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FINE CHINESE CERAMICS AND WORKS OF ART

AUCTION

Thursday 14 September 2017 at 2.00 pm (Lots 901-1051) Friday 15 September 2017 at 10.00 am (Lots 1101-1189) and 2.00 pm (Lots 1190-1281)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	8 September	10.00 am - 5.00 pm
Saturday	9 September	10.00 am - 5.00 pm
Sunday	10 September	1.00 pm - 5.00 pm
Monday	11 September	10.00 am - 5.00 pm
Tuesday	12 September	10.00 am - 5.00 pm
Wednesday	13 September	10.00 am - 2.00 pm

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This auction is subject to Important Notices, Conditions of Sale and to reserves.
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inside front cover

Lot 937

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VARIOUS PROPERTIES

901

A BRONZE RITUAL WINE VESSEL, GU
LATE SHANG DYNASTY, 13TH-11TH
CENTURY BC

The trumpet-shaped neck is flat-cast with four upright blades rising from a band of *leiwen* pattern, and the middle section and spreading foot with *taotie* masks divided and separated by narrow notched flanges, those on the foot below a band of *kui* dragons, all on a *leiwen* ground and filled with *leiwen*. A single graph is cast on the interior of the foot. The bronze has a mottled green patina.

10¾ in. (27.3 cm.) high

\$6,000-8,000

PROVENANCE

Sotheby's London, 9 June 1992, lot 2.

商晚期 青銅饕餮紋觚



(inscription)



902

A MALACHITE-INLAID BRONZE HALBERD BLADE, GE

LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The blade is cast with a median ridge and with a hafting hole, and is decorated on both sides of the pierced *nei* with *kui* dragons filled with malachite inlay. The bronze has malachite encrustation.

9½ in. (23.2 cm.) long, wood stand, fitted Japanese wood box

\$12,000-18,000

PROVENANCE

In Japan prior to 1973.

Two late Shang *ge* of very similar form, but decorated with *taotie* masks filled with turquoise inlay, were found in the tomb of Fu Hao in Anyang, and are illustrated in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pl. 70, nos. 1-2.

商晚期 青銅嵌孔雀石戈

903

A BRONZE RITUAL FOOD VESSEL AND COVER, *GUI*

EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The vessel is raised on a tall foot encircled by a band comprised of eight dissolved *taotie* with raised, oblong eyes. The upper body is decorated with a band of birds with crests and long tails centered on two sides by a small animal mask cast in relief, and interrupted on the other two sides by a pair of handles issuing from horned animal masks. The cover is similarly decorated with a band of birds centered on low flanges below the circular, collared handle, which is pierced on two sides. The vessel and cover are cast with two matching six-character inscriptions, which may be translated as 'X Fu made this precious ritual vessel'. The patina is of a mottled dark greyish-green color.

11¼ in. (30.5 cm.) wide across handles

\$40,000-60,000

PROVENANCE

J. T. Tai & Company, New York, prior to 1992.

An early Western Zhou *gui* and cover of similar form, but decorated with a band of stylized *taotie* around the upper body, was sold at Christie's Paris, 21-22 June 2016, lot 375.

西周早期 青銅鳳鳥紋蓋簋



(inscription inside vessel)



(inscription inside cover)



PROPERTY FROM THE ARTHUR M. SACKLER FOUNDATION

904

A RARE LARGE BRONZE RITUAL FOOD VESSEL, YU
EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The bowl-shaped vessel is flanked by a pair of projecting, inverted U-shaped handles. The exterior is decorated with a narrow band of whorls alternating with stylized dragons, and the foot is cast with a band of three *taotie* masks. The bottom of the interior is cast with a single clan mark, Ge. The surface has a thin layer of malachite and cuprite encrustation, and the base is further covered with bright blue azurite encrustation.

15¼ in. (37.7 cm.) wide across handles

\$80,000-120,000

PROVENANCE

Sotheby's London, 16 May 1967, lot 38.
Arthur M. Sackler Collections.
Else Sackler, 1997.
The Arthur M. Sackler Foundation.

EXHIBITED

On loan: Fitchburg, Massachusetts, Fitchburg Art Museum, September 2005-2015.

LITERATURE

Minao Hayashi, *In Shu jidai seidoki no kenkyu* (Conspectus of Yin and Zhou Bronzes), vol. 2, Tokyo, 1984, pl. 139, *xiao xing yu* no. 22.
J. Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, Washington, D.C., 1990, pp. 454-59, no. 59.

The single clan mark cast on the interior of the present vessel is in the shape of a *ge* dagger-axe. The Ge clan is one of the oldest and most extensive clans in the Shang and Zhou dynasties. Some of the earliest bronze vessels bearing the Ge clan mark were found in Wuguan Village, Anyang City, and are dated to the early second phase of the Anyang period, *circa* early 13th century BC. The patron of the present *yu* vessel was likely from one of the branches of the Ge clan that lived in the Zhou land (in modern-day Shaanxi) and managed to maintain their power and wealth under the Zhou rule.

西周早期 青銅戈孟



(inscription)



PROPERTY FROM THE ARTHUR M. SACKLER FOUNDATION

905

A BRONZE RITUAL WINE VESSEL, ZUN

EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The rounded mid-section is cast with two narrow bands of pairs of backward-looking dragons, each divided by narrow flanges. The bottom of the interior is cast with a six-character inscription reading X Bo *zuo bao zun yi*. The patina of dark silvery color is covered with malachite and cuprite encrustation with touches of azurite blue.

10 in. (25.8 cm.) high

\$60,000-80,000

PROVENANCE

Sotheby's London, 2 March 1971, lot 58.

J.T. Tai & Co., New York, 24 June 1975.

Arthur M. Sackler Collections.

Else Sackler, 1997.

The Arthur M. Sackler Foundation.

EXHIBITED

Jerusalem, Israel Museum, 1996.

LITERATURE

J. Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, Washington, D.C., 1990, pp. 574-79, no. 87.

Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, no. 162.

The inscription may be translated as 'X Bo made this precious sacrificial vessel'. This inscription can also be found on a *you* vessel with similar decoration sold at Sotheby's London, 2 March 1971, lot 57. This *you* is very likely to be one of the companion vessels to the present *zun*, forming a ritual vessel set. A similar early Western Zhou *zun* and *you* set in the Hakutsuru Bijutsukan, Kobe, is illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, Washington, D.C., 1990, p. 577, figs. 87.4 and 87.5.

西周早期 青銅夔龍紋尊



(inscription)





PROPERTY FROM THE ARTHUR M. SACKLER FOUNDATION

906

A BRONZE RITUAL WATER VESSEL, PAN

MIDDLE WESTERN ZHOU DYNASTY, 10TH-9TH CENTURY BC

The shallow body is flanked by a pair of upright U-shaped handles and decorated on the exterior with a band of scrolls, above a band of reversed Z-shapes with cusped ends on the pedestal foot. The interior has a later-added graph in the center and inscription to one side.

14¼ in. (39.5 cm.) wide across handles

\$40,000-60,000

PROVENANCE

Frank Caro, New York, 3 June 1965.

Elizabeth A. Sackler, 1994.

The Arthur M. Sackler Foundation.

EXHIBITED

Athens, Greece, Museum of Cycladic Art, *Grasslands: Ancient Bronzes of the Eastern Eurasian Steppes From the Arthur Sackler Foundation*, 25 April-14 September 2002; Poznan, Poland, Poznan Archaeological Museum, 29 January-18 April 2004; Florence, Italy, National Archaeological Museum, 15 May-4 September 2004; Traverse City, Michigan, Dennis Museum Center, Northwestern Michigan College, 18 January-30 March 2009, and others.

LITERATURE

R. Poor, *Bronze Ritual Vessels of Ancient China* (slide lectures), Intercultural Arts Press, New York, 1968.

Noel Barnard and Cheung Kwong-Yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, and Australasian Collections*, Taipei, 1978, no. 1065.

Minao Hayashi, *In Shu jidai seidoki no kenkyu* (A Conspectus of Yin and Zhou Bronze Vessels), vol. 2, Tokyo, 1984, pl. 362, no. 42.

J. Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, Washington, D.C., 1990, pp. 720-24, no. 122.

西周中期 青銅竊曲紋盤







907

THE YA YI FANGDING

A HIGHLY IMPORTANT AND RARE BRONZE RECTANGULAR RITUAL FOOD VESSEL, FANGDING

LATE SHANG DYNASTY, ANYANG, 13TH-11TH CENTURY BC

The vessel is raised on four columnar legs surmounted by animal masks centered by flanges positioned beneath the flanges at the corners of the vessel above. Each side of the rectangular body is well cast with a large *taotie* mask below a band of confronted birds, all centered by vertical flanges and reserved on a *leiwen* ground. A two-character inscription, *Ya yi*, is cast on an interior wall below the pair of handles that rise from the rim. The bronze has a mottled pale green patina.

11 in. (28.2 cm.) high

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

PROVENANCE

Collection of Han Kejun (1766-1840).
Collection of Wu Shifen (1796-1856).
Neiraku Museum, Nara, prior to 1961.
Christie's Paris, 26 Nov 2002, lot 200.
Gisèle Croës, Brussels, 2003.

EXHIBITED

New York, Gisèle Croës, *Outstanding Bronze from Dian Kingdom and Early Chinese Vessels*, 24 March-2 April 2003.

LITERATURE

Wu Rongguang, *Yunqingguan jinwen* (Bronze Inscriptions in the Yunqingguan studio), 1842, vol. 4, pp. 9-10.
Wu Shifen, *Meigu lu jinwen* (The Record of Pursuing Antiquity: Archaic Bronze Inscriptions), published posthumously in 1895, vol. 1.1, p. 20.
Wu Shifen, *Meigu lu* (The Record of Pursuing Antiquity), vol. 1, p. 7.
Zhu Shanqi, *Jingwuxinshi yiqi kuanzhi* (Archaic Bronze Inscriptions in the Jingwuxinshi Studio), 1908, vol. 1, p. 36.
Fang Junyi, *Zhuiyizhai yiqikuanzhi kaoshi* (Interpretations of inscriptions from archaic bronzes in the Zhuiyizhai studio), 1935, vol. 5, p. 30.
Liu Tizhi, *Xiaojiaojing jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojing Studio), 1935, vol. 2, p. 6.
Wang Chen, *Xu Yinwencun* (Continuation of the Surviving Writings from the Yin Dynasty), 1935, vol. 1, p. 5.
Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 2, p. 7.
Zeng Yigong, *Shandong jinwen jicun* (Bronze Inscriptions from Shandong), 1940, p. 7.
Sueji Umehara, *Nihon shucho shina kodo seika* (Selected Relics of Ancient Chinese Bronzes from Collections in Japan), vol. 3, Osaka, Yamanaka & Co., 1961, no. 195.
Noel Barnard and Cheung Kwong-Yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, and Australasian Collections*, Taipei, 1978, no. 1035.
Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, no. 162.
Yinzhou jinwen jicheng (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 1984, no. 1432.
Orientalism, March 2003, p. 107.
The International Asian Art Fair, *CANS Chinese Art News*, March 2003, no. 63, p. 46.
Wang Xiantang, *Guoshi jinshi zhigao* (A Record of Bronze and Stone Inscriptions in Chinese History), Qingdao, 2004, no. 1903.
Shandong Provincial Museum, *Shandong jinwen jicheng* (Compendium of Bronze Inscriptions from Shandong), Jinan, 2007, no. 114.
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 1, p. 445, no. 562.

商晚期 安陽 亞矣方鼎

來源

韓克均舊藏 (1766-1840)。
吳式芬舊藏 (1796-1856)。
奈良寧樂美術館舊藏，入藏於1961年以前。
巴黎佳士得，2002年11月26日，拍品200號。
Gisèle Croës，布魯塞爾，2003年。

展覽

紐約，Gisèle Croës，《Outstanding Bronze from Dian Kingdom and Early Chinese Vessels》，2003年3月24日至4月2日。

文獻

吳榮光，《筠清館金文》，1842年，第4卷，第9至10頁。
吳式芬，《攔古錄金文》，1895，卷1之1，第20頁。
吳式芬，《攔古錄》，卷1，第7頁。
朱善旂，《敬吾心室彝器款識》，1908，卷1，第36頁。
方濬益，《綴遺齋彝器款識考釋》，1935年，卷5，第30頁。
劉體智，《小校經閣金文拓本》，1935年，卷2，第6頁。
王辰，《續殷文存》，1935年，卷1，第5頁。
羅振玉，《三代吉金文存》，1937年，卷2，第7頁。
曾毅公，《山東金文集存》，1940年，第7頁。
梅原未治，《日本蒐儲支那古銅精華》，卷3，大阪，1961年，編號195。
巴納、張光裕，《中日歐美澳紐所見所拓所摹金文彙編》，1978年，編號1035。
嚴一萍，《金文總集》，台北，1983年，編號162。
《殷周金文集存》，中國社會科學院考古研究所，北京，1984年，編號1432。
《Orientations》，2003年3月，第107頁。
The International Asian Art Fair，《CANS藝術新聞》，2003年3月，編號63，第46頁。
王獻唐，《國史金石志稿》，青島，2004年，編號1903。
山東省博物館，《山東金文集存》，濟南，2007年，編號114。
吳鎮烽，《商周青銅器銘文暨圖像集成》，上海，2012，卷1，第445頁，編號562。



(inscription)



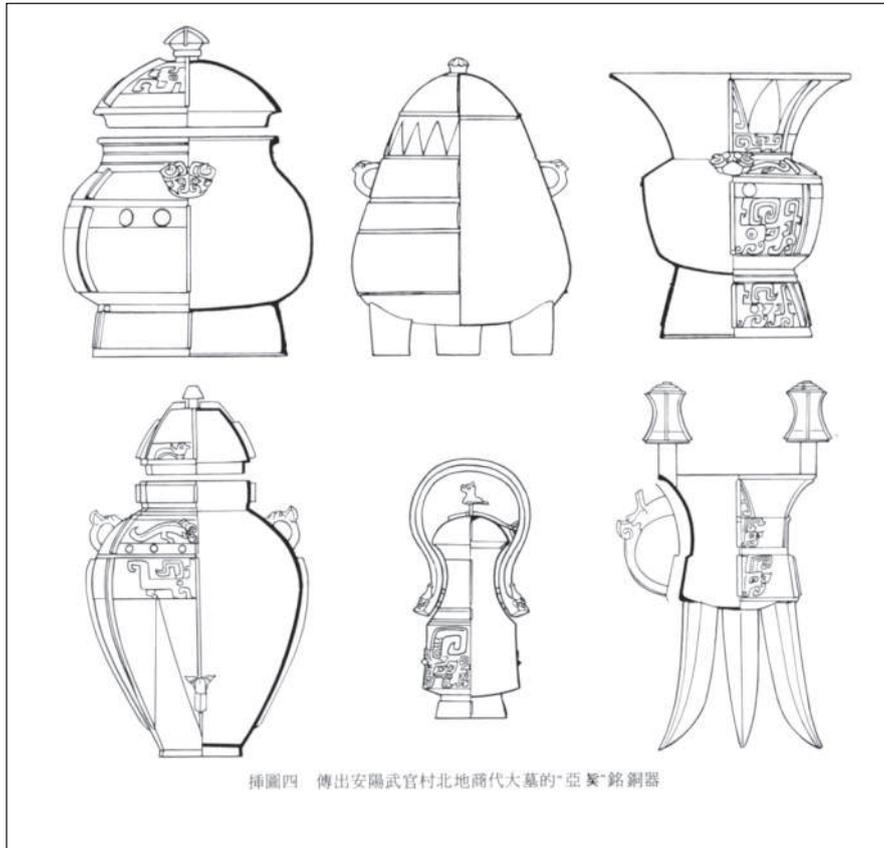


Fig. 1. Ya Yi bronzes reputedly from Houjiashuang village, Anyang, now in various Japanese museums. After *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), Beijing, 1997, vol. 2, p. 24, fig. 4.

Symbolizing royal power, *fangding* vessels had great significance for Shang ruling elites. The largest extant Shang bronze ritual vessel is the Si Mu Wu *fangding*, measuring 133 cm. high and weighing 875 kilograms, found in Wuguan village, Anyang city, in 1939, and now in the National Museum of China (See *Zhongguo qingtongqi quanji: Shang 2* [Complete Collection of Chinese Bronzes: Shang], vol. 2, Beijing, 1997, p. 48, no. 47). While the massive *fangding* vessels were made exclusively for the kings and queens, *fangding* of regular size were reserved for high-ranking aristocrats only. The present Ya Yi *fangding* is a superbly cast *tour de force*. There appears to be a few published examples that may be cited as parallels. A late Shang *fangding* (27 cm. high) of similar form and decoration, but with an additional small *taotie* mask between the confronted *kui* dragons on each of the broad sides, was formerly in the Cull Collection, and is illustrated by W. Yetts in *The Cull Chinese Bronzes*, London, 1939, no. 1. Another similar late Shang *fangding* (27.6 cm. high) is in the Meiyintang Collection, and is illustrated by C. Deydier in *Chinese Bronzes from the Meiyintang Collection*, vol. 1, Annexe, Hong Kong, 2013, no. 46. Compare, also, an early Western Zhou *fangding* (25.5 cm. high) with a twenty one-character inscription sold at Sotheby's London, 13 May 2015, lot 103.

The patron of this magnificent bronze vessel did indeed belong to a very powerful and significant clan, the Ya Yi clan. The clan mark Ya Yi comprises a *ya* cruciform shape and the name Yi. In the Shang dynasty, clans with the *ya* added to their clan mark are believed to be those that were conferred with the title of Marquis. Epigraphist Wang Xiantang (1896-1960) pointed out that there is a royal diviner by the name of Yi during the Shang Kings Zugeng's and Zujia's reigns, who probably earned the title of *ya*



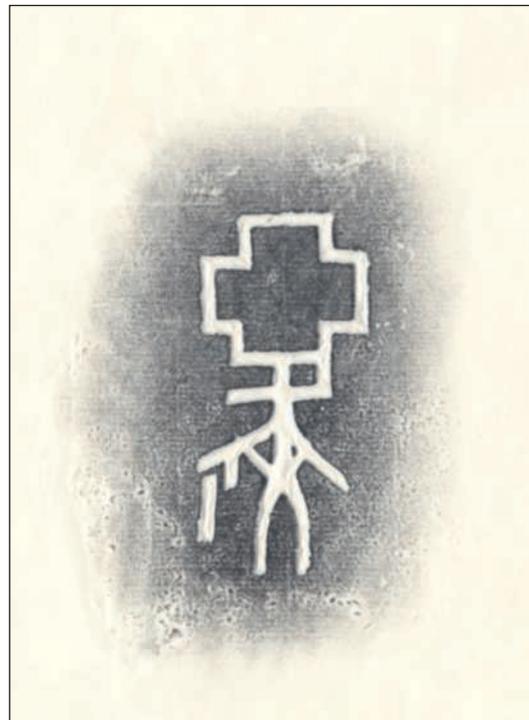




Ink rubbing of the inscription on the present *fangding* as published by Zhu Shanqi in *Jingwuxinshi yiqi kuanzhi* (Archaic Bronze Inscriptions in the Jingwuxinshi Studio), 1908, vol. 1, p. 36.

and therefore established the Ya Yi clan (Cao Shuqin and Yin Weizhang, *Ya Yi tongqi jiqi xiangguan wenti*, Beijing, 1986, p. 6). The Ya Yi clan flourished during the late Shang and early Western Zhou dynasties as demonstrated by more than two hundred extant ritual bronzes bearing the Ya Yi clan mark. Archaeologists Cao Shuqin and Yin Weizhang divided Ya Yi bronzes into three groups. The earliest group can be dated to the late second phase of the Yinxu period, circa 1200 BC, contemporaneous with the tomb of Fuhao. This group was discovered in the early 20th century, reputedly from a massive tomb in Houjiazhuang village, Anyang city, and the most remarkable pieces in this group include a massive covered *pou* in the Nezu Museum, Tokyo (62.5 cm. high), illustrated in *Catalogue of Selected Masterpieces from the Nezu Collections: Decorative Art*, Tokyo, 2001, no. 1; a pair of massive *jia* vessels, one in the Nezu Museum, Tokyo (74.6 cm. high) illustrated *ibid*, no. 2, the other in the Asian Art Museum, San Francisco (75.3 cm. high), illustrated in *Zhongguo qingtongqi quanji* [The Complete Collection of Chinese Bronzes], Beijing, 1997, vol. 3, no. 46; a massive *zun* in the Nezu Museum, Tokyo (53.9 cm. high), illustrated in *Nezu Collections: Decorative Art*, *op. cit.*, no. 7; and a unique egg-shaped tripod vessel in the Fujii Yurinkan Museum, Kyoto, illustrated in *Zhongguo qingtongqi quanji* [The Complete Collection of Chinese Bronzes], Beijing, 1997, vol. 2, no. 64. (Fig. 1) Between 1934 and 1935, archaeologists from Academia Sinica systematically surveyed and excavated the Houjiazhuang and Wuguan villages and confirmed that this area was the Shang royal cemetery. The fact that Ya Yi bronzes were found in the Shang royal cemetery demonstrates the close relationship between the Ya Yi clan and the Shang royal family. The second Ya Yi group is comprised of bronzes that were handed down since the 18th century including the present *fangding*; a *gui* in the Idemitsu Collection, illustrated in

Ancient Chinese Arts in the Idemitsu Collection, Tokyo, 1989, no. 15, rubbing no. 13; and a *fanglei* formerly in the Qing imperial collection, now missing its cover, in the Kurokawa Institute of Ancient Culture, Ashiya, illustrated in Sueji Umehara, *Nihon shucho shina kodo seika* (Selected Relics of Ancient Chinese Bronzes from Collections in Japan), vol. 1, Osaka, Yamanaka & Co., 1959, no. 20. Besides the Ya Yi clan sign, the Kurokawa *fanglei* also bears an inscription, *xuanniao fu*. *Fu* is the title of female members of the Shang royal family and *xuanniao* may be translated as 'black bird'. The origin myth of the Shang recorded in the *Shi jin* (Book of Songs) and states: "heaven commissioned the *xuanniao* to descend and give birth to the Shang" (see *Shi jin* [Book of Songs], *Shang song* [Eulogies of Shang], *xuanniao*). Therefore, Xuanniao Fu must have been an important member of the Shang royal family. The coexistence between this royal inscription and the Ya Yi clan mark again confirms the high status of the Ya Yi clan and its close relation with Shang kings. In the late Yinxu to early Western Zhou period, the Ya Yi clan was still very prominent, as demonstrated by the third Ya Yi bronze group that includes the Xiaochen Yi Jia, dated by its inscription to the 6th year of the reign of the last Shang king, now in the Saint Louis Art Museum, illustrated in *Zhongguo qingtongqi quanji*, vol. 3, *op. cit.*, no. 53; and an early Western Zhou *zun* vessel bearing a Ya Qi Yi clan mark sold at Sotheby's New York, 17 September 2013, lot 5. It is important to note that Qi or *Qi hou* (Marquis of Qi) is probably a new title conferred on the Ya Yi clan during this period.



Ink rubbing of the inscription on the present *fangding*. Rubbing by Li Zhi.

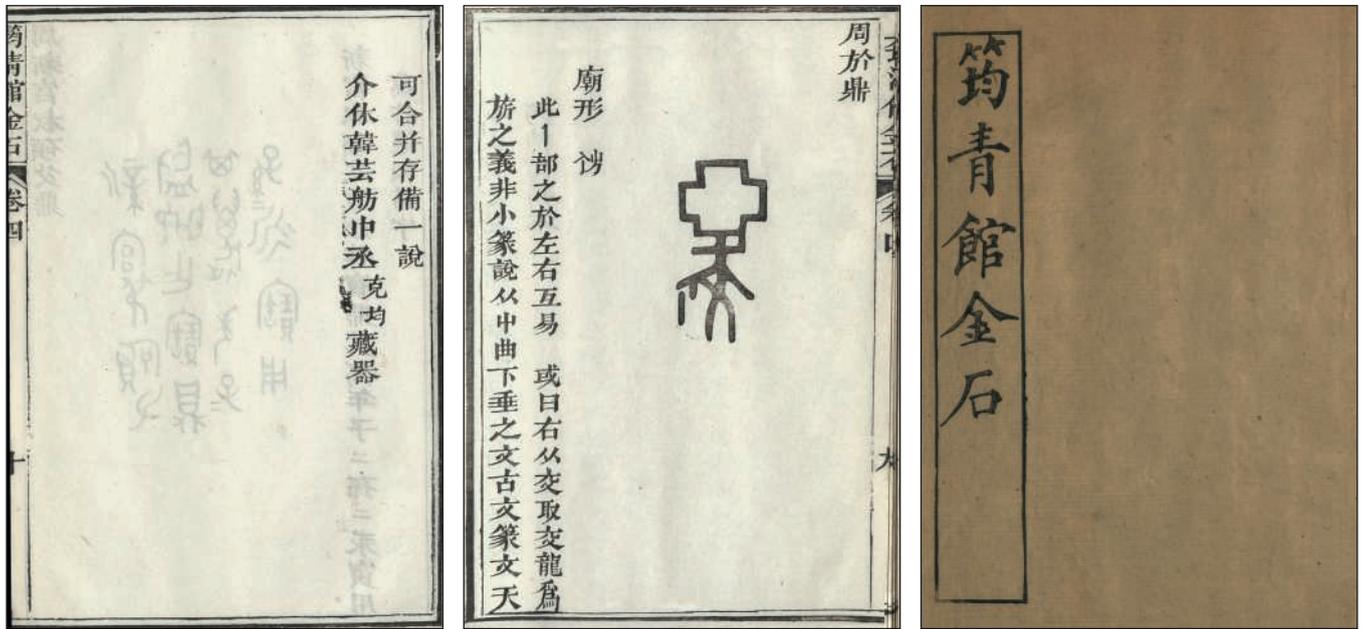


Fig. 2. The first publication of the inscription on the present *fangding* by Wu Rongguang in *Yunqingguan jinwen* (Bronze Inscriptions in the Yunqingguan studio), 1842, vol. 4, pp. 9-10.

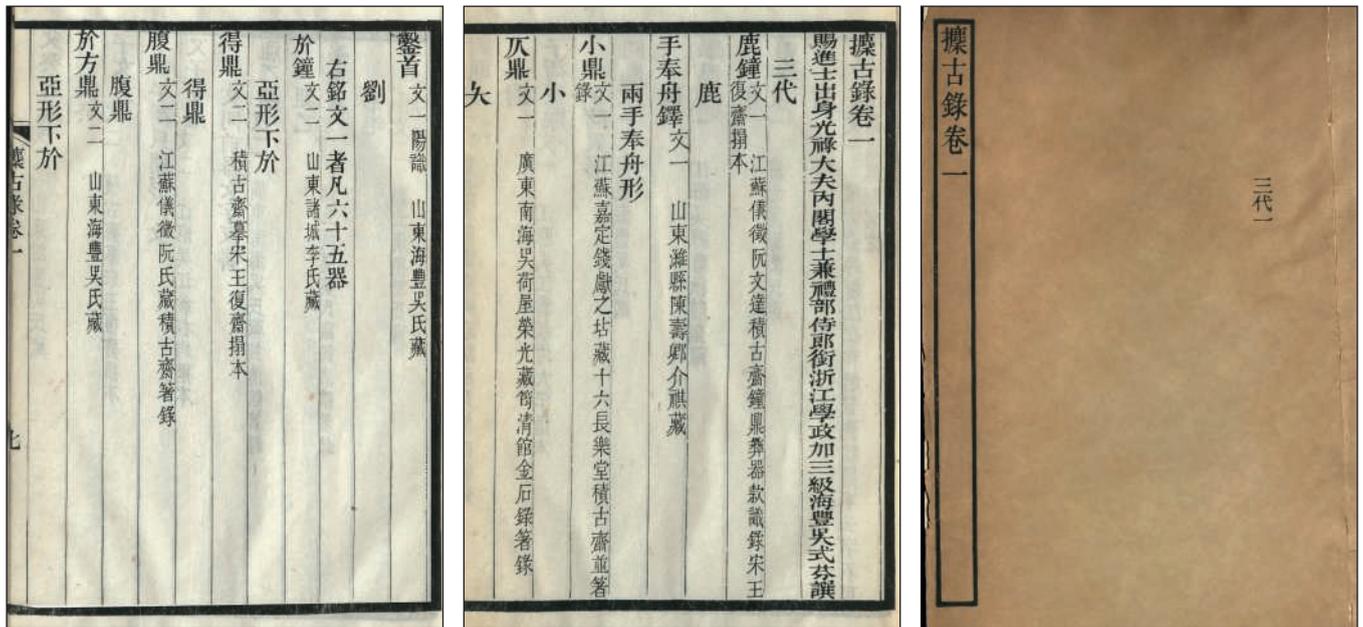


Fig. 3 The Wu Shifen provenance of the present *fangding* as stated in *Meigu lu* (The Record of Pursuing Antiquity), 1895, vol. 1, p. 7.

In the 22nd year of Daoguang (1842), the inscription of the Ya Yi *fangding* was first published by Wu Rongguang (1773-1843) in his *Yunqingguan jinwen*, where he stated that the owner of this *fangding* was Han Kejun. (Fig. 2) Han Kejun (1766-1840), whose courtesy name is Yunfang, was a native of Fenyang, Shanxi province. He served as provincial governor of Guizhou, Yunnan, and Fujian consecutively during the Jiaqing (1796-1820) and Daoguang (1821-1850) eras. He is renowned for peacefully resolving disputes between a local tribe and the Burmese in Yunnan and constructing a walled city in Danshui, Taiwan. The Ya Yi *fangding* consequently entered the collection of Wu Shifen (1796-1856). (Fig. 3) Wu Shifen was an epigraphist, calligrapher and Secretary of the Cabinet at the court of the Daoguang Emperor (1821-1850) and was one of the great collectors of his generation. A descendant of a renowned Shandong family, Wu was also related through marriage to another prominent Shandong collector, Chen Jieqi (1813-1884).



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

908

**A RARE MALACHITE-INLAID BRONZE RITUAL WINE VESSEL,
FANGLEI**

MIDDLE WARRING STATES PERIOD, 4TH CENTURY BC

The vessel of squared, tapering form is decorated on the neck and sides in recessed relief with an intricate overlapping geometric design framing triangular and lozenge-shaped panels containing further geometric patterns and central florets, filled with malachite inlay. The surface has a smooth dark brown patina.

8 $\frac{3}{8}$ in. (22.5 cm.) high

\$80,000-120,000

PROVENANCE

Parke-Bernet Galleries, New York, 4-5 November 1965, lot 288.

J.T. Tai & Co., 25 January 1966.

Arthur M. Sackler Collections.

Else Sackler, and thence by descent within the family.

LITERATURE

R. Poor, *Bronze Ritual Vessels of Ancient China* (slide lecture), Intercultural Arts Press, New York, 1968.

The *fanglei* or "square lei" is one of the rarest vessel types among the Eastern Zhou ritual paraphernalia. A Warring States *fanglei* of very similar form, but decorated with rectangular panels enclosing dense dragon pattern, was found in Sanmenxia City, Henan province, and is illustrated in *Zhongguo wenwu jinghua daquan: Qingtong juan* (Compendium of Treasures of Chinese Cultural Relics: Archaic Bronzes), Hong Kong, 1994, p. 247, no. 886. A Warring States inlaid *fanglei* with masks suspending ring handles in the Miho Museum is illustrated in *Catalogue of the Miho Museum (The South Wing)*, 1997, pp. 184-5, no. 87. Compare, also, a pair of *fanglei* of similar form found in the early Warring States tomb of Zenghou Yi (Marquis Yi of the Zeng State) together with fitted bronze *jian* basins, illustrated in *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), Beijing, 1998, vol. 10, pp. 132-33.

The geometric design filled with malachite inlay found on this vessel is a fine example of an iconic Warring States period ornamentation style. Two *fanghu* vessels with a similar design of a diagonal grid framing lozenge-shaped panels, one in the Los Angeles County Museum and the other in the Asian Art Museum of San Francisco, are illustrated by Jenny So, in *Eastern Zhou Bronzes from the Arthur M. Sackler Collections*, vol. III, New York, 1995, figs. 110 and 112.

戰國中期 青銅鑲嵌幾何紋方罍





909

A BRONZE RITUAL WINE VESSEL AND COVER, HU

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

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

13¼ in. (33.6 cm.) high, cloth box

\$20,000-30,000

PROVENANCE

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

EXHIBITED

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

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

春秋晚期 青銅蟠虺紋提鍾蓋壺



910

A BRONZE TRIPOD WINE VESSEL AND COVER, *HU*
HAN DYNASTY (206 BC-AD 220)

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

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

\$8,000-12,000

PROVENANCE

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

LITERATURE

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

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

漢 青銅提鏈蓋壺





911

VARIOUS PROPERTIES

911

A RARE BRONZE BIRD-FORM FINIAL
EASTERN ZHOU DYNASTY, 5TH-4TH
CENTURY BC

The finial is cast in the round as a small bird with finely detailed feathers, perched on a spiral-cast domed base pierced through the sides.

3¾ in. (8.5 cm.) high

\$5,000-7,000

PROVENANCE

Museum für Ostasiatische Kunst, Cologne.
Christie's New York, 2 December 1985, lot 69.

The present finial is characteristic of bronzes from the Yue kingdom in modern day Zhejiang province. Compare to the bronze model of a building with a bird perched on top, illustrated in *Zhongguo qingtongqi quanji* [The Complete Collection of Chinese Bronzes], Beijing, 1997, vol. 11, no. 105.

東周 青銅鳥形飾



912

912

A SET OF THREE MINIATURE GOLD MASK-FORM HANDLES

EASTERN ZHOU DYNASTY (770-256 BC)

Each is cast in the form of a stylized bull-like mask with two horns and rounded eyes, and suspends a loose ring.

¾ in. (2 cm.) long, cloth box

(3)

\$10,000-15,000

PROVENANCE

Acquired in New York in 1982.

A set of four identical Eastern Zhou miniature gold mask-form handles was sold at Christie's New York, 15-16 March 2015, lot 3190.

東周 金小獸首卣環三件



913

A RARE PAIR OF GILT-BRONZE RECTANGULAR BELT PLAQUES

WESTERN HAN DYNASTY (206 BC-AD 8)

Each plaque is cast in openwork with two tortoises encircled by the twisted body of a dragon with an open mouth, and each has two vertical attachment loops on the reverse.

3 $\frac{3}{8}$ in. (8.7 cm.) long

\$10,000-15,000

(2)

PROVENANCE

Acquired in Hong Kong prior to 1989.

A similar gilt-bronze 'tortoises and dragon' belt plaque from the Calon da Collection is illustrated by J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., 1995, p. 158, no. 80. Compare, also, a pair of gold belt plaques with almost identical decoration, from the Dayunshan, Jiangsu province, illustrated in *Arts of Asia*, Hong Kong, May-June 2017, p. 130, no. 23.

西漢 鑲金銅龍龜紋飾牌一對





914

UMEHARA SUEJI (1893-1983). *SHINA KODO SEIKWA, OR SELECTED RELICS OF ANCIENT CHINESE BRONZES FROM COLLECTIONS IN EUROPE AND AMERICA*. OSAKA: YAMANAKA & COMPANY, 1933.

2 Volumes, 2° (397 x 312 mm). Text in Japanese, German and English. Original olive cloth with green stylized painted design, ties on spine, silk label with Japanese writing in red and black, edges gilt; green cloth folding portfolios with silk labels and clasps.

LIMITED EDITION, unnumbered.

(2)

\$3,000-5,000

PROVENANCE

The library of Kichitaro Yamanaka (1890 – 1965), Osaka.

梅原末治 《歐美蒐儲支那古銅精華》兩冊

915

UMEHARA SUEJI (1893-1983). *NIHON SHUCHO SHINA KODO SEIKA; SELECTED RELICS OF ANCIENT CHINESE BRONZES FROM COLLECTIONS IN JAPAN*. OSAKA: YAMANAKA & COMPANY, 1959-1964.

UMEHARA SUEJI (1893-1983). *Nihon Shucho Shina Kodo Seika; Selected Relics of Ancient Chinese Bronzes from Collections in Japan*. Osaka: Yamanaka & Company, 1959-1964.

6 volumes, 2° (386 x 300 mm). Text in Japanese and English, 537 photographic plates. Original olive cloth with green stylized painted design, ties on spine, silk label with Japanese writing in red and black; green silk folding portfolios with silk labels and clasps.

Compiled by the Japanese scholar Umehara Sueji (1893-1983), who taught in the Department of Archaeology, Kyoto University, this work was published as a companion to the 7-volume *Bei Shucho Shina Kodo Seika*, which was published in 1933.

LIMITED EDITION, number 269 of 300 and 286 of 300 copies

(6)

\$10,000-15,000

PROVENANCE

The library of Kichitaro Yamanaka (1890 - 1965), Osaka.

梅原末治 《日本蒐儲支那古銅精華》一套六冊





PROPERTY FROM THE
ARTHUR M. SACKLER FOUNDATION

916

A MARBLE FIGURE OF A BODHISATTVA
NORTHERN QI-SUI DYNASTY,
6TH CENTURY

The figure is shown standing and wearing a shawl draped over the arms, and a long, looped necklace gathered at the waist by a disk above the belt that secures an outer robe worn over an under-robe that falls in graceful, parallel folds to the tops of the shoes.

36 in. (91.4 cm.) high, stand

\$40,000-60,000

PROVENANCE

C. Edward Wells Collection, Bridgewater,
Connecticut, 9 December 1963.
Arthur M. Sackler Collections.
The Arthur M. Sackler Foundation.

The rigid, frontal pose of this figure is typical of Northern Qi and Sui dynasty stone sculptures of *bodhisattvas*. See, for example, a sandstone figure of a standing *bodhisattva* at The Nelson-Atkins Museum of Art, Kansas City, illustrated in *Zhongguo liu shi hai wai fo jiao zao xiang zong he tu mu (Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections)*, vol. 3, Beijing, 2005, no. 588. The depiction of the drapery over the lower body, with an unusually long portion of the *dhoti* folded over and rippling folds beneath, is rare but can be found on a few known examples, including a marble figure of a *bodhisattva* at the Victoria & Albert Museum, London, illustrated in *Chinese Art in Overseas Collections: Buddhist Sculpture (II)*, Taipei, 1990, no. 63. The rectangular belt pendant below the circular disc is also an unusual feature, but a comparable example can be found on a Northern Zhou gilt-bronze figure of Guanyin illustrated by Jin Shen in *Illustrated Chinese Buddha Images Through the Ages*, Beijing, 1995, p. 301, no. 221. The presence of shoes on the present figure is also unusual, as they are more often seen on images of guardian or warrior figures.

北齊/隋 石雕菩薩立像



ANOTHER PROPERTY

917

A WHITE MARBLE FIGURE OF SEATED BUDDHA
NORTHERN QI-SUI DYNASTY, 6TH CENTURY OR LATER

The figure is shown seated in *padmasana* with the legs and feet covered by the draped robe except for one toe. The right hand is raised in *abhaya mudra* while the left hand rests in the lap. The face has a serene expression delineated by finely arched brows below the hair dressed in tight snail curls that also cover the *ushnisha*. The stone is now a warm pale grey color with creamy-beige encrustations on the back and in the hollow of the right arm.

13¾ in. (35 cm.) high, wood stand

\$20,000-30,000

PROVENANCE

Private collection, Japan, acquired prior to 1970.

北齊/隋或以後 石雕佛坐像



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

918

A GREY LIMESTONE BUDDHIST STELE
TANG DYNASTY (AD 618-907)

The arched niche is centered by a figure of Buddha seated in *dhyanasana* on a pedestal throne, his right hand raised and his left resting on his knee. He is flanked by a pair of *bodhisattvas*, one of whom holds a willow branch and a *kundika* vase. An inscription carved below may be translated as "Zhangjian respectfully made this in the first year, third month, first day of the Hejing reign on Daqi," and another inscription on the proper left side, may be translated "collected by Ruan family from Yangzhou in the seventh year of Jiaqing (1802)," followed by a two-character seal, Bo Yuan (Ruan Yuan's courtesy name).

13 $\frac{5}{8}$ in. (34.6 cm.) high

\$12,000-18,000

PROVENANCE

Carl Jung (1875-1961) Collection, Zurich, by repute.
Frances G. Wickes (1875-1967) Collection, New York.
Priscilla Luke Collection, New York, by 1961.
Edith Noss Collection, New Jersey, 1962.
Ellie Whitney Collection, New Jersey, 1995.

Compare the stone stele of this shape that is similarly carved in high relief with a seated figure of Buddha flanked by two *bodhisattvas* standing on waisted lotus plinths, that bears a dedicatory inscription dated to the second year of Jingyun (AD 711), illustrated by Li Jingjie in *Shifo Xuancui* (Essence of Buddhistic Statues), Beijing, 1995, p. 73, no. 53. The inscription states that the stele was donated by Lu Zhaoshun.

唐 石灰岩雕佛三尊碑像



(inscription)





919

ANOTHER PROPERTY

919

AN UNUSUAL SMALL BRONZE CENSER WITH A SEATED FIGURE OF BUDAI
17TH CENTURY

The censer is formed as an armchair with a hollow rectangular seat on which sits a separately modeled figure of Budai, his right arm resting on his raised right knee, his left hand holding a corner of his robe, while a boy stands to the left.

4 $\frac{1}{2}$ in. (11.7 cm.) high

\$3,000-5,000

十七世紀 銅布袋坐像



920

PROPERTY FROM THE BROOKLYN MUSEUM, NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND

920

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

The Buddha sits in *dhyanasana* on a lotus base with the hands held in *abhisekha mudra* in front of the chest. He is dressed in voluminous robes and the downcast face is surmounted by a foliate tiara.

10 $\frac{1}{8}$ in. (25.7 cm.) high

\$6,000-8,000

PROVENANCE

Bequest of Dr. Bertram H. Schaffner, TL2010.38.65.

明 銅佛坐像

921 No Lot

VARIOUS PROPERTIES

922

**A LACQUERED AND GILT-BRONZE
FIGURE OF A GUARDIAN KING**

MING DYNASTY (1368-1644)

The figure stands on a rocky base with his left hand raised holding a *stupa* and his right with two fingers extended pointing to the earth. He is clad in heavy armor with a monster's mask on the torso, and his face is surmounted by a tiara centered by a diminutive figure of Amitabha Buddha.

20¼ in. (51.4 cm.) high

\$12,000-18,000

PROVENANCE

Private European Collection, acquired in the 1970s-80s.

This imposing figure is related not just to other bronze guardian figures, such as the very similar, but larger (58.5 cm. high), bronze figure illustrated by Giter & Li Yin, *The Beauty of Ancient Chinese Sculptures*, December 1995, p. 82, no. 31, where the figure is identified as Dhanada (Northern Lokapala), guardian of the North, but also to large painted stucco figures found in temples. A stylistically similar figure of massive proportions (2 m. high), identified as the Guardian of the North, in the Baimasi (White Horse Temple), Luoyang, is illustrated in *Zhongguo meishu quanji; diaosu bian; Yuan Ming Qing diaosu (6)*, Beijing 1988, pl. 9. Dated late Yuan/early Ming, the guardian is very similarly attired and stands in a very similar posture holding a *stupa* in the raised left hand, and a halberd in the right. See, also, the bronze figure dressed in elaborate armor and shown holding a *stupa* sold at Christie's New York, 20 September 2005, lot 146.

明 銅鑲金加漆天王立像



923

**A PAIR OF UNUSUAL GOLD-SPLASHED LONG-NECKED
BRONZE VASES**

17TH-18TH CENTURY

Each vase is flanked by a pair of C-form handles issuing from a dragon mask, and is splashed in gold in contrast to the attractive golden-russet patina. Each base has an apocryphal Xuande mark.

10½ in. (27 cm.) high

\$15,000-25,000

PROVENANCE

Private collection, Cape Cod, Massachusetts, prior to 1939.

十七/十八世紀 銅灑金長頸雙耳瓶一對

~924

A GOLD-SPLASHED BRONZE BELL

18TH-19TH CENTURY

The bell is cast on each side with a plain central panel flanked by alternating rows of bosses and small rectangular panels, all within raised borders. The flat top is surmounted by a stylized dragon handle, and the surface is adorned with gold splashes.

10¼ in. (26 cm.) high, carved *hongmu* stand

\$10,000-15,000

PROVENANCE

Collection of Scott and Linda Hamilton, San Diego, California, by 1983.

清十八/十九世紀 銅灑金龍鈕鐘





925

**A RARE AND UNUSUAL LARGE
BRONZE CENSER**

17TH-18TH CENTURY

The censer has flared sides and is cast with pairs of loop rings at the sides, each held within the hand of a foreigner who forms the supports. Each foreigner wears a pair of loose-fitting pants that fall short of his bare feet and a long flowing sash wrapped around the shoulders and tied across the bare chest. The face is cast with a curly beard, an open mouth beneath a mustache and large eyes beneath the coiffed curled hair. The base is cast with an apocryphal six-character Xuande mark.

24¼ in. (62.2 cm.) across

\$20,000-30,000

The two figures supporting the censer are identified as foreigners by both their clothes and facial features. During the 17th and 18th centuries in China there was a fascination with all things foreign. This interest in foreigners, their clothes, customs and belongings, is reflected in a number of the arts of the period. Scrolls depicting tribute bearers from foreign lands were commissioned by the court, on which male and female figures from various countries were shown in their different costumes. On one such hand scroll in the collection of the Palace Museum, Beijing, the many figures are described as being from the West and the attributes of each couple are discussed in both Chinese and Manchu. See *Splendors of a Flourishing Age*, Macau, 1999, no. 42. Compare, also, a related but smaller (39.5 cm. long) bronze ingot-shaped censer and cover, cast with four crouching foreigners forming the legs and dating to the 17th-18th century sold at Christie's New York, 22-23 March 2012, lot 1553.

十七/十八世紀 銅胡人獻寶方爐



(mark)







-926

A GILT-BRONZE FIGURE OF MANJUSHRI

18TH CENTURY

The *bodhisattva* sits in *dhyanasana* on a double-lotus base with his right hand raised holding a sword and his left held before his chest clutching the stem of a lotus which adorns his left elbow and supports a book. He is dressed in a voluminous *dhoti* and adorned with elaborate turquoise and coral-inset jewelry, and his hair is pulled into a tall *chignon* behind a foliate tiara. The base is sealed and incised with a double-*vajra*.

7¾ in. (19.7 cm.) high

\$8,000-12,000

清十八世紀 銅鑲金文殊坐像

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

927

**A PARCEL-GILT BRONZE FIGURE
OF BUDDHA**
18TH CENTURY

The Buddha sits in *dhyanasana* on a double-lotus base with his hands held in *dharmachakra mudra*. He is dressed in flowing robes, the hems of which are incised with a foliate pattern, and the face has a benevolent expression below a tall *ushnisha* surmounted by a small flame. The chest and face are cold painted in gold and pigments.

11½ in. (29.2 cm.) high

\$20,000-30,000

PROVENANCE

Acquired in Hong Kong, 1980s.

Buddhism was the state religion of the Qing dynasty, and the Qianlong Emperor, much like his predecessors Yongzheng and Kangxi, was a devout practitioner of the faith and partly responsible for its strong growth during the 18th century. Of particular interest to the Qianlong Emperor was Tibetan Buddhism, and perhaps the pinnacle of his Tibetan Buddhist activities came in 1780, the year in which he celebrated his 70th birthday, when the Panchen Lama came to both Jehol and Beijing, and bestowed upon the emperor the Mahakala and Chakrasamvara initiations. The rituals for these coincided with his birthday and indicated that Qianlong had formally 'entered the Buddhist realm.' Qianlong's powerful devotion to Buddhism was readily carried over into works of art made during his reign, as is evident in the present gilt-bronze figure of Buddha.

清十八世紀 銅局部鑲金佛坐像





928

VARIOUS PROPERTIES

928

A GILT-BRONZE FIGURE OF BUDDHA
17TH-18TH CENTURY

The Buddha sits in *dhyanasana* on a double-lotus base with his hands held in *bhumisparsha mudra*. He is clad in voluminous robes, the folds of which pool below the ankles, and the serene face is surmounted by the *ushnisha*, which is topped with a conical finial. The base is sealed and incised with a double-*vajra*.

4 $\frac{1}{8}$ in. (10.5 cm.) high

\$6,000-8,000

Compare the present figure with a pair of slightly smaller (9.8 cm. high) gilt-bronze Buddhas sold at Christie's New York, 17 March 2017, lot 1033.

十七/十八世紀 銅鑲金佛坐像



929

929

A RARE GILT-BRONZE FIGURE
OF VAISHRAVANA
18TH CENTURY

The Guardian King stands on a rocky base, his right hand held before his chest and his left clutching a mongoose. He is dressed in a full suit of armor, including boots, and the bearded face is surmounted by a foliate-decorated diadem.

4 $\frac{1}{8}$ in. (10.5 cm.) high

\$6,000-8,000

清十八世紀 銅鑲金多聞天王立像

930

A RARE GILT-BRONZE FIGURE OF A WORLDLY PROTECTOR ON HORSEBACK
18TH CENTURY

The figure is shown riding a horse, his right hand raised and his left held in front of his chest, both in *karana mudra*. He is dressed in a full suit of armor, including boots and a domed helmet, and he is equipped with a sheathed sword at his belt. The lotus base is sealed and gilt-decorated with a double-*vajra*.

6 $\frac{3}{4}$ in. (16.8 cm.) high

\$10,000-15,000

清十八世紀 銅鎏金騎馬護法像



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

931

A SET OF TEN GILT REPOUSSÉ COPPER FIGURES OF LUOHANS
18TH-19TH CENTURY

Each *luohan* is shown standing on a separate base, wearing crisply draped priest's robes incised with floral decoration. Each is shown with a smiling expression, and holding or accompanied by a different attribute, including a dragon, prayer beads, and musical instruments.

8¾ in. (22.2 cm.) high

(10)

\$60,000-80,000

PROVENANCE

Willard D. Straight (1880-1918) Collection, acquired before 1914.
The India House Club Collection, New York.
Christie's New York, 19-20 September 2013, lot 1532.

Luohans, also known as *arhats*, are enlightened Buddhist beings who act as worldly conduits to the state of infinitely expanded consciousness granted by their enlightenment. Images of *luohans* probably originated in Kashmir, and were first mentioned in the *Mahayanavataraka*, which was translated into Chinese in AD 437; their names were later identified by the early Tang dynasty pilgrim-monk Xuanzang in AD 654. Numbers vary in Buddhist tradition, but a group of eighteen was eventually established as the standard Chinese grouping, which became popular in later Chinese art, appearing in a wide variety of media.

清十八/十九世紀 鑲金錘鏤羅漢立像一組十件





(details)





ANOTHER PROPERTY

~932

**A RARE CORAL, HARDSTONE AND
GLASS-INLAID GILT-BRONZE
PHOENIX-FORM CANDLEHOLDER**
QIANLONG PERIOD (1736-1795)

The candleholder is finely cast as two phoenixes standing side by side on a rockwork base from which sprouts *lingzhi* fungus. The two birds face in opposite directions with heads turned backwards facing the candleholder cast as a gnarled stem bearing further stems of *lingzhi*, their hollow bodies engraved with fine feather markings and inlaid all over with glass, coral and various hardstones. 6½ in. (16.5 cm.) high

\$80,000-100,000

Compare two gilt-bronze candleholders of very similar size and form and dated to the Qianlong period, one sold at Christie's Paris, 21 November 2008, lot 161, and the other, sold at Sotheby's Hong Kong, 8 October 2009, lot 1734. See, also, the very similar pair of larger size, sold at Christie's New York, 26 March 2010, lot 1179, and the related candleholder with two birds surrounding a hollow trunk in the Victoria and Albert Museum, London, illustrated by P. Rawson and L. Legaza in *Tao: la Philosophie Chinoise de Temps et du Changement*, Paris, 1973, p. 101, fig. 17.

