1984-1999, Magnum (Offset) Printing Co. Ltd, Hong Kong, 1999, back of catalogue advertisement.

In his introduction to Tian Jiaqing's *Destiny with Zitan: Yue Hua Xuan's Collection of Fine Qing Furniture and Items*, Lee Chiu Wah states "zitan is one of the most valuable types of timber in the world. I like zitan, but not only for this reason. Zitan has a slow growth cycle. It takes over 800 years before it can be harvested. It is said that zitan can only survive with the help of heaven and earth. Perhaps because it absorbs so much spiritual essence of heaven and earth, zitan is heavy in specific weight, dark in colour, dense in grain, smooth and subtle as jade, and is elegant and sophisticated."

This form of armchair, with "four exposed ends" to the yoke and arms cut-off square rather than round, is well known in *huanghuali* but virtually unknown in *zitan*. A *huanghuali* example from the collection of 'Take One Step Back' Studio is illustrated in *Splendour of Style: Classical Furniture from the Ming and Qing Dynasties*, National Museum of History, Taipei, 1999, p. 82. Two published *zitan* examples in this distinctly late Ming style are found in the collection of the Guanfu Museum, illustrated by Ma Weidu (ed.), *The Culture of the Chinese Seat*, China, 2011, p. 45 and another illustrated in *Romantic Charm of Ancient Woodwork*, the Tianjin City, Gumuxiang Furniture Company Ltd. Collection, 2005, pp. 74-75. However, neither example has the same grace as the present pair, which are distinguished by their elegant profile and almost perfect proportions.

明末/清十八世紀 紫檀四出頭官帽椅成對

來源

陳勝記, 香港
寒舍, 台北
恆藝館, 香港
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

文獻

蔡辰洋,《古典紫檀家具》,台北,1996年,34頁
《Chinese Furniture: Selected Articles from Orientations 1984-1999》,香港,1999年,封底廣告

田家青著《紫檀緣—悅華軒藏清代家具與珍玩》一書中,藏家李超華在序言中寫道:「紫檀是世上最名貴的木材之一。我喜歡紫檀,原因卻不僅為此。紫檀生長緩慢,八百年以上纔能成材,可說是要得天時地利,纔能滋養出這種木材。也許是飽吸靈氣之故,紫檀分量重,色澤深沉,棕眼細密,溫潤如玉,光彩深邃。它瑰麗而內斂,有情趣卻穩重。」

「四出頭」官帽椅,即搭腦及扶手皆伸探出頭,而非採用與前後腿彎轉相交之製式,在黃花梨家具中相當普遍,紫檀者則極為罕見。同類黃花梨製椅,退一步齋藏有一例,見《風華再現—明清家具收藏展》,國立歷史博物館,臺北,1999年,82頁。具備此晚明風格之紫檀例有二,其一為觀復博物館藏,並收錄於馬未都編《坐具的文明》,2011年,45頁;其二為古木香家具有限公司藏,見《古木神韻—古木香珍藏明清家具》,天津,2005年,74—75頁。本對官帽椅輪廓典雅別致,比例近乎完美,以上眾例與之相比,均略遜一籌。









~641

A PAIR OF ZITAN STANDS

19TH CENTURY

Each top is enclosed in a thick rectangular frame finely carved with raised beaded borders. The whole is supported on similarly carved legs and joined by base stretchers of conforming shape and raised on low bracket feet.

31½ in. (80 cm.) high, 17½ in. (43.5 cm.) wide, 13 in. (33 cm.) deep (2)

\$30,000-50,000

PROVENANCE

Altfeld Gallery, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

Compare the present stands with a *huanghuali* stand of similar form, alternatively called a trestle support for a plank-form table, illustrated by Gustave Ecke in *Chinese Domestic Furniture*, Beijing, 1944, p. 92, no. 71. The Ecke example, however, does not have the finely-carved beading on the legs, aprons, and spandrels found on the present pair.

清十九世紀 紫檀方几成對

來源

傲斐藝苑，香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



(top)







~642

A VERY RARE NARROW ZITAN SIDE TABLE, TIAOZHUO

EARLY QING DYNASTY, 17TH-18TH CENTURY

The single floating panel top is set in a rectangular frame with finely carved molded edge, above elegant curvilinear, beaded aprons and plain, beaded spandrels. The whole is raised on slender legs of rounded section.

30½ in. (76.5 cm.) high, 35¼ in. (89.5 cm.) wide, 11¼ in. (28.6 cm.) deep
\$250,000-350,000

PROVENANCE

Ever Arts Gallery, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

清初十七/十八世紀 紫檀條桌

來源

恒藝館，香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



Small, light, and delicate, the present table is constructed from the finest *zitan*. A slightly smaller example is found in the Summer Palace, Beijing, illustrated by Wang Shixiang, *Classic Chinese Furniture - Ming and Early Qing Dynasties*, Chicago, 1986, p. 149 and 284, no. 95 (fig. 1). In his discussion of this table, Wang Shixiang relates the apron design to the cusped aprons on both horseshoe and yokeback armchairs of the late Ming period, however, the lack of elongated spandrels on the table, as would be seen on a chair, results in an overall more open and lighter design. When examining apron designs, even stronger comparisons can be made to those found on cabinets. Wang Shixiang discusses a *huanghuali* square-corner cabinet, then in the collection of Tianjin Cultural Relics Store, that exhibits a very similar apron design, see *op cit.* pp. 220-221, no. 147, and dated to the Ming dynasty. He argues that the graceful curved lines and strong beaded edge of the apron, also seen in the present table, are attributes found in the Ming dynasty.

Another table in the Beiyuzhai collection, with almost identical measurements to the table in the Summer Palace, and dated to the early Qing dynasty, is illustrated and discussed by Grace Wu Bruce in 'Classic Chinese Furniture in *Tzu-t'an* Wood', *Arts of Asia*, November - December 1991, pp. 138-148, fig 17. See, also, another related example with slightly more elaborately carved apron and with pierced leaf scrolls to each end in the Palace Museum, Beijing, illustrated by Hu Desheng, *The Palace Museum Collection: A Treasury of Ming and Qing Dynasty Palace Furniture*, Beijing, 2007, fig. 196, where he describes the design as "the minimalistic form is enhanced by the lyrical curvilinear shape of the aprons".

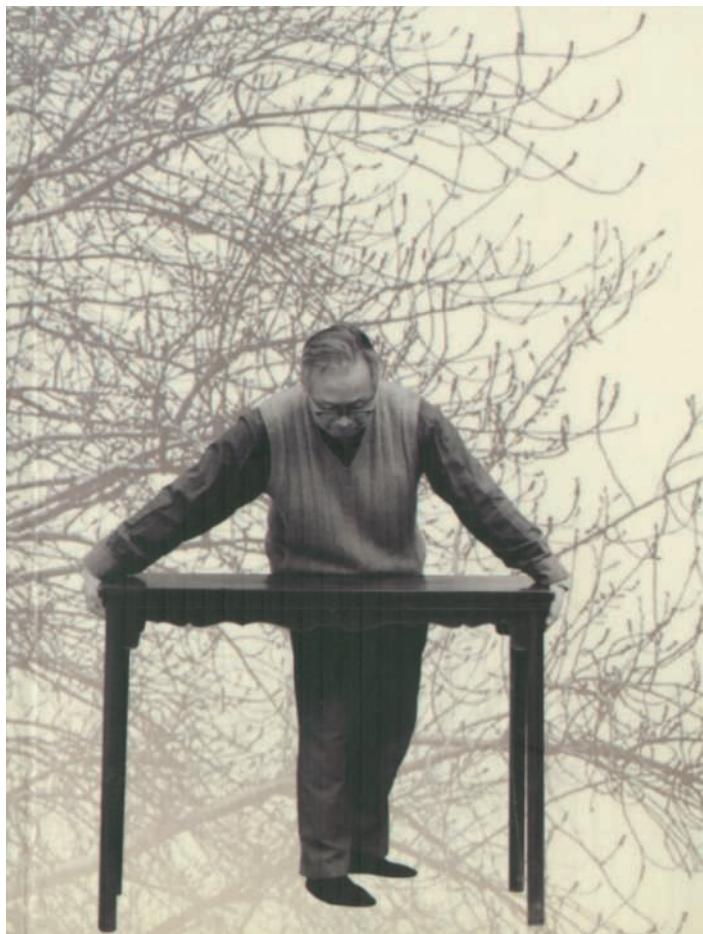


Fig. 1. Wang Shixiang and a narrow *zitan* table from the Summer Palace.
Photograph courtesy of Cultural Relics Press.

