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馳驅未負平生志
惜不沙場萬里行
廿三年夏

悲鴻

徐慶先生

畫好悲鴻好
月年八月





SACRED AND IMPERIAL

THE JAMES AND MARILYNN ALSDORF COLLECTION

崇聖御寶 - 詹姆斯及瑪麗蓮·阿爾斯多夫珍藏

PART I

Thursday 24 September 2020
at 8:30 am
(Lots 801-823)

AUCTIONEER

Rahul Kadakia (#1005929)

ONLINE SALE

4-29 September 2020

20 Rockefeller Plaza
New York, NY 10020

PART II

Thursday 24 September 2020
at 9:30 am
(Lots 825-1049)

AUCTIONEERS

Rahul Kadakia (#1005929)

Tash Perrin (#1039052)

David Kleiweg (#1365999)

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9/10/18

previous:
Lot 877
opposite:
Lot 882

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Christie's (#1213717)

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CONTENTS

7	Auction Information
9	Specialists and Services for this Auction
13	The James and Marilyn Alsdorf Collection
18	Property for Sale
220	Conditions of Sale • Buying at Christie's
223	Symbols used in this Catalogue
	Important Notices and Explanation of Cataloguing Practice
224	Storage and Collection
225	Absentee Bids Form



THE JAMES AND MARILYNN ALSDORF COLLECTION

The Collection of James and Marilyn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is unparalleled in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilyn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

Married in 1952, James and Marilyn Alsdorf would spend nearly four decades together building a life centered on art, philanthropy, and family. The son of a former Dutch diplomat and exporter, James W. Alsdorf joined his father's business after studying at the Wharton School of Business at the University of Pennsylvania. It was while working for his family's company, Alsdorf International, Ltd., that Mr. Alsdorf came upon the opportunity to acquire the Cory Corporation, a producer of coffee brewers and equipment. Under Mr. Alsdorf's leadership, Cory grew to become the nation's top manufacturer in the field, allowing him to expand the business into other areas of production and service. After successfully selling the company to the Hershey Corporation in the late 1960s, he re-joined the Alsdorf family's export firm, and worked together with his wife, Marilyn, to amass an exceptional private collection of fine art.

Raised in Chicago's Rogers Park neighborhood and educated at Northwestern University, Marilyn Alsdorf was a woman whose intelligence and passion for fine art left an indelible mark on the Alsdorfs' collection and the community in which they lived. The couple made their first acquisition at a Chicago auction shortly after their marriage. The work was a harbinger of greater things to come, prompting the couple to look deeper into the innumerable strands of art historical expression found throughout history—from the societies of ancient Egypt and Greece to the early Renaissance, Islamic art, Chinese and East Asian art, and Modern painting and sculpture. Through international travel, personal scholarship, and in conversation with leading curators, dealers, and living artists, the Alsdorfs honed a shared, astute connoisseurship, one driven by an ineffable, almost spiritual quality found in the works they chose to acquire.

It was this "love of the object," as the Alsdorfs described it, that resulted in an extraordinary, polymathic private collection. The couple's residence on Chicago's Lake Shore Drive became home to a striking mélange of works in which painting, sculpture, and decorative arts from around the world stood in art historical conversation—a curatorial achievement in its own right for which the Alsdorfs were widely celebrated. The couple were especially pioneering in their acquisition of Indian, Southeast Asian, and Himalayan art, areas that were largely undervalued when they first began to acquire these works in the 1960s. The Alsdorfs' first visit to India in 1968 was followed by numerous trips in the region, allowing them to expand both their expertise and their collection. Each new spark of art

opposite: James and Marilyn Alsdorf at the Kenilworth, Miami 1950. Photographer unknown, courtesy of the consignor.

“We looked for objects to delight our eyes and souls....”

MARILYNN ALSDORF

historical interest—in Old Master drawings, Buddhist sculpture, Chinese porcelain, Native American art, and beyond—set off a flurry of erudition and acquisition. “You have to love something before you buy it,” Mrs. Alsdorf explained. “Find something, some period or some venue that you really like and do research on it. Find something that you’re passionate about and then start collecting.”

While their collection included masterful pieces by unknown artists from across history, the Alsdorfs were also keen to advance the work of Modern and Contemporary figures, acquiring works by artists such as Mark Rothko, René Magritte, Frida Kahlo, Fernand Léger, Jean Dubuffet, and others. In 1967, the Alsdorfs joined other prominent Chicago collectors, including Edwin and Lindy Bergman and Robert and Beatrice Mayer, in founding the Museum of Contemporary Art Chicago, an institution to which they would provide extensive financial and personal leadership. The Alsdorfs’ patronage of museums and cultural institutions extended across Chicago and the wider United States: Mr. Alsdorf was a member of the International Council of the Museum of Modern Art, the Collectors Committee of the National Gallery of Art, and a board member of Dumbarton Oaks, among others. Mrs. Alsdorf, for her part, served as president of the Arts Club of Chicago and in leadership positions at institutions including the Smart Museum of Art at the University of Chicago, the Snite Museum of Art at the University of Notre Dame, and the Mary and Leigh Block Museum of Art at Northwestern University.

With the passing of James Alsdorf in 1990, his wife and family sought to continue to build upon the legacy in art and philanthropy that had defined his life. From the 1950s, the Alsdorfs were especially ardent patrons of the

Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum’s Women’s Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple’s decades of generosity toward the AIC would extend past Mr. Alsdorf’s death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art, an arresting Renzo Piano-designed space bridging the museum’s Michigan Avenue building and Modern Wing. At the same time, Mrs. Alsdorf funded a dedicated curatorial position at the AIC in Southeast Asian art, ensuring that generations of visitors will continue to discover the wonders of the field through exhibitions and education.

In 2006, when Marilyn Alsdorf was presented with the Joseph R. Shapiro Award from the Smart Museum of Art, fellow collector John Bryan lauded her as “an art patron without equal in our time in Chicago.” Together, the Alsdorfs had not only built a peerless private collection of fine art from around the world, but had also dedicated themselves to sharing that collection and the passion that fueled its acquisition. The James and Marilyn Alsdorf Collection now serves as the tangible representation of the wide-reaching curiosity and connoisseurship of its namesakes—an unwavering belief in the transcendent and timeless power of art.

opposite:
Lot 944





詹姆斯及瑪麗蓮·阿爾斯多夫珍藏

在美國鑑藏史上，詹姆斯·阿爾斯多夫與夫人瑪麗蓮 (James and Marilyn Alsdorf) 的私人珍藏標誌着一個重要的里程碑。這兩位芝加哥的市政與文化贊助人聲名遐邇，他倆在二十世紀下半葉摺奇擷珍，其藏品包羅萬象且件件精奇，展示了古今各地能工巧匠的心血結晶。對阿爾斯多夫伉儷而言，收藏本身就是一段難能可貴的機緣，使之得以探險歷奇，對美學之道上下求索，無論是其珍品琳瑯的芝加哥宅邸，或是遙遠的國度和歷史名城，皆留下了二人多年耕耘的足跡。瑪麗蓮認為他倆的收藏理念一以貫之，那便是「尋求賞心悅目之物」，此說可謂言簡意賅。

詹姆斯與瑪麗蓮於1952年結為夫婦，二人相知相守近四十載，一直以藝術、慈善和家庭為共同的人生目標。詹姆斯就讀於賓夕法尼亞大學沃頓商學院，畢業後加入其父 (前任外交官) 的出口貿易公司。他在家族企業阿爾斯多夫國際有限公司 (Alsdorf International, Ltd.) 任職期間，因緣際會收購了咖啡用具與設備生產商——科里企業 (Cory Corporation)。在他的帶領之下，科里躍居美國業內頂尖的生產商，為進軍別的生產與服務領域創造了條件。1960年代末，他成功將公司出讓予好時企業 (Hershey Corporation)，爾後回歸阿爾斯多夫家族出口公司，並與妻子合力度藏了一批舉世矚目的私人藝術珍藏。

