

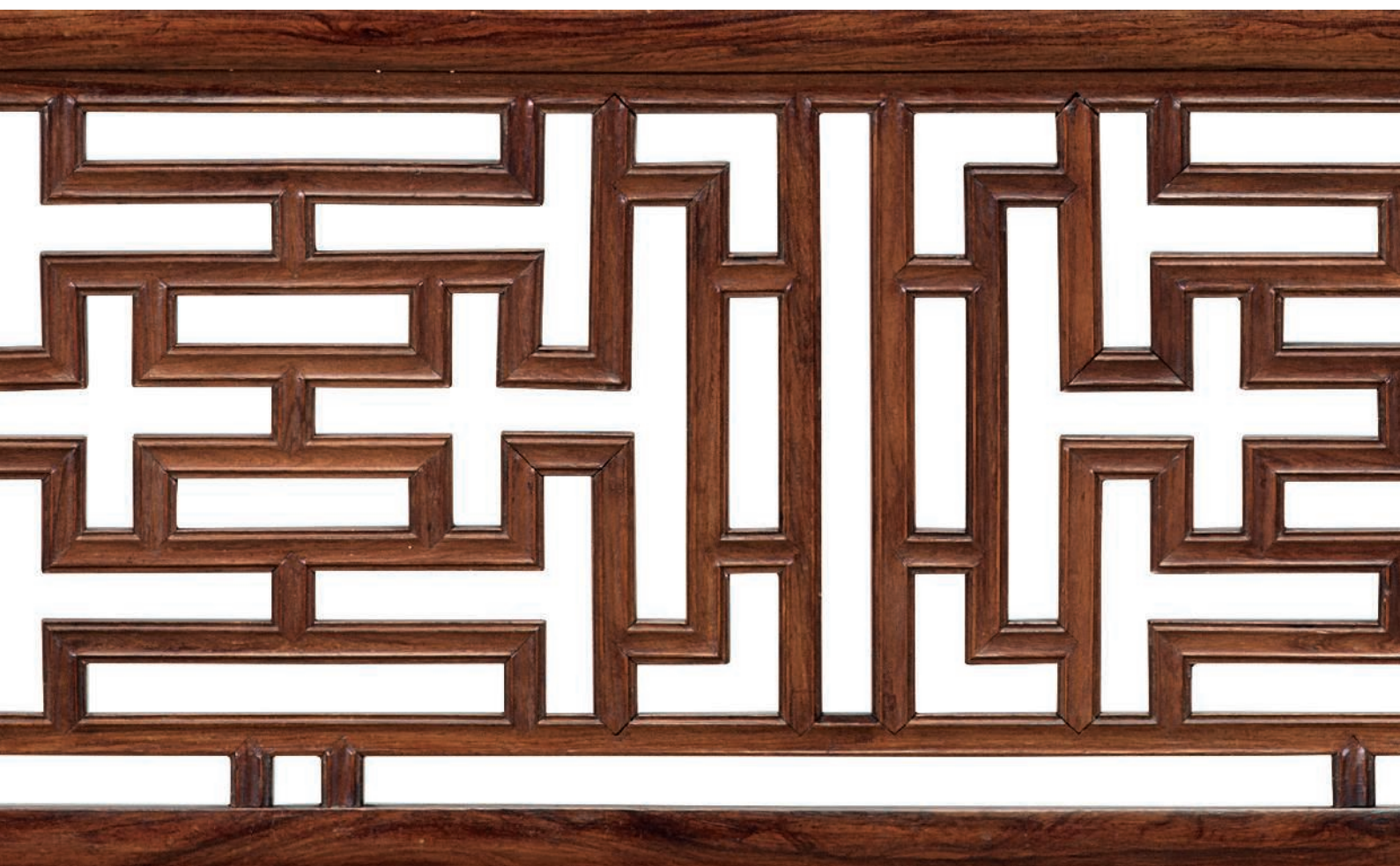
FINE CHINESE CERAMICS
AND WORKS OF ART

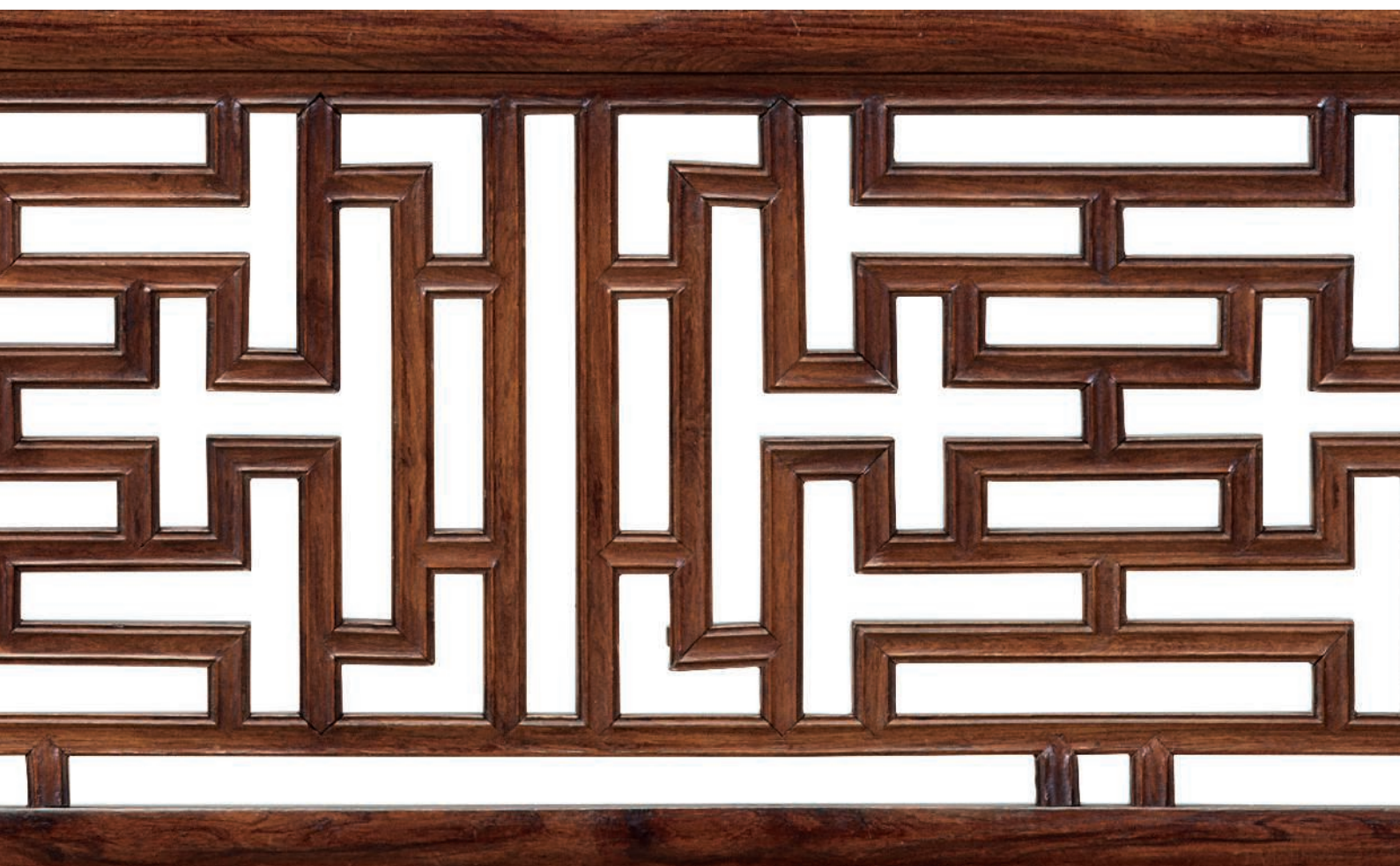
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FINE CHINESE CERAMICS AND WORKS OF ART

AUCTION

Thursday 22 March 2018
at 2.00 pm (Lots 701-839)

Friday 23 March 2018
at 10.00 am (Lots 901-986)
at 2.00 pm (Lots 987-1048)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	16 March	10.00 am - 5.00 pm
Saturday	17 March	10.00 am - 5.00 pm
Sunday	18 March	1.00 pm - 5.00 pm
Monday	19 March	10.00 am - 5.00 pm
Tuesday	20 March	10.00 am - 5.00 pm
Wednesday	21 March	10.00 am - 2.00 pm

front cover
Lot 771

inside front cover
Lot 966

table of contents
Lot 1041

inside back cover
Lot 976

back cover
Lot 952

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[50]

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CHRISTIE'S

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PROPERTY FROM A PRIVATE HUDSON VALLEY COLLECTION

701

AN OLIVE-GLAZED RED POTTERY CYLINDRICAL VESSEL AND COVER, *BOSHAN ZUN*
HAN DYNASTY (206 BC-AD 220)

The vessel is raised on three bear-form supports and is molded in crisp relief around the sides with two registers of various animals and birds, as well two figures carrying a wine jar (*hu*) incorporated into the lower register. The exterior and interior are covered with an olive glaze, as is the cover which is molded around the sides with mountain peaks interspersed with further animals and figures.

9 $\frac{1}{2}$ in. (25 cm.) high

\$3,000-5,000

PROVENANCE

Tai Sing, Hong Kong, 1996.

漢 綠釉博山蓋神獸紋樽

THE PROPERTY OF A GENTLEMAN

702

A LARGE SANCAI-GLAZED POTTERY FIGURE OF A HORSE
TANG DYNASTY (AD 618-907)

The horse is shown standing foursquare on a rectangular base with mouth open and ears pricked, and is covered with a green-streaked cream glaze. The saddle cloth and saddle blanket are covered with green glaze subtly streaked in amber and the back hooves are also glazed green.

19¼ in. (49 cm.) high

\$40,000-60,000

PROVENANCE

Eskenazi Ltd., London, 1977.

The result of Oxford thermoluminescence test no. 266f51 is consistent with the dating of this lot.

唐 三彩陶馬



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

703

**A GROUP OF SIX PAINTED POTTERY FIGURES
OF SEATED FEMALE MUSICIANS**

TANG DYNASTY (618-907)

Each figure wears a long shawl draped over the shoulders of her low-bodiced dress that falls in graceful folds around her knees. They are shown in performance playing a variety of instruments including the lute, cymbals and various types of flutes. The facial features are delicately modeled in a serene expression and the hair is adorned with a headdress. There are traces of original red, black and green pigments.

Each: 7½ in. (19 cm.) high

\$40,000-60,000

PROVENANCE

Gisèle Croës, Brussels, acquired in 1994.

EXHIBITED

Paris, XVIIe Biennale des Antiquaires, Gisele Croës, 10-24 November 1994.

LITERATURE

Gisele Croës, *XVIIe Biennale des Antiquaires*, Paris, 1994, no. 70.

(6)



This group of musicians illustrates the popularity not only of foreign dress during the Tang period, but of the taste for the music and instruments of Central Asia, particularly Sogdiana and Kucha, said to have been introduced to the court by the Turkic wife of Emperor Wudi (r. 561-78). Traditional Chinese thought held that music influences the harmony of the universe, and was thus more meaningful than mere entertainment. A group of three related, kneeling pottery figures of female musicians, with foreign hair styles, is illustrated by J. Baker in *Seeking Immortality: Chinese Tomb Sculpture from the Schloss Collection*, Santa Ana, 1996, p. 30.

唐 彩繪陶樂伎俑一組六件







704

**A MAGNIFICENT SANCAI-GLAZED POTTERY FIGURE OF A BACTRIAN CAMEL
AND A FOREIGN GROOM**

TANG DYNASTY (AD 618-907)

The amber-glazed camel is naturalistically shown striding, with the mane, tail, and two humps highlighted in cream glaze. The head arches strongly upwards with the mouth agape revealing long pointed teeth and the tongue. The camel's back is laden with a bulging sack molded on either side with a large monster mask and various provisions including a ewer, all set on top of projecting pack boards and a fitted cream cloth scored with a diamond pattern and with a green tufted fur border. The foreign groom stands on a square plinth, his body slightly turned and his hands positioned to hold a rope. He wears a three-quarter-length coat with green lapels and his short, black-painted hair is bound with a leather strap.

Camel 33 in. (83.8 cm.) high; groom 24¼ in. (61.6 cm.) high

\$300,000-400,000

PROVENANCE

Acquired in Hong Kong, 1999.

This massive and exceptionally handsome camel is a particularly fine example of the type of figure that was made to go in the tombs of the Tang elite in the first half of the 8th century. Such models, which would have been very expensive to purchase, provided an obvious indication of the wealth of a family. Not surprisingly, camels have been found among the burial items in a number of the Tang imperial tombs, as well as some of those belonging to other members of the Tang nobility. However, these models were not simply symbols of wealth, they were also symbols of the way that wealth might have been acquired through trade and tribute along the Silk Route. In the Tang dynasty, camels really did live up to the description of them as 'ships of the desert' and were used to transport Chinese goods, including silk across the difficult terrain of the Silk Route to the eager markets of Central Asia, Samarkand, Persia, and Syria. They may also be seen as symbolic of the cosmopolitanism of the Tang capital at Chang'an. They carried, on their return journeys, many of the exotic luxuries from the west that were desired by the sophisticated Tang court.

The two-humped Bactrian camel was known in China as early as the Han dynasty, having been brought from central Asia and Eastern Turkestan as tribute. Its amazing ability to survive the hardships of travel across the Asian deserts was soon recognized and Imperial camel herds were established under the administration of a special bureau. Camels were not only prized as resilient beasts of burden, their hair was also used to produce a cloth which was admired for its lightness and warmth.

Of the known examples of camels of this size and type, the one closest is the figure from Luoyang, Henan, illustrated in *Zhongguo wenwu jinghua daquan - taoci juan*, Taipei, 1993, p. 155, no. 534. The two figures share the same massive size, striding pose, exceptionally well modeled head with the mouth open in a bray, realistic depiction of the hair on the head, neck, haunches and humps, and coloration. The depiction of the packs on the two are also quite similar including the inclusion of a cream-glazed ewer. A similar ewer can also be seen on the similarly glazed figure of a striding camel of comparable size in the Asian Art Museum of San Francisco, which is shown with a groom, illustrated by W. Watson, *The Arts of China to AD 900*, New Haven/London, 1995, p. 233, no. 37. Another similar figure, in the British Museum, which has a reversal of the coloration of the present figure and the aforementioned figures from Luoyang, with the coat glazed cream and the hair glazed amber-brown hair, is illustrated in *Sekai toji zenshu*, vol. 11, Tokyo, 1976, p. 148, no. 136. This latter figure is very similar to one sold at Christie's New York, 20 September 2005, lot 191. However, the present camel differs from the comparable figures in the depiction of the fitted blanket. While the blankets of the other camels have the more usual pleated border and multi-colored decoration, the blanket of the present figure is scored with a diamond pattern under a plain cream glaze, while the border is depicted as tufts of fur and glazed green.

The figure of the foreign groom that accompanies the camel is very similar in all respects to a figure illustrated by E. Schloss, *Ancient Chinese Ceramic Sculpture from Han through T'ang*, Stamford, 1977, vol. I, pl. 103 and vol. II, p. 223, pl. 103, where the author describes the groom as "representative of a Turkic tribe" from Western Turkestan in Central Asia. Grooms of this type would have been paired with either a camel or horse.

The result of Oxford thermoluminescence test no. PH 993/353 is consistent with the dating of this lot.

唐 三彩胡人牽駱駝俑







PROPERTY FROM THE HALL IN MEMORY OF CYPRESS (JIBO TANG)

705

AN EXCEPTIONAL PAIR OF MASSIVE SANCAI-GLAZED POTTERY GUARDIAN FIGURES TANG DYNASTY (AD 618-907)

Each guardian figure is modeled standing on a recumbent ox, with the right arm raised as if to hold a spear and the left hand resting on the hip. His face is modeled with a fierce expression, and each is dressed in full armor, finely detailed with stamped decoration including florets on the breast plate, and with horned mask epaulettes at each shoulder, and is attractively glazed in tones of amber, green and cream.

40½ and 38 in. (103 and 96.5 cm.) high

(2)

\$150,000-250,000

PROVENANCE

Acquired in Hong Kong, 1999.

These imposing figures are remarkable for their fine modeling, detailing and masterful application of the glazes. As with other figures of this type, they are modeled with fierce scowling expressions and a threatening stance meant to deter those who might disturb the deceased, and they carry on the tradition of the massive stone guardian figures (*lishi*) that were positioned at the entrances to cave-shrines during the Tang dynasty. The glazed pottery figures of the mid-8th century had now evolved into military guardians and were dressed in elaborate armor. Also typical of some of these large guardian figures that have survived in pairs, one of the present figures has his hair dressed in a topknot while the other wears a leather helmet. For another imposing figure of this type, also shown standing on a recumbent bull, see the example illustrated in *The Tsui Museum of Art - Chinese Ceramics I: Neolithic to Liao*, Hong Kong, 1993, pl. 119.

The result of Oxford thermoluminescence test no. PH 993/404 is consistent with the dating of this lot.

唐 三彩天王像一對



VARIOUS PROPERTIES

706

A RARE LONGQUAN CELADON JAR AND COVER

NORTHERN SONG DYNASTY (AD 960-1127)

The jar has an ovoid body with canted shoulder, and is carved and combed with a band of overlapping petals beneath a wide band of lotus scroll. The cover is decorated with an animal-form finial. The jar and cover are covered with an unctuous glaze of soft sea-green color that thins on the raised areas, and also covers the inside of the foot.

9¼ in. (23.5 cm.) high, silk cloth, Japanese wood box

\$10,000-15,000

北宋 龍泉青釉蓮紋獸鈕蓋罐



(another view)





707

A LONGQUAN CELADON 'LOTUS' BOWL AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The deep sides are carved on the exterior with overlapping petals and the bowl is covered inside and out below the unglazed rim with an unctuous bluish-green glaze. The cover is similarly carved and glazed.

4½ in. (11.2 cm.) diam., cloth box

\$8,000-12,000

Compare the very similar bowl and cover found in 1991 in Jinyu village of Nanqiong, Suining city, Sichuan province, illustrated in *Longquan Celadon: The Sichuan Museum Collection*, Macau, 1998, pp. 216-17, no. 88. Also illustrated, pp. 112-15, are five cups of the same shape and design, with matching covers, nos. 99, 86, 84, 85, 87. Another very similar bowl, but without a cover, in the collection of The Metropolitan Museum of Art, was sold at Christie's New York, *Collected in America: Chinese Ceramics from The Metropolitan Museum*, 15 September 2016, lot 804.

南宋 龍泉青釉蓮瓣蓋盃



(another view)

708

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The sides of the deep conical bowl round up slightly towards the silver-mounted rim, and are covered with a lustrous black glaze streaked with fine bluish-silver 'hare's fur' markings on the interior and exterior where the glaze ends in a thick line above the foot to expose the brown ware. *Together with a red lacquer cup stand, 16th century, carved with foliate scroll.*

The bowl 4⅞ in. (12.4 cm.) diam., the cup stand 6½ in. (16.6 cm.), cloth pouch, two Japanese wood boxes

(2)

\$30,000-40,000

Jian tea bowls were held in high esteem by the Song scholar-official class and even the emperors. Cai Xiang (1012-1067), the famous calligrapher and high official in the Northern Song court designated the 'hare's fur' tea bowls from Jian'an the most appropriate utensil in serving tea in his two-chapter treatise on tea entitled *Cha lu* (A Record of Tea). He believed the white tea looked best in black-glazed bowls and the slightly thicker wall of Jian wares help to retain the heat of tea. By the early twelfth century, the connoisseurship of Jian tea bowls was further developed by the Emperor Huizong (1082-1135). In his twenty-chapter treatise on tea, *Daguan chalu* (A Discourse on Tea in the Daguan Era) of 1107, the Huizong Emperor commented that "the desirable colour of a tea bowl is bluish black and the best examples display clearly streaked hairs." The current bowl is representative of the best tea bowls of Song dynasty, judging by the Huizong Emperor's criteria.

A similar Jian 'hare's fur' bowl from the Linyushanren Collection, was sold at Christie's Hong Kong, 2 December 2015, lot 2820.

南宋 建窯兔毫盞及明十六世紀剔紅盞托



709

A LONGQUAN CELADON TRIPOD CENSER

SOUTHERN SONG DYNASTY (1127-1279)

The compressed body has three narrow flanges formed by slip beginning at a slight molded ridge on the shoulder and trailing down each of the three slightly splayed, conical legs, all below the cylindrical neck that rises to a flat, everted rim. The censer is covered overall with a soft sea-green glaze of even tone that thins on the flanges and ends at the bottom of the legs to expose the pale grey ware.

5½ in. (14 cm.) high, reticulated silver cover, gold-lacquered cover, Japanese lacquered box and wood box

\$50,000-70,000

PROVENANCE

Japanese private collection, Meiji-Taisho period (1868-1912).

The shape of this censer, based on that of the ancient bronze *li*, was produced from the Southern Song into the Yuan period for the domestic as well as the export market. The numerous tripod censers retrieved from the Sinan shipwreck provide evidence that this shape was much sought after in Japan, the original destination of the ship's cargo, and where they have since been widely collected.

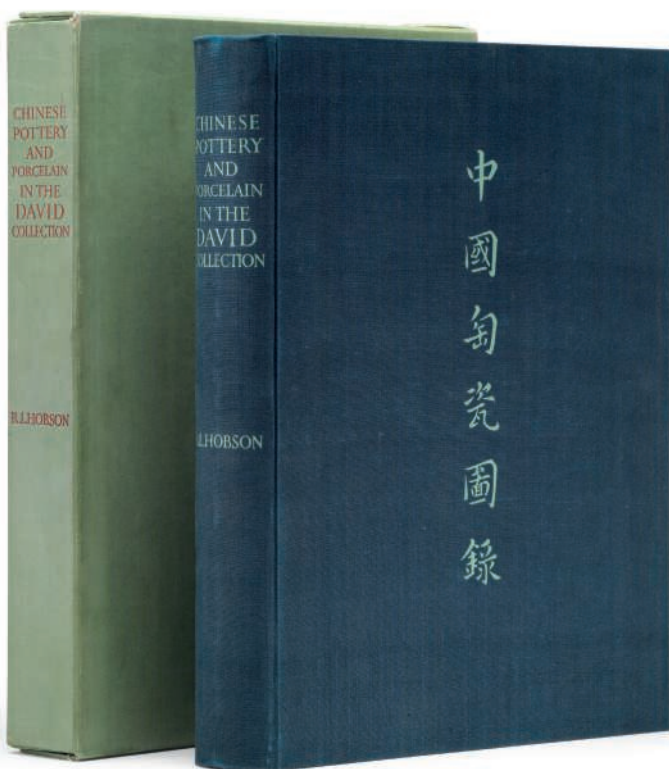
The thick, translucent glaze is typical of this type of Southern Song Longquan ware, as is the lack of any decoration other than the flanges. A number of Longquan celadon censers of the same shape are published, including several in renowned museum collections. Examples in the Tokyo National Museum and Percival David Foundation, London, are published in *Oriental Ceramics, The World's Great Collections*, Tokyo, 1982, vol. 1, no. 97, and vol. 6, no. 37, respectively. Others include the example by J. Ayers, *The Baur Collection: Chinese Ceramics*, vol. I, Geneva, 1972, no. A99; and the National Palace Museum, Taiwan, included in the *Illustrated Catalogue of Sung Dynasty Porcelain*, Taipei, 1974, no. 12. A larger example (19.7 cm. diam.), found in 1991 in Jinyu village of Nanqiong, Suining city, Sichuan province, is illustrated in *Longquan Celadon: The Sichuan Museum Collection*, Macau, 1998, pp. 210-11, no. 83.

南宋 龍泉青釉鬲式爐



(another view)





710

710

HOBSON, R.L. A CATALOGUE OF CHINESE POTTERY AND PORCELAIN IN THE COLLECTION OF SIR PERCIVAL DAVID. LONDON: THE STOURTON PRESS [1934].

180 mostly colored plates. Original blue Chinese silk binding; celadon-green silk folding case. Limited edition, number 250 of 650 copies.

\$1,000-1,500

PROVENANCE

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

1934年 限量編號精裝
《大維德所藏中國陶瓷圖錄》

711

YAMANAKA, SADAJIRO. TO-SO SEIKWA: SELECT RELICS OF THE T'ANG AND THE SUNG DYNASTIES FROM THE COLLECTIONS IN EUROPE AND AMERICA. OSAKA: SADAJIRO YAMANAKA, [1928].

2 volumes. 119 photographic plates (12 in color). Original tan and blue cloth with silk printed label, edges gilt; original tan folding case with silk printed label. Number 75.

(2)

\$2,000-3,000

PROVENANCE

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

1928年 精裝《唐宋精華》2冊全



711

712

AN INCISED KOREAN CELADON FOOTED DISH

GORYEO DYNASTY, 12TH-13TH CENTURY

The dish, with rounded body, is incised on the interior with an abstract floral motif and is covered in a crackled glaze of greyish-celadon tone.

6 $\frac{1}{2}$ in. (17 cm.) diam., Japanese wood box

\$3,000-5,000

十二/十三世紀 高麗青瓷刻花盤





713

A MOLDED SHUFU SHALLOW DISH

YUAN DYNASTY (1279-1368)

The dish has shallow, rounded sides raised on a small, slightly flared foot ring, and is molded in low relief in the center of the interior with stylized lotus scroll bearing four blossoms below further lotus scroll incorporating the characters, *shu* and *fu*, in the cavetto. The bowl is covered inside and out with a satiny glaze of pale aqua tone, and the base, which is centered by a nipple, is unglazed.

5 $\frac{7}{8}$ in. (15 cm.) diam.

\$10,000-15,000

PROVENANCE

J & J Collection (according to label).

The term *shufu* usually refers to a type of glaze (*luanbai*) which is 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 dish. 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. A similar dish of slightly larger size (16 cm.) is illustrated by J. Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 64, no. 1:12.

元 樞府白釉花卉紋盤

714

A LARGE LONGQUAN CELADON VASE
SOUTHERN SONG-YUAN DYNASTY,
12TH-14TH CENTURY

The vase is sprig-molded and applied with meandering stems bearing peony blossoms between a band of carved upright leaves on the lower body and three foliate sprays on the neck, and is covered overall with a thick glaze of sea-green tone.

20¾ in. (52.8 cm.) high

\$18,000-25,000

A similar Longquan celadon molded vase, also with reduced, metal-bound rim, but of smaller size (27.6 cm.), was sold at Christie's Hong Kong, 29 May 2013, lot 2221. See, also, two Longquan celadon vases with similar molded decoration and with reduced, metal-bound rims, illustrated by R. Krah, *Chinese Ceramics in the Topkapı Sarayı Museum, Istanbul, vol. I, Yuan and Ming Dynasty Celadon Wares*, London, 1986, pp. 288-89, nos. 205 (TKS 15/213 and TKS 15/9755).

南宋/元 龍泉青釉印纏枝牡丹紋鳳尾尊



715

A VERY RARE BLUE AND WHITE 'PEACOCK' JAR, GUAN
YUAN DYNASTY (1279-1368)

The heavily potted, tapering body is decorated on one side with a peacock with spread wings and extended tail and legs and on the reverse with a peahen shown descending, the two above bamboo and between flowering and budding tree peonies that grow from rocks positioned below each of the molded animal-mask handles. All between a band of petal lappets below and a band of peony scroll on the sloping shoulder. The neck is encircled by a band of classic scroll and flares towards the galleried rim decorated with diaper pattern.

9 in. (23 cm.) high

\$120,000-180,000

PROVENANCE

Private collection, Japan.
David Lin & Co., Taipei.

EXHIBITED

Taipei, David Lin & Co., *Yuan and Ming Blue and White Porcelain*,
20-26 October, 2000, no.1.

The small size of this jar as well as the manner in which it is decorated are unusual for Yuan blue and white jars of this type, which have lion-mask handles below a canted shoulder and a short neck below a galleried rim. Usually, the decoration is organized in two bands on the body, such as the example in the Cleveland Museum of Art, illustrated by M. Medley, *Yuan Porcelain and Stoneware*, London, 1974, pl. 45B; one illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, p. 231, pl. 694; and one in the Topkapi Saray Museum, Istanbul, illustrated in *Sekai toji zenshu*, vol. 13, Tokyo, 1981, p. 209, pl. 195. On these jars the lower band is usually filled with leafy flower scroll, but the upper band is variously decorated: flower scroll on the Topkapi Saray jar, phoenixes on the Mayuyama jar, or phoenix and flower-filled pendent *ruyi* lappets on the Cleveland jar. On the present jar, the body has a single wide band of decoration above the lower petal lappet band, and no second band below the shoulder where the handles are located.

The decoration of peacocks on this jar is also unusual, although peacocks are seen on other blue and white vessels of Yuan date, such as the jar of more classic *guan* shape in the British Museum illustrated by Medley, *ibid.*, pl. 44A and again by J. Harrison-Hall in *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 76, no. 1:33; and a flask with flat sides and double loop handles on the arched shoulder in the Archaeological Museum, Teheran, illustrated, *ibid.*, *Sekai toji zenshu*, vol. 13, p. 209, pl. 197.

元 青花孔雀紋罐



(another view)





PROPERTY FROM AN IMPORTANT
PRIVATE NORTH AMERICAN COLLECTION

716

**A VERY RARE LARGE LONGQUAN
CELADON CARVED BOWL**

EARLY MING DYNASTY, 15TH CENTURY

The heavily potted bowl has deep, rounded sides, and is carved in the center of the interior with a dense foliate medallion below a band of composite foliate scroll in the well and a border of *lingzhi* scroll at the rim. The exterior is carved with a continuous band of two repeated lotus pond vignettes, with lotus plants, and various water weeds and grasses, between borders of flower-filled petal lappets below and *lingzhi* scroll above. The foot is encircled by a band of key fret. The bowl is covered overall with a glaze of soft olive-green color that continues over the foot onto the base where there is an unglazed ring burnt orange in the firing.

15 $\frac{1}{2}$ in. (39 cm.) diam.

\$40,000-60,000

PROVENANCE

Important Chinese Ceramics from a European Private Collection; Sotheby's Hong Kong, 4 November 1997, lot 1393.

Rosemary Scott
Senior International Academic Consultant

This magnificent bowl is exceptional not only for its large size, but also for the beauty of its glaze and the harmonious organization of its decoration. Bowls of this size are rare, and the difficulty of producing such pieces suggests that they were probably produced for specific orders.

It has long been recognised that Longquan celadons were much admired both inside China and abroad during the Song and Yuan dynasties, but they were also very highly regarded in the early Ming period, and documentary, as well as recent archaeological evidence has confirmed that they were made for the early Ming court, while fine early Ming celadons preserved in the Topkapi Saray Museum in Istanbul and in the Ardebil Collection in the Iran Bastan in Tehran, also bear witness to the popularity of Longquan celadons at courts in the Near East. The enthusiastic appreciation of contemporary Japanese patrons is also evidenced by the fine examples preserved in Japanese collections today. Excavations at the Longquan Dayao kiln site have revealed sherds bearing official marks, and other excavations have emphasised that fine Longquan wares were also made at other kiln sites in the Ming dynasty.

Scholars tend to believe that the Longquan celadons made at the Dayao kilns are of the highest quality, and excavations begun in 2006 have provided an indication of the extensive production at this site, which appears to have continued for some 400 years. Excavated examples from the early Ming period have shown that this was another highpoint for Longquan celadon production, when both large and finely potted vessels of superb quality were manufactured. One fragment of a Ming dynasty dish excavated at the Dayao kilns bore the Chinese character *guan* official on its base. The *Daming Huidian*, vol. 194 states that in the 26th year of the Hongwu reign (AD 1393) some imperial wares were made in the Yao and Chu kilns [in Jiangxi and Zhejiang]. Volume I of the *Ming Xuanzong Shilu* suggests that a court-appointed official was regularly sent to supervise the firing of these wares for imperial use up to AD 1457, and possibly even to AD 1465 (see Zhu Boqian (ed.) *Longquan qingci*, Taipei, 1998, p. 47; and Tsai Mei-fen (ed.), *Bilu - Mingdai Longquanyao qingci*, Taipei, 2009, p. 22). After the Chenghua reign (AD 1464-85) the quality of Longquan celadons declined, and their final 'golden era' was over.

Nevertheless, the literati in the late Ming dynasty frequently refer to Longquan celadons in their writings. Among the vessels which were specifically mentioned are large vessels, such as bowls or dishes to hold Buddha-hand citrons and *meiping* vases. Vessels of large size, such as the current bowl, were regarded as especially desirable. Although the quality of Longquan celadons declined after the 15th century, nevertheless even in 1591 one writer noted that: 'If plum blossoms are to be arranged in winter, large Longquan celadon vases are a necessity'. It seems probable that he was referring to those vessels made in the early Ming period.

In August 2009 the excavation of a Longquan celadon deposit at Hexia, Huai'an City, Jiangsu province revealed a huge quantity of vessels, predominantly dating to the Ming dynasty from the reign of the Hongwu Emperor (1368-98) to that of the Tianshun Emperor (1457-64). The archaeologists surmise that celadons from the Longquan kilns were sent here to be shipped up the Grand Canal to the court. The finds suggest that only the finest pieces were chosen and that those deemed to lack the required perfection were broken and discarded.

A slightly smaller bowl (D: 32.5 cm.) with somewhat simpler decoration to the current bowl is in the collection of the Zhejiang Provincial Museum (illustrated in *Longquan qingci*, *op. cit.*, p. 274, no. 260). A further bowl from the collection of the Zhejiang Provincial Museum, also of slightly smaller size (D: 30.3 cm.) was included in the exhibition Green Wares from Zhejiang in Hong Kong, 1993, no. 79. Similar bowls, dated to c. AD 1400, are in the collection of the Topkapi Saray, Istanbul. One is slightly smaller than the current bowl (D: 36 cm.) is illustrated by J. Ayers and R. Krah in *Chinese Ceramics in the Topkapi Saray Museum Istanbul, vol. I, Yuan and Ming Dynasty Celadon Wares*, London, 1986, p. 359, no. 488, while a group of four slightly larger bowls (D: 38-40 cm.) are described on page 295 of the same publication, one being illustrated as no. 222. Two further examples are in the collection of the British Museum, London. One of similar size to the current example is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 480, no. 16:47, while a slightly smaller bowl is illustrated in the same volume, no. 16:48. All these bowls have dense decoration with a distinctive decorative band around the exterior rim, like that on the current bowl, often bearing a *lingzhi* scroll. The interiors, like that of the current bowl, have a central floral medallion and a floral scroll around the interior walls. They all have an unglazed ring on the exterior base to allow firing on a cylindrical setter. All are evenly potted and bear generous, soft green, glazes. A slightly smaller bowl (D: 32 cm.) of this type is in the collection of the National Palace Museum, Taipei, illustrated in *Bilu - Mingdai Longquanyao qingci*, *op. cit.*, pp. 66-7, no. 26.

While by the middle of the Ming dynasty, production at the Longquan kilns had declined, the current bowl provides ample proof of the high quality of prestigious wares made at the Longquan kilns - for the elite in China or for distinguished foreign patrons - in the early part of the Ming dynasty.

明初十五世紀 龍泉窯青釉刻蓮塘水藻紋大盃





THE PROPERTY OF A PRIVATE COLLECTOR

717

A SMALL GE-TYPE WASHER

MING DYNASTY (1368-1644)

Of shallow square form, the washer is covered in a thick greyish-cream glaze suffused with a network of 'iron' crackle interspersed with light brown crackles.

3½ in. (8.8 cm.) wide

\$7,000-9,000

Ge ware, along with *Guan*, Ru, Ding and Jun, comprise the 'Five Great Wares of the Song Dynasty'. The problems of distinguishing the two crackled wares, *Guan*, and *Ge*, were discussed at length during a conference held at the Shanghai Museum in 1992, and while no unanimity of opinion was reached, it was generally thought that those wares with a *jinsi tiexian* ('gold thread and iron wire') crackle should be designated *Ge*. See R. Scott, "Guan or Ge Ware?", *Oriental Art*, Summer 1993, pp. 12-23. Recent archaeological researchers suggest that *Ge* wares may have been made at kilns in Chuzhou, nearer to the center of Longquan production, or just outside the walls of the Southern Song palace at Hangzhou. Scholars agree that *Ge* wares display the qualities that might be expected of vessels intended for imperial appreciation.

Yuan and Ming dynasty square-form *Ge* washers are very rare. A *Ge* cinquefoil brush washer dated to the Yuan-Ming dynasty was sold at Christie's Hong Kong, 27 November 2013, lot 3279. Another washer, but of circular shape and dated to the Yuan dynasty, 14th century, is in the Qing Court Collection, and is published in the National Palace Museum, *Precious as the Morning Star: 12th- 14th Century Celadons in the Qing Court Collection*, p. 275, no. IV-34.

明 哥釉小方洗



(base)

PROPERTY FROM AN IMPORTANT
NORTH AMERICAN COLLECTION

718

A RARE LONGQUAN CELADON MEIPING
MING DYNASTY, 15TH CENTURY

The stoutly potted high-shouldered body tapers to a spreading foot with square-cut rim, and the rounded shoulder rises to a short conical neck. The vase is covered overall with a glaze of soft olive-green tone.

15½ in. (38.7 cm.) high

\$15,000-20,000

Undecorated Longquan *meiping* dating to the early Ming dynasty are rare. An example of identical size to the present vase in the National Palace Museum, Taipei was included in the exhibition *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 132-133, no. 65. A *meiping* and cover dated to the Yuan or early Ming dynasty is illustrated in *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990, no. 125. An example in the Tokyo National Museum is published in *Chinese Ceramics*, Illustrated Catalogues of Tokyo National Museum, Tokyo, 1965, p. 95, no. 387. Another similar example was sold at Sotheby's London, 10 November 2004, lot 561.

For two examples identical in size sold at auction, see the *meiping* and cover formerly in the The Tsui Museum of Art, Hong Kong, sold at Christie's Hong Kong, 1 December 2010, lot 3104; and another example without a cover, sold at Christie's Hong Kong, 1 June 2011, lot 3815.

明十五世紀 龍泉青釉梅瓶



719

A RARE LONGQUAN CELADON TRIPOD CENSER

YUAN-EARLY MING DYNASTY, 13TH-14TH CENTURY

The censer is raised on three lion-mask feet and the sides are incised with florets within a geometric design below applied florets evenly spaced around the shoulder and two rope-twist handles at the rim. The censer is covered with a thick glaze of sea-green color but reveals the burnt orange body on the underside and in the interior.

6¼ in. (15.8 cm.) wide across handles., openwork mix-metal cover and Japanese wood box

\$15,000-18,000

元/明 龍泉青釉刻花三足爐



(another view)





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

720

TWO FAHUA BARREL-FORM GARDEN STOOLS

MING DYNASTY (1368-1644)

One is deeply carved and pierced with a central band of cranes amidst foliage interrupted by two lion-mask handles, all between rows of turquoise bosses reserved on a deep blue ground. The slightly rounded top is pierced with a floral roundel. The other is similarly decorated with peacocks frolicking amidst ornamental rocks and foliage reserved on a turquoise ground, interrupted by two lion-mask handles, all between rows of turquoise bosses. The slightly rounded top is covered overall in a dark blue glaze.

The larger 15 in. (38 cm.) high

(2)

\$8,000-12,000

明 珙華花鳥紋綉墩兩件

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

721

A LARGE LONGQUAN CELADON CARVED DISH

MING DYNASTY (1368-1644)

The dish is carved in the center with a medallion of a trellis diaper, surrounded by fluently carved floral scrolls in the well, and the flattened rim is carved with three sections of wave-like scrolls. The dish is covered inside and out with a thick glaze of sea-green tone, except for a wide ring on the base which has burnt orange in the firing.

16 $\frac{7}{8}$ in. (43 cm.) diam.

\$8,000-12,000

明 龍泉青釉錢紋大盤



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

722

A LARGE LONGQUAN CELADON CARVED DISH

MING DYNASTY, 15TH CENTURY

The heavily potted dish is molded in the central roundel with a *fu* (happiness) character below the fluted cavetto and the everted rim with lipped edge, and is covered overall with a glaze of sea-green color, except for the unglazed ring on the base.

15 in. (38 cm.) diam.

\$10,000-15,000

PROVENANCE

The collection of Mr. Y. C. Huang (1909-1986), Adviser to the Board of Directors, Jardine, Matheson & Co., Ltd., and thence by descent through the family.

明十五世紀 龍泉青釉大盤





PROPERTY FROM THE ESTATE OF DR. JOHN D. CONSTABLE

723

AN IMPERIAL YELLOW-GLAZED BOWL

HONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE
AND OF THE PERIOD (1488-1505)

The bowl is potted with deep rounded sides rising to a slightly everted rim, and covered inside and out with a glaze of soft egg yolk-yellow tone.

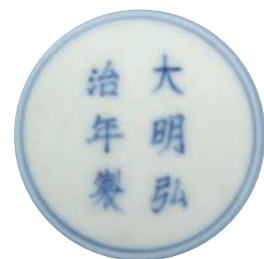
7¾ in. (19.7 cm.) diam.

\$20,000-30,000

A Hongzhi-marked and period yellow-glazed bowl of slightly smaller size (18.5 cm. diam.) in the Palace Museum Collection, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, p. 43, no. 38. Another example, also of larger size (20.3 cm.), from the Dr. and Mrs. E. T. Hall Collection, was included in the exhibition *The Ceramic Art of China*, The Victoria and Albert Museum, London, 1971, no. 161.

For examples sold at auction, compare a bowl of a slightly smaller size (18.4 cm. diam.) sold at Sotheby's London, 13 May 2015, lot 112. Another example, also smaller in size (16 cm.), was sold at Sotheby's New York, 23 March 2010, lot 69. A further example, previously in the collection of Evelyn Annenberg Hall, was sold at Christie's New York, 29 March 2006, lot 91.

明弘治 黃釉盃 雙圈六字楷書款



(mark)



VARIOUS PROPERTIES

724

A LARGE BLUE AND WHITE BOWL

MING DYNASTY, 16TH CENTURY

The deep sides are boldly decorated on the exterior with two scenes of the 'Three Friends of Winter' (prunus, pine and bamboo), the scenes divided by two tall rock formations, and with a pair of birds perched in the branches of the prunus trees, while in the center of the interior is a medallion of a hawk perched on a rock between two rocks within a double circle, below a band of birds perched on four flowering branches separated by flying insects.

13½ in. (34.3 cm.) diam.

\$6,000-8,000

PROVENANCE

Private American collection, acquired in the 1960s.

明十六世紀 青花歲寒三友圖盃



(detail of interior)

725

A RARE MASSIVE BLUE AND WHITE CHARGER

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

The heavily potted charger is decorated in the center of the interior with four fish amidst a lotus pond, all within line borders and repeated as a frieze on the exterior where the reign mark is written in a panel below the rim. The base is unglazed.

23 $\frac{3}{4}$ in. (60 cm.) diam.

\$20,000-30,000

PROVENANCE

Private American collection, acquired in the 1960s.

明嘉靖 青花魚戲蓮塘圖大盤 六字楷書橫款



(mark)





726

A PAIR OF BLUE AND WHITE 'PHOENIX' DISHES

JIAJING SIX-CHARACTER MARKS IN UNDERGLAZE BLUE
WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1522-1566)

Each is decorated on the interior with a large phoenix in flight amidst clouds, its long, trailing tail formed as simplified foliate scroll, beneath a border of alternating cranes in flight amidst clouds and roundels of *shou* characters, and the reverse with a continuous border of leafy *lingzhi* scroll, all between double line borders.

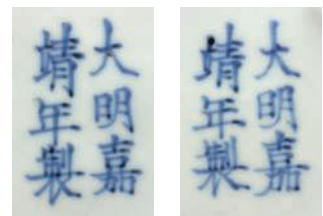
5½ in. (14 cm.) diam., Japanese wood box

\$8,000-12,000

(2)

Compare the similar Jiajing dish formerly in the collection of John Yeon, Portland, Oregon, sold at Christie's New York, 22 March 2012, lot 1993.

明嘉靖 青花鳳紋碟一對 雙圈六字楷書款



(marks)

727

A KINRANDE EWER AND COVER
MING DYNASTY, 16TH CENTURY

The ewer has a pear-shaped body decorated in iron red, green, turquoise and black with two large tear drop-shaped panels reserved on the iron-red diaper ground, and with two peony sprig-filled quatrefoil panels, one positioned beneath the S-shaped strut that attaches the elongated spout to the waisted neck, the other below the slender, arched handle on the opposite side. The cover is similarly decorated with an animal-form finial.

10 in. (25.4 cm.) high, two Japanese wood boxes

\$8,000-10,000

PROVENANCE

Private collection, Kanazawa, Japan, acquired in the 1960s.

明十六世紀 金襴手花卉紋執壺



(another view)



728

A LARGE BLUE AND WHITE SQUARE CUSHION-FORM BOX
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1573-1619)

The box is of square form with canted corners, and the sides are decorated with dragons amidst clouds and flames beneath a border of scrolling *lingzhi*.
10½ in. wide, Japanese wood box

\$6,000-8,000

A very similar Wanli-marked box, but with a cover, is illustrated by R. Scott and R. Marks, et al., *The Burrell Collection*, London and Glasgow, 1984, p. 53, pl. 19.

明萬曆 青花龍紋倭角方盒 六字楷書款



(mark)



(another view)



729

**A RARE BLUE AND WHITE
DOUBLE-GOURD VASE**

WANLI PERIOD (1573-1619)

The lower and upper bulbs are decorated with molded pomegranate-form panels, decorated with groupings of auspicious emblems and fruits alternating with flowers growing from rock formations, all below the tall, narrow neck decorated with upright petal lappets.

12¾ in. (32.3 cm.) high

\$12,000-18,000

PROVENANCE

Private collection, Kanazawa, Japan,
prior to World War II.

A blue and white double-gourd vase of similar shape, and also with pomegranate-form panels, is illustrated by R. Krahel and J. Ayers, *Chinese Ceramics in the Topkapı Sarayı Museum Istanbul, Vol. 2, Yuan and Ming Dynasty Porcelains*, London, 1986, p. 752, no. 1387.

明萬曆 青花開光雜寶紋葫蘆瓶



730

A RARE WUCAI 'PHOENIX' DOUBLE-GOURD-FORM WALL VASE WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE RECTANGLE AND OF THE PERIOD (1573-1619)

The lower body is decorated with two phoenixes confronted above blue rocks amidst flowering peony within a shaped panel below an upper panel of a bird perched on a rock in the midst of further peonies and birds in flight beneath trailing clouds. The upper body is decorated with two further phoenixes in flight amidst *ruyi*-shaped clouds between bands of *ruyi* heads at the *lingzhi*-scroll-painted waist below and a band of leaf tips pendent from the mouth rim above. The flat back is outlined in underglaze blue and has a deep rectangular opening for hanging purposes below the mark, which is painted in underglaze blue within a double rectangle raised on a lotus stem and capped by a lotus leaf.

15¾ in. (40 cm.) high, cloth box

\$120,000-180,000



(reverse)

A very similar wall vase, but with the lotus flower and leaf on the reverse decorated in red and green enamels rather than in underglaze blue, from the Tsui Art Foundation, is illustrated in *Joined Colors: Decoration and Meaning in Chinese Porcelain: Ceramics from Collectors in the Min Chiu Society, Hong Kong*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., 1993, p. 106, no. 34, and was later sold at Sotheby's London, 12 July 2006, lot 68. Another closely related example, with the pair of phoenixes on the upper bulb facing in opposite directions, from the Mr. and Mrs. Otto Doering Collection, was sold at Christie's New York, 9 November 1978, lot 130, and is illustrated by Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 171, no. 3. Another nearly identical wall vase from The Le Cong Tang Collection was sold at Christie's Hong Kong, 27 November 2017, lot 8008.

There is another closely related group of wall vases painted with cockerels on the lower bulb. One such example in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, p. 33, pl. 30. A second is illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pl. 120; a third in the Baur Collection, is published by J. Ayers, *The Baur Collection*, vol. 2, Geneva, 1969, pl. A 201; a further example in the Staatliche Kunstsammlungen Dresden, is illustrated by E. Zimmerman, *Chinesisches Porzellan*, Leipzig, 1923, pl. 66; and a fifth was sold at Sotheby's Hong Kong, 5 October 2011, lot 1901.

