









THE IRVING COLLECTION

髹金飾玉 – 歐雲伉儷珍藏

PART I

Wednesday 20 March 2019
at 7:00 pm
(Lots 801–826)

AUCTIONEER

Rahul Kadhakia (#1005929)

ONLINE SALE

19–26 March 2019
(Lots 1–68)

20 Rockefeller Plaza
New York, NY 10020

VIEWING: ALL SALES

Thursday	14 March	10 am – 5 pm
Friday	15 March	10 am – 5 pm
Saturday	16 March	10 am – 5 pm
Sunday	17 March	1 pm – 5 pm
Monday	18 March	10 am – 5 pm
Tuesday	19 March	10 am – 5 pm
Wednesday	20 March	10 am – 2 pm

ADDITIONAL ONLINE SALE VIEWING

Thursday	21 March	10 am – 5 pm
Friday	22 March	10 am – 5 pm
Monday	25 March	10 am – 5 pm
Tuesday	26 March	10 am – 5 pm

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

PART II

Morning Session
Thursday 21 March 2019
at 10:00 am
(Lots 1101–1237)

Afternoon Session
at 2:00 pm
(Lots 1301–1422)

AUCTIONEERS

Gemma Sudlow (#2016494)
Tash Perrin (#1039052)
David Kleiweg de Zwaan (#1365999)

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, these sale should be referred to as **FLORENCE-17836** and **HERBERT-17837**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.
[50]

CHRISTIE'S





CONTENTS

15	Auction Information
19	Specialists and Services for this Auction
20	Foreword
24	Florence and Herbert Irving: A Tribute
42	Timeline
44	Property for Sale
190	Also at Auction
196	Conditions of Sale • Buying at Christie's
199	Symbols used in this Catalogue Important Notices and Explanation of Cataloguing Practice
200	Storage and Collection
201	Worldwide Salerooms and American Offices
203	Absentee Bids Form

ILLUSTRATIONS

Frontispiece One:
Lot 809

Frontispiece Two:
Lot 806

Frontispiece Three:
Lot 815

Frontispiece Four:
Lot 818

Opposite Title Page:
Lot 813

opposite:
Lot 811





SPECIALISTS FOR THIS AUCTION

CHINESE WORKS OF ART

Tel: +1 212 636 2180

Michael Bass
Rufus Chen
Michelle Cheng
Margaret Gristina
Olivia Hamilton
Katie Lundie
Ling'ao Tong
Athena Zonars

CHINESE PAINTINGS

Tel: +1 212 641 5760

Elizabeth Hammer
Amy Riggs
Jennie Tang

JAPANESE AND KOREAN ART

Tel: +1 212 636 2160

Takaaki Murakami
Anastasia Von Seibold

INDIAN AND SOUTHEAST ASIAN ART

Tel: +1 212 636 2190

Tristan Bruck
Deepanjana Klein
Jacqueline Dennis Subhash
Laura Weinstein

MODERN JAPANESE LACQUER AND JEWELRY

Tel: +1 212 974 4505

Victoria Tudor

ENGLISH FURNITURE AND WORKS OF ART

Tel: +1 212 636 2464

Anne Igelbrink (Consultant)
Sophie Sevenoaks
Emily Shwajlyk
Gemma Sudlow

CHINESE EXPORT

Tel: +1 212 636 2211

Becky MacGuire

RUGS AND CARPETS

Tel: +1 212 636 2229

Elisabeth Parker (Consultant)

20TH CENTURY DESIGN

Tel: +1 212 636 2242

Beth Vilinsky

FINE ART

Tel: +1 212 707 5934

Emily Gladstone

SALE COORDINATORS

Part I and Part II Morning
Kristina Yang
Tel: +1 212 636 2670

Part II Afternoon
Michelle Rusinek
Tel: +1 212 636 2229

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

www.christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

INSURANCE

Tel: +1 212 484 4879
Fax: +1 212 636 4957

POST SALE SERVICES

Victoria Anderson
Lynn Zhao
Post-Sale Coordinators
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

opposite:
Lot 823



FOREWORD

FLORENCE AND HERBERT IRVING AND THEIR COLLECTION

It was common practice for art collectors in earlier generations to share the delectation of their acquisitions, first with a circle of like-minded friends, and eventually with the public by giving their collections to museums. The greater the collection, the more likely this was to happen. The greater the museum, the more likely it is to receive great collections. For the Metropolitan Museum, housing the collective collections of several generations of New York collectors, the Irvings were the latest contributors in this tradition.

In the Irving gallery for Chinese decorative arts in the Metropolitan Museum are a pair of figures of acolytes in green jade in a large wall case showing a selection from the Bishop Collection of Chinese jades. This mirror-image pair was carved from the same block of jade and had to have been produced in the same workshop in the late eighteenth century when the supply of jade from Khotan in distant Xinjiang was plentiful. Only one of the pair was from the Bishop collection. The other is an Irving gift. They purchased it in London after they saw the Bishop piece in the Metropolitan Museum. The pair of jade figures were reunited in 1997 in the location where they are now exhibited, after having been separated for about a century – the Bishop Collection was donated in 1902.

The jade figure mentioned above carries the story of the Irvings as collectors, engaged museum goers and patrons. They learned from museum visits, collected according to their own taste, and also to complement the existing collections in the museum. Besides providing major support, they became lifelong friends of the director and quite a few of the curatorial and administrative staff of the Metropolitan Museum.

The Irvings had an interest in Asian art generally, as is evident in the galleries bearing their names in the Asian Art Department of the Met. Their special interest was in lacquer. When they learned of the lack of lacquer objects in the Met's Asian art collection, they embarked on a campaign, lasting for several years, to collect lacquer pieces from every period and every region in East Asia and gave the collection to the museum. Their giving took on yet another scale when they bequeathed the major part of their entire collection to the Metropolitan Museum. Again, the same principle applies, that their gift would enhance the existing collections in the museum. The rest they wished to recirculate, so that a new generation will derive the same pleasure and enrichment as they themselves did from their own collection, and perhaps follow their example to become benefactors in the next stage of the development of the art museum.

James C. Y. Watt

序言

歐雲伉儷及其收藏

前輩收藏家往往樂於與同好觀摩所藏文物，其後則捐贈博物館、以供大眾欣賞。一般來說，收藏愈具規模，這一現象就愈普遍；博物館愈具規模，獲贈重要收藏的機率愈高。大都會博物館匯聚了紐約歷代藏家的心血，而歐雲伉儷正是近來躋身這一行列的代表人物。

大都會博物館內，以歐雲伉儷命名的中國工藝館中、有一大型展櫃，陳列二十世紀初畢曉璞（Heber R. Bishop）捐贈博物館大量中國玉器藏品中的精選。當中有青玉童子像一對。這對小像互為鏡像，二者用同一塊玉璞琢成，且出自十八世紀末同一個作坊，而當其時的新疆和闐玉仍供應充足。其實二像之中，僅有一者為畢氏珍藏，另一尊則為歐雲伉儷饋贈。他倆早年曾於大都會博物館看過畢氏小像，後來才在倫敦買下其配對之作。畢氏於1902年將童子像贈予大都會博物館。算起來，這對玉雕各散東西近一個世紀後，始於1997年在博物館再度重敘。

歐雲伉儷身為藏家，亦為博物館常客，且樂為博物館贊助人，而上述玉雕正是這三重身份的縮影。他們從事收藏，一方面是按自己愛好，另一方面為博物館原有收藏拾闕補遺。在大力支持博物館發展的同時，他們與大都會博物館的館長以及數名研究員和行政人員結下了深厚的友誼。

他們對各類亞洲藝術的興趣由來已久，這在以他們命名的大都會博物館亞洲藝術展廳中可見一斑，其中又尤以漆器為然。當二人獲悉大都會博物館亞洲藝術部的漆器珍藏有待充實後，即着手蒐集各個時期及地區的亞洲漆器，前後歷時經年，最終更將成果贈予本館。二人其後再接再厲，決定將大部份珍藏遺贈大都會博物館。一如既往，他們恪信捐贈之物須對原有館藏有所補充。並將餘下藏品從返市場，使後繼之人能跟他們一樣，得享鑑藏之樂，或會仿效他們，支持博物館未來的發展。

屈志仁

Mr. and Mrs. Irving handling lacquer pieces in the National Palace Museum, Taipei in 1990.
1990年歐雲伉儷在國立故宮博物院觀賞漆器。





FLORENCE AND HERBERT IRVING

A TRIBUTE

Each morning at five o'clock, the entrepreneur and philanthropist Herbert Irving awoke to greet his art. Together with his wife, Florence, Mr. Irving had transformed his family's New York residence into a jewel box of masterworks from across the canon of Asian art. "He communes with the pieces," Mrs. Irving laughed of her husband's morning ritual. "You know how plant people talk to their plants?" Mr. Irving, for his part, was unfazed by the comparison. "We don't have a house," he mused, "we have a warehouse. If I have it, I want to see it."

For Florence and Herbert Irving, the opportunity to live in dialogue with their extraordinary collection of Asian sculpture, ceramics, painting, and decorative art was an incomparable experience—an opportunity forged through unstinting personal scholarship and friendship with the world's foremost scholars. "We don't only collect artifacts," Mr. Irving said. "We collect people." Across more than a half century, the Irvings assembled one of the world's foremost private collections of Asian art, a grouping recognized for its remarkable quality and beauty. Yet as Mr. Irving so astutely observed, it was the couple's dedication to people—from the experts who helped shape their collection to the countless New Yorkers who benefitted from their largesse—that defines the generous vision that is the Irving legacy.

A NEW YORK STORY

Herbert Irving and Florence Rapoport were born in Brooklyn in 1917 and 1920, respectively. Their lives would be greatly shaped by the modest circumstances in which they were both raised: neither would forget the importance of sharing their later success with the less fortunate. Herbert Irving's mother died when he was just thirteen years old, leaving him to be raised by

his aunts in the Bronx. Florence Irving described her own father as "a gambler and an entrepreneur." "I went to school one day in a chauffeured car," she recalled of her family's tenuous circumstances, "and the next day didn't have enough money to take the trolley." As the couple's son, Ron Irving, would observe, "The world my parents grew into is not the world they grew up in." What the two young New Yorkers shared was a keen interest in art, culture, and history, with the galleries of the Brooklyn Museum serving as a kind of second home in which they could marvel at the wonders of the ancient and modern worlds.

Inspired by President Franklin D. Roosevelt's Depression-era 'fireside chats,' the precocious Herbert Irving was studying Economics at the University of Pennsylvania's Wharton School by the age of sixteen. He paid for his education by working jobs throughout the year, including as a summertime waiter at a Catskills resort. A fellow server introduced Mr. Irving to his sister, Florence Rapoport, a student at New York University who would become Mr. Irving's beloved wife and partner in art, family, and philanthropy for over seventy-five years. After obtaining his Master's degree from Wharton, Mr. Irving set out to become a teacher. Like many young men of the era, his plans were put on hold by the onset of the Second World War. The Irvings were married just one week after the events at Pearl Harbor; Mr. Irving soon enlisted in the United States Army, and in 1943 joined the conflict in Europe. He landed at Normandy just after D-Day, and advanced with his regiment through France, Belgium, and Germany. It was during the war that Mr. Irving made his first 'acquisition' of art: glassware from the Val Saint Lambert factory in Belgium, sold so it could be saved from future enemy attack.

“The Irving Collection is the culmination of three decades of collaboration between themselves and the dealers and curators who became their friends.”

ANITA CHRISTY FOR *ORIENTATIONS MAGAZINE*

Mr. Irving rose to the rank of sergeant; at the end of the war, he returned to America and his wife, who had lovingly sent letters and care packages—complete with Mr. Irving’s favorite Mounds candies—throughout the conflict. The couple learned to rely on one another in times both prosperous and lean: in the earliest days of their marriage, the Irvings earned just enough money to cover their rent, and Mrs. Irving’s mother often provided meals to the young couple. It was a stark contrast to the couple’s eventual achievements. “I don’t want to sound generous and all that jazz,” Mr. Irving later joked when describing their philanthropy, “but I guess we were very poor once and we wanted to help.” After a period in Manhattan, the couple settled on Long Island, where they would raise their three children. From the outset, they were active members of the community of Westbury, where Mr. Irving served as a leader of the synagogue and coached little league; Mrs. Irving, for her part, obtained a masters degree in education, taught high school business courses, and sat on the Westbury board of education and arts council. When the Irvings moved their family to the town of Old Westbury, Mrs. Irving became an inaugural member of the Jericho Public Library Board, where she served for a quarter century and oversaw the building of a new library.

In the thriving post-war economy, Mr. Irving saw the opportunity to set his family on a firm financial path. “We decided I should go into industry,” he recalled, “... at a later date, if I became sufficiently affluent, I’d go back to teaching. That never happened.” What emerged from Mr. Irving’s ambitious vision was Global Frozen Foods, a New York-based firm that catered to the nation’s growing demand for frozen produce and foodstuffs.

Together with his brother-in-law, Mr. Irving rented a warehouse in Manhattan’s Meatpacking District and distributed frozen foods throughout the New York area. By the late 1950s, Mr. Irving was the sole owner of the company; under his leadership, Global Frozen Foods swiftly grew into the region’s largest frozen food distributor. “My father was a builder at any level,” Ron Irving noted. “Even though his dreams originally were modest, he took control of things.” In later years, Herbert Irving would credit his success to “working hard and... a little bit of luck,” yet few could deny the entrepreneurial vision and confidence that underpinned his achievements.

In the late 1960s, Mr. Irving joined forces with fellow food service businessmen John F. Baugh and Harry Rosenthal to form the Sysco Corporation. It was, in many ways, the joining of not only a trio of entrepreneurs, but also their families—a close-knit circle whose shared values would become integral to Sysco’s success. Throughout the latter decades of the twentieth century, the company evolved into the world’s largest distributor of food products, a commercial feat due in no small part to Mr. Irving’s prodigious leadership. He served as vice chairman of Sysco well into his seventies, overseeing its impressive expansion across the United States. For all their success, both Florence and Herbert Irving remained characteristically modest about the triumph that was Sysco, and forever reminded themselves of the humble roots from which they came. “In between is a lifetime,” Mrs. Irving explained to the *Wall Street Journal* in 2012. “These things happen little by little.”





"In every collector there is a wish to own and a wish to share that are not necessarily incompatible. We wanted to share our collection with the greatest number of people, and for that, there's no place like the Met."

FLORENCE IRVING

A DIALOGUE WITH ASIAN ART

The success of the Sysco Corporation allowed the Irvings to adopt a spirited ethos of living, one founded upon the principles of helping others and embracing fine art. For the Irvings, it was not enough to live surrounded by beauty; they felt obligated to share it with the world. Asian art, in particular, would become synonymous with the Irving name, as the couple came to amass one of the United States' foremost private collections of Chinese, Japanese, Korean, and Southeast Asian works. From childhood days at the Brooklyn Museum to seeing their own names inscribed on the Asian art wing of the Metropolitan Museum of Art, the Irvings' passion for art was a truly lifelong commitment.

The Irvings made their initial foray into collecting in the 1940s and 1950s. The glassware Herbert Irving acquired during the Second World War was joined by additional glass pieces and "reasonably priced" works by living artists. An eighteenth-century Chinese table, purchased in the early 1960s from the notable dealer Robert Ellsworth, was a harbinger of greater things. Yet the Irvings were initially, they later admitted, complete novices in Asian art and its history. Indeed, it was not until the autumn of 1967 that they discovered the possibilities of Asian art, when Mrs. Irving suggested a trip to Japan, and a friend encouraged the couple to visit the esteemed Alice Boney in Tokyo. "We ate lunch," Mr. Irving said of the visit, "and fell in love." The couple were immediately drawn to Boney's gift for illuminating the beauty of Asian art, and spent the majority of their trip with the dealer. "She was like a mother," Mr. Irving said. "She really introduced us to Oriental art."

It was Boney who sold the Irvings their first substantive work of Asian art: a Chinese jade head rest, timelessly elegant in its form, that appealed to Mr. Irving "simply because," he said, "I liked the feel of the stone." Works of fine sculptural quality would come to feature prominently in the Irvings' collection, underscoring their affinity for works that could be handled and appreciated each day. "I love sculpture," Mr. Irving explained. "That's why the first Oriental art we bought was jade, because it was sculpture. Alice Boney understood that and fostered that." Boney's reputation as one of the world's foremost Asian art dealers was based on her uncanny ability to connect clients with works they truly loved. In this way, she developed a close personal relationship with the Irvings while helping them build their collection. After Boney relocated her gallery from Tokyo to Manhattan, the couple were able to see the dealer almost every week. "We would battle like crazy, but never seriously," Mr. Irving laughed, "because we loved one another and everything she said came true."

From their first acquisition in Tokyo, the Irvings wholeheartedly embraced Asian art. Mrs. Irving began to study the history of Chinese art, ceramics, and furniture at Columbia University, and attended lectures at the Metropolitan Museum of Art. Through annual visits to Asia and in conversation with Boney, Ellsworth, and other dealers around the world, the Irvings honed their unique connoisseurial vision—one greatly aided by Mrs. Irving's astute eye and enthusiastic scholarship. "They are always learning," curator Amy Poster said of the couple in 1991. "Florence never forgets the objects she's seen.... The ability to act on what she has learned







“We have enjoyed the activity of collecting as much as we have savored living with these works of art. Now the pleasure is ours of sharing our collection with the public.”

FLORENCE AND HERBERT IRVING

has benefitted their collection enormously.” In the years that followed their first purchase, the couple amassed a sizable grouping of sculpture, decorative art, ceramics, and painting from China, Japan, Korea, India, and Southeast Asia. Poster described the “curatorial way” in which the Irvings collected, taking into account factors such as condition, size, restoration, and visual impact with the skill of seasoned experts. Former Metropolitan Museum of Art curator Martin Lerner remembered that first seeing the Irvings’ assemblage, in the 1980s: “I knew I was in the home of serious and knowledgeable collectors. I was surprised by what they had been doing, by how much they had acquired, and by how good it was.”

Behind the Irvings’ commendable acquisition strategy was a network of dealers and experts that came to feel like family. Throughout their journey in collecting, the Irvings were keen not only to acquire masterworks of Asian art, but also to build enduring relationships. “They are friends,” the *New York Times* noted in a profile of the Irvings and their circle, “whom the couple has collected as passionately as they’ve collected art.” This earnest, heartfelt approach solidified the Irvings’ reputation as cherished figures in Asian art. Among their close circle of dealer friends were Boney and Ellsworth, Roger Keverne in London, and Klaus F. Naumann in Tokyo. “The Irving Collection,” Anita Christy wrote in *Orientalism* magazine, “is the culmination of three decades of collaboration between themselves and the dealers and curators who became their friends.” Mr. Irving put it even more simply: “If you have a serious collector-dealer relationship it becomes part of your friendship. We never had a dealer who didn’t become a friend.”

The Irvings’ personal ties to dealers, curators, and fellow collectors grew in tandem with their collection. Each work, whether of masterpiece quality or more modest value, was viewed as an opportunity to develop connoisseurship. Early on, Boney suggested that the couple ask themselves a simple question when considering each potential acquisition: “Does it talk to me?” At the heart of Boney’s query was a belief in a kind of ineffable, captivating quality that would run throughout the Irving Collection. “You look at something with your eyes,” Mr. Irving explained, “and it’s a feeling that works its way into your brain.” The Irvings’ residences in Manhattan and Long Island became repositories for an assemblage of Asian art that was at once historically important and profoundly personal—a true dialogue between collector and collection. In Old Westbury, Mrs. Irving even created an Asian-style garden, ensuring that her collecting vision encompassed both indoors and out. Situated amongst masterful Chinese scholars’ objects, Korean lacquerware, Japanese paintings, and Indian sculpture was the Irvings’ carved jade head rest—their very first purchase from Boney that always retained pride of place. It was a reminder of how far they had come, and of the many friends they had made along the way.

TO OWN AND TO SHARE

Florence and Herbert Irving held an unwavering faith in the civic power of art. As their private collection matured, so did their conviction that it should be enjoyed by the public. “In every collector there is a wish to own and a wish to share,” the Irvings noted in 1991, “that are not necessarily incompatible.” In the galleries of the Metropolitan Museum of Art, the couple saw an opportunity to change lives; through their generosity,

“The Irvings have been inspirational donors in building the Museum’s collections and galleries of Asian Art since 1987. We are profoundly grateful to the Irvings for their tremendous generosity and vision.”

DANIEL WEISS, PRESIDENT AND CEO, METROPOLITAN MUSEUM OF ART, NEW YORK

they became two of the most significant patrons in the history of the institution. “We wanted to share our collection with the greatest number of people,” Mrs. Irving said, “and for that, there’s no place like the Met.”

The Irvings’ connection to the Metropolitan Museum of Art began in the late 1980s, when they began to foster relationships with director Philippe de Montebello and Asian art curators Wen Fong and James C.Y. Watt. The trio, justifiably astonished by the couple’s extraordinary private collection, were equally impressed by their aspirations to exhibit it publicly. Mrs. Irving agreed to join the museum’s Visiting Committee on Asian Art, and in 1990 was elected a Met trustee. The following year, the museum staged *East Asian Lacquer: The Florence and Herbert Irving Collection*, an “intense, quietly stunning show,” in the words of *New York Times* critic Roberta Smith, that showcased nearly two hundred examples and six centuries of Chinese, Japanese, and Korean lacquerware. Within a decade of acquiring their first lacquer piece in the early 1980s, the Irvings had succeeded in building the most important lacquerware collection in the West. *East Asian Lacquer* not only honored this achievement, but celebrated the couple’s promised gift of their lacquerware to the Met for the benefit of scholars and enthusiasts.

The Irvings’ lacquerware bequest would be joined by other major gifts to the Met of Asian ceramics, metalworks, sculpture, and other works. “For [the Irvings],” Anita Christy wrote in *Orientations*, “giving the collection to a museum that belongs to the city and the

people of New York is like moving their cherished possessions to a larger and more public second home.” The couple’s additions to the Met’s permanent collection and their tremendous financial generosity were recognized by the 1994 naming of the Florence and Herbert Irving Galleries for South and Southeast Asian Art; the 1997 naming of the Florence and Herbert Irving Galleries for Chinese Decorative Arts; and the 2004 naming of the Florence and Herbert Irving Asian Wing. “It is indeed both a privilege and a pleasure to re-designate these galleries in [the Irvings’] name,” Philippe de Montebello declared in 2004. “They will serve as a perpetual reminder... of the extraordinary impact the Irvings have had on this Museum. And they will guarantee the pursuit of excellence and innovation in the fields of art they have devoted their lives to advancing.”

In addition to underwriting museum acquisitions, curatorial positions, exhibitions, and gallery spaces, the Irvings also funded a new reading room and a librarian position at the Met’s Thomas J. Watson Library. In 2015, in honor of the centenary of the museum’s department of Asian art, the couple donated another 1,300 works to the permanent collection, a grouping that spanned five millennia and all major cultures of East and South Asia. Few things gave the Irvings more pleasure than seeing the impact of their generosity at the Met. “I’m thrilled,” Mr. Irving said, “when I walk into the Great Hall and see wall-to-wall people.” Their unwavering altruism culminated, in 2017, with a transformative gift of \$80 million to the museum—its largest donation in recent





history. “The Irvings have been inspirational donors in building the Museum’s collections and galleries of Asian Art since 1987,” said Met President and CEO Daniel Weiss. “We are profoundly grateful to the Irvings for their tremendous generosity and vision.”

FRIENDS AND MENTORS

In their betterment of the New York community, Florence and Herbert Irving came to stand proudly in the annals of American philanthropy. With humility and cheer, they worked tirelessly to elevate individuals from all walks of life, and to encourage others to foster their own dedication to civic life. Together, the Irvings would pursue a massive philanthropic undertaking totaling over \$1 billion in support to the Metropolitan Museum of Art, Columbia University Medical Center, and New York-Presbyterian Hospital, among other causes.

Across nearly three decades of patronage, Florence and Herbert Irving became the largest benefactors of New York-Presbyterian/Columbia University Medical Center, where their name can be found in association with numerous professorships, faculty chairs, and clinical and research facilities, including the landmark Columbia University Irving Medical Center. The couple’s relationship with the institution began, much like their journey in art, through friendship. A close family friend who was a doctor introduced the Irvings to Columbia, and Mr. Irving eventually underwent medical treatment at the hospital. “I felt a deep obligation to the institution,” he later explained, “with its talented doctors and nurses.” The Irvings’ first major gifts to Columbia came in the late 1980s—financial support that set the institution on course to become a national leader in clinical research and treatment.

The Irvings enabled Columbia to evolve into one of the world’s foremost medical institutions. Throughout the 1990s and into the 2000s, the couple amplified their connection to Columbia via personal leadership and successive major gifts, endowing initiatives including the Irving Center for Clinical and Translational Research; the Florence and Herbert Irving Clinical Research Career Awards, known as the Irving Scholars;

and the Herbert Irving Comprehensive Cancer Center, among others. They were justifiably proud of the bonds they held with Columbia and its medical professionals. “This is a relationship that has endured for many years and has been very important to us,” the Irvings stated. “We are honored to be associated in this way with these great institutions and the special people who make them what they are.”

By the time of Mr. Irving’s passing in 2016, he was the largest donor in the history of New York-Presbyterian/Columbia University Medical Center—a designation that, beyond its extraordinary benevolence, signified a deep and abiding belief in helping others. The following year, Florence Irving announced that her husband had left an additional gift of more than \$700 million to the institution in his will, a donation that will reverberate across generations of patients and researchers. It is telling that, whenever the Irvings spoke of Columbia and New York-Presbyterian, it was in terms of friendships, relationships, and people. For the couple, the institution’s doctors, nurses, researchers, and staff had become “adopted family,” said a Columbia official. “Just as Alice Boney served as my parents’ tutor in Asian art,” Ron Irving observed, “their doctor friends were tutors for what mattered most in healthcare.”

THE IRVING LEGACY

When Florence Irving passed away in 2018, she and her husband were honored as two of New York’s most treasured civic leaders and philanthropists. The Irvings’ inspiring trajectory—from modest Brooklyn roots to the pinnacle of entrepreneurial success—allowed them to build a better, more enlightened world. In their giving, the couple sought to elevate men and women from all backgrounds, and to share with others the Asian art that had so enriched their lives. “We have enjoyed the activity of collecting as much as we have savored living with these works of art,” they wrote upon their first bequest to the Metropolitan Museum of Art. “Now the pleasure is ours of sharing our collection with the public.” This generous vision, built upon a loving partnership of over seventy-five years, will forever define the Irving legacy.

凝眸相對靈犀通

紀歐雲伉儷

每日清晨五點，企業家暨慈善家赫伯特歐雲 (Herbert Irving) 醒來之後，都要跟家中的藝術收藏打個照面。他位於紐約的宅邸，儼如一座收藏亞洲藝術奇珍的寶殿，而這正是他與夫人佛羅倫斯 (Florence) 的精心傑作。對於丈夫清早的日課，歐雲夫人笑謂：「他跟這些作品心有靈犀，你說像不像惜花之人對花草推心置腹？」歐雲先生聞言並不在意，只是若有所思地說道：「我們家不像宅子，而是一座倉庫。難得擁有，百看不厭。」

對歐雲伉儷而言，能與這些亞洲雕塑、陶瓷、繪畫和裝飾藝術珍品朝夕與共，不啻為千載難逢的機緣，這既是二人勤學不倦之功，亦得益於他們與各地頂尖學者之間的友誼。歐雲先生說：「我們既是蒐藏工藝品，也是在訪賢求能。」逾半世紀以來，歐雲伉儷的亞洲藝術品已成為舉世矚目的私人珍藏之一，其藏品之精、品相之美有目共睹。但誠如歐雲先生一語道破，他們這份誠摯待人之心，無論對象是助之建立珍藏的專家，或是獲其慷慨解囊的紐約市民，方為歐雲氏濟世為懷的信念之本。

紐約舊事

赫伯特(1917年生) 與佛羅倫斯歐雲 (1920年生) 生於布魯克林。他們均出身於普通家庭，這對其人生觀影響深遠：二人後來雖名成利就，但仍時刻不忘扶危濟貧。赫伯特歐雲十三歲時，因母親去世，改由布朗克斯的姑母照顧。歐雲夫人形容自己的父親是個「賭徒和企業家」。遙想當年，她說家中的情況朝不保夕：「我可能今天坐着司機開的車上學，明天卻連坐電車的錢都掏不出來。」他們的兒子朗歐雲(Ron Irving) 說道：「我的父母後來的境遇，與其成長環境有雲泥之別。」無獨有偶，這兩名紐約青年對藝術、文化和歷史均興趣濃厚，身處布魯克林美術館的展廳，二人可盡情觀賞古今名作，大有賓至如歸之感。

羅斯福總統在大蕭條時期發表「爐邊談話」，早熟的赫伯特歐雲深受啟發，年僅十六已至賓夕凡尼亞大學沃頓商學院攻讀經濟。為賺取學費，他一年到頭打工，其中一份工

作是於夏天在卡茲奇渡假勝地當侍應。另一名侍應介紹正在紐約大學讀書的妹妹給他認識，她正是赫伯特歐雲未來的愛妻佛羅倫斯，也是其後逾七十五年的生涯裏，他在藝術、家庭和慈善事業的人生伴侶。歐雲氏完成沃頓的碩士課程後，立志投身教師行業。但因二戰爆發，他跟許多年輕人一樣，惟有擱置人生計劃。赫伯特歐雲於珍珠港事件一週後完婚，旋即應召入伍，並於1943年赴歐作戰。他在諾曼第登陸日後抵達當地，後隨團出征法國、比利時和德國等地。戰事期間，歐雲先生「購置」了人生第一件藝術珍藏：一件為免遭敵軍破壞而割讓的比利時聖朗博玻璃器。

歐雲氏官至中士，戰事結束後回國與愛妻團聚。妻子戰時對他關懷備至，書信、補給(其心愛的Mounds糖果必不可少)從未間斷。這對夫妻亦學會了禍福與共：新婚之際，兩人的薪水僅夠支付房租，常要仰仗歐雲氏岳母供飯。當時的窘況與日後的成就相比，誠然判若雲泥。歐雲先生後來提到其慈善事業時，曾打趣道：「我不覺得自己有多慷慨好施，只是經歷過一窮二白的日子，如今想略盡綿力而已。」他倆在曼哈頓住了一段時間，其後遷至長島，三名兒女亦在當地長大。甫一開始，他們已積極參與威斯特伯瑞(Westbury)的社區事務，歐雲先生除了擔當猶太教堂管事，還執教少年棒球聯盟；歐雲夫人取得教育碩士資格後，在中學任教商科，並出任威斯特伯瑞教育及藝術委員會成員。其後，歐雲氏舉家遷至威斯特伯瑞老鎮，歐雲夫人成為耶利哥公立圖書館委員會創會委員，她為該館服務二十五年，任內負責督建新館事宜。

戰後經濟蒸蒸日上，歐雲先生覺得應趁此機會，設法改善家庭經濟。據他憶述：「我倆決定，我該從商，……等經濟較寬裕時，再重執教鞭。但，我再沒回頭。」他滿懷雄心壯志，很快便成立了以紐約為基地的環球冷凍食品(Global Frozen Foods)，以滿足國內對冷凍農產品和食品日益增加的需求。他與內兄合資在曼哈頓肉類加工區租了一個倉庫，為紐約地區供應冷凍食品。及至1950年代

末，他終於成為公司的獨資經營者，並帶領公司迅速發展成為當地最具規模的冷凍食品分銷商。朗歐雲指出：「我的父親是個不折不扣的創建者。他原來的野心可能不大，但最終掌舵的定然是他。」赫伯特歐雲晚年將自己的成就歸功於「堅持不懈和……一丁點運氣」，但鮮有人會質疑洞見和自信方為其成功的基石。

六十年代末，歐雲氏聯同業界同儕鮑約翰 (John F. Baugh) 與羅漢禮 (Harry Rosenthal)，合資創辦了西斯科公司 (Sysco Corporation)。在許多方面，這既是三強聯手，也是三個家庭的結合，他們合作無間，其共同的價值觀正是西斯科無往不利的關鍵所在。二十世紀結束前，該公司已躍升為全球最大的食品分銷商，其驕人的業績與歐雲氏卓識遠見密不可分。他帶領公司開疆拓土，業務網絡遍佈全國，七十多歲始卸任西斯科副主席。雖名成利就，但歐雲伉儷談到西斯科時，一如既往地謙虛，且時刻牢記自己出身寒微。2012年，歐雲夫人接受《華爾街日報》訪問時說道：「死生契濶之間，一生彈指即過。設若僥倖有成，無非滴水之功。」

緣定亞洲藝術

西斯科的成功，亦造就了歐雲伉儷恪守助人為本、弘揚藝術的積極人生觀。對他們來說，人生除了與美好的事物相伴，還有義務公諸同好。最突出的例子莫如亞洲藝術，歐雲伉儷其後度藏的中國、日本、韓國和東南亞藝術品，被譽為美國頂尖的私人珍藏之一，其名亦與亞洲藝術劃上了等號。從兒時參觀布魯克林美術館，到目睹自己的名字刻於大都會博物館亞洲藝術展廳，日月如梭，始終如一的是歐雲伉儷對藝術的孜孜以求。