Also related are hardstone-embellished gilt-bronze censers of *qilin* form and Qianlong date, such as the example illustrated in *A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1994, no. 119, as well as the example sold at Christie's Hong Kong, 29 November 2005, lot 1584.

清乾隆 銅鑲金嵌寶雙鳳式燭臺





PROPERTY FROM THE BROOKLYN MUSEUM,
NEW YORK, SOLD TO BENEFIT THE
ACQUISITIONS FUND

933

**A RED-GROUND SILK
BROCADE COVERING
LATE QING DYNASTY**

The textile is finely woven in gold threads with a large stupa decorated with lines from the Dharani Sutra, and surrounded by smaller circular and square panels of further text, both in Chinese and Sanskrit, interspersed with lotus blossoms and Buddhist symbols, all within four bands of *vajra* and lotus, fire scroll, and further panels containing text or single characters.

77 ¾ x 50 ½ in. (197.5 x 127.3 cm.)

\$3,000-5,000

PROVENANCE

Gift of Dr. and Mrs. John P. Lyden, TL1986.410.1.

A very similar covering in the Palace Museum Collection, Beijing, was a tribute to the Xuantong Emperor, offered in the first year of his reign (1909) and is illustrated by Wan Yi, Wang Shuqing, and Lu Yanzhen, *Daily Life in the Forbidden City*, 1985, p. 262, pl. 407. According to the authors, these coverings were for the exclusive funerary use of "the emperors, empresses dowager, empresses, and imperial concubines of the first four ranks," and would have bestowed merit on the deceased. See, also, another *Dharani Sutra* covering sold at Christie's New York, 4 June 1992, lot 165.

晚清 織金陀羅尼經被

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

934

ANONYMOUS (QING DYNASTY)

*Rubbing of "Prajnaparamitahridaya"
(The Heart of the Perfection of T
ranscendent Wisdom)*

Dated thirteenth year of the Yongzheng

reign (1735)

Inscribed and signed by Prince He (1712-1765),
with one seal *He qin wang bao*

Hanging scroll, ink on paper, *tielimu* scroll ends
56½ x 30¾ in. (143.5 x 78.5 cm.)

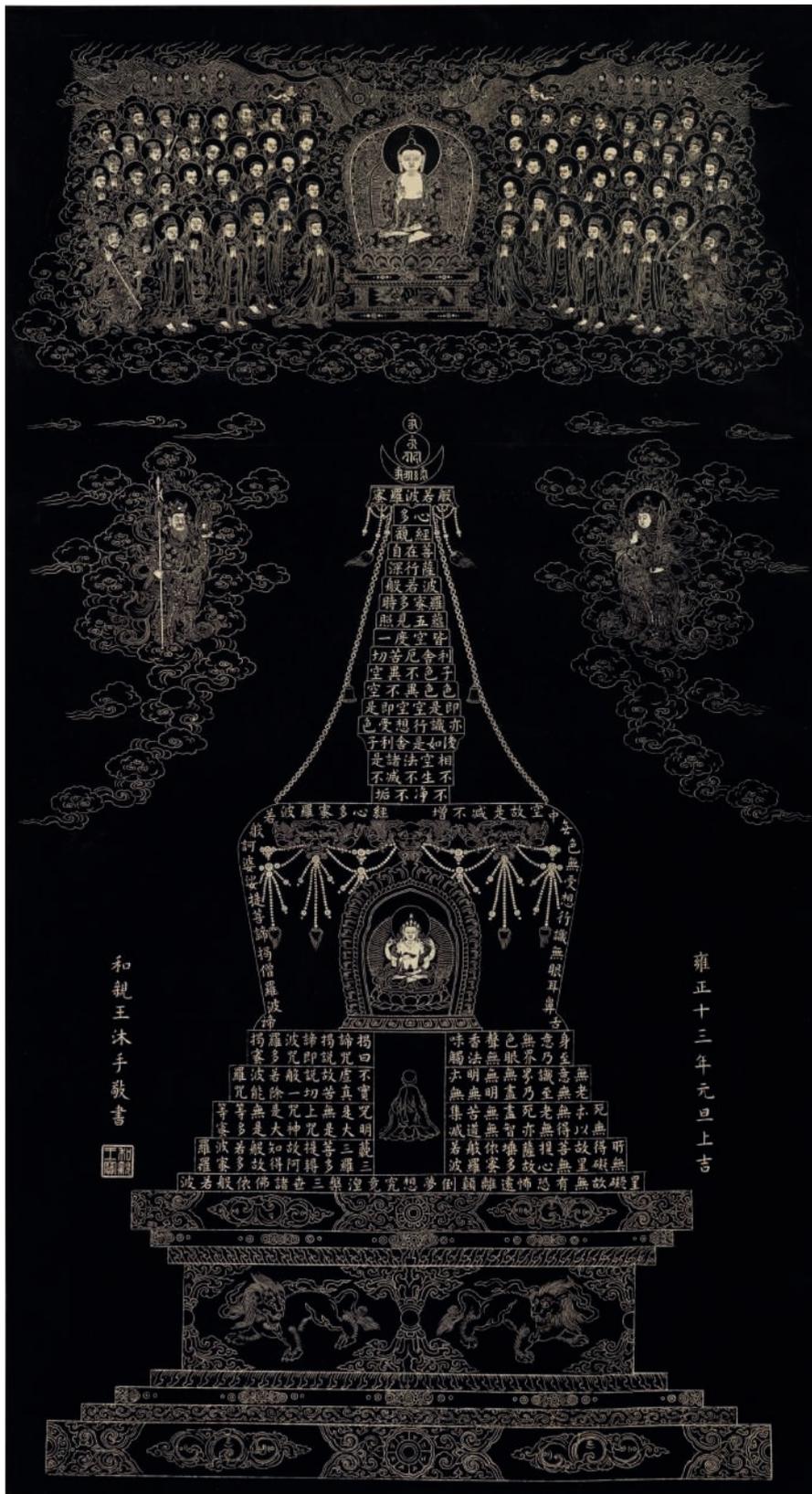
\$10,000-15,000

PROVENANCE

Baron Alexander von Staël-Holstein
(1877-1937) Collection.

Baron Alexander von Staël-Holstein (1877-1937) was an early Western scholar of Sanskrit, Tibetan, and Chinese languages, who contributed to the translation of several important Buddhist texts. In the 1920s and 30s, he was a professor of Sanskrit, Tibetan and History of Indian Religions at Peking University in Beijing, and in 1928 was a visiting professor at Harvard, helping the Harvard-Yenching Institute to collect important books. A selection of the illustrated literature of von Staël-Holstein brought with him from Beijing to Harvard were compiled by Walter Eugene Clark to form the seminal 1937 *Two Lamaistic Pantheons*, one of the earliest Western references of Qing-dynasty Buddhist iconography.

清 般若波羅蜜多心經烏金拓本 紙本 立軸





PROPERTY FROM A PRIVATE
CONNECTICUT COLLECTION

935

A NINGXIA RUNNER
LATE QING DYNASTY

The runner is comprised of three mats, each decorated with a *vajra* in yellow on a blue ground within a border of radiating lappets.

88½ x 30 in. (224.7 x 76.2 cm.)

\$4,000-6,000

Compare the Ningxia rug comprised of eight mats formerly in the Robert Hatfield Ellsworth collection and which was sold in The Collection of Robert Hatfield Ellsworth Part V: European Decorative Arts, Carpets, Old Master Paintings and Asian Works of Art, Christie's New York, 21 March 2015, lot 1024.

晚清 寧夏十字金剛杵紋桌旗

VARIOUS PROPERTIES

936

**A SILK THANGKA WOVEN
WITH AMITAYUS**
MONGOLIA, LATE 19TH-EARLY
20TH CENTURY

The *thangka* is woven with a pair of *bodhisattvas* making offerings to a central image of Amitayus seated on a lotus throne, with two lamas positioned above and below, and surrounded by sixteen smaller *arhats* and two patrons. The scene set within a mountainous landscape, and is woven in shades of purple, green, blue, yellow, orange, and green.

Image: 72¼ x 37⅞ in. (183.5 x 96.1 cm.);

Including brocade borders: 103½ x 56⅞ in.
(263.6 x 144 cm.)

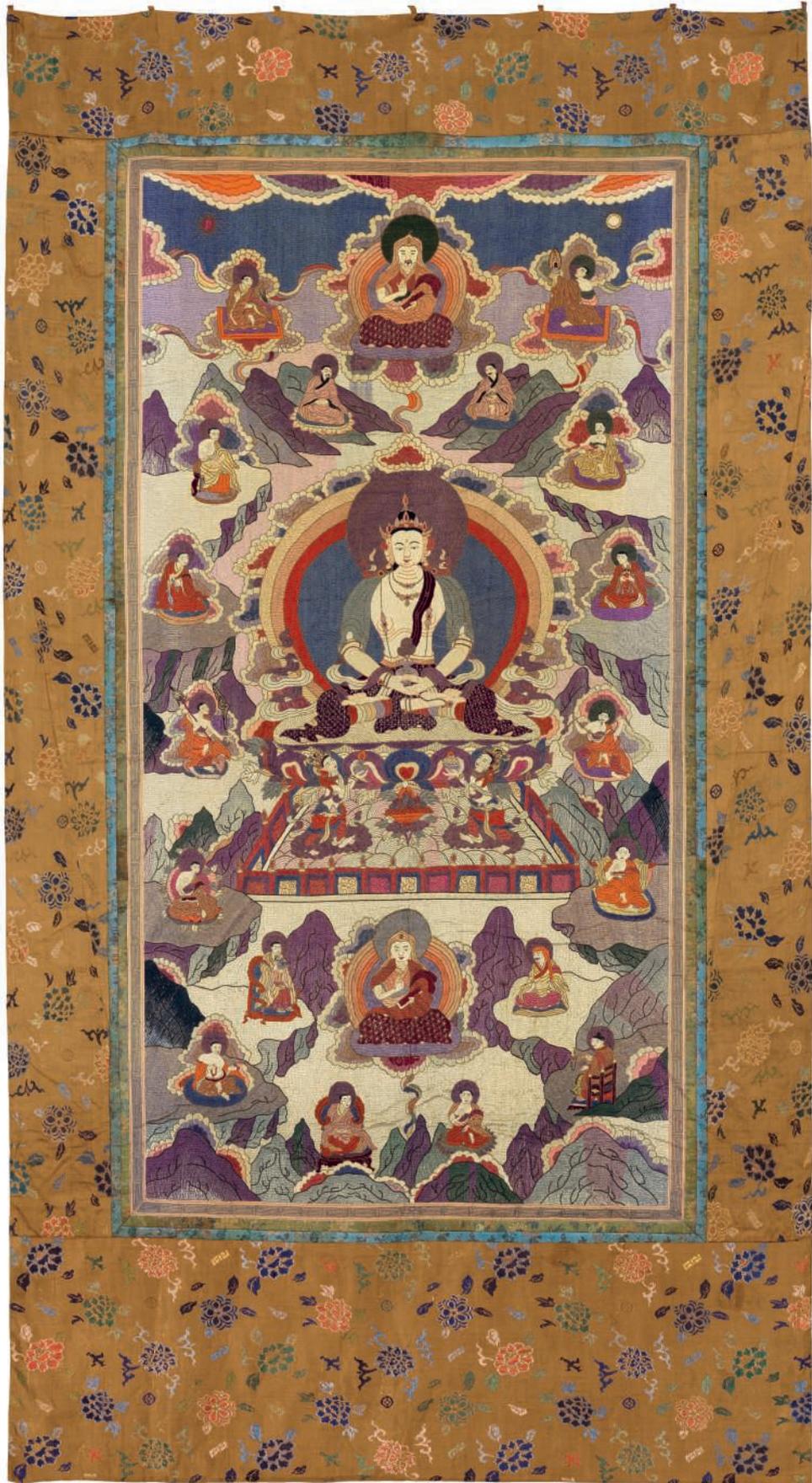
\$12,000-18,000

PROVENANCE

Acquired in Asia in the early twentieth century.

蒙古 十九世紀末/二十世紀初

絲織阿彌陀佛唐卡



937

A FINELY EMBROIDERED BLUE SILK DRAGON ROBE, MANGPAO
LATE 18TH-EARLY 19TH CENTURY

The robe is finely worked in satin stitch and couched gold threads with nine five-clawed dragons confronting flaming pearls amidst *ruyi*-form clouds interspersed with bats, various flowers, and beribboned auspicious emblems, all above the terrestrial diagram with dense, roiling waves tossed with blossoms, bats, coral, and further emblems picked out in Peking knot.

55 x 90¼ in. (139.6 x 229.2 cm.)

\$12,000-18,000

清十八世紀末/十九世紀初 藍地緞繡彩雲金蟒紋蟒袍



(details)



938

A VERY RARE MIDNIGHT-BLUE GAUZE FORMAL COURT ROBE, *CHAOPU*
19TH CENTURY

The midnight-blue gauze is worked in couched gold thread on the upper half with four five-clawed dragons clutching flaming pearls amidst clouds and various be-ribboned precious objects, above the terrestrial diagram and *lishui* stripe at the waist. The attached pleated, flared skirt is similarly worked, incorporating sixteen dragons above two pairs of confronted dragons chasing flaming pearls above another terrestrial diagram and *lishui* stripe.

78 $\frac{7}{8}$ x 48 in. (200.4 x 121.9 cm.)

\$12,000-18,000

The *chaofu*, or attire of state, is the most important of the ceremonial costumes of the Qing court comprising: *chaopao* or robe of the state, *piling* or projecting epaulets, hat, girdle, court necklace, and boots. The two-part construction of *chaopao*, consisted of a short side-fastening jacket attached to a pleated skirt, derived from Ming styles of court dress, and was adapted by the Manchu to incorporate features reflecting their equestrian heritage, such as the curved overlapping right front, a shape derived from animal skins which was added for extra covering and protection; narrow sleeves with their lower portion replaced with ribbed silk, allowing the wearer to bend his arm more easily when hunting; and horse-hoof cuffs, originally intended to protect the hands when riding in bad weather.

The current midnight-blue *chaopao* is embroidered with four front-facing, five-clawed dragons on the upper body and four profile, five-clawed dragons on the skirt, which correspond to the specifications cited in *Huangchao liqi tushi* (Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court) for a first-rank or second-rank prince. The addition of the nineteen dragon roundels to the upper section of the pleated skirt, a specification originally solely reserved for the Emperor, is likely a result of loosening adherence to regulation for court attire towards the nineteenth century.

清十九世紀 石青紗繡彩雲金龍紋朝服



(reverse)



939

A RARE IMPERIAL EMBROIDERED SILK BROCADE MILITARY OFFICER'S CEREMONIAL UNIFORM
LATE QING DYNASTY

The uniform is decorated with dragon roundels reserved on an embroidered gold brocade ground decorated throughout with round brass studs on a Y-shaped geometric ground, and trimmed with black velvet. It comprises a waist-length jacket with long sleeves terminating in hoof-shaped cuffs, an apron set with a hexafoil-shaped panel embroidered in metal threads with a stylized dragon head and dragon carp at the bottom, epaulettes trimmed with gilt-metal appliques, underarm protectors, a round metal chest plate, a matching helmet, a red velvet and leather quiver and bow holder, and a pair of black silk boots.

The jacket 27 in. (68.6 cm.) long; the apron 37½ in. (95.3 cm.) long

\$30,000-50,000

晚清 御製鑲黑邊織錦繡團龍紋鎧甲、頭盔及配件



Accompanying helmet, red velvet leather quiver, bow holder, and pair of black silk boots.



Although the purpose of this uniform was purely ceremonial, its construction is based on armor used for protection in battle. The legs were covered with aprons for protection, but the seat was left free to allow the wearer to mount a horse.

The gilt rivets on this armor, known as *dingjia* ('armor with nails'), can be traced to military gear found on the terracotta warriors in the tomb of the Qin Emperor (260-220 BC), although suits of armor during the Qin dynasty did not incorporate luxury fabrics and were constructed with consideration of their practical use. In the Sui dynasty (AD 581-619) and Tang dynasty (AD 618-907), more elaborate suits of armor began to appear. A nearly identical Manchu military officer's ceremonial armor, hat, and helmet are in the collection of the Minneapolis Institute of Arts and are illustrated by R. Jacobsen, *Imperial Silks: Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, vol. 1, 2000, pp. 346-47, nos. 137 and 138. In a discussion of the Minneapolis armor, Jacobson suggests that the Y-shaped geometric decoration (which is the same as the decoration on the present armor) has been used on military uniforms since the Tang dynasty.

The gold brocade ground on this armor suggests that this uniform would have been made for a member of the Imperial Guard of the Forbidden City. A man who is thought to be Huang Peisong, an Imperial guard for the Guangxu emperor and later for Yuan Shikai, has been pictured wearing identical armor.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

940

**AN EMBROIDERED BROWN-GROUND SILK DRAGON ROBE,
MANGPAO**

19TH CENTURY

The brown silk ground is worked in couched gold thread and satin stitch on the front and back with nine five-clawed dragons confronting flaming pearls amidst *ruyi*-form clouds, bats, clusters of paired bats and beribboned peaches, all around a central beribboned basket of double peaches. The terrestrial diagram and *lishui* stripe at the hem and arms are both tossed with auspicious emblems.

78¼ x 54 in. (198.7 x 137.1 cm.)

\$12,000-18,000

清十九世紀 醬地緞繡如意雲金蟒紋蟒袍



(detail)





THE PROPERTY OF A GENTLEMAN

941

A RARE IMPERIAL KES/TWELVE-SYMBOL DRAGON ROBE PROBABLY MADE FOR THE DOWAGER EMPRESS, MANGPAO
19TH CENTURY

The robe is finely woven in shades of blue, red, ochre, pale violet and gold on the front and back, with nine five-clawed dragons pursuing flaming pearls amidst clusters of clouds interspersed with bats holding beriboned *wan* emblems and peaches, *shou* characters, the eight Buddhist emblems, auspicious motifs and the twelve symbols of imperial authority, all reserved on an imperial yellow ground above the terrestrial diagram with *lishui* stripe at the hem, with dark blue-ground cuffs, collar and sleeve bands decorated with further dragons and clouds.

89½ x 55½ in. (227.3 x 140.9 cm.)

\$50,000-70,000

PROVENANCE

Teresa Coleman, Hong Kong, mid-1990s.

清十九世紀 御製縹絲金龍十二章蟒袍



(details)





(reverse)

The Twelve Ancient Symbols of Imperial Authority first appeared on the Manchu emperor's clothing after 1759. These symbols were superimposed on the general decorative schema of Qing court garments, losing the visual prominence they had enjoyed during the Ming dynasty. Nonetheless, they emphatically demonstrated the Qing intention of embracing the traditional role as rulers of the Chinese empire. Under the Qing, the first four symbols—sun, moon, stars, and mountain—were placed at the shoulders, chest and mid-back. The symbol of distinction (*fu*), hatchet, paired dragons, and the golden pheasant appeared at waist level. Temple-cups, aquatic grass, grains of millet, and flames were placed at knee level on the skirts of the coat.

The present robe would likely have been made for Cixi (1835-1908), the Dowager Empress of the Qing dynasty. The empress was permitted to wear the yellow twelve-symbol dragon robe at celebrations, sacrificial rites, and important ceremonies, and it served as a symbol of her power.



VARIOUS PROPERTIES

Δ942

A RARE GILT-METAL AND PAINTED WOOD FAN

GUANGXU PERIOD (1875-1908)

The gilt-metal head of the fan is chased on one side as a descending phoenix with a *shou* character on its breast, above a *shou* medallion and a bat suspending a ribbon-tied *wan* emblem, and the reverse is engraved with eight bats swooping amidst clouds, which is repeated as painted decoration on the separate wood pole which sits in a wood base of double-gourd shape painted with further *shou* medallions, and rests on a dome painted with wind-tossed waves.

82½ in. (208.53 cm.) high overall

\$20,000-30,000

PROVENANCE

Private collection, California, acquired before 1915, and thence by descent within the family.

This rare fan is similar to those seen in a series of portraits of the Empress Dowager Cixi taken sometime after 1903, and illustrated by Liu and Xu Qixian (eds.) in *Gu gong zhen cang ren wu zhao hui cui* (Exquisite Figure-Pictures from the Palace Museum), Beijing, 1994, pp. 30-38. (Fig. 1) In these portraits the peacock fans are positioned in front of a screen and flank the Empress Dowager. These fans were a reference to royal status, and, as the peacock is associated with the *bodhisattva* Avalokiteshvara (Guanyin), they therefore associated the Dowager Empress with Guanyin, the Goddess of Mercy.

This fan is being sold without the peacock feathers.

清光緒 彩繪木鑲鑲金金屬扇座



Fig. 1. Cixi, Empress Dowager of China, 1835-1908, Photographs, Freer Gallery of Art and Arthur M. Sackler Gallery Archives. Smithsonian Institution, Washington, D.C., Purchase, FSA A.13 SC-GR-251.





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

943

A LARGE KESI PANEL
LATE QING DYNASTY

The panel is finely woven in bright colors picked out with black paint with a scene of Xiwangmu seated on top of a crane surrounded by attendants, as they descend to meet Shoulao and a group of immortals, standing on a rocky terrace amidst pine trees, above a rushing river in which Magu navigates her log raft, with further groups of immortals standing along the shore bearing gifts. 63 x 35 in. (160.2 x 88.8 cm.), mounted as a hanging scroll

\$7,000-9,000

The scene on this *kesi* panel depicts the birthday celebration of Xiwangmu, the Queen Mother of the West.

晚清 繡絲西王母祝壽圖屏

VARIOUS PROPERTIES

944

A KESI/CIVIL OFFICIAL'S BADGE OF A GOLDEN PHEASANT, BUZI

LATE 18TH-EARLY 19TH CENTURY

Made for a second rank civil official, the badge is woven with a golden pheasant standing on a rock in a rocky landscape above waves tossed with 'precious objects' in the foreground and in front of a grassy promontory in the background, surrounded by clouds that also envelop the sun. A pagoda is perched in the rocks to the right, and peonies and pine tree grow from the rocks to the left. The whole is woven in shades of blue, red, ochre, red, pink and yellow with some painted black detailing and is set within a border of couched gold thread.

11½ x 12 in. (29.3 x 30.2 cm.), mounted

\$8,000-12,000

A very similar rank badge with a golden pheasant is illustrated by S. Camman, *Bulletin*, 'Chinese Mandarin Squares - Brief Catalogue of the Letcher Collection,' University Museum, University of Pennsylvania, Philadelphia, June 1953, fig. 10, no. 21. A pair of rank badges woven in similar style but depicting a silver pheasant was sold at Christie's New York, 22-23 March 2012, lot 1633.

清十八世紀末/十九世紀初 縹絲文官二品錦雞補子





Nancy and Ed Rosenthal © Tony Walsh Photography

THE NANCY AND ED ROSENTHAL COLLECTION (LOTS 945-960)

Nancy and Ed Rosenthal began collecting Chinese art shortly after their first visit to China in 1987. While visiting Hong Kong after leaving China, they purchased their first piece of Chinese art, a large *famille noire* vase. With this initial purchase, the Rosenthals shifted their collecting focus to exceptional examples of Chinese art. They sought works in three distinct categories, Chinese Modern and Contemporary Painting, early Chinese ceramics, and Classical Chinese Furniture. Their home beautifully displayed their diverse collection, mixing all three collecting areas harmoniously within one space. From late 2008 to early 2009, the Taft Museum of Art in Cincinnati, Ohio, displayed sixty works from the collection in an exhibition entitled, *Brush Clay, Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*.

The Rosenthals were drawn to simple, elegant forms of Ming-style furniture, the beauty of the materials, in particular *huanghuali* and *zitan* woods, and the technical ingenuity of Chinese joinery. While building their collection, they developed strong relationships with dealers, curators, and scholar's within the community. These connections formed the foundation of their collecting ethos, which was built around community and friendship, the pursuit of knowledge and above all, the search for beautiful objects.

The Rosenthals consider themselves custodians of fine and important objects and it is with great excitement and a touch of nostalgia that they offer their collection for sale at Christie's. Nancy and Ed have repeatedly expressed gratitude at having had the opportunity to live with these exceptional objects. As Ed recounts in the introduction to the Taft Museum catalogue, "If offered something beautiful, just say thank you."

PROPERTY FROM THE NANCY AND ED
ROSENTHAL COLLECTION

945

**A DALI MARBLE AND ZITAN
TABLE SCREEN**

QIANLONG PERIOD (1736-1795)

The attractive, variegated marble panel is suggestive of a mountainous landscape and is set within a *zitan* frame with finely beaded edge. The screen is supported on a stand finely carved with stylized archaic scroll in the lower panel and raised on shaped feet and openwork standing spandrels.

23¼ in. (59 cm.) high, 14½ in. (36.8 cm.) wide,
7¾ in. (19.7 cm.) deep

\$80,000-120,000

PROVENANCE

Nicholas Grindley, London, February 2006.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

Grindley, N., March 2006, London, no. 20.
V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, pp. 60-61, fig. 30.

清乾隆 紫檀嵌大理石小座屏風



946

**A VERY RARE ZITAN 'SOUTHERN OFFICIAL'S HAT' ARMCHAIR,
NANGUANMAOYI**
LATE 17TH-18TH CENTURY

The top rail of round section is supported on an S-shaped back splat and curved rear posts, which continue to form the rear legs. The curved arms are supported on tapering braces and 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 on the front and sides with a lattice-work pattern above straight stretchers. The legs are joined by plain stretchers at the sides and a foot rest at the front.

36½ in. (92.7 cm.) high, 23¼ in. (59 cm.) wide, 21⅞ in. (53.5 cm.) deep

\$200,000-300,000

PROVENANCE

Ming Furniture Ltd., New York, November 1989.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

S. Handler, *Ming Furniture In the Light of Chinese Architecture*, Ten Speed Press, New York, 2005, p. 119.

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 49, fig. 20.

While there are many extant examples of *huanghuali* 'Southern Official's Hat' armchairs, there appear to be relatively few published examples in *zitan*. See, the *zitan* armchair of taller proportions constructed from rounded members but with a more dramatic curve to the crest rail, and carved with two dedicatory inscriptions published by M. Beurdeley in *Chinese Furniture*, New York, 1979, p. 75, pl. 93. Another *zitan* 'Southern Official's Hat' armchair currently in the Liangyi Collection and illustrated in C. Everts, *Liang Yi collection: Zitan*, Hong Kong, 2007, p. 48, is constructed with flattened rounded members and has slightly taller proportions.

The chair design was most likely inspired by bamboo prototypes, most notably seen in the unusual fretwork below the seat. A *nanmu* six-post canopy bed illustrated by Zhang Jinhua in *The Classical Chinese Furniture of Weiyang: Representative Examples*, vol. 2, London, 2016, pp. 258-9, is constructed with similar design in the openwork panels at the top of the bed and on the back and side railings. See, also, a bamboo-inspired *huanghuali* side table in the Qing Court Collection illustrated in *The Complete Collection of Ming and Qing Dynasty Furniture in the Palace Museum: Table*, vol. 7, Beijing, 2015, p. 136-7, pl. 57, which exhibits a similar conception of the stretchers under the table commonly seen on bamboo examples.

十七世紀末/十八世紀 紫檀南官帽椅



(another view)



947

**A VERY RARE PAIR OF ZITAN CONTINUOUS HORSESHOE-BACK
ARMCHAIRS, QUANYI**

18TH CENTURY

Each has a sweeping crestrail supported on an S-shaped backsplat and vertical rear and front posts which continue through the rectangular seat to form the legs, above humpback stretchers fitted with vertical struts. The legs are of round section and are joined by stepped stretchers and a foot rest at the front.

35¼ in. (89.6 cm.) high, 25⅞ in. (63.8 cm.) wide, 22½ in. (57.2 cm.) deep

\$300,000-500,000

PROVENANCE

Chan Shing Kee, Hong Kong, November 1994.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 48, fig. 19.

(2)

清十八世紀 紫檀圈椅成對





While examples of horseshoe-back armchairs are readily known, one of the rarest variations of the form is the continuous rail horseshoe-back armchair. The design of these very rare chairs was inspired by bamboo furniture. The elegantly shaped crestrail and rounded members were carved to simulate the bamboo furniture construction technique of bending long stalks of bamboo using steam or heat. The abundance of bamboo made it popular among the lower classes, as a cost-effective and more easily portable alternative to the more luxurious hardwood furniture. Known bamboo-inspired examples in *huanghuali* include a pair formerly in the Collection of Robert H. Ellsworth, sold at Christie's New York, 17 March 2015, lot 47 and a single example formerly in the Flacks Family Collection, sold at Christie's New York, 16 September 2016, lot 1105 and illustrated by M. Flacks in *Classical Chinese Furniture: A Very Personal Point of View*, London, 2011, pp. 59-63.

Refer to Ronald W. Longsdorf, "Chinese Bamboo Furniture, Its Influence on Hardwood Furniture Design," *Orientations*, January 1994, pp.76-83, where the author discusses the features of bamboo furniture carried over to hardwood forms, such as rounded members, 'wrap-around' stretchers, 'stacked' stretchers and the use of closely placed vertical struts.

A pair of *zitan* continuous horseshoe-back armchairs of similar construction and design are illustrated by My Humble House, *Zitan, The Most Noble Hardwood*, Taiwan, 1996, pp. 42-3. Two pairs of *zitan* continuous horseshoe-back armchairs are illustrated by R. H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, vol. 1, pp. 80-1, no. 20 and vol. II, pp. 38-9, no. 14.



(another view)



PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

-948

A RARE PAIR OF HUANGHUALI SQUARE CABRIOLE-LEG STOOLS

17TH-18TH CENTURY

Each has a mat seat set in the square frame above a narrow waist and shaped, beaded aprons. The whole is raised on elegant, beaded cabriole legs joined by humpback stretchers and terminating in scroll feet.

20¾ in. (52.7 cm.) high, 18¾ in. (47.6 cm.) square

\$200,000-300,000

PROVENANCE

Chan Shing Kee, Hong Kong, November 1994.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

(2) V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 51, fig. 22.



A pair of similar *huanghuali* stools, also dated to the 17th century, in the collection of Mr. and Mrs. Robert P. Piccus, was sold at Christie's New York, 18 September 1997, lot 44. A single *huanghuali* cabriole leg stool is illustrated by Wang Shixiang in *Ming Shi Jia Ju Zhen Shang* (Appreciation of Ming Style Furniture), Beijing, 1985, p. 63, pl. 17, formerly of the Flacks Family Collection, was sold at Christie's New York, 16 September 2016, lot 1137. See, also, another single *huanghuali* cabriole leg stool, in the Wang Shixiang Collection, with shaped aprons and giant's arm's braces illustrated by Wang Shixiang in *Ming Shi Jia Ju Zhen Shang* (Appreciation of Ming Style Furniture), Beijing, 1985, p. 64, pl. 18.

十七/十八世紀 黃花梨三彎腿方凳成對



PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

~949

A LARGE HUANGHUALI THREE-DRAWER COFFER

The single-panel top is set in a rectangular frame fitted with everted ends above three drawers and a single attractively grained horizontal floating panel above shaped, finely beaded apron carved at the center with a lotus bloom. The whole is raised on gently splayed legs of square section.

33¼ in. (84.3 cm.) high, 79¾ in. (200.8 cm.) wide, 22¼ in. (56.5 cm.) deep

\$250,000-350,000

PROVENANCE

Chan Shing Kee, Hong Kong, February 2001.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 56, fig. 26.

Compare a related two-drawer *huanghuali* coffer also exhibiting the same elegant splay of the legs joined by the finely carved cusped apron illustrated by S. Handler in *Ming Furniture in the Light of Chinese Architecture*, Berkeley, 2005, p. 173. See, also a three-drawer altar coffer in the Victoria & Albert Museum, set with elaborate openwork side spandrels illustrated by C. Clunas in *Chinese Furniture*, London, 1988, p. 84, pl. 68. For a discussion of this form, refer to Curtis Everts, "The Enigmatic Altar Coffer," *Journal of the Classical Chinese Furniture Society*, Autumn 1994, pp. 29-44.

黃花梨三屨悶戶櫥







PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

~950

A HUANGHUALI SEAL CHEST

19TH CENTURY

The doors open to reveal four drawers below a rectangular cover. The whole is raised on a tall base carved in relief with a decorative pattern.

15½ in. (39.4 cm.) high, 13¾ in. (34.9 cm.) wide, 10½ in. (26.6 cm.) deep

\$20,000-25,000

PROVENANCE

Chan Shing Kee, Hong Kong, November 1989.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 59, fig. 29.

清十九世紀 黃花梨官皮箱



PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

~951

A HUANGHUALI RECTANGULAR CORNER-LEG SIDE TABLE, BANZHUO

17TH CENTURY

The single floating panel top is set in the rectangular frame above a narrow waist and plain apron. The legs are of square section joined by humpback stretchers and terminate in hoof feet.

34 in. (86.4 cm.) high, 42¼ in. (107.3 cm.) wide, 22¾ in. (57.9 cm.) deep

\$100,000-150,000

PROVENANCE

Chan Shing Kee, Hong Kong, October 2007.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 55, fig. 25.

Compare the *huanghuali* corner-leg table of similar proportions and construction sold at Christie's New York, 17 March 2016, lot 1308.

十七世紀 黃花梨羅鍋枱半桌



PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

~952

A MARBLE-INSET *HONGMU* BARREL-FORM STOOL
19TH CENTURY

The variegated grey marble top is set in a circular frame above shaped aprons and five outward-curved legs framing conjoined scrollwork. The whole is raised on short bracket feet.

21½ in. (54.6 cm.) high, 21 in. (53.4 cm.) diam.

\$8,000-12,000

PROVENANCE

Nicholas Grindley, London.

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-veined 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 紅木嵌石面坐墩



PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

~953

A SMALL HUANGHUALI SQUARE-CORNER KANG CABINET

18TH CENTURY

The top frame is supported on square corner posts joined at the feet by plain aprons. The doors open around a central stile set above two drawers. The cabinet is fitted with *baitong* mounts.

22½ in. (56.2 cm.) high, 18½ in. (46 cm.) wide, 12½ in. (30.8 cm.) deep

\$60,000-80,000

PROVENANCE

Nicholas Grindley, London, November 1999.

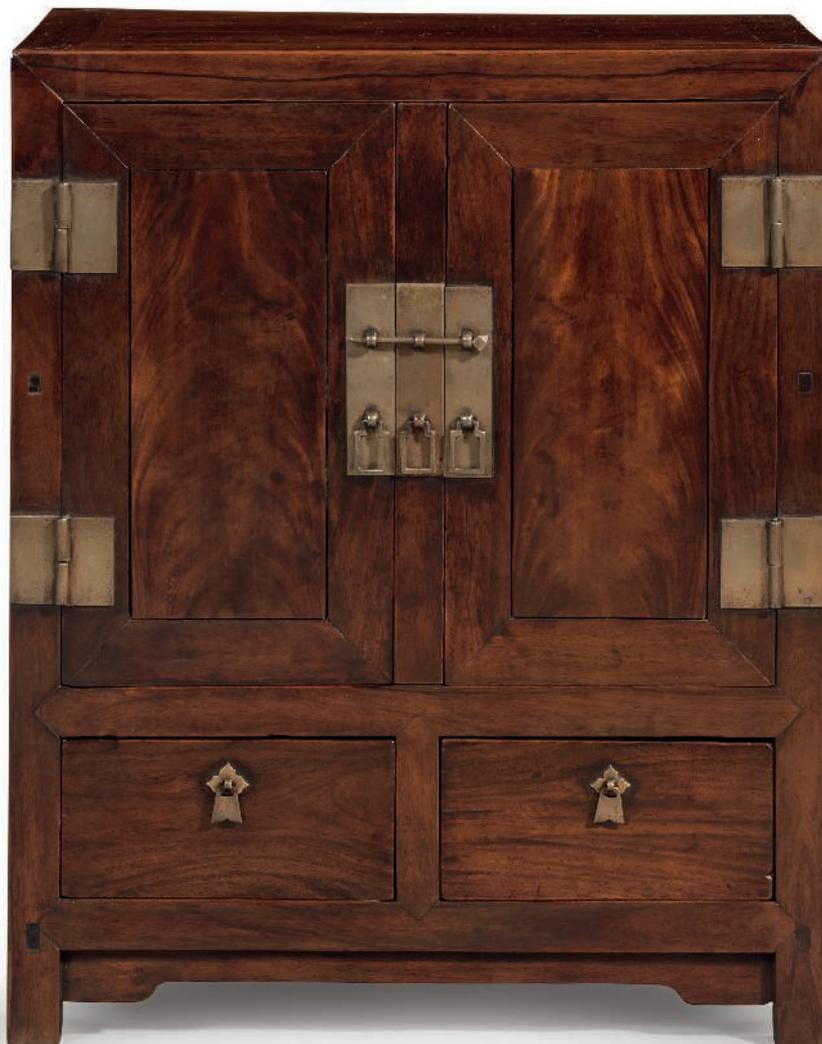
EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 46, fig. 18.

清十八世紀 黃花梨方角小炕櫃







PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

-954

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

17TH CENTURY

Each table has a single floating panel set within the rectangular frame, above a narrow waist and shaped, beaded aprons. The cusped aprons are finely carved with confronting *chilong*. The legs of square section are joined by beaded humpback stretchers.

34 $\frac{1}{8}$ in. (86.7 cm.) high, 38 $\frac{3}{4}$ in. (98.4 cm.) wide, 19 $\frac{1}{2}$ in. (49.5 cm.) deep

\$250,000-350,000

PROVENANCE

Zen Gallery, Brussels, March 1996.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 54, fig. 24.

十七世紀 黃花梨螭龍紋半桌成對

(2)





PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

-955

A HONGMU FOOT STOOL, JIAOTA
18TH CENTURY

The paneled top is set within a rectangular frame above plain aprons, and raised on legs of square-section and joined by humpback stretchers above tab feet.

4 in. (10.2 cm.) high, 21½ in. (54.5 cm.) wide,
11½ in. (29.2 cm.) deep

\$3,000-5,000

PROVENANCE

Sydney Moss Ltd., London, February 1993.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 50, fig. 21.

清十八世紀 紅木羅鍋棹腳踏



955

-956

A HUANGHUALI AND HUAMU SQUARE CORNER-LEG TABLE
17TH-18TH CENTURY

The attractively grained *huamu* top is set in a square frame above a narrow waist and plain apron fitted with oval struts and openwork corner spandrels. The whole is raised on legs of square section.

18 in. (45.7 cm.) high, 30% in. (75.3 cm.) square

\$15,000-25,000

PROVENANCE

Chan Shing Kee, Hong Kong, November 1994.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 52, fig. 23.

十七/十八世紀 黃花梨嵌樺木長方桌



956

PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

-957

A HUANGHUALI MIRROR STAND

17TH CENTURY

The shaped back is carved with a large openwork circular medallion intricately carved with a flowering tree, with two shaped side panels. The whole is raised on a rectangular base with three drawers and supported on squat, incurved feet.

16¼ in. (41.3 cm.) high, 12½ in. (31.7 cm.) wide, 8¾ in. (22.3 cm.) deep

\$40,000-60,000

PROVENANCE

Grace Wu Bruce, Hong Kong, April 2005.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

Grace Wu Bruce, *Ming Furniture: Selections from Hong Kong & London Gallery*, Winter 2000-2001, London, p. 62, no. 29.

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 58, fig. 28.

十七世紀 黃花梨鑲雕花卉紋鏡臺



PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

958

A LACQUERED SOFTWOOD BASIN STAND

QING DYNASTY (1644-1911)

The portable stand has a network of stretchers joined to six tall, slender, curved legs and further joined at the feet by a round shelf. The legs are of round section and terminate in scroll feet. *Together with*, a circular metal basin.

25¾ in. (65.4 cm.) high, 17½ in. (44.4 cm.) wide, 17½ in. (44.4 cm.) deep

\$4,000-6,000

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 64, and fig. 32.

清 漆木臉盆架



958

959

A LACQUERED ELM BARBER'S STOOL

QING DYNASTY (1644-1911)

The top is clad in shaped metalwork and raised on splayed legs joined by three drawers mounted with shaped metal pulls.

18 in. (45.7 cm.) high, 10¾ in. (27.3 cm.) wide, 17½ in. (44.5 cm.) deep

\$3,000-5,000

PROVENANCE

William Lipton, Ltd., New York, March 2000.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

W. Lipton and S. Handler, *The Wondrous and Amenable Chinese Stool*, New York City, 2000, p. 22, fig. A.

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 62, fig. 31.

清 漆榆木剃頭椅



959

PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

960

A NANMU TAPERED KANG CABINET

17TH CENTURY

The single-panel top is set in a rectangular frame and raised on four vertical posts of round section enclosing a pair of doors centered on a removable stile above a horizontal panel. The legs are of round section and joined by a shaped, beaded apron.

22½ in. (57.1 cm.) high, 15 in. (38.1 cm.) wide, 10¼ in. (26 cm.) deep

\$4,000-6,000

PROVENANCE

Oriental Art Gallery, London, January 1993.

EXHIBITED

Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE

V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 45, fig. 17.

十七世紀 楠木炕櫃



ANOTHER PROPERTY

961

A PAIR OF LACQUER-INSET, GILT-DECORATED ZITAN HEXAGONAL STOOLS

18TH CENTURY

Each stool is set within the *zitan* frame with a lacquer top finely painted in vibrant colors with a central floral medallion amidst leafy scroll and peonies at the corners within an archaistic scroll border in gilt, above a narrow waist painted in gilt with scrollwork, and the finely beaded *ruyi*-shaped apron, carved with a stylized lotus flower between scrolls. The whole is raised on inward-curving legs terminating in scroll-form feet and joined at the base by a hexagonal foot rail, above small tab feet.

18¾ in. (47.7 cm.) high, 14¾ in. (36.5 cm.) square

(2)

\$80,000-120,000

PROVENANCE

Mr. and Mrs. Ira Koger Collection, Savannah, Georgia.

These stools belong to a group of *zitan* stools currently in the Palace Museum, Beijing such as the example dated early to mid-Qing dynasty, illustrated in *The Complete Collection of Ming and Qing Furniture in the Palace Museum, vol. 6: Stool*, Beijing, 2015, p. 149, pl. 61, where one can see the inset-lacquer top finely painted with a central floral medallion amidst scrollwork and bats in vibrant colors and gilt. Another *zitan* hexagonal stool, dated to the mid-Qing dynasty, similarly constructed with stylized *ruyi*-shaped aprons and carved with archaistic scroll work is illustrated in *ibid.*, p. 147, pl. 60.

清十八世紀 紫檀黑漆彩繪牡丹紋斜角方凳成對



(detail)









THE PROPERTY OF A GENTLEMAN

962

**A MAGNIFICENT PAIR OF ZITAN
COMPOUND CABINETS AND
HATCHESTS, *SIJIANGUI*
19TH CENTURY**

Each cabinet is of massive rectangular form. The hatchest has square panel doors, elaborately carved in deep relief with a single dragon chasing a flaming pearl amidst clouds, above the larger cabinet set with single-panel doors finely carved with four five-clawed dragons chasing a flaming pearl amidst swirling clouds, below a single horizontal panel carved with dragons confronting a flaming pearl. The doors are centered around a removable stile, and open to reveal the shelved interior, above the shaped apron carved *en suite* with confronting dragons. Each cabinet is fitted with *baitong* metal hardware and the feet are clad in *baitong* sabots.

94% in. (239.8 cm.) high, 45 in. (114.3 cm.) wide, 21% in. (54.4 cm.) deep

(2)

\$550,000-750,000

清十九世紀 紫檀雕雲龍紋四件櫃



Massive in size and richly carved with dynamic five-clawed dragons against a dense landscape of swirling clouds, the present pair would have been important furnishings in creating an imposing and majestic interior space. The present pair of cabinets are related to a pair of *zitan* compound cabinets and hatchests located in the bedroom behind the *Yang Xin Dian* (The Hall of Mental Cultivation), photographed *in situ* in *The Complete Collection of Treasures of the Palace Museum – 54 – Furniture of the Ming and Qing Dynasties* (II), Hong Kong, 2002, p. 296, pl. 249., which exhibits the sumptuous effect of an interior space furnished with highly ornate *zitan* furniture. (Fig. 1)

Cabinets of this type were commonly constructed in pairs and could be placed on opposing walls, flush with each other, or separated by a smaller piece of furniture, like the pair in the *Yang Xin Dian*. Due to their impressive size, compound cabinets were intended to serve as a central focal point of the interior space. Garments and large items would have been stored in the lower cabinets, while smaller items would have been kept in the top chests, often requiring the use of a ladder. Fitted with shelves and oftentimes with drawers, their generous size made them ideal for storing long scrolls, bolts of fabric, garments, and books.

Constructed from the precious hardwood, *zitan*, the present pair represent an extremely luxurious use of a rare wood that was highly valued during the Qing dynasty. *Zitan* is a general term which includes numerous species of wood, however, it is commonly agreed that it belongs to the genus *Pterocarpus*. A purplish-black, fine-grained hardwood, *zitan* was considered the most prized hardwood by the Chinese. The density of the wood makes this material especially suitable for fine and intricate carving. The wood's scarcity was compounded by the fact that the trees themselves are slow growing and require centuries to fully mature into usable material. Although local sources of *zitan* exist in the southern provinces of Yunnan, Guangdong and Guangxi, much of the material was imported from Southeast Asia. As an imported commodity, its use was scrupulously monitored and carefully restricted at the Imperial workshops.



Fig. 1. *In situ* image of a pair of *zitan* compound cabinets and hatchests in the “Hall of Mental Cultivation” (*Yang Xin Dian*) in the Qing Court Collection. Courtesy of the Palace Museum, Beijing. Photograph by 馮輝 Feng Hui.





ANOTHER PROPERTY

963

A ZITAN QUATREFOIL BOX AND COVER

18TH CENTURY

The cover is well carved in the center with crossed *ruyi* within a shaped medallion surrounded by four symmetrically placed roundels of cranes, each grasping a peach branch in its beak, all reserved on a finely carved *wan* diaper ground and each even further carved with a beaded *ruyi* head. The sides of the box and cover are carved with detached *ruyi* heads, and the box is raised on small integral feet and the corners.

10 in. (25.4 cm.) across

\$20,000-30,000

PROVENANCE

Private collection, New York.

清十八世紀 紫檀卍字錦地團鶴紋海棠式蓋盒

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

964

A THREE-TIERED ZITAN PICNIC BOX, *TIHE*

19TH CENTURY

The three removable *zitan* trays are set into the base stretcher frame which is fitted with upright posts flanked by openwork spandrels at the sides. The posts are joined on top by a humpback handle and the edges are fitted with *huangtong* hardware, and *ruyi*-head form corner mounts on the cover.

9 in. (22.9 cm.) high, 14 in. (35.5 cm.) wide, 7 $\frac{7}{8}$ in. (20.1 cm.) deep

\$10,000-15,000

PROVENANCE

Hobbs and Bishops, Hong Kong, 1995.

清十九世紀 紫檀三層提盒



MAGNIFICENT *ZITAN* FURNITURE FROM
A PRIVATE AMERICAN COLLECTION

(LOTS 965-975)





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

965

A PAIR OF BURL-INSET ZITAN DRUM STOOLS

17TH-18TH CENTURY

Of barrel form, each stool is set with a *huamu* panel within the circular frame. The sides are carved with a band of bosses above and below five beaded shaped openings.

19½ in. (49.2 cm.) high, 12 in. (30.5 cm.) diam.

(2)

\$40,000-60,000

The elongated form of the present pair of drum stools is rare, but can be related to examples in the Palace generally dated to the Kangxi reign. Compare, for example, a single *zitan* drum stool with similar elongated form, although without the inset burl panel, illustrated in *The Complete Collection of Ming and Qing Furniture in the Palace Museum*, Beijing, 2015, p. 256.

十七/十八世紀 紫檀嵌樺木瘿面鼓墩成對



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

966

A ZITAN SQUARE CORNER-LEG TABLE

17TH-18TH CENTURY

The paneled top is set within the square frame above a narrow waist and plain aprons. The whole is raised on legs of round section terminating in hoof feet joined by humpback stretchers.

34¾ in. (88.3 cm.) high, 38½ in. (97.8 cm.) square

\$80,000-100,000

PROVENANCE

Private collection, North America.

Christie's New York, 16 September 2010, lot 1201.

A related *zitan* square corner-leg waistless table was sold at Christie's New York, 26 March 2010, lot 1209.

十七/十八世紀 紫檀羅鍋枳方桌



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

967

A PAIR OF LOW ZITAN SQUARE CORNER-LEG STOOLS

Each has a three-panel top set within the square frame above archaic scroll-form aprons and spandrels. The legs are of square section terminating in hoof feet.

20 $\frac{3}{4}$ in. (52.4 cm.) high, 23 $\frac{1}{4}$ in. (59.1 cm.) square.

(2)

\$40,000-60,000

PROVENANCE

Private collection, North America, acquired in Huangpu, Guangdong, circa 1890-1920s. Christie's New York, 26 March 2010, lot 1212.

紫檀鈎雲紋方凳成對



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

968

A ZITAN STEPPED CABINET
19TH CENTURY

The square cabinet has two hinged doors between drawers above and below. The doors, drawer fronts, and side panels are intricately carved with dragons amidst clouds. The whole is raised on a canted base carved *en suite*.

30 in. (76.2 cm.) high, 20¾ in. (52.7 cm.) wide,
13 in. (33 cm.) deep

\$80,000-120,000

Compare a similar *zitan* cabinet elaborately carved with dragons and clouds and raised on a tapered base, sold at Christie's Paris, 10 December 2014, lot 190. A related pair of *hongmu* cabinets, without the canted bases, and formerly in The K'ung Hsiang-Hsi (Kong Xiangxi, 1881-1967) Collection, was sold at Christie's New York, 17 September 2015, lot 2026. With their dragon-and-cloud motifs, such cabinets undoubtedly graced the interior of an imperial setting.

清十九世紀 紫檀雲龍紋小櫃



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

969

A SET OF FOUR ZITAN LOW ARMCHAIRS

QING DYNASTY (1644-1911)

Each chair is carved with a central floral motif enclosed within a shaped medallion and is framed by the openwork back and side rails carved as archaic scrolls. The wide rectangular seat is above a shaped, beaded apron carved with scrollwork, and the whole is raised on short, beaded legs of square section terminating in scroll-form feet and joined by straight stretchers above plain aprons and spandrels.

31¼ in. (78.1 cm.) high, 44½ in. (113 cm.) wide, 18⅞ in. (50.5 cm.) deep

(4)

\$120,000-180,000

PROVENANCE

Wong Wai Hung, Hong Kong.



The present chairs, with their heavy *zitan* members and mixture of angular and archaic scrollwork and *ruyi* motifs, are characteristic of Qing dynasty palace furniture; compare, for example, with two examples illustrated by Hu Desheng in *The Palace Museum Collection: A Treasury of Ming & Qing Dynasty Palace Furniture*, vol. I, Beijing, 2007, pp. 114 and 116, figs. 94 and 96. Chairs with squat proportions, such as the present examples, were once thought to be for women's quarters or for sedans, but are now thought to have been used on boats, where the low height would have provided additional stability.

清 紫檀鈎雲紋扶手椅四張成堂



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

970

AN IMPRESSIVE ZITAN PAINTING DESK

18TH-19TH CENTURY

The paneled top is set within a rectangular frame above three finely beaded drawers on the long sides. Each drawer front is finely carved with a single *ruyi* and further carved with *ruyi*-form spandrels at the corners. The whole is raised on square-form legs terminating in scroll-form feet.

