

IMPORTANT CHINESE CERAMICS AND  
WORKS OF ART

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重要中國瓷器及工藝精品

NEW YORK 13 SEPTEMBER 2019



CHRISTIE'S











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Ling'ao Tong  
*Associate Specialist*



Luke Guan  
*Associate Specialist*



Rufus Chen  
*Junior Specialist*

Athena Zonars  
tzonars@christies.com

Michael Bass  
mbass@christies.com

Margaret Gristina  
mgristina@christies.com

Olivia Hamilton  
ohamilton@christies.com

Michelle Cheng  
mcheng@christies.com

Jessica Chang  
jwchang@christies.com

Andrew Lick  
alick@christies.com

Vicki Paloympis  
vpaloympis@christies.com

Ling'ao Tong  
ltong@christies.com

Luke Guan  
lguan@christies.com

Rufus Chen  
rchen@christies.com  
Patricia Curtin, *Consultant*  
pcurtin@christies.com

## SALE COORDINATOR

Kristina Yang  
kyang@christies.com  
Tel: +1 212 636 2180  
Fax: +1 212 636 4934

## HEAD OF SALE MANAGEMENT

Jennie Tang  
jennietang@christies.com  
Tel: +1 212 641 5765

## ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

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# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

FRIDAY 13 SEPTEMBER 2019

## AUCTION

Friday 13 September 2019

at 10.00 am (Lots 801-944), 2.00 pm (Lots 1001-1145)

20 Rockefeller Plaza

New York, NY 10020

## VIEWING

Friday	6 September	10.00 am - 5.00 pm
Saturday	7 September	10.00 am - 5.00 pm
Sunday	8 September	1.00 pm - 5.00 pm
Monday	9 September	10.00 am - 5.00 pm
Tuesday	10 September	10.00 am - 5.00 pm
Wednesday	11 September	10.00 am - 2.00 pm

## AUCTIONEERS

David Kleiweg de Zwaan (#1365999)

Gemma Sudlow (#20166494)

Richard Nelson (#1184056)

Tash Perrin (#1039052)

*front cover*

Lot 830

*inside front cover*

Lot 891

*table of contents*

Lot 840

*inside back cover*

Lot 928

*back cover*

Lot 876

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Christie's (#1213717)

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# CHRISTIE'S

21/02/2019





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# Morning Session

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FRIDAY 13 SEPTEMBER 2019 | 10.00 AM

(Lots 801- 944)

**801**

**AN ARCHAIC BRONZE RITUAL TRIPOD FOOD VESSEL, *DING***

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

The deep bowl is raised on three legs issuing from *taotie* masks and is cast in relief with a band of *taotie* masks below with a pair of inverted U-shaped handles that rise from the rim. The interior is cast with a two-character inscription, *Zu Ding* (Ancestor Ding).

9¼ in. (23.5 cm.) high

\$40,000-60,000

**PROVENANCE**

Lantin and Farhadi, New York, 1958.

A *ding* of smaller size (21.5 cm. high), also dated to the early Western Zhou dynasty and with similar *taotie* masks bisected with knife-like flanges on the legs, is illustrated by Jessica Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Cambridge, 1990, p. 250, no. 9. The Sackler *ding* has a deeper body than the present *ding*, and the legs are taller and thinner. The *taotie* masks in the band encircling the body are also more consolidated and have C-shaped horns on the Sackler *ding*, while the *taotie* masks on the current vessel are dismembered and have pointed, projecting horns. Rawson illustrates, *op. cit.*, pp. 252-3, four additional related early Western Zhou bronze *ding* from Shaanxi Baoji Zhuyuangou, two of which have bands of dismembered *taotie* masks similar to those seen on the present vessel.

西周早期 祖丁鼎



(inscription)





# 802

## A BRONZE RITUAL WINE VESSEL, ZUN

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

The rounded mid-section is cast with two narrow bands of pairs of backward-looking birds, the upper band divided by relief animal masks and the lower band divided by low flanges. The bottom of the interior is cast with a six-character inscription. The patina of dark brown color is covered with malachite encrustation.

10½ in. (26.8 cm.) high, *zitan* stand, Japanese wood box with inscriptions by Hata Zoroku IV (1898-1984) and dated 1932

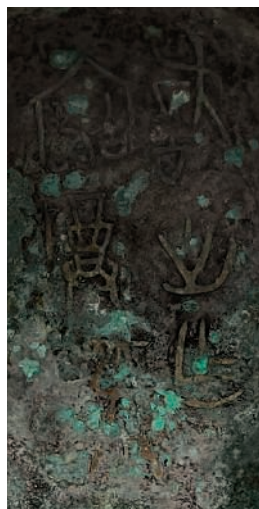
\$60,000-80,000

### PROVENANCE

In Japan prior to 1932.

An early Western Zhou bronze *you* vessel of similar form and decorative scheme but decorated with dragons, as opposed to the birds on the present *zun*, formerly in the Arthur M. Sackler Collections, was sold at Christie's New York, 14-15 September 2017, lot 905. Two more similar early Western Zhou *zun* with dragon patterns, one from Xiang xian, Henan and one in the Hakutsuru Bijutsukan, Kobe, are illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Cambridge, 1990, p. 577, figs. 87.2 and 87.4, respectively.

西周早期 青銅鳳鳥紋尊



(inscription)



(inscription on box)



(another view with stand and box)







803

**A GROUP OF TWELVE BRONZE WEAPONS AND IMPLEMENTS**

LATE SHANG-WESTERN HAN DYNASTY, 13TH CENTURY BC-AD 8

The group includes a bronze bow-shaped fitting with jingles, late Shang dynasty; three bronze halberd blades, the one with tubular socket to the tang cast with a clan sign, late Shang dynasty; two bronze halberd blades and one sword, Eastern Zhou dynasty; and five bronze garment hooks, Western Han dynasty.

Largest 20 in. (55.9 cm.) long, Japanese tiered wood box

(12)

\$15,000-25,000

**PROVENANCE**

Hachiuma Collection, Japan, formed prior to World War II.

商晚期/西漢 青銅兵器及配件一組十二件



(other views)









804

ANOTHER PROPERTY

**804**

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

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

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

(6)

\$10,000-15,000

梅原末治 《日本蒐儲支那古銅精華》一套六冊

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

**805**

**A BRONZE BELL, ZHONG**  
EASTERN ZHOU DYNASTY (770-256 BC)

The bell of elliptical section is decorated on each side with a plain, central, vertical panel dividing two quadrangular panels outlined by raised thin borders, each enclosing three horizontal rows of three rounded bosses alternating with dragon scrolls, all above a central panel cast with interlaced dragon design. The loop handle is cast in low relief on top with a geometric band.

10 in. (25.4 cm.) high

\$20,000-30,000

**PROVENANCE**

Tai Ping Co., San Francisco, 1945.

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

東周 青銅蟠虺紋鈕鍾









806

**A VERY RARE MINIATURE BRONZE RITUAL WINE VESSEL AND COVER, YOU**

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The pear-shaped body of oval section is raised on a foot encircled by a band of stylized dragons and is finely cast on each side with a large *taotie* mask formed by a pair of dragons confronted on a flange, their raised, hooked tails positioned above small dragons separated by further flanges, all below pairs of birds centered by the animal-mask terminals of the arched handle which is cast on top with parallel grooves. The cover is cast at each end with further *taotie* masks above beak-like projections and a band of stylized dragons on the vertical sides, all below a segmented, conical finial. The bronze has a dark greenish-grey patina and minor malachite encrustation.

4½ in. (11.5 cm.) high with handle

\$200,000-300,000

**PROVENANCE**

Sotheby's London, 14 March 1972, lot 10.

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

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

**EXHIBITED**

New York, The Metropolitan Museum of Art,  
*The Arts of Ancient China*, 1973-1977.

**LITERATURE**

D. H. Delbanco, *Art from Ritual: Ancient Chinese Bronze Vessels from the Arthur M. Sackler Collections*, Washington, D.C., 1983, pp. 58-59, no.17.

R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D.C., 1987, pp. 378-81, no. 65.

This *you* is one of the smallest among Shang dynasty *you* vessels. Its size is about half to one third of a regular *you*, and yet the elegant and architectural proportions, the precise casting, and the thick walls are of the same caliber as the finest of its regular-size relatives. Such miniatures are very rare. The *you* of this type first appeared in the late Yinxu phase II (c. 1200 B.C.), and thereafter became one of the most important wine vessels of the late Shang-early Western Zhou period. It was part of the bronze ritual paraphernalia used during ceremonies of offering wine and food to ancestors. However, the exact function of miniatures like the present example is unclear. One most plausible theory is that they are *nongqi* (vessels for play). A tiny bronze *fangding* lid (6.3 x 5.2 cm.) bearing a four-character inscription, *wang zuo X nong*, was found in 1975 at Anyang and is illustrated by R. W. Bagley together with a *you* vessel (20.2 cm. high) bearing the same inscription in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D.C., 1987, pp. 380-81, figs. 65.2 and 65.3 respectively. Archaeologist Zheng Zhenxiang suggested that *nong* means *nongqi*, or toys, and translated the inscription as "Made by the king for X to play with," however, Bagley raised objections that there is a wide variation in sizes among bronzes identified by inscriptions as *nongqi* and *nong* can also be interpreted as 'use', *ibid.*, p. 380. In any case, the fact that the *fangding* lid was made by a *wang* (king) for a female (the indecipherable character X contains the radical for female) attests that these rare miniatures must have been reserved for the highest ranking members of the elite.

A regular-sized *you* (22 cm. high) of similar proportions and with similar cast designs, but now missing its handle, is also illustrated *ibid.*, 1987, p. 372, no. 64. Another regular-sized *you* (29.8 cm. high) of similar form and decoration was sold at Christie's New York, 21 September 2004, lot 147.

商晚期 青銅小提梁卣





807

**A BRONZE RITUAL TRIPOD  
WINE VESSEL, GENG JUE**

LATE SHANG DYNASTY, 11TH CENTURY BC

The deep, U-shaped body is raised on three blade-like legs and is decorated with two *taotie* masks formed by pairs of dragons, one centered on a narrow flange, the other on a pictograph, *geng*, cast beneath the curved handle surmounted by a buffalo head. The interior of one of the two capped posts has a later-added inscription. The bronze has a smooth greenish-brown patina.

8¼ in. (21 cm.) high

\$25,000-35,000

商晚期 青銅庚爵

**PROVENANCE**

J. T. Tai & Co., New York, 1960.  
Arthur M. Sackler Collections.  
Else Sackler.  
Elizabeth A. Sackler.

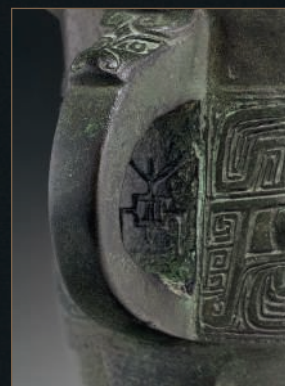
**EXHIBITED**

On loan: New York, The Metropolitan Museum of Art, 1966.

**LITERATURE**

N. Barnard and K. Y. Cheung, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American and Australian Collections*, Taipei, 1978, no. 553.

R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D.C., 1987, pp. 204-05, no. 23.



(inscription)







**808**

**A BRONZE RITUAL WINE VESSEL, *HE***

MIDDLE SPRING AND AUTUMN PERIOD, EARLY 6TH CENTURY BC

The vessel of elliptical form is finely cast with a band of small dragon pattern interrupted by a pair of loop handles on the sides. The bronze has a silvery-grey patina with light malachite and azurite encrustation.

6¼ in. (16 cm.) wide

\$7,000-9,000

春秋中期 青銅蟠虺紋鉶

**PROVENANCE**

Frank Caro, New York, 1965.  
Arthur M. Sackler Collections.  
Else Sackler.  
Elizabeth A. Sackler.

**EXHIBITED**

On loan: New York, The Metropolitan Museum of Art, 1966.

**LITERATURE**

J. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York, 1995, pp. 300-01, no. 57.





809

**A BRONZE RITUAL WINE VESSEL, HU**

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

The pear-shaped body is cast in relief with a wide grid of twisted rope pattern below a slightly waisted neck flanked by mask handles suspending loose rings. The bronze has a dark, mottled patina and some green encrustation.

12 $\frac{5}{8}$  in. (32.2 cm.) high

\$30,000-50,000

**PROVENANCE**

Frank Caro, New York, 1965.  
Arthur M. Sackler Collections.  
Else Sackler.  
Elizabeth A. Sackler.

**EXHIBITED**

On loan: New York, The Metropolitan Museum of Art, 1966.  
In twenty-five museums internationally and in the United States,  
*Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation*, 2002-2012.

**LITERATURE**

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

J. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York, 1995, pp. 244-47, no. 41.

春秋晚期 青銅繩絡紋壺







PROPERTY FROM THE ESTATE OF DR. JOHN D. CONSTABLE

**810**

**A LARGE GREEN, GREY AND RUSSET JADE DISC, *Bi***  
NORTHERN OR SOUTHWEST CHINA, 2ND MILLENNIUM BC

The disc of slightly irregular thickness retains the original cutting marks on both sides as well as the central hole which is drilled from both sides. The stone is now opaque and of pale green and buff tone with some russet markings and veins.

10¾ in. (27.3 cm.) diam.

\$15,000-20,000

**PROVENANCE**

Frank Caro, New York, 1961.

中國北部或西南 公元前兩千紀 青玉璧







VARIOUS PROPERTIES

**811**

**AN OPAQUE JADE HALBERD BLADE, *GE***

SHANG DYNASTY, CIRCA 1400-1100 BC

The *ge* has a median rib on both sides interrupted by a single hole drilled from both sides, and the edges of the blade are beveled. The jade is now opaque and of pale buff color.

8 in. (20.3 cm.) long, box

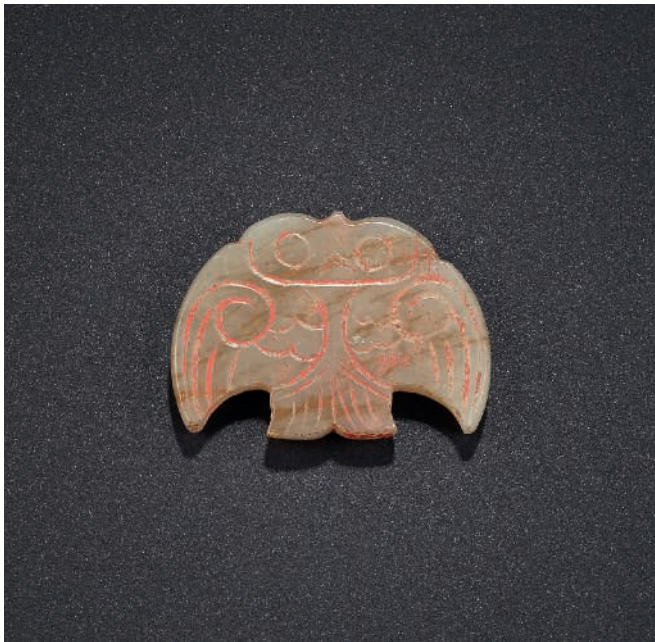
\$8,000-12,000

**PROVENANCE**

J. T. Tai Foundation, New York, acquired prior to 1985.  
Christie's New York, 17 September 2008, lot 224 (part).

商 玉戈





812

812

#### A RARE GREYISH-WHITE JADE OWL-FORM PENDANT

LATE SHANG-EARLY WESTERN ZHOU DYNASTY,  
13TH-10TH CENTURY BC

The thick pendant is carved as an owl with extended wings as if in flight and seen from above, the features delineated by thin grooved lines on both sides. The beak has a bull-nose perforation for suspension. The semi-translucent stone of greyish-white color has buff veining and traces of cinnabar in recessed areas.

1 $\frac{1}{2}$  in. (4.1 cm.) long

\$8,000-12,000

#### PROVENANCE

A. W. Bahr and E. H. Bahr Collection, 1963.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

A comparable jade bird pendant dated Shang or Western Zhou, in the Grenville L. Winthrop Collection, Fogg Art Museum, Harvard University, is illustrated by M. Loehr, *Ancient Chinese Jades*, Cambridge, 1975, p. 116, no. 130.

商晚期/西周早期 白玉鵝形珮



813

813

#### TWO SMALL JADE FISH-FORM PENDANTS

LATE SHANG-EARLY WESTERN ZHOU DYNASTY,  
13TH-11TH CENTURY BC

The tail of each has a cutting edge allowing it to be used as a tool. One of beige and pale green color has a hole drilled in the head; the other of greenish-grey color and of arched shape has a hole drilled in both the head and the tail.

2 $\frac{1}{4}$  and 3 in. (5.6 and 7.5 cm.) long

\$6,000-8,000

(2)

#### PROVENANCE

Upper: Desmond Gure Collection, 1968.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

Lower: A. W. Bahr and E. H. Bahr Collection, 1963.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

In her discussion of a late Shang jade curved bottle-horned dragon tool with thin, sharp edge extending from the tail, similar to those seen on the present pendants, Jenny F. So notes in *Early Chinese Jades in the Harvard Art Museums*, Cambridge, Massachusetts, 2019, p. 136, "A wide range of activities in Shang society – inscribing oracle bones, carving designs on clay vessels, molds, and models for bronze-casting, the production and decoration of bone and ivory articles, and more – required engraving tools. A total of twenty-three similarly shaped tools in jade and three in bone surmounted by bird, turtle and reptile motifs recovered from Fu Hao's tomb at Anyang signal the elevated status of this activity in Shang society. Although natural and cheaper choices for engraving tools might be bone, shell, and similar materials, jade versions must have been considered superior in both material and status for the craftsmen who used them."

商晚期/西周早期 玉魚形珮兩件



**814**

**A WHITE AND BEIGE JADE FISH-FORM PENDANT**

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

The thick pendant is of curved shape, and is finely carved with overlapping petal-form scales on both sides and diamond lozenges on the back. The head is pierced with a hole for suspension. The opaque white jade has an area of beige inclusion on one side.

2⅞ in. (7.5 cm.) long

\$10,000-15,000

**PROVENANCE**

A. W. Bahr and E. H. Bahr Collection, 1963.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

Compare the late Shang jade fish pendant from Subutun, Qingzhou, Shandong province, carved with very similar scales on the body and with long double lines ending in scrolls on the tail, illustrated by Gu Fang in *The Complete Collection of Jades Unearthed in China*, vol. 4, Beijing, 2005, p. 136.

商晚期/西周早期 白玉褐沁魚形珮







815

**815**

**A RARE GREENISH-YELLOW JADE  
DRAGON-SILKWORM PENDANT**

LATE SHANG-WESTERN ZHOU DYNASTY, 11TH-9TH CENTURY BC

The pendant of curved shape has the head of a bottle-horned dragon and the body of a silkworm and is pierced with one hole at the mouth and another in the tail. The semi-translucent jade is of pale green color with a yellowish tinge.

1 $\frac{1}{8}$  in. (4.6 cm.) long

\$20,000-30,000

**PROVENANCE**

A. W. Bahr and E. H. Bahr Collection, 1963.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

A very similar late Shang-Western Zhou yellowish-green jade dragon-silkworm pendant was sold at Christie's New York, 2 December 1993, lot 169, and was subsequently illustrated by Jenny F. So in *Chinese Jades from the Cissy and Robert Tang Collection*, The Chinese University of Hong Kong, 2015, p. 69, no. 10c. The author notes, p. 70, that small, finely worked ornaments such as the current example "formed parts of elaborately strung personal ornaments, worn around the neck, wrist, or ankles."

商晚期/西周 青黃玉龍首蠶身形珮

**816**

**A BROWNISH-GREEN JADE FISH-FORM PENDANT**  
WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The pendant of arched shape, is carved with circular eyes and fins on both sides, and is pierced with one hole in the mouth and another in the tail. The jade is of dark olive-green color.

3 in. (7.6 cm.) long

\$8,000-12,000

**PROVENANCE**

A. W. Bahr and E. H. Bahr Collection, 1963.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

A very similar fish pendant carved from similar brownish-green jade is illustrated by Jenny F. So in *Early Chinese Jades in the Harvard Art Museums*, Cambridge, Massachusetts, 2019, p. 172, fig. 3. Also illustrated, p. 172, fig. 4, is a neck ornament worn by the Ba lord from Yicheng Dahekou, Shanxi, which features very similar fish pendants and illustrates how an existing arc-shaped fish pendant of this type could be "adapted for suspension by turning it upside down and drilling a second hole at the tail."

西周 青褐玉魚形珮





816

**817**

**A DARK GREEN JADE RABBIT-FORM PENDANT**  
LATE SHANG-EARLY WESTERN ZHOU DYNASTY,  
11TH-10TH CENTURY BC

The pendant is carved as a recumbent rabbit, and is pierced through the fore paws with a hole for suspension. The jade is of dark green color with areas of white alteration.

1¾ in. (4.2 cm.) long

\$6,000-8,000

**PROVENANCE**

Frank Caro, New York, 1959.  
Arthur M. Sackler Collections.  
Else Sackler.  
Elizabeth A. Sackler.

Compare the related small jade rabbit-form pendants dated early Western Zhou dynasty, 11th-10th century BC, from the Arthur M. Sackler Collections, sold at Christie's New York, 25 March 2010, lot 1053.

商晚期/西周早期 青玉兔形珮



817





818

**818**

**A GREYISH-GREEN JADE FISH-FORM PENDANT**  
WESTERN ZHOU DYNASTY, 10TH-9TH CENTURY BC

The pendant is carved on both sides with circular eyes and fins. The elongated body tapers towards the bifurcated tail and the mouth is pierced for suspension. The semi-translucent stone is of greyish-green color.

4¾ in. (12 cm.) long

\$7,000-9,000

**PROVENANCE**

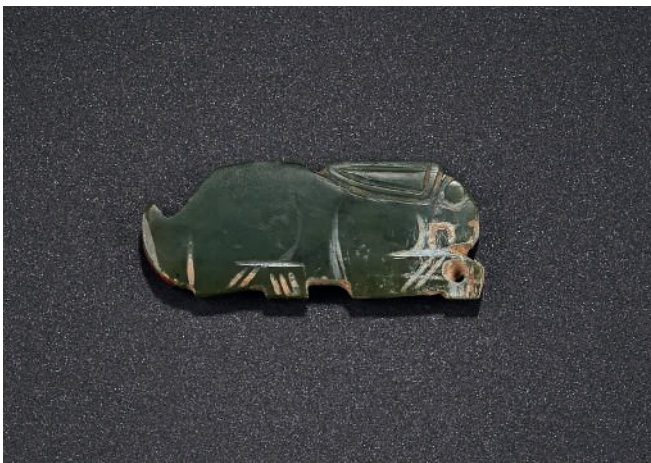
Desmond Gure Collection, 1968.  
Arthur M. Sackler Collections.  
Else Sackler.  
Elizabeth A. Sackler.

**LITERATURE**

J. P. Dubosc, *Mostra d'arte Cinese*, Venice, 1954, p. 63, no. 182.

Compare the similarly elongated Shang-early Western Zhou jade fish pendants, but of slightly larger size (13.5 and 13.2 cm.) from the Falk Collection, sold at Christie's New York, 16 October 2001, lot 201. See, also, the pair of jade fish with similarly carved details, but smaller in size (9.8 and 9.7 cm.), illustrated by Jenny F. So in *Early Chinese Jades in the Harvard Art Museums*, Cambridge, Massachusetts, 2019, pp. 258-59, no. 37A, where they are dated Western Zhou period, 1000-800 BC or earlier.

西周 青灰玉魚形佩



819

**819**

**A PALE GREYISH-GREEN JADE RABBIT-FORM PENDANT**  
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The pendant is carved in the shape of a recumbent rabbit with a circular hole pierced through the fore paws for suspension. The semi-translucent jade is of pale greyish-green color.

1½ in. (4 cm.) long

\$6,000-8,000

**PROVENANCE**

Desmond Gure Collection, 1968.  
Arthur M. Sackler Collections.  
Else Sackler.  
Elizabeth A. Sackler.

商晚期/西周早期 青玉兔形佩



820

**A RARE LARGE MOTTLED BROWN AND GREENISH-BEIGE  
JADE BIRD-FORM PENDANT**

LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The pendant is possibly repurposed from a *cong* and is carved as a bird in flight with outspread wings and tail decorated in *intaglio* lines. The beak has a bull-nose perforation for suspension. The greenish-beige jade has some brown inclusions and traces of cinnabar.

2½ in. (5.9 cm.) long

\$30,000-50,000

**PROVENANCE**

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

The thickness and unusual, angular form of this bird pendant suggests it may have been repurposed in antiquity from a larger jade carving, possibly a *cong*. Compare two jade bird-form pendants which are more naturalistically carved, but with similar flattened, broad bodies and angular scrolls decorating the wings, from the late Shang dynasty tomb of Fu Hao at Anyang, Henan province, illustrated in *Yinxu Yuzi* (The Jades from Yinxu), Beijing, 1982, pl. 63, nos. 380 and 381, which are identified as a young swallow and cormorant, respectively.

商晚期 青褐玉鳥形珮



(another view)







**821**

**TWO GREENISH-BEIGE JADE FISH-FORM PENDANTS**

WESTERN ZHOU DYNASTY, 10TH-9TH CENTURY BC

Each pendant is carved with circular eyes and fins on both sides, and the mouth is pierced for suspension. Each is now opaque and of greenish-beige color.

3 and 3½ in. (7.5 and 7.8 cm.) long

(2)

\$10,000-15,000

**PROVENANCE**

Both: Desmond Gure Collection, 1968.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

西周 玉魚形珮兩件



**822**

**A SMALL GREYISH-GREEN JADE FISH-FORM PENDANT**

LATE SHANG-EARLY WESTERN ZHOU DYNASTY,  
12TH-11TH CENTURY BC

The pendant is carved on both sides with circular eyes and fins, and the mouth is pierced for suspension. The semi-translucent stone is of greyish-green color.  
1 $\frac{5}{8}$  in. (4 cm.) long

\$6,000-8,000

**PROVENANCE**

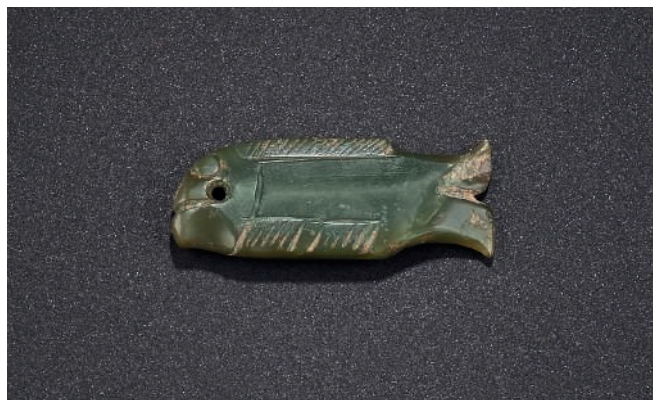
J. T. Tai & Co., New York, 1963.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

商晚期/西周早期 青玉魚形珮



**822**

**823**

**A PALE YELLOWISH-GREEN JADE FISH-FORM PENDANT**

WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The pendant of arched shape, is carved with circular eyes and fins on both sides, and the mouth and tail are pierced for suspension. The semi-translucent jade is of yellowish-green color with dark inclusions at the head.

2 $\frac{1}{2}$  in. (6.4 cm.) long

\$7,000-9,000

**PROVENANCE**

A. W. Bahr and E. H. Bahr Collection, 1963.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

西周 青黃玉魚形珮



**823**





824

## 824

### THREE SMALL JADE FISH-FORM PENDANTS

LATE SHANG-WESTERN ZHOU DYNASTY, 11TH-9TH CENTURY BC

All are detailed with circular eyes, gills, and incised fins: one of greyish-green color, possibly repurposed from a bracelet; one of greyish-beige color, with very tapered tail; and the third of pale brown color with straight body.

1⅞, 1¼, and 2⅞ in. (4.7, 3.1, and 5.3 cm.) long

\$6,000-8,000

#### PROVENANCE

Middle: A. W. Bahr and E. H. Bahr Collection, 1963.

Lower: J. T. Tai & Co., New York, 1965.

All: Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

商晚期/西周 玉魚形珮三件



825

## 825

### A MOTTLED CARAMEL JADE FISH-FORM PENDANT

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-11TH CENTURY BC

The fish-form pendant has a straight body carved on both sides with eyes, fins, and overlapping scales. The narrow front edge has a bull-nose perforation for suspension. The jade is of mottled grey and dark olive-green color with areas of buff alteration.

2¼ in. (5.7 cm.) long

\$5,000-7,000

#### PROVENANCE

A. W. Bahr and E. H. Bahr Collection, 1963.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

商晚期/西周早期 褐玉魚形珮





(another view)

**826**

**A PALE GREENISH-YELLOW JADE RABBIT-FORM PENDANT**

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 1  
2TH-11TH CENTURY BC

The thick pendant is carved as a crouched rabbit with a small suspension hole between the fore legs. The features are finely delineated by thin grooved lines on both sides. The semi-translucent greenish-yellow jade has small areas of buff alteration.

1¾ in. (4.5 cm.) long

\$25,000-35,000

**PROVENANCE**

A. W. Bahr and E. H. Bahr Collection, 1963.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

This boldly carved jade rabbit is notable for its thickness which allows it to function as a free-standing sculpture. Compare the late Shang jade figure of a rabbit, of smaller size (3.2 cm.) and with more rudimentary carving, but with similar angular ears with thin grooved lines corresponding to the shape, from Qianzhangda, Tengzhou, Shandong province, illustrated by Gu Fang in *The Complete Collection of Jades Unearthed in China*, vol. 8, Beijing, 2005, vol. 4, p. 147.

商晚期/西周早期 青黄玉兔形珮





827

### 827

#### A SMALL GREY AND BUFF JADE FIGURAL PENDANT WESTERN HAN DYNASTY (206 BC-AD 8)

The pendant is carved as a standing figure wearing a long, wide-sleeved robe and a hat, and is pierced on each side through the waist. The now opaque jade is of grey and buff color.

1 $\frac{1}{8}$  in. (3.6 cm.) high

\$4,000-6,000

##### PROVENANCE

J. T. Tai & Co., New York, 1964.  
Arthur M. Sackler Collections.  
Else Sackler.  
Elizabeth A. Sackler.

Compare the similarly rendered jade figure of a man dated to the Han dynasty, 2nd-1st century BC and of comparable small size (3.9 cm.), illustrated by Jessica Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 285, fig. 19:7.

西漢 灰玉人形珮



828

### 828

#### A SMALL BROWN AND BEIGE JADE SHELL-FORM PENDANT SONG DYNASTY OR LATER

The pendant is carved as a shell, and pierced with a suspension hole near the opening. The jade is of brown and beige color.

1 in. (2.5 cm.) long

\$2,000-3,000

##### PROVENANCE

Arthur M. Sackler Collections.  
Else Sackler.  
Elizabeth A. Sackler.

宋或以後 淺褐玉海螺形珮



829

# A RARE BEIGEISH-YELLOW JADE PLAQUE

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

The slightly curved plaque of rectangular shape is carved on top with small dragons reserved on an incised line ground, and is pierced at each end. The semi-translucent jade is of yellowish-beige color.

1 7/8 in. (5 cm.) wide

\$20,000-30,000

## PROVENANCE

A. W. Bahr and E. H. Bahr Collection, 1963.

Arthur M. Sackler Collections.

Elsie Sackler.

Elizabeth A. Sackler.

Very similar scroll pattern incorporating circular 'eyes' and rolled snouts suggestive of dragon heads, can be found on a jade bead dated to the Eastern Zhou period, 5th century BC, illustrated by J. Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p. 274, fig. 17:17. Similar scroll pattern interspersed with incised striations, such as that seen on the present plaque, can also be seen on an Eastern Zhou, 5th century BC greenish-white jade bead from the Arthur M. Sackler Collections, sold at Christie's New York, 14 September 2009, lot 59. See, also, the jade plaque dated to the late Spring and Autumn period, 6th-5th century BC illustrated in *Zhongguo meishu quanji, Gongyi meishu bian, 9, Yuqi*, Beijing, 1986, p. 56, no. 108, which features related dragon-scroll patterns along the sides and at the corners. Such surface designs were apparently influenced by fittings and rings made of gold, which had become widespread by the 8th century BC and which regularly appear in late Western Zhou tombs and in 8th-6th century BC tombs in Henan and Shaanxi.

春秋晚期 黃褐玉龍紋牌飾



(detail)









# The Collection of Stephen Junkunc, III

## 蔣康三世珍藏

Stephen Junkunc, III (d. 1978) ranks amongst the most renowned collectors of Chinese ceramics and works of art, and known for collecting a wide breadth of works of the highest standards of quality. At its height, his collection comprised over two-thousand examples of porcelain, jade, bronzes, Buddhist sculpture and paintings, and included two examples of Ru ware, one of which sold at Christie's in 1992 and achieved a world record price. **(Fig. 1)** Christie's has also been honored to have handled one of the outstanding paintings, a 13th-14th century landscape, *Travelers in Autumn Mountains*, in the style of the 11th century painter Guo Xi. **(Fig. 2)** Junkunc kept the collection secure in a World War II bomb shelter in his home, and entering the rooms has been compared to the legend of Aladdin entering the cave—the visitor was immediately awed by the porcelain, jades, sculptures and other treasures on display.

His father, Stephen Junkunc, II was a tool-and-die maker who founded General Machinery & Manufacturing Company in 1918 on South Aberdeen Street in Chicago, who specialized in the manufacture of knife-edge fuel nozzle heads. The company moved to North Keeler Street in 1933, where it still exists today. With the outbreak of World War II, GMMCO endeavored to help in the war effort by manufacturing various aircraft parts, specializing in aircraft engine seals. Their devotion to quality and service led to commissions to manufacture critical parts for cutting-edge jet engines. After nearly one-hundred years, GMMCO still remains a family business.

蔣康三世（卒於1978年）是中國瓷器及工藝品收藏界最負盛名的藏家之一，以其收藏寬度之廣和品質之精著稱。在其巔峰時期，蔣康收藏囊括兩千餘件瓷器、玉器、青銅器、佛教造像及書畫藏品。其中更有汝瓷兩事，其一於1992年在佳士得拍賣，創造了中國瓷器拍賣的世界紀錄。（圖一）佳士得亦有幸經手了蔣氏收藏中的一副書畫巨作-郭熙風格秋山行旅圖。（圖二）這些藏品曾被安全的保存在他宅邸一所二戰時期建立的防空洞中。進入其中，仿佛是阿拉丁步入藏寶洞一般：訪客會不由自主的為這些精美的瓷器，玉器，佛教雕塑，及其它數量眾多的藝術珍品所震撼。

他的父親蔣康二世出生于匈牙利，起初是一名模具工人，後來移民至芝加哥並在1918年創立了通用機械與製造公司。公司起初設立於芝加哥南阿伯丁街，後來於1933年遷至北基勒街至今。隨著第二次世界大戰的爆發，通用機械與製造公司將車間改造以供應戰時需求，並且開始製造多種航空零件，特別是引擎密封件。公司對於質量和服務精益求精的態度使得他們獲得了生產最先進噴氣引擎零件的許可。在發展近100年后，該公司仍由家族執掌。

(opposite)  
Stephen Junkunc, III, circa 1940.  
蔣康三世，約1940年。





Stephen Junkunc, III began collecting in earnest in the 1940s, and his most ardent buying period was in the 1950s and 1960s. His collecting was always informed by diligent study—he kept libraries at both his home and his office and read voraciously, whether quickly over a short lunch break or at a more leisurely pace into the small hours of the morning. When acquiring objects for his collection, he only dealt with the most renowned dealers of the mid-twentieth century, including Bluett & Sons, Sparks, Yamanaka, C.T. Loo, Tonying & Company and Hisazo Nagatani. Nagatani (d. 1994), formerly the manager of Yamanaka in Chicago, was among the most influential to Stephen Junkunc, III, supplying works to the collection for over thirty years.

Junkunc's scholarly interest and passion for Chinese art also led him to forge friendships with preeminent scholars in the field, such as Alfred Salmony (1890-1958), a leading authority on Chinese jade and professor at the Institute of Fine Arts, New York University. Starting as early as 1950, Junkunc and Salmony discussed their shared passion for Chinese jades. Salmony had been planning an encyclopedic two-volume history entitled *Chinese Jades of All Periods* and selected pieces from

蔣康三世從1940年代開始投入中國藝術品的收藏，其收藏活動在1950及1960年代最熱火朝天。他的收藏行為以勤奮學習為指導——他在宅邸和辦公室同時擁有圖書館，並且利用一切時間進行研讀，無論是短暫午餐時間的速讀，還是愜意清晨時光的細品。至於購買藏品，他只和20世紀中葉最著名的古董商打交道，包括Bluett & Sons 和 Sparks，山中商會，盧芹齋，通運公司，以及芝加哥的長谷商會。長谷（卒於1994年）曾為山中商會

芝加哥分部的經理，對蔣康三世影響至深，為其提供藏品達三十年之久。

蔣康先生認真鑽研的收藏精神亦使之結識了諸如薩爾莫尼（1890-1958年）這樣的頂級中國藝術學者。薩爾莫尼教授是中國玉器的權威專家，供職於紐約大學美術學院。自1950年代始蔣康先生和薩爾莫尼開始深入探討中國玉器。當時薩爾莫尼已計劃編纂一部百科全書式的兩卷本中國玉器專著《Chinese Jades of All Periods》，並將收入部分蔣氏藏品。蔣康

(above)

Fig. 1 A rare and important Ruyao dish, Northern Song dynasty (AD 960-1127). Christie's New York, 3 December 1992, lot 276.

圖一 北宋 汝窯天青釉盤

(opposite)

Fig. 2 Anonymous, *Travelers In Autumn Mountains, In The Style Of Guo Xi* (C. 1001-1090), (13th - 14th century). Christie's New York, 22 March 1999, lot 178.

圖二 匿名 秋山行旅圖 郭熙（約1001-1090）風格（十三/十四世紀）









Junkunc's collection to be featured in the publication. Junkunc, along with English collector Desmond Gure (1905-1970), contributed to the research of this volume. Salmony passed away before the publication could be completed, but letters between Desmond Gure and Junkunc reveal that Salmony entrusted Gure and Junkunc to complete his publication. The first part of the volume was published posthumously and was entitled *Chinese Jade Through the Wei Dynasty*, and included the rare jade dragon head in the present sale. Other important works from the Junkunc collection included in Salmony's publication included an important Western Han dynasty jade beaker, which sold at Christie's New York in September 2006. (Fig. 3) Other masterpieces of Chinese jade in the Junkunc collection included an imperial set of ten white jades and a rare white jade figure of Buddha, which sold at Christie's in March 2007 and March 2010, respectively. (Figs. 4 and 5)

A true connoisseur-collector of Chinese ceramics and works of art, Stephen Junkunc, III described his passion as one which: "becomes a disease. But it's the one thing in the world that never pales or becomes static. It always holds the challenge of more to learn."

先生和英國藏家Desmond Gure（1905-1970年）參與該書的研究。薩爾莫尼在該書出版前不幸逝世，他和Desmond Gure及蔣康的通信顯示薩爾莫尼將該書的出版寄託給了Desmond Gure和蔣康兩位藏家。該書的第一部分隨後付梓，題為《Chinese Jade

Through the Wei Dynasty》，其中收錄了本場拍賣中的蔣康玉龍首。蔣氏收藏中其它收錄於該書的重要藏品包括一件西漢青玉銅錯銀扣高足杯，2006年9月於紐約佳士得拍賣。（圖三）佳士得亦有幸經手其它兩件蔣氏收藏的玉器精品，其一為宋及以

(above)

Fig. 3 An important and very rare large early carved greyish-green jade beaker with gold and silver-decorated bronze mount, Western Han dynasty, early - mid 2nd century BC. Christie's New York, 19 September 2006, lot 175.

圖三 西漢 公元前二世紀早中期青玉銅錯銀扣高足杯

(opposite above)

Fig. 4 A very rare and important Imperial set of ten inscribed white jades, Song dynasty and later. Christie's New York, 22 March 2007, lot 132.

圖四 宋及以後 御製白玉飾一組十件

(right)

Fig. 5 A rare large white jade figure of Buddha, 18th-19th century. Christie's New York, 26 March 2010, lot 1104.

圖五 十八十九世紀 白玉佛坐像









The legacy of Stephen Junkunc, III has been preserved through his generous donations to institutions throughout the United States. He frequently loaned works to The Art Institute of Chicago, and bequests from his collection can also be found in the Milwaukee Public Museum in Wisconsin and in the Lowe Art Museum at the University of Miami, Florida. His interest in Chinese art was continued by his son, Stephen Junkunc, IV, who has judiciously overseen that the next generation of connoisseurs and enthusiasts would have the opportunity to enjoy many items of his celebrated collection.

(above)  
Stephen Junkunc, III  
蔣康三世

後御製白玉飾一組十件，2007年3月於紐約佳士得拍賣，另一件為十八/十九世紀白玉佛坐像，2010年3月於紐約佳士得拍賣。（圖四及五）

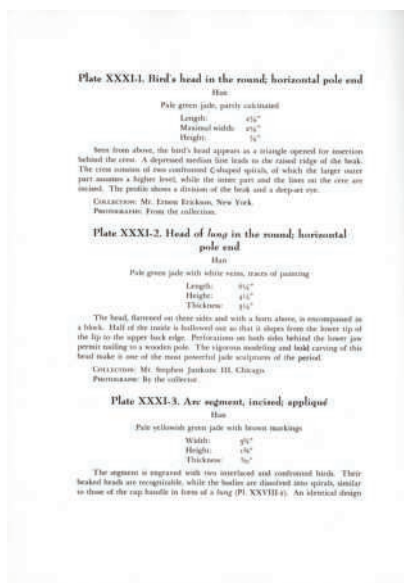
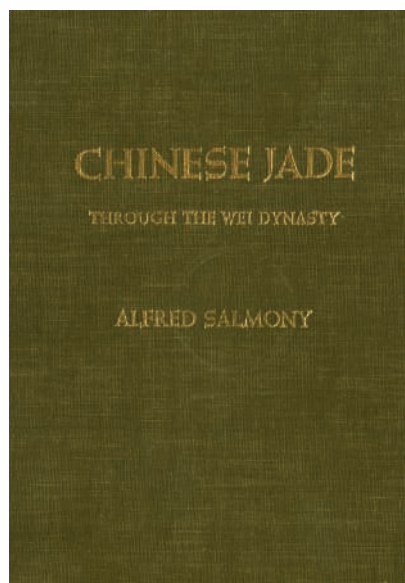
作為名副其實的中國瓷器及工藝品鑑藏大家，蔣康三世這樣形容他對於收藏的熱情：“收藏使我不能自拔。但是它卻是世界上少有的從不暗淡退色或是停滯不前的事業。我從中學之不盡。”蔣康三世捐贈

給全美各大博物館的珍品仍在續寫著他生前的傳奇。他生前常將藏品借展於芝加哥藝術博物館，在威斯康星的密爾沃基公共博物館和佛羅里達的邁阿密大學Lowe藝術博物館中亦可覓得他捐贈品的蹤影。他對於中國藝術的興趣也由他的愛子，蔣康四世繼承下來。蔣康四世恪盡保管之職，並審慎的為新一代收藏鑑賞家傳承其家族藏品提供機會。

(opposite above)  
The Junkunc Jade Dragon Head as illustrated by Alfred Salmony in *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXI-2.  
本件玉龍首在薩爾莫尼著，*《Chinese Jade Through the Wei Dynasty》*，紐約，1963年，圖版XXXI-2中的著錄。

(opposite below)  
Alfred Salmony, 1937. © 2019 Imogen Cunningham Trust  
薩爾莫尼，1937年





*I am cognisant of the fact that this book which was to be published in 1951 has turned out to be a tremendous task for you, far beyond what you thought it would be back in 1950, and I feel that any help that I can give in the way of collecting material that will fit a missing link in the chain of evidence you are trying to forge, or whatever facts I can discover and submit to you is the least that I can do to help relieve the burden which I know is on your back.*

—Stephen Junkunc, III,  
in a letter dated 19 December 1957 to Prof. Alfred Salmony

我意識到這部原定於1951年出版的著作，其工作量之巨遠遠超出了我們在1950年的預想，我願意竭誠協助以減輕您肩頭的負擔——不論是搜集您試圖建立的證據鏈上的缺環，還是為您提供我新發現的論據。

蔣康三世致薩爾莫尼教授的一封信，寫於1957年12月19日





*"Gone from view are the imperial carriages  
with green ornaments from days of yore"*

望斷平時翠輦過

—Qujiang

Li Shangyin (812-858)

李商隱 (公元812至858年) 《曲江》





# The Junkunc Jade Dragon Head

## 天子玉輅：蔣康珍藏玉龍首

Jenny F. So  
蘇芳淑

### AN IMPOSING SCULPTURE IN JADE

A large block of nephrite jade is shaped into the head of a menacing dragon with sharp teeth and curved fangs, accentuated by remnants of a red pigment. Above is a pointed upturned muzzle that pushes back against large round nostrils, thickly furrowed brows over the eyes, and backswept mane that ends in tight curls. All descriptive features are defined by bold incisions, executed with a confidence and directness to match the power of the dragon. A pair of ridged horns (one missing) lay back against the top of the head. A slanted rectangular trough, shallow in front and deeper at the back is hollowed out from under the block. The material is evenly pale grey-green with virtually no impurities or discolorations, remarkable for a block of jade this size. The polished surface emits a warm, smooth, and understated luminescence.

### A RARE LEGACY OF THE TANG-DYNASTY

Alfred Salmony regarded the Junkunc jade dragon head as “Han dynasty” while working on his manuscript before his death in 1958 (published posthumously in 1963 as *Chinese Jade Through the Wei Dynasty*). He could not have anticipated the discovery in 1980 of a close mate to the Junkunc dragon-head in material, size (L18 x W7.5 x H10.2 cm), and sculptural strength from the site of the former Tang-dynasty imperial pleasure park at Qujiang.<sup>1</sup> (**Fig. 1**) The Qujiang resort was started by emperors of the Qin-Han dynasties around natural waterways on the south-eastern corner of the ancient capital Chang’an (modern-day Xi’an). The Tang Emperor Xuanzong (r. 712–756) greatly expanded its compound and facilities, turning it into one of the court’s favorite leisure escapes. (**Fig. 2**) It fell into disuse with the diminished power of the Tang court after the Anlushan Rebellion in 755.

The 755 uprising was a devastating blow to Tang power not just politically but also economically. As a result, Tang control of the western regions was greatly reduced, affecting the supply of high quality jade from Xinjiang in Central Asia, making large jade carvings like the Junkunc dragon head virtually impossible. The scarce supply is illustrated by an unworked block of jade, that was included among the hoard buried before the late 8th century at Hejiacun, Xi’an.<sup>2</sup> (**Fig. 3**) Comparable in size and color to the Junkunc jade dragon head (L11 x W9.5 x H7.2 cm), but of lower quality with more impurities, the jade block was included among a veritable treasure trove of over 250 gold and silver artifacts and ten sets of jade belt plaques, two pairs of jade bracelets set in gold and precious stones, and jade, rock crystal, and agate drinking vessels.

The discovery of the dragon head at the Qujiang site suggests that the Junkunc dragon head could have come from a similar context during the height of Tang Xuanzong’s reign in the 8th century. That large sculptural jades were closely associated with imperial Tang structures is further illustrated by an eagle head displaying similar raw sculptural power, but in a poor quality dark green jade (**Fig. 4**), recovered in 1979 from the ruins of Daming Palace, built by the Tang Emperor Taizong (627–649) in 634 in the north-eastern sector of ancient Chang’an.<sup>3</sup> (see Fig. 2) Daming Palace became the preferred seat of government of subsequent emperors but was destroyed in 896 during the unrest at the end of the dynasty. As the only other jade sculpture of comparable size excavated from a Tang palace site, it reinforces a likely Tang date and imperial connection for the Junkunc jade dragon head.

### 典雅恢弘

此龍首以大塊軟玉琢成，觀之利齒獠牙、沛然生威，用於點染的紅色顏料猶斑斑可見。上半部長吻尖翹，賁張的鼻孔緊貼其後，瞠目之上眉梢緊蹙，長鬚後揚並結成渦卷。龍首的細部刀工灑脫奔放，與龍的威猛雄狀相互呼應。頭頂雙角（一角已失）後伏，角面出棱。首底挖出傾斜的長方凹槽，前淺後深，打磨光滑。玉色通體淡青帶灰，渾無雜質或沁色，以其玉材之大，可謂難能可貴。玉雕拋光細膩，光澤溫潤含蓄。

### 唐風古韻

薩爾莫尼 (ALFRED SALMONY) 在1958年辭世前研究蔣氏玉龍首時，斷其為漢玉（遺稿年發表於1963《CHINESE JADE THROUGH THE WEI DYNASTY》）。所以他根本無從得知其後1980年唐代御苑遺址曲江池底發現的一件青灰玉龍首，其大小（長18 X 寬7.5 X 高10.2厘米）、材質、和雕工俱與蔣氏珍藏不分軒輊。<sup>1</sup>（圖1）曲江池始建於秦漢，沿天然池沼修築而成，位於古代都城長安（今西安）東南隅。唐玄宗在位期間

（公元712至756年）大興土木，引水擴建，將之營造為備受青睞的皇家御苑之一（圖2）。公元755年安史之亂後，唐代國祚漸衰，曲江池隨之荒敗蕭疏。

公元755年的這場動亂，給唐代的政治與經濟極大打擊。朝廷對西域的控制不如往昔，來自新疆的上等玉材相應減少，像蔣氏龍首這類大型玉雕亦不復見。當時玉材之稀缺，可證諸八世紀晚期西安何家村窖藏文物中的一塊未加工璞玉。<sup>2</sup>（圖3）這塊玉材的大小（長11 X 寬9.5 X 高7.2厘米）和色澤與蔣氏玉龍首類似，但雜質較多、質量較低。何家村窖藏百寶紛呈，其中金銀器逾250件，玉帶板十套，鑲金及寶石玉鐲兩對，另有玉、水晶和瑪瑙酒器。一塊璞玉能在其中佔一重要地位，足以代表當時大塊玉材之珍貴。曲江池玉龍首的出現，意味着蔣氏珍藏玉龍首的背景可能與之相若，即兩者均出自公元八世紀玄宗的開元盛世。





Fig.1 A greyish-green jade dragon head from the Qujiang imperial pleasure park, Tang dynasty (AD 618-907). Xi'an Museum Collection. Image courtesy of Chongqing Publishing Group. Photographer unknown.

圖一 唐 青玉龍首 發現於曲江池唐代御苑遺址 西安博物院藏

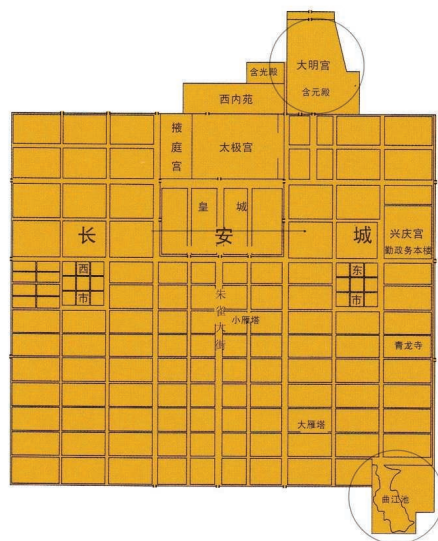


Fig.2 A map of the Qujiang imperial pleasure park and the Daming Palace in the Tang capital Chang'an (modern-day Xi'an).

圖二 唐長安城地圖上曲江池及大明宮位置示意。

## A FITTING ORNAMENT FOR IMPERIAL FURNITURE AND CARRIAGES

What prompted this extravagant expenditure of valuable material? As the first scholar to publish the Junkunc jade dragon head in the 1950s, Salmony resisted the suggestion that the jade dragon head might have been part of architectural structures, a natural impulse on initial encounters with large sculptural carvings in stone. Jade would be too precious for prolonged exposure to the elements in built structures. This role would be far better served by fittings made of metal, stone, or more commonly, earthenware. A magnificent architectural ornament in typical Tang three-color-glazed earthenware presents an ideal match for the Junkunc dragon head as imposing sculpture, but not in material rarity and value.<sup>4</sup> (Fig. 5) It was recovered from the site of Huaqingchi, a hot-springs resort at Lintong, east of Xi'an, another leisure refuge for the amusement of the Tang Emperor Xuanzong and his favorite concubine Yang. This tradition of decorating imperial architecture with monumental dragon fittings in metal, stone, or glazed earthenware continued well into the subsequent Yuan-Ming-Qing periods, where ample examples are still visible on buildings in the Forbidden City today.<sup>5</sup>

If large jade fittings like the Junkunc dragon head were not architectural fittings, what functions did they serve? Salmony suggested that it was the jade counterpart of metal fittings for "horizontal poles of chariots, and other pieces of movable equipment".<sup>6</sup> The drilled perforations on the Junkunc and Qujiang dragon heads would allow pins to secure them over a wooden element inserted into the trench. The curved top and rough interior of the trench under the Qujiang dragon head suggest that it fitted over a member with a rounded top; the flat top of the Junkunc trench might have fitted over a squared wooden member (or it might have been squared off during reworking of damage). They could have been terminal ornaments for imperial furnishings on carriages and sedans, used mostly for military and pleasure expeditions, or for the emperor's private leisure quarters and resorts. A Song-Liao jade dragon head fitting with an extended tubular socket (L17.4 x W9.8 cm) in the Tianjin City Art Museum might have served this purpose.<sup>7</sup> A large Yuan-dynasty jade dragon head fitting in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. shows two deeply drilled depressions on the underside and a small hole at the end of the mane to attach a decorative streamer, suggesting a different sub-structure that demanded a different method of attachment. (Fig. 6)

與唐代宮廷相關的大型玉飾件亦見1979年大明宮遺址出土的一件玉鷹首(圖4)。其造型立體感強，雕工有勁，但玉色暗綠，材質較差。大明宮是唐太宗在位時(公元627至649年)於長安古城東北隅興建的宮殿。<sup>3</sup>(圖2)落成之後，備受歷代君王青睞，以此作為處理朝政之所，借唐末896年毀於戰火。唐代宮殿遺址出土的玉雕中，大小與蔣氏玉龍首相若近似的僅此一件。這一發現再次證明，大型玉雕與唐代宮廷生活建築淵源甚深。若據此兩件出土的大型玉配件將蔣氏玉龍首推定為唐代作品，庶幾無誤矣。

### 帝輦玉具

選材如此不惜工本，其原因何在呢？學者薩爾莫尼五十多年前研究蔣氏玉龍首時，並沒有像一般初見大型石雕便理所當然地視之為建築構件。玉之罕貴，根本不適宜用於建築樓宇，長年受寒侵暑煎。此用途以金屬、石雕或更常見的陶製品理想得多。就此可參考普遍常見的唐三彩龍首形陶建築飾件，雕工之遒勁不下蔣氏玉龍首，但材質之珍罕則遠遠不及。<sup>4</sup>(圖5) 此三彩龍首來自臨潼華清宮遺址，為西安東郊的溫

泉勝地，又是供唐玄宗及楊貴妃休憩遊玩的另一去處。這種用大型的龍形金屬、石雕或粗釉陶飾件來點綴皇室建築的傳統，一直延續至元明清三代，相關的實例在紫禁城內仍隨處可見。<sup>5</sup>

蔣氏玉龍首這類大型玉雕若非建築配件，那到底是作何用途呢？薩爾莫尼建議它是「輿衛及其他活動裝置」的金屬飾件之玉石變奏。<sup>6</sup> 蔣氏及曲江池龍首均有底槽和鑽孔，可用插銷將之固定於木構件上。曲江池龍首的凹槽頂部呈弧形，內部未經打磨，可見其接合件上圓下方；而蔣氏玉龍的凹槽為平頂，故其接合件可能是方形(或是在修舊時始磨成方槽)。兩者或許是宮廷輿輦的配飾(輿輦主要是作行軍和巡遊之用)；或是皇帝在內宮和行宮的家居配件。天津博物館藏宋遼玉龍首帶長管狀套(長17.4 X 寬9.8厘米)，也可能是此用途。<sup>7</sup> 在華盛頓賽克勒美術館，也有一件元代大型玉龍首飾，其下方鑽二個深管形槽，繫末有一小孔，以繫結飾帶，可見根據不同的配構方法，接合方式也會相應調整(圖6)。



Salmony's suggestion that dragon head fittings adorned "movable equipment" may be illustrated by a folding armchair with gilded dragon-head terminals that belonged to the Qing-dynasty Emperor Qianlong (1736-1795), a type popular mainly due to its portability. (Fig. 7) He was also seen on a painting seated in a folding chair with dragon-head terminals on the armrests, enjoying snow in the imperial garden.<sup>8</sup> That this trend predated the Qing period may be inferred from the design of Ming-dynasty wood dressing cabinets in the shape of miniature "throne-chairs," as on an example in the Minneapolis Institute of Arts (acc. no. 94.8, 96.12.1). Evidence closer in date to the Junkunc jade dragon head might be found in the calligraphy handscroll of the *Classics of Piety* by the Southern Song Emperor Gaozong (1127-1162) in the National Palace Museum, Taipei, with illustrations attributed to the 12th-century painter Ma Hezhi (active 1130-1170). One scene in this handscroll shows the emperor seated in a high-back chair with dragon-head terminals; the shafts (yuan) extending from his horse-drawn carriage were also fitted with dragon head ornaments.<sup>9</sup> (Fig. 8) Dragon head fittings are also seen at both ends of the shafts for a carriage on an early 11th century. Liao wall painting in Tomb 1 at Zhelimu coalition, Kulun Banner in Inner Mongolia.<sup>10</sup>

Capping carriage shafts with imposing dragon head fittings began during the Bronze Age and persisted into the Qing period. The majority of these fittings would have been made of metal or lacquered wood. The most prestigious would have been lavishly gilded or inlaid with gold, silver, and glass, such as a magnificent example in the Freer Gallery of Art.<sup>11</sup> (Fig. 9) A long handscroll in the Palace Museum, Beijing painted to commemorate the Kangxi emperor's 60th birthday shows rows of carriages belonging to dignitaries all decorated with sculptural finials.<sup>12</sup>

至於薩氏指龍首乃是「活動裝置」飾件之說，可參考一件清乾隆皇帝（公元1736至1795年在位）的御用交椅（圖7），其出頭扶手飾以金漆龍首，此類交椅曾因便於攜帶而風行一時。在一幅御花園賞雪圖中，乾隆所坐交椅的扶手出頭處亦飾龍首。<sup>8</sup>其實，入清之前這一式樣早已存在，可參見明尼阿波利斯藝術中心藏明代「寶座」式木妝櫃的設計（館藏號94.8, 96.12.1）。至於與薩氏玉龍年代較近的例子，或可參考台北國立故宮博物院藏《孝經圖冊》，其書法為宋高宗（公元1127至1162年在位）御筆，繪圖傳為十二世紀畫家馬和之（活躍於公元1130至1170年）所作。長卷其中一景可見皇帝寶座高背出頭處以龍首為飾，其馬車轆末亦飾龍首（圖8）。<sup>9</sup>內蒙古庫倫旗哲里木盟一號遼墓壁畫中馬車二轆末端亦配龍首飾。<sup>10</sup>

車轆末飾以威猛霸氣的龍首濫觴於青銅時代，並沿用至清。但一般構件以金屬或木胎髹漆者居多；其中又以鍍金或錯金銀、嵌玻璃者尤為珍貴，美國華盛頓弗利爾美術館藏有一例（圖9）。<sup>11</sup>北京故宮博物院藏《康熙六旬萬壽慶典圖卷》，畫中王孫貴胄雲集，其輿輦無不襯以圓雕轆端飾。<sup>12</sup>

惟以玉雕成同類構件，除文獻記錄之外，現今只有薩氏及曲江池出土的例子。「玉轆最尊」之說，早見於晉代典故<sup>13</sup>；而《舊唐書》（修撰於公元941至945年）進一步記錄皇帝車輿有「五轆」，分別為「玉轆、金轆、象轆、革轆、木轆」，並詳加區分如下：<sup>14</sup>

玉轆，青質，以玉飾諸末。重輿，左青龍，右白虎，金鳳翅……祭祀、納後則供之。

金轆，赤質，以金飾諸末，餘與玉轆同，駕赤駟。鄉射、祀還、飲至則供之。

象轆，黃質，以象飾諸末，餘與玉轆同，駕黃駟，行道則供之。

革轆，白質，輓之以革，餘與玉轆同，駕白駟，巡狩、臨兵事則供之。

木轆，黑質，漆之，餘與玉轆同，駕黑馬駟，畋獵則供之。

上文提到的五色（即青、赤、黃、白、黑），證明各材質與五行之說有關，五色分別代表五個方位，東方謂之青，而青龍則代表皇帝。



Fig. 3 A greyish-green jade block from Hejiacun, Xi'an, Tang dynasty (AD 618-907). Shaanxi History Museum Collection. Image courtesy of Chongqing Publishing Group. Photographer unknown.