早於二十世紀四、五十年代，歐雲伉儷已初涉收藏。除了二戰期間所買的玻璃器，赫伯特歐雲陸續還購置了別的玻璃作品，以及若干「價格合理」的當代藝術作品。六十年代初，他們向知名古董商安思遠 (Robert Ellsworth) 購入一件十八世紀中國几案，由此展開了二人非凡的收藏之

旅。但他們後來坦言，當初對亞洲藝術及歷史源流可謂一無所知。直至1967年秋，歐雲夫人提議去日本一遊，途中二人聽從朋友之言，去拜訪了聞名東京的龐耐 (Alice Boney) 女士後，始發現亞洲藝術的潛力。據歐雲先生憶述：「我們共晉午餐，席間份外投契。」龐女士就亞洲藝術侃侃而談、極盡其妙，二人聞言心悅誠服，餘下行程幾乎皆與這名古董商為伴。歐雲氏說道：「她於我們有再造之功，是我與拙荆在東方藝術方面的啟蒙恩師。」

歐雲伉儷的頭一件重量級亞洲藝術珍藏，是向龐女士購入的中國玉枕，其造型典雅別緻，歐雲氏一見傾心，據他所述：「我喜歡玉石的質感，僅此而已。」造型生動立體之作，日後在歐雲氏藏品的份量不斷增加，足證二人對於可朝夕賞玩之物情有獨鍾。歐雲氏的說法是：「我熱愛雕塑，所以購藏的第一件東方藝術品也是玉器，它本身就是一件雕塑品。龐耐深諳我意，且一力促成。」龐女士擅為客戶與其心儀之作穿針引線，這種非凡的本領使之獨步亞洲藝術古董界。她也是在協助歐雲伉儷蒐求珍品的過程中，與之建立了深厚的友誼。其後，龐氏藝廊從東京移師曼哈頓，自此她與歐雲夫婦幾乎每週一聚。歐雲先生笑謂：「我們常唇槍舌劍，但那只是戲謔之語，其實大家惺惺相惜，其預言日後亦一一應驗。」

在東京購入第一件藏品後，歐雲伉儷全情投入亞洲藝術的世界。歐雲夫人除了報讀哥倫比亞大學的中國藝術、陶瓷和傢具史課程，亦有參加大都會博物館的講座。他倆每年都會遠赴亞洲，更不時向龐耐、安思遠及各地古董商討教，其特有的鑑藏理念逐漸成形，就此而言，歐雲夫人的眼力之高和為學之勤可謂居功至偉。於1991年，館長卜艾美 (Amy Poster) 對歐雲伉儷有此評價：「他倆好學不倦，歐雲夫人更有過目不忘之能……。她學以致用的能力，對二人的收藏事業裨益良多。」購入首件藏品後，他們數年內已蒐集了數量可觀的雕塑、裝飾藝術、陶瓷和繪畫作品，分別源於中國、日本、韓國、印度和東南亞等地。據卜氏形容，他們的「鑑藏方式」綜合了品相、大

小、修復狀況和視覺效果等因素，其見地不亞於業內的識途老馬。大都會博物館前館長勒納 (Martin Lerner) 曾憶起八十年代首次參觀歐雲氏珍藏的情形：「我想，這所宅邸的主人定然是專業博學的鑑藏大家。他們收藏的方式、規模和水準，無不讓人喜出望外。」

歐雲伉儷的收藏攻略進退有據，背後仰仗的是一個古董商、專家雲集的「大家庭」。他們的收藏之旅既着眼於蒐羅亞洲藝術瑰寶，同時也在悉心培植長遠的人脈。《紐約時報》描述歐雲氏及其友儕時提到：「他們對朋友赤誠以待，其熱忱與對待藝術品收藏不遑多讓。」這種真摯懇切的待友之道，使歐雲夫婦在亞洲藝術圈內深受愛戴。在古董商當中，與之私交甚篤的有龐耐和安思遠，以及倫敦的柯羅傑 (Roger Keverne) 和東京的瑙曼 (Klaus F. Naumann)。柯安妮 (Anita Christy) 曾在《Orientations》撰文寫道：「歐雲珍藏既匯聚了他們夫婦二人的心血，亦是他們與古董商、策展界友儕的協作成果。」歐雲氏之言更言簡意賅：「藏家與古董商若能相互器重，自然就會演變成友誼。與我們來往的古董商，最終都成了朋友。」

歐雲珍藏的規模不斷壯大，而他們與古董商、策展人及鑑藏界同好的友情亦與日俱增。無論是登峰造極或價廉物美之作，對他們來說俱是切磋砥礪的時機。相識之初，龐女士就告訴他們在考量每次購藏機會時，都要撫心自問一個簡單的問題：「此物跟我是否有緣？」寥寥數字，卻道盡了貫穿歐雲珍藏的一種難以言喻的風流韻致。歐雲先生曾說過：「你若凝眸細看，就會有一種靈犀相通、心領神會之感。」歐雲氏位於曼哈頓和長島的宅邸，形同兩座亞洲藝術寶庫，其歷史意義與個人價值無比重大，亦代表了藏家與藏品之間的一場因緣際會。歐雲夫人更在威斯特伯瑞老鎮的家興建了一座亞洲園林，使家居內外均能體現其鑑藏理念。在眾多的中國文房器物、韓國漆器、日本繪畫和印度雕塑傑作中，赫然是他們最初向龐氏購入的玉枕。它彷彿在提醒他們，毋忘一路走來的千山萬水，以及沿途結交的良師益友。

公諸同好

歐雲伉儷均堅信藝術的公民力量。當他們的私人珍藏漸臻成熟，其公諸同好之心也日益堅定。他們曾於1991年說過：「擁有與分享是每個收藏家的心願，兩者不一定相互抵牾。」在大都會博物館的展廳裏，他倆終於找到濟世化人的契機；兩人慷慨解囊，躋身該館有史以來最具份量的捐助人行列。歐雲夫人說道：「我們希望盡可能與普羅大眾分享所好，就此而言，大都會確是不貳之選。」

他倆與大都會博物館的情緣始於1980年代末，當時二人剛結識館長蒙菲烈 (Philippe de Montebello)、亞洲藝術部主任方聞和屈志仁 (James C. Y. Watt)。可想而知，後者初識歐雲氏藏品之精，盡皆擣舌不下；乍聞其公開展覽之願，三人俱感佩不已。隨後，歐雲夫人同意加入該館的亞洲藝術委員會，並於1990年入選大都會信託人。該館翌年舉辦《歐雲伉儷東亞漆器珍藏》展覽 (East Asian Lacquer: The Florence and Herbert Irving Collection)，展出約二百件中國、日本及韓國漆器，年代橫跨六個世紀。據《紐約時報》藝評人史珞珮 (Roberta Smith) 形容，觀之令人「思潮起伏，看似波瀾不驚，實則震撼人心」。自八十年代初購入首件漆器，歐雲伉儷在短短十年內，業已建立西方首屈一指的漆器珍藏。《東亞漆器珍藏》展既肯定了這一成就，亦就二人為饗方家同好將其漆器贈予大都會一事誌慶。

除了允諾遺贈該批漆器，歐雲伉儷日後還陸續向大都會捐出多批重要的亞洲陶瓷、金屬器、雕塑和其他作品。柯安妮於《Orientations》文中提到：「對[歐雲伉儷而言]，將珍藏贈予一家屬於紐約市和紐約人的博物館，就像是將其心愛之物搬到一個更寬敞開闊的新家。」大都會為表彰二人為永久館藏所作的饋贈及其鉅額捐助，於1994年將轄下展廳命名為歐雲伉儷南亞及東南亞藝術館，後於1997年開設歐雲伉儷中國裝飾藝術館，並於2004年定名為歐雲伉儷亞洲藝術館。蒙菲烈於2004年表示：「此番能[用歐雲伉儷之名]為展廳定名，我等甚欣甚慰。此舉將提醒我們……對於兩人對本館的傑出貢獻，永矢弗諼，並鼓勵大家在其觀遊一生的藝術天地裏精益求精、力圖創新。」

除襄助館方進行購藏、增設策展職位、舉辦展覽和開拓展覽空間，歐雲夫婦更資助大都會華生 (Thomas J. Watson) 圖書館開設閱讀室，並增聘一名圖書館管理員。他們於2015年再為永久館藏捐贈1,300件作品，以慶祝該館的亞洲藝術部成立一百週年，該批藏品上下橫亙五千年，涵蓋了東亞和南亞各地的主要文化。對歐雲伉儷來說，能親睹其善舉造福大都會博物館，誠一樂也。歐雲先生說過：「當我步入館內大廳，看見滿屋子的人擠得水泄不通，心下喜不自勝。」歐雲伉儷一生樂善好施，最為人津津樂道者是他們於2017年向大都會捐款八千萬美元，金額之鉅為該館近代之最。大都會主席及首席執行官韋斯 (Daniel Weiss) 說道：「自1987年以來，歐雲伉儷為拓展大都會亞洲藝術館藏及展廳所作的捐助，堪稱神來之筆。對於歐雲伉儷的無私奉獻和高瞻遠矚，本館全人感激不盡。」

亦師亦友

歐雲伉儷為改善紐約社區所作的貢獻，在美國慈善史上留下了濃墨重彩的一筆。他倆謙恭仁厚、樂天豁達，一生致力於提升各階層人民的生活質量，並鼓勵大家積極參與公民生活。二人聯袂推出一項總額高達10億美元的大型慈善事業，以助大都會博物館、哥倫比亞大學醫療中心、紐約長老會醫院等機構開展工作。

接近三十年的慈善生涯裏，歐雲伉儷亦是紐約長老會暨哥倫比亞大學醫療中心的首要贊助人，其名字常與教授職銜、學院主管及臨床研究設施或機構相提並論，著名的哥倫比亞大學歐雲醫療中心便是其中一例。他們與該機構的關係亦始於一段友誼，情形跟其藝術之旅如出一轍。通過一位醫生世交的介紹，歐雲氏最終來到哥倫比亞大學接受治療。他後來解釋道：「院內的醫護人員仁心仁術，對此我銘感五內。」歐雲伉儷於八十年代末首次捐助哥倫比亞大學，這筆資金使其醫療中心如虎添翼，終發展成為全國頂尖的研究和治療機構。

歐雲伉儷之匡助，使哥倫比亞大學醫療中心得以躋身世界一流的醫療機構。綜觀九十及千禧年代，他倆為該校出謀劃策，且多番慷慨解囊，兩者的關係日趨密切，其資助項目包括歐雲氏臨床與轉化研究中心、歐雲伉儷臨床研究專業大獎 (又名「歐雲得獎學者」) 及赫伯特歐雲綜合癌症治療中心等等。不難想像，他倆格外珍惜與醫療中心及其醫護人員的相知相交。他們曾說過：「這段關係歷久彌新，在我們心中重如泰山。能以這種方式，與這批一流機構及其賴以成功的菁英相提並論，我倆深感榮幸。」

歐雲氏於2016年辭世前，業已貴為紐約長老會暨哥倫比亞大學醫療中心歷年最具份量的捐助人，這一榮譽既彰顯了歐雲氏濟世之功，亦足證其於助人為本恪守不移。歐雲夫人翌年宣佈，丈夫在遺囑中註明再向醫療中心捐款七億多美元，此舉洵為千千萬萬的病人與後學末進之佳音。最讓聞者動容的是，每當歐雲伉儷談及哥倫比亞大學和紐約長老會，心心念念的皆是友情、往還與知交。據一名哥倫比亞大學要員形容，對歐雲伉儷來說，該處的醫生、護士、研究員和職員已「形同家人」。在朗歐雲看來：「醫生對我父母來說亦師亦友，他們傳授的是醫療保健之道，與龐耐當年諄諄誨之以亞洲藝術之妙，可謂殊途同歸。」

薪火相傳

歐雲夫人於2018年與世長辭，身後與丈夫被譽為紐約最為人推崇的公民領袖和慈善家。歐雲伉儷從布魯克林的普通家庭，到晉身一流企業家的事業高峰，時刻不忘用自己的成就造福世界、震聾發聵，其事跡發人深省。在施予的過程中，二人致力於改善各階層人民的生活，與眾分享令其人生更豐盛充實的亞洲藝術。他倆首次饋贈大都會博物館時曾撰文寫道：「我們認為收藏之樂，絕不亞於與藝術品朝夕與共之樂。如今，能與眾分享這批珍藏，我倆深自慶慰。」此等樂善好施的情懷，建基於逾七十五載的鸞鵲情深、相濡以沫，亦堪可作為歐雲氏傳承之綱維。



1941

Florence Rapoport and Herbert Irving are married.
佛羅倫斯與赫伯特結為連理。

1943

Herbert Irving enlists in the US Army and is deployed to Europe.
Herbert Irving makes his first acquisition – Belgian glassware from the Val Saint Lambert factory.
赫伯特歐雲應召入伍、赴歐作戰。
赫伯特歐雲購置了人生第一件藝術珍藏：一件比利時聖朗博玻璃器。

1945

Herbert Irving creates Global Frozen Foods, a food distribution company, with his father and brother-in-law.
赫伯特歐雲與父親、內兄共同建立了環球冷凍食品。



1969

Herbert Irving founds Sysco Corporation with John F. Baugh and Harry Rosenthal.
赫伯特歐雲聯同鮑約翰與羅漢禮，合資創辦了西斯科公司。



Photograph courtesy of the Estate of Robert Ellsworth.

1968

The Irvings meet dealer Alice Boney in Tokyo, Japan.
歐雲伉儷在東京結識了著名古玩商龐耐女士。
The Irvings buy their first substantive work of Asian art from Alice Boney: a Chinese jade head rest. (Lot 801)
歐雲伉儷從龐耐購入他們的首件亞洲藝術珍藏，玉枕。（拍品801號）

1970

Sysco Corporation goes public.
西斯科公司上市。

1917

Herbert Irving is born.
赫伯特歐雲出生。

1920

Florence Rapoport is born.
佛羅倫斯出生。

1920

1940

1950

1960

1970



1991

The Florence and Herbert Irving Collection of East Asian Lacquer goes on view at the Metropolitan Museum of Art.

《歐雲伉儷東亞漆器珍藏》展覽在大都會博物館開幕。

1992

Herbert Irving retires from Sysco.

赫伯特歐雲從西斯科公司卸任。

1994

The Metropolitan Museum of Art dedicates the Florence and Herbert Irving Galleries for the Arts of South and Southeast Asia.

大都會博物館將轄下展廳命名為歐雲伉儷南亞及東南亞藝術館。

2004

The Metropolitan Museum of Art dedicates the Florence and Herbert Irving Asian Wing.

大都會博物館將亞洲藝術全館定名為歐雲伉儷亞洲藝術館。

2011

The Irvings endow a curatorial position in South and Southeast Asian Art at the Metropolitan Museum of Art.

歐雲伉儷出資為大都會博物館增設一名南亞及東南亞藝術策展人職位。

2015

The Irvings donate over 1,300 objects to the Metropolitan Museum of Art.

歐雲伉儷向大都會博物館捐贈1,300件作品。

2016

Herbert Irving dies.

赫伯特歐雲逝世。

2017

Florence Irving announces \$700 million gift to Columbia - New York Presbyterian Hospital on behalf of her late husband, Herbert.

佛羅倫斯歐雲宣佈向哥倫比亞大學和紐約長老會醫療中心捐款七億美元。

Florence Irving announces \$80 million gift to the Metropolitan Museum of Art.

佛羅倫斯歐雲宣佈向大都會博物館捐款八千萬美元。

2018

Florence Irving dies.

佛羅倫斯歐雲逝世。

1990

Florence Irving is elected a trustee at the Metropolitan Museum of Art.

佛羅倫斯歐雲當選為大都會博物館董事。

1987

Florence Irving pledges \$11 million to support clinical research at the Irving Center for Clinical Research at Columbia-Presbyterian Medical Center.

佛羅倫斯歐雲向哥倫比亞-長老會醫療中心歐雲氏臨床研究中心許諾捐贈1100萬美金的研究經費。

1986

Florence Irving joins the Board of Trustees at the Brooklyn Museum of Art.

佛羅倫斯歐雲成為布魯克林美術館董事。

1980

1990

2000

2010

2020

~801

**A MOTTLED PALE GREENISH-WHITE AND RUSSET JADE
RECTANGULAR PILLOW**

CHINA, MING DYNASTY (1368-1644) OR LATER

Pierced through the center with a wide circular aperture, the well-polished stone with a large, long fissure across one end, other smaller fissures in the base and traces of a drilling ridge in the center of the aperture

6⅞ in. (17.4 cm.) long, *hongmu* stand

\$10,000-15,000

PROVENANCE

Alice Boney, Tokyo, 1968.
The Irving Collection, no. 001.

LITERATURE

Anita Christy, "The Irving Collection: At Home in The Metropolitan Museum of Art", *Orientations*, November 1991, pp. 61-67, fig. 2.

In 1968, the Irvings met Alice Boney (1901-1988), the doyenne of Asian Art dealers in New York, who was then living in Japan and who became their principal mentor for appreciating and collecting Asian art. This jade pillow from Alice Boney was the first substantive piece of Asian art the Irvings collected and remained as one of their sentimental favorites. Mr. Irving remarked in an interview that this jade pillow appealed to him "simply because I liked the feel of the stone" (see Anita Christy, "The Irving Collection: At Home in The Metropolitan Museum of Art", *Orientations*, November 1991, p. 63).

Jade pillows of this type are very unusual. A similar jade pillow from the collection of Robert Hatfield Ellsworth was sold at Christie's, New York, 17-18 March 2016, lot 1664. Ceramic pillows of similar form were popular during the Tang (AD 618-907) and Song dynasties (AD 960-1279), as exemplified by various examples from the Yeung Wing Tak Collection, illustrated in *Chinese Ceramic Pillows from Yeung Wing Tak Collection*, The Museum of Oriental Ceramics, Osaka, 1984, nos. 8, 9, 13, 48, and 70.

明或以後 青白玉褐沁枕

來源

龐耐，東京，1968年。
歐雲伉儷珍藏，編號001。

著錄

Anita Christy, "The Irving Collection: At Home in The Metropolitan Museum of Art", *Orientations*, 1991年11月，頁61至67，圖2。

1968年歐雲伉儷結識了他們收藏生涯中最重要的良師益友，龐耐女士，並從她手中購得了此件玉枕。作為他們收藏的首件亞洲藝術品，玉枕一直被歐雲夫婦視作最珍愛的藏品之一。歐雲先生在一次採訪中提到，他被這件玉枕吸引「純粹是因為美玉的質地」，見Anita Christy, "The Irving Collection: At Home in The Metropolitan Museum of Art", *Orientations*, 1991年11月，頁63。

玉枕十分罕見，安思遠舊藏有一件和此件十分近似的玉枕，2016年3月17至18日於紐約佳士得拍賣，拍品1664號。此种形制的瓷枕在唐、宋較為流行，可參照楊永德收藏的各類方枕，載於《楊永德收藏中國陶枕》，大阪，1984年，編號8、9、13、48以及70。



~802 A YELLOWISH-GREEN JADE RUYI SCEPTER

CHINA, QING DYNASTY, 18TH CENTURY

The handle well carved with a dragon pursuing a flaming pearl amidst clouds, the terminal carved with an archaistic *taotie* mask, the stone of yellowish-green color

12¼ in. (31.1 cm.) long, *hongmu* stand

\$120,000-180,000

PROVENANCE

P. C. Lu & Sons, Ltd., Hong Kong, 1986.

The Irving Collection, no. 462.

Yellow jade was highly regarded as early as the Han dynasty (206 BC-AD 220) but rose to particular prominence during the Qianlong period (1736-1795). Yellow jade carvings are relatively rare compared to their spinach-green or white jade counterparts. The material was generally reserved for the very finest carvings and vessels of the Qianlong period, often carved with archaistic designs or forms. It is recorded in the Ming dynasty (1368-1644) text *Zun sheng bajian* (Eight Discourses on the Art of Living) that yellow jade is considered the most valuable type of jade, superior even to mutton-fat jade.

The Qianlong emperor's great love of jade combined with his passion for antiques resulted in his commissioning significant numbers of archaistic jade items, some inscribed with the characters *Qianlong fanggu* (Qianlong copying the ancient), such as lot 805 in the present sale. The present *ruyi* scepter conveys an archaistic style in both motif and form. The carving on the *ruyi* head resembles the *taotie* mask seen on archaic bronzes and the handle terminates in a form that is reminiscent of an archaic jade *gui* scepter.

Four closely comparable yellow jade *ruyi* dated to the eighteenth century are known. One larger *ruyi* scepter (36.5 cm. long), with compartmentalized decoration and openwork flanges on the handle, rather than the continuous decoration of the Irving *ruyi* scepter, in the National Palace Museum, Taipei, is illustrated in *Auspicious Ju-I Scepters of China*, Taipei, 1995, p. 93, no. 20. A second example that is almost identical to the National Palace Museum *ruyi* scepter was sold at Christie's, New York, 16 September 2016, lot 1291. Two other examples carved with *chilong* on the edge of the *ruyi* heads were sold at Bonhams, London, 12 May 2011, lot 81, and Christie's, Hong Kong, 30 November 2011, lot 3251.

清十八世紀 黃玉饕餮紋如意

來源

魯氏父子有限公司，香港，1986年。

歐雲伉儷珍藏，編號462。

黃玉材質溫潤，顏色酷似蒸熟的板栗色澤，於明清時期又有「甘黃玉」之稱，明高濂《遵生八箋》中講到：「玉以甘黃為上，羊脂次之。以黃為中色，且不易得，以白為偏色，時亦有之故耳。」乾隆時期黃玉往往被用於最重要的仿古玉器，以能工巧匠為之，可見其深受皇帝親睞。

乾隆皇帝深受儒家以古為師的思想薰陶，又雅好收藏古物，因此對仿古玉器情有獨鍾。有一部分玉器更是署有《乾隆仿古》的年款，以表明其推崇仿古的用心，例如本場拍賣拍品805號。本件如意頭上飾饕餮紋，取自三代青銅器，柄部以玉圭形收尾，取自三代玉器，處處迎合着乾隆皇帝好古的聖意。

台北故宮博物院藏有一柄黃玉如意，紋飾與本器相近尺寸較大（長36.5公分），唯柄中段突出自成一節，柄側有出戟，見《吉祥如意》，台北，1995年，頁93，編號20。紐約佳士得2016年9月16日拍賣一例與台北故宮例如出一轍，拍品1291號。亦可比兩件黃玉如意，如意頭上緣出郭飾螭龍一條，其一於2011年5月12日在倫敦邦瀚斯拍賣，拍品81號，另一件於2011年11月30日在香港佳士得拍賣，拍品3251號。







803 A YELLOW JADE “CHILONG” VASE AND COVER

CHINA, QING DYNASTY, 18TH CENTURY

Well carved in relief around the body with *chilong* on one side and two smaller *chilong* on the reverse pursuing a flaming pearl, the neck flanked by a pair of S-shaped handles, the cover with C-shaped finial, the stone with some russet mottling

6½ in. (16.5 cm.) high

\$100,000-150,000

PROVENANCE

Louis Joseph, London, no. 3826 (according to label).

Spink & Son, Ltd., London, 1983.

The Irving Collection, no. 420.

LITERATURE

Roger Keverne, *Jade*, London, 1991, p. 151, fig. 55.

The shape of the current vase, with its C-scroll finial and pair of S-shaped handles, is inspired by archaic bronze vessels, in keeping with the prominent eighteenth-century theme of archaism and imitation in the arts. A yellow jade covered vase of a shape very similar to that of the current example, dated to the Qianlong period (1736-1795), but decorated with *taotie* and cicada motifs, is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jadeware (III)*, Hong Kong, 1995, p. 181, no. 148. Also popular during the eighteenth century was the motif of dragons clambering around the sides of archaistic jade vases, as can be seen on another yellow jade vase and cover of slightly more elongated form, carved in high relief with comparable *chilong*, also in the Palace Museum, Beijing, illustrated in *Zhongguo Yuqi Quanji*, vol. 6, *Qing*, Hebei, 1991, p. 163, no. 241.

清十八世紀 黃玉雕雙螭趕珠紋蓋瓶

來源

Louis Joseph, 倫敦, 編號3826 (根據標籤)。

Spink & Son, Ltd., 倫敦, 1983年。

歐雲伉儷珍藏, 編號420。

著錄

Roger Keverne, 《Jade》, 倫敦, 1991年, 頁151, 圖版55。

乾隆時期黃玉往往被用作仿古玉器, 本件黃玉瓶器形仿古銅器, 紋飾則借鑑了漢玉高浮雕螭龍的做法, 古樸典雅、別具匠心。故宮博物院藏有一件器形與本瓶相似的乾隆黃玉蓋瓶, 飾饗饗紋與蟬紋, 載於故宮博物院藏文物珍品全集《玉器(下)》, 香港, 1995年, 頁 181, 編號148。故宮所藏另一件瓶身略長之黃玉蓋瓶, 通體光素飾浮雕螭龍紋與本瓶相似, 見中國美術分類全集《中國玉器全集6清》, 石家莊, 1991年, 頁 163, 編號241。











~804

A FINELY CARVED WHITE JADE ARCHAISTIC RHYTON
CHINA, QING DYNASTY, 17TH-18TH CENTURY

The lower body carved in relief around the sides with a sweeping, abstract design of a finely detailed, winged dragon, its head forming the base, all below a narrow rope-twist border separating it from a field of small detached scrolls on the upper body, with a narrow key-fret band encircling the shaped rim, the handle formed by a bearded dragon with single horn and long mane crawling up one narrow side to the rim, the semi-translucent stone of even color

7 in. (17.8 cm.) high, *hongmu* stand

\$200,000-300,000

PROVENANCE

Spink & Son, Ltd., London, 1981.
The Irving Collection, no. 375.

EXHIBITED

London, Spink & Son, Ltd., *An Exhibition of Fine Jade*, December 1981.

LITERATURE

Spink & Son, Ltd., *An Exhibition of Fine Jade*, London, 1981, no. 13.

清十七/十八世紀 白玉龍尾觥

來源

Spink & Son, Ltd.，倫敦，1981年。
歐雲伉儷珍藏，編號375。

展覽

倫敦，Spink & Son Ltd.，『《An Exhibition of Fine Jade》』，1981年12月。

著錄

Spink & Son Ltd.，『《An Exhibition of Fine Jade》』，倫敦，1981年，
編號13。





Archaistic jade rhytons of this type have their antecedents in jade rhytons of Han-dynasty date, such as the example from the Han-dynasty tomb of the King of Nanyue, illustrated by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 70, fig. 61. That vessel (18.4 cm. high), which was inspired by a Western Asian form, is in the shape of a horn that rises from a twisted, bifurcated tail-form handle at the bottom and is incised around the sides with scroll decoration. By the Song and Ming dynasties and into the Qing dynasty, this shape was modified and the sides were carved with bands of decoration inspired by that found on bronzes and jades of the Eastern Zhou and Han dynasties, often with the addition of *chilong* carved in high relief around the sides, and sometimes with a dragon-form handle, as on the present rhyton.

This type of later, archaistic rhyton is exemplified by a dark green jade example of mid-Qing date in the Palace Museum, Beijing, illustrated by Yang Boda, ed., *Chinese Jades Throughout the Ages - Connoisseurship of Chinese Jades*, vol. 11, *Qing Dynasty*, 1996, pl. 38, that has a similar shape and very similar archaistic decoration on the body, but does not have a dragon-form handle. Like the Palace Museum example, two other jade rhytons of the same shape and with the same decoration as the present rhyton, but also without a handle, have been published. One is a pale grey jade rhyton in the collection of Mr. H. T. Hodgson which was included in the Oriental Ceramic Society exhibition, *Chinese jade throughout the ages*, London, 1975, no. 447, where it is dated Qianlong period, and where it is noted that it is incised below the rim on the interior with a eulogistic poem with a date corresponding to 1792. The other is a white jade example illustrated by Giuseppe Eskenazi in *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 235, pl. 151. A white jade rhyton, also from the Palace Museum, Beijing, illustrated by Yang Boda, *ibid.*, pl. 40, which has a similar shape, but different archaistic decoration on the body, does have a dragon-form handle, but of a *chi* dragon rather than the *long* dragon of the present rhyton. See, also, the white jade example with similar decoration on the body and a similar dragon handle, sold at Christie's, New York, 17 March 2017, lot 1081, that also has the head of a *makara* or dragon that forms the bottom of the vessel.

玉觥為仿古器，仿漢代玉角形盃造型，其風格來自漢與西域的文化交流，深受中亞來通杯的影響。廣州西漢南越王墓出土一件青白玉角形盃，即為此種造型，見J. Rawson著《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁70，圖版61。南越王墓例器身為動物角的造型，向下收束、外翻作分岔的螭龍尾鑿。宋、明、清歷代的仿古玉觥則多飾高浮雕龍紋，有的更刻有圓雕龍作鑿，如本件玉觥所示。

故宮博物院藏有一件清中期碧玉觥，載於楊伯達編，《華夏古玉·鑑賞篇》，卷11，1996年，圖版38。故宮例器形、紋飾和本件玉觥都十分相似，唯缺螭龍形鑿。無獨有偶，像故宮例這樣器形、紋飾均與本器相同但是無鑿的玉觥另有兩例：H.T. Hodgson先生珍藏一件，載於展覽圖錄《Chinese Jade Throughout the Ages》，倫敦，1975年，編號447，圖錄中指出該件玉觥上刻有一首乾隆詠玉觥的御題詩，作於1792年；另一件為白玉質，載於《中國藝術品經眼錄-埃斯肯納齊的回憶》，倫敦，2012年，235頁，圖版151。故宮博物院藏有一件白玉觥，以螭龍作鑿，見上述楊伯達編，《華夏古玉·鑑賞篇》，卷11，圖版40。亦可比紐約佳士得於2017年3月17日拍賣一例，拍品1081號。該白玉觥亦以圓雕龍作鑿，並且器底和本件玉觥一樣作張口的龍頭狀。

805 **A RARE PALE GREYISH-WHITE JADE SLENDER PEAR-SHAPED VASE**
CHINA, QING DYNASTY, QIANLONG INCISED SIX-CHARACTER *FANGGU*
MARK AND OF THE PERIOD (1736-1795)

The slender ovoid body tapering to a tall neck that flares slightly towards the mouth rim, with a pair of mask and loose-ring handles carved on the shoulders and two similar handles on each side of the lower body, the semi-translucent stone of pale greyish white tone with russet veining on one side of the lower body and some areas of pale brown and opaque white mottling, the base inscribed with a six-character Qianlong *fangu* mark

7½ in. (19.1 cm.) high

\$100,000-150,000

PROVENANCE

Spink & Son, Ltd., London, 1982.

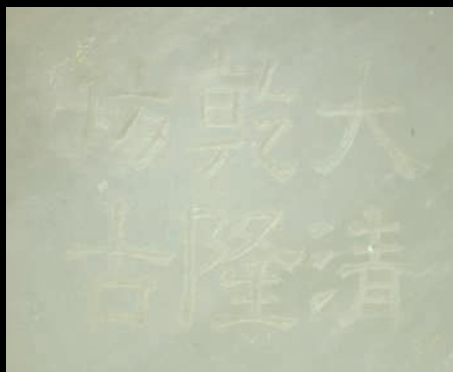
The Irving Collection, no. 369.

清乾隆 白玉鋪首銜環耳瓶 《大清乾隆仿古》隸書刻款

來源

Spink & Son, Ltd., 倫敦, 1982年。

歐雲伉儷珍藏, 編號369。



(mark)





As evidenced by the records of the Qing dynasty and the enormous size of the imperial collections, there was an intense interest in Chinese antiquities at the imperial court reflected in the commissioning of pieces in archaic styles during the eighteenth century. This certainly pertained to jades that were made in a broad range of archaic styles during the reign of the Qianlong emperor, who had a passion for jade and preferred those of ancient type, not only those that directly imitated jades of earlier date but also jades that alluded to the antique without directly copying. Many of the pieces he commissioned are inscribed *fānggǔ* (to imitate the ancient).

The present vase is of the second type. The shape appears to be based on fuller-bodied bronze *hu* of late Warring States date, such as the chain-handled *hu* from Hubei Jiangling, of late fourth-third century BC date, illustrated by Jenny So, in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, Arthur M. Sackler Foundation, 1995, p. 287, fig. 51.3. Like the present jade vase, the bronze *hu* has a pair of mask and loose-ring handles flanking the shoulder and has mask and ring handles on the lower body, although there appear to be four rather than two.