31¼ in. (79.4 cm.) high, 69½ in. (176.6 cm.) long, 31½ in. (80 cm.) deep

\$500,000-700,000

PROVENANCE

General Xiang Han Ping (1890-1978) Collection.
Lai Loy, Hong Kong, 1985.

清十八/十九世紀 紫檀回紋帶屨畫桌

來源

香翰屏 (1890-1978) 故藏。
黎來·香港·購於1985年。







(another view)



General Xiang Hanping (1890-1978) was a native of Hepu, Guangdong province, and was an accomplished military officer, political figure, calligrapher and painter. He was a rare combination of skilled military tactician and learned scholar and artist. Serving with the KMT during the Second Sino-Japanese war (1937-1945), he fought in many notable battles, including the Battle of Shanghai and the Battle of Xuzhou and served in the armed forces until his retirement in 1946. While serving in the military, he befriended prominent literary figures such as Hu Shi, Lin Yutang, Guo Moruo and Liang Shiqian. After his retirement, he was chosen to represent Guangdong province in the National Assembly in 1948. With the establishment of the People's Republic of China, General Xiang moved to Hong Kong where he led a reclusive life until his death in 1978. He focused the remainder of his life to his other passion, collecting art and the practice of calligraphy. In 1966, he published *Xiang Hanping jiangjun caoshu chuj* (First volume of calligraphy works in cursive style by General Xiang Hanping).

Painting desks combine the broad surface area of a recessed-leg painting table with the convenience of accessible drawer storage, and belongs to a group which includes an eight-drawer *zitan* painting desk decorated with carvings of the Masters' calligraphy and painting illustrated in *The Complete Collection of Treasures of the Palace Museum – Furniture of the Ming and Qing Dynasty (II)*, Hong Kong, 2002, pp. 140-41, pl. 125, where it is dated to the Middle Qing dynasty. Like the present desk, the example in the Qing Court Collection features drawers on the long side, which have been cleverly incorporated into the overall design of the desk and appear almost seamless when viewed head on or at an oblique angle. See, also, a *zitan* painting desk, though without drawers, illustrated by My Humble House, *Zitan, the Most Noble Hardwood*, Taiwan, 1996, pp. 94-5, where it is dated to the 18th century.

Large tables are often erroneously labeled painting tables, but to be considered a true painting table, such as the present table, which measures an extraordinary 31 ½ in. (80 cm.) deep, 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, etc. With its generous surface, it is likely that General Xiang used the present desk to practice calligraphy, view and study paintings, or host scholarly gatherings.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

971

A SPECTACULAR CARVED ZITAN LUOHAN BED AND KANG TABLE

The back and sides are elaborately carved in openwork with lotus blossoms borne on leafy stems amidst rocks, above the paneled *zitan* seat set in a rectangular frame. The aprons and incurved legs are similarly carved with lotus amidst vines and rockwork. The *kang* table is carved *en suite*.

bed: 40½ in. (103 cm.) high, 83 in. (211 cm.) wide, 51¼ in. (127.7 cm.) deep

kang table: 11 in. (28 cm.) high, 40½ in. (103 cm.) wide, 18¾ in. (47.7 cm.) deep

\$550,000-700,000

(2)

PROVENANCE

Lai Loy, Hong Kong, 1991.

紫檀鏤雕蓮紋羅漢床及炕桌



Fig. 1. A *zitan luohan* bed and *kang* table in the Qing Court Collection. Courtesy of the Palace Museum, Beijing. Photograph by 趙山 Zhao Shan.









(side view)



(kang table)

The present *luohan* bed and *kang* table are extraordinary in the rich detail found in the intertwining lotus blossoms and leaves emerging from jagged rocks on the openwork panels and legs. The set is distinguished by the quality of the superb carving, the luxurious use of *zitan*, and their massive size, and relate directly to a group of imperial furniture carved entirely with lotus blossoms, stems and leaves. The density of *zitan* makes this wood especially suitable for fine and intricate carving and when combined with its jade-like, lustrous surface made this the preferred material for Imperial Qing dynasty furniture, which favored elaborately carved and highly-ornamented furnishings.

An ornate *zitan* *luohan* bed and *kang*, also carved all over with lotus amidst rocks and water, are in the Qing Court collection and illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p. 4-5, no. 2, where they are dated to the early Qing dynasty. (Fig. 1) See, also, a *zitan* throne chair carved in a similar fashion, dated to the Ming dynasty in the Qing Court collection, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 22, no. 11.





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

972

A PAIR OF MASSIVE ZITAN TRESTLE-LEG TABLES

Each massive paneled top is set within a rectangular frame carved on the sides with a geometric diaper between beaded borders and above the apron and shaped spandrels carved with archaistic scroll. The whole is raised on trestle legs carved with geometric diaper and fitted into shoe feet.

35¾ in. (88.3 cm.) high, 100 in. (354 cm.) long, 19¾ in. (50.2 cm.) deep

(2)

\$300,000-500,000

Compare the present tables with an example in the collection of The Palace Museum, Beijing, illustrated by Hu Desheng in *The Palace Museum Collection: A Treasury of Ming & Qing Dynasty Palace Furniture*, Beijing, 2007, p. 39, fig. 22, which the author describes as being an exemplary example of Suzhou furniture.

紫檀幾何紋大平頭案成對







973



974

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

973
A ZITAN DISPLAY STAND
18TH CENTURY

The stand is carved in high relief with fruiting peach branches, clusters of *lingzhi* stems, and bamboo amidst leaves and rockwork.

10½ in. (26.8 cm.) across, cloth box

\$8,000-10,000

清十八世紀 紫檀雕長壽如意紋座

974
A SMALL YELLOW WAX STONE
SCHOLAR'S ROCK

The golden caramel-toned stone is suggestive of a large rounded overhanging cliff, with open pitted cavities and web-textured surface.

5¾ in. (14.7 cm.) high, *zitan* stand

\$4,000-6,000

小黃蠟石擺件

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

~975

A MASSIVE TAIHU SCHOLAR'S ROCK

The towering pale whitish-grey stone of elongated ovoid form has numerous interconnected perforations and jagged outcrops.

48 in. (121.1 cm.) high, *hongmu* stand

\$25,000-35,000

太湖石供



Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

THE PROPERTY OF A GENTLEMAN

976

A MAGNIFICENT TWELVE-PANEL COROMANDEL LACQUER SCREEN

KANGXI PERIOD (1662-1722)

The screen is finely carved and vibrantly decorated on one side with a continuous scene centered by prunus, magnolia and pine trees growing around a large blue rock, to one side of this grouping are two spotted deer shown recumbent below the prunus tree, and a pheasant below a pair of long-tailed parrots in flight, all amidst further blue rocks, flowering peony and roses, while to the other side a *qilin* is seen galloping on top of froth-tipped waves, its head turned back to glance at a pagoda borne on the vapor emitted from the mouth of a mythical turtle-form beast. The scene is framed by the 'hundred antiques' interspersed with floral arrangements, between decorative borders. The reverse is decorated with two rows of fan paintings alternating with square panels enclosing poems and landscape scenes. The poems are depicted in various calligraphic scripts in the manner of famous Ming-dynasty scholars and artists, all framed by further 'precious objects'.

107¾ in. (276.7 cm.) high, 20⅞ in. (52.5 cm.) wide, ⅞ in. (2.1 cm.) deep, each panel

\$150,000-250,000

PROVENANCE

Sotheby's New York, 14 September 2011, lot 145.

清康熙 款彩瑞獸博古圖十二扇屏風



(detail)









(reverse)

The present screen is related to a Kangxi period, twelve-panel screen in the Philadelphia Museum of Art, illustrated by W. de Kesel and G. Dhont in *Coromandel Lacquer Screens*, Gent, 2002, p. 62, which features a pair of deer seated beneath a large flowering tree and exotic birds on the banks of a lotus pond. The outer borders are similarly decorated with the 'One Hundred Antiques'. The 'One Hundred Antiques' interspersed with floral arrangements is the most common decorative motif found on lacquer screens of this type.

The reverse of this twelve-panel screen is decorated with paintings and calligraphy in fan-leaf and album-leaf formats. This theme is rarely seen on carved lacquer screens which are more often decorated only with highly sumptuous and auspicious motifs. In this regard, the present screen not only conveys auspicious meanings as seen on the front but also demonstrate the owner's fine scholarly taste.

Among the various paintings and calligraphies represented on this screen, the most notable ones include a running script calligraphy by Tang Yin (1470-1524), a fan-leaf painting of lotus by Shen Zhou (1427-1509) and a fan-leaf painting of the *Orchid Pavilion Gathering* by Wen Zhengming (1470-1559). Three of the Four Masters of the Ming dynasty, Shen Zhou, Wen Zhengming and Tang Yin, like the remaining master Qiu Ying (1494-1552), were all natives of Suzhou. Suzhou was known as Wu in ancient times, and they are therefore also regarded as the Four Masters of the Wu School.

In the late Ming period, as the literati taste and ideas began to dominate artistic practices, the Wu School started flourishing and became the mainstream for Chinese paintings. It is interesting to note that the composition of the *Orchid Pavilion Gathering* on the present screen is very similar to Wen Zhengming's hand scroll painting of the *Orchid Pavilion Gathering* in the Palace Museum, illustrated in *Ming sija huaji* (The Paintings of the Four Masters of the Ming Dynasty), Tianjin, 1993, no. 118. It is possible that the patron of this screen was in the cultural elites' circle and had the opportunity to see Wen Zhengming's original painting.

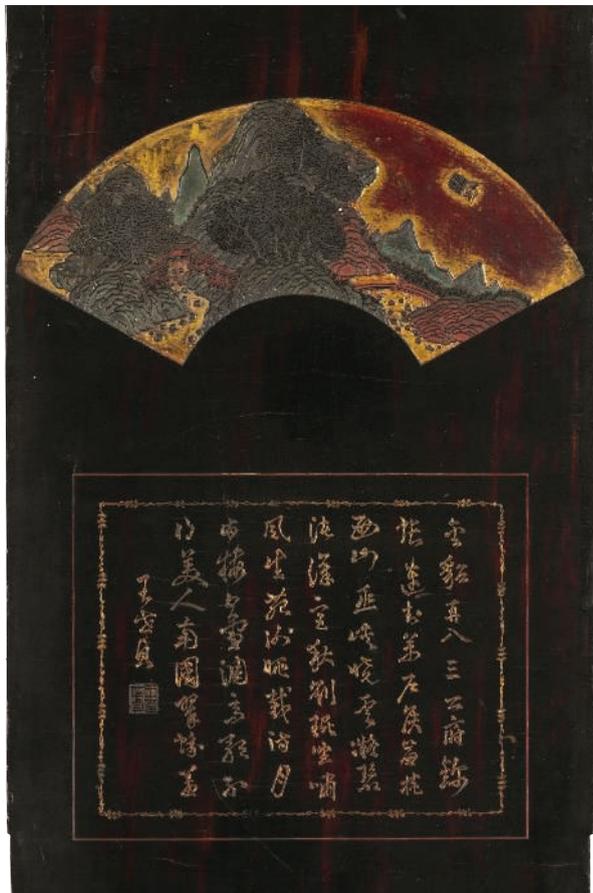
The long tradition of the literati gathering started in the Lanting (*Orchid Pavilion*) with the meeting that took place in the ninth year of the Yonghe reign (AD 353) of the Eastern Jin dynasty (AD 317-420). Forty-two scholars were invited to the *Orchid Pavilion* near Shanyin, Zhejiang province, for the Spring Purification Festival. The participants were seated beside a stream

with floating wine cups. Each was given one initial character and was tasked to compose poems. Those who produced two poems had to drink one cup of wine, while those who only composed one poem drank two cups, and those who failed to compose any poetry at all, paid a forfeit of consuming three cups.

Above the *Orchid Pavilion Gathering* fan-leaf is a calligraphy album by the prominent Ming scholar-official Wang Shouren (1472-1529). Wang Shouren, who was a native of Yuyao, Zhejiang province, was a successful statesman, philosopher and calligrapher. After passing the *jinshi* examination in 1499, he intermittently led military campaigns against rebels and criminals in the south, served as provincial governor and wrote and lectured. His primary philosophic principles focused on the importance and development of the individual intuitive mind. His suggestion that knowledge and action are inextricably linked was very influential in Ming, Qing and 20th century Chinese thought.

Another prominent scholar-official represented on this screen is Wang Shizhen (1526-1590). Wang Shizhen (1526-1590), who is also known by his hall name *bianzhou shanren*, was a successful statesman, scholar and art connoisseur during the Jiajing (1522-1566) and Wanli (1573-1620) periods. Other notable artists and scholars presented on this screen include two other Wu school painters, Xie Shichen (b. 1488) and Lu Zhi (1496-1576); the most prominent flower and bird painter in the Ming dynasty, Xu Wei (1521-1593); two Fujian artists, Huang Daozhou (1585-1646), and Wu Bin (1573-1620); one Songjiang school artist, Chen Jiru (1558-1639); and Ni Yuanlu (1593-1644).

It is interesting to note that Huang Daozhou, Ni Yuanlu, and another official-scholar presented here, Wang Siren (1575-1646), are three famous Ming loyalists. Ni Yuanlu committed suicide after Li Zicheng's (1606-1645) peasant rebels captured Beijing. Wang Siren served in the Southern Ming court after the collapse of the Ming in 1644, and fasted to death after he was captured by the Qing army. Huang Daozhou also died in resistance against the Qing. Promoting these Ming loyalists was sensitive and to some extent dangerous in the Qing dynasty, particularly during the intensive literary inquisition of the early 18th century. The representation of works by three prominent Ming loyalists on this screen may suggest the owner's political orientation and a relatively early date for the work.



(details)



(another view)

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

-977

**A HUANGHUALI ROUND-CORNER
TAPERED CABINET, YUANJIAOGUI**
17TH CENTURY

The beautifully-proportioned cabinet is constructed with a rounded rectangular double-molded and beaded top, supported on elegantly splayed legs of double-molded and beaded square section. The large panels of the doors are set within double-molded and beaded frames and open to reveal the shelved interior fitted with drawers, all above plain aprons and spandrels on all four sides.

74 $\frac{7}{8}$ in. (190.2 cm.) high, 36 $\frac{1}{4}$ in. (92.1 cm.) wide, 19 $\frac{3}{4}$ in. (49.8 cm.) deep

\$200,000-300,000

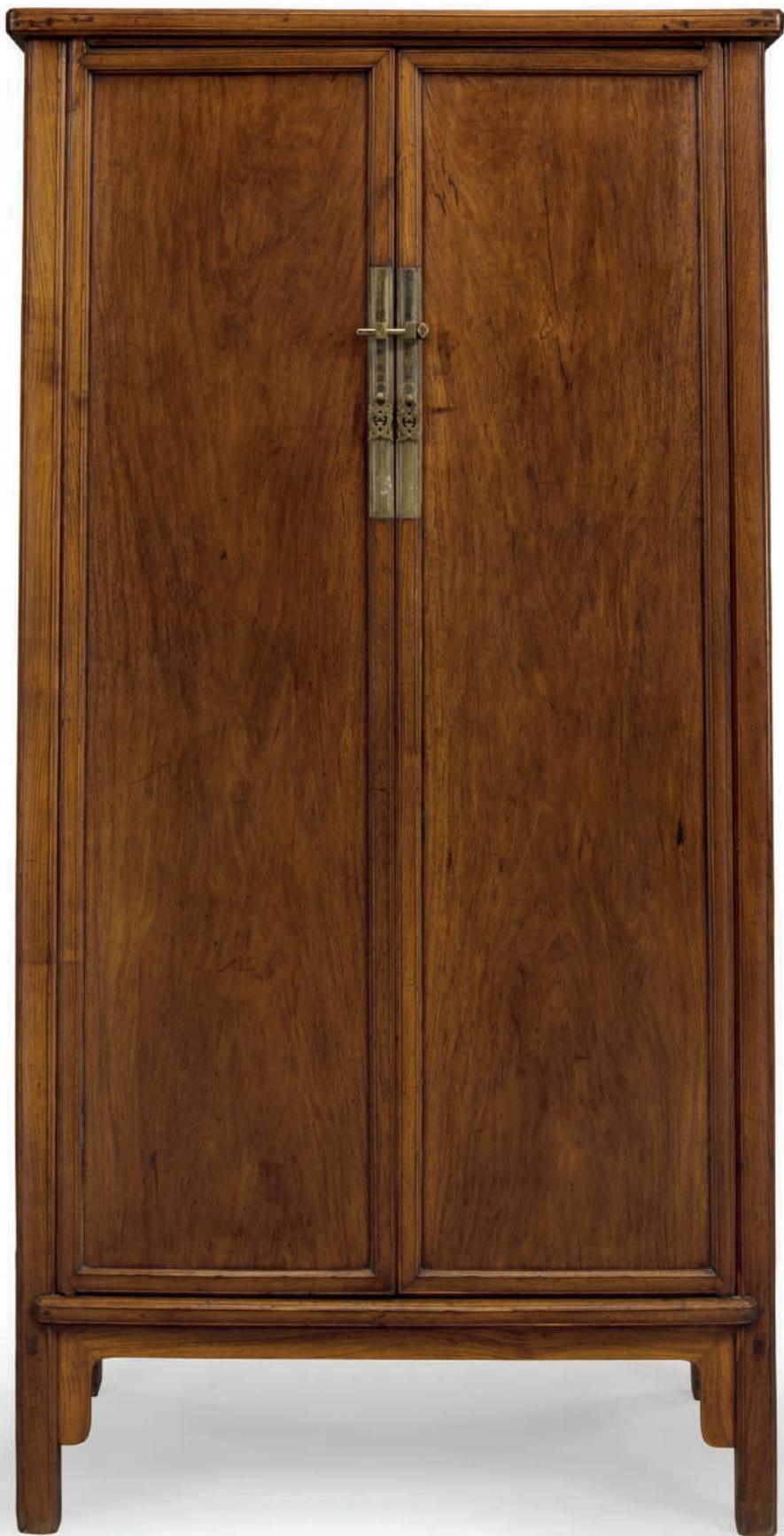
PROVENANCE

Schoeni Fine Oriental Art, Hong Kong, 1990s.

The round-corner tapered cabinet, or *yuanjiaogui*, is amongst the most beautiful and elegant designs in all of classical Chinese furniture. The very subtle splay in its design lends a sense of stability and balance to the form while retaining a very graceful and pleasing profile. The form was widely used in cabinet making throughout the Ming and Qing dynasties.

As elucidated by C. Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, 1995, Hong Kong, p. 130, *yuanjiaogui* are of two types: those with circular members and those with square members, which are considerably rarer. The present cabinet falls into the latter, more rare type, but is distinguished by the elegant and clever use of a deep 'thumb-mold' surrounded by raised beading at nearly every edge of the cabinet, including at the edges of the doors themselves. Such playful carving softens the hard edges of the square members while maintaining the overall appearance of stability and sturdiness; compare a similarly-proportioned *yuanjiaogui* from the Lu Ming Shi Collection, illustrated by Grace Wu Bruce in *Ming Furniture in the Forbidden City*, Beijing, 2006, p. 199, which uses a slightly simpler bead-work to similar effect.

十七世紀 黃花梨圓角櫃



PROPERTY FROM A PRIVATE COLLECTION

~978

**A VERY RARE HUANGHUALI 'SOUTHERN OFFICIAL'S HAT' ARMCHAIR,
NANGUANMAOYI
17TH-18TH CENTURY**

The chair has a curved crest rail supported on curved rear posts and an S-shaped splat. The arm rails are supported on slender, tapering standing stiles that terminate in the front posts above the soft mat seat, above a plain apron of square section. The whole is raised on legs of square section joined just above the hoof feet by straight stretchers at the sides and back and a plain foot rest at the front.

46¼ in. (117.5 cm.) high, 21½ in. (54.6 cm.) wide, 18½ in. (47 cm.) deep

\$100,000-150,000

PROVENANCE

Fusil Anstalt, 1998, Channel Islands.

A pair of *huanghuali* 'Southern Official's Hat' armchairs, also constructed with a box-form base with square members which terminate in powerful hoof feet, is illustrated by R. H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, vol. 1, pp. 64-5, no. 12. Like the present single chair, the pair retains some of the metal mounts over the joints. A related *huanghuali* 'Southern Official's Hat' armchair of similar form and construction but with a less pronounced crest rail is illustrated by R.H. Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, pp. 112-113, pl. 5.

十七/十八世紀 黃花梨南官帽椅



(detail)



-979

A HUANGHUALI FOOTREST, JIAOTA
17TH-18TH CENTURY

The rectangular frame is constructed in two sections enclosing four tapering cylindrical rollers, above a narrow waist and plain aprons. The whole is supported on short incurved legs terminating in hoof feet.

7½ in. (19 cm.) high, 25 in. (63.5 cm.) wide, 12½ in. (30.8 cm.) deep

\$6,000-8,000

A similar *huanghuali jiaota* set with four cylindrical rollers, formerly in the Feng Wen Tang Collection, was sold at Christie's Hong Kong, 3 June 2015, lot 2862. See, also, a related example in *zhazhenmu*, a wood associated with the mulberry species, formerly from the M.D. Flacks Collection, sold at Christie's Hong Kong, 28 November 2012, lot 2032.

十七/十八世紀 黃花梨馬蹄足腳踏



979



980

PROPERTY FROM THE BOYD FAMILY COLLECTION

-980

A MARBLE-INSET HONGMU BARREL-FORM STOOL
18TH CENTURY

The white marble top is set within a circular frame above shaped aprons repeated at the base a row of finely carved bosses and the aprons joined by six reticulated, outward-curving legs and the whole supported on short tab feet.

20½ in. (52.1 cm.) high, 17¼ in. (43.9 cm.) diam.

\$8,000-12,000

PROVENANCE

The Evelyn Boyd (1886-1972) Collection, and thence by descent within the family.

清十八世紀 紅木嵌漢白玉坐墩

ANOTHER PROPERTY

~981

A HUANGHUALIKANG TABLE

17TH CENTURY

The paneled top is set within a rectangular frame with a molded edge above a narrow waist. The shaped, beaded apron is carved with intertwined tendrils and further carved at the corners with animal masks. The whole is raised on elegant cabriole legs terminating in claw-form feet.

12 $\frac{3}{8}$ in. (32 cm.) high, 41 $\frac{1}{4}$ in. (104.7 cm.) wide, 26 $\frac{5}{8}$ in. (67.6 cm.) deep

\$30,000-50,000

十七世紀 黃花梨卷葉紋炕桌



PROPERTY FROM THE BOYD FAMILY COLLECTION

-982

A BURL-INSET *HONGMU* INCENSE STAND

19TH CENTURY

The single-panel *huamu* burl top is set within a rectangular frame, above a narrow waist and beaded apron carved with stylized archaic scrolls. The elegant beaded legs are of square section joined by humpback base stretchers, and terminate in hoof feet.

33½ in. (85.1 cm.) high, 18¾ in. (47.7 cm.) wide, 13¼ in. (33.8 cm.) deep

\$6,000-8,000

PROVENANCE

The Evelyn Boyd (1886-1972) Collection, and thence by descent within the family.

清十九世紀 紅木嵌樺木瘿面香几



VARIOUS PROPERTIES

-983

A HUANGHUALI AND NANMU BOOKCASE

The top panel and three shelves are supported in a rectangular *huanghuali* frame with beaded square-corner posts. The three open shelves are framed by simple, rounded, *nanmu* fronts and are enclosed on the sides and back by *nanmu* panels. The corner posts extend downwards to form the feet and are joined by plain, *nanmu* aprons with apron-head spandrels on all four sides.

73½ in. (186.7 cm.) high, 36½ in. (92.7 cm.) wide,
14½ in. (36.8 cm.) deep

\$7,000-9,000

黃花梨配楠木書格





~984

A GREEN MARBLE-INSET HUANGHUALI TABLE SCREEN

18TH-19TH CENTURY

The variegated stone panel suggests a mountainous landscape enshrouded in mist, and is set in a shaped frame enclosed by small panels carved with lozenge-shaped apertures. The upright struts are flanked by openwork spandrels and are set into carved shoe feet joined by finely shaped aprons carved with stylized *ruyi* heads at the corners.

23¼ in. (59 cm.) high

\$20,000-30,000

Decorative stone panels have long been prized by the literati for their abstract imagery and complex patterns. Often evoking dramatic landscapes, these panels were set into tables, display stands or screens. Table screens, such as the present example, were set on the scholar's desk to encourage reflection.

A *huanghuali* and *jumu* table screen with related inset green mottled stone and framed with pierced decorative panels is illustrated by Zhang Jinhua in *The Classical Chinese Furniture of Weiyang: Representative Examples, vol. 2*, London, 2016, p. 294-5. Compare a larger green marble-inset table screen (64.8 cm.), with more elaborately carved *huanghuali* frame, dating to the late 16th-early 17th century, currently in the Minneapolis Institute of Arts, and illustrated by R. Jacobsen, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 208-9, pl. 78. See, also, another green marble-inset *huanghuali* table screen, formerly in the Lai Family Collection, sold at Christie's New York, 17 September 2015, lot 908.

清十八/十九世紀 黃花梨嵌綠石小座屏風

-985

A HUANGHUALI WAISTED SQUARE CORNER-LEG TABLE

18TH CENTURY

The paneled-top is set within the square frame above a narrow waist and shaped aprons carved with *chilong* and scrollwork. The beaded, square-form legs terminate in hoof feet and are joined by humpback stretchers.

34½ in. (86.7 cm.) high, 37¼ in. (94.6 cm.) square

\$100,000-150,000

For dining, writing, appreciating antiques, or playing games, the square table is one of the most versatile forms in Chinese furniture. The humpback stretchers provide added strength while lightening the overall appearance, and not interfering with the knees of the sitters. A *huanghuali* square-form table carved at each corner in imitation of a metal mount, formerly in the Marie Theresa L. Virata Collection, was sold at Christie's New York, 16 March 2017, lot 621.

清十八世紀 黃花梨螭龍紋束腰方桌





986



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

-986

TWO HUANGHUALI BRUSH POTS
18TH CENTURY

Both are of cylindrical form with subtly waisted sides and with fine grain and attractive pattering, the larger in particular with several 'ghost eyes'.

5 $\frac{7}{8}$ and 5 $\frac{1}{2}$ in. (14.9 and 13 cm.) high

(2)

\$10,000-15,000

PROVENANCE

Honeychurch Antiques, Ltd., Hong Kong, 1993.

清十八世紀 黃花梨筆筒兩件



987

ANOTHER PROPERTY

-987

A HUANGHUALI COSMETIC CASE
18TH-19TH CENTURY

The flat top opens to reveal a single tray, and the single-panel doors open to reveal the interior fitted with drawers, all set into a rectangular base, the whole fitted with *baitong* hardware.

12 $\frac{1}{2}$ in. (31.8 cm.) high, 12 in. (30.5 cm.) wide,
8 $\frac{7}{8}$ in. (22.5 cm.) deep

\$8,000-12,000

清十八/十九世紀 黃花梨官皮箱

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

-988

A HUANGHUALI BRUSH POT, BITONG

17TH-18TH CENTURY

The brushpot has a rounded form with beaded edge and base raised on three short tabs. The base is fitted with a circular plug.

7¾ in. (19.7 cm.) high

\$8,000-12,000

PROVENANCE

Ruth Schmidt Gallery, Berlin, acquired in the 1980s.

十七/十八世紀 黃花梨筆筒



988

ANOTHER PROPERTY

-989

A PAIR OF HUANGHUALI WAISTLESS SQUARE CORNER-LEG STOOLS

QING DYNASTY (1644-1911) WITH LATER MODIFICATIONS

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

21 ¼ in. (53.9 cm.) high, 22 in. (55.8 cm.) square

\$18,000-25,000

(2)

PROVENANCE

The Lai Family Collection; Christie's New York, 17 March 2016, lot 1369.

清(部分後經改裝) 黃花梨羅鍋枱加矮老方凳成對



989

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

990

A RARE WALNUT DEMI-LUNE TABLE

17TH-18TH CENTURY

The single-panel top is set within a semi-circular frame over a narrow waist and shaped and beaded aprons carved with intertwined lotus scroll. The whole is raised on four ornate cabriole legs terminating in upswept foliate-form feet on the semi-circular base stretcher.

33 in. (83.8 cm.) high, 47 in. (119.4 cm.) wide, 23¾ in. (60.3 cm.) deep

\$15,000-20,000

PROVENANCE

Schoeni Fine Oriental Art, Hong Kong, 1990s.

Half-round tables are recorded in the Ming carpenter's manuals, *Lu Ban Jing*, suggesting they were once more common than the few surviving examples would seem to indicate. A demi-lune table and two outline drawings are illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture*, vol. II, p. 118, B125-B127.

Thought to be made in pairs, demi-lune tables were designed to be pushed together to form a single round table, or used separately as console tables. The half-width of the rear legs of the present table suggests this table would have been made as one of a pair. When matched with its mate, the table's half legs would appear to be a single leg.

十七/十八世紀 核桃木雕蓮紋帶托泥半月桌



ANOTHER PROPERTY

991

A LARGE BLACK LACQUERED SOFTWOOD KANG TABLE

MING DYNASTY (1368-1644)

The paneled top is enclosed within a frame with molded edge above a tall waist pierced with quadrilobed apertures and the shaped aprons. The whole is raised on heavy, spurred, *ruyi*-form feet.

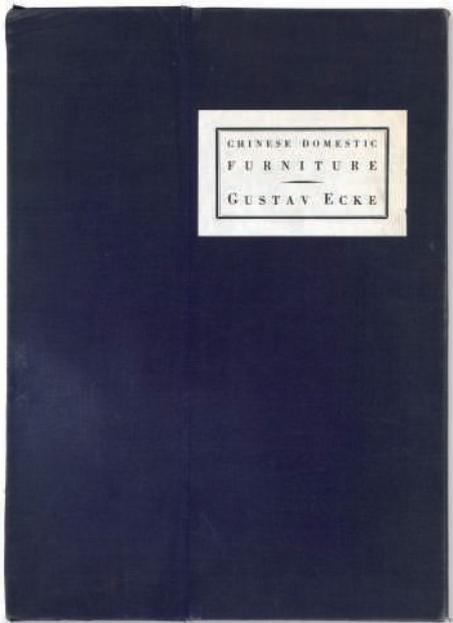
16½ in. (41.9 cm.) high, 70¾ in. (179.7 cm.) wide, 26¾ in. (66.4 cm.) deep

\$30,000-50,000

Lacquer was a favored material in Ming and Qing furniture, as it provided exceptional protection against damp and water damage. The present *kang* table is particularly long, and would have likely furnished a large raised *kang* platform. Compare with a smaller red lacquer *kang* table, dated Yuan dynasty, but with very similar shaped apertures on the apron, in the Yu-kuan Collection illustrated by M. Beurdeley in *Chinese Furniture*, Tokyo, 1979, p. 40, no. 53.

明 黑漆軟木大炕桌





992

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

992

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

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

\$8,000-12,000

PROVENANCE

The library of C.T. Loo (1880-1957), New York.
Frank Caro Gallery, New York.

1944年 古斯塔夫·艾克著《中國花梨家具圖考》

ANOTHER PROPERTY

993

**A POLYCHROME LACQUERED SOFTWOOD INCENSE STAND
KANGXI PERIOD (1662-1722)**

The circular top is decorated with a phoenix and other smaller birds amidst a rocky landscape, above a tall waist decorated with lotus separated by *shou* characters. The whole is raised on five elegant cabriole legs joined by shaped aprons and terminating in upswept feet raised on balls set into the circular base, which is raised on short bracket feet, and all is decorated with lotus scroll.

30½ in. (77.8 cm.) high, 13¾ in. (34.9 cm.) diam.

\$8,000-12,000

清康熙 彩漆百鳥朝鳳圖香几



993



993 (detail of top)

THE PROPERTY OF A GENTLEMAN

994

A PAIR OF LACQUERED AND INCISED SOFTWOOD ARMCHAIRS
18TH-19TH CENTURY

Each has a curved, scroll-form splat flanked by stepped back rails and archaic spandrels and is carved and painted with landscape and floral panels reserved on a painted red *wan* diaper ground. The rectangular seat is carved with five diamond-shaped panels and further carved with floral scroll above the shaped apron carved with *ruyi*-head and archaic scroll. The whole is raised on legs of round section joined by stepped stretchers.

42 ¾ in. (108.7 cm.) high, 24 ½ in. (61.2 cm.) wide, 19 in. (48.2 cm.) deep

\$30,000-50,000

PROVENANCE

Christie's New York, 24 March 2011, lot 1350.

See a very similar armchair dated to the second half of the 18th century, sold at Sotheby's London, 17 October 1978, lot 243, and illustrated by M. Beurdeley, *Chinese Furniture*, Tokyo/New York/San Francisco, 1983, p. 189. See, also, a similar pair of gilt-decorated brown lacquer armchairs currently in the Minneapolis Institute of Art and illustrated by R. Jacobsen and N. Grindley in *Classical Chinese Furniture*, Chicago, 1999, pp. 74-5, pl. 19.

清十八/十九世紀 彩漆木刻花卉紋太師椅成對

(2)





995



PROPERTY FROM THE SUZANNE FOSTER COLLECTION
OF CHINESE WORKS OF ART

~995

**A PAIR OF CARVED COCONUT
WEIQI BOXES**

18TH CENTURY

Each box has a compressed body and two handles suspending loose rings, and is carved on the sides with two panels enclosing a central medallion and two confronting *qilin* set against a scrolling ground, all between two borders of dragons and lotus scroll.

6 in. (15.2 cm.) wide across handles

(2)

\$6,000-8,000

PROVENANCE

Kenneth Brown Inc., La Jolla, California.
Suzanne H. Foster (1943-2015) Collection, Florida,
acquired in 1984.

清十八世紀 椰殼雕瑞獸紋圍棋盒一對



996

VARIOUS PROPERTIES

996

**A CARVED CHENXIANGMU
DOUBLE-GOURD VASE AND COVER**

The vase and cover are carved in high relief as a double gourd borne on a vine which forms the cover and continues around the sides with further trailing, leafy vines bearing numerous smaller gourds.

9¼ in. (23.5 cm.) high, cloth box

\$30,000-50,000

沉香木雕葫蘆萬代蓋瓶

997

A RARE CARVED CINNABAR LACQUER 'HUNDRED BOYS' CIRCULAR BOX AND COVER

QIANLONG PERIOD (1736-1795)

The top and sides of the cover are finely and deeply carved through the diaper ground with young boys at play within an elaborate garden landscape with pavilions, trees and ornamental rocks, the boys engaging in various pursuits including practicing acrobatics, playing musical instruments, acting out a drama and lighting up firecrackers. The sides of the box are similarly decorated. The interior and base are lacquered black, and the body core material is metal.

6 $\frac{7}{8}$ in. (17 cm.) diam.

\$30,000-50,000

A very similar circular red lacquer box carved with the 'hundred boys', shown chasing a *kui*, riding hobby horses, and playing music, also with a metal body is in the Qing Court collection and is illustrated in *The Complete Collection of Treasures of the Palace Museum - 46 - Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pp. 18-19, pl. 10.

清乾隆 剔紅嬰戲圖蓋盒



(cover)



998

**A VERY RARE INCISED GILT-DECORATED POLYCHROME LACQUER
CHRYSANTHEMUM DISH**

JIAJING SIX-CHARACTER INCISED AND GILT MARK AND OF THE PERIOD (1522-1566)

The center of the interior is decorated in the *tianqi* and *qiangjin* techniques with three open fans, each decorated with one of the 'Three Friends of Winter' with twisted trunks forming a *fu* character, a *lu* character, and a *shou* character respectively, below the rounded sides molded as chrysanthemum petals, raised on a slightly flared foot of conforming outline. The mark is incised in a line on the base.

11 in. (28 cm.) diam., Japanese wood box, silk pouch

\$80,000-100,000

PROVENANCE

Japanese private collection, acquired in the late 19th/early 20th century.

Chrysanthemums have proved an inspiration to Chinese craftsmen working in many media - providing both shapes and decoration. The admiration for this flower in China has a very long history, and they are even mentioned in early classical Chinese literature, such as the Zhou Dynasty (1027-476 BC) *Book of Odes*. Chrysanthemums are one of the 'flowers of the four seasons' in China, representing autumn, while along with lotus, orchid and bamboo, they are regarded as one of the 'four gentlemen of flowers', and are symbols of longevity and wealth. The reason they are associated with longevity is because in Chinese the word for chrysanthemum sounds similar to a word meaning 'long enduring', and also because infusions made from their petals have medicinal properties.

A dish of this type and form, also with Jiajing mark, but decorated in the center with a dragon, was included in the Hong Kong O.C.S. exhibition, *2000 years of Chinese Lacquer*, Art Gallery, Chinese University of Hong Kong, 24 September-21 November 1993, no. 81. The petals of the sides are also similarly decorated. The preceding dish in the same catalogue, no. 80, also with Jiajing mark, has a related design of three open fans, one of which is decorated with three trees forming auspicious characters.

明嘉靖 戲金填漆歲寒三友圖菊瓣盤 金彩六字楷書款



(reverse)



999

A FINELY CARVED CINNABAR LACQUER OCTAFOIL BOX AND COVER

QIANLONG PERIOD (1736-1795)

The top of the cover is deeply carved within an octafoil panel to depict a rocky landscape scene in which Shoulao carries a tray of peaches and walks with another immortal on the riverbank, and a further immortal walks with his attendants holding a double gourd across a bridge. Each of the eight rounded sides is decorated with flowers growing on branches within a cartouche, which is repeated on the conforming box.

12. 5/8 in. (32.4 cm.) diam., Japanese wood box, silk pouch

\$100,000-150,000

PROVENANCE

Japanese private collection, acquired in the late 19th/early 20th century.

清乾隆 剔紅壽老圖八瓣式蓋盒



(another view)





1000

A CLOISSONNÉ ENAMEL MOONFLASK

MING DYNASTY, 17TH CENTURY

The flattened body is decorated on each side with a *chilong* at the center surrounded by a bold lotus scroll repeated on the narrow cylindrical neck, which is flanked by a pair of wide, lobed handles decorated with billowing clouds and picked out in green, red, yellow and aubergine reserved on a light blue ground.

12 $\frac{5}{8}$ in. (32.8 cm.) high

\$10,000-15,000

PROVENANCE

Private collection, Texas.

Christie's New York, 16-17 September 2010, lot 1034.

明十七世紀 掐絲琺瑯纏枝蓮團螭紋抱月瓶

1001

A VERY RARE IMPERIAL CLOISSONNÉ ENAMEL TRIPOD CENSER

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

The compressed body is flanked by a pair of upright *ruyi*-form handles and decorated overall with floral scrolls surrounding *wan* (ten thousand) and *shou* (longevity) roundels alternating with peach branches.
10 in. (25.4 cm.) wide across the handles

\$40,000-60,000

This very rare censer belongs to a small group of *cloisonné* pieces bearing prominent Wanli marks within a rectangle and encircled by *ruyi* heads. Compare several cloisonné vessels in the Qing Court Collection bearing Wanli marks of this type, illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, pp. 51-56, nos. 49, 50, 52, 53, and 54.

明萬曆 掐絲琺瑯「萬壽」如意耳三足爐 六字楷書款



(mark)



1002

A RARE PAIR OF CLOISSONNÉ ENAMEL ARCHAISTIC TRIPOD EWERS AND COVERS, *HE* QIANLONG PERIOD (1736-1795)

The body of each vessel is divided into three lobes, each decorated with a large *taotie* mask in a different color, pale green, red and blue, and positioned above and repeated at the top of each of the three tapering legs. The masks are surrounded by various archaic motifs continuing on the underside and below a band of further archaic designs on the shoulder set with the diagonally-set spout decorated with stripes and leaves, and the C-scroll handle issuing from a dragon head, below bands of flower-filled petal lappets and *ruyi* heads encircling the waisted neck. The domed covers have similar *taotie* masks below the gilded lotus bud-form finials.

16 in. (45.6 cm.) high

\$80,000-120,000

(2)

The inspiration for the shape and decoration of this very rare pair of *cloisonné* ewers can be found in early bronze prototypes, such as the late Shang, 12th century BC example, sold at Christie's New York, 21 September 2004, lot 149. (Fig. 1) The early bronze and later *cloisonné* interpretations share a similarly lobed body spreading smoothly upward from the tapering legs, and the lobes are decorated with large *taotie* masks. The similarities can also be seen in the handles and placement and shape of the spout. On the domed covers of the present ewers, the domed-cap finial has been replaced by a lotus bud.

Compare a nearly identical pair of *cloisonné* enamel *he* dated to the Qianlong period, previously in the collection of Nathan Bushell, sold at Christie's New York, 15 September 2009, lot 205.

清乾隆 掐絲琺瑯仿古饕餮紋盃一對



Fig. 1. Bronze ritual tripod wine vessel and cover, *he*, late Shang dynasty, 12th century BC, sold Christie's New York, 21 September 2004, lot 149.



1003

**AN EXTREMELY RARE PAIR OF IMPERIAL CLOISONNÉ ENAMEL
PRICKET CANDLESTICKS**

QIANLONG INCISED FOUR-CHARACTER MARKS WITHIN DOUBLE SQUARES AND
OF THE PERIOD (1736-1795)

Each candlestick has a slightly domed disk base superbly enameled with lotus scroll on a bright turquoise ground encircling a smaller band of stylized flowerheads around the central baluster-form shaft decorated with bands of detached flowerheads, foliate scrolls and pendant and upright petal lappets supporting two drip-pans, the larger inscribed with an imperial poem followed by a *bingwu* cyclical date corresponding to 1786, succeeded by two seals, *Guxi tianzi* and *Youri zizi*.

15¼ in. (39.5 cm.) high

\$200,000-300,000

PROVENANCE

The O'Rourke-Palmer Collection, Ireland, acquired in 1968 and thence by descent.

The two seals following the poems may be loosely translated as “the Son of Heaven in his 70s” and “working diligently day after day.”

The drip-pans of these extremely rare candlesticks are inscribed with a poem of five-character verse by the Qianlong Emperor, published in *Qing Gaozong Yuzhi Shiwen Quanji* (An Anthology of Imperial Poetry and Prose Composed by Gaozong of the Qing Dynasty), *wuji, juan 29*, p. 27, under the title, *Ti hetianyu shuangyu xi* (Inscribing the Khotan Jade Double-fish Washer). It expressed Qianlong's antiquarianism taste as the double-fish motif is based on Han dynasty (206 BC-AD 220) prototypes.

清乾隆 御製掐絲琺瑯御題詩燭臺一對 《乾隆年製》楷書刻款



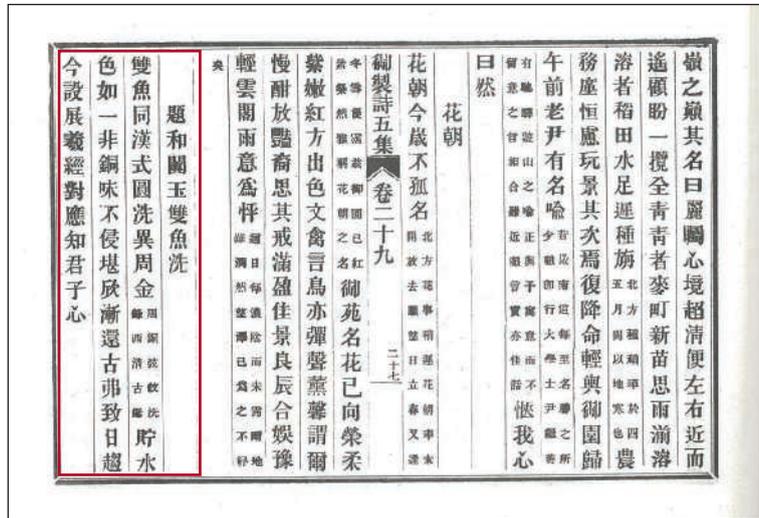
(marks)



A small group of Qianlong-marked porcelain candlesticks of very similar form are also inscribed with imperial poems, including a blue and white example in the National Palace Museum, illustrated in *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty*, Taipei, 1986, p. 168, no. 141, and a pair of *yangcai* examples, illustrated in *Stunning Decorative Porcelains from the Ch'ien-lung Reign*, Taipei, 2008, pp. 96-97, no. 24. According to the palace records, on the ninth day of the second month of Qianlong ninth year, "a blue and white candlestick and an imperial poem were presented", followed by an imperial decree: "Send this candlestick to Tang Ying and ask him to make candlesticks of this form but with imperial poems inside drip-pans; let him work on blue and white version and send them over first and then make some *yanghua* examples" (see *Zijin Cheng de Ji Yi: Tushuo Qing Gong Ciqi Dangan* [Memories of the Forbidden City: Illustrated Catalogue of the Qing Palace Records of Porcelains], Beijing, 2016, p. 193, no. 3). It is likely that the Qianlong Emperor also ordered the imperial workshops to add imperial poems to *cloisonné* candlesticks of the present type.

The current pair of candlesticks appears to be unique, with no other *cloisonné* enamel candlestick with an imperial poem appearing to have been published. A pair of Yongzheng *cloisonné* enamel candlesticks of similar form but lacking poetic inscriptions and of smaller size (14 cm. high), was sold at Christie's Hong Kong, 31 May 2010, lot 1879. Compare, also, a pair of *cloisonné* enamel candlesticks of closely related form but also of smaller size (13.3 cm. high), in the Pierre Uldry Collection, illustrated by Brinker and Lutz, in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no. 280.





Qing Gaozong Yuzhi Shiwén Quán Jì (Anthology Of Imperial Qianlong Poems), Yuzhi Shi Wu Ji (Imperial Poems, vol. 5), juan 29, p. 27.





1004

A CLOISSONNÉ ENAMEL DOUBLE-LOZENGE-FORM BOX AND COVER

18TH CENTURY

The box is decorated on each side with stylized lotus framed by archaic scrolls, and is supported on six *ruyi*-head-form feet and flanked by a pair of dragon-form handles. The cover is similarly decorated and is surmounted by a lion finial.

10 in. (25.4 cm.) across the handles

\$10,000-15,000

PROVENANCE

Piano Nobile; Sotheby's London, 5 November 2013, lot 40.

清十八世紀 掐絲琺瑯方勝式獅鈕蓋盒

1005

**A RARE PAIR OF CLOISSONNÉ ENAMEL AND GILT-METAL
LANTERNS AND COVERS**

QIANLONG-JIAQING PERIOD (1736-1820)

Each has a circular, openwork body formed by latticework decorated with diaper pattern and 'joined' at the corners by large blue *ruyi* heads, between gilt-metal, petal-lappet borders and the flared foot and upper gallery cast in openwork with foliate-patterned *ruyi* heads. Each has a domed, rectangular cover with openwork decorative bands in *cloissonné* and gilt metal below a globular, blue glass finial.

17 in. (43.2 cm.) high

\$20,000-30,000

清乾隆/嘉慶 掐絲琺瑯宮燈一對

(2)



(another view with covers)





1006

1006

A RARE CLOISSONNÉ ENAMEL CUP

QIANLONG INCISED SIX-CHARACTER MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The cup is finely enameled and decorated on the sides with four evenly spaced scrolling lotus above stylized petals, the foot with archaic scroll and grain pattern.

2¾ in. (6 cm.) high, cloth box

\$8,000-12,000

清乾隆 掐絲琺瑯纏枝蓮紋盃 雙方框四字楷書刻款



1006 (mark)

1007

A PAIR OF SMALL CLOISSONNÉ ENAMEL POMEGRANATE-FORM VASES

18TH-19TH CENTURY

The rounded vases are decorated around the sides with continuous lotus scroll. The five out-turned sepals that form the mouth rim are decorated with stylized petals on a speckled green ground.

4¼ in. (10.5 cm.) high

(2)

\$4,000-6,000

Pomegranate-form vases are rarely found in *cloisonné* enamel. A single *cloisonné* enamel pomegranate-form vase, dated to the 18th century and decorated with fruiting pomegranates, sold at Christie's New York, 30 March 2005, lot 148.

清十八/十九世紀 掐絲琺瑯番蓮紋小石榴瓶一對



1007

PROPERTY FROM A PRIVATE COLLECTION

~1008

AN CLOISSONNÉ ENAMEL BELL
19TH CENTURY

Of flared form, the bell is decorated with meandering lotus scroll on a turquoise ground, separated by a raised gilt-bronze bow-string band at the midsection, and is suspended from two conjoined dragons at the top.

16 $\frac{3}{4}$ in. (41.7 cm.) (the bell), *hongmu* stand

\$20,000-30,000

PROVENANCE

Acquired prior to 1939, and thence by descent within the family.

清十九世紀 招絲琺瑯番蓮紋龍鈕鐘



Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

PROPERTY OF AN AMERICAN COLLECTOR

1009

A LARGE CLOISSONNÉ ENAMEL PEAR-SHAPED 'HUNDRED DEER' VASE, HU

SECOND HALF 18TH CENTURY

The sides are decorated with numerous deer amidst a grassy landscape interspersed with trees and rocks above a band of multi-colored rocks that form the foreground, all below cranes flying amidst clouds, and between a band of lotus scroll encircling the foot and a *ruyi* border at the mouth rim.

27¼ in. (69.2 cm.) high

\$15,000-25,000

PROVENANCE

Christie's New York, 19 March 2008, lot 355.

This large vase is a rare example of a *cloisonné* enamel vessel adopting the form and decoration of a *famille rose* enameled porcelain type. So-called 'hundred deer' vases are well known and much prized among the porcelains of the Qianlong reign. The porcelain examples have handles that are sometimes enamelled in iron red with gilt.

Although the porcelain 'hundred deer' vases have only deer in a landscape setting, this *cloisonné* vase includes both deer and cranes. The deer symbolize career advancement and long life, while the cranes are additional symbols of longevity.

清十八世紀下半葉 招絲琺瑯百鹿尊



PROPERTY FROM A TEXAS COLLECTION

1010

AN UNUSUAL CLOISSONNÉ ENAMEL BELL
18TH-19TH CENTURY

The bell is encircled by a gilt-bronze bow-string band at the midsection, that separates Buddhist deities amidst clouds on the upper register, with *taotie* masks and archaic elements on the lower register. The top is surmounted by a two-head dragon finial, and an apocryphal Jingtai mark is above the scalloped bottom edge.

12¼ in. (31.1 cm.) high

\$6,000-8,000

PROVENANCE

Christie's New York, 16 September 2010, lot 1038.

清十八/十九世紀 掐絲琺瑯瑞獸鈕鐘



1010



1011

PROPERTY FROM A PRIVATE COLLECTION

1011

A LARGE METAL-MOUNTED CLOISSONNÉ ENAMEL FACETED VASE
LATE 18TH-19TH CENTURY

The vase is decorated on the four sides with peony, chrysanthemum and prunus and there are further flowers on the tapering shoulders. The faceted corners are decorated with blue angular scroll and are mounted with metal mounts cast as cord-tied *bi* discs stretched between the beaks of winged birds applied to the shoulder corners and the heads of crouching monster supports at the base.

16¾ in. (41.7 cm.) high

\$8,000-12,000

PROVENANCE

Acquired prior to 1939, and thence by descent within the family.

清十八世紀晚期/十九世紀 掐絲琺瑯花卉圖大方瓶



VARIOUS PROPERTIES

~1012

A PAIR OF LARGE JADE-INSET CLOISSONNÉ ENAMEL CIRCULAR BOXES AND COVERS

Each cover has a central white jade *fu* character surrounded by four pale greenish-white jade butterfly plaques reserved on a yellow ground, within a border of white jade bats, all encircled by three rows of stylized *shou* characters on a turquoise-blue ground within an outer border of lotus sprays alternating with red bats. The exterior sides of the box and cover are decorated with shaped landscape panels on a turquoise-blue, *wan* diaper ground. The interiors of the boxes and covers are decorated with a central *shou* medallion encircled by the *wufu* suspending double peaches and an outer field of lotus scroll, all on a yellow ground, and the sides are decorated with lotus scroll on a turquoise ground. Each box is raised on a low foot decorated with a band of key fret, and the base is decorated with gilt-wire scroll on a turquoise ground.