瑪麗蓮來自芝加哥羅傑斯公園 (Rogers Park) 社區，母校為西北大學 (Northwestern University)，其悟性之高和對藝術的熱忱，在阿爾斯多夫珍藏及所處社區留下了不可磨滅的印記。阿爾斯多夫伉儷婚後，旋即在拍賣會上購入首件藏品。自此，其珍藏的陣容日益壯大，夫婦二人亦潛心鉤沉千變萬化的古今藝術表現形式，上至古埃及和希臘社會，下及文藝復興初期，乃至伊斯蘭藝術、中國和遠東藝術，以及現代繪畫和雕塑等，無所不及。他倆的藝術之旅遍及全球，對學問之道孜孜不倦，並常與權威策展人、古董商及當代藝術家交流切磋，終釀淬成卓絕的識見眼力，其收藏的動力所在，與其藏品煥發的氣韻風骨遙相呼應。

阿爾斯多夫伉儷所言的「愛物之心」，孕育了一批精彩絕倫、洋洋大觀的私人珍藏。他倆位於芝加哥湖濱路的大宅之中，來自五湖四海的繪畫、雕塑和裝飾藝術品琳瑯滿目，恍如一場跨世紀的藝術盛宴，這種獨當一面的展示格局在當時頗為人津津樂道。他們早於1960年代已開始度藏印度、東南亞和喜馬拉雅藝術，遙想當年，這些領域基本上仍乏人問津，二人之遠見卓識於此可見一斑。1968年，夫婦二人首次踏足印度，其後多次故地重遊，對其學養和收藏皆裨益良多。他們每次涉足新的藝術史範疇，如古典大師繪畫、佛教造像、中國瓷器、美洲原住民藝術等，繼之而來的必然是新一輪的探索與收藏之旅。誠如瑪麗蓮所言：「一見鍾情，乃購藏的先決條件。鎖定自己由衷喜愛的某個作品、時期或地

域，再就此潛心研究。先找到情之所繫，再着手收藏。」

阿爾斯多夫伉儷既蒐求古今佚名藝術家的傑作，亦大力推廣現代及當代藝術，其收藏範圍涵蓋馬克·羅斯科 (Mark Rothko)、雷尼·馬格利特 (René Magritte)、芙烈達·卡蘿 (Frida Kahlo)、費爾南·雷傑 (Fernand Léger)、尚·杜布菲 (Jean Dubuffet) 等大師的作品。1967年，他倆聯同褒曼伉儷 (Edwin and Lindy Bergman)、梅耶伉儷 (Robert and Beatrice Mayer) 等芝加哥收藏巨擘，合力創辦了芝加哥當代藝術博物館，其後多次為該館慷慨解囊、出謀劃策。阿爾斯多夫伉儷資助的博物館和文化機構項目遍及芝加哥及國內各大城市。詹姆斯身兼多項公職，例如現代藝術博物館國際委員會 (International Council of the Museum of Modern Art)、國立美術館收藏家委員會 (Collectors Committee of the National Gallery of Art) 成員，以及敦巴頓橡樹園 (Dumbarton Oaks) 董事會成員等。瑪麗蓮則先後出任芝加哥藝術協會 (芝加哥藝術協會) 會長，並曾於芝加哥大學史馬特藝術館 (Smart Museum of Art)、聖母大學史奈特藝術館 (Snite Museum of Art) 及西北大學布洛克伉儷藝術館 (Mary and Leigh Block Museum of Art) 等機構擔當要職。

詹姆斯雖於1990年與世長辭，但其遺孀與家人仍努力不懈，視繼承和發揚其藝術與慈善事業為己任。阿爾斯多夫伉儷自1950年起，多次鼎力襄助芝加哥藝術博物館 (AIC)，向館方饋贈或借出其早年收藏的數百件珍品。瑪麗蓮長年擔任AIC信託人，更出任該館的婦女委員會主席，而詹姆斯則於1975至1978年期間擔當AIC主席。他倆對AIC的無私奉獻數十年如一日，在詹姆斯身後及二十一世紀的今天，其情依然如故。1997年，瑪麗蓮將大約四百件東南亞藝術珍品贈予AIC，館方為誌其盛，特地舉辦了一場名為「A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection」的盛大展覽。此後不到十年的功夫，瑪麗蓮再次奉上另一份厚禮，即出資興建「阿爾斯多夫伉儷印度、東南亞、喜馬拉雅及伊斯蘭藝術館」，皮亞諾 (Renzo Piano) 擔綱設計的展覽空間連接了AIC的密歇根大樓與現代館，其造型美不勝收。此外，瑪麗蓮更資助該館增設東南亞藝術策展人一職，冀望一代又一代的觀眾能以展覽和教育活動的形式，得睹東南亞藝術之妙。

2006年，瑪麗蓮獲史馬特藝術館頒發「約翰·薩彼羅大獎」 (Joseph R. Shapiro Award)，收藏家布約翰 (John Bryan) 對她推崇備至，認為「在當代芝加哥藝術贊助人當中，其地位無人能及。」阿爾斯多夫伉儷不僅聯袂打造了一批國際化的私人藝術珍藏，更矢志與世人分享其收藏成果與購藏理念。他們深信，藝術具備超凡入聖、亘古不變的魅力，如今，其私人珍藏更生動地詮釋了二人好學不倦、摺古蒐奇的藝術人生。

opposite:
Lot 1002





825

A BLUE AND WHITE 'DRAGON' DISH

CHINA, MING DYNASTY, WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The center of the interior with a circular medallion enclosing a writhing front-facing, five-clawed dragon, the exterior decorated with two five-clawed dragons chasing flaming pearls

7 in. (17.8 cm.) diam.

\$8,000-12,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

EXHIBITED:

London, Oriental Ceramics Society, 1965, no. 49 (according to label).

明萬曆 青花趕珠龍紋盤 雙圈六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(reverse)

826

A VERY RARE WHITE-GLAZED BOTTLE VASE

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

The tapering ovoid body surmounted by a tall cylindrical neck, applied around the shoulder with a dragon covered with a pale aubergine glaze, the eyes picked out in black, the base with an apocryphal Chenghua mark

8¼ in. (20.8 cm.) high

\$20,000-30,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. C52.

清康熙 白釉堆塑紅螭紋長頸瓶

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1970年前入藏。





827

827

A SMALL LONGQUAN CELADON MALLET VASE

CHINA, YUAN DYNASTY (1279-1368)

The cylindrical body surmounted by a tall neck flanked by applied ring handles below a flat, everted mouth rim, covered overall with a grey-green glaze

5 1/8 in. (13 cm.) high

\$3,000-5,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

元 龍泉窯青釉獸耳銜環盤口瓶

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。

828

A SMALL INCISED CELADON-GLAZED GU-FORM VASE

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

The central globular section incised with cloud scrolls between plantain leaves incised on the flared neck and foot, all under a sea-green glaze, with white interior, the base with an apocryphal Chenghua mark

5 in. (12.8 cm.) high

\$4,000-6,000

PROVENANCE:

Tonying & Company, Inc., New York, 3 August 1955.
The James and Marilyn Alsdorf Collection, Chicago.

清康熙 粉青釉劃卷雲紋觚式瓶

來源:

Tonying & Company, Inc. · 紐約，1955年8月3日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



828

829

A COPPER-RED-GLAZED DISH

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

Covered overall with a copper-red glaze thinning to white at the rim, the base with an apocryphal Xuande mark

7½ in. (19 cm.) diam.

\$6,000-8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清康熙 祭紅釉盤

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(reverse)





830

A RARE COPPER-RED-DECORATED 'BEEHIVE' WATER POT

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

The domed body rising to a wide, lipped mouth, and decorated on either side with a single copper-red peony blossom on the pale bluish-green-tinged ground that also covers the base and interior

5 in. (12.7 cm.) diam.

\$20,000-30,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清康熙 釉裏紅牡丹紋馬蹄尊 六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(base)



831

A COPPER-RED-DECORATED 'DRAGON' BOWL

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

The deep, rounded sides rising to a slightly everted rim, finely decorated on the exterior with five dragon medallions and on the interior with a single dragon medallion

5¾ in. (14.6 cm.) diam.

\$20,000-30,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1958.

EXHIBITED:

Chicago, The Art Institute of Chicago, on loan for the opening of its Oriental Art Galleries at Blackstone Hall, October-December 1958.