圖三 唐 璞玉 發現於西安何家村窖藏 陝西歷史博物館藏



Fig. 4 A dark greenish jade eagle head from Daming Palace, Tang dynasty (AD 618-907). Xi'an Museum Collection. Image courtesy of Chongqing Publishing Group. Photographer unknown.

圖四 唐 青玉鷹首 發現於大明宮遺址 西安博物院藏





Fig. 5 A *sancai*-glazed pottery dragon head from the Hauqingchi hot spring resort, Lintong, Tang dynasty (AD 618-907). Image courtesy of Zhejiang People's Fine Arts Publishing House. Photographer unknown.

圖五 唐 三彩龍首 發現於華清池遺址



Fig. 6 A greenish jade dragon-head finial, Yuan dynasty (1279-1368). Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: Gift of Arthur M. Sackler, S1987.819.

圖六 元 青玉龍首 華盛頓特區賽克勒藝術館藏



Fig. 7 A lacquered-wood folding armchair with gilt dragon-head terminals, Qing dynasty (1644-1911). The Palace Museum Collection, Beijing. The Palace Museum/ Image © The Palace Museum, Photographer Liu Zhigang

圖七 清 金漆雕龍紋交椅 北京故宮博物院 圖片提供：北京故宮博物院 劉志崗攝

Jade fittings are virtually unknown, except in textual records, for example, from even before the Tang dynasty that noted that "jade carriages are the best."<sup>13</sup> Sumptuary regulations in the Old Tang History (compiled 941-945), provides detailed descriptions of imperial carriages distinguished by fittings made from five different materials<sup>14</sup>:

"The emperor's carriages are fitted with jade, gold, ivory(?), leather, and wood.....

Jade carriage uses pale green jade as terminal ornaments. [It has] two compartments, with green dragon on the left and white tiger on the right, and golden phoenix in the rear ... [and is] used for ritual worship and empress's coronations;

Gold carriage uses red gold as terminal ornaments, is otherwise identical to jade carriages. [It is] drawn by red horses and used for returning from feasts, hunts, ritual worship and attending festivities;

Ivory carriage uses yellow ivory as terminal ornaments ..... [It is] drawn by yellow horses and used for Daoist (?) rituals;

Leather carriage uses leather reins ..... [It is] drawn by white horses and used for military inspections and expeditions;

Wood carriage is lacquered black ..... [It is] drawn by black horses and used for hunting expeditions."

In the opening lines of his poem *Qujiang*, the 9th-century poet Li Shangyin (812-858) laments the passing of Tang's heyday by invoking the colorful imperial visits to *Qujiang Park*:

"Gone from view are the imperial carriages with green ornaments from days of yore;

Only the melancholy songs of midnight ghosts remain.

His golden carriages no longer return with beautiful concubines from the city;

Only the water ripples against the elegant palaces....."

The focus on the five colors (green, red, yellow, white, and black) reveals the materials' close associations with the *wuxing* theory where the colors are associated with the cardinal points, with green signifying the dragon of the east, the symbol of the emperor.

唐代詩人李商隱 (公元812至858年) 有《曲江》一詩，開篇即遙想皇帝赴曲江離宮遊玩之樂，繼而慨嘆盛世風光不再：

望斷平時翠輦過，  
空聞子夜鬼悲歌。  
金輿不返傾城色，  
玉殿猶分下苑波。

蔣氏玉龍首用料奢華，形體碩大，並以象徵皇權的青龍為題材，體現了至為尊貴的宮廷級別。觀乎出土的玉雕件與陶器，並輔以古文獻與圖像記錄，蔣氏玉龍首應是公元八世紀盛唐之作。中國歷史上下數千年，而傳世的唐代玉雕寥寥可數，一般多見小巧的浮雕和個人佩飾，如帶扣、手鐲、髮飾和玉佩等。<sup>15</sup> 鮮有像蔣氏玉龍首這樣的渾然圓雕，且大小無一能及。無論是用作室內家居配件，或是輿輦端飾，可以肯定的是，蔣氏玉龍首乃難得一見之珍品，其主人的尊貴身份必為帝王級無疑。



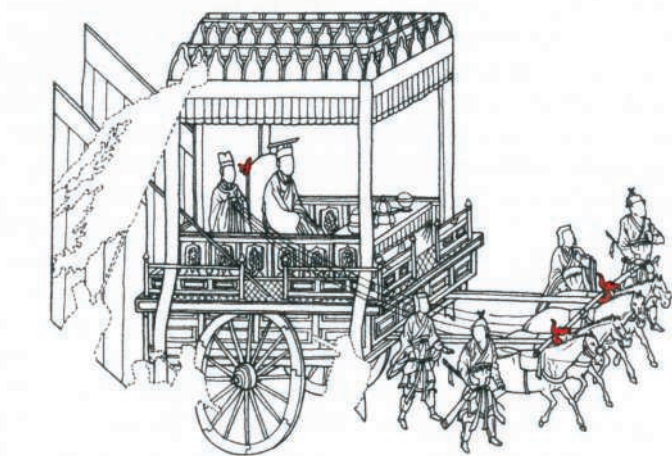


Fig. 8 Line-drawing of an imperial carriage with dragon-head terminals from the Song Emperor Gaozong (r. 1127-1162) and Ma Hezhi (active 1130-1170), *Classics of Piety*.

圖八 宋高宗(1127-1162年在位)書孝經馬和之繪圖(線描圖)上所示皇帝寶座及馬車上的龍首飾。



Fig. 9 A gilt and inlaid-bronze dragon-head-form shaft fitting for a chariot, Warring States period (475-221 BC). Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Purchase — Charles Lang Freer Endowment, F1932.14a-c.

圖九 戰國 鍍金鑲嵌銅龍首車轅末飾  
華盛頓特區弗利爾藝術館藏

The Junkunc jade dragon head embodies imperial magnificence of the highest order—the extravagant expenditure of highly valued material on a large sculpture of a dragon, an established emblem of power. Excavated parallels in jade and pottery, as well as contemporaneous textual and visual records suggest it was created at the height of the Tang-dynasty during the 8th century. Throughout China's millennia-long history, jade artifacts that survived the Tang dynasty are

among the rarest. Even then, the majority are small, two-dimensional personal ornaments such as belt plaques, bracelets, and hair and pendant ornaments.<sup>15</sup> Few are three-dimensional sculptures like the Junkunc dragon head, and none is as large. Whether it was made to ornament interior furnishings, carriages, or sedans, the Junkunc jade dragon head is a rare and exceptional extravagance produced for the most prestigious and powerful individuals in society.

## Notes

<sup>1</sup> After Liu Yunhui ed. *Bei Zhou Sui Tang jingji yuqi* (Chongqing: Chongqing chubanshe, 2000) T46-49.

<sup>2</sup> Liu Yunhui. *Bei Zhou Sui Tang*, T111-187.

<sup>3</sup> Liu Yunhui. *Bei Zhou Sui Tang*, T42-45; dimensions L11 x W6 x H5 cm.

<sup>4</sup> After Zhou Tianyou ed. *Sheng Tang qixiang* (Hangzhou: Zhejiang renmin meishu chubanshe 1999), p. 33.

<sup>5</sup> For Yuan examples, see James Watt et al. *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty* (New York: Metropolitan Museum of Art 2010), figs. 96, 98.

<sup>6</sup> A. Salmony. *Chinese Jade Through the Wei Dynasty* (New York: The Ronald Press, 1963), p. 193.

<sup>7</sup> See Yang Boda ed. *Zhongguo yuqi chuanji 5* (Hebei: Hebei meishu chubanshe 1993), no. 66.

<sup>8</sup> Sarah Handler. "The Elegant Vagabond: The Chinese Folding Armchair", *Oriental Arts* (January 1992, p. 95), figs. 13-14.

<sup>9</sup> Drawing after Sun Ji. *Zhongguo gu yufu luncong*, revised edition (Beijing: Wenwu chubanshe 2001), p. 87, fig. 6-3-1, highlights by this author.

<sup>10</sup> Drawing after Liu Yonghua. *Zhongguo gudai cheyu maju* (Shanghai: Shanghai cishu chubanshe 2002) 2002, fig. 207:2, highlights by this author.

<sup>11</sup> Sun Ji. *Zhongguo gu yufu*, p. 44, fig. 3-17-5-8.

<sup>12</sup> See Evelyn S. Rawski and Jessica Rawson, eds. *China: The Three Emperors 1662-1795* (London: The Royal Academy of Arts 2005), p. 102, no. 24: top.

<sup>13</sup> *The Annals of Jin*, cited in Sun Ji. *Zhongguo gu yufu luncong*, p. 362.

<sup>14</sup> *Old Tang History: Annals of Carriages and Livery* 12-13; quoted in Sun Ji. *Zhongguo gu yufu luncong*, pp. 355, 361.

<sup>15</sup> See Liu Yunhui. *Bei Zhou Sui Tang*, for an almost exhaustive compilation and discussion of verifiable Tang-dynasty jades.

## 附註：

<sup>1</sup> 劉雲輝編著《北周隋唐京畿玉器》T46-49 (重慶：重慶出版社，2000)。

<sup>2</sup> 劉雲輝，同上，T111-187。

<sup>3</sup> 劉雲輝，同上，T42-45，長11 X 寬6 X 高5厘米。

<sup>4</sup> 周天游主編《盛唐氣象》。杭州：浙江人民美術出版社，1999，頁33。

<sup>5</sup> 元代例子參見屈志仁等《THE WORLD OF KHUBILAI KHAN: CHINESE ART IN THE YUAN DYNASTY》。紐約：大都會藝術博物館，2010，圖96，98。

<sup>6</sup> 薩爾莫尼 (A. SALMONY) 著《CHINESE JADE THROUGH THE WEI DYNASTY》紐約：THE RONALD PRESS，1963，頁193。

<sup>7</sup> 楊伯達著《中國玉器全集5》河北：河北美術出版社，1993，圖66。

<sup>8</sup> SARAH HANDLER撰“THE ELEGANT VAGABOND: THE CHINESE FOLDING ARMCHAIR”，載《ORIENTATIONS》1992年1月，頁95，圖13-14。

<sup>9</sup> 圖見孫機著《中國古輿服論叢(增訂本)》。北京：文物出版社，2001，頁87，圖6-3-1。紅色為本文作者標示。

<sup>10</sup> 圖見劉永華著《中國古代車輿馬具》。上海：上海辭書出版社，2002，圖207:2。紅色為本文作者標示。

<sup>11</sup> 見孫機，同註9，頁44，圖3-17-5-8。

<sup>12</sup> 見EVELYN S. RAWSKI及JESSICA RAWSON合編《CHINA: THE THREE EMPERORS 1662-1795》。倫敦：皇家藝術學院，2005，頁102，編號24上圖。

<sup>13</sup> 《晉書》，引於孫機，同註9，頁362。

<sup>14</sup> 《舊唐書·輿服志》12-13，引於孫機，同註9，頁355、361。

<sup>15</sup> 見劉雲輝，同註1內列述及探討出土的唐代玉雕。



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**830**

**THE JUNKUNC JADE DRAGON HEAD**

**AN EXCEPTIONALLY RARE AND HIGHLY IMPORTANT PALE GREYISH-GREEN JADE CARVING OF A DRAGON HEAD**

TANG DYNASTY (AD 618-907)

The menacing dragon head is carved with open mouth exposing sharp teeth and curved fangs below a pointed, upturned muzzle that pushes back against large round nostrils, thickly furrowed brows above the eyes, and back-swept mane that ends in tight curls. A pair of long, ridged horns (one missing) lay back against the top of the head. The underside is hollowed with a slanted rectangular trough and both sides and the top are each pierced with a small circular hole. The softly polished jade of even pale grey-green color has remnants of red pigment.

6½ in. (16.5 cm.) long, stand

\$2,500,000-3,500,000

**PROVENANCE**

Stephen Junkunc, III (1904-1978) Collection, acquired prior to 1958.

**LITERATURE**

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXI-2.

唐 青玉龍首



(another view)

















Property from the Collection of

## Frederick A. and Sharon L. Klingenstein

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(Lots 831- 844)

A born and raised New Yorker, Frederick A. Klingenstein applied his astute financial sensibility and endless magnanimity in order to give back to his community, his family, and the city that shaped him. Mr. Klingenstein's esteemed career demonstrates his role as a powerhouse figure within the world of investment: from acting as Co-Chairman and CEO of Wertheim & Company, a firm co-founded by his father Joseph Klingenstein, to the founding of his own enterprise, the established financial advisory firm Klingenstein Fields Wealth Advisors. A businessman of the highest echelon, Klingenstein was known for his exceptionally warm demeanor and decorum, in dealing with clients, fostering relationships, and in all realms of his life and work.

Klingenstein's dedication to altruism is best observed in his commitment to championing education and medical research, two causes that were of special significance to him and his family. Klingenstein, along with his beloved wife of 59 years, Sharon, were awarded the Mount Sinai Noble Deeds Society Honorary award to commemorate over 40 years of service as devoted advocates and trustees on the hospital's Board of Trustees. Mount Sinai, one of the most preeminent teaching hospitals in the nation, benefited from Klingenstein's benevolent leadership and abounding generosity while he served as the Chairman of the Board of Trustees from 1985 to 1995. During his 10 years as Chairman, he established the Klingenstein Institute for Medical Science, a scholarship fund created to honor Klingenstein's father, Joseph, who had also served as Chairman from 1962 to 1969.

Aside from his exceptional beneficence in the field of medical research, Klingenstein also served as the Vice President of the Board of Trustees for the American Museum of Natural History. Additionally, he employed his economic acumen in order to guide the museum leadership concerning fiscal matters while acting as the Chairman of their Investment Committee. Klingenstein's ardor for education and educational outreach is visible through his role as a trustee for St. Lawrence University, his doctorate alma mater, as well as time acting as the Chairman Emeritus of Rye County Day School.

Fred and Sharon's passion for knowledge and the preservation of important, historical art and artifacts is also evident through the beautiful artworks they chose to surround them. Their paintings collection featured work from luminaries such as Monet, Cezanne and Picasso, while their collection of Chinese works of art reflected an appreciation for powerfully sculptural objects, of extraordinary technical sophistication and quality. Klingenstein, together with his wife Sharon, cultivated a collection worthy of the many institutions they patronized with such dedication and care. It is with great honor that Christie's presents for sale the Property from the Collection of Frederick A. and Sharon L. Klingenstein.











# Heralding a New Era

## A Rare and Important Pair of Western Zhou *Gui* Vessels

### 循古思變：西周方座簋一對

Robert D. Mowry

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

毛瑞

Exceptionally rare, this pair of bronze lidded *gui* food-serving vessels is art-historically important for its reliance solely on vertical ribs as decoration, thereby introducing a new mode of embellishment; the ribbed décor, combined with the elevation of the vessel bowl on a tall, square base, signals the final break with the stylistic legacy of the previous Shang dynasty and the establishment of a distinctive Zhou-dynasty mode. As such, the pair joins a small group of other socled *gui* vessels with rib décor produced in the Middle Western Zhou period (c. 975–c. 875 BC), in the late tenth or early ninth century BC. That these majestic vessels not only have survived for nearly three thousand years but have remained together as a pair signals their extraordinary importance and elevates them to the status of revered treasures. Apart from their art-historical importance, these *gui* vessels also have a very distinguished provenance, having passed through the hands of esteemed art dealer Giuseppe Eskenazi, London, and then through the acclaimed collection of Bella and P.P. Chiu (of Hong Kong and San Francisco).

In essence, large ceremonial vessels for serving cooked millet, sorghum, rice, or other grains, these virtually identical bronze *gui* vessels comprise a circular bowl set on a tall, square socle, or base. With its S-curved profile, the bowl, or container portion of the vessel, has a lightly flaring lip that thickens at its outer edge, a constricted vertical neck, and a deep compressed globular bowl set on a splayed, circular footring enhanced by a single, molded bowstring line. Integrally cast with the bowl, the hollow, square socle elevates and supports the bowl. Two opposed, squared, loop handles spring laterally from the bowl's neck and then immediately curve upward to rise vertically, reaching nearly to the top of the cover. Each lightly domed cover has a wide, circular handle with thickened lip, the handle's form sometimes characterized as a band-collar or clerical-collar; the handle's well-articulated, horizontal lip echoes the undecorated horizontal bands that border the vessel's decorative registers, separating one register from the next. An all-over pattern of vertical ribs enlivens the bowls, covers, and socles. The ribs on the bowls appear in two registers, with a taller register on the bulging belly and a shorter register on the constricted neck; a single, broad band of ribs encircles the cover, and a single, wide register embellishes each face of the square socles. The plain bands that border each area of ribs impose a well-defined order on the decorative scheme and, through visual and textural contrast, invigorate the design. A pair of vertically set, hollow, tubular appendages, each divided into three sections, enlivens the neck of each bowl, each opposed appendage appearing a quarter rotation from the handles. Eight small, square openings appear on each face of the socle; set within a rectangular panel at the center of the lower half of the wall, the openings are arranged in two horizontal rows of four openings each, one row atop the other. The rectangular panels intended to receive the perforations were left unembellished during casting and thus lack vertical ribs.

Bronze casting came fully into its own in China during the Shang dynasty (c. 1600 BC–c. 1046 BC) with the production of sacral vessels intended for use in funerary ceremonies. Those vessels include ones for food and wine as well as ones for water; those for food and wine, the types most frequently encountered, group themselves into storage and presentation vessels as well as heating, cooking, and serving vessels. A sacral vessel for serving offerings of cooked food, the *gui* first appeared during the Shang dynasty and continued well into the Zhou (c. 1046 BC–256 BC).

這對連蓋方座青銅簋（古代食器）珍罕之至，二者僅飾直棱紋，裝飾手法別開生面，在藝術史上可謂意義重大；本拍品所飾的直棱紋，以及鼓腹下用高方座增加器物高度的做法，一反此前殷商的匠作則例，並開創了獨樹一幟的周代風格。由此看來，這對青銅簋應出自公元前十世紀晚期或九世紀初期，屬於一小批西周中期（約公元前975至875年）製作的連座直棱紋青銅簋。這對作品端凝大氣，它們見證了上下約三千年的興亡更迭，迄今仍能配以配對之姿出現，份量之重自不待言，是當之無愧的圭臬之作。本拍品除了極具藝術史價值，經手藏家亦聲名赫赫，如古董界泰斗倫敦埃斯卡納齊（Giuseppe Eskenazi），以及享負盛名的趙氏山海樓舊藏（香港及三藩市）等。

這對青銅簋的外觀如出一轍，兩者均由盥狀器體與高方座組成，當初應是盛放煮熟的黍、梁、稻、稷等穀物的大型禮器。簋的鼓腹為容器，側面呈S曲線，口微撇，外沿增厚，直頸內斂，深鼓腹，圈足外侈，足牆僅飾連鑄弦紋一道。鼓腹下設連鑄中空方座，以增高和承托器體。頸側飾對稱的方形環耳，先橫生再折而向上，上沿幾與蓋頂等高。蓋作覆

盥狀，正中設寬碩的圓形捉手，口沿渾厚，狀若洗口，其直壁寬口的樣式棱角分明，與器身多道紋飾之間的光素區隔上下呼應。簋身、蓋和方座俱飾直棱紋，為其造型平添變化；就簋身的兩條紋飾帶，鼓腹所見較寬，束頸處較窄；蓋面環飾一圈舒展開闊的直棱紋；至於方座的四個立面，亦各飾一道寬廣的直棱紋。每組直棱四周皆光素無紋，整體佈局章法齊整，僅利用視覺和題材的繁文素質，使整體構圖更錯落有致。器頸前後各置一個三段式筒形貫耳，恰好位於左右雙耳之間，使器頸的設計更為生動。方座四面各八個方形小孔；八孔呈雙排格欄狀，每排四孔，位於立面下半部正中的長方開光內。為開孔之故，長方開光渾無鑄飾，亦無直棱紋。

早於商代（公元前1600年至1046年），中國的青銅鑄造業已成氣候，許多喪葬儀式用的彝器亦應運而生。除水器之外，這些作品以食器與酒器最為常見，其下尚可細分為貯存、盛放、加熱、炊煮、飲食之器。簋屬於盛放熟食類供品的彝器，首見於商代，周代（約公元前1046至256年）仍製作不斷。





(above)

Fig. 1 Shi Xie *gui*, mid-Western Zhou dynasty, 10th-9th century BC. The Shanghai Museum Collection. After Chen Peifen, *Xia Shang Zhou qingtongqi yanjiu* (Study of Xia, Shang and Zhou Bronzes), vol. 4, Shanghai, 2004, pp. 277-8, no. 313.

圖一 西周中期 是鸞簋 上海博物館藏



(below)

Fig. 2 Ying *gui* from the hoard in Zhuangbaicun, Fufeng county, Baiji, mid-Western Zhou dynasty, 10th-9th century BC. Baoji Bronze Ware Museum Collection. After *Zhongguo qingtongqi quanji* (Complete Collection of Chinese Bronzes), vol. 5: Western Zhou 1, Beijing, 1996, no. 65.

圖二 西周中期 興簋 寶雞青銅器博物館藏

Although standard vessel shapes and established decorative motifs both persisted after the fall of Shang, the people of Western Zhou (c. 1046 BC–771 BC) quickly introduced changes, perhaps reflecting differing religious beliefs and ceremonial practices; as a result, some vessel types disappeared, while others evolved, often becoming more elaborate and more imposing. In fact, although both food and wine vessels had been important during the Shang, many wine-vessel types were discontinued after the Zhou overthrew the Shang, so that food vessels came to predominate during the Zhou dynasty, presumably indicating that wine no longer played a major role in ceremonies and rituals. Except for its square socle, this *gui* food-serving vessel is conservative in shape, exhibiting the basic Shang interpretation of the vessel form. Through its transformation by the addition of the socle, however, this vessel reflects the new, post-Shang age in which it was produced.

Typically resting on a circular footring, *gui* vessels of the Shang dynasty claim a compressed, globular bowl, frequently with a lightly flaring neck and two visually substantial, vertically oriented, loop handles. A variant vessel form with deep rounded bowl, generally lacking handles but occasionally with a pair of horizontally set, loop handles, is often categorized as a *yu*; functionally and stylistically related, both *gui* and *yu* vessels were used for serving cooked grains.<sup>1</sup> Precise distinctions between *yu* and *gui* vessels are difficult to define, and, according to Jessica Rawson, "... even the evidence of vessels self-named in their inscriptions is partly contradictory".<sup>2</sup> Even so, the integrally cast inscription on the Shi Xie *Gui* in the Shanghai Museum (museum number 41550; [Fig. 1])—which is virtually identical to the present vessels except that it has an inscription and now lacks its original cover—indicates that it is a *gui* made for Yi Gong, the father of Shi Xie, who commissioned the vessel;<sup>3</sup> thus, given their close similarity to the Shi Xie *Gui*, we can state with certitude that the present vessels are *gui*.

The standard Shang form of the *gui* continued into the Western Zhou, though modifications in both form and decoration soon ensued. The most obvious alteration to the form involved elevating the vessel, often by presenting it on an integrally cast square socle, as in the present vessels, but occasionally by setting it on four legs, as witnessed by the Zuo Bao Yi *Gui*, which was offered at Christie's, New York, on 13 September 2018, lot 888.<sup>4</sup> In rare instances, an entire group of vessels might be raised by placing them on a bronze altar table, known in Chinese as a *jin*, such as the example in the Metropolitan Museum of Art, New York (24.72.1).<sup>5</sup> In the Metropolitan Museum altar set, all of the vessels are wine vessels; the smaller of the altar-set's two bail-handled *you* vessels stands on an independently cast square base that sits on the altar table. Aesthetically, the elevation of the *gui* on a socle makes the vessel more imposing and imparts monumentality, solemnity, and even majesty. Even so, the reasons for raising the vessels remain unknown but could involve changes in religious needs or ceremonial requirements, for example, or perhaps a simple desire for greater visual impact.

Favored throughout much of the Western Zhou period (c. 1046–771 BC), socled *gui* vessels declined in popularity during the last decades of the Middle Western Zhou period (c. 975–c. 875 BC). Even so, *gui* vessels continued to be important, but rather than resting on a square socle, they came to stand either on a circular footring or, more typically, on three short legs generally in the form of a stylized animal or bird, with a masklike face at the top and a clawed foot at the bottom, or occasionally, if rarely, in the form of a simple tab. Such *gui* vessels tended to be decorated with wide horizontal flutes rather than with vertical ribs.

商亡之後，西周（約公元前1046至771年）雖沿用前朝的標準器型和紋樣定例，但未幾便迭有創新，這或許源自商周二代在宗教信仰和禮制方面的差異；久而久之，有些器型瀕於失傳，有的則脫胎換骨，朝着窮工殫巧、精謹整飾的方向發展。事實上，食器和酒器雖在商代蔚為大觀，但周室滅商之後，多款酒器相繼失傳，周代食器遂一枝獨秀，或許也意味着酒在典禮和祭祀中的重要性已大不如前。除方座之外，本青銅簋的造型看似保守，大致不離商簋本色。但添加座子這一神來之筆，卻透露了商滅周起之後的新時代氣息。

商簋多用圈足，鼓腹扁圓，頸通常微撇，兩側各置式樣敦穩的立式環耳。此類器形有一變奏，其腹深鼓，無耳居多，偶飾水平環耳，常名之為「盂」；簋和盂的用途與風格均密切相關，兩者均用於盛放煮熟的飯食，它們本身已難以明確區分，羅森（Jessica Rawson）更指出，「即便部份實例的銘文曾提到器物名稱，當中亦不乏自相矛盾之處。」<sup>2</sup>但據上海博物館藏是鸞簋（館藏號41550）的連鑄銘文顯示（圖一），該器是鸞命人為其父乙公製作之簋，而本拍品與之如出一轍，唯一的區別在於此簋具銘文，且原蓋業已佚失。<sup>3</sup>鑑於本拍品與是鸞簋幾無二致，若據此亦將之定名為「簋」，想必庶幾無誤矣。

西周雖沿用了典型的商代簋式，但旋即於形制和紋飾上有所更易。形制上最明顯的變化是加高器身，常見的做法是像本拍品般連鑄方座，偶爾也會在器底添加四足，就此可參照紐約佳士得2018年9月13日推出的作寶彝簋（拍品編號888）。<sup>4</sup>也有整套器物置於青銅禁之上的作品，但實例甚罕，其中一例見於紐約大都會藝術博物館（館藏號24.72.1）。<sup>5</sup>該組大都會館藏皆為酒器，其中二例為提梁卣，較小者配一單獨鑄造的方座，下置青銅禁。從審美角度看來，用座子加高簋身可使器物更顯氣派，觀之有莊嚴靜穆之感，甚至平添了一絲王者風範。但加高簋身的確切原因，現已無從稽考，但當中可能涉及宗教原因或禮制沿革，或純粹是審美方面的追求。

西周年間（約公元前1046至771年），連座簋風行不衰，其受歡迎的程度僅於西周中期（約公元前975至875年）後數十年有所減退。即便如此，青銅簋的重要地位依然不變，惟其造型已捨方座而取圈足，或採用較為常見的三獸或三鳥形短足，器足上端形似獸面，下端狀若有蹄獸足，間或也有作品以三短柱為足，但甚為罕見。此類青銅簋多飾寬碩的橫條紋，而非直棱紋。



Although the *taotie* mask was the decorative motif most frequently encountered on bronze ritual vessels from the Shang dynasty, other motifs were popular as well, including long- and short-tailed birds, *kui* dragons, and even snakes. Apart from those “representational” motifs, a variety of abstract, non-representational, geometric motifs also appear on Shang bronzes, from interlocking T-forms to zig-zag, or chevron, patterns and diamond-and-boss patterns, to yet others. Long forgotten, the meaning of such decorative schemes, if any, has been lost to the mists of time for both representational and geometric types—including that of the vertical ribs on the present *gui* vessels—though speculation about their meanings abounds. Many such motifs continued into the Western Zhou, the “representational” motifs often showing a distinct evolution, the abstract motifs generally remaining more traditional and conservative, even if presented in slightly new combinations and contexts.

Decoration of vertical ribs—occasionally also termed, or “pleats”, in Chinese—appeared only at the very end of the Shang, gaining popularity during the Western Zhou.<sup>6</sup> Arguably the earliest Early Western Zhou vessel with a mature presentation of ribbed décor is the Kang Hou *Gui*, formerly in the collection of Neill Malcolm (1869–1953), then of his son, Dugald Malcolm (1917–2000), and now in British Museum, London (1977.404.1).<sup>7</sup> Appearing around the belly of the Kang Hou *Gui*, the vertical ribs constitute the principal decorative motif; even so, the ribs are not used alone, as in the present vessels, but, in typical Early Western Zhou fashion, appear in concert with such subsidiary motifs as the whirligig bosses that alternate with flower-like motifs in the bands encircling the neck and footring (as Robert W. Bagley has termed those design elements,<sup>8</sup> though Chinese typically refer to those elements as “fire and four-petal eye motifs”, as noted by Chen Peifen,<sup>9</sup> or occasionally as “fire and four-leaf motifs”). Although this arrangement follows the decorative pattern established at the end of the Shang, the Kang Hou *Gui* acquires stateliness and monumentality by altering the vessel’s proportions, substantially increasing the size of its handles, and greatly expanding the height, form, and definition of its footring. Of course, decoration with vertical ribs was not limited to *gui* vessels; in fact, Western Zhou vessels in functional types other than the *gui* occasionally also incorporated bands of vertical ribs into their decorative schemes, as evinced by the *you* wine vessel and associated, but independently cast, socle in the collection of the Metropolitan Museum of Art, New York (24.72.2a–c)<sup>10</sup> and by the Mu Xin *Zun* wine vessel—formerly in the collection of Julius Eberhardt (of Vienna, Austria) and, before that, in the collection of H.E. A.J. Argyropoulos (of Athens, Greece)—which features a narrow band of vertical ribs around its midsection.<sup>11</sup> Following the lead of contemporaneous bronze vessels, even a few late Shang and Early Western Zhou ceramics incorporated vertical ribs into their decorative schemes, as witnessed by the gray earthenware *zun* wine vessel in New York’s Metropolitan Museum of Art (50.61.5),<sup>12</sup> underscoring the close relationship between ceramics and bronzes during China’s Great Bronze Age (c. 1700 BC–AD 220).

The earliest Western Zhou socled *gui* vessels to incorporate vertical ribs into their decorative schemes tend to feature those ribs in a horizontally set, rectangular panel on each face of the square base, rather than in a decorative register on the bowl itself, as seen in the Shanghai Museum’s *Jia Gui*,<sup>13</sup> whose bowl sports a diamond-and-boss pattern, or in the large, four-handled *gui* in the Hakutsuru Fine Art Museum in Kobe, Japan, whose bowl also sports a diamond-and-boss pattern.<sup>14</sup> In fact, with socled *gui* vessels, many new, Zhou-dynasty design elements made their first appearance on the socle and then gradually came to be featured in the decorative scheme on the bowl.



(above)  
Fig. 3 Da Shi Cuo *gui* (two views), mid-Western Zhou dynasty, 10th–9th century BC. The Shanghai Museum Collection. After Chen Peifen, *Xia Shang Zhou qingtongqi yanjiu* (Study of Xia, Shang and Zhou Bronzes), vol. 5, Shanghai, 2004, pp. 442–44, no. 377.

圖三 西周中期 大師盧簋 上海博物館藏

饕餮紋雖是商代青銅禮器最常用的裝飾題材，但短尾或長尾鳥紋、夔紋甚或蛇紋等亦相當流行。除了這些「具象」紋飾，商代青銅器更結合了形形色色的寫意、非具象的幾何圖案，從T形勾連紋乃至曲折雷紋、方格乳釘雷紋等，不一而足。無論是具象或幾何紋樣（如本拍品所示的直棱紋），這些裝飾圖案即便當初另有所指，如今俱已淹沒在重重的歷史迷霧之中，而相關的推考臆測仍眾說紛紛、莫衷一是。西周襲用了許多前朝的紋飾題材，「具象」者有明顯的演變蛻化，而抽象紋飾的搭配與呈現方式雖偶有新意，但總的來說仍流於傳統和保守。

直棱紋（或名「褶紋」）出現於商代末年，西周年間日益流行。<sup>6</sup> 西周早期飾以直棱紋且表現手法成熟的作品，年代最早的應是康侯簋，此器出自麥奈爾（Neill Malcolm, 1869至1953年）舊藏，後傳予其子麥杜格（Dugald Malcolm, 1917至2000年），現已入藏倫敦大英博物館（館藏號1977.404.1）。<sup>7</sup> 康侯簋的直棱紋用於裝飾器腹的主紋飾帶，但跟本拍品一樣，其直棱紋並非單獨呈現，而是依循西周早期的慣例，用其他的次要題材陪襯，如環繞器頸和圈足的紋飾帶，貝格禮（Robert W. Bagley）稱之為「漩渦狀凸飾，間以花狀紋飾」，<sup>8</sup> 而常見的中文名稱則是陳佩芬所用的「火紋與四瓣目紋」，<sup>9</sup> 此外又名「火紋與四葉紋」。

康侯簋的紋樣雖不脫商末格局，但卻一改器形比例，除了雙耳明顯放大，連圈足的高度、樣式和清晰度亦大大提升，觀之益顯軒昂挺拔。當然，直棱紋並非簋的專屬紋樣；事實上，就簋以外的其他西周實用器物而言，直棱紋在紋樣組合中偶有出現，就此有二例可資參考：其一是紐約大都會藝術博物館藏帶座卣（酒器），其座子為單獨鑄造（館藏號24.72.2a–c）；<sup>10</sup> 其二是奧地利維也納艾伯哈特（Julius Eberhardt）舊藏母辛尊（酒器），艾氏之前經手的藏家為希臘雅典的阿格洛普（H.E. A.J. Argyropoulos），此尊的器身中段便是以一道細窄直棱紋為飾。<sup>11</sup> 在商末和西周早期陶器之中，也有一批作品以當時的青銅器為藍本，在裝飾圖案中糅合了直棱紋，紐約大都會藝術博物館藏灰陶尊（館藏號50.61.5）便是一例，<sup>12</sup> 堪以印證中國青銅時代（約公元前1700年至公元220年）的陶器與青銅器之間密不可分的關係。

西周帶座簋的直棱紋元素，最初用於裝飾方座每個立面上的水平長方開光，而非器腹的紋飾帶，就此可參考二例：其一是上海博物館藏灰簋，其腹飾方格乳釘雷紋；<sup>13</sup> 其二是日本神戶市白鶴美術館藏四耳大簋，其腹亦飾方格乳釘雷紋。<sup>14</sup> 實際上，就帶座簋而言，周代不少創新的紋樣皆先用於裝飾座子，爾後始逐漸轉化為器腹的紋飾。



When first introduced as decoration around the bowl's belly on socled *gui* vessels, ribbed decoration typically was accompanied by subsidiary bands around the neck and footring of stylized dragons or such abstract designs as whirligig bosses and stylized-flower motifs; in such vessels, a single horizontal panel of vertical ribs surrounded by other design elements typically appeared at the center of each face of the square socle, as witnessed by an Early Western Zhou socled *gui* in the collection of the Shanghai Museum<sup>15</sup> and another in the Idemitsu Museum in Tokyo, Japan.<sup>16</sup>

By the Middle Western Zhou period (c. 975–c. 875 BC) vertical ribs had assumed greater prominence and often served as the vessel's principal decorative motif, especially as the subsidiary bands of dragons and abstract motifs around the neck and footring were cast in lower relief and thus became less assertive and as the vessel handles became more subdued and thus less imposing. In that light, with its docile handles, its band of alternating dragons and whirligig bosses around the neck—and matching band around the cover's lip—and its band of whirligig bosses and stylized flower motifs around the footring, the Shanghai Museum's ribbed Peng Sheng *Gui*—also called Ge Bo *Gui*—might be seen as intermediate between the early Middle Western Zhou style and the late Middle Western Zhou style (c. 900–c. 875 BC),<sup>17</sup> as exemplified by the present pair of *gui* vessels. (Note that there are three virtually identical Peng Sheng *Gui*, each with an inscription; apart from the Shanghai Museum vessel, the Palace Museum, Beijing, has one, as does the Chinese History Museum, Beijing. Only the Shanghai Museum *gui* retains its cover, the Palace Museum and History Museum vessels having lost theirs.<sup>18</sup>)

Two socled *gui* vessels with ribbed décor are virtually identical to the present vessels: a socled *gui* of unknown whereabouts but illustrated in Hayashi Minao's invaluable 1984 compendium of Shang and Zhou bronzes,<sup>19</sup> and the previously mentioned Shi Xie *Gui* (Fig. 1) in the Shanghai Museum.<sup>20</sup> Except for its inscription and missing cover, the Shi Xie *Gui*, which eminent bronze scholar Chen Peifen has dated to c. 900 to c. 885 BC,<sup>21</sup> is otherwise identical to the present vessels. Once in the Qing Imperial Collection, the Shi Xie *Gui* is published in the *Xiqing Gujian*, the forty-volume catalogue of the ancient bronzes in the collection of the Qianlong Emperor (r. 1736–1795); the woodblock-printed illustration in that catalogue (vol. 27, p. 23) reveals that the cover was still associated with the Shanghai Museum *gui* when the *Xiqing Gujian* catalogue was published in 1749.

Several other socled *gui* vessel with rib décor are closely related to the present vessels but are not identical; differences include the number of perforations in the socle walls—or even absence of such openings; the inclusion of subsidiary bands of decoration around the neck and footring; and the type and shape of the handles. Such closely related examples include the pair of covered *gui* vessels from the collection of Henry Brown that sold in London in 1947<sup>22</sup>; the covered *gui* in the Museum of Far Eastern Antiquities, Stockholm, Sweden<sup>23</sup>; the several so-called Ying *Gui* that were recovered as part of the hoard of bronzes excavated in 1976 in Zhuangbaicun, Fufeng County, Baoji, Shaanxi province<sup>24</sup> (Fig. 2); the Yu *Gui* in the collection of the Shaanxi History Museum in Xi'an<sup>25</sup>; and a socled *gui* with ribbed décor—which lacks a cover but likely originally had one—from Qijia, Fufeng, Baoji, Shaanxi province, which is similar except for its lack of perforations and for its large, dramatic, reticulated handles in the form of composite animals.<sup>26</sup>

During the late Middle Western Zhou period, other interpretations of the *gui* form—i.e., *gui* vessels without a square socle—occasionally also featured vertical ribs as their main decorative motif, including ones set on circular footrings and ones standing on three short legs that are attached to and descend from the circular footring. With its rib décor, vertical loop handles, and vertically set appendages in the band of decoration around the neck, a covered *gui* from Mawangcun, Xi'an, Shaanxi province is otherwise identical to the vessels in the present pair, except that it rests on a circular footring rather than on a square socle.<sup>27</sup> The decoration of the Shanghai Museum's Da Shi Cuo *Gui*, which sits on a circular footring, is virtually identical to that of the present vessels, except for its small handles in the form of dragon heads.<sup>28</sup> (Fig. 3) Two other covered *gui* vessels have similar rib décor but differ from the present vessels in standing on three short legs and in having subsidiary bands of decoration around the neck; of those two vessels, the one in the Palace Museum, Beijing, has vertical loop handles,<sup>29</sup> while the one from Zhangjiapo, Xi'an, Shaanxi province, has small handles from which are suspended free-turning rings.<sup>30</sup> Another such related vessel is in the collection of the Metropolitan Museum of Art, New York (49.135.6a, b).<sup>31</sup>

Just as the socled *gui* fell from favor during the late Western Zhou period (c. 875–771 BC), so did vertical ribs virtually disappear from the repertory of decorative motifs. The new style of *gui* vessel, popular through the late Western Zhou period and beyond, had the bowl resting either on a circular footring or on three short legs and sporting decoration of horizontal flutes around both bowl and cover, as exemplified by the Shi Song *Gui* in the collection of the Shanghai Museum (45688)<sup>32</sup> and two such *gui* in the collection of the Metropolitan Museum of Art, New York (1975.66.1a, b and 1988.20.3a, b).<sup>33</sup>

帶座簋的器腹剛出現直棱紋之際，多以頸和圈足的次紋飾帶陪襯，後者題材或是夔紋，或是抽象火紋及花葉紋：此類作品通常在座子立面正中各飾一水平開光，內有直棱紋，四周環飾其他紋樣，就此可證諸上海博物館藏西周初期帶座簋，<sup>15</sup> 以及東京出光美術館藏近似例。<sup>16</sup>

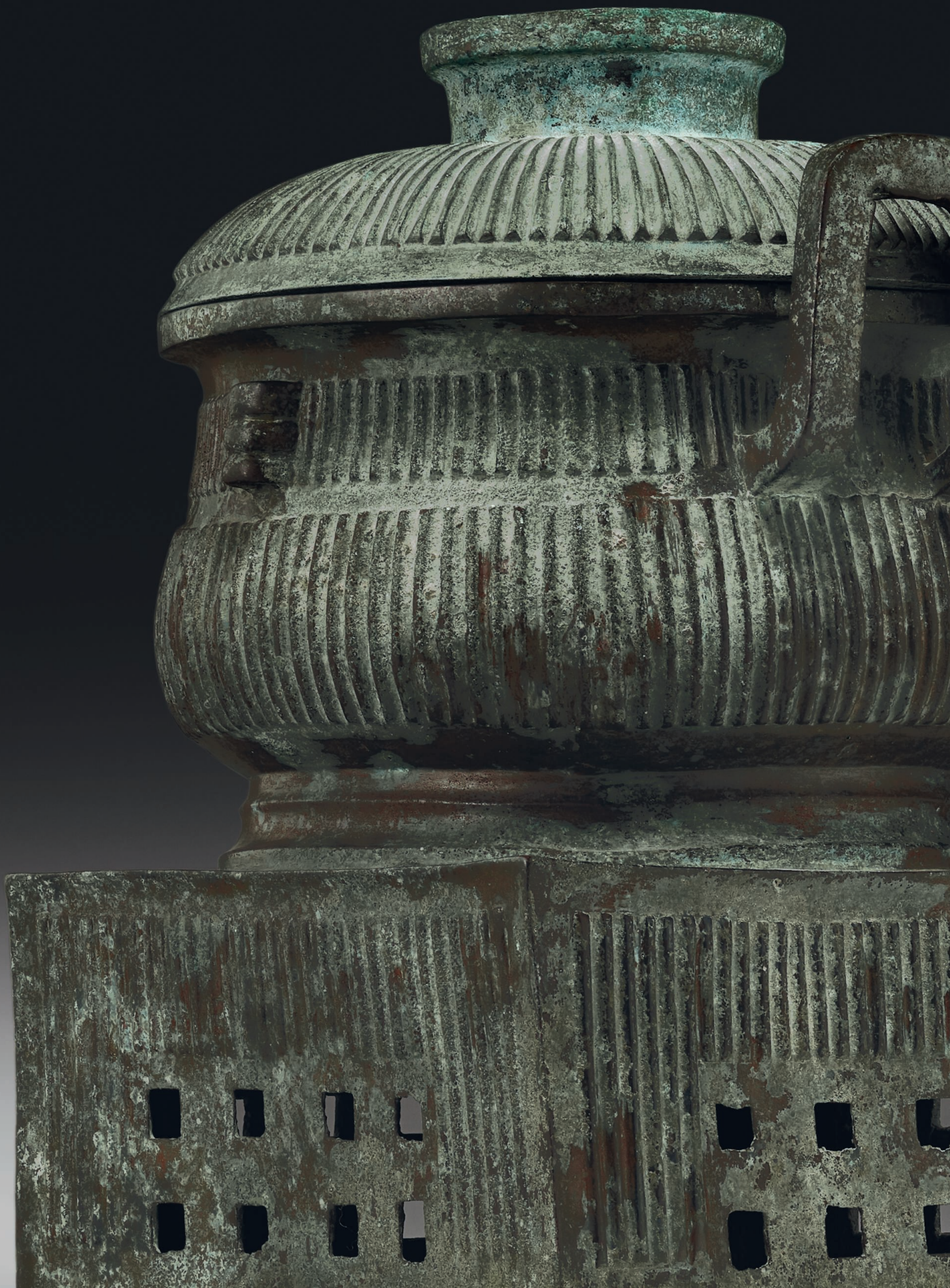
進入西周中期（約公元前975至875年）之後，器頸和圈足次紋飾帶的變紋及抽象圖紋改為淺鏤，其視覺效果不如以往張揚，器耳也變得更低調含蓄，如此一來，直棱紋更形突出，每每以主紋飾的方式呈現。明乎此，則上海博物館藏直棱紋卣生簋（一名「格伯簋」）應可視為西周中前期段與後段（約公元前900至875年，本拍品應出自西周中期後段）風格之間的折中之作，其簋耳沉穩低調，器頸飾交替出現的夔紋與旋渦紋凸飾，蓋沿的紋飾與器頸上下呼應，圈足綴一道旋渦紋凸飾與抽象花卉紋。<sup>17</sup>《值得注意的，卣生簋傳世有三例，三者皆有銘文：除上博簋之外，其餘二者分別藏於北京故宮博物院和北京中國歷史博物館。其中僅上博簋連蓋，故宮和歷史博物館的簋蓋均已散失。<sup>18</sup>

與本拍品如出一轍的直棱紋方座簋有兩件：一者現下落不詳，圖見林巴奈夫1984年的扛鼎之作《殷周青銅器綜覽》，<sup>19</sup> 另一例是上文提到的上海博物館是鸞簋。<sup>20</sup> 知名青銅器學者陳佩芬將是鸞簋斷代為公元前900至885年的作品，<sup>21</sup> 除了有銘文和蓋已佚失之外，該例與本拍品別無二致。它出自清宮舊藏，著錄於乾隆皇帝（公元1736至1795年在位）敕令編修的四十卷《西清古鑑》古青銅器圖錄；根據1749年《西清古鑑》刻本卷二十七頁23的圖示，上海博物館藏是鸞簋當年仍有配蓋。

與本拍品密切相關但略有出入的直棱紋方座簋有數例，其差別在於方座孔洞的數目或有無孔洞，或源自頸與圈足的次紋飾帶，或關乎簋耳的類別與形狀。這批近似例包括：1947年在倫敦拍出的——對布亨利（Henry Brown）舊藏帶蓋簋；<sup>22</sup> 瑞典斯德哥爾摩遠東古物博物館藏帶蓋簋；<sup>23</sup> 1976年在陝西省寶雞市扶風縣莊白村一號西周青銅器窖藏出土的若干「癭簋」；<sup>24</sup>（圖二）西安市陝西歷史博物館藏魚簋；<sup>25</sup> 及陝西省寶雞市扶風縣齊家村窖藏直棱紋方座簋，此例可能原先連蓋，現已佚失，其外觀雖與本拍品相似，但方座無孔，且透雕器耳恍如大型合成動物，頗具戲劇張力。<sup>26</sup>

時至西周中期末葉，別的簋式（即不連方座者）間或也以直棱作為主紋飾，這類作品或置圈足，其三短足與圈足相接。陝西省西安市長安區馬王村曾出土一件連蓋簋，其直棱紋、立式環耳及器頸的一對筒式貫耳皆與本拍品一模一樣，唯一區別是該例下設圈足，而非方座。<sup>27</sup> 上海博物館藏大師盧翥配圈足，其紋飾與本拍品一般無二，但頸飾一對小巧的龍首耳。<sup>28</sup>（圖三）另有二例連蓋簋，其直棱紋與本拍品近似，但承三短足，且頸有次紋飾帶，一者為北京故宮博物院藏立式環耳簋，<sup>29</sup> 另一例為陝西省西安市長安區張家坡出土文物，其小巧雙耳懸三活環。<sup>30</sup> 此外，紐約大都會藝術博物館也有一件近似例可供參照。<sup>31</sup>







The function or meaning, if any, of the square perforations in the walls of the square socle remains unknown. Several Western Zhou socled *gui* vessels have a large, wide, arched opening in each of the socle's side walls, but those openings differ in nature from the perforations on the present vessels, as they were integrally cast with the vessel, and, in interrupting socle's bottom edge, they cause the socle to resemble a table, or altar, with four sturdy legs, at least to our eyes.<sup>34</sup> In fact, small square perforations seem to occur only in the bases of socled *gui* vessels with ribbed decoration from the late Middle Western Zhou period.

Many sacral vessels, particularly wine vessels, were supplied with covers during the Shang dynasty. Many food vessels were outfitted with covers during the Zhou dynasty, including both *gui* and *ding* vessels, the covers presumably serving to keep the food hot and flavorful and to protect the vessel's contents from possible contaminants. Thus, the presence of original covers in association with these *gui* vessels is entirely in keeping with the taste and practice of the Middle Western Zhou period (c. 975–c. 875 BC); what is remarkable is that both covers not only have survived but are still together with their vessels.

Bronze vessels sometimes were made in pairs,<sup>35</sup> and often in sets, during the Shang and Zhou dynasties, the vessels linked by inscription, style, benefactor (i.e., the one who commissioned the vessel or set), or beneficiary (i.e., the person in whose ceremonies the vessel was to be used).<sup>36</sup> Even so, because many vessels have been lost and because many sets have been dispersed, entire sets of vessels—or even just pairs—seldom appear together today. Formerly exhibited at the Yale University Art Gallery, New Haven, Connecticut, a pair of Middle Western Zhou covered *gui* vessels—known as the Lu Hou *Gui*—sold at Sotheby's, New York, on 18–19 March 2014 (lot 108)<sup>37</sup>; each standing on four slender legs rather than on a square socle, the two vessels in the Lu Hou *Gui* pair are roughly contemporaneous with the present vessels. A pair of Middle Western Zhou *gui* vessels with ribbed decoration, related to the present pair, sold at Sotheby's, London, on 25 March 1947 (lot 83).<sup>38</sup> Arguably the most famous pair of covered *gui* vessels in the United States, however, is that from the distinguished collection of Frederick M. Mayer (1899–1974), of New York, which was sold at Christie's, London, on 24–25 June 1974 (lot 219)<sup>39</sup>; dating to the Spring and Autumn period (771–476 BC), likely to the sixth century BC, those imposing vessels have dramatic, dragon-form handles and covers whose large, openwork handles suggest blossoms. One *gui* from the Mayer pair was acquired by the Cleveland Museum of Art (1974.73); the other *gui*, which was acquired by Mr. and Mrs. John D. Rockefeller 3rd, is now in the collection of The Asia Society, New York (1979.103). Though we refer to them as a pair, it is possible that the present *gui* once were part of a larger group of vessels, a group that perhaps even included the previously mentioned the Shi Xie *Gui* in the Shanghai Museum, which is the same size as the present vessels and, except for its inscription and missing cover, is otherwise identical to them—though, this, of course, is merely conjecture, as there is no evidence to suggest that the Shi Xie *Gui* was originally directly associated with the present vessels.

Virtually identical to the Shanghai Museum's Shi Xie *Gui*, which once was in the Qing Imperial Collection and is published in the 1749 *Xiqing Gujian* catalogue, the present *gui* vessels keep the finest company and travel in the most rarefied circles. And they claim an enviable provenance, having been handled by Eskenazi Limited, London,<sup>40</sup> and having passed through the celebrated collection of Bella and P.P. Chiu of Hong Kong and San Francisco.<sup>41</sup>

Visually compelling and strikingly beautiful bronzes with bold decoration, exquisite patina, and distinguished provenance, these *gui* vessels are art-historically important for their reinterpretation of the traditional *gui* form through the elevation of the bowl on a square socle and through the perfection of abstract, ribbed décor. This new interpretation signals the final break with the stylistic legacy of the previous Shang dynasty and the establishment of a distinctive Zhou-dynasty mode. In fact, these *gui* vessels are major monuments in the history of Western Zhou bronzes.