23¾ in. (60.3 cm.) diam., *hongmu* stands

\$30,000-50,000

招絲琺瑯嵌玉壽字紋大圓蓋盒一對

(2)

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.





1013

A GROUP OF FIVE JADE 'BIRD' PLAQUES

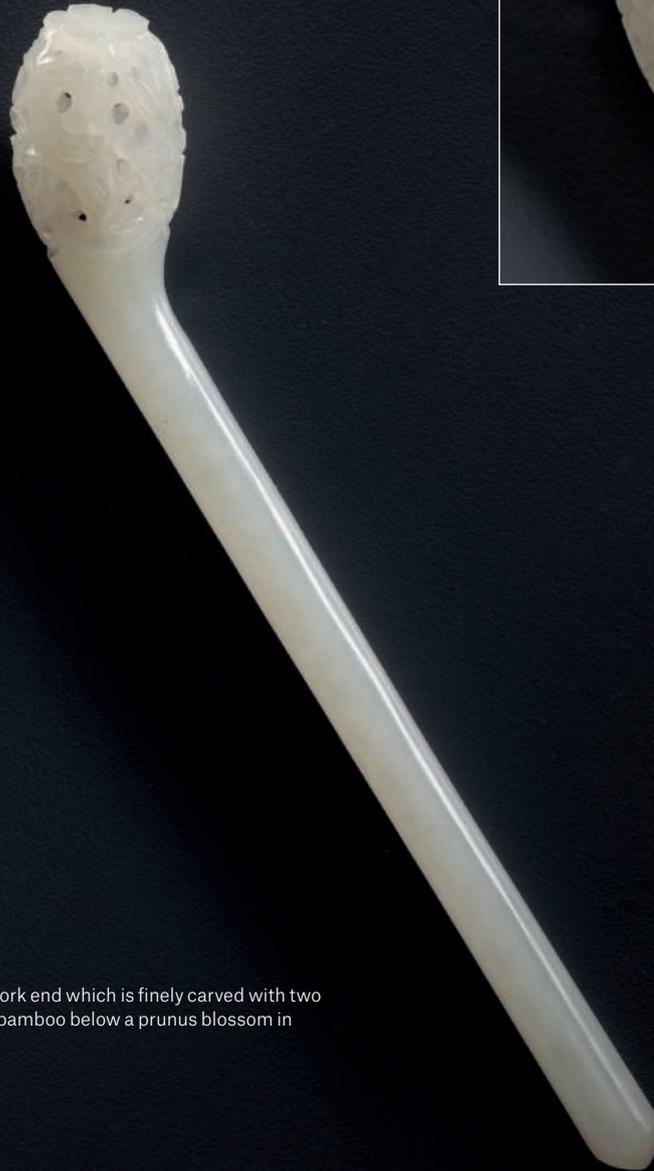
JIN-MING DYNASTY (1115-1644)

The group is comprised of four plaques carved in openwork in similar fashion with various birds amidst different plants, and a white jade plaque carved in high relief with a pair of quails amidst stalks of millet. 3 in. (7.7 cm.) wide, the largest

(5)

\$5,000-7,000

金/明 玉鏤雕鳥禽圖帶飾一組五件



(detail)

1014

A WHITE JADE HAIR PIN

MING DYNASTY (1368-1644)

The hair pin tapers from the openwork end which is finely carved with two birds amidst prunus branches and bamboo below a prunus blossom in the center.

5 $\frac{7}{8}$ in. (14.9 cm.) long

\$5,000-7,000

Compare to a similar hairpin in the standard late Ming form, illustrated by James Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, no. 53, where the author notes that the famous jade carver, Lu Zigang, of Suzhou, who was active during the second half of the sixteenth century, carved hairpins in a similar openwork style. See, also, another hairpin included in the exhibition *5,000 Years of Chinese Jade*, San Antonio Museum of Art, 1 October 2011-19 February 2012, and illustrated in the Catalogue, p. 122, no. 85, where it is noted that "jade hairpins were fashionable in the Ming dynasty and were an adornment limited to the elite".

明 白玉鏤雕喜上眉梢簪



1015

1015
A PALE GREYISH-WHITE JADE
OVAL PLAQUE

MING DYNASTY (1368-1644)

The plaque is deeply carved in openwork with a crane shown in flight amidst the stems and leaves of a lotus pond. The slightly translucent stone has some opaque inclusions.

3 $\frac{3}{8}$ in. (9.9 cm.) wide, gilt-metal mount

\$4,000-6,000

A jade openwork plaque carved with the same motif, which is dated to the Ming dynasty, is in the collection of the Xi'an Municipal Administrative Committee of Cultural Relics, and illustrated by Li Bingwu in *National Treasure Collection of Rare Cultural Relics of Shaanxi Province*, 1999, pp. 196-7. Another similar plaque from the Lizzadro Collection was sold at Christie's New York, 21 March 2013, lot 802.

明 灰白玉鏤雕春水牌



1016

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

1016
A FINELY CARVED WHITE JADE
'DRAGON' FINIAL

MING DYNASTY (1368-1644)

The finial is finely carved in openwork with a horned dragon slithering amidst *ruyi* stems emerging from rocks in its pursuit of a flaming pearl, its head emerging at the top. Two pairs of bull-nose holes and a single larger attachment hole pierce the concave, oblong base. There are some areas of russet color.

1 $\frac{1}{8}$ in. (4.8 cm.) high

\$6,000-8,000

PROVENANCE

Carl A. Rietz Collection, California.
 Oakland Museum of California, de-accessioned in 1959, accession number 59.19.266.
 Acquired by the present owner in the 1970s.

明 白玉鏤雕遊龍趕珠爐頂

VARIOUS PROPERTIES

~1017

A WHITE JADE-INSET HONGMU RUYI SCEPTER

THE JADE MING DYNASTY (1368-1644), THE HONGMU SCEPTER 19TH CENTURY

The *hongmu* scepter is inset with three jade plaques well carved in openwork: the largest depicts an exotic bird in flight against a ground of scrolling peony stems, the central plaque with a pair of butterflies in flight amidst melons and vines, and the smallest plaque with a mythical beast amidst lotus plants. The jade plaques are of warm white tone with some milky-white inclusions.

20¼ in. (51.4 cm.) long

\$8,000-12,000

PROVENANCE

Patrick and Lynda Dunnigan Collection, Williamsburg, Virginia.

EXHIBITED

Newport News, Virginia, The Peninsula Fine Arts Center, January-April 2002.

紅木三鑲白玉如意

玉：明 紅木如意：清十九世紀





1018

TWO WELL-CARVED WHITE JADE 'LANDSCAPE' PLAQUES

18TH CENTURY

One is carved with a pair of deer under a pine tree next to a pavilion in a landscape setting, the other with a scene of two figures, one looking out from a half-closed door while the other walks towards him, all in a rocky landscape with pine, a fruiting peach tree, a pavilion and a bat in flight.

3 $\frac{3}{8}$ and 3 $\frac{3}{4}$ in. (9.8 and 9.5 cm) wide

\$6,000-8,000

(2)

清十八世紀 白玉雕亭臺人物圖及松鹿長春牌兩件

1019

A PALE GREY JADE LUOHAN AND GROTTO GROUP

18TH-19TH CENTURY

The group is well-carved in high relief with a meditating *luohan* seated with his head resting on his right knee in the entrance to a grotto. The reverse is carved as a continuation of the rocky mountainside, with the tips of the rocks accented by the russet and grey stone.

5¼ in. (13.3 cm.) high

\$10,000-15,000

Compare the jade *luohan* carved within a grotto, dated to the Qianlong (1736-1795) period, sold at Christie's Hong Kong, 27 May 2009, lot 1977.

清十八/十九世紀 灰玉雕羅漢山子



(reverse)





1020

A WHITE JADE FIGURE OF A RECUMBENT CRANE

18TH CENTURY

The crane with finely carved feathers is shown seated with its head turned backwards and grasping a peach spray in its beak, its taloned feet tucked under the body, wings folded to the sides and the long tail feathers curved under the body. The stone is of a pale even tone with some minor mottling and inclusions.

4 in. (10.2 cm.) long

\$10,000-12,000

清十八世紀 白玉雕仙鶴銜桃擺件



(another view)

PROPERTY OF AN ENGLISH GENTLEMAN

1021

A WHITE JADE CARVING OF TWO HORSES
18TH CENTURY

The two recumbent horses are shown with their legs tucked under their bodies and their heads turned towards each other. Their manes and tails are detailed with hair markings. The semi-translucent stone is of even white color and well polished.

2¾ in. (7 cm.) long, cloth box

\$30,000-40,000

PROVENANCE

Christie's New York, 16 September 1998, lot 161 (part).
Mr. O.J.R. Allen Collection.
Marchant & Son, London.

LITERATURE

Marchant, *Jades from Mr. O.J.R. Allen Collection*, 2013, no. 29, pp. 62-63.

As symbols of speed and strength, horses have been favored in Chinese paintings for their prestige and masculine presence. Horses are also depicted as metaphors for the fine qualities of good officials, and embody the wish for immediate success. The present carving could very likely be a scholar's object, such as a paper weight, made for the literati or for those who wish to join to the literati circle.

清十八世紀 白玉雙駿把件



(another view)





1022

ANOTHER PROPERTY

1022

A SMALL WHITE JADE POURING VESSEL
18TH-19TH CENTURY

The flattened vessel is delicately carved on one narrow side with a sinuous *chilong* that forms the handle, its bifurcated tail forming the foot, and a lion-mask handle suspends a loose ring on the opposite side.

2 in. (5.1 cm.) high

\$5,000-7,000

Compare the related white jade pouch-form vessel sold at Christie's New York, 16 September 2016, lot 1276.

清十八/十九世紀 白玉螭龍鋪首啣環耳小壺



1023

PROPERTY FROM A PEBBLE BEACH
PRIVATE COLLECTION

1023

A WHITE JADE FINGER-CITRON-FORM
BOX AND COVER
18TH CENTURY

The box and cover are carved as a finger citron borne on a leafy, gnarled branch. The stone is of even white tone.

3 1/8 in. (8 cm.) long

\$8,000-12,000

清十八世紀 白玉佛手式蓋盒

~1024

A RARE THREE-PIECE GREEN JADE INCENSE GARNITURE
18TH CENTURY

The garniture is comprised of a covered censer, a tool vase and an incense box and cover, all with lobed corners. The censer is carved with a band of intertwined archaistic serpents above a band of *shou* characters flanked by archaistic motifs, and has a pair of animal-mask and loose ring handles on the narrow sides. The cover is carved in high relief at each corner with a coiled *chilong* and is surmounted by a coiled, openwork dragon finial. The tool vase is carved in low relief with intertwined archaistic dragons, and the slightly domed cover of the box is carved with a formal floral motif within a border of conjoined C-scrolls. The semi-translucent stone is of mottled green color and rich tone.

The censer 5¼ in. (14.7 cm.) wide, *hongmu* stands

\$40,000-60,000

PROVENANCE

George H. Taber (1859-1940) Collection, and thence by descent within the family.

George Hathaway Taber Jr. (1859-1940) was a prolific collector of Chinese ceramics and jades with a discerning eye. He was the son of Capt. George H. Taber (1808-1901), who rose from a humble background to become a prominent member of the community and held a number of important official positions including serving as President of Fairhaven Bank. The younger

Taber made his mark as an oil executive and ultimately as a board member with the Gulf Oil Company. A self-taught engineer, he was instrumental in developing important advances in the oil-refining technique. Believed to have been influenced by a relative who had brought back tales and beautiful objects from his travels in China, George Hathaway Taber, Jr. built up an extraordinary collection, which was loaned or gifted to a number of museums, including the Philbrook Museum, to form the core of the Chinese collection. Upon his death in 1940, the collection was split up between his descendants, and part of it was sold at the Park Bernet Galleries, New York, 7-8 March 1946.

Compare with incense garnitures produced in a variety of materials in the National Palace Museum, Taipei, included in the *Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, 1994, and illustrated in the Catalogue, nos. 82 and 89 (porcelain imitating early bronzes), nos. 84 and 85 (white jade), no. 86 (*champlevé* enamel), no. 87 (molded celadon porcelain), and no. 88 (enamel on metal).

The ritual of incense burning served not only a spiritual element, but it facilitated other more practical purposes, such as the fumigation of clothes. Each of these vessels was used for a specific purpose: the box and cover for storage of incense, either in strip, coil or pellet form, whilst the tool vase accommodated implements such as chopsticks and a spatula to rake or smooth the bed of ashes placed in the censer.

清十八世紀 碧玉爐瓶盒三事



Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

-1025

AN IMPORTANT IMPERIAL SPINACH-GREEN JADE BOOK SET

QIANLONG PERIOD (1736-1795)

The book comprises eight rectangular plaques, beginning with the cover incised and painted in two tones of gilt with the nine-character title, *yu zhi shi quan lao ren zhi bao shuo* between a pair of descending dragons above waves, the reverse and continuing twelve sides with inscriptions written in *lishu* (clerical script), recording the entire text of the Qianlong Emperor's essay *Shiquan laoren zhibao shuo* (Disquisition on the Seal of an Old Man of Perfect Completion). The back of the last plaque is further decorated with a front-faced dragon chasing a flaming pearl above crested waves and amidst cloud swirls.

4¾ x 7¼ in. (11.2 x 18.3 cm.), each plaque, *huali* box

(8)

\$200,000-300,000

PROVENANCE

Gump's Inc., San Francisco, 18 June 1955.

Collection of Mr. and Mrs. William D. Gibbs, and thence by descent within the family.

清乾隆 御製和闐碧玉描金「御製十全老人之寶說」冊



Fig. 1. Imperial spinach-green jade seal, *Shiquan laoren zhibao* (Seal of an Old Man of Perfect Completion), inscribed on four sides with the *shiquan laoren zhibao shuo* (Disquisition on the Seal of an Old Man of Perfect Completion), Qianlong period (1736-1795). Courtesy of the Palace Museum, Beijing. Photograph by 趙山 Zhao Shan.

御製寶說



九十而且如三十年
之久矣是以逮七十
而繫猶日孜孜以為
箴至八十而繫自強

君職或亦可以希
天佑乎夫適百里者
半九十里予今三年
歸政之全人不啻半

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

君職或亦可以希
天佑乎夫適百里者
半九十里予今三年
歸政之全人不啻半

九十而且如三十年
之久矣是以逮七十
而繫猶日孜孜以為
箴至八十而繫自強

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必不可必三年中敢
不益勵宵衣旰食之
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天愛民之念虔俟
昊貺或允臻十全之
境視三年誠如三十
年之遠幸何如之企

何如之惕何如之是
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御製十全老人之寶
說
十全記既成因選和
闐玉鑄十全老人之

寶並為說曰十全本
以紀武功而十全老
人之寶則不啻此也
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君之一事幸賴
天佑劬劬歲局未加
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戶口豈止數千萬祇
或免窮黷之譏耳若
夫老人之十全則尚
未全也蓋君人之職

豈止武功一事哉朱
子曰一日立乎其位
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日不得乎其官則一

日不敢立乎其位官
者何職之謂也君之
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盡其職乎未盡其職

則十全老人之寶不
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全實更有奢望不敢

必以敬待
天佑者十全之武功
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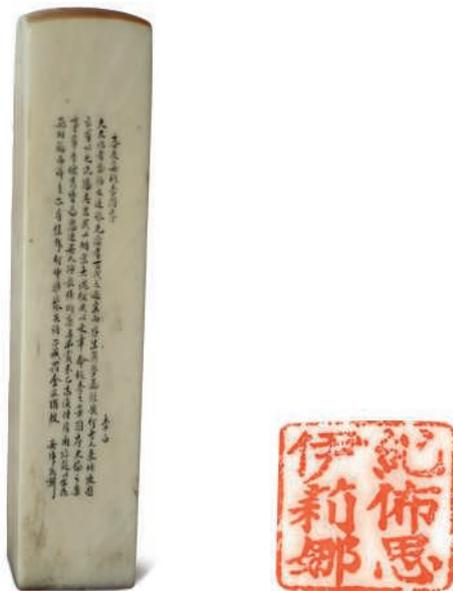


Fig. 2. Soapstone seal of Mrs. Eleanor Gibbs and its seal impression showing Mrs. Gibbs' name in Chinese.

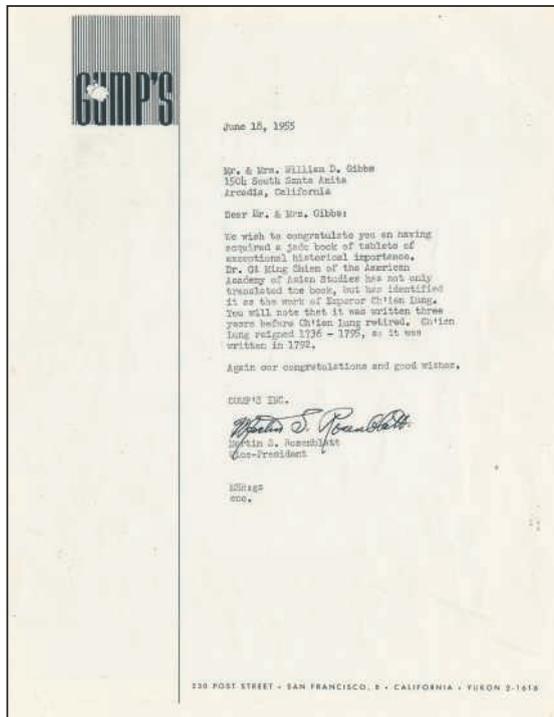


Fig. 3. Letter from Gump's to Mr. and Mrs. William D. Gibbs congratulating them on their purchase of the present jade book set, dated 18 June 1955.

Jade books were highly sumptuous items made only for the most important rituals or investitures of emperors. During the Qianlong period, however, jade books were also made for the pleasure of the Qianlong Emperor, in part due to his fascination with jade, and in part due to the increase in supply of the material following the pacification of the Xinjiang area in 1759. This group of Qianlong jade books bear inscriptions of primarily three different categories. The first is the conferment of special titles to imperial members, such as a celadon jade book documenting the conferment of the title Empress Dowager Chongqing to the Qianlong Emperor's mother in 1771, in the Beijing Palace Museum Collection and illustrated in *Life in the Forbidden City of Qing Dynasty*, Beijing, 2007, no. 19. The second type of jade book is inscribed with Buddhist sutras and texts, such as a jade sutra book with aloeswood covers, mounted in yellow brocade frames and fitted in a folding hard-board brocade box, incised and gilt with the *Foshuo shi jixiang jing* sutra. This example, in the Palace Museum, Beijing, is illustrated in *The Imperial Packing Art of Qing Dynasty*, Beijing, 2007, pp. 132-33. The third type, like the current book, records essays or poems by the Qianlong Emperor himself, sometimes to express his views on certain subjects or to commemorate his glorious achievements.

The present book, which records the Qianlong Emperor's essay *Shiquan laoren zhibao shuo* (Disquisition on the Seal of An Old Man of Perfect Completion), is particularly important among all jade books. In the 57th year of the Qianlong reign (1792), the Qing army led by general Fu Kang'an repelled the Gurkhas' second invasion of Tibet. This great victory concluded Qianlong's glorious military career, which he counted as *shiquan wugong* (ten complete military accomplishments) and which included two campaigns against the Dzungars; the pacification of the revolt of the Muslim tribes; two battles against tribal people in Jinchuan; pacification of Taiwan; a campaign in Burma; a campaign in Vietnam; and twice accepting surrender of the Gurkhas (See *Qing Gaozong yuzhi shiwen quanji* [An Anthology of Imperial Poetry and Prose Composed by Gaozong of the Qing Period], the third collection, vol. 8, p. 7). Soon thereafter he began calling himself *shiquan laoren* (The Old Man with Ten Accomplishments). In the same year, Qianlong ordered the imperial workshops to carve the *shiquan laoren zhibao* seal (Fig. 1) and composed the *Shiquan laoren zhibao shuo* (Disquisition on the Seal of the Old Man of Perfect Completion). In this essay, the Qianlong Emperor elaborated on the profound meaning of the phrase *shiquan*. He stated at the beginning that "the term *shiquan* originally refers to the ten military accomplishments but the words contain a far deeper significance..... The military exploit is but one aspect of the duty of the sovereign." The character *shi*, besides its literal meaning of 'ten', also means 'perfect', and the character *quan* means 'all completion'. By calling himself *shiquan laoren*, Qianlong not only celebrated his ten military accomplishments but also expressed his ambition of becoming an emperor of perfect completion. Thereafter, the imperial workshops recorded this essay in various medium such as *kesi* and jade books. In the first year of Jiaqing (1796), after abdicating the throne to his son Yongyan (Jiaqing Emperor), Qianlong announced in an edict that "the *Shiquan laoren zhibao shuo* jade books will become the precious book conferring him the title of Emperor emeritus.

According to Guo Fuxiang of the Palace Museum, Beijing, there are more than twenty *Shiquan laoren zhibao shuo* (Disquisition on the Seal of the Old Man of Perfect Completion) jade books in various materials and sizes made during the late Qianlong period. One set made of greyish-white jade and mounted in folding hardwood frames is in the National Palace Museum, Taipei, are illustrated in *The All Complete Qianlong: the Aesthetic Tastes of the Qing Emperor Gaozong*, Taipei, 2013, pp. 34-45, no. 1-1.2.

This present jade book entered the collection of Mr. and Mrs. William D. Gibbs in 1955. Eleanor Gibbs and her husband William developed a deep interest in Chinese culture and art in the 1930s and 1940s. Their profound understanding of Chinese culture made their collection, which had an emphasis on inscription-related works of art such as seals and this jade book, distinct among their fellow collectors. Mrs. Gibbs even had her name carved in Chinese on a soap stone seal. (Fig. 2) Their passion and dedication influenced their acquisition of this highly important jade book from Gump's in San Francisco in 1955. (Fig. 3) Established during California's Gold Rush era, Gump's was a major source of fine Chinese works of art in the early twentieth century.





1026

ANOTHER PROPERTY

1026

A WHITE JADE ARCHAISTIC PENDANT
18TH CENTURY

The pendant is well carved with an archaistic dragon with backward-turned head, and the reverse with further archaistic designs. The white, semi-translucent stone is softly polished. *Together and mounted in silver with a smaller jade plaque carved as a ruyi-head encircling a small shou-character roundel.*

Pendant: 2¼ in. (5.7 cm.) long, silver mount

\$5,000-7,000

清十八世紀 白玉仿古龍紋珮

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

1027

A LARGE WHITE JADE BELT HOOK
18TH-19TH CENTURY

The top is carved in openwork and undercut with a *chilong* crawling towards the dragon-head hook and a circular stud on the reverse. The stone is of even white color with some mottling.

5½ in. (14 cm.) long

\$6,000-8,000

PROVENANCE

Gallery Kuo (Arnold Kramert), Berlin, 1980s.

清十八/十九世紀 白玉蒼龍教子帶鉤



1027

ANOTHER PROPERTY

1028

A PAIR OF WHITE JADE BELT FITTINGS

18TH CENTURY

The *ruyi-head*-shaped upper section of each is carved on the front with peach, finger citron and pomegranate, forming the *sanduo* (Three Abundances), the sides have slits to fit onto a belt, and the back is open to accommodate the hinged lower section, which is carved in openwork as two confronted dragons. The semi-translucent stone is of even white tone.

3½ in. (8.9 cm.) long overall, fitted cloth box

\$15,000-25,000

PROVENANCE

Private collection, Cape Cod, Massachusetts, prior to 1939.

清十八世紀 白玉三多紋帶飾一對

(2)



(another view)





PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN, SOLD TO BENEFIT THE WETHERSFIELD FOUNDATION

1029

A WHITE JADE VASE
19TH CENTURY

The vase is of flattened pear-shape with lug handles on each narrow side of the neck. The stone is of even whitish-grey tone.

6½ in. (16.5 cm.) high, *zitan* stand

\$10,000-15,000

PROVENANCE

Long Sang Ti Co., Inc., New York, October 1957.

清十九世紀 白玉貫耳扁瓶

PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN, SOLD TO BENEFIT THE WETHERSFIELD FOUNDATION

1030

AN UNUSUAL SET OF FOUR WHITE JADE FACETED JARS

19TH CENTURY

Each jar is of compressed square shape, and the smaller jars have covers with faceted square finials. The stone is of even pale greenish-white tone.

4¾ in. (12 cm.) high

\$30,000-50,000

(4)

PROVENANCE

Long Sang Ti Co., Inc., New York, October 1957.

The smaller and larger jars can be stacked for presentation as two double-gourd-form vessels.

清十九世紀 青白玉蓋盒一組四件



(another view with the jars stacked)





1031 (two views)

VARIOUS PROPERTIES

~1031

A WHITE JADE PEONY PENDANT

18TH CENTURY

The pendant is carved in the round as a blossoming peony borne on a leafy branch, and is attached to a purple cord wrapped with seed pearls and strung with a coral bead. The semi-translucent stone is of even tone.

2¼ in. (5.8 cm.) diam.

\$6,000-8,000

清十八世紀 白玉雕牡丹珮



1032

1032

A WHITE JADE DOUBLE SEAL

18TH-19TH CENTURY

The two conjoined, square seals are surmounted by a *chilong* grasping a *lingzhi* sprig in its mouth. The bases of the seal are crisply carved, one with four characters reading *du gu ren shu* (study ancient scripture), and the other, *xue fa tie zi* (learn model calligraphy). The stone is of an even white tone with some opaque mottling.

1½ in. (3.8 cm.) long

\$6,000-8,000

清十八/十九世紀 白玉螭龍啣芝鈕雙聯方章
印文：讀古人書 學法帖字



1032 (impression)



1033

**A PALE GREYISH-WHITE JADE SCABBARD
AND A GILT-METAL-HANDLED DAGGER
18TH CENTURY**

The jade scabbard is carved with dense leafy floral scroll between key-fret borders, and has a *shou* character-form knob on one side fitted with a small gilt-metal ring for attachment. The gilt-metal hilt is similarly decorated and is fitted with an agate pommel decorated with further key fret.

13 $\frac{5}{8}$ in. (34.5 cm.) long

\$20,000-30,000

PROVENANCE

Millicent Rogers (1902-1953) Collection.
Arturo Peralta Ramos Jr. (1928-2015) Collection.

A very similar imperial gilt-bronze-handled dagger, but with a white jadeite scabbard, was sold at Christie's Hong Kong, 30 November 2011, lot 3223.

清十八世紀 金屬鑲金柄灰白玉鞘小刀

PROPERTY FROM A PEBBLE BEACH
PRIVATE COLLECTION

-1034

**A PAIR OF GREEN JADE JARDINIÈRES
WITH JADE AND HARDSTONE
'LOTUS PLANTS'**

JARDINIÈRES: QIANLONG FOUR-
CHARACTER SEAL MARKS AND PROBABLY
OF THE PERIOD, THE CARVED ELEMENTS
LATER

The *jardinières* have deep rounded sides, that rise from a shallow foot ring. The interior is fitted with silk thread-wrapped wire stems bearing lotus buds and blossoms in tourmaline, white jade, green jadeite and seed pearls, and lotus pods and leaves in greyish-green jade, with smaller flowers in white jade and coral dispersed amidst the stems. A small kingfisher carved in spinach-green jade alights on a branch and a goldfish carved from carnelian and painted in gilt floats atop the "water" formed from blue glass beads.

19½ in. (49.7 cm.) high

\$30,000-50,000

灰青玉鑲百寶盆景一對



(mark)

(2)





ANOTHER PROPERTY

1035

A PALE CELADON JADE CARVING OF A MAGPIE

18TH CENTURY

The bird is shown with its head turned back and grasping a blossoming prunus branch in its beak, its taloned feet tucked with finely carved feathers under the slender body, wings folded around the sides and the long tail feathers neatly extended. The stone is of an even celadon tone with some mottling and opaque inclusions.

4 $\frac{7}{8}$ in. (12.4 cm.) long, *zitan* stand

\$6,000-8,000

清十八世紀 青白玉雕喜上眉梢擺件





1036 (two views)

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

1036

A WHITE JADE BRUSH WASHER

18TH-19TH CENTURY

The washer is carved as a large lotus leaf borne on one of the ribbon-tied stems that rise from the base up the sides to the rim, where a lotus pod and two smaller leaves are carved, and a *chilong* is on the opposite end. The stone is semi-translucent and of pale white color with some opaque white mottling and russet color.

3¼ in. (8.2 cm.) wide

\$5,000-7,000

清十八/十九世紀 白玉雕蟠螭一把蓮洗

ANOTHER PROPERTY

1037

A WHITE JADE CARVING OF A DOUBLE GOURD

18TH-19TH CENTURY

The white stone is carved in openwork as a double gourd borne on a sinuous leafy vine bearing other smaller double gourds.

3¾ in. (9.2 cm.) long, wood stand

\$6,000-8,000

清十八/十九世紀 白玉雕葫蘆萬代擺件



1037

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

1038

A CARVED WHITE JADE 'MOUNTAIN'

19TH CENTURY

The mountain, of irregular outline, is carved in high relief on one side with a scholar on a donkey and his attendant holding a prunus blossom below a prunus tree next to a streaming waterfall.

The reverse is carved with further rock faces, a tall, sinuous pine tree and a crane.

5 7/8 in (15 cm.) high

\$5,000-7,000

清十九世紀 白玉雕尋梅圖山子



(reverse)





1039

VARIOUS PROPERTIES

1039

A SMALL WELL-CARVED WHITE AND RUSSET JADE FIGURE OF A BIRD

18TH CENTURY

The bird with finely carved feathers is shown grasping a flowering prunus branch in its beak, with its feet tucked under the body. The semi-translucent white stone has russet markings.

3 in. (7.5 cm.) long

\$10,000-12,000

PROVENANCE

Drs. Robert and Laura Boyd Collection, Sherwood, Illinois.

Birds have been a continuously popular subject matter for jade carving in China from Neolithic times. In the crispness of its carving and the attractive combination of white stone with russet highlights, the present carving can be compared to other 18th century jade bird carvings. See, for example, a carving of a bird with a fruiting branch, and with an incised Qianlong mark, included in the exhibition *5,000 Years of Chinese Jade*, San Antonio Museum of Art, 1 October 2011-19 February 2012, and illustrated in the Catalogue, p. 122, no. 85.

清十八世紀 白玉雕喜上眉梢擺件

1040

A GREY AND PALE GREENISH-WHITE JADE CARVING OF A BIRD

17TH-18TH CENTURY

The bird with finely detailed feathers is shown with head turned backwards, and standing with one foot raised on a rocky outcrop. The pale celadon stone has areas of mottled shaded grey color and small areas of russet color.

4½ in. (11.5 cm.) high

\$6,000-8,000

PROVENANCE

The Hope Sardeson Collection, Williamsburg, Virginia, 1970s.

十七/十八世紀 灰青玉雕英雄獨立擺件



1040



(mark)



1041

1041
A PAIR OF MOTTLED GREY AND BLACK JADE BOWLS
18TH-19TH CENTURY

Each bowl has rounded sides that rise from the ring foot to the slightly everted rim, and the base is inscribed with a Qianlong six-character mark. The semi-translucent grey and black stone is suffused with speckling.

5½ in. (14 cm.) diam.

(2)

\$20,000-30,000

Compare the very similar Qianlong-marked mottled black and grey jade bowl sold at Christie's New York, 16-17 September 2010, lot 1113.

清十八/十九世紀 灰黑玉盃一對



1042

1042
A WHITE JADE FIGURE OF MAGU
18TH-19TH CENTURY

The immortal of longevity is shown standing with a phoenix, with a flower basket carried over her shoulder and a *lingzhi* branch held in her left hand. The figure is affixed to an American parcel-gilt sterling silver double vase made for the French market, late 19th to early 20th century.

4¼ in. (10.5 cm.) high

\$6,000-8,000

清十八/十九世紀 白玉雕麻姑像

1043

A PAIR OF SPINACH-GREEN JADE VASES AND COVERS

Each vase is of flattened, baluster shape and oval section, and is carved in low relief with a continuous scene of pavilions beneath pine trees within a mountainous landscape, all beneath a pair of openwork handles carved as clusters of *lingzhi* branches flanking the short neck. Each domed cover has an oval finial.

11¾ in. (29.8 cm.) high

\$6,000-8,000

(2)

碧玉雕亭臺山水圖蓋瓶一對



1044

A LARGE GREYISH-GREEN JADEITE GOURD-FORM BRUSH WASHER

The brush washer is carved as a large double gourd borne on a leafy vine bearing further smaller gourds that extends around the sides and under the base. A beetle and cicada are perched at the rim at each end and a bird is perched on the vine. The stone is of pale greyish-green color with areas of bright green color.

9¾ in. (24.8 cm.) long

\$10,000-15,000

翠玉雕葫蘆萬代洗



PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN, SOLD TO BENEFIT
THE WETHERSFIELD FOUNDATION

1045

TWO GREEN AND LAVENDER JADEITE FIGURES OF FEMALE IMMORTALS

Each figure is shown standing with her body slightly swayed to one side, wearing long robes, holding a fan in her left hand and a *lingzhi* stem in her right hand. The stone has pale lavender and apple-green hues suffused with milky mottling.

9 and 8¾ in. (22.8 and 22.3 cm.) high

\$12,000-18,000

(2)

PROVENANCE

Long Sang Ti Co., Inc., New York, October 1957.

翠玉雕仙女立像兩件





1046

VARIOUS PROPERTIES

1046

A HAIR-CRYSTAL WATER POT
18TH-19TH CENTURY

The water pot is finely carved on the exterior with double gourds issuing from leafy vines, with a mantis and butterfly perched on the vine on the rim, and with an additional gourd and leaf carved on the interior. The pale greyish stone has black rutile inclusions.

5½ in. (13.2 cm.) diam.

\$6,000-8,000

清十八/十九世紀 髮晶雕葫蘆萬代洗

1047

**A MUGHAL DIAMOND AND GEMSTONE-
INSET WHITE JADE PENDANT**
18TH-19TH CENTURY

The pendant is decorated with gold wire and inlaid with diamonds, rubies, and emeralds with two birds perched on the leaves of a flowering vase.

2 in. (5.1 cm.) wide, cloth box

\$5,000-7,000

A very similar Mughal jade pendant inlaid with gold, diamonds and other gemstones is in the Palace Museum, Beijing.

十八/十九世紀 痕都斯坦白玉鑲寶珮



1047

1048

AN AGATE CARVING OF TWO BUDDHIST LIONS

18TH CENTURY

The group is well carved with a recumbent Buddhist lion with curly mane and tufted tail, its head turned to face its playful cub. The details of its pronounced backbone and tail are finely rendered. The translucent stone is of greyish-brown tone with orangey-russet markings.

2 $\frac{3}{8}$ in. (7.3 cm.) wide

\$10,000-15,000

According to T. T. Bartholomew, *Hidden Meanings in Chinese Art*, The Asian Art Museum, San Francisco, 2006, p. 116, no. 5.17, the large lion (*dashi*) and a small lion (*xiaoshi*) form the rebus, 'May you and your descendant achieve high rank'.

清十八世紀 瑪瑙雕太獅少獅把件



(underside)





1049

1049

A RARE SMALL RED-OVERLAY WHITE GLASS DOUBLE-GOURD VASE

PROBABLY PALACE WORKSHOPS, BEIJING, 18TH CENTURY

The body is carved in relief through the ruby red overlay to the opaque white ground with five bats (*wufu*) flying amidst trailing clouds on the lower body and with *shou* symbols and further bats on the upper body, all beneath key fret and inverted lappets encircling the neck.

3 $\frac{3}{8}$ in. (9.9 cm.) high

\$6,000-8,000

The Qianlong Emperor appears to have had a particular fascination with carved red-overlay glass works; the first entries in the Palace Archives relating to glass in the first year of the Qianlong reign cite an order for two red-overlay glass vases, one on an opaque white ground (see *Luster of Autumn Water - Glass of the Qing Imperial Workshop*, Beijing, 2005, p. 74).

Glass double-gourd shaped bottles of this size and shape appear to be rare. A related red-overlay glass double-gourd-shaped bottle, but decorated with vines, in the Robert H. Clague Collection is illustrated by C. Brown and D. Rabiner in *The Robert H. Clague Collection: Chinese Glass of the Qing Dynasty 1644-1911*, Phoenix Art Museum, 1987, p. 54, no. 62.

清十八世紀 白地套紅玻璃五福團壽紋葫蘆瓶



1050

1050

A RARE YELLOW GLASS POMEGRANATE-FORM WATER POT

IMPERIAL GLASSWORKS, BEIJING, QIANLONG FOUR-CHARACTER WHEEL-CUT MARK AND OF THE PERIOD (1736-1795)

The small waterpot has a globular body rising to a short waisted neck below a flared mouth in the form of five sepals. The glass is of transparent amber-yellow tone.

2 $\frac{3}{8}$ in. (6 cm.) high

\$6,000-8,000

清乾隆 御製透明黃玻璃石榴尊 四字楷書刻款



1050 (mark)

1051

**A RARE AND UNUSUAL CARVED RED LACQUER-EMBELLISHED GREYISH-GREEN
JADE BOWL**

18TH-19TH CENTURY

The bowl has gently rounded sides rising from the round foot to a slightly everted rim. The exterior is covered in red lacquer and finely carved with two dragons contesting a flaming pearl amidst clouds above a lappet border. The jade is of greyish-green tone.

3¾ in. (9.5 cm.) diameter

\$10,000-15,000

PROVENANCE

Private American collection.

A red lacquer-embellished spinach-green jade bowl, carved lotus blooms, and with a Qianlong six-character seal mark and of the period, was sold at Christie's Hong Kong, 31 May 2010, lot 1913.

清十八/十九世紀 玉胎剔紅雙龍戲珠紋盃





1101

**A RARE LARGE PAINTED POTTERY VASE AND COVER,
FANGHU**

HAN DYNASTY (206 BC-AD 220)

The faceted pear-shaped body and tall tapering foot are decorated in red, white and blue pigments with sweeping cloud motifs interrupted by a pair of large *taotie*-mask handles highlighted in yellow on two sides. The neck is painted with a narrow band of cloud motifs below a band of pendent blades, and the cover is of pyramidal form.

23 $\frac{3}{8}$ in. (60.5 cm.) high, Japanese wood box

\$7,000-9,000

PROVENANCE

In Japan prior to 1994.

EXHIBITED

Tokyo, Tokyo National Museum, *Special Exhibition: Chinese Ceramics*, 12 October-23 November 1994, no. 30.

LITERATURE

Tokyo National Museum, *Special Exhibition: Chinese Ceramics*, Tokyo, 1994, p. 26, no. 30.

漢 彩繪陶雲氣紋方壺

1102

A LARGE RED POTTERY FIGURE OF A HORSE

HAN DYNASTY (206 BC-AD 220)

The horse is shown standing foursquare with head facing forward, its ears pricked, nostrils flared and teeth bared. There are traces of white and black pigments remaining.

40¾ in. (103.5 cm.) high

\$8,000-12,000

PROVENANCE

Sing's Antique Gallery, Hong Kong, early 1990s.

The result of Oxford Authentication Ltd. thermoluminescence test no. PH 1/40 is consistent with the dating of this lot.

漢 大陶馬





1103

**A LARGE GREEN-GLAZED POTTERY MODEL
OF A TOWER**

HAN DYNASTY (206 BC-AD 220)

The tower is made in two sections, each consisting of two storeys, the lower section modeled with a courtyard with floriform ornaments at the corners of the roofs, the balconies supporting various figures including a dwarf, the upper section with square balconies and figures standing guard holding crossbows, all below a tiled roof surmounted by a bird. Covered overall with a dark green glaze.

43¾ in. (111 cm.) high

\$10,000-15,000

PROVENANCE

Sing's Antique Gallery, Hong Kong, early 1990s.

Compare two Han-dynasty green-glazed towers with similar architectural elements and similar figures, one illustrated in *Sekai toji zenshu*, Tokyo, 1955, vol. 8, pl. 12, and the other illustrated in *Zhongguo gudai bingqi tuji* (Ancient Chinese Weapons - A Collection of Pictures), Beijing, 1990, p. 146, fig. 6-67. For a discussion of the types of towers and their uses see J. Baker, the catalogue for the exhibition, *Seeking Immortality: Chinese Tomb Sculpture from the Schloss Collection*, The Bower Museum of Cultural Art, Santa Ana, California, 6 October 1996 - 16 March 1997, p. 24.

The result of Oxford Authentication Ltd. thermoluminescence test no. PH 1/339 is consistent with the dating of this lot.

漢 綠釉陶樓

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1104

A GREY POTTERY MODEL OF A PACK HORSE
NORTHERN WEI DYNASTY (AD 386-534)

The horse is well modeled standing foursquare on a rectangular base and gazing straight ahead with ears pointed in opposite directions, a bulging sack set over a saddle cloth with flared ends is draped over the back, and the rump and muzzle are applied with plain strap trappings.

7 in. (17.9 cm.) long

\$2,000-3,000

PROVENANCE

The Aurelius Parenti Collection of Chinese Ceramic Sculpture; Christie's New York, 3 June 1988, lot 188.
Ralph M. Chait Galleries, New York.

Horses carrying heavy packs have been found in Northern Wei tombs, such as a similar example from the tomb of Lady Gao, dated 524, in Quyangxian, Hebei provinces. See *Kaogu*, 1972, no. 5., pl. IX, fig. 2. See also the example from Wuqiao, Hebei, illustrated in *Wenwu*, 1984, no. 9, p. 25, fig. 7.

Compare, also, the pack horse in the Avery Brundage Collection at the Asian Art Museum of San Francisco, included in the China Institute of America exhibition, *Arts of the Six Dynasties*, Cat. no. 36; the example illustrated by E. Schloss, *Ancient Chinese Ceramic Sculpture*, vol. II, pl. 44B; and the example from the collection of Mr. and Mrs. Eugene Bernat, sold at Sotheby's New York, 7 November 1980, lot 41.

北魏 灰陶馬



1104

1105

A GREY POTTERY FIGURE OF A SEATED BOAR
NORTHERN WEI DYNASTY, EARLY 5TH CENTURY

The well-modeled animal is shown seated on its haunches with slender front legs braced, with a narrow tapering snout, visible fangs and pricked ears, its fleshy body with distended stomach touching the base, its small tail curled up on its flanks and its spine with a bristled ridge. Traces of white slip, red pigment and earth are visible on the body.

9½ in. (24.2 cm.) long

\$3,000-5,000

PROVENANCE

Christie's New York, 10 December 1987, lot 122.
Ralph M. Chait Galleries, New York.

Compare, a grey pottery boar of this type, dated to Six Dynasties, but shown standing, illustrated by H. Visser in *Asiatic Art in Private Collections of Holland and Belgium*, Amsterdam, 1948, pp. 52 and 218, pl. 69, no. 143.

The result of Oxford thermoluminescence test no. 466f46 is consistent with the dating of this lot.

北魏 灰陶豬



1105



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1106

A SANCAI-GLAZED POTTERY FIGURE OF A COURT LADY

TANG DYNASTY (AD 618-907)

The figure is shown standing with the head turned slightly to one side and the hands clasped beneath a shawl draped around her shoulders that falls in long folds behind her back. The delicate features of her face are detailed in black pigment, and her hair is pulled up in a tall coiffure.

11 $\frac{1}{8}$ in (28.3 cm.) high

\$20,000-30,000

PROVENANCE

J. J. Lally & Co., New York, 1989.

唐 三彩仕女俑



(reverse)



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

1107

A SANCAI-GLAZED APPLIQUE-DECORATED TRIPOD JAR
TANG DYNASTY (AD 618-907)

The globular body is supported on three animal-claw feet and has a waisted neck with flared rim. The sides are decorated with alternating large and small molded floral appliques, and are covered with streaked glazes of green, amber and cream color that fall towards the lower body revealing the buff ware.

7 in. (18 cm.) high

\$12,000-18,000

PROVENANCE

Mathias Komor, New York.
Parke-Bernet Galleries, New York, 19-20 February 1958, lot 281.
Arthur M. Sackler Collections.
Else Sackler, and thence by descent within the family.

Compare the *sancai*-glazed pottery tripod jar with very similar molded floral appliques, but of smaller size (13.3 cm. high), from the Dexinshuwu Collection, included in *The Special Exhibition of Tang Tri-Colour*, National Palace Museum, Taipei, 1995, p. 139, and subsequently sold at Christie's Hong Kong, 4 October 2016, lot 3.

唐 三彩寶相花紋三足罐



THE PROPERTY OF A MIDWEST COLLECTOR

1108

AN UNUSUAL GROUP OF THREE PAINTED POTTERY FIGURES OF COURT LADIES

TANG DYNASTY (AD 618-907)

Each figure has a full face modeled with delicate features below an elaborate coiffure, and wears long, heavy full-sleeved robes that fall in deep folds to the delicate shoes. All stand with body swayed to the side, two with the head slightly turned, and one holding a covered box. The third stands in a dramatic pose with one arm held across her body and head tilted upwards, and her robes are belted at the waist and below the hips. Each has traces of orangy-red and black pigments, and one has traces of light green pigment.

14 in. (35.5 cm.) high, the tallest

\$40,000-60,000

(3)

These elegant ladies wear the latest fashion of the late Tang dynasty. Their full-bodied physiques reflect the aesthetic of the time, in emulation of Yang Guifei, favorite of the Tang emperor Xuanzong and renowned beauty of Chinese history. The great 8th-century poet Bai Juyi immortalized her ultimately tragic love story in his poem 'Song of Everlasting Sorrow'.

The result of Oxford Authentication Ltd. thermoluminescence tests nos C97c44, C97c41, and C97c43 are consistent with the dating of this lot.

唐 彩繪陶仕女俑三件

PROVENANCE

The Chinese Porcelain Company, New York, 29 October 1997.

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

1109

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

The elegant figure stands on a flat, shaped base, with head turned slightly to the side and hands positioned within her long sleeves holding a dish of fruits. Her long robes fall in heavy folds that emphasize the graceful sway of her body. The face is sensitively modeled with full cheeks, a small mouth and elongated eyes, and is framed by the stiff wings of her coiffure which is drawn up and then divided into two soft loops. The figure is covered in a white slip and has traces of black and red pigment.

18 ½ in. (46.8 cm.) high

\$20,000-30,000

PROVENANCE

Acquired in Hong Kong by 1999.

Priestley & Ferraro, London, 1 February 2001.

The result of Oxford thermoluminescence test no. PH 2/432 (22 March 1999), is consistent with the dating of this lot.

唐 彩繪陶仕女俑



POWER AND AGILITY – A TANG DYNASTY SANCAI POLO PLAYER

Rosemary Scott, *Senior International Academic Consultant Asian Art*

Amongst the most dynamic ceramic sculptures ever produced in China are those from the Tang dynasty, which, like the current example, depict polo players riding at full gallop and stretching out from the saddle to swing their mallets. The powerful sense of movement of the horse and the athletic balance of the rider are perfectly captured by the ceramic artist. The horse's legs are extended front and back, in a movement known as *ventre à terre*, which emphasizes the impression of speed, while the rider twists from the waist with arm raised to strike the ball.

The horse has long made a significant contribution to life in China and to the present day remains an important part of the lives of those inhabiting China's northern steppes. It is thought that the domestication of the horse in China began in the Neolithic period, and it is from this time that the earliest artistic representations of horses have been found. Horses are shown in considerable variety and number among cave paintings dating to both the Neolithic and the Bronze Age from Inner Mongolia and Gansu province, while stone carvings showing life-like horses have been found at Bronze Age sites at Bayan Urad, Dengkou County, Inner Mongolia. At the same site a carving showing a man riding a horse has been found (illustrated by University Museum and Art Gallery, Hong Kong in *Heavenly Horses*, Hermès, Hong Kong, 1997, nos. 4-6).

From this time onward there developed a spiritual and artistic fascination with horses in China. Horses were valued, not only as animals which could be ridden, but as dray animals and, perhaps most importantly, as creatures of war. The use of horses to draw war chariots and as steeds for cavalry proved crucial in China's internal and external conflicts. The Chinese belief in the afterlife and the concern with providing the deceased with those items essential for his or her well-being in the world after death has ensured that abundant evidence has been preserved attesting to the importance of the horse in ancient China.

The royal tombs of the Shang dynasty (c. 1600-1100 BC) at Xibeigang include burials of real horses, chariots and charioteers, all of whom were interred with their masters in order to serve them in the afterlife. This gruesome practice was replaced in later periods by the interment of models in clay, wood or bronze. The most famous excavation of such models is undoubtedly the huge ceramic army made to accompany the First Emperor of China (Qin Shihuang) to the grave in the third century BC. This army, found in Lintong County near Xi'an in Shaanxi province, included life-size soldiers and horses, all carefully modelled and painted. The First Emperor was also provided with bronze chariots. Although these are only three-quarter size, the imperial chariots, horses and charioteers are masterpieces of the metalworker's craft, showing every tiny detail including that of the harnesses (see Li Xixing (ed.), *The Shaanxi Bronzes*, Shaanxi People's Fine Arts Publishing House, Xi'an, 1994, pp. 330-2).

During the Han dynasty (206 BC-AD 220), the famed Ferghana horses were introduced into central China from the West. These revered horses were known for their speed, power and stamina, and were sometimes referred to as 'blood-sweating' horses, or 'thousand *li* horses', after the belief that they were able to cover a thousand *li* in a single day. These Ferghana horses were crossed with other breeds, such as the Mongolian-type horses of China's northern regions. In the Tang dynasty (AD 618-907) horses were regarded as essential to military capability and the defence of the realm, and their breeding was considered of national importance. At the beginning of the Tang dynasty China's horse population was at a very low level but through an elaborate system of stud farms the number of horses was raised from 5,000 to 706,000 during the first fifty years of the dynasty. The stud farms were established in Gansu, Shanxi and Shaanxi, each ideally with 50,000 horses, which were assigned to herds of 120 animals. The horses were also carefully crossed with various breeds from different parts of central Asia in order to achieve the perfect blend of strength and agility. It is also significant that in AD 703 the Tang court received several fine Arab horses. Virginia Bowers has noted that:

"The most prized mounts for battle, hunting, and polo were quite large, perhaps sixteen hands. They had a heavier frame than today's thoroughbreds yet their thin legs, agility, and lively manner made them different from present-day draft horses. A contemporary polo player was amazed that the 'heavy' horses depicted in the mural in Crown Prince Zhanghuai's tomb could be so nimble. These Tang horses ... have the same heavy body and 'Roman' nose – quite different from today's classic Arabian horses – as the horses ridden by the Sasamans, and many authorities speculate that they were all descendants of the famous 'imperial' Nisean breed of Achaemenid Persia, as pictured at Persepolis." (Virginia Bower, 'Polo in Tang China – Sport and Art', *Asian Art*, Winter 1991, pp. 27, 32.) The horse depicted in the current ceramic sculpture therefore represents the results of a carefully managed imperial breeding programme.