明萬曆 五彩鳳紋葫蘆壁瓶 雙方框六字楷書款





731

A RARE WUCAI SQUARE CENSER

17TH CENTURY

The square body is decorated on each side in vibrant tones of green, red and blue enamels with immortals, each holding his attributes. The body is supported on a high shouldered base of conforming form, pierced on each side with three quatrefoil apertures, surrounded by delicate flower scroll, and raised on four outcurved feet. An apocryphal Chenghua mark in iron red is inscribed on the mouth rim.

4½ in. (11.4 cm.) wide, gilt-metal cover, mixed-metal cover, Japanese wood box

\$15,000-18,000

十七世紀 五彩仙人圖方爐



(another view)

732

**A LARGE DEHUA GU-FORM
BEAKER VASE**
17TH CENTURY

The slender vase has a rounded central section between bow-string bands, and is covered in a fine white glaze that also covers the base and continues into the interior.

17 in. (43.1 cm.) high, Japanese wood box

\$5,000-7,000

十七世紀 德化白釉觚式瓶





733 (two views)

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

733

A BLUE AND WHITE EWER WITH SILVER MOUNTS CHONGZHEN PERIOD (1628-1644)

Made for the Dutch market, the pear-shaped ewer is raised on a waisted pedestal foot and decorated with a scene of scholars drinking wine in a landscape setting below a band of leafy tulip sprays on the shoulder and further sprays on the waisted neck which rises to a spouted rim, and the curved handle is decorated with flames. The silver cover is fully marked on the inside, probably Dutch Haarlem, 18th century, and the thumb-piece is in the form of a standing peacock.

10 in. (25.4 cm.) high

\$4,000-6,000

PROVENANCE

Christie's New York, 21 March 2002, lot 182.

Blue and white wares of this type were made for the Dutch market, and a similar ewer or 'wine' jug, also with silver mounts, can be seen in a Dutch seventeenth century still-life painting by S. Luttichuys (1610-1661) illustrated by Dr. A. I. Spriggs, 'Oriental Porcelain in Western Paintings, 1450-1700', *T.O.C.S.*, 1964-66, vol. 36, pp. 73-87, pl. 71c.

明崇禎 青花飲酒圖執壺



734

VARIOUS PROPERTIES

734

A SMALL BLUE AND WHITE JARDINIÈRE TRANSITIONAL PERIOD, CIRCA 1640-1650

The *jardinière* is decorated on the exterior with two scholars in a bamboo grove on one side and an attendant holding a toy boat by a riverscape on the other side.

5 1/8 in. (13.1 cm.) diam., Japanese wood box

\$5,000-7,000

十七世紀 青花高士圖小卷缸

735

A BLUE AND WHITE OVOID JAR

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

The jar is boldly decorated with peony emerging from rocks amidst bamboo and flowers between decorative borders.

9½ in. (23.1 cm.) high

\$8,000-12,000

清康熙 青花花鳥紋罐 六字楷書款



(mark)





736

A BLUE AND WHITE JAR AND COVER

KANGXI PERIOD (1662-1722)

The jar and cover are decorated with shaped panels enclosing groupings of flowers, including lily, hydrangea, chrysanthemum, and peony. The base is decorated with two *lingzhi* sprigs in a double circle.

10¾ in. high (27.3 cm.) high, Japanese wood box

\$10,000-15,000

PROVENANCE

Kunryodo, Tokyo (according to box).

清康熙 青花開光花卉紋蓋罐



(another view)

THE PROPERTY OF A GENTLEMAN

737

**A BLUE AND WHITE
'PHOENIX-TAIL' VASE**
KANGXI PERIOD (1662-1722)

The vase is decorated on the body and neck with two main registers containing *shou* medallions alternating with lotus blossoms, between further decorative bands with *shou* characters and *wan* symbols at the foot, shoulder and rim.

18 in. (45.5 cm.) high

\$10,000-15,000

PROVENANCE

A French private collection; Sotheby's London,
2 November 1993, lot 3.

清康熙 青花壽字鳳尾尊





ANOTHER PROPERTY

738

A BLUE AND WHITE 'LANDSCAPE' DISH

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

The dish is decorated in the slightly convex center with a river landscape scene below a diaper and landscape-panel band on the shallow sides, which are decorated on the exterior with a prunus branch, a lotus plant, grasses and a flower sprig.

6¾ in. (17.2 cm.) diam.

\$10,000-15,000

PROVENANCE

Acquired in Hong Kong, 1949-1959.

Christie's New York, 22-23 March 2012, lot 2047.

清雍正 青花山水圖盤 六字楷書款



(reverse)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

739

A LARGE BLUE AND WHITE 'LOTUS' DISH

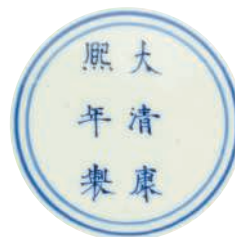
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The dish has rounded sides that flare towards the slightly everted rim and is decorated inside
and out in vibrant blue with a bold pattern of leafy lotus scroll bearing eight blossoms.

14 $\frac{7}{8}$ in. (37.8 cm.) diam.

\$20,000-30,000

清康熙 青花纏枝蓮紋盤 雙圈六字楷書款



(mark)





VARIOUS PROPERTIES

740

A PAIR OF BLUE AND WHITE JARS AND COVERS

KANGXI PERIOD (1662-1722)

Each jar is decorated in bright underglaze blue with blossoming prunus branches and chrysanthemum plants amidst rocks, and the domed covers are each decorated with lotus and other floral sprays below a blue bud-shaped finial.

13 in. (33 cm.) high

\$10,000-15,000

(2)

PROVENANCE

Christie's New York, 22 March 1999, lot 292.

清康熙 青花洞石花卉圖將軍罐一對

741

**A COPPER-RED AND CELADON-
DECORATED CARVED BLUE
AND WHITE BEAKER VASE**

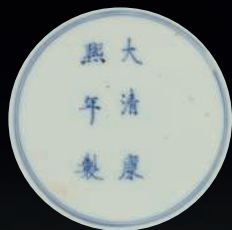
KANGXI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE WITHIN A DOUBLE
CIRCLE AND OF THE PERIOD (1662-1722)

The neck is carved with a phoenix standing on a blue and celadon rock surrounded by peonies and to one side a blossoming magnolia branch reserved in white against patches of deep underglaze blue. The rounded center section is decorated with two *chilong* striding between *lingzhi*, and the lower body is decorated with an inverted scene of narcissus and lily plants growing on either side of a celadon rock, all reserved on a glaze of pale blue-green color.

16½ in. (41 cm.) high

\$15,000-25,000

清康熙 釉下三彩鳳鳴富貴圖觚式瓶
雙圈六字楷書款



(mark)





742

AN UNUSUAL SMALL BLUE AND WHITE VASE

QIANLONG PERIOD (1736-1795)

The bulbous body is decorated in the fifteenth-century style with fruiting and flowering branches arranged in two registers including peach, pomegranate, lychee, peach, rose and camellia, between a band of key fret interrupted by two oblong slits on the foot and bands of *ruyi* heads and classic scroll on the shoulder. The neck is decorated with a band of upright leaf tips below trefoil and key-fret bands separated by a bow-string band, and the flared mouth is encircled by a band of overlapping petals.

8¾ in. (22.3 cm.) high, cloth box

\$8,000-12,000

清乾隆 青花折枝花卉紋穿帶瓶



(another view)

THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

743

A YELLOW-GLAZED BLUE-GROUND 'DRAGON' BOWL

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

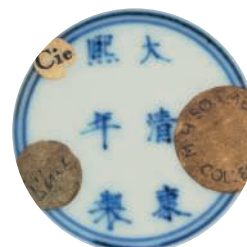
The exterior is decorated with two five-clawed dragons separated by clouds shown racing amidst flames in pursuit of flaming pearls above a band of overlapping petals, all in yellow glaze on a rich blue wash ground, the center of the interior is similarly decorated with a medallion of a single dragon.

5½ in. (14.1 cm.) diam.

\$10,000-15,000

A nearly identical Kangxi-marked 'dragon' bowl was sold at Christie's Hong Kong, 29 May 2013, lot 2261

清康熙 藍地黃彩雲龍紋盃 雙圈六字楷書款



(mark)





VARIOUS PROPERTIES

744

A PAIR OF BLUE AND WHITE CUPS

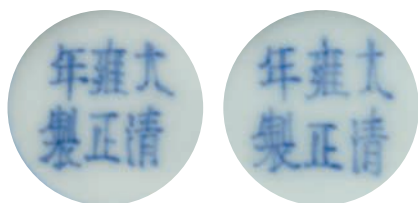
YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

With rounded sides rising to a slightly everted rim, the bowls are decorated on one side with a monkey seated on a branch holding a peach and on the other side with a deer in a landscape setting.

2¾ in. (7 cm.) diam.

\$7,000-9,000

清雍正 青花封侯加祿盃一對 六字楷書款



(marks)

745

A VERY RARE AND UNUSUAL COPPER-RED-DECORATED BLUE AND WHITE 'DRAGON' MEIPING

18TH CENTURY

The heavily potted vase is decorated in rich copper-red with two five-clawed dragons, one shown striding amidst blue clouds interspersed with copper-red flames as it emits a stream of water from its mouth towards the roiling waves below, from which rises the second dragon.

12¾ in. (32.3 cm.) high

\$10,000-12,000

Compare the similar *meiping*, possibly decorated by the same hand, sold at Sotheby's Hong Kong, 15-16 November 1988, lot 250. Another vase of somewhat different *meiping* shape, also sold at Sotheby's Hong Kong, 26 October 2003, lot 136, and now in the collection of Xu Qiming, is illustrated in *A Collection of Porcelain*, Zhejiang Museum, 2006, pp. 112-13. This *meiping*, which is dated Yongzheng, has a similar use of blue wash to represent the clouds, but rather than have one dragon rising from the waves, both are amidst the clouds, and the wave band is depicted as wind-tossed and froth-capped rather than the rolling waves of the present *meiping*.

清十八世紀 青花釉裏紅雲龍紋梅瓶



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

746

A LARGE MING-STYLE BLUE AND WHITE MOONFLASK

QIANLONG PERIOD (1736-1795)

The vase is decorated in rich underglaze blue with simulated 'heaping and piling' on the convex sides with eight petals enclosing the *bajixiang* (Eight Buddhist Emblems) radiating from a central boss decorated with a flower head, on the narrow sides with a band of stylized lotus scroll, and with *lingzhi* scroll on the slightly spreading rectangular foot and on the neck between the pair of blue-glazed, leaf-scroll handles below a bow-string border and a band of key fret at the rim.

19 in. (48.3 cm.) high

\$100,000-150,000

PROVENANCE

Earle D. Vandekar, London.

The shape of these large Qianlong flasks is based on Ming-dynasty fifteenth-century prototypes, which had one decorated, convex side and a flat, unglazed side with a countersunk medallion in the center. For a Yongle (1403-1424) example, see the flask in the Freer Gallery of Art, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 9, Tokyo, 1981, no. 94. These fifteenth-century blue and white flasks were themselves based on silver-inlaid brass prototypes.

For other similar Qianlong blue and white vases see *Zhongguo Li Dai Jingdezhen Ci Qi - Qing Juan*, Beijing, 1998, p. 169, from the Nanjing Museum; *Sekai toji zenshu*, vol. 15, Tokyo, 1983, pl. 151; M. Beurdeley and G. Raindre, *Qing Porcelain*, London, 1987, pl. 154, formerly in the Edward Chow Collection; and *Porcelain of the National Palace Museum, Blue and White Ware of the Ch'ing Dynasty*, Book II, Hong Kong, 1968, pl. 15. One is illustrated in *The Tsui Museum of Art: Chinese Ceramics IV - Qing Dynasty*, Hong Kong, 1995, pl. 75. And another from the Robert Murray Bell and Ann Walker Bell Collection is illustrated by P. F. Ferguson, *Cobalt Treasures*, Gardiner Museum of Ceramic Art, Toronto, 2003, no. 28. See, also, two examples sold at Christie's Hong Kong, 28 May 2014, lot 3439 and 1 December 2010, lot 2826.

清乾隆 青花八吉祥紋雙螭耳抱月瓶





ANOTHER PROPERTY

747

A BLUE AND WHITE BOWL

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

The bowl has rounded sides and is decorated on the exterior with stylized foliate motifs separated by foliate arabesques, and on the interior with a central roundel enclosing a stylized design of conjoined leafy C-scrolls.

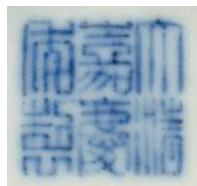
4 in. (10.2 cm.) diam., cloth box

\$12,000-15,000

PROVENANCE

The Erik Nostrom (1884-1971) Collection.

清嘉慶 青花忍冬紋盤 六字篆書款



(mark)

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

748

A RARE BLUE AND WHITE

'SQUIRRELS AND GRAPEVINE' BOWL

DAOGUANG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1821-1850)

The exterior of the shallow, rounded body is decorated with squirrels scampering amidst grape vines between double-line borders above and below.

8 3/4 in. (22 cm.) diam.

\$10,000-15,000

PROVENANCE

Christie's New York, 21 March 2002, lot 211.

The unusual decoration on this bowl can also be seen on a bowl of Qianlong date, and of equally large size, but with deep rounded sides, illustrated in *Zhongguo taoci daxi; qingdai taoci daquan*, Taipei, 1987-89, p. 223. Another related bowl dated to the Guangxu period, also with deeper sides and of slightly less accomplished execution, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p. 177, no. 162.

清道光 青花松鼠葡萄圖盤 雙圈六字楷書款



748 (two views)



A SELECTION OF
CHINESE PORCELAIN FROM A
PRIVATE HUDSON VALLEY COLLECTION
(LOTS 749-761)

749

**A BLUE AND WHITE
PETAL-MOLDED DISH**
WANLI PERIOD (1573-1619)

The shallow dish is decorated in the center with mountains rising from waves encircled by petals alternately decorated with mountains or blossoming branches, and an outer border of molded overlapping lotus petals correspondingly molded and painted on the underside where they encircle an inner band of molded, blossom-centered petals that radiate out from the foot ring. 8 1/8 in. (20.6 cm.) diam.

\$4,000-6,000

PROVENANCE

Christie's New York, 1 June 1979, lot 109.

明萬曆 青花壽山福海蓮式盤



749

750

A BLUE AND WHITE OVOID JAR
CHONGZHEN PERIOD, CIRCA 1640

The jar is decorated around the sides with a scene of an official accompanied by attendants greeting an elderly sage holding a flywhisk in front of a pierced garden rock, all between incised borders of diagonally arranged overlapping petals.

9 1/8 in. (23.2 cm.) high

\$4,000-6,000

PROVENANCE

Sotheby Parke Bernet New York,
7 December 1983, lot 337.

明崇禎 青花人物故事圖罐



750



751

PROPERTY FROM A PRIVATE HUDSON VALLEY COLLECTION

751

TWO FAMILLE VERTE DISHES

KANGXI PERIOD (1662-1722)

Both dishes are decorated in the center with a scene of a scholar on horseback with his attendant against a background consisting of an altar table set with 'antiques', an assembly of the 'four accomplishments', a *qin*, a chessboard, a book and scroll paintings (*qin, qi, shu, hua*), and a pavilion with fences, all surrounded by a band of floral medallions alternating with groupings of 'antiques'.

8 $\frac{7}{8}$ and 8 $\frac{3}{4}$ in. (22.6 and 22.3 cm.) diam.

\$3,000-5,000

PROVENANCE

Sotheby Parke Bernet New York, 19 November 1982, lot 290.

清康熙 五彩人物故事圖盤兩件

752

A PAIR OF FAMILLE VERTE BOWLS

KANGXI PERIOD (1662-1722)

One bowl is enameled with orchids growing from a rocky outcrop on the exterior, and the other with blossoming magnolia branches, both inscribed with a poetic couplet referring to the plant respectively, and ending with a signature and a red seal mark reading *Caozhai* ('grass studio').

6 $\frac{1}{4}$ in. (15.9 cm.) diam.

\$3,000-5,000

PROVENANCE

Sotheby Parke Bernet Hong Kong, 24 May 1979, lot 589.

清康熙 五彩花卉詩文圖盃一對

(2)



752

753

A WUCAI JAR AND COVER

TRANSITIONAL PERIOD, MID-17TH CENTURY

The jar is decorated with a continuous scene of two court ladies with an attendant watching a female dancer accompanied by three female musicians, and the domed cover with bud-form finial is decorated with boys at play.

13¾ in. (34.9 cm.) high

\$8,000-12,000

PROVENANCE

Anthony Gray, London, 1984.

EXHIBITED

London, *The International Ceramics Fair*, 15-18 June 1984.

LITERATURE

The International Ceramics Fair and Seminar, London, 1984, p. 59.

十七世紀中葉 五彩仕女圖蓋罐



PROPERTY FROM A PRIVATE HUDSON VALLEY COLLECTION

754

A SMALL DOUCAI VASE
18TH CENTURY

The vase has a wide mouth and high-shouldered tapering body decorated with a wide band of foliate scroll between a lappet band below and a *ruyi* band above.

5½ in. (13.7 cm) high

\$6,000-8,000

PROVENANCE

Sotheby Parke Bernet Hong Kong, 24 May 1979, lot 631.

清十八世紀 鬥彩纏枝蓮紋瓶



754

755

A DOUCAI 'SEVEN SAGES' BOWL
KANGXI PERIOD (1662-1722)

The exterior is decorated with a continuous scene of the 'Seven Sages of the Bamboo Grove', portraying the sages in conversation, playing *weiqi* and practicing calligraphy, while in the center of the interior a boy is shown kicking a ball within a double blue line border. An illegible mark is on the base.

8¾ in. (21.3 cm.) diam.

\$4,000-6,000

PROVENANCE

Christie's New York, 20 November 1979, lot 349.

清康熙 鬥彩竹林七賢圖盃



755

PROPERTY FROM A PRIVATE
HUDSON VALLEY COLLECTION

756

A LARGE DOUCAI JAR AND COVER

KANGXI PERIOD (1662-1722)

The jar is decorated with a continuous scene of an official and his wife seated at both ends of an altar table, while being greeted by officials in a fenced garden surrounded by garden rocks and plants, and an apocryphal Chenghua mark is on the base. The cover is decorated with a scene of three boys at play in a garden setting above a band of stylized cloud scroll.

17 in. (43.2 cm.) high

\$10,000-15,000

PROVENANCE

Christie's New York, 2 June 1979, lot 393.

清康熙 門彩人物故事圖蓋罐



PROPERTY FROM A PRIVATE HUDSON VALLEY COLLECTION

757

A DOUCAI 'FLORAL' CONICAL BOWL

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

The finely potted bowl is delicately enameled on the exterior of the widely flared sides in soft pastel tones of pink, aubergine, yellow, red and green outlined in underglaze-blue with four floral roundels depicting the flowers of the four seasons, prunus, peony, lotus and chrysanthemum, separated by formalized lotus spandrels, and in the center of the interior with a medallion containing two butterflies in flight above a flower sprig within a blue double-line border.

8¾ in. (22.2 cm.) diam.

\$20,000-30,000

PROVENANCE

Sotheby Parke Bernet New York, 19 November 1982, lot 302.

The present bowl is distinguished by the delicate combination of the *doucai* technique and *famille rose* palette, creating a pleasant and harmonious contrast between the underglaze-blue outline and soft pastel colors. This combination was an innovation during the Yongzheng period, and the current bowl is a representative example rendered in this novel technique.

A number of similarly decorated *doucai* conical bowls of identical size and dated to the Yongzheng period, are in the collection of important museums and private collections. One example is illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelain in Polychrome and Contrasting Colors*, Hong Kong, 1999, p. 250, no. 229. Another example from the Chang Foundation is included in *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, p. 320, no. 141. A further example in the Gulbenkian Museum of Oriental Art and Archaeology, University of Durham, is illustrated by I. L. Legeza in *A Descriptive and Illustrated Catalogue of the Malcolm MacDonald Collection of Chinese Ceramics*, London, 1972, pl. CXXXIX, no. 378. Another example was included in the exhibition *Chinese porcelain from the 15th to the 18th century*, Eskenazi Ltd., London, 2006, no.12.

Other examples, sold at auction, include one sold at Christie's Hong Kong, 29 May 2013, lot 2113; one sold at Christie's Hong Kong, 1 June 2011, lot 4008; and the example previously in the Paul and Helen Bernat Collection, sold at Christie's Hong Kong, 29 April 2001, lot 552.

清雍正 鬥彩開光四季花卉紋笠式盃 雙圈六字楷書款



(detail of interior)



(two views)



758 (two views)

PROPERTY FROM A PRIVATE
HUDSON VALLEY COLLECTION

758

A SMALL FAMILLE ROSE VASE

YONGZHENG PERIOD (1723-1735)

The sides are decorated on one side with a female attendant holding a lantern as she lights the way for an attendant supporting a drunken official, and on the reverse with a banana plant and rocks.

9 $\frac{1}{2}$ in. (23.8 cm.) high

\$4,000-6,000

PROVENANCE

Christie's East, 5 December 1980, lot 712.

清雍正 粉彩仕女圖瓶



759

759

A BLUE AND WHITE BOWL

KANGXI PERIOD (1662-1722)

The deep body is decorated on the exterior with a continuous scene of the 'Seven Sages of the Bamboo Grove' below clouds on a blue ground on the underside of the flared rim and 'prunus and cracked ice' pattern on the inside of the rim above a landscape medallion in the center. A flower head within a double blue line border is on the base.

7 $\frac{1}{8}$ in. (20 cm.) diam.

\$6,000-8,000

PROVENANCE

Christie's New York, 2 June 1979, lot 367.

清康熙 青花竹林七賢圖折沿盤

PROPERTY FROM A PRIVATE HUDSON VALLEY COLLECTION

760

A GREEN-ENAMELED 'DRAGON' JAR

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The ovoid body is decorated in green enamels outlined in underglaze blue with two five-clawed dragons pursuing flaming pearls amidst clouds between a petal-lappet band below and a *ruyi* border and the Eight Buddhist Emblems (*bajixiang*) on the shoulder above.

8 in. (23 cm.) high

\$20,000-30,000



(mark)

PROVENANCE

Christie's New York, 30 November 1983, lot 198.

清乾隆 綠彩龍紋罐 六字篆書款



PROPERTY FROM A PRIVATE HUDSON VALLEY COLLECTION

761

A LARGE BLUE AND WHITE *HU*-FORM VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The vase is well painted in the Ming style with 'heaped and piled' effect around the body with a broad band of foliate scroll bearing eight large blossoms between a band of waves below and a *ruyi* border at the edge of the sloping shoulder, which is decorated with a wave band and continues into the neck which is decorated with two bands of flower scroll, the uppermost band interrupted by the pair of wave-decorated tubular handles, all below a band of trefoils pendent from a further wave border at the rim.

20¼ in. (51.5 cm.) high

\$60,000-80,000

PROVENANCE

Christie's New York, 1 June 1979, lot 130.

An identical blue and white *hu*-form vase was included in the exhibition, *The Wonders of the Potter's Palette*, Hong Kong Museum of Art, 2 November 1984 - 6 January 1985, no. 63. See, also, another identical vase sold at Christie's Hong Kong, 31 May 2010, lot 1907, and a further example, also sold at Christie's Hong Kong, 30 May 2005, lot 1480. Another *hu*-shaped vase of this design, but potted with an upright rather than flared mouth rim, is illustrated in *Blue and White Ware of the Ch'ing Dynasty*, Book 1, National Palace Museum, Taipei, 1968, pl. 3.

清乾隆 青花纏枝蓮紋貫耳大瓶 六字篆書款



(mark)





VARIOUS PROPERTIES

762

**AN IRON-RED-DECORATED
POWDER-BLUE-GROUND VASE**
KANGXI PERIOD (1662-1722)

The ovoid body is decorated in iron red on each side with two carp with black pupils and gilt highlights on the fins confronting each other against the dark powder-blue ground, the tails of the fish on the shoulder continuing up onto the neck below the everted rim.

9 $\frac{7}{8}$ in. (15 cm.) high

\$8,000-12,000

According to Chinese legend, the yellow river carp travelled upstream to overcome the rapids of the Long-Men (Dragon Gate), where they were magically transformed into glorious dragons. This metaphor relates to the dedication and determination required by students to succeed in passing exams. They were initially presented to recent graduates, and came to symbolize literary success in general.

The combination of powder blue ground and iron-red decorated carp appears to be conceived during the Kangxi period and appears to be produced both for domestic and export markets. For related vases but with gilt decoration, see the example previously in the Virginia Museum of Fine Arts and sold at Christie's New York, 29 March 2006, lot 444, and another vase sold at Christie's Hong Kong, 31 May 2017, lot 3223. A related dish with similar decorative motif was previously in the Morgan Collection and sold in *Collected in America: Chinese Ceramics from the Met Museum*, Christie's New York, 15 September 2016, lot 910.

清康熙 灑藍地礬紅鯉魚紋瓶



763

THREE FAMILLE VERTE POWDER-BLUE-GROUND JARS AND COVERS

KANGXI PERIOD (1662-1722)

Two of the jars are decorated with lobed panels decorated with courting couples in a garden alternating with mountainous landscapes, and the third is decorated with panels decorated with cranes, phoenixes, pheasants and peacocks, all reserved on a powder-blue ground decorated with floral designs. The covers are similarly decorated.

18, 18 $\frac{3}{4}$ and 18 $\frac{1}{2}$ in. (45.7, 46.6 and 46.9 cm.) high

\$8,000-12,000

(3)

PROVENANCE

Jar with panels of birds: J.P. Morgan (1837-1913) Collection.

One jar with landscapes and courting couples: J.P. Morgan Collection (according to label).

Property from the Collection of Mr. & Mrs. Alexander Saunderson; Christie's New York, September 2005, lot 45.

LITERATURE

Jar with panels of birds: *Catalogue of The Morgan Collection of Chinese Porcelains*, New York, 1904, pl. III (center).

清康熙 灑藍地開光五彩山水花鳥圖將軍罐三件

PROPERTY FROM A WEST COAST COLLECTION

764

A VERY RARE PAIR OF FAMILLE VERTE DISHES

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

Each is finely enameled in the center with two kingfishers flying above a flowering lotus plant bearing one aubergine and one iron-red flower, with an emerging bud at the side, all surrounded by large green leaves, below a floral diaper border at the rim.

9 $\frac{7}{8}$ in. (25.2 cm) diam.

(2)

\$60,000-80,000

PROVENANCE

Christie's London, 29 June 1970, lot 88.

Bluett & Sons, London, 1970.

John Yeon (1910-1994) Collection, Portland, Oregon.

EXHIBITED

Portland, Oregon, Portland Art Museum, 2007-2011.

Portland, Oregon, *Quest for Beauty: The Architecture, Landscape*

and Collections of John Yeon, Portland Art Museum, 13 May-3 September 2017.

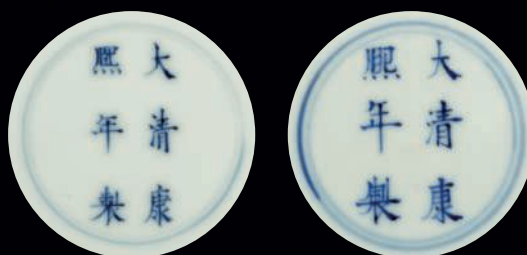


An identical dish was sold in our London Rooms, 6 April 1976, lot 166, and two examples at Christie's Hong Kong, The Jingguantang Collection, 3 November 1996, lot 588 and One Man's Vision, Important Chinese Art from The Manno Art Museum, 28 October 2002, lot 554.

The present dishes are closely related to the 'birthday' dishes said to have been made for the celebration of the Emperor Kangxi's 60th birthday in 1713. A varied number of designs were commissioned as part of this set and many of them included birds and flowers, as is the case with the present dishes. The size and shape of the dishes also compare well with the birthday dishes. However, the present dishes lack the auspicious birthday greeting inscribed on the rim border of the 'birthday' dishes.

The decoration on these dishes also relates surprisingly well with that on the phoenix-tail vase in the Palace Museum, Beijing, which is very finely enameled in the *famille verte* palette and decorated with similar birds above a lush lotus pond (see *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 53, pl. 37). Another similar Kangxi vase is illustrated by A. du Boulay, *Christie's Pictorial History of Chinese Ceramics*, 1984, p. 226.

清康熙 五彩蓮塘翠鳥圖盤一對 雙圈六字楷書款



(marks)





(two views)

VARIOUS PROPERTIES

765

A SMALL FAMILLE VERTE ROULEAU VASE

KANGXI PERIOD (1662-1722)

The vase is decorated with a continuous scene from a novel depicting an official and a soldier in combat as a young maiden looks on, the scene interrupted on one side by a pierced rock, all below a peony band on the shoulder and bamboo and flying insects on the neck.

10½ in. (25.7 cm.) high

\$8,000-12,000

Three small Kangxi *famille verte rouleau* vases of comparable size and with related decoration were sold at Sotheby Parke Bernet Hong Kong, 29 November 1976, lots 605-607.

清康熙 五彩人物故事圖小棒槌瓶

766

**A LARGE AND FINELY PAINTED FAMILLE VERTE
'PHOENIX TAIL' VASE**

KANGXI PERIOD (1662-1722)

The body is decorated with a scene of an official and his consort, surrounded by courtiers, enjoying entertainment from two performers and a band of musicians, while two other officials sit outside on horseback shielded by parasols held aloft by attendants. The neck is enameled with a scene of another official with attendants reprimanding a young woman kneeling beside a spilled cup and chopsticks while another woman stands eavesdropping from behind a partition.

30¼ in. (76.8 cm.) high

\$40,000-60,000

PROVENANCE

The Cleveland Museum of Art; Christie's New York,
21 September 2000, lot 314.

Christie's New York, 20 September 2005, lot 317.

清康熙 五彩人物故事圖大鳳尾尊



(detail of reverse)





THE PROPERTY OF AN IMPORTANT
AMERICAN COLLECTOR

767

**A LANGYAO BOTTLE VASE,
CHANGJINGPING**

KANGXI PERIOD (1662-1722)

The vase is covered with a copper-red glaze of rich crushed strawberry-red color suffused with wide crackle draining to a pale celadon glaze below the rim which continues onto the interior, and the base is covered with a blue-green glaze suffused with golden crackle.

17½ in. (44.5 cm.) high

\$30,000-50,000

PROVENANCE

Sotheby's New York, 18 March 2008, lot 147.

清康熙 郎窯紅釉長頸瓶



ANOTHER PROPERTY

768

A VERY RARE PALE BLUE-GLAZED CHRYSANTHEMUM-FORM DEEP BOWL

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

The bowl is finely potted with deep, rounded sides molded as twenty-eight chrysanthemum petals that rise from the conformingly molded foot to the scalloped rim, and is covered overall with a glaze of very pale sky-blue color that thins on the ribs in the interior and pools between the petals on the exterior.

7½ in. (18.1 cm.) diam., silk pouch, Japanese wood box

\$30,000-50,000

Bowls of this shape and size with Yongzheng marks are very rare, and only two others are known: one sold at Sotheby's Hong Kong, 17 May 1988, lot 71, the other at Christie's Hong Kong, 26 April 2004, lot 943.

Chrysanthemum dishes are well known, with a complete set of twelve in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, pp. 282-83, pl. 257. Like the present bowl, these dishes all have a Yongzheng mark.

清雍正 粉青釉菊瓣盃 六字楷書款



(mark)

PROPERTY FROM AN IMPORTANT
NEW YORK COLLECTION

769

A LARGE RUBY-ENAMELED VASE
18TH CENTURY

The vase is of ovoid form with a flaring neck, and is covered on the exterior with a slightly mottled enamel of ruby-pink color, in contrast to the white interior.

15¾ in. (40 cm.) high

\$8,000-12,000

PROVENANCE

James Garland Collection, no. 1094
(according to label).

J. Pierpont Morgan Collection, no. 1018
(according to label).

A similar, smaller, ruby-enameled vase from
The Metropolitan Museum of Art was sold at
Christie's New York, 15 September 2015, lot 965.

清十八世紀 胭脂水釉觀音瓶





770

**A RARE PAIR OF CELADON-GLAZED
BRACKET-LOBED SAUCERS**

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE
BLUE AND OF THE PERIOD (1736-1795)

Each dish has shallow rounded sides molded with a wide band of petals
stopping beneath the bracket-lobed mouth rim. The exterior and interior are
covered in a glaze of soft sea-green tone, which thins to white on the mouth
rim and the edges of the petals.

4 $\frac{1}{2}$ in. (12.1 cm.) diam., cloth box

\$25,000-35,000

(2)

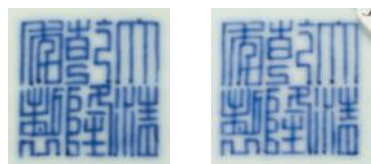
PROVENANCE

Private Collection, Hong Kong.
Sotheby's Hong Kong, May 2014, lot 654.

清乾隆 粉青釉花式碟一對 六字篆書款



(reverse of one)



(marks)

ANTIQUE ELEGANCE (古雅)

AN EXCEPTIONAL QIANLONG CELADON VASE

Rosemary Scott, *Senior International Academic Consultant*

This exquisite vase with its beautiful profile, delicate glaze and crisply defined archaistic decoration represents the highest achievements in monochrome porcelains made for the court of the Qianlong Emperor. Although relatively rare among Qianlong porcelains, this vase has a particularly elegant and well-balanced form with its high, splayed, foot, globular body and long slender neck flaring gradually to the mouth. A smaller Qianlong vase, of slightly less attenuated proportions, bearing a fine glaze imitating Song dynasty Ru ware is illustrated in *Shimmering Colours – Monochromes of the Yuan to Qing Periods – The Zhuyuetang Collection*, Hong Kong, 2005, p. 167, no. 96. It is probably no coincidence that the Zhuyuetang vase, like the current vessel, was inspired by revered artefacts from a previous age.

In the case of the current vase ancient bronzes provided the inspiration for its design, and it is worth noting that bronzes have long been of considerable importance in the Chinese imperial collections. In the early period these collections primarily served religious and political purposes. The treasures in the palace served to legitimise the rule of the emperor and confirmed that he had the Mandate of Heaven. There is a famous passage in the pre-2nd century BC *Zhanguo ce* (戰國策 Strategies of the Warring States), in which a minister advises his sovereign: 'When you have taken possession of the Nine Brazen Tripods and put your hands on the charts and registers, and when you have the emperor as hostage to rule the empire, nobody in the world will dare not to obey you.' (quoted by L. Ledderose in 'Some Observations on the Imperial Art Collection in China', *Transactions of the Oriental Ceramics Society*, Vol. 43, 1978-9, p. 34). The bronze tripods had supposedly been cast by the mythical Emperor Yu and passed down from dynasty to dynasty until the rulers of the Zhou dynasty lost them. The charts and registers derived from the famous Chart of the Yellow River (河圖 *Hetu*). The Chart was believed to have been given to the mythical Emperor Yao by a divine dragon who rose out of the waters of the Yellow River. The possession of ancient objects was thus tied to the ability to rule.

Like his father and grandfather – the Yongzheng and Kangxi Emperors, respectively – the Qianlong Emperor was an ardent antiquarian, and it may reasonably be said that he was the greatest of all the imperial collectors of art and antiques. He was unsurpassed in the number and range of

items he added to the imperial collection – indeed he has been described as having an 'omnivorous fondness' for collecting art. The Qianlong Emperor collected material in a wide range of media, including bronzes and ceramics. The extent of his collecting, as well as his keenness to study the pieces in his collection can be seen from the catalogues produced during his reign and under his auspices. Following the lead of the great Northern Song antiquarian, Emperor Huizong (r. AD 1101-25), Qianlong commissioned the publication of catalogues of his collections, with woodblock printed illustrations, including the *Shiqu baoji* (石渠寶笈 *Shiqu* catalogue of the imperial collections, AD 1793); *Midian zhulin* (秘殿珠林 Court collection of treasures, AD 1793), the *Tianlu linlang* (天祿琳琅 *Tianlu* collection of masterpieces, AD 1775), and the *Xiqing gujian* (西清古鑑 *Xiqing* mirror of antiquities). The latter, which was compiled between 1749 and 1755, ran to 40 volumes and detailed some 1,529 ritual bronzes in the Qianlong Emperor's collection. A supplement to these volumes entitled *Xiqing xujian* (西清續鑑), which catalogued an additional 1,875 bronzes, and included some 900 stored at the Shenyang Palace, was published in 1793. In addition to these printed catalogues, from AD 1755 The Qianlong Emperor commissioned hand-painted catalogues of both ceramics and bronzes in his collection. Pages from the album *Fanjin zuozhe* (範金作則), which comprises paintings of ancient bronzes in the imperial collection, accompanied by descriptions, are illustrated in *Obtaining Refined Enjoyment – The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012, pp. 263-265. These catalogues are a testament to the Qianlong Emperor's abiding passion for antique bronzes, and his determination to document his collection.

This interest in bronzes informed some of the shapes and decoration of the porcelains commissioned by him during his reign, a number of which were made in bronze form and/or with decoration inspired by that of ancient cast bronze vessels. The current vase is a particularly fine example of an imperial porcelain vessel bearing decoration which originated on archaic bronzes. The quality of the moulding on the current vase is second to none, and is a remarkably accurate adaptation of the complex cast decoration seen on bronze ritual vessels of the Eastern Zhou dynasty – 6th-5th century BC. Similar decoration can be seen on a bronze ritual bell in the Arthur M. Sackler Collection (illustrated in *Art from Ritual – Ancient Chinese Bronze Vessels from the Arthur M. Sackler Collections*,

Washington, D.C., 1983, no. 62), and on a bronze *jian* 鑑 bowl in the Freer Gallery of Art (illustrated by T. Lawton, *Chinese Art of the Warring States period – Change and Continuity*, 480-222 B.C., Washington, D.C., 1982, no. 2). Interestingly, this style of decoration can also be seen on a very fine Eastern Zhou openwork cast gold sword hilt in the collection of the British Museum, London (illustrated in *Gilded Dragons – Buried Treasures from China's golden Ages*, London, 1999, p. 31, Fig. 9a).

The application of archaic bronze inspired decoration to Qianlong porcelain vessels can also be seen amongst vases decorated in underglaze cobalt blue, but these rarely restrict themselves to the original bronze format. A blue and white Qianlong *tianqiuping*, which was sold by Christie's Hong Kong in May 1994, Lot 661, had a design of angular archaistic dragons, but these had been adapted to allow them to be combined with a lotus scroll. A similar design appears on a piece of woven silk in the collection of the Metropolitan Museum, New York (illustrated by R. Scott in 'Decorative Links between Porcelain and Silk in the Qing Period', *Transactions of the Oriental Ceramic Society*, Vol.58, 1993-1994, p. 71, Fig. 7). The Qianlong porcelains which have designs that most closely mirrors that on ancient bronzes are usually those with low relief decoration covered with a pale celadon glaze, as in the case of the current vase. A related group, which bears decoration inspired by Western Zhou bronzes, is represented by the vase with sharp shoulders and tapering body sold by Christie's New York in March 2011, lot 1112. A pale celadon-glazed Qianlong *tianqiuping* from the Tsui Collection (illustrated in *The Tsui Museum of Art – Chinese Ceramics IV – Qing Dynasty*, Hong Kong, 1995, no. 35) is also decorated in low relief in ancient bronze style, but the motifs have been further adapted for application to a porcelain vessel. Pale celadon glaze was also applied to the reticulated section designed in archaic style, similar

to that seen on the current vase, of an elaborate Qianlong *fencai* 粉彩 vase in the collection of the Palace Museum Beijing, illustrated in *Kangxi Yongzheng Qianlong – Qing Porcelain from the Palace Museum Collection*, Beijing, 1989, p. 439, no. 121.

The delicate celadon glaze seen on the current vase and related wares was developed at the imperial kilns in the 18th century. At that time the Jingdezhen imperial kilns devoted considerable research and development to the production of fine celadon glazes applied to a white porcelain body. Although celadon-type glazes, coloured with small quantities of iron, were applied to porcelain bodies at the Jingdezhen imperial kilns in the early Ming period, these were further developed under the three great Qing Emperors. The potters working for the Kangxi Emperor perfected a particularly delicate version over a very white (low iron) porcelain body. This celadon glaze was coloured using only about half the amount of iron

found, for instance, in typical Longquan celadon glazes of the Southern Song and Yuan dynasties. The new celadon glaze for porcelain was further modified in the Yongzheng period to produce an even more finely textured and slightly bluer pale celadon glaze, and small adjustments continued to be made in the Qianlong reign. This range of delicate Qing dynasty celadon glazes has been much admired by Chinese connoisseurs, and individual glazes have been given names such as *douqing* (豆青 bean green) and *dongqing* (東青 eastern green) in the Kangxi reign, *dongqing* (冬青 winter green) and *fenqing* (粉青 soft green) in the Yongzheng reign.

The glaze used on the current vase is that known as *fenqing* (soft-green). In the Qianlong reign these celadon glazes were most effectively applied to porcelain vessels with low relief surface decoration, which had become somewhat bolder and more formal in the Qianlong reign. When the relief decoration was elaborate, but well-modulated, and crisp, as on the current vase, it was highlighted by the delicate translucent glaze pooling in the deeper recesses to give a darker colour, and running thin of the higher parts of the design to give a lighter tone – providing a subtle contrast of colour tones, thereby creating a pleasing dichromatic effect, while accentuating the dense archaistic design.

The production of ceramics in ancient bronze style was seen as early as the Song dynasty, for example in the case of the Northern Song Ru wares and Southern Song *Guan* wares in bronze *lian* 壺censer form (see R. Scott, 'Song Dynasty Wares in the David Foundation in the Light of the Laohudong Excavations', *Song Ceramics – Art History, Archaeology and Technology, Colloquies on Art & Archaeology in Asia No. 22*, London, 2004, pp. 158-9). The idea of *gaogu*

高古 – excellent antiquity – was respected by Song dynasty scholars and philosophers and became an important factor in literati taste, and was reflected in the design of objects made for the Song elite. This archaism in ceramics and other media continued and grew throughout the succeeding periods until the Qianlong Emperor even has some of his pieces inscribed *fanggu* 仿古 – copying the ancient. The British scholar Craig Clunas has noted that the 'interaction with the past is one of the distinctive modes of intellectual and imaginative endeavour in traditional Chinese culture' (C. Clunas, *Superfluous Things*, Cambridge, 1991, p. 91). Perhaps the term *guya* 古雅 – antique elegance – is the most appropriate to describe the current vase. This phrase had long been in use, but was revived and reinterpreted by the scholar Wang Guowei (王國維 1877-1927) in his essay '*Guya zhi zai meixue shang zhi wezhi*' published in the first decade of the 20th century. While differentiating it from art which is derived from nature, Wang regarded the skilful application of *guya* as equal to the application of innovative genius.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

771

A RARE AND EXCEPTIONAL CELADON-GLAZED RELIEF-DECORATED BOTTLE VASE
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The vase, of elegant shape, is finely decorated around the bulbous body with a wide band of archaistic dragon scroll set between a petal-lappet band below and on the shoulder above by a band of overlapping petals enclosing *ruyi* heads and a narrow key-fret-bordered band of confronted archaistic dragons. The tall, slightly waisted neck is encircled at the base by a wide band of overlapping upright leaves and at the top with bands of pendent *ruyi*, circles and further confronted archaistic dragons where the neck flares towards the rim. The vase is covered overall with a glaze of soft sea-green color that thins to a paler tone on the raised decoration.

15¾ in. (40 cm.) high

\$800,000-1,200,000

PROVENANCE

John Sparks, London (according to label).

Acquired by the current owner in the 1960s.

清乾隆 粉青釉刻拐子龍紋賞瓶 六字篆書款



(base)





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

772

A COPPER-RED-GLAZED VASE

18TH CENTURY

The vase is covered with a rich, deep, crushed-strawberry glaze rising up to the slightly flaring neck and thinning to a pale tone at the mouth rim. The interior and base are covered with a clear glaze.

13 in. (33 cm.) high

\$8,000-12,000

清十八世紀 紅釉荸薺瓶

THE PROPERTY OF A GENTLEMAN

773

A BLUE-GLAZED CONG-FORM VASE

QIANLONG SIX-CHARACTER SEAL
MARK IN UNDERGLAZE BLUE AND
OF THE PERIOD (1736-1795)

The sturdily potted vase of square section is applied with a pair of molded elephant-head handles suspending fixed rings, and is covered with a lustrous dark violet-blue glaze paling to a lighter blue on the edges.

11½ in. (29.2 cm.) high

\$20,000-30,000

The form of the present vase is derived from archaic jades of square form, known as *cong*. The form became popular for monochrome ceramic vases during the Qing dynasty. See, for example, a similar vase in the National Palace Museum illustrated in *A Special Exhibition of Qing Monochrome Glaze Porcelain*, Taipei, 1981, no. 55.

清乾隆 祭藍釉象耳琮瓶 六字篆書款



(mark)







Samuel Sydney Marchant, circa 1950



S. Marchant & Son storefront, 120 Kensington Street, circa 1965

CHINESE PORCELAINS FROM MARCHANT, EST. 1925 (Lots 774-793)

Marchant was founded by Samuel Sydney Marchant in 1925, when he opened his antiques shop in Cursitor Street, in the City of London. With Richard Marchant's entry into the business in 1953, the firm increasingly specialized in Asian art, particularly imperial wares of the Ming and Qing dynasties, including porcelain and jade. Stuart Marchant joined in 1985, sharing his father's passion and knowledge of Chinese art, and the close family relationship continues into the fourth generation with Stuart's son Samuel and daughter Natalie. The name Marchant has become synonymous with quality, rarity and provenance, criteria that have always been requirements for any piece of art handled by Marchant.



Stuart, Natalie, Richard and Samuel Marchant, 2017

THE PROPERTY OF MARCHANT, EST. 1925

774

A RARE DEHUA FIGURE OF BUDDHA

LATE MING DYNASTY, 17TH CENTURY

The figure is finely modeled standing on a lotus pedestal, wearing layered robes elegantly draped over the left arm and tucked in at the waist leaving the chest bare. In his right hand he holds a round jewel, while his right arm is held pendent at his side, and his face is modeled with a serene expression beneath the tightly curled hair. A four-character seal mark, *Huijiang Shanren*, is impressed on the back of the figure.

17 in. (43.2 cm.) high

\$15,000-20,000

PROVENANCE

Roger Duchange, Paris, February 1979.

An important private collection, Saint Cloud, France.

According to R. H. Blumenfield, *Blanc de Chine: The Great Porcelain of Dehua*, Berkeley/Toronto, 2002, p. 139, the mark *Huijiang Shanren* ('Hermit of the Hui River') "was applied to an anonymous ceramic sculpture artist of the Ming period who lived in seclusion in Dehua," and "excelled in sculpting Buddhist figures." Two variations of the mark are also recorded by P. J. Donnelly in *Blanc de Chine: The Porcelain of Tehua in Fukien*, New York and Washington, 1969, p. 359, Appendix 4, no. 8b (with raised characters and a border), and no. 8c (with raised characters but no border, as on the present Buddha figure), and a figure of Guanyin with a *Huijiang Shanren* mark, also with no border, is illustrated *ibid.* pl. 82A.

晚明十七世紀 德化白釉佛立像

款識：菡江山人



(mark)



775

A FAMILLE VERTE DISH

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

The dish is enameled in the center with a *jardinière* that is flanked on both sides with two vases, containing various flowers including peonies, prunus, wisteria, and magnolia. The wide, everted rim is decorated with eight cartouches enclosing alternating scenes of mythical animals and flowers. The underside is further decorated with flowering branches.

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

\$4,000-6,000

PROVENANCE

Denver Art Museum (according to label).

A closely related *famille verte* dish in the Groninger Museum is illustrated by C. J. A. Jörg, *Famille Verte, Chinese Porcelain in Green Enamels*, Lier, Belgium, 2011, p. 59, no. 59.

清康熙 五彩盆花圖大盤 雙圈六字楷書款



(reverse)





THE PROPERTY OF MARCHANT, EST. 1925

776

A FAMILLE VERTE INCISED 'DRAGON' BOWL

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

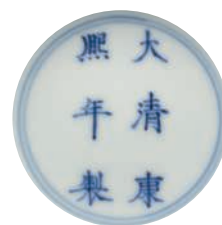
The exterior is incised with a pair of dragons pursuing flaming pearls, all under a cream glaze and partially obscured by two blossoming branches of rose and camellia separated by butterflies that are highlighted in tones of yellow, green and aubergine enamel and outlined in dark brown.

5 $\frac{7}{8}$ in. (15.1 cm.) diam.