(圖1)王世襄與一張源自頤和園之紫檀條桌

圖片提供：文物出版社

此桌玲瓏輕巧、婉約妍秀、用料上乘，以最為優等之紫檀木材所製。北京頤和園藏有一例，體型較小，見王世襄，《明清家具珍賞》，1986年，149及284頁，編號95（圖1）。王氏認為該桌之壺門式牙條設計，與晚明時期圈椅及靠背椅之券口牙子相關。惟該桌之一根牙條兩側為圓形腿足，不能交圈，故無法形成完整的壺門輪廓，取而代之，是更疏朗開闊、超逸空靈之造型。研賞牙條之設計風格，觀櫃架更能洞察其相通之處。王氏於同書列舉之天津市文物商店藏明代黃花梨大方角櫃，其牙條之制式與本桌甚為相似，見前揭書，220—221頁，編號147。該櫃之牙條锼壺門輪廓，線條流麗圓融，邊緣起燈草線，如同此桌，王氏認為此乃明代作品之特徵。

—私人珍藏清初紫檀條桌與上述頤和園藏之例尺寸相約，見伍嘉恩（經典中國紫檀家具）（Classic Chinese Furniture in *Tsu-t'an* Wood），《亞洲藝術》（Arts of Asia），1991年11-12月，138—148頁，圖版編號17。另有一例藏於北京故宮博物館，其牙條雕飾更為豐富，兩端透雕卷草紋，見胡德生《故宮博物院藏明清宮廷家具大觀》，2007年，圖版編號196，胡氏稱其「…波曲的壺門牙綫條為方直的整體增添了動感。」





~643

A MAGNIFICENT AND IMPORTANT ZITAN LUOHAN BED, LUOHANCHUANG

18TH CENTURY

The solid shaped back and side panels are fitted into a thick rectangular frame carved with molded edge and set with a mat platform, above a narrow, concave waist and plain, beaded aprons. The whole is raised on thick beaded, inward-curving legs.

29 in. (73.7 cm.) high, 86½ in. (219.7 cm.) wide, 50½ in. (128.3 cm.) deep

\$2,000,000-3,000,000

PROVENANCE

Chang Shin Kee, Hong Kong.
My Humble House, Taipei.
Ever Arts Gallery, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 紫檀獨板圍子羅漢床

來源

陳勝記，香港
寒舍，臺北
恆藝館，香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏







The *luohanchuang*, or couch bed, is found in both the private chambers of women and the studio of a literati gentleman. A woodblock print from the Ming dynasty novel, *Jin Ping Mei*, shows Pan Jinlian, the principal female character, reclining on a *luohanchuang* with solid rails and inward-curving legs, similar to the present example. In the north, *kang* platforms were used for sleeping; however, literary texts suggest that *luohanchuang* were also considered part of the everyday furnishings, as described by Cao Xueqin in *Dream of the Red Chamber*: "Aroma could see that Perfume was extremely drunk. Fearing that any but the slightest movement might make her sick, she lifted her up very, very gently, and laid her down beside Bao-Yu on the *kang*. She herself lay down on the couch opposite" (Penguin Classics, vol. 3, p. 231) (fig. 1).

A *luohanchuang* was also considered an essential furnishing for the master's studio. Wen Zhenheng dedicates a chapter to tables and couches in his *Treatise on Superfluous Things*, writing "when men of old made tables and couches, although the length and width were not standardized, they were invariably antique" (*gu*), which according to Craig Clunas (*Chinese Furniture*, p. 11) does not just mean 'chronologically old' but implies 'morally ennobling'. Wen goes on to say, "There is no way that they are not convenient, whether for sitting up, lying down or reclining. In moments of pleasant relaxation they would spread out classic or historical texts, examine works of calligraphy or painting, display ancient bronze vessels, dine or take a nap, as the furniture was suitable for all these things. The men of today make them in a manner which merely prefers carved and painted decoration to delight the vulgar eye, while the antique pieces are cast aside, causing one to sigh in deep regret" (Craig Clunas, *Superfluous Things, Material Culture and Social Status in Early Modern China*, p. 42).

The elegant simplicity of this unadorned *luohanchuang* is derived from its pure form and balanced proportions and represents a true interpretation of the concept of *gu*, as defined by Wen Zhenheng.



Fig. 1. Detail of a woodblock print from *Jin Ping Mei*, Ming dynasty
(圖1) 明代金瓶梅木版畫局部



羅漢牀，常見於女士廂房或文人書齋。明代小說《金瓶梅》之版畫(圖1)插圖可見女主角潘金蓮躺在一張與本具相仿之圓子鼓腿彭牙羅漢牀上。北方人常寢於炕上，而據文獻記述，羅漢牀亦屬日常起居坐卧具。曹雪芹《紅樓夢》中有如此描述：「襲人見芳官醉的很，恐鬧他睡酒，只得輕輕起來，就將芳官扶在寶玉之側，由他睡了。自己卻在對面榻上倒下。」(英文原文引述Penguin Classics，第3冊，231頁。(圖1))

羅漢牀在主人廳堂亦佔一重要席位。文震亨《長物志》卷六〈几榻〉中寫道：「古人製几榻，雖長短廣狹不齊，置之齋室，必古雅可愛。」按柯律格(Craig Clunas)之說法，《中國家具》(Chinese Furniture)，11頁，「古」非指「古舊」，乃指「古雅」。文氏續說：「又坐臥依憑，無不便適。燕衍之暇，以之展經史，閱書畫，陳鼎彝，羅肴核，施枕簟，何施不可。今人製作，徒取雕繪文飾，以悅俗眼，而古制蕩然，令人慨歎實深。」(英文原文引述柯律格，《Superfluous Things, Material Culture and Social Status in Early Modern China》，42頁。)

本羅漢牀形制簡約，全體光素，不加雕飾，比例勻稱，文震亨所謂古意盎然其中。









THE ELLSWORTH STOOLS

~644

A VERY RARE PAIR OF ZITAN CORNER-LEG STOOLS, FANGDENG

18TH CENTURY

Each has a double-matted seat set within the square frame and is raised on legs of round section joined by humpback stretchers framing vertical struts at top and plain stretchers below.

16½ in. (41.9 cm.) high, 16½ in. (41.9 cm.) square (2)

\$350,000-550,000

PROVENANCE

The Collection of Robert H. Ellsworth Part II: Chinese Furniture, Scholar's Objects, and Chinese Painting; Christie's New York, 18 March 2015, lot 144.
The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Robert H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 196, pl. 105 and 105a.

清十八世紀 紫檀羅鍋方櫈成對

來源

錦瑟華年 – 安思遠私人珍藏（第二部分）：家具、文玩及書畫，紐約佳士得，2015年
3月18日，拍品編號144
瑪麗·泰瑞莎·L·維勒泰 (1923–2015) 珍藏

文獻

安思遠，《中國家具：明清硬木家具實例》，香港。1971年，圖版105及105a



As published by Robert Ellsworth. Courtesy of Hei Hung Lu.

本拍品經安思遠著錄。圖片提供：黑洪祿





A related single *zitan* stool of similar design, formerly in the collection of Wang Shixiang, but set with double vertical posts between the humpback stretcher and the underside of the seat frame and retaining its bronze feet is illustrated by Wang Shixiang in *Classic Chinese Furniture: Ming and Early Qing Dynasties*, Chicago, 1986, p. 61, no. 14. A pair of *jichimu* stools now on exhibit in the Astor Court at the Metropolitan Museum of Art and also illustrated by Robert Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Ch'ing Dynasties*, New York, 1970, pl. 105, p. 196, are of comparable height to the present pair (fig. 1). The *jichimu* pair have a square hole in the base of the leg suggesting the presence of a locating mortise for a bronze foot which is now missing. Another pair of *jichimu* stools constructed *en suite* with the pair at the Metropolitan Museum of Art, but with a straight turned leg with ball feet above square chicks, were sold at Sotheby's New York, 24 March 1998, lot 734 and is now in the John C. Weber collection.

Interestingly, all the published examples have one very rare and unusual feature found in the double soft-matted seats. The seat frame is drilled to accommodate the top matting seat that is woven through these drill holes and finished with a trimming strip. This technique is repeated on the underside obscuring what would be the untidy finish of the matting seat and also, more impressively, finished with its own trimming strips. It appears to be the only group of stools that exhibit this highly-sophisticated and very unusual technique for soft matting seats.