An identical bowl is illustrated by R. Krah, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, no. 733; another is in the Baur Collection, illustrated by J. Ayers in the Catalogue, vol. IV, Geneva, 1974, no. A530, where the author mentions another in the Royal Ontario Museum; and a pair is illustrated in *Zhongguo taoci daxi (Chinese Ceramics Series), Qingdai taoci daquan (Qing Ceramics)*, Taipei, 1987, p. 121.

清康熙 釉裏紅團龍紋盃 雙圈六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1958年前入藏。



(mark)





832

A PAIR OF SMALL COPPER-RED-GLAZED WINE CUPS
CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each finely potted with deep rounded sides, the exteriors covered with a glaze of soft crushed strawberry-red color, the interiors and bases covered with a clear glaze

2 $\frac{3}{4}$ in. (7.1 cm.) diam.

\$20,000-30,000

清雍正 祭紅釉盃一對 雙圈六字楷書款

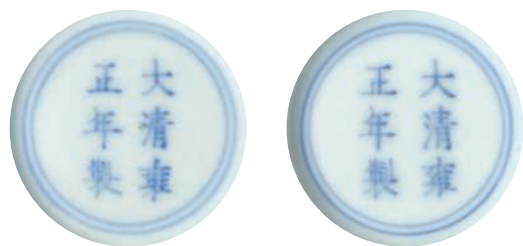
來源:

香港佳士得，1987年1月13日，拍品494A號。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

(2)

PROVENANCE:

Christie's Hong Kong, 13 January 1987, lot 494A.
The James and Marilyn Alsdorf Collection, Chicago.



(marks)

833

A LARGE MING-STYLE COPPER-RED-DECORATED BOWL

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

With deep rounded sides rising to a slightly everted rim, the exterior decorated with three fish in copper-red of crushed strawberry tone

7½ in. (19 cm.) diam.

\$30,000-50,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清雍正 白地釉裏紅三魚紋盤 雙圈六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。

The design on the present bowl is inspired by early fifteenth-century prototypes, such as the small rounded bowl with Xuande mark included in the *Exhibition of Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong Museum of Art, 1989, no. 75. In the Ming dynasty the motif of three fish, however, is more often found on stem bowls.

A Yongzheng-period bowl of this design is illustrated in *Sekai Toji Zenshu*, vol. 15, Toyko, 1983, pl. 39; and a smaller bowl from the Nanjing Museum was included in the exhibition, *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, The Chinese University of Hong Kong, 1995, no. 49. A slightly smaller (6 in.) bowl was sold at Christie's Hong Kong, 1 June 2011, lot 3917.



(mark)





834

A RARE COPPER-RED-DECORATED AND ENAMELED 'BEEHIVE'
WATER POT
CHINA, QING DYNASTY, KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF
THE PERIOD (1662-1722)

Potted with domed sides rising to a broad, lipped mouth, finely decorated on either side
with a single rose spray borne on a thorny stem

5 1/8 in. (13.2 cm.) diam.

\$10,000-15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清康熙 釉裏紅加彩牡丹紋馬蹄尊 三行六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(mark)

835

**A COPPER-RED-DECORATED AND ENAMELED
WATER POT**

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

The finely potted globular body delicately decorated in underglaze
copper-red and green and black enamels with a blossoming rose branch

3½ in. (9.1 cm.) diam.

\$12,000-18,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago, acquired prior
to 1990.

A similarly decorated water pot of this shape, also with a Kangxi mark,
was sold at Christie's New York, 16-17 September 2010, lot 1416.

清康熙 釉裏紅加彩牡丹紋蘋果尊 六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(base)





836

A LARGE GLAZED TILEWORKS FIGURE
OF SEATED GUANYIN

CHINA, MING-EARLY QING DYNASTY, 16TH-17TH
CENTURY

Shown seated in *rājatilāsana* with the right arm resting on the raised right knee while the left supports the weight of the figure, wearing a scarf over the shoulders, and long, draped scarves and layered *dhoti*, the head surmounted by a tiara centered by a figure of Amitabha Buddha, the details picked out in green, aubergine, cream and amber glazes

20¼ in. (51.5 cm.) high

\$6,000-8,000

PROVENANCE:

Charlotte Horstmann & Gerald Godfrey Ltd., Hong Kong, 24 April 1985.

The James and Marilyn Alsdorf Collection, Chicago.

明至清初十六/十七世紀 素三彩觀音坐像

來源:

Charlotte Horstmann及Gerald Godfrey Ltd.，香港，1985年4月24日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。





837

837

A RARE AUBERGINE, YELLOW, BLACK AND GREEN-GLAZED BISCUIT FIGURE OF A RECUMBENT HORSE
CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

The horse shown with forelegs bent as if rising from the green-glazed, shaped base

5⅜ in. (13.7 cm.) long

\$6,000-8,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilynn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilynn Alsdorf*, Chicago, 1970, no. C51.

清康熙 素三彩臥馬

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1970年前入藏。

838

A WUCAI 'CARP' DISH
CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

Decorated in the center of the interior with a roundel of two iron-red carp, leaping and swimming amidst aquatic plants within a border of six carp swimming amidst scattered blossoms and waterweeds, with six further carp above waves on the exterior

7⅞ in. (20 cm.) diam.

\$10,000-15,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago, acquired prior to 1990.

清康熙 青花五彩魚藻紋盤

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



838

839

TWO COPPER-RED-GLAZED GLOBULAR WATER POTS
CHINA, QING DYNASTY, 18TH CENTURY

Each covered on the exterior with a rich copper-red glaze of deep crushed strawberry-red tone, below the white rim, and with an apocryphal Xuande mark on the base

3½ and 3¾ in. (8.9 and 9.5 cm.) diam.

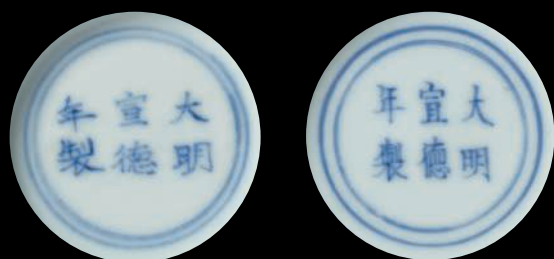
(2)

\$10,000-15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

Compare the two similar copper-red-glazed water pots illustrated in the catalogue of the *Exhibition of Chinese Arts*, C. T. Loo & Co., New York, 1 November 1941-30 April 1942, nos. 908 and 910, where they are dated Yongzheng.



(marks)

清十八世紀 紅釉水盂兩件

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。





840

A COPPER-RED-GLAZED STEM BOWL

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

Potted with deep rounded sides and raised on a spreading pedestal foot encircled by a single rib, the exterior covered with a glaze of soft crushed strawberry-red color, the interior white

7½ in. (19 cm.) diam.

\$20,000-30,000

PROVENANCE:

Kenny & Higgins Asian Art Inc., Washington D.C., 25 May 1985.
The James and Marilynn Alsdorf Collection, Chicago.

清乾隆 祭紅釉高足盤 六字篆書款

來源:

Kenny & Higgins Asian Art Inc., 華盛頓, 1985年5月25日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



(mark)

841

A PAIR OF BLUE AND WHITE 'PHOENIX AND BAMBOO' CONICAL BOWLS
CHINA, QING DYNASTY, KANGXI-YONGZHENG PERIOD, EARLY 18TH CENTURY

Each finely decorated in penciled style with a phoenix in flight opposite two bamboo stalks, the decoration continuing from the exterior to the interior, each base with an apocryphal Chenghua mark

3⅞ in. (9.9 cm.) diam.

(2)

\$6,000-8,000

PROVENANCE:

C. T. Loo Chinese Art (successor Frank Caro), New York, 16 March 1957.

The James and Marilyn Alsdorf Collection, Chicago.

A similarly decorated set of four 'phoenix and bamboo' bowls of comparable size was sold at Christie's Hong Kong, 5 April 2016, lot 123.

清康熙/雍正 十八世紀初 青花鳴鳳在竹紋盃一對

來源:

盧芹齋繼任者 Frank Caro，紐約，1957年3月16日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(another view of one)



842

A BLUE AND WHITE GLOBULAR WATER POT

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

The rounded sides decorated with floral scroll below an apocryphal Chenghua mark written in a line below the brown-glazed mouth rim

3⅞ in. (9.9 cm.) high

\$3,000-5,000

PROVENANCE:

Sydney L. Moss Ltd., London, 27 May 1971.