The Han and Tang periods were both characterized by major artistic achievements and among the visual arts of both periods, depictions of horses provide some of the finest examples. During the Han dynasty large unglazed pottery horses were made in the south west of China in Sichuan province. Smaller wooden or ceramic horses were often painted with cold pigments, while bronze horses, such as the so-called 'flying horse' found in 1969 near the city of Wuwei in Gansu province, brought horse sculpture to a new level. However, the most universally admired ceramic horses are those, like the current example, which were made for the tombs of the Tang dynasty elite. These horses, representing wealth and power, played a significant part in emphasising the importance of the occupant of the tomb. These were not just war horses or horses used for transport, but were also horses ridden for leisure pursuits – most importantly hunting and polo. The ceramic horses of the Tang dynasty were either decorated with *sancai* (three-colour) glazes or were unglazed and cold-painted. Both techniques were extremely successful, but the *sancai* glazes, seen on the current figure, produced brilliant, lasting colours, emphasizing the horses' powerful bodies. The horses depicted, as noted above, combine power and agility – qualities which are brought out by the ceramic artist.

Although a 3rd century AD poem by the Chinese poet Cao Zhi (曹植 AD 192-232) mentions hitting a ball on horseback, and a mural in the *circa* AD 584 tomb of Xu Minxing in Shandong province depicts a man mounting a horse while holding what appears to be polo sticks, the first clear written evidence of polo in China dates to the Tang dynasty, when the game was referred to as *jiqu* (擊球 strike ball). Today the game is more usually referred to as *maqiu* (馬球 horse ball) or *damaqiu* (打馬球 strike horse ball). Polo was a particularly popular activity at the Tang court and was played by both men and women. The rider on the current horse is female. Polo was specifically encouraged by two Tang emperors, Taizong (r. AD 626-649) and Xuanzong (r. AD 712-56). It was not only seen as an exciting game, but as being excellent for the development of certain useful skills, which, in the case of the young men of the court, could be applied to military activities. It is significant that a spirited polo match, involving more than 20 horsemen, is depicted in a mural on one side of the entrance tunnel to the tomb of Li Xian Crown Prince Zhanghuai, dated *circa* AD 706 (see *The Silk Road- Treasures of Tang China*, The Empress Place Museum, Singapore, 1991, p. 74). (Fig.1) Zhanghuai was ordered to commit suicide by his mother Empress Wu Zetian in AD 684, but after his brother Zhongzong came to the throne in AD 705, Zhanghuai was reinterred at the Qianling Mausoleum northwest of the capital Xi'an in AD 706 with full honours. The mural in his tomb shows the players using stirrups, which is not always the case for Tang equestrians, but which can clearly be seen on the current ceramic figure. More significantly, the mural's appearance in this royal tomb is indicative of the importance of polo at the Tang court of the early 8th century.





Fig. 1. Polo game, detail of a mural from the tomb of Prince Zhanghuai (AD 655-684). After *Tangmu bihua zhenping-Zhanghuai taizi mu bihua* (Treasures of Tang Mural Paintings from the Tomb of Prince Zhanghuai), Beijing, 2002, p. 30, fig. 14.

Polo was even the subject of poetry in the Tang dynasty, and such a poem by the literatus Han Yu (韓愈 AD 768-824), is entitled *Poem to Commander Zhang at the meeting of the Bian and Si Rivers*. The poem describes a smooth polo field, one thousand steps in length, with low walls on three sides, and refers to the ball as 'the divine bead'. In the poem, the game takes place before sunrise on a cold autumn morning, and drums are sounded when the red flags are raised to signal the beginning of the match. The poem goes on to describe the fierce contest between the players and the excitement of the onlookers. It ends by pointing out that this is not a game for fun, but is military training, and finally notes the scarcity of loyal officers and suggests that they are kept for fighting real enemies. However, even scholars played polo in the Tang dynasty and in the latter years of the dynasty it was customary for the successful candidates in the national civil service examinations to host a polo tournament in celebration. Records indicate that in AD 877 a team of scholars even beat a military team, to the chagrin of the latter.

It is reported in several texts that during the reign of Zhongzong (r. AD 705-10), on the occasion of a marriage between a Chinese princess and a Tibetan king in AD 709, the Tibetans challenged the Chinese to a game of polo in the palace grounds. The emperor took up the challenge and a four-man Chinese royal team, comprising one of his nephews, who was to be the future Emperor Xuanzong (r. AD 712-56), two of the emperor's sons and another nephew, defeated the ten-man Tibetan team. Indeed, historical texts praise the skill of the future Emperor Xuanzong.

As mentioned above, the polo player in the current ceramic sculpture is female, and it is noteworthy that in the Tang dynasty women enjoyed much greater freedom than they would in later dynasties. Nevertheless, as in the Han dynasty, the riding of horses during the Tang dynasty was restricted by an imperial edict of AD 667 to military personnel and court officials. In the early Tang period, women generally travelled in small carriages pulled by oxen, but by the middle of the dynasty they also rode horses – riding astride, wearing western-style clothing with fitted jacket, accompanied by a wide-brimmed hat with a veil. This head-gear was, unsurprisingly, discarded when they played polo, and was generally omitted from their outfits later in the dynasty. Indeed, when playing polo, the dress of women was essentially similar to that of men.

Women from among the Tang elite must have played polo on a regular basis, and are depicted not only in ceramic sculptures, but also on bronze mirrors of the period, where their long, hooked polo sticks can clearly be seen. As the sticks of ceramic figures would have been made of wood, they have not survived on the majority of ceramic sculptures. Female polo players were praised by the Tang poet Wang Jian (王建 c. AD 767-830). Wang particularly noted their skill in executing backhand shots, which is what the female rider in the current piece appears to be doing. While it is not certain, records appear to suggest that in the Tang dynasty male and female players did not play on the same team. In fact, it seems that court ladies only played with the emperor, relatives, and certain other approved male members of the court. However, it is probable that some mixed games would have taken place.

Models of horses such as this one, representing as they did wealth and power, played a significant part in emphasising the importance of the occupant of the tomb in which they were placed. The current model is not only extremely rare amongst *sancai* figures both for the powerful and dramatic stance of the horse, but also for the agile grace of its female rider.

翩若驚鴻 婉若遊龍：唐三彩馬球仕女俑

蘇玫瑰 (國際亞洲藝術部學術總監)

中國歷代陶瓷雕塑中，最生動傳神者莫如本拍品這類唐代作品，其主題是策馬疾馳、鞍上舒臂揮杖的馬球好手。陶瓷藝術家以無比精湛的技藝，塑造出體態神駿的名駒和身手矯捷的騎士形象。馬兒四蹄騰空，益顯風馳電掣；騎士扭腰後望，狀若振臂擊球。

長久以來，馬對中國人民的生活裨益良多，至今仍是華北草原牧民生活的一大要素。據稱，馴養馬的歷史在中國可上溯至新石器時代，已發現最早關於馬的藝術品亦來自該時期。馬的描寫種類繁多，牠們常出現在內蒙古、甘肅省新石器和青銅器時代的石窟壁畫，內蒙古磴口縣巴彥烏拉特的青銅器時代石刻也有馬的描寫，其形象栩栩如生。該處還有一幅關於男子策騎的石刻，圖見香港大學美術博物館《千里馬》愛馬仕珍藏展編號4-6 (香港，1997)。

自茲以降，馬對中國人民的精神或藝術生活影響日深。馬受重視是因為它既可供策騎，亦可拉車，但最重要的或許還是可用作戰馬。戰車和騎兵用的馬匹，在中國境內外戰爭中發揮了關鍵作用。炎黃子孫篤信輪迴，且希望往生後依然衣食無憂，如此一來，能證明馬在中國古代地位之高的證據更是多不勝數。

西北崗殷墟商王墓 (約公元前1600-1100年) 中，有不少為侍奉墓主亡魂而殉葬的戰馬、戰車和車伕。其後，這種人聽聞的做法日漸式微，取而代之的是陶土、木材或青銅製成的俑。最膾炙人口的例子，當屬公元前三世紀秦始皇陵出土的大批兵馬俑。該批文物出土於陝西西安附近的臨潼，各式兵馬若實物大小，每例的造型和彩繪皆一絲不苟。秦始皇的陪葬品中也有青銅馬車。雖然，其大小僅及實物四分之三，但御車、馬匹和車伕的金屬工藝俱登峰造極，連鞍轡等細節皆精細入微，詳見李西典主編的《陝西青銅器》頁330-2 (西安：陝西人民美術出版社，1994)。

時至漢代 (公元前206-公元220年)，中原引進了著名的西域大宛馬。這種名駒以速度、力量和耐力見稱，或稱「汗血馬」，又因日行千里而名「千里馬」。此馬亦曾與華北蒙古馬及其他馬種雜交。在唐代，馬是軍事實力和國防的關鍵要素，馬政更被視為國家大事。唐初馬匹數量甚少，但得益於制度嚴謹的配種站，建國短短五十年內，已從五千匹增至706,000匹。當時，這些馬場散佈於甘肅、山西和陝西境內，每個馬場理想的牧馬數量為五萬匹，120匹為一群。牧場再將此名駒與精心挑選的各種中亞良馬交配，不斷提升其力量和靈敏度。尤須一提的是，唐代朝廷曾於公元703年獲得若干阿拉伯名駒。據鮑維珍 (VIRGINIA BOWERS) 記載：「作戰、狩獵和打馬球用的良駒體型魁梧，高約十六掌。牠們雖比現代純種馬粗壯，但腿細、敏捷且精力充沛，與當今的使役用馬迥然有別。當一名當代馬球運動員獲悉，章懷太子墓壁畫所見的「粗壯」馬種竟如斯機敏靈活，亦為之讚嘆不已。此類唐代名駒體型粗壯，具羅馬式鷹鉤鼻，與當今典型的阿拉伯馬出入頗大，但接近薩珊王朝時的坐騎，據許多專家推測，牠們應是波斯阿契美尼德王朝名駒尼思恩「御馬」的後代，見於波斯波利斯城圖像記載。」(鮑維珍全文載於《ASIAN ART》1991年冬季刊頁27、32) 由此看來，本陶器雕塑的駿馬，正是朝廷厲行馬政的成果。

漢唐時期的藝術發展成就輝煌，當時的視覺藝術不乏以馬為題的經典之作。漢代燒造的大型素燒陶馬，皆出自中國西南四川省。較小的木馬或陶馬多飾冷塗彩繪，至於像1969年甘肅武威市附近出土的「馬踏飛燕」一類的青銅馬，則將馬的雕塑藝術提升到了新的高度。但最為人津津樂道者，依然是以本拍品為例的唐代貴冑隨葬陶馬。這些象徵富貴權勢的馬匹，有效烘托了墓主地位之顯赫。牠們除了戰馬或運輸役馬，也有休閒 (以狩獵和馬球為主) 用的坐騎。唐代陶馬或飾三彩釉，或於素胎之上施冷塗色。兩者均工藝精湛，但以本拍品為例的三彩馬，其色彩鮮明經久，更能烘托出馬的英挺之姿。如上所述，這些駿馬集驍勇和矯健於一身，充份展示了匠師的精湛技藝。

公元三世紀曹植 (公元192-232年) 詩中雖曾提到騎馬擊球，而位於山東約公元584年的徐敏行墓壁畫中的騎馬男子，似乎也手持馬球杖，但要到唐代的文獻記錄，始首次明確提及馬球 (時稱「擊球」)。如今，這項運動通常稱為「馬球」或「打馬球」。馬球在唐代宮廷風靡一時，朝中男女皆樂此不疲。本拍品策騎的是一名女性。唐太宗 (公元626-649年在位) 與唐宣宗 (公元712-756年在位) 這兩位君主，更大力提倡馬球。馬球不僅是一項緊張刺激的競技活動，更是培養某些實用技能的上佳途徑，宮中青年更可藉此練習武藝。值得一提的是，約公元706年章懷太子李賢墓入口甬道一側的壁畫中，呈現的正是有一場有二十多名騎士的精采馬球賽，詳見新加坡The Empress Place Museum (亞洲文明博物館前身) 的《The Silk Road — Treasures of Tang China》展覽圖錄頁74 (新加坡：1991)。公元684年，章懷太子被母后武則天賜死，其弟中宗於公元705年即位，其後於706年將章懷墓遷至都城西安西北面的乾陵，並恢復其生前封號。章懷墓壁畫的馬球選手俱用馬蹬，馬蹬在唐代並非固定裝備，但在本拍品卻清晰可見。更重要的是，皇陵有這樣一幅壁畫，足證馬球在八世紀初唐代宮室是何等重要。

唐詩也有提到馬球，文學家韓愈 (公元768-824年) 創作的《汧交流澗贈張僕射》便是一例。詩中指「短垣三面」的球場「築場千步平如削」，並稱馬球為「神球」。開賽時「新秋朝涼未見日」，隨即「擊鼓騰騰樹赤旗」，意味着比賽拉開序幕。詩人繼而形容賽況之激烈，以及觀眾的緊張投入。詩末作者筆鋒一轉，點明「此誠習戰非為劇」，並以「當今忠臣不可得，公馬莫走須殺賊」之語作結。其實，唐代文人亦擅馬球，晚唐科舉考試的新科進士，更有以馬球比賽慶祝的慣例。據公元877年史料記載，一隊文人曾與軍官馬球對壘，最終鏖羽而歸的竟是後者。

多處文獻提到，唐中宗 (公元705-710年在位) 曾於公元709年將一名公主許配予吐蕃贊普，來迎娶公主的吐蕃使者提議兩國進行宮廷馬球賽。中宗欣然允諾，並派指一支四人皇家馬球隊應戰，包括中宗姪兒 (後即位為玄宗，公元712-756年在位)、兩名皇子 and 另一名皇姪，他們最終力克吐蕃十人球隊。事實上，史書對玄宗之球技無不讚譽有加。

上文提到，本拍品描寫的是一名女性馬球選手，且值得一提的是，女性在唐代享有的自由度，遠非其後朝代所能企及。但唐代曾於公元667年推出與漢代相同的舉措，規定非軍人和朝臣不得乘馬。初唐女性外遊時，多乘牛拉的小車；但自中唐起已開始跨騎馬匹，並配以西式合身外套，頭戴寬檐帷帽。她們打馬球時固然不戴頭飾，而頭飾在唐代後期的騎馬裝束中也甚少出現。基本上，男女的馬球裝束可謂大同小異。

唐代菁英階層的仕女應有打馬球的習慣，所以她們也是當時的陶像和銅鏡摹寫之對象，其偃月形球杖在銅鏡上清晰可見。由於陶像的球杖皆為木製，故此大多已經散失。唐代王建 (約公元767至830年) 曾在詩中歌頌打馬球的仕女，盛讚其「背身球」技巧，而這恰恰是本拍品仕女的擊球姿勢。現在雖無法確定，但據文獻看來，唐代應是男女分賽。的確，宮中仕女打馬球的對手似乎僅限於皇上、皇親國戚和宮中御准的若干男子。但若說男女同賽的情況偶有發生，其實也未嘗不可。

像本拍品般的陶馬，既象徵了榮華富貴，亦彰顯了墓主顯赫的身份。此尊駿馬婉若遊龍、張力十足，而鞍上仕女亦翩若驚鴻，洵為難得一見的唐三彩名作。



ANOTHER PROPERTY

1110

A VERY RARE AND IMPORTANT SANCAI-GLAZED POTTERY FIGURE OF A FEMALE POLO PLAYER

TANG DYNASTY (AD 618-907)

The rider, with hair dressed in a double topknot, wears a long tunic worn off the right shoulder to free the rider's raised right arm while swinging the mallet, with the body bent slightly to the side and the head positioned to follow the ball. The horse is shown in full gallop with head pulled to the left and mouth open, and is glazed in chestnut with a green saddle and touches of white glaze on the hooves, forelocks, mane, face and tail.

13¾ in. (35 cm.) long, metal stand, cloth box

\$300,000-500,000

PROVENANCE

The Property of Lady Mitchell; Sotheby's London, 8 December 1964, lot 9.
The Property of a Gentleman; Sotheby's London, 6th April 1976, lot 41.
The British Rail Pension Fund; Sotheby's London, 12th December 1989, lot 59.
Gerbe Collection, Switzerland.

EXHIBITED

London, Victoria & Albert Museum, 1977-1985.
Dallas, The Dallas Museum of Art, 1985-1988.
Paris, Christian Deydier/Oriental Bronzes Ltd., *Twentieth Anniversary*, September-November 2000.

LITERATURE

Christian Deydier/Oriental Bronzes Ltd., *Twentieth Anniversary*, Paris, 2000, no. 14.

唐 三彩馬球仕女俑



(reverse)



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1111

TWO LARGE PAINTED POTTERY FIGURES OF GUARDIANS

TANG DYNASTY (AD 618-907)

Each tall, slender figure with fierce expression is shown standing on a rectangular base, the right hand clenched to hold a halberd and the left hand extended with fingers spread. Each wears well-detailed armor and an elaborate 'leather' cap with upright brim. There are traces of orange-toned red, black, white and pale green pigments.

25½ and 25 in. (64.8 and 63.5 cm.) high

\$10,000-15,000

(2)

PROVENANCE

Ralph M. Chait Galleries, New York, 1990.

The result of Oxford thermoluminescence tests no. 566a31 and 566a32 are consistent with the dating of this lot.

唐 彩繪武士俑兩尊





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

1112

**A STRAW-GLAZED POTTERY FIGURE OF A FEMALE
EQUESTRIENNE**

SUI DYNASTY (AD 581-618)

The rider is shown wearing a tight-fitting cowl and a high-waisted dress and seated astride a horse standing foursquare on a rectangular plinth, its head lowered and the mane swept to one side, all under a thin pale green glaze.

11¾ in. (30 cm.) high

\$6,000-8,000

PROVENANCE

Desmond Gure, 10 January 1968, lot 12.
Arthur M. Sackler Collections.
Else Sackler, and thence by descent within the family.

EXHIBITED

London, Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, 1955, no. 54.
Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M Sackler Collections*, 9 July-31 October 1987.

隋 白釉騎馬女俑

1113 No Lot



THE PROPERTY OF A MIDWEST COLLECTOR

1114

**TWO RARE GLAZED AND PAINTED POTTERY FIGURES
OF EQUESTRIANS**

TANG DYNASTY (AD 618-907)

Each rider is shown seated astride a muscular horse standing foursquare with head turned alertly to the sides and ears pricked, his hands positioned to hold reins. Each wears a reddish tunic tied at the waist and tall black-painted boots, and his face is finely detailed in black below the tall cap. One horse is glazed a deep chestnut-brown, the other an unusual pale green.

16 in. (40.6 cm.) high, the tallest

(2)

\$30,000-50,000

PROVENANCE

Sing's Antique Gallery, Hong Kong, 13 June 1997.

It is very rare to find Tang-dynasty equestrian figures with the horses decorated in brown and pale green glazes; chestnut and cream-tone glazes are more commonly found. While large horses of the period are known to have been covered in the dark brown-chestnut glaze, it is unusual to find on an equestrian figure of this smaller size. For a few other rare examples of related equestrian figures with brown and pale green-glazed horses see: Christie's New York, 15-16 March 2015, lot 3228, for a rare dark-chestnut piebald example; He Li, *Chinese Ceramics, A New Comprehensive Survey*, New York, 1996, pp. 100-101, no. 185, for a brown-glazed example; J.P. Desroches, *Compagnons d'éternité*, Paris, 1996, p. 211, for a pale-green-glazed version not as richly applied as the present example.

唐 三彩騎馬男俑兩件



CLASSIC CHINESE CERAMICS FROM
THE PETER W. SCHEINMAN COLLECTION
(LOTS 1115-1145)



Peter Scheinman and his wife Barbara Giordano

Peter W. Scheinman

(15 July 1932 – 2 February 2017)

A native New Yorker and a graduate of both Trinity-Pawling School and the University of Virginia, Peter W. Scheinman (1932–2017) was a learned man of many and varied interests, from business and finance to Chinese ceramics and vintage automobiles. A dear friend, Peter and I first met in 1986, our friendship evolving over the subsequent thirty years and continuing until his death early this year. Apart from his family, whom he loved, cherished, and ceaselessly praised, Peter had two passions: financial management and Chinese ceramics. He began collecting the latter in the mid-1980s, starting with Qing monochromes but quickly moving on to form a comprehensive collection ranging from Neolithic earthenwares to Qing enameled porcelains. A quick student, Peter rapidly acquired a specialist's knowledge, developed a connoisseur's eye, and assembled a surpassing collection. In 1992 the Baltimore Museum of Art featured a portion of Peter's collection in a special exhibition and associated catalogue entitled *Born of Earth and Fire: Chinese Ceramics from the Scheinman Collection*. A generous donor to the Harvard Art Museums, Peter chaired the museum's Asian Collections Committee from its inception in 1992 until his retirement from the committee in 2011. Although he sold most of his ceramics in a 23 March 1995 sale at Christie's, New York, Peter retained nineteen Song- and Jin-dynasty, dark-glazed vessels for inclusion in my exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black Glazed Ceramics, 400-1400*, which premiered at the Harvard Art Museums in 1995 and then was shown at China House Gallery, New York, in 1996. Harvard subsequently acquired those dark-glazed pieces, along with many other works from Peter's collection. Finding his passion for collecting rekindled by the *Hare's Fur* exhibition just as he was experiencing seller's remorse, Peter assembled a second collection of Chinese ceramics over the ensuing years; selections from that collection are offered in this auction.

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

While walking home from work one evening, Peter Scheinman noticed an interesting storefront on Madison Avenue: Augustin Tzen's Chinese antiquities gallery. Inside the gallery were Chinese vases similar to the lamps his mother, Hortense, had collected when he was a boy. With his curiosity piqued, he stepped inside. Thus began a long relationship with Chinese ceramics, many evening "lessons" with Augustin, and an incredible passion for collecting.

Initially Peter learned about Chinese monochrome vases, purchasing a few celadons, apple-greens and yellow wares. Emboldened a couple of weeks later, he purchased a rather large very deep peachbloom-style vase that he placed in his front entry. Soon after, he traveled to Baltimore to the Walter's Art Gallery to view the famous collection of peachbloom wares.

Peter returned night after night to study with Augustin, furthering his knowledge of the various periods in Chinese history and the types of Chinese ceramics produced in those periods. He became knowledgeable about the reign marks on the pieces' undersides, to understand the imagery on elaborate pieces, and he began to appreciate early ceramics. He fell in love with them all: Neolithic vessels, Han animals, Tang ladies and horses, black and brown wares from the Song dynasty.

My father's enthusiasm for buying became an obsession, with him often purchasing two or more pieces a week. The hunt for a new treasure was mesmerizing, as each piece was carefully placed on a shelf in his display cases. The cases were meticulously arranged and re-arranged. Everyone who came into the apartment was treated to an incredible lecture on Chinese ceramics. Books were taken down from the shelves in his library, auction catalogs attested to the latest sales of similar pieces, and he described each piece in great detail. During his insatiable quest he met dealers, museum curators and other collectors who shared his passion. Robert Mowry, who was the Curator of Asian Art at the Harvard University Museums, Francis Klapthor, Asian Art Curator at the Baltimore Museum of Art, Andrew Kahane, and Jason Kuo, and many others became both advisors and friends.

Nancy Scheinman-Wheeler



PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1115

**A PAINTED GREY POTTERY FIGURE OF
AN EQUESTRIAN**

WESTERN HAN DYNASTY (206BC-AD8)

The rider is well modeled wearing a short tunic and a close-fitting helmet that ties beneath his chin, his hands positioned to rein in his spirited horse shown with its neck arched and ears laid back, its powerful body adorned with white trappings and tassels.

17 in. (43 cm.) high

\$15,000-25,000

PROVENANCE

Oriental Bronzes Ltd., London, 10 February 1990.
Peter Scheinman (1932-2017) Collection, New York.

EXHIBITED

Paris, Agnes Deydier, *Terre Cuite de la Dynastie des Han*,
9 March-7 April 1990, Paris.

LITERATURE

J. C. Koo ed., *Born of Earth and Fire: Chinese Ceramics from
the Scheinman Collection*, Baltimore, 1992, p. 46, no. 19, and
catalogue cover.

西漢 彩繪陶騎馬男俑





PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1116

A LARGE 'PROTO-PORCELAIN' JAR
WARRING STATES PERIOD, 4TH-3RD CENTURY BC

The compressed globular body is set with two loose ring handles on the sloping shoulder above two ribbed bands circulating the body. The exterior is covered with a mottled olive-toned glaze.

12¾ in. (32 cm.) diam.

\$4,000-6,000

PROVENANCE

Acquired in New York prior to 1999.
Peter Scheinman (1932-2017) Collection, New York.

The result of Oxford Authentication thermoluminescence test no. PH299f4 (11 November 1999) is consistent with the dating of this lot.

戰國 原始青瓷罐



1117

PROPERTY FROM THE
PETER SCHEINMAN COLLECTION

1117

**A RARE INCISED YUEZHOU CELADON
LEYS JAR, ZHADOU**

SOUTHERN DYNASTIES-SUI DYNASTY,
6TH CENTURY

The sloping shoulder is incised with bands of lotus petals above a band of stylized cloud motif, and the jar is covered inside and out with a finely cracked clear celadon glaze that stops above the base exposing the greyish body and a brown wash that also covers the base.

3½ in. (9 cm.) high

\$6,000-8,000

PROVENANCE

In New York prior to 2000.
J.J. Lally & Co., New York, 19 September 2003.
Peter Scheinman (1932-2017) Collection, New York.

Celadon wares with carved or incised lotus design are known to have been produced in Yuezhou ware in what is now modern day Xiangyin county, Hunan province. See a discussion about the Yuezhou ware in Mino and Tsiang, *Ice and Green Clouds: Traditions of Chinese Celadons*, Indianapolis, 1986, p. 112. Compare, also, the incised decoration on the base of an iron spot-decorated celadon figure of a lion sold at Christie's Hong Kong, 1 June 2016, lot 3101.

The result of Oxford Authentication thermoluminescence test no. P100y68 (14 September 2000) is consistent with the dating of this lot.

南朝/隋 岳州窯刻蓮紋麥斗



1118

1118

**A RARE SPLASH-GLAZED
APPLIQUE-DECORATED EWER**

TANG DYNASTY, 7TH-8TH CENTURY

The ovoid body is covered with a dark brown glaze decorated with splashes of pale bluish cream color that highlight the three arrangements of floret appliques on the shoulder and the handle that rises to the pinched mouth rim.

8¾ in. (21.7 cm.) high

\$7,000-9,000

PROVENANCE

In Hong Kong prior to 1996.
Sotheby's New York, 22 September 2005, lot 10.
Peter Scheinman (1932-2017) Collection,
New York.

The result of Chinese University of Hong Kong thermoluminescence test no. 1171 (8 October 1996) is consistent with the dating of this lot.

唐 魯山窯花釉執壺

PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1119

A LARGE PAINTED POTTERY FIGURE OF A HORSE
TANG DYNASTY, 8TH CENTURY

The figure is powerfully modeled with right leg raised, the mouth open, the head turned slightly to the left, the tail braided, the mane dentilated and the saddle cloth tasseled.

17 in. (43 cm.) high

\$20,000-30,000

PROVENANCE

Peter Scheinman (1932-2017) Collection, New York, before 1992.

LITERATURE

J. C. Koo ed., *Born of Earth and Fire: Chinese Ceramics from the Scheinman Collection*, Baltimore, 1992, p. 60, no. 33.

The result of Thermolumineszenz-Gutachten test no. 584215 is consistent with the dating of this lot.

唐 彩繪陶馬





1120

PROPERTY FROM THE
PETER SCHEINMAN COLLECTION

1120
**A QINGBAI/MELON-FORM BOX
AND COVER**

NORTHERN SONG DYNASTY,
11TH-12TH CENTURY

The box and cover are potted in the form of a melon with tall lobed sides, the cover applied with a stem-form finial, and the whole covered overall with a transparent glaze of pale aquamarine tone with the exception of the base and rims.

3½ in. (9 cm.) high

\$6,000-8,000

PROVENANCE

J.J. Lally & Co., New York, 13 September 2002.
Peter Scheinman (1932-2017) Collection,
New York.

北宋 青白釉瓜形蓋盒



1121

1121
A SMALL CARVED YAOZHOU BOWL
NORTHERN SONG DYNASTY,
11TH CENTURY

The deep bowl is deftly carved on the exterior with two flowers, and the interior is applied with six lines of slip that radiate from the circular center to the rim. It is covered overall with a glaze of olive-green color.

4¼ in. (10.7 cm.) diam.

\$4,000-6,000

PROVENANCE

Peter Scheinman (1932-2017) Collection,
New York.

北宋 耀州窯刻花卉紋盃

PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1122

A QINGBAI EWER AND COVER

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The body is potted with eight vertical lobes that rise to an overlapping lotus petal collar at the base of the trumpet neck, and a leaf is incised at the base of the curved spout and strap handle. The cover is surmounted by a Buddhist lion finial and has a small rectangular cut-out flanked by two tiny holes on one side to fit over the handle. The ewer and cover are covered overall with a transparent, pale aqua glaze.

9 in. (22.8 cm.) high

\$12,000-18,000

PROVENANCE

J. J. Lally & Co., New York, 27 September 2000.

Peter Scheinman (1932-2017) Collection, New York.

A similar *qingbai* ewer and cover, together with a deep bowl with petal-lobed sides, is illustrated in *Porcelain Collected by Anhui Province Museum*, Beijing, 2002, pp. 62-3, pl. 47, where it is dated Northern Song dynasty. Unlike the petal-lobed foot of the present ewer, the published ewer has a plain foot, and the handle is attached directly to the shoulder rather than the side of the neck as on the present ewer. This form of attachment necessitated the small cut-out area in the rim of the cover so that it could fit over the handle.

北宋 青白釉刻蓮紋瓜棱壺





1123

PROPERTY FROM THE
PETER SCHEINMAN COLLECTION

1123

**A CARVED YAOZHOU
'CHRYSANTHEMUM' BOWL**
NORTHERN SONG-JIN DYNASTY,
12TH-13TH CENTURY

Potted with rounded, conical sides, the bowl is carved on the interior with three chrysanthemum blossoms borne on a leafy scroll, and is covered overall with a glaze of attractive olive-green color, with a clear brown-tinted wash on the base.

7¼ in. (18.8 cm.) diam.

\$8,000-12,000

PROVENANCE

Sotheby's New York, 24 March 1998, lot 594.
Peter Scheinman (1932-2017) Collection,
New York.

北宋/金 耀州窯刻團菊紋盤



1124

1124

A CARVED YAOZHOU FOLIATE DISH
NORTHERN SONG-JIN DYNASTY,
12TH-13TH CENTURY

The dish with widely flared sides lobed as six petals is carved in the center of the interior with a duck swimming amidst carved and combed waves repeated in an encircling band in the interior well, and is covered overall with a glaze of olive tone.

6¾ in. (17 cm.) diam.

\$6,000-8,000

PROVENANCE

Peter Scheinman (1932-2017) Collection,
New York.

北宋/金 耀州窯刻游鴨紋盤

PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1125

A RARE CARVED YAOZHOU 'PEONY' BOWL
NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The widely flared, shallow sides rise to the petal-notched rim. The interior is carved with a stem bearing graceful leaves that frame a large peony blossom borne on the central stem, and the center has a recessed medallion incised with a peony spray. The bowl is covered inside and out with a deep olive-green glaze.

8¾ in. (22.2 cm.) diam.

\$15,000-25,000

PROVENANCE

Zetterquist Galleries, New York, September 2002.
Peter Scheinman (1932-2017) Collection, New York.

It is rare to find a Yaozhou carved bowl of this general peony design with an incised central medallion. Compare, however, the virtually identical Yaozhou bowl sold in our London rooms, 10 December 1990, lot 111. Other comparable Yaozhou bowls carved with similar peony designs, but lacking the central incised medallion, include the example illustrated in *The Masterpieces of Yaozhou Ware*, Osaka, 1997, p. 51, no. 65; the bowl illustrated in *Sekai toji zenshu*, vol. 12, Sung Dynasty, Tokyo, 1977, p. 204, no. 196; and the bowl from the collection of Robert E. Barron III, sold at Christie's New York, 30 March 2005, lot 273.

北宋 耀州窯刻牡丹紋大盃



PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1126

A RARE QINGBAI/LOTUS-FORM BOWL, COVER AND STAND

SOUTHERN SONG DYNASTY (1127-1279)

The rounded conical bowl is carved on the exterior with fine radiating lines rising to a band of small raised dots in imitation of stamen, and the slightly domed cover is molded in the shape of a mature lotus pod. The stand with wide flared sides is carved inside and out with overlapping lotus petals, and decorated in the recessed center with a lotus flower. All are covered with a pale blue glaze.

5½ (20.6 cm.) diam.

\$20,000-30,000

PROVENANCE

China Gallery, New York, 4 March 2005.

Peter Scheinman (1932-2017) Collection, New York.

A very similar lotus-form bowl, cover, and stand from the Meiyintang Collection in the Museum Rietberg, Zurich, is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. 1, p. 316, no. 591. The Meiyintang bowl has a combination of lotus petals and stamen on the exterior. Compare, also, a *qingbai* bowl and cover with similar incised line decoration on the sides, illustrated in *The Multiplicity of Simplicity: Monochrome Wares from the Song to the Yuan Dynasties*, Hong Kong, 2012, no. 1.

南宋 青白釉蓮蓬式蓋盃連托



(another view of stand)





1127

PROPERTY FROM THE
PETER SCHEINMAN COLLECTION

1127
**A RARE SMALL MOLDED
YAOZHOU CONICAL BOWL**
NORTHERN SONG DYNASTY,
12TH CENTURY

The bowl is molded on the interior with two petal-rimmed *jardinières* holding lotus bouquets, divided by two flower vases holding peony sprays, and is covered overall with a lustrous glaze of deep olive-green tone.

4¼ in. (10.7 cm.) diam.

\$5,000-7,000

PROVENANCE

Kaikodo Ltd., New York, 6 September 1993.
Peter Scheinman (1932-2017) Collection,
New York.

The design of flower-filled *jardinières* on this conical bowl is very rare. Although there appear to be no published comparable examples, this design can be seen on a biscuit model of a larger bowl found in a Yaozhou kiln site in Huangpu Township, Tongchuan City, and illustrated in *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China), Beijing, 2008, vol. 15, p. 148.

北宋 耀州窯印瓶花紋小盃



1128

1128
A CARVED YAOZHOU 'LOTUS' DISH
NORTHERN SONG-JIN DYNASTY,
12TH-13TH CENTURY

The body flares widely to the shallow, upright sides that rise to a lipped rim, and the interior is well carved with a scrolling stem bearing a large lotus blossom and leaf within a line border. The dish is covered overall with a glaze of olive-green tone.

7½ in. (18.6 cm.) diam.

\$5,000-8,000

PROVENANCE

Blitz Chinese Ceramics and Works of Art,
Amsterdam, 1998.
Peter Scheinman (1932-2017) Collection,
New York.

北宋/金 耀州窯刻蓮紋盤

PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1129

A DARK OLIVE-GREEN-GLAZED EWER

NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The oviform body is scored with vertical triple-line bands and applied with bows with trailing ends 'tied' around the base of the double spout and the double strap handle, and applied with a pair of small loops on the shoulder below the tall neck that flares to the upright rim. The ewer is covered overall with a dark olive-green glaze.

7½ in. (19.5 cm.) high

\$6,000-8,000

PROVENANCE

Peter Scheinman (1932-2017) Collection, New York, before 1992.

LITERATURE

J. C. Koo ed., *Born of Earth and Fire: Chinese Ceramics from the Scheinman Collection*, Baltimore, 1992, p. 73, no. 50.

The unusual decoration of the applied 'tied bows' found on this ewer is similar to that seen on a Northern Song *qingbai* ewer on which the applied decoration forms four connected loops below the base of the spout, which is illustrated in *Porcelain Collected by Anhui Province Museum*, Beijing, 2002, p. 61, pl. 46, where the decoration is described as 'butterfly design'. As with the present ewer, two small loops have been applied to the shoulder between the spout and the handle.

北宋 褐綠釉貼花執壺



(another view)



PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1130

A HENAN 'ROULETTED' OVOID JAR
NORTHERN SONG DYNASTY, 12TH CENTURY

The ovoid body is decorated with rows of oblique striations rouletted through a purplish-brown slip to the white under slip that also covers the mouth and base, all under a clear glaze. The interior is covered with the same purplish-brown slip under a clear glaze.

4 in. (9.8 cm.) high

\$6,000-8,000

PROVENANCE

Priestley & Ferraro, London, 1 December 2001.
Peter Scheinman (1932-2017) Collection, New York.

A number of similar jars of comparable size and with this unusual 'rouletted' decoration have been published. See, for example, the jar with matching cover in The Seattle Art Museum, included in the exhibition, *Chinese Ceramics from the Prehistoric Period through Ch'ien Lung*, Los Angeles County Museum, 14 March - 27 April, 1952, no. 227; the jar illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. I, Geneva, 1999, p. 66, no. 22; the jar in The Museum of Oriental Ceramics, Osaka, illustrated in *Chinese Ceramics from the Hakutoh-ro Collection*, Osaka, 2003, p. 34, no. 87; the example in The Minneapolis Institute of Arts, and formerly in the Ruth and Bruce Dayton Collection, illustrated by R. D. Jacobson, *Appreciating China*, Minneapolis, 2002, no. 118; and the jar formerly in the F. Brodie and Enid Lodge Collection, sold at Sotheby's, London, 7 June 2000, lot 137.

北宋 河南窯場跳刀小罐





1131

PROPERTY FROM THE
PETER SCHEINMAN COLLECTION

1131

A HENAN MARBLED 'FEATHER' BOWL
NORTHERN SONG DYNASTY,
11TH-12TH CENTURY

The bowl has flared, rounded sides and is decorated inside and out with black and white marbled slip under a clear glaze.

5¼ in. (13.3 cm.) diam.

\$6,000-8,000

PROVENANCE

Blitz Chinese Ceramics and Works of Art,
Amsterdam, October 2002.

Peter Scheinman (1932-2017) Collection,
New York.

北宋 河南窯場絞胎羽毛紋盃

PROPERTY FROM THE
PETER SCHEINMAN COLLECTION

1132

A SMALL CARVED DING 'DAY LILY' BOWL
NORTHERN SONG-JIN DYNASTY,
12TH-13TH CENTURY

The bowl is delicately potted with rounded walls rising from the narrow foot and flaring slightly to the rim, and is crisply carved on the interior with a day lily sprig, all under even ivory-white glaze with the exception of the mouth rim.

3½ in. (9 cm.) diam.

\$4,000-6,000

PROVENANCE

E & J Frankel, New York, 17 September 1997.

Peter Scheinman (1932-2017) Collection,
New York.

北宋/金 定窯刻萱草紋小盞



1132



PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1133

A RUSSET-SPLASHED BLACK-GLAZED BOWL
NORTHERN SONG-JIN DYNASTY, 11TH-12TH CENTURY

The slightly rounded conical sides rise to the gently everted rim, and the interior is covered with a black glaze splashed with russet markings that thins to russet on the rim. The exterior is covered with a matte russet skin falling short of the shallow ring foot.

4¾ in. (12 cm.) diam.

\$10,000-15,000

PROVENANCE

Steven Junkunc III Collection.
Christie's New York, 21 September 1995, lot 180.
Property from the Collection of Mr. and Mrs. James E. Breece III; Christie's New York, 18 September 2003, lot 251.
Peter Scheinman (1932-2017) Collection, New York.

The glaze on this bowl is a very successful example of the Song dynasty dark brown, iron-rich glaze with russet splashes that contain an even higher percentage of iron. Such glazes developed from earlier Tang glazes, but the Song potters utilized more refined raw materials and higher firing temperatures to achieve greater contrast and control. See N. Wood, *Chinese Glazes - Their Origins, Chemistry and Recreations*, London/Philadelphia, 1999, p. 142.

Compare the similar russet-splashed black-glazed bowl from the Edward T. Chow Collection, sold at Sotheby Parke-Bernet, 16 December 1980, lot 256. See, also, the bowl covered with a similar black glaze accented with russet splashes from the Falk Collection, sold at Christie's New York, 20 September 2001, lot 82.

北宋/金 黑釉鐵鏽斑小盃



(another view)

PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1134

A RARE RUSSET-SPLASHED BLACK-GLAZED JAR AND COVER
NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The compressed globular jar is covered with a black glaze decorated with five large, evenly-spaced russet streaks below the thin brown glaze on the short neck that ends at the unglazed mouth rim, the black glaze on the body falling irregularly on a russet glaze ending in an even line above the knife-cut foot exposing the pale brownish-grey ware. The dished cover with knob handle is similarly glazed and decorated with three russet streaks.

5 in. (12.6 cm.) diam.

\$10,000-15,000

PROVENANCE

J. J. Lally & Co., New York, 12 September 2005.
Peter Scheinman (1932-2017) Collection, New York.

Covered jars and bowls were popular in both northern and southern China in the Song-Jin period. Scholars have suggested these vessels were used for holding water in the making of tea. Water was stored in large jars to allow the impurities to settle to the bottom, and when water was required for tea some was ladled out into one of these small covered jars.

Dark-glazed vessels of this type, with large, evenly-spaced russet splashes, usually numbering between three and five, were popular wares produced at various Cizhou-type kilns in the north in the twelfth and thirteenth centuries. Two jars of similar shape, but with smaller russet splashes and lacking their covers, are illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 254, nos. 460 and 461.

北宋/金 黑釉鐵鏽斑蓋罐





PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1135

AN AMBER-GLAZED EWER AND COVER
LIAO DYNASTY, 10TH-11TH CENTURY

The ewer has a rounded, lobed body rouletted with undulating bands below the canted shoulder incised with a foliate scroll, and set with a tubular spout opposite the strap handle attached to the tall, cylindrical neck, and is covered with a finely crackled glaze of yellow-amber color, while the base is covered with a green glaze. The domed cover with galleried rim and large bud finial is similarly glazed.

10 $\frac{1}{8}$ in. (27.5 cm.) high, cloth box

\$12,000-18,000

PROVENANCE

J. J. Lally & Co., New York, 9 April 1999.
Peter Scheinman (1932-2017) Collection, New York.

The shape of this impressive ewer was popular in north China in the late 10th and early 11th centuries, and ewers of similar form were made at a number of northern kilns. The sharp angle where the shoulder of the vessel meets the sides, and the shape of the handle both suggest that this was originally a metalwork form that was adapted for ceramics.

An amber-glazed ewer dated to the 10th century decorated with rouletted undulating lines around the body and with stamped flower-head design on the shoulder, but lacking the lobed body and with a phoenix head-shaped spout, is illustrated in *Sekai toji zenshu*, vol. 11, Sui and T'ang Dynasties, Tokyo, 1976, p. 279, no. 261. See, also, the amber-glazed ewer dated to the late 10th-early 11th century of similar proportions and of approximately the same size, but with an undecorated rounded body, from the Falk Collection, sold at Christie's New York, 20 September 2001, lot 31.

遼 黃釉劃花執壺

PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1136

A GREEN-GLAZED 'BOY AND PHOENIX' EWER
NORTHERN SONG OR LIAO DYNASTY, 10TH-12TH CENTURY

The ewer is molded in the shape of a boy seated on the back of a phoenix, the flower-form mouth rising from the top of the tail. It is covered overall with a green glaze, except for the interior of the foot, and the foot ring has three spur marks.

7¼ in. (18.4 cm.) high

\$20,000-30,000

PROVENANCE

J.J. Lally & Co., New York, 25 February 2005.
Peter Scheinman (1932-2017) Collection, New York.

EXHIBITED

J.J. Lally & Co., New York, *Early Chinese Ceramics: An American Private Collection*, 28 March-16 April 2005, no. 43.

The present ewer is not only charming, but also very rare, and very few examples appear to have been published. However, a Ding ewer in the form of a boy riding a chicken excavated in 1971 from Chenmin, Dingxian, Hebei province, is illustrated in *Zhongguo taoci quanji* (Compendium of Chinese Ceramics), vol. 9, *Dingyao*, Japan, 1981, no. 97. Another Ding ewer in the form of a boy riding a duck is illustrated in *Homage to Heaven, Homage to Earth: Chinese Treasures of the Royal Ontario Museum*, Hong Kong, 1992, p. 61, pl. 28 (right).

The present ewer can also be compared to a group of Liao ewers which are formed as a hybrid mythical beasts, with a human head and the body of a fish or bird. See, for example, a white-glazed ewer with a man's head and a dragon-fish body with wings, excavated in 1976 from a Liao dynasty site at Wulantaohai, Balinzuqi, Inner Mongolia, and illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vol. 4, Beijing, 2008, no. 60.

北宋或遼 綠釉童子騎鳳壺



PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1137

A RARE CARVED QINGBAI ARCHAISTIC TRIPOD CENSER, DING
SOUTHERN SONG-YUAN DYNASTY, 13TH-14TH CENTURY

The censer is raised on three ribbed legs surmounted by animal masks, and carved with archaistic motifs reserved on combed bands on the sides and neck below a pair of angular bail handles that rise from the everted rim, and is covered inside and out with a pale blue glaze, except for a circular area in the center of the interior and the base.

5½ in. (14 cm.) high

\$15,000-25,000

PROVENANCE

Christie's New York, 21 September 2004, lot 226.
Peter Scheinman (1932-2017) Collection, New York.

A *qingbai* tripod censer of larger size (17 cm. high) raised on similar tall legs surmounted by animal masks and also with two small rectangular handles, but carved with a floral design, was excavated in 1991 from a Southern Song hoard in Jingyu Village, Suining City, Sichuan province, and is illustrated in *China's Jingdezhen Porcelain through the Ages*, Beijing, 1998, p. 103. Another *qingbai* tripod censer carved with the Eight Trigrams, excavated in 1964 at Jingdezhen, is now in the Jingdezhen City Museum Collection, and illustrated, *op. cit.*, p. 108. See, also, the pair of *qingbai* pear-shaped vases dated to the 13th-14th century with phoenix-head handles which, like the present tripod censer, are carved with rather eccentric interpretations of designs found on archaic bronzes, illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 332, no. 619.

南宋/元 青白釉仿古銅紋鼎式爐



(another view)





PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1138

A GLAZED WHITE WARE LOBED EWER
LIAO DYNASTY, 11TH CENTURY

The body is divided into eight lobes by deep grooves on the exterior, and the flattened shoulder is set with a curved dragon spout on one side opposite a strap handle attached to the tall, cylindrical neck, all under a clear glaze.

8 in. (27 cm.) high

\$8,000-12,000

PROVENANCE

Christie's New York, 18 September 2003, lot 238.
Peter Scheinman (1932-2017) Collection, New York.

This ewer was likely intended for wine and would originally have had a cover and sat in a warming basin. Sets of this kind were derived from silver prototypes such as an octagonal silver ewer and warming basin engraved with floral design excavated in 1978 from a hoard found at a Liao dynasty site at Balin Youqi in Ju Ud Meng, Inner Mongolia, illustrated in *Zongguo meishu quanji - Gongyi meishu bian*, vol. 10, Beijing, 1987, p. 59, nos. 120-121.

A very similar lobed ewer attributed to the Ding kilns, also molded with a dragon's head at the base of the spout, is illustrated in *Sekai toji zenshu - Sung and Liao Dynasties*, vol. 10, Tokyo, 1977, no. 78.

遼 白釉瓜棱執壺



PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1139

A BROWN-SPLASHED YELLOW-GLAZED 'TIGER SKIN' VASE
SOUTHERN SONG DYNASTY (1127-1279)

The pear-shaped body is covered overall with a dark brown and chestnut 'tiger skin' glaze.

5¼ in. (13.3 cm.) high

\$4,000-6,000

PROVENANCE

J.J. Lally & Co., New York, 21 March 2006.
Peter Scheinman (1932-2017) Collection, New York.

Jizhou wares were much admired in the Song dynasty and were imitated by other kilns, including the Tushan kilns in Sichuan province. The somewhat glassy and transparent appearance of the glaze on this rare jar indicates that it may be a product of these kilns. A conical bowl from the Falk Collection with a similar glassy brown-splashed glaze, also dated to the Southern Song dynasty, was sold at Christie's New York, 16 October 2001, lot 94.

南宋 塗山窯虎皮釉罈式瓶



PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1140

A SMALL PAINTED JIZHOU VASE

SOUTHERN SONG-YUAN DYNASTY, 13TH CENTURY

The vase is painted in dark brown slip on the white slip on each side of the body with a quaterfoil panel enclosing a leaping deer, reserved on a ground of foliate scrolls below horizontal bands on the short neck, all under a clear glaze stopping neatly above the ring foot exposing the biscuit body.

5¼ in. (13.1 cm.) high

\$3,000-5,000

PROVENANCE

Peter Scheinman (1932-2017) Collection, New York.

南宋/元 吉州窯奔鹿紋膽瓶



1141

PROPERTY FROM THE
PETER SCHEINMAN COLLECTION

1141

**A PAPER-CUT RESIST-DECORATED
JIZHOU BOWL**

SOUTHERN SONG DYNASTY (1127-1279)

The interior is decorated in resist technique with paper-cut decoration of three quadrilobed flowers reserved in brown against the variegated, milky buff ground. The exterior is covered in a glaze of dark brown color mottled in beige falling short of a knife-cut edge above the low, narrow ring foot.

4¼ in. (10.9 cm.) diam.

\$3,000-5,000

PROVENANCE

Alberto Manuel Cheung, New York,
22 January 2004.

Peter Scheinman (1932-2017) Collection,
New York.

南宋 吉州窯剪紙貼花盃



1142

1142

**A JIZHOU 'TORTOISE SHELL'-GLAZED
BOWL**

SOUTHERN SONG DYNASTY (1127-1279)

The bowl has flared sides that round upwards just below the finger-grooved rim, and is covered inside and out with a dark brown glaze splashed in buff with bluish-white suffusions falling to just above the foot.

5 in. (12.7 cm.) diam.

\$6,000-8,000

PROVENANCE

Sotheby's Hong Kong, 5 November 1996, lot 735.
James E. Breece III Collection.

Christie's New York, 18 September 2003, lot 253.
Peter Scheinman (1932-2017) Collection,
New York.

The remarkable glaze seen on this bowl was an innovation of the pioneering potters at the Jizhou kilns in Jiangxi province. Known as 'tortoise shell' glaze, its name was derived supposedly from its similarity to the shell of a warm-water sea turtle known as the hawkbill. Compare two similar 'tortoise shell'-glazed conical bowls, the first from the Charles B. Hoyt Collection, and now in the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 10, Tokyo, 1980, no. 172; the second illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, no. 170.

南宋 吉州窯玳瑁釉盃

PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1143

A PAINTED JIZHOU MEIPING

SOUTHERN SONG-YUAN DYNASTY, 13TH CENTURY

The *meiping* is painted in brown on a white slip with a bird perched on a flowering branch on one side, the reverse with a large banana tree emerging from behind a jagged rock, with butterflies between, all with incised details, and under a clear glaze.

7 $\frac{3}{4}$ in. (19.4 cm.) high

\$8,000-12,000

PROVENANCE

J.J. Lally & Co., New York, 19 March 1993.
Peter Scheinman (1932-2017) Collection, New York.

A similarly decorated brown-painted Jizhou vase of high-shouldered form, also dated to the Southern Song or Yuan dynasties, is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. I, London, 1994, no. 519. See, also, the example of similar size and decoration illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, p. 387, no. 175.

南宋/元 吉州窯花鳥紋梅瓶





PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1144

AN UNUSUAL INCISED DARK BROWN-GLAZED JAR

JIN-YUAN DYNASTY (1115-1368)

The globular jar is covered overall with a dark brown glaze and is incised through the glaze on the exterior with a continuous band of leafy scroll. Three spur marks are in the center of the interior.

5¼ in. (10.9 cm.) high

\$4,000-6,000

PROVENANCE

The Chinese Porcelain Company, New York, 24 February 2001.
Peter Scheinman (1932-2017) Collection, New York.