王世襄舊藏一紫檀方櫈，形製與本對相仿，惟該櫈於羅鍋枨及椅盤底部之間加雙矮老，椅腳下端套有銅足，見王氏《明清家具珍賞》，1986年，61頁，編號14。另有一對高度與本對相仿之鴻鵠木方櫈，現展出於紐約大都會藝術博物館明軒（Astor Court），並收錄於安思遠(Robert Ellsworth)《中國家具：明清硬木實例》(Chinese Furniture: Hardwood Examples of the Ming and Ch'ing Dynasties)，紐約，1970年，圖版105號，196頁 (圖1)。該櫈足底有方孔，或曾為榫眼以安銅足，惟銅足如今已失。另有一對鴻鵠木方櫈，原與大都會藏兩櫈為四張一組，但仍連銅足，於紐約蘇富比拍出，1998年3月24日，拍品734號，現為John C. Weber珍藏。

無獨有偶，以上各出版過之例，均有一極為罕見及異於常法之特徵，即雙層軟屨。各櫈均於邊抹打槽安屨眼，上層軟屨，編織其間，收尾後用細木條壓蓋釘牢。下層軟屨亦使用同一技法，以遮蓋無上層軟屨棕籐穿結之部分，收齊整美觀之效，並亦以細木條壓蓋釘牢。這種軟屨製作手法極為複雜，希奇罕見，綜觀同類櫈具，似乎惟獨本文列舉之例以此技法製成。



Fig. 1. Stools. 17th-18th CE. China, late Ming (1368-1644) or early Qing (1644-1911) dynasty. Wood (jizhimu), H. 16 3/16 in. (41.1 cm); W. 20 15/16 in. (53.2 cm); D. 29 1/16 in. (53.2 cm). Gift of Robert Hatfield Ellsworth, in memory of Alan Priest, 1977 (1977.77.1-2). © The Metropolitan Museum of Art. Image source: Art Resource, NY.

(圖1)明十七/清十八世紀雞翅木方櫈一對高16 3/16吋(41.1公分);寬20 15/16吋(53.2公分);深29 1/16吋(53.2公分)。安思遠紀念Alan Priest之饋贈,1977年。圖片版權所有:大都會美術館。圖片來源:Art Resource,紐約。



(underside)





~645

A VERY RARE LARGE ZITAN BALANCE STAND

17TH CENTURY

The protruding top rail is supported on vertical posts joined by a stretcher fitted with narrow openwork panels above shaped corner spandrels. The posts are flanked by standing spandrels and fitted into thick humped feet joined by a single drawer.

30½ in. (76.5 cm.) high, 27½ in. (69.9 cm.) wide, 13¼ in. (33.5 cm.) deep

\$70,000-90,000

PROVENANCE

Grace Wu Bruce, Hong Kong.

The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 278.

The present balance stand is distinguished by its large proportions and the superior quality of the dark zitan. A slightly smaller zitan balance stand, dated to the late 17th-early 18th century, is in the Liang Yi Collection and published by Curtis Evarts in *Liang Yi Collection*, vol. 3, Hong Kong, 2007, p. 160.

十七世紀 紫檀天平架

來源

嘉木堂，香港
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

文獻

嘉木堂，《明式家具二十年經眼錄》，北京，2010年，278頁

本天平架碩大雄渾，用料上乘，色澤黝黑，沉穆雅靜，造工精良。兩依藏有一件十七世紀至十八世紀初紫檀天平架，尺寸比本架略小，見柯惕思(Curtis Evarts)《兩依藏》，卷三，香港，2007年，160頁。



(alternate view)





~646

A PAIR OF VERY RARE RECTANGULAR WAISTLESS ZITAN STOOLS

17TH-18TH CENTURY

Each mat seat is set in a rectangular frame above plain aprons and raised on tapering legs of square section that terminate in hoof feet.

19 1/4 in. (48.9 cm.) high, 19 5/8 in. (49.8 cm.) wide, 14 3/4 in. (37.3 cm.) deep

\$100,000-150,000

PROVENANCE

Ever Arts Gallery, Hong Kong.

The Marie Theresa L. Virata (1923-2015) Collection.

The present pair of stools is related to box-form stools, which can be constructed both with and without 'giant arm's' braces. Stools of this type are extremely rare and are distinguished by the simple elegance and refined geometry of the design.

A related box-form stool, also dated 17th century, and constructed with pyramidal joints connecting the top and base frames, formerly in the Lai Family Collection, was sold at Christie's New York, 17 September 2015, lot 915. Compare a cube-form *jumu* stool, currently in the Peabody Essex Collection, illustrated by N. Berliner and S. Handler, *Friends of the House: Furniture from China's Towns and Villages*, Salem, 1995, pp. 44-45, pl. 4. An example in *huanghuali* with curved 'giant arm's' braces is illustrated in *Chan Chair and Qin Bench: The Dr. S.Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, 1998, pp. 70-71, pl. 6.

明末/清十八世紀 紫檀無束腰馬蹄足長方櫈成對

來源

恆藝館, 香港

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

此類方櫈有帶霸王枨與否之二例。如此形制之方櫈極其罕見，造型典雅，簡約清新。

(2)

黎氏家族珍藏之十七世紀黃花梨方櫈，椅框上下以抱肩榫連接，於紐約佳士得拍出，2015年9月17日，拍品915號。皮博迪埃塞克斯(Peabody Essex)珍藏另一例櫟木櫈，載於楠希·白靈安(N. Berliner)及莎拉·韓蕙(S. Handler)《中國村鎮家具》(Friends of the House: Furniture from China's Towns and Villages)，塞勒姆，1995年，44—5頁，圖版編號4；攻玉山房藏一黃花梨霸王枨方櫈，見《禪椅琴凳：攻玉山房藏明式黃花梨家具》，香港，1998年，70-1頁，圖版編號6。





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A NINGXIA-STYLE CHINESE CARPET

CIRCA 1900

The carpet has a traditional octagon trellis pattern overall within two different key-fret borders and an outer solid brown border all in blue, cream, maize and brown.

Approximately 15 ft. 4 in. x 10 ft. 6 in. (467 cm. x 320 cm.)

\$8,000-12,000

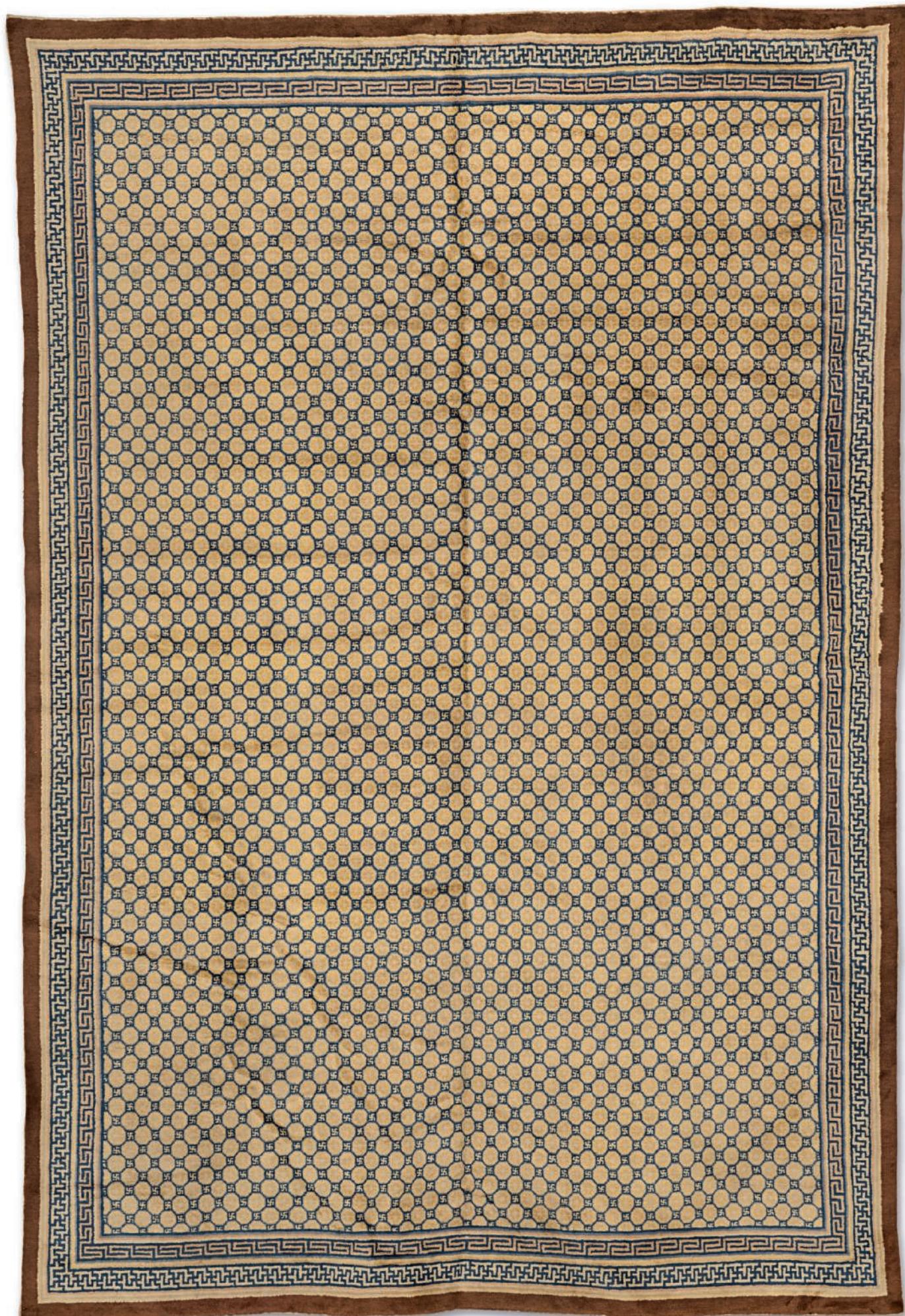
PROVENANCE

Sandra Whitman, Antique & Old Chinese Rugs, San Francisco, 1998.
The Marie Theresa L. Virata (1923-2015) Collection.