\$12,000-15,000

This unusual double decoration, combining *famille verte* motifs and *anhua* dragons, is found only on bowls of this design and corresponding dishes decorated with pomegranates. Several similar bowls have been published including one in the Beijing Palace Museum, illustrated in *Miscellaneous Enamelled Porcelains - Plain Tricolored Porcelains*, Shanghai, 2009, pl. 221; two bowls from the Riesco Collection, one illustrated by Edgar E. Bluett, *The Riesco Collection of Old Chinese Pottery and Porcelain*, London, 1951, fig. 31, the other sold at Christies Hong Kong, 29 May 2013, lot 2114; another example illustrated by R. Krah, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, pl. 889; one illustrated in *Chinese Porcelain, The S. C. Ko Tianminlou Collection*, Hong Kong, 1987, pl. 81; and a pair from the Chang Foundation is illustrated in *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 121.

清康熙 白地素三彩暗龍花蝶紋盤 六字楷書款



(mark)



THE PROPERTY OF MARCHANT, EST. 1925

777

**A RARE BLUE AND WHITE
'HUNTING SCENE' BOTTLE VASE**

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

The globular body is finely decorated in vibrant tones of cobalt blue with a continuous hunting scene, depicting a group of seven female equestrians hunting rabbits. The tall neck is encircled by a central band of roundels containing ladies reserved on a ground of fretwork diaper between a landscape band below and a band of ladies standing on either side of *jardinières* in a garden setting above.

16¾ in. (42.5 cm.) high

\$40,000-60,000

PROVENANCE

A noble family collection, The Netherlands.
S. Marchant & Son, London, 2004.
Bertil J. Högström Collection, Stockholm, Sweden, no. 56,
acquired June 2004.

EXHIBITED

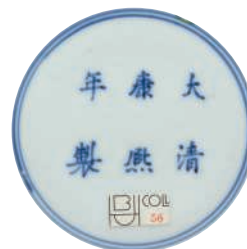
New York and London, S. Marchant & Son, *Recent Acquisitions*,
26 - 31 March and 9 -15 June 2004.

LITERATURE

S. Marchant & Son, *Recent Acquisitions*, London, 2004, pp. 36-37, no. 28.

The present vase is unusually imposing, with its tall, columnar neck, but also shows the lively illustrative style of Kangxi blue and white wares on the body, with a depiction in one continuous scene of ladies galloping during a rabbit hunt. A vase of related form in the collection of the Shanghai Museum, but with the body divided into three sections, each depicting scenes from *The Romance of the Western Chamber*, is illustrated by Sir Michael Butler and Wang Qingzheng, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collection*, Hong Kong and London, 2006, pp. 2586-287, no. 105. Another related vase, but with a slightly tapering neck and decorated with continuous landscapes, in the collection of the Palace Museum, Beijing, is illustrated by Chen Run Min (ed.), *Qing Shunzhi Kangxi Chao Qinghua Ci* (Blue and White Porcelain from the Shunzhi and Kangxi Periods), Beijing, 2005, pp. 416-417, no. 270.

清康熙 青花狩獵圖長頸瓶 雙圈三行六字楷書款



(mark)



THE PROPERTY OF MARCHANT, EST. 1925

778

A YELLOW-GROUND AUBERGINE AND GREEN-ENAMELED 'DRAGON' DISH
KANGXI SIX-CHARACTER MARK IN AUBERGINE ENAMEL
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The dish is finely incised and enameled in the central roundel in aubergine and green with two five-clawed dragons contesting a flaming pearl, and the exterior is decorated with four double clusters of grapes, all reserved on a rich yellow ground.

5½ in. (13 cm.) diam.

\$10,000-15,000

PROVENANCE

Private collection, Europe.

清康熙 黃地紫綠彩雙龍戲珠紋盤 雙圈六字楷書款



(reverse)





THE PROPERTY OF MARCHANT, EST. 1925

779

A YELLOW-GROUND GREEN-ENAMELED 'DRAGON' BOWL

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

The exterior is incised and decorated in green enamel with two dragons in pursuit of flaming pearls amidst wispy clouds and flames, below a scrolling foliate band around the rim, and the interior is decorated with a central *shou* character within a double circle, all reserved on an opaque lemon-yellow ground.

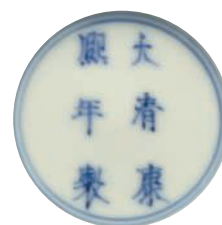
4 in. (10.2 cm.) diam.

\$10,000-15,000

PROVENANCE

Private collection, Europe.

清康熙 黃地綠彩雙龍戲珠紋盃 雙圈六字楷書款



(mark)



THE PROPERTY OF MARCHANT, EST. 1925

780

A CORAL-BORDER FAMILLE VERTE DISH

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

The dish is delicately painted in the central roundel with a water buffalo and boy attendant holding the rope halter, beside a willow tree and rocks, surrounded by a broad border of coral enamel.

7¼ in. (20 cm.) diam.

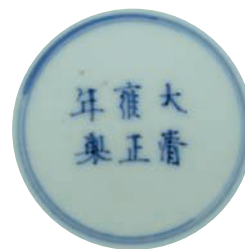
\$7,000-9,000

PROVENANCE

Private collection, England.

Compare the present dish to a similarly decorated example with a coral border, previously in the Jean-Michel Beurdeley Collection in Paris, illustrated by Jean-Michel Beurdeley & Guy Raindre in *Qing Porcelain, Famille Verte, Famille Rose*, London, 1987, p. 101, pl. 139, and a pair of dishes illustrated by B. Till and P. Swart, *Porcelain of the High Qing 1662 - 1795 The Brian S. McElney Collection*, Victoria, British Columbia, 1983, col. pl. XXV. See, also, a pair of Yongzheng-marked coral dishes dated to 1723, illustrated in *The Tsui Museum of Art: Chinese Ceramics IV: Qing Dynasty*, Hong Kong, 1995, pl. 28.

清雍正 珊瑚紅地五彩牧牛圖盤 雙圈三行六字楷書款



(mark)

THE PROPERTY OF MARCHANT, EST. 1925

781

A FAMILLE ROSE RUBY-BACK DISH
YONGZHENG PERIOD (1723-1735)

The dish is finely painted in the interior in vibrant tones with a lady dressed in elaborate robes seated beside two large wine jars and an incense stand as she watches three young boys play *weiqi*, all beneath the everted rim painted with flowering branches. The exterior is covered in a ruby-pink enamel.

9 $\frac{3}{8}$ in. (23.8 cm.) diam.

\$10,000-15,000

PROVENANCE

Imperial Oriental Art, New York, 1997.

The David (1931-2016) and Lorraine (1936-2015) Popowich Collection, Philadelphia.

清雍正 粉彩仕女嬰戲圖盤



THE PROPERTY OF MARCHANT, EST. 1925

782

A FINE INCISED CELADON-GLAZED 'LINGZHI' SAUCER DISH

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

The gently rounded sides are lightly incised on the exterior with *lingzhi* scroll under a pale sea-green glaze. The interior is white.

4½ in. (11.8 cm.) diam.

\$30,000-40,000

PROVENANCE

Private collection, Rome, Italy, acquired in 1980.

Inspired Connoisseurship: Property from a European Collection; Christie's Hong Kong, 1 June 2011, lot 3518 (part).

The *lingzhi* fungus is a popular motif in Chinese art, signifying longevity. Considered the food of the immortals, it is also a wish-granting symbol whose form is related to the *ruyi* scepter. The combination of *lingzhi* and bamboo, as on the present dish, most likely represents a birthday greeting, since bamboo (*zhu*) is a pun for "congratulations" (*zhu*), and the *lingzhi* implies long life.

A similar dish is illustrated by Peter Y. K. Lam in *Shimmering Colours - Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Hong Kong, 2005, p. 157, no. 86; and another, from the collection of Mr. Peter W. Hyui, is illustrated by Laurence C. S. Tam in *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Min Chiu Society and The Urban Council, Hong Kong Museum of Art, 1977, p. 70, no. 74. See, also, a similar dish which was sold at Christie's New York, 18-19 September 2014, lot 798, and another sold at Christie's Hong Kong, 1 June 2011, lot 3518.

清雍正 粉青釉刻靈芝紋盤 雙圈六字楷書款





THE PROPERTY OF MARCHANT, EST. 1925

783

A FINE SMALL RU-TYPE FACETED *HU*-FORM VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The vase of well-potted octagonal section is supported on a conforming foot, the neck is flanked by a pair of tubular lug handles, and the vase is covered inside and out in an even, opaque, pale-blue glaze stopping short of the brown-dressed foot rim.

5½ in. (14 cm.) high

\$60,000-80,000

PROVENANCE

The Property of a Lady; Sotheby's London, 11 December 1984, lot 426.

S. Marchant & Son, London.

Private collection, England.

S. Marchant & Son, London, 1991.

Kenneth Langsdorf Collection, St. Louis, Missouri, no. 215.

EXHIBITED

London, S. Marchant & Son, *Exhibition of Qing Mark and Period Monochrome and Two-Coloured Wares*, 7 - 26 June 1992.

LITERATURE

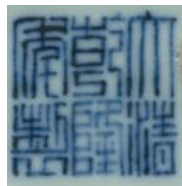
S. Marchant & Son, *Exhibition of Qing Mark and Period Monochrome and Two-Coloured Wares*, London, 1992, p. 49, no. 35.

With its archaistic form, soft greyish-blue Ru-type glaze, and brown dressed foot, the current vase is a deliberate homage to earlier prototypes, in particular archaic bronze *hu* vases, and Song dynasty ceramics. Such archaism was a court-directed initiative in the eighteenth century, and archaic pieces from the imperial collections were sent to Jingdezhen to be copied in porcelain: Tang Ying, the Superintendent of the Imperial kilns at Jingdezhen, listed in *Taocheng jishi bei ji* (Commemorative Stele on Ceramic Production) in the thirteenth year of the Yongzheng reign (1735), a number of glazes in imitation of Song wares, including 'moon-white, pale green and deep green, all copied from ancient pieces sent from the Imperial Palace'.

Two Song dynasty *hu*-form vases which may have inspired the present vase, from the Qing Court Collection, are illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 45, no. 39 (with a *Ge* glaze), and p. 113, no. 101 (Longquan ware, with a celadon glaze).

The National Palace Museum Collection has two examples of similar vases with Qianlong marks, each inscribed on the base with an Imperial poem by the Qianlong Emperor, with lines indicating that these vases functioned as receptacles for flowers (see *Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012, pl. 85, 86.). Two further Qianlong-marked examples are illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. Two, London, 1994, p. 216, nos. 874-875, and another pair from the J. M. Hu Collection was sold at Christie's Hong Kong, 29 November 2017, lot 2851.

清乾隆 仿汝釉貫耳小方壺 六字篆書款



(mark)





THE PROPERTY OF MARCHANT, EST. 1925

784

A COPPER-RED GLAZED BOWL

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The bowl has flared sides that rise from a rounded slightly spreading foot, and is covered on the exterior with a glaze of liver-red tone.

6 in. (15.3 cm.) diam.

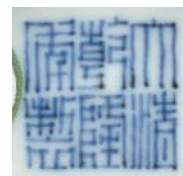
\$8,000-12,000

PROVENANCE

S. Marchant & Son, London, circa 1965.
Private collection, England.

Compare two similar examples illustrated by Laurence C.S. Tam, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Hong Kong Museum of Art, 1977, p. 30, no. 17.

清乾隆 祭紅釉盤 六字篆書款



(mark)

THE PROPERTY OF MARCHANT, EST. 1925

785

**A BLUE-GLAZED STEM BOWL
AND A COVER, *DOU***

JIAQING SIX-CHARACTER IMPRESSED
SEAL MARKS AND OF THE PERIOD
(1796-1820)

The bowl is molded with a wide band of diamond-shaped diaper beneath a narrow band of key fret, and is raised on a stem foot decorated in relief with a double scrolling *ruyi* pattern. The domed cover is surmounted by a double rope-twist handle. Both are covered inside and out with a glaze of brilliant blue color that covers the impressed seal marks inside the foot and cover.

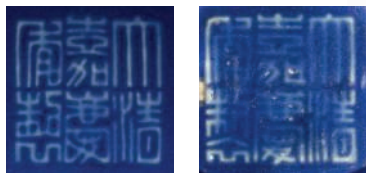
9¾ in. (14.5 cm.) high

\$8,000-12,000

Margaret Medley in 'The Illustrated Regulations for Ceremonial Paraphernalia of the Ch'ing Dynasty, *T.O.C.S.*, vol. 31, 19657-59, pp. 95-105, pl. 39a, illustrates a blue-glazed *dou* and cover with Qianlong marks in the Victoria and Albert Museum, and notes, p. 100, that in the Winter Solstice sacrifice held in the Temple of Heaven in 1748, blue porcelain vessels were used for the first time, as stipulated by Emperor Qianlong, and that these sacrificial rites continued throughout the Qing dynasty.

Two blue-glazed stem bowls and covers with Qianlong marks are illustrated in *The World's Great Collections, Oriental Ceramics, Vol. 12, The Metropolitan Museum of Art, New York* (II), no. 155. A Qianlong-marked blue glazed *dou* and cover was sold at Christie's Hong Kong 7 July 2003, lot 609; and a Daoguang-marked example was sold at Christie's New York, 15-16 September 2011, lot 1611. A similarly glazed Xianfeng-marked *dou* and cover, with different molded decoration and a plain loop handle on the cover, is illustrated in *Shimmering Colours - Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Art Museum, The Chinese University of Hong Kong, 2005, pp. 132-33, no. 65.

清嘉慶 祭藍釉豆 六字篆書印款



(marks)



THE PROPERTY OF MARCHANT, EST. 1925

786

A BLUE AND WHITE BOWL

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

The exterior is finely decorated in vibrant tones of cobalt blue with a frieze of leafy meander bearing six lotus blossoms above a petal-lappet band. The interior is decorated with a single lotus bloom within a central roundel.

6¼ in. (16 cm.) diam.

\$8,000-10,000

PROVENANCE

Private collection, Europe, acquired in Asia in the late 1960s.
Christie's London, 5 December 1994, lot 21 (part).

A similar bowl, also with Kangxi mark, in the collection of the Chinese University of Hong Kong, is illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing Museum, Art Gallery, The Chinese University of Hong Kong 1995, no. 19.

清康熙 青花纏枝蓮紋盃 雙圈六字楷書款



(mark)

787

**A MING-STYLE BLUE AND WHITE
BOTTLE VASE**

GUANGXU SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD
(1875-1908)

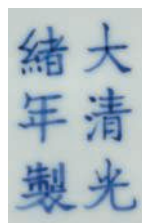
The globular body is finely painted in vibrant tones of cobalt blue with a composite floral scroll above a band of lotus petals and classic scroll at the foot, and below a trefoil cloud collar and another composite floral scroll around the shoulder. The tall neck is further decorated with key fret and upright plantain leaves, and breaking waves at the flaring mouth.

14 in. (35.5 cm.) high

\$20,000-30,000

A similar Guangxu-period vase is illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p. 174, no. 159. See, also, a related vase from the Daoguang period, illustrated by G. Avitabile, *Vom Schatz der Drachen* (From the Dragon's Treasure), London, 1987, p. 65, no. 87, where the author notes that "this type of bottle vase is mentioned in the imperial lists of the Tongzhi and Guangxu periods, and was used as a gift for the distinguished service to the emperor".

清光緒 青花纏枝蓮紋賞瓶 六字楷書款



(mark)



THE PROPERTY OF MARCHANT, EST. 1925

788

A IRON-RED AND UNDERGLAZE-BLUE-DECORATED 'DRAGON' DISH

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The interior of the dish is decorated with an iron-red five-clawed dragon leaping amidst cresting underglaze-blue waves. The reverse is similarly enameled with nine iron-red dragons in different poses rendered against a blue wave ground, all beneath a band of flowerheads.

7 in. (17.8 cm.) diam.

\$30,000-40,000

PROVENANCE

The Songzhutang Collection.

A similar pair of 'dragon' dishes was sold at Sotheby Parke Bernet, Hong Kong, *The Edward T. Chow Collection, Part One, Ming and Qing Porcelain*, 25 November 1980, lot 124. Compare, also, a similar single 'dragon' dish from The Metropolitan Museum of Art, New York, which was sold at Christie's New York, 15 September 2016, lot 975, and another from the Greenwald Collection, illustrated by Gerald M. Greenwald, *The Greenwald Collection, Two Thousand Years of Chinese Ceramics*, 1996, no. 57, which was sold at Christie's New York, 24 March 2011, lot 1784.

清乾隆 青花礬紅彩海水龍紋盤 六字篆書款



(base)





THE PROPERTY OF MARCHANT, EST. 1925

789

A RARE DOUCAI CANDLESTICK

QIANLONG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
IN A LINE WITHIN A PANEL AND OF THE PERIOD (1736-1795)

The candlestick, with bell-shaped base, large circular drip pan with upright sides and everted rim, and a smaller drip pan raised on a tapering column, is finely decorated throughout in bright *doucai* enamels with gilt highlights, with leafy meander bearing lotus blossoms, and bands of key fret, lotus lappets, *ruyi* heads and diaper pattern. The reign mark is in a line within a rectangular panel on the side of the large drip pan.

14 in. (35.5 cm.) high

\$30,000-40,000

Such candlesticks were frequently made as part of Imperial altar garnitures, with *ensuite* tripod censors and *gu*-shaped vases. See, for example, the candlesticks from the imperial Qianlong-marked five-piece garniture presented by Lord Kitchener to Sir Thomas Hohler and sold at Sotheby's London, 17 December 1980, lot 677, and again on 11 May 2011, lot 230. Another Qianlong five-piece *doucai* garniture, formerly in the Meiyintang Collection, is illustrated by R. Krah, *Chinese Ceramics from the Meiyintang Collection*, London, 2010, vol. 4, no. 1752, and was sold at Sotheby's Hong Kong, 4 April 2012, lot 50.

清乾隆 鬥彩纏枝蓮紋花觚 六字篆書橫款





THE PROPERTY OF MARCHANT, EST. 1925

790

A FAMILLE ROSE CORAL-GROUND BOWL

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)

The bowl is finely enameled on the exterior with three lemon-yellow ground panels, each enclosing a shaded pink blossom peony framed by foliate scrolls and connected by the slender stems bearing three smaller blue flowerheads amidst further leafy foliage, all reserved on a rich coral ground.

4¼ in. (11 cm.) diam.

\$15,000-20,000

PROVENANCE

Private collection, France, acquired in the 1930s (by repute).
Private collection, Germany.

Other bowls of this pattern with a Daoguang mark have been published: one in the Olmer Collection, Roemer-Museum, Hildesheim, is illustrated by U. Wiesner, *Chinesisches Porzellan*, Mainz am Rhein, 1981, p. 197, no. 138; one in the collection of Simon Kwan was included in the exhibition, *Imperial Porcelain of Late Qing*, The Chinese University of Hong Kong, 13 August - 25 September 1983, p. 72, no. 51; and another in the collection of the Hong Kong Museum of Art was included in their exhibition, *The Wonders of the Potter's Palette*, 2 November 1984 - 6 January 1985, pp. 158-159, no. 104.

Another similar bowl from the Greenwald Collection, illustrated by Gerald M. Greenwald, *The Greenwald Collection, Two Thousand Years of Chinese Ceramics*, 1996, no. 70, was sold at Christie's New York, 24 March 2011, lot 1793.

清道光 珊瑚紅地粉彩開光牡丹紋盤 六字篆書款



(mark)

THE PROPERTY OF MARCHANT, EST. 1925

791

A GREEN-ENAMELED 'DRAGON' JAR

DAO GUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The ovoid body is decorated in green enamels outlined in underglaze blue with two large dragons striding through flames and clouds in pursuit of flaming pearls, between a lappet band below and the *bajixiang* in a band on the shoulder between narrow *ruyi* and spiral borders.

8 in. (20.5 cm.) high

\$30,000-40,000



(mark)

PROVENANCE

Luis Esteves Fernandes (1897-1988) Collection, Portugal.

A jar of this pattern, also with a Daoguang mark, was included in the exhibition, *Imperial Porcelain of Late Qing from the Kwan Collection*, The Chinese University of Hong Kong, 1983, pl. 79. The Qianlong prototype of this jar is illustrated together with a panoramic view of the decoration in *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, vol.1, Hong Kong Museum of Art, 1987, p. 156, pl. 114.

A similar Daoguang-marked jar was sold at Christie's New York, 16 September 2016, lot 1373.

清道光 綠彩龍紋罐 六字篆書款





792

THE PROPERTY OF MARCHANT, EST. 1925

792

A PAIR OF YELLOW-GROUND GREEN-ENAMELED 'DRAGON' BOWLS

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Each bowl is decorated in green enamel on the exterior with two incised dragons in pursuit of flaming pearls, amidst wispy clouds and flames, below a scrolling foliate band around the rim, and is decorated on the interior with a central *shou* character within a double circle, all reserved on an opaque lemon-yellow ground.

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

\$7,000-9,000

PROVENANCE

Private collection, England.

清光緒 黃地綠彩雙龍戲珠紋盤一對 六字楷書款



(marks)

793

A FINE YELLOW-GROUND GREEN-ENAMELED 'LOTUS' DISH
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The exterior of the dish is finely incised and enameled in emerald green with eight stylized lotus flowerheads, reserved on a translucent egg-yolk yellow glaze that also covers the interior.

6 $\frac{1}{4}$ in. (15.8 cm.) diam.

\$15,000-20,000

(2)

PROVENANCE

Private collection, Switzerland.

清乾隆 黃地綠彩折枝蓮紋盤 六字篆書款



793 (two views)





J.M. Hu with his collection, 1960s.

A SELECTION OF CHINESE CERAMICS AND WORKS OF ART FROM THE COLLECTION OF J.M. HU (Lots 794-813)

The collection of J.M. Hu represents a lifetime's dedication to connoisseurship and beauty. Across more than half a century, J.M. Hu acquired an exceptional grouping of Chinese ceramics that illuminated the rich history of China and its people. In both his personal collection and in his bequests to cultural institutions, J.M. Hu stood as a model of the modern scholar-collector.

Hu Hui Chun was born in 1911 in Beijing; in later years, he changed his given name to Jen Mou. The eldest son of the influential banker Hu Chun, J.M. Hu was raised in an elegant private residence amongst his many stepbrothers and stepsisters. In keeping with tradition, he was given a rigorous background in the Chinese classics; more unusually, this was supplemented by a Western-style education, as well. He first encountered Chinese ceramics during his student years, when he purchased a nineteenth-century brush-washer for his desk. This initial foray into collecting would become emblematic of J.M. Hu's poignant relationship with art: even amidst the upheavals of war and the evolution of his collection, the modest brush-washer stayed with him until his death in 1995. J.M. Hu's boyhood studies within the Chinese literati tradition greatly informed his philosophical approach to life and collecting: humble and erudite, he consistently affirmed that it was the visceral connection between a collector and his acquisitions that was of essential importance. True value, in J.M. Hu's estimation, lay far beyond monetary worth.

J.M. Hu's collection of Chinese ceramics provided abundant opportunity for personal scholarship and historical investigation. As early as the 1940s, he longed for a welcoming social environment where like-minded collectors could share and discuss art and objects. Two decades later, he established the Min Chiu Society in Hong Kong alongside fellow collectors K.P. Chen and J.S. Lee. A noted cultural philanthropist, J.M. Hu gifted substantial groupings from his collection to the Shanghai Museum in 1950 and 1989; many of these objects remain on view in the museum's Zande Lou Gallery. The collector also arranged to have his family's set of imperial zitan furniture sent to the National Palace Museum in Taipei for display, and returned the important Siming version of the Huashan Temple stele rubbing to the Palace Museum, Beijing.

In addition to the following works of art, a selection of paintings from the J.M. Hu Collection will be offered in our Fine Chinese Paintings sale on 20 March 2018, lots 124-125.



794 (six of seven)



795

-794

A GROUP OF SMALL FIGURES

TANG DYNASTY (AD 618-907) AND LATER

The group includes a small Changsha brown-glazed figure of a rooster, Tang dynasty (AD 618-907); a pair of straw-glazed pottery figures of ducks, Tang dynasty (AD 618-907); and three Cizhou-type painted figures, Ming dynasty (1368-1644), comprising: an incense stick holder in the shape of two monkeys flanking a censer, a small figure of a seated dog, and an incense stick holder modeled as two servants holding a bowl. *Together with* a black and *café-au-lait*-glazed candle or incense holder in the shape of a buddhist lion seated on a hexagonal base.

Tallest 8 in. (20.3 cm.) high, each with a *hongmu* stand, three cloth boxes

(7)

\$1,500-2,500

PROVENANCE

J. M. Hu (1911-1995) Collection.

See illustration of six.

唐及以後 陶瓷塑像一組

795

A LARGE WHITE-GLAZED OVOID JAR

SONG DYNASTY (AD 960-1279)

The heavily potted ovoid jar is encircled around the shoulder by a double groomed band and is covered inside and out with a crackle-suffused, clear glaze of slightly grey-green tone that ends above the flat base.

12¾ in. (32.4 cm) high

\$4,000-6,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

宋 白瓷大罐

-796

A GROUP OF BROWN-GLAZED VESSELS

SONG DYNASTY (AD 960-1279) AND LATER

The group includes a Cizhou-type black-painted blackish-brown-glazed *meiping*; a Cizhou-type oil-spot blackish-brown-glazed ovoid jar with a pair of double-strap handles; a small Cizhou-type blackish-brown-glazed stem dish with russet rim; a Jianyao 'hare's fur' teabowl; a small brown-glazed vase with angled shoulder and a trumpet-shaped neck; a black-speckled brown-glazed compressed circular jar and cover. *Together with* a small Yue brown-spotted bowl, 3rd-5th century; and a black and cream-speckled buff-ground *meiping*.

The largest 8¾ in. (22.2 cm.), seven *hongmu* stands, each with a cloth box

(8)

\$3,500-5,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

See illustration of seven.

宋及以後 褐釉器一組



796 (seven of eight)

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

-797

THREE CREAM-GLAZED BOWLS

SONG DYNASTY (AD 960-1279) AND LATER

One is a Cizhou-type bowl, possibly Song-Jin dynasty, with deep sides painted in brown on a white slip that continues over the rim with a wide band of 'nail pattern', all under a somewhat creamy glaze that also covers the interior. One is a small bowl with rounded conical sides molded on the exterior with fish-scale pattern covered with a greyish-cream glaze that also covers the interior. The third is a small shallow bowl, covered with a cream glaze that is painted on the interior with an iron-red fish jumping amidst green water weeds outlined in iron red, and ending on the exterior above a brown wash that also covers the foot and base.

5¼, 3¾ and 4¾ in. (13.3, 9.2 and 12.2 cm.) diam., each with a *hongmu* stand and a cloth box

(3)

\$2,500-4,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

宋及以後 白釉器一組三件



798 (four of five)

-799

THREE CREAMY-WHITE-GLAZED PORCELAIN ARTICLES

QING DYNASTY (1644-1911)

One is a smiling figure of Budai standing on a rockwork base with a bag slung over his shoulder and wearing loose robes and a bead necklace; one is a pear-shaped vase deeply carved with three five-clawed dragons pursuing a flaming pearl amidst flames and clouds; the third is a stoutly potted bowl with rounded sides rising to a slightly everted rim, incised in the center with a peony spray, the base with seal mark reading *Qing zhi* (made during the Qing); all three are covered with a glaze of creamy-white color.

Budai 8 in. (20.3 cm.) high; vase 8¾ in. (21 cm.) high; dish 6¼ in. (15.8 cm.) diam., each with a *hongmu* stand and a cloth box

(3)

\$1,500-2,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

EXHIBITED

Dish: Hong Kong, Chinese University of Hong Kong, *An Exhibition of Te Hua Porcelain*, Art Gallery, January - June 1975, no. 9.

Hong Kong, Hong Kong Museum of Art, Min Chiu Society, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, 8 February - 10 April 1977, no. 157.

清 牙白釉器物一組三件



797

-798

A GROUP OF LONGQUAN AND LONGQUAN-STYLE CELADON-STYLE VESSELS

MING DYNASTY (1368-1644) AND LATER

The group includes a small Longquan celadon arrow vase; a Longquan celadon dish with flared sides; a Longquan or Longquan-style bottle vase covered with a crackle-suffused glaze of brownish-yellow color; and a Longquan or Longquan-style celadon pear-shaped pouring vessel with scroll handle and carved decoration. *Together with* a celadon-glazed foliate stem dish molded with four outward-curved petals, Qing dynasty (1644-1911).

Tallest 9¾ in. (24.5 cm.) high, each with a *hongmu* stand and a cloth box

(5)

\$2,500-3,500

PROVENANCE

J. M. Hu (1911-1995) Collection.

See illustration of four

明及以後 龍泉及仿龍泉釉器一組



799







800

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

~800

A LARGE YELLOW-GLAZED DISH 18TH-19TH CENTURY

The dish has rounded sides that rise from the channeled foot to a slightly everted rim and is covered inside and out with a glaze of deep egg-yolk-yellow color. An apocryphal Hongzhi mark within a double circle is on the base.

Together with a painted turquoise-glazed ovoid bottle with small neck, Ming dynasty or later, the body is painted in black with two large panels of flowers below a band of flowers on the shoulder, all under a dark turquoise glaze.

Dish 12½ in. (32 cm.) diam.; bottle 10½ in. (27.7 cm.) high, each with a *hongmu* stand and a cloth box

(2)

\$2,500-4,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

清十八/十九世紀 黃釉大盤

~801

A GROUP OF TURQUOISE-GLAZED TABLE ARTICLES QING DYNASTY (1644-1911)

The group includes a recumbent Buddhist lion scratching its jaw; a small *fahua* tapering vase with trumpet neck, the body decorated in thread relief with flower scroll between a lappet band below and a *ruyi* collar above; a tripod *jue*-form vessel raised on three tall, mask-surmounted legs, with turquoise exterior and purple interior, the legs and posts covered in a yellowish-brown glaze; a recumbent figure of a Buddhist lion; a pair of double clam-form brush rests; and a pair of Buddhist lions seated on rectangular plinths. *Together with* a small turquoise-glazed shallow bowl, Ming-Qing dynasty (1368-1911), painted in black under the glaze with a bird in flight and two blossoming branches; and a glazed biscuit equestrienne figure, the female rider wearing yellow and aubergine attire seated on a turquoise and aubergine-glazed horse.

Largest 11¼ in. (28.5 cm.) high, seven with a *hongmu* stand and each with a cloth box

(10)

\$3,500-5,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

See illustration of eight.

清 孔雀綠釉器物一組



801 (eight of ten)



802

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

~802

TWO BLACKISH-BROWN-GLAZED VESSELS
LATE QING DYNASTY, 19TH-EARLY 20TH CENTURY

One is a vase of square section, with plain tapered lower body and horizontally lobed upper body that tapers towards the square mouth, which is covered inside and out with a lustrous blackish-brown glaze. The other is in the shape of a large alms bowl, the globular body tapering from a high shoulder to the round base and covered overall with a lustrous blackish-brown glaze that also covers the rounded base. The rim has a silver mount.

7¾ and 8½ in. (19.7 and 21.6 cm.) high, each with a *hongmu* stand and a cloth box

\$3,000-5,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

晚清 醬黑釉瓷兩件

~803

A GROUP OF WHITE WARES
MING-QING DYNASTY (1368-1911)

The group includes a circular box and cover, the sides slip-decorated with ribs and the center of the cover decorated with a flower stem, all under a cream glaze; a Dehua circular box and cover, the sides molded with ribs and the cover with flowering tree peony, all under a milk-white glaze; a small cup, possibly Dehua, molded with *shou* characters and flowers under a white glaze; a Dehua tripod censer, the shallow body raised on three mask-and-paw supports, and covered with a creamy glaze; a cream-glazed pear-shaped water dropper; a small cream-glazed incised soft-paste double vase; a cream-glazed 'ogee' cup; a small cream-glazed vessel of *zhadou* shape; and a jarlet with thread-relief decoration under a greyish white glaze.

Largest 5¼ in. (14.6 cm.) diam., each has a *hongmu* stand and a cloth box

(9)

\$3,000-5,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

EXHIBITED

Larger box and cover: Hong Kong, Chinese University of Hong Kong, *An Exhibition of Te Hua Porcelain*, Art Gallery, January - June 1975, no. 2.

明/清 白瓷器一組



803





PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

~804

A GROUP OF SMALL WHITE-GLAZED FIGURES

QING DYNASTY (1644-1911) OR LATER

The group includes a Dehua figure of a Buddhist lion playing with an openwork brocade ball on top of a leaf; a water dropper modeled as a kneeling boy holding a double gourd; a figure of a recumbent cat; a pair of incense stick holders, each modeled as a mythical beast with open mouth seated beside a tube on a rectangular base; a figure of a coiled snake; and a miniature Dehua water dropper modeled with an immortal seated on a hollow rectangular base with a spout at one end and a small hole in one of the top corners.

Tallest 3½ in. (9 cm.) high, six *hongmu* stands, five cloth boxes

(7)

\$1,500-2,500

PROVENANCE

J. M. Hu (1911-1995) Collection.

EXHIBITED

Kneeling boy and gourd water dropper: Hong Kong, Chinese University of Hong Kong, *An Exhibition of Te Hua Porcelain*, Art Gallery, January - June 1975, no. 61.

清或以後 白瓷小像一組

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

~805

A GROUP OF FIVE GLAZED FIGURES OF ANIMALS

QING DYNASTY (1644-1911) AND LATER

The group includes a small ochre and aubergine figure of a recumbent goat; a white-enameled figure of a recumbent rabbit; a green and aubergine hollow figure of a fish; a pale sky-blue figure of a recumbent water buffalo; and a black-spotted yellowish-green frog on a green leaf. *Together with a small famille rose brush rest modeled as a lotus plant depicting the flower, pod, and the leaf partially wrapped around the root which forms the base.*

Largest 7½ in. (18 cm.) long, each with a *hongmu* stand, five cloth boxes

(6)

\$2,500-3,500

PROVENANCE

J. M. Hu (1911-1995) Collection.

清及以後 瓷塑動物一組五件







806

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

~806

A GROUP OF MONOCHROME VESSELS
QING DYNASTY (1644-1911) AND LATER

The group includes a black-glazed tripod censer with upright handles, the interior covered with a dark brown wash; a Jun-style pear-shaped bottle vase, covered with a milky sky-blue glaze; a Jun-style shallow dish, covered with a dark blue and milky blue glaze that thins on the rim and concentric rings in the center of the interior; a 'teadust'-glazed quatrefoil *jardinière* raised on four *ruyi* supports, the base inscribed with an apocryphal Yongzheng seal mark; a small *meiping* covered with a marbled glaze of turquoise, blue and red color; and a saucer dish with everted rim covered with a crackle-suffused, milky-white glaze, except for an unglazed ring in the center of the interior.

Largest 8 $\frac{1}{2}$ in. (22 cm.) diam., five *hongmu* stands, five cloth boxes

\$2,500-4,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

清及以後 單色釉器一組

~807

A GROUP OF NINE SMALL WHITE WARES
MING-QING DYNASTY (1368-1911)

The group includes a Dehua ladle; a white-glazed stem dish with lobed sides; a white-glazed hexagonal bowl with angular loop handles; a Dehua jar with cover, each molded with a band of narrow petals; a shallow white-glazed pouring vessel, possibly Liao dynasty; a white-glazed double-gourd vase; a Dehua cup with branch-form handle; a white-glazed cup with handle issuing from an animal mask; and a Dehua square bird feeder with rounded sides. *Together with* a small Jun-type stem bowl, possibly Guangdong, Qing dynasty (1644-1911).

Largest 4 $\frac{1}{2}$ in. (12.5 cm.) wide, each with a *hongmu* stand and a cloth box (10)

\$4,000-6,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

EXHIBITED

Hexagonal bowl, jar and cover, cup with branch-form handle, and bird feeder: Hong Kong, Chinese University of Hong Kong, *An Exhibition of Te Hua Porcelain*, Art Gallery, January - June 1975, nos. 69, 67, 17 and 70, respectively.

See illustration of nine

明/清 白瓷器一組



807 (nine of ten)



808



PROPERTY FROM AN IMPORTANT
PRIVATE AMERICAN COLLECTION

~808

**AN IRON-RED-DECORATED
TRIPOD CENSER**

LATE MING DYNASTY,
EARLY 17TH CENTURY

The compressed body is decorated with shaped panels enclosing a demi-flower head surrounded by feather pattern that continues onto each of the three legs, with lotus sprigs between the panels, all below a band of diaper pattern on the sloping shoulder, clouds on the waisted neck, and classic scroll at the rim below the two bail handles. *Together with* a small copper-red-decorated vase, 18th-19th century, decorated with flowering tree peony and a bird perched on a rose branch; and a miniature blue and white bottle vase, 18th-19th century, decorated with butterflies, birds and flowers.

Censer 4¼ in. (10.9 cm.) wide across handles; vases 5¼ and 3½ in. (13.3 and 9 cm.) high, each with a *hongmu* stand and a cloth box

(3)

\$3,000-5,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

晚明十七世紀 礬紅鬐式爐

~809

A GROUP OF GLAZED FIGURES

QING DYNASTY (1644-1911)

The group includes two *famille verte* biscuit incense stick holders, each molded as a boy holding a vase; a small glazed biscuit figure of Budai shown reclining on a green openwork stand, holding his sack in the right hand and a rosary in his left; a dark green and aubergine-glazed biscuit figure of a standing official holding a *gui* tablet; and a small glazed biscuit figure of an immortal standing on a large crab.

Tallest 6½ in. (16.9 cm.) high, each with a *hongmu* stand and a cloth box

(5)

\$1,500-2,500

PROVENANCE

J. M. Hu (1911-1995) Collection.

清 瓷塑一組

~810

A GROUP OF GLAZED ANIMAL FIGURES

QING DYNASTY AND LATER

The group includes a small *flambé*-glazed figure of a recumbent dog; a small green-glazed Buddhist lion playing with a brocade ball; a *flambé*-glazed figure of a seated mythical beast with separately made eyes; a small yellow-glazed recumbent dog with raised head and dark brown hair markings; a small Jun-style figure of a frog covered with a raspberry-splashed, milky blue glaze; and a small *flambé*-glazed figure of a recumbent Buddhist lion.

Largest 4½ in. (11.5 cm.) wide, each with a *hongmu* stand and a cloth box

(6)

\$1,500-2,500

PROVENANCE

J. M. Hu (1911-1995) Collection.

清及以後 瓷塑動物小像一組



809



810



811

PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

811

PORCELAIN OF THE NATIONAL PALACE MUSEUM COMPILED BY THE JOINT BOARD OF DIRECTORS OF THE NATIONAL PALACE MUSEUM AND THE NATIONAL CENTRUA MUSEUM, TAICHUN, TAIWAN, REPUBLIC OF CHINA. HONG KONG: CAFA COMPANY LIMITED, 1961-1963, 1966-1969.

33 volumes. Numerous color photographic plates.

(33)

\$5,000-7,000

PROVENANCE

J. M. Hu (1911-1995) Collection.

1961至1969年出版 《故宮藏瓷》一套33冊全

812

A SILVER-INLAID BRONZE TRIPOD CENSER
17TH-18TH CENTURY

The compressed body is raised on three slender legs inlaid in silver wire with scrolls, and is inlaid around the sides with two panels enclosing a *taotie* mask flanked by angular scrolls, below silver classic scroll encircling the neck, and two tri-lobed handles that rise from the flat, everted rim. A two-character Shisou mark is on the underside. The patina is of dark olive-brown color.

5% in. (14.3 cm.) high, softwood cover

\$1,000-1,500

PROVENANCE

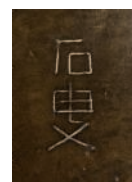
J. M. Hu (1911-1995) Collection.

十七/十八世紀 銅錯銀鼎式爐

款識：「石叟」



812



812 (mark)

PROPERTY FROM AN IMPORTANT
PRIVATE AMERICAN COLLECTION

~813

A KESI/ PANEL

LATE QING DYNASTY

The panel is woven with a bird perched on leafy branches bearing composite floral blossoms, beside a butterfly, all with outlines in black paint and with a silk brocade border.

42½ x 19¾ in. (108.2 x 49.4 cm.),
including *hongmu* frame

\$1,200-1,800

PROVENANCE

J. M. Hu (1911-1995) Collection.



ANOTHER PROPERTY

814

A RARE *FAMILLE JAUNE* BRUSHWASHER

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

The washer has shallow, slightly flaring sides and is decorated in the interior with a *qilin* standing on a rocky precipice above turbulent waves and below alternating panels of ribbon-tied *babao* reserved on a diaper ground. The exterior is decorated with the Eight Daoist Emblems reserved on a wave ground.

5¾ in. (14 cm.) diam., cloth box

\$60,000-80,000

PROVENANCE

J.M. Hu (1911-1995) Collection.

Christie's New York, 15 September 2009, lot 375.

This washer belongs to a very rare group of finely potted, enameled and monochrome washers bearing Kangxi reign marks. A *famille verte* example, from the E.T. Chow Collection, decorated with a dragon and carp emerging from waves, was sold at Sotheby's Hong Kong, 11 April 2008, lot 3021, and another from the T.T. Tsui Collection, decorated with butterflies and blossoming branches on a sea-green ground, was sold at Christie's London, 16 November 1999, lot 217. A black-ground green-glazed example with a landscape scene, also from the J.M. Hu Collection, and later in the Greenwald Collection, was sold at Christie's Hong Kong, 1 December 2010, lot 2814.

清康熙 素三彩麒麟紋洗 三行六字楷書款



(mark)



(another view)





PROPERTY FROM THE FAMILY COLLECTION OF GENERAL JOSEPH W. STILWELL

815

AN UNUSUAL DOUCAI DISH

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

The dish is decorated on the interior with a roundel depicting immortals standing on iron-red clouds as they approach Penglai surrounded by billowing clouds set amidst rolling waves, with two cranes grasping arrows in their beaks in flight above, and the reverse is decorated with bats in flight amidst rocks and waves beneath a band of scrolling clouds, all within double blue line borders.

8 3/8 in. (21.3 cm.) diam.

\$10,000-15,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

A Yongzheng-marked *doucai* dish of this unusual pattern but slightly smaller in size (20.6 cm.) is illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pls. 159 and 160. For examples sold at auction, see the pair sold at Christie's New York, 23 March 2012, lot 2034, and the single example from the collection of Dr. James D. Thornton, sold at Christie's Hong Kong, 29 November 2017, lot 2810.

清雍正 門彩海屋添壽圖盤 雙圈六字楷書款



(reverse)

VARIOUS PROPERTIES

816

A RARE PAIR OF *DOUCAI* DISHES

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

Each with widely flared, shallow, rounded sides and is decorated on the exterior with two vignettes of bamboo emerging from rocks dotted with iron-red *lingzhi*, the leafy branches of the bamboo gracefully extending around the sides below the rim.

8 in. (20.4 cm.) diam.

\$40,000-60,000

The design appearing on the backs of this elegant pair of dishes appears to have its origin in *doucai* dishes of the preceding Kangxi period (1662-1722). See, for example, the Kangxi-marked *doucai* dish with similar decoration on the back, but with decoration on the interior of a central medallion of a peach and crane superimposed over a *shou* character below *shou* medallions and peaches in the cavetto, formerly in the Grandidier Collection and now in the collection of the Musée Guimet, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7, Tokyo, 1981, col. Pl. 86. Another Kangxi-marked dish of this type, with decoration on the interior, was sold at Christie's New York, 16 September 2011, lot 1540.

清雍正 鬥彩竹石靈芝紋盤一對 雙圈三行六字楷書款





817

**A PAIR OF FAMILLE ROSE CAFÉ-AU-LAIT-GROUND
'SANDUO' CUPS**

QIANLONG FOUR-CHARACTER SEAL MARKS IN IRON-RED
AND OF THE PERIOD (1735-1796)

Each bowl is decorated in *famille rose* enamels with three fruiting sprays of pomegranate, lychee and peach, on a ground of *café-au-lait* enamel. The interior and recessed base are white.

3¼ in. (8.3 cm.) diam.

\$10,000-15,000

清乾隆 米黃地粉彩三多盃一對 礬紅四字篆書款

(2)



(base)

818

A PAIR OF FAMILLE ROSE 'BONELESS STYLE' FLORAL DISHES

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

Each dish is delicately enameled on the interior with a blossoming and budding rose branch opposite a slender, leafy stem bearing yellow flowers, and a blue aster.

6 in. (15.4 cm.) diam., cloth box

\$30,000-50,000

PROVENANCE

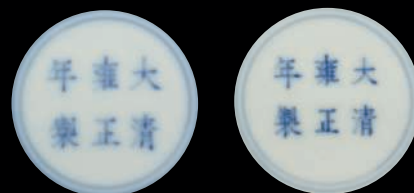
Sotheby's London, 11 May 2011, lot 281.

The decoration on this pair of dishes is executed in the 'boneless' technique, so called because the design is painted without the use of outlines. This style of decoration is perhaps the least common of the enameling techniques used at Jingdezhen as it was too complicated to use on a mass production scale, and if not handled well, gives the impression that the piece was unfinished. The technique is discussed in detail by R. Scott, '18th Century Overglaze Enamels: the Influence of Technological Development on Painting Style', *Style in the East Asian Tradition*, Percival David Foundation, London, 1987, pp. 158-164.

A pair of very similar Yongzheng-marked 'boneless style' dishes was sold at Christie's New York, 18-19 September 2014, lot 961.

清雍正 粉彩沒骨花卉盤一對 雙圈六字楷書款

(2)



(marks)





819

A PAIR OF FAMILLE ROSE MILLE FLEURS CUPS

JIAQING SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1796-1820)

Each cup is finely potted with deep sides, and decorated on the exterior with a dense allover pattern of various flowers below the gilded mouth rim.

2 $\frac{5}{8}$ in. (6.8 cm.) high

\$20,000-30,000

PROVENANCE

Sotheby's London, 5 November 2008, lot 216.

The lovely *mille fleurs*, or *wanhuajin* (myriad flower brocade), design seen on these beautiful cups was developed in the Qianlong reign (1736-1795) and continued to be much admired at the court during the reign of the Jiaqing Emperor. The pattern is a masterpiece of design, interweaving the flowers to form a harmonious overall decoration.

(2)

Compare the similar pair of Jiaqing-marked *mille fleurs* cups sold at Christie's New York, 17 September 2008, lot 518, and another pair, from the Edward T. Chow Collection, illustrated by C. and M. Beurdeley in *La Ceramique Chinoise*, Fribourg, 1974, no. 151. The latter pair was later sold at Sotheby's Hong Kong, The Edward T. Chow Collection, Part One, 25 November 1980, lot 171.

清嘉慶 粉彩百花不落地小盃一對 礬紅六字篆書款



(marks)

820

**AN IRON-RED-DECORATED
GU-FORM VASE**

JIAQING SIX-CHARACTER SEAL MARK IN
IRON-RED IN A LINE AND OF THE PERIOD
(1796-1820)

The vase is finely decorated in iron red with
meandering lotus scroll interspersed with
Buddhist emblems beneath a *ruyi* border at
the flared mouth, and above a key-fret border
encircling the foot.

11¼ in. (28.2 cm.) high

\$30,000-50,000

清嘉慶 礬紅八吉祥花觚 礬紅六字篆書橫款



PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

821

**A RARE SMALL GILT AND IRON-RED-DECORATED BLUE AND WHITE
'DRAGON' MOON FLASK**

QIANLONG FOUR-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1736-1795)

Each side is decorated in iron red with a five-clawed dragon leaping amidst gilt-highlighted blue clouds which rise from the foot where they frame iron-red bats and continue onto the 'garlic' neck which is decorated on two sides with a *shou* character and flanked by a pair of blue *ruyi* scepter handles. The interior of the neck and the base surrounding the mark is covered in turquoise enamel.

7½ in. (19 cm.) high

\$80,000-120,000

PROVENANCE

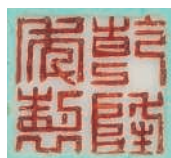
Sotheby's Hong Kong, 9 October 2012, lot 3105.

Compare the slightly larger (29 cm. high) Qianlong-marked blue and white rouge-red overglaze enamel moon flask in the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p. 254 no. 232. Similar to the present moon flask, the Qing Court Collection moon flask is decorated with a front-faced dragon amidst dense scrolling clouds and bats.