The Qianlong six-character *fānggǔ* mark (Qianlong copying the ancient) on the Irving vase indicates that it was one of the special group of jade vessels which were inspired by ancient bronze forms and were inscribed with this mark. Larger jade vases of this type, most of *hu* shape, have been published. Two in the Palace Museum, Beijing, illustrated by Yang Boda, ed., *Chinese Jades Throughout the Ages - Connoisseurship of Chinese Jades*, vol. 12, *Qing Dynasty*, Chinese Art Foundation, 1997, pls. 39 and 40, have the more typical shape of bronze *hu* of Han dynasty date. The first, pl. 39, of white jade, has plain raised bands encircling the shoulder and lower body and a pair of mask handles suspending loose rings flanking the neck. The second, pl. 40, is carved with raised borders enclosing a band of *kui* dragons on the neck and two bands of fish, birds and turtles encircling the shoulder and body. The arrangement of the pair of mask and loose-ring handles flanking the neck and the pair on the lower body is similar to that seen on the Irving vase. The mark on both of these vases is similar to that on the present vase. Another large *hu*-shaped vase, also carved with bands of birds, turtles and fish, and with similarly positioned handles, but with a four-character Qianlong *fānggǔ* mark, is illustrated by Roger Keverne, *Jade*, New York, 1991, p. 181, fig. 132. See, also, a jade archaistic *hu*-form vase with Qianlong six-character *fānggǔ* inscribed mark sold at Christies, New York, 24 March 2011, lot 1522.

不論是從清宮文字檔案中皇帝的親自授意還是從宮廷收藏本身來看，乾隆皇帝對古物都有著無比尋常的興趣，這也直接導致了當日仿古之風盛行。這一點在玉器上尤為明顯，乾隆不僅命工匠製作或摹仿具有古意的玉器，更在其上落《乾隆仿古》款，其用心可見一斑。

本件玉壺當屬仿古而不泥古的古意玉器，其器形源自戰國晚期的青銅壺，但更顯修長。青銅例可參照一件戰國提鏈壺，肩部及下腹部亦有獸首銜環，載於 Jenny So，《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，卷III，1995年，頁287，圖51.3。

指明本件玉壺仿古身分的是其器底的《大清乾隆仿古》款。故宮博物院藏有兩件帶仿古款的乾隆玉壺，載於楊伯達編，《華夏古玉·鑑賞篇》，卷12，1997年，圖版39及40。第一件（圖版39）仿自漢代青銅壺，白玉質，飾弦紋和獸首銜環。第二件（圖版40）飾夔龍紋和水鳥、龜、魚紋，其肩部和下腹部獸首銜環的佈置更接近本件壺。另一件飾水鳥、龜、魚紋的玉壺，署四字《乾隆仿古》款，載於 Roger Keverne，《Jade》，紐約，1991年，頁181，圖132。署六字乾隆仿古款的玉壺亦可見紐約佳士得2011年3月24日拍賣一件方壺，拍品1522號。

~806

AN IMPORTANT AND EXTREMELY RARE IMPERIALY INSCRIBED GREENISH-WHITE JADE “TWIN FISH” WASHER
CHINA, QING DYNASTY, QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD, DATED BY INSCRIPTION TO THE CYCLICAL BINGWU YEAR, CORRESPONDING TO 1786

Finely carved with straight, flaring sides encircled by three bow-string bands, the interior carved in high relief with a pair of fish, the base raised on five rectangular feet surrounding an incised imperial poem, *Ti hetian yu shuangyu xi* (A Khotan Jade Twin Fish Washer), signed *Qianlong yuti* (imperialy composed by Qianlong), dated to autumn of *bingwu* year (1786), followed by two seals reading *guxi tianzi* (Son of Heaven at Seventy) and *youri zizi* (Still Diligent Every Day), all picked out in gilding, the stone of pale greenish-white tone with subtle white flecks

10 in. (25.4 cm.) diam., *hongmu* stand

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

PROVENANCE

Sotheby Parke Bernet, Hong Kong, 28-29 November 1979, lot 405.
Ashkenazie & Co., San Francisco, 1982.
The Irving Collection, no. 392.

LITERATURE

Sotheby's, *Sotheby's Hong Kong - Twenty Years*, Hong Kong, 1993, p. 295, no. 514.
Sotheby's, *Thirty Years in Hong Kong*, Hong Kong, 2003, p. 328, no. 378.

清乾隆 青白玉御題詩雙魚洗 《乾隆年製》四字隸書刻款

來源

香港蘇富比，1979年11月28至29日，拍品405號。
Ashkenazie & Co.，舊金山，1982年。
歐雲伉儷珍藏，編號392。

著錄

蘇富比，《香港蘇富比二十周年》，香港，1993年，頁295，編號514。
蘇富比，《香港蘇富比三十周年》，香港，2003年，頁328，編號378。







雙魚同製
乾隆
題
御閱
秋
子
慶
天
壽
萬
年
如
日
漸
古
致
永
固
金
洗
式
周
時



IMPERIAL ARCHAISM AND HARMONY

A MAGNIFICENT AND RARE JADE WASHER WITH PAIRED FISH AND DATED QIANLONG INSCRIPTION

雙魚同漢式
圓洗異周金
貯水色如一
非銅味不侵
堪欣漸還古
弗致日趨今
設展義經對
應知君子心

乾隆丙午閏秋御題

This exceptional imperial washer is of fine pale celadon-green jade and bears a four-character Qianlong mark on its base, encircled by a forty-character imperial poem. At the end of the poem is a date - autumn in the *bingwu* year of the Qianlong reign - equivalent to AD 1786. The poem reads:

*Shuang yu tong Han shi, yuan xi yi Zhou jin, zhu shui se ru yi,
fei tong wei bu qin, kan xin jian huan gu, fu zhi ri qu jin, she
zhan Xi Jing dui, ying zhi jun zi xin.*

This may be translated as:

"The pair of fish are in Han dynasty style,
The round washer differs from Zhou-dynasty bronzes.
Its color is that of the stored water,
But not being metal it does not affect the taste.
Gradually returning to antiquity,
There is no need to hasten towards modernity.
If one were to open the *Book of Changes*,
One could understand the heart of a superior man."

Qianlong *bing wu run qiu yu ti* (乾隆丙午閏秋御題) 'Imperially inscribed in the autumn of the *bingwu* cyclical year' [1786]

Two square seals follow the inscription - one has the characters in gold on the pale jade ground and the other, in reverse, has the characters reserved against a gilt ground. The seals may be read as: "Son of Heaven at Seventy" (*guxi tianzi* (古稀天子) and "Still Diligent Every Day" (*youri zizi* 猶日孜孜). The Qianlong emperor had some 42 seals reading 'Son of Heaven at Seventy', and 24 reading 'Still Diligent Every Day'. It is therefore not surprising to see these seals reproduced on a favored jade washer. The reign mark, the poem, the date and the seals on this washer are all carved and gilt on the base of the vessel. The text of the imperial poem is recorded in *Complete Collection of the Imperial Poems of the Qing Emperor Gaozong (Qianlong)* (*Qing Gaozong (Qianlong) yuzhi shiwen quanji*), Beijing, 1993, vol. 8, p. 713 清高宗 (乾隆) 御制詩文全集, 北京, 1993 年, 第八冊, 頁713, where it is entitled: "A Khotan Jade Twin-Fish Washer" (*Ti hetian yu shuangyu xi* 題和闐玉雙魚洗). (Fig. 1)

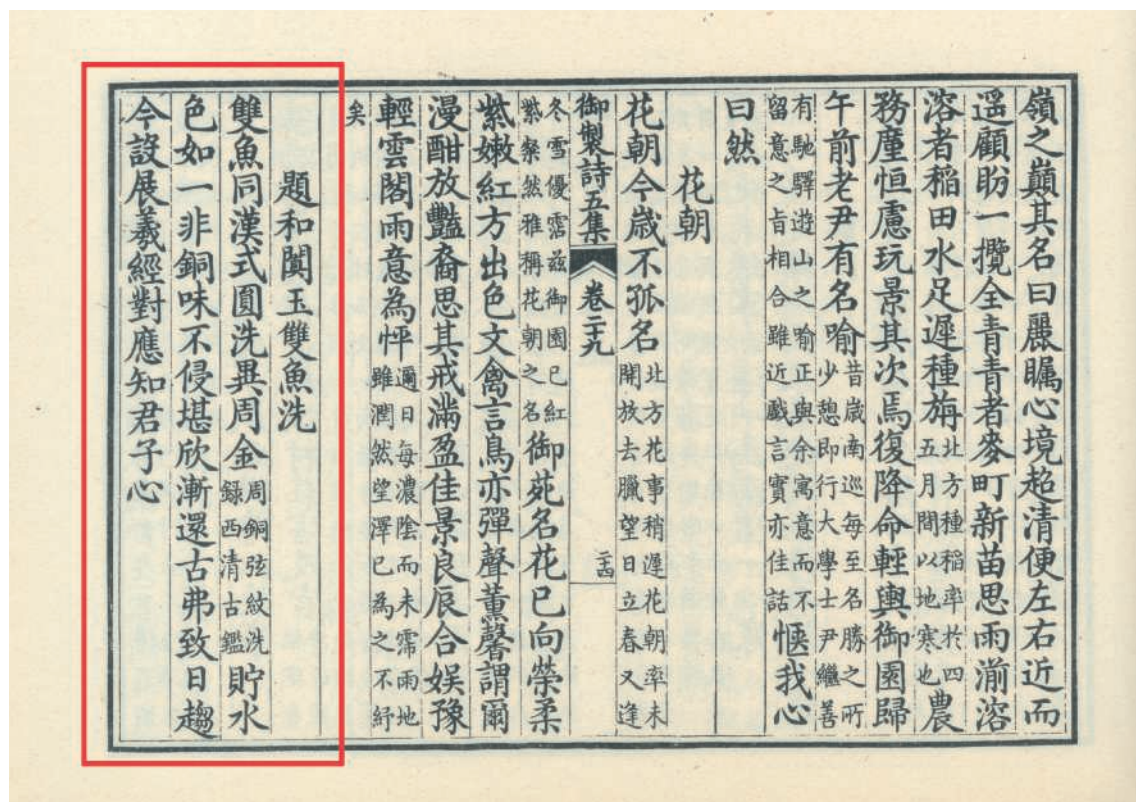


Fig. 1 The imperial poem on the present jade washer, as documented in the *Qing Gaozong yuzhi shiwen quanji* (Complete Collection of the Imperial Poems of the Qing Emperor Gaozong), Beijing, 1993, vol. 8, p. 713.

圖一 本件雙魚洗上的御題詩在《清高宗御制詩文全集》中的著錄。

This washer is the largest of three known Qianlong jade washers of this form with two archaic-style fish carved on the interior. A small example (13.2 cm. diam.), apparently without an inscription, is in the Baur Collection, Geneva (see Pierre-F. Schneeberger, *The Baur Collection – Chinese Jades and Other Hardstones*, Geneva, 1976, no. B10); a somewhat larger, unpublished example is in a British private collection (17.8 cm. diam.); while the current example is the largest with a diameter of 25.5 cm. Like the present example, the washer in the private collection has low, neatly carved feet, but while the current vessel has five feet, this slightly smaller washer has four feet. The washer in the private collection also has the same imperial inscription and cyclical date.

The fish carved on these washers have been deliberately rendered in archaistic style, with the two fish carved side by side in high relief, and slightly under-cut, in a more formal style than is commonly seen on other jade pieces. As the inscription suggests, vessels with this type of twin-fish design are well-known in bronze from the Han dynasty, and there were a number of these bronze examples in Qianlong's own collection. The *Xiqing gujian* 西清古鑑 illustrated six bronze washers with paired fish dated to the Han dynasty

(see *Xiqing gujian – Qinding siku quanshu* 西清古鑑 欽定四庫全書, Shanghai, vol. 2, 2003, pp. 692-95). (Fig. 2) The *Xiqing gujian* is a 40-volume illustrated catalogue of ancient bronzes commissioned by the Qianlong emperor. It was compiled between 1749 and 1755 by Liang Shizheng (梁詩正 1697-1763), Yu Minzhong (于敏中 1714-1778) and Jiang Pu (蔣溥 1708-1761) and includes some 1529 bronze objects from the imperial collection. The images in this catalogue exerted considerable influence on the form of jades commissioned by the Qianlong emperor.

An extant Han-dynasty bronze basin with similar twin-fish decoration on its interior is in the Lee Kong Chian Art Museum, Singapore (see National University of Singapore, *Lee Kong Chian Art Museum*, Singapore, 1990, p. 306, no. 336). On this bronze vessel there is an additional short auspicious inscription, which appears between the fish. Like the jade washers, the bronze vessels depict both fish facing in the same direction – not head to tail as was often the case on other vessels. Bronze basins with similar fish apparently linked by a line – possibly to suggest a cord that would facilitate carrying them – have been found in tombs in Anhui and Jiangsu, dated AD 245 and 295 respectively (see

秋

子

簪

子

應

聲

最

獨

未

還

堪

致古欣

漸

春

風

水

金

洗

雙魚



法

題

同

乾隆
年製



周

時

如

玉

依

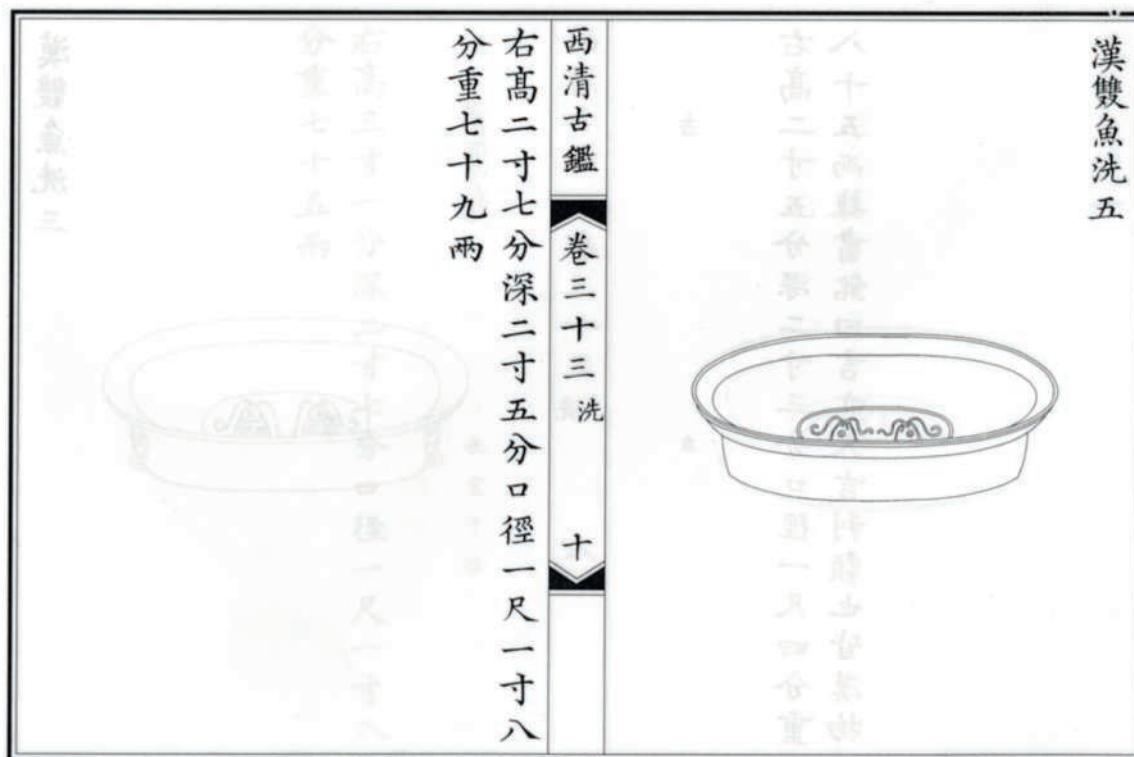


Fig. 2 A Han dynasty (206 BC-AD 220) bronze “twin fish” washer documented in the catalogue of the Qianlong emperor’s bronze collection, *Xiqing gujian*, Shanghai, vol. 2, 2003, p. 694.

圖二 《西清古鑑》中著錄的一件漢代青銅雙魚洗。

Kaogu, No. 3, 1978, p. 155, fig. 3, and *Kaogu*, No. 11, 1984, pl. 3, fig. 6). Another similar bronze basin, now in the Liaoning Museum, with a design of a bird and a fish, rather than two fish, but in similar style (see *Liaoningsheng bowuguan*, Wenwu chubanshe, 1983, pls. 28 and 29), has an inscription dated to first year of the Yongxing period of the Eastern Han dynasty [AD 153].

This formal twin-fish motif was also applied to early ceramics. There is a small number of early Yue-ware basins, which were clearly inspired by the bronze vessels with paired fish. One of these is the Western Jin dynasty (late 3rd-early 4th century) basin in the collection of Sir Percival David (see Rosemary Scott, *Percival David Foundation – A Guide to the Collection*, London, 1989, p. 33, pl. 13). On the David Collection basin, the fish are joined at the mouth with an incised undulating line. There is another early Yue ware basin from the Ingram Collection in the Ashmolean Museum, Oxford (see Mary Tregear, *Catalogue of Chinese Greenware*, Ashmolean Museum, Oxford, 1976, no. 13), which has similar formal paired fish on the interior, but the fish on this basin are not joined by a line. Fish also

occasionally appear on Western Han-dynasty cold-painted vessels, such as the 1st century dish preserved in the Yamato Bunkakan Museum, Nara (see *Special Exhibition – Jixiang – Auspicious Motifs in Chinese Art*, Tokyo National Museum, 1998, p. 66, no. 42).

The choice of fish as the motif to decorate the current imperial jade washer would not simply have been a reference to ancient vessels, but also to the meaning behind the depiction of fish. A source for the link between fish and harmony can be found in philosophical Daoism, specifically in the *Zhuangzi* 莊子, attributed to Zhuangzi, or ‘Master Zhuang’ (369-298 BC), who, after Laozi, was one of the earliest philosophers of what has become known as *Daojia* 道家, or the “School of the Way”. Among other things, Zhuangzi consistently uses fish to exemplify creatures who achieve happiness by being in harmony with their environments. As part of a much more complex discussion in chapter seventeen (*Qiu shui* 秋水 “The Floods of Autumn”), Zhuangzi, who is crossing a bridge over the Hao river with Huizi, notes: “See how the small fish are darting about [in the water]. That is the happiness of fish.” In chapter six

“See how the small fish are darting about [in the water].
That is the happiness of fish.”

ZHUANGZI, QIU SHUI秋水 THE FLOODS OF AUTUMN, CHAPTER 17

(*Dazongshi* 大宗師 “Great Ancestral Master”), Zhuangzi recounts Confucius’ comments to illustrate Daoist attitudes. Confucius said: “Fish are born in water. Man is born in the Dao. If fish, born in water, seek the deep shadows of the pond or pool then they have everything they need. If man, born in the Dao, sinks deep into the shadows of non-action, forgetting aggression and worldly concern, then he has everything he needs, and his life is secure. The moral of this is that all fish need is to lose themselves in water, while all man needs is to lose himself in the Dao.” It is therefore not surprising that the depiction of fish in water came to provide a rebus for *yushui hexie* 魚水和協 “may you be as harmonious as fish and water”. When the fish in the bottom of the present jade washer were covered with water they would perfectly represent this wish for harmony.

The Qianlong emperor’s great love of jade combined with his passion for antiques resulted in his commissioning significant numbers of archaic jade items for his court, a number of which were inscribed with the characters *Qianlong fanggu* 乾隆仿古 – “Qianlong copying the ancient.” In the case of the present jade washer, the emperor’s intentions are made quite clear from the inscription that

he commanded to be applied to the base of the vessel. Of all the Ming and Qing emperors, Gaozong (the Qianlong emperor) was perhaps the most fervent collector and patron of jade carving. In the early part of his reign the emperor was frequently dissatisfied with the work of the lapidaries producing carved jades for the court and encouraged the craftsmen to achieve higher standards of perfection. One of the problems for the jade carvers in the early years of the reign was the lack of suitable jade, and it was only in the 1750s, after the punitive battles against the Dzungar tribes and Hui people, that the Xinjiang area was captured for the Chinese empire and Khotan jade was sent to the court as tribute each spring and autumn. With this newly available source of fine, raw jade, the lapidaries in the palace workshops could produce carved jade pieces of the exemplary standard sought by the emperor. Clearly, the present jade washer met the extremely high imperial expectations and was deemed a fitting vessel on which to inscribe a poem from the imperial brush and two of his imperial majesty’s favorite seals.

Rosemary Scott
Senior International Academic Consultant, Asian Art



君心繫古

乾隆青白玉御題詩雙魚洗

此御製雙魚洗工精料絕，其玉色淡青，底銘「乾隆年製」四字隸書款，周圍環刻四十字乾隆御製詩，詩末題為「乾隆丙午 [即公元1786年] 閏秋御題」之作。全詩曰：「雙魚同漢式，圓洗異周金。貯水色如一，非銅味不侵。堪欣漸還古，弗致日趨今。設展義經對，應知君子心。」

詩末鈐刻兩方印，一者為玉地金字，另一方則是金地留白，印文分別為「古稀天子」、「猶日孜孜」。乾隆皇帝共有「古稀天子」印四十二方，「猶日孜孜」印二十四方。故此，二印同時出現於這件備受珍視的玉洗之上，誠屬情理之中。此洗的描金年號款、御製詩、紀年和印章，俱刻於器底。全詩出自《清高宗御制詩文全集》，北京，1993年，第八冊，頁713，標題為《題和闐玉雙魚洗》。（圖一）

形制相仿且刻仿古雙魚紋的已知乾隆玉洗有三例，本作品以器型之大稱魁。日內瓦包爾珍藏一例小巧玉洗（口徑13.2厘米），器內顯然不具題識，圖見Pierre-F. Schneeberger所著《The Baur Collection – Chinese Jades and Other Hardstones》編號B10（日內瓦：1976）；英國私人珍藏中也有一例略大的未發表玉洗（口徑17.8厘米）；本拍品口徑為25.5厘米，為三者之冠。英國私人珍藏玉洗略小，底有刻工規整的矮足，本拍品亦然，但本拍品底承五足，而私人珍藏例僅有四足。此外，私人珍藏玉洗的御題和干支紀年，均與本拍品一般無二。

此類玉洗的魚紋銳意仿古，二魚左右並列，輪廓略往內用斜刀深雕而成，風格比其他玉雕的常見造型更為謹嚴。如題識所言，這款雙魚紋器物在漢代青銅器中比比皆是，其中數例更曾納入乾隆的宮廷珍藏。《西清古鑑》合共收錄六件漢代青銅雙魚洗，詳見《西清古鑑》（欽定四庫全書本）卷二頁692–5（上海：2003）。（圖二）《西清古鑑》共四十卷，乃乾隆命人編修的古代青銅器圖錄，由梁詩正（1697至1763年）、于敏中（1714至1778年）及蔣溥（1708至1761年）在1749至1755年間奉敕纂修而成，共收錄皇家珍藏青銅器約1529件。書中收錄的圖譜，對乾隆年間御製玉器的樣式影響深遠。

新加坡李光前文物館藏一例漢代青銅洗，器內也有類似的雙魚紋，圖見新加坡國立大學《李光前文物館》頁306編號336（新加坡：1990）。該洗的雙魚之間，多了一句簡短的吉祥語。這類青銅器跟玉洗一樣，其雙魚皆面朝同一個方向，而不是像其他器物般，以首尾相向的造型出現。安徽和江蘇墓葬文物中，也有類似的雙魚紋青銅洗，其二魚之間有一線相連，描寫的應是捉魚之繩，這兩件文物的斷代為公元245及295年，圖見《考古》1978年第3期頁155圖3，以及《考古》1984年第11期圖版3圖6。另一例近似青銅洗為遼寧博物館珍藏，其紋飾雖是一鳥一

魚，而非雙魚，但裝飾風格相近，題識所示為東漢永興元年（即公元153年）之作，圖見《遼寧省博物館》圖版28及29（文物出版社：1983）。

這類工整的雙魚紋，亦見於早期陶瓷。有一小批早期的越窯洗，其靈感顯然來自雙魚紋青銅器，其中一例是大維德爵士珍藏西晉（公元三世紀末至四世紀初）越窯雙魚洗，圖見蘇玫瑰著作《Percival David Foundation – A Guide to the Collection》頁33圖版13（倫敦：1989）。大維德洗的雙魚口部連刻一線，起伏有致。牛津大學艾希莫林博物館的英葛蘭珍藏（Ingram Collection）也有一例早期越窯洗，圖見Mary Tregear所撰《Catalogue of Chinese Greenware》編號13（牛津：艾希莫林博物館，1976），其內底飾類似的工整雙魚紋，但雙魚之間無線相連。西漢的冷塗器物間或亦飾魚紋，奈良大和文華館藏公元一世紀魚紋盤便是一例，圖見《吉祥特展：中國吉祥藝術題材》頁66編號42（東京國立博物館：1998）。

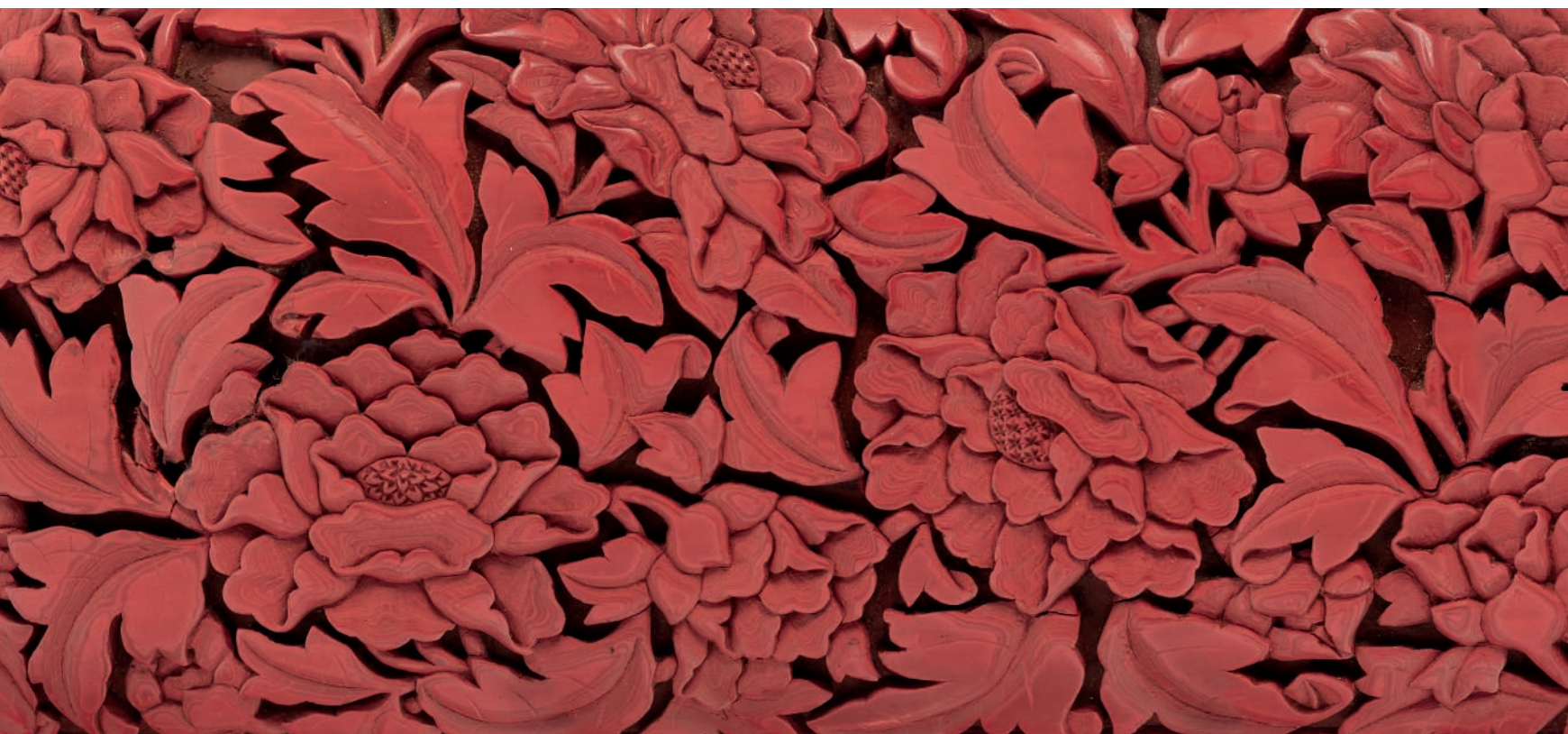
是次拍賣的御製玉洗以魚紋為飾，這不僅是以古為師，更與魚的文化意涵有關。魚與和諧之關聯，可追溯至道家學說，尤其是傳為莊周（公元前369至298年，繼老子後的道家奠基人之一）所著的《莊子》。莊子常用魚及其他比喻，來代表安時處順之眾生。《莊子·秋水》篇涵蓋甚廣，其中提到：「莊子與惠子遊於濠梁之上。莊子曰：『儻魚出遊從容，是魚樂也。』」莊子在第六章〈大宗師〉中，曾引述孔子之言，以闡釋道家思想：「魚相造乎水，人相造乎道。相造乎水者，穿池而養給；相造乎道者，無事而生定。故曰：魚相忘乎江湖，人相忘乎道術。」循此思路，游魚引申為「魚水和諧」亦屬意料之中。若盛之以水，本玉洗內底的魚紋洵為「魚水和諧」的最佳詮釋。

乾隆皇帝愛玉成癖，兼之好古慕雅，故其治下宮廷訂製的仿古玉器數量可觀，其中一部份鐫「乾隆仿古」字樣。就本拍品而言，乾隆皇帝的用意在器底所刻的御題中已一覽無遺。明清歷代皇帝之中，最熱衷於蒐藏和贊助玉雕者，應首推清高宗（即乾隆帝）。即位之初，他對宮廷玉雕的做工頗有微辭，並常督促玉作精益求精。乾隆初年，玉作匠師面對的難題之一是缺乏合適的玉材，及至1750年代，連年征討準噶爾和回部之後，新疆地區終納入中國版圖，自此每歲春秋兩季向清廷進貢和闐玉。這批新添的上乘玉材，使宮廷玉作如虎添翼，終琢製出皇上夢寐以求的極品玉雕。毫無疑問，本拍品完全符合皇家的嚴格要求，方有幸配以御製詩和乾隆心愛印章二枚，其地位之高，於此可見一斑。

蘇玫瑰
資深國際學術顧問 亞洲藝術部









807 A RARE AND FINELY CARVED RED LACQUER MALLET-FORM VASE CHINA, MING DYNASTY, 15TH-16TH CENTURY

Carved all over with a graceful and dense design of overlapping peony blossoms and leaves below a band of *lingzhi* scroll encircling the mouth, the interior and base lacquered black

6¼ in. (15.9 cm.) high, Japanese wood box

\$200,000-300,000

PROVENANCE

Yanagi Takashi, Kyoto, 1993.

The Irving Collection, no. 3840.

明十五/十六世紀 剔紅纏枝牡丹紋紙槌瓶

來源

柳孝，京都，1993年。

歐雲伉儷珍藏，編號3840。



Fig. 1 A carved red lacquer mallet-form vase, Yongle incised six-character mark and of the period (1403-1425).

© The Collection of National Palace Museum.

圖一 明永樂 剔紅紙槌瓶 《大明永樂年製》針刻款
國立故宮博物院藏





A MARRIAGE OF FORM AND DESIGN

A RARE PEONY-CARVED RED LACQUER MALLET-FORM VASE

This rare vase is a fine example of the centuries-old tradition in the Chinese applied arts of artisans working in one medium looking to other media and periods for inspiration. In the case of the present vase, a Song-Yuan dynasty Longquan celadon shape, the “mallet” vase, has been appropriated for the medium of carved lacquer.

The “mallet” form, which takes its name from the wooden beater used in fulling cloth, first appears in Longquan celadon wares of Southern Song dynasty date (1127-1279). Most vases of Longquan celadon “mallet” type have a pair of either phoenix or dragon-fish (*yulong*)-form handles flanking the columnar neck, but a small number without handles exists, such as the vase from the Qing Court collection in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 112, no. 100. Another was sold at Christie’s, Hong Kong, 26 November 2018, lot 8007. Both of these vases exhibit the best features of these Longquan celadon vases, a glaze that is thick and translucent with a texture reminiscent of jade, and a lack of any decoration that would detract from the elegance of the shape and glaze.

On the present vase, this refined, simple shape has been transformed, not only by being made in lacquer but by having the body carved all over with flower scroll, a decorative motif popular during the Yuan and Ming dynasties, thirteenth-sixteenth centuries, on wares of different media, including blue and white porcelain, *cloisonné* enamel and carved lacquer. The floral decoration on carved lacquers is more densely arranged than on the contemporaneous porcelain and enamel wares, where there tends to be more visible background. Although most of the lacquer pieces of this date carved with flowers are dishes, there are a few vessels of a different shape. One of these is a *zhadou* carved with composite flower scroll, dated Yuan dynasty, and signed by Yang Mao, thought to have worked in the late Yuan and early Ming period, in the Qing Court collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 45 - Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, pp. 4-5, pl. 2. Also illustrated, pl. 22, is a Yongle (1403-1425)-marked bowl and cover carved with flowers. Another vase, of

bottle shape, carved around the bulbous body with flower scroll between petal borders and below a bamboo-ribbed, cylindrical neck, inscribed with a Xuande (1426-1435) mark over a partly erased Yongle mark, is in the British Museum, and illustrated by Derek Clifford in *Chinese Carved Lacquer*, London, 1992, pp. 34-35, pl. 20.