約1900年 寧夏式幾何紋毯

來源

Sandra Whitman, 舊金山, 1998年
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



A dark wooden table with a white cloth and a silver vase containing a bouquet of vibrant red flowers. The table is positioned in front of a large, ornate doorway.





~648

A HUANGHUALI/RECESSED-LEG TABLE, PINGTOU'AN

17TH CENTURY

The paneled top is set within a rectangular frame with molded edge, above a plain beaded apron and cloud-shaped spandrels. The whole is raised on legs of round section joined by pairs of stretchers.

31½ in. (80.4 cm.) high, 61 in. (159 cm.) wide, 20½ in. (52.1 cm.) deep

\$120,000-180,000

PROVENANCE

Ever Arts Gallery, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

十七世紀 黃花梨平頭案

來源

恒藝館，香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏







◦ 649

QI BAISHI (1864-1957)

Sunrise over Water

Hanging scroll, ink and color on paper
51 1/4 x 20 5/8 in. (130.2 x 52.3 cm.)

Inscribed and signed, with two seals of the artist
Dated autumn, *jiwei* year (1919)
Dedicated to Jinqing

\$500,000-700,000

LITERATURE

Jung Ying Tsao, *The Paintings of Xugu and Qi Baishi*, University of Washington Press, Seattle and London, 1993, p. 259.

As an artist who was unconventional in his style of painting, Qi Baishi was a master of depicting simple scenes that evoked the nature and essence of his subject. Integrating his rural upbringing and observations of nature with rustic simplicity, he boldly championed a new style of painting instead of only emulating masters of the past.

Born into a peasant family in Xiangtan, Hunan province, Qi Baishi was fond of painting since he was a child. Unable to apprentice under painters at the time, he worked as a wood carver and honed his skills under Zhou Zhimei (1840-1906). Despite his limitations in his youth, he tried to learn to paint through studies of The Mustard Seed Garden Manual. In 1889, he was able to receive formal artistic training under Hu Zizhuo (1847-1914), a renowned literati artist from Qi's hometown, who also taught him flower-and-bird and landscape painting. Through his master's influence, he mostly created his flower-and-bird paintings through the meticulous *gongbi* techniques, while also studying in the styles of old masters, such as Bada Shanren (1626-1705), Jin Nong (1687-1783), and Xu Wei (1521-1593).

In the late 1910s, Qi Baishi moved to Beijing, where he sold paintings and carved seals. While his paintings were not selling very well in Beijing at the time, he luckily befriended Chen Shizeng (1876-1923) who convinced the artist to start painting in a new style, one which involved strong color contrasts between dark ink and bright floral colors, which lead to his tremendous success.

Dated 1919, *Sunrise over Water* was painted around what is considered the turning point of Qi Baishi's career. The painting features two seals, *qi da* and *wuwu hou yizixing*. The latter, which states that the painting was done after *wuwu* year (1918) and is now housed in Beijing Art Academy, is a relatively rare seal, used mostly in the paintings from 1918 and 1919. Qi expertly renders the billowing clouds in purplish hues, juxtaposed with light washes of orange and pink under the blood orange sun. Fluid lines of fuchsia and grey make up the undulating waves in which Qi rolls the brush, shifting from thicker to thinner strokes. Despite the strong and unconventional colors, Qi Baishi's use of expert technique and composition conveys a calm sunrise that is both masterful yet inviting.

齊白石 旭日東昇 設色紙本 立軸 一九一九年作

題識：晉卿先生屬正。己未（1919年）秋，白石翁。

鈐印：齊大、戊午後以字行

出版：曹仲英，《虛谷與齊白石繪畫》，華盛頓大學出版社，1993年，第259頁。

齊白石是一位大膽創新的藝術家，反對因襲保守，善於在簡單的生活中發現美，往往以生活中自然題材入畫，意境渾厚樸素，洋溢著濃厚的鄉土氣息，全面改變了二十世紀近代中國書畫的面貌。

出生湖南湘潭農家的齊白石雖自幼喜愛繪畫，但因生活貧苦，沒有隨師習畫的機會。青年時拜木工周之美（1840-1906）為師，習得多種典型人物刻法，並依照《芥子園畫譜》畫過神佛、人物。一八八九年二十七歲時，他又拜得湘南名士胡自倬（1847-1914）為師，才正式學習山水和花鳥。受其師影響，齊白石早年花鳥畫作民間氣息重，用筆工細，以八大山人（1626-1705）、金農（1687-1763）、徐渭（1521-1593）諸家為宗。

一九一〇年代末，齊白石移居北京，以賣畫治印維生，機緣巧合下，認識了對其花鳥畫風影響甚深的陳師曾（1876-1923）。當時齊白石的仿八大花鳥畫風格孤寂清逸，不為京人所喜，賣畫乏人問津。一九二〇年，他聽從陳師曾勸告，決定另立一格，自創紅花綠葉的寫意畫風，大膽以豔麗顏色寫花果，用綠色寫枝葉，對比強烈。

《旭日東昇》作於一九一九年，正為齊白石藝術生涯中重要的轉折點。畫上鈐“齊大”及“戊午後以字行”兩印。“戊午後以字行”印為齊白石一九一八年自刊，現藏於北京畫院，僅見鈐於一九一八、一九一九年前後少數作品。畫面上一輪紅日，天佈彤雲，霞光萬道，天空呈現紅、橙、紫各色，極為絢麗；一江碧浪以流暢的線條勾勒出，前景線條用墨稍濃，筆下線條細膩而自然，畫面深遠處則用墨漸淡，直至勾勒變為渲染。本幅日出作品用色鮮艷大膽，有別於傳統中國畫著色，齊白石對構圖佈局的創意獨具更可見一斑。

普卿先生屬之己未秋白石畫









~650

AN IMPORTANT SMALL HUANGHUALI RECTANGULAR KANG TABLE, KANGZHUO

16TH-17TH CENTURY

The paneled top is set in a rectangular frame finely carved with a 'water stopping' edge, above a narrow waist and shaped, beaded aprons centered by a carved lotus. The whole is raised on short, elegant cabriole legs terminating in upturned foliate scrolls raised on small ball feet.

8½ in. (21.5 cm.) high, 17½ in. (44.5 cm.) wide, 12¼ in. (31.1 cm.) deep

\$60,000-80,000

PROVENANCE

Grace Wu Bruce, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

LITERATURE

Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, 2010, p. 83.

The present small table is of exceptional quality and was probably made to support an incense burner. Once placed upon a larger table, the incense table would measure the same height as a standard incense stand, such as the circular 'de Santos' tripod incense stand from the present sale.

In the form of a miniature *kang* table, the design of the table flows from the deeply scrolled apron to the exaggerated S-curved cabriole legs with an upturned leaf enclosing a ball and further carved with a curled leaf above. Elements of this small 'incense table' can be found on both *kang* tables and incense stands or true altar tables. A *kang* table in the Palace Museum, Beijing, illustrated in *Furniture of the Ming and Qing Dynasties*, vol. I, Beijing, p. 177, no. 150, has the same flowing outline of the apron with its raised beaded edge and incurving C-scroll where the apron joins the leg. The Palace Museum example is unusual for the square joint at the legs, instead of the more commonly seen mitred joints. A folding *kang* table in the Liang Yi Collection with square lotus-shaped pads carved with *ruyi*, has the same leaf-embracing ball motif of the present table. The present table is probably most similar to a *kang* table, formerly in the Charlotte Horstmann Collection and now in the Nelson-Atkins Museum of Art, illustrated by Robert Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. no. 45, however, the carving is more vigorous and assured, especially when considering its smaller scale.