Flattened porcelain flasks with compressed bulb mouths and strap handles appear among Chinese porcelains in the early 15th century. An early 15th-century blue and white example with Islamic-inspired lattice decoration is in the collection of the Percival David Foundation of Chinese Art, and is published by R. Scott in *Elegant Form and Harmonious Decoration*, Percival David Foundation, London, 1992, p. 39, no. 26.

This form was revived in the 18th century, and in the case of a Yongzheng blue and white moon flask in the Palace Museum, Beijing, the same lattice decoration was applied (see *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglaze Red (III)*, Commercial Press, Hong Kong, 2000, p. 113, no. 99). In other cases, like the underglaze-red Qianlong flask in the Baur Collection, they were decorated with an adaptation of the early design (see J. Ayers, *The Baur Collection Geneva, Chinese Ceramics*, vol. 4, Collections Baur, Genève, 1974, no. A535).

清乾隆 青花礬紅描金雲龍紋如意耳小抱月瓶 礬紅四字篆書款



(mark)





822

A BLUE AND WHITE 'THREE FRIENDS' DISH

TONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1862-1874)

The dish is decorated in the center with 'Three Friends of Winter' (pine, bamboo and prunus), as well as *lingzhi*, and the exterior is decorated with a continuous scene of a lady in a garden watching two boys at play.

7 in. (17.6 cm.) diam., Japanese wood box

\$6,000-8,000

清同治 青花歲寒三友圖盤 六字楷書款



(reverse)

PROPERTY FROM A PRIVATE COLLECTION

823

A PAIR OF DOUCAI BOWLS

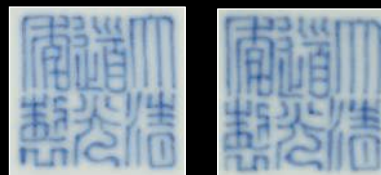
DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The deep, rounded sides are painted on the exterior with a frieze of leafy meander bearing lotus blossoms framed by the scrolling stems, above a border of *ruyi* heads, all within blue line borders.

5¼ in. (14.5 cm.) diam.

\$30,000-50,000

(2)



(marks)

PROVENANCE

The Rende Zhai Collection, acquired in Hong Kong, 1949-1959.
Christie's New York, 23 March 2012, lot 2053.

A pair of Daoguang-marked *doucai* bowls of the same pattern and comparable size was sold at Christie's New York, 15 September 2011, lot 1546. Another very similar pair of *doucai*-decorated bowls was sold at Christie's New York, 22 March 2007, lot 348. A further example from the Edward T. Chow Collection was sold at Sotheby's, Hong Kong, 19 May 1981, lot 554. Compare, also, the similar bowl sold at Christie's Hong Kong, 1 June 2011, lot 4002.

清道光 鬥彩蓮紋盃一對 六字篆書款



ANOTHER PROPERTY

824

AN UNUSUAL FAMILLE ROSE MOLDED RECTANGULAR PLAQUE
18TH CENTURY

The plaque is molded and decorated in *famille rose* enamels with the story of the Flooding of Jinshan Temple, which forms part of the Legend of the White Snake (*Bai She Zhuan*). The characters *dao shen* (possibly a name) are written in black on the reverse.

9 1/8 x 6 3/8 in. (23.2 x 16.4 cm.), cloth box

\$6,000-8,000

清十八世紀 粉彩水漫金山圖瓷板





PROPERTY OF AN IMPORTANT AMERICAN COLLECTION

825

A GREEN AND YELLOW-ENAMELED INCISED 'DRAGON' BOWL
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

The deep sides are incised with two five-clawed dragons striding amidst flames in pursuit of flaming pearls positioned over cruciform clouds between *ruyi*-head and foliate borders, and the interior with a *shou* character within a line border, all in green enamel on a lemon-yellow ground.

4 in. (10 cm.) diam.

\$15,000-25,000

PROVENANCE

Christie's New York, 17 September 2008, lot 482.

A pair of Qianlong-marked bowls of this pattern is illustrated in *Chinese Porcelain: The S. C. Ko Tianminlou Collection*, Hong Kong, 1987, Parts I and II, no. 111.

清乾隆 黃綠彩雙龍趕珠紋盃 六字篆書款



(interior)



(mark)



(another view)

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

826

A RARE GREEN AND YELLOW ENAMELED 'DRAGON' STEM BOWL AND STAND

18TH-19TH CENTURY

The exterior of the stem bowl is decorated with two dragons pursuing 'flaming pearls' amidst flames and clouds above a band of crested waves surrounding the foot, the center of the interior with an apocryphal Hongzhi mark, all under green enamel reserved on a yellow ground. The lobed flange and the splayed foot of the bowl stand are similarly decorated, and the lobed, globular receptacle is decorated with stylized clouds.

6¾ in. (17.2 cm.) high

\$10,000-15,000

PROVENANCE

Samuel C. Davis (1871-1940) Collection, St. Louis.

Samuel C. Davis was the son of a prominent family in St. Louis and gained his interest in Chinese ceramics while embarking on a world tour after graduating from Harvard University in 1893 and also from attending the 1904 Louisiana Purchase Exposition where there were displays of Asian art. He purchased many of his pieces from C.T. Loo. Upon his death in 1940, he bequeathed 202 pieces of porcelain, as well as stone, bronze and lacquer to the St. Louis Museum of Art. He also gave some pieces to Harvard University. His brother was Dwight F. Davis, after whom the international tennis tournament Davis Cup is named.

清十八/十九世紀 黃綠彩海水雲龍紋高足盤及托



(mark)



(another view)





ANOTHER PROPERTY

827

TWO GUAN-TYPE HU-FORM VASES
GUANGXU PERIOD (1875-1908)

Each is similarly decorated in low relief on the two broad sides with a peach-shaped panel, and has a pair of rectangular lug handles attached to the narrow sides. Both are covered overall with a glaze of pale aqua color, suffused with a wide network of golden crackles, which also covers the base. One vase is inscribed with a Guangxu six-character mark that has been partially effaced.

The larger: 12 in. (30.5 cm.) high, walnut stands and covers

(2)

\$30,000-40,000

PROVENANCE

Private Collection, Ireland, acquired prior to 1980.

Song-dynasty stonewares, particularly the crackled wares of *Ge*, *Guan* and *Ru* type, were highly regarded by the Qing Emperors, and this impressive pair of vases embodies the archaism that was so enthusiastically sought by the Qing Court. The shape of these vases is based upon ancient bronze vessels, while the glaze imitates the *Guan* wares made for the Southern Song court. A similar *Guan*-type vase, Guangxu mark and period, from the Indianapolis Museum of Art, was sold at Christie's New York, 17 March 2017, lot 1236.

清光緒 仿官釉貫耳方壺兩件



THE PROPERTY OF A GENTLEMAN

828

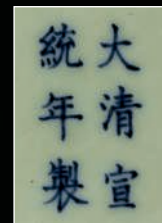
A CELADON-GLAZED CONG-FORM VASE
XUANTONG SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD
(1908-1911)

The body, of square section, is decorated in relief
on each side with the Eight Trigrams, *bagua*, and
covered overall with a pale bluish-green glaze.

11¼ in. (28.6 cm.) high

\$10,000-15,000

清宣統 豆青釉八卦琮瓶 六字楷書款



(mark)

THE PROPERTY OF A GENTLEMAN

829

**A ROBIN'S EGG BLUE-GLAZED
'LANTERN' VASE**

DAOGUANG SIX-CHARACTER IMPRESSED
SEAL MARK AND OF THE PERIOD (1821-1850)

The ovoid body is applied with a pair of inverted
vase-form handles, and covered inside and out
with an opaque, mottled glaze of dark blue and
turquoise color, with a more finely mottled glaze
on the base.

9¼ in. (23.5 cm.) high

\$12,000-15,000

清道光 爐鈞釉燈籠尊 六字篆書印款



(mark)



VARIOUS PROPERTIES

830

**A SMALL PALE 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 and a flared mouth in the form of five barbed sepals, the exterior is decorated in white slip on one side with a flowering branch and a smaller branch on the other side, and is covered overall with a lustrous pale blue glaze.

3½ in. (8.9 cm.) high

\$7,000-9,000

A nearly identical pomegranate-form vase, also with a *Haoran Tang* hall mark, but with a glaze slightly darker in color, was sold at Christie's New York, 14-15 September 2017, lot 1260.

清道光 天藍釉小石榴尊 《浩然堂》楷書款



830



830 (mark)

831

**A RARE CELADON-GLAZED 'LOTUS'
BOWL**

SHENDE TANG ZHI MARK IN IRON RED,
DAOGUANG PERIOD (1821-1850)

The bowl has rounded sides rising to the slightly everted rim, and is decorated on the exterior with bands of overlapping lotus petals. The whole is covered in a glaze of pale sea-green tone beneath the gilt rim.

5¾ in. (14.6 cm.) diam.

\$6,000-8,000

清道光 冬青釉蓮瓣盤 磬紅《慎德堂製》楷書款



831



831 (mark)

832

A CARVED BISCUIT RECTANGULAR BASIN

DAOGUANG PERIOD (1821-1850)

The basin is raised on four bracket supports, one long side is finely decorated in relief with two dragonflies in flight beside a lotus plant and grasses, the other side with blossoming peony and a bird, while the ends are decorated with fruiting peach and pomegranate branches.

13½ in. (34.1 cm.) long, Japanese wood box

\$6,000-8,000

The fine carving on this rare biscuit basin is comparable to that seen on several studio items illustrated by T. Miller and H. Hui, *Elegance in Relief: Carved Porcelain from Jingdezhen of the 19th to Early 20th Century*, Art Museum, The Chinese University of Hong Kong, 2006, no. 127, a rectangular paperweight carved with a branch of peaches; no. 136, a curved brush washer decorated on each side with different flowers; and no. 137, a square brush washer with three compartments decorated on the sides with seasonal flowers. All three are dated Daoguang (1821-1850) to Guangxu (1875-1908). On p. 286, the authors note that studio items produced during the Daoguang period are generally "one-of-a-kind items."

清道光 雕瓷花卉紋長方盆





833

833

A PAIR OF FAMILLE ROSE BOWLS

XUANTONG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1908-1911)

Each bowl is decorated in *famille rose* enamels with four conjoined lotus sprays alternating with Buddhist emblems.

5¼ in. (13.1 cm.) diam., cloth box

\$6,000-8,000

清宣統 粉彩八吉祥盤一對 六字楷書款

(2)



833 (marks)



834 (mark)

PROPERTY OF THE JOHNSTON FAMILY, CHICAGO, ILLINOIS

834

AN UNUSUAL FAMILLE ROSE 'HUNDRED DEER' HU-FORM VASE

GUANGXU SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1875-1908)

The vase of pear shape is finely decorated with a continuous scene of the 'hundred deer' motif depicting a gathering of bucks and does amidst various trees including pine and peach, in a landscape of blue-green rocks and mountains, and a river fed by a waterfall on one side. The neck is flanked by a pair of handles in the form of deer heads with black antlers.

12½ in. (32.4 cm.) high

\$20,000-30,000

PROVENANCE

Major Felix J. Streyckmans Collection, acquired during the Chicago World's Fair in 1931-1932, and thence by descent within the family.

The 'hundred deer' motif was very popular, as the landscape depicted contains important symbolic references. The subject of deer has a long history in Chinese art, as it refers to the rebus where the Chinese word for 'deer' is a homophone for 'emolument' or 'civil service salary'. The 'hundred deer' motif therefore represents the ultimate success, a career in government service in Imperial China.

A Qianlong-marked vase of larger size (45 cm.) in the Beijing Palace Museum, is illustrated in *The Complete Collection of Treasures of the Palace Museum* - 39 - *Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pl. 85. Other examples include a pair in the Shanghai Museum, illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J. M. Hu*, Shanghai, 1989, pl. 67; one in the Nanjing Museum, included in the joint exhibition with The Chinese University of Hong Kong, *Qing Imperial Porcelain*, 1995, no. 86; and another from the Grandidier Collection in the Musée Guimet, Paris, illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo, 1981, vol. 7, pl. 190.

清光緒 粉彩百鹿尊 礬紅六字楷書款



835

**A FINE IRON-RED-DECORATED
'DRAGON' WINE CUP**

TONGZHI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD
(1862-1874)

The cup of inverted bell shape is decorated with
two five-clawed dragons racing amidst flames
above a band of wind-tossed waves in pursuit of
flaming pearls.

2½ in. (6 cm.) diam.

\$4,000-6,000

PROVENANCE

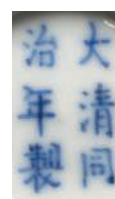
Private Collection, England, acquired in the 1960s.
Christie's New York, 17 September 2008, lot 525.

A pair of similar Tongzhi-marked wine cups was
sold at Christie's Hong Kong, 1 May 1995, lot 655.

清同治 礬紅彩雙龍趕珠紋小盃 六字楷書款



835



835 (mark)

ANOTHER PROPERTY

836

**AN IRON-RED-DECORATED YELLOW-
GROUND 'XI'-CHARACTER BOWL**

TONGZHI FOUR-CHARACTER MARK IN
IRON RED AND OF THE PERIOD (1862-1874)

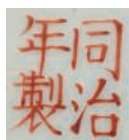
The deep sides are decorated on the exterior with
iron-red *xi* (happiness) characters arranged in four
rows on a lemon-yellow ground, all between gilt
borders. The interior is white.

7½ in. (18 cm.) diam.

\$4,000-6,000

This bowl was made as part of one of the sets of
Imperial wedding porcelain, each of a different
pattern, made for the celebration of the wedding
of Cixi's son Zaichun, the Tongzhi emperor. For
a discussion of these wedding porcelains, see
R. Longsdorf, 'The Tongzhi Imperial Wedding
Porcelain', *Orientalism*, October 1996, p. 74, fig.
20, where he notes that pieces of this pattern
are very rare, with the one illustrated, fig. 20, the
only one he has seen. Also illustrated, are a pair
of bowls of a different shape decorated with the
same pattern, fig. 19.

清同治 黃地礬紅喜字盃 礬紅四字楷書款



836 (mark)



836



PROPERTY OF AN IMPORTANT AMERICAN COLLECTOR

837

A SET OF TEN IRON-RED-DECORATED 'DRAGON' WINE CUPS

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Each cup of inverted bell shape is decorated with two five-clawed dragons striding amidst flames above a band of wind-tossed waves in pursuit of flaming pearls within double-line borders.

1 $\frac{7}{8}$ in. (4.7 cm.) high

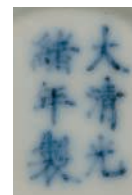
(10)

\$25,000-35,000

PROVENANCE

Christie's Hong Kong, 3 December 2008, lot 2228.

清光緒 礬紅彩雙龍趕珠紋小盃一組十件 六字楷書款



(mark)



ANOTHER PROPERTY

838

A PAIR OF FAMILLE ROSE 'BAJIXIANG' BOWLS AND COVERS

DAOGUANG SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1821-1850)

Each bowl is decorated with four ribbon-tied Buddhist Emblems between a lappet band at the foot and a ruyi-head band at the rim. The covers are decorated *en suite* and have additional seal marks inside the circular finials.

4¼ in. (10.8 cm.) diam., Japanese wood box

(2)

\$10,000-15,000

清道光 粉彩八吉祥紋蓋盤一對 礬紅六字篆書款



(marks)

PROPERTY FROM THE COLLECTION
OF STAFFORD ELIAS

839

A SMALL BLUE AND WHITE VASE

REPUBLIC PERIOD

The vase is finely painted on one side, in the style of the artist Wang Bu, with a pair of birds perched on a gnarled tree with delicately branches surrounded by the silhouette of leaves, and the base has an apocryphal Yongzheng mark.

6¾ in. (17.3 cm.) high

\$5,000-7,000

民國 青花花鳥圖罈式瓶



(mark)



840-900 No Lots

FRIDAY 23 MARCH 2018
10.00 AM (LOTS 901-986)

VARIOUS PROPERTIES

901

A BRONZE RITUAL TRIPOD WINE VESSEL, *JUE*
LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The U-shaped body is raised on three blade-form supports, and decorated on the sides with two *taotie* masks reserved on a *leiwen* ground between borders of scales. One mask is centered by a narrow flange, the other by an inscription, *Fu Ji* (Father Ji), beneath a C-scroll handle surmounted by a bovine mask. The rim rises to a point opposite the D-shaped spout which is flanked by a pair of capped posts decorated with whorls. The patina is of yellowish-green color.

8 in. (20.3 cm.) high, Japanese double wood box, the inner box with an inscription by Hata Zoroku II (1861-1936)

\$30,000-50,000

PROVENANCE

In Japan prior to 1936.

商晚期 青銅父己爵



(inscription)



902

A SMALL BRONZE RITUAL TRIPOD FOOD VESSEL, *DING*

LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The deep body is raised on three columnar legs and is decorated with a band of *taotie* masks below the everted rim set with a pair of bail handles. The patina is of mottled olive-green color with areas of malachite and cuprite encrustation.

5¼ in. (13.7 cm.) high, Japanese mixed-metal cover, Japanese wood box with inscriptions by Hata Zoroku IV (1898-1984)

\$20,000-30,000

PROVENANCE

In Japan prior to 1984.

商晩期 青銅饕餮紋小鼎



(signature on cover)



(another view)



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

903

A VERY RARE AND IMPORTANT LARGE BRONZE BELL, YONGZHONG

EARLY WESTERN ZHOU DYNASTY, 10TH CENTURY BC

The bell of lenticular section is decorated on each side with a plain panel flanked by three rows of S-shaped scrolls cast in thread relief and alternating with three rows of nine projecting *mei* bosses, all bordered by small studs within thread-relief borders, above further thread-relief scrolls and a bird motif cast in intaglio on one side. The hollow, cylindrical shank is encircled by a rounded collar and has a suspension loop on one side, the flat top has intaglio scrolls. The bronze has a dark grey patina with azurite encrustation.

17½ in. (44 cm.) high, hardwood stand

\$60,000-80,000

PROVENANCE

B.K. Wong, Hong Kong, 1980s.

EXHIBITED

Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, pp. 148-49, no. 50.

西周早期 青銅乳釘紋甬鐘



(detail)



The present bell appears to be one of the earliest known examples of two-tone bells. *Zhong* or *nao* bells, with their lenticular shape, are naturally capable of emitting two different tones. However, it was not until the middle Western Zhou dynasty, circa 10th-9th century BC, that the musicology and metallurgy of making two-tone bells were matured. A bird motif at the bottom corner on the sides of a bell, such as on the present bell, notes the striking point for a second tone. Demonstrating the intentional exploitation of the *zhong* bells' physical property of making two tones, the appearance of the bird motif on bells is one of the most important criteria of 'two-tone' bells. See Shen Yingying, 'Xizhou zaoqi yongzhong shuangyin yu zhouzu sisheng wenti tantao', *Journal of the Central Conservatory of Music*, Beijing, 2008, no. 1, p. 44.

Bells of this type were made in graduated sizes to form a tuned set or 'chime', and the two-tone bells allowed the Zhou people to form a wider range of notes with a certain number of bells. A few sets of early Western Zhou *yongzhong* bells were found in archaeological settings. A set of three *yongzhong* of very similar form and decoration, but lacking an indicative motif for a second tone, and of smaller size (the largest 34 cm. high), were found in an early Western Zhou tomb of the State of Yu in Zhuyuangou, Baoji, illustrated by Lu Liancheng and Hu Zhisheng, *Baoji yuguo mudi*, Beijing, 1988, pp. 96-97, pl. XLIII:1. Another set of similar but smaller *yongzhong* bells (the largest 31.7 cm. high), also lacking the indicative motif, was found in a tomb of the State of Yu in Rujiashuang, Baoji, and illustrated by *idem.*, pp. 281-82, pl. CLV: 1.

A recent archaeological discovery has shed new light into the development of two-tone bells. In 2013, archaeologists found four *yongzhong* bells, very similar to the present bell, in an early Western Zhou tomb of the State of Zen in Yejiashan, Suizhou, two of which have 'cloud-like' indicative motifs for a second tone, discussed and illustrated by Fang Qin, 'Yejiashan M111haomu bianzhong chubu yanjiu', *Journal of Wuhan Conservatory of Music, China*, 2014, no. 1, pp. 92-93. The present bell shows the next step of development of two-tone bells after the Yejiashan bells, since the bird motif was used as the standard indicative motif in the middle Western Zhou period.

For examples of the middle Western Zhou two-tone bells, see a set of Xing bells, found in a hoard in Zhuangbai village, Fufeng county, Shaanxi province, and illustrated in *The Cultural Grandeur of the Western Zhou Dynasty*, Taipei, 2012, pp. 116-19, no. 45.



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

904

A VERY RARE AND IMPORTANT LARGE BRONZE RITUAL WINE VESSEL, *LEI*
MIDDLE WESTERN ZHOU DYNASTY, 10TH CENTURY BC

The heavily cast vessel is raised on a spreading, molded foot encircled by two bow-string bands. The body is decorated with a band of pendant blades enclosing pairs of confronted dragons, and the shoulder is decorated with a band of flower-like motifs with central 'eyes' alternating with whorl bosses, interrupted by a pair of bovine-mask-surmounted, D-shaped handles that suspend loose rings, below a band of wave patterns around the neck. The bronze has a blackish patina with small areas of malachite and cuprite encrustation.

15¾ in. (39 cm.) high

\$400,000-600,000

PROVENANCE

Warren King, Hong Kong, 1980s.

西周中期 青銅龍紋壺

Massive containers for wine, *lei* vessels, were produced from the late Shang to middle Eastern Zhou periods (13th-7th century BC). Over this relatively long period of time, the form of *lei* vessels underwent several distinctive stages of development. One of the most remarkable variations of *lei* vessels is the *fanglei*, which is indeed the most imposing and most majestic of Chinese archaic bronzes, such as the *fanglei* sold at Christie's New York: Important Chinese Art from the Fujita Museum, 15 March 2017, lot 524.

The present *lei* vessel, dated to the middle Western Zhou period, represents the transitional style between the late Shang/early Western Zhou *lei* and the Eastern Zhou *lei*. Some of the most notable characteristics of the middle Western Zhou *lei*, as seen on the present example, include a more compressed shape, disappearance of the third D-shaped handle on one side of the lower body, and the introduction of continuous geometric patterns around the neck. These features were inherited and further developed by the Eastern Zhou *lei* vessels such as an 8th century BC example illustrated by J. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington, D.C., 1995, pp. 202-3, no. 30.



A *lei* vessel of similar form and decoration found in Quandu village, Fengxiang county, Shaanxi province, is illustrated in *Zhongguo qingtongqi quanji* (Complete Collection of Chinese Bronzes), vol. 5: Western Zhou 1, Beijing, 1996, p. 174, no. 182. *Lei* vessels of identical form, and with similar decoration, except for the regardant dragons on the shoulders, include a pair found at Qijiacun, Fufeng county, Shaanxi province, illustrated in *Shaanxi chutu shang zhou qingtongqi* (Bronze Vessels Unearthed from the Shaanxi Province), vol. II, Beijing, 1980, pls. 130 and 131; the Yan Yu Shi *lei* in the Palace Museum, Beijing, with a nineteen-character inscription identifying it as *zunlei* (ritual *lei* vessel), illustrated in *The Complete Collection of Treasures of the Palace Museum, - 27 - Bronze Ritual Vessels and Musical Instruments*, Hong Kong, 2006, pp. 158-59, no. 102; one in the Asian Art Museum, San Francisco, illustrated by René Yvon Lefebvre d'Argencé in *Bronze vessels of ancient China in the Avery Brundage Collection*, San Francisco, 1977, p. 92-93, no. XXXVIII; one in the Meiyintang Collection, illustrated by Wang Tao in *Chinese Bronzes from the Meiyintang Collection*, London, 2009, pp. 120-21, no. 54; and another sold at Sotheby's New York, 16 September 2009, lot 121.

The result of Oxford thermoluminescence test no. PH1721/509 is consistent with the dating of this lot.



(another view)



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

905

A BRONZE RITUAL TRIPOD FOOD VESSEL, *Li*
EARLY SPRING AND AUTUMN PERIOD, 8TH-7TH CENTURY BC

The vessel is raised on three supports leading up into each deep lobe of the body, and is cast in intaglio on the shoulder with a band of *qiequ* abstracted dragon patterns, below the everted rim. The surface has a blackish patina with areas of malachite encrustation.

6¼ in. (16 cm.) high

\$10,000-15,000

PROVENANCE

Warren King, Hong Kong, 1980s.

A *li* of closely related form and decoration, with an eight-character inscription, was sold at Christie's Paris, 13 December 2017, lot 138. (Fig.1) According to the inscription, the Paris *li* was made in the state of Ni in modern day Shangdong province. Related *li* of this type, but decorated with dragon patterns, include two examples illustrated in *Shang Chou Dynasty Bronze V, Li Vessels*, vol. 5, Taipei, 1990, p. 143, no. 155 and p. 144, no. 158, respectively; and a third example from the Sackler Collection sold at Christie's New York, 14 September 2009, lot 13. In discussing the Sackler *li*, J. So, *Eastern Zhou Bronze Ritual Vessels in the Arthur M. Sackler Collections*, Washington D.C., 1995, p. 95, notes that according to the inscription, "the vessel was cast for a member of the Guo ruling family."

春秋早期 青銅竊曲紋鬲



Fig. 1. Bronze Ritual Tripod Food Vessel, *Li*, early Spring and Autumn period, 8th-7th century BC. Sold at Christie's Paris, 13 December 2017, lot 138.



THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

906

A RARE SMALL BRONZE VESSEL AND COVER

EARLY SPRING AND AUTUMN PERIOD, 7TH CENTURY BC

The vessel is of oblong section and pouch-like form, and is intricately cast on the sides with three registers of interlaced dragons with snake-like heads, the flat cover similarly decorated. The bronze has a silver-grey patina with small areas of malachite encrustation.

2½ in. (5.4 cm.) high, ebony stand

\$15,000-25,000

PROVENANCE

Lai Loy, Hong Kong, 1980s.

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *Ancient Chinese and Ordos Bronzes*,
12 October - 2 December 1990.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, pp. 128-29, no. 36.

A small covered vessel of similar form, but decorated with a large intertwined dragon motif, from a tomb of the State of Guo in modern day Sanmenxia city, Henan province, is illustrated in *Shangcunling guoguo mudi*, Beijing, 1959, pl. XXXIII:2. See, also, a similar small covered vessel sold at Christie's New York, 15 September 2011, lot 1111; and another sold at Christie's New York, 24 March 2011, lot 1249.

春秋早期 青銅蟠虺紋小蓋罐



(detail)



VARIOUS PROPERTIES

907

A BRONZE RITUAL WINE VESSEL AND COVER, YOU

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 11TH CENTURY

The pear-shaped body is raised on a splayed foot cast with two bow-string bands, and is decorated on each side with a large *taotie* mask below a band of *kui* dragons centered by an animal mask cast in high relief, and interrupted by a loop at each end attached to the rings at the end of the rope-twist handle. The sides and the top of the cover are decorated with bands of confronting *kui* dragons beneath a segmented finial. Both the interior of the vessel and the cover are cast with a four-character inscription, *xiang ning fu xin*. The surface has a mottled brownish-red patina and some malachite and cuprite encrustation.

7¾ in. (19.4 cm.) high

\$80,000-100,000

PROVENANCE

Sotheby Parke Bernet, New York, 20 March 1976, lot 25.

J. T. Tai & Co., New York.

LITERATURE

Wu Zhenfeng, ed. *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng* (Corpus of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), 2012, vol. 23, no. 12960.

The inscription consists of two characters *xiang ning* (a clan sign), followed by *fu xin* (Father Xin). The two-character clan sign, *xiang ning*, consists of an altar positioned below two figures kneeling before a vessel. It is believed to be the pictographic version of the character for banquet in Chinese. A similar clan sign can be found on a late Shang *jue* in the Shanghai Museum illustrated in *Zhongguo qingtongqi quanji* - 3 - *Shang* (3), Beijing, 1997, p. 26, no. 26.

Compare the similar *you* illustrated by M. Sullivan in *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, no. B8, pl. 151.

商晚期/西周早期 青銅鄉寧父辛卣



(inscription inside vessel)



(inscription inside cover)



THE MU NING RI XIN BRONZES





908

A RARE PAIR OF BRONZE RITUAL TRIPOD WINE VESSELS, MU NING RI XIN JIAO

LATE SHANG DYNASTY, 11TH CENTURY BC

The body is raised on three tall, curved blade-form legs and cast in relief with two *taotie* masks, one divided by the loop handle and the other divided by a narrow vertical flange, all beneath a band of upright blades at the flared mouth and reserved on a *leiwen* ground. A four-character inscription, *mu ning ri xin*, is cast on an interior wall, and the surface has a greenish patina and some malachite encrustation overall.

6⅞ in. and 6½ in. (16.7 cm. and 16.5 cm.) high

(2)

\$80,000-120,000

PROVENANCE

The Mengdiexuan Collection, Hong Kong, acquired prior to 1990.

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990.

Hong Kong, Hong Kong Museum of Art, *Wood, Metal, Water, Fire and Earth*, 8 January 2002-30 August 2006.

Hong Kong, Art Museum, Chinese University of Hong Kong, *The First Dragon of China: Hong Kong's Dragon Culture*, 10 February 2012-27 January 2013.

LITERATURE

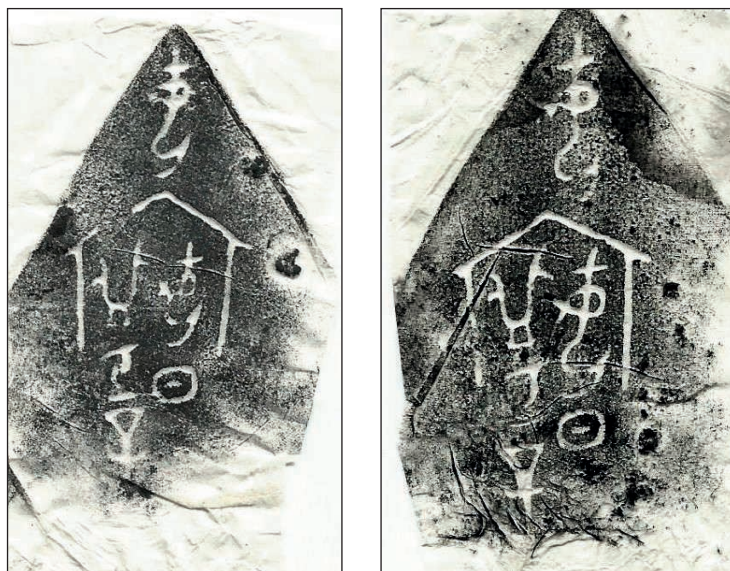
J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p. 116, no. 29 (part).

商晚期 青銅母癸日辛角一對



(inscriptions)





(rubbing of inscriptions)

The inscription, *mu ning ri xin*, can be translated as “(made for) mother Ri Xin from the Ning clan”. The character *ri* means ‘day’, which refers to the ten *tiangan* (Celestial Stems) naming system in the Shang dynasty. The Shang people assigned one of the ten Celestial Stems that corresponds to one day in a ten-day week to their deceased ancestors. In the present case, the celestial stem Xin was assigned to the female ancestor from the Ning clan for whom this ritual vessel was commissioned.

An almost identical *jiao* vessel bearing the same inscription is in the Idemitsu Museum of Arts, Tokyo, illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no. 36. Another pair of Mu Ning Ri Xin *jiao* was sold at Sotheby’s London, 10 June 1986, lot 50, one of which was sold again at Christie’s New York, 17 March 2017, lot 1011. This same inscription can also be found on six other bronzes in the Idemitsu Museum of Arts, including a *gui*, a *gu*, a *you*, a *fangyi*, a *fangzun* and a *zun*, illustrated *ibid.*, nos. 17, 58, 67, 76, 43, and 44, respectively; as well as a *fangding* (lot 909), a *zun* (lot 910), and a *gui* (lot 911) in the current sale. Taking into account the two *gu* vessels exhibited and illustrated in, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p. 116, no. 29 (part), together with the five vessels in the current sale, there appear to be sixteen ritual bronzes known belonging to mother Ri Xin from the Ning clan.

The sumptuousness of the Mu Ning Ri Xin bronzes group, featuring rare and prized vessel types such as *fangyi*, *fangzun*, and *jiao*, may indicate a high status of the owner. A set of ten *jiao*, of very similar form and decoration, bearing Ya Zhi clan signs, was found in Guojiazhuang M160 at Anyang City, and is illustrated in Yue Hongbin, ed., *Ritual Bronzes Recently Excavated in Yinxu, Kunming*, 2008, no. 119. Compare, also, a similar *jiao*, formerly in the Qing Imperial Collection and now in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 27 - Bronze Ritual Vessels and Musical Instruments*, Hong Kong, 2006, p. 107, no. 68. Based on the overall style of the Mu Ning Ri Xin group, the present *jiao* can be dated to the very end of the Yinxu period.



909

**A RARE SMALL BRONZE RECTANGULAR RITUAL FOOD VESSEL,
*MU NING RI XIN FANGDING***

LATE SHANG DYNASTY, 11TH CENTURY BC

The deep body of rectangular form is raised on four columnar legs, and each side is decorated with pendent blades, from a pair of confronted birds centered on a narrow flange, all reserved on a *leiwen* ground. A four-character inscription, *mu ning ri xin*, is cast in the bottom of the interior. The surface has a greyish-green patina and some malachite encrustation overall.

6½ in. (15.6 cm.) high

\$50,000-70,000

PROVENANCE

The Mengdiexuan Collection, Hong Kong, acquired prior to 1990.

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *Ancient Chinese and Ordos Bronzes*,
12 October - 2 December 1990.

Hong Kong, Hong Kong Museum of Art, *Wood, Metal, Water, Fire and Earth*,
18 January 2002-30 August 2006.

Hong Kong, Art Museum, Chinese University of Hong Kong, *The First Dragon of China: Hong Kong's Dragon Culture*, 10 February 2012-27 January 2013.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p. 116, no. 29 (part).

For a discussion of the *Mu Ning Ri Xin* group of bronzes see the note to lot 908.

商晚期 青銅母癸日辛方鼎



(inscription)



(rubbing of inscription)



910

A SMALL BRONZE RITUAL WINE VESSEL, MU NING RI XIN ZUN

LATE SHANG DYNASTY, 11TH CENTURY BC

The vessel has a plain trumpet-shaped neck, and a rounded middle section cast on each side in intaglio with a *taotie* mask, repeated on the molded foot. The interior of the foot is cast with a four-character inscription, *mu ning ri xin*. The surface has a greyish-green patina with malachite and cuprite encrustation overall.

7 $\frac{7}{8}$ in. (20 cm.) high

\$40,000-60,000

PROVENANCE

The Mengdiexuan Collection, Hong Kong, acquired prior to 1990.

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990.

Hong Kong, Hong Kong Museum of Art, *Wood, Metal, Water, Fire and Earth*, 18 January 2002-30 August 2006.

Hong Kong, Art Museum, Chinese University of Hong Kong, *The First Dragon of China: Hong Kong's Dragon Culture*, 10 February 2012-27 January 2013.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p. 116, no. 29 (part).

For a discussion of the *Mu Ning Ri Xin* group of bronzes see the note to lot 908.

商晚期 青銅母癸日辛尊



(inscription)



(rubbing of inscription)



911

A SMALL BRONZE RITUAL FOOD VESSEL, *MU NING RI XIN GUI*

LATE SHANG DYNASTY, 11TH CENTURY BC

The vessel is raised on a tall spreading foot decorated with two pairs of confronted *kui* dragons. The body is decorated on each side with a *taotie* mask centered on a low flange, below a band of *kui* dragons confronted on an animal mask cast in high relief, all reserved on a *leiwen* ground. A four-character inscription, *mu ning ri xin*, is cast in the bottom of the interior. The surface has a greenish patina with malachite encrustation overall.

5⅞ in. (13.7 cm.) high

\$20,000-30,000

PROVENANCE

The Mengdiexuan Collection, Hong Kong, acquired prior to 1990.

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990.

Hong Kong, Hong Kong Museum of Art, *Wood, Metal, Water, Fire and Earth*, 18 January 2002-30 August 2006.

Hong Kong, Art Museum, Chinese University of Hong Kong, *The First Dragon of China: Hong Kong's Dragon Culture*, 10 February 2012-27 January 2013.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p. 116, no. 29 (part).

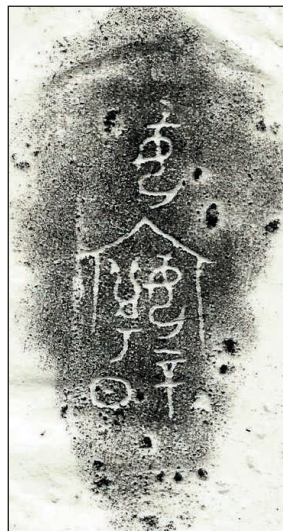
For a discussion of the *Mu Ning Ri Xin* group of bronzes see the note to lot 908.

An almost identical *gui* vessel bearing the same inscription in the Idemitsu Museum of Arts, Tokyo, which is likely the companion to the present *gui*, is illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no. 17.

商晚期 青銅母嬭日辛簋



(inscription)



(rubbing of inscription)



912

A BRONZE RITUAL FOOD VESSEL AND COVER, *DING*

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

The vessel with hemispherical body raised on three cabriole legs surmounted by *taotie* masks, has a pair of upright handles decorated with S-shaped dragons, and is flat-cast around the sides with wide and narrow bands of scroll-filled, interlaced dragon pattern separated by a narrow rope-twist border and repeated on the cover where they are separated by a plain border applied with three recumbent bovines, the center with a loose ring handle.

11½ in. (29.2 cm.) across handles

\$40,000-60,000

PROVENANCE

Acquired in New York in 1991.

This *ding*, as well as the recumbent buffaloes on the cover, are very similar to a *ding* and cover in the Avery Brundage Collection, San Francisco, included in the exhibition *Arts of the Chou Dynasty*, Stanford University Museum, 21 February - 28 March 1958, no. 97. The style of decoration on both of these vessels is known as *liyu*, named after the village of Liyu in Shanxi province, where a cache of bronze vessels was discovered in 1923.

春秋晚期 青銅交龍紋蓋鼎



(detail)



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

913

A BRONZE FACETED STORAGE JAR AND COVER, *FANGHU*

HAN DYNASTY (206 BC-AD 220)

The faceted pear-shaped body, raised on a slightly flared foot, has plain sides, with small loops suspending rings on two sides below the rim, and relief-cast *taotie* mask handles suspending loose rings applied on the shoulder of the other two sides, the rings attached to links attached at the other end to a slightly arched handle cast with bands of cowrie pattern between the dragon-head terminals. The cover has canted sides and is applied with bird-scroll finials at the corners and a ring handle on top. A six-character inscription is cast in relief on the base, may be read *jia fang li ma bing yi*. The bronze has a brown and milky green patina and blue-green encrustation.

15 $\frac{7}{8}$ in. (40.4 cm.) high, stand

\$50,000-70,000

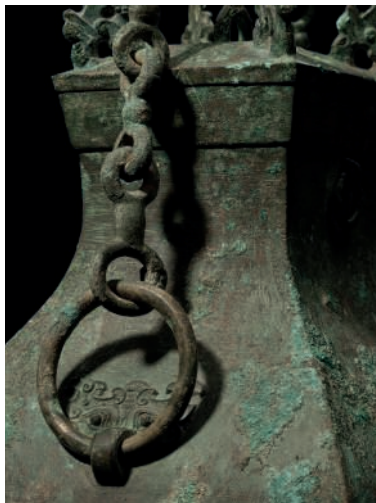
PROVENANCE

Acquired in Hong Kong, 14 January 1998.

The inscription cast in relief on the base of this vessel, *jia fang li ma bing yi*, can be translated as 'family's *fanghu*, (wishing for) horses' welfare and elimination of diseases'.

The addition of the relief inscription on the base of this vessel is an unusual feature, but can be found on other bronze vessels of the Han dynasty, such as the *hu* in the Palace Museum, Beijing, which is cast in relief on its base with a nine-character inscription in seal script reading, "happiness comes with drinking wine and eating." See *The Complete Collection of Treasures of the Palace Museum - 28 - Bronze Articles for Daily Use*, Hong Kong, 2006, pp. 62-63, no. 54. Compare, also, the bronze *hu* excavated in 1961 in Gaoyao Village, Shaanxi province, which is cast in relief on one side with an inscription in seal script reading *jiu jiang gong* (Nine river offering), illustrated in *Zhongguo Qingtongqi Quanji - 12 - Qin Han*, Beijing, 1998, p. 67, no. 65.

漢 青銅提鏈方壺



(detail)



(inscription on base)





PROPERTY FROM THE ESTATE OF GEORGE C.C. HO

914

A PAIR OF GILT-BRONZE MAT WEIGHTS

HAN DYNASTY (206 BC-220 AD)

Each circular weight is cast as a coiled feline resting its head on its paws.

2 $\frac{3}{8}$ in. (6 cm.) diam., cloth box

(2)

\$6,000-8,000

PROVENANCE

J.J. Lally & Co., New York, September 1994.

漢 鑲金銅虎形席鎮一對

915

**A BRONZE CENSER AND COVER,
BOSHANLU**

WESTERN HAN DYNASTY, 1ST CENTURY BC

The censer has a hemispherical bowl raised on a stem foot, and a conical cover cast in openwork as a cloud-enshrouded hill surmounted by a bird standing with wings and tail spread. The surface has a mottled patina of grey and milky-green color. Together with a shallow circular dish with an inscription on the rim.

11½ in. (28.3 cm.) high, Japanese wood box

(2)

\$10,000-15,000

PROVENANCE

Acquired in Tokyo, December 1983.

Christie's New York, *The Sze Yuan Tang Archaic Bronzes from the Anthony Hardy Collection*, 16 September 2010, lot 890.

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *Ancient Chinese and Ordos Bronzes*, 1990.

Singapore, Asian Civilisations Museum, *The Glorious Traditions of Chinese Bronzes*, 2000.

Hong Kong, Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth*, Hong Kong, 2002-2006.

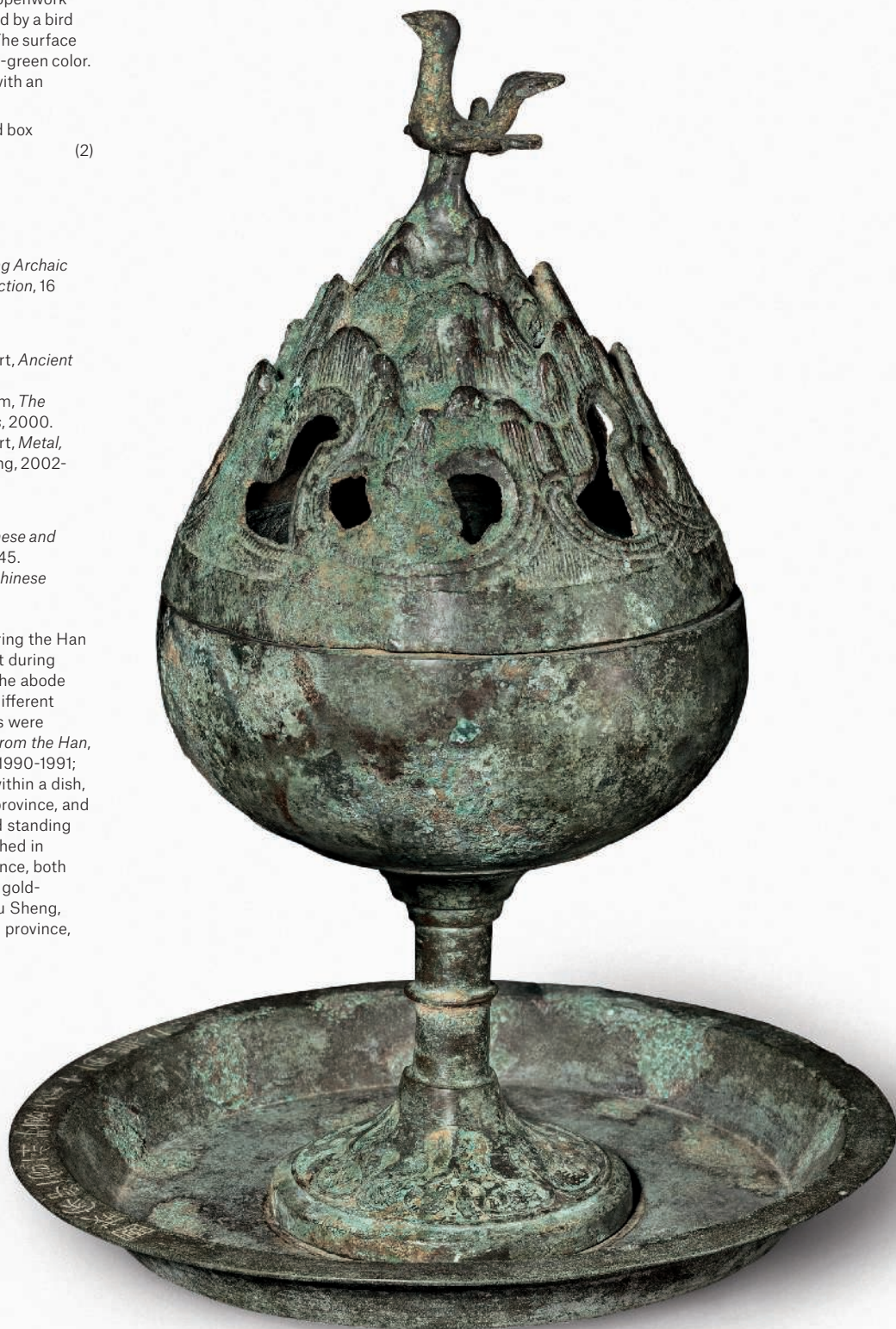
LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, no. 45.

Li Xueqin, *The Glorious Traditions of Chinese Bronzes*, Singapore, 2000, no. 91.

Hill censers of this type appeared during the Han period, perhaps reflecting the interest during the period in mystical mountains as the abode of the spirits. Several hill censers of different types excavated in different provinces were included in the exhibition, *Treasures from the Han*, Empress Place Museum, Singapore, 1990-1991; a pottery example raised on a stem within a dish, unearthed in 1953, Luoyang, Henan province, and a bronze example supported by a bird standing on a tortoise set within a dish, unearthed in 1966, Changan county, Shaanxi province, both illustrated on p. 65; and the exquisite gold-decorated bronze censer of Prince Liu Sheng, Zhongshan, Mancheng county, Hebei province, illustrated on p. 112.

西漢 銅博山爐



916

A SMALL FINELY ENGRAVED GILT-BRONZE STEM CUP

TANG DYNASTY (AD 618-907)

The deep sides of the cup are engraved with meticulous detail with a wide band of leafy flower scroll reserved on a ring-punched ground between narrow bands of similar decoration above and below, and repeated on the spreading foot, and is covered overall in thick, well-preserved gilding.

2½ in. (6.3 cm.) high, Japanese wood box

\$30,000-50,000

PROVENANCE

Acquired in Japan, 1997.

唐 銅鑲金纏枝花卉紋高足杯

This superbly engraved stem cup exemplifies the refinement of Tang dynasty metalwork. A cup of this form decorated with scrolling vines and grape leaves was unearthed from the reliquary chamber of the pagoda at the Qingshan Temple in Lindongxian, Shaanxi province. The construction of the temple was begun in 736, and in 740 the reliquary was placed in the subterranean chamber of the pagoda along with other objects of gold, silver, bronze and ceramic.

Other cups of this shape with varying foliate scroll decoration are in private and public collections, including one illustrated by B. Gyllensvard, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, no. 102; one illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no. 320; one in the collection of Senator Hugh Scott, illustrated in the *Golden Age of Chinese Art*, 1970, no. 18; one in the collection of Ostasiatische Kunstabteilung, Berlin, included in the Exhibition of Chinese Art, Berlin, 12 January - 2 April 1929, no. 438; and another from the Erwin Harris Collection, sold at Christie's New York, 16 March 2017, lot 876 (part).

A copy of the Technical Examination Report is available upon request.



(detail)



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

917

AN EXTREMELY RARE PARCEL-GILT SILVER 'PHEASANT' BOX AND COVER
LIAO DYNASTY (AD 907-1125)

The bird is naturalistically modeled standing on a lotus-pod base with its head raised, and the surface is finely chased with plumage. The body is attached with thin, fluttering wings and a long tail.

15½ in. (39 cm.) long

\$40,000-60,000

PROVENANCE

Mandela Fine Arts, Hong Kong, 1999.