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到了西周晚期 (約公元前875至771年)，連座簋日漸式微，直棱紋這一裝飾紋樣也幾近淘汰。新式青銅簋在器腹之下置圈足，或承三短足，腹與蓋均飾橫條紋，此類風格自西周晚期以降長盛不衰，就此可證諸上海博物館藏史頌簋 (館藏號45688)<sup>32</sup> 及大都會藝術博物館藏二簋 (館藏號1975.66.1a, b及1988.20.3a, b)。<sup>33</sup>

至於方座立面之方孔，其功能或用意何在現已無從稽考。也有若干西周連座簋的座子，在每個立面鏤一寬碩的拱形開光，但其性質有別於本拍品的方孔，因為它們與器體連鑄而成，且影響了座子下沿線條，加上敦重的四足，故在今人眼中，其形宛如几案或禁子。<sup>34</sup> 實際上，方形小孔似乎僅見於西周中期後段的直棱紋帶座簋。

許多商代彝器 (尤其是酒器) 皆連蓋。周代也有不少食器 (如簋和鼎) 配蓋，應是用之為食物保溫、保鮮和保持衛生。故此，這些配有原蓋的傳世青銅簋，完全合乎西周中期 (公元前975至875年) 的審美觀與慣例；最難能可貴的是，本拍品不僅二蓋俱存，且配對的原器亦保存完好。

商周二代，青銅器有時候會配對製作，<sup>35</sup> 通常為數件一組，各器之間的關聯可求證於銘文、風格及作器者 (即訂製某件或某組器物之人) 或紀念者 (即祭奠對象) 的身份。<sup>36</sup> 但由於許多器物下落不明，加上不少組合內的作品已各散東西，流傳至今且完整如初的組合或配對之作寥若晨星。2014年3月18-19日，康涅狄格州紐黑文市耶魯大學美術館藏一對西周中期連蓋魯侯簋經紐約蘇富比拍；<sup>37</sup> 該對作品四足修長，但無方座，年代與本拍品相去不遠。1947年3月25日，倫敦蘇富比也曾拍

出一對近似本拍品的西周中期直棱紋青銅簋。<sup>38</sup> 但在美國，最為人津津樂道的連蓋簋應是著名紐約藏家梅夫德 (Frederick M. Mayer, 1899至1974年) 的一對青銅簋，兩者均於1974年6月24-25日經倫敦佳士得拍出 (拍品編號219)；<sup>39</sup> 它們應出自春秋時代 (公元前771-476年)，很可能是公元前六世紀的作品，其外觀古雅沉穆，一雙夔耳妙趣橫生，蓋頂飾碩大玲瓏的花形捉手，克利夫蘭美術館投得其中一簋 (館藏號1974.73)，另一例的買家是洛克菲勒三世伉儷 (Mr. and Mrs. John D. Rockefeller 3rd)，後者已入藏紐約亞洲協會博物館 (館藏號1979.103)。我們雖稱本拍品為配對之作，但整套器物的數目可能更多，或許連前述的上海博物館是簋也是其成員之一，該例與本拍品大小相同，而且除了有銘文及無蓋之外，俱與本拍品一般無二，但這純屬筆者臆測，因為尚無證據顯示是簋的來源與本拍品直接相關。

上海博物館藏是簋乃清宮舊藏，著錄於1749年出版的《西清古鑑》，本拍品與之如出一轍，足見其彌足珍貴，且歷年經手者俱為名家巨擘。這對青銅簋的來源斑斑可考，曾先後納入倫敦埃斯卡納齊有限公司<sup>40</sup> 和著名的趙氏山海樓古代青銅器珍藏 (香港及三藩市)。<sup>41</sup>

本季推出的青銅簋紋飾創新、鑄色斑斕且流傳有緒，觀之靜穆大方、古趣盎然，此外更巧用方座加高器身，運用抽象直棱紋的手法亦技臻妙絕，對傳統簋式的演繹一新耳目，其於藝術史上的地位不言而喻。這種嶄新的詮釋手法為商代青銅遺制劃上了句號，代之而起的是獨樹一幟的周代風格。綜上所述，足見本拍品誠乃西周青銅史上的圭臬之作。



<sup>1</sup>Ma Chengyuan, *Ancient Chinese Bronzes* (Oxford, Hong Kong, New York: Oxford University Press), 1986, ed. Hsio-yen Shih, p. 192.

<sup>2</sup>For a discussion of this confusing nomenclature, see: Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB (Washington, DC: The Arthur M. Sackler Foundation, and Cambridge, MA: Arthur M. Sackler Museum, Harvard University), 1990, pp. 454–459, no. 59.

<sup>3</sup>See: Tao Wang, ed., *Mirroring China's Past: Emperors, Scholars, and Their Bronzes* (Chicago: The Art Institute of Chicago, distributed by New Haven, CT, and London: Yale University Press), 2018, pp. 209, 248, no. 144; Chen Peifen, *Xia Shang Zhou Qingtongqi Yanjiu: Shanghai Bowuguan Cangpin* [Research on Bronzes from the Xia Shang Zhou Dynasties: Collection of the Shanghai Museum] (Shanghai: Shanghai Guji Chubanshe), 2004, 1st ed., Western Zhou, vol. 1, p. 278, no. 313. The inscription's second character, "Xie", is the second character in the personal name of the individual who commissioned the vessel, Shi Xie. An archaic character not now in use in modern Chinese, Xie comprises the graphs *ma* and *lei*, with the graph *ma* written below and the graph *lei* written twice, side-by-side, atop the *ma* graph.

<sup>4</sup>See: Christie's, New York, *Qianlong's Precious Vessel: The Zuo Bao Yi Gui*, 13 September 2018 (New York: Christie's), 2018, lot 888.

<sup>5</sup>See: Tao Wang, ed., *Mirroring China's Past*, 2018, pp. 210–211, 248–249, no. 145; also see: <https://metmuseum.org/art/collection/search/42164?sortBy=Relevance&ft=Chinese+Altar+Table%2c+Zhou&offset=0&pp=20&pos=2>

Also see: Wen Fong, Robert W. Bagley et al., *The Great Bronze Age of China: An Exhibition from the People's Republic of China* (New York: Metropolitan Museum of Art), 1980, p. 207, cat. no. 48, fig. 68, and pp. 220–221, color pl. 48.

<sup>6</sup>See: Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections* (Washington, DC: The Arthur M. Sackler Foundation and Cambridge, MA: Arthur M. Sackler Museum; distributed by Cambridge, MA: Harvard University Press), 1987, pp. 520–533, no. 103.

<sup>7</sup>See: Jessica Rawson, *Chinese Bronzes: Art and Ritual* (London: British Museum Publications), 1987, p. 78, no. 22; Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1990, vol. IIA, p. 26, fig. 15; also see:

[https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=226804&partId=1&searchText=Kang+Hou+Gui&page=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=226804&partId=1&searchText=Kang+Hou+Gui&page=1)

<sup>8</sup>Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, 1987, p. 521, no. 103.

<sup>9</sup>Chen Peifen, 2004, *Western Zhou*, vol. 1, p. 72, no. 225.

<sup>10</sup>See: <https://www.metmuseum.org/art/collection/search/42165?&searchField=All&sortBy=Relevance&ft=24.72.2a%E2%80%930&offset=0&pp=20&pos=1>

<sup>11</sup>See: Tao Wang, ed., *Mirroring China's Past*, 2018, p. 204, 248, no. 139; Regina Krahl, *Sammlung Julius Eberhardt: Frühe chinesische Kunst* / Collection Julius Eberhardt: Early Chinese Art, vol. 1, pp. 94–95, no. 38; Sotheby's, New York, Magnificent Ritual Bronzes, 17 September 2013 (New York: Sotheby's), 2013, lot 5.

<sup>12</sup><http://www.sothebys.com/en/auctions/ecatalogue/2013/magnificent-ritual-bronzes-n09026/lot.5.html>

<sup>13</sup>See: <https://www.metmuseum.org/art/collection/search/49138?&searchField=All&sortBy=Relevance&ft=zun&offset=0&pp=80&pos=19>

<sup>14</sup>See: Chen Peifen, 2004, *Western Zhou*, vol. 1, pp. 68–70, no. 224; Hayashi Minao, *In Shū Seidōki Sōran* [Research on Shang and Zhou Bronzes] (Tokyo: Yoshikawa Kōbunkan), Shōwa 59 [1984], vol. 1 *In Shū Seidōki Sōran* [A Compendium of Shang and Zhou Bronzes], Western Zhou, p. 93, *gui* 97.

<sup>15</sup>See: Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 92, *gui* 97.

<sup>16</sup>Chen Peifen, 2004, *Western Zhou*, vol. 1, pp. 71–72, no. 225.

<sup>17</sup>See: Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 105, *gui* 204.

<sup>18</sup>See: Ma Chengyuan, *Ancient Chinese Bronzes*, 1986, p. 132, pl. 48; Chen Peifen, 2004, *Western Zhou*, vol. 1, pp. 273–276, no. 312.

<sup>19</sup>Chen Peifen, 2004, *Western Zhou*, vol. 1, 274, no. 312. Collected by Ruan Yuan (1764–1849) and donated by Langdon Warner (1881–1955), an ink rubbing of one of the Beijing Peng Sheng Gui / Ge Bo Gui vessels and its inscription is in the Special Collections division of the Harvard University Library's Fine Arts Library, Cambridge, MA. Not published; see: [http://curiosity.lib.harvard.edu/chinese-rubbings-collection/catalog/6-W203848\\_um-3-FHCL-476959](http://curiosity.lib.harvard.edu/chinese-rubbings-collection/catalog/6-W203848_um-3-FHCL-476959)

<sup>20</sup>See: Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 111, *gui* 258.

<sup>21</sup>See: Tao Wang, ed., *Mirroring China's Past*, 2018, pp. 209, 248, no. 144; Chen Peifen, 2004, *Western Zhou*, vol. 1, pp. 277–278, no. 313.

<sup>22</sup>Chen Peifen, 2004, *Western Zhou*, vol. 1, p. 278, no. 313—that is, Chen Peifen dates the vessel to the reign of King Yi of Zhou (r. 899–892 BC) or King Xiang of Zhou (r. 892–886 BC).

<sup>23</sup>See: Sotheby's, London, Important Chinese Art from the Collection of Henry Brown, Esq, 25 March 1947 (London: Sotheby & Co.), 1947, pp. 13–14, lot 83.

<sup>24</sup>See: Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 121, *gui* 335.

<sup>25</sup>See: Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1990, vol. IIA, p. 102, fig. 144, and, as a diagram, p. 100, fig. 143; Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 122, *gui* 337. The Ying Gui are in the collection of the Baoji Bronze Ware Museum, Baoji, Shaanxi province.

<sup>26</sup>See: Duan Shaojia, "Shaanxisheng Bowuguan de Jijian Qingtongqi", *Wenwu*, 1963, vol. 3, p. 44 and pl. 7, no. 4; Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 122, *gui* 336.

<sup>27</sup>See: Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1990, vol. IIA, p. 22, fig. 10; Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 122, *gui* 338.

<sup>28</sup>See: Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 121, *gui* 332.

<sup>29</sup>See: Ma Chengyuan, *Ancient Chinese Bronzes*, 1986, pp. 133–134, pl. 49; Chen Peifen, 2004, *Western Zhou*, vol. 2, pp. 442–444, no. 377; Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 119, *gui* 319. (Note that the translator of the Ma Chengyuan book incorrectly romanized the character Cuo in the vessel name, Da Shi Cuo Gui, as Ju, so the vessel is incorrectly titled "The Grand Master Ju Gui" rather than "The Grand Master Cuo Gui" on p. 134.

<sup>30</sup>See: Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 121, *gui* 334.

<sup>31</sup>See: Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 127, *gui* 370.

<sup>32</sup>See: <https://www.metmuseum.org/art/collection/search/49385?&searchField=All&sortBy=Relevance&ft=gui&offset=0&pp=20&pos=11>

<sup>33</sup>See: Tao Wang, ed., *Mirroring China's Past*, 2018, pp. 112, 244, no. 61; Chen Peifen, 2004, *Western Zhou*, vol. 2, pp. 455–459, no. 381.

<sup>34</sup>See, respectively: <https://www.metmuseum.org/art/collection/search/61310?&searchField=All&sortBy=Relevance&ft=gui&offset=0&pp=80&pos=23> and <https://www.metmuseum.org/art/collection/search/44514?&searchField=All&sortBy=Relevance&ft=gui&offset=0&pp=20&pos=7>

<sup>35</sup>See: Hayashi Minao, 1984, vol. 1 *In Shū Seidōki Sōran*, Western Zhou, p. 91, no. *gui* 87; p. 96, no. *gui* 131; p. 104, no. *gui* 200; p. 105, no. *gui* 211.

<sup>36</sup>See the pair of late Shang *gu* wine vessels that sold at Christie's, New York, on 22 March 2019 (lot 1504): Christie's, New York, Power and Prestige: Important Early Chinese Ritual Bronzes from a Distinguished European Collection, 22 March 2019 (New York: Christie's), 2019, pp. 28–33, lot 1504.

<sup>37</sup>For a discussion of Zhou-dynasty sets of ritual vessels, see: Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1990, vol. IIA, pp. 98–102.

<sup>38</sup>See: Sotheby's, New York, Fine Chinese Ceramics and Works of Art, 18–19 March 2014 (New York: Sotheby's), 2014, lot 108.

<sup>39</sup>See: Sotheby's, London, Important Chinese Art from the Collection of Henry Brown, Esq, 25 March 1947 (London: Sotheby & Co.), 1947, pp. 13–14, lot 83.

<sup>40</sup>See: Christie's, London, The Frederick M. Mayer Collection of Chinese Art, 24–25 June 1974 (London: Christie, Manson and Woods) 1974, lot 219.

<sup>41</sup>For information on Eskenazi Limited, London, see: Giuseppe Eskenazi, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi* (London: Scala Publishers), 2012.

<sup>42</sup>For information on the Chiu collection, see: Jessica Rawson, *The Bella and P.P. Chiu Collection of Ancient Chinese Bronzes* (Hong Kong), 1988. See the obituary of Bella Ma Chiu (1915–2009) published in the San Francisco Chronicle between 27 and 29 April 2009.

<sup>1</sup>時學顏主編的馬承源著作《中國古代青銅器》英文版頁192 (牛津、香港、紐約：牛津大學出版社，1986)。

<sup>2</sup>於名稱混淆之說，詳見羅森 (Jessica Rawson) 著作《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》卷IIB頁454–459編號59 (華盛頓特區：賽克勒基金會；麻省劍橋：哈佛大學賽克勒博物館，1990)。

<sup>3</sup>汪濤編著並於2018年出版的《Mirroring China's Past: Emperors, Scholars, and Their Bronzes》頁209、248–249編號144；陳佩芬所著《夏商周青銅器研究：上海博物館藏品》之「西周篇·上」第一版頁277–278編號313 (上海：上海古籍出版社，2004)。上博簋銘文的第二個字為古字「𠄎」，出自作者器之名。此字上方由兩個「束」字組成，下為「馬」，今已不見用於漢語。

<sup>4</sup>紐約佳士得2018年9月13日《周寶彝：清宮舊藏作寶簋》拍賣圖錄編號888 (紐約：佳士得，2018)。

<sup>5</sup>汪濤上述著作《Mirroring China's Past》頁210–211、248–249編號145；另可參見<https://metmuseum.org/art/collection/search/42164?sortBy=Relevance&ft=Chinese+Altar+Table%2c+Zhou&offset=0&pp=20&pos=2>。

此外，亦可參考方聞、貝格禮 (Robert W. Bagley) 等合編的《The Great Bronze Age of China: An Exhibition from the People's Republic of China》展覽圖錄頁207編號48圖68及頁220–221彩色圖版48 (紐約：大都會藝術博物館，1980)。

<sup>6</sup>貝格禮所撰《Shang Ritual Bronzes in the Arthur M. Sackler Collections》頁520–533編號103 (華盛頓特區：賽克勒基金會；麻省劍橋：哈佛大學出版社發行，1987)。

<sup>7</sup>詳見羅森所著《Chinese Bronzes: Art and Ritual》頁78編號22 (倫敦：大英博物館出版社，1987)，以及羅氏上述著作《Western Zhou Ritual Bronzes from the Arthur M. Sackler》卷IIA頁26圖15；此外可參見[https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=226804&partId=1&searchText=Kang+Hou+Gui&page=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=226804&partId=1&searchText=Kang+Hou+Gui&page=1)。

<sup>8</sup>貝格禮前述著作《Shang Ritual Bronzes in the Arthur M. Sackler Collections》頁521編號103。

<sup>9</sup>陳佩芬前述著作頁72編號225。

<sup>10</sup>參見<https://www.metmuseum.org/art/collection/search/42165?&searchField=All&sortBy=Relevance&ft=24.72.2a%E2%80%930&offset=0&pp=20&pos=1>。

<sup>11</sup>汪濤前述著作《Mirroring China's Past》頁204、248編號139；蔣慧君所著《Sammlung Julius Eberhardt: Frühe chinesische Kunst / Collection Julius Eberhardt: Early Chinese Art》卷一頁94–95編號38；及紐約蘇富比2013年9月17日《朱利恩·艾伯哈特收藏重要中國古代青銅禮器》拍賣圖錄拍品編號5 (紐約：蘇富比，2013)，另可參見<http://www.sothebys.com/en/auctions/ecatalogue/2013/magnificent-ritual-bronzes-n09026/lot.5.html>。

<sup>12</sup>參見<https://www.metmuseum.org/art/collection/search/49138?&searchField=All&sortBy=Relevance&ft=zun&offset=0&pp=80&pos=19>。

<sup>13</sup>陳佩芬前述著作頁68–70編號224；林巳奈夫於昭和五十九年 (1984年) 出版的《殷周青銅器綜覽 (第一卷)：殷周時代青銅器之研究》「西周篇」 (東京：吉川弘文館) 頁93–95圖1號。

<sup>14</sup>林巳奈夫前述著作頁92–93圖7號。

<sup>15</sup>陳佩芬前述著作頁71–72編號225。

<sup>16</sup>林巳奈夫前述著作頁105圖204號。

<sup>17</sup>馬承源前述著作《中國古代青銅器》英文版頁132圖版48；陳佩芬前述著作頁273–276編號312。

<sup>18</sup>陳佩芬前述著作頁274編號312。麻省劍橋哈佛大學圖書館轄下藝術圖書館特藏文獻組珍藏北京朝生簋或格伯簋之一的器身及銘文拓本，此乃阮元 (公元1764至1849年) 舊藏，後由華蘭閣 (Langdon Warner，1881至1955年) 捐出，但尚未發表，圖見[http://curiosity.lib.harvard.edu/chinese-rubbings-collection/catalog/6-W203848\\_um-3-FHCL-476959](http://curiosity.lib.harvard.edu/chinese-rubbings-collection/catalog/6-W203848_um-3-FHCL-476959)。

<sup>19</sup>林巳奈夫前述著作頁111圖258號。

<sup>20</sup>汪濤前述著作頁209、248編號144；陳佩芬前述著作頁277–278編號313。

<sup>21</sup>陳佩芬前述著作頁278編號313，該簋在書中的斷代為周懿王 (公元前899至892年在位) 或周孝王 (公元前892至886年) 年間的作品。

<sup>22</sup>倫敦蘇富比1947年3月25日《Important Chinese Art from the Collection of Henry Brown, Esq》拍賣圖錄頁13–14拍品編號83 (倫敦：蘇富比，1947)。

<sup>23</sup>林巳奈夫前述著作頁121圖335號。

<sup>24</sup>羅森前述著作《Western Zhou Ritual Bronzes from the Arthur M. Sackler》卷IIA頁102圖144及頁100圖143；林巳奈夫前述著作頁122圖337號。簋今為陝西省寶雞市寶雞青銅器博物院藏。

<sup>25</sup>段紹嘉所撰〈介紹陝西省博物館的幾件青銅器〉，刊於《文物》1963年第3期頁44圖版7編號4；林巳奈夫前述著作頁122圖336號。

<sup>26</sup>羅森前述著作《Western Zhou Ritual Bronzes from the Arthur M. Sackler》卷IIA頁22圖10；林巳奈夫前述著作頁122圖338號。

<sup>27</sup>林巳奈夫前述著作頁121圖332號。

可參考以下著述：馬承源前述著作頁133–134圖版49；陳佩芬前述著作《夏商周青銅器研究：上海博物館藏品》之「西周篇·下」頁442–444編號377；林巳奈夫前述著作頁127圖370號頁119圖319號。(值得注意的是，馬承源著作的譯者誤將簋名中的「虛」字拼寫成「Ju」，故頁134所示簋名為「The Grand Master Ju Gui」，而正確名稱應是「The Grand Master Cuo Gui」)

<sup>28</sup>林巳奈夫前述著作頁121圖334號。

<sup>29</sup>林巳奈夫前述著作頁127圖370號。

<sup>30</sup>參見<https://www.metmuseum.org/art/collection/search/49385?&searchField=All&sortBy=Relevance&ft=gui&offset=0&pp=20&pos=11>。

<sup>31</sup>汪濤前述著作《Mirroring China's Past》頁112、244編號61；陳佩芬前述著作之「西周篇·下」頁455–459編號381。

<sup>32</sup>參見<https://www.metmuseum.org/art/collection/search/61310?&searchField=All&sortBy=Relevance&ft=gui&offset=0&pp=80&pos=23>，以及<https://www.metmuseum.org/art/collection/search/44514?&searchField=All&sortBy=Relevance&ft=gui&offset=0&pp=20&pos=7>。

<sup>33</sup>林巳奈夫前述著作頁91圖87號、頁96圖131號、頁104圖200號、頁105圖211號。

<sup>34</sup>紐約佳士得於2019年3月22日拍出一對商末青銅觚 (酒器)，詳見《鐘鳴鼎食：歐洲顯赫私人珍藏青銅禮器》拍賣圖錄頁28–33拍品編號1504 (紐約：佳士得，2019)。

<sup>35</sup>關於周代彝器的探討，詳見羅森前述著作《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》頁98–102。

<sup>36</sup>紐約蘇富比2014年3月18–19日《重要中國瓷器及工藝品》拍賣圖錄拍品編號108 (紐約：蘇富比，2014)。

<sup>37</sup>倫敦蘇富比1947年3月25日《Important Chinese Art from the Collection of Henry Brown, Esq》拍賣圖錄頁13–14拍品編號83 (倫敦：Sotheby & Co.，1947)。

<sup>38</sup>倫敦佳士得1974年6月24–25日《The Frederick M. Mayer Collection of Chinese Art》拍品編號219 (倫敦：Christie, Manson and Woods，1974)。

<sup>39</sup>關於倫敦埃斯卡納齊有限公司的資料，可參考埃斯卡納齊 (Giuseppe Eskenazi) 著作《A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi》 (倫敦：Scala Publishers，2012)。

<sup>40</sup>關於趙氏珍藏詳情，參閱羅森著作《趙氏山海樓所藏古代青銅器》 (香港：1988)，另可參考《San Francisco Chronicle》於2009年4月27–29日刊載的趙夫人 (Bella Ma Chiu，1915–2009年) 訃聞。



PROPERTY FROM THE COLLECTION OF  
FREDERICK A. AND SHARON L. KLINGENSTEIN

831

**A PAIR OF RARE BRONZE RITUAL FOOD VESSELS AND  
COVERS ON INTEGRAL STANDS, FANGZUOGUI**  
MID-WESTERN ZHOU DYNASTY, 10TH-9TH CENTURY BC

Each vessel is supported on an integral, ribbed square stand pierced on each side with eight square apertures arranged in rectangular formation. The ribbed body is centered by stylized trilobed lugs and flanked by simple upright loop handles. The ribbed cover is surmounted by a ring-from handle.

13¾ in. (35 cm.) high

(2)

\$500,000-700,000

**PROVENANCE**

Kochukyo, Tokyo.

Bella and P. P. Chiu Collection, Hong Kong and San Francisco, by 1988.

Eskenazi Ltd., London, 1995.

**LITERATURE**

J. Rawson, *The Bella and P.P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1988, pl. 30, pp. 82-3.

G. Eskenazi with H. Elias, *A Dealer's Hand, The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 186, fig. 27.

西周中期 青銅直棱紋方坐簋一對











832

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

**832**

**A RARE PAIR OF PAINTED POTTERY GOOSE-FORM VESSELS AND COVERS**

HAN DYNASTY (206 BC-AD 220)

Each vessel is modeled as a plump, seated goose, with neck curved in an S-shape and the head of bird is pierced with a circular aperture to fit a separately-modeled cover decorated with three bears.

13½ in. (34.3 cm.) high

\$15,000-25,000

**PROVENANCE**

Eskenazi Ltd., London, 1998.

**EXHIBITED**

New York, Eskenazi Ltd., *Animals and animal designs in Chinese art*, 24 March-4 April 1998.

**LITERATURE**

Eskenazi Ltd., *Animals and animal designs in Chinese art*, London, 1998, p. 34, no. 11.

Compare the smaller (21 cm.) pair of painted pottery ducks dated to the Han dynasty, 1st century BC or 1st century AD in the Meiyintang Collection, illustrated by Regina Krahl in *Chinese Ceramics in the Meiyintang Collection*, London, vol. 1, London, 1994 p. 49, fig. 14. Like the present pair of goose-form vessels, the Meiyintang vessels also have apertures for stoppers, but their stoppers are now missing.

漢 彩繪陶鵝形器及蓋一對

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

**833**

**A MASSIVE PAINTED GREY POTTERY FIGURE OF A HORSE**

TANG DYNASTY (AD 618-907)

The horse is shown standing foursquare on a rectangular base with the head turned slightly to the left. The head is sensitively modeled with alert expression and the ears pricked. There are extensive traces of red pigment and white slip on the unsaddled body.

33 in. (83.8 cm.) high

(2)

\$60,000-80,000

**PROVENANCE**

Eskenazi Ltd., London, 1989.

Horses in China during the Tang dynasty were admired for their speed and intelligence, and not only were they important in the realms of travel and war, they also played a significant role in the leisurely activities of the nobility. The Tang nobilities were legendary for their love of horses, so much so that the court passed a law in 667 that allowed only members of the elite to ride. Noble families might own literally thousands of horses, with different types for use in the cavalry, for hunting and polo. The present figure is exceptional for its massive size, powerful modeling and sensitively rendered head with distinctive alert expression. Painted pottery horses of this large size appear most often without trappings, most likely so that they could be outfitted with materials that have long since perished. For another example of this type, see the large pottery horse lacking trappings sold in these rooms, 24 March 2004, lot 129.

唐 彩繪陶馬







834

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

### 834

#### A SANCAI-GLAZED POTTERY TRIPOD JAR AND A COVER TANG DYNASTY (AD 618-907)

The jar of globular form, is covered with a rich, lustrous *sancai* glaze which stops short of the rounded base, and is supported on three lion-form feet. The flat cover has a bud-form finial.

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

\$30,000-50,000

#### PROVENANCE

The Hardy Collection of Early Chinese Ceramics and Works of Art from the Sze Yuan Tang; Christie's New York, 21 September 1995, lot 92. Eskenazi Ltd., London, 1995.

The result of Oxford Authentication Ltd. thermoluminescence test no. 566a9 is consistent with the dating of this lot.

唐 三彩三足罐

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

### 835

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

The court lady is shown standing with her body swayed to one side and her head turned inquisitively to the other side. Her hands which are held in front of her chest are concealed within the voluminous sleeves of her robe which has black flowers decorating the skirt. Her hair is dressed in an elaborate coiffure.

25 $\frac{1}{2}$  in. (63.8 cm.) high

\$60,000-80,000

#### PROVENANCE

Eskenazi Ltd., London, 1996.

唐 彩繪陶仕女俑

This elegant figure, beautifully modeled with carefully incised lines that suggest the folds of the garment, is a particularly large and charming example of the court ladies that became fashionable in the second half of the Tang dynasty. The reign of Emperor Ming Huang seems to have heralded the growth in popularity of a more generous female form and the adoption of less structured, flowing robes. This change in style has traditionally been attributed to the influence of the emperor's adored concubine Yang Guifei, who was reported to have had a rather voluptuous figure. Yang Guifei was held partly responsible for the circumstances that led to the An Lushan rebellion of AD 756, and she was executed by the accompanying troops as she and the Emperor fled to Sichuan. The Emperor's grief at her loss was immortalized in one of China's best-known literary works, *The Song of Eternal Regret*. However, excavated figures suggest that this fashion was already coming to prominence by the time that Yang Guifei won the emperor's admiration.

In addition to their robes, the hairstyles of these figures also differ from those of their slender predecessors. While the latter tended to have their hair drawn back from the face and then arranged in one or two elaborate knots, the plumper ladies, like the current figure, tend to have softer hair styles. The hair is much fuller, framing the upper part of the face and is tied in a looser arrangement on top.

The figures of this type usually hold their hands in front of them, in order to provide a more graceful arrangement of their sleeves. Some have their hands completely hidden as can be seen in three of the figures from the Schloss Collection. See J. Baker, *Seeking Immortality - Chinese Tomb Sculpture from the Schloss Collection*, Bowers Museum of Cultural Art, Santa Ana, 1996, p. 34, no. 17. Others among these figures hold a pet animal or bird, as in the case of the figure with a small pug dog in the Museum of Oriental Ceramics, Osaka, illustrated by G. Hasebe and M. Sato, *Sekai toji zenshu, 11 Tang*, Tokyo, 1976, no. 29, or the figure gently cradling a songbird in her hand, *Seeking Immortality, op. cit.*, p. 34, no. 17, second from the right. A very few of the figures hold a small child, as in the case of a mother and child group excavated from a tomb dated to AD 744 near Xi'an. See E. Schloss, *Ancient Chinese Ceramic Sculpture from Han through T'ang*, vol. 1, Stamford, 1977, p. 42, fig. 7. The current figure adopts a rather delicate pose, with her small hands slightly raised and the ends of her sleeves allowed to fall from the ends of her fingers.

The result of Oxford thermoluminescence test no. 766q98 is consistent with the dating of this lot.







PROPERTY FROM THE COLLECTION OF  
FREDERICK A. AND SHARON L. KLINGENSTEIN

**836**

**A VERY RARE SANCAI-GLAZED BOTTLE VASE**  
TANG DYNASTY (AD 618-907)

The vase raised on a flared, pedestal foot has an ovoid body decorated with floral *appliqués*, and a slender trumpet neck, and is covered overall with a finely splashed glaze of green, ochre and cream color.

9¼ in. (24.8 cm.) high

\$80,000-120,000

**PROVENANCE**

Acquired in Japan, 1990.  
Eskenazi Ltd., London, 1993.

The shape of this elegant vase was inspired by metal prototypes that were introduced from Central Asia. A very similar vase, partly glazed in pale green, in the Nezu Institute of Fine Arts, is illustrated in *Tang Pottery and Porcelain*, Tokyo, 1988, p. 45, no. 40. A slightly larger *sancai*-glazed vase with more compressed body, its neck incised with three bow-string bands, in the Tokyo National Museum, is illustrated by M. Sato *et. al.*, *Ceramic Art of The World: Sui and T'ang Dynasties*, vol. 11, Tokyo, 1976, p. 59, no. 43. See, also, two similar vases with horizontal ribs encircling the neck, one illustrated in *The Arts of The T'ang Dynasty: A Loan Exhibition organized by the Los Angeles County Museum From Collections in America*, Los Angeles, 1957, p. 82, no. 194; the other illustrated in *Zhongguo taoci daxi, Han Tang taoci daquan (Chinese Ceramics Series, Han and Tang Ceramics)*, Taipei, 1987-89, p. 451.

唐 三彩貼寶相花紋瓶







(another view)

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

**837**

**A VERY RARE SANCAI-GLAZED POTTERY  
GOOSE-FORM VESSEL**

TANG DYNASTY (AD 618-907)

The vessel is very finely modeled as a plump goose, the body covered in a rich amber glaze, the wings and tail feathers covered in a combination of green, amber and cream glazes, the head with a green crest and amber beak, the back with a wide circular aperture, and the body and neck with realistically-modeled feathers.

13¾ in. (35 cm.) long

\$120,000-180,000

**PROVENANCE**

Eskenazi Ltd., London, 1997.

**EXHIBITED**

New York, Eskenazi Ltd., *Ceramic sculpture from Han and Tang China*, 19-26 March 1997.

**LITERATURE**

Eskenazi Ltd., *Ceramic sculpture from Han and Tang China*, New York, 1997, p. 42, no. 13.

A very similar *sancai*-glazed goose-form vessel, but with less detail on the neck, in the Asian Art Museum of San Francisco, is illustrated in R. L. d'Argence, *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pl. XXVb and on the front cover. Another similar goose-form vessel, partially glazed in blue, in the Tokyo National Museum is illustrated in *Special Exhibition Chinese Ceramics*, Tokyo, 1994, p. 89, fig. 126. See, also, a smaller example found in Xin'an county, Henan province, and now in the Henan Provincial Museum, illustrated by W. Watson, *Tang and Liao Ceramics*, London, 1984, p. 44, fig. 23.

唐 三彩鴨形器







838

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

### 838

#### A SANCAI-GLAZED POTTERY TRIPOD JAR

TANG DYNASTY (AD 618-907)

The globular body is supported on three claw feet and is covered in a splashed-glaze of amber, green and cream color, which stops short of the unglazed base. 7½ in. (18 cm.) diam.

\$6,000-8,000

#### PROVENANCE

In the current collection, New York, prior to 1994.

唐 三彩三足罐

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

### 839

#### A PAIR OF LARGE SANCAI-GLAZED POTTERY GUARDIAN FIGURES

TANG DYNASTY (AD 618-907)

Each figure is shown standing on a recumbent bull supported on a pierced rockwork base, with one hand on the hip and the other hand clenched to hold a spear, now missing. Each is artfully decorated in glazes of cream, green and amber color, while the head is left unglazed, and the face with severe expression has painted details.

31½ and 31 in. (80 and 79 cm.) high

\$30,000-50,000

#### PROVENANCE

In the current collection, New York, prior to 1994.

唐 三彩武士俑一對

(2)





PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

**840**

**AN IMPORTANT MASSIVE SANCAI-GLAZED POTTERY FIGURE  
OF A FEREGHAN HORSE**

TANG DYNASTY (AD 618-907)

The superbly modeled horse is shown standing foursquare on a rectangular base, its head turned slightly to one side, and its mouth slightly open. The body is covered with a rich amber glaze, the wavy mane and forelock picked out in cream, and the saddle is splash-glazed on top of the cream saddle blanked edged in leaf green. The elaborate trappings are hung with 'apricot leaf' medallions on the rump, and cream-colored tassels on the chest.

30¼ in. (76.8 cm.) high

\$400,000-600,000

唐 三彩馬

**PROVENANCE**

Mr. C. Winslow-Taylor Collection, by 1947.

The property of a lady; Sotheby's London, 11 December 1984, lot 113.

A & J Speelman Ltd., London, 1986.

**EXHIBITED**

London, The Oriental Ceramic Society, *The Exhibition of Chinese Ceramic Figures*, 8 April-21 June 1947.

On loan: London, Victoria and Albert Museum.

**LITERATURE**

The Oriental Ceramic Society, 'Catalogue of The Exhibition of Chinese Ceramic Figures', *Transactions of the Oriental Ceramic Society*, London, vol. 22, 1946-47, no. 61.

Margaret Medley, *T'ang Pottery & Porcelain*, London, 1981, p. 41, pl. 30. (detail)



(another view)









This impressively large and powerfully modelled horse, with its well-preserved *sancai* glaze, captures the spirit and power of this celebrated animal and reveals the technical accomplishment and stylistic maturity of Chinese ceramic sculpture at the peak of the Tang dynasty. The most magnificent horses, immortalized in Chinese literature and the visual arts, were the Ferghana horses introduced into central China from the West during the Han dynasty (206 BC-AD 220). These horses were known for their speed, power and stamina, and were sometimes referred to as 'thousand *li* horses', after the belief that they were able to cover a thousand *li* in a single day.

Large *sancai*-glazed pottery horses featuring similar elaborate trappings, in particular this combination of cream-colored tassels on the chest and foliate medallions on the rump, include the figure in the Indianapolis Museum of Art, illustrated by Y. Mino and J. Robinson in *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis, 1983, p.174-75, pl. 61 (26 in.

high); the figure illustrated in the exhibition catalogue, *Chinese Art from The Collection of James W. and Marilyn Alsdorf*, The Arts Club of Chicago, 21 September – 13 November 1970, c21 (22 ½ in. high); and the figure illustrated by E. Schloss in *Ancient Chinese Ceramic Sculpture*, Stamford, Connecticut, 1977, vol. II, col. pl. V (26 ½ in. high). All of these figures feature amber or brown-glazed bodies and cream-glazed muzzles, manes and forelocks. Like the current figure, the Lilly and Alsdorf horses each have a saddle covered with a cloth pulled into pleats on either side, which is set on a blanket draped over the horse's back. The horse illustrated by Schloss has green-glazed hooves like the present figure, but is draped over its back with a green-glazed blanket richly textured to simulate fur.

The foliate plaques hung from the straps on the rump are of a type that has been labeled 'hazel-leaf' or 'apricot-leaf'. For actual examples of similar gilt-bronze ornaments from the tomb of Princess Yongtai, buried in AD 706, see Y. Mino and J. Robinson, *op. cit.*, p. 174, pl. 61, fig. E.



(details)





841

PROPERTY FROM THE COLLECTION OF  
FREDERICK A. AND SHARON L. KLINGENSTEIN

**841**

**A CARVED LONGQUAN CELADON  
BRACKET-LOBED DISH**

MING DYNASTY, 14TH-15TH CENTURY

The heavily-potted dish with everted, barbed rim is carved on the interior with a central medallion of 'cash' pattern, below a leafy floral scroll in the petal-carved well, and is covered overall with an even glaze of sea-green tone, with the exception of an unglazed ring on the base which burnt orange in firing.

14¼ in. (36.2 cm.) diam.

\$6,000-8,000

**PROVENANCE**

China House of Art, New York.

明十四/十五世紀 龍泉青釉刻錢紋菱口盤

PROPERTY FROM THE COLLECTION OF  
FREDERICK A. AND SHARON L. KLINGENSTEIN

**842**

**A GREEN AND YELLOW-GLAZED TILEWORKS  
FIGURAL GROUP**

MING DYNASTY (1368-1644)

The central figure of a court official is shown standing between two female attendants with his head turned to the left as he points upwards with his right hand. He is dressed in ochre robes and the attendants are picked out in aubergine, ochre and green glazes.

19½ in. (49.5 cm.) high, carved softwood stand

\$8,000-12,000

**PROVENANCE**

Chait Galleries, New York.

Mrs. Edward G. Robinson Collection.

Christie's New York, 2-4 December 1982, lot 477.

明 三彩人物仕女像



842

PROPERTY FROM THE COLLECTION OF FREDERICK A. AND SHARON L. KLINGENSTEIN

**843**

**A PAIR OF LARGE CAST-IRON FIGURES OF THE BODHISATTVAS  
MANJUSRI AND SAMANTABHADRA**

KANGXI PERIOD, DATED BY INSCRIPTION TO 1699

The figure of Manjusri is shown seated on a Buddhist lion and holding a scroll. The figure of Samantabhadra is shown seated on an elephant and holding a *ruyi* scepter. Each figure has a lengthy inscription cast on his back which lists the names of the donors, and dates the piece to the 38th year of Kangxi. Each has a mottled green patina.

26¾ in. (67.3 cm.) high, metal bases

\$8,000-12,000

(2)



(inscription)

清康熙三十八年(1699) 鑄鐵文殊普賢菩薩像一對





844

**A RARE AND LARGE MOTTLED DARK GREEN JADE ALMS BOWL**  
QIANLONG PERIOD (1736-1795)

The deep vessel with thick sides and rounded base is well-carved in high relief on the exterior with seven Buddhas seated in *dhyanasana*. The stone is of mottled dark green, black and pale-green color.

9½ in. (24.1 cm.) diam.

\$200,000-300,000

**PROVENANCE**

Eskenazi Ltd., London, 1992.

The exterior of the bowl is masterfully carved in high relief with seven figures of Buddha, all seated in *dyanasana* with two hands folded above the lap. These seven Buddhas are the historical Buddhas of this world, namely Vipasya, Siki, Visvabhu, Krokutachan, Nakanakamuni, Kasyapa and Sakyamuni.

The 'Seven Historical Buddhas' is considered one of the Qianlong Emperor's favorite subjects. In 1770, the Emperor composed an essay on the Seven Buddhas to be inscribed on a tablet for the newly finished Seven Buddha Pagoda Pavilion outside the Forbidden City, see 'The Eulogy on The Seven-Buddha-Tower Pavilion', *Qifuota bei ji*, recorded in *Second Compilation of Imperial Writings*, *juan* 30. In the essay he mentioned that a Tibetan scroll sent as tribute by the Panchen Lama aroused his curiosity about these seven Buddhas, and he researched various sutras and consulted authorities, including his religious mentor, Changkya Rolpai Dorje, about these Buddhas. Finally he was able to trace their lineage, which was detailed in the essay. And it was to commemorate this that the pavilion was built, indicating the high regard he had for the subject.

In the Tang dynasty, the poet Pi Rixiu (c. AD 834-883) composed a poem on a green stone alms bowl in the Kaiyuan temple, supposedly once used by the Buddha himself, and somehow found its way to China. Having read the poem, the Qianlong Emperor made a special request to see this bowl when he visited the temple on his first Southern Tour. He was apparently very taken by the simple and archaic form of the bowl, and ordered the bowl to be copied in various materials.

In 1786, he composed a poem titled *On a Seven-Buddha Bowl of Khotan Jade*, with a very informative footnote:

"Although the alms bowl in the Kaiyuan Temple is not made of green stone, it is of archaic and elegant form. Upon returning I ordered a fine craftsman to make one using aloeswood, and inscribed on it with the names of the Buddhas and psalms furthermore, because aloeswood is not as durable as jade, I ordered to have this jade alms bowl made so one can pay tribute to it forever. (*Fifth Compilation of Imperial Poems*, *juan* 27)"

For a very similar white jade alms bowl in the Beijing Palace Museum, see *The Complete Collection of the Treasures of the Palace Museum - Jadeaware (III)*, Hong Kong, 1995, p. 146, no. 118. A celadon jade alms bowl with the name and psalm of each Buddha inscribed on the exterior in the Summer Palace (*Yiheyuan*) Collection, is illustrated in *The Summer Palace Collection*, Beijing, 2000, p. 53. A spinach-green jade example that bears inscriptions of psalms, in the Norton Gallery of Art, is illustrated by S. C. Nott in *An Illustrated Record of the Stanley Charles Nott Collection of Chinese Jades*, Florida, 1942, p. 348, no. 67. In addition, see a *hongmu* example with an incurved rim in the Palace Museum, Beijing, illustrated in *The Palace Museum Collection of Elite Carvings*, Beijing, 1999, no. 82. See, also, a bamboo alms bowl of the same form, also in the Beijing Palace Museum, illustrated in *The Life of Emperor - Qian Long*, Museu de Arte de Macau, 2002, no. 104. An aloeswood example with Qianlong's inscription was sold at Christie's London, 15 May 2007, lot 186.

清乾隆 青玉浮雕七佛鉢



(detail)





PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

**845**

**A PAINTED POTTERY FIGURE OF A LADEN CAMEL**

NORTHERN WEI DYNASTY (AD 386-557)

The camel is shown standing on a rectangular base with head slightly raised, its two humps fitted with a saddle cloth, and is laden with a folded blanket, a fish and a weasel hung on one side, a hare, a boar and a flask on the other, and has traces of red, orange, white and malachite color.

9½ in. (23 cm.) high

\$8,000-12,000

**PROVENANCE**

In Hong Kong prior to 1999.

J. J. Lally & Co., New York, 2002.

The result of Oxford thermoluminescence test no. C101j5 is consistent with the dating of this lot.

北魏 彩繪駱駝俑



PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

**846**

**TWO PAINTED GREY POTTERY TILES**

JIN-YUAN DYNASTY, 13TH CENTURY

Each is of a rectangular form, one decorated in high relief with a deer, its head turned as it is attacked by a gyrfalcon amidst dense foliage, the other similarly decorated with a monkey holding a peach sitting on top of a deer walking amidst foliage, with traces of original pigment throughout.

12 in. (30.5 cm.) high

(2)

\$8,000-12,000

**PROVENANCE**

John R. Berwald, London, 1993.

金/元 彩繪磚雕兩件







Fig. 1 *Sancai*-glazed pottery figure of a lion, Tang dynasty (AD 618-907), sold at Christie's New York, Fine Chinese Ceramics and Works of Art, 18 September 2003, lot 217.



Fig. 2 Figure of lion, possibly from the lid of a censer, white porcelain, China, Northern Song dynasty (960-1127) © Victoria and Albert Museum, London.

#### VARIOUS PROPERTIES

**847**

#### **A VERY RARE AND SUPERBLY MODELED LARGE AMBER-GLAZED POTTERY FIGURE OF A SEATED LION SONG-JIN DYNASTY (AD 960-1234)**

The powerful, seated lion is shown scratching its head with its left rear paw, and with a ribbon hung with a tassel tied around its broad chest. The body is covered with an amber glaze, the chest with a straw glaze and the curly mane and beard with a now-degraded green glaze.

13 in. (28 cm.) high

\$50,000-70,000

As in the West, the lion in China was regarded as the king of the beasts, and was a symbol of protection, harmony, blessings and high rank. In their capacity as defenders of the Buddhist law and protector of sacred buildings, lion figures were placed at the entrance to temples, shrines and sometimes private residences. They were usually placed in pairs with the male on the left, female on the right.

The powerfully modeled lion is shown in a dynamic pose, with its left rear paw scratching its ear in a naturalistic and playful manner. A *sancai*-glazed pottery figure of a lion dating to the Tang dynasty shown in a similar pose, in the Seikado Museum, Tokyo, is illustrated by Masahiko Sato and Gakuji Hasebe (eds.) in *Sekai toji zenshu*, vol. 11, Tokyo, 1976, p. 87, no. 67. Another Tang-dynasty *sancai*-glazed pottery lion sold at Christie's New York, 18 September 2003, lot 217 (**Fig. 1**), displays another variation of this pose, with its head bent farther to the side and its paw scratching its chin.

Figures of lions shown in this pose remained popular in subsequent periods, as evidenced by the current figure, as well as a Xing ware figure of a lion, dating to the Northern Song dynasty, formerly in the Eumorphopoulos Collection and now in the Victoria & Albert Museum, illustrated by J. Ayers in *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, fig. 74. (**Fig. 2**)

The result of Oxford thermoluminescence test no. C115d58 is consistent with the dating of this lot.

宋/金 黄釉狮子坐像



(another view)









(reverse)



(another view with box)

~848

# A RARE WELL-CARVED WHITE MARBLE FIGURE OF A PENSIVE *BODHISATTVA*

SUI DYNASTY (AD 581-618)

The *bodhisattva* is shown seated in a pensive pose, with the right leg drawn up to support his elbow and the left hand holding a sacred petal-shaped object. The body is draped with long bead necklaces, and the head is backed by a lotus-form aureole with floral scroll border.

8¼ in. (21 cm.) high, *hongmu* stand, Japanese wood box

\$60,000-80,000

## PROVENANCE

In Japan prior to 1995.  
Kochukyo, Tokyo, 2006.

## LITERATURE

Matsubara Saburo, *Chugoku Chokokushi ron* (The Path of Chinese Buddhist Sculpture), Tokyo, vol. 2, 1995, pl. 532b.

This finely carved white marble figure represents a pensive, or contemplative, *bodhisattva*, termed *Banjia Siwei Pusa* Xiang in Chinese. This posture originates in the Gandharan region during the Kushan period, and was first introduced to China during the fifth and sixth centuries. This type of pensive *bodhisattva* image, shown with one-leg-crossed, is usually identified as Maitreya, and became a very popular representation from the second quarter of the fifth century into the Sui period. A slightly larger carved stone pensive *bodhisattva* dated Northern Zhou (AD 557-581) is illustrated by S. Mizuno, *Chugoku Ho Chokoku* (Bronze and stone sculpture of China: from the Yin to the Tang dynasty), Tokyo, 1960, p. 64. See, also, p. 65, for a similar carved marble pensive *bodhisattva* with a lotus-form aureole dated Northern Qi (AD 550-577) in the Freer Gallery of Art. Two seated stone *bodhisattva* with similar expressions and of comparable size, dated Sui dynasty (AD 581-618), are in the Shanghai Museum and the Eisei Bunko Museum, both illustrated by Matsubara Saburo, *Chugoku Chokokushi ron* (The Path of Chinese Buddhist Sculpture), Tokyo, vol. 2, 1995, pl. 532a and c.

隋 大理石雕思惟菩薩像







849

PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

**849**

**A GILT-LACQUERED WOOD FIGURE OF A SEATED *BODHISATTVA***

YUAN-MING DYNASTY (1279-1644)

The finely carved figure shown seated in *dhyanasana* with the right hand raised and left hand holding a cup has a contemplative expression and wears loosely draped robes, a jeweled necklace that spans the chest, and is covered in reddish-brown lacquer and gilding, while the hair, which is drawn up into a topknot, has some traces of blue pigment.

4 $\frac{5}{8}$  in. (11.7 cm.) high

\$6,000-8,000

**PROVENANCE**

Ralph M. Chait Galleries, New York, March 1987.

元/明 木漆金觀音坐像



850

PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

**850**

**A PAINTED WOOD FIGURE OF A SEATED MONK**

SONG DYNASTY (AD 960-1279)

Possibly representing the Tang dynasty monk, Sizhou Dasheng (the Grand Saint of Sizhou), the figure is shown seated in contemplation wearing a monastic, hooded robe that drapes gracefully over the edges of the pedestal seat, with traces of original pigment remaining.

9 $\frac{3}{4}$  in. (24.8 cm.) high

\$6,000-8,000

**PROVENANCE**

J. J. Lally & Co., New York, February 1996.

For a discussion of the Tang dynasty monk Sizhou Dasheng, see Denise Patry Leidy and Donna Strahan, *Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, pp. 126-29, no. 28.

宋 木雕泗州大聖坐像

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**851**

**TWO PAINTED WOOD FIGURES OF LUOHAN**

MING DYNASTY (1368-1644)

Both figures are shown seated, one with his hands hidden with the sleeves of his priest's robes as he sits on a rockwork base above a seated lion that looks up at him, the other has one knee raised while leaning on a rocky outcropping that rises from the rockwork base. Both have extensive pigments remaining.

20¼ in. (51 cm.) high

\$15,000-25,000

(2)

**PROVENANCE**

John Sparks, London, June 1985.

Two related seated wood figures of *luohan*, each with a dedicatory inscription, are illustrated in *Zhongguo Meishu Quanji - Diao shu pian 5 - Wudai Song diao su*, Beijing, 1988, pp. 40-41. Compare, also, a group of painted stucco figures of seated *luohan* illustrated *ibid.* pp. 44-54, each individually carved with an expressive face and gestures, and the group shown within a temple context, pp. 42-43.

明 木雕羅漢坐像兩尊







852

VARIOUS PROPERTIES

**852**

**TWO GILT-BRONZE SEATED FIGURES OF BUDDHA AMITABHA AND BHAI SAJYAGURU**

MING DYNASTY, 16TH-17TH CENTURY

Both figures are shown seated in *dhyanasana*, one with hands in *dhyanamudra* and the other with the lowered right hand holding a myrobalan fruit, both wearing robes left open at the chest revealing a sash-tied *dhoti* beneath and *wan* emblem on the chest, the borders of the robes finely incised with floral scroll.

6 7/8 in. (15.6 cm.) high

\$20,000-30,000

**PROVENANCE**

Acquired in New York in the 1950s.  
Ancient Art (Leonard Kaplan [1922-2008]), Laguna Beach, California, 1972.  
Christie's New York, 24 March 2011, lot 1636.

明十六/十七世紀 鑲金銅阿彌陀佛與藥師佛坐像

**853**

**A BRONZE FIGURE OF A BODHISATTVA**

MING DYNASTY, 15TH-16TH CENTURY

The *bodhisattva* with benevolent expression wears a high, peaked crown and is seated in *dhyanasana* on top of a double-lotus pedestal, the left hand holding a small spherical jewel, *cintamani*, the right hand raised in front of his chest, and both are holding the tips of lotus stems bearing flowers at the shoulders to support his attributes of a book and a bowl.

13 in. (33 cm.) high

\$20,000-30,000

**PROVENANCE**

Private collection, South Saint Paul, Minnesota, acquired in the 1930s, and thence by descent.

The shape of the face, slender waist and treatment of the jewelry and crown of this figure compare well with other bronze figures of *bodhisattvas* dating to the 15th century, such as the gilt-bronze figure of Green Tara dated to the Zhengtong period (1436-1449) illustrated by Christopher Bruckner in *Chinese Imperial Patronage: Treasures from Temples and Palaces*, vol. II, London, 2005, no. 7, and the gilt-bronze figure dated by inscription to 1441, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – Buddhist Statues of Tibet*, Hong Kong, 2008, p. 232, no. 221.

明十五/十六世紀 銅虛空藏菩薩坐像







854

**854**

**A GILT-BRONZE FIGURE OF A SEATED BUDDHA**

MING DYNASTY, 15TH CENTURY

The figure, with serene expression is shown seated on a double lotus base in *padmasana*, with the hands in *dhyanamudra*, and wears a pleated, incised *dhoti*. The hair is dressed in curls that also cover the *ushnisha*.

8 in. (20.2 cm.) high

\$7,000-10,000

For a related 15-century gilt-bronze figure, which bears an inscription dating it to the first year of Jingtai (1450), see *Gems of Beijing Cultural Relics Series: Buddhist Statues (I)*, Beijing, 1999, p. 153, no. 11, where the figure is identified as Bhaisajyaguru Buddha. See, also, two further similar 15-century gilt-lacquered bronze figures of seated Buddha sold at Christie's New York, one on 24-25 March 2011, lot 1630, and the other on 22-24 March 2012, lot 1778.

明十五世紀 鑲金銅佛坐像



855

**855**

**A BRONZE FIGURE OF MANJUSHRI**

MING DYNASTY, 15TH-16TH CENTURY

Manjushri is seated in *vajrasana* on a lotus base, with his hands in *dharmachakra mudra* holding the tips of lotus stems which bear his attributes of a sword and a book at his shoulders. He wears a flowing *dhoti* gathered in folds around his knees and a swirling sash over the shoulders which reveals the bare chest adorned with beaded, pendent jewellery, and the hair is pulled up into a topknot behind the crown and falls in neat tresses onto the shoulder. There are traces of gilt lacquer.

8 1/4 in. (21 cm.) high

\$8,000-12,000

Compare the similar bronze figure of Manjushri dated to the 16th century, but of larger size (33.7 cm. high), sold at Sotheby's New York, 21 March 2018, lot 573.

明十五/十六世紀 銅文殊菩薩坐像



856

**A LARGE GILT-LACQUERED  
BRONZE FIGURE OF A  
DAOIST DEITY**

MING DYNASTY (1368-1644)

The Daoist deity with fierce expression is shown seated wearing full armor under long robes incised with cloud scroll on the hems, and a celestial scarf billowing behind his head, with traces of gold and red lacquer remaining.

19¾ in. (50 cm.) high

\$12,000-18,000

**PROVENANCE**

Nagatani, Chicago, 4 March 1968.

明 銅漆金道教人物坐像

THE **ROBERT B. and  
BEATRICE C. MAYER**  
FAMILY COLLECTION





VARIOUS PROPERTIES

**857**

**A RARE AND FINELY CAST GILT-BRONZE FIGURE OF AVALOKITESHVARA**  
17TH-18TH CENTURY

The *bodhisattva* is shown seated with the principal pair of hands are clasped at the chest in *anjali mudra*, and twelve further pairs of hands, which once held various attributes, arrayed around the body. The principal head is flanked by two smaller, sideways-facing heads, each with an urna in the forehead, all below a five-petaled crown enclosing the hair upswept into a double topknot. *Together with* a circular gilt-bronze lotus base, 17th-18th century, decorated with layered, overlapping lotus petals.

Figure 7½ in. (19 cm.) high; base 2¾ in. (6 cm.) high

\$100,000-150,000

**PROVENANCE**

Private collection, France, acquired in the first half of the 20th century, and thence by descent.

清十七／十八世紀 鑲金銅三面千手觀音坐像





The form of mystical interpretation of Avalokiteshvara with multiple arms and heads is found on mural paintings at Dunhuang dating to the late 8th-9th century. The sculptural form appeared as early as the 10th century, and can be seen on a carving of a standing multi-armed *bodhisattva* dated to the Northern Song Dynasty (AD 960-1127) in the Dinglongxing Temple, Hebei province, illustrated in *Guanyin Baoxiang* (Precious Images of Guanyin), Shanghai, 1998, p. 99. One of the earliest published gilt-bronze Tantric Avalokiteshvara appears to be an example seated in *bhadrāsana*, both legs pendent, in the Nitta collection, illustrated in *The Crucible of Compassion and Wisdom*, National Palace Museum, Taipei, 1985, pl. 189, pl. 93, dated to the Five Dynasties (AD 907-960). For Ming-dynasty examples of gilt-bronze Tantric Avalokiteshvara figures, see one figure sold at Christie's Hong Kong, 29 May 2009, lot 1951, and another figure sold at Christie's Hong Kong, 29 October 2001, lot 514.