明十六/十七世紀 黃花梨小炕桌

來源

嘉木堂, 香港
瑪麗·泰瑞莎·L·維勤泰(1923-2015)珍藏

文獻

伍嘉恩,《明式家具二十年經眼錄》,北京,2010年,83頁

此桌應多半為置于一大桌上作爲香爐之座,使其高度等同於香爐置於香几之上,例如是次拍賣的得桑托斯(de Santos)香几。此小桌品質上乘,殊爲難得。

本拍品形制如同袖珍炕桌,牙條上刻花葉紋,S型三彎腿足端飾花葉卷珠並再翻出葉片及膝。如此桌之腿足樣式可見於其他炕桌,香几,或供桌。北京故宮藏一例炕桌(見《明清家具(上) -故宮博物院藏文物珍品全集》,2002年,編號150),其壺門式牙及桌腿內側锼出花牙及下踩承珠與本拍品構思一致,惟其牙條與腿相接處並未使用抱肩榫連接,與其他目前所知之炕桌不同。兩依藏一例黃花梨折疊炕桌亦有花葉紋卷珠腿足,惟其承珠實為刻有如意紋之蓮葉形基墊,而非扁珠狀。整體上來說本拍品與Charlotte Horstmann故藏,現藏於納爾遜美術館(館藏編號F72-52)之炕桌相似,霍氏舊藏著錄於安思遠《中國家具:明清硬木實例》(Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties),紐約,1970年,編號45,但本拍品應其尺寸較小之故,整體感覺既生動活潑又穩重許多。





~651

A RARE SMALL *HUANGHUALI* CORNER-LEG TABLE, *BANZHUO*

17TH CENTURY

The two-panel top is set within a rectangular frame with finely molded edge, above a narrow waist and plain-beaded aprons. The whole is raised on beaded legs of square section joined by humpback stretchers and terminating in hoof feet.

31½ in. (80 cm.) high, 27¼ in. (69.2 cm.) wide, 16¼ in. (41.3 cm.) deep

\$80,000-120,000

PROVENANCE

Nicholas Grindley Ltd., London.
The Marie Theresa L. Virata (1923-2015) Collection.

十七世紀 黃花梨羅柅半桌

來源

尼古拉斯·格林利，倫敦
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



(alternate view)









653

A TIELIMU KANG TABLE, KANGZHUO

18TH-19TH CENTURY

The single-panel top is set in a rectangular frame, above a narrow waist and plain aprons. The whole is raised on incurved legs terminating in hoof feet.

11 in. (28 cm.) high, 36 1/2 in. (92.7 cm.) wide, 22 1/8 in. (58.1 cm.) deep

\$6,000-8,000

PROVENANCE

MD Flacks (UK) Ltd., London.

The Marie Theresa L. Virata (1923-2015) Collection.

A *tielimu kang* table of similar proportions was sold at Christie's New York, The Collection of Robert Hatfield Ellsworth Part II: Chinese Furniture, Scholar's Objects and Chinese Paintings, 18 March 2015, lot 163.



652

A FLAMBÉ-GLAZED BOTTLE VASE

CIRCA 1800

The heavily-potted vase has a tapering globular body and tall neck, and is covered with a glaze of mottled crushed-strawberry-red color.

17 1/4 in. (43.8 cm.) high

\$12,000-18,000

PROVENANCE

Anthony Carter, London.

The Marie Theresa L. Virata (1923-2015) Collection.

約1800年 窯變釉賞瓶

來源

Anthony Carter, 倫敦

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

清十八/十九世纪 鐵梨木有束腰鼓腿彭牙炕桌

來源

MD Flacks (UK) Ltd., 倫敦

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

一件比例與本拍品相似之鐵梨木炕桌於紐約佳士得《錦瑟華年—安思遠私人珍藏第二部分：中國家具、文玩及書畫》拍出，2015年3月18日，拍品編號163。

~654

A RARE HUANGHUALI LOBED BRUSH POT, BITONG

18TH CENTURY

Of foliate outline, the brush pot is carved with slightly tapering sides between raised bands around the rim and base.

7½ in. (18.1 cm.) high

\$25,000-35,000

PROVENANCE

Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 黃花梨六瓣式花口筆筒

來源

安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏





655

A PAIR OF NINGXIA PILLAR RUGS

EARLY 20TH CENTURY

Each rug has a scrolling dragon on a gold ground above a polychrome wave and cloud border.

Each approximately 7 ft. 9 in. x 2 ft. 11 in. (236 cm. x 89 cm.)

\$4,000-6,000

PROVENANCE

Linda Wrigglesworth Ltd., London.
The Marie Theresa L. Virata (1923-2015) Collection.

二十世紀初 寧夏龍紋柱毯成對

來源

Linda Wrigglesworth Ltd.,倫敦
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

~656

A HUANGHUALI MIRROR STAND, JINGJIA

18TH CENTURY

The lattice-folding mirror stand is on top of the platform, above a pair of panel doors mounted with *baitong* hinges, opening to reveal three drawers, above shaped aprons carved with confronting dragons. The whole is raised on short legs terminating in hoof feet.

7 $\frac{1}{2}$ in. (20 cm.) high, 14 $\frac{1}{4}$ in. (36.2 cm.) square

\$15,000-25,000

PROVENANCE

Christopher Cooke, London.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 黃花梨摺疊式鏡架

來源

Christopher Cooke,倫敦
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏





657

A PAIR OF CLOISONNÉ ENAMEL PRICKET CANDLESTICKS

17TH CENTURY

Each has a bell-shaped base supporting a tall stem surmounted by a pricket above a drip pan, and is decorated all over with lotus scroll.

12 in. (30.5 cm.) high (2)

\$15,000-20,000

PROVENANCE

Anthony Carter, London.

The Marie Theresa L. Virata (1923-2015) Collection.

十七世紀 掐絲琺瑯纏枝蓮紋燭臺一對

來源

Anthony Carter, 倫敦

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



~658

A VERY RARE SMALL HUANGHUALI TABLE

18TH CENTURY

The single-panel top is set within a rectangular frame, above a single drawer and shaped, beaded apron and beaded, cloud-form spandrels. The whole is raised on gracefully curved beaded legs raised on small ball feet.

10½ in. (27 cm.) high, 25¼ in. (64 cm.) wide, 11¼ in. (28.6 cm.) deep

\$30,000-50,000

PROVENANCE

Christopher Cooke, London.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 黃花梨三彎腿小案

來源

Christopher Cooke, 倫敦
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏









~659

A RARE HONGMU THREE DRAWER DESK, DALIANSHI SANTISHUZHUO

18TH-19TH CENTURY

The paneled top is set in a rectangular frame, above three drawers mounted with *baitong* square lockplates. The whole is raised on beaded legs of square section terminating in hoof feet.

33 in. (83.8 cm.) high, 62 $\frac{3}{4}$ in. (159 cm.) wide, 23 $\frac{1}{4}$ in. (59.1 cm.) deep

\$30,000-50,000

PROVENANCE

Robert H. Ellsworth, New York, 1979.
The Marie Theresa L. Virata (1923-2015) Collection.