Luxurious covered boxes made of gold and silver were popular during the Tang (AD 618-907) and Liao (AD 907-1125) dynasties. Containing precious substances and objects, these boxes were highly treasured and important status symbols. Most boxes from the Tang and Liao dynasties are of circular or square forms, and the fully sculptural bird form of the present box is extremely rare, and no other example appears to have been published. With its characteristic pointy wings and long tail feathers, the present box may represent a Mongolian pheasant. The carefully applied parcel gilding suggests the warm glow of the pheasant's brown feathers. In China the pheasant is regarded as an emblem for beauty and good fortune, and during the Ming (1368-1644) and Qing (1644-1911) dynasties, represented one of the Twelve Ancient Symbols of Imperial Authority (*huachong*). Particularly noteworthy with the current box are the long projecting wings that are attached to the body by delicate, thin pins, allowing them to "flutter" with the slightest breeze or movement, endowing the pheasant with a distinctive sense of animation.

The lotus pod design on the base of the present box can also be found on contemporaneous 10th century ceramics, such as the Yue circular box and cover sold at Christie's New York, 15 September 2009, lot 321. The lotus was a particularly popular motif in the Chinese decorative arts, since it was associated with Buddhism, harmony in marriage, and was also a symbol of beauty and purity. The seed pod symbolizes fertility, and is associated with the birth of sons.

遼 局部鑲金銀雉雞蓋盒



(another view)





VARIOUS PROPERTIES

918

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 (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.

(6)

\$10,000-15,000

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.

1959-1964年 梅原末治著《日本蒐儲支那古銅精華》六冊全

919

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

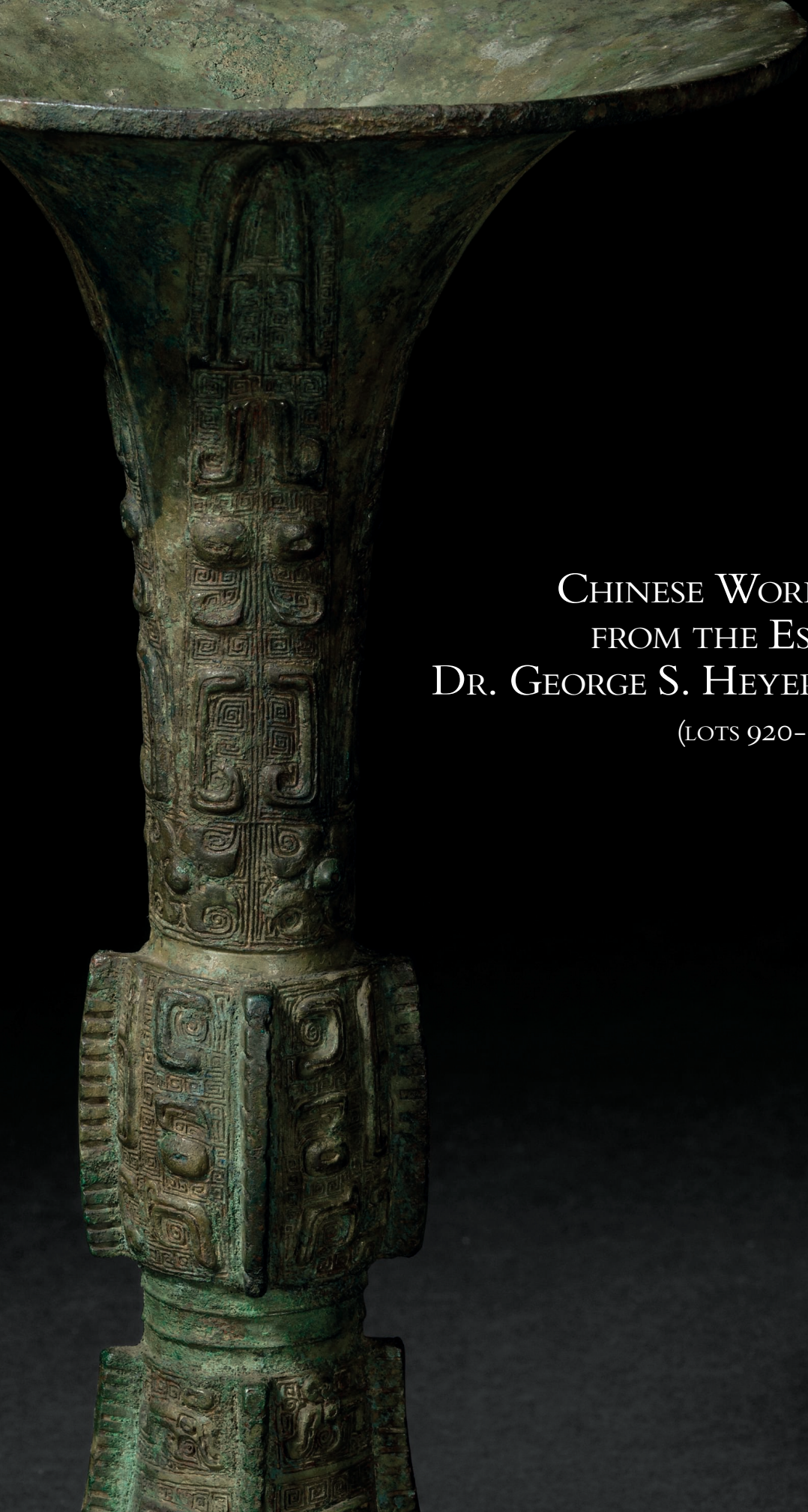
3 parts in 7 volumes, (397 x 312 mm). Text in Japanese, German and English, 547 photographic plates. Original olive cloth with green stylized painted design, ties on spine, silk label with Japanese writing in red and black, edges gilt; green cloth folding portfolios with silk labels and clasps.

(7)

\$10,000-15,000

梅原末治《歐美蒐儲支那古銅精華》一套七冊全





CHINESE WORKS OF ART
FROM THE ESTATE OF
DR. GEORGE S. HEYER, JR. (1930-2015)
(LOTS 920-923)



Dr. George S. Heyer, Jr., Austin Presbyterian Theological Seminary, circa 1970s.

A well-respected patron of the arts and a scholar of Christian theology, Dr. George S. Heyer Jr. led a life characterized by his deep interest in, and love of, art. His passion and knowledge were expressed not only through his art collection, but also by his service as Chairman of the Texas State Commission on the Arts and Humanities, Chairman of the Advisory Council for the College of Fine Arts at the University of Texas, Austin, and as a longstanding Trustee of the Museum of Fine Arts, Houston. Dr. Heyer also served as a devoted member of the Museum Collections Committee for decades.

In graduate school, Dr. Heyer began collecting pieces that would eventually become the collection he is best known for publicly - one of the world's great small-scale collections of fine English silver produced between 1660 and 1760, which included the famous "Ely Ewer" by Paul de Lamerie. While he befriended and was well known to silver dealers in New York and London, it was legendary dealer Eric Shrubsole's friendship and guidance that proved indispensable to Dr. Heyer over the decades that it took to assemble the collection. This collection has been bequeathed to the Museum of Fine Arts, Houston.

A voracious and passionate reader, Dr. Heyer loved the process of learning about, and then collecting, art across various categories, with his collection eventually including Old Master drawings and paintings, Impressionist art and Contemporary art. Coupled with his love of travel, Dr. Heyer developed lifelong friendships with some of the top art dealers in the world, whom he

would see either in their shops or on his routine trips to international art fairs in New York, London and Maastricht. But it was likely an art tour he and his wife took to China in the late 1970s, a trip very few Americans made at the time, that sowed the seeds for the final collection he assembled — early artworks from China, India, Southeast Asia and Himalaya. Over the years, many scholars have commented on how rare it is to see a collection with such breadth across various cultures, periods, and mediums, that also reflects a deep understanding of, and discerning eye for, pieces that express the true beauty of a particular art form.

Dr. Heyer's efforts as a patron were unmistakably concentrated on his home state of Texas, where his family had well-established roots: his great uncle was Earnest Nalle, who built the foundation for the Paramount Theater in Austin in 1915; and the gymnasium at the University of Texas at Austin was named after his grandfather, Thomas Watt Gregory, U.S. Attorney General under Woodrow Wilson. Dr. Heyer, however, received a bachelor's degree in religion at Princeton in 1952, a bachelor's of divinity from Yale in 1956, and finally, a PhD in religious studies from Yale in 1963. Dr. Heyer returned to Texas to serve as a minister at the First Presbyterian Church in San Angelo prior to pursuing his doctorate and later, to teach the history of Christian doctrine at Austin Presbyterian Theological Seminary, where he worked from 1964 to 1993.

A true gentleman and connoisseur, Christie's is pleased to offer a selection of works from the collection of Dr. George S. Heyer, Jr.

PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)

920

A BRONZE RITUAL WINE VESSEL, *GU*

LATE SHANG DYNASTY, 12TH CENTURY BC

Of slender form, the *gu* is cast in relief on the trumpet-shaped neck with four blades incorporating the detached elements of animal masks above a band of four cusped quatrefoils with raised centers, and on both the center section and flared foot with two masks divided and separated by notched flanges, those on the foot below a narrow band of four dragons, all reserved on *leiwen* grounds. A two-character inscription is cast inside the foot.

12¼ in. (31 cm.) high

\$80,000-120,000

PROVENANCE

Bluett & Sons, London, 1955.

Private collection, London.

Eskenazi Ltd., London, November 1999.

George S. Heyer, Jr. (1930-2015) Collection.

EXHIBITED

London, Eskenazi Ltd., *Ancient Chinese bronzes from an English private collection*, November 1999.

LITERATURE

Eskenazi Ltd., *Ancient Chinese bronzes from an English private collection*, London, 1999, no. 1.

The inscription cast inside the foot consists of a shield-shaped clan sign followed by the character *Ji*. The same clan sign can be found in a *fangyi* exhibited and illustrated by J.J. Lally & Co., *Chinese Archaic Bronzes: The Collection of Daniel Shapiro*, New York, 2014, pp. 38-41, no. 10.

商晚期 青銅饗養紋觚



(inscription)



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)

921

A SMALL RARE BRONZE CHIMERA-FORM VESSEL

HAN-SIX DYNASTIES PERIOD, CIRCA 3RD-4TH CENTURY

The vessel is hollow cast as a powerful mythical beast (*bixie*) standing in a semi-crouch with head facing forward as it opens its mouth in a roar exposing the tongue, and the ears are pricked above backswept horns. The body is finely detailed with scales and hair markings on the whiskers, beard, mane, haunches and tripartite tail which is flicked to one side forming a loop above a small hole. A tubular holder is set behind the right foreleg and a tube projecting from the center of the back is fitted with a removable tube encircled by a narrow collar below the everted petals that surround the opening. There is malachite and azurite encrustation.

3½ in. (9 cm.) high

\$40,000-60,000

PROVENANCE

Eskenazi Ltd., London, March 1998.

George S. Heyer, Jr. (1930-2015) Collection.

EXHIBITED

New York, Eskenazi Ltd., *Animals and Animal Designs in Chinese Art*, 24 March-4 April 1998.

LITERATURE

Eskenazi Ltd., *Animals and Animal Designs in Chinese Art*, New York, 1998, no. 13.

An almost identical vessel is illustrated by Bo Gyllensvärd, *Östasiatiska Museet*, Stockholm, 1971, p. 45.

Another similar example with a rider is illustrated by Ma Chengyuan (ed.), *Zhongguo wenwu jinghua daquan*, Hong Kong, 1994, p. 343, pl. 123.

When published by Eskenazi, *Animals and Animal Designs in Chinese Art*, New York, 1998, the entry for this bronze, no. 8, noted that the exact purpose of these vessels is unclear. The entry proposes that the tube behind the foreleg might have held incense sticks, while the removable tube in the back might have held a wick for the oil stored in the body. The removable tube could also have been used as a dropper to draw up oil or other liquids stored in the body.

漢/六朝 銅辟邪器





PROPERTY FROM THE ESTATE OF
DR. GEORGE S. HEYER, JR. (1930-2015)

922

**A STRAW-GLAZED STONEWARE
FIGURE OF AN EARTH SPIRIT**
SUI DYNASTY (AD 581-617)

The ferocious figure is shown seated on a rectangular base with front legs stiffly braced and claws spread, the jaws open on the sides and the teeth bared. The feline face has a scowling expression below the ribbed horns that sweep back to flank the forked top of the segmented spines that center applied comma-shaped curls. The whole is covered with a crackle-suffused clear glaze of olive color.

15 $\frac{1}{8}$ in. (39.5 cm.) high

\$7,000-9,000

PROVENANCE

Private American Collection before 1999.
Ralph M. Chait Galleries, New York, May 2002.
George S. Heyer, Jr. (1930-2015) Collection.

Compare the similar figure described as white-glazed with dark brown details from Anyang, and dated Sui dynasty, illustrated by Zhang Bai in *Complete Collection of Ceramic Art Unearthed in China - 12 - Henan*, Beijing, 2008, no. 41.

The result of Oxford thermoluminescence test no. P299j6 is consistent with the dating of this lot.

隋 灰釉鎮墓獸



PROPERTY FROM THE ESTATE OF DR. GEORGE S. HEYER, JR. (1930-2015)

923

A RARE FINELY CARVED LONGQUAN CELADON DISH
MING DYNASTY, 15TH CENTURY

The shallow dish is carved in the center with a leafy flower spray bearing a large central blossom within a double-line border below a dense band of similar flower scroll on the sides and a classic scroll border at the slightly out-curved rim. A further band of flower scroll encircles the exterior above a band of key fret on the tapered foot. The dish is covered overall with a glaze of olive-green color that continues over the foot onto the base which has an unglazed ring burnt orange in the firing.

6 $\frac{7}{8}$ in. (17.5 cm.) diam., metal stand

\$12,000-18,000

PROVENANCE

Sotheby's Hong Kong, 21 May 1979, lot 29.
Spink & Son, Ltd., London, July 1979.
George S. Heyer, Jr. (1930-2015) Collection.

A similar saucer dish is illustrated by M. Sullivan in *Chinese Ceramics, Bronzes and jades in the collection of Sir Alan and Lady Barlow*, London, 1963, pl. 99a, and another was sold at Christie's New York, 15 September 2009, lot 364.

明十五世紀 龍泉青釉花卉紋盤



Erwin Harris sketching works of art at the Metropolitan Museum of Art, New York, circa 1985.

CHINESE AND ORDOS BRONZES FROM THE HARRIS COLLECTION (Lots 924–936)

Across a momentous and remarkable life, Erwin Harris (1922–2013) earned a reputation for surprise. “With Erwin,” the collector’s wife Therese mused, “he just did things other people didn’t do.” The founder of a successful advertising firm, an astute collector of Chinese art, Harris was a man who embraced the world with open arms. His passion for ideas and discovery formed the cornerstone of an extraordinary private assemblage of Chinese art and antiquities – a decades-long pursuit of beauty and knowledge. Acquiring works from notable dealers such as J.J. Lally, Giuseppe Eskenazi, and Charlotte Horstmann, Harris assembled an exceptional private collection of art from northern China, southern Siberia, and central Asia. Diverse in material and period, the works in the Harris Collection are united by their enigmatic visual appeal and the connoisseurship with which they were acquired. Erwin and Therese Harris’s elegant Miami residence became a repository for museum-quality Chinese works of art, including Tang dynasty horses, Shang dynasty bronze ceremonial vessels and Ordos antiquities.

As a scholar and connoisseur, Erwin Harris made a point of sharing the wonders of his collection in the public sphere. In 1996, he contributed nearly fifty unique works for the groundbreaking exhibition *Traders and Raiders on China’s Northern Frontier* at the Smithsonian’s Arth M. Sackler Gallery. A revealing examination of intellectual cross-pollination in ancient China, the exhibition demonstrated Harris’ contribution to a largely overlooked area of collecting and academic study. He gifted important works to institutions such as the Brooklyn Museum and the Freer Gallery of Art. Harris’s extraordinary collection of Chinese art represents a lifetime’s dedication to adventure and connoisseurship – a venerable legacy that continues to resonate.



Therese Harris in the living room of the Harris' home, *Le Pavillion*, in North Coconut Grove, Florida, circa 1975.

PROPERTY FROM THE ERWIN HARRIS ESTATE

924

A RARE SMALL BRONZE BIRD-SHAPED FITTING
EASTERN ZHOU DYNASTY, 5TH-4TH CENTURY BC

The hollow-cast bird is shown facing forward with head raised, a pattern of small feathers is cast on the chest and stylized feathers are cast in intaglio on the canted wings and spread tail which is of triangular shape. A small attachment loop projects from the underside of each wing and the tail. The bronze has a satiny, blackish patina.

2 in. (5 cm.) long

\$2,000-3,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1982.

A related bronze bird-shaped fitting, dated early Western Zhou, 10th century BC, is illustrated by J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, pp. 176-77, no. 79.

東周 青銅鳥形飾



PROPERTY FROM THE ESTATE OF ERWIN HARRIS

925

THREE RECTANGULAR BELT FITTINGS
NORTH CHINA, 3RD-2ND CENTURY BC

Each is cast in relief with a ram, two shown standing with head turned backward to bite a foreleg, the third shown kneeling with front legs bent, all within a rope-twist border and each with attachment loops on the reverse.

1 $\frac{1}{8}$, 1 $\frac{1}{8}$ and 1 $\frac{1}{8}$ in. (4.2, 4.8 and 4.9 cm.) wide

(3)

\$2,000-4,000

PROVENANCE

Dr. Ping Yiu Tam Collection, Hong Kong.

J. J. Lally & Co., New York, 1993.

The Erwin Harris Collection, Miami, Florida.

公元前三至二世紀 青銅長方飾牌三件

926

A GROUP OF SIX SMALL BRONZE
ANIMAL ORNAMENTS

NORTHERN CHINA, CIRCA 6TH-5TH
CENTURY BC

The group includes three rectangular garment plaques cast in openwork: one with two pairs of recumbent wild asses with backward-turned heads, one with three horses standing in profile, and one with four recumbent ibex or rams facing in opposite directions; a bear-head mask cast in high relief, with hollow eyes and a loop between the ears; a circular ornament cast in openwork as a coiled animal within a pierced border, with an angular loop on the reverse; and a bovine mask cast in high relief, with two small holes for attachment.

1 $\frac{1}{8}$ to 2 in. (3.4 to 5 cm.) high

(6)

\$4,000-6,000

PROVENANCE

Plaque with wild asses: The Erwin Harris Collection, Miami, Florida, by 1995.

Plaque with horses: The Erwin Harris Collection, Miami, Florida, by 1995.

Plaque with rams or ibex: Private collection, Michigan.

Sotheby Parke Bernet Inc., New York,
4 November 1978, lot 266.

Bear-head mask: The Erwin Harris Collection,
Miami, Florida, by 1991.

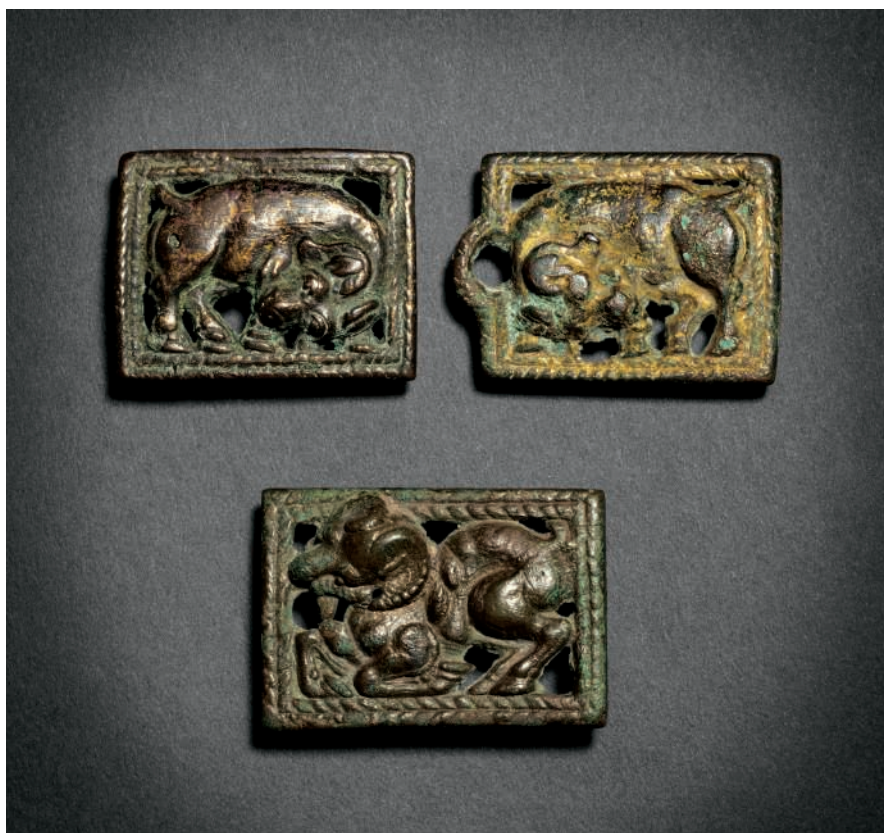
Circular ornament: acquired in Paris, 1996.

Bovine mask: The Erwin Harris Collection,
Miami, Florida, by 1995.

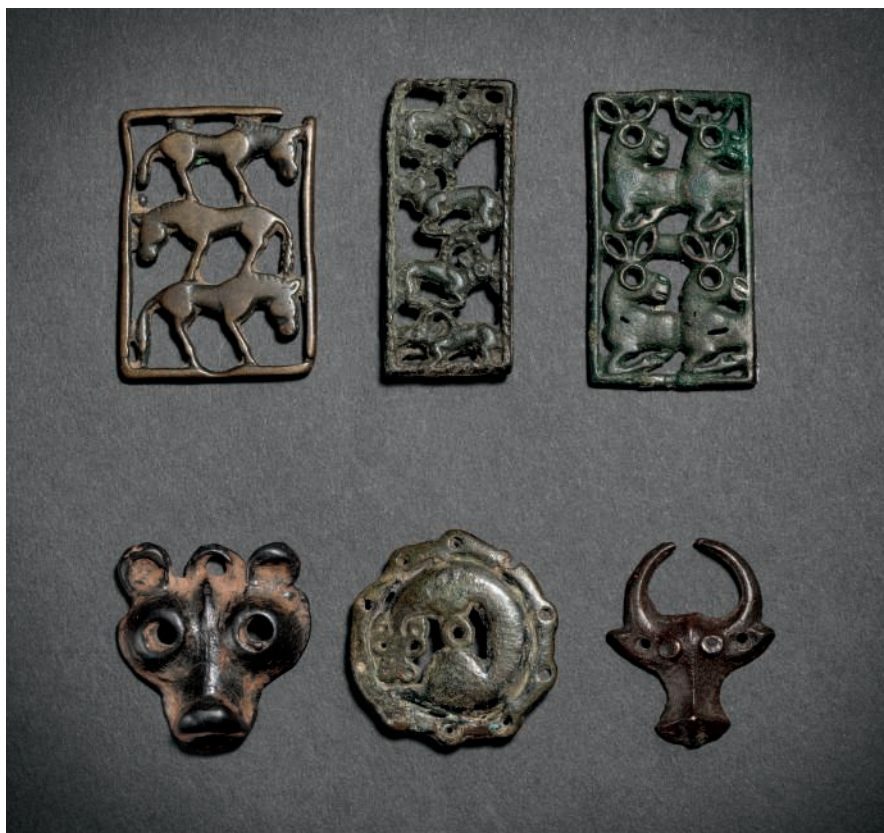
All: The Erwin Harris Collection, Miami, Florida.

Bronze ornaments similar to the three rectangular plaques, the circular ornament and the bovine mask are illustrated by E. C. Bunker et al., *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, New York, 1997: p. 198 (nos. 131 and 132), p. 199 (no. 133), p. 195 (no. 125), and p. 291 (no. 266), the bovine mask, respectively. The bovine mask is dated 1st millennium BC.

公元前六至五世紀 青銅動物小飾牌一組六件



925



926



927

PROPERTY FROM THE ESTATE OF ERWIN HARRIS

927

**TWO UNUSUAL BRONZE
'CAMEL' FITTINGS**
NORTHWEST CHINA,
4TH-3RD CENTURY BC

One of tinned bronze is possibly a harness ornament and hollow-cast as a figure of a seated Bactrian camel shown with its legs folded under the body on top of four struts rising from a rectangular frame. The other is a harness ornament cast as the head of a camel, with a square cage-like strap-crossing device projecting from the concave reverse.

2½ and 2¾ in. (6.3 and 6.7 cm.) wide, one box (2)
\$2,000-3,000

PROVENANCE

Camel-form fitting: The Erwin Harris Collection, Miami, Florida, by 1995.
Camel's-head harness ornament:
acquired in Hong Kong, 1991.
Both: The Erwin Harris Collection, Miami, Florida.

The camel's head harness ornament is similar to a tinned example illustrated by E. C. Bunker et al., *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan Museum of Art, New York, 2002, p. 50, no. 14, which is ascribed to Northwest China and dated 4th-3rd century BC.

公元前四至三世紀 青銅駱駝飾兩件



928

928

THREE GILT-BRONZE FITTINGS
HAN-NORTHERN WEI DYNASTY
(206 BC-AD 534)

The group includes a small feline mask cast in high relief within a U-shaped outer border with a rectangular tab at the top, the reverse is concave; a support hollow-cast in the shape of a bovine leg; and a mask cast in openwork with bulging eyes, long, upright ears and a pair of curved horns that flank a squatting figure, a hook curves backwards below the nose.

1¾, 2¾, and 2 in. (4, 7 and 5 cm.) high, one box (3)
\$2,500-3,500

PROVENANCE

Feline mask: The Erwin Harris Collection, Miami, Florida, by 1995.
Gilt-bronze leg: Edgar and Hedwig Worch Collection; Christie's New York, 2 June 1994, lot 57 (part).
Openwork mask: The Erwin Harris Collection, Miami, Florida, by 1982.
All: The Erwin Harris Collection, Miami, Florida.
漢/北魏 銅鑲金飾三件

PROPERTY FROM THE ESTATE OF ERWIN HARRIS

929

TWO BRONZE KNIVES

SOUTH CENTRAL INNER MONGOLIA,
6TH-5TH CENTURY BC AND NORTHEASTERN
CHINA, 11TH-10TH CENTURY BC

The first has a tapering rhombic blade that issues from a guard formed by two addorsed raptor's heads below a narrow hilt centered by two vertical grooves, and the pommel is formed by two inverted bird's heads, their curved beaks forming two adjacent rings. The second has a pommel in the shape of a stylized raptor's head with large circular eye, a hilt that is troughed on both sides, and a curved blade.

9½ and 6¾ in. (23.2 and 16.2 cm.) long

(2)

\$2,000-3,000

PROVENANCE

Larger knife: Dr. Ping Yiu Tam Collection,
Hong Kong.

J. J. Lally & Co., New York, 1993.

Smaller knife: Joseph G. Gerena, New York,
16 December 1998.

Both: The Erwin Harris Collection, Miami, Florida.

EXHIBITED

Larger knife: Hong Kong Museum, Oriental Ceramic
Society of Hong Kong and the Urban Council of
Hong Kong, *Ancient Chinese and Ordos Bronzes*,
12 October-2 December 1990, no. 196.

LITERATURE

Larger knife: J. Rawson and E. Bunker, *Ancient
Chinese and Ordos Bronzes*, Oriental Ceramic
Society, Hong Kong, 1990, p. 314, no. 196.

The first knife is of a type similar to three illustrated
by E. C. Bunker et al., *Ancient Bronzes of the
Eastern Eurasian Steppes from the Arthur M. Sackler
Collections*, New York, 1997, pp. 203-204, nos. 139,
140 and 140.1. The second knife may be compared
to a knife with bird's head pommel and curved
blade illustrated *ibid.*, p. 136, no. 25.

公元前六至五世紀及公元前十一至十世紀

銅刀兩件



930

**A BRONZE TWO-PART BELT HOOK
WITH CHAINS**

NORTH OR NORTHWEST CHINA,
5TH CENTURY BC

Each half of the ensemble is in the form of a feline, its head turned to look at the other as it crouches on a bar formed by the rigid body of a serpent which has two loops below from which are suspended linked chains. The extended tail of one feline terminates in a bird's head hook, and each has a small stud projecting from the back. *Together with a similarly dated bronze feline-form belt hook, which is cast as a feline crouching on two serpents with pebbled bodies, the one issuing from the mouth of the feline biting the tail of the other as it bites the feline's tail. The hook is formed by an animal gripping the closest serpent in its jaws and claws. A small stud projects from the back and a single loop extends from the bottom of the rear serpent.*

2 $\frac{3}{4}$ and 2 $\frac{1}{4}$ (7.3 and 5.7 cm.) wide;
4 in. (10.2 cm.) wide

(3)

\$4,000-6,000

PROVENANCE

Tiger belt-hook: Christie's New York, 10 December 1987, lot 9.

Pair with chains: Dr. Ping Yiu Tam Collection, Hong Kong.

J. J. Lally & Co., New York, 1993.

All: The Erwin Harris Collection, Miami, Florida.

The two-part belt fastener is similar to one lacking chains illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Japan, 1989, pl. 231. See, also, the similar example illustrated by J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D. C., Arthur M. Sackler Gallery, 1995, pp. 175-76, no. 102, which was subsequently sold at Christie's New York, 16 March 2017, lot 828.

公元前五世紀 青銅帶鉤



931

A RARE BRONZE THREE-PART HORSE BIT
NORTH CHINA, 1ST-2ND CENTURY AD

The assemblage consists of two delicate cheek-pieces of S-shape executed in elegant scrolled openwork with hooked, trefoil motifs on the outer edges, the two joined by the three-part linked bit. *Together with* four bronze 'wolf' plaques, South Central Inner Mongolia, 5th century BC, each depicts a wolf devouring prey, two shown standing and two shown crouching, and all with encrustation.

5½ in. (13 cm.) long

(5)

\$4,000-6,000

PROVENANCE

Horse bit: Dr. Ping Yiu Tam Collection, Hong Kong.

J. J. Lally & Co., New York, 1993.

Standing wolf plaques: The Erwin Harris Collection, Miami, Florida, by 1982.

Crouching wolf plaques: Edgar and Hedwig Worch Collection;

Christie's New York, 2 June 1994, lot 44 (part).

All: The Erwin Harris Collection, Miami, Florida.

LITERATURE

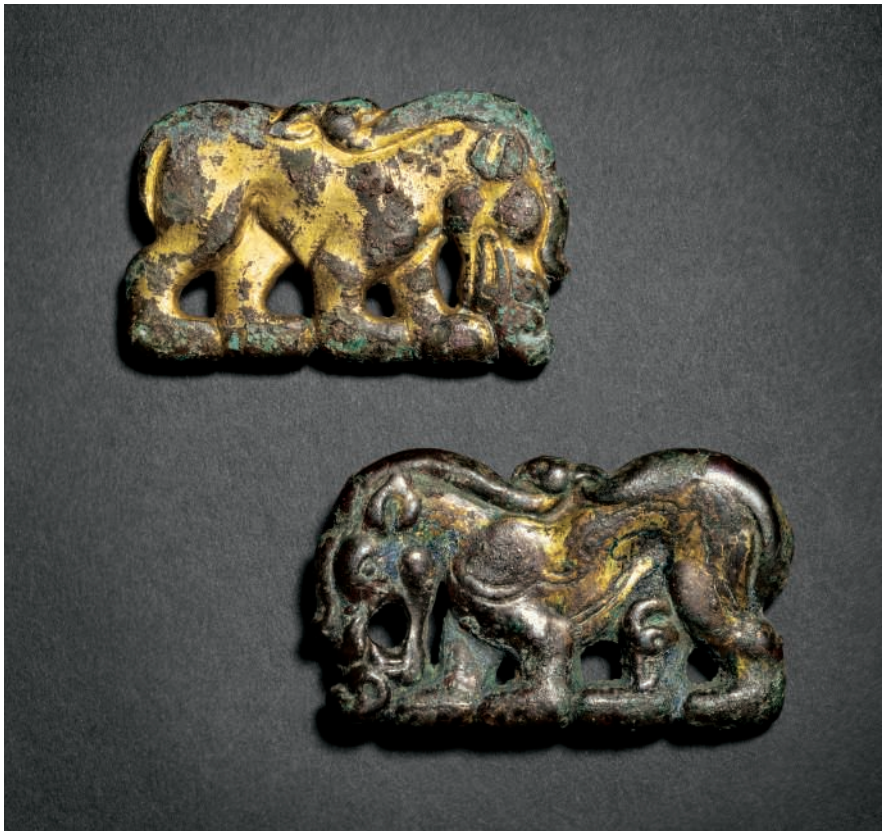
Horse bit: J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Oriental Ceramic Society, Hong Kong, 1990, no. 233.

J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Washington D.C., Arthur M. Sackler Gallery, 1995, pp. 158-59, no. 81.

The horse bit is identical to a set of four bits of 2nd century BC date recovered in Huayin Xian, Shaanxi province. Other similar examples have been published: one from the Oppenheim Collection illustrated in the exhibition catalogue *Ausstellung Chinesischer Kunst*, Berlin, 1929, p. 175, no. 428; one illustrated by W. Perceval Yetts, *The Eumorfopoulos Collection*, vol. II, London, 1930, pl. LII B203; and another illustrated in *Collection of Chinese and Other Far Eastern Art*, Yamanaka & Company, Inc., New York, 1943, no. 126.

公元一至二世紀 青銅卷雲紋馬勒





932

PROPERTY FROM THE ESTATE OF ERWIN HARRIS

932

**TWO GILT-BRONZE BELT PLAQUES
OF WOLVES**

NORTHWEST CHINA,
3RD-2ND CENTURY BC

Each plaque is cast as a wolf walking with head lowered, its long mane terminating in an eared raptor head. The reverse of each exhibits a woven textile pattern acquired during the lost wax/lost textile casting process. One has an opening in the jaws and one vertical attachment loop on the reverse, the other has two vertical attachment loops.

2 $\frac{5}{8}$ in. (6.7 cm.) wide

(2)

\$2,000-3,000

PROVENANCE

Upper plaque: acquired in Hong Kong, 1990.

Lower plaque: The Erwin Harris Collection, Miami, Florida, by 1990.

Both: The Erwin Harris Collection, Miami, Florida.

EXHIBITED

Lower plaque: Hong Kong Museum, Oriental Ceramic Society of Hong Kong and the Urban Council of Hong Kong, *Ancient Chinese and Ordos Bronzes*, 12 October-2 December 1990, no. 219 (part).

LITERATURE

Lower plaque: J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Oriental Ceramic Society, Hong Kong, 1990, p. 339, no. 219 (right).

公元前三至二世紀 銅鑲金狼形飾牌兩件



933

933

**TWO GILT-BRONZE RECTANGULAR
'CAMEL' PLAQUES**

NORTH CHINA, 2ND CENTURY BC

Each is cast in low relief with a Bactrian camel shown in a semi-kneeling position, with the forelegs bent under the forebody, the head facing forward and the tail flicked, within a rope border. Each has two attachment loops on the flat back.

2 $\frac{1}{8}$ in. (5.5 cm.) wide

(2)

\$3,000-5,000

PROVENANCE

The Erwin Harris Collection, Miami, Florida, by 1991.

公元前三世紀 銅鑲金駱駝飾牌兩件



PROPERTY FROM THE ESTATE OF ERWIN HARRIS

934

A GILT-BRONZE RAM'S-HEAD APPLIQUE

EASTERN HAN DYNASTY (AD 25-220)

The large applique is cast in rounded relief as the head of a ram with curved horns that frame openings on either side of the head. A narrow horizontal strap spans the center of the concave reverse.

4 in. (10.2 cm.) wide

\$2,500-3,500

PROVENANCE

P.C. Lu & Sons, Ltd., Hong Kong, 1971.

The Therese and Erwin Harris Collection, Miami, Florida.

東漢 銅鑲金羊首形飾



PROPERTY FROM THE ESTATE OF ERWIN HARRIS

935

A GROUP OF BRONZE FITTINGS

5TH-4TH CENTURY BC

The group includes a harness ornament cast at the bottom in openwork with the coiled body of a creature with an eared raptor head, its body being bitten by the head of a crouching wolf with bent forelegs, its body curving upwards to terminate in the head of another eared raptor. A squared vertical loop is on the back of this section and a loop on the back of the bottom section. There are traces of tinning. The second is a tinned bronze tubular chariot fitting, with one solid end and cast on top with a wolf with lowered head and arched back. The third is a pair of bronze tubular fittings that terminate in an ibex head, with a hole through the muzzle and a loop cast at the bottom of the tube.

3, 3 $\frac{3}{16}$ and 2 $\frac{1}{2}$ in. (7, 7.8 and 6.3 cm.) long, one fitted box

(4)

\$2,000-4,000

PROVENANCE

Harness ornament: acquired in Paris, 1996.

Chariot fitting: Charlotte Horstmann & Gerald Godfrey Ltd., Hong Kong, 1988.

Tubular fittings: Christie's London, 5 July 1975, lot 154.

All: The Erwin Harris Collection, Miami, Florida.

Compare the harness ornament to a related example in the Musée Guimet illustrated by E. C. Bunker et al., *"Animal Style" Art from East to West*, The Asia Society, New York, 1970, p. 127, no. 106 (two views) and p. 142, where it is ascribed to Inner Mongolia and dated 4th-3rd century BC.

公元前五至四世紀 青銅車器一組四件

PROPERTY FROM THE ESTATE OF ERWIN HARRIS

936

A SMALL GILT-BRONZE FIGURE OF AMITAYUS BUDDHA

18TH CENTURY

The figure is shown seated in *dhyanasana* on a lotus base with the hands held in *dhyanamudra* supporting a *kalasa* containing three feathers, and wears beaded jewelry, a *dhoti* folded at the waist, a shawl wrapped around the shoulders and arms, and a five-pointed crown that surrounds the hair dressed in a topknot. The copper base plate is inscribed with a double *vajra*.

4 in. (10.2 cm.) high

\$3,000-5,000

清十八世紀 銅鑲金阿彌陀佛小坐像



PROPERTY FROM A PRIVATE COLLECTION

~937

A RARE HUANGHUALI CORNER-LEG TABLE

17TH CENTURY

The single-panel floating top is set into the molded, rectangular frame above a narrow waist and beaded apron. The whole is raised on tapering, beaded legs of square section terminating in hoof feet and joined by beaded humpback stretchers.

34 in. (86.4 cm.) high, 40 $\frac{3}{4}$ in. (103.5 cm.) wide, 19 $\frac{3}{4}$ in. (50.2 cm.) deep

\$80,000-120,000

PROVENANCE

Grace Wu Bruce.

A closely related table of this form, of larger size (116.8 cm. wide), is illustrated by R.H. Ellsworth, *Chinese Furniture*, New York, 1971, pl. 66, and was sold at Christie's New York, 18 March 2015, lot 169. See another *huanghuali* corner-leg table of the same form, sold at Christie's New York, 17-18 March 2016, lot 1308, where it was dated 17th century.

十七世紀 黃花梨有束腰馬蹄足半桌



PROPERTY FROM THE COLLECTION OF JONATHAN AND JESSIKA AUERBACH

~938

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

Each elegantly curved crestail is supported by the S-shaped splat and round-section rear posts which continue through the seat to form the rear legs. The S-shaped arm rails are supported by outward-curving, tapering stiles and backward-curving front posts. The mat seat is set in a rounded, rectangular frame above shaped, beaded aprons and beaded spandrels. The legs are of round section joined by stepped stretchers and a foot rest at front.

37½ in. (95.3 cm.) high, 20½ in. (52.1 cm.) wide, 16¼ in. (41.3 cm.) deep

\$100,000-150,000

PROVENANCE

Grace Wu Bruce, Hong Kong, October 1996.

EXHIBITED

On loan to Denver Art Museum, 2004-2017.

A pair of *huanghuali* 'southern official's hat' armchairs from the collection of the Museum of Classical Chinese Furniture, similarly left undecorated, with the exception of a *ruyi*-form roundel on the backsplat, was sold at Christie's New York, Important Chinese Furniture, Formerly in the Museum of Classical Chinese Furniture Collection, 19 September 1996, lot 47. Similar to the present example, this pair of chairs has diminutive proportions suggesting that the chairs may have been a special commission. To accommodate the smaller proportions, the arm rails are steeply angled and have a wide outward curve, an elegant and unusual feature.

十七世紀 黃花梨南官帽椅一對



(another view)



PROPERTY FROM THE COLLECTION OF DR. PATRICK HENNIGAN

~939

A HUANGHUALI ROUND-CORNER TAPERED CABINET, YUANJIAOGUI

17TH CENTURY

The rounded, molded rectangular top frame is supported by gently splayed legs of rounded square section and are joined near the feet by plain aprons and spandrels. The single-panel doors are set around a removable center stile and open to reveal a shelved interior with two drawers above a plain panel.

56¾ in. (144.1 cm.) high, 31¾ in. (80.6 cm.) wide, 14¾ in. (37.5 cm.) deep

\$100,000-150,000

PROVENANCE

Chan Shing Kee, Hong Kong.

ChinArt, New York, 17 January 2004.

The simplicity and elegance of form of the cabinet is in the classical Ming style. The combination of design, perfect proportions and precise craftsmanship lend the cabinet a refined elegance and sense of balance and stability. The form was widely used in cabinet making throughout the Ming and Qing dynasties. Compare a *huanghuali* round-corner cabinet of similar proportion and dimensions sold at Christie's Hong Kong, The Feng Wen Tang Collection Of Bamboo Carvings & Furniture, 3 June 2015, lot 2824.

十七世紀 黃花梨圓角櫃



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

~940

A RARE HUANGHUALI TRESTLE-LEG TABLE, QIAOTOU'AN
17TH CENTURY

The two-panel top is set into a molded, rectangular frame fitted with everted ends above beaded aprons and shaped spandrels pierced with a *ruyi* motif. The whole is raised on finely beaded trestle legs fitted with a rectangular openwork panel above plain aprons and spandrels and fit into shoe feet.

36 $\frac{1}{8}$ in. (91.8 cm.) high, 74 $\frac{1}{2}$ in. (189.2 cm.) wide, 19 $\frac{7}{8}$ in. (50.6 cm.) deep

\$150,000-250,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1998.

Tables of the present type tend to feature long, single-plank tops and thick members. Such tables also feature aprons with integral spandrels which are dovetail-housing joined to the trestle legs, providing added structural support. Compare a table of similar form, finely carved on the spandrels with an intricate scrollwork design sold at Christie's New York, The Collection of Robert Hatfield Ellsworth Part I: Masterworks: Including Indian, Himalayan and Southeast Asian Works of Art, Chinese and Japanese Works of Art, 17 March 2015, lot 48.

十七世紀 黃花梨夾頭榫帶托子翹頭案









THE PROPERTY OF A PRIVATE COLLECTOR

~941

**A SUPERB AND VERY RARE PAIR OF HUANGHUALI SQUARE-CORNER CABINETS,
FANGJIAOGUI**

17TH-18TH CENTURY

The top panel is set into a rectangular frame, which is of rounded, square section and is supported by rounded legs of square section joined by a shaped, beaded apron. The two-panel doors which have an attractive grain and are marked throughout with 'ghost faces,' open to reveal the shelved interior and five drawers. The back is set with two removable *huanghuali* panels. All panels including the top, the shelves and drawer liners are constructed from finely grained *huanghuali*.

70 $\frac{1}{2}$ in. (179.9 cm.) high, 47 $\frac{1}{4}$ in. (120 cm.) wide, 21 $\frac{1}{2}$ in. (54.9 cm.) deep

(2)

\$800,000-1,200,000



PROVENANCE

Ming Furniture, Ltd., New York, 1994.

LITERATURE

S. Handler, *Ming Furniture In the Light of Chinese Architecture*, Berkeley, 2005, pp. 186-87 and back cover.

十七/十八世紀 黃花梨方角櫃一對



The present cabinets, with their restrained and minimalist ornamentation, elegant proportions, and extravagant use of beautifully-grained *huanghuali*, epitomize the highest ideals of classical Ming furniture. Constructed entirely from high-quality *huanghuali* wood chosen for its golden honey tones, the cabinets' large, flat surfaces show off the natural beauty of the densely-grained wood, with copious examples of 'ghost faces' – natural whorls in the grain that resemble faces.

The current cabinets eschew any superfluous ornamentation, with the beaded edge along the plain apron and spandrels towards the feet and the polished *baotong* mounts the only accommodation towards decoration. Instead, the eye is drawn to the beauty of the material, and the subtle rounded edges and corners that lend the cabinets a softened, organic feel. While it is not uncommon to find cabinets with beaded or molded edges, it is extremely rare to see rounded edges and corners, and the present pair are perhaps the only known extant examples.

The aforementioned rounded corners, and the fact that the top panel is constructed from *huanghuali*, mean that it is unlikely the present cabinets ever had associated hat chests, additional storage chests that are stacked above square-corner cabinets and hold additional items of clothing. Due to the absence of hat chests, it is likely these cabinets inhabited a scholar's studio – where they would have held painting supplies or precious antiques – rather than a bedroom. Square-corner cabinets with flush-panel doors without hat chests appear to be very rare. A cabinet of this type without a hat chest can be seen in a handscroll depicting *The Qianlong Emperor's Southern Inspection Tour*, dated to 1770, in The Metropolitan Museum of Art, New York. (Fig. 1) A pair in the Lu Ming Shi Collection, although with removable center-stiles and cabinet cavities (*guitang*), were exhibited at the Musée Guimet in 2003 and illustrated by J. Desroches in *Ming: The Golden Age of Chinese Furniture*, Paris, 2003, pp. 196-97, no. 63. A single square-corner cabinet with flush-panel doors, again with a removable center-stile

but with shaped aprons, originally from the Vok Collection, is illustrated by N. Grindley, *Pure Form: Classical Chinese Furniture – Vok Collection*, Munich, 2004, no. 2.

The luxurious use of precious *huanghuali*, including on the removable back panels, top panels, shelves, and drawer lines, indicates the present cabinets were commissioned by a wealthy individual. The rarity, and thus cost, of *huanghuali* meant that in most cabinets, the top and back panels and the shelves and drawer liners were usually constructed from a less expensive softwood, as these elements were rarely visible. Only those with the most exacting tastes, and deepest pockets, would demand that all elements of the cabinet be constructed from *huanghuali*, as is the case with the present pair. A comparable case is the magnificent pair of *zitan* cabinets in the Liang Yi Collection, which have *zitan* frames but *huanghuali* removable backs, shelves, drawer liners, and top panels, illustrated by Curtis Everts, *Liang Yi Collection: Zitan*, Hong Kong, 2007, p. 101, no. 34. Everts posits that the Liang Yi pair could have possibly been associated with the Palace during the late Ming dynasty, due to the lavish use of precious timber. Although it is impossible to make the same assertion with the present pair of cabinets, the original owner would certainly have had to have been extremely wealthy to afford such an expensive commission.

The quality of the *huanghuali* timber is also one of the defining features of the present cabinets. The color, a golden amber hue, is even throughout both cabinets, indicating they were constructed from the same lengths of wood. Furthermore, the large panels of the doors and removable backs sport abundant 'ghost face' knots, which are highly prized for their beauty. Such designs are rarely seen on large pieces of furniture, mostly being found in small desk objects, such as a *huanghuali* brush pot from The Ian and Susan Wilson Collection of Scholar's Objects, sold at Christie's New York, 17 March 2016, lot 1101.



(reverse)



Fig. 1. Detail of *The Qianlong Emperor's Southern Inspection Tour*, Scroll Six: *Entering Suzhou along the Grand Canal*; Xu Yang (Chinese, active ca. 1750–after 1776) and assistants. Dated 1770. Handscroll; ink and color on silk. The Metropolitan Museum of Art, New York. Purchase, The Dillon Fund Gift, 1988. 1988.350a–d.







ANOTHER PROPERTY

~942

A SMALL *HONGMU* TIERED DISPLAY STAND
19TH CENTURY

The stand has shelves of various shapes and sizes with carved borders at the sides, below the single-panel top.

13 $\frac{1}{8}$ in. (33.3 cm.) high, 11 $\frac{3}{4}$ in. (29.8 cm.) wide, 6 $\frac{1}{4}$ in. (15.8 cm.) deep

\$3,000-5,000

清十九世紀 紅木小多寶格



942



943

THE PROPERTY OF A LADY

943

A LACQUERED ROOTWOOD SCROLL POT
17TH-18TH CENTURY

The scroll pot is carved from a large section of hollowed elm root with large gnarled protrusions, and has an inset base of elm, all covered in a rich red lacquer.