Few other carved red lacquer vases of this “mallet” shape appear to have been made. Those that have been published appear to fall into two categories. On the first type, a plain, narrow band separates the flower scroll on the body from that on the neck. Two vases of this type have been published, and on each the decoration is of composite flowers, with a fretwork band encircling the outside of the mouth rim. One of these vases is the well-known example with Yongle mark in the National Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, pp. 24-25, no. 7. (Fig. 1) The other, also with an incised Yongle mark, and dated early Ming dynasty, 15th century, from the collection of Mrs. M. Legrand (1883-1978), was sold at Christie’s, London, 10 May 2016, lot 1.

The Irving lacquer vase is of the second type with the floral decoration continuing from the body onto the neck. One of these, with Xuande mark, which is carved with a similar design of continuous leafy peony decoration, is in the National Palace Museum, Taipei, and illustrated in *Carving the Subtle Radiance of Colors*, pp. 44-45, no. 26, where, based on the style of the carving, it is dated to the sixteenth century. The outer mouth rim of this vase is carved with a fretwork band rather than the *lingzhi* scroll seen on the present vase. The other vase of this second type, which does have the band of *lingzhi* scroll on the outer mouth rim, is represented by the example in the Museum of Lacquer Art, Münster, Germany, and illustrated by Clifford, *ibid.*, *Chinese Carved Lacquer*, pp. 34-35, pl. 19. However, rather than only peony decoration, the flowers represent those of the four seasons. The shape of this second type of lacquer mallet-form vase is also slightly different from the first type, in that the body is subtly more rounded, especially at the foot, and the neck is slightly broader.

Patricia Curtin
Consultant, Christie’s

相得益彰

剔紅牡丹紋紙槌瓶

從器形而論，這件珍罕的紙槌瓶代表了中國藝術中不同門類之間交流、影響的深遠藝術傳統。紙槌瓶得名於搗衣的木槌，這一器形最早可追溯至宋元時期的龍泉窯瓷器。多數龍泉紙槌瓶附有雙魚龍或雙鳳耳，僅少數為頸部光素的形制，例如故宮博物院清宮舊藏一例，載於故宮博物院藏文物珍品全集《兩宋瓷器（下）》，香港，1996年，頁112，編號100。香港佳士得於2018年11月26日亦拍賣過一件此式龍泉紙槌瓶，拍品8007號。這兩件龍泉紙槌瓶都是龍泉窯作品中的佼佼者，其釉色肥厚瑩潤，光澤如玉，光素的器身更好的凸顯了釉色。

此例剔紅紙槌瓶一改素簡的面貌，器身滿刻牡丹紋，富麗華貴。這一變化是時代風格使然，這類纏枝花卉紋在青花瓷、掐絲琺瑯等衆多元明器物上都屢見不鮮。與青花瓷和掐絲琺瑯不同的是，在漆器上纏枝花的構圖緊密較少露地。其中具有代表性的作品有故宮博物院所藏一件元楊茂款剔紅纏枝花卉紋渣斗，載於故宮博物院藏文物珍品全集《元明漆器》，香港，2006年，頁4-5，圖版2。前揭書圖版22載有一件永樂款剔紅蓋盃，其上亦飾此類纏枝花卉紋。大英博物館藏有一件飾此類花卉紋的竹節頸瓶，器身渾圓，瓶底永樂款被磨後加宣德款，見Derek Clifford，《Chinese Carved Lacquer》，倫敦，1992年，頁34-35，圖版20。

剔紅紙槌瓶寥若星辰，僅有少數幾例見於各大博物館館藏。而私人收藏中更是僅見M. Legrand夫人（1883-1978）舊藏一例，於2016年5月10日在倫敦佳士得拍賣，拍品1號，以及本件歐雲伉儷珍藏紙槌瓶。此類剔紅紙槌瓶可分為兩類。第一類瓶頸和瓶身之間紋飾以直綫區隔，如前述M. Legrand夫人（1883-1978）舊藏—永樂款例，以及國立故宮博物院藏永樂款例，見《蘇光剔彩—故宮藏漆》，台北，2008，頁24至25，編號7。（圖一）

本瓶屬於第二類，其頸部和瓶身紋飾連貫，器身較圓，尤其是器身與器足相交部分，頸部亦較寬。國立故宮博物院藏—宣德款近似例，載於《蘇光剔彩—故宮藏漆》，台北，2008，頁44至45，編號26，作者根據剔刻風格將其定為十六世紀。該例與本瓶十分相近，亦飾纏枝牡丹紋，唯口部刻回紋。德國明斯特漆器藝術博物館亦藏一例，其口部與本品一樣飾靈芝紋但主紋為四季花卉，載於Derek Clifford，《Chinese Carved Lacquer》，倫敦，1992年，頁34至35，圖版19。

Patricia Curtin
佳士得顧問



808 A CARVED RED AND BLACK LACQUER OCTAGONAL BOX AND COVER

CHINA, MING DYNASTY, JIAJING SIX-CHARACTER INCISED AND GILT MARK AND OF THE PERIOD (1522-1566)

The cover carved with a five-clawed dragon leaping amidst clouds below a *shou* medallion in the center of two interlocking square panels enclosing various auspicious symbols, the sloping sides of the box and cover carved with panels of further five-clawed dragons, and the vertical sides with *lingzhi* scrolls, the gilt-highlighted reign mark incised in a line in the center of the black-lacquered base

8⅞ in. (20.6 cm.) wide

\$70,000-90,000

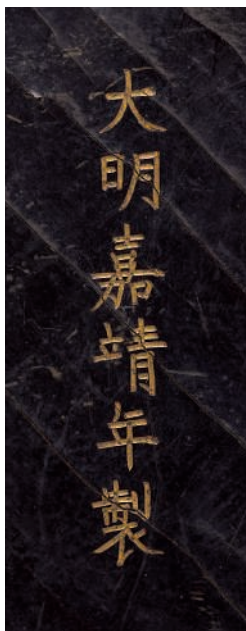
PROVENANCE

Klaus F. Naumann, Tokyo, 1991.
The Irving Collection, no. 3805.

明嘉靖 剔紅雲龍捧壽紋八方蓋盒 填金《大明嘉靖年製》楷書刻款

來源

Klaus F. Naumann, 東京, 1991年。
歐雲伉儷珍藏, 編號3805。



(mark)





The choice of decoration on this box is reflective of the Jiajing emperor's keen interest in Daoism and the attainment of immortality, and as such makes use of symbols with Daoist connections. The imperial five-clawed dragon is here shown below a *shou* (longevity) character carved in simplified seal script. The two are surrounded by various motifs, the Eight Treasures, and on the vertical sides are panels of *lingzhi* scroll that symbolize immortality. Similar decoration can be seen on a circular covered box, also of Jiajing date, included in the exhibition catalogue, *Dragon and Phoenix: Chinese Lacquer Ware, the Lee Family Collection, Tokyo*, The Museum of East Asian Art, Cologne, 24 March - 24 June 1990, no. 59, subsequently sold at Christie's, Hong Kong, 28 November 2012, lot 2096, where the dragon is shown leaping below a similarly carved *shou* character and the sloping sides of the cover and box are carved with auspicious symbols supported on *lingzhi* scroll.

The unusual decorative use of two interlocking square panels as a framing device for the central motif and the surrounding auspicious symbols may be specific to the Jiajing period as it seems to appear only on lacquer wares of Jiajing date. Four such pieces have been published. As on the present box, a large dragon decorates the center of a polychrome lacquer domed circular box in the National Palace Museum, Taipei, illustrated in *Catalogue of a Special Exhibition of Lacquer Ware in the National Palace Museum*, 1981, pl. 36. On two red lacquer octagonal trays, the central motif is a large *shou* character, while the imperial five-clawed dragon is shown enclosed within eight small ingot-shaped reserves that decorate the eight facets on the interior: one is illustrated by James C. Y. Watt and Barbara Brennan Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, The Metropolitan Museum of Art, New York, 1992, pp. 96-97, no. 34; the other, from the Asian Art Museum of San Francisco, is illustrated in *Chinese Art in Overseas Collections: Lacquerware*, Taipei, 1987, p. 103, pl. 190. The most unusual central motif, a seated Daoist immortal holding a scroll while two attendants holding offerings of a peach and a *lingzhi* stand before him in a landscape setting, can be seen on a carved polychrome lacquer circular covered box from the Qing Court collection, Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 45 - Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, Hong Kong, p. 183, pl. 141. The imperial dragon here forms an encircling border and further auspicious symbols are shown amidst foliate scroll on the sides.

嘉靖皇帝崇信道教，熱衷修練以求長生不老，因而嘉靖宮廷器物上多飾道教紋樣。本件剔彩盒蓋中央飾五爪龍紋捧壽字，寓意皇上萬壽無疆。中心紋飾外以兩個正方形交錯界格，所形成之三角形內外飾各類道教珍寶。蓋與盒的直邊飾象徵長生不老的靈芝紋。以上種種無一不體現嘉靖皇帝本人的道教信仰。東京李氏家族舊藏有一件嘉靖剔彩龍捧壽紋圓盒，可資參照，2012年11月28日於香港佳士得拍賣，拍品2096號。

本件蓋盒以兩個正方形界格紋飾的做法十分特殊，似為嘉靖漆器所特有。這種做法另見於四件嘉靖漆器：一件為剔彩龍紋圓盒，藏於國立故宮博物院，見《故宮漆器特展目錄》，台北，1981年，圖版36；兩件為剔紅壽字紋八方盤，其一為歐雲伉儷捐贈予大都會博物館，載於屈志仁及Barbara Brennan Ford，《Eastern Asian Lacquer: The Florence and Herbert Irving Collection》，頁96至97，編號34，另一件藏於舊金山亞洲藝術博物館，載於《海外遺珍：漆器》，台北，1987年，頁103，圖版190；最後一件是剔彩圓盒，蓋中央飾老君及二位手捧祥瑞的童子，藏於故宮博物院，見故宮博物院藏文物珍品全集《元明漆器》，香港，2006年，頁183，圖版141。





809 A RARE AND FINELY CARVED RED LACQUER DAOIST SCRIPTURE BOX AND COVER

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

The sliding cover finely carved through the red lacquer layers to the ochre ground with an intricate scene of an assembly of Daoist immortals, each narrow side carved with a five-clawed dragon pursuing a flaming pearl amidst clouds above a rock formation emerging from crashing waves, the motif repeated on the back where the two dragons flank a central rectangular panel enclosing the partially effaced reign mark, which would have read *Da Qing Qianlong nian jing zhi* (made with reverence in the Qianlong reign of the Great Qing dynasty) executed in raised characters, all above a waisted rectangular base carved with lotus petals

13½ in. (33.9 cm.) high

\$150,000-250,000

PROVENANCE

Spink & Son, Ltd., London, 1982.

The Irving Collection, no. 835.

清乾隆 剔紅道教神仙圖經匣

來源

Spink & Son, Ltd., 倫敦, 1982年。

歐雲伉儷珍藏, 編號835。



Fig. 1 A carved red lacquer Daoist scripture box and cover, Qianlong carved seven-character mark and of the period (1736-1795). Collection of the Palace Museum.

圖一 清乾隆 剔紅道教神仙圖經匣 《大清乾隆年敬製》刻款
故宮博物院藏





(side views)



(reverse)



A RARE IMPERIAL RED LACQUER BOX TO STORE A DAOIST SCRIPTURE

This rare scripture box belongs to a group of similar carved red lacquer boxes that were made during the Qianlong period to store Daoist and Buddhist scriptures. Although the Qianlong emperor was a devotee of Tibetan Buddhism, he followed the tradition of the Qing court in supporting Daoism, as well. During his reign, and that of the other Qing emperors, he participated in annual Daoist rituals and festivities, and elaborate Daoist celebrations were held around his birthday. This fluid boundary between Daoism and Buddhism that had evolved during the centuries since the introduction of Buddhism to China, when Daoism was already well established, also resulted in the intermingling of Buddhist and Daoist imagery. Whether made to store Daoist or Buddhist scriptures, all of the published lacquer scripture boxes of this type are finely carved with similar densely populated assemblies of either Daoist or Buddhist celestial beings.

The Irving box appears to depict Wenchang, the Daoist god of Literature and Culture, seated holding a *hu* tablet on a throne at the top. The assembly includes gods dressed as officials holding *hu* tablets, intermixed with other gods holding discs of the Twelve Animals of the Zodiac, some figures with dragon, bird or animal heads, guardian figures and a central figure of Marshal Wang (Wang Yuanshuai) standing on a flaming wheel. A lacquer box with related decoration of an assembly of Daoist celestial beings, also with a seven-character Qianlong mark, as well as the scripture that it held, the *Huangtingjing* (Scripture of the Yellow Court), is in the collection of the Palace Museum, Beijing, and illustrated in *China: The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2005, p. 153, no. 60. (Fig. 1) The catalogue entry notes that the scripture book consists of two volumes with brocade covers and a brocade-covered slipcase that would have been kept in the carved red lacquer box. The back of the box has an inscription, *Da Qing Qianlong nian jing zao* (Made with reverence in the Qianlong era of the Great Qing). The catalogue entry further notes that the *Huangtingjing* was a fourth-century Chinese meditational text that “encompasses several layers of

doctrines and practices in the Daoist cosmology,” and that the “duplication of scriptures was considered a meritorious practice in both Buddhism and Daoism.” The copy in the Palace Museum collection was executed in the ninth year of the Qianlong emperor’s reign (1744), reflecting the “Emperor’s interest in Daoist self-cultivation practices.”

Two other lacquer boxes of this shape carved with Buddhist assemblies have been published. One formerly in the collection of Mr. and Mrs. R. H. Palmer, and now in the Victoria and Albert Museum, is illustrated by R. Soame Jenyns and William Watson, *Chinese Art II*, New York, 1980 ed., pp. 220-21, no. 47. This box has very similar dragon panels on the narrow sides and a Qianlong mark in green and red lacquer that translates as “Reverently offered to the emperor Qianlong,” on the back. The box is described as being decorated with Buddhist saints and defenders presided over by Maitreya, the Buddha-to-come. The authors propose that boxes of this type were used to hold spirit tablets inscribed with the deceased’s name and were kept in an ancestral temple. The Palmer box is also published by Michel Beurdeley, *The Chinese Collector through the Centuries*, Vermont/Tokyo, 1966, p. 235, no. 76. The second box, sold at Sotheby’s, Paris, 22 June 2017, lot 122, dated to the Qianlong period, does not have a mark and the dragons on the narrow sides are shown amidst dense clouds. The celestial assembly on this box, like the Palmer box, is identified as being overseen by Maitreya.

A related carved red lacquer box, of almost square shape and somewhat smaller size (28 cm. high), decorated on the front and the sides with similar scenes of celestial beings, in this instance Buddhist, from the Qing Court collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 46 - Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p. 38, pl. 24, where it is described as a *sutra* container. The Qianlong mark is in a panel in the center of the carved top.

Patricia Curtin
Consultant, Christie’s

寶匣藏經 乾隆御製剔紅經匣

本件剔紅長方匣呈立式，下承雙層蓮花座，蓋面滿刻道教神仙，是乾隆宮廷為存放道教經書而特製的經匣。儘管乾隆皇帝以佛教信仰著稱，他延續了清代宮廷的傳統，對道教也同樣持支持態度。作為清宮傳統，乾隆皇帝每年都會參加道教祭典，在他生日時亦會請道士舉行慶典。這種釋道合一的態度在中國由來已久，而且兩種宗教都以抄寫經典作為修行。此種器形的剔紅經匣就可見釋、道兩種裝飾母題，但是其上有諸多重複的神祇。

本件經匣的主尊手持笏板，或為文昌帝君，是掌握士人功名祿位之神。其餘眾神有手持笏板者，有手持滿月形的十二辰者，有龍頭、鳥頭、獸頭者，有天尊形形色色，下部中間立於風火輪上的或為王靈官，是道教的護法神將。故宮博物院藏有一件紋飾、器形和本器相同的剔紅經匣，與匣內一函兩冊《御書黃庭內景外景經》一同存放，載於《China—The Three Emperors 1662–1795》，倫敦皇家藝術學院，2005年，頁153，編號60。（圖一）故宮所藏例背面署《大清乾隆年敬製》七字款，與本盒相同，唯本盒年款脫「清乾隆」三字。故宮例所裝御書《黃庭經》作於乾隆九年（1744年），顯示了乾隆皇帝對道教的濃厚興趣。

倫敦Victoria and Albert Museum亦藏有一件近似的經匣，為R. H. Palmer夫人舊藏，載於R. Soame Jenyns及William Watson著《Chinese Art II》，紐約，1963年，頁220–221，編號167。該盒正面滿刻佛教神祇，然構圖、刻工皆與本件道教經匣相近，背面亦署《大清乾隆年敬製》七字款。亦可參照巴黎蘇富比2017年6月22日拍賣的一件剔紅佛教故事圖經匣，拍品122號，該盒背面光素無款。

故宮博物院藏一件剔紅方匣，四壁亦滿刻佛教故事圖，於蓋面中央落《乾隆御書楞嚴經》款，見故宮博物院藏文物珍品全集《清代漆器》，香港，2006年，頁38，圖版24。作者指出該匣為清宮收貯佛經之用。

Patricia Curtin
佳士得顧問





VERSATILE GENIUS IN THE ART OF LACQUER

SHIBATA ZESHIN (1807–1891)

Well known in the West as a painter and a lacquer artist, Shibata Zeshin enjoyed longevity in both his life and his career. He began his prolific and versatile career at age eleven as an apprenticeship with the leading lacquer artist, Koma Kan'ya (Kansai II, 1767–1835) the tenth-generation head of a lacquer studio in Edo (now Tokyo) that had served the Tokugawa shogunate since 1636.

Ever ambitious, at sixteen, Zeshin also began to train as a painter under Suzuki Nanrei (1775–1844) of the Shijō school, moving to Kyoto around the age of twenty to apprentice with another Shijo-school painter, Okamoto Toyohiko (1773–1845), who favored the new Western naturalism. In Kyoto, Zeshin would become proficient in the traditional arts of tea ceremony and poetry, notably *haiku*. He returned to Edo in his late twenties to take up his calling as a lacquer artist. A master of evocative designs and inventive, subtle new techniques, Zeshin was soon acclaimed as the leading artist in this painstaking and time-consuming medium. His lacquers, dazzling in their technical virtuosity and trompe l'oeil effects (he could imitate metal, wood and ceramics in lacquer), are still the most highly coveted by Western collectors. His success may be measured by the fact that his large atelier numbered among its clients not only prominent businessmen and government officials, but Emperor Meiji himself. His public commissions included decorating wooden doors and ceiling roundels for the new imperial palace. In 1890, when the government inaugurated the title "Artist to the Imperial Household" (Teishitsu Gigeiin), Zeshin was one of the ten artists—and the only lacquerer—to receive the award.

It was in his old age, during the 1870s and 1880s, that Zeshin added an unusual new technique to his repertoire. In response to the popularity of oils in the Meiji period, he began to paint with lacquer on paper, silk, and wooden panels. The naturally dark colors and thick, lustrous surface texture of the colored lacquer added to the illusion of Western pigments. However, painting with lacquer in traditional Japanese scroll formats presented special challenges—the lacquer had to be flexible enough to withstand cracking as scrolls were rolled and unrolled.

Zeshin ultimately developed his own unique formula, adding substances that made the lacquer slightly flexible, so that it would not flake off. He achieved such remarkable success that even today he holds a place of preeminence as Japan's most celebrated "lacquer painting" (*urushi-e*) artist. Moreover, his fame spread abroad during his lifetime, and his lacquer paintings were featured in numerous international exhibitions, including the Vienna World Exposition in 1873, the Philadelphia Centennial Exposition in 1876, and the first Paris exhibition of Japanese painting in 1883.

Florence and Herbert Irving had a special relationship with the Tokyo dealer Klaus Naumann (b. 1935), from whom they purchased three important works by Shibata Zeshin (lots 810, 811, 812). They sought out Naumann in Tokyo on a trip to Japan around 1986 and immediately purchased several of the Negoro-ware red lacquers for which their collection is known. (For more about Naumann and the Irvings, see "Still Learning": A Conversation with Klaus F. Naumann," in *Impressions* 40 [2019] the journal of the Japanese Art Society of America, <www.japaneseartsoc.org>.) Later, after the collection had expanded to include fine Chinese and Korean lacquers, Naumann advised the Irvings to include works by one of Japan's greatest artists, Zeshin—no collection would be complete without some choice pieces by this artist. Zeshin had already come into the spotlight in America with the publication and exhibition in 1979 of the Mary Louise and James E. O'Brien collection of over one hundred of the artist's lacquers, lacquer paintings, and prints formed in California and donated to the Honolulu Academy of Arts (now the Honolulu Museum of Art). In 2007, over fifty Zeshin lacquers and paintings from the Catherine and Thomas Edson Collection were exhibited at the San Antonio Museum of Art, Texas, where they remain as a promised gift. In 2009, over seventy of the Edson's Zeshin lacquers were exhibited in a traveling exhibition shown at three museums in Japan. As Joe Earle noted in his excellent introduction to the San Antonio catalogue, Zeshin's visual world is "so distinctive that there is normally no need to search for his tiny signature, often scratched with a rat's tooth in the dark surface."

君子不器

漆藝大師柴田是真 (1807 – 1891)

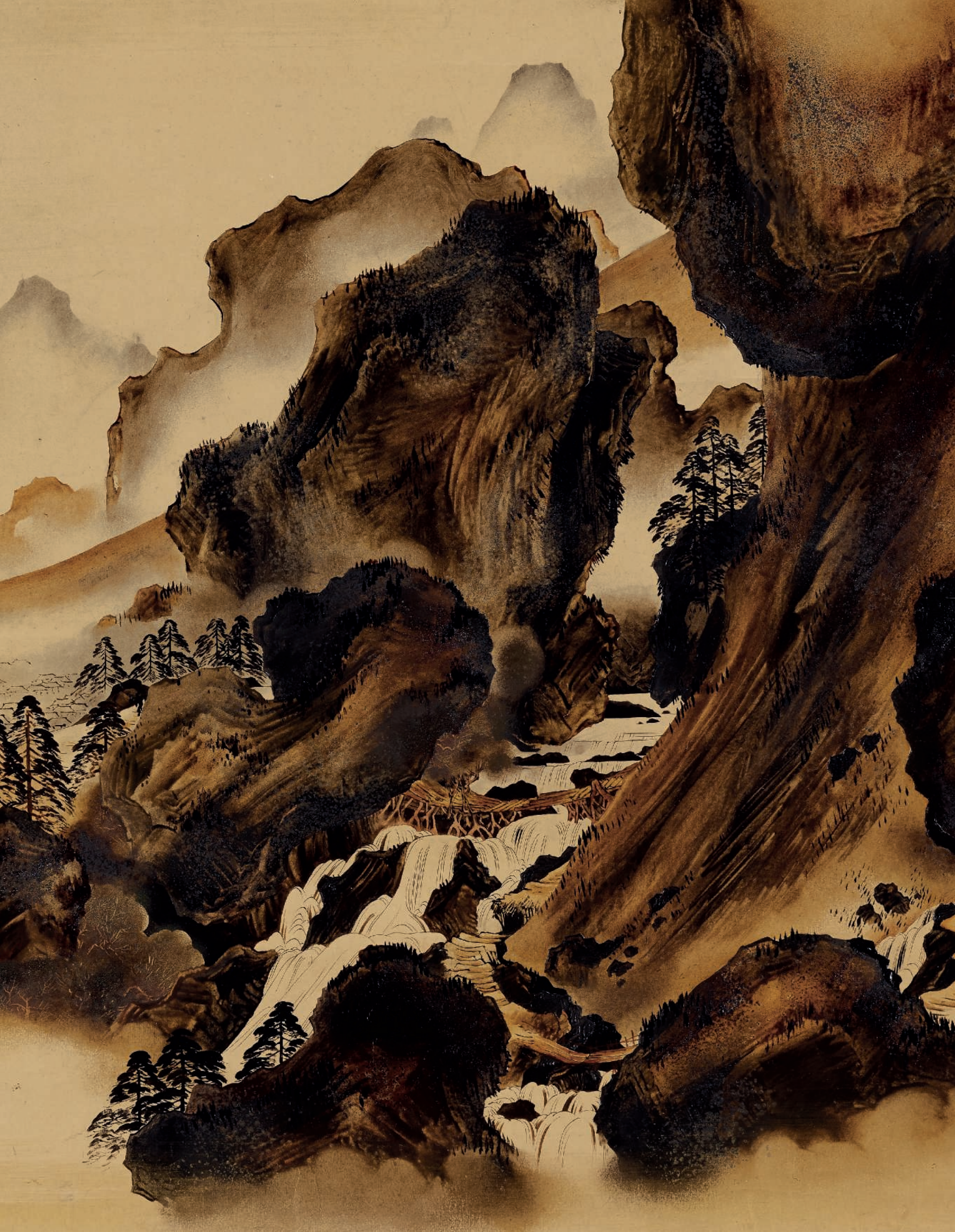
以畫工和漆藝造詣享譽西方的柴田是真，堪稱人生和藝壇的長青樹。他年方十一，已師從漆畫大師古滿寬哉 (1767至1835年) 習藝，由此展開了創作不輟、涉獵甚廣的藝術生涯。寬哉乃江戶 (今東京) 蒔繪古滿派第十代傳人，該作坊自1636年起一直為德川幕府效力。

柴田滿懷雄心壯志，十六歲時拜四條畫派的鈴木南嶺 (1775 – 1844) 為師，二十歲左右轉赴京都，在推崇西方寫實主義的四條派畫家岡本豐彥 (1773 – 1845) 門下學藝。居停京都期間，柴田更掌握了傳統茶道和詩歌 (尤以俳句為然) 之精髓。他三十歲前回到江戶，矢志投身漆藝創作。他的設計別具巧思，且工藝創新，做工曲盡其妙，故在費工耗時的漆藝行當中聲名鵲起、備受推許。柴田的作品工藝精湛，其製作的仿金屬、仿木和仿陶瓷漆器幾可亂真，視覺效果美不勝收，故時至今日，其作品在西方收藏界仍炙手可熱。柴田成就之高，或可證諸其大型作坊的芸芸客戶，當中不乏富商巨賈、達官貴人，甚至連明治天皇亦是他的捧場客。他還承接了許多官方的委託項目，包括為新建宮殿創作木門紋飾及天井團花。政府於1890年頒佈「帝室技芸員」之稱號，獲此榮銜的十名藝術家之中，柴田是唯一的一名漆藝家。

1870及1880年代，已至耄耋之年的柴田仍勇於嘗試、再創新猷。鑑於明治時期油畫大行其道，他開始用漆在紙、絹和木板上作畫。彩漆天然色澤偏深，且表面質感腴潤，外觀更接近西方顏料。但以日本卷軸的方式繪製漆畫難度頗大，因漆料要有一定的柔韌度，方能在捲起和展開畫卷時避免開裂。柴田終研製出自己的獨門秘方，其添加的特殊配料能略為改善漆料的彈性，使

之不易剝落。他的藝術成就登峰造極，迄今仍備受推崇，被譽為日本頂尖的漆繪大師。他生前已名揚海外，其作品曾多次在國際展覽會亮相，如維也納萬國博覽會 (1873年)、費城百週年博覽會 (1876年) 及巴黎舉行的首屆日本繪畫展 (1883年) 等。

歐雲伉儷 (Florence and Herbert Irving) 與東京古董商 Klaus Naumann (1935年生) 交情匪淺，他們曾向Naumann購入三件典藏級柴田作品 (拍品編號 810、811及 812)。1986年前後，二人親赴日本東京拜訪Naumann，並當機立斷購入數例著名的歐雲根來紅漆珍藏。(關於Naumann與歐雲伉儷的交往，請參閱美國日本藝術學會 (www.japaneseartsoc.org) 《Impressions》期刊40號 [2019] 所載<Still Learning: A Conversation with Klaus F. Naumann>一文。爾後，歐雲伉儷的收藏範圍逐漸涵蓋中國和韓國漆器珍品，Naumann遂建議把蒐求目光投向日本藝壇泰斗柴田是真，因藏品中若無柴田之作，誠一憾矣。於1979年，美國加州的區旃慕伉儷 (Mary Louise and James E. O' Brien) 曾發表和展出逾百件柴田作漆器、漆畫和版畫珍藏，其後悉數贈予檀香山藝術學院 (今檀香山藝術博物館)，柴田在美國的知名度因而大增。2007年，德州聖安東尼奧藝術博物館展出五十多件艾德勛伉儷珍藏 (Catherine and Thomas Edson Collection) 柴田作漆器和繪畫，這些珍品迄今仍是該機構的承諾捐贈館藏。2009年，七十多件艾德勛珍藏漆器在日本三家博物館巡迴展出。額爾勒 (Joe Earle) 為聖安東尼奧展覽圖錄撰寫的序言字字珠璣，文中提到柴田營造的視覺天地「獨具一格，故一般情況下，根本不必查找他常用鼠牙在深色漆面劃刻的小巧署名。」



810 **A RECTANGULAR LACQUER TRAY**SHIBATA ZESHIN (1807-1891), JAPAN, MEIJI PERIOD,
LATE 19TH CENTURY

Decorated in gold, silver, red, black and yellow *hiramaki-e* and *takamaki-e* against an *ishimeji* (imitation stone) ground with millet on a tea kettle and with a grasshopper perched on the handle, signed *Gyonen nanajusan okina Zeshin* [Zeshin at the age of seventy-three]

14¼ in. (37.6 cm.) long

\$20,000-30,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1997.

The Irving Collection, no. 3863.

One of many lacquer techniques Zeshin created was bronze-lacquering, or *seido-nuri*. For the ground of this tray, he created a dark-green ground by scattering bronze and charcoal dusts on the wet lacquer and polishing them with oils and powders. The surface is textured with a wrinkled pattern to create the luster and tone of aged bronze ware. He used red lacquer, combined with clear lacquer and black lacquer shading, for the large copper kettle used by farmers to carry tea to the fields during the festive autumn harvest. Straw is stuffed into the kettle spout, perhaps to keep out insects. The grasshopper clinging to the handle is incised to great effect. Freshly harvested rice stalks are painted in raised gold, silver and blue-gold or *ao-kin*, an alloy of gold and silver. There are other trays with this design, indicating that the Irving lacquer tray was originally one of a set of five.

Other examples from this set, all nearly identical, are in the Honolulu Museum of Art, the Khalili Collection, London, and formerly, the Edson Collection. For the Honolulu tray, see *The Art of Shibata Zeshin: The Mr. and Mrs. James E. O'Brien Collection at the Honolulu Academy of Arts* (Honolulu: Honolulu Academy of Arts, 1979), pl. 58. For the Khalili tray, see the cover image of *Shibata Zeshin: Masterpieces of Japanese Lacquer from the Khalili Collection*, London, 1997. For the tray formerly in the Edson Collection, see *Edo Chic, Meiji Technique: The Art of Shibata Zeshin featuring the Edson Collection*, Tokyo, 2009, pl. E-21. See, also, *Shibata Zeshin ten*, Shibata Zeshin exhibition, Tokyo: Itabashi Museum, 1980, pl. 54.

柴田是真 (1807-1891) 日本 江戸/明治時代十九世紀晚期 蒔繪茶壺紋長方盤

款識：行年七十三翁是真。

來源

Klaus F. Naumann, 東京, 1997年。

歐雲伉儷珍藏, 編號3863。

「青銅塗」是柴田是真發明的衆多漆器工藝之一，本件漆盤的地子就使用了「青銅塗」法。藝術家在未干的漆上撒入青銅和炭粉再加以打磨，形成了具有褶皺紋理的深綠色漆以仿古銅器的色澤。盤中的銅壺則以紅漆堆繪並用黑漆和清漆表現陰影。秋季豐收之時，農民用這種銅壺裝茶帶到田間享用，壺嘴中插稻草作蓋以防蟲類。柄上的蚱蜢刻畫入微，剛剛收割的稻穗金燦慾滴，無不體現著豐收的喜悅。另有數例飾相同茶壺紋的柴田是真漆盤見諸出版，因而此件漆盤或為一組五件中的一件。

這組漆盤中的其它例子在檀香山藝術博物館，見《The Art of Shibata Zeshin: The Mr. and Mrs. James E. O'Brien Collection at the Honolulu Academy of Arts》，檀香山，1979年，圖版58；倫敦the Khalili 珍藏，見《Shibata Zeshin: Masterpieces of Japanese Lacquer from the Khalili Collection》一書封面，倫敦，1997年；以及Edson舊藏，見《Edo Chic Meiji Technique: The Art of Shibata Zeshin featuring the Edson Collection》，東京，2009年，圖版E-21。另見《柴田是真展》，東京，1980年，圖版54。



811

A RECTANGULAR LACQUER TRAY WITH DECORATION OF AUTUMN GRASSES AND MOON

SHIBATA ZESHIN (1807-1891), JAPAN, MEIJI PERIOD, LATE 19TH CENTURY

Decorated in polychrome lacquer and gold and silver *makie*, with two crickets amidst pampas grasses in a moonlit landscape, signed lower right *Zeshin*

19¼ in. (49 cm.) long

\$60,000-80,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1990.
The Irving Collection, no. 2936.