The James and Marilyn Alsdorf Collection, Chicago.

清康熙 青花纏枝牡丹紋蘋果尊

來源:

Sydney L. Moss Ltd.，倫敦，1971年5月27日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



842

843

AN UNDERGLAZE-BLUE AND COPPER-RED-DECORATED BOTTLE VASE

CHINA, QING DYNASTY, KANGXI PERIOD (1662-1722)

Decorated with a dragon with copper-red scales encircling the shoulder below the tall, cylindrical neck, and with a band of waves and rocks above the foot

8 in. (20.3 cm.) high

\$10,000-15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清康熙 青花釉裏紅蟠龍紋長頸瓶

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



843

844

A *WUCAI* SAUCER DISH

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

With shallow rounded sides, the interior decorated with a stylized foliate medallion and the exterior with three different formal stylized foliate motifs repeated around the sides and separated by foliate arabesques

8¾ in. (21.3 cm.) diam.

\$30,000–50,000

PROVENANCE:

Robert Somerville Chinese Art, Chicago, 30 March 1956.

The James and Marilyn Alsdorf Collection, Chicago.

The elegant, foliate arabesque design in the center of the present dish, sometimes referred to as “honeysuckle,” can be found on small *wuca* Yongzheng-marked bowls, such as the example sold at Christie’s New York, 29 March 2006, lot 493, also from the Alsdorf Collection. The motif can also be found on later Qing-dynasty *wuca* dishes; see a pair of Guangxu-marked examples from the Michael D. Stevenson Collection, sold at Christie’s New York, 4–18 December 2013, lot 26 (part).

清雍正 五彩蔓草紋盤 雙圈六字楷書款

來源:

Robert Somerville, 芝加哥, 1956年3月30日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



(reverse)



845

A BLUE AND WHITE 'DRAGON' DISH

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

Finely decorated in the center with a writhing five-clawed dragon in pursuit of a flaming pearl and on the exterior with a frieze of two striding dragons chasing flaming pearls, all within line borders

7½ in. (18.2 cm.) diam.

\$30,000-50,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清雍正 青花趕珠龍紋盤 雙圈六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(reverse)



846

A RARE RESERVE-DECORATED COPPER RED-GLAZED DISH
CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

Incised on the exterior of the rounded sides with four varied fish reserved in white against a deep copper-red ground, the interior white

8 in. (20.3 cm.) diam.

\$70,000-90,000

PROVENANCE:

Robert Somerville, Chicago, 7 September 1956.

The James and Marilyn Alsdorf Collection, Chicago.

A similar dish with Yongzheng mark in the Palace Museum, Beijing, is illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 243, no. 72, and another was sold at Christie's Hong Kong, 26 April 1999, lot 680. Related Yongzheng "three fish" dishes and bowls, based on Xuande-period designs, with a pattern of three red fish on a white ground, appear to have been produced on a greater scale than the copper-red dishes reserve-decorated with four fish. A pair of Yongzheng dishes with three copper-red fish on a white ground was included in the Hong Kong O. C. S. *Exhibition of Chinese Blue and White Porcelain and Related Underglaze Red*, Hong Kong, 1975, no. 129.

清雍正 釉裏紅白地魚紋盤 雙圈六字楷書款

來源:

Robert Somerville，芝加哥，1956年9月7日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(side view)





847

A COPPER-RED-GLAZED DISH

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

Covered inside and out with a glaze of even crushed strawberry-red color below the white rim

8½ in. (20.5 cm.) diam.

\$12,000-18,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清雍正 祭紅釉盤 雙圈六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(mark)

848

A COPPER-RED-DECORATED 'SANDUO' BOWL
CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER MARK IN
UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD
(1723-1735)

With rounded sides flaring towards the rim, decorated on the exterior
with the *sanduo* (peach, pomegranite and persimmon), all reserved on a
pale bluish-green-tinged white ground

4¾ in. (12 cm.) diam.

\$20,000-30,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to
1958.

EXHIBITED:

Chicago, The Art Institute of Chicago, on loan for the opening of its
Oriental Art Galleries at Blackstone Hall, October-December 1958.

清雍正 白地釉裏紅三多盃 雙圈六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1958年前入藏。



(base)





(base)

849

A RARE GUAN-TYPE BOMBÉ CENSER

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

With compressed body flanked by a pair of lug handles and raised on a splayed foot, covered overall with a bluish-grey glaze suffused with a golden crackle, the foot covered with a dark brown dressing

5¼ in. (13.3 cm.) wide across handles

\$40,000-60,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

Yongzheng-marked censers of this elegant form are very rare. A Yongzheng robin's egg-glazed example with an incised seal mark from the Zande Lou Collection, is illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, pp. 78-79, no. 22. Another Yongzheng robin's egg-glazed example was sold at Christie's Hong Kong, 26 November 2014, lot 2950. A Qianlong Ru-type censer of similar form and size in the National Palace Museum, Taipei, is illustrated in *Qingdai danseyou ciqi tezhan* (A Special Exhibition of Qing Monochrome Glazed Porcelain), Taipei, 1981, no. 87.

清雍正 仿官釉雙耳爐 六字篆書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。





850

A SMALL CELADON-GLAZED DISH

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

Finely potted with shallow sides rising to a slightly flared rim, covered overall with a pale bluish-green glaze below the white rim

5¼ in. (13.3 cm.) diam.

\$20,000-30,000

PROVENANCE:

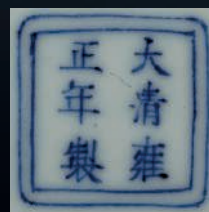
Sotheby & Co., London, 18 May 1971, lot 144.

The James and Marilyn Alsdorf Collection, Chicago.

清雍正 粉青釉小盤 雙方圈六字楷書款

來源:

倫敦蘇富比，1971年5月18日，拍品編號144。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(mark)

851

A RARE SMALL RU-TYPE PEAR-SHAPED BOTTLE VASE

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

The ovoid body tapering towards the tall, cylindrical neck with lipped mouth rim, covered overall with a greyish-blue glaze suffused with a fine network of pale golden brown crackle, the foot rim covered with a brown dressing

5½ in. (13.9 cm.) high

\$40,000-60,000

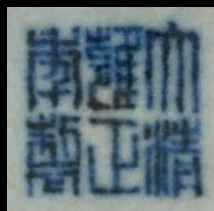
PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清雍正 仿汝窯膽瓶 六字篆書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(mark)



852

A GUAN-TYPE HU-FORM VASE

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

Well-potted with pear-shaped body tapering to a broad cylindrical neck, flanked by a pair of animal-head handles, covered overall with a greyish-blue glaze suffused with a clear crackle, the foot rim covered with a brown dressing

7¾ in. (19.5 cm.) high

\$30,000-50,000

PROVENANCE:

C. T. Loo Chinese Art (successor Frank Caro), New York, 14 April 1958.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

New York, Chinese Art Society, *Imperial Ceramics of the 18th Century in the Sung Style*, 29 November 1956-10 January 1957.

For a discussion of Guan-type *hu*-form vases from the Yongzheng and Qianlong periods, see lot 818.

清雍正 仿官釉象耳漢壺尊 六字篆書款

來源:

盧芹齋(繼任者Frank Caro)，紐約，1958年4月14日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(mark)





853

A RARE AND FINELY INCISED PALE CELADON-GLAZED
'BATS' BOWL

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

Finely potted with rounded sides flaring slightly to the mouth rim, the
exterior incised with nine bats in flight above rocky outcrops rising from
crashing waves, the interior incised with a central medallion of a pair of bats
encircled by waves, all under a glaze of greenish-blue color that also covers
the base

4¾ in. (12 cm.) diam.

\$60,000-80,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to
1990.

A pair of Yongzheng-marked celadon-glazed 'bats' bowls of this unusual
pattern was sold at Christie's Hong Kong, 28 May 2014, lot 3438, and
another at Christie's New York, 14-15 September 2017, lot 1242.