金/元 黑釉剔花小罐

PROPERTY FROM THE PETER SCHEINMAN COLLECTION

1145

A LARGE JUN BOWL

JIN DYNASTY (1115-1234)

The bowl is of deep, rounded conical form, and is covered inside and out with a glaze of pale milky blue color thinning to mushroom on the rim and falling in an irregular line onto the foot.

8½ in. (21.6 cm.) diam.

\$12,000-18,000

PROVENANCE

Gisele Cröes, Brussels, 26 March 1999.

Peter Scheinman (1932-2017) Collection, New York.

A bowl of similar shape and size is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. III, London, 2006, p. 460, no. 1461.

金 鈞窯天藍釉大盃



(another view)





1146

VARIOUS PROPERTIES

1146

A YUE ANIMAL-FORM VESSEL
WESTERN JIN DYNASTY,
3RD-4TH CENTURY

The vessel is hollow-molded as a mythical beast, *bixie*, crouching on four small clawed feet, with combed markings delineating the beard, mane and back and the applied tail molded with curls. A tubular aperture rises from the animal's back, and the beast is covered overall with a thin pale olive glaze, pooling to green in the recesses.

7½ in. (18 cm.) long, cloth box

\$6,000-8,000

PROVENANCE

Acquired in Hong Kong prior to 1989.

This type of stoneware beast-form vessel appears to have been made at the Yue kilns in varying sizes; this figure being one of the larger sizes. Similarly modeled examples were included in the *Special Exhibition of Chinese Ceramics*, Tokyo National Museum, 1994, nos. 58 and 59. The exact use of these vessels is still being debated.

西晉 越窯青釉辟邪



1147

1147

A XING SHALLOW DISH
FIVE DYNASTIES (AD 907-960)

The shallow rounded sides rise to a slightly flared rim shaped as five bracket-lobed petals, and the dish is covered in a creamy-white glaze stopping in an irregular line above the foot.

5½ in. (14.3 cm.) diam.

\$6,000-8,000

五代 邢窯花口盤

1148

A RARE SMALL CARVED YAOZHOU EWER
NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The upright sides of the cylindrical body are well carved with two peony sprays below a band of overlapping petals on the canted shoulder that radiate from the base of the small mouth which is flanked by a short spout on one side and a looped, strap handle on the other. The vessel is covered with a clear glaze of dark olive-green color that falls to the edge of the flat, unglazed base.

3¼ in. (8.2 cm.) across

\$20,000-30,000

PROVENANCE

Raymond A. Bidwell (1876-1954) Collection.
The Springfield Museums, Springfield, Massachusetts, accessioned 1962.
Christie's New York, 21-22 March 2013, lot 1170.

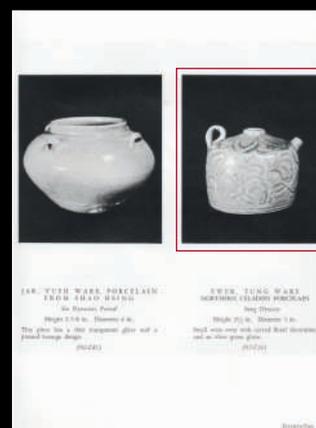
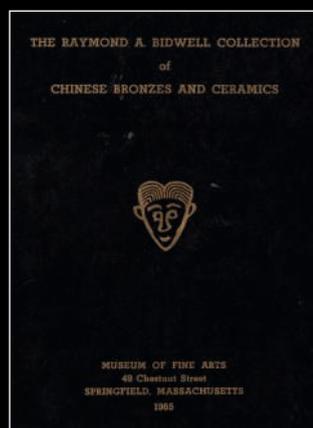
EXHIBITED

New York, China Institute in America, *Early Chinese Miniatures*, 15 March - 29 May 1977, no. 204.

LITERATURE

The Raymond A. Bidwell Collection of Chinese Bronzes and Ceramics, Museum of Fine Arts, Springfield, Massachusetts, 1965, p. 71.

北宋/金 耀州窯刻花花卉紋小壺



The present ewer illustrated in *The Raymond A. Bidwell Collection of Chinese Bronzes and Ceramics*, Museum of Fine Arts, Springfield, Massachusetts, 1965, p. 71. Image courtesy of Springfield Museums, Springfield, Massachusetts.





1149

1149

A NORTHERN WHITE-WARE CUP STAND

NORTHERN SONG DYNASTY (AD 960-1127)

The cup stand is potted in the form of an inverted cup surmounting a circular dish with everted rim supported on a slightly splayed foot with three cloud-shaped openings all covered with a finely crackled translucent glaze.

5½ in. (14 cm.) diam., cloth box

\$8,000-12,000

The function of the cup stand is very similar to that of a saucer. As the steaming cups and bowls of tea have no handles, they are placed on stands when served or passed around, so as not to burn the fingers. In addition, they had a decorative purpose and were used as part of the presentation of the tea ceremony. In the *Zu xia lu* (Record of Leisurely Enjoyment) the 9th century author Li Kuangyi states that the first bowl stands were made in the Jianzong reign (AD 780-83). However, the earliest bowl stand excavated to date comes from a Jin dynasty tomb in Changsha, Hunan province. Certainly by the Song dynasty bowl stands were very popular in both lacquer and ceramics.

北宋 白釉盞托



1150

1150

A NORTHERN WHITE-WARE LOBED JAR

NORTHERN SONG DYNASTY (AD 960-1127)

The sides are divided into seven lobes below a short neck and flared, rolled rim and the jar is covered overall with a clear glaze over a white slip, except for the flared, knife-trimmed foot and the base, which are covered with a white slip only.

4½ in. (11.5 cm.) wide, cloth box

\$10,000-15,000

Compare a similar but smaller (9.3 cm.) Northern white-ware lobed jar in the Francisco Capelo Collection, dated to Five Dynasties, and illustrated by Capelo et al. in *Forms of pleasure: Chinese ceramics from burial to daily life*, London, 2009, p. 84-5, pl. 28.

北宋 白釉瓜棱罐

1151

**A VERY RARE AND UNUSUAL YUE OCTAGONAL EWER
AND COVER**

NORTHERN SONG DYNASTY (AD 960-1127)

The body is divided into eight panels by vertical raised ribs, with a large peony carved on two adjacent panels on the two main sides, the remaining panels with single peony sprays, all between bands of lotus petals, interrupted by the curved spout and S-shaped handle, and the cover is similarly shaped with six panels divided by raised ribs and surmounted by a double-flower-head finial, all covered with a glossy clear glaze of greyish-green tone, the underside with four spur marks.

7½ in. (19 cm.) high, Japanese wood box

\$30,000-50,000

PROVENANCE

Private collection, Japan, acquired in the 1970s.

The octagonal sides and carved decoration of the present ewer appear to derive from metalwork. The faceted form in particular is a shape suited to metalworking, but which would have presented a considerable challenge to the potter.

It is rare to find this form in Yue ware, although a related *qingbai* octagonal ewer is illustrated in *Mayuyama Seventy Years*, vol. 1, Tokyo, 1976, p. 146, no. 426. Two related Yue ewers, one with a sketchily carved floral design which continues across vertical ribs and with a flaring neck, and the other with carved floral pattern and a lotus-petal finial, are also illustrated *Mayuyama Seventy Years*, vol. 1, *op. cit.* p. 117, nos. 335 and 336.

北宋 越窯青釉牡丹紋八棱帶蓋執壺





1152



1153

1152

A LONGQUAN CELADON BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with deep, rounded sides carved on the exterior with overlapping petals rising from the foot, and is covered allover with a glaze of pale sea-green color thinning to a paler tone on the rim.

6¼ in. (15.6 cm.) diam., Japanese wood box

\$15,000-18,000

南宋 龍泉窯青瓷蓮瓣盃

1153

A RARE JUN BLUE-GLAZED EWER
JIN-YUAN DYNASTY (1115-1368)

The vessel is covered overall with a thick pale blue glaze thinning to a mushroom color towards the mouth rim and edges. The interior below the mouth, the foot ring and parts of the underside are unglazed.

3¾ in. (9.6 cm.) high

\$8,000-12,000

PROVENANCE

Alexander Gallery, New York, circa 2000.

金/元 鈞窯天藍釉小執壺

1154

A CARVED DING DISH

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

The dish has shallow sides rounding to the flattened, everted rim, and the interior is carved with a leafy stem bearing a single lotus. The dish is covered inside and out with a glaze of ivory tone that also covers the base.

8 in. (20.3 cm.) diam., Japanese wood box

\$30,000-50,000

Compare the Ding dish of similar form and with similar incised lotus decoration, but of larger size (30.5 cm. diam.), in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 81, no. 72. Dishes of this form, with flattened rims and a low ridge running around the edge appear to be based on silver prototypes, such as the Song silver dish engraved with dragons sold at Christie's New York, 20 September 2002, lot 239.

北宋/金 定窯刻萱草紋盤



(another view)



INSPIRING CONTEMPLATION – A RARE JIAN WARE TEA BOWL

Rosemary Scott, *Senior International Academic Consultant Asian Art*

This beautiful tea bowl belongs to a rare group of black-glazed bowls made at the Jian kilns of Fujian province. These kilns became famous in the Song dynasty for their tea bowls made using the local high-iron clay and decorated with dark glazes in which the iron content was deliberately manipulated to create different states of iron oxide in a range of colours and decorative effects. The current bowl is one of only a small group of vessels from these kilns which bear the rare speckled glaze known as 'oil spot' in English, *yuteki* (油滴), literally 'oil drop' in Japanese, pronounced *youdi* in Chinese. It is characterised by the myriad of tiny iridescent spots which cover the surface of the black glaze. The appearance of tea in such a bowl was described by Cai Jing (蔡京 1047-1126) as resembling 'scattered stars and a tranquil moon' (疏星澹月), where the 'scattered stars' would be the iridescent spots on the dark glaze, and the 'tranquil moon' would be the pale circle created by the froth on the surface of the tea.

Although black glazes had long been popular in China, prior to the Tang dynasty none displayed the desirable intensity of colour or the glossiness of the later wares. This was due to the fact that the early glazes were high-lime, and such glazes could not support more than 3-4% of iron oxide, while 6% was required for a good black glaze. In the Tang dynasty, however, a base glaze that was lower in lime, and nearer to a balanced lime-alkali glaze was produced in central China using clays, which were iron-rich but contained a wide range of high-temperature fluxes. This allowed the production of deep, glossy black glazes, which provided the foundation for development of the exceptional black glazes in both north and south China during the Song dynasty. The black-glazed stonewares made at the Jian kilns in northern Fujian province differ from those made at the kilns in north China, and indeed those made at the Jizhou kilns of Jiangxi province, in the colour and texture of their clay body. Significantly, the Jian ware body had a high iron content, which obviated the necessity to use an iron-rich slip on the body under the glaze, as was applied to the pale-bodied wares at the Henan kilns of the north.

It is the remarkable glazes on Jian ware tea bowls that has attracted the devotion of connoisseurs throughout the centuries. These glazes are largely similar to those of the northern black wares, but with a little more alumina added to cope with the higher firing temperatures of between 1250-1350°C. The glaze is overloaded with iron - c. 6%, while the maximum that a lime-based glaze can dissolve is c. 5.5% - and the excess precipitates out. It is this

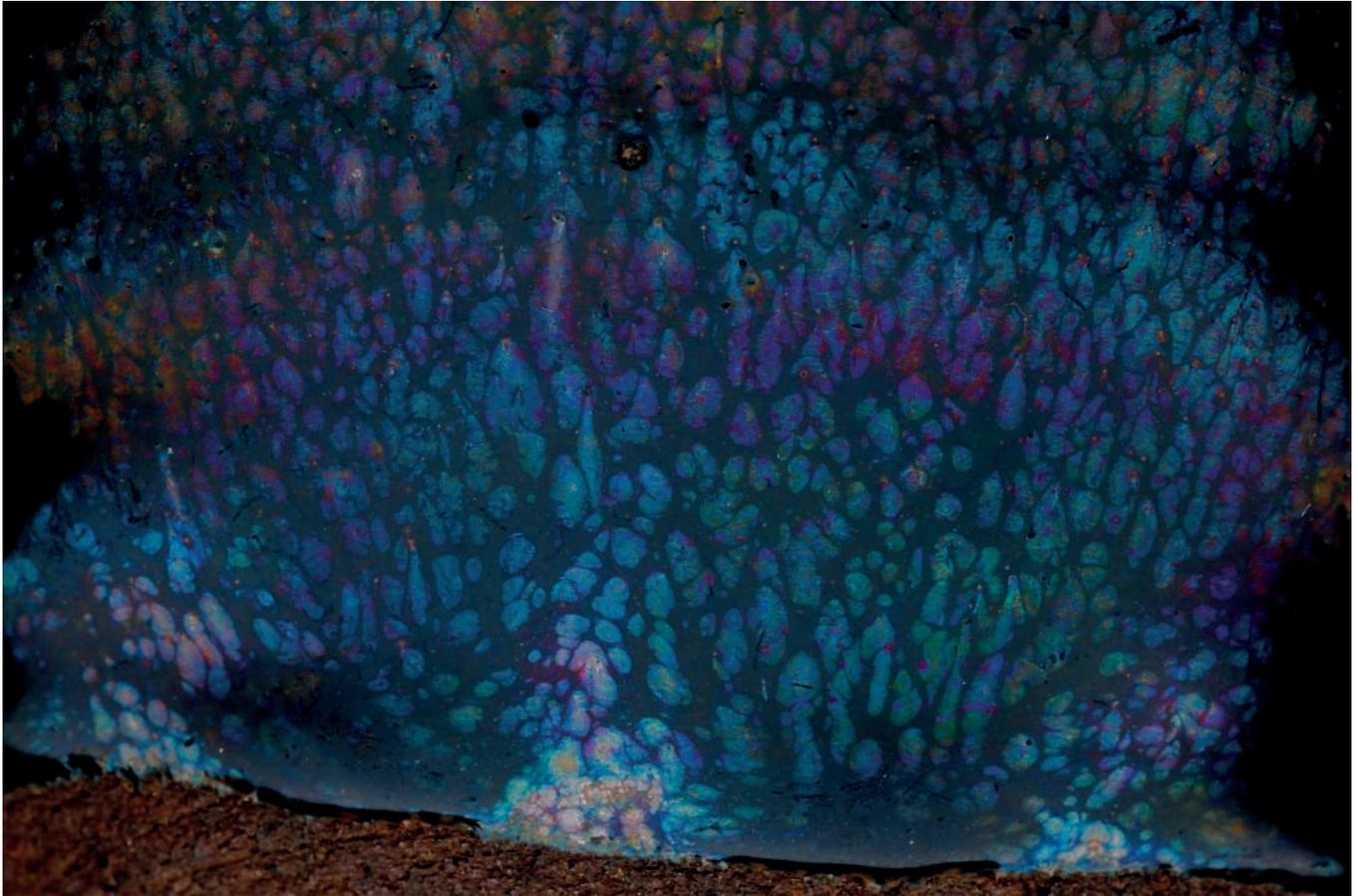
precipitation which creates the stunning visual effects in the glazes. The Jian glazes are also liquid-liquid phase separated glazes and the formation of little glass droplets in the glaze during phase separation helps to carry the excess iron to the surface. At the early stage of this process the droplets appear as tiny flecks giving the speckled appearance of a 'tea dust' glaze. As the droplets move to the surface and burst they produce the effect known as 'oil-spot' and then, if the glaze is allowed to run, it carries the burst droplets with it and the effect of streaking that is known as 'hare's fur' is produced. The streaking is enhanced by the growth of micro crystals in the excess iron oxide during cooling, and the varied colours of the different states of iron oxide create the decorative effects. The different colours of iron oxide are most obvious in the delicate streaks running down the sides of the tea bowls of the type usually known as 'hare's fur' in English, *tu hao wen* (兔毫紋) in Chinese, and *nogime temmoku* (禾目天目) in Japanese.

The so-called 'oil spot' glaze, seen on the current bowl, is much rarer than the streaked glaze. In part, this is probably because the timing of the firing was even more critical in order to catch the glaze at the point when the optimum spotting was achieved, but before the glaze ran and created streaking. There are two more spotted Jian glazes - one is known as *Yohen* (曜変), literally 'brilliant [kiln] transmutation' in Japanese, and in Chinese *yaobian* (曜變). In this glaze effect the spots themselves are dark but have iridescent halos. The other spotted Jian ware glaze has dense white spots on the dark glaze, which were described by one Northern Song poet as looking like melting snow on dark water. There is debate amongst scholars as to whether this latter glaze or the 'oil spot' glaze is the one referred to in various historical texts as *zhegu* (鸚鵡) 'partridge [feather]'. The 'oil spot' glaze is more delicate and iridescent, and perhaps better evokes the appearance of feathers, however, as there are at least seven different types of partridge in China with different markings, it is difficult to be sure which the authors of historical texts had in mind, or indeed whether they are consistent.

An aspect of Jian ware 'oil spot' glazes, which had not been appreciated by art historians until relatively recently, was the fact that, when fired, they contained a rare variant of iron oxide, which modern scientists struggle to produce in laboratory conditions. An international team comprised of scientists from France (Catherine Dejoie, Philippe Sciau and Laure Noé), the People's Republic of China (Li Weidong, Chen Kai, Luo Hongjie and Liu Zhi), and the







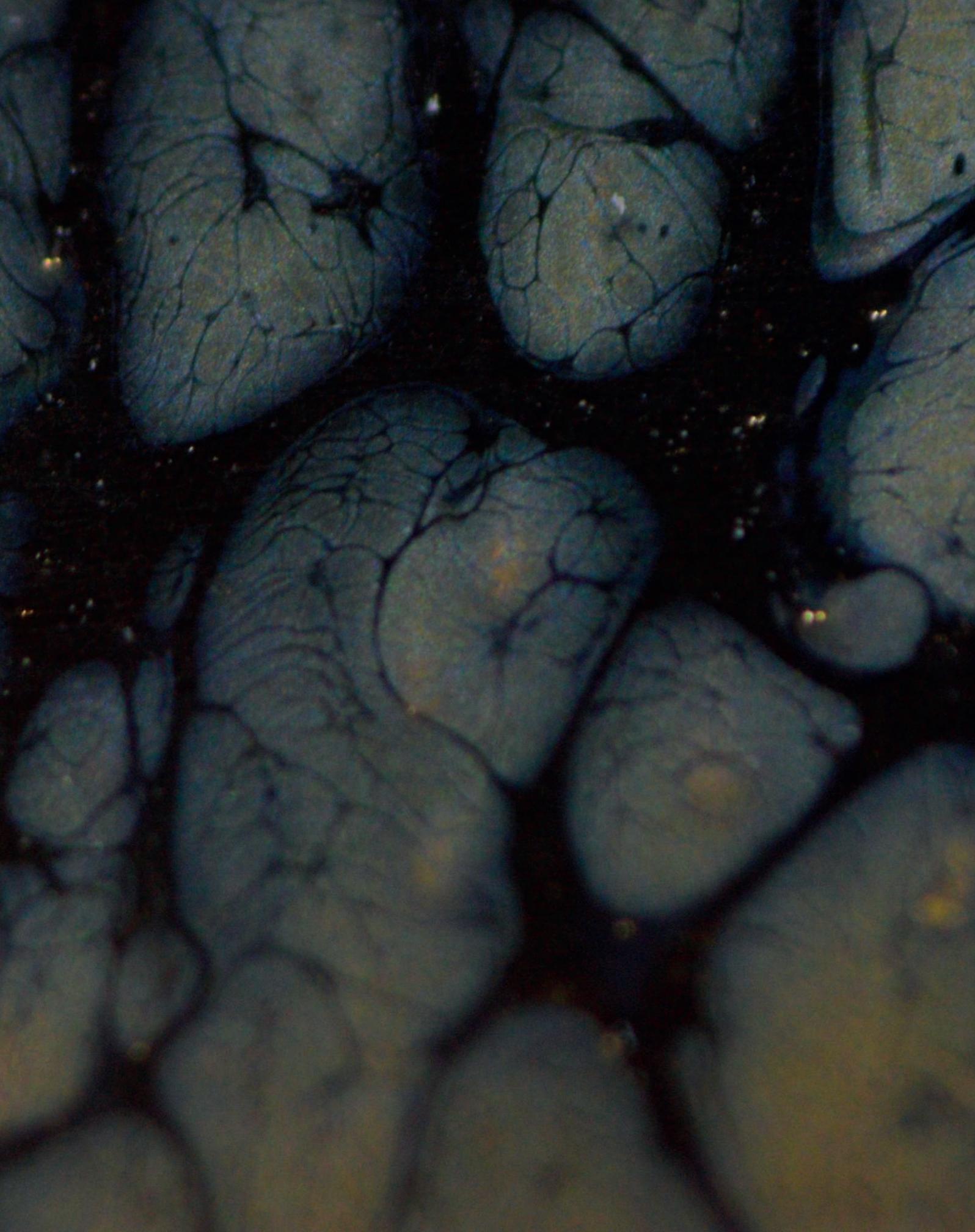
United States (Apurva Mehta, Martin Kunz and Tamura Nobumichi) undertook a study of Jian ware glazes using a wide range of investigative techniques - including optical microscopy, electron microscopy, Raman spectroscopy and synchrotron x-ray techniques, which was published in 2014 as 'Learning from the Past: Rare ϵ -Fe₂O₃ in the ancient black-glazed Jian (*tenmoku*) wares', in *Scientific Reports* 4:4941; doi:10.1038/srep04941. Previous studies had concluded that the iron oxides which provided the streaks in the Jian 'hare's fur' glaze were hematite (α -Fe₂O₃), and that the crystallized iron in the shining silver spots on the 'oil spot' glaze were magnetite (Fe₃O₄). The scientists in the 2014 study were astonished to find that the crystals in the 'oil spot' glaze were in fact remarkably pure ϵ -Fe₂O₃ phase (the epsilon phase), a very rare and metastable relative of hematite. (Smaller quantities of ϵ -Fe₂O₃ were found in the Jian 'hare's fur' glaze, but these were mixed with hematite.) The find in relation to 'oil spot' glazes is remarkable, not least because this epsilon phase was only identified by scientists in 1934, while its crystalline structure has only been known since 1995, and only understood since 2005. It is a material that has important applications in the modern world, but it has proved very hard to make in laboratories - the crystals produced there being very small and contaminated by other phases. The epsilon phase crystals in the Jian 'oil spots' are not only significantly larger than those produced by modern methods, but are also exceptionally pure.

The high-point of production for Jian ware tea bowls appears to have been the period between the mid-Northern Song and the mid-Southern Song dynasty. However, the excavations undertaken at the Jian ware kiln site of Luhuping (蘆花坪) in 1977, revealed the remains of a Five Dynasties kiln producing celadon wares, which was discovered directly beneath the black wares kiln (see Zeng Fan, 'Fujian taoci de lishi', appendix to *Zhongguo Taoci Bianji Weiyuanhui, Fujian Taoci, Zhongguo Taoci*, Shanghai, 1988, section 5) - suggesting that the black wares were being made in the late Five Dynasties-early Northern Song period. Such an early date is also suggested by a passage in the *Qingyi Lu* (清異錄), attributed to Tao Gu (陶穀), and written sometime

between AD 960 and 970, right at the beginning of the Song dynasty, where the author notes that tea bowls from Fujian were particularly treasured by connoisseurs, and have glazes resembling the spots of partridge feathers. This would seem to be a direct reference to Jian wares and suggests that they were produced as early as the 10th century.

There were a number of factors which contributed to the rise in popularity of black-glazed wares during the Song dynasty. Not only were the potters able to create black glazes with rich depth of colour and glossy surface, but changes in tea culture in China necessitated tea bowls which had dark glazes. While the drinking of tea was already customary in the south of China by the early Tang dynasty, it only spread to the rest of China in the 8th century - possibly as a corollary of the spread of Chan Buddhism. In the late 8th century *Fengshi wenjian ji* (封氏聞見記 Things Seen and Heard by Mr. Feng) the author notes that a requirement of Chan Buddhism was that aspirants had to forgo sleep and abjure the partaking of food in the evening, but were allowed to drink tea. Mr. Feng explains that the Chan Buddhists carried tea with them wherever they went and that people copied them, thus spreading the tea-drinking habit. The drink became very popular not only with the scholar-official class, but even with emperors, and the Song Emperor Huizong (r. 1101-25), who was famous for his refined tastes and was a great connoisseur of tea, wrote a twelve-chapter treatise on tea, *Daguan Cha Lun* (大觀茶論 Discourses on tea in the Daguan era, 1107-1110), published in 1107. Thus tea drinking became a much more sophisticated activity in the Song dynasty, and acquired a considerable degree of elegance, which was reflected in the vessels made for its consumption.

During most of the Tang dynasty tea was made by adding the finely ground tea powder to boiling water in a cauldron, but towards the end of the dynasty another method became popular. In this method, which became the norm in the Song dynasty, boiling water was poured from an ewer onto powdered tea which had already been placed in a tea bowl. Even the tea used in this method was different from that previously employed. In the Song dynasty there was



new emphasis on purification and the removal of any extra tea juices, as well as grinding, using water driven mills, to produce a particularly fine tea powder. In preparation, some tea would be scraped off the pressed cake of tea, and would be carefully dried in a pan and then ground and sieved to ensure the fineness of the resulting powder. The tea bowl would be warmed with boiling water. A small amount of tea would be put in the tea bowl with a very small amount of boiling water and mixed into a paste. More water would then be added from a ewer. The *Shiliu tang ping* (十六湯品 Sixteen grades of water) by the Tang dynasty author Su Yi (蘇廙), notes the importance of the technique used to pour water from the ewer onto the powdered tea. The flow of water had to be strong, even and accurate, to the extent that the method is known in Chinese as *diancha fa* (點查法) – literally ‘point tea method’. The mixture would be whisked with a bamboo whisk to obtain a pale froth on the surface.

As tea drinking became ever more popular, and it became customary to offer tea to guests, tea parties were regularly held, not only for normal social interaction, but also to embark on tea-tastings, and to demonstrate expertise in tea preparation. The person who was able to produce the richest froth, which lasted longest, was adjudged the most skilful. Tea bowls with dark-coloured glazes were thus especially desirable since the pale froth of the whipped tea was shown to best advantage against a contrasting glaze. Black-glazed tea bowls were therefore made at a number of kilns in the Song dynasty, including the Ding kilns of Hebei province, but the bowls most frequently praised in historical texts were those from the Jian kilns of Fujian province. It is perhaps not surprising that fine tea bowls should have been made in the area of Jian’an in Fujian, since that region had a history of fine tea cultivation that predated the Song dynasty. Indeed this area had sent tea as tribute to the court prior to the Song and continued to do so. In the mid-11th century two officials, Ding Wei (丁謂) and Cai Xiang (蔡襄), were responsible for the tribute tea sent to court, and one of their innovations was making the tea cakes themselves into works of art, moulding them with designs of dragons and phoenixes. Instead of being strung together through holes in their centres, as in the Tang dynasty, these tribute cakes of tea were carefully and individually packaged before they were sent to court. To be given such a cake of tea by the emperor was a rare honour, and it is known that the great literati and statesman Ouyang Xiu (歐陽脩 1007-72) was granted only one such cake of tea in all his 20 years of service to the court (see Ling Wang, *Tea and Chinese Culture*, San Francisco, 2005, p. 29). One of the two officials, Cai Xiang, who was also a famous calligrapher, wrote a two volume treatise on tea entitled *Cha Lu* (茶錄 Records of Tea), published in 1060 especially for Emperor Renzong (r. 1023-63). The first volume discussed the properties of the teas themselves as well as how to store tea and how to brew tea. The second volume discussed tea utensils. In the *Cha Lu*, Cai Xiang noted, that:

‘The white froth stands out best in a black tea bowl. Tea bowls made in Jian’an are glazed black and with streaks resembling hare’s fur. Their body is slightly thicker than normal, and retains the heat for a long time. Hence they are the most suitable.’

Cao Tao (蔡條), who also came from Fujian, said of his uncle Junmo 君謨 (Cai Xiang) that the latter had ten tea bowls, four having hare’s fur glazes, which he thought produced an effect resembling butterflies’ wings, and which Cai Xiang greatly prized (see Cao Tao’s *biji* (筆記), entitled *Tieweishan congtan* (鐵圍山叢談), vol. 6).

There are many references to Jian ware tea bowls in the writings of Song dynasty literati. Huang Tingjian (黃庭堅 1045-1105), one of the four great calligraphers of the Song dynasty, who was also a poet, painter and government official, alludes to them in several works. These include *Manting Fan* (滿庭芳), which contains the lines: *yan gao jian ru, jin lü zhegu ban*,

研膏澗乳
金縷鷓鴣斑

‘The whisked milk-like froth [of the tea], [reveals] the golden wisps of partridge [feather] speckles.’

While the reference to Jian wares is made even clearer in Huang Tingjian’s *Heda Mei Ziming Wang Zixiu dian* Miyunlong (和答梅子明王揚休點密雲龍), which includes the lines: *Jian’an ciwan zhegu ban, Gulian shui yu yue gong se*,

建安瓷碗鷓鴣斑
谷簾水與月共色

‘In the Jian’an ware bowls with partridge [feather] speckles, the water from Gulian shares the same colours as the moon’.

Emperor Huizong also recorded a particular appreciation of black tea bowls from Fujian in his *Da Guan Cha Lun*, and there are several surviving references to the emperor personally preparing tea for selected ministers, as a special mark of favour, apparently using Jian ware tea bowls. One such occasion took place in the third month of the second year of the Zhenghe reign (1112) at a special banquet in the Taiqing tower (太清樓) to honour Cai Jing (蔡京 1047-1126 – father of Cao Tao, mentioned above). On this occasion the emperor used the finest tea, recently sent as tribute from Fujian, prepared it with Huishan spring water, and served it in tea bowls with fur-like glaze [Jian ware]. Cai Jing records two more such imperial banquets – one of these took place in the first year of the Xuanhe reign (1119) in the Baohe Hall (保和殿), when again the emperor prepared the tea himself. The third occasion recounted by Cai Jing took place in the second year of the Xuanhe reign (1120) during a banquet in the Yanfu Palace (延福宮).

In 2012, a damaged Jian ware tea bowl with rare *yohen* glaze was discovered near the site of the Southern Song palace at Hangzhou, Zhejiang province (illustrated in Fukuoka City Art Museum (国宝 曜変天目茶碗と日本の美), 2015, p. 192, figs. 1-3). This find suggests that Jian ware tea bowls were also used at the court of the Southern Song emperors, and it seems clear that some tea bowls made at the Jian kilns were specifically made for use by the Song emperors. Inscriptions were applied to the base of certain Jian tea bowls before firing. Some of these are single characters, and may refer to the maker or the prospective owner of the bowl, some are numbers and some appear to be geometric marks – perhaps indicating a particular workshop. Importantly, however, archaeologists have found bowls which had the characters *jin zhan* (進盞) ‘bowl for presentation [to the emperor]’ impressed into the exterior base within the foot ring, while others had the characters *gong yu* (供御) ‘for imperial use’ incised into the exterior base. It may be significant that the character *zhan* (盞) was used on these Jian ware tea bowls, since, as Wu has noted, the character originally referred to small jade cups and provides an indication of the high regard in which these ceramic vessels were held in the Song period (Marshall P.S. Wu, ‘Black-glazed Jian Ware and Tea Drinking in the Song Dynasty’, *Orientalism*, vol. 29, no. 4, April 1998, p. 25). Interestingly, the Palace Museum, Beijing, has in its collection a Jian ware bowl which bears the inscription *Da Song Mingdao* (大宋明道), which refers to the Mingdao reign (1032-1033) of the Northern Song Emperor Renzong (仁宗) (1022-1063), (illustrated in *Porcelain of the Song Dynasty (II), The Complete Collection of Treasures of the Palace Museum* – 33 – Hong Kong, 1996, p. 223, no. 205).





Japanese black-lacquered wood box and silk *shifuku* pouch, accompanying the bowl.

These Jian ware bowls were not only admired by the Chinese elite. Japanese Zen (禪) Buddhist monks encountered Jian ware bowls during the Song dynasty when they visited 禪 Chan Buddhist monasteries in the beautiful Tianmu mountain (天目山) area of Lin'an (臨安) county, west of Hangzhou in Zhejiang province, known for the two lakes which give it its name Tianmu (天目) 'eyes of heaven', and for its magnificent cedar trees and waterfalls. This area was just north of the kilns producing Jian ware bowls, which were used by the monks in the monasteries of the Tianmushan area for drinking tea. The Japanese monks took examples of these bowls back to Japan, where the bowls became highly prized by Japanese tea masters, and made a significant contribution to the development of styles within the Japanese tea ceremony, as well as providing inspiration for Japanese potters. Such tea bowls have continued to be prized by Japanese connoisseurs and cherished in Japanese Zen monasteries. Prior to entering a private Japanese collection, the current bowl was in the possession of a Japanese Buddhist temple in Eastern Japan.

In addition to its black-lacquered box, dating to the Meiji (明治時代 1868-1912 or Taisho (大正時代 1912-1926) period, the bowl has an important Ming dynasty silk draw-string pouch, made of the type of textile known in Japan as *ko-watari* (古渡り), indicating that it was imported into Japan before the Edo period (1603 – 1868). Such pouches, known as *shifuku* (仕覆), were made in Japan for tea containers and particularly precious tea bowls used in the tea ceremony. The famous tea masters chose to use *meibutsugire* (名物裂) 'celebrated textiles' for these pouches, and often the items came to be known by the name of the place or famous person with whom they were associated. These *meibutsugire* were also used for the *fukusa* (袱紗) small cloth wrappers used in the tea ceremony, and for mounting hanging scrolls. Among the most valued textiles were those imported from China in the period from the 14th to the 18th century. These textiles entered Japan either as *kasaya* (Buddhist clerical robes) brought back by monks returning to Japan from China, or as part of Sino-Japanese trade. As time went on, even the smallest fragment of these historical Chinese textiles was treasured and might be used, for example, to embellish the robe of an important person from the military class. The most prized of all the Chinese textiles used for *shifuku* were those known as- *kinran* (金襴), 'gold robe' in Japanese, but more often referred to in Chinese as *jinjin* (金錦) 'gold brocade'. This was often a *lampas* weave in silk and metallic thread, which had a gold (or silver) design, usually produced by incorporating gold applied to fine strips of paper. It is this *kinran/jinjin* which appears to have been used to make the pouch for the current tea bowl. The silk was probably woven in the Jiangnan region of southern China in the latter years of the Ming dynasty. This coincided with the period when the famous Japanese tea master Kobori Enshu (小堀遠州 1579-1647) became fascinated with imported textiles

and introduced them into the tea ceremony. (In 2014 the Kyoto National Museum (京都国立博物館) held an exhibition entitled: *Luxurious Imported Textiles: Buddhist Robes and Meibutsugire* (袈裟と名物裂—舶載された染織), which examined this important subject.) A *kinran/jinjin* of very similar design to the textile used for the current pouch is illustrated by the tea master Kobori Sokei (小堀宗慶 1923-2011) in *Monryo Meibutsugire kagami Kinginran* (文竜名物裂鑑 金銀襴), Fujokai Shuppansha (婦女界出版社), Tokyo, 1986, p. 25, no. 16. This design, and the one on the silk pouch accompanying the current bowl, resemble a pattern known in Japan as *Honganji Kinran* (本願寺金襴) – so-called because it was introduced to the Nishi-Honganji temple (西本願寺) in Kyoto, which was founded in 1321, and became associated with that Temple in Japan. However, the pattern also became popular with wealthy merchants and tea masters in the late 16th century.

Kinran/jinjin textiles woven in China during the 16th and early 17th century were often decorated with scrolling floral designs – most frequently either peonies, lotus or mixed floral scrolls. The flowers woven into the silk of the pouch belonging to this bowl appear to be peonies, which lend themselves particularly well to designs created using this weaving technique. It is interesting to note that the 16th century Japanese admiration for this type of gold floral scrolling design was reflected in some Jiaping porcelains which found particular favour in Japan. These porcelains have become known by the Japanese name *kinrande* (金襴手). They are primarily bowls or vases decorated on the exterior with either monochrome colours or with polychrome designs. The salient feature of these *kinrande* wares is that they have gold decoration applied to the surface. The gold was put in place, and then details were scratched through the gold. This decoration resembles the woven gold designs of the *kinran/jinjin* silks – although in the case of the porcelains, the flowers on the scrolls are almost invariably lotus. On the polychrome examples the gold is often restricted to the red areas of the design. The majority of the monochrome bowls in the group are red, green or blue, although rare examples of white bowls are known, such as those in the Percival David Collection, illustrated by Rosemary Scott in *Imperial Taste – Chinese Ceramics from the Percival David Foundation*, Los Angeles/San Francisco, 1989, p. 67, no. 37. Thus, not only the current bowl itself, but also the silk pouch in which it has been kept, forms an important part of ceramic history.

In contrast to the opulence of the silk pouch, the tea bowl exudes a quiet magnificence, and it is easy to imagine an 11th century monk, seated in preparation for meditation, holding this precious tea bowl, gazing into the shimmering darkness of its glaze, and relinquishing worldly cares.



1155

A RARE YUTEKI TENMOKU 'OIL SPOT' JIAN TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The deep, rounded conical sides are covered inside and out with a thick, iridescent black glaze suffused with a dense pattern of variegated iridescent 'oil spots', stopping in an irregular line and pooling above the foot, exposing the blackish-brown body. The mouth rim is mounted with a silver band.

4 $\frac{7}{8}$ in. (12.4 cm.) diam., *shifuku* silk pouch, Japanese black-lacquered box

\$200,000-300,000

PROVENANCE

Acquired in Japan, 1970s.

Japanese private collection, Kamakura.

南宋 建窯油滴盞





1156

1156

A YAOZHOU LOBED BOWL

NORTHERN SONG DYNASTY (AD 960-1127)

The sides are divided into five lobes by vertical lines below a flaring, notched rim and the bowl is covered overall with a bubble-suffused glaze of olive-green color that fired russet at the tall foot. The underside of the foot is also similarly glazed with a small area fired russet, while the foot rim is unglazed to expose the grey stoneware body.

7¼ in. (18.4 cm.) diam., cloth box

\$8,000-12,000

北宋 耀州窯青釉瓜棱盃



1157

1157

**A VERY RARE RUSSET-SPLASHED
BLACK-GLAZED DISH**

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

The dish has widely flared sides covered with a lustrous blackish-brown glaze liberally splashed in russet with 'partridge feather mottles' that thins to a yellowish-russet color below the rim and ends in an irregular line above the foot to expose the buff ware.

6½ in. (16.9 cm.) diam. Japanese wood box

\$5,000-7,000

北宋/金 黑釉鐵鏽斑盤

1158 No Lot

1159

A SMALL DING EWER

SONG DYNASTY (AD 960-1279)

The oval body is set with a short spout and has a Y-shaped rope-form handle terminating in two molded floral appliques. The whole is covered in a clear ivory glaze that continues onto the base.

5 $\frac{1}{2}$ in. (13.6 cm.) high, Japanese wood box

\$20,000-30,000

PROVENANCE

Kichi Ominami Collection, Japan, prior to 1970s.

A Song dynasty Ding ewer with a similar handle was excavated in 1973 at Xiyanchuan village, Quyang county, and is published in *Complete Collection of Ceramic Art Unearthed in China - 3 - Hebei*, Beijing, 2008, no. 140.

宋 定窯瓜式提梁壺





1160

A VERY RARE QINGBAI 'PHOENIX' EWER
SOUTHERN SONG DYNASTY (1127-1279)

The bulbous body rises to a tapering ribbed neck surmounted by a phoenix head, and has a strap handle opposite the short, curved spout. The ewer is covered overall in a glaze of pale blue tone.

12½ in. (31.8 cm.) high, Japanese wood box inscribed by Koyama Fujio (1900-1975)

\$60,000-80,000

PROVENANCE

In Japan prior to 1975.

The form of the present ewer was inspired by earlier *sancai*-glazed Tang-dynasty phoenix-head ewers, which were themselves inspired by Sassanian metalwork vessels. Many of the *qingbai* examples were exported to Southeast Asia, including several known pieces such as the example at the Brooklyn Museum, illustrated by A. Poster in *Journey through Asia: Masterpieces in the Brooklyn Museum of Art*, New York, 2003, p. 59, no. 9. See, also, two examples from Indonesia illustrated by Gakuji Hasebe in *Ceramic Art of the World*, Tokyo, 1977, pp. 31 and 295, no. 24 and fig. 180.

This ewer was examined by Fujio Koyama (1900-1975), one of the most well-known scholars of Ding ware, who was also the former director of the Tokyo National Museum, who assisted with the excavation of ding kilns circa 1930s. The box bears his inscription on both sides of the cover, referring to the ewer as Qingbai ware from the Song dynasty.

南宋 青白釉鳳首壺



(inscriptions by Koyama Fujio on box)





1161

1161

A YAOZHOU PERSIMMON-GLAZED HEXAFOIL BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

The bowl has widely flared sides that rise from the small knife-cut foot to the hexafoil rim, and is covered all over with a glaze of rich, slightly metallic reddish-brown color that thins on the rim and also covers the base.

7¼ in. (18.3 cm.) diam., Japanese wood box

\$6,000-8,000

北宋 耀州窯柿釉花口盃



1162

1162

A BROWN-SPOTTED QINGBAI JAR AND COVER
SONG DYNASTY (AD 960-1279)

The lower body of the jar is carved with overlapping petals beneath the shoulder which is applied with 'lotus pod' medallions alternating with four pinched handles that surround the wide neck topped with a bulbous mouth. The pagoda-shaped cover is potted with a flared edge and is decorated with further 'lotus-pod' medallions and two tiers of lotus petals crowned with a lotus bud-form finial. The whole is covered with a finely crackled translucent glaze highlighted with brown iron oxide decoration around the neck, handle and cover, except for the unglazed base and edge of the foot which fired slightly orange.

13¾ in. (34 cm.) high, cloth box

\$8,000-12,000

宋 青白釉褐斑堆塑蓮紋糧倉

1163

AN UNUSUAL SGRAFFIATO CIZHOU SHALLOW DISH

JIN DYNASTY (1115-1234)

The heavily-potted dish has slightly rounded sides that rise to a flattened everted rim, and is carved in the interior with a single peony spray.

9 in. (23 cm.) diam., Japanese double wood box

\$6,000-8,000

It is very rare to find a Cizhou dish of this particular form, with flattened rim and a low ridge running around the edge, which takes its inspiration from contemporaneous silver dishes, such as the Song examples engraved with dragons sold at Christie's New York, 20 September 2002, lot 239. Ceramic dishes of this form with carved floral decoration are more commonly associated with Ding wares, such as the Ding dish in the Tokyo National Museum included in the *Special Exhibition: Charm of Black & White Ware; Transition of Cizhou Type Wares*, Osaka, 2002, p. 143, no. 9.

金 磁州窯白剔花盤





1164

A RUSSET-PAINTED BLACK-GLAZED JAR

JIN DYNASTY (1115-1234)

The black-glazed jar is freely painted in russet slip with flower sprays beneath four ribbed strap handles encircling the shoulder.

9¼ in. (23.4 cm.) high, Japanese wood box, metal liner

\$8,000-12,000

金 黒釉鐵鏞花罐



(another view)

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1165

A VERY RARE LARGE JIAN 'HARE'S FUR' CONICAL BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with deep sides flaring upwards to the gently everted rim covered inside and out with a lustrous black glaze finely streaked with russet 'hare's fur' markings thinning to russet at the rim and trimmed to a neat line above the foot ring exposing the dark body. The base is inscribed with a character *sa* (thirty). The mouth rim is mounted with a metal band.

7 $\frac{7}{8}$ in. (20.1 cm.) diam.

\$10,000-15,000

Compare the Jian 'hare's fur'-glazed tea bowl of different shape and smaller size (12.4 cm. diam.), but also inscribed on the base with the character *sa* (thirty), and an additional character possibly reading *liu* (six), *jia* (nine) or *da* (large), in the Harvard University Art Museums, illustrated by R. D. Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Harvard University Art Museums, Cambridge, 1996, pp. 209-13, no. 77.

南宋 建窯兔毫大盞



(interior)



(inscription on base)





1166

VARIOUS PROPERTIES

1166

A CARVED QINGBAI VASE AND A COVER
SOUTHERN SONG DYNASTY (1127-1279)

The slender body of the vase is carved with overlapping lotus lappets surmounted by a short neck with four lug handles and is covered in a semi-translucent glaze of pale bluish-green tone pooling in the recessed areas, and stopping irregularly at the recessed foot. The floriform cover is topped with a curly stem-form finial and a lug. 6½ in. (16.5 cm.) high, cloth box

\$6,000-8,000

南宋 青白釉蓮瓣紋四繫瓶及蓋



1167

1167

A MOLDED QINGBAI 'PHOENIX' BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is molded on the center with a pair of ducks in a lotus pond, surrounded by a band of a pair of phoenixes amidst floral sprays. The unglazed mouth rim has remnants of a silver band. 7½ in. (18 cm.) diam., cloth box

\$6,000-8,000

Two *qingbai* bowls of the same size with similar design are in the collection of The Museum of Far Eastern Antiquities and illustrated by J. Virgin in *Sung Ceramic Designs*, London, 1970, P. 61 and 260, pl. 24 (a & b).

南宋 青白釉印鳳鳥紋盃

1168

A RARE PAIR OF CARVED QINGBAI 'DAY LILY' VASES

SONG DYNASTY (AD 960-1279)

Each vase is elegantly carved and combed on the tapering body with day lilies below the tall, ringed neck and the widely everted mouth, and is covered with a translucent glaze of pale greenish-blue tone pooling in the recessed areas.

10½ in. (26.7 cm.) high, cloth box

(2)

\$30,000-50,000

The result of Oxford thermoluminescence test, P106y63, is consistent with the dating of this lot.

宋 青白釉萱草紋長頸瓶一對





1169

1169

**A CARVED QINGBAI SHALLOW
'BOYS' BOWL**

SOUTHERN SONG DYNASTY (1127-1279)

The interior of the bowl is fluidly carved with a scene of two boys amidst flowers and it is covered overall with a translucent glaze of pale blue tone which pools in the recesses, except for the underside of the foot.

8 in. (20.3 cm.) diam., cloth box

\$8,000-12,000

Jan Wirgin, in *Sung Ceramic Design*, London, 1979, pp. 179-81, discusses the origin of the boys among floral scrolls motif, citing the influence of Indian cave art and the Buddhist motif of the reborn souls on lotus flowers from the Tang period. By the Song dynasty, when the design was immensely popular on wares in various materials such as silver, bronze, textile and jade, and at different ceramic kilns including Yaozhou and Ding, it is clear that it had become a popular motif suggesting fertility and abundance.

南宋 青白釉劃嬰戲紋盃



1170

1170

A JUN SHALLOW DISH
NORTHERN SONG-JIN DYNASTY
(AD 960-1234)

The dish is covered overall with a milky sky-blue glaze thinning to a mushroom tone on the rim and edges. The foot ring is unglazed.

6¾ in. (17.1 cm.) diam., Japanese wood box

\$4,000-6,000

北宋/金 鈞窯折沿盤

1171

A PAIR OF QINGBAI VASES, MEIPING

YUAN DYNASTY (1279-1368)

Each vase is covered overall with a bluish-white glaze that continues over the rim and ends above the foot.

11¾ in. (29.8 cm.) high

\$6,000-8,000

(2)

元 青白釉梅瓶一對





1172

1172

A CIZHOU PAINTED FIGURE OF GUANYIN

JIN-YUAN DYNASTY (1115-1368)

The deity is shown seated in *dhyanasana* with both hands forming *dhyanamudra* on a waisted plinth, wearing a crown centered by the figure of Amitabha Buddha, a loosely draped long robe, a jeweled necklace, and a *dhoti* tied at the waist, all painted in brown and russet on a cream slip under a clear glaze.

8½ in. (21.6 cm.) high, cloth box

\$6,000-8,000

金/元 磁州窯白地褐彩觀音坐像

流麗真趣堂

THE PROPERTY OF GOTÔ SHINSHUDÔ

1173

A RARE LARGE SGRAFFIATO CIZHOU DEEP BOWL

JIN DYNASTY (1115-1234)

The interior of the bowl is carved through a layer of creamy-white slip with a peony spray reserved against a combed ground below a band of coins with further combed decoration. The exterior and part of the underside of the base are glazed black in contrast to the unglazed foot ring.

10⅝ in. (27 cm.) diam.

\$3,000-5,000

PROVENANCE

Mayuyama & Co., Tokyo, before 1983.

金 磁州窯裏白剔花牡丹紋外黑釉大盃



1173 (two views)

ANOTHER PROPERTY

1174

A MOLDED SHUFU SHALLOW BOWL

YUAN DYNASTY (1279-1368)

The bowl with deep, slightly flared sides is raised on a small foot and molded on the bottom of the interior with lotus scroll below further lotus scroll and a double line border, interrupted by two characters, *shu* and *fu*, on opposite sides. The bowl is covered inside and out with a satiny glaze of pale aqua tone.

4¾ in. (12 cm.) diam., Japanese wood box

\$10,000-15,000

The term *shufu* usually refers to a type of glaze which is slightly more opaque than that of a *qingbai* glaze and is silky in texture, rather than glassy. The term derives from the characters *shu* and *fu* executed in low relief under the glaze found on some wares with this glaze, such as the present bowl. It is believed that wares with this mark were intended for use by a Yuan dynasty government department, the *Shumiyuan*, which is equated with a Privy Council.

Compare the similarly decorated *Shufu* bowl of this shape, also dated Yuan dynasty, illustrated in *Porcelain Collected by Anhui Province Museum, Beijing, 2002, p. 113, pl. 95.*

元 樞府釉模印花卉紋盃



(another view)



(base)





THE PROPERTY OF A GENTLEMAN

1175

A LONGQUAN CELADON TRIPOD CENSER

MING DYNASTY (1368-1644)

The compressed globular body is raised on three short feet, and is lightly carved on the exterior with a band of lotus scroll below two rope-twist handles. The censer is covered overall with a glaze of sea-green color.

4¾ in. (12.1 cm.) wide across the handles, Japanese silver openwork cover

\$8,000-12,000

PROVENANCE

S. Marchant & Son, London, 2009.

明 龍泉窯青釉三足爐

PROPERTY FROM THE JAMES K. LI COLLECTION

1176

**A CARVED LONGQUAN CELADON
BALUSTER VASE**

EARLY MING DYNASTY, 14TH-15TH CENTURY

The tall, heavily potted, slender vase is carved with leafy chrysanthemum scroll, beneath a band of sawtooth design on the canted shoulder, and a line border around the short, straight neck. The whole is covered in a glaze of rich olive-green color suffused with crackle.

15 $\frac{7}{8}$ in. (40.5 cm.) high

\$10,000-15,000

PROVENANCE

Collection of Ambassador Ti-Tsun Li (1901-1981), and thence by descent to the present owner.

Compare the carved Longquan vase of similar, but slightly broader form and of smaller size (32.9 cm.), in a museum in Jinhua, Zhejiang province, illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, p. 259, no. 244.

明初 龍泉窯青釉刻花大瓶





VARIOUS PROPERTIES

1177

A RARE CARVED LONGQUAN CELADON DEEP BOWL
MING DYNASTY, EARLY 15TH CENTURY

The heavily potted bowl is densely carved on the interior with flowers including peony borne on a continuous stem. The exterior is similarly carved with further floral sprays below a band of classic scroll, all under a glaze of olive-green color.

8¾ in. (22.2 cm.) diam., Japanese wood box, two-part lacquer cover

\$20,000-30,000

明十五世紀初 龍泉窯青釉刻花卉紋盃



(another view)

1178

A TIANBAI ANHUA-DECORATED BOWL

YONGLE PERIOD (1403-1425)

The bowl is incised on the exterior with a continuous floral leafy scroll beneath a band of key fret at the rim, and on the interior with floral sprays in the central medallion surrounded by radiating vertical ribs in well, all under a clear 'sweet-white' glaze which also covers the base.