The current figure can be compared to a group of finely cast, imperial gilt-bronze figures from the Kangxi period, which are likely created by a single workshop, or exclusively for the palace. Three other figures from this group are in the Palace Museum, Beijing, and are illustrated in *The Complete Collection of Treasures of the Palace Museum – 60 - Buddhist Statues of Tibet*, Hong Kong, 2002, pp. 239-41, no. 228 (Amitayus), no. 229 (Vajradhara) and no. 230 (Green Tara). Although the iconography is varied, these three figures in the Palace Museum each have a separately-cast stand with layered lotus petals surrounding the base, and are adorned with similar ornaments such as pendent earrings, a five-point tiara and a jeweled necklace. Another gilt-bronze bodhisattva from this group is published on Himalayan Art Resources ([himalayanart.org](http://himalayanart.org)) as item no. 8084. Compare, also, two gilt-bronze figures from this group with layered lotus petal bases sold at auction: a figure of Amitayus sold at Christie's Hong Kong, 30 May 2018, lot 2867, and a figure of Avalokiteshvara sold at Christie's Hong Kong, 28 November 2012, lot 2265.







**858**

**A SMALL GILT-BRONZE FIGURE OF AVALOKITESHVARA**

17TH-18TH CENTURY

The *bodhisattva* is shown seated in *dhyanasana* on a double-lotus base with right hand holding a *cintamani*, the other lowered with the palm turned upward, and wears a floral-patterned *dhoti* and multiple necklaces. The hair is worn in a high topknot behind a five-petaled crown and is surmounted by a small ornament. The bottom edge of the base is engraved with a number, *shi san* (thirteen), and the base is sealed with a copper plate engraved with a double *vajra* and the same number, *shi san* (thirteen).

3 $\frac{7}{8}$  in. (9.8 cm.) high

\$6,000-8,000

清十七/十八世紀 鑲金銅菩薩坐像

859

**A REPOUSSÉ GILT-BRONZE FIGURE OF  
BUDDHA SHAKYAMUNI**

QIANLONG SEVEN-CHARACTER  
INCISED MARK IN A LINE AND OF THE  
PERIOD (1736-1795)

The Buddha is shown seated in *dhyanasana* on a double lotus base with hands in *bhumisparsamudra*, and wearing layered robes over a waist-tied *dhoti*, the hair arranged in tight curls surmounted by an *usnisha*. An inscription on top of the base in Tibetan and around the rim in Chinese, Tibetan and Mongolian, and the base is sealed with a base plate incised with a double *vajra*.

11 $\frac{1}{8}$  in. (30.3 cm.) high

\$35,000-45,000

**PROVENANCE**

The Property of an Australian Collector; Christie's  
New York, 20 March 2002, lot 78.

The Property of a New York Collector; Christie's  
New York, 24 March 2011, lot 1641.

清乾隆 鑲金銅錘揲釋迦摩尼佛坐像

「大清乾隆年敬造」 單行七字刻款







860

**A REPOUSSÉ PARCEL-GILT BRONZE  
FIGURE OF BUDDHA**

QIANLONG PERIOD (1736-1795)

The figure is shown standing and wearing a sash-tied *dhoti* and loose robes that drape over the shoulder and fall in pleats exposing a *wan* emblem on the chest. The broad face has a serene expression and the forehead is inset with a glass *urna* beneath the tight whorls of hair surmounted by a tall *ushnisha*. The palms and bottoms of the feet are incised with the Wheel of the Law.

15 in. (38 cm.) high, gilt-bronze base

\$15,000-20,000

**PROVENANCE**

Property from a Private New Jersey Collection;  
Christie's New York, 24 March 2011, lot 1639.

清乾隆 鑲金銅錘揲佛立相



861

**A LARGE SILVER-INLAID BRONZE  
FIGURE OF GUANYIN**

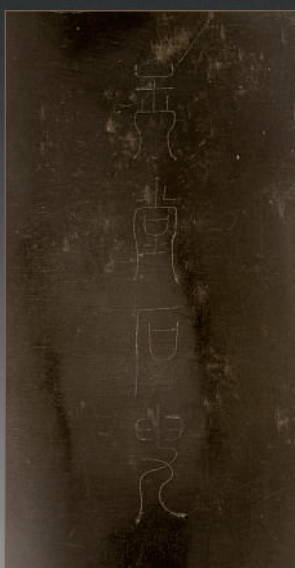
QING DYNASTY (1644-1911)

The Goddess of Mercy is finely cast with downcast eyes and shown holding a scroll. She wears a silver bead necklace and layered robes inlaid in silver wire with clouds that drape elegantly around the body and flare at the hem, and the hair is drawn up into a topknot. The back is inlaid in silver wire with a *Yutang Shisou* mark.

19 in. (48.2 cm.) high

\$18,000-25,000

清 銅錯銀觀音立像 「玉堂石叟」錯銀款



(inscription)







THE PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

**862**

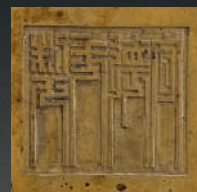
**A LARGE GILT-SPLASHED BRONZE  
'PHOENIX-TAIL' VASE**  
17TH-18TH CENTURY

The body is finely cast in high relief with three lion masks alternating with mythical beasts above a row of bosses on the lower body and below a petal-lappet band on the shoulder, and the trumpet neck, with widely flared rim, is flanked by dragon handles above two bow-string bands. The vase is liberally splashed in gilding in contrast to the 'antique' patina, and there is an apocryphal Xuande four-character mark cast within a rectangle on the base.

22½ in. (55.8 cm.) high

\$30,000-50,000

清十七/十八世紀 灑金銅雙龍耳鳳尾尊



(mark)

VARIOUS PROPERTIES

**863**

**AN UNUSUAL SMALL GILT-BRONZE  
MYTHICAL BEAST-FORM WEIGHT**  
17TH-18TH CENTURY

The recumbent, mythical beast shown with head turned to the side has a pair of wings detailed with finely cast and incised feathers on either side of the pronounced backbone, flames emerging from its haunches, and a bushy tail flicked to one side of its left hind leg.

3½ in. (8 cm.) long

\$6,000-8,000

清十七/十八世紀 鎏金銅卧翼獸鎮



863

**864**

**A SMALL GILT-SPLASHED BRONZE  
HU-FORM VASE**  
18TH CENTURY

The ovoid vase is applied on the shoulder with two finely cast *taotie*-mask handles, and embellished overall with irregular gilt splashes. The base is cast with an apocryphal Xuande mark.

3½ in. (9 cm.) high

\$5,000-7,000

**PROVENANCE**

F. W. Bodor Collection, New South Wales, Australia.  
Lillian Horler, New South Wales, Australia, before 2003.

清十八世紀 灑金銅饕餮耳瓶



864 (mark)



864





865

**865**

**A BRONZE TRIPOD CENSER AND STAND**

17TH CENTURY

Of compressed form, the censer is raised on three short, tapering feet and applied with two upright loop handles on the rim. The base of the censer is cast with an apocryphal Xuande mark, and the stand is shaped as three overlapping petals.

7 in. (17.8 cm.) wide across handles, cloth box

\$10,000-15,000

**PROVENANCE**

Private collection, Japan.

It is rare to find a bronze censer with upright handles raised on a petal-form stand, however, a gilt-splashed example dated to the Kangxi-Qianlong' period (1662-1795) was included in the exhibition, *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections*, Saint Louis, 2008, p. 137, no. 28. A related censer and stand, but with handles on the body, was sold at Christie's New York, *Marchant: Nine Decades in Chinese Art*, 14 September 2017, lot 721.

十七世紀 鬲式爐連座



865 (mark)

**866**

**A LARGE ARCHAISTIC SILVER AND GOLD-INLAID BRONZE VESSEL, FANGHU**

18TH-19TH CENTURY

The vessel of square section is cast in relief with a wide band of pendent blades enclosing *taotie* masks above a band of confronted dragons on the slightly splayed foot, and below a band of stylized phoenixes on the shoulder and a band of roundels on the neck. The corners are cast with hooked flanges.

18¼ in. (46.9 cm.) high

\$30,000-50,000

**PROVENANCE**

Christie's London, 6 November 2007, lot 111.

清十八/十九世紀 銅鍍金銀龍鳳紋出脊方壺









867

**A BRONZE ARCHAISTIC FOOD VESSEL, *DOU***  
 QIANLONG CAST SIX-CHARACTER SEAL MARK AND  
 OF THE PERIOD (1736-1795)

The vessel is heavily cast with a broad, cylindrical bowl raised on a spreading stem, and is decorated around the exterior with archaistic geometric motifs, C-scrolls and undulating bands, the bronze with a dark olive-green patina.

7½ in. (18 cm.) high

\$10,000-15,000

**PROVENANCE**

Christie's Hong Kong, 6 October 2015, lot 183.

It is rare to find vessels of this shape in the eighteenth century made of bronze. A similar bronze *dou* was sold at Christie's London, 18 June 2002, lot 107, and a gilt-bronze example was also sold at Christie's London, 20 September 2011, lot 99. Archaistic *dou* are more commonly found in monochrome porcelain, in particular blue glazes, after the emperor Qianlong decreed in 1748 that the vessels to be used at the Temple of Heaven were to be of blue porcelain. Margaret Medley illustrates an example of a blue-glazed version, together with illustrations of similar vessels, in 'The Illustrated Regulations for Ceremonial Paraphernalia of the Ch'ing Dynasty in the Victoria and Albert Museum', *Transactions of the Oriental Ceramic Society*, vol. 31, 1957-59, pl. 39 a, c and d.

清乾隆 銅仿古豆 單行六字篆書鑄款



(mark)

**868**

**AN UNUSUAL MASSIVE BRONZE ARCHAISTIC BASIN**

QING DYNASTY (1644-1911)

The basin is heavily cast with a compressed globular body decorated in relief around the sides with a band of *taotie* mask-filled blades pendent from a band of large *taotie* masks on the shoulder, and is flanked by a pair of large dragon handles, all between a band of birds on the foot and a band of dragons on the neck. The basin is missing its base.

42 in. (106.7 cm.) wide

\$15,000-20,000

清 銅饕餮紋仿古鑑







869

THE PROPERTY OF A LADY

**~869**

**A RARE HUANGHUALI FLORIFORM  
BRUSH POT, BITONG**

17TH-18TH CENTURY

Of foliate form, the brush pot has a slightly tapering body with a plain border at the rim, and the base is carved in the form of a stylized lotus raised on three short feet.

6¾ in. (17.3 cm.) high

\$8,000-12,000

A *huanghuali* brush pot of similar foliate form and slightly larger size (18.1 cm. high) was sold at Christie's New York, The Marie Theresa L. Virata Collection of Asian Art: A Family Legacy, 16 March 2017, lot 654.

十七/十八世紀 黃花梨葵式筆筒

PROPERTY FROM A WEST COAST COLLECTION

**~870**

**A HUANGHUALI RECTANGULAR BOX**

17TH-18TH CENTURY

Of solid, attractively-grained *huanghuali*, the rectangular box has *huangtong ruyi*-form edgings, bail handles, a round lock plate and cloud-form hasp.

7¼ in. (18.4 cm.) high, 16¾ in. (42.5 cm.) wide,  
8½ in. (21.6 cm.) deep

\$15,000-25,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong, 1993.

十七/十八世紀 黃花梨小箱



870

ANOTHER PROPERTY

~871

**AN UNUSUAL PAIR OF HUANGHUALI/LOW-BACK SIDE CHAIRS**

18TH-19TH CENTURY

Each has a curved crestail supported on a finely carved, beaded vase-form splat and two curved rear support, which continue through the seat to form the rear legs. The hard mat seat is set in a rectangular frame above plain, beaded aprons and spandrels, and raised on legs of round section joined by stepped stretchers and a foot rest at the front.

34¼ in. (86.9 cm.) high, 20 in. (50.8 cm.) wide, 15½ in. (39.4 cm.) deep

(2)

\$15,000-25,000

清十八/十九世紀 黃花梨燈掛椅一對





PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

~872

**A RARE PAIR OF HUANGHUALI RECTANGULAR WAISTED  
STOOLS, CHANGFANGDENG**  
17TH-18TH CENTURY

Each stool has a soft mat seat set within a rectangular frame with beaded edge, above a narrow waist and plain, beaded aprons. The whole is supported on slightly inward-curved, thick, beaded legs of square section joined by humpback stretchers and terminating in hoof feet.

20¼ in. (51.3 cm.) high, 19¾ in. (51 cm.) wide, 18¾ in. (46.6 cm.) deep

\$100,000-150,000

(2)

The corner-leg stool is a standard form found in classic Chinese furniture. The present stools feature an elegant inward-curved leg, an attractive and appealing deviation from the standard design. A *huanghuali* rectangular waived stool, of comparable size, and with curved legs, dated to late 16th-early 17th century, and formerly in the Museum of Classical Chinese Furniture, is illustrated in Wang et al, *Masterpieces from the Museum of Classical Chinese Furniture*, San Francisco and Chicago, 1995, p. 34, no. 16. A pair of *huanghuali* stools, of similar proportion, but with more elongated curved legs is illustrated by G. Wu Bruce in *The Best of the Best: The MQJ Collection of Ming Furniture*, vol.2, Hong Kong, 2017, p. 278-279. See, also, a third pair sold at Christie's London, 8 November 2016, lot 201.

十七/十八世紀 黃花梨方凳一對





(another view)





THE PROPERTY OF A LADY

~873

**A LARGE RECTANGULAR HUANGHUALI KANG TABLE**  
17TH CENTURY

The paneled top is set within a rectangular frame carved with a beaded, 'ice-plate' edge and a plain, narrow waist. The beaded, cusped aprons are carved with confronting *chilong* and scrolls, all raised on elegant cabriole legs carved at the corners with lion masks and terminating in claw feet.

11¼ in. (30 cm.) high, 40⅞ in. (103.9 cm.) wide, 27¼ in. (69.2 cm.) deep

\$50,000-70,000

While dragons are frequently carved on the aprons of full-sized tables, the ball-and-claw feet and lion mask seen on the present table seem to be reserved for beds and *kang* tables. A similar *haunghuali kang* table of comparable size and with similar ball-and claw feet and lion mask is illustrated by G. Bruch in *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, no. 30, pp. 86-87, and subsequently sold at *The Dr. S.Y. Yip Collection of Fine and Important Classical Chinese Furniture*, Christie's New York, 20 September 2002, lot 10. Another similar example but with an unusual convex waist is illustrated in Nicholas Grindley, *June 1998*, no. 11. A smaller example also with convex waist was sold at *The Mr. and Mrs. Robert P. Piccus Collection of Fine Classical Chinese Furniture*, Christie's, New York, 18 September, 1997, lot 31.

十七世紀 黃花梨螭龍紋炕桌



(detail)





~874

**A RARE PAIR OF HUANGHUALI 'SOUTHERN OFFICIAL'S HAT'  
ARMCHAIRS, NANGUANMAOYI**  
17TH-18TH CENTURY

Each has a curved crestrail supported on curved rear posts and an S-shaped splat. The arm rails are supported on slender standing stiles that terminate in the front posts above the soft mat seat and cusped, beaded aprons and plain, beaded spandrels. The whole is supported on round-section legs, joined by a foot rest at the front and stepped stretchers.

45 in. (114.3 cm.) high, 23¼ in. (59 cm.) wide, 18 in. (45.7 cm.) deep

\$150,000-250,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong, 1995.

(2)

The 'southern official's hat' armchair is one of the most popular forms in Chinese furniture construction. They differ from the 'official's hat' armchair in that their crestrails continue into the back posts as opposed to extending beyond them. The continuous line of the crestrail joining into the rear upright posts is achieved with a rounded, right angle joint called a 'pipe-joint,' which is again used to join the curved arms to the front upright posts. A pair of *huanghuali* 'southern official's hat' armchairs of similar proportions with shaped aprons and spandrels, dated to the early 17th century, is in the Minneapolis Institute of Arts, illustrated by R. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 52-53. Another pair of *huanghuali* 'southern official's hat' armchairs, of similar proportions, and finely inlaid with *nanmu* roundels enclosing a curled *chilong* was sold at Christie's New York, 22 March 2012, lot 1735.

十七/十八世紀 黃花梨南官帽椅一對











Property From

# The Rustic Studio Collection

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(Lots 875-880)



PROPERTY FROM THE RUSTIC STUDIO COLLECTION

**~875**

**A RARE MASSIVE DEMOUNTABLE  
HUANGHUALI/TRESTLE-LEG TABLE,  
QIAOTOU'AN**

17TH CENTURY

The thick, single-panel top is fitted flush in a rectangular frame set with everted ends above a beaded apron and spandrels carved in relief with stylized elephant heads between archaic scroll. The whole is supported on thick trestle legs joined by an openwork panel carved with *chilong* amidst scrolling vines above the shaped apron.

35 in. (88.9 cm.) high, 93½ in. (237.5 cm.) wide,  
17½ in. (44.5 cm.) deep

\$600,000-800,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong, 1996.

十七世紀 黃花梨龍紋夾頭枰翹頭案







Demountable trestle-leg tables, which are made to be easily disassembled to facilitate transport, are very rare. There appear to be two types of demountable, recessed trestle-leg tables. The first type exhibits straight legs, which are set into shoe feet. The second variant, which includes the current table, has everted feet. A rare *tielimu* table, with an inscription dating it to 1640, in the Palace Museum, Beijing, carved with similar stylized elephants on the spandrels, and a smaller *huanghuali* trestle-leg table carved with hornless elephants on the spandrel are illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 166, pl. 141 and p. 157, pl. 135.

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條案大致可分為兩類，一類為直腿，足下帶托泥。另一類則如此例，腿稍外撇。北京故宮博物院藏一例刻有崇禎庚辰紀年之鐵梨象紋翹頭案，及另一例尺寸較小的黃花梨雙螭紋翹頭案，兩近似例之牙頭均有與本拍品牙頭裝飾相仿之象紋，詳見《故宮博物院藏文物珍品全集—明清家具（上）》，香港，2002年，頁166，圖版141號，以及頁157，圖版135號。

















# A Magnificent *Huanghuali* Folding Horseshoe-Back Armchair

from the  
Rustic Studio Collection

## 陋室齋藏 黃花梨圓後背交椅

With its majestic proportions and deceptively complex design, this important folding chair embodies the subtle grace and technical genius of Ming-dynasty furniture. As seen in the graceful movement of the arms, the beautifully figured grain of the back splat, and the robust construction of the crossed legs, this folding chair suggests the power and importance of its original owner. Commissioned by a person of great status, a chair of this technically sophisticated design must have been executed by a master carpenter, who possessed both expertise and contacts to source the finest quality *huanghuali*. For the present folding chair, *huanghuali* was chosen for its strength, revered golden tone, and rich and exuberant grain pattern. The fine quality of the wood suggests that no expense was spared in its original commission. This magnificent folding chair is a surviving masterpiece from the Ming period.

Though folding horseshoe-back armchairs are seen in Ming-dynasty woodblock prints and in Song-dynasty paintings, there are only a limited number of surviving examples dating to the Ming period. (Fig. 1) Of what furniture remains from the Ming period, the folding horseshoe-back armchair is the rarest. Collapsible for ease of transport and compact storage, their complex construction and fragile design made these chairs subject to greater wear and more susceptible to damage.

### Ingenious Design

The design is an elite variation of the older and humbler folding stool. Recorded to have been in use since the Han dynasty (206 BC – AD 220), the folding stool was called *huchang*, or ‘barbarian bed,’ a reference to its foreign origin. Of the four types of armchairs, the horseshoe-back design, with its sweeping U-shaped crestrail and outswept hooks, is the most easily adapted to collapsing. When folded, the front seat rail fits snugly within the curved supporting arms. However, despite its ingenious design, the folding chair cannot support as much weight as its non-collapsible counterparts. Wood cut on a curve is less stable, thus metal bracing, as seen on the backward curves of the legs, the tops of the footrests, and the joins, was introduced to further strengthen these chairs. Metal pins, inserted where the legs cross, allow the legs to fold upwards.

此黃花梨圓後背交椅造型典雅，設計精巧，氣宇軒昂，匠心獨運，盡顯明代家具之簡練美學以及超卓工藝。扶手線條流暢，靠背板紋理優美，交叉椅腿精實勁挺，整體風格端莊大氣，反映主人權勢雄厚。交椅用料上乘，窮工極巧，用頂級黃花梨木精製而成。此木千金難求，一流匠師方能覓得。主人如斯不惜工本，定出自顯赫世家。

### 設計精妙

胡床是交椅之前身，早見於漢代。四大扶手椅中，以帶月牙扶手末端外撇的圓後背圈椅之形制最宜摺疊。摺合時，前面大邊與扶手下方支架合攏。然而，與無摺疊功能之坐具相比，交椅承載力較受限。木材呈弧形時受力較不穩定，因此椅腿後彎處、腳踏及樺卯位置均鑲有金屬頁片，用以加固。前後腿交叉處則使用軸釘，使其腿足可摺疊收合。

(opposite)

Fig. 1 Woodblock print from *Xiu Xin Bian Chuxiang Nan Ke Meng Ji*, Wanli period (1573-1619) edition.

圖一 明萬曆《南柯夢記》木刻版畫

交椅在明代木刻版畫及宋代繪畫皆有出現，唯現存明代實物寥寥可數。（圖一）傳世明代家具愈見珍稀，交椅首居其位。交椅可折疊，便於攜帶及儲藏，但因其結構相對複雜，也較容易受到磨損。





### The Most Honored Seat

The folding horseshoe-back armchair was used by the Imperial family and wealthy and powerful individuals as a symbol of status and rank. The “first folding chair” (*di yi ba jiaoyi*) is a well-known Chinese saying and conveys the importance of this type of chair, as the most honored seat in a public room. A woodblock print published in the Ming-dynasty carpenter’s manual, *Lu Ban Jing*, shows an official seated on a folding horseshoe-back chair at the front of the room, with a side chair and a ‘Southern Official’s Hat’ armchair (*nanguanmaoyi*) arranged to his right and left, respectively. These vacant seats were intended for men of lesser rank and so distinguished the host. So important as status symbols were these chairs in the Ming period, that the most commonly found pottery furniture model was the folding horseshoe-back armchair, conferring in the afterlife a status to the deceased perhaps unachievable while alive. Ming-dynasty pottery models of folding chairs are easily recognizable by the exaggerated and unusually large metalwork where the legs cross, underscoring its sophisticated mechanics.

### 位高權重

交椅是權力與階級的象徵，屬皇親貴胄及達官富人專用。古人有「第一把交椅」之說，可見交椅地位首屈一指。明代《魯班經》有一木刻版畫，描繪一文官坐於廳堂正前一把圓後背交椅之上，其兩側置燈掛椅及南官帽椅。

陶製圓後背交椅為明代墓葬家具最常見之品種，或正因其代表的崇高地位象徵可寄予往生者美好祝願。參見中國古典家具博物館藏一例，其交叉椅腳飾有誇大的金屬構件，可知其為此類交椅。

交椅材質多樣，有黃花梨製，也有漆製（圖二），因易於攜帶，亦作皇帝、皇后出巡御用寶座。明清宮廷繪畫時常可見皇帝與皇后坐於交椅之上。巴黎吉美博物館藏清代畫家郎世寧（1688-1766）作《哈薩克貢馬圖》，畫中乾隆皇帝坐於飾有捲草紋之圓後背交椅，足垂腳踏，朝中官員隨侍在側，背後立一碩大屏風。（圖三）此佈局參照清宮正殿陳設一寶座、踏床、香爐、屏風、宮扇排列莊嚴有序，充滿皇權氣派。郎世寧畫中交椅即代表皇帝寶座。

(above)

Fig. 2 A lacquered-wood folding armchair with gilt dragon-head terminals, Qing dynasty (1644-1911). The Palace Museum Collection, Beijing. The Palace Museum/ Image © The Palace Museum, Photographer Liu Zhigang

圖二 清 金漆雕龍紋交椅  
北京故宮博物院  
圖片提供：北京故宮博物院  
劉志崗攝

Found in a variety of materials and woods, including lacquer, and exotic woods, such as *huanghuali*, folding horseshoe-back chairs could be used as portable thrones when intended for Imperial use. (Fig. 2) The folding chair is frequently seen in Ming and Qing period imperial paintings as the seat for both emperors and empresses. A painting by Giuseppe Castiglione, 1688-1766, now at the *Musée Guimet* in Paris, shows the Qianlong Emperor seated amongst standing courtiers on a terraced pavilion in a folding horseshoe-back armchair with an extended scrolling splat, his feet resting on a footrest, with a large floor screen behind. From this vantage point, he presides over Kazakhs presenting horses as tribute. (Fig. 3) The staged presentation references the formal throne rooms in the palace, where reception halls are furnished with the full suite of ornate throne furniture – the throne, the footrest, the pair of incense stands, the standing screen, and the pair of fan holders – signifying Imperial power. In Castiglione's painting, the folding chair represents the throne.

### Inspiration

Folding horseshoe-back armchairs also appear as quotidian furniture, used on verandas or outdoors. In this context, the chair loses its symbol as a mark of status and instead is associated with leisure, the natural world, and comfortable, relaxed living. In *Portrait of Jin Nong*, Luo Ping (1733-1799) painted his friend and fellow painter, Jin Nong. Jin Nong sits shirtless, casually holding a fan, his eyes heavy from the summer heat and relaxing in the cool shade provided by banana trees. Alone in nature, the dignified painter slips into a relaxed posture and quiet contemplation. As noted by Gustav Ecke ("The Development of the Folding Chair: Notes on the History of the Form of the Eurasian Chair," p. 18), "In this isolated solitude, man, building, chair and landscape harmonize. This picture does not depict...worldly dignity, but instead shows the nature of artistic leisure and inspiration, and we are led to understand that even a chair may suggest the inner meaning of a style of living."

(below)

Fig. 3 Giuseppe Castiglione (1688-1766), *Qianlong Emperor Receiving Tribute Horses from Kazakhs* (45 x 267 cm), Paris, Musée Guimet. (Photo by: Christopher Fine Art/Universal Images Group via Getty Images)

圖三 清 郎世寧 (1688-1766)  
《哈薩克貢馬圖》  
巴黎吉美博物館  
圖片提供：Christopher Fine  
Art/Universal Images Group,  
Getty Images

### 靈感啟發

圓後背交椅亦見於長廊或室外起居之用，這裡的圓後背交椅則撇除了身分象徵，而作為表露閒情逸致、天地自然以及舒適生活之用。清代畫家羅聘 (1733-1799) 作《金農像》，畫中描繪畫家金農袒露半身，手執一扇，閉目養神，坐蕉樹下避暑乘涼。在炎熱與靜謐中，畫家閒適自在，澄

思寂慮，有如天人合一。「孤獨裡，人、建築物、椅子和景觀頃刻渾為一體。這幅畫非在描繪.....世俗身份，而在展現藝術性的休閒及靈感的本質，引領觀賞者思考，即使一張椅子也可暗示生活風格的內在意義。」







### Rarity

The present folding chair, with its elegantly curved splat, cut to emphasize the striking grain, and beautifully carved with a *ruyi* at top, is most similar in proportion and design to one formerly in the Lu Ming Shi Collection, exhibited at the Palace Museum, Beijing and illustrated in *Ming Furniture in the Forbidden City*, Hong Kong, 2006, pp. 170-173, where it is dated the 16th-17th century, and this chair was subsequently sold at China Guardian Auction, Beijing, 22 November 2014, lot 5010. (Fig. 4)

Of the surviving examples dating to the Ming dynasty, the majority are found in prominent museum collections, while a few remain in private hands. A *huanghuali* folding horseshoe-back armchair, dated to the Ming dynasty, with C-curved splat and *ruyi* medallion, but with more elaborate metalwork on the arms and footrest, is in the Palace Museum collections and is illustrated in *The Complete Collection of*

### 稀世珍品

此交椅之靠背板線條優美，紋理清晰，靠背板上刻如意頭壽字紋，典雅別致。侶明室舊藏一例，斷代為明十六至十七世紀，尺寸及形制皆與本椅相近，曾於北京故宮博物院展出，並收錄於《永恆的明式家具》，香港，2006年，頁170-173，2014年11月22日並於中國嘉德拍賣，拍品5010號。（圖四）

存世明代交椅主要由博物館收藏，私人珍藏屈指可數。北京故宮博物院藏一明代黃花梨交椅，弧形靠背板飾如意紋，扶手及腳踏上金屬構件紋飾較考究，見《故宮博物院藏文物珍品全集：明清家具》，2002年，編號14。（圖五）

(above)

Fig. 4 A *huanghuali* folding chair, 16th-17th century, from Lu Ming Shi Collection and exhibited at the Palace Museum, Beijing. Image courtesy of Grace Wu Bruce.

圖四 十六-十七世紀黃花梨交椅，侶明室珍藏，並曾於北京故宮博物院展出。圖片提供：嘉木堂。

*Treasures of the Palace Museum, Furniture of the Ming and Qing Dynasties* (vol. 1), Hong Kong, 2002, no. 14. (Fig. 5) Further examples are in American museum collections, including a single chair, also carved with a *ruyi* on the back splat, in the Minneapolis Institute of Arts and illustrated by R. Jacobsen and N. Grindley, *Classical Chinese Furniture in The Minneapolis Institute of Arts*, Chicago, 1999, pp. 56-57, no. 11 and another in the Nelson-Atkins, Kansas City, illustrated by Nancy Berliner in *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Boston, 1996, p. 94-95, no. 3. Wang Shixiang illustrates a *huanghuali* folding horseshoe-back armchair, formerly in the Chen Mengjia Collection, Beijing in *Classic Chinese Furniture*, pl. 57.

Another *huanghuali* folding horseshoe-back armchair, fitted with an elaborately carved and pierced splat, formerly in the collection of John W. Gruber was sold at Christie's New York, From *Elegant Mansions: Fine Classical Chinese Furniture and Works of Art*, 16 September 1998, lot 32, and subsequently sold at Poly Auction, Beijing, 8 December 2018, lot 5405 and achieved RMB27,370,000. (Fig. 6)

美國博物館另見兩例，一例藏明尼亞波利斯博物館，其靠背板亦飾如意紋，見R. Jacobsen 及 N. Grindley 著，《Classical Chinese Furniture in The Minneapolis Institute of Arts》，芝加哥，1999年，編號11，頁56-57；一例藏肯薩斯城納爾遜-阿特金斯藝術博物館，見Nancy Berliner 著，《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries》，波士頓，1996年，編號3，頁94-95。  
王世襄著《明式家具珍賞》亦收錄陳夢家舊藏一黃花梨圓後背交椅，圖版57。

另見John W. Gruber 舊藏一黃花梨圓後背交椅，靠背板有鏤空及雕刻紋飾，紐約佳士得 *Elegant Mansions: Fine Classical Chinese Furniture and Works of Art* 專拍，1998年9月16日，拍品32號，2018年12月8日再於北京保利拍賣，拍品5405號，並以人民幣27,370,000元成交。（圖六）



(above right)

Fig. 5 A *huanghuali* folding chair. The Palace Museum/ Image copyright © The Palace Museum, Photographer: Feng Hui.

圖五 明 黃花梨如意雲頭紋交椅 北京故宮博物院  
圖片提供：北京故宮博物院  
馮輝攝

(right)

Fig. 6 A *huanghuali* folding chair, sold at Christie's New York, From *Elegant Mansions: Fine Classical Chinese Furniture and Works of Art*, 16 September 1998, lot 32.

圖六 紐約佳士得 *Elegant Mansions: Fine Classical Chinese Furniture and Works of Art* 專場，1998年9月16日，拍品32號



~876

**A MAGNIFICENT AND VERY RARE HUANGHUALI FOLDING  
HORSESHOE-BACK ARMCHAIR, JIAOYI**  
17TH CENTURY

The curved crest rail terminates in out-swept hooks and is supported on a C-shaped splat carved with a *ruyi*-form medallion enclosing a stylized *shou* (longevity) character and fitted with brass mounts. The arms are supported by elegant curved supports reinforced with metal hardware that continue on to form the front leg. The woven seat is joined by beaded horizontal members carved with scrollwork above the round-section legs. The whole is supported on legs joined at the mid-point with round pins and shaped brass hardware above the long, horizontal feet. The legs are further joined by a foot rest with brass hardware and triple-lozenge pattern at the center.

39¾ in. (101 cm.) high, 27 in. (68.6 cm.) wide, 26½ in. (67.3 cm.) deep

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

**PROVENANCE**

Grace Wu Bruce, London.

Dr. S. Y. Yip Collection, Hong Kong, 1993.

Grace Wu Bruce, Hong Kong, 2000.

**EXHIBITED**

Grace Wu Bruce, The Grosvenor House Antiques Fair, London, 1993.

十七世紀 黃花梨圓後背交椅



(another view)











PROPERTY FROM THE RUSTIC STUDIO COLLECTION

**-877**

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

The single, floating panel is set in the rectangular frame fitted flush at both narrow ends with everted ends, above the beaded apron and shaped, beaded spandrels carved with stylized archaistic scroll. The whole is raised on finely beaded trestle legs joined by shaped openwork panels and fitted into shoe feet.

34 in. (86.4 cm.) high, 84. 1/4 in. (213.9 cm.) wide, 19.3/4 in. (50.2 cm.) deep

\$400,000-600,000

**PROVENANCE**

Grace Wu Bruce, London, 2004.

十七世紀 黃花梨夾頭榫枰翹頭案











This form is known as a *qiaotouan*, or 'everted end recessed-leg table,' although the late Ming style-maker Wen Zhenheng termed it *bizhuo*, or 'wall table,' as it was commonly used against a wall to display works of art or to hold offerings. Tables of the present type tend to feature long, single-plank tops and thick members. Such tables also feature aprons with integral spandrels which are joined by dovetail-housing to the trestle legs, providing added structural support. The angular scrollwork on the spandrels is very rare and deviates from the more typically seen *ruyi*-form spandrels. A *huanghuali* trestle-leg table with the more commonly seen *ruyi*-form spandrels was sold at Christie's New York, 17-18 March 2016, lot 1314.

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翹頭案，明代文震亨曾稱之為壁桌，因其常置於牆邊供展示文物或擺放祭祀供品之用。此類條案多為獨板，並使用厚材木料。牙條與角牙一木連作，並與四腿以夾頭榫接合，以加強支撐之用。本拍品角牙上的拐子龍紋演變自一般較常見的如意雲紋。紐約佳士得2016年3月17至18日拍品1314號即為一件與本拍品相仿，但角牙上刻如意雲紋之近似例。



PROPERTY FROM THE RUSTIC STUDIO COLLECTION

**~878**

**A VERY RARE AND SUPERB SET OF  
FOUR HUANGHUALI HORSESHOE-BACK  
ARMCHAIRS, QUANYI**

17TH CENTURY

Each has a continuous curving crestrail terminating in short, out-swept hooks that is supported on an elegant C-shaped splat finely carved with a *ruyi* head roundel, and rear posts which continue through the seat to form the legs. The hard mat seat is set within the rectangular frame above plain humpback stretchers fitted with vertical struts. The whole is raised on legs of round section joined by stepped stretchers and a foot rest at the front.

37½ in. (95.3 cm.) high, 23 in. (58.5 cm.) wide,  
17¼ in. (45.1 cm.) deep

(4)

\$800,000-1,200,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong, 1997.

十七世紀 黃花梨如意紋圈椅四張成堂

















The present set of four chairs displays an unparalleled grace and finesse seen only in the finest furniture dated to the Ming dynasty. This magnificent set is distinguished by several features: the distinctive high curve of the crestrails, the pronounced and elegantly carved *ruyi* on the gracefully curved backsplat, and the use of the finest quality *huanghuali* available. The design of the present set of chairs deviates from the standard design of horseshoe-back armchairs. The proportions of the arc of the crestrails are slender and the absence of side posts enhance the dramatic downward sweep of the arms, focus is placed on the elegant movement of the arms. As the design of the arms are distinctive, so is the design under the seat. The use of humpback stretchers and vertical struts, instead of the more commonly seen plain, beaded aprons and spandrels, creates an effect of lengthening the leg and a lightness that belies the size of the chair.

To find a true set of four chairs is very rare. Fine chairs were prized for their beauty and their materials, thus complete sets are rarely preserved. It was common for sets of four, or eight chairs, to be divided into singles or pairs. Only a few prominent sets are known, most notably the exquisite set of four horseshoe-back armchairs from the Robert H. Ellsworth Collection, sold at Christie's New York, 17 March 2015, lot 41, which realized a record-breaking price of \$9,685,000. The unusual design, fine quality of the workmanship, and the luxurious use of *huanghuali* suggest that this set is a true set of four which were made at the same workshop.

Another feature to note on the present set of four are the graceful crestrails carved with subtly curved and shortened hooks. This feature compares closely with a Ming-dynasty example constructed in *zhazhenmu* from the Weiyang region illustrated in Zhang Jinhua, *The Classical Chinese Furniture of Weiyang: Representative Examples*, vol. 2, London, 2016, pp. 60-63, suggesting this set may also be from the same region.

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此套圈椅清雅絕塵，瑰麗大方，展現明代家具登峰造極之藝術水平。月牙扶手線條遒勁，靠背板姿態優美，如意紋飾端莊雅緻，頂級黃花梨木美不勝收。此椅形制為傳統圈椅規格之巧妙變奏。月牙扶手弧度尤深，纖巧俐落，不添聯幫棍，布局疏朗，末端斜收，饒富動感。圈椅上下部皆不落俗套，卓爾非凡。同類例子多飾素直或卷口牙子，本椅則用羅鍋棍加矮老，營造清新空靈之感，令椅腿更顯修長。

椅子四張成堂洵屬可貴。凡頂尖座具必講求造型及用料兼勝，舉世傑作得以成套保藏，更是異常難得。一套四椅，或一套八椅，在留存期間常分成單件或雙對。傳世一套四張成堂圈椅寥寥可數，著名例子有安思遠舊藏一套四張圈椅，2015年3月17日於紐約佳士得拍賣，拍品41號，創下當時成交價紀錄美元\$9,685,000。本套圈椅形制獨特，工藝精湛，用材貴重，不僅反映四椅一套連造，更可推斷乃同一匠坊所為。

本套圈椅的另一特色在於月牙扶手，兩端僅輕輕外撇，出頭略短。此形象可參考一明代維揚地區製作榛木椅，收錄於張金華著《維揚明式家具》，卷二，倫敦，2016年，頁60-63，本品擬出自該地。





PROPERTY FROM THE RUSTIC STUDIO COLLECTION

~879

### A RARE HUANGHUALI RECESSED-LEG TABLE

17TH CENTURY

The single-panel top is fitted with short, everted ends above plain aprons and spandrels. The whole is raised on thick legs of square section joined by pairs of stretchers.

31 in. (78.5 cm.) high, 75½ in. (191.8 cm.) wide, 16½ in. (42 cm.) deep

\$200,000-300,000

#### PROVENANCE

Grace Wu Bruce, London, 2004.

十七世紀 黃花梨夾頭榫頭案

The spare, economic lines of the present table are enhanced by the unusual use of square-section members and plain, squared spandrels. The overall design is architectural, creating a strong silhouette and placing emphasis on form. Everted ends on either end of the single-panel top add a decorative flourish to this refined table.

Constructed with square-section legs, the present table is a variant of the standard recessed leg table constructed with round-section legs, and most of the tables of this type with square-section legs have cloud scroll rather than plain spandrels. An example of a *huanghuali* table with square-section legs and cloud scroll spandrels is illustrated by R. Jacobsen and N. Grindley in *Classical Chinese Furniture in Minneapolis Institute of Arts*, Minneapolis, 1999, no. 41 and another also constructed in *huanghuali* is illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol.1, , Hong Kong, 2002, no. 109. The present table is made even rarer with the short everted ends.

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本拍品之方腿以及光素角牙賦予此案空靈簡約的線條美感。其整體設計感濃厚，輪廓及造型感強而有力。獨板兩端翹頭更具畫龍點睛之效。

此案四腿使用方材，為一般條案較常使用圓腿之變形，而此類方腿條案多半搭配如意雲紋角牙，而非如本拍品所見之光素角牙。R. Jacobsen 與 N. Grindley 曾著錄一張黃花梨如意雲紋方腿小畫案，參見《Classical Chinese Furniture in Minneapolis Institute of Arts》，明尼亞波利斯，1999年，編號41；另一例見《故宮博物院藏文物珍品全集--明清家具（上）》，香港，2002年，編號109。值得一提的是本拍品之翹頭較矮短，更見其珍罕難得。







PROPERTY FROM THE RUSTIC STUDIO COLLECTION

**~880**

**A RARE PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS, QUANYI  
17TH CENTURY**

Each chair has a sweeping crestrail supported on an S-shaped splat and terminating in short, out-swept hooks. The hard mat seat is set within a rectangular frame above humpback stretchers fitted with vertical struts. The whole is supported on legs of round section joined by stepped stretchers and a foot rest at the front.

38½ in. (98 cm.) high, 23 in. (58.2 cm.) wide, 17½ in. (44.5 cm.) deep

(2)

\$250,000-350,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong, 1996.

十七世紀 黃花梨圈椅一對



The present pair of chairs is distinguished by its attractive proportions, most noticeably seen in the wide curve of the sweeping crest rails and the gentle curve of the out-swept hooks. The use of humpback stretchers under the seat is an elegant variation from the more commonly seen plain aprons and spandrels. This design showcases the beautiful lines of the chairs.

For a discussion of this form, see R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, pp. 86-7 and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. I, Hong Kong, 1990, pp. 43-5. This pair is particularly notable because of the unusual stretcher with vertical braces.

此對圈椅造型優美，尤見於寬大椅圈以及外彎扶手呈現的弧形線條。座面下方的羅鍋棍加矮老較常見的素面牙條及角牙更引人注目。

關於此類圈椅之探討可參考安思遠著《明清硬木家具實例》，紐約，1971年，頁86-7，以及王世襄所著《明式家具研究（上）》，香港，1990年，頁43-5。





PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

~881

**A RARE HUANGHUALI/ROCK TABLE**

17TH CENTURY

The single, floating-panel-top is set in a rectangular frame with molded edges above a tall waist and plain, beaded apron. The whole is supported by 'giant arm's' braces and raised on beaded legs of square section terminating in finely carved hoof feet.

33 in. (83.8 cm.) high, 43 $\frac{1}{8}$  in. (109.5 cm.) wide, 21 $\frac{1}{8}$  in. (53.6 cm.) deep

\$200,000-300,000

Of elegant proportions and form, the present table would most likely have been used to support an object of great weight. The block joint at the corner, which secures the waist to the leg, is an extension of the leg. Further, the use of curved 'giant's arm's' braces indicate that the table was used for displaying a scholar's rock, large archaic bronze vessel, or a censer. Wang Shixiang illustrates a line drawing of this joint in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. I, Hong Kong, 1990, p. 121. no 3.32a. The strength of this joint allows for the table to be supported without stretchers, thereby creating a lighter and more rarefied form. A larger *huanghuali* burl-inset table with similar joint and 'giant's arm's' braces is illustrated in Grace Wu Bruce, *The Best of the MQJ Collection of Ming Furniture*, vol. 1, Beijing, 2018, pp. 112-15. A smaller *huanghuali* table with similar joint, but constructed without 'giant arm's' braces was sold at Christie's New York, 22 March 2019, lot 1669.

十七世紀 黃花梨霸王梘長方桌



(detail)







882

PROPERTY FROM A WEST COAST COLLECTION

**~882**

**A HUANGHUALI BRUSH POT, BITONG**

18TH-19TH CENTURY

The elegantly proportioned brush pot has plain, rounded sides and a fine grain with attractive patterning.

6 in. (15.2 cm.) high

\$5,000-7,000

**PROVENANCE**

Cola Ma, Hong Kong, 1997.

清十八/十九世紀 黃花梨筆筒

PROPERTY FROM THE COLLECTION OF  
JOHN AND JULIA CURTIS

**~883**

**A HUANGHUALI SEAL CHEST,  
GUANPIXIANG**

17TH-18TH CENTURY

Of rectangular form, the hinged top opens to reveal a tray fitted with two compartments above the removeable front panel with *baitong*-shaped corner mounts, which conceals three drawers, and has a rectangular lockplate and cloud-form hasp. The sides are set with shaped *baitong* bail handles, and the whole is raised on a flat base.

11¼ in. (29.8 cm.) high, 13½ in. (34.3 cm.) wide,  
10½ in. (26.7 cm.) deep

\$15,000-25,000

**PROVENANCE**

Nicholas Grindley, London, 2006.

十七/十八世紀 黃花梨官皮箱



883

PROPERTY FROM A WEST COAST COLLECTION

**~884**

**A LARGE HUANGHUALI SEDAN CHAIR BOX**

17TH-18TH CENTURY

Of stepped construction, the cover opens to reveal the removeable tray, which is set between two fixed rectangular compartments, above the large storage compartment. The box is fitted with *huangtong* corner mounts, round lockplate, and cloud-form hasp.

5¼ in. (13.3 cm.) high, 29 in. (73.6 cm.) wide, 6½ in. (16.5 cm.) deep

\$15,000-25,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong, 1991.

This portable box was designed to fit between the rails of an official's sedan chair, to be easily removed and taken inside. This standard form accommodated paper and scrolls in the central section, with brushes and seals in the projecting ends. For a discussion of sedan chair boxes, see Grace Wu Bruce, "Small Portable Treasures," *Journal of the Classical Chinese Furniture Society*, Autumn 1993, pp. 57-59.

A *huanghuali* sedan chair box of comparable size, formerly from the Ruth and Bruce Dayton Collection and now in the Minneapolis Institute of Arts, is illustrated in *Classical Chinese Furniture*, Chicago, 1999, p. 200-201. no. 74. Another example, formerly in the collection of the Museum of Classical Chinese Furniture, Renaissance, California, was sold at Christie's New York, 19 September 1996, lot 6. A third one, from the Feng Wen Tang Collection, was sold at Christie's Hong Kong, 3 June 2015, lot 2821.

十七/十八世紀 黃花梨轎箱





PROPERTY FROM A WEST COAST COLLECTION

~885

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

The beautifully proportioned cabinet has a rounded rectangular top supported on elegantly splayed legs of circular section. The matched single-panel doors open to reveal the shelved interior, all above a plain apron and spandrels.

45¾ in. (116.2 cm.) high, 29 in. (73.6 cm.) wide, 17½ in. (44.5 cm.) deep

\$60,000-80,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong, 1993.

Round-cornered cabinets are usually splayed and have round-edged tops that protrude beyond the side posts. The present cabinet is no exception to this standard. One of similar proportions and form, and of slightly larger size (148 cm. high), dated to the 17th century, in the collection of The Minneapolis Institute of Arts, illustrated by Robert D. Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minnesota, 1999, pp. 150-51, no. 52, where the authors note that "round-corner, sloping style cabinets, *yuanjiaogui*, were made in sizes ranging from those suitable for table tops to more imposing storage furniture over seven feet in height."

十七世紀 黃花梨圓角櫃



(another view)





THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

~886

**A RECTANGULAR HUANGHUALI CORNER-LEG TABLE,  
BANZHUO**

17TH CENTURY

The paneled-top is set within a rectangular frame above a narrow waist and shaped, beaded aprons carved with conjoined floral scroll. The whole is raised on beaded, square-section legs terminating in hoof feet joined by humpback stretchers.

30 $\frac{1}{2}$  in. (77.8 cm.) high, 30 $\frac{1}{2}$  in. (77.5 cm.) wide, 17 $\frac{1}{8}$  in. (43.5 cm.) deep

\$80,000-120,000

**PROVENANCE**

Nicholas Grindley, London, 1980s.

The form of the present table, with its simple, elegant lines, is one of the most successful, and popular forms found in Chinese furniture construction, dating the Ming and the Qing dynasties. A *huanghuali* corner-leg table of related proportions, carved on the aprons with dragon scroll, is in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 112, no. 95. Another table of this form, dated to the 16th century, is illustrated by R. H. Ellsworth, *Chinese Furniture*, New York, 1971, pl. 66.

十七世紀 黃花梨羅鍋枱半桌





PROPERTY FROM A PRIVATE ASIAN COLLECTION

~887

**A TWO-DRAWER HUANGHUALI COFFER**

18TH-19TH CENTURY

The two-panel top is set in a rectangular frame above two drawers and a single floating panel, with a plain, beaded apron and spandrels below. The whole is raised on gently splayed, beaded legs joined by pairs of stretchers.

34½ in. (87.5 cm.) high, 54¾ in. (139.1 cm.) wide,  
20⅞ in. (51.1 cm) deep

\$80,000-120,000

**PROVENANCE**

Sotheby's New York, 6 May 1982, lot 289.  
Nicholas Grindley, London, 1982.

**EXHIBITED**

On loan: Boston, Museum of Fine Arts, 1983-1994.

Compare a related two-drawer *huanghuali* coffer, set with everted ends and with a shaped, beaded apron, in the Victoria & Albert Museum, London, illustrated by C. Clunas, *Chinese Furniture*, London, 1998, p. 84, no. 67. See another two-drawer *huanghuali* coffer of related proportions sold at Christie's New York: The Collection of Robert Hatfield Ellsworth Part II: Chinese Furniture, Scholar's Objects and Chinese Paintings, 18 March 2015, lot 167. For a discussion of this form, refer to Curtis Everts, "The Enigmatic Altar Coffer," *Journal of the Classical Chinese Furniture Society*, Autumn 1994, pp. 29-44.

清十八/十九世紀 黃花梨聯二櫥







PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

**~888**

**A RARE PARQUETRY-EMBEDDED ZITAN  
CORNER-LEG TABLE, *TIAOZHUAO***

LATE 18TH-19TH CENTURY

The top is composed of a floating panel finely inlaid with square pieces of *zitan*, *huanghuali*, and *nanmu* in a geometric pattern set in a rectangular frame with 'water-stopping' molding and 'ice-plate' edge. The narrow waist is carved with a continuous *ruyi* border above a finely beaded apron. The whole is raised on legs of square section framed by shaped spandrels carved with archaic scroll, and terminating in scroll-form hoof feet.

31 $\frac{1}{2}$  in. (79.7 cm.) high, 34 $\frac{1}{4}$  in. (88.2 cm.) wide, 14 $\frac{1}{2}$  in. (37.7 cm.) deep

\$80,000-120,000

The parquetry design seen on the present table is an example of the cross cultural exchange between Europe and China during the Qing dynasty. Parquetry, and the related technique marquetry, was a European practice seen in furniture from the 18th century, whereby woods of contrasting color and grain were mixed to create complex geometric patterns and floral designs or landscape scenes.

A small *zitan* chest dated to Qianlong period, displaying a harlequin design worked in marquetry using various type of wood including *huanghuali* and *hongmu* is illustrated in M. Flacks, *Classical Chinese Furniture III: Woods of China, Autumn 1998*, New York, p. 34-35, no. 18.

清十八世紀晚期/十九世紀 紫檀嵌錦地紋條桌



(detail)



(top)





VARIOUS PROPERTIES

**889**

**A RARE AND LARGE *DALI* MARBLE-INSET  
ZITAN TABLE SCREEN**

19TH CENTURY

The variegated *dali* marble panel is suggestive of a dramatic mountainous landscape, and is enclosed within a *zitan* frame set into a *zitan* stand carved with two *chilong* confronting a beribboned cash symbol on the waist above scrolled apron that joins thick shoe feet flanked by beaded, standing spandrels.

35 in. (88.9 cm.) high, 27¾ in. (70.5 cm.) wide, 12¼ in. (31.1 cm.) deep

\$80,000-120,000

**PROVENANCE**

Private collection, Pennsylvania.

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

The present table screen is exceptional for the unusually large size of the *dali* marble stone and its prominently figured bands. The black, inky swirls stand in striking contrast to the creamy white tones of the stone, creating a pleasing and dramatic effect. Screens of this rarer large size could be placed on large painting tables or on the floor. A slightly smaller *dali*-marble inset screen with a *huanghuali* frame and stand is illustrated by Grace Wu in *The Best of The Best: The MQJ Collection of Ming Furniture*, vol. 2, Hong Kong, 2017, p. 504-505. See also a *dal*- marble and *zitan* table screen, formerly in the Ed and Nancy Rosenthal Collection, sold at Christie's New York, 14-15 September 2017, lot 945.

清十九世紀 紫檀嵌大理石插屏





890

**A LARGE ZITAN SQUARE-CORNER CABINET, FANGJIAOGUI**

18TH-19TH CENTURY

Of rectangular form, the cabinet has attractively figured panels set within wide frames carved with beaded edges, the panels on the back are removable. The doors are fitted flush and open to reveal the shelved interior fitted with two drawers. The whole is raised on square-form legs joined by shaped, beaded aprons.

70¾ in. (179.7 cm.) high, 48½ in. (123.2 cm.) wide, 21¼ in. (54 cm.) deep

\$40,000-60,000

**PROVENANCE**

Acquired in Hong Kong circa 1970s.

James Wilde (1929-2008) Collection, New York.

清十八/十九世紀 紫檀大方角櫃

The present cabinet is constructed from *zitan*, a precious hardwood that was highly valued during the Qing dynasty and in present day China. Known for its signature fine-grained texture of purplish-black tone, *zitan* trees are slow growing and require hundreds of years to fully mature into the condition suitable for making furniture. Although local sources of *zitan* exist in southern China, much of the material was imported from Indonesia. As a valuable commodity, its use was carefully monitored and recorded at the Imperial workshops.

A *zitan* cabinet of similar proportion but carved with a design of the Eight Daoist emblems (*anbaxian*) amidst clouds on the doors above a panel carved with bats over raging waves amidst clouds is in Palace Museum, Beijing, and illustrated in *Gu gong bo wu yuan cang Ming Qing gong ting jia ju da guan* (*Furniture of the Ming and Qing Palaces as Collected in the Palace Museum*), Beijing, 2006, p.304, pl. 344. Another pair of *zitan* cabinets of similar proportion supporting hat chests, carved with scenes from the *Gengzhi tu* (*Pictures of Tilling and Weaving*), dated mid to late Qing dynasty, also in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Ming and Qing Furniture in the Palace Museum*, vol. 15, *Shelving, Cabinet, Coffin, Chest*, Beijing, 2015, p. 616 -623, no. 79.



(detail)





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

891

**A VERY RARE IMPERIAL  
HARDSTONE-INLAID, GILT-DECORATED  
LACQUER THRONE SETTING**  
19TH CENTURY

The throne setting is comprised of a throne, a pair of incense stands, and a foot rest, all finely decorated in gilt.

The stepped back and arms of the throne are inlaid with various hardstones depicting flowering branches, including prunus, chrysanthemum, and camellia within shaped cartouches surrounded by carved, stylized angular scrollwork outlined in gilt, and with lotus scroll on the edges. The seat is decorated with three single-clawed dragons chasing a flaming pearl amidst five bats and scrolling clouds, above a narrow waist, a lappet border, and a shaped apron carved with angular scrollwork. The whole is raised on short, square-form legs terminating in hoof feet joined by base stretchers.

The foot rest is decorated in gilt with a central lotus flower amidst lotus scroll above a narrow waist and lappet border. The whole is raised on squat legs terminating in hoof feet joined by base stretchers above square chucks.

The pair of incense stands is decorated on top in gilt with the Eight Buddhist Emblems amidst intertwining scrollwork and floral scrolls with conjoined *ruyi* at the center and the corners, above the narrow waist, lappet border, and aprons carved with stylized angular scrollwork outlined in gilt. The whole is raised on square-form legs further decorated with lotus scroll, and terminating in hoof feet joined by base stretchers.

The throne: 38½ in. (97.8 cm.) high, 43 in. (110.8 cm.) wide, 32 in. (81.3 cm.) deep;  
the foot rest: 7¼ in. (19.7 cm.) high, 33½ in. (85.1 cm.) wide, 15 ¾ in. (40 cm.) deep;  
the pair of incense stands: 39¾ in. (100 cm.) high, 20½ (51.1 cm.) square

(4)

\$80,000-120,000

**PROVENANCE**

Acquired in San Francisco, 1990s.

清十九世紀 御製黑漆描金嵌寶寶座、  
黑漆描金香几一對及黑漆描金腳踏







An Imperial throne setting includes five elements of furniture: the throne, the pair of incense stands, the foot stool, the pair of fan holders, and the screen. This suite of furniture created a platform upon which the emperor would be seen by his subjects and embodied the ultimate symbol of imperial power. Their production was highly regulated in terms of size, decoration and the materials used. Placed centrally in an Imperial hall, every throne setting had to create an imposing scene by being majestic in scale, constructed of the finest and rarest materials, and of the highest possible workmanship. A carved red lacquer and jade-inlaid throne setting in the Qing Court collection, Beijing, and illustrated by Hu Desheng, *The Palace Museum Collection: A Treasury of Ming and Qing Dynasty Palace Furniture*, vol. 1, Beijing, c. 2007, pp. 14-15, fig. 1, exemplifies the awe-inspiring impression generated by this style of formal presentation. See, also, a red lacquer and zitan throne setting shown *in situ* in the "hall of Great Reverence" (*Chong Jing Dian*) and illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (III)*, Hong Kong, 2002, p. 304, no. 257.