11 $\frac{1}{4}$ in. (28.6 cm.) diam.

\$5,000-7,000

PROVENANCE

James Tigerman Gallery, Chicago.
The Ian and Susan Wilson Collection of Scholar's Objects;
Christie's New York, 17 March, 2016, lot 1127.

LITERATURE

S. Little, *Spirit Stones of China, the Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects*, Chicago, 1999, no. 60.

十七/十八世紀 朱漆榆木根畫斗

ANOTHER PROPERTY

944

**A ZITAN-FRAMED CARVED BAMBOO
WALL PANEL**

18TH-19TH CENTURY

The gold-ground panel is decorated with delicately carved bamboo *appliques* forming a scene of three demons offering dishes of fruit, flowers and a sword to a seated official, while two further demons prepare refreshments, all beneath flowering peony branches and a fruiting tree. The frame is constructed of *zitan* with a bamboo veneer, and the reverse is of black lacquer.

39 in. x 24 in. (99 cm. x 61 cm.)

\$8,000-12,000

The central figure in this panel is recognizable as Zhong Kui, a very popular figure from Chinese mythology. Zhong Kui was a talented scholar who gained first place in the imperial examinations, but was nevertheless denied recognition or title for his achievement. In anger, he committed suicide and was thus condemned to be a ghost. However the King of Hell recognized his talents and placed him in charge of all ghosts. He became known as the "Demon-Queller", and was frequently worshipped as a protective deity by travelers fearful of lonely roads. Zhong Kui is often depicted in paintings wearing the robes of a scholar, and accompanied by demon servants, as on the present panel.

清十八/十九世紀 紫檀框金地貼竹鍾馗圖掛屏



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

~945

A PAIR OF HONGMU BAMBOO-FORM INCENSE STANDS
18TH CENTURY

Each two-panel top is set into the square frame above a tall pierced waist and shaped aprons and spandrels set with vertical struts. The whole is raised on tall, thin legs of rectangular section joined by shaped base stretchers, raised on small tab feet. The frame and members are carved in imitation of lengths of bamboo.

35 in. (88.9 cm.) high, 13 in. (33 cm.) square

\$8,000-12,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1998.

The design of these stands is inspired by bamboo furniture. The carpenters carved the members to simulate the nodes on a length of bamboo, while the angular scrolling of the aprons and base stretchers evoke 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 examples.

清十八世紀 紅木仿竹高束腰方香几一對



PROPERTY FROM THE ESTATE OF
WILLIAM KELLY SIMPSON

946

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

The chair has a sweeping crest rail supported by an S-shaped splat with a lower gilt-lacquered, reticulated panel, and by the elaborately carved, standing struts and the spandrel-enhanced posts that continue through the gilt-decorated seat to form the legs which are joined by a beaded apron and stretchers on the sides. The whole is embellished in the Japanese manner in gold lacquer with floral scrolls and landscapes in *hiramakie* and *takamakie*.

40 ½ in. (102.8 cm.) high, 20 ½ in. (52 cm.) wide,
26 ½ in. (67.3 cm.) deep

\$30,000-50,000

The present chair belongs to a very small group of furniture constructed in China and decorated in the Japanese manner. Other chairs belonging to this group include a pair from the collection of William Cornelius Van Horne, bequeathed to the Montreal Museum of Fine Arts; and a pair in the Los Angeles County Art Museum gifted by Lynda and Stewart Resnick (M.2013.53.1-.2) and published and exhibited by Nicholas Grindley, 'November 1999', cat. No. 10. Another chair from this group, formerly in the collection of Robert H. Ellsworth, was sold at Christie's New York, 17-18 March, 2016, lot 1322. Of the chairs in this group, the present chair appears to be the only one constructed with a gilt-lacquer-decorated softwood seat, which appears to be original to its construction, and is not fitted with the more commonly seen soft mat seat.

十七世紀下半葉 漆木山水花卉紋圈椅



(detail of back splat)





VARIOUS PROPERTIES

~947

A SET OF FOUR DALI MARBLE-INSET AND *HONGMU* WALL SCREENS

19TH CENTURY

Each wall screen has a rounded rectangular beaded frame of *hongmu* enclosing panels of *nanmu*, inset with plaques of Dali marble within *hongmu* frames. The plaques are incised with inscriptions and seal marks.

Each panel 64% in. (163.5 cm.) high, 27% in. (69.5 cm.) wide, 1¼ in. (3.2 cm.) deep

\$30,000-50,000

(4)



Hanging wall screens inset with Dali marble plaques like the present examples became popular during the late Ming and Qing dynasties. Each panel of marble, with its natural veins and inclusions running through it, suggests a mountainous landscape. Thus, on the walls of a scholar's studio, they offered varied and momentary escapes from the humdrum of the domestic environ. Compare with the very similar set of four currently on view in the Astor Court in The Metropolitan Museum of Art (1995.418a-d), illustrated by Paul Moss in *When Men and Mountains Meet: Chinese and Japanese Spirit Rocks*, London, 1995, no. 48. See, also, a set of four screens, but each with four marble panels, illustrated by Tian Jiaqing, *Classic Chinese Furniture of the Qing Dynasty*, Hong Kong, 1996, pp. 246-47, no. 110.

清十九世紀 紅木嵌雲石詩文掛屏一組四扇

~948

A MASSIVE LINGBI SCHOLAR'S ROCK

The velvety black limestone is accentuated with numerous off-white veins, and is in the form of a low mountain range with peaks and valleys, and sharp ridges and deeply-furrowed hollows. The irregular surface is characteristically softly crumpled.

44 in. (111.7 cm.) wide, *hongmu* stand

\$15,000-20,000

靈璧賞石







IMPORTANT CHINESE FURNITURE from the RAYMOND HUNG COLLECTION

洪建生珍藏中國古代重要家具

(Lots 949-956)

Together, Raymond Hung and Mimi Wong amassed one of the most comprehensive and celebrated collections of Chinese furniture in Asia. The collecting couple was drawn to the elegant lines and beautiful woods found in classical Chinese furniture. The mid-1980s was an exciting time to be collecting Chinese furniture. Important and informative examples emerged in China fuelling leaps in scholarship and influencing connoisseurship. Into this exciting atmosphere, Raymond Hung entered the market, which enabled him to study and collect some of the rarest and most important examples.

The collection was shaped by preeminent New York dealer, Robert H. Ellsworth, who with the publication of his 1971 *Chinese Furniture: Hardwood Examples from the Ming and Early Ch'ing Dynasty* inspired a new generation of scholars and collectors to the field. This seminal book re-shaped the discussion around Chinese furniture and remains one of the defining publications dedicated to the subject. Under Ellsworth's guidance, Raymond Hung sought significant examples in *huanghuali* and *zitan*, but also expanded the collection to include important lacquer examples and refined scholar's objects. Their relationship developed into an everlasting friendship with frequent visits to Mr. Ellsworth's New York apartment and estate in Connecticut.

In 1996, Robert Ellsworth published *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, volume I and followed this publication with volume II in 2005. In 1998, highlights from the collection were exhibited at the Asian Art Museum, San Francisco, and published in the accompanying catalogue, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*.

Raymond Hung currently serves as the Executive Committee Director of the Min Chiu Society, an organization he has been a member of for over 25 years. During his collecting journey, Mr. Hung has had the opportunity to learn from and acquire works from the most distinguished dealers of Chinese furniture, including Robert H. Ellsworth, Hei Honglu and Albert Chan of Chan Shing Kee. He is indebted for their attention, experience, and scholarship.

洪建生與王家琪所度藏的中國古代家具，曾是亞洲遠近馳名且品種最為齊全的家具收藏。二人因家具的木材肌理及線條弧度之美而被深深吸引。一九八零年代中期正是收藏中國家具的最佳時機。中國境內流出不少重中之重且前所未見的器件，不僅彌補學術界之不足，在鑒藏界亦產生相對的影響力。在如此另人振奮的氛圍下，洪建生開始打入市場，著手學習並收藏一些重要珍罕的中國家具。

這批家具的收藏體系，實由紐約知名古董商安思遠為其組織而成。安思遠於1971年所著的《中國家具：明及清初硬木實例》啟發不少家具界新一輩的藏家學者。而這本值得精讀之作，在重新探討中國古代家具之餘，更成為家具收藏的入門指標。在安思遠的指導下，洪氏除了尋找黃花梨及紫檀家具的重要品種外，同時也擴充其自身漆器及文房用具的收藏。對於安思遠，洪氏先後三顧草廬，因多年拜訪其紐約及康涅狄格的邸宅而建立起歷久彌堅的友誼。

安思遠於1996年出版《洪氏所藏木器百圖》上冊，並於2005年出版下冊。1998年，洪氏珍藏的部份精品更在舊金山亞洲藝術博物館中展出，並載於是次展覽圖錄—《風格的實質：明末清初中國家具》當中。

作為敏求精舍逾二十五載之成員，洪氏現仍擔任敏求精舍的執行委員。在其珍襲密斂之際，洪氏更有機會得以從安思遠、黑洪祿、及陳勝記陳鑒泉等多位家具古玩行中巨擘身上賞古尋珍，並對其淵博之學識，豐富之經驗，表以感恩載德之情。

(detail lot 952)

~949

**A LARGE AND RARE HUANGHUALI BALANCE STAND,
TIANPINGJIA**

17TH-18TH CENTURY

The upright frame is joined by a humpback stretcher above the humpback top rail, and suspends a pair of balance scales stamped W & T Avery, Makers, Birmingham 38243. The corner posts are flanked by standing spandrels and supported on a long rectangular base with two drawers.

27 in. (68.6 cm.) high, 21½ in. (54.6 cm.) wide, 7¼ in. (18.4 cm.) deep

\$70,000-90,000

LITERATURE

R. H. Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, vol. 1, New York, 1996, pp. 242-43, no. 100.

Scales were essential for use in the Ming dynasty, when silver was the main form of currency, and were found in shops throughout China. A 17th-century woodblock illustration from the *Jin Ping Mei* shows a balance stand in use at a silk shop. (Fig. 1) It is rare to find balance stands retaining their scales. This particular example is distinguished by its brass scales.

A 17th-century *huanghuali* balance stand in the collection of the Minneapolis Institute of Arts and illustrated by R.D. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Museum of Art*, Minneapolis, 1999, pp. 176-77, no. 63, has slightly larger proportions and displays an austere design similar to the present example. See, also, a related *huanghuali* balance stand with openwork spandrels and two-drawer construction of similar proportion sold at Christie's New York, 16 September 2016, lot 1209.

十七/十八世紀 黃花梨天平架

著錄：

安思遠 (R. H. Ellsworth)、N. Grindley及Anita Christy,《洪氏所藏木器百圖》，卷一，紐約，1996年，頁242-43，編號100

銀為明代之主要貨幣單位，故此，稱為其時日常生活之必需品，全國大小商店內均可見其蹤跡。明代章回小說《金瓶梅》中之木刻版畫插圖就有描繪一家絲綢店內正在使用天平架（圖一）。天平連架原好無缺，甚為難得。然本器最特別之處為其天平是以黃銅製成。

美國明尼阿波利斯藝術博物館藏一件十七世紀黃花梨天平架尺寸比本器略大，然而兩者造型皆簡練淳樸，見R.D. Jacobsen及尼古拉斯·格林利著《明尼阿波利斯藝術博物館藏中國古典家具》（*Classical Chinese Furniture in the Minneapolis Museum of Art*），頁176-77，編號63。另有一黃花梨天平架，透雕站牙，兩屨式，見紐約佳士得2016年9月16日，拍品編號1209。

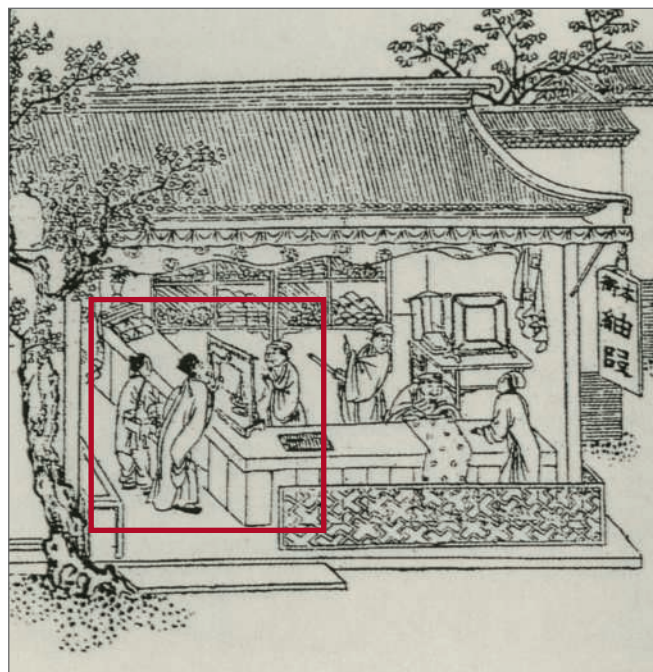


Fig. 1. Woodblock illustration from *The Jin Ping Mei*, 17th century.



~950

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

Each has an attractive variegated grey marble top with inclusions suggestive of a mountainous landscape set in a circular frame above shaped aprons and four outward-curved legs framing conjoined scrollwork. The whole is raised on short bracket feet.

19½ in. (49.5 cm.) high, 17¼ in. (43.8 cm.) diam.

\$40,000-60,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, New York, 2005, pp. 60-61, no. 25.

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. See, also, a red-variegated marble-inset stool, formerly in the Marie Theresa L. Virata Collection, sold at Christie's New York, 16 March 2017, lot 603.

清十八世紀晚期/十九世紀 紅木嵌大理石面坐墩一對

著錄：

安思遠 (R. H. Ellsworth)，《洪氏所藏木器百圖》卷二，紐約，2005年，頁60-61，編號25

- (2) 相關例子見安思遠 (Robert H. Ellsworth) 舊藏紅木嵌大理石面坐墩一對，於紐約佳士得拍出，2015年3月18日，拍品編號183。另見一嵌棕紋石面坐墩，收錄於安思遠著《中國家具：明清硬木家具實例》(Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties)，紐約，1971年，頁194，編號101，現藏於美國密蘇里州肯薩斯城尼爾遜阿特金斯藝術博物館。另可參考一件紅木嵌大理石坐墩，石材帶紅斑，於瑪麗·泰瑞莎·L·維勒泰亞洲藝術珍藏 (The Marie Theresa L. Virata Collection) 拍賣拍出，紐約佳士得，2017年3月16日，拍品編號603。



(view of marble tops)





~951

A RARE LARGE NANMU-INSET HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIR, SICHUTOUGUANMAOYI
17TH-18TH CENTURY

The sweeping crest rail is supported by a S-shaped splat inset with a *nanmu* panel finely carved with a dragon amidst clouds, below a smaller rectangular panel finely carved with a *ruyi* head, all above the shaped, beaded apron. The curved vertical posts continue through the seat to form the legs. The mat seat is set within the molded, rectangular frame above cusped, beaded aprons, and further carved with interlocking scrolls at the front. The legs are of round section and are joined by stepped stretchers and a footrest at front.

46½ in. (118.1 cm.) high, 24½ in. (62.2 cm.) wide, 22¼ in. (56.5 cm.) deep

\$200,000-300,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, New York, 2005, pp. 34-35, no. 12.

The 'official's hat' or yokeback armchair, particularly the 'four corners-exposed' type of the present example, is among the most powerful and monumental forms of classical Chinese furniture. The tall and supportive S-shaped splat and horizontal arm rails encourage the sitter to hold himself in an upright regal posture, and the spreading curved crestrail with tear-drop-shaped ends behind the sitter's head also adds an imposing effect. In the present chair, that sense of powerful verticality is also enhanced by the topmost splat panel, which is carved with a *ruyi* motif pointed upwards. The curves of the crestrail, arm rails, and stiles, however, and the aperture at the base of the splat, known in Chinese as the *liangjiao* (base-brightening panel), provide balance to the verticality and rigidity of the tall splat and supporting posts.

The presence of the carved *nanmu* panel in the center of the splat depicting a coiled dragon amidst clouds is very rare. It is not uncommon for the splats of 'official's hat' armchairs to be segmented into different sections, and there are many extant examples with burl, marble or *huanghuali* panels. There are relatively few examples, however, with relief-carved *nanmu* panels, particularly those carved with dragons. While *nanmu* is a softwood, it was prized from the Ming dynasty onwards for its grain, durability, and scent, which repels insects. In the case of the present chair, the *nanmu* panel provides an attractive textural and visual contrast to the plainer *huanghuali* frame.

十七/十八世紀 黃花梨攢靠背四出頭官帽椅

著錄：

安思遠 (R. H. Ellsworth)，《洪氏所藏木器百圖》卷二，紐約，2005年，頁34-35，編號12。

官帽椅，尤以此椅所屬之四出頭式，可謂中國古典家具中最氣派之類型，其S形靠背板高挑筆挺，與兩邊扶手橫直相交，可讓人腰背挺直，正襟危坐。搭腦弧彎舒展，外翹出頭，末端渾圓如珠，氣宇軒昂。上部落堂鑲平板，刻如意雲紋，雲尾朝天，更顯整體直立磅礴之勢。搭腦、扶手與聯幫棍皆弧曲有致，亮腳疏朗空靈，能與靠背板及立柱之雄渾勁挺相互平衡。

靠背板中段攢框以楠木雕雲龍紋，甚為罕見。於靠背上以攢數框而成之官帽椅多有所見，傳世例子大多鑲瘿木、大理石及黃花梨，惟使用楠木並施浮雕，尤其飾龍紋者，則為數不多。楠木屬軟木，紋理雅致，材質耐用，芳香馥郁，且具防蟲功效，自明代以降一直備受稱頌。本官帽椅巧用楠木，令整體質感更為豐富悅目，與外框光素之黃花梨搭配得宜，相得益彰。





~952

**A VERY RARE HUANGHUALI SIX-POSTER CANOPY BED,
JIAZICHUANG**

17TH-18TH CENTURY

The thick, molded rectangular frame is set with a three-panel hard-board platform above the narrow waist and plain beaded aprons, and supported on beaded legs of rectangular section terminating in hoof feet. The four corner posts and two front posts are joined on the three sides and part of the front with a lattice-work railing composed of a row of shaped *chilong* medallions alternating with stylized *ruyi* struts below a narrow band of shaped oval struts. The posts are joined at the top by pierced panels of confronted *chilong* among *lingzhi* scroll at the front and panels of pierced medallions at the sides and back. The front posts are joined beneath the openwork panels by horizontal stretchers with phoenix-head terminals and *ruyi*-head struts.

87 in. (221 cm.) high, 89 in. (226 cm.) wide, 62 in. (157.5 cm.) deep

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

十七/十八世紀 黃花梨六柱架子床



Woodblock illustration from *The Life of Han Xiangzi*, Ming dynasty.





LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, New York, 2005, pp. 106-107, no. 48.

In the traditional Chinese domestic setting, the bed is among the most important pieces of furniture. Its large size meant that it would dominate the bedroom, and was probably the most expensive item to commission, due to the large amount of timber used. In contrast to the day-bed (*ta*) or couch-bed (*luohanchuang*), which were often found in scholar's studio or bedroom, the canopy bed was generally associated with the female setting and would have been the most important part of a woman's dowry when she wed.

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

A closely related canopy bed, but with cabriole legs, was illustrated by N. Berliner in *Beyond the Screen*, Boston, 2000, no. 16. Two other related examples are known: one from the Great Mosque in Xi'an and the other in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 53 - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pp. 6-9, no. 2. It has been suggested that their production was from a specialized workshop in northern China over several generations, see Curtis Evarts' article in *Beyond the Screen*, Boston, 2000, pp. 58-59.

著錄：

安思遠 (R. H. Ellsworth)，《洪氏所藏木器百圖》，卷二，紐約，2005年，頁106-107，編號48。

牀在中國傳統生活起居中位居所有家具之首。其體形龐大，主導寢室空間配置，又因所耗木料甚多，其價值當亦居首位。相對於常見於男士書房或臥室的榻與羅漢牀，架子牀則多見於香閨秀閣。

架子牀深受建築結構影響，更是明代《魯班經》所記載唯一仿建築規格以吉祥數字制定尺寸之家具。據明清兩代木刻版畫所示，架子牀邊常置簾幔以加強隱私。莎拉·韓蕙 (Sarah Handler) 曾談及明代架子牀一般置於寢室正中，具主導地位，見《中國古典家具的光輝》(Austere Luminosity of Chinese Classical Furniture)，倫敦，2001年，頁139-58。日間簾卷，作娛賓之用，並於牀面配置小件家具；夜間簾垂，供主人休憩及享受閨房之樂。本架子牀透雕吉祥圖案如靈芝及螭龍，寓意祝福主人健康長壽，富貴安逸。

楠希·白靈安 (N. Berliner) 著作中收錄一例，除三彎腿外，其餘部分與本牀甚為相似，見《屏居佳器：十六至十七世紀中國家具》(Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries)，波士頓，2000年，編號16。另有兩例可作參考：一例藏西安大清寺，另一例藏北京故宮博物院，見《故宮文物珍品全集—明清家具 (I)》，香港，2002年，頁6-9，編號2。有一說認為此類架子牀幾個世代以均由來中國北部一工場專門製作，見柯惕思 (Curtis Evarts) 於《屏居佳器》所撰專文，頁58-59。









~953

**A LARGE AND RARE BOXWOOD-INLAID
HUANGHUALI TWELVE-PANEL SCREEN,
WEIPING**

18TH-19TH CENTURY

Each narrow panel encloses small rectangular panels centered by a large shaped medallion surrounded by an openwork ground carved with *chilong* amidst floral scroll. The shaped panels are inlaid in boxwood with the Eighteen Luohan and various 'antiques' and scholar's objects. The two end panels have outer borders of three stacked medallions also carved with immortals against an openwork ground. The vertical uprights are of square section joined by openwork aprons carved with confronting *chilong*, and fitted into metal shoes.

133¼ in. (338.5 cm.) high, 23⅞ in. (58.7 cm.) wide,
1¼ in. (3.2 cm.) deep

\$400,000-600,000

清十八/十九世紀 黃花梨嵌黃楊木十二扇圍屏





LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, New York, 2005, pp. 12-13, no. 1.

Large screens of the present type are exceedingly rare, due to the large quantity of timber required for their construction and the fragility of their carved openwork decoration. The current example artfully employs carved boxwood inlay for the scenes of antiques in the top register and *luohan* along the sides and across the bottom register, its light color visually contrasting with the darker *huanghuali* frame. The grouping of 'antiques' motif is commonly found on folding screens as early as the Kangxi period, particularly on the lacquered 'Coromandel' screens, but depictions of Buddhist *luohan* are rarer. The most famous example is the pair of eight-panel *zitan* folding screens in the Great Buddha Shrine of the Yunguang Lou in Beijing, commissioned by the Qianlong Emperor in 1758; each panel contains a gilt and lacquer painting of one of the Sixteen *Luohan*, based on original paintings by the Tang-dynasty artist Guanxiu (AD 832-912). However, examples in *huanghuali* are also known, including an eight-panel screen with openwork carving similar to that of the present example, also with the Eighteen *Luohan* arranged in the top, sides, and bottom registers, sold at Christie's New York, 16 October 2001, lot 275. It is unclear whether the *huanghuali* examples were inspired by the famous *zitan* screens in the Yunguang Lou or whether the precedent for depicting *luohan* on folding screens was established earlier.



著錄：

安思遠 (R. H. Ellsworth)，《洪氏所藏木器百圖》，卷二，紐約，2005年，頁12-13，編號1。

此類大型屏風極其珍罕，所用木料甚多，透雕功夫繁複講究，製作甚為艱巨。本屏鑲嵌饒富美感之黃楊木綠環板，上端雕花瓶及雜寶紋，兩側和下端刻十八羅漢，木材色澤淡雅，與外框色調較厚重之黃花梨搭配得宜，互呈妙趣。以雜寶紋飾為題之圍屏可追溯至康熙時期，並常見於款彩漆屏，惟取材佛教羅漢則相當罕見。同類圍屏最著名之例為北京雲光樓大佛堂藏一對乾隆23年（1758年）御製紫檀八扇屏風，其參照唐末畫家貫休（公元832-912年）名作《十六羅漢圖》，以描金及彩漆繪製各屏。傳世黃花梨圍屏可參考一座八扇圍屏，其透雕裝飾與本圍屏相約，上下端及兩側均飾以十八羅漢，於紐約佳士得2001年10月16日拍出，拍品編號275。至於以羅漢為題材之黃花梨圍屏是否受雲光樓該紫檀圍屏所啟發，抑或可溯源更早，則不得而知。



-954

**A HUANGHUALI RECTANGULAR
CORNER-LEG TABLE**

17TH-18TH CENTURY

The rectangular frame is set with a single floating panel above the narrow waist and plain apron and stretchers joined by vertical struts. The whole is supported on legs terminating in hoof feet.

33 $\frac{7}{8}$ in. (86.2 cm.) high, 65 $\frac{1}{2}$ in. (165.4 cm.) wide,
19 $\frac{1}{2}$ in. (49.8 cm.) deep

\$300,000-500,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, New York, 2005, pp. 74-75, no. 32.

Corner-leg tables with the proportions of the present example are some of the more versatile pieces of classical Chinese furniture. In the scholar's studio, they could sit at the side of the room and hold painting accoutrements or antiques; in the bedroom, they could be placed alongside beds during the day to hold decorative objects or books. Examples of this form, with straight stretchers and vertical support struts resulting in rectangular apertures or panels are relatively rare; illustrations of two waistless examples with a similar design, one with additional *ruyi*-form struts, are illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, pp. 90 and 95, nos. B66 and B80. Other somewhat related examples include the rounded-corner 'bamboo'-form side tables with both straight vertical and interlocking-ring struts, such as the pair of *huanghuali* side tables sold at Christie's New York, 17-18 March 2016, lot 1316.

十七/十八世紀 黃花梨有束腰馬蹄足條桌

著錄：

安思遠 (R. H. Ellsworth)，《洪氏所藏木器百圖》，卷二，紐約，2005年，頁74-75，編號32。

如此形制及尺寸之條桌為中國古典家具中備有最多用途及功能之種類。條桌可置於文人書房之一側，用以擺放畫具或雅玩；在寢室則可置於床側供其它用途所需。傳世品中以直棍及直立卡子花構成長方格局造型者寥寥無幾。與本桌造型相近而無束腰之例有二，其一安如意頭卡子花，見王世襄《明式家具研究》，香港，1990年，頁90及95，編號B66及B80。另有大致相關之例，包括一對黃花梨仿竹式圓角半桌，安直立及雙圈卡子花，於紐約佳士得拍出，2016年3月17-18日，拍品編號1316。





955

A RARE DATEWOOD ZAOMU BENCH-FORM HEADREST
18TH-19TH CENTURY

The concave top above beaded aprons and beaded, *ruyi*-form spandrels is raised on molded splayed legs and joined by pairs of plain stretchers.

4 $\frac{7}{8}$ in. (12.5 cm.) high, 7 $\frac{7}{8}$ in. (20.1 cm.) wide, 4 in. (10.2 cm.) deep

\$5,000-7,000

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, New York, 2005, pp. 150-51, no. 77.

清十八/十九世紀 瘿木方盤

來源：

M.D. Flacks，紐約

著錄：

安思遠 (R. H. Ellsworth)，《洪氏所藏木器百圖》，卷二，紐約，2005年，頁160-161，編號86。



956

A BURLWOOD RECTANGULAR TRAY

18TH-19TH CENTURY

The tray is carved from a solid burl panel of attractive swirling pattern with notched corners and gently sloping sides.

1¼ in. (3.2 cm.) high, 13¾ in. (34.9 cm.) wide, 9¼ in. (23.5 cm.) deep

\$7,000-9,000

PROVENANCE

MD Flacks Ltd.

LITERATURE

R. H. Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, vol. 2, Hong Kong, New York, 2005, pp. 160-61, no. 86.

清十八/十九世紀 棗木案式枕

著錄：

安思遠 (R. H. Ellsworth)，《洪氏所藏木器百圖》，卷二，紐約，2005年，頁150-151，編號77。



VARIOUS PROPERTIES

957

A ZHAZHENMU FOOTREST, JIAOTA
18TH-19TH CENTURY

The latticework top is set into the rounded rectangular frame above a narrow waist. The plain aprons are supported by short, tapering legs terminating in hoof feet.

4¾ in. (12.1 cm.) high, 20¾ in. (52.7 cm.) wide,
13½ in. (34.3 cm.) deep

\$5,000-7,000

Zhazhen wood is a slow-growing tree resembling mulberry that is endemic to the Lower Yangtze delta region of Subei in Jiangsu province. It is a relatively resilient wood, and has a highly-varied grain; for these reasons, it has long been favored by furniture makers in the Subei region. Although traditionally scholarship of *zhazhen* furniture has been less prevalent than that of *zitan* or *huanghuali*, Zhang Jinhua's recent two-volume work, *The Classical Chinese Furniture of Weiyang*, London, 2016, has contributed immensely to the study of this wood. For a footrest closely related to the present example, see *ibid.*, pp. 296-97.

清十八/十九世紀 柞榛木馬蹄足腳踏



957

958

A ZHAZHENMU FOOTREST, JIAOTA
19TH CENTURY

The lattice-work top is enclosed within a rectangular frame above a plain beaded apron and beaded humpback stretchers set with vertical struts. The whole is raised on beaded rectangular legs terminating in scroll-form feet.

6 in. (15.2 cm.) high, 33¾ in. (84.4 cm.) wide,
18¾ in. (47.6 cm.) deep

\$5,000-7,000

清十九世紀 柞榛木羅鍋根腳踏



958

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

959

A RARE 'CHRYSANTHEMUM STONE' SCHOLAR'S ROCK

The blackish-grey stone is of delicate, tracery-like form, with hollow piercings and greyish-white 'chrysanthemum' inclusions.

12 $\frac{3}{4}$ in. (31.3 cm.) high, softwood stand

\$8,000-12,000

PROVENANCE

Christie's New York, 16-17 September 2010, lot 1223.

LITERATURE

R. Rosenblum, *Art of the Natural World: Resonances of Wild Nature in Chinese Sculptural Art*, Boston, 2001, p. 60, fig. 35.

A slightly larger 'chrysanthemum stone' scholar's rock illustrated in *Zhongguo gu dai shang shi* (Classical Chinese Rocks), Beijing, 2002, p. 229, was sold at Christie's New York, 20 September 2002, lot 84.

菊花石供



ANOTHER PROPERTY

960

A LARGE SILK CARPET

LATE QING DYNASTY

The carpet is woven with a central roundel comprised of blossoming trees, amidst butterflies and bunches of peonies, all on a golden-yellow ground within key-fret and scrolling vine borders.

Approximately 175½ x 122⅝ in. (445.7 x 311.9 cm.)

\$7,000-9,000

PROVENANCE

The Everett Arthur Palmer Jr. (1915-2015) and Margaret "Peg" Palmer (1915-2015) Collection, Pasadena, California.

EXHIBITED

Pasadena, The Pacific Asia Museum, Everett and Peg Palmer Founder's Gallery, 2003.

晚清 絲織黃地牡丹紋毯



961

A RARE SILK AND METALLIC THREAD CARPET

LATE QING DYNASTY

The central field is woven with a cloud roundel enclosing a phoenix and peonies, amidst scrolling peonies, lotus, and chrysanthemums, surrounded by four dragons chasing flaming pearls in shaped panels in the four corners, all within an inner border of key-fret and an outer border of Buddhist emblems and floral scroll. The top is woven with the five-character inscription Taihedian Beiyong (for Imperial use in the Great Hall of Supreme Harmony).

Approximately 111¼ x 74¼ in. (282.5 x 188.6 cm.)

\$8,000-12,000

The 'Hall of Supreme Harmony' is the large main hall situated at the heart of the Forbidden City where all important official receptions were conducted, including an emperor's coronation, weddings, birthdays, and receiving foreign dignitaries.

晚清 「太和殿備用」款四龍團鳳紋絲毯



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

~962

A HUANGHUALI SEAL CHEST, GUANPIXIANG
18TH CENTURY

The flat top opens to reveal a single tray, and the single-panel doors open to reveal the interior fitted with five drawers. The chest is mounted with a floral-form lockplate and cloud-form clasp, and with bail handles on the sides. The whole is raised on a flat base with corner mounts.

14 in. (35.5 cm.) high, 14½ in. (36.8 cm.) wide, 11¾ in. (29.8 cm.) deep

\$15,000-20,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1998.

清十八世紀 黃花梨官皮箱



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

~963

A RARE PAIR OF HUANGHUALI CORNER-LEG STOOLS
17TH CENTURY

Each has a mat seat set in a rectangular frame above a narrow waist and elegantly shaped, beaded apron. The whole is raised on beaded legs of square section terminating in hoof feet and joined by humpback stretchers.

20¼ in. (51.4 cm.) high, 19¼ in. (49 cm.) wide, 16½ in. (42 cm.) deep

\$80,000-120,000

PROVENANCE

MD Flacks Ltd., New York, 2002.

LITERATURE

MD Flacks Ltd., *Classical Chinese Furniture IV*, Spring 2001, New York, p. 10, no. 5.

(2)

The present pair of stools is distinguished by the elegant cusped aprons, sometimes referred to as 'horse-belly' aprons. A related pair of *huanghuali* stools of similar proportions with beaded 'horse-belly' aprons and legs, formerly in the collection of Alice Boney, is illustrated by R. H. Ellsworth, *Classical Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 203, no. 115. See, also, another pair constructed with plain 'horse belly' aprons and legs illustrated by R. Jacobson and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Art*, p. 38, no. 2.

十七世紀 黃花梨羅鍋枱方凳一對





PROPERTY FROM A PRIVATE COLLECTION

~964

**A HUANGHUALI/RECESSED-LEG TABLE,
PINGTOU'AN**
17TH CENTURY

The two-panel top is set in a molded rectangular frame above plain aprons and spandrels. The whole is raised on slightly splayed legs of round section, which are joined by pairs of stretchers.

30¾ in. (78.2 cm.) high, 61¼ in. (155.8 cm.) wide,
21¼ in. (55.3 cm.) deep

\$150,000-250,000

PROVENANCE

Grace Wu Bruce.

The spare, economical lines of this design make it one of the classic forms of Chinese furniture. The basic proportions were adapted to make large painting tables, smaller tables, benches and stools. This form is referred to in the *Classic of Lu Ban* as a 'character one' table due to its similarity in profile to the single horizontal stroke of the Chinese character for 'one'.

Compare a *huanghuali* recessed-leg table of similar proportions and elegant splay to the legs sold at Christie's New York, The Lai Family Collection of Fine Chinese Furniture and Works of Art, 17 September 2015, lot 922. See, also, a slightly longer (165.6 cm.) *huanghuali* table with a single-panel floating top sold at Christie's New York, 13-14 September 2012, lot 1343.

十七世紀 黃花梨夾頭榫平頭案





PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

965

A NINGXIA CARPET

WEST CHINA, SECOND HALF 18TH CENTURY

The carpet is woven with a central roundel of a Buddhist lion and three cubs reserved on a diaper ground with four shaped panels enclosing leafy flower blossoms in each corner, all within alternating borders of flower scroll and key-fret.

Approximately 143¾ x 99¾ in. (368 cm. x 251 cm.)

\$20,000-30,000

PROVENANCE

The Winterthur Museum, Winterthur, Delaware; Northeast Auctions, 2-3 November 1996, lot 1027.
Sotheby's New York, 27 September 2000, lot 78.

This carpet exhibits salient characteristics of 18th century Chinese weavings with its precise drawing, composition, coloring and structure. The design of a Buddhist lion on a 'grains of rice' field is quite rare, with only four others from this period known (see Franes, Michael and Watherhouse, Rupert, eds., *Classical Chinese Carpets I*, London, 2000, p. 89).

清十八世紀下半葉 寧夏黃地團獅紋毯



(detail)



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

~966

A HUANGHUALI LUOHAN BED, LUOHANCHUANG
18TH CENTURY WITH MODIFICATIONS

The thick, rectangular frame is set with a hard mat seat above a narrow waist and plain beaded apron. The whole is raised on thick beaded legs terminating in hoof feet. The later railings are carved with a lattice-work design.

27¾ in. (70.8 cm.) high, 80½ in. (204.5 cm.) wide, 46¾ in. (118.7 cm.) deep

\$100,000-150,000

PROVENANCE

Richfield Antiques, New York, 2002.

For a discussion of the possible origin of the couch bed, where it is suggested that they evolved from the Han dynasty low platforms with screens on two or three sides, see S. Handler, "Wood Shaped and Standing through the Winds of Time: The Evolution of Chinese Furniture," catalogue to the exhibition, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Museum of Fine Arts, Boston, 1996, pp. 42-43. For its various uses during the Ming period, including sleeping, meditating and entertaining friends, see S. Handler, *Austere Luminosity of Classical Chinese Furniture*, Berkeley and Los Angeles, 2001, pp. 118-19.

清十八世紀 黃花梨有束腰馬蹄足羅漢床(經改裝)





PROPERTY FROM A PRIVATE COLLECTION

~967

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

17TH-18TH CENTURY

The floating rectangular panel is set within the molded frame above plain spandrels and aprons. The whole is raised on round legs joined by a shelf.

29¼ in. (74.3 cm.) high, 30¼ in. (76.8 cm.) wide, 15 in. (38.1 cm.) deep

\$50,000-70,000

PROVENANCE

Grace Wu Bruce.

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

十七/十八世紀 黃花梨夾頭榫帶屨板小平頭案



PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

968

A RARE 'NINE-VIEW' LINGBI SCHOLAR'S ROCK

The diagonal peaks of black and grey color are interspersed with striations of paler color evoking waterfalls and patches of snow.

11 in. (34.5 cm) wide, lacquered softwood box, nine carved softwood stands by Cliff A. Johnson, Los Angeles, 2007.

\$12,000-18,000

This unique rock can be shown from multiple angles and positions when placed on alternative bases.

For a discussion of similar scholars' rocks that can be shown in different positions, see Robert D. Mowry, *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholar's Rocks*, Harvard University Art Museums, 1997, pp. 169-71, no. 8; pp. 175-77, no. 11; pp. 185-86, no. 18; and pp. 192-95, nos. 23-24.

This rock is an exceptionally high-quality specimen of Lingbi, with an attractive homogenous black surface and only limited occurrences of white calcite. The stone exhibits the typical Lingbi luster and texture, and emits a fine resonance when tapped with a metal object.

九面靈壁賞石



(additional views)



(two views)



(two views)

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

969

A YING STONE SCHOLAR'S ROCK

The stone is of homogeneous grey color and is slightly lustrous. At the center of the stone is a pierced opening along a diagonal ridge. The reverse of the stone exhibits layered planes with vertical striations.

10 $\frac{1}{2}$ in. (27 cm.) high, softwood stand

\$7,000-9,000

PROVENANCE

James H. Soong Collection, San Francisco, 1988.

The form of this handsome Ying scholar's rock recalls, and may have been inspired by, the majestic, vertical mountains depicted in the paintings of the Four Wangs, a celebrated group of 17th- to early 18th-century landscape painters. The attractive texture of the stone is visible on both the front and back, which makes it uniquely able to be displayed and viewed in the round. One side contains an opening which suggests a passageway that easily allows the imagination to visualize a scholar traversing the mountainside.

For a discussion of related scholar's rocks see Robert D. Mowry, *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholar's Rocks*, Harvard University Art Museums, 1997, pp. 211-13, no. 32, pp. 222-225, no. 38.

英石擺件

PROPERTY FROM A PRIVATE
MASSACHUSETTS COLLECTION

970

A LARGE MALACHITE SCHOLAR'S ROCK

The vertical stone is covered throughout with inclusions of various sizes and forms carved with slightly concave faces revealing the concentric rings of green color.

16 in. (40.6 cm.) high, softwood stand by Cliff A. Johnson, Los Angeles, California, 2005.

\$10,000-15,000

The delicate manipulation of the polished surfaces of this large stone evokes a bouquet of flowers, closely resembling the circular blooms of chrysanthemum. Malachite is not a stone generally used in traditional Chinese scholar's rocks, but because of its similar form, with craggy recesses and small meandering paths, it has been accepted into the field.

For a discussion exclusively on malachite scholar's rocks see the book by Larry and Nina Ragle, *A Hidden World of Green: A Study of Similarity to Ancient Chinese and Japanese Stones: An Album of the Malachite Collection of Ralph Johnson*, Laguna Beach, 2007. For general information on malachite scholar's rocks, see Robert D. Mowry, *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks*, Harvard University Art Museums, 1997, pp. 290-297, nos. 70-72.

孔雀石擺件





From left to right: Joe, Jr. Stilwell, Winifred Stilwell, Mrs. Stilwell, Alison Stilwell, General Stilwell (at time of photo, Captain), and Nancy Stilwell, Beijing, circa 1920-1923. Unknown photographer.



Clockwise from top left: Guan (General Stilwell's language tutor), Winifred Stilwell, Alison Stilwell, General Stilwell (at time of photo, Lieutenant Colonel), Mrs. Stilwell, and Nancy Stilwell. Tianjin, circa 1926-1929. Unknown photographer.

CHINESE WORKS OF ART FROM THE FAMILY COLLECTION OF GENERAL JOSEPH W. STILWELL (Lots 971-980)

The family of General Joseph W. Stilwell (1883-1946) has enjoyed a long and deep connection with China. General Stilwell first visited China in 1911 as a First Lieutenant in the US Army and was subsequently the US Army's first Chinese language student. He became fluent in Mandarin and developed an immediate friendship with, and dedication to, the Chinese people that lasted for the rest of his life. Stilwell is best remembered as the Commander of the China-Burma-India Theater during WWII, serving with distinction and unflinching dedication. Over the course of all of his assignments in China he came to respect and admire the Chinese people, their culture, history and character. His interests ranged from interactions with the common people during his trips throughout China to the higher society of Beijing. In a speech in 1942 the General describes his high opinion of the Chinese soldier and people:

"To me the Chinese soldier best exemplifies the greatness of the Chinese people, — their indomitable spirit, their uncomplaining loyalty, their honesty of purpose, their steadfast perseverance."¹

The military career of General Stilwell is well known and is chronicled in the Pulitzer Prize winning book *Stilwell and the American Experience in China, 1911-1945* by Barbara Tuchman, in which she outlines the General's many accomplishments during his time in Asia including the building of the road named in his honor, "The Stilwell Road," to transport Allied supplies along 1,072 miles from Ledo, India to blockaded China. Tuchman writes that Stilwell's "knowledge of the language and country, friendship for the people, belief and persistence in his task, combined with official position and power, [Stilwell] personified the strongest endeavor...of his country's experience in Asia."²

In 1910, Stilwell married Winifred Alison Smith (1889-1972), and they together had five children: Joseph Jr., Nancy, Winifred (Doot), Alison and Benjamin. Their third daughter, Alison, was the first child born in the new Rockefeller Hospital in Beijing in 1921, the same year that John D. Rockefeller Jr. personally opened it. During the General's years of service in China the Stilwell family immersed themselves in the rich culture of China at the highest level. The family resided in a traditional Chinese home comprised of pavilions and passageways, with latticed windows looking out onto lilac, plum and other flowering trees. The children learned traditional pursuits including music, history and literature. Alison enjoyed the unique experience of studying Chinese painting with Prince Pu Ru (1896-1963), a cousin of the last emperor Pu Yi (1906-1967), as well as with the prominent painter Yu Fei'an (1888-1959), known for his jewel-like Song-style paintings in ink and color. Alison recounted her experiences with these teachers in her 1967 publication *Chinese Painting Techniques*.

The works of art included in this sale are a family collection, reflective of the many interests of General and Mrs. Stilwell and their children during this period of their life lived in China.

A Yongzheng *doucai* dish from the General Stilwell Family Collection is also being offered in the present sale, lot 815. A selection of paintings from this collection will be offered in Christie's Fine Chinese Paintings sale on 20 March 2018, lots 90-98.

1. B. Tuchman, *Stilwell and The American Experience in China 1911-1945*, New York, 1970, pg. 49.

2. *Ibid.*, p. xi.



971

**A VERY RARE IMPERIAL LACQUERED AND MOLDED
GOURD BOWL**

KANGXI *SHANGWAN* FOUR-CHARACTER MOLDED MARK
WITHIN A CIRCLE AND OF THE PERIOD (1662-1722)

The rounded sides of the bowl are finely molded on the exterior with a band of lotus scroll, each lotus blossom supporting a peach. The black lacquer interior is decorated with six gilt roundels of grapes and vines on black lacquer ground. A faint four-character Kangxi *shangwan* (for the appreciation and pleasure of Kangxi) mark within a circle is molded on the base.

6½ in. (15.5 cm.) diam.

\$20,000-30,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

清康熙 御製匏器外纏枝蓮托壽桃內黑漆描金葡萄紋盃
單圈《康熙賞玩》楷書印款



(interior)



(mark)



PROPERTY FROM THE FAMILY COLLECTION OF GENERAL JOSEPH W. STILWELL

972

AN IMPERIAL LACQUERED AND MOLDED GOURD BOWL
QIANLONG SHANGWAN FOUR-CHARACTER MOLDED MARK
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1736-1795)

The rounded sides of the bowl are finely molded on the exterior with two pairs of dragons contesting a flaming pearl amidst stylized clouds, all between bands of key fret. The black lacquer interior is decorated with gilt roundels of various decorative motifs. A four-character Qianlong *shangwan* (for the appreciation and pleasure of Qianlong) mark within a double circle is molded on the base.

6 $\frac{1}{8}$ in. (15.5 cm.) diam.

\$20,000-30,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

清乾隆 御製匏器外雲龍戲珠內黑漆描金皮球花紋盃
雙圈《乾隆賞玩》楷書印款



(interior)



(mark)





PROPERTY FROM THE FAMILY COLLECTION OF GENERAL JOSEPH W. STILWELL

973

A RARE IMPERIAL MOLDED GOURD CYLINDRICAL BRUSH POT
JIAQING SHANGWAN FOUR-CHARACTER MOLDED MARK
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1796-1820)

Made from a natural gourd grown into a mold, the brush pot is decorated on one side with a panel enclosing peony paired with magnolia, and narcissus paired with prunus on the other, divided by further panels with poetic inscriptions referring to the plants respectively. A four-character mark, Jiaqing *shangwan* (for the appreciation and pleasure of Jiaqing), is molded on the base within a double circle. The interior and mouth rim are covered in black lacquer.

5⅞ in. (15 cm.) high

\$8,000-12,000

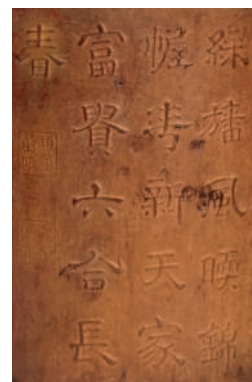
PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

清嘉慶 御製瓠器開光詩文花卉圖筆筒 雙圈《嘉慶賞玩》楷書印款



(mark)



(inscription on reverse)

PROPERTY FROM THE FAMILY COLLECTION
OF GENERAL JOSEPH W. STILWELL

974

**A RARE INCISED AND MOLDED
DOUBLE GOURD BOTTLE**

JIAQING PERIOD, DATED BY INSCRIPTION
TO *BINGCHEN* YEAR (1796)

The lower section of the bottle is finely incised with a bird perched on a flowering peony branch on one side and two bats in flight on the other, the upper section with the moon accompanied by scrolling clouds, and a dated inscription, Jiaqing *bingchen nian* (1796), followed by a signature, *Xingyouhengtang zhi* ('Made for the Hall of Constancy'), followed by the seal *Xingyouhengtang*. The mouth is mounted with a faux-jadeite glass archer's ring.

11 in. (27.9 cm.) high, cloth box

\$20,000-30,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

Compare a molded double-gourd bottle vase of comparable size sold at Sotheby's Hong Kong, 5 October 2011, lot 2028.

清嘉慶丙辰年(1796)

匏器押刻花花好月圓圖葫蘆瓶

《行有恒堂製》款



(inscription)





PROPERTY FROM THE FAMILY COLLECTION OF GENERAL JOSEPH W. STILWELL

975

A FINELY EMBROIDERED BLUE SILK DRAGON ROBE

LATE QING DYNASTY

The vibrant blue ground is worked in couched gold and silver threads and satin stitch with five-clawed dragons confronting flaming pearls amidst bats holding double peaches and *wan* emblems and interspersed with *shou* characters. The terrestrial diagram and *lishui* stripe at the hem are tossed with auspicious emblems.