EXHIBITED

New York, The Metropolitan Museum of Art, *East Asian Lacquer from the Florence and Herbert Irving Collection*, 22 November 1991–23 February 1992.

LITERATURE

Goke Tadaomi, *Shibata Zeshin* in *Nihon no bijutsu* 93, Shibundo, 1974, pl. 15.
James C. Y. Watt and Barbara Brennan Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, The Metropolitan Museum of Art, New York, 1991, no. 145, p. 286.

Zeshin, a keen-eyed naturalist, transforms a tray meant for clothing into an evocative moonlit landscape. Seen from a low vantage point, a full moon of pale, parchment-color lacquer illuminates a gently sloping hillock with mottled black lacquer surface. Two crickets stand out with startling, playful clarity in polished black lacquer. Pampas grasses echo the rounded forms of the moon and hillside in slender lines of gold and black lacquer weighted with silver dewdrops that glisten in the moonlight. The dark, green-brown sky enhances the dreamlike atmosphere. This intimate close-up of nature suggests a low window opening onto a garden in autumn, a season that evokes a sense of melancholy and regret for the passing of time. In Japan, gazing at the moon and listening to the sounds of insects have long been tranquil ways to spend an autumn evening.

柴田是真 (1807–1891) 日本 江戸/明治時代十九世紀晚期
蒔繪月下秋興圖長方盤

款識：是真

來源

Klaus F. Naumann, 東京, 1990年。
歐雲伉儷珍藏, 編號2936。

展覽

《East Asian Lacquer from the Florence and Herbert Irving Collection》, 紐約, 大都會博物館, 1991年11月22日至1992年2月23日。

著錄

鄉家忠臣編, ‘柴田是真’, 《日本の美術2》, 第93號, 1974年, 圖版15。
屈志仁, Barbara Brennan Ford, 《East Asian Lacquer: The Florence and Herbert Irving Collection》, 紐約, 1991年, 編號145, 頁286。

柴田是真以他對自然的敏銳觀察將這件用於放置衣物的方盤髹飾成了一幅充滿詩意的月下秋興圖。藝術家用極低的視角構圖, 描繪了一輪滿月從低緩的山丘上升起的夜景, 蒔繪的月亮隱約放光, 微微照亮山丘, 山丘表明用漆表現土質, 兩只黑漆蟋蟀佔據中心, 右側勁厲的蒲草挂著銀色的露珠, 與月亮、山丘的渾圓形成對比。淺藍色的天空映襯著這猶如夢境的畫面。這一貼近自然的景致就像秋天打開窗戶看到的園景一般。秋季在日本文化中是一個感懷愁思的季節, 使人懷念逝去的時光。日本人以賞月和觀察秋蟲來消磨這秋夜的時光。



812 SHIBATA ZESHIN (JAPAN, 1807-1891)

The Narrow Road to Shu

Hanging scroll, lacquer painting on paper, signed *Tairyukyo Zeshin*, aged 71, followed by a seal reading *Zeshin*

20 x 15 in. (51 x 38 cm.), excluding mount

\$30,000-40,000

PROVENANCE

Masaharu Nagano, Tokyo.

Klaus F. Naumann, Tokyo, 1987.

The Irving Collection, no. 1690.

EXHIBITED

New York, The Metropolitan Museum of Art, *East Asian Lacquer from the Florence and Herbert Irving Collection*, 22 November 1991–23 February 1992.

LITERATURE

James C. Y. Watt and Barbara Brennen Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, The Metropolitan Museum of Art, New York, 1991, no. 148, pp. 290–91.

Zeshin was a virtuoso technician: he invented flexible colored lacquers that could be used on paper. Painting with lacquer, a viscous and sticky substance, was extremely difficult. The artist's patience and skill in recreating delicate details is almost unimaginable. Here, he chose a Chinese subject that was much beloved in Edo-period painting, the path in the mountains of Shu in Sichuan province in southwestern China, where the Tang emperor Ming Huang fled with his concubine, Yang Gueifei. The capital of Chengdu appears in the distance at the far left, delicately rendered and obscured by mist. A precarious plank bridge crosses over the cascading river that cuts a deep gorge through dramatic, rugged mountains. The artist skillfully contrasts meticulous detail with forceful, swirling brushwork. This small hanging scroll, a technical tour-de-force, is without doubt one of Zeshin's finest lacquer paintings.

柴田是真(1807–1891) 日本 蜀道難

題識：行年七十一叟，對柳居是真。

鈐印：是真

來源

長野正晴，東京。

Klaus F. Naumann，東京，1987年。

歐雲伉儷珍藏，編號1690。

展覽

《East Asian Lacquer from the Florence and Herbert Irving Collection》，大都會博物館，紐約，1991年11月22日至1992年2月23日。

著錄

屈志仁，Barbara Brennan Ford，〈East Asian Lacquer: The Florence and Herbert Irving Collection〉，紐約，1991年，編號148，頁290–91。

柴田是真在之髹漆技術可謂登峰造極：他發明了可用於紙上繪畫，極富韌性之彩漆。用粘稠的漆來作畫難度極大，而用它來表現複雜的細節則堪稱展現了藝術家異乎尋常之耐心及鬼斧神工之技巧。本件畫作取材自中國，《蜀道難》故事源自唐明皇和楊貴妃在安史之亂中遠逃四川的歷史。這一題材在江戶時代的日本十分流行。畫面左側遠景為四川首府成都，在霧中若隱若現，近景怪石嶙峋，瀑布急流，僅有狹窄的山道和木橋可供通行。畫家嫺熟的將繁複的細節與其雄健飛旋的筆法作了鮮明的對比。本幅漆畫在技術上臻於極致，可謂柴田是真漆畫中的傑作。

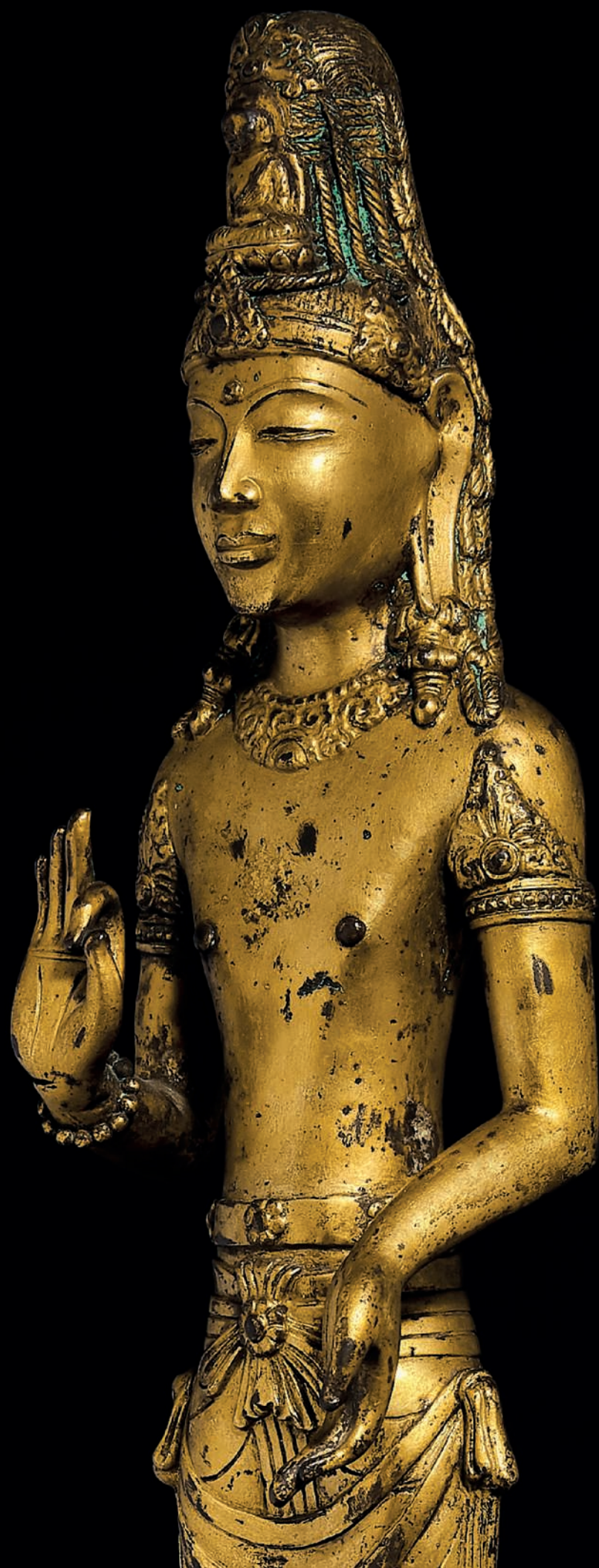




Zhang Shengwen (active 1163-1189), *Scroll of Buddhist Images* (part), Dali Kingdom (AD 937-1253).
© The Collection of National Palace Museum.

大理國 (937-1253) 張勝溫 (活躍於1163-1189) 《大理國描工張勝溫畫梵像》(局部) 國立故宮博物院藏





813 A RARE GILT-BRONZE STANDING FIGURE OF AN ACUOYE GUANYIN

CHINA, YUNNAN, DALI KINGDOM, 12TH CENTURY

The tall, slender figure shown standing with right hand raised in *vitarkamudra* and left held in *varadamudra*, the long hair drawn up into a tall coiffure (*jatamukuta*) bound by a band and elaborately dressed in twisted cords falling in loops around and flanking a central seated image of Amitabha Buddha and falling to the shoulders behind the earring-hung ears, wearing a jeweled necklace and arm bands and a floret-decorated belt worn above the waist and the top of the *dhoti* secured by a knotted sash, the upper back with a rectangular opening and the back of the upper legs with a square casting patch

18 in. (45.7 cm.) high, lacquered softwood base

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

PROVENANCE

Private Collection, United States, acquired in Tokyo in 1946.
The property of a gentleman; Christie's New York, 6 November 1980, lot 209.
Robert H. Ellsworth, New York.
The Irving Collection, no. 1949.

LITERATURE

Ann Ray Martin, "American Mandarin," *Connoisseur*, November 1984, p. 101.

大理國 十二世紀 鑲金銅阿嵯耶觀音像

來源

美國私人珍藏，於1946年購於東京。
士紳藏品；紐約佳士得，1980年11月6日，拍品209號。
安思遠，紐約。
歐雲伉儷珍藏，編號1949。

著錄

Ann Ray Martin, "American Mandarin", 《Connoisseur》, 1984年11月, 頁101。





THE “LUCK OF YUNNAN”

STANDING *BODHISATTVA* ACUOYE AVALOKITESHVARA

Termed the “Luck of Yunnan” by American scholar Helen Burwell Chapin (1892–1950), sculptures of this type represent the *Bodhisattva* Acuoye Guanyin and were produced in the twelfth century in the Dali Kingdom (AD 937–1253), an independent state in southwestern China that was coeval with China’s Song dynasty (AD 907–1279) and more or less congruent with present-day Yunnan province.

The comparatively large image of a seated Buddha Amitabha at the base of the figure’s high topknot of hair identifies this sculpture as the *bodhisattva* Avalokiteshvara, the *bodhisattva* of Infinite Compassion, known formally in Chinese as Guanshiyin Pusa and informally as Guanyin. Considered a spiritual emanation of Amitabha, Avalokiteshvara is the only *bodhisattva* in whose crown or headdress Amitabha appears, and thus Amitabha’s presence here definitively identifies this figure as Avalokiteshvara.

Standing upright with his weight evenly distributed on both legs, the *bodhisattva* holds his left hand in the *varadamudra*, or gift-giving gesture, in which the hand is lowered, palm outward. (A ritual hand gesture, a *mudra* symbolizes a particular action, power, or attitude of a deity.) He holds his right hand, raised to chest height, in the *vitarka mudra*, in which the tips of thumb and index finger touch to form a circle; this *mudra* emblemizes both intellectual discussion and the transmission of the Buddha’s teachings. Together, the combination of *vitarka* and *varada mudras* indicates that the *bodhisattva* is preaching.

The Chinese term for this type of Guanyin image, “Acuoye Guanyin”, first appeared in the Nanzhao tuzhuan, a long, illustrated handscroll depicting the history of the Nanzhao Kingdom now in the collection of the Fujii Yurinkan, Kyoto. The scroll, dated by inscription to AD 898, represents the prophecy made by an Indian monk, which predicted the rise to power of the Meng family and the casting of a bronze Acuoye Guanyin modeled on the monk’s mental vision. The Indian monk, who demonstrated various supernatural deeds, was actually a manifestation of Acuoye Guanyin. This leads to one theory that the name “Acuoye” is a transliteration of the Sanskrit term *acharya*, which means “preceptor”. (See Gong Jiwen, ‘A Fine Arts Anthropology Study on Avalokitesvara Iconography in Kingdom of Nanzhao-Dali’, Ph.D. diss., Yunnan University, 2017, pp. 1 and 156). Other scholars have suggested that the name “Acuoye” may be a transliteration of the Sanskrit term *ajaya*, which means “all victorious”. Invested with miraculous powers, the sculpture was adopted by the Meng family as its tutelary deity and witnessed the family’s rise to royal status and fostered the establishment of the Nanzhao Kingdom (738–937), which controlled Yunnan during the eighth and ninth centuries. From 937 onward, the same region, by then controlled by the Duan family, became known as the Dali Kingdom (AD 937–1253). While the Chinese emperor based his legitimacy on the Mandate of Heaven, the Yunnan monarchs grounded theirs on the will of Guanyin. The possession of a special image, a palladium in the form of the Acuoye Guanyin, thus conferred legitimacy on the ruler. In that context, a tutelary deity called *ajaya*, or “all victorious”, stood as an appropriate

He holds his right hand, raised to chest height, in the *vitarka-mudra*, in which the tips of thumb and index finger touch to form a circle; this *mudra* emblemizes both intellectual discussion and the transmission of the Buddha's teachings.

reference for an icon associated with members of a ruling family. (Adapted from Denise Patry Leidy, Donna Strahan, et al., *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York: The Metropolitan Museum of Art, 2010, pp. 136-38, no. 32.)

Fashioned in gold and backed by an elaborate, openwork mandorla, the eighth- or ninth-century Acuoeye Guanyin discovered in 1978 inside the Qianxun Pagoda at the Chongsheng Temple, Dali, Yunnan province, is both the earliest and the most prominent example of the tutelary deity of the Nanzhao and Dali kingdoms. (see: Leidy and Strahan, *Wisdom Embodied*, p. 136, fig. 99) This effigy of Guanyin, which was replicated through successive dynasties, is the model from which derive the several related twelfth-century sculptures including the present example. (See Angela F. Howard, "Buddhist Monuments of Yunnan: Eclectic Art of a Frontier Kingdom" in Maxwell Hearn and Judith G. Smith, eds., *Arts of Song and Yuan: Papers Prepared for an International Symposium*, New York: The Metropolitan Museum of Art, 1996, pp. 231-45)

This figure's slender body, elongated proportions, and distinctive facial features are typical of Dali-Kingdom sculptures, as are the torque, the long earrings that rest on the shoulders, and the arrangement of the hair in an Indian-style *jatamukuta*. Those features not only distinguish such images from sculptures produced in Song-dynasty China but closely link them to sculptures created in India and Southeast Asia. In fact, the slender body, clinging drapery, and fashioning of the hair in a *jatamukuta* find parallels in such Buddhist and Hindu sculptures from Indonesia as three seventh-to-ninth-century bronzes in the collection of The Metropolitan Museum of Art, New York: 2004.556, 1987.142.160, and 1987.218.15. Apart from possible relationships with Indonesian sculptures, elements of the Acuoeye Guanyin bear a striking resemblance to those of a ninth-century, sheet gold and electrum sculpture of an Avalokiteshvara from Champa now in the collection of

the Asian Civilizations Museum, Singapore (See <https://www.buddhistdoor.net/features/the-new-ancient-religions-gallery-at-the-asian-civilisations-museum-singapore>). To wit, the matted hair piled high on the head and bound together with cords in a *jatamukuta*, the proportionally large image of the Buddha Amitabha set at the base of the *jatamukuta*, the slender body with a torque embellishing the neck, the scarf tied at either hip and looping below the waist, and the subtle drapery folds that delicately flow over the legs all suggest possible influence from Champa, in present-day central Vietnam, on the sculpture of the Dali Kingdom. (See Albert Lutz and Angela Falco Howard, *Der Goldschatz der drei Pagoden: Buddhistische Kunst des Nanzhao- und Dali-Konigreichs in Yunnan, China*, 1st ed., Zurich: Museum Rietberg, 1991, pp. 68-74)

Sculptures of the Acuoeye Guanyin are dated to the second half of the twelfth century on the basis of their similarity to a sculpture in the collection of the San Diego Museum of Art (1941.83) that bears an inscription that dates it between 1147 and 1172. That date is further confirmed by the striking resemblance of such sculptures to a golden image depicted in the so-called *Long Scroll of Buddhist Images* (See pp. 110-111 and Fig. 1) painted between 1172 and 1190 by Zhang Shengwen (active 1163-1189) and now in the collection of the National Palace Museum, Taipei. (See Leidy and Strahan, *Wisdom Embodied*, p. 136, fig. 98)

Closely related sculptures of the Acuoeye Guanyin appear in a number of collections in both Asia and the West, including the Yunnan Provincial Museum, Kunming; The Metropolitan Museum of Art, New York (42.25.28); Freer Gallery of Art, Washington, DC (F1946.10a-b); Asian Art Museum, San Francisco (B60S34); San Diego Museum of Art (1941.83); Brooklyn Museum; National Palace Museum, Taipei; Victoria and Albert Museum, London; Musée Guimet, Paris; and Sumitomo Collection in the Sen-oku Museum in Kyoto, Japan.

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

Fig. 1 An image of Acuoeye Guanyin shown in *Scroll of Buddhist Images*, by Zhang Shengwen (active 1163-1189), Dali Kingdom (AD 937-1253). © The Collection of National Palace Museum

圖一 大理國(937-1253)張勝溫
 (活躍於1163-1189)
 《大理國描工張勝溫畫梵像》
 中的阿嵯耶觀音像。
 國立故宮博物院藏

世音菩薩





雲南福星

大理國鑲金銅阿嵯耶觀音像

根據美國學者卓海倫 (Helen Burwell Chapin, 1892至1950年)，這類阿嵯耶觀音像又名「雲南福星」，它們出自公元十二世紀大理國 (公元937至1253年)，大理國緒與宋代 (公元907至1279年) 相若，版圖與今位於中國西南的雲南省大致吻合。

本尊高髻底部飾以比例偏大的阿彌陀佛坐像，此乃觀音菩薩 (即大慈大悲觀世音菩薩，或簡稱觀音) 之身份標識。觀音是阿彌陀佛的應化身，眾多菩薩之中，惟其實冠或頭飾會出現化佛，所以據此將本拍品定為觀音像，可謂殆無疑義。

本尊體態頎長，端端正立，左手垂掌向外結與願印。(手印或印相是用手結成特定的佛教手勢，喻指某位神祇的特定行為、法力或風範。) 菩薩右手當胸，拇指與食指相捻作安慰印，此印象徵討論佛法、弘揚教義。安慰印和與願印結合使用，意味著菩薩正在說法。

「阿嵯耶觀音」一名最早見於記載南詔建國歷史的圖卷《南詔圖傳》。該卷現藏京都藤井有鄰館，卷末有南詔中興二年 (公元898年) 紀年，圖文並茂描繪了一名梵僧造訪雲南地區預言蒙氏家族將登王位，以及當地之人根據梵僧顯化的阿嵯耶觀音形象鑄造銅像的故事。卷中又言這位展現種種神跡的梵僧就是阿嵯耶觀音的化身。因而有學者指出「阿嵯耶」就是梵文「acharya」的音譯，意指「規範師」、「導師」，見龔吉雯，《南詔大理國觀音造像的美術人類學研究》，雲南大學博士研究生學位論文，2017年，頁1及156。也有學者指出「阿嵯耶」是梵文「ajaya」之音譯，意指「戰無不勝」。觀音像法力強大，蒙氏家族尊之為守護神，他預言蒙氏將成為王室並在其庇佑下建國立業，創立南詔國 (公元738至937年)。南詔國於公元八至九世紀稱霸雲南，其後，段氏家族漸取而代之，並於937年易名大理國 (公元937至1253年)。中原皇帝的道統以天命為依歸，而雲南君主卻以觀音旨意為統治依據。統治者若有身份特殊的阿嵯耶觀音像庇護，大可以正統自居。在此背景下，用戰無不勝的「阿嵯耶」作為王室庇佑者，可謂順理成章。就這一說，詳見Denise Patry Leidy、Donna Strahan等合著的《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》頁136–138編號3 (紐約：大都會藝術博物館，2010)。

1978年，雲南大理崇聖寺千尋塔發現一尊八或九世紀阿嵯耶觀音金像，其精美玲瓏的背光皆透雕而成，在同類型的南詔和大理造像中，它是現存年代最早和最著名的例子，圖見前述Leidy及Strahan著作《Wisdom Embodied》頁136圖99。此類觀音像歷朝歷代皆有仿製，亦是本拍品等十二世紀近似例參照的藍本，詳情可參閱Angela F. Howard所撰《Buddhist

Monuments of Yunnan: Eclectic Art of a Frontier Kingdom》，全文載於Maxwell Hearn與Judith G. Smith合編的《Arts of Song and Yuan: Papers Prepared for an International Symposium》頁231–245 (紐約：大都會藝術博物館，1996)。

本觀音身段頎然，比例偏長，面相獨具一格，頸飾項圈，耳瑱長垂至肩，頂飾印式髮髻冠，在在俱屬大理雕像的特色。這些特徵不僅與中國宋代的雕像迥然有別，更與印度和東南亞作品密切相關。事實上，此像體態頎長、薄衣貼體，乃至高聳的髮髻冠樣式，皆與紐約大都會藝術博物館藏三尊七至九世紀印尼銅像遙相呼應 (館藏號2004.556、1987.142.160及1987.218.15)。除了可能與印尼雕塑有關聯之外，這尊阿嵯耶觀音還有若干元素，與新加坡亞洲文明博物館藏九世紀占城銅鑲金觀音像極為相像，詳見<https://www.buddhistdoor.net/features/the-new-ancient-religions-gallery-at-the-asian-civilisations-museum-singapore>。具體而言，此像頂束高髻，並用縐帶固定，其實冠底部的化佛比例偏大，觀音頎然而立，頸飾項圈，腰繫絲帶垂懸而下，在胯下作圓弧狀，半裙裡裹雙腿，衣褶紋理流暢，這些很可能都是占城 (今越南中部) 造像對大理雕像之影響，詳見Albert Lutz與Angela Falco Howard合撰的《Der Goldschatz der drei Pagoden: Buddhistische Kunst des Nanzhao- und Dali-Konigreichs in Yunnan, China》第一版頁68–74 (蘇黎世：雷特伯格博物館，1991)。

將這類阿嵯耶觀音像斷代為十二世紀下半葉的作品，是基於它們與聖地牙哥藝術博物館藏雕像 (館藏號1941.83) 的相似程度，據後者的銘文所示，該像為1147至1172年間的作品。另一個斷代的依據，是張勝溫 (活躍於1163至1189年) 繪於1172至1190年間的《大理國梵像卷》，阿嵯耶觀音的形象與畫中的貼金圖像如出一轍，此畫現為台北國立故宮博物館珍藏，圖見Leidy與Strahan合撰的《Wisdom Embodied》頁136圖98。(圖一)

本尊阿嵯耶觀音的近似例亦見於若干亞洲和西方珍藏，如位於昆明的雲南省博物館、紐約大都會藝術博物館 (館藏號42.25.28)、華盛頓特區弗利爾美術館 (館藏號F1946.10a–b)、三藩市亞洲美術館 (館藏號B60S34)、聖地牙哥美術館 (館藏號1941.83)、布魯克林美術館、台北國立故宮博物館、倫敦維多利亞與艾伯特博物館、巴黎吉美博物館及日本京都泉屋博古館的住友珍藏。

毛瑞 (Robert D. Mowry)
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問





814 A HIGHLY IMPORTANT AND EXTREMELY RARE GILT-BRONZE FIGURE OF A MULTI-ARMED GUANYIN

CHINA, YUNNAN, DALI KINGDOM, 11TH-12TH CENTURY

Finely cast as a tantric image of Avalokitesvara (Guanyin) with three eyes and four arms shown seated with legs pendent, the primary hands held in *anjali* mudra, the other pair resting on the knees, wearing an elaborate, openwork crown, as well as beaded necklaces and other jewelry, and a *dhoti* tied with a sash below the waist, with two large pierced rectangular tenons projecting either side of the un-gilded upper back

14 $\frac{7}{8}$ in. (38 cm.) high, stand

\$4,000,000-6,000,000

PROVENANCE

The Pan-Asian Collection (Christian Humann, d. 1981), New York, by 1972.
Alice Boney, New York, 1983.
The Irving Collection, no. 871.

EXHIBITED

On loan to the Denver Art Museum, 1972-1978, loan number 77.1972..

LITERATURE

Anita Christy, "The Irving Collection: At Home in The Metropolitan Museum of Art," *Orientations*, November 1991, pp. 61-67, fig. 11.

大理國 十一至十二世紀 鎏金銅觀音菩薩坐像

來源

泛亞收藏 (克利斯蒂安.修曼, 卒於1981年), 紐約, 入藏於1972年。
龐耐, 紐約, 1983年。
歐雲伉儷珍藏, 編號871。

展覽

借展於丹佛美術館, 1972至1978年, 借展編號77.1972。

著錄

Anita Christy, 'The Irving Collection: At Home in The Metropolitan Museum of Art', 《Orientations》, 1991年11月, 頁61至67, 圖11。





THE RAREST OF DALI BRONZES

A MULTI-ARMED GUANYIN SEATED IN WESTERN STYLE WITH LEGS PENDENT

Based on its similarity to a sculpture sold at Christie's, New York, 24 March 2004, lot 77, which included an image of the Buddha Amitabha in the center of the crown, this compelling sculpture represents the *bodhisattva* Avalokiteshvara, known in Chinese as Guanyin. (Fig. 1) The sculpture's style indicates that it was produced in the Dali Kingdom (AD 937–1253), an independent state in southwestern China that was coeval with China's Song dynasty (AD 907–1279) and more or less congruent with present-day Yunnan province. Dali sculptures are rare; the large scale, multiple arms, and unusual position in which the figure sits make this an especially rare and important example.

A *bodhisattva* is a benevolent being who has attained enlightenment but who has postponed entry into *nirvana* in order to assist other sentient beings in gaining enlightenment. Richly attired, *bodhisattvas* are represented with long hair often arranged in a tall coiffure, typically with long strands of hair cascading over the shoulders, and often with a crown surrounding the high topknot. They wear ornamental scarves, *dhotis* of rich silk brocade, and a wealth of jewelry. Like Buddhas, *bodhisattvas* have distended earlobes; some wear earrings, others do not. Though generally shown barefoot, *bodhisattvas* may be shown wearing sandals, as in this sculpture.

Though usually depicted with a single head, two arms, and two legs, Guanyin—formally known as Guanshiyin Pusa—sometimes appears with multiple heads and limbs. The multiple heads and limbs indicate that the deity is able to assist more beings than can a deity with but one head, two arms and two legs. Though this sculpture originally sported additional arms—the original number is unknown—only four now remain. Separately cast, the additional arms were attached to the tenons that project from the backs of the upper arms. Two of the remaining arms are raised and clasped at the chest in a gesture of respect and reverence known as the *anjalinudra*; the other arms are lowered, the hands resting on the knees. The lowered left hand likely originally held a rosary, while the lowered right hand probably grasped a coiled rope or lasso as a lifeline to draw back to the path of enlightenment those who have gone astray.

Bodhisattvas generally are represented as standing but when shown seated are usually presented in the lotus position, or *padmasana*, with the legs crossed. By contrast, most Chinese images of Buddhist deities seated in “Western style”, or *paryankasana*, typically represent Maitreya, the Buddha of the Future. The presentation of this Guanyin in Western fashion immediately points to this sculpture's origins in the Dali Kingdom. The alert, fully open,



Fig. 1 A gilt-bronze multi-armed Guanyin, Dali Kingdom (AD 937–1253). Sold at Christie's New York, 24 March 2004, lot 77.
圖一 大理國（公元937–1253） 鑲金銅千手觀音像 紐約佳士得2004年3月24日拍品77號



Fig. 2 A gilt-bronze multi-armed Guanyin, Dali Kingdom, 11th–12th Century. Collection of The Metropolitan Museum of Art, Rogers Fund, 1956, accession no. 56.223. ©The Metropolitan Museum of Art.
圖二 大理國 十一至十二世紀 鑲金銅千手觀音像 大都會博物館藏

almond-shaped eyes that look directly outward also point to its origins in the Dali kingdom, as does the vertically set third eye that has been substituted for the traditional *urna*. In addition, the tall, cylindrical crown embellished with stylized, cursorily rendered clouds, the long, beaded necklace that descends to cross at the abdomen and then loops over the knees, and the low-waisted *dhoti*, which is secured at the hips, all signal this impressive sculpture's origin in the Dali Kingdom, likely in the eleventh or twelfth century.

A twelfth-century bronze sculpture representing a two-armed Guanyin in the Yunnan Provincial Museum, Kunming, shares the same almond-shaped eyes that look directly outward, the low-waisted *dhoti* secured at

the hips, and the long, beaded necklace that descends to cross at the abdomen and then loops over the knees as the present sculpture. (See Denise Patry Leidy, Donna Strahan, et al., *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York: The Metropolitan Museum of Art, 2010, p. 140, fig. 100). A sculpture closely related in style, iconography, and general appearance in the collection of The Metropolitan Museum of Art, New York (56.223) (Fig. 2) has been dated to the eleventh to twelfth century. (See Leidy and Strahan, *Wisdom Embodied*, pp. 138–40, no. 33)

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





佛國遺珍

大理國觀音菩薩垂足坐像

本尊法相威儀，造型與紐約佳士得2004年3月24日拍出一例觀音像（拍品77號），如出一轍，該拍賣例寶冠飾阿彌陀佛小像，據此看來，此作呈現的亦是觀音菩薩無疑。（圖一）觀乎本拍品的風格，其出處應是大理國（公元937至1253年），大理國祚與宋代（公元907至1279年）相若，版圖與中國西南的雲南省大致吻合。大理雕塑難得一見，加上本拍品體量敦碩，且以多臂形象呈現，坐姿亦殊不尋常，益顯其彌足珍貴。

菩薩慈悲為懷，雖已證菩提，卻發願渡盡有情眾生始入涅槃。他們形象衣飾華美，長髮綰為頂髻，兩側髮辮垂肩，高髻多佩寶冠。除帔帛和織錦半裙外，菩薩身上常滿飾瓔珞。此外，菩薩跟佛陀一樣雙耳垂長，間或墜以花環。雖以跏趺者居多，但有的菩薩腳踏芒鞋或草鞋，樣式與本拍品同。

觀音全稱「觀世音菩薩」，其造型通常有一面、二臂及雙腿，偶爾也以多面多臂之姿出現。神祇的面孔、手足多於常數，意味着與僅有一面和四肢者相比，得其救渡者更多。此像現僅餘四臂，但原來數目更多，惟數字不詳。別的手臂應是分鑄而成，再用上臂後方的凸榫插入。現存四臂有二手當胸相抵，作合掌印，表示虔心敬拜；其餘二臂垂放，雙手置於膝上。垂放的右手原先應執念珠，而右手則持盤繞的繩索或套索，意味着將誤入歧途者導入正途。

菩薩以立像居多，若採用坐式，則雙腿通常結全跏，交盤為蓮花坐。相對而言，中原佛像泰半採用「歐式」坐姿，又稱善跏趺坐，為未來佛彌勒佛的標準坐式。單從本尊的歐式坐姿，其出處為大理國已見端倪。此觀音杏眼圓睜、炯視前方，且前額以垂直的第三隻眼取代傳統白毫，此乃大理國造像的特徵。再者，觀音頭上寶冠高聳，飾規整的仿古雲紋，頸佩瓔珞垂瀉而下，於腹前交叉，再盤繞於膝前，腰下繫半裙，這些在在俱是大理國出品的標誌，且很可能成像於十一或十二世紀。

位於昆明的雲南省博物館藏一例十二世紀青銅二臂觀音像，其杏眼直視前方，身着低腰半裙，長串瓔珞垂瀉而下，於腹前交叉後再盤繞於膝前，樣式與本拍品如出一轍，圖見Denise Patry Leidy、Donna Strahan等合著的《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》頁140圖100（紐約：大都會藝術博物館，2010）。紐約大都會藝術博物館亦珍藏一例十一至十二世紀雕塑，其風格、造像細節和整體外觀皆與本拍品極為接近，圖見前述著作《Wisdom Embodies》頁138–140編號33。（圖二）

毛瑞 (Robert D. Mowry)
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

815 A RARE BRONZE FIGURE OF SHIVA NATARAJA

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 13TH CENTURY

Shown with one leg raised on the back of a recumbent dwarf, who plays with a snake, standing on a rectangular plinth, his lower arms held in dance *mudras* and his upper arms outstretched and holding a drum and flame, clad in a short *dhoti* and wrapped *nagas* and sashes, with a chain swinging from his waist, surrounded by a flaming aureole and flanked by diminutive figures of musicians, who beat a drum and play the cymbals

8¾ in. (22 cm.) high

\$100,000-150,000

PROVENANCE

The Pan-Asian Collection (Christian Humann, d. 1981), New York, by 1976.
R.H. Ellsworth Ltd., New York, by 1982.
Eastern Pacific Co., Hong Kong, 10 July 1990.
The Irving Collection, no. 2943.