Thrones come in two basic forms, differing only in the number of panels that form the back rest. The present example is composed of a single back panel flanked by two side panels forming the arms. The other variation is comprised of three back panels flanked by the two arms. The themes depicted on Imperial thrones tend to fall into distinct themes, including dragons among clouds or floral scenes, both of which are featured on the present throne. The depiction of the single-clawed dragon on the present throne compares closely with the single-clawed dragons on a red lacquer, gilt-decorated throne in the Qing Court collection, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I)*, p. 31, no. 23. Further, the treatment and the composition of the stone inlay is similar to a jade-inlaid, *zitan* throne in the Qing Court collection, also illustrated *ibid.*, p. 25, no. 18, which like the present throne, is decorated with hardstone inlay on the inward-facing side panels and back panel and lacquered on the outward-facing panels. By examining variations in design and treatments, such as the present suite, it is clear that if master craftsmen worked within the constraints of the emperor's specific requests, they enjoyed a wide degree of freedom in their interpretation of the designs and as a result, almost all known suites of throne furniture appear to be different and individual in their designs. It is likely that that these throne sets would have been reserved for use in the important halls, chambers and formal rooms in the Imperial Household.

It is very rare to find a complete imperial throne setting outside of the Qing Court collection. The present suite includes three of the five required elements: the screen was also available at the present owner's time of purchase but the fate of the fan holders is unknown. This richly decorated throne setting, inlaid with vibrant and colorful hardstones and gilt paint, typified the sumptuous lifestyle of the Imperial Court in the late Qing period. It is easy to imagine how splendid this present suite of furniture would have been within an Imperial hall.









PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

~892

**A PAIR OF HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIRS,  
SICHUTOUGUANMAOYI**  
18TH CENTURY

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

45¼ in. (114.9 cm.) high, 23½ in. (58.7 cm.) wide, 18⅞ in. (47.6 cm.) deep

(2)

A pair of yoke-back arm chairs of comparable proportions, with 'four exposed ends' to the yoke and arms cut-off square rather than round, and dated to 17th century, is in The Art Institute of Chicago, one of which is illustrated by L. Mason Jr. in "Examples of Ming Furniture in American Collections Formed Prior to 1980", *Chinese Furniture: Selected Articles from Orientations 1984-1999*, p. 134, fig. 7.

清十八世紀 黃花梨四出頭官帽椅一對

\$180,000-250,000







ANOTHER PROPERTY

~893

**A HUANGHUALI WAISTED SQUARE CORNER-LEG TABLE**

18TH CENTURY

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

34 $\frac{1}{8}$  in. (86.7 cm.) high, 37 $\frac{1}{4}$  in. (94.6 cm.) square

\$60,000-80,000

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

清十八世紀 黃花梨螭龍紋束腰方桌







894

PROPERTY FROM A WEST COAST COLLECTION

**~894**

**A HUANGHUALI BRUSH POT, BITONG**  
18TH-19TH CENTURY

The brush pot is of slightly tapered, cylindrical form, and is carved at the mouth and foot with a raised border and supported on three short feet. The sides have a characteristic golden hue and attractive grain.

6¼ in. (15.8 cm.) high

\$5,000-7,000

**PROVENANCE**

Cola Ma, Hong Kong, 1997.

清十八/十九世紀 黃花梨筆筒

ANOTHER PROPERTY

**~895**

**A HUANGHUALI SQUARE STOOL**  
18TH-19TH CENTURY

The hard mat seat is set into a square frame above the narrow waist and beaded apron. The whole is raised on beaded square-section legs that are joined by humpback stretchers and terminate in hoof feet.

20 in. high (50.8 cm.) high, 17¾ in. (45 cm.) square

\$10,000-15,000

**PROVENANCE**

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

清十八/十九世紀 黃花梨方凳



895

PROPERTY FROM A WEST COAST COLLECTION

~896

**A SMALL HUANGHUALI RECESSED-LEG SIDE TABLE, *PINGTOU'AN***  
17TH CENTURY

The single-panel top is set within a rectangular frame above plain aprons and spandrels.  
The whole is raised on legs of round section which are joined by a single shelf.

27¼ in. (70.5 cm.) high, 29½ in. (74.9 cm.) wide, 14¼ in. (36.2 cm.) deep

\$40,000-60,000

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

十七世紀 黃花梨帶屨小平頭案





ANOTHER PROPERTY

**~897**

**A SMALL HUANGHUALI KANG TABLE**

17TH-18TH CENTURY

The paneled top is set within the rectangular frame above a narrow waist and beaded, shaped apron carved at the center with a lotus flower, and the whole is raised on short, beaded, cabriole legs.

7½ in. (19 cm.) high, 20¾ in. (52.7 cm.) wide, 15½ in. (39.4 cm.) deep

\$18,000-25,000

**PROVENANCE**

J. T. Tai & Co., New York, 1960s (by repute).

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

十七/十八世紀 黃花梨小炕桌





PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

~898

# **A DUAN STONE AND HUANGHUALI TABLE SCREEN**

19TH CENTURY

The Duan stone panel is carved on one side to depict a figure on horseback and a few attendants crossing a bridge in a landscape setting with pavilions. The panel is fitted into a *huanghuali* stand with shoe feet and standing spandrels joined by openwork panels with stylized flowers.

27 $\frac{1}{2}$  in. (69.5 cm.) high, 18 $\frac{1}{2}$  in. (47.9 cm.) wide, 9 $\frac{1}{4}$  in. (24.7 cm.) deep overall

\$20,000-30,000

清十九世紀 黃花梨端石插屏



PROPERTY FROM A WEST COAST PRIVATE COLLECTION

~899

**A HUANGHUALI RECESSED-LEG TABLE**

17TH-18TH CENTURY

The rectangular frame is set with a single floating panel above the plain apron and spandrels. The whole is supported on legs of round section joined by pairs of stretchers.

31¾ in. (80.6 cm.) high, 60¾ in. (154.3 cm.) wide,  
21⅞ in. (53.6 cm.) deep

\$50,000-70,000

**PROVENANCE**

Robert Ansteth, Ltd., Honolulu, 1960.  
John Yeon (1910-1994) Collection, Portland,  
Oregon.

**EXHIBITED**

Oregon, Portland Art Museum, *Quest for Beauty:  
The Architecture, Landscape and Collections of  
John Yeon*, May-October 2017.

十七/十八世紀 黃花梨夾頭榫平頭案







ANOTHER PROPERTY

**~900**

**A HUANGHUALI SQUARE TABLE,  
FANGZHUO**

LATE 19TH-EARLY 20TH CENTURY

The top is set in a square frame above humpback stretchers and *ruyi*-form struts. The whole is raised on round-section legs and further supported by 'giant's arms' braces.

26 in. (66 cm.) high, 36¾ in. (93.3 cm.) wide,  
36¾ in. (92 cm.) deep

\$3,000-5,000

**PROVENANCE**

Galerie d'Art de la Compagnie de la Chine et des  
Indes, Paris, France, 10 September 1968.

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

清十九世紀晚期/二十世紀初 黃花梨方桌



900



901

PROPERTY FROM A WEST COAST COLLECTION

**~901**

**A HUANGHUALI SCROLL POT**

18TH-19TH CENTURY

The scroll pot of slightly tapering, cylindrical form has thick sides and the wood of amber tones has an attractive grain.

8¾ in. (22.2 cm.) high

\$7,000-9,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong, 1993.

清十八/十九世紀 黃花梨筆筒

ANOTHER PROPERTY

**~902**

**A HUANGHUALI LOW CORNER-LEG TABLE**

17TH-18TH CENTURY

The single-panel top is set in a rectangular frame above a narrow waist and beaded aprons. The whole is raised on square-section legs terminating in hoof feet, and further supported by 'giant's arms' braces.

17¼ in. (43.8 cm.) high, 36¼ in. (92.1 cm.) wide, 19¼ in. (48.9 cm.) deep

\$20,000-30,000

**PROVENANCE**

J. T. Tai & Co., New York, 1960s (by repute).

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

十七/十八世紀 黃花梨霸王根矮桌





PROPERTY FROM A WEST COAST COLLECTION

**903**

**A JICHIMU TRESTLE-LEG TABLE**

17TH-18TH CENTURY

The two-panel top is set in a rectangular frame above a narrow waist and plain apron. The whole is raised on elegant trestle legs set with shaped, openwork panels, and supported by shoe feet.

38¼ in. (97.2 cm.) high, 71¼ in. (182.3 cm.) wide,  
17 in. (43.2 cm.) deep

\$20,000-30,000

十七/十八世紀 雞翅木有束腰條桌









904

VARIOUS PROPERTIES

**904**

**A ZITAN SCHOLAR'S TRAY**  
18TH-19TH CENTURY

Of rectangular shape, the tray is inset with a single-panel top and fitted with upright sides carved with raised borders between oval cartouches. One side is fitted with two long drawers.

2 in. (5.1 cm.) high, 16 $\frac{1}{8}$  in. (40.9 cm.) wide, 13 in. (33 cm.) deep

\$6,000-8,000

清十八/十九世紀 紫檀方盤

**905**

**A SQUARE TIELIMU AND JICHIMU  
FOOT REST, JIAOTA**  
LATE QING DYNASTY

The top is constructed with a pattern of vertical and horizontal, faceted struts within square panels and set in a square frame, the whole raised on short square-section legs terminating in hoof feet.

4 $\frac{3}{4}$  in. (12.1 cm.) high, 27 $\frac{1}{4}$  in. (69.2 cm.) square

\$5,000-7,000

**PROVENANCE**

J. T. Tai & Co., New York, 1960s (by repute).

Arthur M. Sackler Collections.

Else Sackler.

Elizabeth A. Sackler.

晚清 鐵梨木及雞翅木腳踏



905



906

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

**906**

**A 'CALICO' LINGBI SCHOLAR'S ROCK**

The rock is pierced with one large perforation that creates depth and volume. The pale brownish-beige stone is peppered with areas of dark grey and creamy inclusions and the surface is textured with mottled indentations.

15 in. (38.3 cm.) high, softwood stand by Cliff A. Johnson, Los Angeles, California, 2006.

\$5,000-7,000

This scholar's rock is carved from very high-quality Lingbi stone and has a very uniform surface with limited black and grey inclusions. The attractive texture of the stone is visible on both the front and back, which makes it uniquely able to be displayed and viewed in the round. Compare the related scholar's rock published by Robert D. Mowry, *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholar's Rocks*, Harvard University Art Museums, 1997, pp. 200-2, no. 28.

靈璧石擺件

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

**907**

**A LARGE MALACHITE SCHOLAR'S ROCK**

The vertical stone has inclusions of various sizes and forms throughout that are carved with slightly concave faces revealing the concentric rings of green color.

16 in. (40.6 cm.) high, softwood stand by Cliff A. Johnson, Los Angeles, California, 2005.

\$4,000-6,000

The delicate manipulation of the polished surfaces of this large stone evokes a bouquet of flowers, closely resembling the circular blooms of chrysanthemum. Malachite is not a stone generally used in traditional Chinese scholar's rocks, but because of its similar form, with craggy recesses and small meandering paths, it has been accepted into the field.

For a discussion exclusively on malachite scholar's rocks see Larry and Nina Ragle, *A Hidden World of Green: A Study of Similarity to Ancient Chinese and Japanese Stones: An Album of the Malachite Collection of Ralph Johnson*, Laguna Beach, 2007. For general information on malachite scholar's rocks, see Robert D. Mowry, *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks*, Harvard University Art Museums, 1997, pp. 290-97, nos. 70-72.

綠松石擺件



907





VARIOUS PROPERTIES

**908**

**A DARK BROWN AND RED TIXI LACQUER OCTAGONAL BOX AND COVER**

MING DYNASTY, 14TH-15TH CENTURY

The box and cover are carved through the layers of dark brown and red lacquer with bands of 'pommel scrolls', those on the cover surrounding a central star-like motif.

9¼ in. (23.5 cm.) wide, Japanese wood box

\$20,000-30,000

**PROVENANCE**

Private collection, Tokyo, formed in the 1930-40s.

A similar carved black and red *tixi* lacquer octagonal box and cover dated early Ming period, late 14th-early 15th century, in the Florence and Herbert Irving Collection, the Metropolitan Museum of Art, 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. 57-8, no. 12.

明十四/十五世紀 剔犀八方蓋盒

909

**A CARVED RED LACQUER  
BOX AND COVER WITH INNER TRAY**  
MING DYNASTY, 16TH CENTURY

The top is carved with a scene of two scholars approaching an audience hall in which are a seated official and his young attendant all within a garden with rocks, bamboo, pine tree, plantain, and potted flowers. The sides of both the cover and the box are carved with blossoming prunus and camellia sprays, all against a cell-pattern diaper ground.

9 $\frac{1}{2}$  in. (23.8 cm.) long, Japanese wood box

\$30,000-50,000

**PROVENANCE**

Private collection, Tokyo, formed in the 1930-40s.

A similar late Ming red lacquer rectangular box and cover, decorated with a garden scene of scholars on the top and flowers and birds on the sides, from the Qing Court collection, is illustrated in *Complete Collection of Treasures of the Palace Museum - 45 - Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, p. 248, pl. 196 and by Chen Lihua, ed., *Carved Lacquerware*, Beijing, 2008, p. 192, no. 129.

明十六世紀 剔紅迎客圖蓋盒連內嵌托盤



(another view)





910

# A SMALL CARVED RED LACQUER BOX AND COVER MING DYNASTY, 16TH CENTURY

The slightly domed cover is carved in high relief with Budai seated on a mat and holding a rosary in his right hand, against two depths of diaper representing the ground and the air. The box is decorated with florets on a wave diaper ground.

2 3/8 in. (5.8 cm.) diam., cloth pouch, Japanese double wood box, Japanese wood box containing a certificate

\$20,000-30,000

## PROVENANCE

The Viscount Mori Collection; Tokyo Bijutsu Club auction, 7 November 1927, lot 116.

Private collection, Tokyo, formed in the 1930-40s.

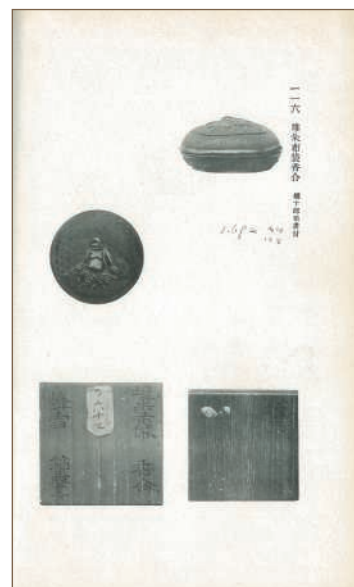
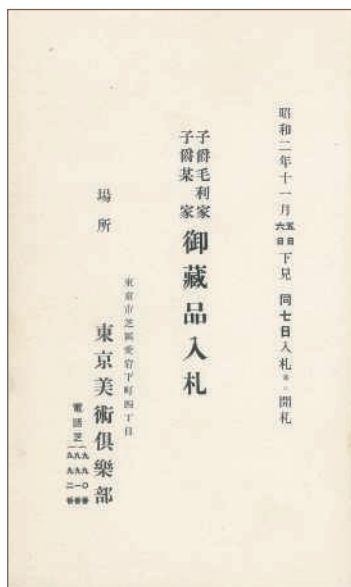
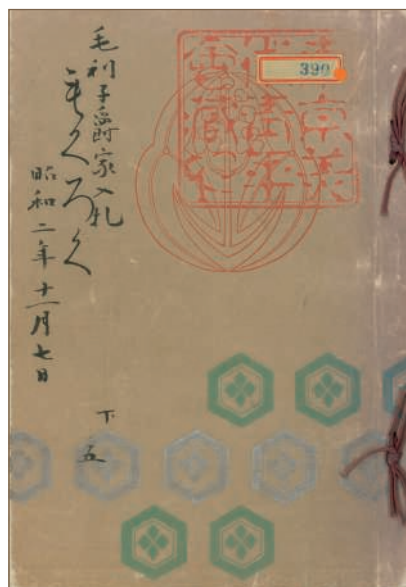
The slip accompanying the present lacquer box and cover states that the inscription on the inner wood box, *tsuishu budai* (carved red lacquer Budai), was done by Kobori Gonjuro (d. 1694). This authentication slip bears the seal of Kinzan, which is the pseudonym of the Kohitsu family used throughout generations. The Kohitsu family specialized in authenticating ancient calligraphies in the Edo period. Kobori Gonjuro is the third son of the preeminent tea master, Kobori Enshu (1579-1647) who founded the Enshū-ryū tea ceremony. Kobori Gonjuro also founded a new school of tea ceremony, called Yamato Enshū-ryū. In the 19th-early 20th century, this piece entered the collection of the Viscount Mori.

A similar red lacquer box and cover, decorated with Budai holding a *lingzhi* sprig and carrying a hoe, in the National Palace Museum, Taipei, is illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum, Taipei*, 2008, p. 91, no. 82.

明十六世紀 剔紅布袋和尚圖小圓盒



(another view with accessories)



The present box and cover illustrated in the catalogue for the Tokyo Bijutsu Club auction, *The Viscount Mori Collection*, 7 November 1927, lot 116.





~911

# A MOTHER-OF-PEARL-INLAID BLACK LACQUER SQUARE TRAY

MING DYNASTY, 16TH CENTURY

The tray is finely inlaid with mother-of-pearl in the interior with a scene of ducks and other birds swimming, flying, or standing in a lush river landscape, all framed by shaped panels of birds perched in trees, which are repeated on the exterior.

12¼ in. (31.3 cm.) square, Japanese wood box accompanied by a certificate dated 1705

\$25,000-35,000

## PROVENANCE

Private collection, Tokyo, formed in the 1930-40s.

The certificate accompanying the present tray was written by Tsuishu Tozei Choshi (d. 1719) in the second year, fourth month of the Hoei reign (1705). Choshi is the tenth generation of the Tsuishu Yozei family, who served as a lacquer specialist to the Tokugawa shogunate. It is interesting to note that the family name, Tsuishu Yozei, was named after two legendary Chinese Yuan dynasty lacquer carvers, Yang Mao and Zhang Cheng, while Tsuishu literally means 'carved red lacquer'.

A mother-of-pearl-inlaid black lacquer rectangular tray decorated with a related scene of water birds in a river landscape and similar borders of shaped panels and patterns, dated to the 15th-16th century, in the Yamato Bunkakan, Nara, is illustrated in the catalogue *Exhibition of Chinese Inlaid Mother-of-Pearl Lacquer Art*, Tokyo National Museum, 1979, no. 41. Compare, also, a circular box and cover with similar decoration, illustrated *ibid*, no. 57.

明十六世紀 黑漆螺鈿嵌花鳥圖方盤



(box and certificate)







912

**A WELL-CARVED RED LACQUER  
BRUSH AND COVER**

MING DYNASTY, 16TH-17TH CENTURY

The brush is carved in high relief with an official beneath a pine tree receiving a kneeling young man accompanied by an attendant and musicians, the cover is carved with an official greeting a young man accompanied by an attendant holding a pile of books, all against two depths of diaper representing ground and air between key-fret borders. The end of the cover is carved with a *fu* character.

9¼ in. (23.5 cm.) long, Japanese wood box

\$12,000-18,000

**PROVENANCE**

Private collection, Tokyo, formed in the 1930s-1940s.

明十六/十七世紀 剔紅人物圖筆



(another view with box)

913

**A SMALL CARVED TIXI RED LACQUER  
BOX AND COVER**

MING DYNASTY, 15TH-16TH CENTURY

The metal-bodied box and cover are deeply carved with 'pommel scrolls', those on the cover encircling a central cross-shaped motif.

3½ in. (9 cm.) diam., cloth pouch, Japanese wood box

\$15,000-20,000

**PROVENANCE**

Private collection, Tokyo, formed in the 1930-40s.

A similar carved red *tixi* lacquer box and cover, dated to the Ming dynasty, 15th-16th century, in the National Palace Museum, Taipei, is illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum, Taipei*, 2008, p. 60, no. 37.

明十五/十六世紀 剔紅如意雲紋圓盒



(another view)





# Fine Chinese Lacquer from an Important Private Collection

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(Lots 914-922)









~914

**A RARE MOTHER-OF-PEARL-INLAID BLACK LACQUER  
OCTAGONAL BOX AND COVER**

YUAN DYNASTY (1279-1368)

The top is finely decorated with a domestic scene of figures outside a compound enclosed within a bamboo fence with rush gate, inside the compound two women peer out of the doorway of a pavilion. The faceted shoulder and sides of the box are decorated with foliate scroll and the upright rims are decorated with shaped panels enclosing diaper pattern.

9 $\frac{7}{8}$  in. (25 cm.) across, box

\$120,000-180,000

**PROVENANCE**

Sir John Figgess (1909-1997) Collection, Berkshire.

Christie's New York, 21 March 2002, lot 15.

Mike Healy Collection.

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

**EXHIBITED**

Honolulu, Honolulu Academy of Arts, *Masterpieces of Chinese Lacquer from the Mike Healy Collection*, 19 December 2002-27 April 2003.

New York, China Institute in America, 15 September-13 December 2005.

Santa Barbara, Santa Barbara Museum of Art, 14 January-16 April 2006.

**LITERATURE**

H. M. Garner, *Chinese Lacquer*, London, 1979, pls., 162-64, p. 221.

J. White (ed.), *Masterpieces of Chinese Lacquer from the Mike Healy Collection*, Honolulu, 2003, cat. no. 6, pp. 34-5.

The current Yuan lacquer box with exquisite mother-of-pearl inlay represents the most impressive manifestation of Yuan dynasty lacquer art. The extraordinary delicacy and intricacy of the inlaid decoration, as well as the complexity and artistry of the overall design of the box, makes it a masterpiece of 14th century lacquer.

In 1970, a large fragment of mother-of-pearl inlaid lacquer was excavated from the site of the Yuan dynasty capital Dadu in the west of Beijing. This fragment, possibly from the lid of a large box or a tray, depicts the Guanghan Palace (the Moon Palace, which was the abode of the moon goddess Chang'e), and the precision of shaping and laying the pieces as well as the use of colors and the fineness of the details incised into the tiny pieces of

shell can still clearly be seen. The design on this fragment, like the scene on the cover of the present box, is very pictorial. In addition, mother-of-pearl lacquers decorated with pictorial scenes incorporating human figures appear to have been especially admired, based on a comment by Cao Zhao in the *Gegu yaolun* in a section discussing the mother-of-pearl inlaid lacquer:

'In the Yuan Dyansty, rich families ordered this type of ware, but left the manufacturers to take their own time in their making. The products are in very solid lacquer, and the designs with human figures on them are delightful to the beholder.'

The scene depicted on the cover of the present box, although yet to be identified, could be found on two other published black lacquer boxes inlaid with mother-of-pearl with similar dating. One is a square box and cover dated to Yuan dynasty also from the Mike Healy Collection and illustrated in *Masterpieces of Chinese Lacquer from the Mike Healy Collection*, Honolulu, 2003, cat. no. 6, pp. 34-35. The other is a square tiered box and cover with indented corners from the Florence and Herbert Irving Collection and illustrated in *East Asian Lacquer: The Florence and Herbert Irving Collection*, no. p. 129-130, no. 57.

Although not identical, the similarity in composition of these three narrative scenes suggest the likely use of a template. The scenes on the cover of the Healy Square box and the present box are almost the same with very little variation, but the present box, with its octagonal and domed shape, creates a better focus on the scene for the viewer. The Irving box, however, differs from the aforementioned boxes in having ladies in the courtyard rather than with a group of figures with their farming tools and a dog separated by a fenced yard from the main compound.

For further Yuan dynasty mother-of-pearl inlaid lacquer examples sold at auction, see the octagonal mother-of-pearl lacquer box and cover inlaid with the maker's name Liu Shaoxu sold at *Important Chinese Lacquer from the Lee Family Collection*, Christie's Hong Kong, 1 December 2009, lot 1823, and a quatrefoil box and cover with a signature of Hu Zhaogang sold at *Important Chinese Lacquer from the Lee Family Collection Part III*, Christie's Hong Kong, 28 November 2012, lot 2090.

元 黑漆螺鈿嵌庭院人物圖八方蓋盒



(another view)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**915**

**A BROWN LACQUER FOLIATE DISH**

12TH-16TH CENTURY

The shallow dish has widely flared sides formed as sixteen petals rising from the recessed base, and is covered overall in brownish-black lacquer.

10¾ in. (26.3 cm.) diam., box

\$30,000-50,000

**PROVENANCE**

Edward Wrangham, O.B.E. (1928-2009) Collection.  
Bonhams London, 5 November 2009, lot 155.

十二/十六世紀 褐漆花式盤



915



916

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**~916**

**A MOTHER-OF-PEARL-INLAID BLACK LACQUER OCTAGONAL TRAY**

MING DYNASTY, 16TH-17TH CENTURY

The interior is decorated with a garden scene depicting two seated scholars playing *weiqi* observed by a third scholar accompanied by an attendant, below shaped panels enclosing flower and fruit sprays on the flared sides. The exterior is decorated with floral scrolls with central blossoms. The base has an inscription in red lacquer, which records the donation of this dish to a temple and is dated thirteenth year of the Tenshō reign in Japan (1585).

13 in. (33 cm.) across

\$12,000-18,000

**PROVENANCE**

Bonhams London, 13 May 2010, lot 432.

明十六/十七世紀  
黑漆螺鈿嵌高士觀棋圖八方盤



PROPERTY FROM AN IMPORTANT  
PRIVATE COLLECTION

**917**

**A LARGE RED T'XI/LACQUER  
RECTANGULAR TRAY**

LATE MING DYNASTY,  
FIRST HALF 17TH CENTURY

The rectangular tray with indented corners is  
carved on the interior with bands of pommel scroll,  
and the exterior is carved with a band of classic  
scroll above the low foot of corresponding shape.

17¾ in. (45 cm.) long, box

\$25,000-35,000

**PROVENANCE**

Edward T. Chow (1910-1980) Collection, before 1967.  
*A Celebrated Oriental Collection*; Christie, Manson  
& Woods, London, 29 November 1967, lot 115.  
Bluett & Sons Ltd., London.

M. le Professeur Robert de Strycker (1903-1968)  
and Mme. de Strycker (1915-2010) Collection.  
Drouot, Piasa, Paris, 5 December 2007, lot 47.

晚明 剔紅如意雲紋倭角長方盤



(another view)







(another view)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**918**

**A CARVED RED LACQUER CIRCULAR SEAL PASTE BOX AND COVER**

MING DYNASTY (1368-1644)

The cover is finely carved with a large peony blossom surrounded by three buds and leaves, and the sides of the box are similarly decorated with further peony sprays. The interior and base are covered in black lacquer.

2½ in. (6.4 cm.) diam., Japanese wood box, cloth pouch

\$15,000-20,000

**PROVENANCE**

Sydney L. Moss, Ltd., London.

A related carved red lacquer box and cover with peony design, of comparable size, dated to the Yongle period and formerly in the Lee Family Collection, was sold at *Important Chinese Lacquer from the Lee Family Collection*, Christie's Hong Kong, 3 December 2008, lot 2118.

明 剔紅牡丹紋小圓蓋盒



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**919**

**A SMALL CARVED RED LACQUER CIRCULAR BOX AND COVER**

MING DYNASTY, 15TH-16TH CENTURY

The flat top is decorated with a scene of three boys playing in a garden, one lighting a firecracker, one covering his ears with both hands, and the other covering his face with his sleeve, all reserved on a diaper-pattern ground. The straight sides are decorated with bands of key fret.

2 $\frac{7}{8}$  in. (7.2 cm.) diam., Japanese lacquer and wood boxes, two cloth pouches

\$40,000-60,000

**PROVENANCE**

Baron Fujita Denzaburo (1841-1912) Collection.  
Anthony Carter Ltd., London.

The depiction of children in Chinese art has its roots in Buddhist beliefs influenced by Daoism. By the Tang dynasty, images of healthy children were no longer confined to religious art, but began to appear on many types of secular art as an auspicious symbol. This cheerful theme was popularized by the Southern Song dynasty court artist, Su Hanchen (active early 12th century), and continued into the Ming period, when artists adapted it to convey auspicious wishes. On the present cover, for example, the three boys are shown lighting a fire cracker, which is often associated with the wish for prosperity.

明十五/十六世紀 剔紅嬰戲圖小圓蓋盒



(another view with accessories)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

920

**A RARE LARGE CARVED RED LACQUER *HU*-SHAPED VASE**  
19TH CENTURY

Each side of the robust body is carved in high relief with an ovoid panel depicting a gathering of scholars in a mountainous retreat, on one side two are seen playing *weiqi* while others converse in an open pavilion, and on the reverse several study a scroll painting, within petal borders reserved on a dense ground of foliate scroll interspersed with bats and archaic dragon scrolls, all between bands of stylized cicadas at the mouth rim and above foliate scroll on the foot. The handles are in the form of foliate-scroll dragons. 18½ in. (47 cm.) high, Japanese wood box

\$50,000-70,000

**PROVENANCE**

Taisho Emperor (r. 1912-1926) Collection (according to inscription on box).  
Prime Minister of Japan, Tsuyoshi Inukai (1855-1932) Collection (according to inscription on box).  
Christie's New York, 19 March 2008, lot 350.

The present vase is remarkably light in weight for its size, suggesting that the skeletal material is likely to be cloth rather than a heavier material such as metal or wood. The carving is unusually deep and crisp and the design especially complex. While carved red lacquer vessel of *hu* form of this massive size and with such dense carved decoration appears to be quite rare, similar decoration could be found on vessels of other forms. A brush pot in the Nelson-Atkins Museum, Kansas City, carved from equally thick lacquer with scholars and attendants within gardens, is illustrated in *Hai-wai yi-chen* (*Chinese Art in Overseas Collections - Lacquerware*), Taipei, 1987, p. 166, no. 163. Another bottle vase with medallions carved around the body enclosing figures in landscapes reserved on a dense floral ground from the Asian Art Museum of San Francisco, is illustrated in *ibid.*, p. 169, no. 166. For two smaller carved dark red lacquer *hu* decorated with figural scenes around the body, see Christie's New York, 24 March 2004, lot 14 and 21 September 2004, lot 83.

清十九世紀 剔紅開光山水人物圖螭龍耳尊



(another view with box)









Watercolor of the present snuff bottle by Malcolm Golding, signed and dated 1971.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**921**

# **A FINELY CARVED RED LACQUER SNUFF BOTTLE**

JAPAN, 1860-1930

The bottle is carved on both sides through the two distinct layers of red lacquer with nine Buddhist lions playing with brocade balls, and with diaper pattern on the narrow sides, all between a band of *leiwen* and lotus petals at the shoulder and further petals above the foot. The base is incised with a gilded apocryphal Qianlong mark. *Together with a watercolor of this bottle by Malcolm Golding, signed and dated 1971.*

1 7/8 in. (4.8 cm.) high, lacquer stopper

\$15,000-20,000

## **PROVENANCE**

Hugh M. Moss Ltd.  
Irving Lindzon, Toronto, 1987.  
J & J Collection.  
J & J Collection, Part V; Christie's New York, 17 September 2008, lot 39.

## **EXHIBITED**

Christie's London, October 1987.  
Christie's New York, 1993.  
Singapore, Empress Place Museum, 1994.  
Frankfurt, Museum für Kunsthandwerk, 1996-1997.  
London, Percival David Foundation of Chinese Art, 1997.  
Florida, Naples Museum of Art, 2002.  
Oregon, Portland Museum of Art, 2002.  
Taipei, National Museum of History, 2002.  
New York, International Asian Art Fair, Seventh Regiment Armory, 2003.  
Beijing, Poly Art Museum, 2003.

## **LITERATURE**

J. Li and H. Moss, *100 Selected Chinese Snuff Bottles from the J & J Collection*, London, 1987, no. 63.  
*Journal of the International Chinese Snuff Bottle Society (JICSBS)*, Autumn 1989, front cover.  
H. Moss, V. Graham and K. B. Tsang, *The Art of the Chinese Snuff Bottle: The J & J Collection*, vol. 2, New York, 1993, no. 317.  
R. Scott, *The Miniature World: An Exhibition of Snuff Bottles from the J & J Collection*, Taipei, 2002, p. 60.

At some time during the latter part of the nineteenth century, Japanese workshops began to expand their repertoire of forms to include snuff bottles, mainly in response to the growing demand from Western collectors. The earlier group of Japanese bottles may be divided into two main categories. The first is composed of distinctly Japanese types which were sometimes signed by their makers; while the second category consisted of copies of Chinese types which usually bore either Qianlong or occasionally, Jiaqing reign marks.

This bottle belongs to the superb group of Japanese bottles in lacquer and ivory characterized by exquisite carving, both technically and sculpturally; by exotic and matching stoppers; by the use of horizontal, four-character reign marks either in regular or seal script; and by the frequent use of a thin bronze lip on those with a lacquer neck. For other related examples, see R. Hall, *Chinese Snuff Bottles III*, no. 89; H. Moss (ed.), *Chinese Snuff Bottles No. 5*, London, 1969, p. 29, fig. 20, from the Russell Mullin Collection; Sotheby's New York, 15 March 1984, lot 293; JICSBS, *June 1975*, p. 3, from the Kleiner Collection; and *JICSBS*, June 1981, p. 23.

1860-1930年 日本製剔紅九世同堂圖鼻煙壺

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**922**

**A FINELY CARVED CINNABAR LACQUER SNUFF BOTTLE**

JAPAN, 1860-1920

The snuff bottle is finely carved in deep relief through an upper layer of red on a middle layer of green to reveal the base layer of orange with a continuous scene of a scholar arriving on a horse on the shore of a lake with two attendants, one carrying a large umbrella over his head and the other holding a pole, as he is greeted by a woman bowing slightly towards him, while another stands behind her gazing back at a pleasure boat. A man and two women are under the canopied section of the boat and are being negotiated towards the shore by two boatmen, one with a long paddle at the prow and the other seated at the tiller in the stern, all in a landscape setting between decorative borders. The base is inscribed with an apocryphal Qianlong mark.

3⅞ in. (7.9 cm.) high, bronze collar and lacquer stopper

\$15,000-20,000

**PROVENANCE**

Sotheby's London, 3 December 1997, lot 466.

Hugh Moss (HK) Ltd.

J & J Collection.

J & J Collection, Part V; Christie's New York, 17 September 2008, lot 49.

This is an exceptional example of a small group of superbly carved lacquer and ivory snuff bottles made in Japan between about 1860 and the early-twentieth century. For other examples of the group, see B. Stevens, *The Collectors Book of Snuff Bottles*, no. 1018 (ivory), no. 753 (two color lacquer), and no. 757, (two-color lacquer and ivory); Moss, Graham, Tsang, *The Art of the Chinese Snuff Bottle. The J & J Collection*, nos. 314-317 (lacquer); *Chinese Snuff Bottles in the Collection of Mary and George Bloch*, no. 354 (lacquer and ivory), and no. 355 (two-color lacquer).

1860-1920 年 日本製剔彩人物故事圖鼻煙壺



(two views)





923

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

**923**

**A SMALL BAMBOO-VENEERED 'DOUBLE-LOZENGE' BOX AND COVER**  
18TH CENTURY

The box and cover are shaped as two conjoined rhombuses, and carved and veneered in low relief on the top with archaic scrolls flanking a wan symbol, and on the sides with abstract *kui* dragon scrolls.

4 in. (10.1 cm.) long

\$8,000-12,000

**PROVENANCE**

Harry Nail, Palo Alto, California, 1960.

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

A similar bamboo-veneered 'double-lozenge' box and cover in *The Feng Wen Tang Collection Of Bamboo Carvings and Furniture* was sold at Christie's Hong Kong, 3 June 2015, lot 2853.

清十八世紀 貼黃方勝式蓋盒

VARIOUS PROPERTIES

**924**

**A CARVED BAMBOO WRIST REST**  
19TH CENTURY

The convex surface is carved with a narrow panel of a lady standing in contemplation on a terrace, and with a poetic inscription followed by two square seals.

7 in. (17.5 cm.) long, silk pouch, Japanese wood box

\$2,000-3,000

清十九世紀 竹雕仕女圖臂攔



924

925

**A FINELY CARVED RED LACQUER SQUARE BOX AND COVER**  
18TH-19TH CENTURY

The top of the cover is carved with Shoulao holding a peach while standing beside his deer beneath a pine tree beside a pond, all reserved on three diaper grounds indicating the earth, the water and the sky. The sides of the cover and box are carved with lotus flowers amidst foliage and archaic scrolls at the rounded corners. The interior and base are lacquered black.

9 1/8 in. (23 cm.) wide, silk stand

\$20,000-30,000

Compare the very similar red lacquer box and cover, and possibly the pair to the current example, carved with the same scene on the cover, but in mirror image, formerly in the Ronald Chao Collection and now in the Zhejiang Provincial Museum, illustrated in *Many Splendors: Yuan, Ming and Qing Lacquerware from the Chao Collection*, Beijing, 2010, no. 74, where it is dated mid Qing dynasty.

清十八/十九世紀 剔紅錦地長壽紋方蓋盒



(cover)







926

**A FINE BAMBOO CARVING OF A SEATED SAGE**

17TH-18TH CENTURY

The elderly sage with sensitively carved face is shown resting his right hand on the wicker basket filled with medicinal plants that rests on the layered outcropping of rock on which he sits, while in his left hand he holds the long ends of the sash that secures his robe and is tied in back with a double-gourd flask. The gnarled staff of his hoe leans against his right side.

6¼ in. (15.6 cm.) high, cloth box

\$8,000-12,000

The depiction of the sage with a basket of herbs or flowers indicates that the subject of this carving could be the immortal Lan Caihe or Han Xiang. Han Xiang, a follower of Lu Dongbin, is frequently depicted carrying a basket of flowers, while Lan Caihe was granted immortality for using his basket of medicinal herbs to treat Li Tieguai when he was disguised as a beggar.

Compare a very similar carving depicting the same sage with a basket in the Palace Museum, Beijing illustrated in *The Complete Collection of Treasures of the Palace Museum - 44 - Bamboo, Wood and Ivory Carvings*, Hong Kong, 2002, p. 44, no. 42.

清十七/十八世紀 竹雕仙翁坐像

927

**A LARGE AND RARE BAMBOO LIBATION CUP**  
LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The cup is carved in imitation of a rhinoceros horn cup, and is decorated around the mid-section in shallow relief with a band of stylized archaic motifs between key-fret borders, and a further band of *taotie* around the foot. There are eight *chilong* clambering around the vessel and up the S-shaped handle over the rim of the cup.

5½ in. (14.1 cm.) high, cloth box

\$12,000-18,000

Libation cups were popular during the late Ming to early Qing period, and this form predominantly appeared in rhinoceros horn. However, as discussed by J. Chapman in *The Art of Rhinoceros Carving in China*, London, 1999, pp. 250-264, the form was used as a basis for works of art in a number of other materials including ceramics, hard stones, silver, wood and bamboo. The bamboo examples are those that are most accurately able to represent the texture and patina of the original rhinoceros horn examples with the grain closely resembling the fibers of the horn, as can be seen on the present example. For a related rhinoceros horn cup, compare the example from the Mary and George Bloch Collection illustrated by T. Fok, *Connoisseurship of Rhinoceros Horn Carving in China*, Hong Kong, 1999, p. 88, no. 41.

明末/清初 螭龍饕餮紋竹雕仿犀牛角盃











## Property from the Collection of Whe Do Kim

### Sold to Benefit the Education of Orphans

Whe Do Kim is a renowned pianist and philanthropist based in Chicago, Illinois. Born in Seoul, Whe Do Kim graduated from the prestigious Seoul Music and Arts High School, and won the Grand Prix in the Pan-Korean National Music Competition, and Best Accompanist prize of the Korean National Musicians Associations, before moving to the United States to continue her musical career. In 1985, she established the Lincoln Park Music Center in Chicago, a rigorous music school dedicated to nurturing the talents of children in the Chicago area. Kim also founded the Lincoln Park Music Center Foundation, which is committed to supporting and educating underprivileged children, with the goal of providing an emotional outlet in music.

Whe Do Kim's father, Kim Haksoo (b. 1933), is an acclaimed photographer, specializing in black-and-white photographs portraying life in the 1960s-70s in Korea. Over two hundred of his photographs have been exhibited at the National Folk Museum of Korea, with an accompanying publication. Whe Do Kim's great-grandfather, Kim Jedeok (1855-1925), was a high-ranking Korean official whose portrait was painted by famed court painter Chae Yongshin (1850-1941). This portrait, along with other works in the family collection, has been donated by the Kim family to the National Folk Museum of Korea.

Aside from her passion for music, Whe Do Kim is a passionate philanthropist. In addition to the Lincoln Park Music Center Foundation, Kim and her family are creating The Hakhae Foundation, based in Korea, which will be dedicated to funding the education of orphans. The Kim family has pledged to use the entirety of the proceeds from the sale of this robe towards the education of orphans.

(above)  
*Temple and Tree* (1968),  
photograph by Kim  
Haksoo (b. 1933), the  
father of the present  
owner. Image courtesy of  
the National Folk Museum  
of Korea.

(right)  
Portrait of Kim Jaeduk  
(1855-1925) by court  
painter Chae Yongshin  
(1850-1941), 1921, oil on  
canvas, National Folk  
Museum of Korea.

(far right)  
Kim Jongki (1911-1991), the  
grandfather of the present  
owner (standing), and Kim  
Jaenam, the great-uncle  
of the present owner  
(sitting), circa 1936.  
Photographer unknown.





PROPERTY FROM THE COLLECTION OF WHE DO KIM, CHICAGO

**928**

**A VERY RARE IMPERIAL MIDNIGHT-BLUE  
BROCADE 'DRAGON' ROBE**

KANGXI PERIOD (1662-1722)

The midnight-blue ground is worked in gold-wrapped threads with nine dragons, some clutching and others chasing flaming pearls amidst *ruyi*-form clouds and flames, all above the terrestrial diagram and *lishui* stripe woven with supplemental silk floss, gold-wrapped threads, and gilt paper, and embellished with precious objects.

53½ in. (135.9 cm.) long; 61 in. (154.9 cm.) wide

\$70,000-90,000

**PROVENANCE**

Kim Jongki (1911-1991) Collection, Korea, prior to 1930.

Kim Haksoo (b. 1933) Collection, Korea, and thence by descent.

清康熙 藍緞地繡彩雲金龍龍袍









This rare 'dragon' robe is one of fewer than thirty extant examples of its type, and is representative of the development of the 'dragon' robe in the early Qing dynasty. Ming dynasty robes, and some of the earliest Qing dynasty 'dragon' robes featured a pair of dragons extending the length of the garment, but by the Kangxi period (1662-1722), the robe evolved to include nine dragons separated into two registers—with eight visible dragons and one hidden dragon. The separation of the dragons into two registers was likely because the Manchu Qing dynasty was accustomed to wearing a belt with their clothing, and the new organization allowed for this without interrupting the robe's design.

The dragons on these Kangxi robes featured larger front-facing dragons on the front and back amidst smaller side-facing dragons, while the dragons on later Qing-dynasty robes were all approximately the same size. The Kangxi robes were made from very high-quality brocade fabric and were all made with nearly identical cartoons, with very minor alterations in design. The Kangxi robes also featured sleeves and cuffs which were made from the same material as the robe, and had simple binding at the neck and small gilt buttons. By the mid-eighteenth century, different fabrics would be used for the sleeve extensions and cuffs as illustrated in *Huangchao liqi tushi*, which was compiled in 1759 and enforced in 1766.

Little information is known about who the wearer of this type of robe would have been. It has been most commonly suggested that the robe is a semi-formal court robe for a Manchu man, as all of the extant examples are tailored for men.

Similar robes have been found in a variety of colors including salmon, pale blue, black, ivory, and dark blue, like the present robe, and some scholars have suggested that the variety of colors could indicate that this robe was meant to be worn for a ceremony at court. A nearly identical dark blue brocade dragon robe, different from the present robe only in its salmon-colored lining, is in the Museum of Fine Arts, Boston, and is published by John Vollmer in *Ruling from the Dragon Throne: Costume of the Qing Dynasty (1644-1911)*, California, 2002, p. 100, fig. 4.18. Another robe in ivory, is in the Chris Hall Collection, and is illustrated in *Power Dressing: Textile for Rulers and Priests from the Chris Hall Collection*, Singapore, 2006, p.136, fig. 19. Other examples include a chestnut-brown robe illustrated by John E. Vollmer in the exhibition catalogue *Five Colours of the Universe*, Edmonton Art Gallery, 7 November 1980-11 January 1981, pp. 20-21; and a pale blue example, illustrated by Judith Rutherford and Jackie Menzies in *Celestial Silks*, Art Gallery of New South Wales, 2004, p. 65, fig. 31, and now in a private collection in Melbourne. A yellow example was sold at Christie's Hong Kong, 27 May 2009, lot 1817.









PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

**929**

**A RARE IMPERIAL GOLD AND SILVER-EMBROIDERED  
BLUE-GROUND TWELVE SYMBOL 'DRAGON' ROBE, *LONGPAO*  
JIAQING PERIOD (1796-1820)**

The robe is worked entirely in couched gold and silver threads with nine writhing five-clawed dragons confronting flaming pearls amidst *ruyi*-form clouds interspersed with bats and the *bajixiang*. The Twelve Symbols of Imperial Authority are arranged in three groups of four: the sun, moon, constellation and mountain around the neck; the *fu* symbol, axe, paired dragons, and golden pheasant around the body; and the pair of libation cups, aquatic grass, grains of millet and flames, all reserved on a blue ground above auspicious emblems rising from the terrestrial diagram and *lishui* stripe at the hem; with midnight-blue cuffs and collar decorated with further dragons and clouds.

57½ in. (146 cm.) long

\$60,000-80,000

**PROVENANCE**

Christie's New York, 30 March 2005, lot 206.

清嘉慶 御製藍地繡金銀龍袍











(reverse)

Twelve-symbol blue robes are extremely rare, and less common than their yellow counterparts. The use of the blue color was associated with the Temple of Heaven, south of the palace, where the Emperor offered sacrifice at the winter solstice and also prayed for rain during the summer months.

The Twelve Ancient Symbols of Imperial Authority first appeared on the Manchu emperor's clothing after 1759. The *Huangchao liqi tushu* (Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court), which was enforced in 1766, restricted the use of the Twelve Symbols to the Emperor. The symbols imply the notion of Imperial authority, signifying that the Emperor is the Ruler of the Universe. In the Qing dynasty, the first four symbols- sun, moon, stars, and mountain- were placed at the shoulders, chest and mid-back; the symbol of distinction (*fu*), hatchet, paired dragons, and the golden pheasant appeared at waist level; and temple-cups, aquatic grass, grains of millet, and flames were placed at knee level on the skirts of the coat.

Compare a very similar example, but in *kesi* rather than embroidery, and dated to the early 19th century, illustrated by R.D. Jacobsen, *Imperial Silks, Ch'ing Dynasty Textiles in The Minneapolis Institute of Arts*, vol. I, Minneapolis, 2000, pp. 82-3., no. 12. Compare, also, the embroidered fragment of a twelve-symbol blue robe, in the A.E.D.T.A. Collection, dated to the mid-Qianlong period, illustrated by J.E. Vollmer, *Chinese Costume and Accessories*, Paris, 1999, pl. 14. Compare, also, a gold and silver-embroidered blue-ground 'Twelve Symbol' dragon robe dating to the Qianlong period (1736-1795), that sold at Bonham's London, 8 November, 2018, lot 224.



(right)

The sacrificial vessels, one of the Twelve Symbols of Imperial Authority, symbolizing bravery and filial piety.

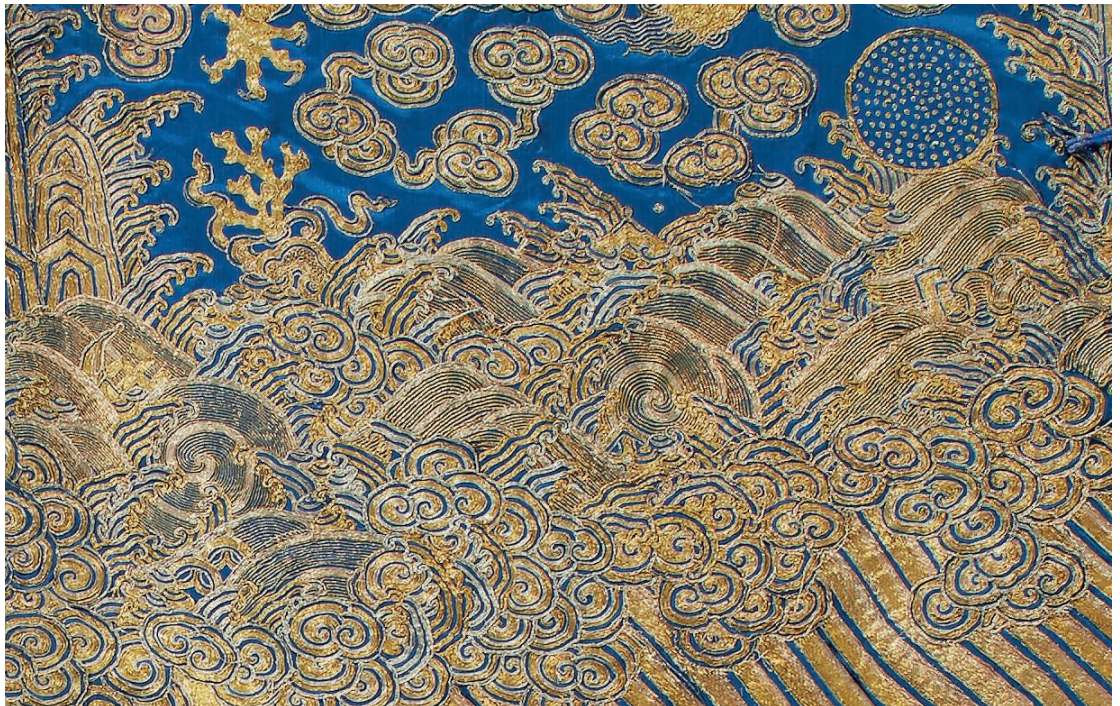
(far right)

The aquatic grass, one of the Twelve Symbols of Imperial Authority, symbolizing the element of water.



(right)

Detail of the reverse showing the grains of millet, one of the Twelve Symbols of Imperial Authority, representative of the *wuxing*, or five phases, and the Spring equinox.





PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

**930**

**A RARE MIDNIGHT-BLUE GAUZE SURCOAT WITH  
CRANE ROUNDELS, *BUFU***

GUANGXU PERIOD (1875-1908)

Made for a first rank civil official, the elegant, deep midnight-blue silk gauze is worked in counted stitch with roundels enclosing lotus emerging from water. The front and back of the robe are set with integral crane roundels outlined in gold and silver threads.

42 ¼ in. (107.3 cm.) long x 66 ¼ in. (168.2 cm.) wide

\$20,000-30,000

**PROVENANCE**

Jon Eric Riis, Atlanta, 2006.

Qing court attire was divided into summer and winter clothing. The date for the seasonal change of dress was decided by the Board of Rites and was issued as an imperial edict. The change into summer clothing was in the third lunar month, and change into winter clothing in the ninth lunar month. Regardless of the actual temperature at the time, once the edict had been issued, everyone was required to change into the appropriate seasonal clothing promulgated by the court.

This extremely rare robe with its fine gauze material was made for summer. It has an integral crane roundel on both the front and back, indicating that it was made for a first-rank civil official. A black gauze robe worked with *shou* character roundels and set with an egret badge (for a sixth-rank civil official) is in *The Complete Collection of Treasures of the Palace Museum - 51 - Costumes and Accessories of the Qing Court*, Hong Kong, 2005, p. 224, no. 143. An array of both formal and informal gauze robes from the Charlotte Hill Grant collection were included in an exhibition at the Denver Art Museum, *Lighter than Air: Gauze Robes from China*, 17 May 2003-30 November 2003.

清光緒 石青紗一品仙鶴補服









VARIOUS PROPERTIES

■ 931

**A SILK AND METAL-THREAD 'PHOENIX' RUG**

LATE QING DYNASTY, CIRCA 1900

The central panel is decorated with a phoenix roundel amidst blossoming vines and four further phoenixes in the corners, all within a border of further floral scroll, and with an inscription at the top which reads *Jingren gong* (The Palace of Great Benevolence).

Approximately 8 ft. 1 in. x 5 ft. 1 in. (246 cm. x 155 cm.)

\$10,000-15,000

The inscription on this rug indicates that it was woven for the Palace of Great Benevolence (*Jingren gong*). Built in 1420, *Jingren gong* was the residence of Imperial concubines during the Ming and Qing dynasties.

晚清 盤金屬絲鳳紋毯



■ 932

**A SILK AND METAL-THREAD RUG**

LATE QING DYNASTY, CIRCA 1900

The center is woven with a quatrefoil medallion enclosing two birds and pagodas reserved on a salmon-colored ground decorated with floral scroll, all between two borders of *lishui* stripe and crashing waves, and inscribed at the top, *Wuying dian beiyong* (for use in the Wuying Hall). Approximately 9 ft. 1 in. x 6 ft. (277 cm. x 183 cm.)

\$12,000-18,000

The inscription on this rug indicates that it was woven for the *Wuying dian* (Hall of Martial Valor). The hall lies to the far west of the *Taihe dian* (Hall of Supreme Harmony), and served different functions throughout the Ming and Qing dynasties.

晚清 盤金屬絲祥瑞圖毯







933

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**933**

**A PAIR OF AGATE AND GILT-METAL  
BELT FITTINGS**

18TH-19TH CENTURY

Each of the gilt-metal fittings is chased with dragons, and is set with an oval carnelian agate.

2½ in. (6.6 cm.) long

\$6,000-8,000

(2)

清十八/十九世紀 鑲金嵌瑪瑙帶扣組件一對



934 (two views)

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

**934**

**A PAINTED ENAMEL DOUBLE-GOURD-  
SHAPED 'ABSTINENCE' PLAQUE**

18TH-19TH CENTURY

One side of the plaque is inscribed in black with two characters, *zhai jie* (abstinence) in standard script, and the reverse is inscribed in Manchu with the same phrase. Both inscriptions are surrounded by floral scroll and leafy tendrils and are reserved on a dotted lavender ground framed by a metal border.

3½ in. (8 cm.) long

\$2,000-3,000

**EXHIBITED**

Omaha, Nebraska, Joslyn Art Museum, *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 1 March–8 June, 2008.

**LITERATURE**

Valery M. Garrett, *A Collector's Guide to Chinese Dress Accessories*, Singapore, 1997, p. 86, pl. 23.

Fang Jing Pei et al., *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, Omaha, 2008, p. 63, pl. 194.

清十八/十九世紀 銅胎畫琺瑯葫蘆形齋戒牌

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

**935**

**A PAIR OF LARGE CLOISONNÉ ENAMEL FIGURES OF LEOPARDS**  
19TH-20TH CENTURY

Each figure is shown crouching on its hind legs, its forelegs braced below the head with open mouth, and is realistically decorated with irregular black-tinged spots on the ochre-yellow body, and a white belly centered by a 'cash' design.

21 $\frac{1}{2}$  in. (55 cm.) and 21 $\frac{1}{2}$  in. (54 cm.) long

\$10,000-15,000

(2)

A pair of similar leopards from a Paris apartment designed by Jacques Grange was sold at Christie's London, 19 November 2010, lot 551. A single leopard sold at Christie's New York, 17 March 2017, lot 1057.

十九/二十世紀 掐絲琺瑯豹一對





936

**A YELLOW AND RUSSET JADE CARVING OF  
A LUOHAN IN A GROTTO**  
QING DYNASTY (1644-1911)

The front is well-carved in high relief with a *luohan* holding a scroll in his left hand seated within a deep grotto, with a gnarled tree to one side of the opening. The reverse is carved as a continuation of the rocky mountainside, the tips of the rocks accented by russet coloring. The stone is of soft yellowish tone with areas of russet color.

6½ in. (17 cm.) high

\$50,000-70,000

The present carving 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 of a jade carving of a *luohan* in a grotto included in the eighteenth-century catalogue *Gu yu tu pu*.

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.

清 黃玉雕羅漢面壁圖山子



(reverse)



937

**A LARGE WELL-CARVED SPINACH-GREEN JADE  
'DRAGON' WASHER**

18TH-19TH CENTURY

The washer of oval section rises from a flat base to an inverted rim. The exterior is carved in high relief with five dragons chasing flaming pearls amidst dense clouds above rocks and crashing waves rising from the whorl-carved base. The semi-translucent stone is of mottled spinach-green tone with some black inclusions.

10½ in. (26.5 cm.) wide

\$40,000-60,000

**PROVENANCE**

Richard Salisbury (1924-1995) Collection and thence by descent within the family.