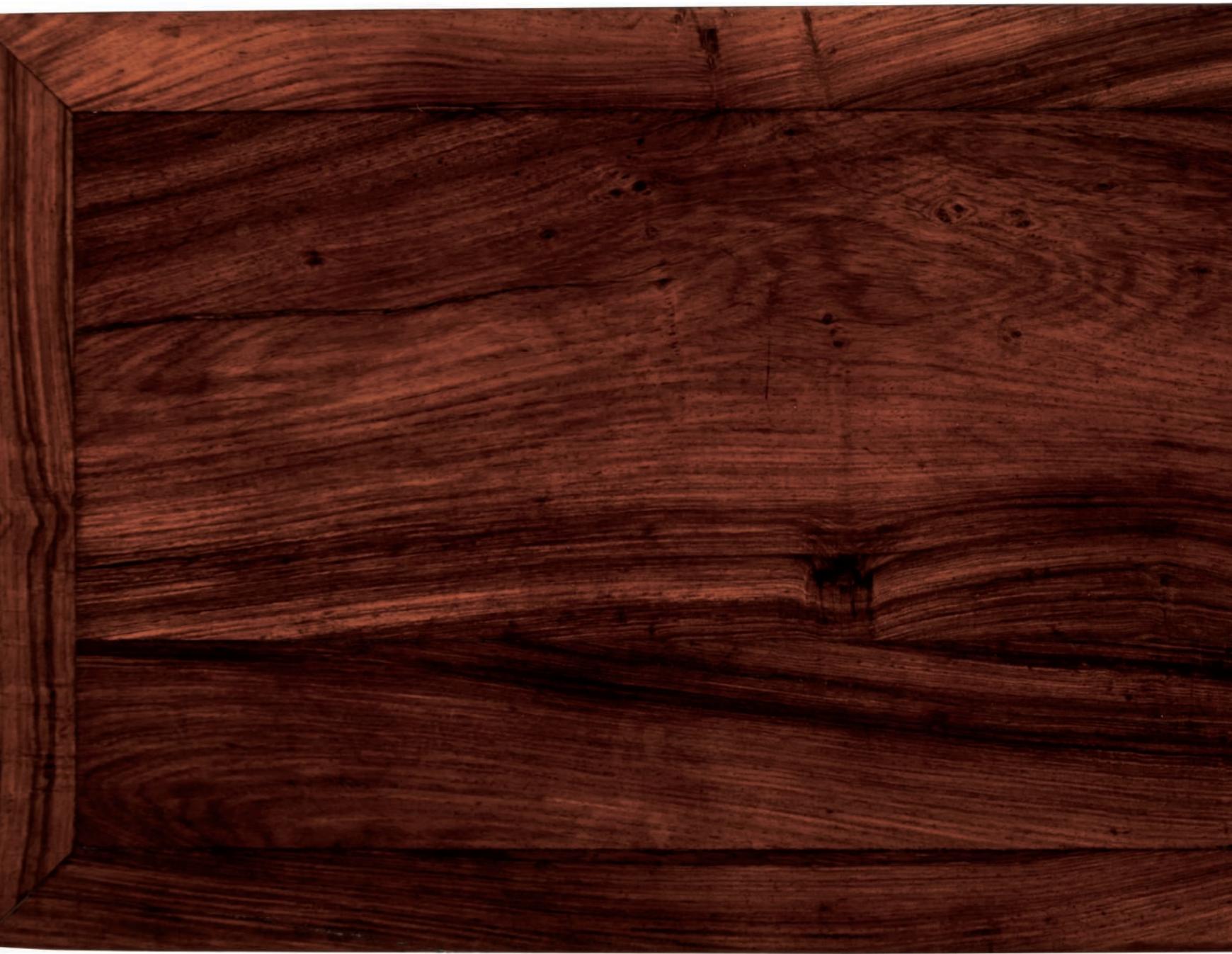
清十八/十九世紀 紅木搭連式三屜書桌

來源

安思遠，紐約，1979
瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏







(alternate view)





660

A NINGXIA KEY-FRET RUG

19TH CENTURY

The rug has an indigo and camel fret-work design overall within a light camel meander border.

Approximately 6 ft. 6 in. x 2 ft. 10 in. (198 cm. x 85 cm.)

\$2,000-3,000

PROVENANCE

Linda Wrigglesworth Ltd., London.

The Marie Theresa L. Virata (1923-2015) Collection.

清十九世紀 寧夏回紋毯

來源

Linda Wrigglesworth Ltd., 倫敦

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



661

A NINGXIA KEY-FRET RUG

19TH CENTURY

The rug has an allover key-fret design in indigo and cream within a light camel meander border.

Approximately 5 ft. 11 in. x 2 ft. 8 in. (180 cm. x 81 cm.)

\$600-800

PROVENANCE

Linda Wrigglesworth Ltd., London.

The Marie Theresa L. Virata (1923-2015) Collection.

清十九世紀 寧夏回紋毯

來源

Linda Wrigglesworth, 倫敦

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



~662

A HUANGHUALI TRESTLE-LEG DISPLAY STAND

18TH-19TH CENTURY

The single-plank top is set with everted ends above beaded aprons and cloud-form spandrels. The whole is raised on slightly splayed trestle legs joined by openwork panels.

5½ in. (14 cm.) high, 16½ in. (41.9 cm.) wide,
5¼ in. (13.5 cm.) deep

\$6,000-8,000

PROVENANCE

Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八/十九世紀 黃花梨翹頭案式座

來源

安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



~663

A ZITAN RECTANGULAR DOCUMENT BOX

18TH-19TH CENTURY

The rectangular box has a pair of bail handles at the sides and is mounted on the corners with shaped *baitong* mounts and a circular lock plate and *ruyi*-form clasp on the front.

5½ in. (14 cm.) high, 14½ in. (36.2 cm.) wide,
8 in. (20.3 cm.) deep

\$8,000-12,000

PROVENANCE

Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.



清十八/十九世紀 紫檀小箱

來源

安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏







A RARE TIELIMU ALTAR TABLE

18TH CENTURY

The thick single-panel is set with everted ends above a finely beaded plain apron, and is raised on sturdy beaded legs of square section terminating in hoof feet.

36 in. (91.4 cm.) high, 90 1/4 in. (229.2 cm.) wide, 20 3/4 in. (52.7 cm.) deep

\$40,000-60,000

PROVENANCE

MD Flacks (UK) Ltd., London.

The Marie Theresa L. Virata (1923-2015) Collection.

The present *tielimu* example, dated to the 18th century, is identical in form and construction to several tables of related form found in *huanghuali*. A *huanghuali* table formerly from the Gangolf Geis collection, sold at Christies, New York, 18 September 2003, lot 44 is the most similar in its proportion and design to the present *tieli* example. Both examples display similar powerful, thick leg and waist, but the Geis example is distinguished by 'giant arm's' braces and more everted end flanges. See a *huanghuali* narrow table, constructed with a solid *huanghuali* plank and slender, tapered square-section legs sold at Christie's New York, Important Chinese Furniture Formerly the Collection of Classical Chinese Furniture, 19 September 1996, lot 22 (fig. 1). Another *huanghuali* example, illustrated in Curtis Evarts, *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, 1999, p. 144, from the Take One Step Back Studio Collection, has the same weighty leg and strong foot but with a slightly lighter design as the present table. See, also, a *huanghuali* example with a higher foot and more tapered leg than the present example, in the Minneapolis Institute of Arts, illustrated by Robert Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Chicago, 1999, no. 39, has a distinct structural variant seen in the mitred joint at the top of the leg that extends at an angle to the top corner of the solid top, giving extra strength to the corner joint.



Fig. 1. A *huanghuali* altar table
(圖1) 黃花梨有翹頭條几

清十八世紀 鐵梨木有翹頭條几

來源

MD Flacks (UK) Ltd, 倫敦

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏

此清十八世紀鐵梨木供桌在形式與結構上與幾例黃花梨供桌一致。Gangolf Geis 故藏一黃花梨供桌，於紐約佳士得拍出，2003年9月18日，拍品44號，是與本拍品在比例及造型上最近似之例。兩桌之腿及束腰均渾厚有力，但Geis氏故藏帶霸王根，其翹頭展幅較大。可參考一件黃花梨有翹頭條几，獨板，腿用方材，上斂下收，於紐約佳士得古典中國家具博物館故藏拍賣，1996年9月19日，拍品編號22 (圖1)。另一例為退一步齋藏黃花梨供桌，見柯惕思《風華再現：明清家具特展》，1999年，144頁，其足亦雄厚凝重，但在造型上較本拍品柔和。亦可參考另一黃花梨例，惟足稍高，腿較外撇，現藏明尼阿波利斯美術館，見《明尼阿波利斯美術館藏中國古典家具》(Classical Chinese Furniture in the Minneapolis Institute of Arts)，芝加哥，1999年，編號39，其棕角榫與一般三角齊尖之做法不同，其一角略高延伸至桌面一角，使結構更加穩固。







665

HUANG ZHOU (1925-1997)

Five Donkeys

Hanging scroll, ink on paper

26 7/8 x 18 1/4 in. (68.2 x 46.2 cm.)

Inscribed and signed, with two seals of the artist

Dated 1972

\$20,000-30,000

PROVENANCE

The Giovanna Virata (1959-2011) Collection,
Manila.
The Marie Theresa L. Virata (1923-2015) Collection.

Huang Zhou, who was born Liang Huangzhou in Hebei province, was strongly influenced by his years in the army spent among the minority peoples of Gansu, Qinghai, and Xinjiang. Throughout his career as a painter, Huang Zhou was inspired by their dynamic dances and bright clothing. He brought this same interest in capturing the energy and spirit of his subjects, despite their humble status, to his paintings of animals. In particular, Huang Zhou is known for his depictions of donkeys, which he studied at length and sketched often. As can be seen in both this painting and a group of eight donkeys painted a few years later, which was formerly in the collection of Robert H. Ellsworth and is now in the Metropolitan Museum of Art (1986.267.444), Huang Zhou effectively conveyed the ebullient vitality of these animals with quick, abbreviated brushwork; a combination of young and mature donkeys in a variety of active postures; and widely varying ink tones.