EXHIBITED

On loan to the Los Angeles County Museum of Art (L.76.24.8), by 1976.
Los Angeles County Museum of Art, Seattle Art Museum, Denver Art Museum, William Rockhill Nelson Gallery, Kansas City, "The Sensuous Immortals," 25 October 1977-29 October 1978, cat. no. 77.
On loan to the Denver Art Museum, by 1982.

LITERATURE

Pratapaditya Pal, *Sensuous Immortals*, Los Angeles County Museum of Art, 1977, no. 77, p. 136-137.

南印度泰米爾納德邦 朱羅王朝十三世紀 銅舞王濕婆像

來源

泛亞收藏，紐約，入藏於1976年。
安思遠，紐約，於1982年。
東泰商行，香港，1990年7月10日。
歐雲伉儷珍藏，編號2943。

展覽

借展於洛杉磯郡立博物館 (L.76.24.8)，1976年。
洛杉磯郡立博物館，西雅圖美術館，丹佛美術館，堪薩斯城納爾遜美術館，
《The Sensuous Immortals》，1977年10月25日至1978年10月29日，
圖錄編號77。
借展於丹佛美術館，1982年。

著錄

Pratapaditya Pal，《Sensuous Immortals》，洛杉磯郡立博物館，1977年，編號77，頁136-137。





The present figure depicts the deity Shiva in his most dynamic form, that of the Nataraja, or 'lord of the dance.' Standing with one leg raised and his arms extended around him, Shiva performs the ritual *tandava* dance, which in its entirety symbolizes the creation, preservation and destruction of the universe. In its climactic moment, depicted in the present bronze, Shiva conjures forth a wave of fire to end the world and its ignorance, personified by the dwarf he stands on, and prepares it for its rebirth by Brahma. This act of renewal is carried out to the sound of music, as demonstrated by the presence of the diminutive musicians at his feet.

The image of the Shiva Nataraja became prevalent in South India as early as the sixth century, but reached its zenith in terms of popularity during the Chola, and later, Vijayanagara periods, from roughly the tenth through sixteenth centuries. The image and its symbolism was particularly popular among the emperors of those dynasties, both for its projection of strength and ferocity, and because of its association with the arts. As well as being the sacred dance of Shiva, the *tandava* was also a ritual dance-drama performed at Shaivite ceremonies within the temple compounds of South India. As patrons of the temples and of the religious structure in general, the Chola and Vijayanagara emperors were also thus patrons of the *tandava* dances and other ritual performing arts. Chola and Vijayanagara rulers also sponsored the production of bronze images, and as such, figures of Shiva Nataraja were physical manifestations, and reminders, of imperial patronage of the arts and religion.

Compare the present figure with a larger figure in the Government Museum, Chennai, illustrated by C. Sivaramamurti in *South Indian Bronzes*, New Delhi, 1963, fig. 28b. Both the Chennai example and the present figure share almost identical depictions of the diminutive attendant figures, with the prostrate dwarf playing with a serpent, and the seated musicians beating drums and cymbals. The depiction of the chain wrapped around Shiva's waist and dynamically sweeping out to the side is also remarkably similar. Dr. Pal, in *The Sensuous Immortals*, Los Angeles, 1977, p. 137, postulates that the Chennai example may have been the model for the present figure, which, due to its small size, was likely produced for personal worship. Other small bronzes with similar iconographic and stylistic depictions, also possibly based on the example in the Government Museum, are known, including a sixteenth-century bronze figure of Shiva Nataraja, sold at Christie's, New York, 19 March 2013, lot 254.

本銅像是有「舞蹈王者」之稱的濕婆神祇舞王濕婆。祂一足站立，一足抬起，雙臂張開，演繹象徵宇宙的創造、維護及毀滅之神聖舞步「宇宙之舞」。舞蹈高潮一刻，舞王濕婆引出一圈火環，以聖火消毀天地萬物，泯滅腳下侏儒所象徵的愚昧無知，準備進入由梵天所啟動的再生循環。舞王濕婆之形象早於六世紀在印度南部普及，並於朱羅王朝及毗奢耶那伽羅王朝期間盛極一時。其形象豐富，象徵意義深遠，集創造力與毀滅性於一身，與藝術世界息息相關，甚得當地帝王推崇。宇宙之舞是濕婆的神聖舞蹈，亦會在南印度廟宇內的濕婆教儀式中進行。朱羅王朝及毗奢耶那伽羅王朝的皇帝是寺廟及其他宗教建築的贊助人，同時資助涵蓋宇宙之舞等多種儀式藝術，並且御造各類銅像。本像正具體地展現出當時皇室對藝術及宗教的不懈支持。印度清奈政府博物館藏有一例，尺寸略大，可與本像比擬，見C. Sivaramamurti著，《South Indian Bronzes》，新德里，1963年，圖28b。兩者細節如出一轍，同樣飾以伏地戲蛇的侏儒，擊鼓敲鈸的樂師，以及纏繞神像腰間、飄懸半空的繩帶。帕爾博士按照兩者的尺寸及功能之別，推測清奈博物館藏例疑為本像所參照之對像，見《The Sensuous Immortals》，洛杉磯，1977年，頁137。此外，傳世若干小巧例子，具有近似本像的圖像格式及美學風格，也有可能一律依照該像所製，當中包括一尊十六世紀舞王濕婆銅像，紐約佳士得售出，2013年3月19日，拍品編號254。







816 A VERY RARE POLYCHROMED AND GILT-EBONY THREE-FACED PHURBA

TIBET OR CHINA, 14TH CENTURY OR LATER

The three polychrome *heruka* faces at the finial surmounted by a single chignon above stylized endless knots and lotus petals and three polychrome *makara* heads aligned with each of the peg's three sharp edges, with serpents intertwined on the blades

16½ in. (42 cm.) high, triangular ebony base

\$60,000-80,000

PROVENANCE

Rossi & Rossi, New York, 1999.
The Irving Collection, no. 3869.

EXHIBITED

New York, *Sacred Symbols: The Ritual Art of Tibet*, 24 March-3 April 1999, no. 67.

LITERATURE

Robert A. F. Thurman and David Weldon, *Sacred Symbols: The Ritual Art of Tibet*, New York, 1999, p. 146, cat. no. 67.

西藏或內地 十四世紀或以後 彩繪貼金烏木三面金剛槌

來源

Rossi & Rossi, 紐約, 1999年。
歐雲伉儷珍藏, 編號3869。

展覽

紐約, 《Sacred Symbols: The Ritual Art of Tibet》, 1999年3月24日至4月3日, 圖錄編號67。

著錄

R. A. F. Thurman及D. Weldon, 《Sacred Symbols: The Ritual Art of Tibet》, 紐約, 1999年, 圖錄編號67, 頁146。





The ritual use of this powerful object is explicated in the *Vajrakilaya Tantra*, a system of practice perfected and transmitted by the deified historical figure, Padmasambhava, who is accredited with the import of Buddhism to Tibet in the eighth century and the consecration of Samye, the first Buddhist monastery in Tibet. Tibetan Buddhist practitioners use this sacred text in conjunction with this ritual peg, or *phurba*, to ward off demonic obstructions and to protect the religion in the tradition established by early Vajrayana practitioners, or *nyingmapa*, who carried traditions from India to Tibet.

The heads of the three wrathful *heruka* that sit at the top of this imposing ritual device symbolize the instrument's ritual potency as an embodiment of the blood-drinking deity, Vajrakilaya. Carved from rare and expensive ebony, known in Chinese as *wumu*, and formerly inlaid with large earrings and rows of teeth made of ivory, this large *phurba* was evidently created with the vision of an efficacious, yet aesthetically-imposing ceremonial tool. The use of luxury materials make it likely that this was an imperial commission - a gift from a royal court to an esteemed Tibetan lama. Moreover, the present work is the highest in quality among a very few examples of this type. Other iterations of this style can be found in the collections of the Rubin Museum of Art, New York, and in the Musée Guimet, Paris. Neither, however, matches the quality of this exceptionally refined example.

With such a scarcity of examples and primary sources to utilize, few scholars have invested in this subject, leaving much to be discovered. The Rubin Museum example has been dated variously as fourteenth century in the current exhibition at the Rubin Museum of Art, *Second Buddha: Master of Time*, curated by Elena Pakhoutova, and as seventeenth century in the 2007 exhibition *BIG: Himalayan Art*, also at the Rubin Museum of Art, curated by Jeff Watt. Others opine that the group could be seventeenth or eighteenth century commissions by the court of the Qing emperors. The Musée Guimet example, which differs in that it bears two painted faces, is published by J. Auboyer as seventeenth-eighteenth century in *Dieux et démons de l'Himalaya*, Paris, 1977, p. 261, no. 317. As Yuan, Ming, and Qing emperors maintained close relationships with Tibetan lamas of the Sakya tradition—the most likely institution to house an object like this, as the sect with the greatest emphasis upon the tutelary deity or *yidam*, Vajrakilaya—it is unreasonable to make a politically grounded argument for one of these various attributions.

The present *phurba* has hitherto been described as a fourteenth-century object of Tibetan origin. Robert A. F. Thurman and David Weldon support this attribution in *Sacred Symbols: The Ritual Art of Tibet*, Sotheby's, New York, 1999, and again, in The Metropolitan Museum of Art's 2010 exhibition, *Rugs and Ritual in Tibetan Buddhism*, by way of comparison to a stone stele of Panjarnata Mahakala, dated by inscription to 1292, at the Musée Guimet. The striking facial features certainly relate to the corpus of works carried out during the Yuan dynasty (1279-1368), when the influence of Newar artisanship was at an all-time high in China and its environs. However, one cannot ignore strong stylistic similarities between the present example and Yongle-period bronze iterations, such as the inscribed example sold by Sotheby's, Hong Kong, 8 April 2014, lot 3056, which David Weldon, in *Sacred Symbols: The Ritual Art of Tibet*, likened to a group of Yongle-commissioned *phurba* gifted to and stored at Sakya Monastery in Central Tibet. Woodblock illustrations of wrathful deities in the Tshalpa Kangyur xylograph printed in Beijing in 1410 share these features, as well.

此法器為威力無窮的普巴金剛橛，源自蓮花生大士所修持及傳播之佛法普巴金剛。公元八世紀，蓮花生大士把佛教傳入西藏，並且創立了當地首家佛寺桑耶寺。藏傳佛教之修行者誦念普巴金剛心咒，同時修習金剛橛，藉以覺悟及淨除魔障，維護經由金剛乘及寧瑪派早期信眾從印度傳至西藏之信仰傳統。橛頂三面忿怒聖尊象徵無邊法力，貫徹普巴金剛主尊之威猛形象。此器以昂貴及稀有的烏木雕刻而成，曾鑲嵌象牙耳環及牙齒，碩大美觀，氣勢凌人，神聖莊嚴。如此用料上乘、不惜工本之作品，疑屬宮廷御製，專為地位崇高的西藏喇嘛所施造。本器不僅做工精湛，同類例子更是寥寥可數。紐約魯賓藝術博物館及巴黎吉美博物館同有風格相約之館藏，惟本品之藝術水平更勝一籌，並且帶有獨特的三角臺。正因傳世例子不足，加上原始資料有限，歷來甚少學者就此主題展開研究，有待日後逐一探尋。上述魯賓藝術博物館藏器正在由 Elena Pakhoutova 策劃的《Second Buddha: Master of Time》展覽中展出，被斷代為十四世紀；2007年屈傑夫策劃的《BIG: Himalayan Art》展覽中，則被斷代為十七世紀。亦有其他學者估計此器出自十七或十八世紀，由清宮御製。吉美博物館藏例僅有兩面有上色的忿怒聖尊，被斷代為十七至十八世紀，見 J. Auboyer, 《Dieux et démons de l'Himalaya》，巴黎，1977年，頁261，圖錄編號317。元、明、清朝歷代皇帝與信奉薩迦派的西藏喇嘛關係密切。薩迦派對普巴金剛之護法神或本尊最為尊崇，亦即很大程度屬於此類法器之供奉地。有關普巴金剛的來源眾說紛紜，若要刻意以政教劃分所屬區域，似乎無甚必要。

本器迄今一直被視為十四世紀所製，源自西藏。Robert A. F. Thurman及 David Weldon在《The Ritual Art of Tibet》(1999年)一書中表示認同此說。2010年紐約大都會博物館舉行的「Rugs and Ritual in Tibetan Buddhism」展覽中，舉吉美博物館所藏一尊銘刻1292年的大黑天金剛石碑作比較，同樣支持此說法。本橛三面忿怒聖尊之面部特徵，無疑與元代(1279—1368年)作品相通，當時正值加德滿都峽谷內瓦爾工藝發展之高峰期，其影響力遍及中國以至周邊地區。本器的藝術風格強烈鮮明，與明代永樂時期出現之鍍金銅普巴金剛橛亦甚為相似，2014年4月8日香港蘇富比售出一例(拍品編號3056)，據David Weldon所論，乃永樂皇帝下詔施造，予西藏中部的薩迦寺供奉。永樂八年(1410年)御印的木刻《甘珠爾》經文插圖中的憤怒神祇亦具有同等特徵。

817 FUBAOSHI (CHINA, 1904-1965)

Lithe Like A Crane, Leisurely Like A Seagull

Scroll, mounted and framed, ink and color on paper
Entitled, inscribed, and signed, with one seal of the artist and one dated seal
of *renyin* year (1962)

17 $\frac{3}{4}$ x 26 $\frac{5}{8}$ in. (45.2 x 67.8 cm.)

\$800,000-1,200,000

PROVENANCE

Eastern Pacific Co., Hong Kong, 1988.

The Irving Collection, no. 1638.

傅抱石 瘦如黃雀閒如鷗 設色紙本 鏡框 一九六二年作

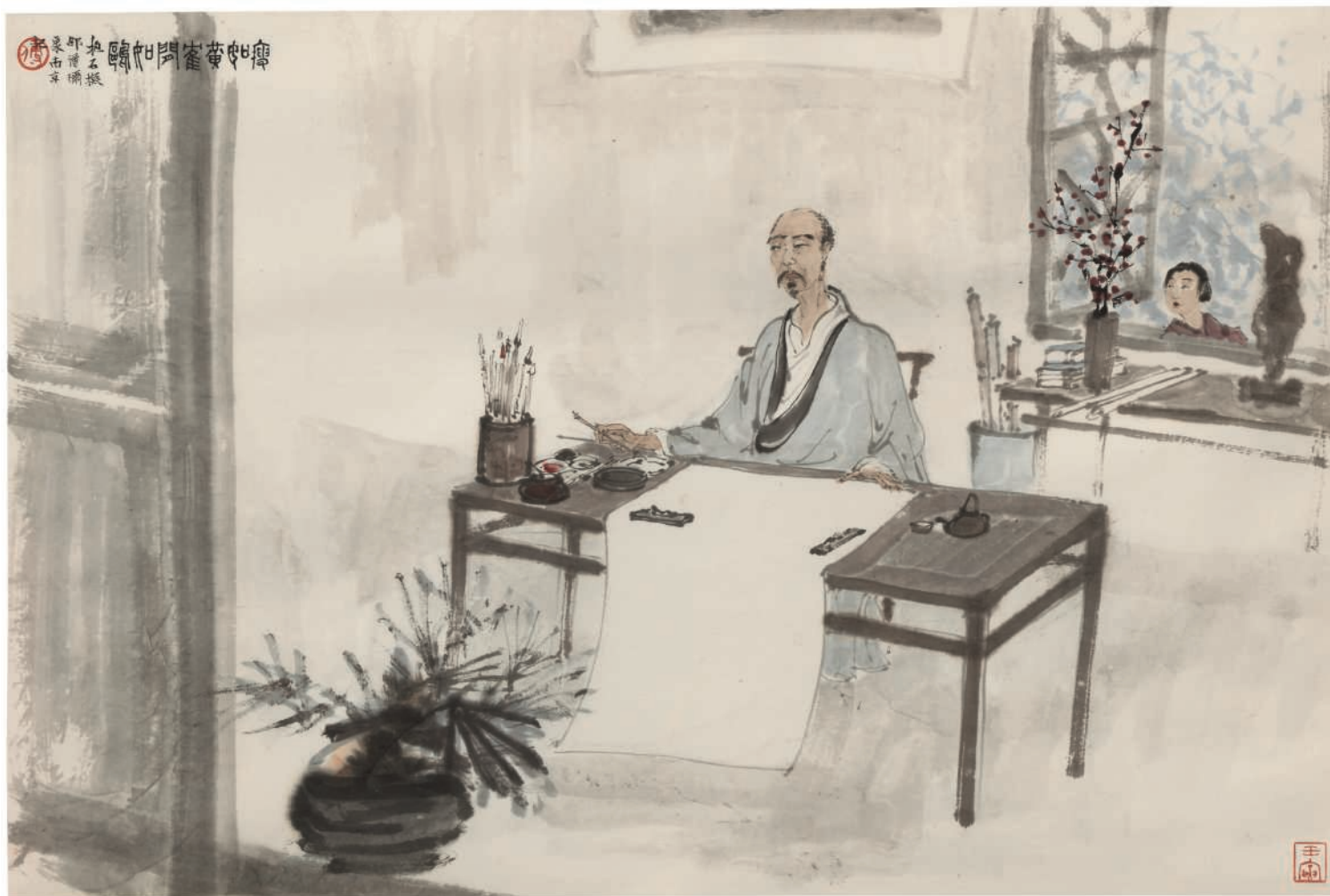
題識：瘦如黃雀閒如鷗。抱石擬邵僧彌象，南京記。

鈐印：傅、壬寅（1962年）

來源：

東泰商行，香港，1988年。

歐雲伉儷珍藏，編號1638。





LIKE A CRANE, LIKE A SEAGULL

READING FU BAOSHI'S PORTRAIT OF SHAO MI

The subjects of Fu Baoshi's figure paintings often consisted of prominent historical figures. The statesman and poet Qu Yuan (c. 343-278 BC) and characters from his writings accounted for many of them. He painted many such works, rife with symbolism, during the Sino-Japanese War. Other historical figures Fu Baoshi admired included Tao Yuanming, Li Bai, Du Fu, Huaisu, Ni Zan, and Shitao. Whether it is because of Fu's admiration of their minds, a feeling of shared personalities, or the heritage of artistic ideologies, Fu continuously pursued and emulated their images and spirits.

This masterpiece depicting Shao Sengmi (c. 1593-1642) was acquired by the Irvings in Hong Kong in 1988. Shao Mi, whose sobriquet is Sengmi was a native of Suzhou province. He was one of the nine painters praised in Wu Weiye's (1609-1672) poem titled "Song of the Nine Friends of Painting," The "nine friends" included Dong Qichang, Wang Shimin, Wang Jian, Li Liufang, Yang Wencong, Zhang Xuezheng, Cheng Jiasui, Bian Wenyu, and Shao Mi, all were famous artists during the late Ming dynasty. Since his childhood, Shao Mi had enjoyed practicing calligraphy and painting and excelled in these arts. Known to be eccentric and unconventional, he was studious and talented in various fields.

Shao Mi's poetic progenitors were Tao Yuanming (c. 365-427) and Wei Yingwu (737-792). Calligraphically, he followed the characteristics of the father-son duo Mi Fu (1051-1107) and Mi Youren (1074-1153) in his cursive script, and Zhong Yao (151-230) (as well as Yu Shinan and Chu Suiliang) in his standard script. He also emulated the painting techniques of the Song and Yuan masters, displaying an abbreviated approach to landscape with a leisurely sentiment.

One of Shao Mi's works, currently preserved at the Palace Museum in Beijing, is a small landscape handscroll painting with the inscription: "I have just returned from the region of Liangxi and have brought two paintings by Zijiu (Huang

Gongwang) and Yuyu (Xia Gui) respectively for viewing. I selected the better features [of the two paintings] and painted this one for my brother-in-law Neizhen." "Someone like Shao Mi, who was able to integrate Huang Gongwang and Xia Gui in one painting without any detectable trace of either painter can certainly be called a genius. Wen Congjian praised him in an attached colophon: "a graceful talent full of spiritual energy, a truly gifted genius." Wen Congjian was nineteen years older than Shao Mi, yet the two became close friends. However, Shao Mi was frail and in poor health most of his life, and he passed away before he reached the age of fifty. The year he died was the year Shitao was born. Is it possible that when Fu Baoshi was researching Shitao, he also discovered Shao Mi?

At the upper left of the work, Fu Baoshi entitles the painting in seal script, "Lithe like a Crane, Leisurely like a Seagull," and writes in running script, "Baoshi approximated the image of Shao Mi, recorded in Nanjing." The angular and robust seal script is a reflection of Fu's talent, and the metaphor of the crane and seagull refers to Shao Mi, this frail, yet gifted painter.

One possible interpretation of the word "ni" in Fu's inscription is "to emulate." If this is indeed the case, then an original or relevant information should have existed. I have once seen a portrait by Xu Tai (a late Ming painter from Hongzhou who was skilled at portraiture.), with the background painted by Lan Ying. It depicted Shao Mi wearing a long robe, hands around knees, sitting under a tree, frail and pale faced, with a thin beard. The image resembles that of Fu Baoshi's Shao Mi. Had Fu seen this painting prior, or other paintings? There is currently no evidence to corroborate any theory. Lan Ying inscribed on the painting, "Shao Sengmi's portrait, painted by a 73-year old man Lan Ying." The year when Lan Ying turned seventy-three years old was 1657, and by then Shao Mi had been gone for fifteen years.

Fu Baoshi chose this one moment to portray, a moment he himself had experienced many times as a painter. It is the moment when the viewer and the painter have the same frame of mind—both anticipation and excitement!

Several elements can be observed in Fu Baoshi's painting: a simple literatus's studio, a window in the foreground with a potted plant; a window in the back next to a long table with blossoms in a vase, a scholar's rock, as well as books and paper; a cylinder containing three or four paintings. Outside the window are shadows of blue leaves, as a boy stretches his head into the studio. The recipient of his gaze is the subject of this painting, Shao Mi, who casually sits at the desk, his right hand holding a brush, left hand on top of the paper. On the table are his inkstone, color plate, brushpot, brushes, paperweight, teapot, and teacup. Although the studio is simply furnished, everything needed for a literati painter is present. Shao Mi has a gaunt face and wears a blue robe. His eyes are lowered, gazing at the paper pensively. This is the moment that the artist is about to dip his inked brush onto the paper, the instance of the first movement and utmost attention. Fu Baoshi chose this one moment to portray, a moment he himself had experienced many times as a painter. It is the moment when the viewer and the painter have the same frame of mind—both anticipation and excitement!

In the realm of Chinese painting, this composition is simple yet complex. The theme is featured prominently without losing all the details. The brushwork varies throughout the piece: bold brush strokes were used to depict the foreground window and artist's table; in contrast, swift outline strokes were used to delineate the figure and his clothing. Most importantly is the portrayal of the figure's face: it must have resemblance to the subject and character,

long eyebrows and beard, the wisdom that comes with old age and weak body, the expression of self-confidence and wisdom. All of these traits are present in the painting which encourages the viewer of the painting to explore the life and art of the protagonist.

At the lower righthand corner is the artist's seal of *renyin* year, indicating that the painting was created in 1962. Fu Baoshi was 58-years-old and at the prime of his career. As an individual "addicted to history", he once said, "I am most interested in two periods in the history of Chinese painting: the Eastern Jin and the Six Dynasties, as well as the Ming-Qing period. The former began from studying Gu Kaizhi, while the latter began when studying Shitao and extended to include the later Qing period. The Eastern Jin was a period of great transformations in Chinese painting history, while the Ming-Qing period was the age of matured beauty ("Flower blossoms and full moon") in Chinese paintings.

Fu Baoshi regarded the Ming-Qing period as such because there was an abundance of different schools and techniques, each with its own prominent characteristics. Not only did he deeply study the oeuvre of Shitao, but he also was able to grasp the essence of Shitao's characteristics, as well as those of Mei Qing, Cheng Sui, Zhang Feng, among other artists. Perhaps this painting, done in 1962, symbolizes Fu Baoshi's renewed interest in paintings of the Ming-Qing period. This combination of art, history, and theory was precisely the drive that propelled Fu Bao Shi's art to move forward unceasingly.

Professor Xiao Ping
Chinese Painting Artist and Art Critic





如鶴如鷗一畫人

讀傅抱石先生《邵僧彌造像》

傅抱石先生的人物畫題材大都為古人，其中以屈原和屈原著作為題材的作品最多，且多為抗戰時期所作，具有現實意義。而古人中的另一些人物，如陶淵明、李白、杜甫、懷素、倪瓚、石濤等，皆是他所喜愛、崇拜的對象。對於他們形象、精神的追慕，或出於心靈的企慕，或出於性格的相通，抑或出於藝道的承啟。

此幅擬邵僧彌像，是紐約歐雲伉儷1988年得之于香港的傅抱石人物畫佳作。畫中的主人公邵彌（約1593-1642），字僧彌，後以字行，號瓜疇，蘇州人。是詩人吳偉業《畫中九友歌》中的一員，“九友”為：董其昌、王時敏、王鑑、李流芳、楊文驄、張學曾、程嘉燧、卞文瑜和邵彌，皆明末畫壇名家。邵彌自幼即喜弄毫素，間作片紙，便自過人。性迂癖不諧俗，好學多才藝。于詩宗陶、韋，於行草出入大小米，楷法鍾繇，逼近虞、褚。于畫取法宋元，山水清庾簡逸，閒情冷致，一如其人。北京故宮博物院藏其山水小卷，自題：“頃從梁溪還，有攜子久、禹玉兩卷來觀，輒為季貞內兄截取所長。”能截黃公望與夏珪於一圖而毫無痕跡者，可謂奇才。文從簡在此圖後跋中稱其：“娟秀之才，煙霞之氣，幽淡之神，殆非凡胎。”文從簡長邵彌十九歲為其忘年交，竟有如此獎頌，足見邵氏才藝之非凡。然其體弱多病，不足五十率爾歸去。他的卒年正是石濤的生年，抱石先生是否在研究石濤時關注到了邵彌呢？

該圖左上端，抱石先生以篆書題曰：“瘦如黃鶴閑如鷗”又以小行楷書款：“抱石擬邵僧彌像，南京記。”篆書方挺遒勁是先生的本色。而喻之鶴鷗者正是邵彌，是這位瘦弱的人才畫家。

款書中的“擬”字，可解為仿。那麼應是有原本或是相類資料的了。筆者看到一件徐泰（晚明杭州人，擅寫真。）繪像，藍瑛補景的圖畫，寫邵彌著長衫，雙手抱膝，坐於夾葉老樹下，面容清瘦，留有小鬚，面貌確與抱石先生所繪有似。先生似否見過此圖？抑或見過其它畫像，一時無考。藍瑛於畫上有題，曰：“僧彌邵詞長小像，七十又三雙叟藍瑛畫。”藍氏七十三歲之年為1657年，邵彌已經去世十五年了。

試看抱石先生此圖：一間簡潔樸素的文房畫室，前窗置一盆栽，後窗前有几案，上置插有花枝的瓶、直立的文石、線狀書與紙卷，几側有畫筒，插著三、四畫軸。窗外掩映疏枝碧葉，一童子正伸首向內探望。所望者即此畫之主人公——邵僧彌，他閑坐屋中畫案前，右手執筆，左手撫紙。案上：石硯、色碟、筆筒、毛筆、鎮紙，還有茶壺與茶杯。室雖簡樸，而文人畫家所需之品卻應有盡有了。邵彌著青衫，面目清臞，低眼視紙，若有所思。這是畫家行將蘸墨落紙的瞬間，是動靜之間的瞬間，是凝神屏息的一瞬。抱石先生選擇這一瞬，是他長期創作經驗所致，這是雖靜而包含著大的律動的時刻，讀者的心情與畫家的心情相一致，期盼與激動在一起！

就繪畫語言論，斯圖雖簡猶繁，主題突出而不失細節安排。筆墨亦盡其變，門窗几案大片用墨鋪就，人物衣紋則以勁挺之線或勾或勒，形成對照。重中之重是人物面部的刻畫，第一要像，要有特點，長長的眉與鬚，年未老而已具滄桑弱質的體態，放達而自信的表情，略含思慮的睿智的目光……所有這些，都將喚起讀者對於主人公的人生與藝術進一步追尋的欲念。

畫右下角，作者鈐有一印“壬寅”，標明了創作年代，即紀元1962年，抱石先生58歲，正創作之盛年也！

抱石先生“富於史的癖嗜”，他說：“我對於中國畫史上的兩個時期最感興趣，一是東晉與六朝，一是明清之際。前者是從研究顧愷之出發，而俯瞰六朝；後者從研究石濤出發，而上下擴展到明的隆萬和清朝的乾嘉……東晉是中國繪畫大轉變的樞紐，而明清之際則是中國繪畫花好月圓的時代”

他把明清之際視為中國繪畫花好月圓的時代，是因為其時流派紛繁，個性凸顯。他不僅對石濤作深入研究，全面汲取其精髓，對於同時代的梅清、程邃、張風諸家之畫藝亦時有截取。1962年抱石先生精心擬寫邵彌像的舉動，是否象徵著他對明清之際繪畫的再度關注？畫與史、與論的結合，正是抱石先生藝術不斷前行的動力。

蕭平教授
中國著名書畫家、鑒賞家

818 WU GUANZHONG (CHINA, 1919-2010)

Waterfall

Scroll, mounted and framed, ink and color on paper
With two seals of the artist

27 x 53½ in. (68.5 x 135.5 cm.)

\$750,000-850,000

PROVENANCE

The Irving Collection.

With a seamless blending of traditional Chinese ink painting and abstract expressionism, Wu Guanzhong's *Waterfall* exemplifies his mastery of both styles philosophically and technically. The unique way in which he internalized Chinese culture and Western art, as well as his ability to demonstrate superior skills acquired from vastly different visual sources, are all manifested in this work.

In 1936, Wu Guanzhong entered the National Arts Academy of Hangzhou, where the school motto was “A mediation between Chinese and Western art, creating the art of our time,” according to its founder, the renowned painter Lin Fengmian. At the academy, he studied oil painting and traditional Chinese painting under great painters such as Chang Shuhong, Guan Liang and Pan Tianshou. In 1947, Wu continued his study at the École nationale supérieure des Beaux-Arts, focusing on Western modern oil painting under Professor J. M. Souverbie in 1947. Wu returned to China after three years with the hope to develop a new approach in modern art rooted in traditional Chinese painting. However, this approach contradicted with the contemporaneous mainstream artistic trend. After much struggle, he came to the realization that his attitude of “understanding the aesthetic of the object, as well as analyzing and grasping the structure of the aesthetic form” would always be castigated by the public and shunned. Nevertheless, he refused to surrender his artistic ideals and instead tried to circumvent the political current and public opinion. He has stated in his memoir that “I cannot accept the formula of other people’s aesthetics merely to depict workers, farmers, and soldiers. As I was pushed to the brink, I changed my approach and decided to paint only landscape.”