清雍正 粉青釉劃雲蝠紋盤 雙圈六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(base)



854

A SMALL CELADON-GLAZED GLOBULAR BOTTLE VASE
CHINA

The broad, globular body surmounted by a wide cylindrical neck, covered overall with a thick bluish-green glaze, the foot rim covered with a black dressing, the base with a Yongzheng seal mark in underglaze blue

7¼ in. (18.4 cm.) high

\$8,000–12,000

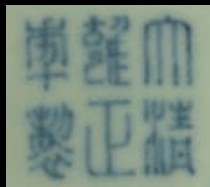
PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

粉青釉小天球瓶

來源:

詹姆斯 及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(mark)



855

A GUAN-TYPE MALLET VASE

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

With slightly tapering cylindrical body rising to an angled shoulder below the tall cylindrical neck surmounted by a galleried mouth rim, covered with a greenish-blue glaze suffused with a golden-brown crackle, the foot rim covered with a black wash

6½ in. (16.5 cm.) high

\$60,000-80,000

PROVENANCE:

R. G. Hill, Merrydown Cottage, Wray Lane, Reigate, Surrey, June 1966.

Bluett & Sons, London, 14 October 1966.

The James and Marilyn Alsdorf Collection, Chicago.

The beauty of Song-dynasty glazes was greatly admired by the emperors of the Qing dynasty, and the potters at the imperial Jingdezhen kilns were charged with the task of reproducing these glazes on porcelain. The glaze seen on this elegantly potted vase is an interpretation of Guan ware, one of the most highly sought after and treasured wares of the Song dynasty. The mallet shape is also based on Song-dynasty prototypes, such as the Longquan celadon 'kinuta' vase, Southern Song dynasty (1127-1279), sold at Christie's Hong Kong, 26 November 2018, lot 8007.

Other Song-dynasty inspired glazes on mallet-shaped vases were emulated during the Yongzheng reign. A Ge-type example with straight neck, Yongzheng six-character seal mark and of the period, was sold at Christie's Hong Kong, 27 November 2013, lot 3201, and another is illustrated by Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 75, no. 194.

清雍正 仿官釉紙槌瓶 六字篆書款

來源:

R. G. Hill, Merrydown Cottage, Wray Lane, 英國薩里郡賴蓋特市, 1966年6月。

Bluett & Sons, 倫敦, 1966年10月14日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



(mark)





856

A SMALL GUAN-TYPE PEAR-SHAPED BOTTLE VASE

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

The globular body tapering to a tall cylindrical neck, covered overall with a bluish-grey glaze suffused with a golden crackle, the foot rim covered with a brownish-black dressing

5¾ in. (14.6 cm.) high

\$60,000-80,000

PROVENANCE:

C. T. Loo Chinese Art (successor Frank Caro), New York, 24 October 1957.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

New York, China Institute, *18th Century Marked Imperial Porcelain in Sung Tradition*, 29 November 1956-10 January 1957.

A Yongzheng vase of this form with a pale grey Ge-type glaze in the Palace Museum, Beijing, is illustrated in *Selection of Ge Ware: The Palace Museum Collection and Archaeological Discoveries*, 2017, pp. 268-69, no. 131.

清雍正 仿官釉膽瓶 六字篆書款

來源:

盧芹齋(繼任者Frank Caro)，紐約，1957年10月24日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(mark)







857

857

A CLAIR-DE-LUNE-GLAZED BRUSH WASHER, TIANGLUOXI

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

Of compressed globular form, covered overall with a pale lavender-blue glaze of even tone thinning at the mouth rim

4 $\frac{5}{8}$ in. (11.8 cm.) diam., silver cover

\$6,000-8,000

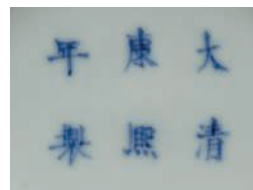
PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清康熙 天藍釉鐙鐏洗 三行六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



857 (mark)



858

858

A CELADON-GLAZED POURING VESSEL

CHINA, QING DYNASTY, QIANLONG FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Made in imitation of a rhinoceros horn cup, and set with a handle of square section at one end, covered overall with a soft, pale bluish-green glaze

4 $\frac{5}{8}$ in. (11.8 cm.) wide

\$6,000-8,000

PROVENANCE:

K. W. Woolcombe-Boyce Collection, no. 177.

Sydney L. Moss Ltd., London, 15 June 1965.

The James and Marilyn Alsdorf Collection, Chicago.

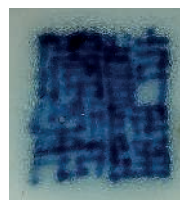
清乾隆 粉青釉仿犀角盃 四字篆書款

來源:

K. W. Woolcombe-Boyce珍藏，編號177號。

Sydney L. Moss Ltd.，倫敦，1965年6月15日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



858 (mark)

859

A SMALL PALE BLUE-GLAZED DISH

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

The thickly potted dish with horizontally stepped sides below a flat everted mouth rim, and covered overall with a pale blue glaze

5⅜ in. (13.7 cm.) diam.

\$8,000-12,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清雍正 天藍釉小盤 四字篆書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(base)





860

A RARE CARVED CELADON-GLAZED OGEE-FORM DISH
CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The interior incised with five bats and waves encircling a *shou* medallion below cloud scrolls incised in the well, the exterior carved with five bats in flight above waves and rocks

7 $\frac{3}{4}$ in. (20 cm.) diam.

\$8,000-12,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清雍正 粉青釉五蝠捧壽紋盤 雙圈六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。

861

A SMALL GUAN-TYPE FACETED HU-FORM VASE

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

The pear-shaped vessel of rectangular section with canted corners, the neck flanked by a pair of tubular handles, covered overall with a greenish-grey glaze suffused with a broad grey crackle

5 7/8 in. (13.4 cm.) high

\$40,000-60,000

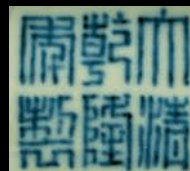
PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清乾隆 仿官釉貫耳方壺 六字篆書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(mark)



862

A RARE CELADON-GLAZED BRUSH WASHER

CHINA, QING DYNASTY, QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

With shallow rounded sides and raised on four low bracket feet, applied on the exterior with two rows of bosses, and covered overall with a thick, pale green glaze that also covers the feet and base

5½ in. (14.2 cm.) diam.

\$50,000-70,000

PROVENANCE:

Renee Dudley Collection.

Sydney L. Moss Ltd., London, 7 May 1968.

The James and Marilyn Alsdorf Collection, Chicago.

清乾隆 粉青釉鼓式洗 六字篆書刻款

來源:

Renee Dudley珍藏。

Sydney L. Moss Ltd.，倫敦，1968年5月7日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(base)





863

863

A PAIR OF GUAN-STYLE FOLIATE BOWLS
CHINA, QING DYNASTY, DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each with rounded sides molded as six petals that rise to the foliate rim, covered overall with a blue-green glaze suffused with a broad, golden-brown crackle

4¾ in. (12 cm.) diam.

\$12,000-18,000

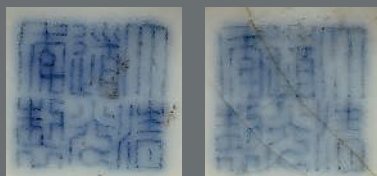
PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清道光 仿官釉葵口盃一對 六字篆書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



863 (marks)



864

A RARE RU-STYLE PEACH-FORM BRUSH WASHER
CHINA, QING DYNASTY, 18TH CENTURY

Heavily potted as a peach borne on a leafy branch that forms the handle, covered overall with a thick bluish-green glaze that continues onto the concave base encircled by a ring of seven double spur marks

5½ in. (13.9 cm.) diam.

\$20,000-30,000

PROVENANCE:

Sotheby Parke Bernet Inc., New York, 20 February 1975, lot 237.
The James and Marilyn Alsdorf Collection, Chicago.

清十八世紀 仿汝釉桃式洗

來源:

紐約蘇富比，1975年2月20日，拍品編號237。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

Peach-form washers of various designs and sizes, usually covered with pale monochrome glazes, were popular in the eighteenth century: see, for example, a Yongzheng-period washer with a dark body visible through the Guan-type glaze, from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum – 37 - Monochrome Porcelain*, Hong Kong, 1999, p. 229, no. 207; a Qianlong mark-and-period washer with a Ru-type glaze, *ibid.*, p. 239, no. 217; and a Qianlong-period washer with a crackled Ge-type glaze and a mark reading *nei fu zhen zang*, illustrated *ibid.* p. 254, pl. 232. Other related washers included the example illustrated in *Qing Imperial Monochromes. The Zande Lou Collection*, Shanghai, 2005, pp. 94–95, no. 30, and one from the collection of Robert H. Ellsworth, sold at Christie's New York, 19 March 2015, lot 425.