黃胄 五驢圖 水墨紙本 立軸 一九七二年作

題識：一九七二年，黃胄畫於北京。

鈐印：梁、黃胄

來源

喬凡娜·維勒泰（1959-2011）珍藏

瑪麗·泰瑞莎·L·維勒泰（1923-2015）珍藏

黃胄，原名梁黃胄，生於河北，曾赴甘肅，青海，新疆等地當兵鍛鍊，與當地少數民族接觸甚多。那段經歷輾轉成為他畫家生涯中的靈感來源，善於對人物特徵描寫，對生活觀察細緻入微，往以民族風情濃厚的舞蹈以及光鮮亮麗的民族裝束等題材入畫。他將同樣獨特的視角帶入了他的動物系列中，所繪動物充滿動勢、生命鮮活，將生活中生動樸實的事物幾乎不加修飾地移植到作品中。而提及黃胄的動物畫，毛驢顯然是不可或缺的角色，他在新疆等地以及文革時期與驢相處時畫了很多驢的速寫。從此幅畫，以及之後所創作、曾為安思遠私人收藏、現藏於大都會藝術博物館的《八驢圖》中，可見黃胄對驢的鍾愛。黃胄筆下的驢不單是一種畜生，而已進化為一種精神品質和人格化的寫照。通過粗中見細的寫實風格，以及簡短的筆觸和線條的張力有效地傳達了動物的活力，所繪毛驢神態各異，令人讚嘆不已。





666

A NINGXIA PILLAR RUG

WEST CHINA, CIRCA 1800

The rug has a scrolling dragon on a camel field with cloud bands above a polychrome wave and cloud end border.

Approximately 7 ft. 8 in. x 4 ft. (234 cm. x 122 cm.)

\$4,000-6,000

PROVENANCE

Sandra Whitman, Antique & Old Chinese Rugs,
San Francisco.

The Marie Theresa L. Virata (1923-2015) Collection.

約1800年 寧夏龍紋柱毯

來源

Sandra Whitman, 舊金山
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



667

A CELADON-GLAZED TRIPOD CENSER

19TH CENTURY

Raised on three feet, the censer is incised with stylized floral scroll and covered in a soft sea-green glaze.

9¾ in. (24.8 cm.) diam.

\$1,500-2,500

PROVENANCE

The Marie Theresa L. Virata (1923-2015) Collection.

清十九世紀 粉青釉花卉紋三足爐

來源

瑪麗·泰瑞莎·維勒泰(1923-2015)珍藏



~668

**A SMALL HUANGHUALI
RECESSED-LEG
SIDE TABLE, PINGTOU'AN**

17TH CENTURY

The paneled top is set within a rectangular frame, above plain aprons and spandrels. The whole is raised on legs of round section and joined at the center by a single shelf.

31½ in. (80 cm.) high, 27½ in. (69.9 cm.) wide,
15 in. (38.1 cm.) deep

\$40,000-60,000

PROVENANCE

Ever Arts Gallery, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

Compare the present table to a *huanghuali* side table, also with an integral shelf, from the collection of Mr. and Mrs. James Biddle, illustrated by R.H. Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 173, no. 72. See, also, a small recessed-leg table with a single shelf from The Lai Family Collection, sold at Christie's New York, 17 September 2015, lot 914, as well as an example with everted rims, from The Collection of Robert Hatfield Ellsworth, sold at Christie's New York, 18 March 2015, lot 118.

十七世紀 黃花梨夾頭榫帶屨板小平頭案

來源

恒藝館，香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

同類帶屨板平頭案可參考約翰·比度(John Biddle)伉儷所藏一例，載於安思遠(Robert H. Ellsworth)《中國家具：明清硬木實例》(Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties)，紐約，1971年，173頁，編號72。另可參考黎氏家族珍藏一帶屨板小平頭案，於紐約佳士得拍出，2015年9月17日，拍品編號914，以及安思遠故藏帶屨板小翹頭案，於紐約佳士得拍出，2015年3月18日，拍品編號118。





669

A PAIR OF PEWTER CYLINDRICAL BOXES AND COVER

LATE 19TH CENTURY

Each is cast as a length of bamboo.

3½ in. (19 cm.) high

\$2,000-4,000

PROVENANCE

Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

清十九世紀晚期 白鑑竹節式蓋盒一對

來源

安思遠, 紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



670

A BURLWOOD BRUSH POT, BITONG

17TH-18TH CENTURY

The brush pot is attractively carved from one large section of golden honey-yellow toned burl.

7 in. (18.8 cm.) high

\$7,000-9,000

PROVENANCE

Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

明末/清十八世紀 瘦木筆筒

來源

安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏





~671

A HUANGHUALI/MEDICINE CABINET

18TH CENTURY

The rectangular cabinet has a removable single-panel door that opens to reveal seven drawers, and is raised on a rectangular base fitted with vertical uprights flanked by shaped spandrels and joined by a carved top rail.

15 in. (38.1 cm.) high, 21 in. (53.3 cm.) wide,
11 $\frac{1}{4}$ in. (29.8 cm.) deep

\$15,000-25,000

PROVENANCE

Eastern Pacific Co., Hong Kong.
Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 黃花梨藥箱

來源

Eastern Pacific Co., 香港
安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



(alternate view)





672

A CHINESE BANNER RUG

20TH CENTURY

The rug has two dragons chasing a flaming pearl, and an apocryphal four-character Qianlong mark.

Approximately 2 ft. 10 in. x 11 ft. 1 in. (85 cm. x 338 cm.)

\$2,000-3,000

PROVENANCE

Teresa Coleman Fine Arts, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

二十世紀 雙龍趕珠紋桌旗

來源

Teresa Coleman Fine Arts, 香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏







673

A LARGE ZHANGMU CHEST

19TH CENTURY

The large rectangular chest is mounted with circular lock plate and *ruyi*-form clasp and bail handles at the sides. The whole is raised on a low stand of conforming shape.

21½ in. (54 cm.) high, 38½ in. (97.8 cm.) wide, 25 in. (63.5 cm.) deep

\$2,000-3,000

PROVENANCE

Robert H. Ellsworth, New York.

The Marie Theresa L. Virata (1923-2015) Collection.

清十九世紀 檉木大箱

來源

安思遠，紐約

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏





674

A CHINESE RUNNER

19TH CENTURY

This rug is composed of four squares, each with a central floral medallion within a key fret border, all in salmon, blue, and cream.

Approximately 7 ft. 8 in. x 2 ft. 1 in. (234 cm. x 64 cm.)

\$1,000-1,500

PROVENANCE

Sandra Whitman, Antique & Old Chinese Rugs, San Francisco.
The Marie Theresa L. Virata (1923-2015) Collection.

清十九世紀 花卉紋桌旗

來源

Sandra Whitman, 舊金山
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



675

A CHINESE RUNNER

19TH CENTURY

The runner is composed of seven squares, each with a stepped diamond and rosette trellis pattern, in blue, green, and gold, all within a meander border.

Approximately 14 ft. 1 in. x 2 ft. 2 in. (429 cm. x 66 cm.)

\$2,000-4,000

PROVENANCE

Teresa Coleman Fine Arts, Hong Kong.
The Marie Theresa L. Virata (1923-2015) Collection.

The stepped diamond and rosette pattern seen here is more typically found as a border design on 17th century examples, as in the Abadjian four lion-dogs dais cover (see Michael Franses, *Lion-dogs Hundred Antiques Classical Chinese Carpets I*, London, 2000, pl. 2). During the 18th century and later, this border design evolved into a field pattern as in this example and in The Smith stepped diamond and rosette seating mat (see Hans König and Michael Franses, *Glanz der Himmelssöhne Kaiserliche Teppiche Aus China*, London, 2005, pp.140-1, no. 48).

清十九世紀 幾何紋桌旗

來源

Teresa Coleman Fine Arts, 香港
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

此處連續菱形及玫瑰花紋較常作為十七世紀作品的緣飾，例如阿巴帝堅四獅座褥（參照邁克·法蘭西斯，《獅子古董一百選：古典中國織毯第一集》，倫敦，2000年，圖版編號2。）十八世紀及以降，這樣的緣飾發展成底花，如本拍品中所見，以及史密斯連續菱形與玫瑰花紋椅墊。（參照漢斯·孔尼格及邁克·法蘭西斯，《天子之輝：中國宮廷織毯》，倫敦，2005年，140至141頁，編號48。）



~676

**A RARE HUANGHUALI FOOT REST,
JIAOTA**

18TH-19TH CENTURY

Of rectangular form, the top is constructed in two sections, each fitted with four slats, above plain stretchers and raised on short legs joined by a rectangular base stretcher, and raised on short bracket feet.