8 $\frac{3}{4}$ in. (21.2 cm.) diam.

\$40,000-60,000

The distinctive *tianbai* 'sweet white' glaze seen on the present bowl appears to have first been used on fine imperial porcelains of the Yongle reign. Indeed, it is porcelains with this type of glaze that predominate among the finds from the early Yongle stratum at Jingdezhen. The 'sweet white' glaze is quite different from earlier white glazes as it contains a mass of very tiny bubbles. These have two main effects. Firstly, some of them burst on the surface of the glaze leaving minute holes, like pin-pricks, which give the glaze a slight 'orange-peel' effect, and makes it appear glossy, rather than glassy. Secondly the tiny bubbles held within the glaze refract and scatter the light, giving the glaze a soft, lustrous, appearance that has been likened to white jade. The body of these *tianbai* porcelains was also very fine and white, and could be fired at a high temperature which enhanced its translucency. Such porcelains seem to have especially appealed to the Emperor Yongle, who was known for his love of white, and who on one occasion rejected most of the gifts offered to him but retained only those items made of white jade.

The decoration, known as *anhua* ('secret decoration'), which was also an innovation of the Yongle period, was achieved by incising the design with a very fine point into the body, beneath the glaze. Such decoration is almost invisible from a distance, but was intended to be appreciated only by those fortunate enough to examine the piece at close quarters.

A very similar Yongle *tianbai* bowl, from the Falk Collection, was sold at Christie's New York, 20 September 2001, lot 133.

明永樂 甜白暗花花卉紋盃





ABUNDANT DESCENDANTS – A RARE YUAN DYNASTY PEAR-SHAPED VASE

Rosemary Scott, *Senior International Academic Consultant Asian Art*

This exceptionally rare blue and white vase, which was published in 1981 by Tsugio Mikami in *Ceramic Art of the World*, vol. 13, *Liao, Chin and Yuan Dynasties*, pl. 210, dates to the Yuan dynasty and belongs to the finest group of pear-shaped vases, *yuhuchunping*, from this period. It is finely-potted, has a sinuous S-shaped profile, and a slender neck with widely flaring trumpet mouth, which perfectly balances the lower part of the body. This group may be distinguished from the somewhat more heavily-potted vases of this form, including those which have octagonal bodies. Probably because of their more delicate potting, fewer of these vases appear to have survived than those from the other groups. However, the fine quality of their potting and finishing render this group more suitable for decoration without, or with minimal, minor bands, since there was no need to break up the design in order to mask infelicities of form. The high regard in which these more delicate pear-shaped vases were regarded is reflected in the fact that one of them, unearthed from a Yuan dynasty cellar at Gao'an, Jiangxi province in 1980, was white-glazed and then had dragons in gold foil applied to the surface (illustrated in *The Porcelain from the Cellar of the Yuan Dynasty in Gao'an* 高安元代窖藏瓷器, Beijing, 2006, p. 89). Nevertheless, some of the fine pear-shaped vase group were decorated with banded decoration, such as the pear-shaped vase excavated in 1985 from a Yuan dynasty tomb in Qingzhou, Shandong province (illustrated *Blue and White of the Yuan* 元青花, Beijing, 2009, pp. 26-7), which has a three-clawed dragon in its main decorative band, or the vase in the collection of the Capital Museum, Beijing, which has ducks on a lotus pond in its main decorative band (illustrated by Zhu Yuping 朱裕平 in *Yuandai qinghuaci* 元代青花瓷, Shanghai, 2000, p. 126, no. 5-14) but this was a choice by the decorators of these vases, rather than a necessity.

When these fine pear-shaped vases had single theme decoration, it usually took one of two forms. Either the vessels were decorated with narrative scenes from contemporary drama, or they bore well-painted scrolling decoration. Amongst those bearing narrative scenes is the vase, which was excavated in 1956 in Taoyuan county, Changde city, Hunan province, with a scene with Meng Tian (蒙恬 d. 210 BC), who was a general of the Qin dynasty and was honoured for his campaigns against the Xiongnu (illustrated in *Blue and White of the Yuan*, *op. cit.*, p. 31), and the vase excavated in 1986 from a Yuan dynasty tomb at East Wayao village, Beimen, Shangrao, Jiangxi province depicting Zhou Dunyi (周敦頤 AD 1017-1073), the Neo-Confucian philosopher and cosmologist, admiring the lotuses which he commemorated in his famous prose work *Ai lian shuo* (愛蓮說 'On Love of the Lotus') (illustrated in *Splendors in Smalt – Art of Yuan Blue-and-white Porcelain* 幽藍神探. 元代青花瓷器特集, Shanghai, 2012, pp. 196-7, no. 67). In addition, a small number of these trumpet-mouthed Yuan dynasty pear-shaped vases bear all-over designs of dragons, such as the small vase from the Osaka Museum of Oriental Ceramics illustrated by Zhu Yuping in *Yuandai qinghuaci*, *op. cit.*, p. 87, no. 3-45, and the vase depicting a dragon five-clawed dragon amongst clouds in the collection of the Henan Provincial Museum, illustrated in the same volume, p. 101, no. 4-15.

However, Yuan dynasty blue and white pear-shaped vases with all-over scrolling plant designs, like that on the current vase, are particularly rare. One such vase with a design of white peony scrolls against a background of formal, concentric arc, waves is in the collection of the Nelson-Atkins Museum, Kansas City (illustrated by Zhu Yuping in *Yuandai qinghuaci*, *op. cit.*, p. 274, no. 10-8). A vase in the collection of the British Museum, decorated with a chrysanthemum scroll is illustrated in *Splendors in Smalt – Art of Yuan Blue-and-white Porcelain*, *op. cit.*, pp. 88-9, no. 15. A further pear-shaped vase now in Shanghai is decorated all-over with a dense peony scroll (illustrated by Xu Ming 許明 in *Tu'erqi, yi lang guan cang Yuan qinghua kao cha qin li ji* 土耳其, 伊朗館藏元青花考察親歷記, Shanghai, 2012, p. 273). No Yuan dynasty blue and white pear-shaped vase decorated solely with fruiting scrolls - either grape vines or melon plants - other than the current example, appears to have been published.

A Yuan dynasty blue and white pear-shaped vase with banded decoration, but with the main decorative band containing an unusual design of grape vines was found in Indonesia in the 1960s and is now in the collection of the British Museum (illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 72, no. 1.28). It is, however, very rare to find grapes or melons appearing alone in the decoration of Yuan dynasty blue and white vessels. The two plants frequently occur in the decoration of large Yuan dynasty dishes, but as part of an ensemble of rocks and plants, suggestive of a garden or landscape but rarely composed in a naturalistic manner, or with realistic proportions. Such ensembles occur on both dishes with bracket lobed rims and those with straight rims. Dishes with this type of design and with bracket lobed rims include those in the Shanghai Museum (illustrated in *Splendors in Smalt – Art of Yuan Blue-and-white Porcelain*, *op. cit.*, pp. 112-13, no. 27), and the British Museum (illustrated in *Tu'erqi, yi lang guan cang Yuan qinghua kao cha qin li ji*, *op. cit.*, p. 229). Dishes of this type with straight rims include those in the Topkapi Saray, Istanbul (illustrated in the same volume, p. 20), and two dishes from the Ardebil Shrine (illustrated in the same volume, pp. 168 and 169). The ensemble including grape vines and melon plants also appears on a small number of Yuan dynasty blue and white large dishes with bracket lobed rims, which include birds in the central roundel. These include a dish in the collection of the Topkapi Saray, Istanbul, which depicts two long-tailed birds, one of which is perched on a balustrade (illustrated by Zhu Yuping, *op. cit.*, p. 178-9, no. 7-7), and the dish which includes a flying phoenix from the collection of the Ardebil Shrine, now in the National Museum of Iran, Tehran (illustrated in *Splendors in Smalt – Art of Yuan Blue-and-white Porcelain*, *op. cit.*, pp. 138-9, no. 39). This latter dish bears the *vaqfnameh* of Shah 'Abbas (r. 1588-1629) incised under the rim.

Both grape vines and melon plants can also be seen on rare large blue and white octagonal double gourd vases in the Yuan period. They tend to appear within the cartouches on the lower part of these vases. Two such double gourd vases are in the collection of the Topkapi Saray, Istanbul – one including birds and insects, and the other including frog, lizard and insects illustrated by J. Ayers and R. Krahl in *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. II, *Yuan and Ming Dynasty Porcelains*, London, 1986, pp. 498-500, nos. 576 and 577, respectively. Vines and melons also appear in a cartouche on a *meiping* in the Topkapi Saray (illustrated *ibid.*, p. 497, no. 575), while grape vines and melons also appear, alongside rocks and bamboo on the interior of a bowl in the same collection (illustrated *ibid.*, p. 497, no. 573).

It is significant that these two fruit – grapes and melons – were selected from amongst the various plants which were included in the nature-based ensembles on Yuan dynasty blue and white vessels to appear on the current vase, for it was these two fruits which also went on to appear individually in the central roundels of fine imperial blue and white dishes in the early 15th century, as the interest in fruit as a subject for decoration increased in the Yongle reign. A large dish decorated with grapes on a vine was excavated from the Yongle stratum at the imperial kilns at Zhushan Jingdezhen in 1994 (illustrated in *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, pp. 166-7, no. 51), while a dish decorated with a melon plant was also excavated at Zhushan in 1994 (illustrated *ibid.* pp. 156-7, no. 46). Both melons on the vine and grapes on the vine were regarded a symbolic of ceaseless generations of sons and grandsons. In the case of the grapes this was in part because they grow in clusters of many fruit, and in the case of melons it was because they contain many seeds. In addition, the vines and tendrils of these plants – *mandai* (蔓帶) in Chinese – suggest the phrase *wandai* (萬代, 'ten thousand generations').

In the context of the current vase it is also interesting to note that grapes are not indigenous to China, but are among the plants that are recorded as having been brought to China from Central Asia by Zhang Qian, a returning envoy of Emperor Wudi in 128 BC, and many different varieties of grape were grown in China by the early 15th century. Records show that both green and black

grapes were grown by the beginning of the 6th century AD, and Song dynasty texts mention a seedless variety. An extensive illustrated entry on grapes (Chinese *putao* 葡萄) is included in volume (*juan*) 23 of the *Chongxiu Zhenghe Jingshi Zhenglei Beiyong Bencao* (Classified and Consolidated Armamentarium Pharmacopoeia of the Zhenghe Reign (AD 1111-1117)). The grapes were eaten fresh, as well as dried in the form of raisins, but do not seem to have been widely used to make wine until the Tang dynasty. Grapes rarely appeared as decoration on Chinese art objects of the early period, with the exception of those depicted in relief on pilgrim flasks of the period Six Dynasties-Sui dynasty (AD 6th-7th century), which were influenced by the arts of Central and Western Asia. Grapes became a more popular motif in the Tang dynasty, when, again under western influences, they regularly appeared, for example, as part of the ubiquitous 'lion and grape' motif on bronze mirrors. However, grapes do not seem to appear as decorative motifs on painted ceramics until the Yuan dynasty.

The unusual shape of the leaves of the grape vines on the current vase perhaps suggest another link with lands to the west of China's borders. They are somewhat reminiscent of the palmette and leaf motifs depicted on early Near Eastern ceramics, including those decorated with cobalt blue, especially those from the Samarra area in Iraq in the 9th century (see for example the dish illustrated by D. Talbot Rice in *Islamic Art*, London, 1977 reprint, p. 39). Inspiration from the West in the decoration on Yuan dynasty blue and white porcelains is not as surprising as it might initially seem, since it is well-documented that many craftsmen from the Islamic West were employed at the Jingdezhen kilns during the Yuan dynasty (see Liu Xinyuan, 'Yuan Dynasty Official Wares from Jingdezhen', *The Porcelains of Jingdezhen*, Rosemary Scott (ed.), *Colloquies on Art & Archaeology in Asia*, No. 16, London, 1993, p. 36 and Xu Youren (許有壬), *Zhizheng Ji* (至正集 Collection from the reign of Zhizheng), *juan* 9).

This rare vase, therefore, provides references to the sources of inspiration at the Yuan dynasty kilns, as well as presaging the tastes of the Chinese court in the early 15th century.





观雅集堂

THE PROPERTY OF GOTÔ SHINSHUDÔ

1179

**A VERY RARE BLUE AND WHITE PEAR-SHAPED BOTTLE VASE,
YUHUCHUNPING**

YUAN DYNASTY (1279-1368)

The elegantly proportioned vase is finely painted in shades of underglaze blue with a fruiting gourd vine beneath a cluster of leafy grapes, and with one cloud cluster on the upper neck and two on the interior of the mouth.

11¼ in. (28.6 cm.) high, purple silk stand, Japanese double wood box

\$200,000-300,000

PROVENANCE

Mayuyama & Co., Tokyo, before 1983.

LITERATURE

Sekai toji Zenshu, vol. 13, Tokyo, 1955, p. 212, no. 210 (the image shown in the publication is in mirror image).

Gotô Shinshudô began his illustrious career in 1951 when he joined the legendary firm Mayuyama and Co., and was appointed to the board in 1976. He enjoyed a long tenure at the firm, and started his own gallery in Kyobashi, Tokyo in 1984, specializing in Chinese, Korean and Japanese ceramics, as well as metalwork and stone sculptures. Building on the reputation he earned at Mayuyama and Co., his own business achieved success, dealing with some of the world's elite private collectors and important institutions such as the Toguri Museum of Art.

元 青花瓜藤葡萄紋玉壺春瓶



VARIOUS PROPERTIES

1180

A RARE SMALL BLUE AND WHITE HEXAGONAL JAR

EARLY MING DYNASTY, 15TH CENTURY

The small hexagonal jar is decorated in deep cobalt blue with 'heaped and piled effect' with a continuous, leafy scroll bearing different types of chrysanthemums between a band of petals above the foot and a *ruyi* band on the shoulder.

4½ in. (11.3 cm.) high

\$70,000-90,000

This very rare hexagonal jar belongs to a group of small blue and white jars produced during the early Ming period, all dated to the early 15th century. All are decorated in a rich underglaze blue with 'heaped and piled' effect with either flowers or a combination of flowers and fruiting branches. Not only the decoration, but the shapes also vary. A jar of squat, rounded shape from the collection of Mrs. Alfred Clark, now in the British Museum, dated to the Yongle period (1403-1425), is illustrated by J. Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 111, no. 3:23. The jar is decorated around the sides with a continuous scene of assorted plants growing from a grassy ground. A melon-shaped jar with tapering body decorated on each of the eight lobes with a different flower or fruiting branches, illustrated by W. B. Honey in *The Ceramic Art of China and Other Countries of the Far East*, London, 1945, pl. 87A, which was also included in the O.C.S Exhibitions of *Ming Blue and White Porcelain*, in 1946, no. 5 and in 1953, no. 47, and in the *Marco Polo Seventh Centenary Exhibition*, Venice, 1954, no. 628, was sold at Sotheby's London, 11 July 1978, lot 188, where it was dated early 15th century. Another jar, of tapering square shape, dated Yongle-Xuande period, decorated with a different fruiting branch on each facet - peach, persimmon, lychee and pomegranate - was sold at Sotheby's Hong Kong, 30 October 2002, lot 275. This jar is now in the Songzhutang Collection of Imperial Chinese Ceramics and illustrated in *Encompassing Precious Beauty*, 2016, no. 4, where it is dated to the Yongle period. The present jar appears to be the only published example on which the body is encircled by a band of flower scroll.

明初 青花纏枝菊花紋六方罐



(another view)



1181

A BLUE AND WHITE EWER

TRANSITIONAL PERIOD, CIRCA 1650

The vessel is decorated on the globular body with a continuous scene of three seated scholars and a servant standing holding a fan in a landscape surrounded by rocks, pine and a banana tree, all between decorative bands and beneath tulip motifs on the neck. The curved handle is decorated with meandering floral scroll.

8½ in. (21.6 cm.) high, Japanese wood box, lacquered wood cover

\$10,000-15,000

明末清初 青花三國人物故事圖執壺



(another view)

1182

A VERY RARE BLUE AND WHITE FACETED VASE
MING DYNASTY, LATE 15TH CENTURY

Of square section, the vase is decorated on the faceted body with a continuous scene of Daoist figures in a landscape with rocks and plants, all between lappet petals on the foot and upright leaves on the neck which is flanked by a pair of halberd-form handles.

7½ in. (18.1 cm.) high, fitted Japanese wood box

\$30,000-50,000

PROVENANCE

Yukawa Genyo (Shichiseki-ou, b. 1867) Collection; Osaka Bijutsu Club, 15 June 1937, lot 164.

明十五世紀末 青花道教人物故事圖雙戟耳瓶



The present vase in the Osaka Bijutsu Club catalogue, 15 June 1937, lot 164.



(additional view)



1183

**A RARE IRON-RED, GREEN, YELLOW AND
TURQUOISE-GLAZED VASE, MEIPING**
LATE MING DYNASTY, 16TH CENTURY

The vase is decorated predominantly in iron red and green with small touches of yellow and turquoise glaze, the upper register with two pairs of four-clawed dragons contesting a flaming pearl amidst *ruyi*-form clouds and above waves crashing against rocks, and the lower register with two phoenixes with long, trailing tail feathers in flight amidst leafy flower scroll, all between a cloud collar on the shoulder, and a petal-lappet band above the foot.

9½ in. (24.2 cm.) high, Japanese wood box

\$20,000-30,000

The particular combination of iron-red and green, yellow and turquoise glazes on this slender *meiping*, found primarily during the Jiajing period (1521-1567). According to Daisy Lion-Goldschmidt in *Ming Porcelain*, New York, 1978, p. 164, in her discussion of the 'Red-and-Green' Group, this palette would come to dominate polychrome porcelains, eventually leading to the appearance of *famille verte* during the second half of the seventeenth century. Wares of this type were usually decorated primarily in iron-red and green, with some yellow. More unusually, there was sometimes the addition of turquoise, as seen on a large jar and cover in the Musée Guimet, illustrated *op. cit.*, p. 165, pl. 146, and on the present *meiping*. See, also, the more broadly proportioned *meiping* of Jiajing date illustrated by Liu Liang-yu in *Ming Official Wares*, Taipei, 1991, p. 195, that is decorated in iron-red and green with two bands of flower scroll arranged between decorative borders above and below in a fashion similar to the decoration on the present *meiping*.

明十六世紀 五彩龍鳳紋梅瓶



1184

AN UNUSUAL BLUE AND WHITE DISH WITH FOLIATE RIM
 WANLI SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE IN UNDERGLAZE
 BLUE AND OF THE PERIOD (1573-1619)

The dish is decorated on the interior with a five-clawed dragon and a long-tailed phoenix amidst stylized clouds, the cavetto and the reverse are similarly decorated with two pairs of confronting dragon and phoenix.

5¾ in. (14.7 cm.) diam., cloth box

\$25,000-35,000

明萬曆 青花龍鳳紋花口盤 雙圈六字楷書款



(reverse)



1185

1185

TWO SMALL BLUE AND WHITE SQUARE BOXES AND COVERS

MING DYNASTY, 16TH-17TH CENTURY

The larger box is decorated on the flattened cover with a lady standing beside an incense burner in a garden scene, and the box is decorated with various treasures. The smaller box is decorated on the cover with a seated scholar, and the box is decorated with floral sprays.

2¼ in. (5.7 cm.), 1¾ in. (4.5 cm.) diam., Japanese wood boxes

(2)

\$4,000-6,000

明十六/十七世紀 青花人物紋小方盒兩件



1186

1186

A RARE BLUE AND WHITE PEACH-FORM EWER

CHONGZHEN PERIOD (1628-1644)

The peach-shaped ewer is decorated on each side in vibrant shades of blue with two peaches and blossoming branches, the body is surmounted by a flared lotus-form mouth, flanked by an upright S-scroll spout and a C-scroll handle joined to the body with applied leaf-form struts.

7¾ in (12 cm.) high, Japanese wood box

\$10,000-15,000

The present ewer is notable for its peach-form, as well as the charming and naturalistic decoration of fruits and leaves issuing from the twisted trunk which forms the stem. Compare a related teapot decorated with similar flying insects and fruiting, leafy branches, recovered from the Hatcher shipwreck (circa 1643), sold at Christie's Amsterdam, 14 March 1984, lot 56, and illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 360, no. 12:17. See, also, a peach-form ewer, also recovered from the Hatcher shipwreck, and illustrated by M. Beurdeley and G. Raindre, *Qing Porcelain: Famille Verte, Famille Rose*, London, 1987, p. 15. pl. 2.

明崇禎 青花桃式執壺

1187

A LARGE BLUE AND WHITE DOUBLE-GOURD VASE

WANLI PERIOD (1573-1619)

The heavily potted vase is decorated all over with *shou* character medallions amidst clouds, each facet of the lower body with a medallion of Shoulao seated beside an incense burner above a continuous band of breaking waves at the base, the upper bulb further decorated with four circular medallions containing a peach-bearing tree trunk twisted into the shape of a *shou* character.

22 7/8 in. (56.7 cm.) high

\$20,000-30,000

PROVENANCE

Private collection, Germany, acquired in the 1920s.
Nagel, Stuttgart, 8 May 2009, lot 46.

明萬曆 青花百壽大葫蘆瓶





(mark)



PROPERTY FROM A PEBBLE BEACH PRIVATE COLLECTION

1188

AN UNDERGLAZE BLUE-DECORATED YELLOW-GROUND SQUARE BOWL
JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1522-1566)

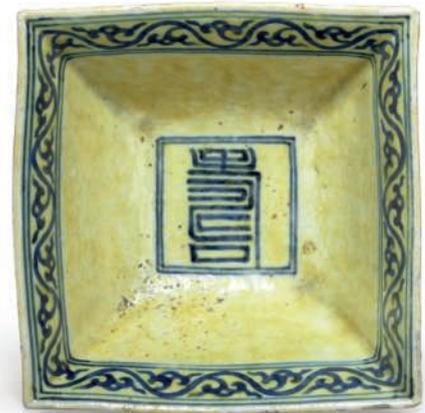
The bowl has deep, slightly rounded flaring sides. Each facet is painted in underglaze blue with an animated, five-clawed dragon with tufts of hair amidst sprigs of *lingzhi* fungus, and the center of the interior with a square medallion enclosing a stylized *shou* character below a foliate scroll at the rim, all within double blue line borders and reserved on a thin, pale lemon-yellow ground.

6 7/8 in. (15.6 cm.) across

\$10,000-15,000

A bowl of the same pattern and shape, formerly in the H. J. Oppenheim Collection, is illustrated by R. L. Hobson, *The Wares of the Ming Dynasty*, London, 1923, pl. 27 (top). Another example is illustrated in *The 15th Anniversary Catalogue*, Idemitsu Museum of Arts, Tokyo, 1981, p. 197, no. 811. An aubergine, green and yellow-decorated example is illustrated in *Chinese Porcelain: The S. C. Tianminlou Collection*, Hong Kong, 1987, Part I, p. 118, no. 70, where it is noted that square bowls of this type were popular during the Jiajing period and were decorated with other designs and color schemes, but their popularity declined after the Wanli period.

明嘉靖 黃地青花龍穿花紋方盃 六字楷書款



(interior)

ANOTHER PROPERTY

1189

A LARGE BLUE AND WHITE LOBED JAR

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

The six-lobed jar is decorated in the exterior with rows of stylized lotus flowers borne on foliate scrolling stems, above lappets at the spreading foot and below scrolling bands on the shoulder and neck.

12½ in. (32 cm.) high

\$60,000-80,000

Although large blue and white jars are well-known from the late Ming period, it is unusual to find such a large example which combines lobed sides with a flaring foot and lotus scroll decoration, such as that seen on the present jar.

A related Jiajing-marked lobed jar, but smaller than the present jar (20.5 cm. high), is illustrated in *Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming: The Huaihaitang Collection*, Hong Kong, 2012, p. 180, no. 39, and another smaller (16.7 cm. high) Jiajing-marked jar, decorated with lotus scroll, was sold at Christie's New York, 19-20 September 2013, lot 1296.

明嘉靖 青花纏枝蓮紋大罐 六字楷書款



(mark)





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1190

A LARGE FAMILLE VERTE DEEP BOWL
KANGXI PERIOD (1662-1722)

The bowl is decorated on the exterior with a continuous scene from the *Romance of Three Kingdoms* portraying Zhang Fei in a battle scene with warriors riding on horseback in a mountainous landscape, the interior with a hut set in a river landscape, all within a border of cartouches enclosing plants alternating with mythical beasts on a diaper ground.

13½ in. (33.3 cm.) diam.

\$6,000-8,000

PROVENANCE

Dr. H. Schieffer Collection, no. 86.
Ralph M. Chait Galleries, New York.

EXHIBITED

Amsterdam, Rijksmuseum, *Int. Tentoonstelling Van oude Kunst*, 1936.
清康熙 五彩三國人物故事圖大盃



(another view)

ANOTHER PROPERTY

1191

A FAMILLE VERTE FACETED VASE

KANGXI PERIOD (1662-1722)

Each tapering side is decorated with a mountainous landscape, one incorporating sampans in a river, one with a scholar riding a donkey, and one with two scholars in conversation, all below butterflies flitting amidst scattered flowers on the shoulder and neck, with a small square recess in the center of the unglazed base.

19 in. (48.2 cm.) high, cloth box

\$30,000-50,000

Compare the Kangxi-period *famille verte* faceted vase decorated with similar landscape scenes sold at Sotheby's New York, 20 March 2007, lot 804.

清康熙 五彩山水人物圖方瓶





PROPERTY FROM A PRIVATE MIDWEST COLLECTION

1192

AN UNUSUAL SMALL FAMILLE VERTE ROULEAU VASE

KANGXI PERIOD (1662-1722)

One side is decorated with two men walking beneath a black umbrella in a landscape, and the reverse with dense black bamboo.

7 $\frac{1}{8}$ in. (20 cm.) high

\$5,000-7,000

PROVENANCE

Frank Caro, New York, 1960s.

清康熙 五彩人物故事圖小棒槌瓶

ANOTHER PROPERTY

1193

**AN UNDERGLAZE-BLUE AND GREEN-GLAZED
YELLOW-GROUND 'GARLIC MOUTH' VASE**

KANGXI PERIOD (1662-1722)

The vase is decorated in underglaze blue and two shades of green with a continuous scene of fishermen in a mountainous river landscape, all set against a yellow ground.

9½ in. (23.2 cm.) high

\$8,000-10,000

PROVENANCE

F. Langweil Collection (according to label).

清康熙 黃地青花紫綠彩山水人物圖蒜頭瓶



(another view)



PROPERTY FROM THE ESTATE OF A LADY

1194

A FAMILLE VERTE 'RICE PRODUCTION' DISH
KANGXI PERIOD (1662-1722)

The dish is decorated with farmers sifting rice in a courtyard and a lady and a child inside a house in the background, accompanied by a poem describing the scene.

13 7/8 in. (35.2 cm.) diam.

\$6,000-8,000

The scene depicted on the present dish is number nineteen from the *Gengzhi tu* (Pictures of Ploughing and Weaving). This series was first made during the Song Dynasty as a set of forty-five scenes, as part of the didactics of teaching princes and officials the necessity of sericulture and farming. In the twenty-eighth year of the Kangxi reign (1689), the emperor ordered the court painter Jiao Bingzhen to produce an album based on this series. In the thirty-fifth year (1696), sets of wood block prints were produced based on Jiao Bingzhen's album, comprising twenty-three illustrations of farming and the same number of weaving.

清康熙 五彩耕織圖盤



PROPERTY FROM THE ESTATE OF A LADY

1195

A FAMILLE VERTE 'RICE PRODUCTION' DISH
KANGXI PERIOD (1662-1722)

The dish is decorated with a scene of a farmer fertilizing the rice in the foreground and another farmer carrying buckets of fertilizer in the background, accompanied by a poem describing the scene.

13¾ in. (35 cm.) diam.

\$8,000-12,000

The scene depicted on the present dish is number eight from the *Gengzhi tu* (Pictures of Ploughing and Weaving). For a discussion of this series, see lot 1194.

清康熙 五彩耕織圖盤



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

1196

A LARGE FAMILLE VERTE BOWL

KANGXI PERIOD (1662-1722)

The bowl is molded on the lower body with a band of petals which are decorated on the exterior with mythical beasts alternating with a variety of flowering plants and birds, all below a shaped, diagonally arranged panels enclosing various flowers growing amidst garden rocks, as well as butterflies and birds in flight. The center of the interior is similarly decorated within a barbed ten-petaled medallion below decorative bands at the rim. A seal mark within a double circle in underglaze-blue is on the base.

13 $\frac{1}{8}$ in. (33.3 cm.) diam.

\$7,000-9,000

PROVENANCE

John D. Rockefeller Jr. (1874-1960) Collection, New York.
Nelson A. Rockefeller (1908-1979) Collection, New York.
Ralph M. Chait Galleries, New York.

清康熙 五彩瑞獸花鳥圖大盃



(interior)



PROPERTY FROM A DISTINGUISHED AMERICAN
COLLECTION

1197

A FAMILLE NOIRE BEAKER VASE

KANGXI PERIOD (1662-1722)

The vase is decorated in polychrome enamels with birds amidst hydrangea branches on a black ground divided into three registers by narrow bands further decorated with hydrangea. Raised on a wood stand attached by painted clips.

17 in. (43.2 cm.) high, wood stand

\$12,000-18,000

PROVENANCE

John D. Rockefeller Jr. (1874-1960) Collection, New York.

Nelson A. Rockefeller (1908-1979) Collection, New York.

Ralph M. Chait Galleries, New York.

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

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

清康熙 墨地素三彩繡球花鳥紋觚式瓶



1198 No Lot



1199



1200

VARIOUS PROPERTIES

1199

A PAIR OF BLUE AND WHITE BOWLS
KANGXI PERIOD (1662-1722)

Each bowl is decorated on the exterior with two blossoming prunus trees against a washed background, all between bands of 'cracked ice and prunus' pattern, which is repeated in a medallion in the center and at the rim of the interior. An apocryphal Chenghua mark is inscribed on each base.

7 $\frac{7}{8}$ in. (20 cm.) diam.

\$6,000-8,000

清康熙 青花冰梅紋盤一對

(2)

1200

A BLUE AND WHITE BOWL
17TH CENTURY

The exterior is decorated with six flaming Buddhist wheels between decorative borders. The interior is similarly decorated. The base is inscribed with a Jiajing six-character mark in underglaze blue.

5 in. (12.7 cm.) diam.

\$5,000-7,000

A similar Jiajing-marked bowl was sold at Sotheby's Hong Kong, 22 May 1985, lot 83.

明十七世紀 青花輪花紋盤

1201

A BLUE AND WHITE MALLET VASE

KANGXI PERIOD (1662-1722)

The vase has a domed body and a tall cylindrical neck rising to a lipped rim, and is decorated with two stylized phoenixes grasping a ring in their beaks. The base is inscribed with an artemisia leaf.

7½ in. (19.1 cm.) high

\$10,000-15,000

A related Kangxi-period mallet-form blue and white vase in the Palace Museum, Beijing, is illustrated in *Qingdai yuyao ciqu*, vol. I, part II, Beijing 2005, pp. 102-3, no. 40. See, also, the similar vase, but incorporating copper-red in the phoenix decoration and bearing a *yu* (jade) mark on the base, from the Gordon Collection, sold at Christie's New York, 24 March 2011, lot 1150.

清康熙 青花雙陸尊





1202



1203



1204

PROPERTY FROM THE JAMES K. LI COLLECTION

1202
A SET OF FIVE BLUE AND WHITE TILES
 18TH CENTURY

Each hexagonal tile is finely painted in shades of blue with plants and riverscapes within a honeycomb border.

8 $\frac{3}{8}$ in. (21.3 cm.) diam. each

(5)

\$4,000-6,000

PROVENANCE

Maison Jansen, Sao Paulo, 1970s.

清十八世紀 青花瓷板五件

PROPERTY FROM THE JAMES K. LI COLLECTION

1203
A SET OF FIVE BLUE AND WHITE TILES
 18TH CENTURY

Each hexagonal tile is finely painted in shades of blue with plants and riverscapes within a honeycomb border.

8 $\frac{3}{8}$ in. (21.3 cm.) diam. each

(5)

\$4,000-6,000

PROVENANCE

Maison Jansen, Sao Paulo, 1970s.

清十八世紀 青花瓷板五件

PROPERTY FROM THE JAMES K. LI COLLECTION

1204
A BLUE AND WHITE RECTANGULAR TILE
 18TH CENTURY

The plaque is decorated in shades of blue with a tall willow tree beside a lake interspersed with lotus in various stages of bloom.

12 $\frac{3}{4}$ x 9 $\frac{1}{4}$ in. (32.5 x 23.5 cm.)

\$2,000-3,000

PROVENANCE

Monique Mardellis, London, 1970s.

清十八世紀 青花荷塘紋瓷板



1205 (two views)

ANOTHER PROPERTY

1205

A BLUE AND WHITE JARDINIÈRE
KANGXI PERIOD (1662-1722)

The heavily potted *jardinière* is decorated on the sides with a continuous river landscape in which figures are shown engaging in various pursuits including resting in pavilions nestled amidst forested mountains and against a waterfall. 12½ in. (31.8 cm.) diam.

\$8,000-12,000

PROVENANCE

J. T. Bradbury Collection, Charlotte, North Carolina.

清康熙 青花山水人物圖卷缸

PROPERTY FROM THE JAMES K. LI COLLECTION

1206

A BLUE AND WHITE BALUSTER JAR
KANGXI PERIOD (1662-1722)

The high-shouldered, tapering body is decorated in shades of blue with two leafy flowering trees amidst rock formations, birds, and insects.

9¼ in. (23.5 cm.) high

\$3,000-5,000

PROVENANCE

Collection of Ambassador Ti-Tsun Li (1901-1981), and thence by descent to the present owner.

清康熙 青花花鳥紋將軍罐



1206

VARIOUS PROPERTIES

1207

A BLUE AND WHITE 'PHOENIX TAIL' VASE
KANGXI PERIOD (1662-1722)

The baluster body and tall trumpet-shaped neck are decorated with continuous riverside landscape scenes each incorporating a solitary figure.

13 $\frac{7}{8}$ in. (35.3 cm.) high

\$8,000-12,000

清康熙 青花山水紋鳳尾尊



1208

A FINELY PAINTED MING-STYLE BLUE AND WHITE DISH
YONGZHENG PERIOD (1723-1735)

The dish is decorated in the Ming style with two birds perching on leafy branches bearing five-petaled flowers beside bamboo in the central medallion, encircled by a border of twelve lotus flowers on a continuous scroll in the well. The exterior is decorated with a composite floral scroll between classic scroll above the foot and key fret below the rim.

13 in. (33 cm.) diam.

\$40,000-60,000

A very similar blue and white dish, but of larger size (19¾ in.) is illustrated in the *Handbook of the Mr. and Mrs. John D. Rockefeller 3rd Collection*, Asia Society, New York, 1970, p. 83, and again by M. Medley, 'Blue-and-White and the Qing Dynasty', *T.O.C.S.*, London, vol. 51, 1986-7, pl. 16, where it is dated 18th century. Other related dishes include the example illustrated by Geng Baochang, *Ming Qing Ciqi Jianding*, Hong Kong, 1993, p. 45, fig. 53; one in the Palace Museum, Beijing, illustrated in *Kangxi. Yongzheng. Qianlong*, Beijing, 1989, pl. 11, where it is dated Yongzheng, and the dish of larger size (41 cm. diam.) sold at Christie's New York, 21 September 2004, lot 290.

清雍正 青花花鳥紋盤





1209

A VERY RARE MING-STYLE BLUE AND WHITE 'DRAGON' STEM CUP

KANGXI-YONGZHENG PERIOD (1662-1735)

The bowl with rounded sides rising from a tall flaring stem to a flaring rim is decorated on the exterior with two striding five-clawed dragons amidst clouds above breaking waves and rocks around the base and stem, the center of the interior with an apocryphal Xuande six-character mark within a double circle.

3¾ in. (9.6 cm.) diam.

\$60,000-80,000

PROVENANCE

Private collection, London.

For the Xuande-period prototype see the stem cup from the Ernest Thornhill Collection sold at Lyon & Turnbull Hong Kong, 31 May 2016, lot 84. A range of early Qing Ming-style porcelains bearing apocryphal Xuande marks, in the National Palace Museum, Taipei, are illustrated in *Ming Xuande Ciqi Tezhan Mulu*, Taipei, 1980, where examples of stem cups are illustrated, nos. 67, 71, 73 and 74.

清康熙/雍正 青花龍紋高足杯



(mark)



1210

A SMALL MING-STYLE BLUE AND WHITE CYLINDRICAL JAR

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

The cylindrical body is decorated in underglaze blue with simulated 'heaping and piling' with lotus sprays set within a star-pattern formed by ten rhomboid petals and reserved on a complex geometric pattern-ground, between a band of flower scroll on the shoulder and a band of crested waves above the foot.

4 in. (10 cm.) high, cloth box

\$18,000-25,000

PROVENANCE

Sotheby's Paris, 18 December 2012, lot 49.

清雍正 青花小壯罐 雙圈六字楷書款



(mark)

1211

**AN UNUSUAL COPPER-RED-
DECORATED MEIPING**

18TH CENTURY

The lower section is of trumpet-form and is decorated with foliate lappets above the foot and pendant jewelry, all in underglaze copper-red which has burnt to a dark reddish mushroom color. The upper section is shaped like a waterpot and decorated with the Eight Daoist Emblems tied with tassels amid cloud scrolls. The narrow neck has floral sprays above a band of key fret at the shoulder.

13¼ in. (33.5 cm.) high

\$50,000-70,000

PROVENANCE

Sotheby's Hong Kong, 26 November 1980,
lot 319.

清十八世紀 釉裏紅暗八仙紋瓶





PROPERTY FROM THE ESTATE OF A LADY

1212

TWO BLUE AND WHITE BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Each is decorated on the exterior with a band of bats suspending scrolling double-gourd vines between narrow bands of leafy scroll and lotus lappets. The interior similarly decorated with bats and double-gourds within a double circle.

5¼ in. (13.3 cm.) diam.

\$8,000-12,000

(2)



(mark)

Compare the pair of Yongzheng bowls with similar 'bats and gourds' pattern, but rendered in *famille rose* enamels, illustrated in *Sun Yingzhou de taoci shijie* (Sun Yingzhou's World of Ceramics), Beijing, 2005, pp. 212-213, no. 129.

清乾隆 青花福祿萬代紋盤兩件 六字篆書款

VARIOUS PROPERTIES

1213

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

The dish is decorated on the interior with three cranes grasping peach branches in their beaks amidst stylized clouds below a band of the Eight Buddhist Emblems and meandering leafy scroll, the exterior with waves and bats. A collector's mark, 'de', is incised on the base.

7¾ in. (19.7 cm.) diam., cloth box

\$15,000-18,000

清雍正 青花八吉祥紋仙鶴獻壽圖盤 雙圈六字楷書款



(reverse)



1214

A RARE LARGE DOUCAI/BRUSH POT

18TH CENTURY

The sides are decorated with a continuous scene of two attendants presenting lotus flowers to a group of three officials accompanied by an attendant holding a fan.

7¼ in. (18.6 cm.) diam.

\$15,000-20,000

Compare the *doucai* brush pot, also dated to the 18th century, decorated with a scene of the Tang poet Li Bai admiring the moon in the company of the Emperor Ming Huang in a fenced garden setting, sold at Christie's London, 14 May 2010, lot 649.

清十八世紀 鬥彩人物故事圖筆筒



(another view)





1215

A FINELY PAINTED SMALL *DOUCAI* 'CHICKEN' CUP

KANGXI PERIOD (1662-1722)

The cup has deep rounded sides rising to a very slightly everted rim. The exterior is decorated on two sides with a chicken and chicks, the scenes separated by blue rocks set amidst flowers. All are between blue borders, and an apocryphal Chenghua mark is on the base.

2 $\frac{3}{8}$ in. (6 cm.) diam.

\$20,000-30,000

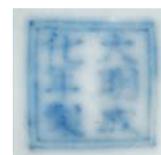
Porcelain decorated with the exquisite, subtle *doucai* enamels in the Chenghua period, were highly treasured both by the Ming and Qing courts. Few pieces rival the exacting quality of Chenghua 'chicken' cups which are finely potted and meticulously painted in soft enamels with a delightfully free and spontaneous scene of chickens tending to their chicks. While the theme of chickens is rarely used on porcelain decoration, a number of such cups were produced during the late Ming and Qing dynasties, in an attempt to recreate the fine and rare qualities of the famous prototype.

Compare the *doucai* 'chicken' cup of similar small size with apocryphal Chenghua mark, but dating to the Kangxi-Yongzheng period, sold at Christie's Hong Kong 31 May 2017, lot 3023.

清康熙 鬥彩小雞缸盃



(another view)



(mark)

1216

A WUCAI AND DOUCAI 'DRAGON' DISH

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

The dish is decorated in the center with a green-enameled five-clawed dragon reaching for a flaming pearl, below five striding five-clawed dragons in pursuit of pearls in underglaze blue below the gilt rim. The exterior is decorated with four phoenix in flight amid cloud scrolls.

7½ in. (20 cm.) diam.

\$15,000-18,000

Compare the similar Yongzheng-marked dish sold at Christie's London, 14 May 2013, lot 224.

清雍正 五彩龍鳳紋盤 雙圈三行楷書款



(reverse)





1217

AN IRON-RED-DECORATED DISH

KANGXI PERIOD (1662-1722)

The dish is decorated in the center with Shou (God of Longevity) seated holding a lingzhi beside a recumbent spotted deer, and a staff suspending a basket filled with peaches, all within a band of bats on the everted rim. The exterior is decorated with petal lappets and a leafy band with flowers. 7 $\frac{7}{8}$ in. (20 cm.) diam.

\$15,000-20,000

The present dish is replete with wishes for long-life and prosperity, including the God of Longevity, a deer, peaches, lingzhi fungus and bats. According to R. E. Scott in *For the Imperial Court: Qing Porcelain from the Percival David Foundation*, London, 1997, p. 48, such dishes were unlikely actually to have been used during the birthday celebrations, but were probably presented to guests as a gift.

Such dishes were made in sets, of which one type features incised characters surrounded by a similar border of iron-red bats: see, for example, a Kangxi-marked dish illustrated in *The Complete Collection of Treasures of the Palace Museum - Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, Shenzhen, 2009, p. 21, no. 18. Another type features a related composition of Shou (God of Longevity) decorated in the famille verte palette, such as the Kangxi-marked dish sold at Christie's New York, 16-17 September 2010, lot 1379. The present dish is particularly unusual in its exclusive use of shades of iron-red to depict Shou (God of Longevity).

清康熙 礬紅彩壽老圖盤



(reverse)



(interior of saucer)

1218

A VERY RARE IRON-RED-DECORATED SGRAFFIATO 'DRAGON' CUP AND SAUCER
 QIANLONG SIX-CHARACTER MARKS IN IRON RED WITHIN DOUBLE SQUARES AND OF THE PERIOD (1736-1795)

The cup is decorated with two iron-red five-clawed dragons above foaming waves on a white-enameled *sgraffiato* ground incised with waves. The saucer has a *shou* medallion within a raised rim in the center, encircled by two five-clawed dragons on a white-enameled *sgraffiato* ground and there are two further dragons on the underside.

4¾ in. (12 cm.) diam. the saucer; 2½ in. (6 cm.) diam. the cup, two cloth boxes

(2)

\$80,000-120,000

A similar iron-red and *sgraffiato* 'dragon' cup and saucer is illustrated in *Selected Porcelain of the Flourishing Qing Dynasty*, Hong Kong, 1994, pp. 276-77, no. 9, and another cup, lacking a saucer, also in the collection of the Palace Museum, Beijing, is illustrated in *Gutao Ciziliao Xuancui*, Beijing, 2005, p. 255, no. 225.

清乾隆 軋道礬紅加金彩龍紋小盃連托 雙方框六字楷書款



(marks)



QING PORCELAINS FROM
THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION

(LOTS 1219-1238)



PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1219

A PAIR OF AUBERGINE AND GREEN-GLAZED 'DRAGON' BOWLS

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1662-1722)

The exterior of each bowl is incised with two five-clawed dragons striding amidst flames and clouds in pursuit of flaming pearls above a band of waves crashing on rocks, enameled in aubergine on a bright green ground, the interior glazed white.

5 $\frac{1}{8}$ in. (13 cm.) diam.

\$15,000-25,000

PROVENANCE

Ralph M. Chait Galleries, New York.

清康熙 綠地茄皮紫雙龍趕珠紋盤一對 雙圈六字楷書款



(mark)

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1220

A FAMILLE VERTE JARDINIÈRE

KANGXI PERIOD (1662-1722)

The *jardinière* is thickly potted and decorated on the deep sides with four fish, swimming amidst other smaller fish and aquatic plants. A bronze stand is affixed to the base.

12½ in. (31.8 cm.) high

\$7,000-9,000

清康熙 五彩魚藻紋缸





PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1221

A PAIR OF SMALL *FAMILLE VERTE* AND UNDERGLAZE-BLUE DECORATED BOWLS
KANGXI PERIOD (1662-1722)

The exterior of each bowl is decorated on one side with a pair of birds perched on a green rock amidst roses and a *dianthus* outcrop accompanied by flowering branches, and on the reverse with two butterflies, all between blue decorative borders. The interior is centered by a flower head in underglaze blue and an apocryphal Chenghua mark is on the base.

3¼ in. (8.3 cm.) diam.

\$8,000-12,000

清康熙 五彩花鳥圖小盃一對

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION,
NEW YORK

1222

A WUCAI GU-FORM BEAKER VASE

KANGXI PERIOD (1662-1722)

Each register of the vase is decorated with blossoming peonies growing amidst blue rocks, with an addition of a pheasant in flight on the upper section, and with some gilt highlights.

21¾ in. (55.8 cm.) high

\$10,000-15,000

清康熙 五彩壽石花鳥圖觚式瓶



PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1223

A FAMILLE VERTE 'PRUNUS' 'MONTH' CUP

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

The cup is delicately enameled on one side of the exterior with a flowering prunus tree, narcissus and bamboo growing from a rocky outcrop, and the reverse with a ten-character poetic inscription referring to the scene, followed by a seal mark, *shang* ('appreciation').

2 in. (4.9 cm.) high

\$70,000-90,000

This small, exceptionally thinly potted cup is from one of the imperial sets of wine cups depicting the Flowers of the Twelve Months. A complete set of twelve month cups in the collection of the Percival David Foundation is illustrated by R. Scott in *Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain*, Percival David Foundation, London/Singapore, 1992, p. 113, no. 122.

Each of these cups was decorated in a particularly finely painted version of the *wucai* palette, with rocks and clumps of grass painted in a soft underglaze blue, while the majority of the decoration is rendered in overglaze *famille verte* enamels.

The status of these cups can perhaps be judged by the fact that at the end of the inscription, which accompanies the decoration on each cup, there is an underglaze blue seal character which reads: *shang*. This character may be translated as 'enjoy', for example to enjoy or appreciate the flowers depicted. However, in this context it is more probable that it should be translated as 'reward', with the implication of being bestowed by a superior (in this case the emperor) as a reward for meritorious service.

The current cup is representative of the 11th month of the Chinese lunar calendar, usually identified by the flowering prunus (*meihua*) tree growing from rocks amidst bamboo and narcissus.

The inscription reads:

Su yen xue ning shu, qing xiang feng man zhi ('The prunus blossom is pure like snow on the tree, its subtle fragrance moves like breeze through the branches.')

Cups from these 'Twelve Months' sets have always been greatly prized for their delicacy, the artistry of their decoration, and for the pleasing relationship between the designs and the poems chosen to complement them. If, in addition, they were received from the emperor as gifts in honor of services rendered to the throne, they would have been even more greatly treasured.

清康熙 五彩「梅花」花神盃 雙圈六字楷書款



(another view)



(mark)



PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1224

A FAMILLE VERTE 'APRICOT BLOSSOM' 'MONTH' CUP

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

The cup is delicately decorated on one side with a flowering apricot tree amidst grasses, rocks and plants, the reverse with a poetic inscription referring to the scene, followed by a single-character seal mark, *shang* (appreciation)

2 in. (4.9 cm.) high

\$25,000-35,000

The poetic inscription reads:

Qingxiang he suyu, jiase chu qingyan ('Its clear fragrance harmonizes with the scent of over-night rain, its beautiful color surpasses the brilliance of sunshine reflected off the haze.')

The couplet is taken from the poem, *In Reply to Zhangsun Yi for Sending me Apricot from Lanxi*, by the Tang dynasty poet Qian Qi (AD 710-780).

The flower depicted on this particular cup is apricot blossom (*xinghua*), the flower of the second lunar month. Since this was the month in which the imperial examinations were held, the apricot blossom has also become the 'successful candidate's flower', as well as being a symbol of a beautiful woman.

清康熙 五彩「杏花」花神盃 雙圈三行六字楷書款



(another view)



(mark)





1225

PROPERTY FROM THE ANNA-MARIA AND
STEPHEN KELLEN FOUNDATION, NEW YORK

1225

**A GLAZED WINE CUP WITH
CUT-OUT DECORATION**

YUYAN SHUWU FOUR-CHARACTER
HALLMARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE SQUARE, YONGZHENG-
QIANLONG PERIOD (1723-1795)

The finely potted cup is decorated with a delicate
cut-out band of flower sprays and covered inside
and out with a clear glaze that fills in the cut-out
design and ends in a neat line above the foot.

2¾ in. (7 cm.) diam.

\$15,000-20,000

A larger bowl with closely related decoration, but
with a Qianlong mark, is in the Palace Museum
Collection and illustrated in *Selected Porcelains
of the Flourishing Qing Dynasty at the Palace
Museum*, Beijing, 1994, p. 362, pl. 99. Compare,
also, a similarly decorated bowl and cover,
previously in the Mary Clark Thompson (1835-
1923) Collection, sold at *Collected in America:
Chinese Ceramics from the Metropolitan Museum
of Art*, Christie's New York, 15 September 2016,
lot 966.

清雍正/乾隆 白釉玲瓏花卉紋小盃
雙方框「浴硯書屋」楷書款



1225 (mark)



1226

1226

**AN IRON-RED AND GILT-DECORATED
BOWL**

KANGXI PERIOD (1662-1722)

The exterior is decorated with four carp and one
is in the center of the interior. An apocryphal
Zhengde mark is on the base.

6½ in. (15.6 cm.) diam.

\$4,000-6,000

清康熙 礬紅描金鯉魚紋盃

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1227

A RARE INCISED GREEN-GLAZED BOWL

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

The exterior is finely incised with a dense, continuous flower meander and covered with a lustrous, bright green glaze that also covers interior.

5½ in. (14 cm.) diam.

\$15,000-25,000

清雍正 綠釉刻纏枝花卉紋盃 雙圈六字楷書款



(mark)





PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1228

A PAIR OF CARVED CELADON-GLAZED PRICKET CANDLESTICKS

18TH CENTURY

Each candlestick has a domed base surmounted by a large drip-pan and a tapering cylindrical column that rises to a smaller drip-pan. The domed base and column are carved with bands of floral meander, and the larger drip pan with five bats, *wufu*.

11¾ in. (29.8 cm.) high

\$6,000-8,000

清十八世紀 青釉刻纏枝花卉五蝠紋燭臺一對

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1229

A DEHUA MULTI-ARMED FIGURE OF DOUMU

17TH-18TH CENTURY

The Daoist goddess is depicted seated in *vajrasana* on a lotus base with the primary hands in *anjali mudra* and the secondary hands radiating around her holding various attributes.