A related but larger (9 $\frac{7}{8}$ in. wide) Qianlong-marked peach-form washer, previously in the collection of James and Marilyn Alsdorf, is illustrated in *20 Years in Hong Kong - Chinese Ceramics and Works of Art Highlights*, Christie's, Hong Kong, 2006, p. 149, and was sold at Sotheby's Hong Kong, 8 April 2014, lot 3007.



(another view)





865

865

AN INCISED YELLOW-GLAZED 'DRAGON' DISH

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

With shallow rounded sides and incised on the interior with a five-clawed dragon amidst clouds

6¾ (17.2 cm.) diam.

\$5,000-7,000

PROVENANCE:

Pierre Saqué, Paris (according to label).

Henry W. Gibbs, London.

Sydney L. Moss Ltd., London, 15 June 1965.

The James and Marilyn Alsdorf Collection, Chicago.

清嘉慶 黃釉雲龍紋盤 六字篆書款

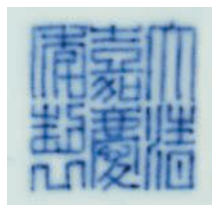
來源:

Pierre Saqué, 巴黎（按標籤）。

Henry W. Gibbs, 倫敦。

Sydney L. Moss Ltd., 倫敦, 1965年6月15日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



865 (mark)

866

A BLUE-GLAZED STEM BOWL

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

The exterior covered with an unctuous sapphire-blue glaze which pales at the rim and stops neatly at the foot, the interior of the bowl and foot left white

7½ in. (18.1 cm.) diam.

\$6,000-8,000

PROVENANCE:

Kenny & Higgins Asian Art Inc., Washington D.C., 25 May 1985.

The James and Marilyn Alsdorf Collection, Chicago.

A blue-glazed stem bowl of comparable size and similar form, also with a Yongzheng mark, was sold at *Chinese Monochrome Porcelain from the Collection of the late Professor E.T. Hall, C.B.E.*; Christie's London, 7 June 2004, lot 27.

清雍正 祭藍釉高足盤 單行六字楷書款

來源:

Kenny & Higgins Asian Art Inc., 華盛頓特區, 1985年5月25日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



866 (mark)



866



867

A SMALL COPPER-RED-GLAZED BOWL
CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER MARK
IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF
THE PERIOD (1723-1735)

Well potted with wide, flaring sides rising to a slightly everted rim, the exterior covered in a copper-red glaze of soft crushed strawberry-red color

4 $\frac{7}{8}$ in. (12.3 cm.) diam.

\$12,000-18,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago,
acquired prior to 1990.

清雍正 祭紅釉盃 雙圈六字楷書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



(base)



868

868

A SMALL CELADON-GLAZED
PEAR-SHAPED VASE
CHINA

With tapering globular body and tall cylindrical neck flanked by shaped notched handles below the cupped mouth, covered with a pale bluish-green glaze, the base with a four-character Yongzheng seal mark in underglaze blue

5 7/8 in. (13 cm.) high

\$20,000-30,000

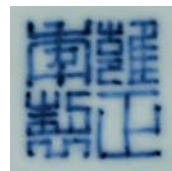
PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

青釉雙耳盤口瓶

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



868 (mark)

869

A MOLDED 'SOFT PASTE' LOBED
OCTAGONAL DISH
CHINA, QING DYNASTY, 18TH CENTURY

The interior molded with two phoenixes amidst camellias and peonies, below the shallow, petal-molded sides, an illegible four-character seal mark incised on the base

6 3/4 in. (17.1 cm.) diam.

\$6,000-8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清十八世紀 甜白釉夔鳳牡丹紋折沿八方盤

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



869

870

A SMALL CELADON-GLAZED DISH

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

Finely potted with shallow rounded sides, covered overall in a pale blue-green glaze below the white rim, the base white

5½ in. (14.4 cm.) diam.

\$10,000-15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

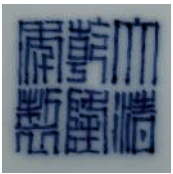
清乾隆 粉青釉小盤 六字篆書款

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



870



870 (mark)

871

A BLUE-GLAZED DISH

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

Covered inside and out with a glaze of rich blue tone below the white rim

6¾ in. (16.2 cm.) diam.

\$10,000-15,000

PROVENANCE:

C. T. Loo Chinese Art (successor Frank Caro), New York, 1 September 1954.

The James and Marilyn Alsdorf Collection, Chicago.

清乾隆 祭藍釉盤 六字篆書款

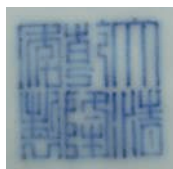
來源:

盧芹齋(繼任者Frank Caro)，紐約，1954年9月1日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



871



871 (mark)

872

A RARE AND UNUSUAL *FAMILLE ROSE* LOTUS-ROOT-FORM BRUSH REST

CHINA, QING DYNASTY, QIANLONG TWO-CHARACTER INCISED SEAL MARK AND OF THE PERIOD (1736-1795)

Modeled as a slender lotus root with three nodes that forms the base from which rise a lotus leaf, a blossom and a bud, the incised reign mark is on the base

3 in. (7.7 cm.) long

\$5,000-7,000

PROVENANCE:

The George de Menasce (1891-1967) Collection.

The George de Menasce Collection, Part II; Spink & Son, Ltd., London, 1 June 1972, no. 365.

The James and Marilyn Alsdorf Collection, Chicago.



(another view)

清乾隆 粉彩蓮花形筆擱 二字篆書款

來源:

George de Menasce (1891-1967年)珍藏。

George de Menasce 珍藏，第二部分；Spink & Son Ltd.，倫敦，1972年，編號365。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(mark)



873

A RARE *FAMILLE ROSE* MAGNOLIA-FORM CUP

CHINA, QING DYNASTY, QIANLONG FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Modeled as a magnolia blossom with overlapping petals enameled in pale lime green shading to ivory below the gilded rim, borne on a budding branch that forms the foot, the interior covered in turquoise enamel

2¼ in. (5.7 cm.) high

\$8,000-12,000

PROVENANCE:

Mr. & Mrs. F. Brodie Lodge (1860-1967) Collection.
Sydney L. Moss Ltd., London, 27 May 1971.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

London, Oriental Ceramic Society, *Catalogue of the Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty*, 23 May-21 July 1951, no. 260.

LITERATURE:

Oriental Ceramic Society, *Catalogue of the Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty*, London, 1951, p. 74, no. 260.



(mark)

清乾隆 粉彩海棠式盃 四字篆書款

來源:

F. Brodie Lodge 伉儷珍藏。
Sydney L. Moss Ltd.，倫敦，1971年5月27日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。





874

874

A FAMILLE ROSE GLOBULAR WATER POT
CHINA, QING DYNASTY, 18TH CENTURY

The finely-potted globular body with a short waisted neck, delicately decorated with blossoming flowers amidst a butterfly in flight.

3 $\frac{3}{4}$ in. (9.2 cm.) diam.

\$10,000-15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清十八世紀 粉彩蝶戀花紋蘋果尊

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。

875

A BLACK, AUBERGINE AND YELLOW-ENAMELED BISCUIT FIGURE OF A RECUMBENT DUCK
CHINA, QING DYNASTY, 18TH-19TH CENTURY

Well modeled with the head resting gracefully on the wing on one side

3 $\frac{3}{4}$ in. (9.5 cm.) long

\$3,000-5,000

PROVENANCE:

Robert Somerville Chinese Art, Chicago, 13 March 1956.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. C40.

清十八/十九世紀 素三彩臥鴨

來源:

Robert Somerville Chinese Art，芝加哥，1956年3月13日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



875

876

AN ENAMELED BISCUIT FIGURE OF A RECUMBENT WATER BUFFALO

CHINA, QING DYNASTY, 18TH-19TH CENTURY

The follow figure shown with legs tucked under the body and head raised and turned slightly

6 in. (15.7 cm.) long

\$3,000-5,000

PROVENANCE:

Yamanaka Collection.