The craftsmanship of the present washer, carved in high relief with a complex pattern of dragons, writhing and partially emerging out of dense clouds, is particularly successful. The interior of the vessel is well-hollowed while the thick, gently rounded sides are carved in high relief on the exterior with great depth created by the multiple layers of clouds. It is interesting to note that the artist utilized the natural shape of the original boulder, which would have been of considerable size.

See the celadon jade basin, dated to the Ming dynasty, from the Hartman collection, carved with waves on the flat base, illustrated by R. Kleiner in *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, no. 45. Compare, also, the white jade basin from the collection of Lady Lever, illustrated by S.C. Nott in *Chinese Jade*, London, 1937, pl. CI, and the spinach-green jade basin from the Kangxi period sold at Christie's Hong Kong, 29 May 2007, lot 1401.

清十八/十九世紀 碧玉五龍戲珠紋洗



(base)







VARIOUS PROPERTIES

**938**

**A WHITE JADE ARCHAISTIC RECTANGULAR CENSER AND COVER**

18TH CENTURY

The censer is carved on the two long sides with *taotie* masks reserved on a *leiwen* ground and divided by notched flanges, which are repeated at the corners, all below a waisted neck decorated with circular bosses, and is flanked at the ends by a pair of handles carved as dragons pulling themselves up to the rim. The cover is carved with archaistic dragons separated by flanges below a rectangular knob carved at the bottom with a rope-twist band and around the sides with lotus blossoms below a band of key fret. The semi-translucent stone of greenish-white color has some opaque mottling.

7¼ in. (18.5 cm.) wide

\$15,000-20,000

清十八世紀 白玉饕餮紋方爐



939

**A LARGE PALE GREYISH-WHITE JADE  
'DRAGON AND PHOENIX' SCEPTER**

18TH-19TH CENTURY

The ruyi-shaped head is well carved with a dragon pursuing a flaming pearl amidst clouds and on the handle with a phoenix on a rocky outcrop grasping in its beak a stem of flowers, the reverse decorated with swirling clouds, the stone of greyish tone.

17  $\frac{3}{4}$  in. (45 cm.) long

\$30,000-50,000

清十八/十九世紀 青白玉雕龍鳳如意





**940**

**A WHITE JADE SNUFF BOTTLE**

18TH-19TH CENTURY

The bottle of flattened, rounded square shape, is raised on a flat, oblong foot ring, and the softly polished stone is of even white color.

2½ in. (6.4 cm.) high, pink quartz and gilt-metal stopper, cloth box

\$4,000-6,000

**PROVENANCE**

Lizzadro Collection, Chicago, Illinois, acquired prior to 1960.

清十八/十九世紀 白玉鼻煙壺



940

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

**-941**

**A VERY RARE KINGFISHER FEATHER-EMBEDDED, CORAL AND PEARL-INLAID GILT-SILVER COMPASS**

18TH-19TH CENTURY

Made in three sections joined by short chains: the uppermost section is in the shape of a phoenix; the middle section is of demi-lune shape and centered by a flower head; and the bottom section is in the shape of a large flower head with a compass mounted in the center, a vertical strap is on the reverse.

3 ¾ in. long, overall, fitted cloth box

\$7,000-9,000

清十八/十九世紀 點翠鑲珊瑚珍珠銀鑲金指南針



941

942

**A PALE GREENISH-WHITE JADE VASE AND COVER**

18TH-19TH CENTURY

The vase is decorated with *taotie* masks above a band of *leiwen*-filled blades. The waisted neck is decorated on the broad sides with upright *leiwen*-filled blades rising from a band of stylized dragons and is flanked by two boys, one holding a *ruyi* and the other holding a bird, on the narrow sides. The domed cover has a squared finial. The stone is of a pale greenish-white tone with some opaque white mottling.

7¾ in. (19.5 cm.) high

\$10,000-15,000

清十八/十九世紀 青白玉圓雕童子方蓋瓶







**943**

**A MUGHAL-STYLE GREYISH-GREEN JADE CENSER AND COVER**

18TH-19TH CENTURY

The compressed globular body raised on a low, lobed foot is finely carved in shallow relief around the sides with lotus and scrolling foliage between trefoil borders, and is flanked by a pair of chrysanthemum-stem handles suspending loose rings. The domed cover is similarly carved below a chrysanthemum flower finial. The semi-translucent stone is of grey-green tone.

6 $\frac{1}{8}$  in. (15.8 cm.) wide

\$10,000-15,000

清十八/十九世紀 莫卧兒風格青白玉蓮紋帶蓋香爐

944

**A RARE PAIR OF ELABORATELY CARVED SEMI-TRANSLUCENT GREEN JADE  
CYLINDRICAL LANTERNS**

The sides are carved in low relief with various birds in a landscape setting of trees and plants, between recessed pierced borders of lotus scroll, and raised on six phoenix-form supports, all below a separately carved upper collar carved with panels of flowers of the seasons set between further pierced lotus-scroll borders and separated by narrow posts terminating at the bottom in the curved body of a phoenix and at the top in a projecting phoenix head suspending a tassel, each post connected on the interior to an openwork structure of upper and lower spokes radiating from flower heads at the top and bottom of a central post which is threaded at the top to screw into the petal-carved base of a ring attached to an oval link. The semi-translucent stone is of bright mottled green color.

14¾ in. (37.5 cm.) high

(2)

\$20,000-30,000

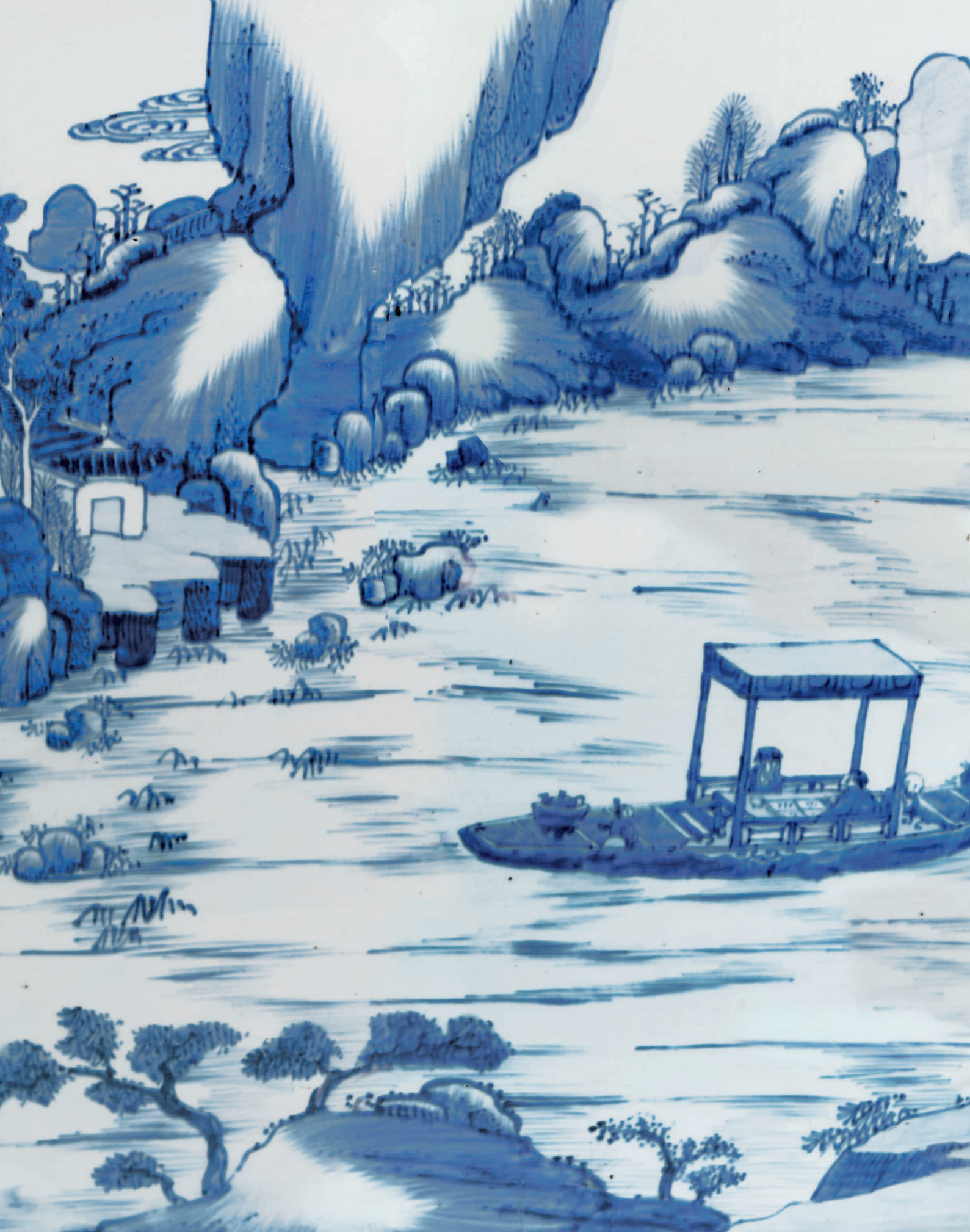
**PROVENANCE**

A Highly Important Collection of Chinese Jades: The Property of A Lady; Christie's, London, 29 June 1959, lot 139.

碧玉鳳首花鳥紋燈籠一對











# Afternoon Session

FRIDAY 13 SEPTEMBER 2019 | 2.00 PM

(Lots 1001-1145)



PROPERTY FROM A PRINCELY COLLECTION

**1001**

**A SPLASH-DECORATED BROWN-GLAZED EWER**

TANG DYNASTY (AD 618-907)

The tapering body is set on the shoulder with two loop handles applied at the base of the neck between the short conical spout and the double strap handle. The ewer is covered with a dark brown glaze highlighted by splashes of milky, pale blue and buff tone on the shoulder and on the interior of the flaring mouth.

9 $\frac{7}{8}$  in. (25 cm.) high

\$12,000-18,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.

Early Chinese White, Green and Black Wares; Sotheby's London, 14 May 2008, lot 208.

**EXHIBITED**

Ulricehamn, Ulricehamn East Asian Museum, *Chinese Ceramic Treasures: a selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection*, 2002.

**LITERATURE**

E. Engel, *Chinese Ceramic Treasures: a selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection*, vol. 1, Ulricehamn, 2002, pl. 217.

The bluish or yellowish-white splashes that decorate dark brown-glazed wares of this type are applied after the initial glazing, often poured onto the piece as it is held in a sideways or inverted position so that the splashes trail decoratively down the body. Compare the similar ewer dated to the Tang dynasty (AD 618-907) in the Collection of Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 31 - Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, p. 211, no. 196.

唐 黑釉藍斑執壺







1002

PROPERTY FROM A PRINCELY COLLECTION

**1002**

**A SMALL WHITE-GLAZED CUP STAND**

LATE TANG-FIVE DYNASTIES PERIOD, 9TH-10TH CENTURY

The cup stand is potted with a rounded concave center rising to a dish-form flange raised on a ring foot. It is covered overall with a white glaze with pale greenish tinge.

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

\$1,000-1,500

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Early Chinese White, Green and Black Wares; Sotheby's London,  
14 May 2008, lot 223.

**EXHIBITED**

London, The Oriental Ceramic Society, *The Arts of the T'ang Dynasty*,  
25 February-30 March 1955.

**LITERATURE**

Hsing-Yao and Ting-Yao, *Bulletin of the Museum of Far Eastern Antiquities*,  
No. 25, 1953, Stockholm, 1953, pl. 47, fig. 42.  
The Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, London, 1955,  
cat. no. 195.  
B. Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm,  
1964, pl. 315.

晚唐/五代 白釉盞托

PROPERTY FROM A PRINCELY COLLECTION

**1003**

**A WHITE-GLAZED 'LION' SEAL**

SONG-MING DYNASTY (AD 960-1664)

The seal of square section is surmounted by a lion, with its head turned sharply to one side. The seal face is carved with a three-character name. It is covered overall with an ivory-white glaze with faint crackles.

2 $\frac{1}{4}$  in. (5.8 cm.) high

\$2,000-4,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Early Chinese White, Green and Black Wares; Sotheby's London,  
14 May 2008, lot 290.

**LITERATURE**

B. Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*,  
Stockholm, 1964, pl. 347.

宋/明 白釉獅鈕方章



1003 (seal face)

1003



PROPERTY FROM A PRINCELY COLLECTION

**1004**

**A SMALL DING CIRCULAR BOX AND COVER**

NORTHERN SONG DYNASTY (960-1127)

The box has straight sides and a slightly domed cover, and is covered overall, except for the flat base, with a glaze of ivory tone.

2 $\frac{1}{2}$  in. (6.7 cm.) diam.

\$8,000-12,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.

Early Chinese White, Green and Black Wares; Sotheby's London, 14 May 2008, lot 261.

**LITERATURE**

Hsing-Yao and Ting-Yao, *Bulletin of the Museum of Far Eastern Antiquities*, No. 25, Stockholm, 1953, pl. 104, fig. 89.

B. Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 404.

北宋 定窯小圓盒



PROPERTY FROM A PRINCELY COLLECTION

**1005**

**A GANZHOU 'WILLOW BASKET' JAR**

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The unglazed exterior is finely combed with parallel lines forming concentric semicircles on two sides and, at their longest, continuing under and across the small flat base. There is a combed band encircling the neck above a row of pointed bosses of white glaze. The rolled rim and interior are covered with a white glaze.

3½ in. (9 cm.) diam.

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Early Chinese White, Green and Black Wares; Sotheby's London, 14 May 2008, lot 306.

**EXHIBITED**

Ulrichhamn, The Museum of Art and Far Eastern Antiquities in Ulrichhamn, *Chinese Ceramic Treasures: a selection from Ulrichhamn East Asian Museum, including The Carl Kempe Collection*, 2002.

**LITERATURE**

E. Engel, *Chinese Ceramic Treasures: a selection from Ulrichhamn East Asian Museum, including The Carl Kempe Collection*, vol. 1, Ulrichhamn, 2002, pl. 1057.

南宋/元 贛州窯柳斗罐





PROPERTY FROM A PRINCELY COLLECTION

**1006**

**A RARE QINGBAI 'WILLOW BASKET' JAR**

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The exterior is finely incised with parallel lines forming concentric semi-circles on two sides. A row of iron-spot bosses encircles the shoulder between two incised lines. The jar is covered inside and out with a glaze of even pale blue color that ends in an irregular line around the unglazed, flat base which has burnt pale orange in the firing.

3⅞ in. (8 cm.) diam.

\$8,000-12,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.

Early Chinese White, Green and Black Wares; Sotheby's London, 14 May 2008, lot 317.

**EXHIBITED**

Ulricehamn, The Museum of Art and Far Eastern Antiquities in Ulricehamn, *Chinese Ceramic Treasures: a selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection*, 2002.

**LITERATURE**

E. Engel, *Chinese Ceramic Treasures: a selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection*, vol. 1, Ulricehamn, 2002, pl.76.

南宋/元 青白柳斗罐



ANOTHER PROPERTY

**1007**

**A WHITE-GLAZED BOTTLE VASE**

TANG DYNASTY (AD 618-907)

The bulbous body rises to a tall, slender neck with flared mouth and is covered in a crackled cream glaze that stops short of the foot.

7 $\frac{5}{8}$  in. (19.3 cm.) high

\$30,000-50,000

**PROVENANCE**

The Yangdetang Collection, Taipei, by 1993.  
Sotheby's New York, 17 March 2015, lot 631.

Compare the similar Tang dynasty (AD 618-907) straw-glazed bottle vase from the collection of Florence and Herbert Irving, sold at Christie's New York, 21 March 2019, lot 1229.

唐 白釉長頸瓶



THE PROPERTY OF A PRIVATE BOSTON COLLECTOR

**1008**

**A RARE DING WHITE-GLAZED FOLIATE-RIMMED VASE**

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The ovoid body is decorated with a bow-string band on the shoulder, the tall trumpet neck flaring to an undulating rim further incised with bow strings, and all raised on a tall spreading foot. The vase is covered with a glaze of creamy-white color that continues inside the mouth and onto the base.

7½ in. (18.2 cm.) high

\$15,000-20,000

Created at the Ding kilns, this extremely rare vase dates to the Northern Song period, as indicated by the exceptionally meticulous finish, the white body and the ivory-hued glaze. Unembellished, the vase relies upon tautness of form, harmonious proportions, and sublime glaze color for its aesthetic appeal. Gaining imperial favor in the tenth or early eleventh century, Ding ware was the preferred ware at the Imperial palace during much of the Northern Song period.

Vases of this shape are rarely found in Ding ware. This distinctive shape, termed *hua kou ping* (vase with foliate mouth rim), was first introduced during the Tang dynasty and became a popular shape employed at a variety of kilns during the Song dynasty. Compare the present vase to another Ding bottle vase of similar shape and size, sold at Sotheby's Hong Kong, 30 November 2017, lot 412.

Although this form is very rare in Ding ware, it was a popular form in other wares such as Cizhou ware. For an example of a Cizhou vase of this shape, see Tsugio Mikami, *Sekai toji Zenshu 13 Liao Jin Yuan*, Shogakukan, Tokyo, p. 243, no. 278. Vases of this type are also found in Jun ware, such as an example of similar size, but of broader proportions, sold at Christie's New York, 17-18 September 2015, lot 2320.

北宋/金 定窯花口長頸瓶







1009



1010

VARIOUS PROPERTIES

**1009**

**A YAOZHOU CELADON CONICAL BOWL**  
NORTHERN SONG-JIN DYNASTY,  
12TH-13TH CENTURY

The deep, slightly rounded conical sides that rise to a slightly flared lipped rim are applied on the interior with five slender ribs of slip that define five petals, and the bowl is covered inside and out with an olive-green glaze that thins on the ribs.

7¼ in. (19.7 cm.) diam.

\$6,000-8,000

北宋/金 耀州窯青釉出筋斗笠碗

PROPERTY FROM THE COLLECTION OF JULIA AND  
JOHN CURTIS

**1010**

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

The bowl with flared, rounded sides is carved on the interior with a lotus spray, and is covered inside and out with an olive-green glaze with areas of crackling and thinning towards the foot, the base is unglazed.

7¼ in. (18.4 cm.) diam.

\$6,000-8,000

**PROVENANCE**

S. Marchant & Son, Ltd., London, June 1989.

北宋/金 耀州窯刻蓮紋盃

VARIOUS PROPERTIES

**1011**

**A SMALL LONGQUAN CELADON VASE**  
SOUTHERN SONG DYNASTY (1127-1279)

The bulbous body rises to a wide cylindrical neck, terminating in an everted lipped rim, and is covered overall in a glaze of even greyish-green tone.

5¼ in. (15 cm.) high, Japanese wood box

\$7,000-9,000

南宋 龍泉青釉盤口小瓶



1011





1012



1012 (inscription on box)

## 1012

### A RARE SMALL JUN VESSEL

JIN-YUAN DYNASTY (1125-1368)

The slightly lobed ovoid body is raised on three short feet and surmounted by an everted rim. It is covered overall in a thick, milky bluish-lavender glaze thinning to a mushroom color at the mouth rim.

5 in. (13 cm.) high, Japanese wood box

\$5,000-7,000

#### PROVENANCE

Kushi Takushin (1898-1979) Collection, Japan.

金/元 鈞窯三足器

THE PROPERTY OF A PRIVATE COLORADO COLLECTOR

## 1013

### A JUN BUD-FORM WATER POT

JIN-YUAN DYNASTY, 13TH-14TH CENTURY

The water pot of lotus-bud-form is covered inside and out with a thick glaze of milky, pale-blue color thinning to a mushroom at the mouth rim and ending in an irregular line above the waisted foot to expose the buff stoneware body.

4 3/4 in. (11 cm) high

\$8,000-12,000

#### PROVENANCE

Samuel T. Peters (1854-1921) Collection, New York.

Warren E. Cox Associates, Inc., New York, 1975.

金/元 鈞窯月白釉雞心罐



1013

VARIOUS PROPERTIES

**1014**

**A JIAN 'HARE'S FUR' TEA BOWL**

SOUTHERN SONG DYNASTY (1127-1279)

The deep, rounded sides are covered inside and out with a thick, lustrous black glaze, finely streaked with brown 'hare's fur' markings, thinning to a matte dark russet-brown tone at the rim and pooling in a line above the neatly cut foot to reveal the buff ware, which is fired to a dark purplish-brown color. The mouth rim is bound with a metal band.

4¾ in. (12.1 cm.) diam., silk pouch, Japanese wood box

\$30,000-50,000

南宋 建窯兔毫盞



(another view)







(another view)

## 1015

### A RARE JUN TWIN-HANDLED JAR

YUAN-MING DYNASTY, 14TH-15TH CENTURY

The jar is potted with a globular body raised on a slightly splayed foot, and has two strap handles flanking the slightly flared cylindrical neck. The exterior is covered with a thick purplish-red glaze with an area of crackled sky blue color on one side and continues over the lipped rim to cover the inside of the neck, the remainder of the interior unglazed.

6½ in. (17 cm.) diam.

\$60,000-80,000

#### PROVENANCE

Mr. and Mrs. Alfred Clark Collection, United Kingdom, no. AIC 716.  
Sotheby's London, 25 March 1975, lot 95.  
Sotheby's London, 11 December 1979, lot 227.  
Bonhams London, 7 November 2013, lot 11.

#### EXHIBITED

London, *Exhibition of Chinese Art for Chinese Medical Relief*, 1938.  
London, *The Oriental Ceramic Society Exhibition of Sung Dynasty Wares: Chun and Brown Glazes*, 1st-3rd May 1952.

#### LITERATURE

*The Oriental Ceramic Society Exhibition of Sung Dynasty Wares, Chun and Brown Glazes*, London, 1952, cat. no. 151.

In the Song period, Jun wares from Yuxian, Henan province with areas of contrasting copper-red were widely admired. Much emphasis was unsurprisingly placed on the quality of the thick, opalescent glaze. The most important characteristic of Jun glaze is the phenomenon known as 'liquid phase separation' which is the formulation of tiny globules of lime-rich glass within the silica-rich glaze matrix, effecting the passage of light in such a way as to produce an attractive blue effect. Jun ware production understandably required great skill and control of the glaze and the firing conditions. Such delicate balances perhaps encouraged a degree of experimentation as the effects of minute changes were observed and understood, leading to the development of new styles of Jun decoration.

This jar is very unusual for its almost entirely red surface. See a jar of similar shape dated to the Yuan dynasty illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, Taipei, 1999, no. 104. Under the Qianlong reign, the famous Imperial ceramics supervisor, Tang Ying (1682-1756), sent a craftman to Yuxian to research into the glaze recipe of the Jun ware, and Jun ceramics with the same shape and glaze were created. See a Jun-type jar of related shape from the Qianlong period in the Zande Lou collection illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Shanghai Museum, Beijing Museum, and Art Museum, The Chinese University of Hong Kong, 2005, pp. 118, no. 48.

元/明 鈞窯玫瑰紫雙耳罐







Dr. Maurice Berger examining a Xing *zhadou* (lot 1017).

Property from the Collection of

## Dr. Maurice Berger

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(Lots 1016-1025)

The Song dynasty ceramics featured in this section—including a rare *qingbai* figure of a Daoist sage, originally in the Falk Collection, and a selection of fine Ding, Xing, *qingbai*, Longquan, and black and brown ware vessels—are a testament to two decades of Dr. Maurice Berger's meticulous research, connoisseurship, and respect for provenance.

Berger, a historian of 20th-century art and visual culture, was first introduced to Song ceramics by friends and renowned collectors of Chinese art, Myron (Johnny) and Pauline Falk, whom he met through their daughter Patricia. "On holidays, we would retire to Johnny and Pauline's elegant, museum-like living room to play board games after dinner. I was surrounded by extraordinary Song pots, and they captivated me. But it was not until Pauline Falk died in 2000, and the collection was sold at Christie's, that I became interested in collecting."

Following in the footsteps of the Falks, Berger intensively studied Song ceramics, building a library of rare books and catalogs and examining pieces at dealers and auction houses. His collection, the product of refined taste and rigorous research, is focused on aesthetics, art historical significance, and provenance. "I'm fascinated by these beautiful objects," he says, "how their forms derive from nature, their everyday and ritual uses, and the history of how they were passed down from generation to generation."

Inspired by the Falks' emphasis on provenance, Berger sought out pieces with exemplary acquisition histories—most from prominent 20th century dealers and collectors, and many included in museum exhibitions and discussed in catalogs and scholarly articles. His collection epitomizes the ingenuity, creativity, and inventiveness of the Song potter. "As an art historian trained in modern and contemporary art, I have for decades appreciated the austere and beautiful forms and monochrome palette of Song ceramics," he says. "Collecting these wonderful pieces has helped me realize the brilliance and originality of their abstract form, a conceptual and formal inventiveness that flourished centuries before the rise of modernism in the West."







PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1016**

**A DING FOLIATE-RIMMED CUP STAND**

LATE TANG-FIVE DYNASTIES, 9TH-10TH CENTURY

The stand has flared sides which rise to a foliate rim pinched inwards to create five lobes and is covered overall with a white glaze of bluish-white tone.

5 in. (12.7 cm.) diam.

\$4,000-6,000

**PROVENANCE**

Myron and Pauline Falk Collection, New York, no. 170.

The Falk Collection II Chinese and Japanese Works of Art, Christie's New York, 15 October 2001, lot 428 (part).

**EXHIBITED**

West Palm Beach, Florida, Norton Museum of Art, *Masterpiece of the Month*, 4 September-26 October 2014.

West Palm Beach, Florida, Norton Museum of Art, *High Tea: Glorious Manifestations- East and West*, 19 February-24 May 2015.

**LITERATURE**

L. B. Barnes, *High Tea: Glorious Manifestations-East and West*, West Palm Beach, Florida, 2014, p. 129, no. C2.

A white-glazed cup stand of very similar form from Xuezhuang, Anyang county, Henan province and now in the collection of Henan institute of Cultural Relics and Archaeology, is illustrated by B. Zhang, *Complete Collection of Ceramic Art Unearthed in China - 12 - Henan*, Beijing, 2008, no. 66.

Compare, also, the slightly smaller cup stand, dated Tang to Five Dynasties, 9th-10th century, included in the Bluett and Sons Ltd. exhibition, *The Postan Collection of Early Chinese Ceramics*, 1972, no. 4; and another similar cup stand dated to Tang dynasty from the Carl Kempe Collection illustrated by B. Gyllensvärd, *Chinese ceramics in the Carl Kempe collection*, Stockholm, 1965, no. 337, and later sold at Sotheby's London, 14 May 2008, lot 224. Another similar cup stand dated Tang-Five Dynasties, was included in the Nezu Institute of Fine Arts exhibition, *Toji hakuji, seiji, sancai (Tang pottery and porcelain)*, Tokyo, 1988, no. 24.

A white-glazed foliate cup stand of the same form, but lacking raised lines, is illustrated by M. Sato and G. Hasebe (eds.), *Sekai toji zenshu*, vol. 11, Sui Tang, Tokyo, 1976, p. 167, no. 165, where it is dated to the 10th century. In the same volume, the authors illustrate p. 181, fig. 5, a Tang dynasty silver-gilt cup stand with the same folded-in foliations at the rim, which was found outside the Heping gate at Xi'an.

晚唐/五代 定窯花口盞托

PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1017**

**A RARE XING ZHADOU**

LATE TANG DYNASTY-FIVE DYNASTIES PERIOD, 10TH CENTURY

The *zhadou* has a compressed globular body incised around the shoulders with three concentric circles, a waisted neck surmounted by a wide flared mouth, and is covered overall in a creamy-white glaze of ivory tone.

6⅞ in. (15.6 cm.) diam.

\$8,000-12,000

**PROVENANCE**

Alice Boney (1901-1988) Collection, New York (according to label).

Ji Zhen Zhai Collection, 1988.

**EXHIBITED**

Philadelphia, University of Pennsylvania Museum of Archaeology and Anthropology, *Treasures of the Chinese Scholar*, 14 March 1998-3 January 1999; Knoxville, Tennessee, McClung Museum of Natural History and Culture, 3 May-6 May 2001; Omaha, Nebraska, Joslyn Art Museum, 2 June-26 August 2001; Naples, Florida, Naples Museum of Art, February-April 2002.

West Palm Beach, Florida, Norton Museum of Art, *Masterpiece of the Month*, 4 September-26 October 2014.

West Palm Beach, Florida, Norton Museum of Art, *High Tea: Glorious Manifestations-East and West*, 19 February-24 May 2015, no. C5.

**LITERATURE**

J.P. Fang *et al.*, J. M. L. Barrett ed., *Treasures of the Chinese Scholar*, Philadelphia, 1997, p. 151, fig. 159.

L. B. Barnes, *High Tea: Glorious Manifestations-East and West*, West Palm Beach, Florida, 2014, p. 130, no. C5.

The unusual shape of this vessel, with its broad sloping mouth rim, was inspired by metalwork prototypes. See, for example, the two Tang dynasty silver *zhadou* illustrated in *Tangdai Jinyin Qi*, Beijing, 1985, nos. 255 and 278, the first excavated at Xi'an, and the second with slightly concave mouth rim found in a tomb in Linan Xian Shiu Qiushi, Zhejiang province. It has been suggested that vessels of this shape may have functioned as waste receptacles for wine dregs or tea leaves.

Xing wares from Hebei province were the best quality white-glazed ceramic of the Tang dynasty. The kilns are best known for their tea bowls, dishes and bowl stands, and vessels like the present *zhadou* are very rare. A similar *zhadou* with a slightly smaller flared mouth, more compressed body and covered with a white-crackle glaze, dated to Tang dynasty in the Palace Museum, Beijing, is illustrated in *Porcelain of the Jin and Tang Dynasties, The Complete Collection of Treasures of the Palace Museum, Hong Kong*, 1996, no. 144. See, also, another white glazed *zhadou* with more globular body, illustrated *ibid.*, no. 143. A *zhadou* of similar shape but covered with a celadon glaze was included in the Nezu Institute of Fine Arts exhibition, *Toji hakuji, seiji, sancai (Tang pottery and porcelain)*, Tokyo, 1988, no. 49.

晚唐/五代 邢窯白瓷渣斗







1018

PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1018**

**A YUE TRIPLE BOX AND COVER**

NORTHERN SONG DYNASTY (AD 960-1127)

The box is comprised of three conjoined globular compartments, each with a cover applied with a lotus stem that is twisted together with the other stems in the center, and is covered overall with a pale greyish-green glaze, except for the base and rims revealing the grey body.

3½ in. (8.9 cm.) wide

\$3,000-5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1947) Collection, Sweden, no. 40.  
Sotheby's London, 5 November 2008, lot 515.

**EXHIBITED**

Copenhagen, Kunst Industri Museet, *Chinese Art*, 1950, no. 282.  
Ulrichs, Ulrichs East Asian Museum, *Chinese Ceramic Treasures: a selection from Ulrichs East Asian Museum, including The Carl Kempe Collection*, 2002.

**LITERATURE**

B. Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl. 40.  
E. Engel, *Chinese Ceramic Treasures: a selection from Ulrichs East Asian Museum, including The Carl Kempe Collection*, vol. 1, Ulrichs, 2002, pl. 263.  
北宋 越窯三聯蓋盒



1019

PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1019**

**A SMALL MOLDED QINGBAI/FLOWER-FORM BOX AND COVER**

SOUTHERN SONG DYNASTY (1127-1279)

The cover is molded with small chrysanthemum flower heads on top. The box and cover are covered with a translucent glaze of pale greenish-blue tone, the base is unglazed.

2¾ in. (7 cm.) diam.

\$3,000-5,000

**PROVENANCE**

Walter Bareiss (1919-2007) Collection, Greenwich, Connecticut.  
Kaikodo Ltd., New York.

A very similar *qingbai* box and cover, but of slightly smaller size, unearthed from a *sutra* mound at Wakayama-ken in Japan, and dated to the Southern Song dynasty, 13th century, is now in the National Museum, Tokyo, and illustrated by M. Tregear, *Song Ceramics*, London, 1982, p. 214, no. 289. Another *qingbai* box with similar molded small florets on the cover, dated Song dynasty, 10th-13th century, is illustrated by H. Li, in *Chinese ceramics: comprehensive survey from the Asian Art Museum of San Francisco*, New York, 1996, no. 290. See, also, the *qinbai* box with similar molded decoration on the cover, sold at Christie's Hong Kong, 4 October 2016, lot 123. A similarity decorated example, but with a mold-impressed studio mark *Duan jia he zi ji* (box made by the Duan family) mark on the base, is illustrated in Ben Janssens Oriental Art 2015 exhibition, Maastricht, pp.70-71.

南宋 青白釉菊紋蓋盒

PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1020**

**A QINGBAI CUP AND STAND**

SOUTHERN SONG DYNASTY (1127-1279)

The cup with rounded sides and a straight rim is supported on a splayed foot, and the stand is in the form of an inverted cup surmounting a circular stepped flange supported on a slightly splayed foot. Both cup and stand are covered inside and out with a clear crackled glaze of pale greenish-white tone pooling to an aquamarine color at the recesses, the unglazed undersides revealing the fine white body.

2⅞ in. (7.3 cm.) diam., the cup; 5¼ in. (13.3 cm.) diam., the stand

\$6,000-8,000

**PROVENANCE**

Brian Page Antiques, Brighton, 7 May 2004.

An almost identical *qingbai* cup and stand from Carl Kempe Collection is illustrated by B. Gyllensvärd in *Chinese ceramics in the Carl Kempe collection*, Stockholm, 1965, no. 537. See, also, another similar example sold at Christie's Hong Kong, 5 April 2016, lot 69.

南宋 青白釉盞與盞托







1021

PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1021**

**A LONGQUAN CELADON 'CHRYSANTHEMUM' CUP**  
SOUTHERN SONG DYNASTY (1127-1279)

The bowl has deep, rounded sides carved as chrysanthemum petals that rise from the small ring foot to the scalloped rim and is covered overall with a soft sea-green glaze thinning on the ribs and ending in a line above the edge of the foot to expose the buff ware, the convex base similarly glazed.

3½ in. (8.9 cm.) diam., Japanese wood box

\$4,000-6,000

**PROVENANCE**

Collection of Dickson Reck, Berkeley, acquired in the 1930s or 1940s.  
Christie's New York, 22 March 2007, lot 276.

**EXHIBITED**

West Palm Beach, Florida, Norton Museum of Art, *High Tea: Glorious Manifestations, East and West*, 19 February - 24 May 2015, no. C23.

**LITERATURE**

L. B. Barnes, *High Tea: Glorious Manifestations - East and West*, Norton Museum of Art, West Palm Beach, Florida, 2014, no. C5, p. 130.

See B. Gyllensvärd, *Chinese ceramics in the Carl Kempe collection*, Stockholm, 1965, no. 108, for a Longquan cup of similar shape and glaze. Another similar Longquan cup from the Muwen Tang Collection illustrated in *Song Ceramics from The Kwan Collection*, Hong Kong, 1994, no. 66, p. 168, and later sold at Sotheby's London, 12 November 2003, lot 89. See, also, the Longquan cup of similar shape, but covered with a greenish-grey Guan-type glaze, in the Barlow Collection, illustrated by M. Sullivan, in *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, pl. 91c.

南宋 龍泉青釉花口盞

PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1022**

**A RARE QINGBAI PARTIALLY-GLAZED FIGURE OF A**  
**DAOIST SAGE**  
SOUTHERN SONG DYNASTY, 13TH CENTURY

The finely modeled sage is shown smiling and wearing a belted robe and cord-tied shoes, seated on top of a pierced rock stool with his hair worn in two small topknots on top of his head, the stool and interior of the sleeves covered with a transparent pale blue glaze, the remainder of the figure left in the biscuit.

8 in. (20.3 cm.) high

\$10,000-15,000

**PROVENANCE**

Mathias Komor, September 1947.  
Frank Caro, New York, February 1966.  
Myron and Pauline Falk Collection, New York, no. 76.  
The Falk Collection I Important Chinese Ceramics and Works of Art; Christie's New York, 21 September 2001, lot 106.

**EXHIBITED**

Paris, *Douares Expositions*, 1936.

**LITERATURE**

G. Bo, *Jingdezhen Song Yuan ci qi zao xiang (Jingdezhen Porcelain Sculptures from Song and Yuan Dynasties)*, privately published, p. 106.

南宋十三世紀 青白釉道士坐像

This beautifully modeled figure of a benevolently smiling Daoist sage belongs to a small group of rare Buddhist and Daoist figures made at the Jingdezhen kilns in the Song dynasty. Most of the published figures preserved in Chinese collections represent the *bodhisattva* Guanyin. This Daoist figure is thus especially rare. A very similar Daoist figure also seated on top of a glazed pierced rock stool, with the body and robe of the figure left in the biscuit, was excavated from a Southern Song tomb which is dated to the 4th year of Xianxiang (1268) in Panyang county of Jiangxi province and is now in Jiangxi Provincial Museum and illustrated by Zhang Bai in *Complete Collection of Ceramic Art Unearthed in China - 14 - Jiangxi*, Beijing, 2008, no. 70.

A *qingbai* figure of a seated Guanyin was unearthed in 1964 from the crypt of a Jin dynasty pagoda at Fengtai, Beijing, and is now in the Capital Museum. The figure is mainly biscuit-fired, with, like the present figure, only the edges of the robe covered with a *qingbai* glaze. Remains of pigment can be seen on the biscuit-fired areas, as can be noted in the illustration in *Beijing Relics*, Beijing, 1990, p. 75, no. 114. Another seated Guanyin, this one with her outer robe and her rocky pedestal (similar to that of the present figure) covered in *qingbai* glaze, was excavated from a Song dynasty well in Changzhou City, Jiangsu province in 1978. This figure, which has been dated to the Southern Song period, is illustrated in *Gems of China's Cultural Relics*, Beijing, 1997, no. 16.

A fourth figure of this type, also a seated Guanyin, is now in the Shanghai Museum, and is illustrated in *Zhongguo Taoci Quanji*, 16, *Song Yuan Qingbaici*, Shanghai, 1984, no. 76. This figure still has pigment adhering to the unglazed areas, and also bears an inscription dating it to the 11th year of the Shunyu reign of the Southern Song dynasty, equivalent to AD 1251. In addition, there is an exceptionally rare and beautiful *qingbai* seated Guanyin from the Yiqingge Collection with the outer robe covered with a characteristic pale blue glaze, reserving the head and upper body in the biscuit, and also dated to Southern Song Dynasty, sold at Christie's Hong Kong, 1 June 2011, lot 3726.





PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1023**

**A SMALL BROWN-GLAZED JARLET**

LIAO DYNASTY (AD 907-1125)

Of a compressed globular form, the jarlet is incised with wavy cord markings below five impressed 'fish roe' rings evenly spaced below two grooved bands, all covered with a rich chestnut glaze pooling to a darker color in the recesses and continuing over the foot ring onto the base.

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

\$3,000-5,000

**PROVENANCE**

Fritz Low-Beer & Company, New York, March 1949.  
Myron and Pauline Falk Collection, New York, no. 39.  
Christie's New York, 29 March 2006, lot 385.

**EXHIBITED**

New York, China House Gallery, China Institute in America,  
*Ceramics in the Liao Dynasty: North and South of the Great Wall*, 15  
March-28 May, 1973.

**LITERATURE**

M. Yutaka, *Ceramics in the Liao Dynasty: North and South of the Great Wall*, New York, 1973, no. 60, p. 86.

遼醬釉繩紋小罐



**1023**



**1024**

PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1024**

**A HENAN RUSSET-STRIPED BLACKISH-BROWN GLAZED BOWL**

NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The shallow bowl has straight sides, and the interior is covered with a lustrous blackish-brown glaze decorated with stripes of matte russet glaze, which pools in a line on the exterior where the body tapers towards the knife-cut foot.

3 $\frac{7}{8}$  in. (9.9 cm.) diam.

\$4,000-6,000

**PROVENANCE**

The Falk Collection II, Chinese and Japanese Works of Art;  
Christie's New York, 21 September 2001, lot 442.  
Christie's New York, 13-14 September 2012, lot 1396.

A very similar russet-striped bowl, but of smaller size (8 cm. diam.) from the Linyushanren Collection was sold at Christie's New York, 22 March 2019, lot 1705.

北宋/金 黑釉鐵鏽斑直壁盞

PROPERTY FROM THE COLLECTION OF DR. MAURICE BERGER

**1025**

**A BLACK-GLAZED 'OIL-SPOT' JAR**

JIN DYNASTY, 12TH-13TH CENTURY

Of globular form, the jar is covered with a lustrous blackish-brown glaze and decorated with irregular rows of silvery splashes. The interior covered with a thin brown glaze, and the lower body and broad foot are left unglazed to show the fine-grained ware.

5¾ in. (14.6 cm.) diam.

\$5,000-7,000

**PROVENANCE**

George de Menasce (1890-1967) Collection, no. 475.

Spink & Son Ltd., London, 5 May 1971.

Ira and Nancy Koger Collection, Jacksonville, Florida.

Christie's New York, 19 September 2006, lot 208.

**EXHIBITED**

London, The Oriental Ceramic Society, *Sung Dynasty Wares: Chun and Brown Glazes*, 1-31 May 1952.

**LITERATURE**

The Oriental Ceramic Society, "Sung Dynasty Wares: Chun and Brown Glazes", *The Transactions of the Oriental Ceramic Society*, London, 1951-1953, vol. 27, no. 65.

Spink & Son Ltd., *The George de Menasce Collection, Part I*, London, 1971, p.22, no. 40.

金 黑釉油滴罐







1026

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1026**

**A CIZHOU PERSIMMON-GLAZED GLOBULAR JAR AND COVER**

SONG DYNASTY (AD 960-1279)

The jar has a compressed globular body with a short neck and is supported on a slightly tapering foot. The exterior is covered with a lustrous glaze of russet-brown color with moss-green suffusions around the body darkening at the mouth rim, falling in an irregular line to expose the granular buff body, and the interior has a dark brown glaze with milky-caramel mottling. The cover in the shape of an inverted conical bowl with a wide everted rim is similarly glazed on the exterior.

3 $\frac{7}{8}$  in. (10 cm.) diam., cloth box

\$7,000-9,000

**PROVENANCE**

Private collection, Japan.  
Sen Shu Tey, Tokyo.

**EXHIBITED**

Christie's *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22-27 November 2012; New York 15-20 March 2013; London, 10-14 May 2013.

**LITERATURE**

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, p. 94, no. 33.

宋 紫金釉蓋罐



1027

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1027**

**A LARGE CIZHOU BLACK-GLAZED DEEP BOWL**

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The bowl has deep, rounded sides, and is covered inside and out with a thick black glaze stopping just above the foot, a circular area of the interior center has been left unglazed exposing the buff ware.

5 $\frac{1}{8}$  in. (13 cm.) diam., Japanese wood box

\$3,000-5,000

**PROVENANCE**

Sen Shu Tey, Tokyo.

北宋/金 磁州窯黑釉深腹盃



PROPERTY FROM THE LINYUSHANREN COLLECTION

**1028**

**A HENAN RUSSET-SPLASHED BLACK-GLAZED DEEP JAR  
AND COVER**

SONG DYNASTY (AD 960-1279)

The jar has deep rounded sides covered on the exterior with a lustrous black glaze accented with splashes of russet brown. The interior is covered with a black glaze except for a circular section revealing the biscuit body. The domed cover has a small finial and is similarly covered with a russet-splashed black glaze on the exterior, the interior is unglazed.

5 $\frac{1}{2}$  in. (14.3 cm.) diam., Japanese wood box

\$12,000-18,000

**PROVENANCE**

Kochukyo, Tokyo.

**EXHIBITED**

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22-27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

**LITERATURE**

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, p. 89, no. 29.

The glaze on this vessel is a very successful example of the Song dynasty dark brown iron-rich glaze with russet splashes containing an even higher percentage of iron. A russet-splashed black-glazed bowl and cover of similar form from the Falk Collection and later sold at Christie's New York, 20 September 2001, lot 83, is illustrated by R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400*, Cambridge, Massachusetts, 1996, pp. 144-45, no. 39. A similar russet-splashed black-glazed bowl and cover in the Museum of Fine Arts, Boston, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 10, Tokyo, 1980, no. 161. Two related vessels in the Meiyintang Collection are illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. I, London, 1994, pp. 254-55, no. 462. The present covered bowl is distinguished from the above cited examples for having both the lower body and base fully covered with glaze.

宋 黑釉鐵鏽斑蓋罐





1029

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1029**

**A SMALL JUN DEEP BOWL**

JIN DYNASTY (1115-1234)

The bowl has deep rounded sides rising from the short foot ring to the slightly incurved rim, and is covered inside and out with a glaze of milky, sky-blue tone thinning to mushroom at the rim, with the exception of the foot, exposing the darker ware. The base is also glazed.

3 in. (7.6 cm.) diam., Japanese wood box

\$4,000-6,000

金 鈎窯小盃



1030

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1030**

**A JUN DEEP BOWL**

SONG-JIN DYNASTY (AD 960-1234)

The bowl is formed with deep rounded sides rising from the slightly tapered foot to the slightly incurved rim, and is covered inside and out with a glaze of milky, sky-blue tone thinning to mushroom at the rim and falling in a somewhat irregular line onto the foot, which is similarly glazed on a small area of the interior.

5½ in. (13.8 cm.) diam., silk pouch, Japanese wood box

\$4,000-6,000

**PROVENANCE**

Uragami Collection, Tokyo.

宋/金 鈎窯蓮子盃



PROPERTY FROM THE LINYUSHANREN COLLECTION

**1031**

**A JUN DISH**

NORTHERN SONG DYNASTY (AD 960-1127)

The dish is potted with shallow sides rising to a slightly inverted rim and is covered overall with an unctuous, pale-blue glaze thinning to a mushroom tone at the mouth rim, and falling in a neat line at the foot ring. The base is also glazed.

7½ in. (19 cm.) diam., Japanese wood box

\$7,000-9,000

北宋 鈞窯天青釉盤





PROPERTY FROM THE LINYUSHANREN COLLECTION

### 1032

#### A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The deep, rounded sides are covered inside and out with a thick, lustrous black glaze finely streaked with silvery-brown 'hare's fur' markings thinning to a matte dark russet-brown at the rim and pooling in a line above the foot to reveal the buff ware fired to a dark purplish-brown color. The mouth rim is mounted with a metal band.

4 3/4 in. (12 cm.) diam., Japanese wood box

\$10,000-15,000

#### PROVENANCE

Sen Shu Tey, Tokyo.

南宋 建窯兔毫盞



(another view with box)

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1033**

**A JIZHOU PAPER-CUT-DECORATED TEA BOWL**  
SOUTHERN SONG DYNASTY (1127-1279)

The rounded conical body is resist-decorated on the interior with paper-cut decoration of three roundels, each formed by a pair of confronted phoenix, all reserved in dark brown against the variegated, milky buff ground, and the exterior is covered in a 'tortoiseshell' glaze of dark brown color mottled in beige falling short of a knife-cut edge above the low, narrow foot ring.

4½ in. (11.5 cm.) diam., Japanese wood box

\$5,000-7,000

南宋 吉州窯剪紙貼花鳳紋盞



1033

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1034**

**A JIZHOU CONICAL LEAF-DECORATED BOWL**  
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is of flared, conical form, and the interior bears the imprint of a large leaf, fired to a yellowish-buff and pale brown color, in contrast to the matte glaze of dark brown color which covers the interior and exterior, where it ends in a line above the foot to expose the off-white ware.

5⅞ in. (14.8 cm.) diam., cloth box

\$7,000-9,000

**PROVENANCE**

J.J. Lally & Co., New York, 1997.

**EXHIBITED**

New York, J.J. Lally & Co., *Paintings by Robert Ferris: Brush & Clay: Chinese Ceramics of The Song Dynasty From The Artist's Collection*, 19 September-18 October 1997.

**LITERATURE**

J.J. Lally & Co., *Paintings by Robert Ferris: Brush & Clay: Chinese Ceramics of The Song Dynasty From The Artist's Collection*, New York, 1997, p. 62, no. 10.

南宋 吉州窯木葉紋斗笠盞



1034





1035

PROPERTY FROM THE LINYUSHANREN COLLECTION

### 1035

#### A SMALL JIAN 'HAIR'S FUR' TEA BOWL SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with deep sides flaring upwards to the gently everted rim and covered inside and out with a thick, lustrous black glaze finely streaked with silvery-brown 'hare's fur' markings, thinning to a matte dark russet-brown at the rim and pooling to black in heavy drips above the neatly cut foot to reveal the buff ware which fired to a dark purplish-brown color.

4½ in. (10.5 cm.) diam., silk pouch, Japanese lacquer box

\$5,000-7,000

#### PROVENANCE

Sen Shu Tey, Tokyo.

南宋 建窯兔毫斗笠盞



1035 (accessories)



1036

PROPERTY FROM THE LINYUSHANREN COLLECTION

### 1036

#### A LARGE HENAN-TYPE CONICAL BOWL JIN DYNASTY (1115-1234)

The bowl is potted with flared rounded sides rising from a slightly splayed foot to a finger-grooved rim. It is covered on the interior with a lustrous black glaze decorated with three russet streaks tapering from the rim towards the center, the glaze thinning on the rim and of a more brownish color on the exterior where it falls irregularly towards the knife-cut foot, exposing the buff ware on the lower body and foot.

7 in. (17.8 cm.) diam., Japanese wood box

\$6,000-8,000

#### PROVENANCE

Tanisho, Japan.

金 黑釉鐵鏽斑斗笠大盃



PROPERTY FROM THE LINYUSHANREN COLLECTION

**1037**

**A HENAN RUSSET-SPLASHED BLACK-GLAZED BOWL**

SONG DYNASTY (AD 960-1279)

The bowl has rounded sides and a slightly incurved rim, is covered overall with a lustrous black glaze liberally splashed in russet with 'partridge feather mottles' thinning to a mottled appearance and ending in an irregular line well above the foot to expose the ware of off-white color.

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

\$10,000-15,000

**PROVENANCE**

Kochukyo, Tokyo.

**LITERATURE**

Kochukyo, *Soji* (Song Ceramics), 1998.

宋 黑釉鐵鏽斑盃



(another view with box)





1038

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1038**

**A LARGE CARVED QINGBAI/DEEP BOWL**  
SOUTHERN SONG DYNASTY (1127-1279)

The bowl has deep, rounded sides carved on the exterior with overlapping lotus petals and is covered overall with a pale greenish-blue glaze which pools to a darker tone around the deeper carved areas and also covers the foot, except for the unglazed mouth rim.

5 $\frac{7}{8}$  in. (14.9 cm.) diam., Japanese wood box

\$4,000-6,000

**PROVENANCE**

Sen Shu Tey, Tokyo.

南宋 青白釉蓮紋深鉢

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1039**

**A RARE LARGE QINGBAI/**  
**CHRYSANTHEMUM-SHAPED BOX AND**  
**COVER**

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The box and cover are each molded with chrysanthemum petals on the sides, and are covered inside and out with a transparent glaze of pale bluish-white tone with the exception of the base, exposing the fine white ware.

4 $\frac{7}{8}$  in. (12.23 cm.) diam., Japanese wood box

\$4,000-6,000

南宋 青白釉菊瓜棱大蓋盒



1039



PROPERTY FROM THE LINYUSHANREN COLLECTION

**1040**

**A CARVED QINGBAI SHALLOW 'BOYS' BOWL**

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is thinly potted with slightly rounded conical sides and carved on the interior with two almost hidden figures of boys tumbling amidst large peony blossoms, and covered overall with a glossy, translucent glaze of pale-blue color except for an unglazed circle on the base.

8 in. (20.3 cm.) diam., Japanese wood box

\$7,000-9,000

Jan Wirgin, in *Sung Ceramic Design*, London, 1979, pp. 179-81, speculates that the motif depicting boys amidst floral scroll was influenced by Indian cave art and the Tang dynasty Buddhist motif of reborn souls shown on lotus flowers. By the Song dynasty, the motif became immensely popular and was thought to suggest fertility and abundance, and was found on objects in a variety of mediums including silver, bronze, textile and jade, and at ceramic kilns including Yaozhou and Ding.

南宋 青白釉刻娃娃紋斗笠盃





1041

PROPERTY FROM THE LINYUSHANREN COLLECTION

# 1041

## A RARE JIZHOU JAR AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The jar is carved through a finely-crackled creamy glaze on the exterior with a prunus branch. The cover modeled as a lotus leaf below a stem-form finial.

3⅞ in. (10 cm.) diam., Japanese wood box

\$6,000-8,000

### PROVENANCE

John Sparks, London (according to label).

Lord Cunliffe (1899-1963) Collection, no. 94.

The Cunliffe Collection: Chinese Ceramics and Jade Carvings; Bonhams London, 11 November 2002, lot 33.

南宋 吉州窯「一剪梅紋」荷葉蓋罐

PROPERTY FROM THE LINYUSHANREN COLLECTION

# 1042

## A RARE LONGQUAN CELADON CIRCULAR BOX AND COVER

NORTHERN SONG DYNASTY (AD 960-1127)

The cover is finely carved with a prunus branch against a combed wave ground within a raised border, the interior of the box potted with an inner raised circular grinding slab and a reservoir. The box and cover are covered inside and out with a glaze of olive-green color except for the inner rims and recessed base which are burnt orange-brown in the firing.

3½ in. (8.4 cm.) diam., cloth box, Japanese wood box

\$5,000-7,000

### PROVENANCE

Mayuyama, Tokyo.

北宋 龍泉青釉窯刻花蓋盒



1042



PROPERTY FROM THE LINYUSHANREN COLLECTION

**1043**

**A RARE SMALL CARVED YAOZHOU CELADON TRUMPET-NECK VASE**  
NORTHERN SONG DYNASTY (AD 960-1127)

The vase is potted with a baluster body supported on a splayed foot, with an angular sloping shoulder rising to a flared trumpet neck. The body is boldly carved and combed with peony scroll, the shoulder with overlapping lotus petals. It is covered with a thick lustrous glaze in tones ranging from olive-green to paler yellow, suffused in some areas with a fine network of crackles. The base is unglazed.

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

\$12,000-18,000

**EXHIBITED**

Christie's *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22-27 November 2012; New York 15-20 March 2013; London, 10-14 May 2013.

**LITERATURE**

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, p. 56, no. 14.

北宋 耀州窯刻牡丹紋瓶





1044

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1044**

**A LONGQUAN CELADON TRIPOD CENSER**

YUAN-MING DYNASTY (1279-1644)

The deep sides are raised on three cabriole legs and carved in relief with the Eight Trigrams, *bagua*, between raised bands. The exterior is covered with a glaze of sea-green color that continues over the rim into the partially glazed interior, and over the lower edge onto the base around an unglazed circle in the center.

5 in. (12.8 cm.) diam., Japanese wood box

\$5,000-7,000

元/明 龍泉青釉八卦紋香爐



1045 (another view with box)

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1045**

**A LONGQUAN CELADON WASHER**

SOUTHERN SONG DYNASTY (1127-1279)

The washer is finely potted with an angular profile rising from the short foot to a slightly everted rim, and is covered overall with an unctuous glaze of even sea-green tone with the exception of the foot ring which is fired orange.

4 1/4 in. (12.3 cm.) diam., Japanese wood box

\$7,000-9,000

**PROVENANCE**

Mayuyama, Tokyo.

南宋 龍泉青釉洗



1045

PROPERTY FROM THE LINYUSHANREN COLLECTION

**1046**

**A SMALL LONGQUAN CELADON MALLET-SHAPED VASE**

SOUTHERN SONG DYNASTY (1127-1279)

The vase is well potted with straight flaring sides rising to angular sloping shoulders, surmounted by a wide cylindrical neck below a dish-shaped mouth. It is covered with an even lustrous glaze of bluish-green tone with wide crackles, thinning at the rims and leaving the ring foot unglazed.

6 in. (15.5 cm.) high, Japanese wood box

\$20,000-30,000

**PROVENANCE**

Sen Shu Tey, Tokyo.

**EXHIBITED**

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22-27 November 2012; New York 15-20 March 2013; London, 10-14 May 2013.

**LITERATURE**

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, p. 175, no. 74.

南宋 龍泉青釉槌瓶





VARIOUS PROPERTIES

**1047**

**A VERY RARE LARGE LONGQUAN CELADON BARREL-FORM JAR**

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The jar is decorated in relief on the exterior with a continuous peony scroll interrupted by a pair of animal-masks suspending rings, between rows of small bosses applied to the raised bands above and below. It is covered overall with a glaze of soft sea-green color that thins on the raised areas and falls to the unglazed bottom of the foot which is burnt orange-brown in the firing.

9½ in. (23.9 cm.) diam., lacquer cover, Japanese wood box

\$150,000-250,000

**PROVENANCE**

Yasuda Yukihiro (d. 1978) Collection, Japan, after 1950.