吳冠中 龍翔風霧 設色紙本 鏡框

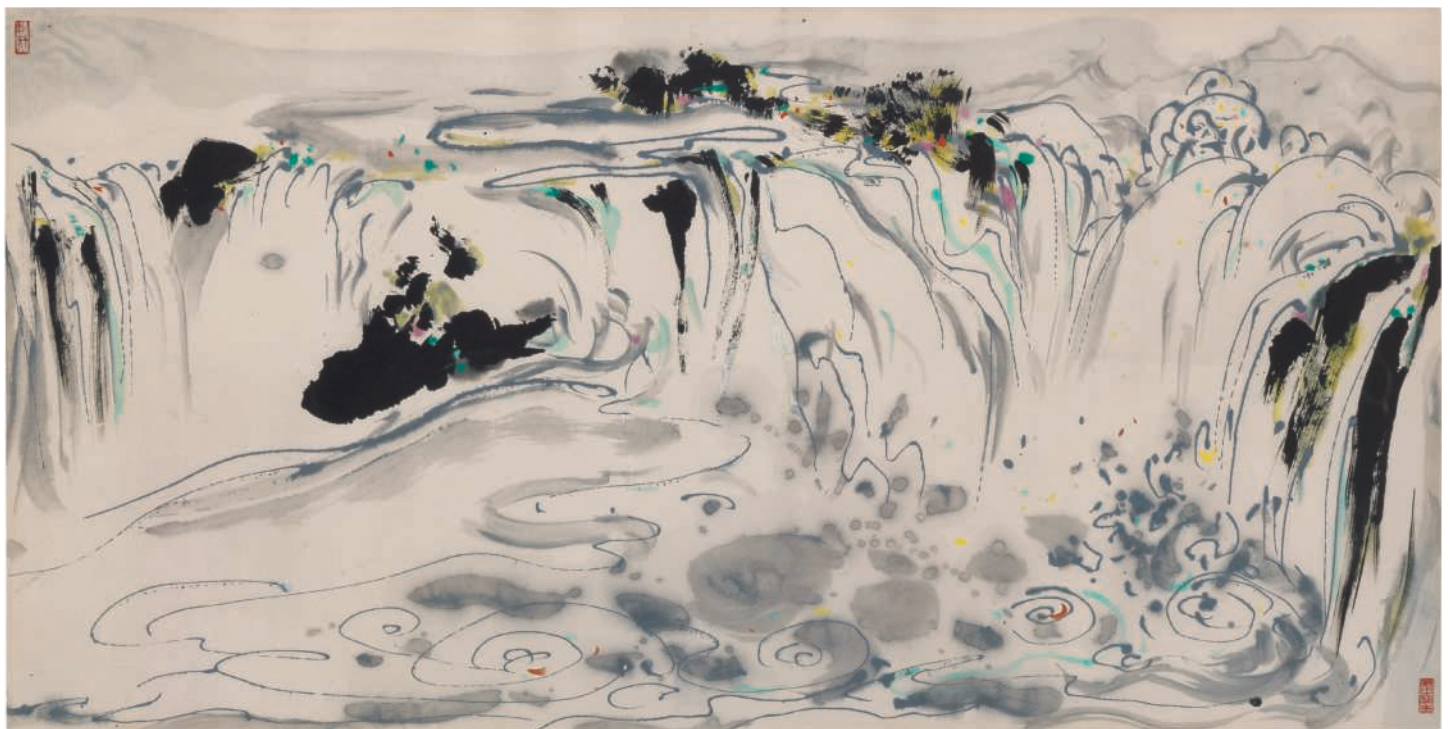
鈐印：八十年代、冠中寫生

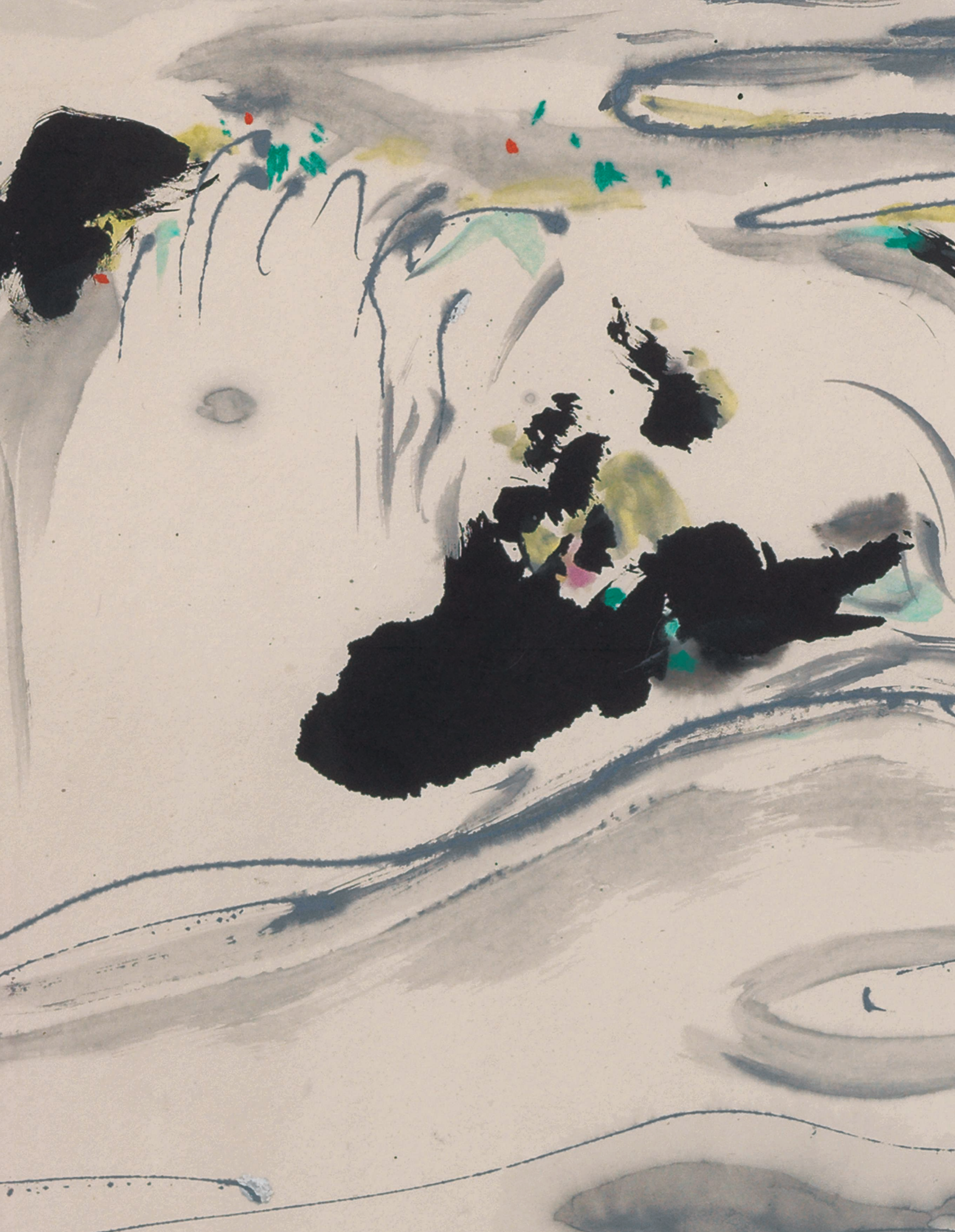
來源：

歐雲伉儷珍藏。

藉由無縫結合傳統國畫和抽象表現主義，吳冠中的《龍翔風霧》是他掌握這兩種不同美學的哲理與技巧的典範。這幅作品充分地展現他將中國和西方文化內在化的獨特性，以及他從截然不同的視覺來源所得到的卓越地繪畫技巧。

吳冠中1936年進入杭州國立藝專學習，「調和中西藝術，創造時代藝術」是校長林風眠的辦學宗旨。吳冠中先後師從常書鴻、關良、潘天壽等學習油畫及國畫，並在1947年進入巴黎高等美術學院，在蘇佛爾皮教授門下研修西方現代油畫，在三年的研習結束後，吳冠中回國希望致力開創深具民族性的現代藝術新途徑，以西方現代美學理論來發展中國繪畫藝術，然而這種觀念與當時主流藝術是大為抵觸的。經過眾多挫折之後，他「認識理解物件的美感，分析掌握構成美感的形式」的藝術態度，都成為眾矢之的而被受批判和打壓。但吳冠中不願放棄自己的藝術理念和創作，於是轉道而行，吳冠中說道：「我實在不能接受別人的美的程式，來描畫工農兵。逼上梁山，這就是我改行只畫風景畫的初衷」。（吳冠中《憶我的藝術生活》）





Wu began to focus on ink painting during the mid-1970s, extensively copying works from masters like Shitao, Bada Shanren, Zheng Xie, the Four Masters of the Yuan Dynasty and Four Wangs of the Qing Dynasty. He particularly admired Shitao's oeuvre for his interpretation of the relationship between painting and nature. Shitao advocated "borrowing the past to develop the now" and "the ink and brush should follow the present," which Wu considered the most progressive ideology in Chinese painting history. During his stay in Paris, Wu immersed himself in the art of Impressionism, post-Impressionism and Expressionism. To Wu, returning to traditional Chinese painting meant using the paper medium as a vehicle, to explore the possibility of combining the concept, composition, structure, coloration, and brushwork of Western painting with the heritage of traditional Chinese painting. It was an attempt to develop a new, "contemporary" approach to ink painting.

Wu reached the peak of his creative prowess in ink painting during the 1980s, when he emphasized the versatility of the ink and brush, and preferred a more subdued color palette instead of a vibrant one. *Waterfall* is a masterpiece from this period which embodies all of his most cherished ideals mentioned previously. Unlike many traditional Chinese painters, who mostly learned painting landscape from other landscape paintings and sometimes duplicating the scenery they see, Wu's creative process involved a commune with nature in order to discern each element's unique expressive form. He stressed the importance of painting landscape outdoor, even "visiting different sites and vantage points for a single compositional idea" so one could distill the aesthetic of the scene.

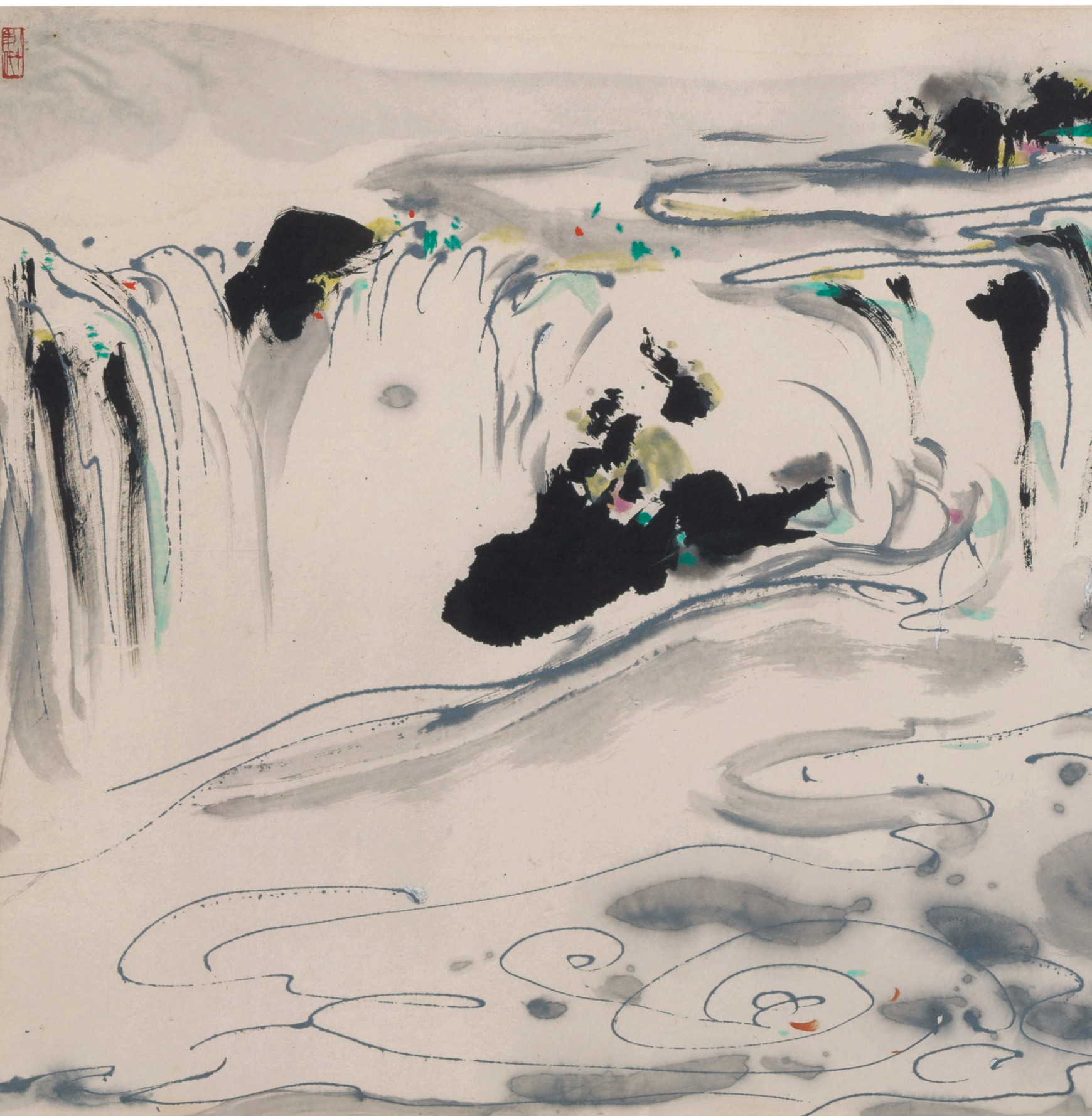
Wu Guanzhong has visited various sites of waterfalls and has expressed his opinion on this subject, "There is a waterfall in virtually every traditional Chinese landscape. The gushing water is accompanied by an old man holding a staff or his hands folded behind, viewing the waterfall. The painter usually entitled the work 'Viewing Waterfall.' Among the dark rendition of mountains, rocks, and trees, the white spaces representing the waterfall flying across, quietly drop down or turbulently meander, are the most lively pulse. It is this contrast of black and white, of two-dimensional forms and lines, of stillness and movement, that attracts and inspires painters. However, the success of the painting rests on the complete structure of all the elements, and a waterfall alone cannot salvage myriad of ordinary landscape" (W. Guanzhong, *The Collected Works of Wu Guanzhong*, Shandong, 2011).

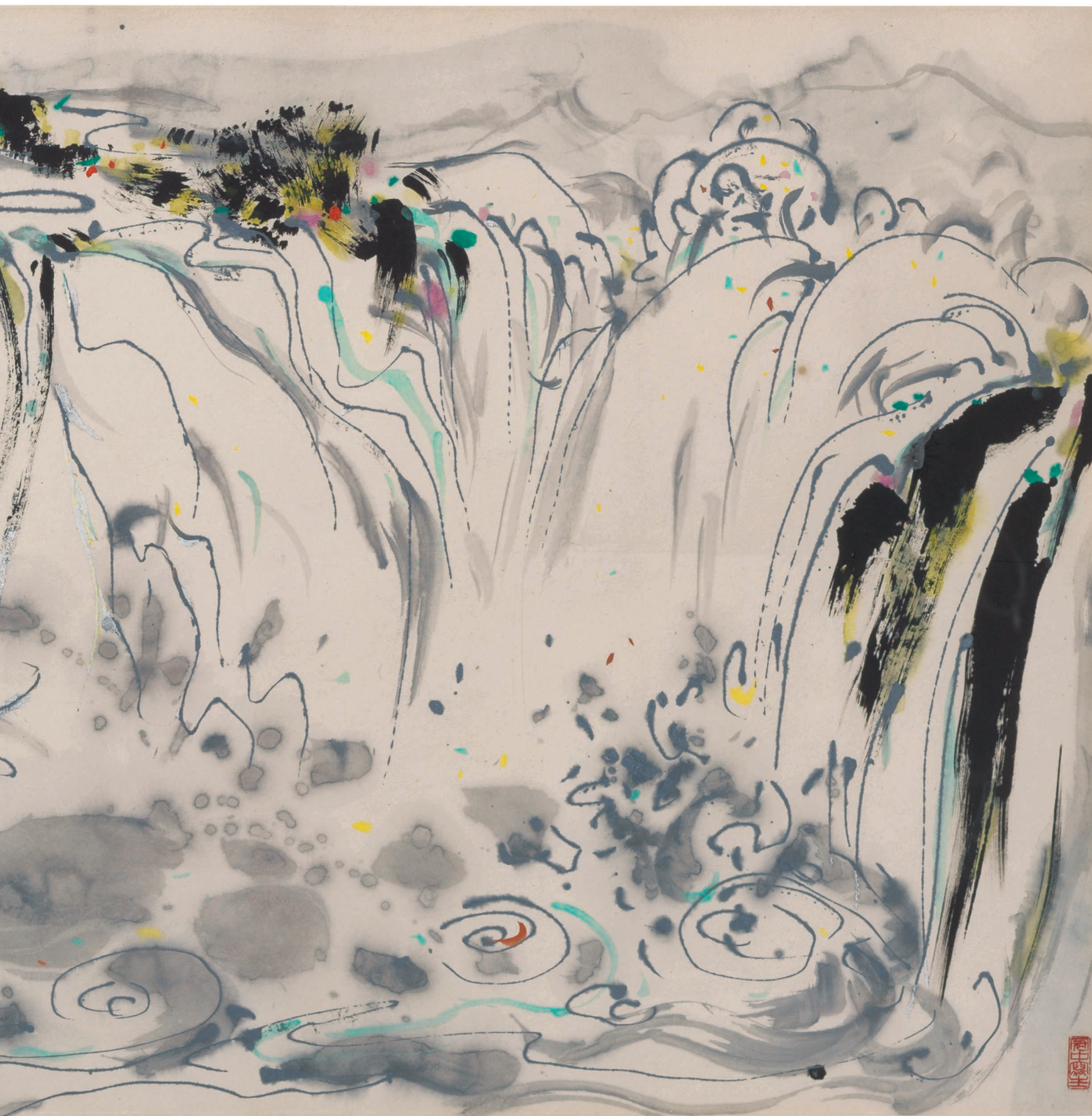
Few of Wu Guanzhong's works have waterfall as their themes. Although they were all completed after "sketching from nature" in the outdoors and subsequently distilled and abstracted into the final image, they varied in expression and composition, following his observation of different scenery. The dynamism in *Waterfall*, as expressed by the curvilinear and swirly brush strokes at the top and the bottom of the composition, injects the painting with "the most lively pulse" he cherished. Layers of ink wash at the top as mountains in the distance behind the spectacular waterfall lends depth to the pictorial space. Overall, the painting imparts a sense of grandeur of the natural world, which, as we know, was always the aim of Wu Guanzhong.

1970 年代中期，吳冠中開始了「水墨風景現代化」的探索。學生時代他曾大量的臨摹中國水墨大師，特別是石濤、八大山人、鄭燮、元四家、清四王的作品。尤其對石濤推崇備至，在吳冠中看來，石濤對繪畫與自然的關係的闡述，主張「借古以開今」，「筆墨當隨時代」的繪畫理論是中國繪畫歷史上最開明，最先進的藝術思想。在巴黎學習期間，吳冠中已領悟了印象派、後印象派、表現主義等西方現代藝術之精髓。對吳冠中來說，重返水墨，是藉以水墨紙張的載體，結合西方現代繪畫觀念，在造型、結構、用色、筆觸等方面，以觀念和技法的創新和突破，來繼承和發展中國水墨繪畫藝術，發展「時代性」的新水墨。1980 年代，吳冠中的水墨畫進入自由創作的高峰期，注重發揮筆墨的功用，用色捨去繁華復歸平淡淳樸，以偏抽象的藝術風格來描繪自然風景。《龍翔風霧》則是這一時期以瀑布為主題，融合以上觀點而集大成的傑作。與傳統水墨畫家不同，吳冠中的水墨創作過程是在與自然接觸中是去尋找其獨特的表現形式，既不是照景的直接摹寫，也不固守古代山水繪畫臨摹的傳統。他強調在戶外對景寫生，甚至「在一副畫中根據構思到幾個不同的地點寫生」。

吳冠中探尋過各式瀑布，對這一傳統題材，他寫到：「我國傳統山水畫幾乎每幅中都有瀑布，瀑布奔瀉，一個老人攜杖或背手來觀瀑，作者往往自題曰《觀瀑圖》。深暗的山石叢林間，白練飛來，那垂掛的或曲折奔流的白色的遊動之線成了畫面最活躍的命脈，也正是這黑白對照，塊線對照，動靜對照的造型因素吸引了畫家，啟發了畫意。但畫面之成敗主要依靠整體結構，單憑一線瀑布點綴救不了千千萬萬平庸的山水畫」。(吳冠中，《吳冠中文集》，山東，2011年)

吳冠中以瀑布題材的橫幅水墨創作並不多見，雖都是通過自然風景寫生後，再進行提煉和意象化的釀造，但對美感的表現程度不同，隨著他對不同景致的觀察，各有偏向。由構圖上方和下方的曲線與漩渦所表達的活力，為《龍翔風霧》注入了吳冠中所謂的「最活躍的命脈」。在上方的層層淡墨，代表著在壯觀瀑布之後的遠山，給予圖像空間更多的深度。整體來看，這幅畫帶給觀眾大自然的雄偉壯麗，也就是吳冠中的初衷。





819 YU FEI'AN (CHINA, 1888-1959)

Vegetables

Scroll, mounted and framed, ink and color on silk
Inscribed and signed, with two seals of the artist

27 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (71 x 40.2 cm.)

\$80,000-100,000

PROVENANCE

The Irving Collection.

Yu Fei'an (1888-1959) was born in Beijing with the name Yu Zhao. At the beginning of his career, he worked as a journalist but soon turned to art. His first teacher was the folk artist Wang Runxuan. However, the highly elegant and meticulous style for which he became known was learned from copying and studying ancient masterpieces in the imperial collection in the Palace Museum, where Yu Fei'an began working in 1935. The refinement and sophistication of the bird-and-flower paintings of such Song-dynasty masters as Ma Yuan, Tang Di, and other court artists are apparent in Yu's paintings. Particularly striking is his adoption of the distinctive "slender-gold" calligraphic style, which is most closely associated with the hand of the preeminent imperial collector Song Huizong.

Complimenting this arrangement of fruits and vegetables, Yu Fei'an inscribed the poem "Eating Wild Vegetables" 食野菜 by the Song poet and official Lu You (1125-1209). Despite the strong influence that art of the Song dynasty exerted on the artist, he concludes with a reference to Yuan-dynasty artists, whose paintings of fruits and vegetables have delicacy and "no bones". In Chinese painting, this term refers to paintings without outlines but only pigment, as seen here particularly well in the persimmon, radish, and cherries.

As can be seen in his biography and in this painting, Yu Fei'an was heavily indebted to the work of past masters. However, he modernized and personalized his paintings with his use of jewel-like mineral pigments, often extensively applied, and strong graphic sensibility. Furthermore, as noted in his painting manuals and inscriptions, compositions such as this were inspired by the local vegetable market and his own garden.

于非闇 蔬果圖 設色紙本 鏡框 一九三七年作

題識：

野蔌山蔬次第嘗，超然氣壓太官羊。

放翁此意君知否，要配吳粳曉甑香。

元人蔬果圖有清逸之致，以沒骨法擬之。丁丑（1937年）嘉平，非闇于照。

鈐印：于照、非闇

來源：

歐雲伉儷珍藏。

出生於北京的于非闇（1888–1959）原名于照。在他職業生涯的初期曾經當過記者，而後轉而追求藝術。他的啟蒙老師為民俗畫家王潤暄。然而，他高雅及精緻的個人風格是來自於從一九三五年起任職於北京故宮，臨摹館藏的歷代名畫而累積而成的。宋代名畫家馬遠和唐棣在花鳥題材上優雅巧妙的繪畫手法，從于非闇的作品中顯而易見。尤其是他師從宋徽宗獨創一格的瘦金體書法風格，唯妙唯肖。

于非闇在此幅蔬果圖上，題了宋代詩人陸游（1125–1209）的《食野菜》。雖然他深受宋代畫家影響，然而他在句末提及元代畫家「元人蔬果圖有清逸之致，以沒骨法擬之」。「沒骨」指繪畫中沒有輪廓線，而只有形體的顏色，如此畫的柿子，蘿蔔，和櫻桃。

從他的傳記和此畫可以看出于非闇受早期繪畫大師影響之深。但他也同時注入現代感與個人畫風。例如珠寶色調的深度調色與圖案感。不但如此，于非闇在他的題跋和手稿中提到，他是被住家附近市場以及自家花園的蔬果所啟發，而創造出這般的構圖。

野蕝州蔬次第
 嘗超然氣厭大
 官羊放翁以意
 君知否要配吳
 梗晚甑香

元人蔬果圖
 有清逸之致
 以沒骨法擬之
 丁丑嘉平

非關子孫









■ 820 **A PAIR OF CHINESE EXPORT REVERSE MIRROR PAINTINGS**
CHINA, QING DYNASTY, THIRD QUARTER 18TH CENTURY

Each depicting figures in river landscapes with buildings beyond, within a George II-style giltwood frame, one inscribed to the reverse '2' within a circle, the other with 'ODELL [?]'

27 in. (68.5 cm.) high, 33 in. (84 cm.) wide, each

\$50,000-80,000

PROVENANCE

The Oriental Art Gallery Ltd., London, 1993.
The Irving Collection, no. BR09.

清十八世紀後期 外銷鏡畫一對

來源

The Oriental Art Gallery Ltd., 倫敦, 1993年。
歐雲伉儷珍藏, 編號BR09。

(2)





Although glass vessels had long been made in China, the production of flat glass was not accomplished until the nineteenth century. Even in the Imperial glass workshops, set up in Beijing in 1696 under the supervision of the Jesuit Kilian Stumpf, window glass or mirrored glass was not successfully produced. As a result, from the middle of the eighteenth century onwards, when reverse glass painting was already popular in Europe, sheets of both clear and mirrored glass were sent to Canton from Europe. Chinese artists, who were already expert in painting and calligraphy, took up the practice of painting in oil on glass, tracing the outlines of their designs on the back of the plate and, using a special steel implement, scraping away the mirror backing to reveal glass that could then be painted. Glass paintings were made almost entirely for export, fueled by the mania in Europe for all things Chinese. They most often depicted bucolic landscapes, frequently with Chinese figures at various leisurely pursuits, and once in Europe the best were often placed in elaborate giltwood Chippendale or chinoiserie frames. 18th-century examples represent the best of Chinese glass painting, with elaborate compositions, rich color and fine detail. They are often found in the great country house interiors of the second half of the century, amazing survivals of a luxury trade.

A pair of mirror paintings with similar subject and of comparable high quality was formerly in the collection of Sir James Horlick, 4th Baronet (d. 1972) and sold in the recent sale, Christie's New York, Rooms as Portraits: Michael S. Smith, A Tale of Two Cities, New York & Los Angeles, 26 September 2018, lot 52. A further mirror painting can be found in The Gerstenfeld Collection with identical music-playing figures to the Horlick mirrors, indicating that they were most likely painted in the same workshop (see Edward Lennox-Boyd (ed.), *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, pp 64, fig. 48).

玻璃的燒製在中國源遠流長，然而將玻璃製成平板則要晚至十九世紀。即使是康熙三十五年（1696年）在傳教士紀裏安指導下創辦的內務府造辦處玻璃廠也未能成功生產玻璃鏡面或是窗戶。因此在十八世紀中期玻璃畫在歐洲大行其道以後，玻璃板被從歐洲出口至廣東，由富有經驗的中國匠師在其上作畫。中國匠師於玻璃胎畫瑱瑒頗有心得，他們在玻璃板的背面勾勒圖案。在鏡面上，他們則需要先用一種特殊鋼質工具把鏡背塗層刮去。玻璃畫幾乎都用於外銷，體現了當日歐洲熾盛的「中國風」。其多飾田園牧歌式的風景畫，人物多為中國人，其中最佳的作品出口後會被裝入精致的齊本德爾式或中國風式金漆木框。玻璃畫以十八世紀的作品為佳，其構圖精緻，色彩艷麗，細節豐富。十八世紀後期歐洲的莊園大宅中往往陳設有這類精品玻璃畫，見證著一段國際貿易的佳話。

James Horlick准男爵四世（卒於1972）舊藏有一對飾相同畫片，工藝與本拍品一樣精湛的鏡畫，於2018年9月26日在紐約佳士得拍賣，拍品52號。The Gerstenfeld珍藏亦有一件近似的鏡畫，或與James Horlick例出於同一作坊，見Edward Lennox-Boyd編，《Masterpieces of English Furniture: The Gerstenfeld Collection》，倫敦，1998年，頁64，圖48。

821 A SPINACH-GREEN JADE CIRCULAR TABLE SCREEN AND A CLOISSONNÉ ENAMEL STAND

CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

Each side well carved with a scene of a deer and a pavilion in a mountainous setting of rockfaces and trees, the stone of rich spinach-green color

10¼ in. diam.

16½ in. high including the *cloisonné* enamel stand

\$100,000-150,000

PROVENANCE

The Irving Collection, no. 331, prior to 1980.

清乾隆 碧玉山水圖圓插屏及掐絲琺瑯座

來源

歐雲伉儷珍藏，編號331，入藏於1980年以前。





This finely carved jade circular panel is mounted on an elaborate *cloisonné* enamel stand and would have been placed to decorate the side or main tables in the Qing dynasty (1644-1911) imperial halls. Stands for table screens are usually made of wood, with *zitan* being particularly prized for lavish imperial stands during the Qianlong period (1736-1795). It is extremely rare to find a stand made from *cloisonné* enamel, as seen in the present example. A similarly carved Qianlong-period green jade table screen matched with an elaborate gilt-bronze and *cloisonné* enamel stand, from the Lady Wolfson Collection, was included in the Oriental Ceramic Society exhibition, *Chinese Jade throughout the ages*, London, 1975, p. 126, no. 412.

The emperor Qianlong particularly advocated that jade carvings should carry the spirit of paintings by famous past masters. It is recorded that some classical paintings from the emperor's own collection were ordered to be reproduced in jade, such as the well-known painting entitled *Travellers in the Mountain* by the eminent painter Guan Tong, of the Five Dynasties period (AD 907-960). Jade landscape carvings of this type were particularly favored by Qianlong. In one of his poems, Qianlong refers to a jade panel: "It is carved into a panel with the scene of 'A Riverside City on a Spring Morning'. Imagination is exerted to turn the natural undulation or ruggedness into an appropriate landscape... It takes ten days to carve with a tiny bit of water and five days to shape a piece of rock. The crafting is indeed very time-consuming." (see Yang Boda, "Jade: Emperor Chi'en Lung's Collection in the Palace Museum, Peking," *Arts of Asia*, March-April 1992, p. 90).

A Qianlong white jade table screen depicting a similar landscape scene with immortals, also with a *cloisonné* enamel stand, was sold at Sotheby's, Hong Kong, *Important Chinese Art from the Collection of Sir Quo-Wei Lee*, 3 October 2018, lot 102. See, also, the pair of Qianlong white jade table screens with mountainous landscape scenes with scholars, sold at Christie's Hong Kong, *Important Chinese Jades from the Personal Collection of Alan and Simone Hartman Part II*, 27 November 2007, lot 1511.

此件插屏雕工精湛，層次分明，有如在玉上作畫，下承掐絲琺瑯龍紋坐構成坐屏，為清宮中桌、案上的經典陳設。玉插屏一般配以木座，奢華的乾隆宮廷器則往往配以紫檀座，像本器這樣配掐絲琺瑯座更屬珍罕。Wolfson爵士夫人藏一件青玉插屏亦配有華麗的鍍金銅及掐絲琺瑯座，載於Victoria and Albert Museum，〈*Chinese Jade Throughout the Ages*〉，倫敦，1975年，頁126，編號412。

乾隆皇帝對畫意玉器推崇有加，玉器畫片往往取自內府收藏之畫作，如五代關仝的《觀山行旅圖》。在御題詩《和閩玉刻江城春曉圖歌》中，他更是對一件畫意玉器進行了詩意的描述：「江城依嶺復俯川，古寺野村樹陰翳，樹陰布綠春方曉，疑聞間闐鳴好鳥，別有孤亭隱翠微。欲尋幽徑殊窈窕，窈窕忽開瀉江流，乘流誰下三峽舟，不須張帆藉風力，似臨峻坂馳驕驄，十日一水五日石，豈啻其久費雕刻……」，見《清高宗御制詩三集》，卷86。

香港蘇富比於2018年10月3日拍賣一件乾隆白玉圓插屏，雕工與本器相似亦帶掐絲琺瑯座，拍品102號。香港佳士得於2007年11月27日拍賣的一對乾隆白玉座屏，其山水畫片、雕工亦可資參照，拍品1511號。





822 A FINELY CARVED SPINACH-GREEN JADE BRUSH POT

CHINA, QING DYNASTY, 18TH CENTURY

Intricately carved around the sides with a continuous mountainous landscape, the rocks and trees framing various vignettes, including a scholar accompanied by an attendant carrying a peach branch standing at the base of stairs leading up to a pavilion on a terrace above; a scholar and an attendant on a rocky path leading to a footbridge; a pair of deer; and another pavilion

6¾ in. (17.1 cm.) diam.

\$200,000-300,000

PROVENANCE

A & S Hartman Collection, no. J138 (according to label).

Oriental Rarities, Ltd., New York, 1979.

The Irving Collection, no. 318.

A number of spinach-green jade brush pots of similar date have been published and can be divided into two groups: one with countersunk base such as the present example and the other with shallow tab feet. Two brush pots of similar form in the National Palace Museum, Taipei, are illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, nos. 55 and 58. Another brush pot of this form decorated with a similar Daoism-inspired scene was sold at Christie's, New York, 18 March 2009, lot 411. The footed examples include one illustrated by Stanley Charles Nott in *Chinese Jades Throughout the Ages*, London, 1937, pl. CXXVI, and one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jade ware (III)*, Hong Kong, 1996, p. 207, no. 169.