The Collection of C. T. Loo, New York.

C. T. Loo Chinese Art (successor Frank Caro), New York, 24 October 1957.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. C39.

清十八世紀末/十九世紀初 素胎褐釉臥牛

來源:

山中商會珍藏。

盧芹齋，紐約。

盧芹齋繼任者Frank Caro，紐約，1957年10月24日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



876



877

XU BEIHONG (1895-1953)

Horse

Hanging scroll, ink and color on paper

31 7/8 x 21 1/8 in. (81 x 53.5 cm.)

Inscribed and signed, with two seals of the artist

Further inscribed and signed by the artist

Dated summer, thirty-second year of the Republic (1943)

Two collector's seals, including one of Edward T. Chow (1910-1980)

Dedicated to Dichen

\$20,000-40,000

PROVENANCE:

Beurdeley & Cie., Paris, 26 June 1972.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Paris, Beurdeley & Cie., *Cinquante Ans de Peintures Chinoises: 1911-1961*, June 1971.

LITERATURE:

Beurdeley & Cie., *Cinquante Ans de Peintures Chinoises: 1911-1961*, Paris, 1971, pl. 8.

徐悲鴻 馬 設色紙本 立軸 一九四三年作

題識：馳驅未負平生志，惜不沙場萬里行。卅二年（1943）夏，悲鴻。

又題：滌塵先生惠存。悲鴻贈，同年八月。

鈐印：東海王孫、徐

仇焱之（1910-1980）鑑藏印：十洲十四世孫焱之珍藏

圓形鑑藏印一枚

來源:

Beurdeley & Cie，巴黎，1972年6月26日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

878

TSENG YUHO (BETTY ECKE, 1924-2017)

Large Character Calligraphy in Cursive Script

Hanging scroll, ink on paper

33 1/2 x 15 in. (85 x 38.2 cm.)

Inscribed "luan wu" (dance of the mythical luan bird)

Three seals of the artist

\$1,000-2,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

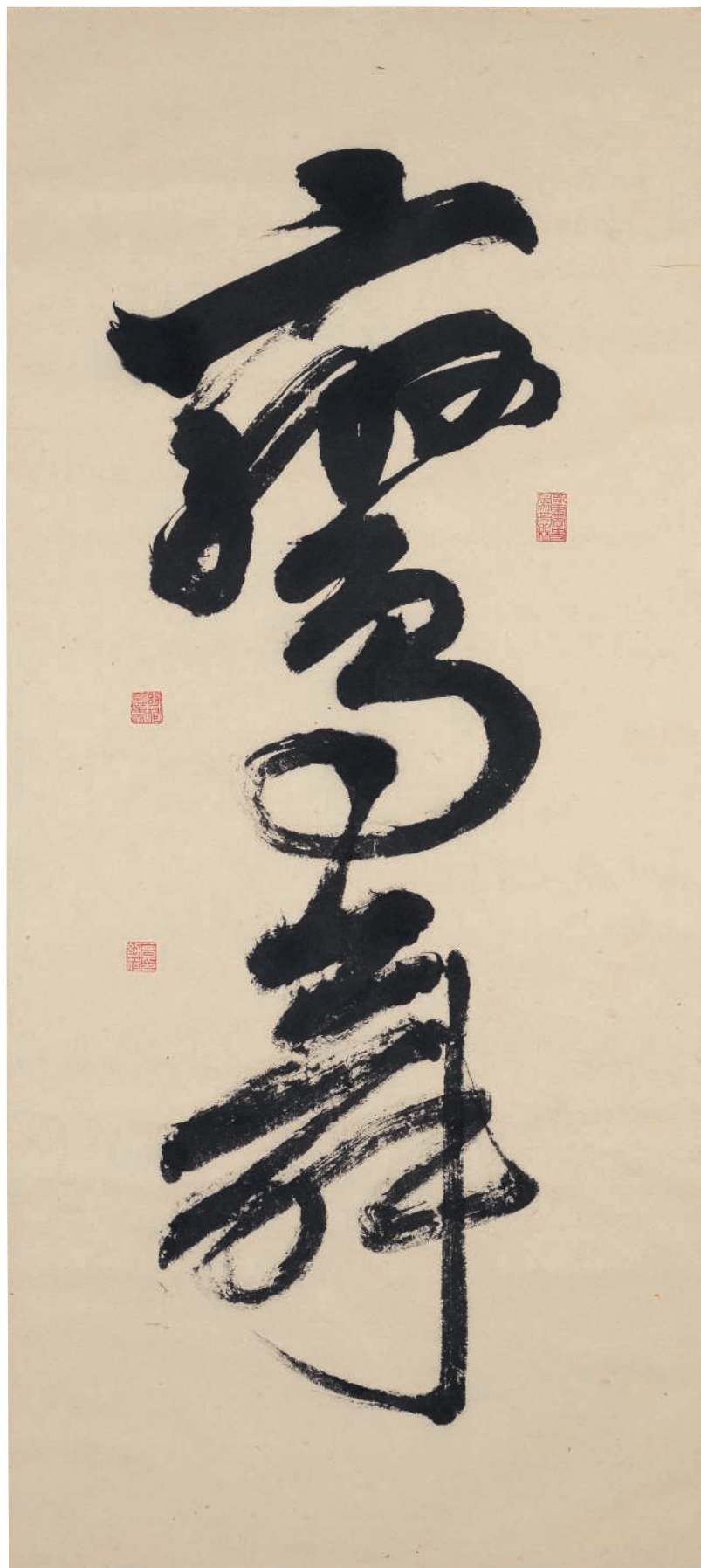
曾佑和 鸞舞 水墨紙本 立軸

釋文：鸞舞。

鈐印：幼荷長壽、曾幼荷印、以書史為園林

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。



879

QIAN GU (1508-CIRCA 1578)

Landscape

Handscroll, ink and color on paper

10 ½ x 91 ¾ in. (26.7 x 233 cm.)

Dated spring, second month, *renshen* year (1572)One colophon each by Li Zuoxian (1807-1876), with two seals and by Zeng Xi (1861-1930), dated the tenth month of *yichou* year (1925), with one sealOne titleslip each by Ba Mengjia (18th-19th century), dated *jiazi* year of the Jiaqing reign (1804), with one seal and by Zhang Daqian (1899-1983), dated the fourth month of *yichou* year (1925)

Ten collector's seals, including one of Li Zuoxian, two of Lin Erqing (19th-20th century) and two of Xu Jichuan (1900-1990)

\$10,000-15,000

PROVENANCE:

Ambassador Jean Daridan (1906-2002) Collection, France, until 1971.

J.C. Moreau-Gobard, Paris, 15 June 1971.

The James and Marilyn Alsdorf Collection, Chicago.

明 錢穀 山水 設色紙本 手卷 一五七二年作

題識：壬申（1572年）春二月既望，偶見文太史雜詠絕句，精工可法，是其中年之作也。余屬先生之門，深知其用筆結字是為真品，敢為補圖于右以識不忘之意云爾。彭城錢穀。

鈐印：錢穀私印、叔寶

李佐賢（1807-1876）題跋：此錢叔寶補圖，應與文待詔雜詠合裝成卷，今文字已不知歸於何所，延津之劍何日復合邪？竹朋跋。

鈐印：李佐賢印、竹朋

曾熙（1861-1930）題跋：叔寶與白陽皆衡山弟子，皆用衡山晚年疏逸之筆寫山水。爾翁既得白陽一卷，今又獲此，可謂雙絕。乙丑（1925年）十月朔，農髯熙。

鈐印：曾熙私印

巴孟嘉（18-19世紀）題簽條：詒研齋所藏錢叔寶山水真蹟。嘉慶甲子（1804年）十一月，巴孟嘉題。

鈐印：孟嘉

張大千（1899-1983）題簽條：錢叔寶先生山水真跡。爾卿老兄屬題。乙丑（1925年）之閏四月，大千弟爰。

李佐賢藏印：竹朋真賞

林爾卿藏印：半角草堂、曾藏林爾卿家

許姬傳（1900-1990）藏印：老潛、燕賞齋

鑑藏印：希白審定、鮑氏鑒藏（二次）、固叔書畫、彝齋

來源:

法國外交官 Jean Daridan (1906-2002) 私人珍藏至1971年。

J.C. Moreau-Gobard, 巴黎, 1971年6月15日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。





880

A BRONZE HELMET

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

The front with central peak at the brow, surmounted by a horse-shaped finial, heavily encrusted

10½ in. (26.7 cm.) high

\$6,000-8,000

PROVENANCE:

Jeffrey Novick, San Francisco, 2 March 1993.