57 $\frac{1}{8}$ x 70 $\frac{3}{4}$ in. (145.2 x 179.5 cm.)

\$15,000-20,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

晚清 藍紗繡如意團壽金龍袍



PROPERTY FROM THE FAMILY COLLECTION OF GENERAL JOSEPH W. STILWELL

976

**A MAGNIFICENT IMPERIAL YELLOW KESI TWELVE-SYMBOL
DRAGON ROBE MADE FOR THE EMPEROR, LONGPAO**

JIAQING PERIOD (1796-1820)

The *kesi* ground is woven in shades of blue, violet, red, pink and gold threads with nine five-clawed dragons clutching or confronting flaming pearls on a densely patterned ground of stylized *wan* emblems and florets in quatrefoil borders amidst clusters of *ruyi*-shaped clouds interspersed with bats, *shou* characters, and auspicious emblems. The Twelve Symbols of Imperial Authority are arranged in three groups of four: the sun, the moon, constellation and mountain around the neck; the *fu* symbol, axe, paired dragons, and golden pheasant around the body; and the pair of libation cups, aquatic grass, grains of millet and flames, all reserved on a bright yellow ground above the Eight Buddhist Emblems rising from the terrestrial diagram and *lishui* stripe at the hem; with midnight-blue cuffs and collar decorated with further dragons and clouds.

59¼ x 75¼ in. (150.4 x 192.4 cm.)

\$80,000-120,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

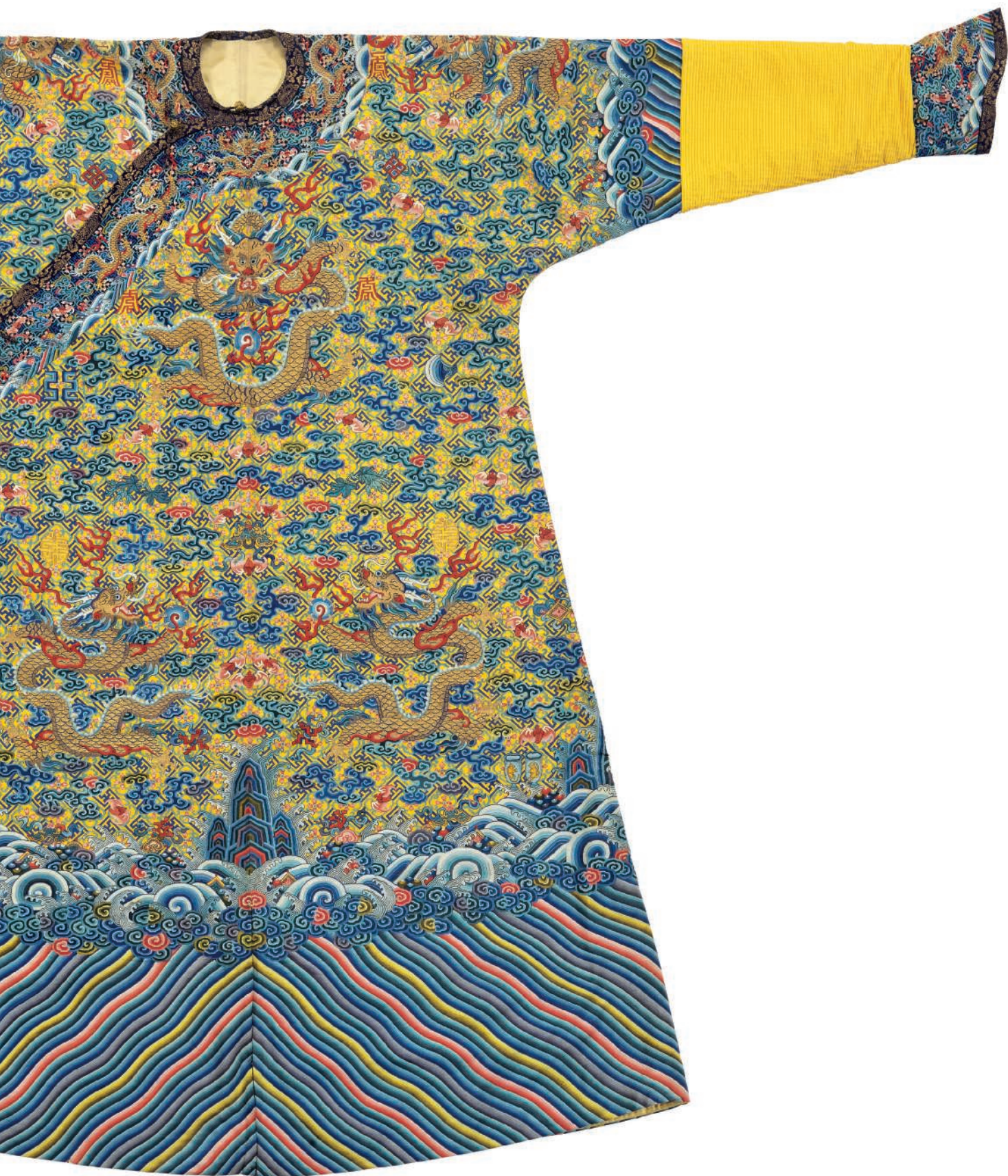
清嘉慶 御製緙絲金龍十二章龍袍

The Twelve Ancient Symbols of Imperial Authority first appeared on the Manchu emperor's clothing after 1759. *The Huangchao liqi tushi* (Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court), which was enforced in 1766, restricted the use of the Twelve Symbols to the Emperor. The symbols imply the notion of Imperial authority, signifying that the Emperor is the Ruler of the Universe. In the Qing dynasty, 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; and temple-cups, aquatic grass, grains of millet, and flames were placed at knee level on the skirts of the coat.

The current *kesi* robe is a spectacular example of a late 18th-early 19th century Emperor's *longpao*. The dragons are worked in metallic gold threads with clouds woven almost exclusively in shades of blue against a yellow ground. The "five colors" of the clouds have been rendered as small color accents throughout. The reasons for this variation were not recorded and most likely reflected fashionable tastes, rather than ritual requirements. Among the earliest examples of the predominant blue and yellow schema for an emperor's twelve-symbol dragon robe is an embroidered satin robe in a private London collection that dates to the late eighteenth century. See Dickinson and Wrigglesworth, p. 33. However, most surviving pieces date from the nineteenth century. See J. E. Vollmer, *Decoding Dragons: Status Garments in Ch'ing dynasty China*, Eugene, Oregon, Museum of Art, 1983, pp. 143 and 209.

The present robe is particularly rare in that it has the added *wan*-emblem background, unlike most published examples which are reserved on a plain yellow ground. A related embroidered dragon robe on a similarly ornate floral trellis ground, was sold at Christie's 22 March 2007, lot 459. An example of a dragon robe with plain yellow ground is in the National Museum of History, and illustrated by Chen Cheng-Hsiung, *Imperial Costumes of the Qing Dynasty*, 2008, p. 28, no. 5.









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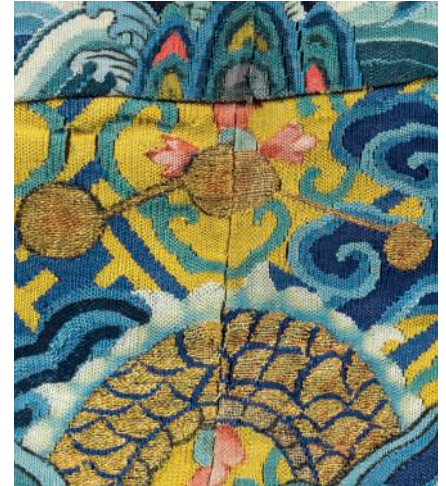
Sun 日

The sun is represented by the symbol of a three-legged cockerel, as the cockerel is symbolic of the dawn.



Moon 月

The moon is represented by the hare pounding the elixir of life, which is derived from a Chinese legend of a hare that inhabited the moon.



Stars 星辰

The stars are represented by the constellation, which is thought to represent Ursa Major. In ancient times, the position of Ursa Major was interpreted as a clock, which was used to dictate the timing for rituals.



Mountain 山

This, along with the four symbols on the lower portion of the robe, likely represent the *wu xing* (five elements). This symbol is thought to represent the rock, which symbolizes the wearer (the Emperor) being at the center of gravity.



Dragons 龍

The paired dragons, which are shown both ascending and descending, represent the sun and are thought to represent the summer solstice.



Golden Pheasant 華蟲

The golden pheasant is thought to be representative of the Vermilion Bird (Red Phoenix) constellation, and thus may represent the Spring equinox.



The Sacrificial Vessels 宗彝

These vessels, which contain tiger-like creatures, represent bravery and filial piety. They are also thought to represent metal, which is one of the *wu xing* (five elements). This interpretation is further supported by its alignment on the robe with the axe-head, which also would have been made of metal.



Aquatic Grass 藻

The grass would represent the element of water.



Grains of Millet 粉米

The grain is also representative of the *wuxing*, and is also thought to represent the Spring equinox, as it was the first crop.



Flames 火

Another component of the *wuxing*, the flame represents the fire element.



The Axe-Head 黼

The axe-head is symbolic of the Emperor's power over life.



The Symbol of Distinction (fu) 黻

The *fu* symbol is thought to be a homonym for the word which means 'to return', and is also thought to be related to the Winter solstice.



977

PROPERTY FROM THE FAMILY COLLECTION OF
GENERAL JOSEPH W. STILWELL

977

**AN EMBROIDERED MILITARY OFFICIAL'S
RANK BADGE OF A LION, *BUZI*
EARLY 19TH CENTURY**

Made for a second rank military official, the lion (*shizi*) is shown looking at the sun as it stands on a rock emerging from rolling waves interspersed with 'precious objects', some picked out in Peking knot, flanked by flowers and a pine tree growing from further rocks, below *lingzhi*-shaped clouds, all in counted stitch in shades of blue, green, coral, green, yellow, purple and white, within a key-fret border in couched gold thread.

13 x 13 in. (33.1 x 33.1 cm.)

\$3,000-5,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

清十九世紀初 二品武將補子



978 (detail)

978

**UNCUT MIDNIGHT-BLUE SILK
YARDAGE FOR A SURCOAT
19TH CENTURY**

The midnight-blue silk is woven with a damask pattern of roundels of dragons contesting flaming pearls, and is applied with two embroidered roundels of cranes standing on *lishui* within borders of gold and silver couched threads.

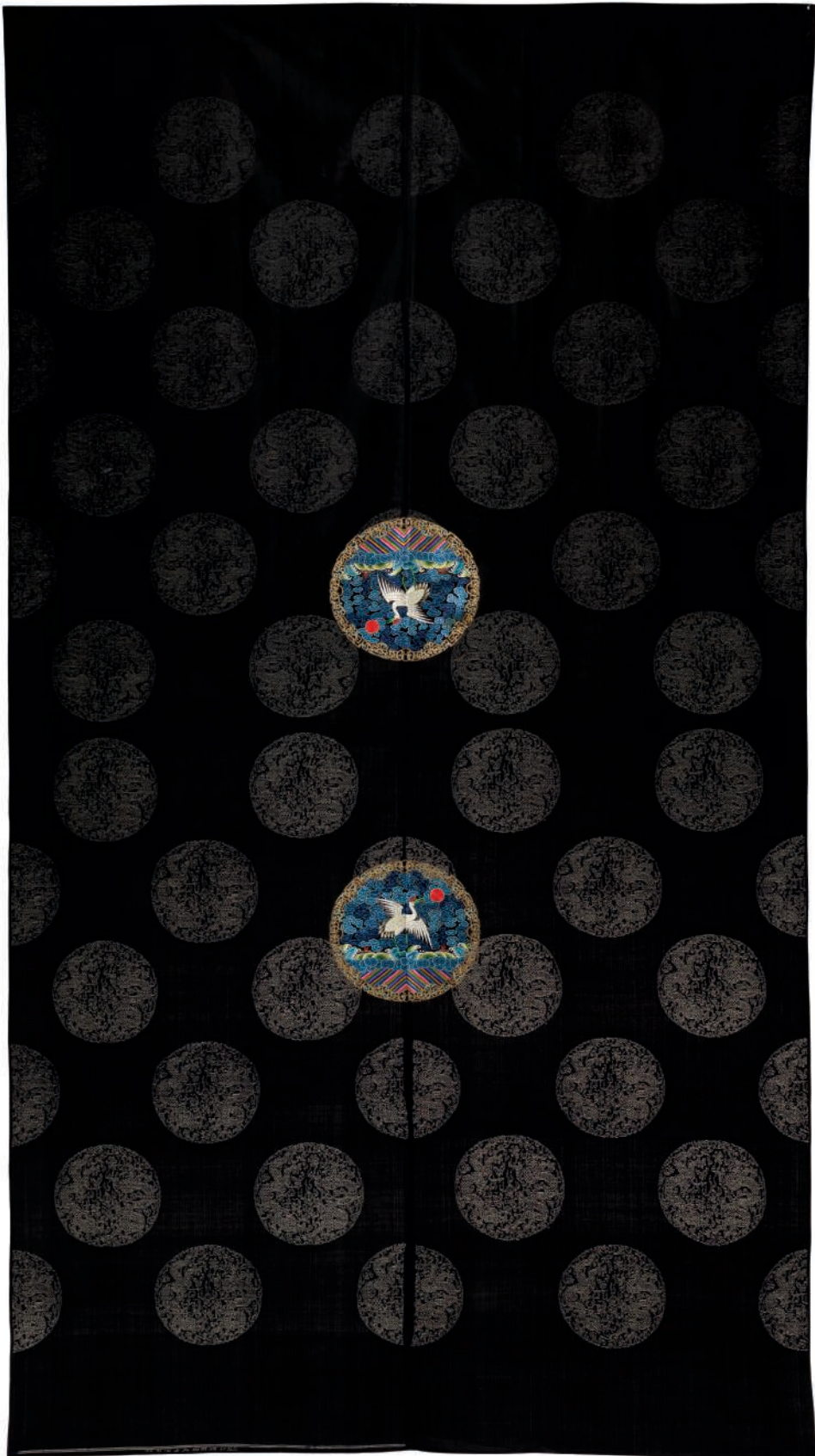
108½ x 50½ in. (275.5 x 128.3 cm.)

\$10,000-15,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

清十九世紀 絲織補服料(未裁)



PROPERTY FROM THE FAMILY COLLECTION OF GENERAL JOSEPH W. STILWELL

979

**AN IMPERIAL MIDNIGHT-BLUE GAUZE WOMAN'S SURCOAT,
LONGGUA**

JIAQING PERIOD (1796-1820)

The midnight-blue gauze robe is woven with eight integral dragon roundels displaying five-clawed dragons clutching and chasing flaming pearls against a ground of dense *ruyi*-form clouds. The roundels at the shoulders bear two of the Twelve Symbols of Imperial Authority, the sun on the right and the moon on the left, and the hem is decorated with auspicious symbols rising from the roiling waves and *lishui* border.

53 x 68½ in. (134.6 x 173.9 cm.)

\$60,000-80,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

Imperial noblewomen wore surcoats called *longgua* or 'dragon coats' with semi-formal court dress. Eighteenth century sumptuary laws specified two distinct styles. The first was decorated on the body with eight roundels and a rainbow-striped hem. A second style was decorated with up to eight roundels, but had no striped hem. The primary means of identifying the wearer's rank were the number and portrayal of the dragons; front-facing being superior to profile dragons. The first style was restricted to the empress and imperial consorts of the highest ranks. Imperial consorts of the fourth and lowest rank had front-facing dragons on the upper body but highly conventionalized *kui* dragons in the lower four roundels, and were not permitted to have the striped hem.

清嘉慶 御製石青紗繡八團龍褂



(detail)





980

AN IMPERIAL EDICT

QIANLONG-DAOGUANG PERIOD (1736-1850)

The edict is written and woven on silk brocade, and is mounted as a handscroll, reading from left to right in Manchu, and repeated from right to left in Chinese characters, bearing inscriptions corresponding to the 30th year of Qianlong (1766), 52nd year of Qianlong (1788), 20th year of Jiaqing (1816), and the 22nd year of Daoguang (1842), all stamped with seal impressions.

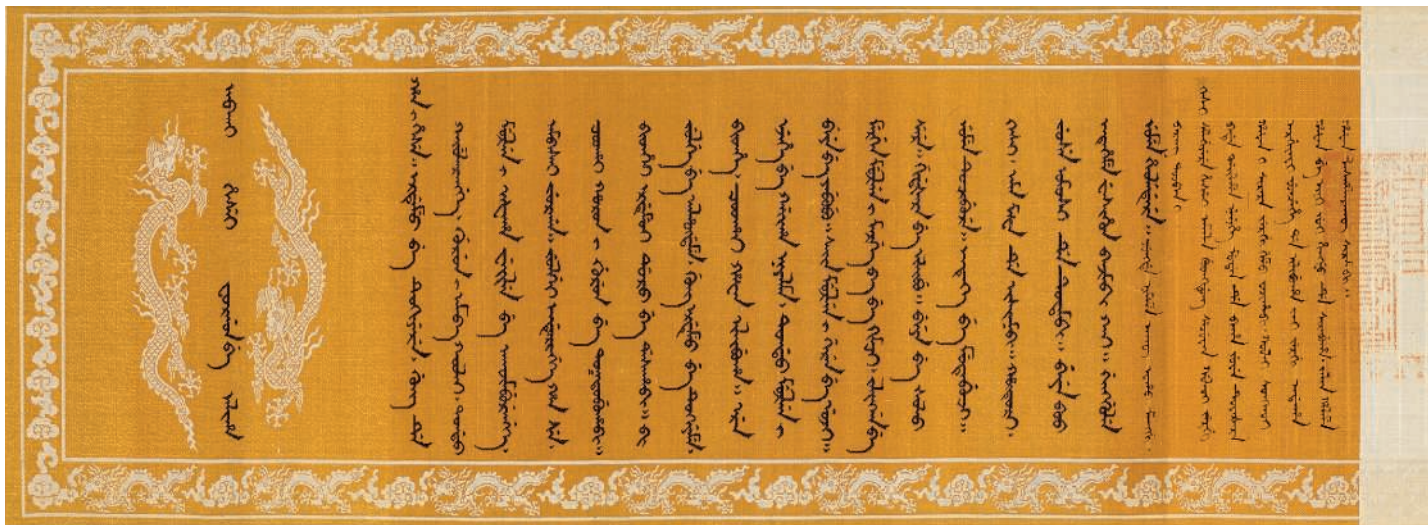
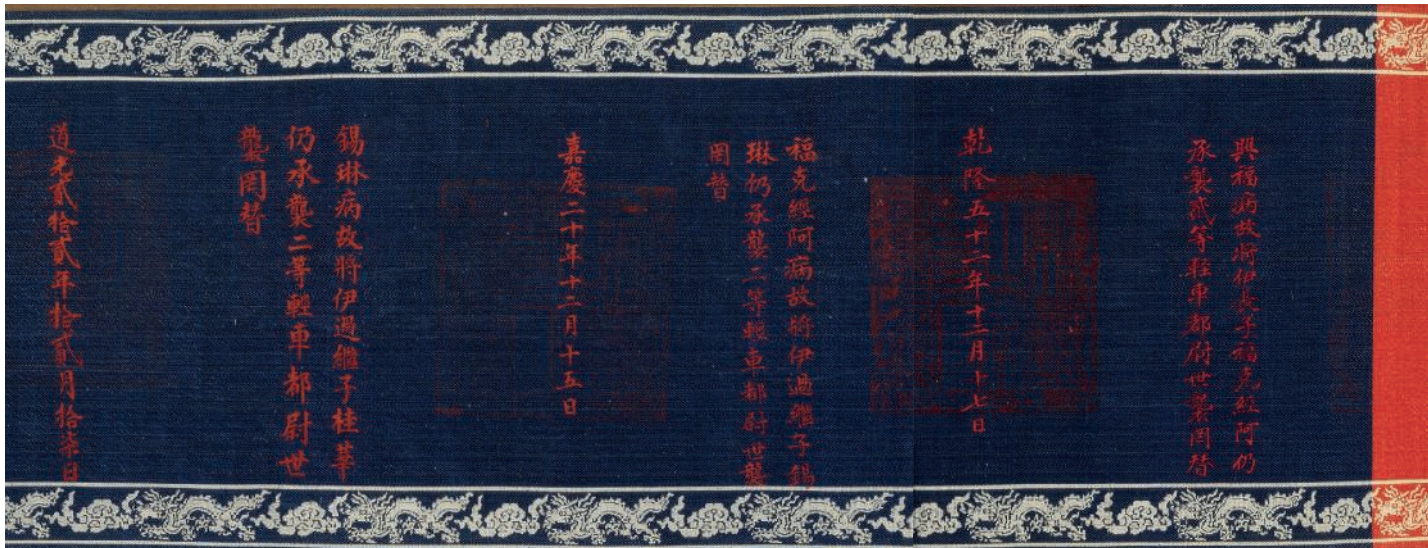
159 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (406 x 31.3 cm.)

\$15,000-20,000

PROVENANCE

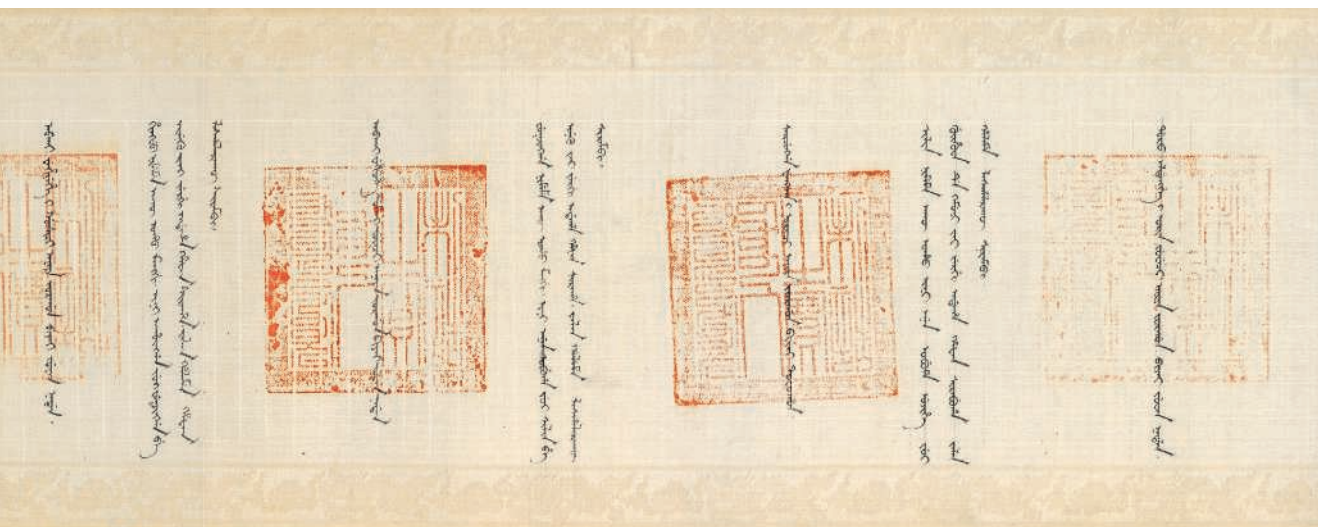
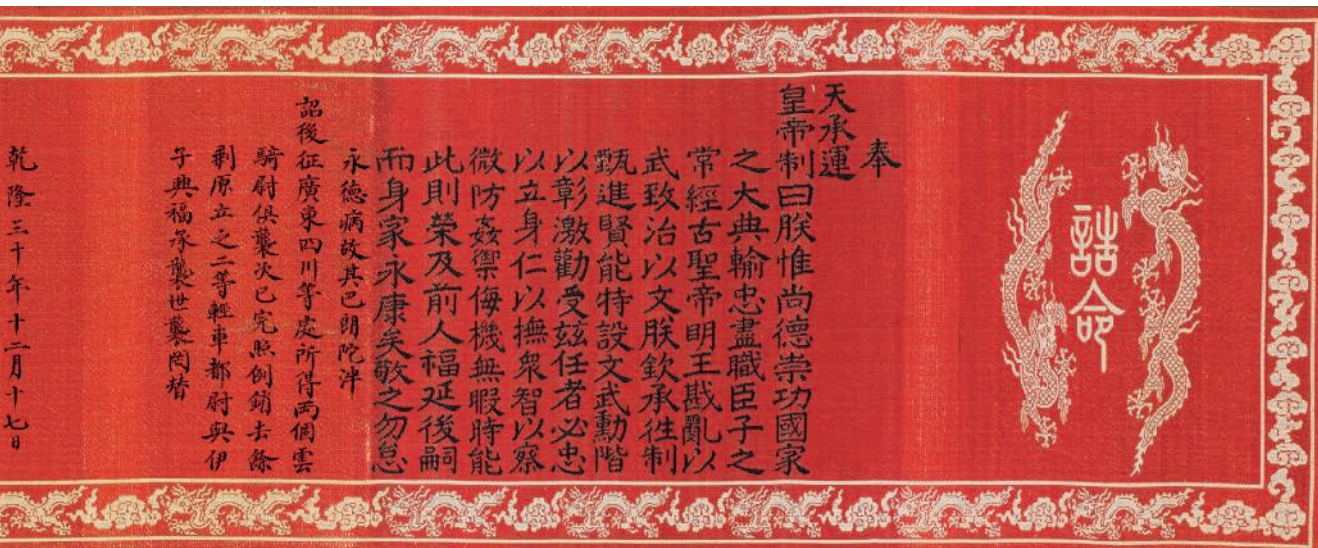
The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family

清乾隆至道光 織錦誥命





(another view)



THE PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

981

A VERY RARE AND EXCEPTIONAL DRAGON BADGE, *BUZI*

WANLI PERIOD (1573-1619)

The badge is finely woven with a winged and horned front-facing and five-clawed *yinglong* dragon chasing a flaming pearl, with both horns and wings, striding amidst *lingzhi* scroll, all above rocks emerging from roiling waves.

The badge 14½ in. x 14⅞ in. (36.8 x 36.1 cm.), mounted and glazed

\$18,000-25,000

PROVENANCE

CP Ching, Hong Kong, acquired in 2009.

The present badge features a rare *yinglong* dragon, which refers to dragons with wings and horns, which was thought to be a rain deity. Winged dragon badges are thought to be of the rarest types of festival badges, which were worn by the Imperial court for the Winter Solstice.

A similarly worked dragon, but without the rare wings featured on the present badge and on a different silk ground, is in the University of Alberta Museums, Mactaggart Art Collection, and is published by J. Vollmer and J. Simcox, *Emblems of Empire: Selections from the Mactaggart Art Collection*, Edmonton, Canada, 2009, p. 54.

明萬曆 海水雲龍紋補子



VARIOUS PROPERTIES

982

A MASSIVE KESI/PANEL

18TH CENTURY

The panel is finely woven in bright colors with a scene of Xiwangmu seated on a crane beside her attendants seated on clouds, as they descend to meet Shoulao and various immortals below who are gathered on a terrace, on boats in the river, and standing on the riverbank. The upper section is woven with a broad panel of eighty four gold *shou* characters, beside a four-character inscription which reads *baishou quantu*, all encircled by a border of 'antiques', and beneath a further panel of dragons emerging from waves amidst phoenix centered by a four-character seal mark which reads *longzhang fenggao* ('praise from the Emperor and Empress').

122¼ x 44¼ in. (310.5 x 113.6 cm.)

\$80,000-120,000

The scene on this *kesi* panel depicts the birthday celebration of Xiwangmu, the Queen Mother of the West. A closely related silk *kesi* panel, but with a gold background, in the Palace Museum, Beijing, is illustrated in *Zhongguo Meishu Quanji - Gongyi Meishu Bian*, vol. 7, Beijing, 1987, pl. 179. The Palace Museum example is lacking the upper border of *shou* characters and dragon and phoenix, but has a similarly-worked scene of Xiwangmu descending on a crane, to greet immortals waiting on the riverscape below.

清十八世紀 緯絲群仙祝壽圖掛屏





(detail)



983

A KESI COURT WAISTCOAT, XIAPEI
18TH CENTURY

The *xiapei* is woven on the front with two five-clawed dragons and on the back with a front-facing five-clawed dragon, all chasing flaming pearls amidst *ruyi*-shaped clouds, bats, and various birds, above crashing waves interspersed with peonies and auspicious emblems. The hem is hung with green silk netting suspending gilt-metal balls and multicolored silk tassels.

48¼ in. (122.6 cm.) long

\$4,000-6,000

The *xiapei* was worn by the wives of Han Chinese officials, who applied badges representing their husband's rank to the front and back.

清十八世紀 緞絲霞帔



984

A MIDNIGHT-BLUE *KESI* FORMAL COURT ROBE, *CHAOPAO*

LATE QING DYNASTY

The robe is woven on the upper half with four five-clawed dragons clutching flaming pearls amidst clouds and various precious objects. The attached, pleated, flared skirt is similarly worked, and joined to the upper garment by a narrow waistband decorated with two pairs of confronted dragons chasing flaming pearls.

55½ x 85½ in. (140.9 x 217.1 cm.)

\$6,000-8,000

晚清 石青地緯絲雲龍紋朝袍

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

985

A GROUP OF FIVE EMBROIDERED ROUNDELS

LATE QING DYNASTY

The group comprises five side-facing roundels, all embroidered with five-clawed dragons clutching flaming pearls amidst clouds and flames. The cloud-form borders are interspersed with wan emblems and bats suspending peaches.

(5)

\$10,000-15,000

PROVENANCE

The collection of Mr. Y. C. Huang (1909-1986), Adviser to the Board of Directors, Jardine, Matheson & Co., Ltd., and thence by descent through the family.

晚清 刺繡海水雲龍紋圓補子五件





VARIOUS PROPERTIES

986

AN EMBROIDERED RED SILK WOMAN'S INFORMAL ROBE
LATE QING DYNASTY

The robe is finely worked in satin stitch and Peking knot with medallions of cranes encircled by butterflies and blossoming flowers in shades of white, blue, red, pink, purple and green, above a wide *lishui* stripe tossed with auspicious emblems. The sleeves are decorated with similar motifs.

55 x 76½ in. (139.7 x 194.3 cm.)

\$6,000-8,000

A very similar embroidered robe is illustrated by J. E. Vollmer, *Decoding Dragons: Status Garments in Ch'ing Dynasty China*, University of Oregon Museum of Art, 1983, p. 95, pl. 50. The author notes that red-ground non-official formal coats for Manchu women became increasingly popular in the 19th century. Many such robes were decorated with symbols such as the crane, which probably served as celebratory costume for older Manchu women.

晚清 紅緞繡八團花卉鶴紋袍



VARIOUS PROPERTIES

987

AN AMBER 'MOUNTAIN' CARVING

MING DYNASTY (1368-1644)

The amber is well carved as a pierced rocky formation with a sinuous dragon on one side peering upwards, with its powerful claw carved extending to the reverse of the carving.

5 in. (13 cm.) high

\$10,000-15,000

明 琥珀雕龍紋擺件



(reverse)

988

AN UNUSUAL FINELY CARVED
PALE GREYISH-WHITE JADE
'NINE DRAGON' VASE
17TH-18TH CENTURY

Of oblong section, the vase is raised on a pedestal foot encircled by a bowstring band and is carved around the sides in high relief with a horned, three-clawed dragon and eight *chilong*, all weaving in and out of clouds above a band of waves crashing against rocks. The semi-translucent stone of pale greyish-white color is suffused with fine black speckling.

6¾ in. (17.2 cm.) high

\$10,000-15,000

十七/十八世紀 青灰玉雕螭龍紋瓶





(reverse)

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

989

A SMALL PALE GREENISH-WHITE JADE 'MOUNTAIN'
18TH-19TH CENTURY

One side is carved in high relief with two figures, one standing on a ledge while he pours elixir from a double gourd into a bowl held by the other who stands at the bottom below a tree, and the reverse is carved with two deer standing on rocks below a fruiting peach branch growing from the rock face above.

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

\$4,000-6,000

清十八/十九世紀 白玉雕仙人圖小山子



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

990

**A WELL-CARVED PALE GREYISH-GREEN JADE
FIGURE OF A QILIN**

18TH CENTURY

The mythical beast is shown in a recumbent position with head turned around, tail swept upward and vapor supporting a book issuing from its jaws. The stone is of even greyish-green color.

3½ in. (cm.) long

\$4,000-6,000

清十八世紀 灰青玉雕麒麟負書擺件



(another view)



991

THE PROPERTY OF MARCHANT, EST. 1925

991

A PAIR OF GREEN JADE BOWLS

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

Each bowl has rounded sides that rise from the neatly cut ring foot to the everted rim. The semi-translucent stone of a slightly grayish soft moss-green color has some areas of dark mottling.

Each: 4¾ in. (12 cm.) diam.

\$20,000-30,000

PROVENANCE

The Art Institute of Chicago (one with inventory number 5933.31).
Christie's New York, 20 September 2001, lot 313 (part).
Christie's New York, 25 March 2011, lot 1521 (part).

清乾隆 碧玉盃一對 六字篆書刻款



(marks)

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

~992

TWO IMPERIAL GREEN JADE RECTANGULAR PLAQUES

18TH CENTURY

Both are plaques from jade books. One is incised and gilt on one side with a front-facing dragon chasing a flaming pearl above crested waves and amidst cloud swirls, the reverse carved with an inscription in Manchu. The other is incised and gilt on one side with a pair of dragons chasing a flaming pearl amidst cloud swirls. The opaque stone is of soft moss-green color with some paler and darker markings.

(2)

11¼ in. (28.5 cm.) long, *hongmu* stands

(2)

\$10,000-15,000

PROVENANCE

The collection of Ambassador Jacob Gould Schurman (1854-1942), and thence by descent within the family.

Dr. Schurman served as President of Cornell University (1892-1920), President of the First Philippine Commission (1899-1900), the United States Ambassador to Greece and the Balkans (1912-1913, during which time he wrote the book *The Balkan Wars 1912-1913*), the United States Envoy to the Republic of China (1921-1925), and the United States Ambassador to Germany (1925-1929).

清十八世紀 御製碧玉描金雲龍紋玉版兩件



ANOTHER PROPERTY

993

A WELL-CARVED WHITE JADE ARCHAISTIC CENSER AND COVER

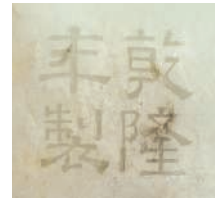
QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD (1736-1795)

The censer is raised on a short, circular foot, and is carved on each side with a *taotie* mask below a monster mask, carved in high relief between plain flanges on the waisted neck. The vessel is flanked by a pair of elaborate scroll handles issuing from stylized dragon heads. The domed cover is similarly carved with two *taotie* masks interrupted by flanges below a pierced finial depicting a dragon grasping a flaming pearl. The semi-translucent stone of pale greenish-white color has brown inclusions, primarily on one side.

7½ in. (19 cm.) across the handles

\$40,000-60,000

清乾隆 白玉仿古饕餮紋蓋簋 《乾隆年製》四字隸書款



(mark)



(detail of cover)









Fred R. Sanford, circa 1950. Photographer unknown.

PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION

~994

A MAGNIFICENT PAIR OF WHITE JADE BOWLS 18TH CENTURY

Each bowl has deep rounded sides rising from the finely finished ring foot to a slightly everted rim. The well-polished, semi-translucent stone is of an even tone.

6 1/2 in. (16.2 cm.) diam., two *hongmu* stands and a double *hongmu* stand

\$300,000-500,000

PROVENANCE

Tanihata Katsutaro, Kyoto, Japan, 1924.

Y. Tsuruki, Tokyo, Japan, 1959.

This pair of white jade bowls was passed down through the family from the grandfather, Fred R. Sanford. Another piece from this distinguished collection, a spectacular white jade teapot of 18th century date, was previously sold at Christie's New York, 21 March 2000, lot 136. This teapot, along with the present pair of bowls, is illustrated on the original 1959 invoice from Y. Tsuruki, Tokyo, Japan. (Fig. 1)

The current pair of bowls appears to have been carved from the same piece of stone. For a pair of similar bowls, of smaller size (14.5 cm.), also dated 18th century, and shown raised on equally elaborate wood stands, previously in the collection of Ip Yee, and now in the Sir Joseph Hotung Collection, British Museum, see J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 400, no. 29:13, where the author suggests that undecorated jade vessels made in the shape of porcelain prototypes "probably represented the highest quality of eating and drinking utensils." And goes on to say that "many such bowls were, indeed, probably made for the palace and the court." The undecorated surface of these pieces allowed for the full appreciation of the purity of the stone.

清十八世紀 白玉盃一對



Fig. 1. Invoice from Y. Tsuruki, Tokyo, Japan, 1959, illustrating the present pair of jade bowls, and a white jade teapot formerly in the Fred R. Sanford Collection.





995

VARIOUS PROPERTIES

995

A SMALL WHITE JADE WATER POT

18TH-19TH CENTURY

The circular water pot has rounded sides, rising to a lipped rim. The attractive and well-polished stone is of a milky white tone with some cloudy inclusions.

1 $\frac{3}{8}$ in. (4 cm.) diam.

\$5,000-7,000

清十八/十九世紀 白玉小水丞



996

996

A WHITE JADE LOTUS-FORM BRUSH WASHER

18TH-19TH CENTURY

The stone is naturalistically modeled as a hollowed lotus blossom rendered in multiple layers of petals, the base carved with a leafy stem that bears a smaller lotus flower. It is further carved on the rim with a bird, its wings outspread.

3 in. (7 cm.) wide

\$8,000-12,000

清十八/十九世紀 白玉荷葉形洗

THE PROPERTY OF MARCHANT, EST. 1925

997

A FINELY CARVED WHITE JADE INK STONE

QIANLONG PERIOD (1736-1795)

The ink stone is carved on one end with a shallow well bordered by a dragon amidst *ruyi*-form clouds, and with crested waves at the other end. The reverse is similarly decorated with *ruyi*-form clouds. The stone is of an even white tone with a few minor areas of russet inclusions.

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

\$40,000-60,000

PROVENANCE

Dr. John A. Campbell Collection, Akron, Ohio.

清乾隆 白玉龍紋硯





VARIOUS PROPERTIES

998

**A WHITE JADE ARCHAISTIC
RECTANGULAR CENSER AND COVER**
18TH CENTURY

The censer is carved on the two long sides with *taotie* masks reserved on a *leiwen* ground and divided by notched flanges, which are repeated at the corners, all below a waisted neck decorated with circular bosses, and is flanked at the ends by a pair of handles carved as dragons pulling themselves up to the rim. The cover is carved with archaic dragons flanking and separated by flanges below a rectangular knob carved at the bottom with a rope-twist band and around the sides with lotus blossoms below a band of key fret. The semi-translucent stone of greenish-white color has some opaque mottling.

7¼ in. (18.5 cm.) wide

\$40,000-60,000

清十八世紀 白玉饕餮紋方爐





999

A WHITE JADE 'THREE RAMS' GROUP

18TH-19TH CENTURY

The group is finely carved as three recumbent rams, the larger ram with its head turned to the side, with the two smaller rams nestled on either side of its bent legs, with wisps of vapor supporting a *yinyang* symbol billowing from their mouths. The stone is of a very pale greenish-white tone with an attractive soft polish.

2½ in. (6 cm.) long

\$10,000-15,000

清十八/十九世紀 白玉三陽開泰擺件



(another view)

1000

**A FINELY CARVED PALE GREENISH-WHITE JADE
VASE AND COVER**

18TH-19TH CENTURY

The vase of flattened baluster form is carved in high relief on one side with a bird in flight above a fish leaping from waves, and in lower relief on the reverse with two birds in flight above a flowering branch. The two lug handles are carved with archaic *chilong* and the finial is formed as a crouching Buddhist lion. The stone is a very pale greenish-white color with a soft polish, and some cloudy inclusions.

7 in. (17.8 cm.) high

\$20,000-30,000

清十八/十九世紀 白玉浮雕魚躍龍門圖瓶



(another view)





(base)

PROPERTY OF A WEST COAST COLLECTOR

1001

A YELLOW JADE PEACH-FORM BRUSH WASHER

18TH CENTURY

The vessel is well hollowed as a large peach and well carved in high relief around the sides and on the base with a gnarled, leafy branch bearing peaches, pomegranates and a well-hollowed finger citron, forming the *sanduo*, amidst which swoop five bats (*wufu*). The semi-translucent, yellow stone has some small areas of brown color and areas of added russet-brown color.

6½ in. (16.5 cm.) wide

\$40,000-60,000

清十八世紀 黃玉三多五福桃式洗





PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

1002

AN UNUSUALLY LARGE PALE CELADON JADE CARVING OF A DOG

The dog is shown recumbent with its head turned backward, biting the right rear leg. The stone is of a pale greenish tone with some black inclusions.

10 in. (25.5 cm.) long

\$5,000-7,000

PROVENANCE

Dr. and Mrs. Harold L. Tonkin Collection.

EXHIBITED

University Park, Pennsylvania, *Chinese Jade Carvings from the Collection of Dr. and Mrs. Harold L. Tonkin*, Museum of Art, The Pennsylvania State University, 16 January - 13 March 1983.

LITERATURE

Chinese Jade Carvings from the Collection of Dr. and Mrs. Harold L. Tonkin, University Park, Pennsylvania, 1983, pp. 22-23, no. 34.

玉雕卧犬

VARIOUS PROPERTIES

~1003

A JADE-EMBELLISHED BLACK LACQUER AND HONGMU TABLE SCREEN
18TH-19TH CENTURY

The lacquered panel is within a wood frame carved as an unrolled scroll, and is embellished on one side in jade with one hundred *fu* characters carved in various forms of seal script. The stand is inlaid on one side of the apron in silver wire with a central *shou* symbol flanked by archaistic scrolls, and has silver wire-inlaid vase-shaped supports on the sides flanked by scrolling *chilong* spandrels, all raised on waisted shoe feet with further silver wire decoration.

27¾ in. (70.5 cm.) high, 24¼ in. (61.5 cm.) wide

\$8,000-12,000

Compare the rectangular *zitan*-veneered floor screen inlaid with 120 *shou* characters sold at Christie's New York, 16-17 September 2010, lot 1200.

清十八/十九世紀 硬木嵌玉「百福」插屏





1004

A GREEN JADE FLOWER-FORM BRUSH WASHER
18TH CENTURY

The semi-translucent body is well carved in the shape of a compressed flower, its petals radiating from the center of the base to the in-curved rim. The sides are flanked by a pair of flower-stem handles, and a small flower rises from the center of the interior.

4 $\frac{1}{8}$ in. (12.3 cm.) across handles

\$8,000-12,000

清十八世紀 碧玉葵式筆洗



(base)

1005

A WHITE JADE MUGHAL-STYLE *HU*-FORM VASE

18TH CENTURY

The vase is raised on a short, slightly flared foot carved with lappets, and is carved on the wide sides with leafy flower blossoms emerging from dense leaves, and on the narrow sides with further flower blossoms. The decoration is inlaid with 'jewels.' The narrow neck is flanked by double leaf-form handles. The stone is of a very pale even white tone.

7½ in. (19.2 cm.) high, cloth box

\$30,000-50,000

清十八世紀 痕都斯坦式白玉瓶



1006

A PALE GREEN JADEITE VASE AND COVER

The vase is carved with birds perched in a pine tree, its branches forming the rocky base. The cover is surmounted by a bird-form finial. The semi-translucent stone is of pale green color with areas of emerald green.

4⅞ in. (10.5 cm.) high, Japanese wood box

\$10,000-15,000

翠玉雕蒼松雙鳥蓋瓶





1007

A GOLD-MOUNTED EMERALD-GREEN JADEITE PENDANT

Both sides are carved with long-tailed birds, prunus trees and rocks. The stone is of rich green color, mounted as a brooch in a 14k gold setting.

Plaque 2¼ in. (5.7 cm.) high, 14K gold mount

\$10,000-15,000

Accompanied by report No. 1172087740, dated 10 April 2015, from the GIA, Gemological Institute of America, stating that the present lot is of natural color and shows no indications of impregnation.

翠玉雕「喜上眉梢」紋墜



1008

A CARNELIAN AGATE PEACH-FORM BOX AND COVER

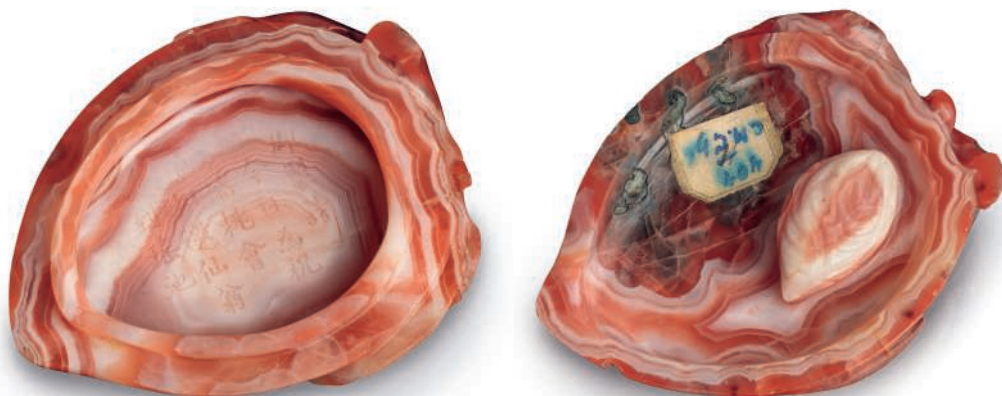
18TH-19TH CENTURY

The stone is carved as a peach borne on an interlocked, twisted, leafy branch that joins the box and cover. One part of the branch continues on the underside to form the base, the other continuing across the cover. The interior of the cover is decorated with the pit of the peach and the interior of the box is incised with an couplet to convey birthday wishes.

2½ in. (6.5 cm.) wide

\$8,000-12,000

清十八/十九世紀 紅縞瑪瑙桃形蓋盒



(interior views)



(two views)

1009

A SMALL SHOUSHAN SQUARE SEAL THE SEAL 17TH-18TH CENTURY

The top is carved in relief with a coiled *chilong* above a narrow band of archaistic scrolls, incorporating the signature Shangjun in seal script. The seal face is carved with two characters, Suzhai.

5/8 in. (1.8 cm.) square
12g

\$10,000-15,000

Shangjun is the *zi* of Zhou Bin, a native of Zhangzhou, Fujian province, who was a renowned carver of seal knobs, and is thought to have worked during the mid to late 17th century.

Suzhai is a *hao* (courtesy name) of the preeminent scholar-official Weng Fanggang (1733-1818). He obtained the degree of *jinshi* after passing the highest level of the Civil Service Examination in 1752, and later served as a secretary at the Grand Secretariat. He was important in promoting the study of epigraphy during the Qianlong period.

十七/十八世紀 壽山石方章

邊款：尙均

印文：蘇齋



(side view with signature)



(seal impression)

1010

A SHOUSHAN FIGURE OF A SEATED LUOHAN WITH A LION

17TH-18TH CENTURY

The seated figure wears loosely draped robes and holds a flywhisk pendent in his right hand while a small lion supported on his left hand bites his earring, the smiling expression on the *luohan*'s face reflecting his delight in the playfulness of the lion cub. The curls of his beard and moustache and the stippling of his hair are highlighted in black, and a two-character mark, Shangjun, is incised on the back.

4 $\frac{1}{2}$ in. (8.6 cm.) high, cloth base

\$20,000-30,000

十七/十八世紀 壽山石雕笑獅羅漢坐像



(additional views)





1011

A SHOUSHAN FIGURE OF A SEATED LUOHAN

17TH-18TH CENTURY

The well-carved figure is finely detailed with incised borders on the gracefully draped robes, stippling to indicate his moustache and beard, and fine markings to indicate his hair. He sits on a separately made base carved as a mat incised with foliate scroll placed on top of pierced rockwork.

4 $\frac{5}{8}$ in. (10.8 cm.) high, silvered wood pedestal base

\$15,000-20,000

十七/十八世紀 壽山石雕羅漢坐像

1012

**A SHOUSHAN SOAPSTONE
FIGURE OF A LUOHAN**

17TH-18TH CENTURY

The figure is shown seated with one leg crossed in front of the other, exposing one sandaled foot, and with hands resting on a raised knee. He is dressed in long, loose robes with finely incised borders. His face has a serene expression, and the details of his eyes, moustache and beard are picked out in black. The back is inscribed with two characters, Yu Xuan. The stone is of pale beige tone with russet inclusions.