9½ in. (24.1 cm.) high

\$8,000-12,000

PROVENANCE

Ralph M. Chait Galleries, New York, 1962.

A similar figure is illustrated by R. Kerr and J. Ayers in *Blanc de Chine, Porcelain from Dehua*, Chicago, 2002, p. 53, fig. 3. Another example of this type is illustrated by P.J. Donnelly in *Blanc de Chine*, New York, pl. 99B and pp.172 and 173, where the author explains that this figure is often known as Doumu, the Daoist goddess of the Pole Star.

十七/十八世紀 德化白釉斗姥元君坐像



PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1230

A PEACHBLOOM-GLAZED AMPHORA, *LIUYE ZUN*

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

The elegant vase is covered in a glaze of crushed-strawberry-red color ending in a neat line where the biscuit body is exposed above the countersunk foot.

17 in. (43.2 cm.) high

\$40,000-60,000

PROVENANCE

I. H. Vogel, Philadelphia.
Ralph M. Chait, New York, 1956.

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

Similar Kangxi-market amphoras are in major institutions worldwide including the Palace Museum, Beijing; the Shanghai Museum; The Metropolitan Museum of Art; the National Palace Museum, Taipei; and the Baur Collection, Geneva. See, also, the example sold at Christie's New York, 15 September 2016, lot 918, from the Metropolitan Museum of Art, and formerly in the Mary Stillman Harkness (1874-1952) Collection.

清康熙 豇豆紅釉柳葉尊 六字楷書款



(mark)





PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1231

A SMALL CORAL-GROUND BOWL WITH SILVERED INTERIOR

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

The bowl is thinly potted with rounded sides rising from a small ring foot, the exterior covered with a deep reddish-orange enamel in contrast to the silvered interior.

3½ in. (8.7 cm.) diam.

\$6,000-8,000

PROVENANCE

Emil Baerwald Collection, New York.
Ralph M. Chait Galleries, New York, 1943.

EXHIBITED

Berlin, *Ausstellung Chinesischer Kunst*, Berlin, 1929, no. 843.

LITERATURE

Chinesische Kunst, Berlin, 1929, p.313, no. 843.

清雍正 外珊瑚紅內銀彩小盃 雙圈三行六字楷書款



(mark)

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1232

A RARE SMALL WHITE-GLAZED JAR AND COVER

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

The exquisitely potted vessel and cover are covered overall with a fine white glaze, except for the unglazed foot rim and the rim of the cover.

3½ in. (8.9 cm.) high

\$20,000-30,000

清雍正 白釉小蓋罐 雙圈六字楷書款



(mark)



PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1233

**A RARE TEADUST-GLAZED BRACKET-LOBED
'NARCISSUS BOWL'**

YONGZHENG FOUR-CHARACTER IMPRESSED SEAL MARK AND OF
THE PERIOD (1723-1735)

Finely potted after a Yuan-Ming-dynasty prototype, the vessel has shallow, rounded sides molded as six petals that rise to the everted bracket-lobed rim and is raised on three *ruyi*-shaped feet. The vessel is covered overall in an even, finely speckled olive-green, opaque glaze that thins to russet on the raised edges.

8 in. (20.2 cm.) diam.

\$40,000-60,000

PROVENANCE

Samuel T. Peters (1854-1921) Collection.
Estate of Mrs. Samuel T. Peters (1859-1943); Parke Bernet Galleries, New York, 15 October 1943, lot 143.

EXHIBITED

Metropolitan Museum of Art, New York, prior to 1943.



(mark)

Footed vessels of this type could be used for a number of purposes including as a washer, as a censer when filled with sand for the insertion of incense sticks, as bowls for growing narcissus bulbs, and as the stand for a flower pot of the same shape.

Vessels of this particular bracket-lobed shape with monochrome glazes were made during the Yongzheng period, reflecting the interest of the Yongzheng Emperor in the antique, as the shape is based on Yuan-Ming dynasty 'Numbered' Jun vessels of a related lobed shape, and all appear to have a monochrome glaze. Referencing the earlier Jun prototypes, the most-often seen monochrome glaze on these Yongzheng-marked vessels is of Jun-type, several of which have been published: one from the Qing Court Collection, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, pp. 196-7, no. 178, where it is described as a washer; one in the National Palace Museum, Taipei, is illustrated in *Qingdai danseyou ciqi*, Taipei, 1981, no. 84, where it is described as a pot stand; one illustrated by J. Ayers in *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pp. 155, no. 262, where it is described as a flower pot stand and is illustrated across from its matching flower pot; and one in the Walters Collection illustrated by S. Bushell in *Oriental Ceramic Art*, 1981, p. 90, fig. 126.

The more unusual monochrome glazes found on similarly shaped vessels include turquoise, as seen on a turquoise-glazed example, without a mark, but dated Yongzheng, illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods - The Zhuyuetang Collection*, Art Museum, The Chinese University of Hong Kong, 2005, p. 178, no. 105; 'eel-skin', as seen on the vessel sold at Christie's New York, 17 September 2008, lot 484; and teadust, as seen on the present vessel. As with the opaque Jun-type glazes, the shape lends itself especially well to the use of the opaque 'eel-skin' and teadust glazes, which thin to a russet color on the raised edges, creating an attractive contrast.

清雍正 茶葉末釉菱花式洗 四字篆書印款



(another view)





1234



1235

PROPERTY FROM THE ANNA-MARIA AND
STEPHEN KELLEN FOUNDATION, NEW YORK

1234

**AN INCISED YELLOW-GLAZED 'DRAGON'
BRUSH WASHER**

18TH CENTURY

The compressed *bombé* body raised on a tall foot is incised on the exterior with two four-clawed dragons chasing flaming pearls above waves, and is covered overall with a bright yellow glaze and incised with an apocryphal Xuande mark on the base.

6¼ in. (15.8 cm.) diam.

\$6,000-8,000

PROVENANCE

Isaac Voron Collection.

Allen J. Mercher Collection, no. 353.

Yamanaka and Co., New York, 1948.

清十八世紀 黃釉雙龍趕珠紋洗

1235

A LARGE BLUE-GLAZED BOTTLE VASE

18TH-19TH CENTURY

The heavily potted vase is covered in a rich blue glaze in contrast to the white mouth rim, interior and base.

19½ in. (49.5 cm.) high

\$4,000-6,000

清十八/十九世紀 藍釉長頸瓶

PROPERTY FROM THE ANNA-MARIA AND STEPHEN
KELLEN FOUNDATION, NEW YORK

1236

A LARGE LANGYAO VASE

KANGXI PERIOD (1662-1722)

The vase is covered with a crackled glaze of rich crushed strawberry color shading to a darker tone on the lower body and on the neck before thinning to a mushroom color below the white rim, with fine golden crackle suffusing the glaze on the interior of the neck and the pale blue-green-tinted glaze that covers the base. A French ormolu stand of a later date is affixed to the base.

17 in. (43.2 cm.) high

\$10,000-15,000

PROVENANCE

Parish-Watson & Co. Collection, New York.

Allen J. Mercher, New York, 1947.

清康熙 郎窯紅釉觀音瓶





PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1237

A COPPER-RED-GLAZED BOWL

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

The bowl is covered on the exterior with a glaze of soft, crushed-strawberry-red color ending in a line on the ring foot.

6 in. (15.3 cm.) diam.

\$10,000-15,000

清雍正 紅釉盤 雙圈六字楷書款



(mark)

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1238

A LARGE BLUE-GLAZED BOTTLE VASE

18TH-19TH CENTURY

The heavily potted vase is covered on the exterior with a deep blue glaze in contrast to the white mouth rim, interior and base.

19 in. (48.3 cm.) high

\$8,000-12,000

清十八/十九世紀 藍釉長頸瓶



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

1239

A LANGYAO BOTTLE VASE

KANGXI PERIOD (1662-1722)

The compressed body and foot are covered in a faintly crackled rich ruby-red glaze that pales to a greenish-white color below the rim of the neck. The greyish-white glaze of the interior and base have a more pronounced network of crackle.

11 $\frac{1}{2}$ in. (29.6 cm.) high, cloth box

\$60,000-80,000

PROVENANCE

J. M. Hu (1911-1995) Collection, acquired in Shanghai in the 1930s-1940s.

LITERATURE

H. D. Ling and E. T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. II, Hong Kong, 1950, pl. 91.

The term *langyao*, 'lang wares', derives its name from Lang Tingji, director of the official kilns at Jingdezhen between 1705-1712, who is credited with the revival of monochrome glazes and particularly copper-red glazes. The copper-red color is often considered the most challenging to regulate during the firing process as exactly the right conditions are required within the kiln to achieve the rich tones demonstrated by the present lot. Although copper-red was used successfully in the Ming dynasty, particularly in the Xuande period, the copper-red monochrome glazes seen in the Qing dynasty became even more refined and were of an exceptionally even and vibrant tone. The fine glaze and elegant form of the present vase exemplifies the skill of the Chinese potters under Lang Tingji.

Typical forms of *langyao* vases include a long-necked bottle vase form and a tall, high-shouldered vase, known as *Guanyin zun*. The present *langyao* vase has a particularly rare and elegant form. A *langyao* vase of similar form formerly in the Collection of Robert Hatfield Ellsworth was sold at Christie's New York, 19 March 2015, lot 420. Compare, also, the *langyao* vase of similar form, but with reduced, metal-bound rim and inscribed on the base with a poem by the Qianlong Emperor, sold at Sotheby's Hong Kong, 5 October 2016, lot 3648.

清康熙 郎窯寶石紅釉蒜頭尊



清康熙郎

窯寶石紅

觀蒜頭晉尊

一百十號

Made in China



PROPERTY FROM A DISTINGUISHED
AMERICAN COLLECTION

1240

**AN APPLE-GREEN CRACKLE-GLAZED
BOTTLE VASE**

18TH CENTURY

The vase is covered on the exterior with a transparent glaze of bright apple-green tone that is applied over greyish-white glaze suffused with black crackle which also covers the interior of the neck and the base.

13¼ in. (33.7 cm.) high

\$4,000-6,000

PROVENANCE

Mr. and Mrs. Ira Koger Collection.
Ralph M. Chait Galleries, New York.

LITERATURE

J. Ayers, *Chinese Ceramics, The Koger Collection*,
London, 1985, p. 172-3, no. 145.

清十八世紀 綠哥釉長頸瓶



(mark on cup)



VARIOUS PROPERTIES

1241

A RARE SMALL YELLOW-GLAZED CUP AND A GREEN AND YELLOW-GLAZED CUP STAND

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

The cup is delicately potted with thin flared sides, molded in low relief with a band of paired archaic phoenix, flanked on either side by flattened loop handles formed as archaic *chilong*, and is covered overall with a soft yellow glaze. The cup stand is enamelled in green on a yellow ground with two dragons amidst waves surrounding the central cup holder with outer wave border and chrysanthemum blossom highlighted in aubergine.

Cup: 3 in. (7.2 cm.) across, stands: 5¼ in. (13.2 cm.) long, cloth box

\$50,000-70,000

清康熙 黃釉雙龍耳小盃及黃地紫綠彩龍紋方盃托 小盃：雙圈六字楷書款



(another view)



1242

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

The bowl is incised with nine bats in flight above rocks and foaming waves on the exterior, and two bats surrounded by foaming waves in the interior central medallion. The bowl is covered inside and out with a soft sea-green glaze, thinning to white at the rim.

4¾ in, (12 cm.) diam., cloth box

\$40,000-60,000

A pair of Yongzheng-marked celadon-glazed 'bats' bowls of this unusual pattern was sold at Christie's Hong Kong, 28 May 2014, lot 3438.

清雍正 粉青釉暗花福海紋小盃 雙圈六字楷書款



(mark)



(interior)

1243

A LANGYAO VASE, PIPA ZUN
KANGXI PERIOD (1662-1722)

The vase is covered in a streaked, crackled glaze of rich, crushed-strawberry tone thinning to a pale celadon color at the rim, the base and interior of the neck are also covered with a transparent crackled glaze of pale celadon tone.
12 in. (30.5 cm.) high

\$50,000-70,000

The term *langyao* derives its name from Lang Tingji, director of the official kilns at Jingdezhen between 1705-1712, who is credited with the revival of monochrome glazes and particularly copper-red glazes. Compare, the slightly larger (36.6 cm. high) *langyao* pear-shaped vase dated to the Kangxi period in the Palace Museum, Beijing, illustrated in *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum*, Beijing, 1994, p. 118, pl. 81.

清康熙 郎窯紅琵琶尊



1244

A GE-TYPE MALLET-FORM VASE

QIANLONG SIX-CHARACTER SEAL-MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1735-1796)

The domed body rises gently to a slightly tapering cylindrical neck, all under a pale grey glaze suffused with a network of black crackle that continues over the rim and also covers the base. The bottom of the foot is covered with a brown dressing.

11¼ in. (28.6 cm.) high

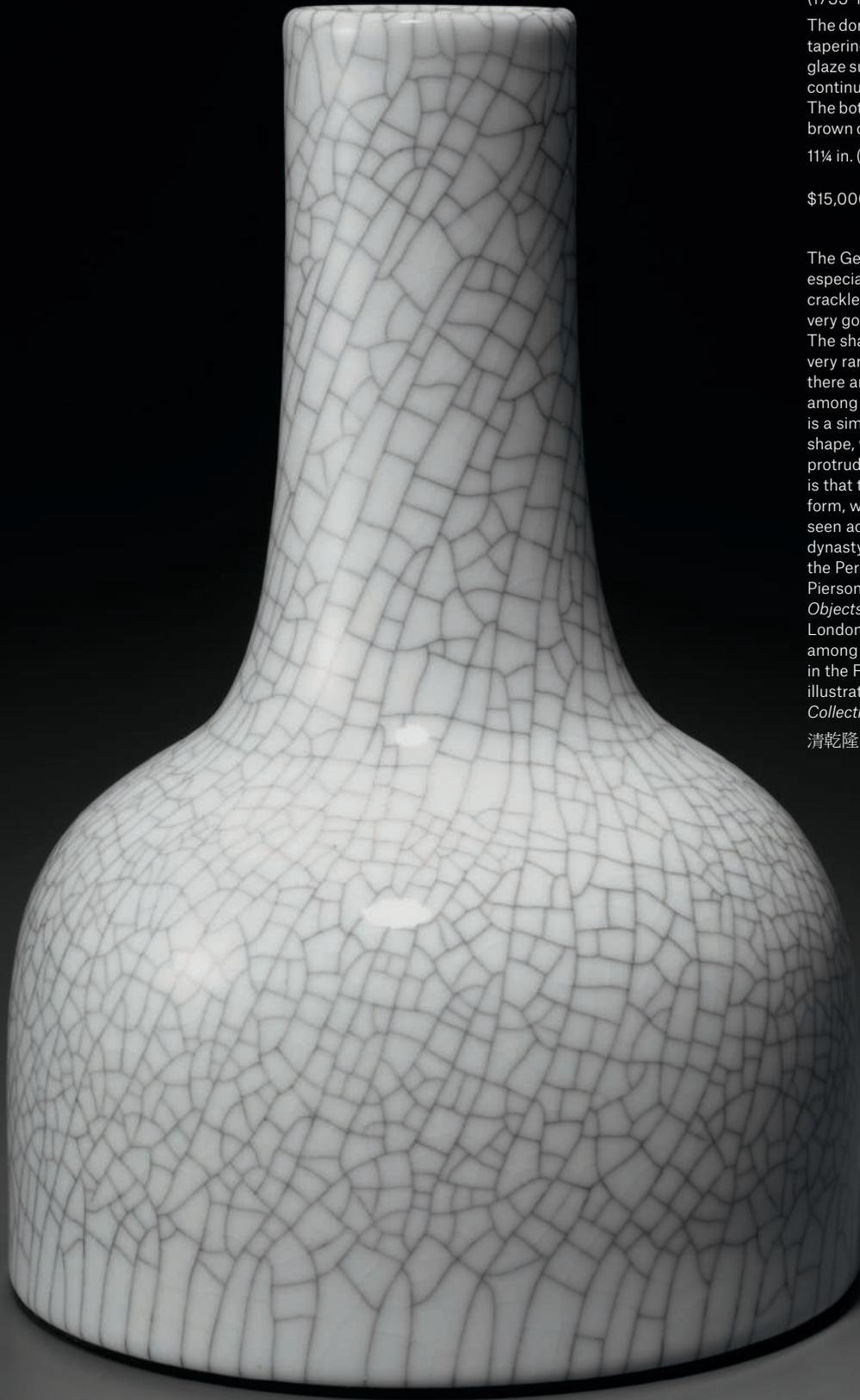
\$15,000-25,000

The Ge-type glaze on the current vessel is especially successful, reproducing the close crackle and slight translucency of the glaze to very good effect, even on the base of the vase. The shape and size of the current vase are both very rare. The shape is of particular interest since there are at least two possible sources from among ancient forms. It is possible that the shape is a simplified version of an ancient bronze bell shape, which had an elongated tubular handle protruding from the body. The other possibility is that the shape derives from the paper-mallet form, which has its origins in wood, but can be seen adapted as a ceramic vase among Song dynasty Ding wares, such as the example in the Percival David Foundation illustrated by S. Pierson and S. F. M. McCausland, *Song Ceramics: Objects of Admiration*, Percival David Foundation, London, 2003, pp. 20-1, no. 1. It also appears among Southern Song Guan wares, like the vase in the Freer Gallery of Art, Washington, D.C., illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 9, Tokyo, 1981, pl. 1.

清乾隆 仿哥釉馬蹄尊 六字篆書款



(mark)



VARIOUS PROPERTIES

1245

**A TEADUST-GLAZED PEAR-SHAPED
VASE**

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

The vase is covered overall with a thick, even glaze
of speckled yellowish-green color that also covers
the base.

13 in. (33 cm.) high

\$30,000-50,000

A similar teadust-glazed vase of this shape
and size in the Victoria and Albert Museum is
illustrated by R. Kerr, *Chinese Ceramics, Porcelain
of the Qing Dynasty, 1644-1911*, London, 1986, no.
25; and another is illustrated by R. Krahl, *Chinese
Ceramics in the Meiyintang Collection*, vol. 2,
London, 1994, pp. 256-57, no. 936.

清乾隆 茶葉末釉荸薺瓶 六字篆書刻款



(mark)



1246

A SUPERB TEADUST-GLAZED VASE, FANGHU

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

The body of rectangular section is molded on two sides with a slightly raised peach-shape panel, and the neck is flanked by two tubular handles. The vase is covered overall in an opaque glaze of finely mottled, dark yellowish-green color that continues into the interior and also covers the base surrounding the tortoise-shell-glazed mark, and the foot is covered with a dark wash.

11¼ in. (29.8 cm.) high, *zitan* stand, Japanese wood box

\$200,000-300,000



(mark)

Teadust *hu* vases of this particular form are relatively rare, and are more commonly found in *flambé* glaze. A very similar, Yongzheng-marked teadust example was sold at Christie's Hong Kong, 26 April 2004, lot 1091.

For the Song ceramic inspiration of this form, compare the vase with 'apricot leaf decoration' included in the National Palace Museum, Taipei, illustrated in *Catalogue of Sung Dynasty Porcelain in the National Palace Museum, Southern Sung Kuan Ware*, pl. 13, which is incised with a Qianlong poem on its base; and a Guan vase with indented corners on the neck in the Freer Gallery of Art, illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo, 1981, vol. 9, no. 44.

清乾隆 茶葉末釉杏圓貫耳方壺 六字篆書刻款



(another view)





1247

THE PROPERTY OF A GENTLEMAN

1247

A CLAIR-DE-LUNE-GLAZED VASE
19TH CENTURY

The vase has a sloping shoulder, and the neck is flanked by two *ruyi* handles tapering to the flared mouth and raised on a spreading foot. The vase is covered in a pale sky-blue glaze.

7¾ in. (19.7 cm.) high

\$6,000-8,000

PROVENANCE

Michael L. Vermeer, Atlanta, Georgia.

清十九世紀 天藍釉雙耳瓶



1248

ANOTHER PROPERTY

1248

A COPPER-RED GLAZED VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The vase is covered on the exterior with a glaze of deep red tone that pales to mushroom below the mouth rim and pools to a darker shade at the edge of the foot in contrast to the white interior and base. The base is drilled through the seal mark.

9 in. (22.9 cm.) high

\$10,000-12,000

清乾隆 紅釉荸薺瓶 六字篆書款

PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD TO BENEFIT
THE WETHERSFIELD FOUNDATION

1249

A CELADON-GLAZED DOUBLE-GOURD VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1736-1795)

The elegant vase is covered in a glaze of pale sea-green color ending in a neat line at the slightly rounded,
unglazed foot encircling the countersunk base which is also covered in a celadon glaze.

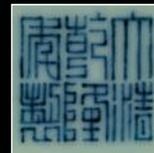
12 in. (30.5 cm.) high

\$18,000-25,000

PROVENANCE

Long Sang Ti Co., Inc., New York, October 1957.

清乾隆 粉青釉葫蘆瓶 六字篆書款



(mark)



VARIOUS PROPERTIES

1250

A GUAN-TYPE CONG-FORM VASE

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1796-1820)

The vase is molded on each side with the Eight Trigrams and covered overall in a glaze of pale green tone except for the foot rim with a brown dressing.

11¼ in. (28.6 cm.) high

\$20,000-30,000

清嘉慶 仿官釉琮式瓶 六字篆書款



(mark)



1251

A FLAMBÉ-GLAZED VASE

JIAQING INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1796-1820)

The body of deep bowl shape with a tapering shoulder rising to a cylindrical neck and raised on a spreading base, the neck applied with scrolling handles, all under a purple and turquoise glaze running in streaks to the foot.

8¾ in. (22 cm.) high

\$20,000-30,000

PROVENANCE

Christie's London, 3 November 2009, lot 220.

清嘉慶 窯變釉雙耳瓶 六字篆書刻款



(mark)



1252

A RARE GE-TYPE LOBED TRIPOD WASHER

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The washer is finely potted and modelled after a Song prototype with a broad flat base supported on three globular feet, rising to steep bracket-lobed sides with a slightly everted rim. The washer is covered in a grey glaze with a web of fine 'iron-wire' crackles. The underside of the base has sixteen spur marks.

9 in. (22.8 cm.) wide

\$150,000-200,000

PROVENANCE

E.T. Hall (1924-2001) Collection, no. 265.

Christie's London, 13 May 2014, lot 408.

Sometimes called 'bulb bowls', these tripod vessels were based on Song prototypes, such as the brush washers in the Palace Museum, Taipei, included in the *Exhibition of Sung Dynasty Kuan Ware*, 1989, nos. 135-143.

As a result of keen imperial interest in antiquarianism by the Yongzheng and Qianlong Emperors, Song crackled glazes of *Ge* and *Guan* type were often copied during the Qing dynasty, and a small number of vessels of the same shape as the current washer have been preserved. A *Ge* or *Guan*-type washer with a Yongzheng mark, formerly in the Carl Kempe Collection, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 8, Museum of Far Eastern Antiquities, Stockholm, Tokyo/New York San Francisco, 1982, no. 274. Interestingly, at some point in the past, an attempt may have been made to pass off a similar example in the Victoria and Albert Museum as a Song original, as the mark had been ground off the base of the vessel, which is illustrated by W. B. Honey in *The Ceramic Art of China and Other Countries of the Far East*, London, 1954, pl. 43B. A Qianlong-marked example with *Ge*-type glaze, from the J.M. Hu and Robert Chang Collections, was included in the *Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 1993, no. 62. It is clear that this lobed tripod form was much appreciated with crackled glazes, and even appears with a *Ru*-type glaze in the Qianlong reign. An example of this *Ru*-type in the collection of the Nanjing Museum is illustrated in *The Official Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 334.

清乾隆 仿哥釉葵口洗 六字篆書款



(mark)



(another view)





1253

1253

**A SMALL TEADUST-GLAZED WATER POT
18TH CENTURY**

The finely potted globular vessel is covered overall in an opaque speckled, dark olive-green glaze except for the unglazed bottom of the foot which is covered with a black dressing.

3 in. (7.6 cm.) diam., Japanese wood box

\$3,000-5,000

清十八世紀 茶葉末釉水丞



1254

1254

**A CRACKLE-GLAZED VASE
18TH CENTURY**

The quadrilobed vase is flanked by a pair of lug handles and covered overall with a greyish-white glaze suffused with fine crackle, probably in imitation of painted enamels on metal. The mouth rim and foot ring are covered with a brown dressing.

6¼ in. (15.9 cm.) high

\$4,000-6,000

PROVENANCE

Mrs. Samuel T. Peters (1859-1943) Collection, New York; Sotheby's Parke-Bernet, 15 October 1943, lot 93.

Millicent A. Rogers (1902-1953) Collection (according to label).

清十八世紀 仿哥釉瓜棱貫耳瓶

PROPERTY FROM THE BLAIR FAMILY

1255

A TEADUST-GLAZED VASE

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

The vase has a compressed body and cylindrical neck and is covered overall with an opaque glaze of finely mottled dark yellowish-green color that continues into the interior and also covers the base surrounding the tortoise-shell-glazed mark. The foot is covered with a dark wash.

13 $\frac{1}{2}$ in. (33.3 cm.) high

\$10,000-15,000

清乾隆 茶葉末釉荸薺瓶 六字篆書刻款



(mark)



VARIOUS PROPERTIES

1256

A RARE CLAIR-DE-LUNE GU-SHAPED VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1736-1795)

The spreading foot and central section are applied with four flanges while the trumpet-shaped neck is left plain, and the vase is covered overall under an even soft sky-blue glaze. The foot ring has a dark brown dressing.

11 $\frac{7}{8}$ in. (27.3 cm.) high

\$120,000-180,000

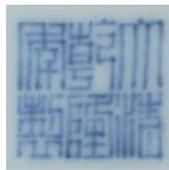
PROVENANCE

Private collection, Hong Kong.

The form of the present vase is based on the bronze ritual wine vessels known as *gu* from the Shang and Zhou periods. The form enjoyed further popularity as the inspiration for Song-dynasty imperial wares, including ceramics covered with Guan and Ge glazes, notable for their pale greyish-blue color and distinctive crackle, often finished on the foot with a brown dressing. The present vase reflects this rich history, in its conscious imitation of earlier forms and glazes.

Compare a pair of smaller (17.2 cm. high) Qianlong flanged *gu*-shaped vases with Ru-type glaze illustrated in *Qing Imperial Monochromes - The Zande Lou Collection*, Shenzhen, 2005, no. 26, where the author notes that according to records, Tang Ying was ordered by the Qianlong Emperor to fire some flanged *gu* vases, based on drawings prepared by draftsmen in the Imperial Household Workshops. A Qianlong-marked vase of similar form, but covered in a Guan-type glaze was sold at Christie's New York, 17 March 2017, lot 1244.

清乾隆 天藍釉花瓶 六字篆書款



(mark)





1257

1257

A BLUE-GLAZED CONG-FORM VASE
 GUANGXU SIX-CHARACTER MARK AND OF
 THE PERIOD (1875-1908)

The square vase is flanked by a pair of molded elephant-head-and-ring-handles and is covered overall with a lustrous, deep sapphire-blue glaze thinning slightly on the edges.

11½ in. (29 cm.) high

\$8,000-12,000

清光緒 藍釉琮式瓶 六字楷書款



1257 (mark)



1258

PROPERTY FROM A PRIVATE CHICAGO COLLECTION

1258

A FLAMBÉ-GLAZED BOTTLE VASE
 18TH CENTURY

The heavily potted vase is covered overall in a rich purplish glaze with characteristic blue streaks draining to mushroom at the rim.

13½ in. (34.6 cm.) high

\$8,000-12,000

PROVENANCE

Spink and Son Ltd., London (according to label).

清十八世紀 窯變釉荸薺瓶

VARIOUS PROPERTIES

1259

A LARGE MOLDED AND INCISED CELADON-GLAZED BOWL

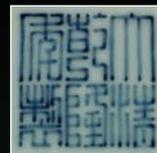
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1736-1795)

The bowl is finely incised on the interior with a peony spray in the central medallion, surrounded by a peony scroll under a keyfret band, the exterior molded and carved with a further band of scrolling peony between bands of archaic scroll and key fret. The bowl is covered overall with a pale celadon glaze thinning to a pale tone at the rims and on the decorative motifs while pooling at the recesses.

10¼ in. (26 cm.) diam., cloth box

\$40,000-60,000

清乾隆 粉青釉內刻外印纏枝牡丹紋大盃 六字篆書款



(mark)





1260

1260

**A SMALL BLUE-GLAZED
POMEGRANATE-FORM VASE**

HAORAN TANG HALL MARK IN
UNDERGLAZE BLUE, DAOGUANG PERIOD
(1821-1850)

The vase is finely potted with a globular body rising to a waisted neck that supports a flared mouth in the form of five barbed sepals, the exterior is painted with a white slip on one side to depict a flowering branch and a smaller branch on the other side, and is covered overall with a lustrous pale blue glaze except for the unglazed foot ring.

3¼ in. (7.7 cm.) high, cloth box

\$7,000-9,000

Compare a very similar pomegranate-form vase with this hall mark illustrated in *Zijin Cheng de jiyi: tushuo qingong ciqi dangan* (Memories of the Forbidden City: Illustrated Catalogue of the Qing Palace Records of Porcelains), Beijing, 2016, p. 66-67, no. 29, and another pair was sold at Sotheby's New York, 20 March 2012, lot 247.

清道光 天藍釉花卉紋石榴尊 「浩然堂」楷書款



1260 (mark)



1261

1261

A DEHUA BEAKER VASE
18TH-19TH CENTURY

The vase of *gu* form has a raised central section and is covered overall with a white glaze, except for the foot ring.

14 in. (35.5 cm.) high

\$6,000-8,000

清十八/十九世紀 德化白釉觚式瓶

PROPERTY FROM A PEBBLE BEACH PRIVATE COLLECTION

1262

A PAIR OF YELLOW-GLAZED JARS AND COVERS

DAOGUANG SIX-CHARACTER INCISED SEAL MARKS AND OF THE PERIOD (1821-1850)

Each jar has a high-shouldered body tapering to a shallow foot, and a domed cover with everted rim and small round finial. Both are covered overall with a glaze of pale yellow tone.

12½ in. (31.7 cm.) high

\$20,000-30,000

(2)



(mark)

One of a pair of similarly glazed jars and covers with the same unusual large incised Daoguang seal mark is illustrated by J. Ayers, *The Baur Collection, Chinese Ceramics*, vol. 3, Geneva, 1972, nos. A 457 and 458, and the mark on one of these jars is illustrated in *Sekai toji zenshu*, vol. 15, Tokyo, 1983, p. 208, no. 295. See, also, the similar pair of Daoguang-marked jars, but lacking covers, sold at Christie's New York, 22 March 2007, lot 377.

The shape and color of these Daoguang covered jars is most likely based on earlier Ming dynasty prototypes, such as the Jiajing example in the Percival Foundation, London, illustrated in *Sekai toji zenshu*, *op. cit.*, p. 196, pl. 257.

清道光 黃釉蓋罐一對 雙方框六字篆書款





QING PORCELAINS FROM A
PRIVATE CHICAGO COLLECTION
(LOTS 1263-1268)





(mark)



PROPERTY FROM A PRIVATE CHICAGO COLLECTION

1263

AN UNDERGLAZE BLUE AND COPPER-RED 'IMMORTALS' BOWL
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The bowl has gently rounded sides rising from a short, slightly tapered foot. The interior is painted in underglaze blue with Shou-lao standing beside a spotted deer against a background of underglaze copper-red waves. The exterior is decorated with the Eight Daoist Immortals in underglaze blue reserved on a ground of similar copper-red waves.

8¾ in. (22.3 cm.) diam.

\$12,000-18,000

PROVENANCE

Collection of Chin Hai Wang, acquired in Taiwan before 1964, and thence by descent within the family.

清乾隆 青花釉裏紅八仙過海紋大盃 六字篆書款



(another view)

PROPERTY FROM A PRIVATE CHICAGO COLLECTION

1264

A RARE BLUE AND WHITE 'DEER AND CRANE' VASE

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

The elegantly shaped vase is decorated on each side of the body with a deer grasping a sprig of *lingzhi* in its mouth and standing below a tree, with a crane perched towards the top and two bats in flight to one side, all between borders of *ruyi* heads above and petal lappets below. The slightly tapered neck is decorated with bats and lotus blossoms, flanked by a pair of angular scroll handles beneath the slightly everted rim.

12½ in. (31.7 cm.) high

\$50,000-80,000

PROVENANCE

Collection of Chin Hai Wang, acquired in Taiwan before 1964, and thence by descent within the family.

清嘉慶 青花鹿鶴同春圖雙耳瓶 六字篆書款



(mark)





PROPERTY FROM A PRIVATE CHICAGO COLLECTION

1265

A CELADON-GLAZED BARREL-FORM VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The ovoid sides are molded with two bands of bosses and a pair of mythical-beast masks, each suspending a mock ring handle, and is covered overall with a soft greyish-green glaze. An unglazed ring surrounds the recessed base inscribed with the reign mark.

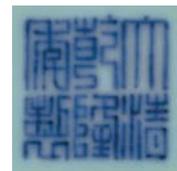
6¼ in. (16 cm.) high

\$10,000-15,000

PROVENANCE

Collection of Chin Hai Wang, acquired in Taiwan before 1964, and thence by descent within the family.

清乾隆 豆青釉鼓釘罐 六字篆書款



(mark)

PROPERTY FROM A PRIVATE CHICAGO COLLECTION

1266

A SLIP-DECORATED CELADON-GLAZED VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The globular body is decorated in white slip with two roundels, each formed of a descending bat suspending a chime above a peach spray, separated by vertical borders comprising tendril and *ruyi* heads. The tall cylindrical neck is similarly decorated with bats above lotus blossoms and lozenges and flanked by a pair of *kui* dragon handles below the upright rim. It is covered overall in a pale celadon glaze.

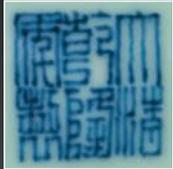
14¼ in. (36 cm.) high

\$10,000-15,000

PROVENANCE

Collection of Chin Hai Wang, acquired in Taiwan before 1964, and thence by descent within the family.

清乾隆 豆青釉澀粉福壽紋螭耳瓶 六字篆書款



(mark)



PROPERTY FROM A PRIVATE CHICAGO COLLECTION

1267

AN IMPERIAL INSCRIBED LIME-GREEN-GROUND FAMILLE ROSE QUADRILOBED TRAY
JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

The quadrilobed tray is inscribed in iron red within a cartouche of conforming shape with an imperial poem followed by a *dingsi* cyclical date corresponding to 1797, succeeded by the two characters *yuzhi* and two seals, *Jia* and *Qing*. The well is decorated with a band of detached composite floral sprays, beneath a further band of floral sprays of larger size on the sides, which is repeated on the exterior. The base is covered with a lime-green enamel reserving the reign mark in the centre.

6% in. (16.3 cm.) wide

\$20,000-30,000

PROVENANCE

Collection of Chin Hai Wang, acquired in Taiwan before 1964, and thence by descent within the family.

The poem, composed by the Jiaqing Emperor, praises the pleasure of drinking tea and appears on tea trays and tea pots of different palettes, and is translated by S.W. Bushell in *Oriental Ceramic Art*, London, 1981, p. 239.

清嘉慶 粉彩御題詩海棠形洗 礬紅六字篆書款



(mark)





PROPERTY FROM A PRIVATE CHICAGO COLLECTION

1268

A PAIR OF WUCAI 'DRAGON AND PHEONIX' BOWLS

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each bowl is enameled on the exterior with two scaly dragons in pursuit of a flaming pearl, alternating with descending long-tailed phoenixes, all amidst meandering leafy scrolls. The interior is further decorated with a central medallion enclosing a dragon in pursuit of a flaming pearl.

6¼ (15.9 cm.) diam.

\$25,000-35,000

(2)



(mark)

PROVENANCE

Collection of Chin Hai Wang, acquired in Taiwan before 1964, and thence by descent within the family.

清道光 五彩龍鳳紋盃一對 六字篆書款



VARIOUS PROPERTIES

1269

A FAMILLE ROSE QUADRILOBED JARDINIÈRE

QIANLONG PERIOD (1736-1795)

The *jardinière* has four lobed sides and is decorated on each side with a pair of pink-enameled confronted *chilong* flanking a lotus flower beneath a stylized gilt *shou* character, amidst floral and foliate scrolls on a blue ground. The *jardinière* is raised on four *ruyi*-shaped feet and the flattened, slightly everted rim is decorated with floral scrolls. The base is covered with blue enamel and the interior with turquoise enamel.

7 $\frac{1}{8}$ in. (20 cm.) wide

\$12,000-18,000

清乾隆 粉彩螭龍捧壽紋花盆

1270

A FAMILLE ROSE AND GILT TURQUOISE-GROUND BOWL

QIANLONG SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1736-1795)

The exterior is decorated in imitation of *cloisonné* enamel with four large lotus blossoms alternating with four smaller lotus flowers each above three peaches, all borne on foliate scrolls against a turquoise enamel ground.

6 $\frac{1}{2}$ in. (16.9 cm.) diam.

\$60,000-80,000



(mark)

Ceramicists from the official workshops were encouraged to experiment, and the technique of porcelain imitating other materials found favor with the emperor Qianlong, who was fascinated with the curious and archaic. The designs outlined in gilt against turquoise on the present bowl produce the effect of porcelain imitating *cloisonné* enamel. In *cloisonné* enamel, raised lines are applied to create 'cloisons' on the body of a metal vessel which are then filled in with colored glass paste and fired. On the present bowl, the gilt outlines enclose enameled colors in simulation of the *cloisonné* effect.

清乾隆 松石綠地粉彩番蓮紋盤 磬紅六字篆書款





ANOTHER PROPERTY

1271

**A LARGE YELLOW-GROUND FAMILLE
ROSE TRIPOD CENSER**

QIANLONG SIX-CHARACTER SEAL MARK IN
IRON RED AND OF THE PERIOD (1736-1795)

The censer is sturdily potted and enameled on the body with the Eight Buddhist Emblems amidst lotus flowers and tendrils extending onto the cabriole legs, all beneath a band of *ruyi*-heads on the shoulder, and is flanked by a pair of upright curved handles. The waisted neck is encircled by floral scroll below a key-fret band on the galleried rim which is interrupted on one side by the reign mark inscribed in a horizontal line.

14½ in. (36.8 cm.) high

\$40,000-60,000

Compare the Qianlong mark-and-period tripod censer of slightly larger size (38.7 cm. high) with similar decoration, but reserved on a white ground, from the collection of Dr. Gordon and Dr. Rosemary Fryer, sold at Christie's London, 14 May 2013, lot 226.

清乾隆 黃地粉彩八吉祥紋沖耳爐
磬紅六字篆書橫款



PROPERTY FROM THE ESTATE OF SEVERIN FAYERMAN

1272

A FAMILLE ROSE 'HUNDRED DEER' HU-FORM VASE

GUANGXU PERIOD (1875-1908)

The vase is decorated with the 'Hundred Deer' motif, depicting deer and their young, grazing, gamboling and resting in a lush landscape, amidst pine and peach trees, *lingzhi*, and a meandering stream flowing through blue-shaded rock formations from high mountains in the distance. A pair of gilt-highlighted coral-red dragon-scroll handles flank the shoulder. An apocryphal Qianlong seal mark is on the base.

17½ (44.5 cm.) high

\$15,000-25,000

清光緒 粉彩百鹿尊





VARIOUS PROPERTIES

1273

A FAMILLE ROSE VASE-FORM WALL VASE

QIANLONG SIX-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1736-1795)

The center of the body is inscribed and decorated with an imperial poem eulogizing wall vases by Emperor Qianlong, followed by two iron-red seals, *weijing* and *weiyi* ('be pure, be of one mind') within a gilt border between a pair of iron-red bats, all within a network of lotus scrolls, below the neck decorated with a gilt *shou* character at the center between a pair of tubular iron-red handles in iron-red with gilt floral scroll. The flat reverse is decorated with scattered flower-heads.

9¼ in. (23.5 cm.) high

\$20,000-30,000

PROVENANCE

Offered at Christie's Hong Kong, 1 October 1991, lot 991.

The Imperial poem inscribed on the present wall vase is recorded in *Siku Quanshu* (The Complete Library of the Four Treasures). It was also recorded that Emperor Qianlong composed this poem in the *wuyin* year (1758) to express the delight he enjoyed while seeing a wall vase filled with a flower hanging inside of his sedan chair on his way to a hunting trip.

清乾隆 粉彩御製詩福壽雙全壁瓶 礬紅單行六字篆書款



(mark)



1274

**AN IRON-RED-ENAMELLED AND GILT-
DECORATED DAJI WALL PLAQUE**
18TH CENTURY

The plaque is molded in the form of a double-gourd supported on an ornate wood-simulated stand, and tied at the narrow waist with a turquoise-enamelled sash, all below a large gilded bat at the mouth rim. The upper body is gilded with the character *da* within a medallion surrounded by five blue-enamelled bats against a gilded brocade and iron-red ground, and the lower body is similarly decorated with the character *ji*.

13¾ in. (35 cm.) high

\$8,000-12,000

PROVENANCE

Shreve, Crump and Low, Inc., Boston, 1983.

Compare the nearly identical plaque dated to the Qianlong period illustrated in *Yinliuzhai shuoci yizhu* (Commentary on Porcelain from the Studio of Drinking Streams), Beijing, 2005, p. 424, fig. 9-15.

清十八世紀 珊瑚紅地粉彩描金「大吉」葫蘆瓷板

1275

A PAIR OF UNUSUAL LIME-GREEN AND IRON-RED-DECORATED DISHES

JIAQING SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1796-1820)

Each dish is decorated with four iron-red medallions containing a *xi* character surrounded by four lime-green-enameled larger lotus flowers and sixteen smaller flowers borne on foliate scrolls. The exterior is decorated in iron red with five bats in flight.

7¾ in. (19.7 cm.) diam.

\$18,000-25,000

清嘉慶 綠彩加礬紅番蓮捧壽紋盤一對 礬紅六字篆書款

(2)



(mark)





1276

A LARGE FAMILLE VERTE 'PHOENIX-TAIL' VASE
19TH CENTURY

The body is decorated with alternating shaped panels containing Buddhist lions and flowers, reserved on a red ground with floral meander between decorative borders, and further decorated on the shoulder with shaped panels containing four-clawed dragons and *shou* characters reserved on a diaper cell ground. The tall trumpet-form neck is decorated with floral meander on a vibrant green ground.

29 in. (73.7 cm.) high

\$8,000-12,000

清十九世紀 五彩花卉紋鳳尾尊

1277

**A LARGE DAYAZHAI/YELLOW-GROUND GRISAILLE-
DECORATED JARDINIÈRE**

GUANGXU PERIOD (1875-1908)

The sides are decorated in *grisaille* enamels on a yellow ground with flowering and leafy peony branches beside a *dayazhai* mark in an oval cartouche encircled by two dragons contesting a pearl above crashing waves, below bands of key fret and flower scrolls. The flattened rim is decorated with bats and interlocking cash alternating with *shou* characters and the base is drilled for drainage.

14 $\frac{1}{2}$ in. (37.2 cm.) diam., cloth box

\$15,000-18,000

清光緒 黃地墨彩牡丹紋花盆 礬紅《大雅齋》楷書款



(another view)



PROPERTY OF A LADY

•1278

A TRANSFERWARE BOTTLE VASE, YUHUCHUNPING
DATED BY INSCRIPTION TO RENXU (1982), 'DAFENGTANG' SEAL
MARK WITHIN A SQUARE IN UNDERGLAZE BLUE

The elegant vase is decorated with a branch of blossoming prunus and a poem referring to the scene, followed by a cyclical date *renxu* (1982), a signature, Zhang Yuan, and two read seals, 'Zhang Yuan' and 'Daqian fu'.

9 in. (22.8 cm.) high

\$6,000-8,000

PROVENANCE

By repute, collection of Peter Chen (c.1939-2016), El Cerrito, California, son of Chen Cheng (1897-1965), Vice President of the Republic of China (1954-1965).

The seal mark on the base of the vase, Dafengtang, was the hallmark of Zhang Daqian (Chang Dai-chien, 1888-1983). Well-known for his accomplishment in classic as well as modernist/expressionist Chinese ink paintings, Zhang has become one of the most successful artist in the world.

This vase belonged to a group of identical vases made by the Taiwanese potter Tsai Hsiao Fang (b. 1938) around 1982, under the commission of Zhang as souvenirs to his families and close friends. A self-proclaimed *meichi*, 'an addict to prunus,' Zhang's penchant for prunus is evident from on the giant boulder once placed in his garden inscribed with his own inscription titled *Meiqiu* (Prunus hall) and the prunus trees surrounding it, as well as in his paintings, such as the one shown on the present vase. The painting and calligraphy on the body of the vase are by the artist's hand and were then transfer-printed to the surface of the vase.

An identical vase, previously in the Zande Lou Collection, and thence gifted to the Chinese University of Hong Kong, is illustrated by P. Lam in *Elegant Vessels for the Lofty Pavilion*, Hong Kong, 1993, no. 32.

壬戌年(1982) 梅紋玉壺春瓶 「大風堂」篆書款



(inscription)



(mark)

1279

A RARE PAIR OF CLAIR-DE-LUNE-GLAZED VASES

JURENTANG ZHI FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE, REPUBLIC PERIOD

Each vase is decorated with a band of archaic masks on the shoulder and two bow-string hands on the splayed foot, and is covered overall with a pale sky-blue glaze pooling to a slightly darker shade in the recesses.

11¼ in. (29.8 cm.) high

\$20,000-30,000

(2)



(mark)

The hall mark Jurentang, 'Hall of Dwelling in Benevolence', belonged to Yuan Shikai (1859-1916). He became president of the new Republic in 1912 and took up residence in the Jurentang, which he renamed from the original Haiyantang, in the Forbidden City. During his presidency, Yuan established himself as the Emperor and held the very short-lived Hongxian reign in 1916, which lasted for only 83 days.

According to Geng Baochang, Yuan ordered a group of monochrome porcelains in the early days of his reign. He allegedly had intended for this group to be made in imitation of the exquisite Ru ware of the Song dynasty, but eventually demanded they be made after the Ru-type celadon-glazed wares of the Yongzheng and Qianlong periods, hoping it would bode well for his dynasty.

Examples of Jurentang-marked monochrome porcelain appear to be very rare, although a few examples can be found in museum and private collection. A pair of sky-blue-glazed *gu*-form vases with *taotie*-mask decoration and underglaze-blue Jurentang marks is in the collection of the Tianjin Museum and illustrated in *Tianjin bo wu guan cang ci*, Tianjin, 2012, no. 206. Another sky-blue-glazed beaker with archaic decoration, and also with an underglaze-blue Jurentang mark, is in the collection of Mark Chou and illustrated by M. Chou in *A Discourse on Hong Hsien Porcelain*, Niles, Illinois, 1987, p. 46.

民國 天青釉仿古紋尊一對 「居仁堂製」篆書款



THE PROPERTY OF A GENTLEMAN

1280

A FAMILLE ROSE PLAQUE

SIGNED LIU YUCENG, DATED BY INSCRIPTION TO WUYIN (1938)

The plaque is finely decorated with a scene of two birds perched on a rocky outcrop beside a lotus pond, accompanied by an inscription referring to the scene, followed by a cyclical date *wuyin* (1938), a signature, Liu Yuceng, and two seals, 'zhu' and 'ren'.

8½ x 8½ in. (21.6 x 21.6 cm.), *tielimu* frame and stand

\$7,000-9,000

戊寅年（1938）劉雨岑款粉彩「荷塘清韻」圖瓷板



1281

TWO ENAMELED FIGURES OF IMMORTALS

IMPRESSED SEALS OF ZENG LONGSHENG, REPUBLIC PERIOD

The standing figures are modeled as two of the Eight Immortals, Han Xiangzi, patron of music, and Cao Guojiu, patron of theater. The first wears a short robe tied at the waist and holds a Chinese flute, and the second wears a long robe fastened with an official's belt and holds a clapper (*paiban*). A maker's mark, Zeng Longsheng, is stamped on each base.

15¼ and 14¾ in. (38.7 and 37.5 cm.) high

\$10,000-15,000

(2)



(mark)

PROVENANCE

Private Collection, Philadelphia, acquired prior to 1960, and thence by descent to the present owner.

Zeng Longsheng (1901-1964) was a celebrated potter at the Jingdezhen kilns who specialized in figural sculptures. A complete set of the Eighteen *Luohan* by Zeng Longsheng can be found in the collection of the University Museum and Art Gallery, The University of Hong Kong. The set was donated to the museum by Sir Kenneth Ping-fan Fung. An enameled and biscuit figure of a *luohan* with a young boy, bearing Zeng Longsheng's maker's mark, was sold at Christie's New York, 18-19 September 2014, lot 983.

民國 曾龍昇作粉彩韓湘子及曹國舅立像各一



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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% 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:

- 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
- 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:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.

- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - 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
 - 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.
- 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.
- 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:
 - This **additional warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and

- 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**").

- 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.
- 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:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - 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.

- 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

- Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- 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.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- 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

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 remedies under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- 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;

(ii) 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.

- 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

- 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).
- 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.
- 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 on the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- 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:
 - we will charge you storage costs from that date.
 - 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.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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**.
- 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:
- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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.

△

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

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

◦ Minimum Price Guarantees

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

◆ Third Party Guarantees/Irrevocable bids

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

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 have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

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

4/08/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

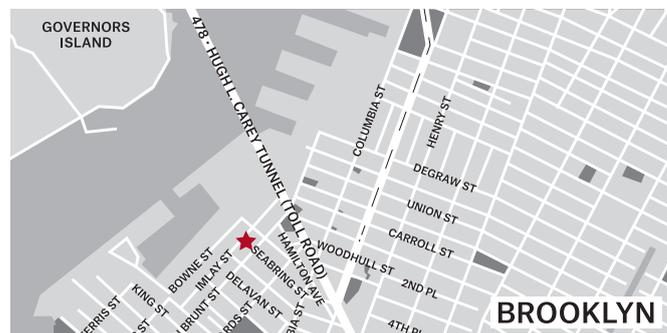
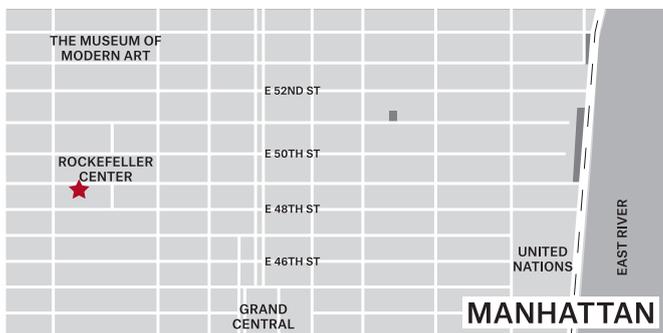
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	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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AUCTION CALENDAR 2017

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12 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13 SEPTEMBER

The Ruth and Carl Barron Collection of Fine
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NEW YORK

14 SEPTEMBER

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From Japanese Collections
NEW YORK

14 & 15 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

3 OCTOBER

The Pavilion Sale –
Chinese Ceramics and Works of Art
HONG KONG

7 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

25 NOVEMBER

Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

26 NOVEMBER

Asian 20th Century Art
(Day Sale)
HONG KONG

26 NOVEMBER

Asian Contemporary Art
(Day Sale)
HONG KONG

27 NOVEMBER

Chinese Contemporary Ink
HONG KONG

27 NOVEMBER

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

28 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

29 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

5 DECEMBER

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