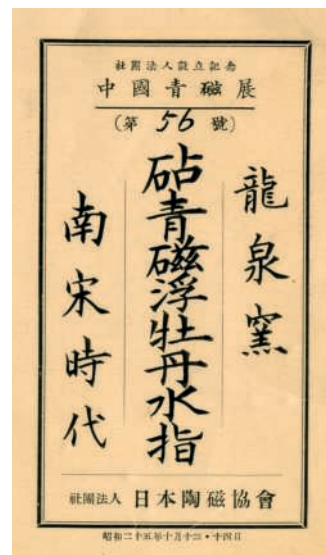
**EXHIBITED**

Tokyo, Japan Ceramic Society, *Exhibition of Chinese Celadon*, 13-14 October 1950.

**LITERATURE**

Japan Ceramic Society, 'Catalogue of Exhibition of Chinese Celadon', *Nihon bijutsu kôgei* (Japan Art and Crafts), December 1950, no. 56.

南宋/元 龍泉青釉浮雕牡丹紋大鼓釘罐



Exhibition label of the present jar for the Japan Ceramic Society, 'Catalogue of Exhibition of Chinese Celadon', *Nihon bijutsu kôgei* (Japan Art and Crafts), December 1950, no. 56.



(another view with box))







The present jar as illustrated in the Japan Ceramic Society, 'Catalogue of Exhibition of Chinese Celadon', *Nihon bijutsu kōgei* (Japan Art and Crafts), December 1950, no. 56. Image Courtesy Nihon Bijutsu Kōgei sha.





Fig. 1 Drum-shaped water jar with applied peony design reliefs, 13th century. Seikado Bunko Art Museum, Important Cultural Property; Seikado Bunko Art Museum Image Archives/DNPartcom

The barrel-form jar, known as a drum-form water vessel in Japan, is one of the rarest Longquan celadon forms. There appears to be only two other known examples. The most famous is the Longquan barrel-form jar (22.3 cm. diam.) with its original cover in Seikado Bunko, dated to the 13th century, illustrated by H. Gakuji, *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 12: Song, Tokyo, 1977, pp. 94-5, nos. 85-6. **(Fig. 1)** The Seikado Bunko jar and cover is highly prized in Japan and is arguably one of the most iconic masterpieces of Longquan celadon in the world. It is designated as an Important Cultural Property in Japan and was formerly in the collection of the most prominent Edo Period (1603-1868) merchant family, the Kounoike family. The other barrel-form jar (20.9 cm. diam.) with more densely packed drum studs on the rims in the Percival David Foundation, dated to the Yuan dynasty (1279-1368), is illustrated by S. Pierson, *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, 1997, p. 26, no. 225. Longquan ware is known for its large-scale production, especially during the Yuan dynasty when production increased, with some 300 kilns active in the Longquan area from the Dayao, Jincun and Xikou kiln complexes in the west to those on the Ou and Songxi rivers. This massive production not only supplied domestic market for middle- and upper-class patrons, but also supplied the international market, particularly the Middle East and Japanese clientele. More than three thousand Longquan celadon wares were also found in the cargo of the Sinan wreck, which was on its way from Ningbo to Japan in 1323, when the ship foundered off the coast of Korea. See R. Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, Los Angeles, 1989, pp. 50-51. The rarity of barrel-form jars might be ascribed to the special function they had, and they were probably made under special commissions. Like other Longquan vessel types, the barrel-form jar continued to be made in the Ming dynasty. A Ming Longquan celadon barrel-form jar of much smaller size (9.6 cm. diam.) and with carved decoration in Eisei Bunko Museum, Tokyo, is illustrated in Kuboso Memorial Museum of Art, *Sensei, Bansei and Celadon of Longquan Yao*, Izumi, 1996, p. 32, no. 128.

The decoration on this barrel-form jar, as well as the two aforementioned examples, is executed in a popular method used at the time, that of "sprig" molding, where the decoration was molded separately and then applied to the surface before glazing. A Longquan phoenix-tail vase with similar sprig-molded peony-scroll decoration around the body from the Fujita Museum collection, was sold at Christie's New York, 15 March 2017, lot 501. Another Longquan phoenix-tail vase with similar decoration from Taisan-Ji temple, Kobe, is illustrated in Kuboso Memorial Museum of Art, *Sensei, Bansei and Celadon of Longquan Yao*, Izumi, 1996, p. 59, no. 75.





**1048**

**AN IRON-SPOT-DECORATED LONGQUAN CELADON PEAR-SHAPED VASE**

YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The pear-shaped body is carved with lotus scroll, above a band of upright petals. The neck is decorated with upright plantain leaves and is flanked by a pair of fish-form handles suspending fixed rings. It is covered overall with a rich sea-green glaze with scattered iron-brown splashes.

9 in. (23 cm.) high, Japanese wood box

\$20,000-30,000

**PROVENANCE**

Private collection, Japan, acquired in the late 19th-early 20th century, by repute.

元/明初 龍泉青釉褐彩刻蓮紋魚耳瓶

**1049**

**A CARVED LONGQUAN CELADON JAR**

YUAN DYNASTY (1279-1368)

The heavily potted jar is carved with four panels of flowers, including peony, chrysanthemum, camellia and foliate scroll, all above a band of narrow petals and below a saw-tooth band on the neck, and is covered overall with a glaze of pale sea-green tone that also covers the interior and interior of the foot.

12 in. (35 cm.) diam., Japanese wood box

\$20,000-30,000

元 龍泉青瓷開光花卉紋罐



(another view)





1050

**A CARVED LONGQUAN CELADON  
TRIPOD CENSER**

MING DYNASTY, 16TH CENTURY

The deep *bombé*-form body is raised on three cabriole legs and carved with florets within a geometric design below a band of cloud pattern on the straight neck. It is covered overall with a crackled glaze of sea-green tone with the exception of the unglazed center of the interior and the protruding rounded center of the base.

10 $\frac{1}{2}$  in. (27 cm.) diam., softwood stand, Japanese wood box

\$15,000-25,000

明十六世紀 龍泉青釉斜格錦紋三足爐



(another view with box and stand)



1051

**A RARE LONGQUAN CELADON BOTTLE VASE**

YUAN DYNASTY (1279-1368)

The globular body is surmounted by a cylindrical neck flanked by a pair of fish-dragon handles between two single bow-string bands, all below a lipped rim. It is covered overall in a glaze of soft sea-green color.

10½ in. (27 cm.) high, cloth pouch, Japanese wood box

\$40,000-60,000

Longquan vases with the type of handles seen on the current vessel are rare. The handles are in the shape of *yulong* (dragon-fish) with fish-like bodies and dragon-like heads. Dragon-fish are mentioned in Chinese literature as early as the Bronze Age, and appear in legends related in the *Shanhaijing* (Classic of Mountains and Seas). They were included in painted and incised decoration on ceramics of the Tang dynasty, from kilns such as Changsha and Yue, but do not seem to occur in three-dimensional ceramic form until the Song and Liao dynasties. By the Song dynasty, handles such as these depicted a carp in the process of turning into a dragon. This evokes a legend, which dates from at least as early as the Eastern Han dynasty (AD 8 - 220), that tells of the carp swimming up river to the Dragon Gate. If it is successful in leaping over the gate it turns into a dragon. This legend soon came to represent the success of the Chinese scholars, who studied hard to pass the civil service examinations, and if they achieved the highest grade would attain an official post.

元 龍泉青釉魚龍耳長頸瓶







1052

**1052**

**A LONGQUAN CELADON TRIPOD CENSER**  
YUAN DYNASTY (1279-1368)

The globular body supported on three cabriole legs rises to a straight neck applied with a pair of upright loop handles. The censer is covered with a glaze of sea-green tone.

6½ in. (17 cm.) high, metal cover, Japanese wood box

\$6,000-8,000

元 龍泉青釉鼎式爐

PROPERTY FROM THE JAMES K. LI COLLECTION

**1053**

**A LARGE LONGQUAN CELADON DISH**  
MING DYNASTY, 15TH CENTURY

The heavily potted dish with shallow rounded sides is decorated on the interior with diaper pattern below a band of floral sprays in the well, and is covered inside and out with a thick glaze of olive-green tone, except for a wide ring on the base which has burnt orange in the firing.

18¼ in. (46.5 cm.) diam.

\$7,000-9,000

**PROVENANCE**

Collection of Ambassador Ti-Tsun Li (1901-1981), and thence by descent to the present owner.

**EXHIBITED**

Santiago, Chile, National Museum of Fine Arts, *3,000 años de Arte Chino* (3000 years of Chinese Art), 3-29 September 1968.

**LITERATURE**

National Museum of Fine Arts, *3,000 años de Arte Chino* (3000 years of Chinese Art), Santiago, Chile, 1968, p. 11.

明十五世紀 龍泉青釉大盤



1053



VARIOUS PROPERTIES

**1054**

**AN UNUSUAL LONGQUAN CELADON BELL**

YUAN-MING DYNASTY OR LATER

The bell is carved with a band of the Eight Trigrams between borders of applied florets, and the rim and the shoulder are carved with wave bands, all below a handle formed by two mythical beasts, and all covered with a glaze of soft sea-green color.

8¾ in. (23 cm.) high, softwood stand, mallet

\$12,000-18,000

**PROVENANCE**

Private collection, Kansai, prior to the Meiji period (1868-1912).

元/明或以後 龍泉青釉八卦紋鐘



(another view with stand)





1055

**A CARVED LONGQUAN CELADON  
TRIPOD CENSER**

MING DYNASTY (1368-1644)

The censer is raised on three animal-mask feet and the sides are incised with 'cash' pattern between two bands of applied florets below two rope-twist handles at the rim. The censer is covered with a thick glaze of soft sea-green color except for an area in the center of the interior which was left in the biscuit and impressed with a flower spray.

10 in. (25.4 cm.) across, Japanese metal openwork cover, double Japanese wood box

\$10,000-15,000

明 龍泉青釉刻錢紋三足爐



(another view with box and cover)

**1056**

**A FINELY CARVED LONGQUAN CELADON BOWL**

EARLY MING DYNASTY, 15TH CENTURY

The interior is carved with a chrysanthemum flowerhead in the center, surrounded by a leafy composite floral scroll in the well, which is repeated on the exterior. It is covered under a glaze of soft sea-green color.

8¼ in. (20.8 cm.) diam., lacquer cover, Japanese wood box

\$30,000-50,000

This finely carved bowl is exceptional for the beauty of its glaze and the harmonious organization of its decoration. Longquan celadons such as the present bowl were much admired both in the Ming court and abroad. This is attested by the large quantity of celadons preserved in collections such as the Topkapi Saray Museum in Istanbul and the Ardebil Collection in the Iran Bastan in Tehran. In addition, sherds excavated from the Longquan Dayao kiln site bearing official marks further emphasize their importance.

明初十五世紀 龍泉青釉刻繡枝花卉紋盃



(another view)





**1057**

**A WHITE-GLAZED ANHUA-DECORATED LOBED FOOTED BOWL**  
MING DYNASTY, 15TH CENTURY

The bowl is molded with seven lobes and the exterior is finely incised on each lobe with various plants and trees within double-line-border panels, which are repeated on the correspondingly lobed and flared foot. The center of the interior is incised with a fruiting peach trees below a band of florets incised on both the top and the underside of the everted rim.

9 $\frac{5}{8}$  in. (24.6 cm.) wide

\$50,000-70,000

This lobed bowl is covered in the soft lustrous white glaze and is subtly enhanced with *anhua* or 'secret' decoration. Such decoration is almost invisible from a distance, but was intended to be appreciated only by those fortunate enough to examine the piece up close. A Xuande-marked bowl of almost identical form and decoration rendered in underglaze cobalt blue was excavated from the Ming imperial kiln site in Zhushan, Jingdezhen and is illustrated in *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong, 1989, pp. 248-49, no. 83.

明十五世紀 白釉暗花花卉紋葵式鉢



(detail)



(two views)





**1058**

**AN IMPERIAL YELLOW-GLAZED DISH**

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

The dish is raised on a low tapering foot ring and has rounded sides flaring to an everted rim, and is covered inside and out with a glaze of rich egg-yolk yellow.

7 in. (17.8 cm.) diam.

\$20,000-30,000

**PROVENANCE**

Private collection, Europe.

Monochrome yellow glazes were typically used to decorate dishes and bowls in the late 15th-16th centuries, such as the present dish. Although they are believed to have been manufactured for the sole use of the imperial court, it appears that some also found their way abroad, probably as diplomatic gifts. John Alexander Pope mentions that there are sixteen monochrome yellow-glazed wares amongst the Chinese porcelains dedicated to the Ardebil Shrine by Shah Abbas in 1611. These sixteen pieces date to the Hongzhi, Zhengde, Jiajing and Wanli periods. See J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, p. 151.

For two similar dishes, one slightly larger and the other slightly smaller than the present example, see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 205, nos. 8:27 and 8:28. Another similar dish was sold in *Marchant: Nine Decades in Chinese Art*; Christie's New York, 14 September 2017, lot 735.

明正德 黃釉盤 雙圈六字楷書款



(reverse)

**1059**

**A LARGE BLUE AND WHITE DISH**

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

The heavily potted dish has rounded sides rising from a tapering foot, and is decorated in the interior in bright blue tones of underglaze blue with a large medallion enclosing leafy meander bearing cockscomb flowers, below sprays of pomegranate, peony, chrysanthemum and peach in the cavetto, and the exterior is decorated with three repeated groups of the 'Three Friends of Winter', pine, prunus and bamboo, and the reign mark written in a line within a rectangle at the rim.

20 in. (51 cm.) diam.

\$25,000-35,000

**PROVENANCE**

Nathan Bentz Asian Arts, San Francisco, 1962.

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

A Jiajing dish of the same pattern and comparable size (19½ in. diam.) was sold at Christie's London, 17 June 2003, lot 6731. Another similar example is illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 227, fig. 9:27, where the author notes that floral decoration was relatively rare in the sixteenth century and also that while the style of the painting follows early Ming design, there is no exact model from which this would have been copied, although the *nianhao* under the rim follows the Xuande precedent. Compare, also, the dish illustrated by R. Krahl and J. Ayers, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, p. 631, no. 926.

明嘉靖 青花大盤 單行六字楷書款



(mark)







1060

VARIOUS PROPERTIES

**1060**

**A BLUE AND WHITE DOUBLE-GOURD VASE**  
MING DYNASTY, 16TH-17TH CENTURY

The vase is potted with two pronounced bulbs, each decorated with dense meandering floral scrolls, divided by a waisted neck encircled by a band of classic scroll, the narrow mouth rim with a lappet band, and the foot with overlapping petals.

10¼ in. (26 cm.) high, double Japanese wood box

\$8,000-12,000

明十六/十七世紀 青花纏枝花卉紋葫蘆瓶

**1061**

**A BLUE AND WHITE FACETED VASE**  
LATE WANLI PERIOD, 17TH CENTURY

Each facet of the body is decorated with a flowering branch below flower-head tendrils on the broad shoulder. The facets of the neck are decorated with a flower spray and butterflies.

6⅞ in. (17.5 cm.) high, Japanese double wood box

\$6,000-8,000

明萬曆 青花花蝶紋六方瓶



1061



**1062**

**A RARE BLUE AND WHITE EWER AND COVER**

CHONGZHEN PERIOD (1628-1644)

The ewer has a compressed tapering body decorated with a continuous river landscape below a band of *ruyi*-heads on the shoulder below the neck, and is set with a faceted S-shaped spout emerging from a lion mask opposite the imitation-bamboo handle. The domed cover is decorated with *ruyi*-heads below the lotus bud finial.

8¼ in. (21 cm.) across, Japanese wood box

\$15,000-18,000

**PROVENANCE**

Marquis Ikeda (1904-1988) Collection (according to label on the Japanese wood box).

**EXHIBITED**

Tokyo, Sen Shu Tey, *The Collection of Chinese Art II - Special Exhibition 'Strolled for last ten years'*, November 2016.

**LITERATURE**

Sen Shu Tey, *The Collection of Chinese Art II - Special Exhibition 'Strolled for last ten years'*, Tokyo, 2016, p. 83, no. 121.

明崇禎 青花山水紋蓋壺



(another view with box)



1063

**A WUCAI 'PEONY' BOWL**

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

The exterior is decorated with a continuous scrolling peony meander,  
and the center of the interior with a *lingzhi* sprig below a band of  
floral scroll at the rim.

5 $\frac{7}{8}$  in. (15 cm.) diam., Japanese wood box

\$10,000-15,000

明萬曆 五彩纏枝牡丹紋盃 雙圈六字楷書款



(mark)



(interior)





1064

**A WUCAI 'ZHONG KUI' DISH**

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

The dish is decorated on the interior with a scene of the Daoist immortal Zhong Kui, the Demon Queller, holding a sword in his right hand while pulling the hair of a small, angry demon beside him, below a band of continuous double-gourd scroll in the well. The exterior is decorated with the Eight Buddhist Emblems above lotus sprigs, and a band of classic scroll encircling the foot.

8½ in. (20.7 cm.) diam., Japanese wood box

\$25,000-35,000

Wanli dishes of this design are more commonly found in blue and white, and are very rare in *wucaï*. Compare two blue and white dishes with Wanli marks that are similarly decorated with figural scenes as well as the unusual band of double-gourd scroll in the well, the depiction of the *bajixiang* on the exterior and the band of classic scroll on the foot, illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp. 319, nos. II:117 and II:118. Discussing no. II:117, the author notes that the dish "illustrates Ming openness to the unity of both Buddhist and Daoist iconography on a single object," which is also true of the present dish.

明萬曆 五彩鐘馗捉鬼圖盤 雙圈六字楷書款



(reverse)





**1065**

**A RARE BLUE AND WHITE RECTANGULAR CENSER AND COVER**

17TH CENTURY

The rectangular censer is decorated on each side with figures in a landscape setting and applied on the ends with a pair of upright loop handles decorated with various Daoist treasures. The cover is decorated on the sides with the Eight Trigrams interspersed with various Daoist treasures and is pierced with small holes on the ends, all below a pierced lion finial.

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

\$10,000-15,000

十七世紀 青花山水人物圖獅鈕蓋爐



(another view with box)



1066

# 1066

## A SMALL BLUE-GLAZED DUCK-FORM WATER DROPPER

17TH CENTURY

The water dropper is molded as a duck with a boy clambering on its back. It is covered with a glaze of rich blue tone except for the boy's white-glazed face and chest.

2 3/4 in. (6 cm.) long, Japanese double wood box

\$6,000-8,000

### PROVENANCE

The Baron Fujita Family Collection, by 1929.  
Osaka Bijitsu Club auction held at the Baron Fujita family residence, 10 May 1929, lot 289.

十七世紀 藍釉童子戲鴨水滴

# 1067

## A ZHANGZHOU WARE SLIP-DECORATED BROWN-GLAZED VASE

MING DYNASTY, 16TH-17TH CENTURY

The pear-shaped vase is decorated in white slip on an amber-brown ground with two flower-pots of leafy, blossoming chrysanthemum growing amidst rockwork.

11 in. (28.2 cm.) high, Japanese wood box

\$7,000-9,000

Two slip-decorated brown-ground 'garlic mouth' vases with similarly-rendered plants in the British Museum, are illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 34, pls. II:188 and II:189, where they are dated Ming dynasty, c. 1573-1620. The author notes that this combination of toffee-brown ground with contrasting white decoration was first introduced in the Wanli period, and that shards of this type dating to the late Ming era have been excavated at Zhushan in Jingdezhen.

明十六/十七世紀 漳州窯醬地白花盆花圖瓶



1067



# THE ROBERT B. and BEATRICE C. MAYER FAMILY COLLECTION

The Robert B. and Beatrice C. Mayer Family Collection represents a remarkable moment in the history of twentieth-century art. Acquired with unstinting zeal across a quarter century, the Collection is renowned not only for its quality and breadth (encompassing important Impressionist paintings, Chinese ceramics and Asian art, alongside postwar and contemporary masterpieces), but also for the mastery with which it was realized—a pioneering pursuit of the new that positioned Bob Mayer and his wife, Buddy Mayer, as watershed figures in the evolution of Contemporary art. “I collect because I believe that I am building for posterity....” Bob declared. “I collect because I believe it adds dimension and perspective to my way of life.... I collect for the thrill of discovery”.

Born in Chicago in 1910, Bob was an energetic, larger-than-life figure whose very personality seemed well-suited for the bold experimentations and fearlessness of twentieth-century American art. After graduating from the University of Chicago in 1931, Bob embarked on a five-month cruise around the world, where he visited more than twenty-five countries and made his first art acquisition: a pair of quartz and jadeite panels, found in Beijing, depicting butterflies and blossoming trees. Upon returning to

the United States, Bob began working at his uncle Maurice Rothschild’s Chicago clothing store, where he was tasked with sweeping the floors. Ambitious and with a natural gift for sales, he was soon appointed to the men’s haberdashery department. In the years that followed, Bob swiftly rose through the ranks of Maurice L. Rothschild & Co., and was eventually named president of the firm in 1957.

Buddy was the daughter of the pioneering food entrepreneur Nathan Cummings, who transformed a small bankrupt grocery firm into the highly successful Consolidated Foods Corporation—later known as the Sara Lee Corporation. Educated in chemistry at the University of North Carolina at Chapel Hill, Buddy was a practical, straightforward woman with a sharp wit and a dedication to family. During the Second World War, she volunteered with the Red Cross Home Service Program and tended to the families of service members in some of Chicago’s poorest neighborhoods. “I told them, ‘I didn’t come here to roll bandages,’” Mrs. Mayer recalled, “‘I want to work with people in need.’” Throughout her life, Buddy’s spirited drive would earn her a reputation as a woman committed to empowerment, and became a lifelong proponent for equal opportunity.

The Mayers made their first mutual purchase in 1949, when Bob sought out the painter, Diego Rivera, in Mexico. The couple was told with little explanation that the artist was painting “in a tree somewhere in San Miguel”. They eventually discovered Rivera, as described, sitting in a tree. “He let down a ladder so we could climb up,” Mr. Mayer said. “We found him working on a watercolor of a little boy”. Having just celebrated the birth of their son Rob, the Mayers asked to buy that picture, and to commission a similar portrait of a girl in the hope that they would also have a daughter. Ruth was born three years later, and the Rivera watercolors assumed even greater poignancy for the family.

By the late 1950s, Bob and Buddy Mayer had assembled an outstanding selection of European painting and sculpture, Chinese ceramics, and African and Oceanic figures. Yet, as Buddy later noted, “By the early 1960s, Impressionism had outpaced our pocketbooks.” As a result, the couple began exploring more contemporary art movements and looking toward the work of artists of the present day. “The art world today is changing,” Bob wrote in his journal at the time, “and I have come to the realization that our interest can no longer be mostly confined to French artists”.

After retiring from Maurice L. Rothschild & Co. in 1961, Bob devoted himself wholeheartedly to collecting and connoisseurship. At the time, he and his wife’s approach to collecting—focusing on the newest works and artistic movements—was a truly novel one, and allowed the couple to fill their home with pieces that, decades on, achieved masterpiece status. “I collect many new young artists, particularly Americans,” Bob noted, “because I feel that they deserve early recognition, and because I feel this country is foremost in the contemporary world of art today....”.



Buddy and Bob Mayer in their home, Chicago, 1963.  
Photographer unknown. Courtesy of Beatrice Cummings Mayer Archives, Chicago.  
Artwork: © 2019 Estate of James Rosenquist / Licensed by VAGA at Artists Rights Society (ARS), New York; © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

In 1964, Bob, alongside prominent local collectors including Joseph Randall Shapiro and Edwin Bergman, met to consider how to better present Contemporary art in the city. Three years later, the fledgling Museum of Contemporary Art Chicago (MCA) opened, housed in a single-story space formerly occupied by a bakery and the photography studios of Playboy magazine. As a founding trustee and treasurer of the board, Bob was instrumental to the success of the MCA in its formative years. Among the museum's inaugural exhibitions were artists greatly respected by the Mayers, including Oldenburg and Dan Flavin, whose 1967 show *Pink and Gold* was the artist's first solo museum exhibition. In 1968, the depth and breadth of the Mayers' private collection was given a spectacular public debut, when the MCA presented *Selections from the Collection of Mr. and Mrs. Robert B. Mayer*. The eighty works on loan—including major pieces by Dubuffet, Rosenquist and Thiebaud, and others—represented "an embarrassment of riches," in the words of MCA Director Jan van de Marck.

The Robert B. and Beatrice C. Mayer Family Collection is a monumental achievement in American collecting. With true integrity of purpose, Bob and Buddy created a lasting legacy in fine art: in their patronage of emerging artists, they helped secure the success of some of the twentieth century's most important figures; in seeking to share their collection with others, they inspired successive generations to think, act, and give with creativity and resolve. "It is nourishment to my soul to feel that perhaps I can make a small contribution to society for all that society has done for me," Bob explained in 1965. "If I am successful in putting together a group of paintings and sculpture for my family, friends, the public, and future generations to see and enjoy, then I have added meaning to my own life". It was a philosophy that the Mayers shared with the many artists and creative minds that informed their lives—a commitment to creation and enduring beauty, and a legacy for generations to come.







**1068**

**A LARGE SANCAI-GLAZED POTTERY FIGURE  
OF AN OFFICIAL**

TANG DYNASTY (AD 618-907)

The tall dignitary is shown standing on a pierced rock base with the hands clasped in front of his chest and pierced to receive a tablet of rank, wearing a bright green-glazed tunic with wide sleeves and panels hung from straps in front and back splash-glazed in brown, cream and green, over long robes covered with a straw-colored glaze falling to the bright green up-turned toe of the shoes with extensive traces of red and black pigment.

36½ in. (92.7 cm) high

\$10,000-15,000

**PROVENANCE**

Warren E. Cox Associates, Inc., New York, 22 May 1968.  
Nathan Cummings (1896-1985) Collection, New York.  
Acquired by Beatrice C. Mayer on 1 August 1985.

唐 三彩文官俑

1069

**A RARE BLUE AND SANCAI-GLAZED POTTERY FIGURE  
OF AN EQUESTRIAN**

TANG DYNASTY (AD 618-907)

The rider with foreign features is shown with hands raised as if to hold the reins and dressed in a blue tunic, with amber-glazed lapels and boots. The chestnut-glazed horse stands foursquare on a rectangular base with its head turned slightly to the left.

17½ in. (44.4 cm.) high

\$15,000-25,000

**PROVENANCE**

Nagatani, Chicago, 25 July 1967.

The result of Oxford thermoluminescence test no.366e45 is consistent with the dating of this lot.

唐 藍釉三彩胡人騎馬俑







1070

**1070**

**A STRAW-GLAZED POTTERY AMPHORA**

TANG DYNASTY (AD 618-907)

The tall neck with four rings is flanked by a pair of dragon-head handles joining the baluster body to the everted rim, the shoulder with sprigged decoration, all under a thin, pale ivory glaze.

14 in. (35.5 cm.) high

\$5,000-7,000

**PROVENANCE**

Frank Caro, New York, 13 February 1959.

唐 白釉雙龍耳瓶



1071

**1071**

**A SANCAI-GLAZED POTTERY JAR AND A COVER**

TANG DYNASTY (AD 618-907)

The jar of ovoid form is splash-glazed on the rounded shoulder in green, ochre and cream glazes on a white slip that falls irregularly below the shoulder, the lower body and flat base exposing the pale pinkish-buff ware. The similarly glazed cover has a bud finial, similarly glazed.

11½ in. (29.2 cm.) high

\$4,000-6,000

**PROVENANCE**

Nagatani, Chicago, 1963.

For a very similar *sancai*-glazed jar and cover, see Eskenazi, *Early Chinese Ceramics and Works of Art*, 1974, no. 13; see, also F. Koyma, *Heibonsha toki-zenshu*, 1957, pl. 26, for a similar jar without a cover.

唐 三彩蓋罐

**1072**

**A LARGE SANCAI-GLAZED POTTERY  
FIGURE OF AN OFFICIAL**

TANG DYNASTY (AD 618-907)

The tall dignitary shown standing on a rock base and wears a short amber tunic with green, cross-over lapels and deep sleeves with splash-glazed borders, the hands are hidden with a muff, and he also wears a court hat and shoes with up-turned toes.

37½ in. (95.3 cm.) high

\$6,000-8,000

**PROVENANCE**

Warren E. Cox Associates, Inc., New York, ,  
22 May 1968.

Nathan Cummings (1896-1985) Collection,  
New York.

Acquired by Beatrice C. Mayer on 1 August 1985.

唐 三彩文官俑







**1073**

**A PAINTED POTTERY FIGURE OF A  
SOLDIER**

TANG DYNASTY (AD 618-907)

The soldier is shown standing wearing full armor, his arms extended, with extensive traces of black, red, green and gilt decoration.

23½ in. (59.6 cm.) high

\$5,000-7,000

**PROVENANCE**

Frank Caro, New York, 1958.

唐 彩繪陶武士立俑



**1074**

**A LARGE CHESTNUT-GLAZED POTTERY  
FIGURE OF A HORSE**

TANG DYNASTY (AD 618-907)

The horse is finely modeled standing foursquare on a rectangular base, and is covered predominantly in a glaze of chestnut-brown color. The mane falls to one side of the neck and is covered in a cream-colored glaze, and the saddle is unglazed.

19½ in. (49.5 cm.) high

\$8,000-12,000

**PROVENANCE**

Spink & Son Ltd., London, 5 December 1967.

唐三彩馬



**1075**

**A RARE LARGE SANCAI-GLAZED POTTERY FIGURE OF A HORSE**

TANG DYNASTY (AD 618-907)

The horse is shown standing foursquare on a rectangular base, with the head turned slightly to the left, and the ears pricked, the long segmented mane swept onto one side of the neck, the cream-glazed trappings hung with large cream tassels pendent from floriform plaques, and the saddle draped with a green-glazed saddle cloth that simulates fur. The body is covered in a rich brown glaze.

30¾ in. (78.2 cm.) high

\$30,000-50,000

**PROVENANCE**

Frank Caro, New York, 12 November 1958.

This magnificent horse is exceptional for its large size, realistically-modelled mane, finely-textured saddle imitating fur, and very rare matte-brown coloring.

Tang pottery horses are most often shown with amber or straw-glazed bodies, and sometimes with a combination of the two, but very rarely with a matte-brown glaze, such as the present figure. The mottled dark brown color of the glaze enhances the naturalism of the figure, while the matte surface provides an interesting contrast to the lustrous straw-glazed mane, hooves and tassels, and green-glazed saddle.

Compare the horse covered in matte-brown glaze, with similar foliate trappings, but with a *sancai*-glazed rather than green-glazed saddle, and another horse covered in brown glaze, but with an ochre-colored saddle, both from the Tang tomb of Prince Jiemin-Li Chongjun in Fuping county, 1995, illustrated in *National Treasure – Collection of Rare Cultural Relics of Shaanxi Province*, Xi'an, 1998, pp. 183-84. See also, a horse covered in a black glaze, but without foliate trappings, in the Luoyang Museum, illustrated in *Da Sancai, Sancai from Luoyang Museum and the Liaoning Provincial Museum*, 1989, p. 31, no. 11.

The horse depicted here is the revered 'blood-sweating' horse, which was introduced into China from the west during the Han dynasty (206 BC-AD 220). These Ferghana horses were known for their speed, power and stamina, qualities which are brought out by the masterful hand of the artist. They were thought to have descended from celestial horses, and were symbols of great status for those who owned them.

唐 三彩馬





**1076**

**A LARGE SANCAI-GLAZED POTTERY FIGURE OF A STRIDING BACTRIAN CAMEL**

TANG DYNASTY (AD 618-907)

The camel is naturalistically modeled striding forward, with the neck arched strongly upwards and the mouth agape revealing long pointed teeth and the tongue, and is covered in an amber glaze with cream splashes on the neck, head and front legs. The saddle cloth is splashed with green, ochre and cream glazes, and the protruding twin humps are highlighted in a cream glaze.

32 in. (81.3 cm.) high

\$60,000-80,000

**PROVENANCE**

Winston Guest (1906-1982) Collection, New York.

Ralph M. Chait Galleries, New York, 19 March 1962.

The Bactrian camel was not indigenous to China. Ezekiel Schloss, in *Ancient Chinese Ceramic Sculpture*, Connecticut, 1977, vol. I, pl. 220, discusses the importation of tens of thousands of camels from the states of the Tarim Basin, Eastern Turkestan, and Mongolia. The Tang state even created a special office to supervise the imperial camel herds which carried out various state assignments, including military courier service for the northern frontier. The camel was also used by the court and the merchants for local transportation and, of course, were the 'ships of the desert' linking China to the oasis cities of central Asia, Samarkand, Persia and Syria.

A similar figure of a Bactrian camel with a fringed and splash-glazed blanket, and cream glaze on the heavy areas of hair in contrast to the amber body, is illustrated by Mizuno in *Toujitaiki*, vol. 35, Tousansai (Tang *sancai*), Heibonsha series, 1977, pl. 100. Another large braying figure of a camel, but with monster-mask packs, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5: *The British Museum, London*, Tokyo, 1981, pl. 7. See, also, the similar figure sold at Christie's New York, 17 March 2017, lot 1136; another one sold at Christie's Paris, 21-22 June 2016, lot 366; and the very similar massive figure sold at Christie's Paris, 15 June 2005, lot 130.

唐 三彩駱駝







1077

**1077**

**A LARGE CARVED LONGQUAN CELADON DISH**  
MING DYNASTY, 15TH CENTURY

The heavily potted dish is carved on the center of the interior with lotus blossom which is repeated in the fluted well below the everted foliate rim, all under a glaze of even olive-green tone which continues over the foot onto the base except for an unglazed circle burnt orange in the firing.

19½ in. (49.5 cm.) diam.

\$8,000-12,000

**PROVENANCE**

Warren E. Cox Associates, Inc., New York, 3 November 1966.

明十五世紀 龍泉青釉把蓮紋菱口盤

**1078**

**A LARGE CARVED LONGQUAN CELADON  
PEAR-SHAPED BOTTLE VASE**  
MING DYNASTY (1368-1644)

The heavily potted vase has an ovoid body carved in relief with blossoming peony branches below a band of incised upright plantain leaves on the tall cylindrical neck that flares very slightly towards the rim, and it is covered with a crackled glaze of olive-green color that continues over the mouth rim and stops above the foot, and also covers the base.

18¾ in. (47.6 cm.) high

\$7,000-10,000

**PROVENANCE**

Samuel T. Peters (1854-1912) Collection, New York.

Warren E. Cox Associates, Inc., New York, 17 February 1965.

**EXHIBITED**

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, May 1981-February 1992.

明 龍泉青釉牡丹紋長頸瓶



1078

1079

**A LARGE CARVED LONGQUAN CELADON VASE**

MING DYNASTY (1368-1644)

The vase has an oviform body and trumpet neck and is carved on the shoulder with a wide band of peony scroll bearing two large blossoms above a band of foliate scroll and upright petals on the lower body, the neck with a band of upright leaves below ribbed bands. The vase is covered with a thick glaze of sea-green tone.

24 in. (61 cm.) high

\$8,000-12,000

**PROVENANCE**

Warren E. Cox Associates, Inc., New York,  
9 February 1972.

A similar Longquan vase is illustrated in *Sekai toji zenshu*, Tokyo, 1976, vol. 14, no. 231. Compare, also, the well-known Longquan celadon vase in the Percival David Foundation of Chinese Art now on long term loan to the British Museum, London, with an incised inscription at the base of its slender, tapering neck dating the vase to 1454. Another example is illustrated by R. Krah, 'Longquan Celadon of the Yuan and Ming Dynasties in the Topkapi Saray Museum, Istanbul', *T.O.C.S.*, 1984-1985, vol. 49, p. 53, no. 23. See, also, a similar vase but carved with chrysanthemum scroll, sold at Christie's New York, 26 March 2003, lot 240.

明 龍泉青釉牡丹蓮紋大瓶







1080

## 1080

### A CARVED LONGQUAN CELADON JAR AND COVER

MING DYNASTY (1368-1644)

The well potted jar is of compressed baluster form, and is carved with lotus blossoms above a band of overlapping petals. The cover is also carved with lotus blossoms, and is surmounted by a stem-form finial. The jar and cover are covered with a glaze of sea-green tone which also covers the base.

11 in. (28 cm.) high

\$15,000-25,000

#### PROVENANCE

Ralph M. Chait Galleries, New York, 15 April 1965.

#### EXHIBITED

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, May 1981-July 1992.

明 龍泉青釉荷紋蓋罐

## 1081

### A PAIR OF VERY LARGE TURQUOISE AND AUBERGINE-GLAZED ROOF TILES

MING DYNASTY (1368-1644)

Each tile is modeled as a foreigner wearing a long-sleeved robe and peaked cap seated astride flying a Buddhist lion grasping a brocade ball in its forepaws, all under aubergine, turquoise, cream and amber glazes.

29 in. (73.6 cm) high

\$20,000-30,000

(2)

#### PROVENANCE

Perret Vibert, Paris, 9 June 1970.

During the Ming period the main centers for the production of tilework figures were in Shanxi, Hebei and Henan counties in the north and Jiangsu, Jiangxi, Fujian and Guangdong counties in the south. According to J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp. 537-38, large tilework figures were "made in section molds, hand finished, and glazed in the *sancai* or *fahua* palettes of the tile-making industries," and "would have been produced in specially built small kilns." The author goes on to note that "large-scale sculptures, created by artisans rather than by individual artists, were predominantly produced for religious purposes," with most of them placed in temples. Compare the similarly large pair of glazed tileworks figures of foreigners seated on Buddhist lions sold at Christie's New York, 19-20 September 2013, lot 1290.

明 三彩胡人騎獅簷角端頭







1082

# 1082

## A FAHUA GARDEN SEAT

MING DYNASTY, CIRCA 1500

The barrel-shaped body is molded in low relief with cranes amidst lotus plants in a central band interrupted by monster mask handles, all between bands of bosses, and all under turquoise, aubergine, amber and ivory glazes.

15½ in. (39 cm.) high

\$5,000-8,000

### PROVENANCE

Nagatani, Chicago, 18 October 1961.

明十六世紀 法華獸首蓮鶴紋鼓丁繡墩

# 1083

## A MASSIVE TURQUOISE AND AMBER-GLAZED TILEWORKS FIGURE OF A SEATED BUDDHIST LION

MING-EARLY QING DYNASTY, 15TH-17TH CENTURY

The figure is shown seated on a rectangular base, holding a cub under its right front paw, and is covered with turquoise, amber, ivory and green glazes.

32 in. (81.3 cm.) high

\$15,000-25,000

### PROVENANCE

Frank Caro, New York, 21 December 1967.

明/清初 三彩獅子坐像







**1084**

**A PAIR OF GLAZED TILEWORKS FIGURES OF MALE AND  
FEMALE ATTENDANTS**

MING DYNASTY (1368-1644)

Each shown standing on an hexagonal base and covered in green, ochre, cream and aubergine glazes.

29½ in. (75 cm.) high

\$5,000-7,000

(2)

**PROVENANCE**

John D. Rockefeller Collection, New York.

Mr. B. Ridges Collection.

Frank Caro, New York, 8 October 1958.

**EXHIBITED**

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, May 1981-January 1995.

明 三彩男女侍者立相一對

1085

**A RARE SANCAI-GLAZED TILEWORKS GROUP DEPICTING THE  
BUDDHA'S PARINIRVANA**

MING DYNASTY (1368-1644)

The Buddha is shown lying on his right side with his hand supporting his head on a cushion, while being mourned by the three disciples kneeling behind him on the top of the rectangular plinth which is decorated in high relief on the front with a dragon amidst clouds, and on the reverse with two confronted phoenixes. The group is covered overall with green, cream and ochre glazes.

16½ in. (42 cm.) high

\$10,000-15,000

**PROVENANCE**

Thiel's Los Angeles, California, 3 September 1968.

**EXHIBITED**

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, May 1981-January 1995.

Compare the very similar *sancai* tileworks group depicting the Buddha's *parinirvana* by Qiao Bin, dated to 1503, in the collection of The Metropolitan Museum of Art, 25.2271, illustrated by 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. 182, no. A55.

明 三彩佛祖涅槃像







**1086**

**A WHITE-GLAZED BALUSTER JAR**

MING DYNASTY, 15TH-16TH CENTURY

The jar is covered overall in an even white glaze, the base is left unglazed.

12 in. (30.5 cm.) high

\$25,000-35,000

**PROVENANCE**

Ralph M. Chait Galleries, New York, 6 February 1962.

**EXHIBITED**

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, May 1981-January 1995.

A larger white jar (44.9 cm. high) of similar shape to the current jar was excavated from the Xuande strata of the Imperial kilns at Jingdezhen in 1983, and is illustrated in *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong, 1989, pp. 212-3, no. 65. A similarly sized blue and white excavated jar is illustrated pp. 268-9, no. 93, in the same volume. Like the current example, the excavated white jar bears no mark. The excavated jars have the same globular form with wide, rounded shoulders, as the current example. The mouth form of these two vessels, however, differ. The excavated jars have a straight mouth to fit the flanged lids that were found with them. The current jar has a protruding rounded lip on the outer edge of its mouth. It may be that this jar was intended as a storage jar for, perhaps, fine wine, and would have needed a closely-fitting stopper, which could have been securely tied in place with cloth and a cord fastened under the lip.

明十五/十六世紀 白釉罐

1087

**A LARGE MOLDED UNDERGLAZE-BLUE,  
COPPER-RED AND CELADON-DECORATED  
'PHOENIX TAIL' VASE**

KANGXI PERIOD (1662-1722)

The body is decorated with birds in flight above a continuous scene of a pheasant standing on a tall celadon-glazed rock amidst flowering tree peony, magnolia and crabapple, all below a narrow band of lotus, chrysanthemum and rose sprays on the shoulder and a crabapple tree and another celadon-glazed rock on the trumpet-shaped neck. The base is inscribed with an apocryphal Chenghua mark.

27 in. (69.5 cm.) high

\$25,000-35,000

**PROVENANCE**

Ralph M. Chait Galleries, New York, 10 March 1965.

**EXHIBITED**

Brooklyn, New York, Brooklyn Museum, 1933.

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, March 1984-January 1995.

The combination of celadon green with underglaze cobalt blue and underglaze copper red is relatively rare, no doubt because it was so difficult to fire successfully. With the coming of the Kangxi reign came renewed imperial interest in porcelain and a demand for high quality and variety. In the early years of the reign the potters revived the combination of underglaze blue and underglaze copper red on single pieces, and with the re-establishment of the imperial kiln complex court demand for innovation resulted in molded and carved surface decoration and the use of areas of celadon green being added to this already challenging palette.

The favored decorative theme in this technique is landscape with trees, mountains, water and molded and carved celadon-green rocks. Compare a Kangxi period trumpet-mouthed vase in the Seikado Bunko, Tokyo, illustrated in *Sekai toji zenshu*, Tokyo, 1983, vol. 15, Qing, p. 146, no. 138. Compare, also, a Kangxi period vase of similar shape and large size, sold at Christie's New York, 26 March 2003, lot 260.

清康熙 釉下三彩鳳尾尊







1088

**1088**

**A BLUE AND WHITE 'PHOENIX-TAIL' VASE**

KANGXI PERIOD (1662-1722)

The vase has a baluster body and trumpet neck decorated with flowering prunus branches on a blue-washed 'cracked ice' ground, all between sawtooth borders, and the base has a double circle in underglaze blue.

17½ in. (44.7 cm.) high

\$6,000-8,000

**PROVENANCE**

Ralph M. Chait Galleries, New York, 7 May 1969.

**EXHIBITED**

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, May 1981-January 1995.

清康熙 青花冰梅紋鳳尾尊

**1089**

**A LARGE BLUE AND WHITE DISH**

KANGXI PERIOD (1662-1722)

The dish is decorated in the center with a peony medallion below eight petal-shaped panels alternately decorated with landscapes or flowering branches on a diaper ground on the shallow, rounded sides, an apocryphal Jiajing mark is on the base.

22 in. (55.8 cm.) diam.

\$6,000-8,000

**PROVENANCE**

Joseph U. Seo, Oriental Art Gallery, New York, 17 March 1965.

**EXHIBITED**

On loan: Chicago, Illinois, The Art Institute of Chicago, 1992-1995.

清康熙 青花開光花卉山水紋大盤



1089



# 1090

## A PAIR OF WUCAI/BALUSTER JARS AND COVERS

TRANSITIONAL PERIOD, CIRCA 1650

Each baluster jar is decorated with a scene of a procession of court figures being greeted by two scholars, each domed cover is decorated with a pine tree in a landscape.

14 in. (35.5 cm.) high

(2)

\$12,000-18,000

### PROVENANCE

Nagatani, Chicago, 3 December 1966.

約1650年 青花五彩將軍蓋罐一對



1091

**A MASSIVE BLUE AND WHITE JARDINIÈRE**

KANGXI PERIOD (1662-1722), WITH CYCLICAL DATE CORRESPONDING TO 1717

The deep, bell-shaped body is decorated on one side with a scene of two scholars playing *weiqi* in a canopied boat with attendants at the stern, drifting down a tranquil river in a mountainous landscape. The reverse is inscribed with the *Chi Bi Fu* (Ode to the Red Cliff) followed by a cyclical date, *dingyou*, corresponding to 1717, all below a narrow diaper band at the rim. The base is unglazed.

23 in. (58.4 cm.) diam.

\$50,000-80,000

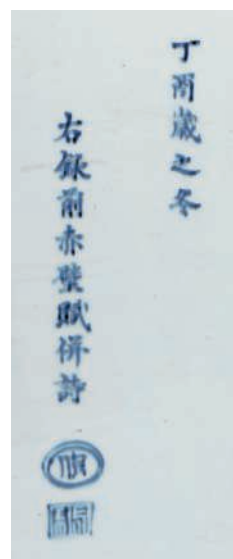
**PROVENANCE**

Ralph M. Chait Galleries, New York, 9 June 1965.

The present *jardinière* illustrates a scene and the text from the famous *Ode to the Red Cliff*, composed by the celebrated Northern Song poet, Su Shi (1037-1096), to commemorate his trips to the historical battlefield of the Red Cliff during his political exile.

A Kangxi-period blue and white brush pot decorated with a similar scene on one side and inscribed on the reverse with an excerpt from the *Latter Ode to the Red Cliff*, was sold at Christie's London, 6 November 2018, lot 196. See, also, the large blue and white 'phoenix-tail' dated by inscription to 1713 which is decorated with a very similar scene on one side and inscribed on the reverse with the *Latter Ode to the Red Cliff*, sold at Christie's New York, 19 September 2006, lot 284.

清康熙丁酉 (1717年) 青花「赤壁賦」大缸



(inscription)



(another view)







**1092**

**TWO LARGE BLUE AND WHITE 'PHOENIX' DISHES**  
KANGXI PERIOD (1662-1722)

Each dish is decorated in the center with a phoenix medallion surrounded by eight phoenixes in flight.

20 in. (51 cm.) diam.

(2)

\$6,000-8,000

**PROVENANCE**

Nagatani, Chicago, 18 October 1961.

清康熙 青花九鳳紋大盤一對







**1093**

**TWO LARGE BLUE AND WHITE MOLDED JARS AND COVERS**

18TH CENTURY

The body of each broad-shouldered jar tapers towards the flared foot and is decorated on the body with an all-over design of flower meander and has molded lotus lappets on the shoulder, the domed cover is decorated *en suite*.

22½ and 21 in. (57.3 and 53.3 cm.) high

(2)

\$8,000-12,000

**PROVENANCE**

John Sparks, London, 11 August 1966.

清十八世紀 青花將軍蓋罐兩件





**1094**

**A LARGE FAMILLE VERTE JAR AND COVER**

KANGXI PERIOD (1662-1722)

The jar is decorated with four, large petal-shaped panels enclosing baskets of flowers and separated by tall vases below four shaped panels of mythical beasts, all on a stippled green ground decorated with groupings of 'antiques' and scattered flowers. The domed cover with Buddhist-lion-form finial is decorated with alternating panels of mythical beasts and flowers.

24 in. (61 cm.) high

\$8,000-12,000

**PROVENANCE**

Parke-Bernet Galleries, New York, 2 December 1967, lot 85.

清康熙 五彩花卉紋獅鈕蓋罐

**1095**

**A LARGE FAMILLE VERTE 'PHOENIX TAIL' VASE**  
KANGXI PERIOD (1662-1722)

The vase is decorated with shaped panels depicting various animals, including phoenixes, cranes, tigers, deer and horses, in landscapes, all reserved on a stippled-green ground embellished with flowers and butterflies.

30¼ in. (76.8 cm.) high

\$10,000-15,000

**PROVENANCE**

J. Pierpont Morgan Collection, New York, no. 495.  
Parke Bernet Galleries, New York, 7 May 1971, lot 22.

**EXHIBITED**

On loan: Los Angeles, California, Los Angeles County Museum,  
1965-1971.

清康熙 五彩鳳尾尊



(detail)





1096

**A PAIR OF LARGE BLUE AND WHITE SHALLOW DISHES**

KANGXI PERIOD (1662-1722)

Each shallow dish is decorated on the interior with a large flowerhead composed of a central peony medallion surrounded by eight, flower-filled petals, below four cartouches of peaches alternating with peacocks on a ground of dense scrolls on the everted rim, and the exterior is decorated with the *bajixiang*.

22 in. (55.8 cm.) diam.

\$10,000-15,000

(2)

**PROVENANCE**

Plumbridge, New York, 29 September 1967.

**EXHIBITED**

On loan: Oxford, Ohio, Miami University Art Museum, Rosalie and Hubert Douglass Gallery, *Chinese Art Delight in Detail*, 23 November 1993 - 22 July 1994. (one dish)

**LITERATURE**

Miami University Art Museum, Rosalie and Hubert Douglass Gallery, *Chinese Art Delight in Detail*, 23 November, Oxford, 1993, no.0432.

清康熙 青花折沿開光花卉紋大盤一對





THE ROBERT B. AND BEATRICE C. MAYER FAMILY COLLECTION

**1097**

**A PAIR OF BLUE AND WHITE AND COPPER RED-DECORATED JARDINIÈRES**

KANGXI PERIOD (1662-1722)

Each *jardinière* has a deep bell-form body decorated in underglaze blue with two panels of butterflies flitting amidst flowers and rocks, enriched with highlights in copper-red and white slip.

7½ in. (18.5 cm.) high

(2)

\$12,000-18,000

**PROVENANCE**

Nagatani, Chicago, 8 November 1963.

清康熙 青花釉里紅瀝粉開光花鳥紋花盆一對





THE **ROBERT B. and  
BEATRICE C. MAYER**  
FAMILY COLLECTION

**1098**

**A LARGE BLUE AND WHITE ROULEAU VASE**  
KANGXI PERIOD (1662-1722)

The vase is decorated in rich tones of cobalt blue with a continuous scene of a banquet within a pavilion, with warriors gathered on the steps below, surrounded by trees and rocks on either side. The neck is decorated with three panels enclosing figural scenes including a scholar in a mountainous landscape, Shoulao with an attendant and deer, and a seated official with his attendant.

29¾ in. (75.5 cm.) high

\$30,000-40,000

**PROVENANCE**

Sydney L. Moss Ltd., London, 9 September 1965.

**EXHIBITED**

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, March 1984-January 1995.

清康熙 青花人物故事圖棒槌瓶



(detail)







**1099**

**A LARGE *FAMILLE VERTE* JAR AND COVER**

KANGXI PERIOD (1662-1722)

The jar has an oviform body decorated with two panels of figures within a walled complex. The top of the domed cover is decorated with a *fangu*-shaped vase surrounded by four auspicious symbols.

20½ in. (52 cm.) high

\$12,000-18,000

**PROVENANCE**

Frank Caro, New York, 14 March 1996.

清康熙 五彩人物故事圖蓋罐



1100

**A LARGE FAMILLE VERTE 'PHOENIX-TAIL' VASE**  
KANGXI PERIOD (1662-1722)

The baluster body is decorated with an audience scene in a pavilion below a band of immortals and boys on the trumpet-shaped neck.

30¼ in. (76.8 cm.) high

\$10,000-15,000

**PROVENANCE**

Hartman Trading Group, 10 October 1967.

清康熙 五彩人物故事圖鳳尾尊





1101

**A LARGE BLUE AND WHITE BALUSTER JAR AND A COVER**

KANGXI PERIOD (1662-1722)

The octagonal baluster body is decorated in underglaze blue with eight large panels of blossoming branches within vine borders, the cover decorated *en suite*.

20½ in. (52 cm.) high

\$6,000-8,000

**PROVENANCE**

Edward R. Bacon (1848-1915) Collection, New York.  
Ralph M. Chait Galleries, New York, 10 March 1965.

**EXHIBITED**

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, May  
1981-January 1995.

清康熙 青花花卉紋八棱蓋罐





**1102**

**TWO LARGE BLUE AND WHITE 'PEACOCK' DISHES**  
KANGXI PERIOD (1662-1722)

Each shallow dish is decorated in the center with a flowerhead formed by a central peony medallion surrounded by eight, flower-filled petals, below four shaped reserves of peaches alternating with peacocks on a ground of dense scrolls on the everted rim, and the exterior is decorated with the *bajixiang*.

22 in. (55.8 cm.) diam.

(2)

\$10,000-15,000

**PROVENANCE**

John Sparks Ltd., London, 1996.

**EXHIBITED**

On loan: Lexington, Kentucky, University of Kentucky Art Museum, March 1980-March 1995.

清康熙 青花折沿開光花卉紋大盤兩件



1103

**A LARGE TEADUST-GLAZED HU-SHAPED  
VASE**

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

The ovoid body is encircled by three double bow-string bands below a pair of molded mask and ring handles applied to the shoulder at the base of the slightly waisted neck that rises to a flared mouth encircled by a molded band. The vase is covered overall with a matte glaze of very finely mottled olive-green color that thins slightly on the mask handles.

21½ in. (52 cm.) high

\$60,000-80,000

**PROVENANCE**

Nagatani, Chicago, 3 May 1967.

**EXHIBITED**

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, May 1981-January 1995.

*Cha ye mo*, or teadust glaze, was used as early as the Tang dynasty on ewers and small cups produced at the Yaozhou kilns. However, it was not until the early 18th century, during the reign of the Yongzheng emperor, that the glaze was used on a wide scale. Because of the matte texture and subdued color of teadust glaze, it was favored for use on ceramic vessels whose shapes were based on bronze prototypes, such as the current vase, the form and decoration of which was inspired by bronze vessels of the Han dynasty (206 BC-AD 220).

A Qianlong-marked teadust-glazed *hu*-form vase of comparable size, but of more slender proportions, from the collection of Edward T. Chow, was included in the exhibition, *One Man's Taste: Treasures from the Lakeside Pavilion*, Collection Baur, Geneva, 1988-89, no. C.17. A pair of Qianlong-marked vases of this form and size, but decorated in the *doucai* palette, was sold at Sotheby's Hong Kong 16 November 1988, lot 362, and included in *Sotheby's Hong Kong, Twenty Years*, Hong Kong, 1993, p. 187, no. 241.

清乾隆 茶葉末釉饕餮耳尊 六字篆書印款



(mark)





1104

**A PAIR OF *FAMILLE ROSE* 'HUNDRED DEER' HU-FORM VASES**  
19TH CENTURY

Each vase is decorated with the 'hundred deer' motif, depicting a continuous scene of deer frolicking in grassy meadows and beside a river, all within a rocky, mountainous landscape with pine trees, the shoulder flanked by a pair of coral-red, dragon-scroll handles. The base of each is inscribed with an apocryphal Qianlong seal mark.

17¼ in. (43.8 cm.) high

(2)

\$60,000-80,000

**PROVENANCE**

Hartman Galleries, November 1968.

**EXHIBITED**

Evanston, Illinois, The Mary and Leigh Block Museum, Northwestern University, Fall 1982.

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

Longevity, Shoulao, while the inclusion of peaches and *lingzhi* fungus in the decoration is further symbolic of longevity. As such, the subject-matter on the present vase alludes to a multitude of auspicious connotations.

The theme of 'hundred deer' was adopted on porcelains in the middle Ming period, and can be seen on a Wanli period (1573-1620) *wuca* jar in the Musée Guimet, Paris (illustrated in *The World's Great Collections. Oriental Ceramics Vol. 7, Musée Guimet, Paris*, Kodansha, Tokyo, 1981, no. 26) and on the pair of large blue and white Wanli jars given to Queen Christina of Sweden by the Portuguese Ambassador (see *The World's Great Collections. Oriental Ceramics Vol. 8, Museum of Far Eastern Antiquities, Stockholm*, Kodansha, Tokyo, 1982, fig. 247).

Vases of this form and decoration enjoyed popularity during the reign of the Qianlong emperor (1736-1795), and continued to remain popular through the 19th century and into the Guangxu period (1875-1908). A vase similar to the present pair was sold at Christie's New York, 14-15 September 2017, lot 1272; another similar pair was sold at Christie's London, 14 May 2013, lot 274; and two other related examples were sold at Christie's London, 16 April 2014, lots 42 and 43.