清十八世紀 碧玉雕通景仙山亭臺圖筆筒

來源

A & S Hartman珍藏，編號J138（根據標籤）。

Oriental Rarities, Ltd., 紐約，1979年。

歐雲伉儷珍藏，編號318。

本件碧玉筆筒刻通景仙山樓閣，構圖典雅，深淺有致，屬十八世紀宮廷所推崇的畫意玉器。玉筆筒可依器形分爲兩類，其一平底略內凹如本件筆筒，另一類下承短足。國立故宮博物院藏有兩件碧玉筆筒器形和本件筆筒相仿，載於《宮廷之雅—清代仿古及畫意玉器特展圖錄》，台北，1997年，編號55及58。紐約佳士得2009年3月18日拍賣一件碧玉筆筒，器形與本件筆筒近似，亦刻仙山樓閣圖，拍品411號。帶足例子可參見S. Nott著作，《Chinese Jades Throughout the Ages》，倫敦，1937年，圖版CXXVI以及故宮博物院藏一例，載於故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，頁207，編號169。











823 A LARGE AND FINELY CARVED WHITE JADE “*LUOHAN*” BOULDER CHINA, QING DYNASTY, QIANLONG PERIOD (1736-1795)

Carved in high relief on one side with a *luohan* seated within a deep grotto, with a bundle of scrolls to one side and a recumbent elephant supporting a vase on its back to the other side, all beneath the branches of a gnarled, flowering tree branch, the reverse carved with a waterfall beside pine trees and an elaborate *lingzhi* sprig, the softly polished stone of even, white tone

8 $\frac{5}{8}$ in. (22 cm.) wide

\$200,000-300,000

PROVENANCE

Christie's, New York, 23 February 1982, lot 657.

Spink & Son, Ltd., London, 1982.

The Irving Collection, no. 395.

LITERATURE

Roger Keverne, *Jade*, London, 1991, p. 161, fig. 83

清乾隆 白玉雕迦理迦尊者山子

來源

紐約佳士得，1982年2月23日，拍品657號。

Spink & Son, Ltd.，倫敦，1982年。

歐雲伉儷珍藏，編號395。

著錄

Roger Keverne, 《Jade》，倫敦，1991年，頁161，圖83。





The present boulder belongs to a group of jade carvings that first appeared in the late Ming to early Qing dynasties, depicting *luohan* (disciples of Buddha known as *arhats* in Sanskrit) within a mountainous grotto setting. A selection of the eighteenth century versions is inscribed with dedicatory or poetic inscriptions linking them to the Qianlong emperor (1736-1795). It is likely that these carvings in jade were inspired by a woodblock print included in the eighteenth century catalogue *Gu yu tu pu* of a jade carving of a *luohan* in a grotto. It is thought that the craftsmen of the time produced sets of jade carvings showing the sixteen or eighteen *luohan*. The current carving appears to show Kalika, also known as *Qixiang luohan* or “Elephant Riding *Luohan*”, seated beside a bundle of scrolls.

See two slightly smaller comparable jade carvings of *luohan* seated against a backdrop of rock faces in the collection of the British Museum, London, illustrated by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 410-11, no. 29:19 and fig. 1, where, p. 410, the author also gives an enlightening discussion on the context and significance of this group of carvings.

Compare, also, with three jade carvings in the Asian Art Museum of San Francisco, one of Bodhidharma and two of *luohan* in a rocky setting, illustrated in *Later Chinese Jades: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco*, San Francisco, 2007, pp. 284-86, nos. 315, 316 and 317.

An inscribed jade carving of the *luohan* Kanaka seated in a grotto is in the collection of The Metropolitan Museum of Art, New York, accession number 02.18.640. Another imperially inscribed jade *luohan* grotto depicting the sixteenth *luohan*, Abhedya, was sold at Christie's, Hong Kong, 30 May 2016, lot 3021.

玉雕羅漢山子出現於明末清初而流行於乾隆時期。有些十八世紀的羅漢山子更刻有乾隆御題、御製詩文，可見其備受皇家重視。這些乾隆宮廷玉雕往往以五代高僧貫休所作的十六羅漢圖為本。乾隆皇帝於乾隆二十二年（1757年）第二次南巡期間，到杭州西湖聖恩寺，並首次看到該寺收藏的貫休十六羅漢圖，對其大為欣賞，不但親筆在畫上題字，亦命宮廷畫師丁觀鵬仿畫。皇帝對十六羅漢圖珍重不已，朝廷亦出現大量以羅漢圖為藍本的藝術品，其中以玉器為多。本件山子所刻羅漢慈眉善目，坐於臥象之側，當為十六羅漢之一的迦哩迦尊者，亦稱“騎象羅漢”。

參見倫敦大英博物館藏兩件尺寸略小之羅漢山子，載於《Chinese Jade: From the Neolithic to the Qing》，倫敦，1995年，409–411頁，編號29:19，圖版1，其作者Jessica Rawson亦對羅漢玉雕的背景與內涵做了深入的探討。亦可比舊金山亞洲藝術博物館館藏之三件近似例，其一為菩提達摩，收錄於《Later Chinese Jades: Ming Dynasty to Early Twentieth Century from the Asian Art Museum of San Francisco》，舊金山亞洲藝術博物館，2007年，284–286頁，編號315、316及317。

紐約大都會博物館藏有一件刻有乾隆御題詩的迦哩迦尊者玉山子，館藏編號02.18.640。香港佳士得於2016年5月30日拍賣一件乾隆御製贊阿必達尊者玉山子，拍品3021號。





824 A RARE LARGE SPINACH-GREEN JADE FIGURE OF A RECUMBENT BUFFALO

CHINA, QING DYNASTY, 18TH CENTURY

Well carved with legs tucked under the body and tail flicked to one side, the head lowered and turned to the left and with ridged, curved horns, the dark green stone with soft polish

12 in. (30 cm.) long

\$80,000-120,000

PROVENANCE

Ralph M. Chait Galleries, New York, 1981.
The Irving Collection, no. 227.

清十八世紀 碧玉大臥牛

來源

Ralph M. Chait Galleries, 紐約, 1981年。
歐雲伉儷珍藏, 編號227。





Jade buffalos, like this charming example, have traditionally been greatly prized in China. The ox or buffalo is one of the twelve animals representing *Chou*, the second of the twelve terrestrial branches used in Chinese astrological, calendrical and zodiac systems. Buffalos are associated with strength, prosperity and tranquility in China, in part because of their role in farming and the production of food. The carving recalls a 1746 inscription by the Qianlong emperor: "The buffalo is essential to provide food, helping thousands of people to bring in a bountiful harvest every year." This inscription appears on a more simply carved brownish-black jade buffalo sold at Christie's London, 11 November 2003, lot 65.

The popularity of these animals has an ancient source, since the legendary emperor Yu of the Xia dynasty (c. 2100-1600 BC) is said to have made an offering of an iron ox or buffalo to subdue floods. This theme was taken up by the emperor Qianlong (1736-1795), who ordered the casting of a large bronze ox in 1755, which he had placed looking out over Kunming Lake at the Summer Palace. The back of the ox has an eighty-character inscription which refers to Yu's iron buffalo made to control the floods.

The mythological and practical auspiciousness of buffalos ensured that they were included among animal carvings from early times, and by the period of the late Ming into the Qing dynasty, a group of large, finely carved jade figures was being produced. One of these is a Qianlong spinach-green jade buffalo from the collection of Sackville George Pelham, the 5th Earl of Yarborough, sold at Woolley and Wallis, 20 May 2009, lot 388. The Pelham buffalo has an accompanying Qianlong-marked gilt-bronze stand, which reveals that it was a display piece in Qianlong's court. Another of these large green jade buffalos is in the collection of the Fitzwilliam Museum, Cambridge, illustrated by John Ayers and Jessica Rawson in *Chinese Jade throughout the ages*, Oriental Ceramic Society, London, 1975, p. 120, no. 395. A grey-green jade example, now in the collection of Sir Joseph Hotung, is illustrated by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 375, no. 26:19. See, also, the large green jade buffalo sold at Christie's, New York, 21 March 2000, lot 126, which is very similarly carved except that the head is slightly raised, not lowered, as here. Another large green jade buffalo, from the Estate of Leona M. Helmsley, was sold at Christie's, New York, 19 March 2008, lot 436.

牛的形象在中國深入人心，牛在十二生肖中是對應十二地支的「丑」，中國人對牛的認知一向是盡忠職守、勤奮努力、有力但又祥和溫順。這其中多少與其助力農耕的角色有關。倫敦佳士得曾在2003年11月11日拍賣過一件玉牛擺件，拍品65號，上面刻有乾隆皇帝在丙寅年（1746）所作的御題詩「丑之精，食之本，樂彼萬民，歲賴以稔」，對牛的美德讚譽有加。

與牛相關的故事，甚至可以追溯至夏朝，傳說中大禹治水時，曾鑄造一頭鐵牛鎮水，其後因禹治水有功，舜禪讓帝位，禹建立夏朝。數千年之後，乾隆皇帝仿效前朝聖主，在1755年下令御製一頭銅牛置於清漪園（後改名頤和園）的昆明湖畔。牛背上鑿有80字篆文歌頌讚揚大禹鑄鐵牛以治水之功。

牛的親民形象及神話傳說，令它們很早就出現在玉雕動物擺件中。及至明清時期更是出現了一批如本件青玉臥牛這樣雕工精良、體量碩大的例子。這些大玉牛不論從雕刻的工藝水平還是用料的大器上，都有別於體型較小且品質普通的動物擺件，備受皇室青睞。英國Woolley and Wallis拍賣行於2009年5月20日拍賣一件乾隆青玉大臥牛，拍品388號。該玉牛所帶銅鎏金底座落有乾隆年款，指明其宮廷陳設的身份。劍橋大學費茨威廉博物館藏有一件此類青灰玉大臥牛，載於J. Ayers及J. Rawson著1975年倫敦出版《Chinese Jade throughout the ages》，頁120，編號395。何鴻卿爵士的藏品中，亦收有一件灰黑玉大臥牛，見J. Rawson著1995年大英博物館出版《Chinese Jade from the Neolithic to the Qing》，頁375，編號26:19。紐約佳士得曾於2000年3月21日拍賣一件青玉大臥牛，拍品126號，與本拍品十分相似，唯其牛首微昂。亦可比紐約佳士得2008年3月19日拍賣一例，拍品436號。

825 AN YIXING PRUNUS TREE TRUNK-FORM TEAPOT AND COVER

WANG YINXIAN (CHINA, 1943-2018)

Modeled as the gnarled trunk of a prunus tree, with a blossoming branch-form handle, and other small, blossoming branches on the sides, with one seal, Yinxian, beneath the handle, the base and the bottom of the interior each with a square seal, Wang Yinxian *zhi* (Made by Wang Yinxian), the interior of the cover with one oval seal, Yinxian, one square seal, Wangyang and one circular seal, Yinxian

5¾ in. (14.6 cm.) high

\$60,000-80,000

PROVENANCE

The Irving Collection, no. 57Y.

Wang Yinxian (1943-2018), a native of Yixing, Jiangsu province, was a preeminent female Yixing pottery artist. She specialized in tea pots in various styles, including plain shapes, those of gourd form, and others of more complex forms, such as the present example, which showcases her extraordinary skills.

A very similar prunus trunk-form teapot made by Wang Yinxian in 1990 was published in *Selected Works of Contemporary Yixing Potters*, Hong Kong, 1994, no. 3.

汪寅仙 梅樁壺

款識：「汪寅仙製」（底）、「汪寅仙製」（內底）、「寅仙」（把）、「寅仙」（二鈴）、「汪羊」（蓋）

來源

歐雲伉儷珍藏，編號57Y。

汪寅仙（1943–2018年），女，江蘇宜興人。1956年進入宜興紫砂廠，先後隨吳雲根、朱可心、裴石民、蔣蓉等諸位名師，更得顧景舟指點，集各派之所長。汪氏技藝出眾，光貨、筋瓢貨均有相當造詣，尤擅花貨創作。

1994年香港市政局出版《紫砂新品 – 當代宜興茶具精選》中著錄有一把與本壺十分相似的汪寅仙製梅樁壺，作於1990年，圖錄編號3。



(seal on base)



(seal on cover)



(seal on cover)



(seal on exterior)



826

A RARE SMALL GE-TYPE FIVE-LOBED BOTTLE VASE

CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The body potted with five facets separated by indented corners between the neck and the foot ring, and the vase covered all over in a silky greyish-white glaze suffused with a wide network of dark grey crackle

8¼ in. (30 cm.) high

\$80,000-120,000

PROVENANCE

Alice Boney, New York, 1982.

The Irving Collection, no. 713.

The glaze on the present vase is based on that of Song-dynasty Ge ware, one of the 'five famous wares of the Song dynasty'. Song-dynasty wares were highly admired by the Yongzheng emperor, a keen antiquarian who collected and studied material from earlier dynasties. His extensive interest in ancient artworks is reflected in two scroll paintings entitled *Guwan tu*, "Pictures of Ancient Playthings," which act as inventories, depicting antiques in the Imperial collection during his reign. One such scroll is in the collection of the Victoria and Albert Museum, London, and the other in the Percival David Collection at the British Museum, and both are illustrated in *China: The Three Emperors, 1662-1795*, Royal Academy of Arts, London, 2005, pp. 252-55, nos. 168 and 169. The array of fine examples of Song-dynasty Ge wares seen in these scrolls is a testament to the emperor's appreciation of this particular glaze. The Yongzheng emperor is recorded to have specifically ordered that porcelain wares imitating the various stoneware glazes of the Song dynasty be produced at the imperial kilns in Jingdezhen. In fact, the famous kiln director Tang Yin became particularly well-known for the success of these imitation Song wares. Some of the finer imitation wares bear imperial reign marks, as seen on the base of the present vase.

The Ge-type glaze on the Irving vase is exceptionally successful, achieving the silky feel and subtle interaction of the pale greyish-blue tone interspersed with the darker, sprawling crackle, even on the base. The vase displays the sensitivity of the Yongzheng-period potters to the original Song-dynasty prototypes, by the use of a dark brown slip on the foot rim to conceal the underlying white porcelain body in imitation of the the dark brownish-grey body associated with Song Ge-wares. The combination of the five-lobed form and delicate size of this vase appear to be very rare, but an almost identical example, also Yongzheng mark and of the period, is in the collection of the Palace Museum, Beijing, illustrated in *Selection of Ge Ware: The Palace Museum Collection and Archaeological Discoveries*, 2017, pp. 270-71, no. 132.



(mark)

清雍正 仿哥釉瓜棱膽式瓶 六字篆書款

來源

龐耐，紐約，1982年。

歐雲伉儷珍藏，編號713。

雍正皇帝好古博雅，收藏有包括宋哥窯在內的眾多古董。在大英博物館和 Victoria and Albert Museum 所藏的兩卷雍正《古玩圖》中就能覓得數件哥窯器物，可見雍正皇帝對哥窯的喜愛，見《China-The Three Emperors 1662-1795》，倫敦皇家藝術學院，2005年，頁252-255。雍正皇帝不僅收藏宋代瓷器，更命御窯廠仿燒，督陶官唐英殫精竭慮成功恢復宋五大名窯釉色品種。唐英《陶成紀事碑》中記載有「仿鐵骨哥釉，有米色、粉青二種，俱仿內舊器色澤」，可見雍正哥釉的藍本是宮中所藏的宋代原件。

本件仿哥釉瓶釉質瑩潤，鐵綫密布，金絲隱現，底足露胎處加黑色護胎汁作「鐵骨」狀，是雍正哥釉器中的傑作。故宮博物院藏有一件與本器十分相似的雍正仿哥釉瓜棱膽式瓶，載於《哥瓷雅集-故宮博物院珍藏及出土哥窯瓷器薈萃》，北京，2017年，頁270-271，編號132。





ALSO AT AUCTION

LACQUER • JADE • BRONZE • INK

THE IRVING COLLECTION

髹金飾玉 – 歐雲伉儷珍藏

PART II

THURSDAY 21 MARCH 2019

第二部分

2019年3月21日周四

AUCTIONS

Thursday 21 March 2019

20 Rockefeller Plaza, New York, NY 10020

Sale number 17837

VIEWING

Thursday	14 March	10 am – 5 pm
Friday	15 March	10 am – 5 pm
Saturday	16 March	10 am – 5 pm
Sunday	17 March	1 pm – 5 pm
Monday	18 March	10 am – 5 pm
Tuesday	19 March	10 am – 5 pm
Wednesday	20 March	10 am – 2 pm

INQUIRIES

New York +1 212 636 2000

irving@christies.com

View catalogues and leave bids online at christies.com

CHRISTIE'S



ALSO AT AUCTION

LACQUER • JADE • BRONZE • INK

THE IRVING COLLECTION

髹金飾玉 – 歐雲伉儷珍藏

CONTEMPORARY CLAY: YIXING POTTERY FROM THE IRVING COLLECTION

ONLINE ONLY (LOTS 1-68)

ONLINE BROWSING: 20 FEBRUARY-19 MARCH 2019

ONLINE BIDDING: 19-26 MARCH 2019

壺裏乾坤：歐雲伉儷珍藏宜興紫砂器

網上拍賣（1-68號）

網上瀏覽：2019年2月20日-3月19日

網上競投：2019年3月19-26日

AUCTION

Online at christies.com only

Sale number 17838

LIVE VIEWING

Thursday	14 March	10 am – 5 pm
Friday	15 March	10 am – 5 pm
Saturday	16 March	10 am – 5 pm
Sunday	17 March	1 pm – 5 pm
Monday	18 March	10 am – 5 pm
Tuesday	19 March	10 am – 5 pm
Wednesday	20 March	10 am – 2 pm
Thursday	21 March	10 am – 5 pm
Friday	22 March	10 am – 5 pm
Monday	25 March	10 am – 5 pm
Tuesday	26 March	10 am – 5 pm

INQUIRIES

New York +1 212 636 2000

irving@christies.com

View catalogues and leave bids online at christies.com

CHRISTIE'S



ALSO AT AUCTION

LACQUER • JADE • BRONZE • INK

THE IRVING COLLECTION

髹金飾玉 – 歐雲伉儷珍藏

MAGNIFICENT JEWELS

16 APRIL 2019

瑰麗珠寶

2019年4月16日

AUCTION

Tuesday 16 April 2019

20 Rockefeller Plaza, New York, NY 10020

Sale number 17450

VIEWING

Friday	12 April	10.00 am – 6.00 pm
Saturday	13 April	10.00 am – 6.00 pm
Sunday	14 April	10.00 am – 6.00 pm
Monday	15 April	10.00 am – 5.00 pm

INQUIRIES

Daphne Lingon +1 212 636 2300

dlingon@christies.com

View catalogues and leave bids online at christies.com

CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (▲ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York. 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 WITIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the

auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;

- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with

elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.


(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

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

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's 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 (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 notice at www.christies.com/about-us/contact/privacy.

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.CHIRSTIES.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

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).

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

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

o	Christie's has a direct financial interest in the lot . See Important Notices and Explanation of Cataloguing Practice.	◆	Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.	~	Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
△	Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.	•	Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.	■	See Storage and Collection pages in the catalogue.
				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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

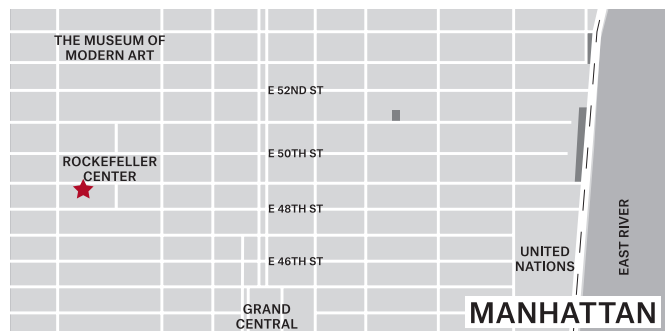
Email: PostSaleUS@christies.com

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.

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

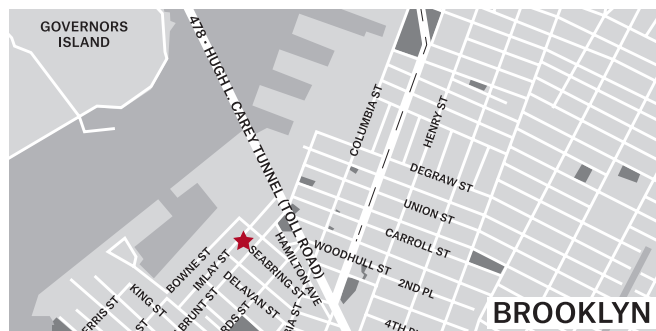
nycollections@christies.com

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

13/08/18

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND
THE BALTIC STATES
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
BRITTANY AND
THE LOIRE VALLEY
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER
EASTERN FRANCE
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

-PARIS
+33 (0)1 40 76 85 85

PROVENCE -
ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)214 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn
STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
-MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Veneti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL &
SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Hayashi

MALAYSIA
KUALA LUMPUR
+65 6735 1766
Julia Hu

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
-AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLES REPUBLIC
OF CHINA
BEIJING
+86 (0)10 8583 1766

-HONG KONG
+852 2760 1766

-SHANGHAI
+86 (0)21 6355 1766

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE
SINGAPORE
+65 6735 1766
Nicole Tee

SOUTH AFRICA
CAPE TOWN
+27 (21) 761 2676
Juliet Lomborg
(Independent Consultant)

DURBAN &
JOHANNESBURG
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND
-GENEVA
+41 (0)22 319 1766
Eveline de Proyard

-ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0)2 652 1097
Benjawan Uraipraivan

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
-DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
-LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
+44 (0)20 3219 6010
Thomas Scott

NORTHWEST
AND WALES
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO
+1 312 787 2765
Cathy Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

-NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CHRISTIE'S AUCTION
ESTIMATES
Tel: +1 212 492 5485
www.christies.com

CORPORATE
COLLECTIONS
Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhtiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: christieseducation@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hkcourse@christies.com

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: education@christies.com

Paris
Tel: +33 (0)1 42 25 10 90
Fax: +33 (0)1 42 25 10 91
Email: ChristiesEducationParis@christies.com

CHRISTIE'S
INTERNATIONAL
REAL ESTATE

New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2845 2646
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART
STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

11/12/18



WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

LACQUER • JADE • BRONZE • INK
THE IRVING COLLECTION
PART I

WEDNESDAY 20 MARCH 2019 AT 7.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: FLORENCE
SALE NUMBER: 17836

(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.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. 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\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. 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.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

17836

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

[illegible]

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:

INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR

Charlotte Liu
Tel: +852 2978 9982

ASIAN 20TH CENTURY & CONTEMPORARY ART

Eric Chang
Chairman, Asian 20th Century and Contemporary Art
Tel: +852 2760 1766

Evelyn Lin
Deputy Chairman, International Director and Head of Department
Tel: +852 2760 1766

BEIJING

Dina Zhang
Tel: +86 (0) 10 8572 7928

HONG KONG

Joyce Chan
Marcello Kwan
Asia Chiao
Janice Chan
Cindy Lim
Ada Tsui
Vanessa Chung
Sihan Hu
Laura Shao
Tel: +852 2760 1766

JAKARTA

Vanessa S. Pranoto
Tel: +62(0)21 7278 6268

NEW YORK

Aisi Wang
Tel: +1 212 468 7133

PARIS

Emmanuelle Chan
Fiona Braslau
Tel: +33 (0)1 40 76 85 83

SEOUL

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Grace Zhuang
Tel: +86 (0) 21 2226 1516

SINGAPORE

Dexter How
Yunyi Lau
Tel: +65 6838 7202

TAIPEI

Yu-Shan Lu
Elise Chen
Raphael Cheng
Tel: +886 2 2736 3358

TOKYO

Gen Ogo
Chie Kawasaki
Tel: +81 (0) 3 6267 1782

ASIAN ART

PARIS

Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 76 05

CHAIRMAN

Jonathan Stone
Deputy Chairman, Asia
Tel: +852 2978 9989

CHINESE CERAMICS & WORKS OF ART

Pola Antebi, *International Director*
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

Géraldine Lenain, *International Director*
Chairman's Office, Paris
Tel: +33 (0)1 40 76 84 22

Leila de Vos van Steenwijk,
European Head
Tel: +44 (0)20 7389 2578

Rosemary Scott (Senior International Academic Consultant)

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

HONG KONG

Chi Fan Tsang
Ruben Lien
Liang-Lin Chen
Sherese Tong
Joan Ho
Timothy Lai
Tel: +852 2760 1766

LONDON

Marco Almeida
Kate Hunt
Ivy Chan
Katie Lundie
Cecilia Zi
Caroline Allen (Consultant Export Art)
Tel: +44 (0)20 7389 2577

NEW YORK

Margaret Gristina
Olivia Hamilton
Michelle Cheng
Jessica Chang
Vicki Paloympis
Ling'ao Tong
Luke Guan
Rufus Chen
Tel: +1 212 636 2180
Tel: +1 212 636 2211

SAN FRANCISCO

Andrew Lick
Tel: +1 415 982 0982

TOKYO

Masahiko Kuze
Tel: +81 (0) 3 6267 1766

CHAIRMAN

Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

CHINESE PAINTINGS

Ben Kong, *Deputy Chairman, Asia International Specialist Head of Department*
Tel: +852 2760 1766

BEIJING

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

Jessie Or
Carmen Shek Cerne
Amy Cheng
Dr Man Kung
Sophia Zhou
Yorkie Tam
Frank Yang
Tel: +852 2760 1766

LONDON

Dr Malcolm McNeill
Tel: +44 (0)20 7389 2806

NEW YORK

Elizabeth Hammer
Jennie Tang
Dr Amy Riggs
Tel: +1 212 636 2193

TAIPEI

Kim Yu
Tel: +886 2 2736 3356

TOKYO

Seiji Inami
Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

JAPAN

Katsura Yamaguchi,
Managing Director/ International Director, Asian Art
Tel: +81 3 6267 1766

LONDON

Anastasia von Seibold
Tel: +44 (0)20 7752 3127

NEW YORK

Takaaki Murakami
Tel: +1 212 636 2160

REGIONAL MANAGING DIRECTORS

Lillian Ng
Tel: +852 2978 9995

Rachel Orkin-Ramey
Tel: +1 212 636 2194

Leila de Vos van Steenwijk
Tel: +44 (0)20 7389 2578

Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi
Tel: +852 2978 9936

Marie Faiola
Tel: +33(0)140 768 610

Meg Kaye
Tel: +44 207 389 2657

Annie Lee
Tel: +852 2978 9994

Yiwen Huang
Tel: +886 223 220 007

PRIVATE SALES DIRECTOR

Nelly Li
Tel: +852 2978 6797

ASIA REGIONAL OFFICES

BANGKOK

Prapavadee Sophonpanich
Tel: +66 (0)2 252 3685

BEIJING

Charlotte Liu
Julia Hu
Tel: +86 (0) 10 8583 1766

JAKARTA

Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Jane Ngiam
Tel: +65 6735 1766

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

Julia Hu
Tel: +86 (0)21 6355 1766

SINGAPORE

Jane Ngiam
Tel: +65 6735 1766

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

Katsura Yamaguchi
Tel: +81 (0)3 6267 1777

25/01/2019

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Caper Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S ADVISORY BOARD, AMERICAS

John L. Vogelstein, Chairman
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,
Diane Baldwin, Heather Barnhart, Alyson Barnes,
Michael Bass, G. Max Bernheimer, Rita Boyle,
Catherine Busch, Max Carter, Veronique
Chagnon-Burke, Angelina Chen, Sandra Cobden,
Dan Conn, Kathy Coumou, Deborah Coy,
Francois de Poortere, Carrie Dillon, Yasaman
Djunic, Monica Dugot, Richard Entrup, Lydia Fenet,
Jessica Fertig, Dani Finkel, Johanna Flaum,
Marcus Fox, Sara Friedlander, Sayuri Ganepola,
Virgilio Garza, Benjamin Gore, Karen Gray,
Jennifer K. Hall, Bill Hamm, William Haydock,
Darius Himes, Margaret Hoag, Erik Jansson,
Rahul Kadakia, Kathy Kaplan, Julie Kim,
Sharon Kim, Stefan Kist, Deepanjana Klein,
David Kleiweg de Zwaan, Susan Kloman, Timothy
Kompanchenko, Samantha Koslow, James Leitch,
Daphne Lingon, Gabriela Lobo, Rebecca MacGuire,
Erin McAndrew, Rick Moeser, Richard Nelson,
Tash Perrin, Jason Pollack, Denise Ratino,ff,
John Reardon, Margot Rosenberg, Sonya Roth,
Caroline Sayan, Will Stratford, Sarah Vandeweerd,rt,
Cara Walsh, Hartley Waltman, Amy Wexler,
Allison Whiting, Marissa Wilcox, Jody Wilkie,
Zackary Wright, Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Christine Layng Aschwald,
Danielle Austin, Victoria Ayers, Marina Bertoldi,
Diana Bramham, Eileen Brankovic, Maryum
Busby, Cristina Carlisle, John Caruso,
Elisa Catenazzi, Ana Maria Celis, Michelle
Cheng, Margaret Conklin, Kristen de Bruyn,
Elise de la Selle, Aubrey Daval, Cathy Delany,
Jacqueline Dennis Subhash, Ashish Desai,
Christine Donahue, Caitlin Donovan,
Lauren Frank, Vanessa Fusco, Christina Geiger,
Joshua Glazer, Lisa Gluck, Peggy Gottlieb,
Lindsay Griffith, Margaret Gristina,
Izabela Grocholski, Helena Grubestic, James
Hamilton, Elizabeth Hammer-Munemura,
Natalie Hamrick, Minna Hanninen, Anne Hargrave,
Val Hoyt, Sima Jalili, Emily Kaplan,
Jessica Katz, Sumako Kawai, Marisa Kayyem,
Caroline Kelly, Jerome Kerr-Jarrett, Peter Klarnet,
Alexis Klein, Kristin Kolich, Noah Kupferman,
Alexandra Lenobel, Richard Lopez, Ryan Ludgate,
Adam McCoy, Michael Moore, Danielle Mosse,
Christopher Munro, Libia Nahas, Laura Nagle,
Marysol Nieves, Remi Nouailles, Jonquil
O'Reilly, Rachel Orkin-Ramey, Joanna Ostrem,
Sam Pedder-Smith, Carleigh Queen,th, Joseph
Quigley, Shlomi Rabi, Prakash Ramdas,
Jeremy Rhodes, Daphne Riou, Casey Rogers,
Thomas Root, William Russell, Emily Sarokin,
Arianna Savage, Stacey Sayer, Morris Scardigno,
Morgan Schoonhoven, Jogendra Somarouthu,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Joanna Szymkowiak, Bo Tan, Scott Torrence,
Arianna Tosto, Beth Vilinsky, Jill Waddell,
Michal Ward, Alan Wintermute, Ben Whine,
Jennifer Wright, Kristen Yraola, Timothy Yule,
Cara Zimmerman

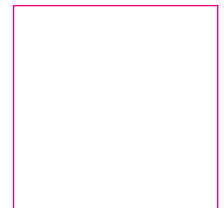
ASSOCIATE VICE PRESIDENTS

Tyron Armstrong, Nicole Arnot, Nishad Avari,
Kristin Bisagna, Bernadine Boisson, Vanessa Booher,
Anne Bracegirdle, Elaine Brens, Christiana Bromberg,
Natalie Brown, Tristan Bruck, Ally Butler, Michelle
Cha, Patrick Conte, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, William Fischer,
Emily Fisher, Sara Fox, Kristen France, Juarez Francis,
Russell Gautsch, Emily Gladstone, Douglas Goldberg,
Robert Gordy, Julia Gray, Emily Grimbail,
Olivia Hamilton, Amy Indyke, Bennett Jackson,
Stephen Jones, Paige Kestenman, Jean M. Kim,
Paula Kowalczyk, Sibyl Lafontant, Madeline Lazaris,
Andrew Lick, David Lieu, Alexander Locke,
Samantha Margolis, Laura Mathis, Nina Milbank,
Ruth Mauldin, Leo Montan, Melissa Morris,
Takaaki Murakami, Margaret O'Connor, Daniel Peros,
Jessica Phifer, Nell Plumfield, Rebecca Roundtree,
Sara Rutter, Nicole Sales, Emily Salzberg, Jill Sieffert,
Jason Simonds, Hilary Smith, Victoria Solivan,
Hannah Fox Solomon, Natalie Stagnitti-White,
Joey Steigelman, Victoria Tudor, Lillian Vasquez,
Mike Wang, Izzie Wang, Seth Watsky, Candace
Wetmore, Elizabeth Wight, Gretchen Yagielski

AMERICAN BOARD INTERNATIONAL REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Mary Libby,
Juanita Madrinan, David G. Ober, Nancy Rome, Brett
Sherlock

Christie's would like to thank:
Terese Bartholomew, Robbie Gordy, Julia Meech, Xiao Ping



© Christie, Manson & Woods Ltd. (2018)