6½ in. (15.6 cm.) high, 22¾ in. (56.8 cm.) wide,
11¼ in. (28.6 cm.) deep

\$10,000-15,000

PROVENANCE

Vallin Galleries, Connecticut.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八/十九世紀 黃花梨腳踏

來源

Vallin Galleries, 康乃狄克州
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏









~677

A MARBLE-INSET HONGMU STAND

LATE 19TH CENTURY

The red variegated marble top is set in a square frame above a narrow waist. The openwork aprons and legs are elaborately carved with floral meander, and are joined by a shelf.

30½ in. (77.4 cm.) high, 19½ in. (49.5 cm.) square

\$2,000-3,000

PROVENANCE

The Marie Theresa L. Virata (1923-2015) Collection.

清十九世紀晚期 紅木嵌大理石花几

來源

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏



678

**A LARGE CELADON-GLAZED
CONG-FORM VASE**

18TH-19TH CENTURY

The heavily-potted rectangular body is molded on the corners in imitation of a jade *cong* below a short cylindrical neck, and is covered with a glaze of soft blue-green color.

13¾ in. (34.9 cm.) high

\$8,000-12,000

PROVENANCE

Anthony Carter, 倫敦

The Marie Theresa L. Virata (1923-2015) Collection.

清十八/十九世紀 粉青釉琮式瓶

來源

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏





679

A BAITONG AND COPPER BOX AND COVER

REPUBLIC PERIOD

The rectangular box is mounted with butterfly-form plaques and a double loop handle on the cover.

6½ in. (16.5 cm.) wide

\$200-400

PROVENANCE

Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

民國 白銅配黃銅蓋盒

來源

安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



680

AN ASIAN SMALL BLUE AND WHITE BOWL AND COVER

The sides and cover are decorated with floral scroll.
The cover has a round silver finial, above the silver-mounted mouth rims.

5 in. (12.6 cm.) diam.

\$600-800

PROVENANCE

The Marie Theresa L. Virata (1923-2015) Collection.

青花纏枝花卉紋蓋碗

來源

瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏



681

A PAIR OF PEWTER PRICKET CANDLESTICKS

LATE 19TH CENTURY

Each is supported on a square base with a *shou* character below a quatrefoil drip pan and tall cylindrical stem supporting a pricket.

10½ in. (26.7 cm.) high

\$3,000-5,000

PROVENANCE

Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

清十九世紀晚期 白鑑壽字紋燭臺一對

來源

安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏





682

A SMALL JICHIMU SLOPING-STILE KANG CABINET AND STAND

18TH-19TH CENTURY

The cabinet has a protruding top frame raised on splayed vertical posts, and is fitted with floating panel doors within rectangular frames and centered around a removable stile, above plain, beaded aprons and spandrels. The whole cabinet is raised on a stand fitted with two drawers. The legs are of rounded square section joined by beaded stretchers.

36 in. (94.1 cm.) high, 17 $\frac{1}{2}$ in. (44.8 cm.) wide, 8 in. (20.3 cm.) deep overall

\$3,000-5,000

PROVENANCE

Robert H. Ellsworth, New York.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八/十九世紀 雞翅木圓角連座小炕櫃

來源

安思遠，紐約
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏

683

A PAIR OF MATCHED ASIAN SILVER-INLAID BRONZE BOXES

18TH-19TH CENTURY

Of rectangular form, each box is inlaid in silver on the sides with a wide floral band between decorative borders, and mounted with looped handles on the ends. The cover opens to reveal four compartments with canted covers.

6½ in. (16.5 cm.) wide

\$600-800

PROVENANCE

The Marie Theresa L. Virata (1923-2015) Collection.

亞洲十八/十九世紀 銅嵌銀花卉紋蓋盒一對

來源

瑪麗·泰瑞莎·L·維勒泰(1923-2015)珍藏





684

A GUAN-TYPE PEAR-FORM VASE

The body is molded on both sides with a stylized mask below lug handles flanking the neck, and covered in a soft green glaze suffused with a dense network of wide crackle.

8½ in. (21 cm.) high

\$600-800

PROVENANCE

By repute, discovered in the Philippines in 1963.
The Marie Theresa L. Virata (1923-2015) Collection.

仿官釉印獸面紋貫耳瓶

來源

瑪麗·泰瑞莎·維勒泰(1923-2015)珍藏



685

A LANGYAO JAR

18TH CENTURY

The rounded sides of the jar are covered in a lustrous glaze of mottled red tone, thinning to mushroom at the rims, and is pierced with two holes for handles on either side.

9 1/4 in. (23.5 cm.) diam.

\$5,000-7,000

PROVENANCE

Anthony Carter, London.
The Marie Theresa L. Virata (1923-2015) Collection.

清十八世紀 郎窯紅釉罐

來源

Anthony Carter, 倫敦
瑪麗·泰瑞莎·L·維勒泰 (1923-2015) 珍藏





686

**ELLSWORTH, ROBERT; NICHOLAS GRINDLEY
AND ANITA CHRISTY. CHINESE FURNITURE:
ONE HUNDRED EXAMPLES FROM THE MIMI AND
RAYMOND HUNG COLLECTION, NEW YORK, 1996.**

2 volumes (288 mm x 250 mm.). Numerous photographic plates.
Clothbound hardcover.

The frontispiece inscribed "For Bebe, From her love Bob" and followed by two
unidentified inscriptions.

\$300-500

1996年 安思遠著《洪氏所藏木器百圖》精裝版

來源

瑪麗·泰瑞莎·維勒泰(1923-2015)珍藏









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8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B1(t) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on **+1 212-636-2490**.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol * next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

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 obliged 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 E2(h)(ii) 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 # 057-107978,
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 whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th 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

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.

(e) 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**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 export 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.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before you or we 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;

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or

any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

♦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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 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, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

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.

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.

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 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

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	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

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

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INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2017

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

9 MAY Chinese Ceramics and Works of Art LONDON, KING STREET	12 SEPTEMBER Fine Chinese Paintings NEW YORK	27 NOVEMBER Asian 20th Century Art Day Sale HONG KONG
12 MAY Chinese Ceramics, Works of Art and Textiles LONDON, SOUTH KENSINGTON	15 SEPTEMBER Fine Chinese Ceramics and Works of Art NEW YORK	27 NOVEMBER Asian Contemporary Art (Day Sale) HONG KONG
28 MAY Asian 20th Century and Contemporary Art (Evening Sale) HONG KONG	22 SEPTEMBER Asobi: Ingenious Creativity LONDON, KING STREET	28 NOVEMBER Chinese Contemporary Ink HONG KONG
29 MAY Asian 20th Century Art (Day Sale) HONG KONG	6 OCTOBER The Pavilion Sale – Chinese Ceramics and Works of Art HONG KONG	28 NOVEMBER Fine Chinese Classical Paintings and Calligraphy HONG KONG
29 MAY Asian Contemporary Art (Day Sale) HONG KONG	11 OCTOBER Asobi: Ingenious Creativity LONDON, KING STREET	29 NOVEMBER Fine Chinese Modern Paintings HONG KONG
29 MAY Chinese Contemporary Ink HONG KONG	7 NOVEMBER Chinese Ceramics and Works of Art LONDON, KING STREET	30 NOVEMBER Important Chinese Ceramics and Works of Art HONG KONG
30 MAY Fine Chinese Classical Paintings and Calligraphy HONG KONG	7 NOVEMBER Japanese Works of Art LONDON, KING STREET	13 DECEMBER Art d'Asie PARIS
30 MAY 30 Years: The Sale HONG KONG	10 NOVEMBER Chinese Ceramics, Works of Art and Textiles (Part I) LONDON, SOUTH KENSINGTON	
31 MAY Fine Chinese Modern Paintings HONG KONG	11 NOVEMBER Chinese Ceramics, Works of Art and Textiles (Part II) LONDON, SOUTH KENSINGTON	
1 JUNE Classical Chinese Art from the Sui to the Song Dynasties HONG KONG	26 NOVEMBER Asian 20th Century and Contemporary Art (Evening Sale) HONG KONG	
1 JUNE The Imperial Sale Important Chinese Ceramics and Works of Art HONG KONG		
20 JUNE Art d'Asie PARIS		

CHRISTIE'S

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Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Hélène Temple-Boyer,
Sophie Carter, Company Secretary

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