清十九世紀 粉彩百鹿尊一對



(detail)







(detail)

# 1105

## A RARE PAIR OF FAMILLE ROSE TURQUOISE-GROUND SQUARE JARDINIÈRES

SHENDETANG ZHI MARKS IN IRON-RED, DAOGUANG PERIOD (1821-1850)

Each *jardinière* is raised on four bracket feet and finely decorated on each side with a panel containing two of the Eight Daoist Immortals in a landscape surrounded by pine trees and rocky outcroppings, all reserved on a turquoise ground colorfully enameled with floral scrolls.

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

(2)

\$60,000-80,000

### PROVENANCE

Nagatani, Chicago, 2 February 1967.

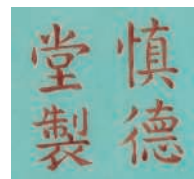
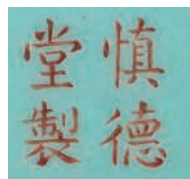
### EXHIBITED

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, March 1984-January 1995.



The Shendetang hall mark is a dedication to the Hall for the Cultivation of Virtue, a summer residence of the Emperor Daoguang, where a range of dedicated fine porcelains was made to furnish this particular hall. For a Shendetang-marked vase decorated with figures within panels reserved on a turquoise ground, see *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, pl. 195.

清道光 松石地粉彩八仙紋方盆一對  
 礬紅「慎德堂製」四字楷書款



(marks)



**1106**

**A LARGE *FAMILLE ROSE* DISH**

REPUBLIC PERIOD

The dish is decorated on the center with a *shou* character, encircled by a band containing scholar's objects, and the well has a band of five dragons writhing amidst flower branches, the exterior is covered with a ruby red glaze, and the base has an apocryphal Qianlong mark.

26 in. (66 cm.) diam.

\$6,000-8,000

**PROVENANCE**

James Graham, New York, 18 March 1968.

民國 粉彩壽字龍紋大盤







1107

## TWO LARGE DOUCAI DISHES

19TH CENTURY

Each dish is brightly enameled with a central medallion composed of two confronting stylized phoenixes encircled by four large lotus blossoms borne on sinuous, curling stems, the well decorated with the Eight Buddhist Emblems (*bajixiang*) amidst swirling clouds below a band of crashing waves scattered with further auspicious emblems at the rim, the exterior painted with lotus scroll with an apocryphal Qianlong seal mark on the base.

20 in. (50.8 cm.) diam.

\$30,000-50,000

### PROVENANCE

Nagatani, Chicago, 25 March 1965.

### EXHIBITED

On loan: Minneapolis, Minnesota, The Minneapolis Institute of Arts, May 1981-July 1992.

A *doucai* dish of the same design, dated to the Yongzheng period, is in the collection of the Palace Museum, Beijing, and illustrated in *Complete Collection of Treasures of the Palace Museum - 38 - Porcelain in Polychrome and Contrasting Colors*, Hong Kong, 1999, p. 252, pl. 231. Another similar dish with a Qianlong mark, is illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing and The Art Gallery, The Chinese University of Hong Kong, 1995, no. 104. Compare, also, similar dishes sold at Christie's London, 8 December 1986, lot 436 and Christie's, Hong Kong, 29 April 2001, lot 599.

清十九世紀 鬥彩盤兩件

(2)



VARIOUS PROPERTIES

**1108**

**A BLUE AND WHITE 'LION MEDALLION' BOWL**

SHUNZHI PERIOD (1644-1661)

The bowl is decorated on the exterior with four lion medallions separated by four Buddhist emblems above lotus sprigs. The interior is decorated with a central lion medallion within a double circle. The base has an apocryphal Jiajing mark.

5½ in. (14.3 cm.) diam., Japanese wood box

\$8,000-12,000

清順治 青花團獅紋盃



1108



**1109**

**A WUCAI/BALUSTER JAR AND COVER**

SHUNZHI PERIOD (1644-1661)

The jar is decorated in bright enamels with a scene of a gentleman visitor paying his respects to a lady on a garden terrace, the gentleman accompanied by one attendant with a canopy and another with a wrapped *qin*, all below a band of 'cracked-ice' and peony and camellia on the neck. The cover is decorated with three boys at play, and surmounted by a Buddhist lion-form finial.

15 in. (38.1 cm.) high

\$6,000-8,000

**PROVENANCE**

Christie's Amsterdam, 2 May 2007, lot 33 (part).

The present vase is very unusual for the charming Buddhist lion which forms the finial of the cover. Although such Buddhist-lion-form finials became very popular in the 18th century, they were also made in the 17th century: see, for example, a hexagonal vessel and cover with a Buddhist-lion-form finial, dated to the Tianqi-Chongzhen periods (c. 1620-1644), illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2005, p. 404, no. 12:130.

清順治 五彩人物蓋罐

1109

1110

**A LARGE FAMILLE VERTE FIGURE OF A  
BUDDHIST LION AND CUB**

KANGXI PERIOD (1662-1722)

The lion is shown seated on a tall plinth decorated with dragons and pierced with *ruyi*-head apertures, its eyes bulging and teeth bared, and with a playful cub under its right forepaw.

21½ in. (53.6 cm.) high

\$25,000-35,000

**PROVENANCE**

Tonying & Company, Inc., New York.

Saint Louis Art Museum, Saint Louis, Missouri.

Christie's New York, 30 March 2005, lot 388.

清康熙 素三彩太獅少獅







1111

**A RARE LARGE POWDER-BLUE-GLAZED AND GILT-DECORATED 'PHOENIX-TAIL' VASE**

KANGXI PERIOD (1662-1722)

The elegantly potted vase has a powder-blue ground, and is finely gilt with four large panels on the exterior depicting scenes from the *Gengzhi Tu* ('Illustrations of Ploughing and Weaving'). Two of the scenes depict silk production, and a further two depict agriculture, accompanied by their respective inscriptions. The interior of the flaring neck is unusually decorated in the *famille verte* palette with a band of four evenly-divided precious objects, *babao*, each within a bracket cartouche against a ground of interlinked cash symbols.

28 in. (71 cm.) high

\$30,000-50,000

The four scenes depicted in gilt are from woodblock prints known as the *Gengzhi Tu*, ('Illustrations of Ploughing and Weaving') that were produced in printed form in 1696. The Kangxi Emperor instructed prints to be made based on original paintings by the court artist, Jiao Bingzhen, which comprised twenty-three illustrations of farming, and an equal number of silk production.

Each vignette on the present remarkable vase is finely rendered in gilt and is accompanied by a short descriptive verse summarizing the scene. The two depicting silk production represent 'changing trays' and 'selection of cocoons', and the two from agricultural scenes depict 'threshing' and 'pounding'.

Originally these illustrations served as didactic material for teaching princes and officials the importance of agricultural and sericulture, although in their woodblock form these images provided templates for many different types of works of art in the Qing dynasty. Scenes of 'ploughing and weaving' were particularly popular on Kangxi-period *famille verte* wares, many times accompanied by a descriptive inscription, such as a dish sold at Christie's New York, 14-15 September 2017, lot 1194, with a scene of farmers sifting rice. The themes also extended into a variety of media such as a carved spinach-green jade brush pot, illustrated by J. Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, pp. 407-408, fig. 29:18; and scenes on a mother-of-pearl screen dated to the first quarter of 18th century, sold at Christie's London, 10 June 1996, lot 212.

A pair of related, large powder-blue and gilt phoenix-tail vases with landscape scenes and inscriptions are in the Schloss Fasanerie, Eichenzell, Germany.

清康熙 灑藍釉描金「耕織圖」紋鳳尾尊







1112

**A WUCAI 'BOYS' JAR AND COVER**

SHUNZHI PERIOD (1644-1661)

The vase is decorated with boys clambering on dense scrolling peonies, with the leaves executed in underglaze blue and black-outlined green enamels. The shoulder is decorated with a key-fret band below a band of flower and rocks on the neck. The domed cover is decorated with boys in a terraced garden.

14¾ in. (38 cm.) high, Japanese wood box

\$15,000-25,000

**PROVENANCE**

Kochukyo, Tokyo, 1977.

清順治 五彩嬰戲紋蓋罐



(another view with box)



1113

**A RARE DEHUA STANDING FIGURE OF BUDAI**

17TH CENTURY

The laughing figure is modeled with the head turned slightly to the proper left, the robes falling open to reveal a rounded belly, and the right hand holding a peach. The figure is shown standing on a knotted treasure sack.

11¼ in. (28.6 cm.) high

\$20,000-30,000

**PROVENANCE**

Vilhelm Meyer (1878-1935) Collection, Denmark.  
Private collection, Denmark.

It is very rare to find a figure of Budai standing on his treasure sack produced at the Dehua kilns. Dehua standing figures are more commonly found in the form of the Buddha, the monk Damo, or Guanyin, while figures of Budai are more typically depicted in a seated position. The present figure can be closely compared to other standing figures of the seventeenth century in the modeling of the folds of the robe, the delicacy of the fingers (in this instance, holding a peach) and the rounded form of the base, often modeled as waves but in this instance formed as the treasure sack, an attribute of Budai.

A Dehua standing Budai figure from the Koger Collection in The John and Mable Ringling Museum of Art, Florida, was included in the China Institute exhibition, *Blanc de Chine: Divine Images in Porcelain*, and illustrated by J. Ayers in the catalogue, New York, 2002, p. 88, no. 39. Another example, dated early to mid-seventeenth century, but slightly smaller than the present figure, is illustrated by R. Blumenfeld, *Blanc de Chine: The Great Porcelain of Dehua*, Berkeley/Toronto, 2002, p. 72, fig. C.

Another very unusual figure of a standing Budai, modeled with his arms raised above his head and standing on what appears to be a cloud-form base, dated 1700-1750, is illustrated by P. J. Donnelly, *Blanc de Chine: The Porcelain of Tehua in Fukien*, New York/Washington, p. 161 and pl. 88C.

A seated figure of Budai, with similar expression and open robe, dated to the seventeenth century, is illustrated by M. Medley, *The World's Great Collections: Oriental Ceramics, Vol. 6, The Percival David Foundation of Chinese Art*, London, Tokyo/New York/San Francisco, 1982, no. 201, ref. 497.

十七世紀 德化布袋和尚立像







1114

## 1114

### A FAMILLE VERTE GILT-DECORATED POWDER-BLUE-GROUND JAR AND COVER KANGXI PERIOD (1662-1722)

The jar is decorated with lobed panels of courting couples in a garden alternating with mountainous landscapes, below further panels enclosing chrysanthemum growing from rocks, which are repeated on the domed cover, all reserved on a powder-blue ground decorated with floral designs in gilt.

18½ in. (47 cm.) high

\$12,000-15,000

清康熙 灑藍地金彩開光五彩山水人物紋蓋罐

## 1115

### A PAIR OF FAMILLE VERTE BUDDHIST LIONS KANGXI PERIOD (1662-1722)

Each grinning lion is modeled sitting upright on an integral high plinth, which is pierced at the front and back with a lobed panel and is decorated on each side with peony, lotus, magnolia and chrysanthemum on a stippled ground. One lion is shown with its head turned to its right side, with a cub clambering up towards its chest, and the other lion is shown with its head turned to its left side, with its front left paw resting on an openwork brocade ball.

14 in. (35 cm.) high

(2)

\$30,000-40,000

#### PROVENANCE

Elizabeth Gibson Holahan (1903-2002) Collection, New York.

#### EXHIBITED

London, S. Marchant & Son, *Recent Acquisitions*, 31 March-5 April and 15-21 June 2006.

London, Marchant, *Kangxi Famille Verte*, 30 October-10 November 2017.

#### LITERATURE

S. Marchant & Son, *Recent Acquisitions*, London, 2006, pp. 34-35, no. 17.

Marchant, *Kangxi Famille Verte*, London, 2017, pp. 16-17, no. 4.

The present pair of Buddhist lions graced the home of the celebrated society lady Elizabeth Gibson Holahan (1903-2002). She was a strong supporter of the preservation of buildings and artifacts, serving as the president of The Landmark Society of Western New York (1952-1961), and later as president of The Rochester Historical Society (1977-2000). From 1942 until her death in 2002, her home was the Oliver Culver House, the oldest residential structure in Rochester, New York. This historic house was built in 1816, and a pair of Buddhist lions, probably the present pair, can be seen on the mantelpiece illustrated in a photograph in the magazine *American Tradition*, published in 1978. (Fig. 1)

A similar pair of Buddhist lions, but with a geometric design on the pedestals, is in the Rijksmuseum, Amsterdam, and is illustrated by C. J. A. Jörg, *Famille Verte: Chinese Porcelain in Green Enamels*, Liep, 2011, p. 124, no. 113. Another pair is illustrated by E. J. Sullivan (ed.), *The Taft Museum: Chinese Ceramics and Works of Art*, New York, 1995, p. 623, reference 1948.1.

清康熙 素三彩太獅坐像一對



Fig. 1 The dining room of the Oliver Culver House, likely showing the present Buddhist lions on the mantelpiece, in 1978. Image Courtesy of CLA (*American Tradition Magazine*). Photographer unknown.









1116

# 1116

## A BLUE AND WHITE 'CONVOLVULUS' BOWL

KANGXI PERIOD (1662-1722)

The bowl is decorated on the exterior with a scrolling convolvulus vine above a band of interlocking lappets, and the center of the interior with a convolvulus spray within a double circle.

6½ in. (16.5 cm.) diam., box

\$6,000-8,000

清康熙 青花牽牛花紋盃

# 1117

## A BLUE AND WHITE 'FULU SHOU' CENSER

KANGXI PERIOD (1662-1722)

Of *bombé*-form, the censer is finely decorated in vibrant shades of underglaze blue with the 'Three Star Gods' representing prosperity, success and longevity, variously seated on a deer and mythical beasts, alternating with the characters *fu*, *lu* and *shou*. The rim is decorated with a chevron band and the base has an apocryphal Xuande mark.

8½ in. (21.6 cm.) diam.

\$10,000-15,000

### PROVENANCE

John Berwald, London, circa 2000.

Chinese Ceramics from an Important Private Collection; Sotheby's London, 6 November 2013, lot 8.

清康熙 青花「福祿壽」香爐

The Three Star Gods are thought to have been first depicted in human form in the Ming dynasty, and became widely recognized as personifications of good fortune. They are associated with folk cults and ancestral shrines, rather than more established religions, and so enjoy a universal appeal.

A censer in the Shanghai Museum, of similar form but decorated with the Eighteen Luohans and with an inscription dating to 1695, is illustrated by Wang Qingzheng, *Underglaze Blue & Red*, Hong Kong, 1987, p. 118, no. 114. Two further censers are illustrated by Sir Michael Butler and Wang Qingzheng, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections*, Hong Kong/London, 2006: one from the Shanghai Museum decorated in blue and white with Shoulao and the Eight Immortals on p. 274-75, no. 99; and another smaller censer from the Butler Family Collection, decorated in underglaze blue and enamels and dated to 1696, on pp. 298-99, no. 111.

Compare, also a Kangxi blue and white *jardinière* of similar size to the present censer, also decorated with the three characters *fu*, *lu* and *shou*, but each character with a superimposed leaf-form scene of scholars or birds and flowers, illustrated by Chen Runmin (ed.), *Qing Shunzhi Kangxi Chao Qinghua Ci*, Beijing, 2005, pp. 382-83, no. 245.



1117 (another view)



1117





(another view)

1118

# A FINE AND RARE BLUE AND WHITE BRUSH POT

KANGXI PERIOD (1662-1722)

The cylindrical brush pot is finely decorated with an antlered stag and a doe standing on a rocky promontory on one side and a pair of standing cranes on the other side, all within a continuous scene of a riverscape interspersed with pines and grasses, and painted with a moon and a two-character mark *shu gu* (following the ancients) followed by two seals.

7¼ in. (18.5 cm.) diam.

\$50,000-70,000

## PROVENANCE

Barry Sainsbury Collection, prior to 1991.

Dr. Lowell S. Young Collection, San Francisco, no. 44, acquired 23 June 1991.

## EXHIBITED

London, Marchant, *The Dr. Lowell Young Collection. Ming & Qing Blue & White Porcelain*, 1-15 November 2012.

## LITERATURE

Marchant, *The Dr. Lowell Young Collection. Ming & Qing Blue & White Porcelain*, London, 2012, pp. 62-63, no. 27.

The subject matter of the present brush pot is very auspicious, with wishes for longevity represented by the cranes, and wishes for success in imperial examinations represented by the deer. Together, the cranes and deer also form a rebus for long life, *liuhe tongchun* (the universe is enjoying longevity). The depiction of the deer as a pair, and the cranes also as a pair, together with pine trees, symbolize wishes for happiness in marriage and longevity.

It is rare to find a Kangxi blue and white brush pot decorated with animals, such as the deer and crane, as on the current brush pot, rather than figures in a landscape or on a terrace. This subject matter is more often seen on vases from the Kangxi period, such as the two in the Palace Museum, Beijing, painted with a similarly vibrant blue, illustrated by Chen Runmin (ed.), *Qing Shunzhi Kangxi Chao Qinghua Ci*, Beijing, 2005, pp. 476-77, nos. 307 and 308.

清康熙 青花「鶴鹿同春」筆筒



Dr. Lowell S. Young, San Francisco, with the present brush pot (top right).  
Image Courtesy of Dr. Lowell S. Young







1119

**A BLUE AND WHITE 'FEMALE EQUESTRIAN' DISH**

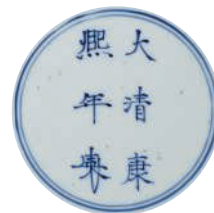
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The interior is decorated with a female equestrian accompanied by a figure holding a banner. The cavetto and interior of the rim are decorated with shaped panels enclosing further female equestrians holding various weapons, separated by panels enclosing peony branches growing beside rocks.

13 $\frac{1}{2}$  in. (35 cm.) diam.

\$6,000-8,000

清康熙 青花楊門女將圖盤 雙圈六字楷書款



(mark)

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

**1120**

**A BLUE AND WHITE BRUSH POT**

KANGXI PERIOD (1662-1722)

The brush pot of slightly waisted cylindrical form, is decorated in vibrant tones of underglaze blue with a continuous riverscape.

7 in. (17.7 cm.) high

\$12,000-18,000

**PROVENANCE**

Bluett & Sons, London, 1970.

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

**EXHIBITED**

Oregon, Portland Art Museum, *Selections from the Asian Collection of John Yeon*, 1993.

Oregon, Portland Art Museum, *Cobalt Blues*, January-July 2014.

Oregon, Portland Art Museum, *Quest for Beauty: The Architecture, Landscape and Collections of John Yeon*, May-October 2017.

清康熙 青花山水紋筆筒



(another view)







ANOTHER PROPERTY

**1121**

**A BLUE AND WHITE 'LOTUS SCROLL' BOWL**

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

The bowl is decorated in the style of Ming-dynasty 'Palace' bowls with a leafy meander bearing six stylized blossoms on the exterior, a band of lappets above the foot, and the interior with a single flower in the central roundel.

6 $\frac{1}{2}$  in. (16.2 cm.) diam.

\$12,000-15,000

**PROVENANCE**

Sotheby's New York, 22 March 1995, lot 283.

Sotheby's New York, 23 March 2010, lot 7.

Private collection, United States.

An almost identical bowl, in the National Palace Museum, is illustrated in *Blue and White Ware of the Ch'ing Dynasty*, Book 1, Hong Kong, 1968, pp. 56-57, col. pls. 12, 12a, and 12b, and another in the Art Gallery of the Chinese University of Hong Kong, the gift of B. Y. Lam Foundation, is illustrated by Cheng Xiaozhong and P. Y. K. Lam, *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, no. 19. See, also, a very similar Kangxi mark and period bowl sold at Christie's New York, 22 March 2019, lot 1821.

清康熙 青花纏枝蓮紋盤 雙圈六字楷書款



(base)

THE PROPERTY OF AN EAST COAST COLLECTOR

**1122**

**AN UNDERGLAZE-BLUE AND COPPER-RED-  
DECORATED MOONFLASK**

18TH CENTURY

The moonflask is decorated on each side with a stylized flower spray within a *ruyi*-head border, surrounded by composite foliate scroll below pendent beaded chains on the neck which is flanked by a pair of dragon-head handles. The underglaze blue imitates 'heaping and piling' and the copper red shades from crushed strawberry to brownish-red.

12¼ in. (31.1 cm.) high

\$15,000-25,000

**PROVENANCE**

Benjamin F. Edwards III (1931-2009) Collection, no. 3692.  
Christie's New York, 18 September 2003, lot 322 (part).

清十八世紀 青花釉里紅寶相花雙龍耳抱月瓶







VARIOUS PROPERTIES

**1123**

**A BLUE AND WHITE 'LOTUS SCROLL' BOWL**

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

The bowl is decorated in the style of Ming-dynasty 'Palace' bowls with a leafy meander bearing six stylized blossoms on the exterior, a band of lappets above the foot, and the interior with a single flower in the central roundel.

6½ in. (16.5 cm.) diam.

\$7,000-9,000

**PROVENANCE**

Private collection, France, acquired by the Chairman of the Bank of Indo-China in Asia, prior to 1946, and thence by descent within the family.

Bowl such as the present lot were inspired by Ming-dynasty blue and white bowls, and were produced throughout the Qing dynasty. For a Chenghua-period bowl with a 'lotus scroll' design, see M. Medley, *The World's Great Collections: Oriental Ceramics*, Vol. 6, *The Percival David Foundation of Chinese Art*, London, Tokyo/New York/San Francisco, 1982, no. 109, ref. A649.

For a Kangxi-period example of the same design, see lot 1121.

清道光 青花纏枝蓮紋盃 六字篆書款



(base)

1124

# A RARE BLUE AND WHITE 'LANDSCAPE' TILE

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

The top is decorated with a river landscape with figures crossing a bridge and two scholars playing *qi* on a terrace. Three sides are decorated with figures in various landscape scenes, and the fourth side is inscribed with the four-character mark.

10¼ x 9½ in. (26 x 24.1 cm.), Japanese wood box

\$7,000-9,000

A related Jiaqing-period blue and white landscape tile, inscribed with a date corresponding to 1813, in the Shanghai Museum, is illustrated in *Ming-Qing Export Porcelain From The Palace Museum And The Shanghai Museum*, Shanghai, 2015, p. 370, no. 163. Another Jiaqing mark-and-period blue and white landscape tile was included in the Osaka City Museum of Fine Arts exhibition, *Shinchō kōgei no bi : shūrei na Shinchō tōji o chūshin ni* (The Beauty of Qing Craft: Exquisite Qing Dynasty Porcelains), Osaka, 1992, no. 174. A further Jiaqing mark-and-period example was sold at Sotheby's London, 7 November 2018, lot 97.

Porcelain tiles of this type were used in Japan for the tea ceremony, as a surface on which to place the brazier.

清嘉慶 青花山水人物圖風爐敷板 四字楷書橫款



(another view)



(mark)



(inscriptions on box)







1125

## 1125

### AN INCISED YELLOW-GLAZED DISH

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

This dish is finely potted with shallow rounded sides, incised on the exterior with a band of foliate meander bearing alternating chrysanthemum and dianthus blossoms, and is covered inside and out with a glaze of rich egg-yolk-yellow tone.

6½ in. (15.6 cm.) diam., cloth box

\$8,000-12,000

#### PROVENANCE

Chait Galleries, New York (according to label).  
Christie's New York, 3 June 1988, lot 292.

A very similar Yongzheng-marked Imperial-yellow-glazed dish, of similar size to the present example, is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 181.

清雍正 黃釉刻花盤 雙圈六字楷書款

## 1126

### AN UNUSUAL COPPER-RED-GLAZED BOWL

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

The bowl is finely potted with rounded sides rising to a gently flared rim, and is covered overall with a delicately speckled glaze of crushed-strawberry tone, thinning to white at the rim and pooling to a deeper color on the foot ring.

7 in. (17.8 cm.) diam.

\$20,000-30,000

#### PROVENANCE

Tang Shaoyi (1862-1938) Collection, who served as the first Premier of the Republic of China in 1912.

清雍正 祭紅釉盤 雙圈六字楷書款

The glaze on the present bowl is unusual for its soft, pinkish color and pronounced green mottling on the interior. The reduction-firing of the copper-red glaze was extremely difficult to control, often resulting in a mottled effect, which is more frequently seen on earlier Kangxi-period porcelains. The soft mottling of the glaze on the current bowl, which recalls the famed peachbloom glaze of the Kangxi period, suggests it may have been produced early in the Yongzheng period. Three Kangxi mark-and-period copper-red-glazed bowls, which display similar greenish mottling on the interior, are illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Hong Kong, 2005, p. 101, no. 39. A Kangxi mark-and-period dish exhibiting a copper-red glaze similar to that of the current bowl, is illustrated *ibid.*, p. 102, no. 40.

Most Yongzheng mark-and-period copper-red-glazed bowls have white interiors, and the current bowl is rare to be covered both inside and out in copper-red glaze. A Yongzheng mark-and-period bowl covered overall in a copper-red glaze, sold at Sotheby's Hong Kong, 24 November 1987, lot 129, and again at Christie's New York, 21 September 2000, lot 394, was included in the Marchant exhibition *Recent Acquisitions 2010*, London, 2010, pp. 62-3, no. 36. For a slightly larger (20.7 cm. diam.) early Ming prototype for the present bowl, covered inside and out with a copper-red glaze, see M. Medley, *The World's Great Collections: Oriental Ceramics*, Vol. 6, *The Percival David Foundation of Chinese Art*, London, Tokyo/New York/San Francisco, 1982, no. 27.



1126 (base)



1126





1127

PROPERTY FROM A WEST COAST PRIVATE COLLECTION

**1127**

**A COPPER-RED-GLAZED BRUSH WASHER**

KANGXI PERIOD (1662-1722)

The brush washer has shallow sides and is covered with a deep red glaze.

6 in. (15.2 cm.) diam.

\$4,000-6,000

**PROVENANCE**

Virginia Frizzell Antiques, San Francisco, 1959.

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

A waisted cylindrical brush pot dated to the Kangxi period covered in a similar deep red glaze, described as *ji hong* (sacrificial red), is in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum* - 37 - *Monochrome Porcelain*, Hong Kong, 1999, p. 26, no. 23.

清康熙 祭紅釉筆洗

VARIOUS PROPERTIES

**1128**

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

JIAQING INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1796-1820)

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

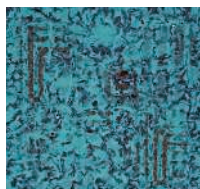
9 ½ in. (24 cm.) high, softwood box

\$30,000-50,000

清嘉慶 爐鈞釉燈籠瓶 六字篆書刻款

The 'robin's egg'-blue glaze first appeared during the Yongzheng period, reflecting the Yongzheng and Qianlong period interest in producing glazes that were both attractive in color and innovative in their use of texture. The *Taocheng jishi bei* (Commemorative Stele on Ceramic Production) lists the 'robin's egg'-blue glaze as the first of nineteen most popular glazes from the Imperial factory in 1735.

'Robin's egg'-blue glazes were used on vessels of various shapes. This particular shape is called *biqi* in Chinese, which means water chestnut, as the shape resembles that tuber. A Qianlong-marked vase of the same size and shape as the present vase, but with a *Ru*-type glaze, is illustrated by Xu Huping (ed.) in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 332.



1128 (mark)







1129

**A FLAMBÉ-GLAZED FACETED HU-FORM VASE**

XUANTONG INCISED SIX-CHARACTER MARK AND OF THE PERIOD  
(1908-1911)

The vase is molded on the two broad sides with a large peach-shaped panel, and is flanked by rectangular lug handles on the narrow sides. It is covered with a glaze of dark crushed-strawberry-red color streaked with lavender and turquoise, thinning to mushroom at the rim and over the raised decoration.

11¼ in. (30 cm.) high, Japanese wood box

\$5,000-8,000

清宣統 窯變釉貫耳方壺 六字楷書刻款



(mark)

1130

**A BLUE-GLAZED CONG-FORM VASE**

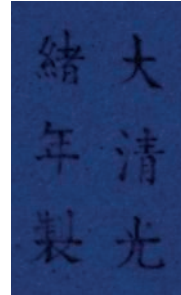
GUANGXU SIX-CHARACTER MARK AND OF THE PERIOD (1875-1908)

The square vase is flanked by a pair of molded elephant head-and-ring handles, and is covered overall with a lustrous, deep sapphire-blue glaze thinning slightly on the edges.

11½ in. (29 cm.) high

\$7,000-9,000

清光緒 藍釉象耳琮瓶 六字楷書款



(mark)







THE PROPERTY OF AN EAST COAST COLLECTOR

**1131**

**A MASSIVE FAMILLE ROSE BALUSTER JAR AND COVER**

YONGZHENG PERIOD (1723-1735)

The vase is decorated with a continuous scene of courtiers hunting in a rocky landscape, with a nobleman riding alongside a lady wearing sumptuous yellow robes, and a man spearing a tiger, while others equipped with spears or bows and arrows on horseback pursue and encircle a deer. The domed cover is similarly decorated with a scene of hunters.

32½ in. (82.6 cm.) high

\$40,000-60,000

**PROVENANCE**

Property of a New Orleans Family; Sotheby's New York, 17 September 2003, lot 113.

This finely decorated jar and cover is distinguished by its impressively large size and the dynamic scene of male and female hunters on horseback. It is also noteworthy for having the scenes fill the entire surface of the jar and cover, rather than being framed within decorative borders at the rims and the base. Compare the slightly smaller *famille rose* jar and cover (31½ in.), dating to the Qianlong period, depicting the legendary female general Mu Guiying breaking the Heaven Gate Formation, formerly in The Metropolitan Museum of Art, New York, and sold at Christie's New York, *Collected in America: Chinese Ceramics from The Metropolitan Museum*, 15 September 2016, lot 952. See, also, a pair of smaller Yongzheng-Qianlong period jars and covers (24½ in. high) depicting the Yang Lady Generals, sold at Christie's New York, 25 January 2011, lot 98.

清雍正 粉彩狩獵圖蓋罐







1132

PROPERTY FROM AN ASIAN COLLECTION

**1132**

**A LARGE ROSE-VERTE PHOENIX-TAIL VASE**  
LATE KANGXI-EARLY YONGZHENG PERIOD

The vase is brightly enameled with the immortal Liu Hai holding a wine gourd, the three-legged toad of wealth beside him and an attendant bringing him a vessel filled with cash, the reverse with bats flying among pine and sacred fungus, and the neck with a scholar seated in front of a scroll.

17½ in. (44.4 cm.) high

\$15,000-25,000

**PROVENANCE**

Chait Galleries, New York, 23 October 2005.  
Christie's New York, 27 January 2014, lot 416.

清康熙/雍正 五彩「劉海戲蟾」鳳尾尊

THE PROPERTY OF A GENTLEMAN

**1133**

**A PAIR OF FAMILLE ROSE CIRCULAR BOXES AND COVERS**

SHENDETANG ZHI FOUR-CHARACTER MARKS IN IRON RED, DAOGUANG PERIOD (1821-1850)

Each box is delicately decorated with butterflies in flight above a naturalistic scene of rocks, flowers and grasses, with a praying mantis perched on a tall, slender stalk to one side.

9% in. (23.7 cm.) diam.

\$20,000-30,000

(2)

**PROVENANCE**

Offered Christie's New York, 2 June 1994, lot 421.

清道光 粉彩花蝶紋蓋盒一對

礬紅「慎德堂製」四字楷書款



1133 (marks)



1133 (cover of one)



1133











1134

**A VERY RARE AND FINELY ENAMELED FAMILLE ROSE  
MILLE FLEURS LANTERN VASE**

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

The tapering cylindrical body inverted trumpet-necked vase below the sloping shoulder, is superbly enameled overall with an abundance of naturalistically rendered flowers and leaves, the wide variety of floral species including lotus, peony, prunus, chrysanthemum, rose, aster, dahlia, orchid, morning glory, hydrangea and *lingzhi*, with gilt borders encircling the mouth rim and above the foot, the interior and base with turquoise enamel.

13 ¼ in. (33.6 cm.) high

\$300,000-500,000

**PROVENANCE**

In the current family's collection before 1980, and thence by descent.

This superb vase is a *tour de force* of the decorator's art and would have been extremely time-consuming to produce, requiring a painter of exceptional skill. Even with the resources available to the Qing emperors, it is not surprising that very few pieces decorated with this complex design were made, and only a handful have survived. The dense arrangement of various flowers decorating this vase is known as *wanhua jin* (myriad flower brocade), as well as *baihuadi* (ground of one hundred flowers), and, according to T. T. Bartholomew in *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 146, during the Qing dynasty the design conveyed the hope that the Qing dynasty "would last as long as flowers continue to bloom."

A Qianlong-marked double-gourd vase with similar *mille fleurs* decoration



(another view)

is illustrated by S. W. Bushell, *Oriental Ceramic Art*, London, 1981 edition (reprint of the ten-volume 1896 edition), p. 214, figure 279. Bushell noted that the flowers on the vase were "... painted in natural colors, so that each species may be recognized at a glance by one familiar with the garden flora of China. Among them may be distinguished peonies of several kinds, lotus, chrysanthemum, magnolia, roses, hibiscus (both pink and yellow), orchids, iris, lilies (scarlet and white), asters, hydrangea, wisteria, dielytra, pomegranate, begonia, narcissus, convolvulus, syringa (white and lilac), *Pyrus japonica* (*hai-t'ang*) and double peach, *Olea fragrans*, cockscomb, etc."

The *mille fleurs* design — in a somewhat paler *famille rose* palette, and in a slightly more open format where white background is visible between the flowers and leaves, and without iron-red — first appears during the Yongzheng period (1723-1735), as represented by a small bowl in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 18, no. 15. Another similar Yongzheng-marked bowl, formerly in the Edward T. Chow Collection, is illustrated by M. Beurdeley and G. Raindre in *Qing Porcelain - Famille Verte, Famille Rose*, London, 1987, p. 102, pl. 146. Two other similar bowls have been sold at Christie's, one in Hong Kong, 28 October 2002, lot 606, and one in New York, 15 September 2009, lot 371. This same design continued into the Qianlong period as seen on a bowl from the Robert Chang Collection sold at Christie's Hong Kong, 31 October 2000, lot 811, that has a *Cai Xiu Tang zhi* mark in blue enamel.

During the Qianlong period a variation of this design appeared, with the design becoming more dense, allowing no visible white space between the flowers and leaves. The *famille rose* palette also became richer and with more realistic shading of the enamels, as well as with the addition of iron-red. This version of the pattern is well represented by a large Qianlong-marked vase in the Musée Guimet, illustrated by Beurdeley and Raindre, *op. cit.*, pp. 118-19, pls. 164 and 165. Another well-known Qianlong-marked example is the bottle vase in the Asian Art Museum of San Francisco, illustrated by He Li in *Chinese Ceramics*, New York, 1996, p. 307, no. 664. See, also, the double-gourd vase decorated with this design sold at Christie's London, 11 November 2003, lot 94.

This version of the design, with its rich interweaving of the flowers to form a harmonious overall pattern, continued to be admired during the reign of the Jiaqing emperor. A fine example of this is the Jiaqing-marked vase in the Shanghai Museum illustrated in *Zhongguo taoci quanji*, vol. 21, Shanghai, 1981, pl. 144. A pair of cups with this design and iron-red Jiaqing marks from the Edward T. Chow Collection was illustrated by C. and M. Beurdeley in *La Ceramique Chinoise*, Fribourg, 1974, no. 151, and later sold at Sotheby's Hong Kong, The Edward T. Chow Collection, Part One, 25 November 1989, lot 171, and again at Christie's Hong Kong, 29-30 April 2002, lot 708. Another pair of similar cups was sold at Christie's New York, 21 September 2004, lot 343, and a single cup at Christie's Hong Kong, 27 May 2008, lot 1751.

清嘉慶 粉彩百花不落地燈籠瓶 霁紅六字篆書款



(mark)









PROPERTY OF A DISTINGUISHED NEW YORK FAMILY

**1135**

**A SMALL DOUCAI/DOUBLE-GOURD VASE**

The vase is elegantly potted with an olive-shaped upper bulb above a compressed globular body, applied with two *ruyi*-scepter handles. It is enameled on one side of the lower body with two descending dragons picked out in tones of green and aubergine enclosing a *shou* roundel, surmounted by a bat on the upper body. The design is repeated on the reverse side with the dragons enameled in red and yellow. The base is inscribed with a Jiaqing seal mark in underglaze blue.

6½ in. (16.5 cm.) high

\$10,000-15,000

**PROVENANCE**

In the current family's collection before 1980, and thence by descent.

A Jiaqing-marked blue and white double-gourd vase with similar decoration, but with more slender handles, is illustrated in *The Complete Collection of Treasures of the Palace Museum – Blue and White Porcelain and Underglazed Red (III)*, Hong Kong 2000, p. 160, no. 146. See, also, the Jiaqing-marked blue and white vase with similar design and with handles similar to those on the current vase, sold at Christie's New York, 17-18 March 2016, lot 1612.

鬥彩葫蘆型如意耳扁壺



(mark)

1136

**A PAIR OF *FAMILLE ROSE* PURPLE-GROUND BALUSTER-FORM WALL VASES**

QIANLONG GILT SIX-CHARACTER MARKS IN A LINE AND PROBABLY OF THE PERIOD (1736-1795)

Each vase is decorated in mirror image with blue *kui* dragons pursuing flaming pearls on a purple ground, and is supported on a simulated wood stand highlighted in gilding. The flat reverse is covered in white glaze.

7½ in. (18.7 cm.) high

\$20,000-30,000

**PROVENANCE**

Dr. Garrison Rapmund (1927-2018) Collection, Bethesda, Maryland.



(marks)



(2)

Compare the Qianlong-marked conjoined wall vase decorated with sinuous scrolling *kui* dragons in lilac-blue against a lemon-yellow ground, sold at Christie's Hong Kong, 29 May 2007, lot 1514, and another Qianlong-marked example with *kui* dragons in relief in blue enamel against a lime-green ground, and supported on a *trompe l'oeil faux bois* stand, sold at Sotheby's Hong Kong, 3 April 2019, lot 3617. A similar purple enamel ground can be seen on the upper section and foot of a Qianlong *famille rose* double-gourd-shaped wall vase sold at Sotheby's Hong Kong, 5 October 2011, lot 1906.

A *famille rose* yellow-ground wall vase with a gilt-decorated *faux bois* stand similar to those seen on the present pair of wall vases, and with an identically written gilt Qianlong six-character seal mark, was sold at Christie's New York, 23 March 1995, lot 392 and again at Christie's London, 14 May 2010, lot 593.

或為清乾隆 粉彩紫地掛瓶一對 描金單行六字篆書款





1137

**A RARE PAIR OF MASSIVE FAMILLE ROSE 'DRAGON' VASES**

GUANGXU-XUANTONG PERIOD (1875-1911)

Each vase has an elongated ovoid body decorated with five dragons surrounding a front-facing, gilt-decorated iron-red dragon, all chasing flaming pearls amidst multi-colored clouds, between a wave band encircling the foot and a flower-decorated yellow-ground *ruyi* collar on the shoulder which is repeated above two further dragons shown at a similar pursuit on the trumpet-shaped neck.

55½ in. (141.2 cm.) high

(2)

\$50,000-70,000

The decoration seen on this pair of massive vases is laden with auspicious meaning. Firstly, the dragon, in particular the five-clawed dragon, is a symbol of imperial power. The number of dragons, eight (*ba*), is an auspicious number, as it rhymes with the Chinese word for 'expand' (*fa*), which is often used in conjunction with the characters *facai*, meaning 'to expand in wealth'. The clouds between the dragons provide a rebus for good fortune, as they are shaped like *lingzhi* fungus and thus suggest a wish for long life.

The decorative scheme of dragons in different writhing poses, centered around a forward-facing dragon, can be seen on other vases of Qing date, such as the green and yellow-glazed *meiping* and cover dated to the Qianlong period, illustrated in *The Complete Collection of Treasures of the Palace Museum - Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, Hong Kong, 2009, pp. 126-29, no. 104, and the pair of *doucai* vases (*tianqiuping*) decorated with nine dragons, each rendered in a different color, sold at Christie's New York, 22 March 2019, lot 1815.

清光緒/宣統 粉彩龍紋大瓶一對







1138

**A PAIR OF VERY LARGE FAMILLE ROSE POWDER-BLUE-GROUND BASINS**

19TH CENTURY

Each basin is decorated on the exterior with a *ruyi*-shaped panel on each side, each panel with an elderly scholar and two young attendants, one with a scene of tea preparation in a mountain landscape, the other with a scene of antique appreciation in a garden. Each scenic panel is flanked by a fan-shaped panel on each side inscribed with a poem signed by *Chang jiang ju shi* (dweller of Chang river) and *Zi he shi* (Zi He Family), all reserved on a powder blue ground.

24 $\frac{3}{4}$  in. (62 cm.) diam., gilt-wood stands

\$30,000-50,000

(2)

清十九世紀 灑藍地粉彩開光高士圖大盆一對





(inscriptions)







1139

1139

**A FAMILLE ROSE BOWL AND COVER**

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

The bowl with deep flaring sides is decorated on one side with a large katydid perched on top of a chrysanthemum flower amidst further chrysanthemums and rocks and on the reverse with a grasshopper in flight. The similarly decorated cover has an iron-red Daoguang seal mark in the interior of the recessed finial.

4¼ in. (10.7 cm.) diam.

\$10,000-15,000

清道光 粉彩蠟蝶紋蓋盆 礬紅六字篆書款



1139 (marks)

1140

**AN UNUSUAL LARGE FAMILLE ROSE BASIN**

GUANGXU PERIOD (1875-1908)

The center is decorated in iron-red and gilt with a dragon and a phoenix confronted on a flaming pearl amongst cloud scrolls, surrounded by a border of alternating bats and peaches, below alternating roundels of dragons and phoenixes, and bats grasping the Endless Knot on the well. The everted rim is decorated in *famille rose* with the 'hundred antiques', and the exterior has butterflies in flight amongst various flowering sprays.

18¼ in. (46.4 cm.) diam., Japanese box

\$10,000-15,000

清光緒 粉彩龍鳳紋大盆



1140 (two views)





1141

**A PAIR OF FINELY DECORATED BLUE AND WHITE VASES**

REPUBLIC PERIOD

Each vase is decorated on one side with a pair of chicks perched on a gnarled branch with delicately trailing vines, surrounded by the silhouette of leaves, the base with a four-character seal mark in underglaze blue reading *chu xiu gong zhi* ('The Palace of Gathering Excellence').

8¾ in. (20.3 cm.) high

\$40,000-60,000

(2)

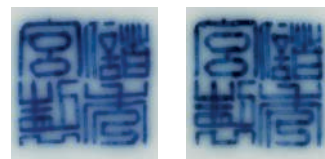
**PROVENANCE**

Pei Hwa Foo, Chicago, 1999.

In style, decoration and quality, this pair of vases can be attributed to the celebrated Republic period porcelain artist, Wang Bu (1898-1968). Born in Fengcheng County, Jiangxi Province, Wang Bu, also known by his *hao*, or sobriquet, Zhuxi, studied under the famed porcelain artist Wu Aisheng (1886-1926), and was much influenced by the expressionist, *xieyi*, style of his older contemporary Wang Qi (1884-1937).

A blue and white vase (*meiping*) of smaller size (17 cm. high), with similar decoration of a pair of birds resting in gnarled tree branches, was sold at Bonhams San Francisco, 23 June 2015, lot 7258. This vase was inscribed with a seal to one side reading *Wang Bu* and a seal on the base reading *yuanwen wuguo zhizhai* (Studio of Recognizing My Mistakes). Another blue and white *meiping*, but of larger size (24.8 cm.), decorated with very similarly rendered birds as those on the current pair of vases, also shown perched in gnarled branches with delicately trailing vines, was sold at Christie's London, 10 May 2011, lot 280. Similar depictions of birds in gnarled branches can be seen on a pair of blue and white *cong*-form vases from the Rende Zhai Collection, sold at Christie's New York, 16 September 2011, lot 1643, which had additional scenes of sages in landscapes. See, also, the pair of blue and white seal-paste boxes and covers from the collection of Stephen Junkunc, III, attributed to Wang Bu and painted with scenes of birds, sold at Sotheby's New York, 12 September 2018, lot 119.

民國 青花花鳥紋瓶一對



(marks)







1142 (two views)

# 1142

## A GREEN-ENAMELED CORAL-GROUND 'SHOU' DISH

XIEZHU ZHUREN ZAO HALL MARK IN IRON RED, DAOGUANG PERIOD (1821-1850)

The dish is decorated in green enamel in the interior with a *shou* medallion and on the exterior with a band of *shou* characters, all reserved on a reddish-coral ground. The mouth rim is gilded.

9¼ in. (24.7 cm.) diam., cloth box

\$7,000-9,000

清道光 珊瑚紅地綠彩壽字盤 礬紅「薛竹主人造」篆書款



1142 (mark)

PROPERTY FROM THE JAMES K. LI COLLECTION

# 1143

## A PAIR OF LARGE IRON-RED-DECORATED 'DRAGON' DISHES

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

Each shallow dish is decorated in the center and the well with a large dragon chasing a flaming pearl amidst flames, and on the exterior with four floral sprays.

15¼ in. (39.8 cm.) diam.

\$12,000-18,000

(2)

### PROVENANCE

Collection of Ambassador Ti-Tsun Li (1901-1981), and thence by descent to the present owner.

The design of a single, bold dragon exhibited on the present pair of dishes is quite unusual. It is more common to find large iron-red-decorated 'dragon' dishes from the Guangxu period decorated with a pair of confronted dragons, such as the example illustrated in *Imperial Porcelain of Late Qing*, The Chinese University of Hong Kong, p. 116, no. 115.

清光緒 礬紅龍紋盤一對 礬紅六字楷書款



大清光緒	大清光緒
年製	年製

1143 (marks)

1143





(reverse)

PROPERTY FROM THE JAMES K. LI COLLECTION

**1144**

**A RARE AND MASSIVE FAMILLE VERTE INCISED 'DRAGON' DISH**

CHU XIU GONG ZHI FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE, GUANGXU PERIOD (1875-1908)

The dish is finely and heavily potted with shallow, rounded sides, and the interior is decorated in rich yellow, green, turquoise and aubergine with branches of peony, citron and camellia emerging from rocks, all partially obscuring incised decoration of a pair of five-clawed dragons chasing a flaming pearl amidst flames below a band of incised flowering branches. The exterior is incised with two further pairs of five-clawed dragons pursuing flaming pearls, partially obscured by four flowering branches including peony, camellia and chrysanthemum.

25¼ in. (64.3 cm.) diam.

\$20,000-30,000

**PROVENANCE**

Collection of Ambassador Ti-Tsun Li (1901-1981), and thence by descent to the present owner.

A larger dish with almost identical design and the same hallmark is illustrated in *Imperial Porcelain of Late Qing*, The Chinese University of Hong Kong, p. 104, no. 96, and front cover.

清光緒 素三彩龍紋大盤 「儲秀宮製」四字篆書款





THE PROPERTY OF A DISTINGUISHED COLLECTOR, SOUTH AMERICA

**1145**

**A PAIR OF UNUSUAL ENAMELED DUCK-FORM BOXES AND COVERS**

*DAN RAN JU SHI ZHI* FIVE-CHARACTER MARK IN BLACK ENAMEL, 19TH CENTURY

Each box and cover is realistically modeled as a seated duck with the head raised slightly, the yellow-enameled feet folded flat beneath the body, and the feathers are finely enameled in shades of brown, black and *grisaille*, and each box has a five-character inscription, *Dan ran ju shi zhi* (made by the dweller of calm and tranquility), in black enamel in the center of the turquoise-enameled interior.

10½ in. (26.6 cm.) long

\$20,000-30,000

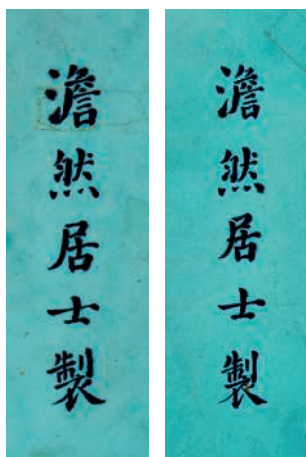
**PROVENANCE**

Christie's New York, 29 January 1986, lot 123.

清十九世紀 粉彩仿生鴨型蓋盒一對 黑彩「澹然居士製」單行楷書款

(2)





(marks)





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# CONDITIONS OF SALE • BUYING AT 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 (Δ 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 Client Services Department at +1 212-636-2000.

## 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 Client Services Department at +1 212-636-2000.

## 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](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 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.aspx>.

### (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](http://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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

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

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

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.  
If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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: (a) 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**. (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**") and, where no maker or artist is identified, it is given for information regarding the date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). It does not apply to any information other than in the **Heading** or **Subheading** even if shown in **UPPERCASE type**. (c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of a **Heading** or **Subheading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** or **Subheading** 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** or **Subheading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding. (d) The **authenticity warranty** applies to the **Heading** and **Subheading** as amended by any **Saleroom Notice**. (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** or **Subheading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion. (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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. (h) In order to claim under the **authenticity warranty** you must: (i) 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; (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale. (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses. (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms: (a) This additional **warranty** does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title; (iv) **lots** sold without a printed **estimate**; (v) books which are described in the catalogue as sold not subject to return; or (vi) defects stated in any **condition** report or announced at the time of sale. (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale. (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes. (b) where you are bidding on behalf of another person, you warrant that: (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT  
1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being: (i) the **hammer price**; and (ii) the **buyer's premium**; and (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.  
Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**"). (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways: (i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33. (ii) Credit Card. We accept Visa, MasterCard, American Express and China Union Pay. 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. (iii) Cash. We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(iv) Bank Checks. You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed. (v) Checks. You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank. (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the **lot**; or (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law): (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts; (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller; (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and (ix) we can take any other action we see necessary or appropriate. (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use

the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- 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**).
- 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.
- If you do not collect any **lot** within three days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - 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.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide-ship/> or contact us at PostSaleUS@christies.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.

- 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide-ship/> or contact us at PostSaleUS@christies.com.
- 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.

- Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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](http://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](http://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](http://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:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://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.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

☐  
Bidding by interested parties

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

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

■  
See Storage and Collection pages in the catalogue.

Ψ  
**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### IMPORTANT NOTICES

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

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

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

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

**Bidding by parties with an interest**  
In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

**FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES**  
Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

**QUALIFIED HEADINGS**  
In Christie’s opinion a work by the artist.  
\*“Attributed to ...”  
In Christie’s qualified opinion probably a work by the artist in whole or in part.  
\*“Studio of ...”/ “Workshop of ...”  
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.  
\*“Circle of ...”  
In Christie’s qualified opinion a work of the period of the artist and showing his influence.  
\*“Follower of ...”  
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.  
\*“Manner of ...”  
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.  
\*“After ...”  
In Christie’s qualified opinion a copy (of any date) of a work of the artist.  
“Signed ...”/“Dated ...”/  
“Inscribed ...”  
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.  
“With signature ...”/ “With date ...”/  
“With inscription ...”  
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

**POST 1950 FURNITURE**  
All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

### EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot  
e.g. A BLUE AND WHITE BOWL  
18th century
2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description  
e.g. “... painted in the Ming style”
3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark  
e.g. A BLUE AND WHITE BOWL  
kangxi six-character mark and of the period
4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture  
e.g. A BLUE AND WHITE BOWL  
kangxi six-character mark
5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture  
e.g. A BLUE AND WHITE BOWL

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

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](mailto: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.

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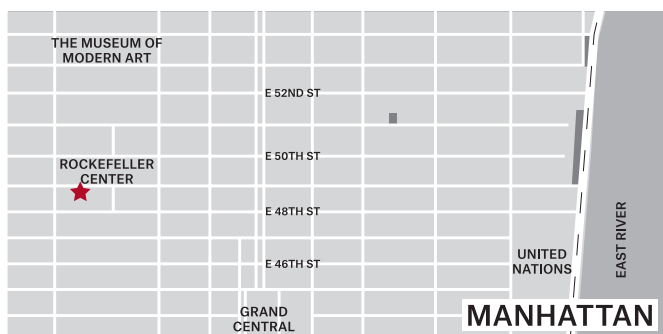
Email: [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

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Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or [PostSaleUS@christies.com](mailto: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](mailto:storage@cfass.com)

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20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

[nycollections@christies.com](mailto: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](mailto:nycollections@christies.com)

Main Entrance on Corner of Imlay and Bowne St

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Chairman, Asian 20th Century and  
Contemporary Art*

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

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

### JAKARTA

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

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Aisi Wang  
Tel: +1 212 641 3771

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Emmanuelle Chan  
Fiona Braslau  
Tel: +33 (0)1 40 76 84 22

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Yunah Jung  
Tel: +82 2 720 5266

### SHANGHAI

Grace Zhuang  
Tel: +86 (0) 21 2226 1530

### SINGAPORE

Dexter How  
Yunyi Lau  
Tel: +65 6715 9356

### TAIPEI

Yu-Shan Lu  
Elise Chen  
Raphael Cheng  
Tel: +886 2 2736 3356

### TOKYO

Chie Kawasaki  
Tel: +81 (0) 3 6267 1766

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Camille de Foresta  
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*Deputy Chairman, Asia*  
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Pola Antebi, *Deputy Chairman, Asia  
International Director*  
Tel: +852 2978 9950

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

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Tel: +33 (0)1 40 76 84 22

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Tel: +86 (0) 10 8572 7958

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Sherese Tong  
Joan Ho  
Timothy Lai  
Tel: +852 2760 1766

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Ivy Chan  
Katie Lundie  
Cecilia Zi  
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Tel: +44 (0)20 7389 2577

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Michelle Cheng  
Jessica Chang  
Vicki Paloympis  
Ling'ao Tong  
Luke Guan  
Rufus Chen  
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### SAN FRANCISCO

Andrew Lick  
Tel: +1 415 982 0982

### TOKYO

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

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Tel: +1 212 636 2177

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International Specialist Head of  
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Tel: +852 2760 1766

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

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

### NEW YORK

Elizabeth Hammer  
Dr Amy Riggs  
Tel: +1 212 641 5760

### TAIPEI

Kim Yu  
Tel: +886 2 2736 3356

### TOKYO

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

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### JAPAN

Katsura Yamaguchi,  
*Managing Director/  
International Director, Asian Art*  
Tel: +81 (0)3 6267 1766

### LONDON

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

### NEW YORK

Takaaki Murakami  
Tel: +1 212 636 2160

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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

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Tel: +33(0)140 768 593

Yanie Choi  
Tel: +852 2978 9936

Yiwen Huang  
Tel: +886 223 220 007

Meg Kaye  
Tel: +44 207 389 2657

Annie Lee  
Tel: +852 2978 9994

Jennie Tang  
Tel: +1 212 641 5765

## PRIVATE SALES DIRECTOR

Nelly Li  
Tel: +852 2978 6797

## ASIA REGIONAL OFFICES

### BANGKOK

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

### BEIJING

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

### JAKARTA

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

### KUALA LUMPUR

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

### MUMBAI

Sonal Singh  
Tel: +91 222 280 7905

### SEOUL

Jun Lee  
Tel: +82 2 720 5266

### SHANGHAI

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

### SINGAPORE

Jane Ngiam  
Tel: +65 6735 1766

### SYDNEY

Ronan Sulich  
Tel: +61 293 261 422

### TAIPEI

Ada Ong  
Tel: +886 2 2736 3356

### TOKYO

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

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**CHRISTIE'S NEW YORK**

**FINE CHINESE CERAMICS AND  
WORKS OF ART**

**FRIDAY 13 SEPTEMBER 2019**  
**AT 10.00 AM (LOTS 801-944)**  
**2.00 PM (LOTS 1001-1145)**

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: DRAGON  
SALE NUMBER: 16950

(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

08/01/19

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](http://www.christies.com)

16950

Client Number (if applicable)

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Sale Number

Billing Name (please print)

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Address

City

---

State

Zone

Daytime Telephone

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Evening Telephone

Fax (Important)

Email

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

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

Signature \_\_\_\_\_

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

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)
1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
13	13,000,000	13	13,000,000
14	14,000,000	14	14,000,000
15	15,000,000	15	15,000,000
16	16,000,000	16	16,000,000
17	17,000,000	17	17,000,000
18	18,000,000	18	18,000,000
19	19,000,000	19	19,000,000
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66	66,000,000	66	66,000,000
67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
69	69,000,000	69	69,000,000
70	70,000,000	70	70,000,000
71	71,000,000	71	71,000,000
72	72,000,000	72	72,000,000
73	73,000,000	73	73,000,000
74	74,000,		

[illegible]

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