3½ in. (9 cm.) high

\$10,000-15,000

The two characters, Yu Xuan, are the name of the artist Yang Yuxuan or Yang Ji, a native of Fujian province who was active during the mid-17th century. One of the most sought-after, revered carvers of his time, he is also credited with popularizing the trend of incorporating natural irregularities in the stone into the design. For a discussion of Yang and his work, see the Oriental Ceramic Society of Hong Kong exhibition, *Arts from the Scholar's Studio*, University of Hong Kong, 1986, no. 45. Although no definitive work by the artist is known, a number of fine carvings are thought to be attributed to Yang Yuxuan, who was revered for exquisite carvings of figures, birds and animals. Compare a soapstone luohan bearing a two-character Yuxuan mark, formerly in the Spencer Churchill Collection, *op. cit.*, 1986, no. 45; and also a *tianhuang* figure of a seated Buddha, sold at Sotheby's Hong Kong, 28 April 1998, lot 899.

十七/十八世紀 壽山石雕羅漢坐像



(signature)



(reverse)





1013

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1013

A WHITE JADE MELON-FORM SNUFF BOTTLE

1730-1800

The lobed, oval melon is finely carved around the sides with a leafy vine which begins beside the small opening in the top and with two butterflies. The finely polished stone is an even white color.

2½ in. (5.4 cm.) high, glass stopper

\$6,000-8,000

Fruit and vegetable-form snuff bottles were a staple at court, produced particularly in jade. The present example is carved with the vines and leaves gently enveloping the fruit, and perfectly conceived to fit comfortably in the hand.

The gourd symbolizes fertility, because of the many fruit that grow from a single vine, while the butterfly, seen on one of the narrow sides, is a symbol of longevity, based upon a pun on its pronunciation, which sounds the same as the character for the ages of seventy or eighty.

Another example of a melon-form jade bottle of the same design, was sold at Christie's New York, The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part I, 16 September 2015, lot 242.

1730年-1800年 白玉瓜瓞綿綿鼻煙壺



1014

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

1014

A WHITE JADE SNUFF BOTTLE

1740-1840

The snuff bottle is carved as a sack tied at the neck with a ribbon, with a monkey clambering to one side of the neck while clutching a slender leafy branch.

2½ in. (6 cm.) high, hardstone stopper

\$4,000-6,000

PROVENANCE

Dr. S. Marsh Tenney (1922-2000), acquired prior to 1949 and thence by descent to the present owner.

A related white-jade sack-form snuff bottle carved with two monkeys is in the J&J Collection and illustrated by Moss, Graham, Tsang in *The Art of the Chinese Snuff Bottle, The J&J Collection*, vol. I, New York, 1993, pp. 56-57, no. 16.

Dr. S. Marsh Tenney (1922-2000) was an accomplished physician, research scientist and educator who reorganized and revitalized Dartmouth Medical School. His fascination with China began in his youth, as his mother owned a collection of "treasures from the Orient" that his grandfather, Stephen Marsh, Iowa's state attorney, received when he defended pro bono Chinese immigrants, who at the time faced discrimination and harassment. At Dartmouth Dr. Tenney furthered his interest and was the only student in the Introductory Chinese class. When it came time to fulfill his military obligations, Dr. Tenney was posted to China and served as the chief medical officer for the Navy from 1947-1949. Joined in Shanghai by his young wife Carolyn, who worked as a nurse in a clinic, Dr. Tenney continued to study Chinese, as well as calligraphy.

A selection of paintings from this collection will be offered in our Fine Chinese Paintings sale on 20 March 2018, lots 62-65.

清十八/十九世紀 白玉包袱式鼻煙壺

PROPERTY FROM THE ANNA-MARIA AND STEPHEN KELLEN FOUNDATION, NEW YORK

1015

**A WHITE AND RUSSET JADE DOUBLE GOURD-FORM
SNUFF BOTTLE**

1730-1880

The flat sides have a pale russet skin, and the waisted narrow sides are carved with two bats carrying beribboned *wan* emblems. The base is carved with the four characters *Xiyao qingshang*, which can be read as 'for the pure appreciation of Xiyao.'

1 $\frac{7}{8}$ in. (4.7 cm.) high, jadeite stopper

\$8,000-10,000

The double gourd is a symbol of longevity, good fortune, and the hope for ample male progeny. This wish is further amplified by the presence of bats and *wan* emblems on the sides, both auspicious symbols. For other jade examples of white bottles with flat russet panels see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles: The Mary and George Bloch Collection*, Hong Kong, 1995, Vol. 1, pp. 26-33, nos. 6-9.

1730年-1880年 白玉帶皮鼻煙壺

款識：熙瑤清賞



(mark)



(another view)



VARIOUS PROPERTIES

1016

A WELL-CARVED BLACK AND WHITE JADE SNUFF BOTTLE

SUZHOU, 1750-1850

The bottle is carved in high relief on one side with Zhong Kui escorting his sister to her wedding. The demon queller holds a fan as he walks in front of his sister who is being pushed in a wheeled chair by a demon, while another demon carrying a stack of ribbon-tied books follows behind from the reverse of the bottle which is carved with an couplet, *zhong shan feng xing, zhu e mo zuo*, which may be translated as 'cultivate all good, create no evil'.

2½ in. (6.3 cm.) high, rose quartz stopper

\$12,000-18,000

The clever use of the white markings in the stone to enhance the figural scenes speaks to the mastery of this bottle's maker. The contrast of the seated bride in white against the black wheeled chair is particularly impressive. For other examples of well-carved Suzhou bottles carved from black and white jade, see Moss, Graham, Tsang, *A Treasury of Chinese Snuff Bottles, the Mary and George Bloch Collection*, Vol. 1, pp. 318-35, nos. 126-131.

1750年-1850年 蘇作黑灰玉鍾馗嫁妹圖鼻煙壺



(another view)



(two views)



(two views)

1017

A GILT-BRONZE FIGURE OF A KNEELING FOREIGNER

YUAN DYNASTY (1279-1368)

The figure is cast in a kneeling position with the left knee raised, and both hands positioned as if to grasp a pole or spear. The face is tilted upwards and the mouth is set in a grimace.

3 $\frac{3}{8}$ in. (8.5 cm.) high

\$10,000-15,000

元 銅鑲金胡人跪像

PROPERTY FROM A PRIVATE HUDSON VALLEY COLLECTION

1018

A BRONZE ELEPHANT-FORM CENSER AND COVER

MING DYNASTY (1368-1644)

The censer is heavily cast as a recumbent elephant with head turned to one side and trunk raised, its back fitted with a pierced cover surmounted by the figure of a foreigner lounging against a hollow, faceted *hu*.
10 in. (25.5 cm.) wide

\$8,000-12,000

PROVENANCE

Christie's New York, 1 December 1983, lot 762.

明 胡人騎象式蓋爐





VARIOUS PROPERTIES

1019

A SMALL FINELY CAST GILT-BRONZE MYTHICAL BEAST-FORM WEIGHT

MING DYNASTY (1368-1644)

The recumbent animal is shown with head turned to the side and has a ribbed chest, *ruyi*-shaped nose, curly brows, beard and mane, upswept tail and segments of hair that radiate from the backbone. The tops and undersides of the legs are also ribbed.

2 $\frac{7}{8}$ in. (7.3 cm.) long

\$6,000-8,000

明 銅鑲金瑞獸鎮

1020

A GILT-SPLASHED BRONZE CENSER

17TH CENTURY

The compressed, globular body is flanked by a pair of loop handles and is splashed all over with gold. The base is cast in relief with an apocryphal Xuande mark within a cartouche of two dragons chasing a flaming pearl.

7 $\frac{1}{8}$ in. (18.2 cm.) across handles, Japanese wood box

\$5,000-7,000

十七世紀 銅灑金蚰耳爐



1020



1020 (mark)

1021

AN ARCHAISTIC BRONZE VASE

MING DYNASTY (1368-1644)

The high-shouldered, tapering body is cast with a band of inverted petal lappets, and the tall neck is cast with *taotie* masks and key fret, between the loop handles that issue from animal masks, all below the upright rim decorated with whorl motifs.

11½ in. (28.2 cm.) high, Japanese wood box

\$3,000-5,000

明 銅饕餮紋獸首卣環耳瓶





1022

AN UNUSUAL BRONZE CENSER

17TH CENTURY

The censer is heavily cast with a band of mythical sea-creatures frolicking in waves, between two Buddhist-lion-form handles. The base is inscribed with an apocryphal Xuande seal mark reserved on a textured ground.

8¾ in. wide (22.2 cm.) across handles, bronze stand, Japanese wood box

\$8,000-10,000

十七世紀 銅獅耳爐



(mark)



(another view)

1023

AN ARCHAISTIC PARCEL-GILT GU-FORM VASE

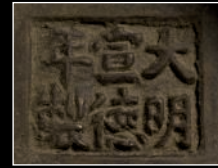
17TH-18TH CENTURY

Inspired by Shang dynasty prototypes, the vessel is cast on the neck with upright blades above a band of confronted birds, with *taotie* masks on the center section, and the flared foot with a band of cicadas on a diaper ground. The base is cast with an apocryphal Xuande mark.

10 in. high (25.4 cm.) high, fitted cloth box inscribed by Zoroku (I or II)

\$15,000-18,000

十七/十八世紀 銅灑金花觚



(mark)





1024

**A FINELY CAST PARCEL-GILT BRONZE
CENSER, COVER AND STAND**

17TH-18TH CENTURY

Of rounded rectangular shape, the censer is cast in high relief on the two broad sides with a pair of dragons contesting a flaming pearl, while other smaller dragons and mythical creatures frolic in the waves that form the background around the sides. With a pair of lion-head handles on the narrow ends, and a band of pendent petal lappets on the foot which are repeated on the stand above a shaped openwork apron. Further clouds are cast in openwork on the domed cover forming the background for dragons cast in high relief on two sides, and phoenixes at the ends, all below a further dragon chasing a flaming pearl amidst the openwork clouds above. An apocryphal Xuande mark is on the base.

10½ in. (26.7 cm.) high

\$30,000-50,000

十七/十八世紀 銅局部鑲金雲龍紋帶座蓋爐



1025

AN ARCHAISTIC GOLD AND SILVER-DECORATED BRONZE
ANIMAL-FORM VESSEL

18TH CENTURY

The stocky, tapir-like mythical beast is heavily cast standing foursquare with head facing forward, ears pricked and faceted tail curved upwards. The body is inlaid in silver and gold with geometric scrolls and the head is cast in relief with curved brows and flame-like motifs repeated on the front haunches. A raised collar encircles the neck and a strap spans the chest. The hollowed body is fitted with a small hinged cover cast with curved wings below a backwards-turned bird's head.

14 in. (35.5 cm.) long

\$20,000-30,000

This rare zoomorphic vessel illustrates the scholar's interest in antiquity and especially in ancient bronzes. Bronze vessels of this form with inlaid silver and gold decoration are known from the middle of the Warring States period (475-221 BC). An example from Jiangsu, and now in the collection of the Nanjing Museum, is illustrated in *Zhongguo meishu quanji - Gongyi meishu bian - 5 - Qingtongqi (xia)*, Beijing, 1986, p. 126, no. 144. This bronze vessel shares with the current example the small cover set into its back. The examples from the Bronze Age appear to have found favor with the Northern

Song Emperor Huizong, who was a very keen antiquarian and who instigated the publication of illustrated catalogues of the items in his collection. One of these - the *Xuanhe Bogu tulu* (Xuanhe Illustrated Catalogue of Antiques) - included an illustration of such an early bronze vessel. While the original edition would not have been readily available to later craftsmen, it was reprinted on a number of occasions, and the illustration of this zoomorphic vessel appears, for example, in the AD 1528 edition, known as the *Bogu tulu*. Even in the Song dynasty inlaid bronze copies appear to have been made of these zoomorphic vessels, and their popularity continued into the Yuan and Ming periods. A Yuan dynasty example with gold and silver inlay from the collection of the National Palace Museum, Taipei, is illustrated in *Through the Prism of the Past*, Taipei, 2003, p. 186, no. III-55. Another example, in the Royal Ontario Museum, dated Yuan-Ming dynasty, is illustrated in *Homage to Heaven, Homage to Earth*, Toronto, 1992, p. 102, no. 53; and another dated Song dynasty from the collection of E. B. Ellice-Clark, illustrated in the *Catalogue of a Collection of Objects of Chinese Art*, Burlington Fine Arts Club, London, 1915, pl. XXXV, was sold at Christie's Paris, 12 June 2012, lot 286. An example from the Water, Pine and Stone Retreat Collection dated to the Ming dynasty was sold at Sotheby's Hong Kong, 8 April 2013, lot 171.

A line drawing of a very similar vessel is illustrated in a woodblock print in *Xiqing gujian*, the 40-volume catalogue of Chinese Ritual Bronzes in the Collection of the Qianlong Emperor, compiled from 1749-1755. (Fig.1) The vessel in the *Xiqing gujian* is dated to the Zhou dynasty.

清十八世紀 銅錯金銀犧尊

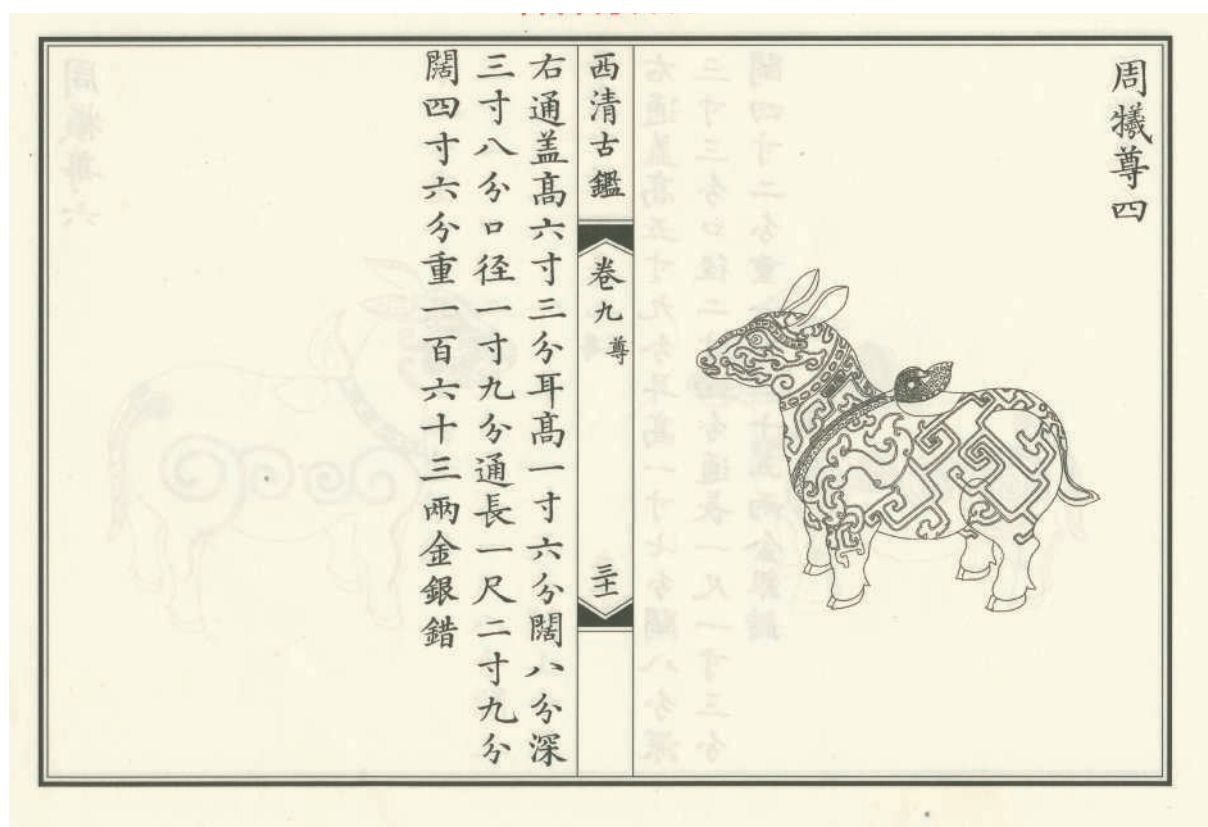


Fig. 1. Line drawing of a similarly decorated bronze vessel, zun, as illustrated in *Xiqing gujian*, 1755, vol. 9, p. 31.





VARIOUS PROPERTIES

1026

A BRONZE RECTANGULAR CENSER

17TH-18TH CENTURY

The heavily-cast, straight-sided censer is raised on four low angular supports and set with two angular loop handles. The base is cast with an apocryphal Xuande mark.

7 in. (17.8 cm.) across the handles, Japanese wood box

\$6,000-8,000

明末/清十八世紀 銅方斗爐



(mark)

1027

**AN UNUSUALLY LARGE SILVER-INLAID BRONZE
FIGURE OF GUANYIN**

QING DYNASTY (1644-1911)

The graceful, standing figure has a serene expression and holds an inverted amphora in the left hand. The goddess of Mercy wears a silver bead necklace and layered robes inlaid in silver wire with bats amidst clouds that drape elegantly around the body and flare at the hem, and the hair is drawn up into a topknot secured by a *ruyi* hair pin. A six-character mark, Xuande Shisou Wujin, is inlaid in silver wire on the back, and the base has an apocryphal cast Xuande mark encircled by two dragons.

35 in. (88.9 cm.) high

\$40,000-60,000

清 銅錯銀觀音立像



(mark on back)



(mark on base)





PROPERTY FROM A PRIVATE NORTHERN CALIFORNIA COLLECTION

1028

A RARE CLOISONNÉ ENAMEL NECKLACE CASE
17TH CENTURY

Of ring form, the case is decorated similarly on the top and bottom with three shaped cartouches containing a pair of blue dragons confronted on a yellow character medallion, *fu, lu, shou*, reserved on a diaper ground, and the hinge and lock plates are of cloud form.

7½ in. (18.1 cm.) diam.

\$5,000-7,000

Other *cloisonné* boxes of this date and unusual form have been published including one by Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1970, pl. 63B; one by Claudia Brown, *Chinese Cloisonné: The Clague Collection*, Phoenix Art Museum, 1980, pl. 31; and the third by Helmut Brinker and Albert Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, The Asia Society Galleries, New York, 1989, no. 166.

Another similar box, but with a lotus scroll ground between the cartouches, was sold at Christie's New York, 16-17 September 2010, lot 1031.

十七世紀 掐絲琺瑯龍紋「福祿壽」朝珠盒

VARIOUS PROPERTIES

1029

A PAIR OF CLOISONNÉ ENAMEL ARCHAISTIC VASES, FANGGU

17TH-18TH CENTURY

Each vase has gilt flanges at the corners and is decorated with archaistic motifs repeated on each side, the middle section including a *taotie* mask. The interior of the mouth is decorated with lotus scroll.

14¼ in. (36.2 cm.) high

(2)

\$10,000-15,000

A similar vase with prominent gilt flanges in the Pierre Uldry Collection, is illustrated by Brinker and Lutz, in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, no. 211.

十七/十八世紀 掐絲琺瑯饕餮紋方觚一對



1030

A RARE CLOISSONNÉ PEACOCK-FORM CENSER

QIANLONG PERIOD (1736-1795)

The censer is in the form of a peacock standing on clawed feet, with beak open, and its head, which is surrounded by a gilt feather crest, is turned back towards its long trailing tail of overlapping feathers.

16 $\frac{3}{4}$ in. (42 cm.) wide, Japanese wood box

\$40,000-60,000

Incense burners in the form of peacocks are very rare. They form part of a small group of *cloisonné* birds from the Qianlong period, mostly intended for use as incense burners, which are notable for their unusually naturalistic detailing and poses. See, for example, three *cloisonné* birds illustrated by B. Quette in *Cloisonné, Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, Paris and London, 2011, no. 105 (a magpie), no. 110 (a dove), and no. 111 (a rooster). Compare, also, a pair of nearly identical peacock-form censers from the Mandel Collection sold at Christie's Hong Kong, 30 May 2012, lot 3909.

Peacocks were considered auspicious birds, and it is known that such birds were kept by the Qianlong Emperor in the palace grounds. A large hanging scroll entitled *Qianlong guan kong que kai ping* ('Emperor Qianlong watching the Peacock in its pride'), dated to the cyclical *wuyin* year (1758), depicts a scene of the seated Emperor observing peacocks in the imperial gardens. See *The Complete Collection of the Treasures of the Palace Museum, Paintings of the Court Artists of the Qing Court*, Hong Kong, 1996, pp. 194-195. The inscription on the painting recorded by the Emperor indicates that peacocks were sent as tributary gifts from foreign dignitaries. The Emperor further noted on the painting that when at leisure he took pleasure in watching these curious birds sway their bodies around the palace grounds; that he admired their beautiful feathers; and that, after five years of nurture, the birds had learned to fan their tails.

清乾隆 掐絲琺瑯孔雀形香薰



(another view)





THE PROPERTY OF MARCHANT, EST. 1925

1031

A CLOISSONNÉ ENAMEL BRACKET-LOBED DISH

18TH CENTURY

The dish has shallow rounded sides and is finely enameled in the center with a *shou*-character medallion encircled by five bats (*wufu*) below the Eight Buddhist Emblems (*bajixiang*) in the cavetto and stylized lotus sprays on the flat, everted rim shaped as eight barbed petals. The exterior is decorated with a band of lotus scroll above the shallow foot ring that encloses the 'prunus and cracked ice' pattern on the flat base.

7 $\frac{7}{8}$ in. (20 cm.) diam.

\$6,000-8,000

清十八世紀 掐絲琺瑯八吉祥紋菱口盤



(another view)

THE PROPERTY OF AN IMPORTANT
AMERICAN COLLECTOR

1032

**A GOLD AND SILVER-DECORATED
BLUE ENAMEL-GROUND MOON
FLASK AND COVER**

QIANLONG SIX-CHARACTER GILDED CAST
SEAL MARK AND LATE IN THE PERIOD
(1736-1795)

Each side of the body is decorated in gold foil with a five-clawed dragon with silver horns and whiskers leaping amidst clouds above a wave-tossed mountain in pursuit of a green enamel flaming pearl, all on a *basse taille* enamel-ground with outer border of blue clouds, while the foot, narrow sides and neck, which is flanked by a pair of gilt-bronze dragon-form handles, are decorated with *shou* characters. The cover is decorated *en suite*, and the interior of the vase and cover are covered in turquoise enamel.

14 $\frac{7}{8}$ in. (38 cm.) high

\$20,000-30,000

PROVENANCE

Sotheby's Amsterdam, 13 November 2006, lot 159.

清乾隆 金屬胎藍地金箔龍紋抱月蓋瓶
鑄金六字篆書款



(mark)



VARIOUS PROPERTIES

1033

A YELLOW GLASS BOTTLE VASE

18TH CENTURY

The thick-walled vase has a tapering, high-shouldered body surmounted by a tall, cylindrical neck, and the opaque glass is of lemon-yellow color. The base has a Yongzheng four-character wheel-cut mark.

8 $\frac{7}{8}$ in. (22.5 cm.) high, Japanese wood box

\$20,000-30,000

A Qianlong-marked yellow glass vase of similar shape and color, from the Collection of Robert Hatfield Ellsworth, was sold at Christie's New York, 17-18 March 2016, lot 460. A Yongzheng-marked vase of similar color, but with a faceted body, was sold at Christie's Hong Kong, 27 November 2013, lot 3406.

清十八世紀 涅黃玻璃長頸瓶



(another view)





1034

**RUBBING FROM THE QIFOTA
(SEVEN BUDDHA PAGODA)**

QIANLONG PERIOD, DATED BY INSCRIPTION
TO THE *DINGYOU* (1777)

Depicting Shakyamuni Buddha at center flanked by attendants, with two disciples below flanked by Shakyamuni's parents, with explanatory inscriptions above in Tibetan, Mongolian, Manchu, and Chinese, all within emblem and dragon borders.

43½ x 26½ in. (109.5 x 67.3 cm.)

\$10,000-15,000

PROVENANCE

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

The present work is part of a set of rubbings commissioned by the Emperor Qianlong himself. In 1777, the Panchen Lama of Tibet presented the emperor with a set of seven paintings of the 'Seven Buddhas of the Past'. Although largely formulaic, the paintings were unusual in that each painting also included the parents of each Buddha in the lower right corners, seemingly contradicting the Buddhist principle of detachment from family in the fulfillment of enlightenment. Patricia Berger, in *Empire of Emptiness: Buddhist Art and Political Authority in Qing China*, United Kingdom, 2003, pp. 186-87, posits that this might have been an intentional act of compassion from the Panchen Lama to Qianlong, who had just lost his mother. The emperor was so taken by the paintings that he ordered the construction of the *Qifota* (Seven Buddha Pagoda), an eight-sided column with carved reproductions of the seven paintings. He also ordered that rubbings be made from the stone column and distributed to the Dalai Lama and to various palace collections. For another rubbing from the same group, but depicting Kanakamuni Buddha, in the collection of the Palace Museum in Beijing, see *ibid.*, p. 188, fig. 64.

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 von Staël-Holstein brought with him from Beijing to Harvard was compiled by Walter Eugene Clark to form the seminal 1937 *Two Lamaistic Pantheons*, one of the earliest Western references of Qing-dynasty Buddhist iconography.

清乾隆丁酉年(1777) 欽定釋迦牟尼佛唐卡烏金拓

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

1035

**A VERY RARE AND UNUSUALLY
LARGE CARVED RED LACQUER
BUDDHIST STUPA**

18TH-19TH CENTURY

The high-shouldered shrine, which is raised on a waisted lotus, is carved around the sides with leafy lotus scroll incorporating *shou* characters, and has a petal-shaped opening on one side, all below a band of monster masks suspending beaded chains and a band of *ruyi* and lotus-filled petal lappets. The whole is surmounted by a separate section of five graduated Buddhist umbrellas, each tier carved with a band of *shou* characters, which also encircle the sides of the separate, stepped pedestal base.

31½ in. (80 cm.) high

\$10,000-15,000

PROVENANCE

The collection of Ambassador Jacob Gould Schurman (1854-1942), and thence by descent within the family.

Dr. Schurman served as President of Cornell University (1892-1920), President of the First Philippine Commission (1899-1900), the United States Ambassador to Greece and the Balkans (1912-13 during which time he wrote the book "The Balkan Wars 1912-1913"), the United States Envoy to the Republic of China (1921-1925) and the United States Ambassador to Germany 1925-1929.

A very similar lacquer *stupa* is in the collection of The Jacques Marchais Museum of Tibetan Art, Staten Island, New York, and is illustrated by B. Lipton in *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York, 1996, p. 47, no. 7.

清十八/十九世紀 剔紅壽字纏枝蓮紋大佛塔



ANOTHER PROPERTY

1036

A RARE LARGE POLYCHROME FRESCO

MING DYNASTY (1368-1644)

The fresco is painted with a female warrior wearing long flowing robes standing in a fierce pose, with left arm raised and right hand holding a sword, standing beside two female attendants, all standing amidst clouds, with details picked out in raised gesso.

The fresco 57 x 39 in. (144.8 x 99 cm.), wood frame

\$40,000-60,000

PROVENANCE

Acquired in Japan prior to the 1940s.

The style of painting in this fresco recalls that of the mid-eighth century temple painting style. Largely ignored by the court and literati circles, this 'flowing water and scudding clouds' (*xingyun liushui*) manner, reminiscent of the Tang dynasty painter Wu Daozi, was ideal for painting religious figures. Unlike earlier modes stressing precise contours, the whirling spiritual energy of this brushwork gives the impression of *qi*, or inner life. This animated style has been popular with builders and decorators of Buddhist temples ever since.

明 彩繪人物壁畫



(another view)



PROPERTY FROM THE ESTATE OF GEORGE C.C. HO

1037

A CARVED LIMESTONE HEAD OF A BODHISATTVA

NORTHERN ZHOU-SUI DYNASTY, 6TH-7TH CENTURY

The face is carved with half-closed eyes and a slight smile, beneath an elaborate openwork headdress carved with looped and pendent beaded chains at the front, and tied at the back with ribbons with ends trailing at either side of the face, with some traces of red pigment.

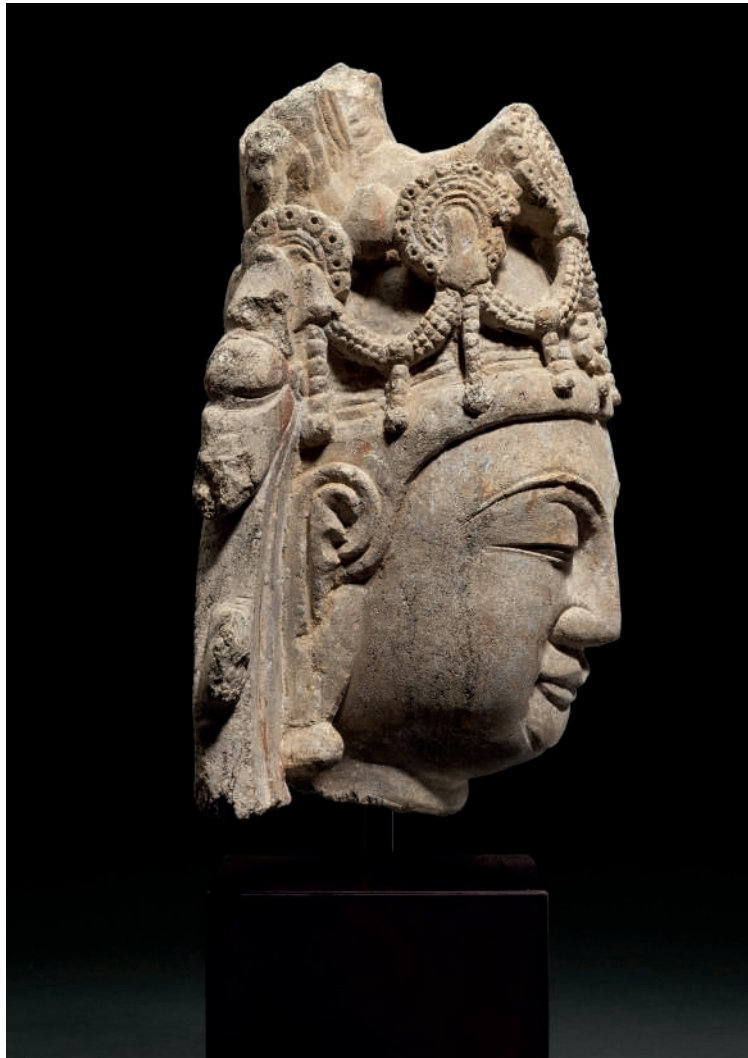
12 in. (30.5 cm.) high, metal stand

\$15,000-25,000

PROVENANCE

Christie's New York, 3 June 1988, lot 319.

北周/隋 石灰岩雕菩薩頭像



(another view)



THE PROPERTY OF A GENTLEMAN

1038

A PAINTED WHITE MARBLE FIGURE OF BUDDHA

TANG DYNASTY (AD 618-907)

The Buddha is shown seated in *padmasana* with right hand raised in *abhaya mudra*, wearing layered robes falling in graceful folds around the body, the face is carved with crisp features set in a gentle expression, and the hair and *usnisa* carved with curls, with traces of red, white, blue and green pigment.

18½ in. (47 cm.) high

\$80,000-120,000

PROVENANCE

In the United States by 1978.

Fine Chinese Art from the Arthur M. Sackler Collections, Christie's New York, 18 March 2009, lot 359.

Stylistically, the present figure closely relates to a larger (81.3 cm.) limestone Buddha from Shaanxi province, with an inscription dating to AD 639, illustrated by O. Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, vol. 2, Bangkok, 1998 ed., pl. 365. Both figures are clad in simple robes exposing the chest and are seated in *padmasana* on similarly draped pedestals with right hands in *abhaya mudra*. Both figures also share in common a broad face with crisply rendered features beneath the tight whorls of hair and pronounced *usnisha*.

Also compare a similar, though smaller (35 cm.), Tang dynasty marble figure of Buddha, posed in similar fashion on a draped pedestal base, illustrated in *Zui To no Bijutsu*, Osaka Municipal Museum of Art, 1976, p. 44, no. 3-42.

唐 彩繪石雕佛坐像



(another view)





VARIOUS PROPERTIES

1039

A BRONZE FIGURE OF A BODHISATTVA

MING DYNASTY (1368-1644)

The figure is shown seated in *dhyanasana* on a waisted double-lotus base with right hand held in *vitarkamudra*, the left holding a pearl, and is wearing beaded jewelry and a six-point crown that surrounds the tall topknot.

6¼ in. (16 cm.) high

\$6,000-8,000

明 銅菩薩坐像

1040

A GILT-BRONZE FIGURE OF BUDAI

MING DYNASTY (1368-1644)

The smiling, corpulent figure is seated in *rajatalilasana* on a double-lotus base holding a sack in his left hand and prayer beads in his right. He is dressed in flowing robes with the left shoulder exposed, and wears an openwork crown.

12 ¼in. (31 cm.) high

\$20,000-30,000

A nearly identical figure, but with very little gilding remaining, was sold at Christie's New York, 15-16 March 2015, lot 3201.

明 鑲金銅布袋和尚坐像







PROPERTY FROM A PRIVATE COLLECTION

1041

A RARE GILT-LACQUERED WOOD FIGURE OF BUDDHA ENTHRONED

17TH-18TH CENTURY

Shakyamuni sits in *dhyanasana* on a double-lotus base atop a rectangular throne centered with the flaming *triratna* motif and flanked by Buddhist lions. He holds his hands in *bhumisparshamudra*, the earth-touching gesture, and is clad in voluminous robes. The face is serene in expression, and the hair is in tight curls over the *ushnisha*. The figure is backed by an elaborate flaming aureole with images of lions, mounted figures, and *makaras*, all surmounted by a Garuda with serpents emanating from his mouth.

30¼ in. (76.8 cm.) high

\$150,000-200,000

PROVENANCE

Private collection, United States.

十七/十八世紀 金漆木雕釋迦牟尼佛坐像

Stylistically, the present work can be related to a corpus of Buddhist gilt-lacquer sculpture commissioned during the reigns of the Kangxi and Qianlong Emperors at the Buddhist site of Rehol, near Chengde in Hebei province. Early in his reign, Kangxi understood the necessity for strong relations with the various Mongol tribes from the expansive steppes to the north and west of the capitol. One way in which he developed close bonds with the Mongol chieftains was to invite them on hunting excursions on an almost yearly basis. Rehol started as temporary hunting site, and was chosen for its strategic location at Chengde, north of Beijing, and for its idyllic beauty. It also boasted a massive phallus-shaped rock, known as Qingchui, that was likened to Mount Sumeru, the Buddhist axis mundi. As the Mongols were fervent followers of Tibetan-style Buddhism, Kangxi ordered the construction of various Tibetan-style Buddhist temples ordered around the axis of Qingchui. Under the reign of his grandson, the Qianlong Emperor, the site was expanded massively, with the layout of the site mirroring the Buddhist cosmology of a mandala. Qianlong even ordered the construction of the Putuo Zongcheng, a replica of the Potala Palace in Lhasa, complete with a façade with simulated painted windows, and the Puning Temple, a copy of the ancient Samye Monastery in Tibet.

The central focus of worship for many of these temples were massive gilt-lacquered sculptures, including the 22-meter-high figure of Thousand-Armed Avalokiteshvara at the Puning Temple. Most similar to the present work are three massive figures of Buddha in the Zongyin Hall of the Pule Si, constructed in 1766 (illustrated by Du Jiang in *Buddhist Art from Rehol: Tibetan Buddhist images and ritual objects from the Qing dynasty Summer Palace at Chengde*, Taipei, 1999, p. 29). Characteristic of many of these lacquered sculptures was the deeply colored gilding, almost in imitation of patinated gilt-bronze, atop thick red or black lacquer. Although no records exist as to why lacquer was chosen for the majority of the sculptural ensemble, it is likely the use of the more plentiful and pliable material allowed for a more extensive building project. Certainly, the façade of the Putuo Zongcheng indicates that Qianlong's architects were willing to look for creative shortcuts.







(detail of base)

One of the defining features of the three massive gilt-lacquered Buddhas in the Zongyin Hall is the ornate flaming aureole behind each Buddha. The examples in the Zongyin Hall have large, separately carved figures of Garuda at the top of the aureole, very similar to an example sold at Christie's New York, 13 September 2011, lot 376. The affinity between the present work and the massive gilt-lacquer Buddhas at the Zongyin Hall is striking. While the present work appears to date even earlier than 1766, with stylistic qualities characteristic of the Kangxi period, the composition and style of the present sculpture must have partially inspired the larger Pule Si examples.

It is highly likely the three massive Buddhas at the Zongyindian at Pule Si represent the Three Buddhas of the Ages: Shakyamuni at center with Dipankara, the Buddha of the Past at his right and Maitreya, the Future

Buddha on his left. During the mid-18th century, Qianlong became obsessed with the concept of the Three Buddhas of the Ages, and among other things, ordered *kesi* tapestries depicting the theme as a gift to the Seventh Dalai Lama. According to Patricia Berger, elucidated in *Empire of Emptiness: Buddhist Art and Political Authority in Qing China*, United Kingdom, 2003, p. 43, the Three Buddhas of the Ages was a visual rebus that subtly illustrated Qianlong's political and religious magnificence. Although it cannot be authoritatively ascertained, the similarity of the present work to the three Buddhas at the Pule Si would make it possible that it represents Shakyamuni Buddha and was once accompanied by corresponding figures of Dipankara and Maitreya Buddhas. A gilt-lacquered wood figure of Avalokiteshvara enthroned, similar to the present figure, was sold at Sotheby's New York, 14 September 2011, lot 324.

VARIOUS PROPERTIES

1042

A RARE LICCHAVI-REVIVAL-STYLE GILT-BRONZE FIGURE OF MAITREYA
MONGOLIA, 17TH-18TH CENTURY

The *bodhisattva* is seated on a double-lotus base holding the stem of a flower in his right hand and a water vessel and *malla* beads in his left. He wears a *dhoti* secured at the waist with a belt and is adorned with various jewelry and an antelope skin over the left shoulder. The face is serene in expression, with the hair arranged in a chignon fronted by an image of a stupa.

8½ in. (21.6 cm.) high

\$40,000-60,000

PROVENANCE

Christie's New York, 23 March 2010, lot 261.

The present figure represents a revival of earlier Nepalese traditions, particularly that of the Licchavi period (approximately AD 400-750). Other examples from this group include a gilt-bronze figure of Maitreya Buddha, illustrated by D. Weldon and J. Casey Singer, *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, Hong Kong, 1999, p. 121, pl. 27, and a gilt-bronze figure of Avalokiteshvara in the collection of The Metropolitan Museum of Art. (Fig. 1) Such works are characterized by the sensitive treatment of the fingers and facial features. The Licchavi prototypes for these works, such as the large gilt-bronze figure of a seated Maitreya from the collection of Robert Hatfield Ellsworth and sold at Christie's New York, 17 March 2015, lot 27, were prized throughout Tibet and Mongolia, and must have inspired the artisans of the 17th and 18th century in the creation of these new images.

蒙古 十七/十八世紀 銅鑲金離車毗式彌勒佛坐像



Fig. 1 Seated Avalokiteshvara, Tibet or Mongolia, 17th century, gilt-copper alloy, 8½ in. (21.6 cm.) high. The Metropolitan Museum of Art, New York.
© The Metropolitan Museum of Art



1043

A GILT-BRONZE FIGURE OF MANJUSHRI

18TH CENTURY

The *bodhisattva* sits in *dhyanasana* on a double-lotus base, holding aloft a flaming sword in his raised right hand and a lotus stem in his left. He is clad in a voluminous *dhoti* and adorned with sashes and jewelry. The face is serene in expression and surmounted by a foliate tiara in front of the braided chignon.

13½ in. (34.3 cm.) high

\$40,000-60,000

This impressive and dynamic gilt-bronze figure of Manjushri is rare for the virtuosity of the casting technique and the expressive vitality of the figure itself. Displaying a fine attention to detail in the treatment of the robes and jewelry, the figure is also depicted with supple proportions that characterize the finest 18th century Chinese figures. Compare the modeling of the figure in particular with the famous gilt-bronze figure of a *bodhisattva* in the collection of the Newark Museum (50.146), illustrated by V. Reynolds in *From the Sacred Realm: Treasures of Tibetan Art from the Newark Museum*, New York, 1999, p. 226, cat. no. 130.

清十八世紀 鑲金銅文殊菩薩坐像



(another view)





1044

1044

A GILT-BRONZE FIGURE OF A SEATED LAMA

18TH CENTURY

The figure is shown seated on a rectangular base cast as two cushions draped with a cloth and a mat, with his right hand in *vitarkamudra* and the left resting in his lap. The base plate is inscribed with a double *vajra* symbol.

6 in. (15.2 cm.) high

\$10,000-15,000

清十八世紀 銅鑲金喇嘛坐像



1045

1045

A GILT-BRONZE FIGURE OF AMITAYUS

18TH CENTURY

The *bodhisattva* sits in *dhyanasana* on a double-lotus base with a bejeweled vase held in his hands above his lap. He is clad in a *dhoti* and adorned with jewelry and sashes, and the serene face is surmounted by a tall chignon fronted by a tiara. The base is sealed with crossed *vajras*.

6 1/2 in. (15.6 cm.) high

\$10,000-15,000

清十八世紀 銅鑲金阿彌陀佛坐像

1046

A GILT-BRONZE STANDING FIGURE OF A *BODHISATTVA*

18TH CENTURY

The figure is shown standing on a circular lotus base with hands holding the coiled ends of the lotus stems that rise to the shoulders, and is wearing beaded jewelry inlaid with 'jewels' in the necklace and on top of the feet. The elongated face has a pointed chin and benign expression, and the hair is drawn up into a tall topknot behind the ribbon-hung, five-pointed crown. The copper base plate is inscribed with a double *vajra* symbol.

11 $\frac{7}{8}$ in. (30.2 cm.) high

\$8,000-12,000

清十八世紀 銅鑲金菩薩立像





-1047

**A REPOUSSÉ GILT-COPPER FIGURE
OF A SEATED *BODHISATTVA***

18TH-19TH CENTURY

The figure is shown seated in *dhyānasana* on a lotus base, with right hand in *bhūmisparhamudrā* and the left resting in the lap, and wears a bead necklace with conch-shell pendant over a cloud color with diaper border and priest's robes, and a separate ribbon-hung five-point crown set atop the hair which is dressed in blue-painted tight curls that continue onto the *ushnisha* below a gilded pearl.

16½ in. (42 cm.) high

\$10,000-15,000

清十八/十九世紀 銅鑲金鍍菩薩坐像



1048

A GILT-LACQUERED BRONZE FIGURE OF BUDDHA

18TH CENTURY

The figure sits in *dhyanasana* on a double-lotus base with his hands held before his chest in *dharmachakramudra*, and his face has a benevolent expression, with bow-shaped mouth and heavy-lidded eyes.

13 $\frac{7}{8}$ in. (35.2 cm.) high

\$6,000-8,000

清十八世紀 銅漆金佛坐像

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- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES
1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT
1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE
1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

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

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be 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

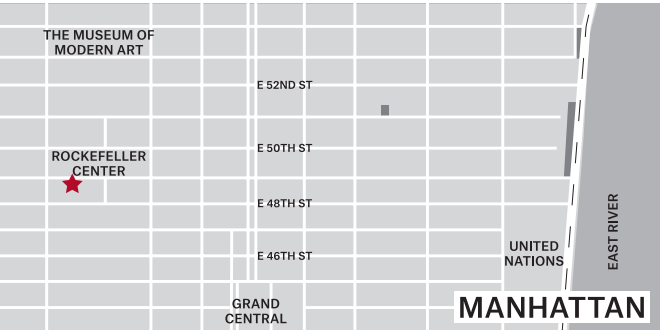
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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

INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2018

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

29 MARCH

First Open
HONG KONG

15 MAY

Fine Chinese Ceramics and Works of Art
LONDON, KING STREET

26 MAY

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

27 MAY

Asia Contemporary Art
(Day sale)
HONG KONG

27 MAY

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

28 MAY

Chinese Contemporary Ink
HONG KONG

28 MAY

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

29 MAY

Fine Chinese Modern Paintings
HONG KONG

30 MAY

The Imperial Sale
Important Chinese Ceramics and Works of Art
HONG KONG

13 JUNE

Art d' Asie
PARIS

11 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13&14 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

21 SEPTEMBER

First Open
SHANGHAI

21 SEPTEMBER

20th Century and Contemporary Art
SHANGHAI

6 NOVEMBER

Fine Chinese Ceramics and Works of Art
LONDON, KING STREET

24 NOVEMBER

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

25 NOVEMBER

Asia Contemporary Art
(Day sale)
HONG KONG

25 NOVEMBER

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

26 NOVEMBER

Chinese Contemporary Ink
HONG KONG

26 NOVEMBER

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

27 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

28 NOVEMBER

Important Chinese Ceramics and Works of Art
HONG KONG

12 DECEMBER

Art d' Asie
PARIS

INTERNATIONAL CHINESE CERAMICS & WORKS OF ART DEPARTMENT



Athena Zonars
宋天娜
Deputy Chairman
Americas



Géraldine Lenain
羅拉
International Director
Chairman's Office
Paris



Pola Antebi
安蓓蕾
International Director
Hong Kong



Michael Bass
孟博瀚
International Director
New York



**Leila de Vos
van Steenwijk**
吳夜蕾
European Head
London, King Street



Rosemary Scott
蘇玫瑰
Senior International
Academic Consultant
Asian Art
London, King Street

ASIA



Chi Fan Tsang
曾志芬
Head of Department
Hong Kong



Ruben Lien
連懷恩
Senior Specialist
Hong Kong



Liang-Lin Chen
陳良玲
Specialist
Head of Sale
Hong Kong



Sherese Tong
唐晞殷
Associate Specialist
Hong Kong



Joan Ho
何懿行
Associate Specialist
Hong Kong



Timothy Lai
黎添銘
Junior Specialist
Hong Kong



Dai Dai
戴岱
Senior Specialist
Beijing



Felix Pei
裴朝輝
Specialist
Beijing



Harriet Yu
俞敏婕
Associate Specialist
Shanghai

THE AMERICAS



Margaret Gristina
葛曼琪
Senior Specialist
Head of Sale
New York



Michelle Cheng
鄭玉京
Specialist
New York



Olivia Hamilton
高麗娜
Specialist
New York



Andrew Lick
李安哲
Specialist
San Francisco



Jessica Chang
張為君
Associate Specialist
New York



Vicki Paloympis
潘薇琦
Associate Specialist
New York



Ling'ao Tong
童凌鵬
Junior Specialist
New York



Rufus Chen
陳嘉安
Junior Specialist
New York

EUROPE



Marco Almeida
安偉達
International Senior
Specialist
London, King Street



Kate Hunt
何玉清
Co-Head of Sale
London, King Street



Ioy Chan
陳以昕
Co-Head of Sale
London, King Street



Katie Lundie
龍愷曦
Associate Specialist
London, King Street



Cecilia Zi
紫潮
Junior Specialist
London, King Street



Caroline Allen
安嘉麗
Consultant
Export Art
London, King Street



Tiphaine Nicoul
倪蒂芬
Head of Sale
Paris



Camille de Foresta
方琴搖
Specialist
Paris



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Property from a Private Collection
An Exceptional Fancy Vivid Blue Diamond and Diamond Twin-Stone Ring
\$2,500,000-3,500,000

NEW YORK MAGNIFICENT JEWELS

New York, 17 April 2018

VIEWING

13-16 April 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Daphne Lingon
dlingon@christies.com
+1 212 636 2300

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

FINE CHINESE CERAMICS AND WORKS OF ART

THURSDAY 22 MARCH 2018
AT 2.00 PM

FRIDAY 23 MARCH 2018
AT 10.00 AM AND AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: GUYA
SALE NUMBER: 15449

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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15449

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I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

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Property From The Estate of Dr. George S. Heyer, Jr. (1930-2015)
 A GILT BRONZE FIGURE OF VAJRABHAIRAVA AND VAJRAVETALI
 TIBET, 16TH CENTURY
 9 7/8 in. (24 cm.) high
 \$150,000-250,000

**INDIAN, HIMALAYAN AND SOUTHEAST
 ASIAN WORKS OF ART**

New York, 21 March 2018

VIEWING

16-20 March 2018
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT

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