The James and Marilyn Alsdorf Collection, Chicago.

商晚期 公元前十三至十一世紀 青銅頭盔

來源:

Jeffrey Novick, 舊金山, 1993年3月2日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



880

881

A BRONZE DAGGER

CHINA, NORTH OR NORTHEAST CHINA, 5TH-3RD CENTURY BC

The integral hilt intricately cast in openwork with scrolls and circular cells for inlay

12 in. (30.4 cm.) long

\$8,000-12,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. B10.

中國北或東北部 公元前五至三世紀 青銅短劍

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥, 於1970年以前入藏。



881

882

A RARE BRONZE CHARIOT-POLE FITTING
CHINA, MID-WESTERN ZHOU DYNASTY, 10TH-9TH CENTURY B.C.

The L-shaped, tubular finial terminating in a deer-like head with upright horns with overlapping hooked projections and a loop below the chin, possibly to secure a bell

4½ x 6⅞ in. (11.4 x 15.7 cm.), metal stand

\$15,000-25,000

PROVENANCE:

Eskenazi Ltd., London, 23 November 1982.

The James and Marilyn Alsdorf Collection, Chicago.

西周中期 公元前十至九世紀 青銅車軸飾

來源:

埃斯卡納齊，倫敦，1982年11月23日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

This rare bronze chariot fitting features the head of a deer-like hybrid animal that was popular on bronzes in the early Western Zhou dynasty, 11th-10th century BC. A pair of bronze *zun* vessels in the form of freestanding animal of this type was found in Shigushan, Baoji city, Shaanxi province, and is illustrated in *Nobel Life of the Zhou: Bronzes Unearthed from the Cemetery of the Western Zhou Aristocrats at Shigushan of Baoji*, Shanghai, 2014, pp. 88-97, nos. 17 and 18. An early Western Zhou bronze *gong* vessel featuring the head of this type of animal in the Shanghai Museum is illustrated in *Ancient Chinese Bronzes in the Collection of the Shanghai Museum*, Hong Kong, 1983, no. 15.



883

A BRONZE CHARIOT FITTING

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

The hollow, rectangular fitting terminating in a bovine head, the bronze with greyish patina

7¼ in. (18.4 cm.) long, softwood stand

\$10,000-15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1958.

EXHIBITED:

Chicago, The Art Institute of Chicago, on loan for the opening of its Oriental Art Galleries at Blackstone Hall, October-December 1958.

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. B5.

商晚期/西周早期 公元前十二至十一世紀 青銅車飾

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1953年前入藏。





884

884

A SMALL BRONZE 'RECUMBENT BUFFALO' FITTING
CHINA, MID-WESTERN ZHOU DYNASTY, 10TH-9TH CENTURY BC

With a partially flattened body, the head raised and turned to one side, with two attachment straps on the reverse

2 1/8 in. (5.3 cm.) long, metal stand

\$1,000-1,500

PROVENANCE:

Mathias Komor, New York, 24 February 1954.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. B6.

西周中期 公元前十至九世紀 青銅卧牛飾

來源:

Mathias Komor, 紐約, 1954年2月24日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。

885

A SET OF FIVE BRONZE FITTINGS
CHINA, WESTERN ZHOU DYNASTY, 11TH-7TH CENTURY BC

Comprising a large openwork disc in the form of a coiled *kui* dragon with large ear, and four domed caps each cast as a concentric whorl with cross-bolts at the bases

Disc 3 5/8 in. (9.2 cm.) diam.; caps 2 in. (5.1 cm.) diam., each mounted and framed (5)

\$6,000-8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

西周 公元前十一至七世紀 青銅飾一組五件

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥, 於1990年以前入藏。



885



886

886

A BRONZE TAOTIE MASK-FORM FITTING
CHINA, WARRING STATES PERIOD-HAN DYNASTY (475 BC - AD 220)

Crisply and heavily cast in high relief with bulging eyes below prominent brows and with a protruding nose still retaining part of a loose ring

7¼ in. (19.7 cm.) wide

\$6,000-8,000

PROVENANCE:

Barlings of Mount Street Ltd., London, 12 March 1985.
The James and Marilyn Alsdorf Collection, Chicago.

戰國/漢 青銅饕餮紋飾

來源:

Barlings of Mount Street Ltd., 倫敦, 1985年3月12日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。

887

A BRONZE CHARIOT-POLE FITTING
CHINA, LATE WARRING STATES-HAN DYNASTY, 4TH-2ND CENTURY BC

The rounded tubular fitting terminating in a feline mask suspending a loose ring

5½ in. (14 cm.) long, metal stand

\$10,000-15,000

PROVENANCE:

Spink & Son Ltd., London, 12 November 1987.
The James and Marilyn Alsdorf Collection, Chicago.

戰國晚期/漢 公元前四至二世紀 青銅車軸飾

來源:

Spink & Sons, 倫敦, 1987年11月12日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



887

888

A GILT-BRONZE CIRCULAR MAT WEIGHT
CHINA, HAN DYNASTY (206 BC - AD 220)

Heavily cast as a coiled feline resting its head on its paws

3 3/4 in. (8.6 cm.) diam., softwood stand

\$7,000-10,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. B26.

A similar pair of gilt-bronze mat weights cast as coiled felines, dated to the Han dynasty, but smaller in size (6 cm. diam.), was sold at Christie's New York, 23 March 2018, lot 914.

漢 鑲金銅虎形席鎮

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1970年以前入藏。



889

A BRONZE TAOTIE MASK-FORM FITTING

CHINA, NORTHERN WEI DYNASTY (AD 386-534)

Cast as a *taotie* mask with curved fangs, a beak-form nose, bulging eyes and a pair of pricked ears which flank a central openwork area formed with a figure standing with arms akimbo on the back legs of two confronted dragons

4½ in. (11.7 cm.) wide, *tieli* and softwood stand

\$4,000-6,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilynn Alsdorf*, 21 September- 13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilynn Alsdorf*, Chicago, 1970, no. B14.

A similar mask from Leizumiao, Guyuan, Ningxia Autonomous Region, and now in the Guyuan Museum, is illustrated by James C. Y. Watt et al., in *China: Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, 2004, p. 164, no. 73, where it is dated Northern Wei dynasty, 5th century. The entry notes that the motif of a "human figure placed between the animals survives from an earlier period of Xianbei culture on the steppes." This mask also retains its pendent ring handle which duplicates the openwork decoration that is found between the ears of the animal mask. A similar fitting of comparable size was sold at Christie's New York, 20-21 March 2014, lot 2041.

北魏 青銅鏤空饕餮紋飾

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1970年以前入藏。



889

890

A GILT-BRONZE LEONINE MASK-FORM FITTING WITH LOOSE RING

CHINA, NORTHERN WEI-NORTHERN QI DYNASTY, 6TH CENTURY

Cast with bulging eyes and small nose below bushy eyebrows and a pair of horns, the mouth open to reveal gnashing teeth grasping a loose ring

3¼ in. (8 cm.) high, lucite stand

\$4,000-6,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago, acquired prior to 1990.

北魏/北齊 六世紀 鎏金銅獸首銜環

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。



890



891

891

A LACQUERED WOOD FIGURE OF A FEMALE DANCER
CHINA, HAN DYNASTY (206 BC - AD 220)

Shown with hair pulled into a bun and wearing a narrow-waisted dress with flared skirt, with right arm raised and left arm lowered, both concealed by the sleeves

14 in. (35.6 cm.) high

\$6,000-8,000

PROVENANCE:

J. T. Tai & Co., Inc. New York, 4 December 1954.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Art Institute of Chicago, on loan for the opening of its Oriental Art Galleries at Blackstone Hall, October-December 1958.
Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.
Portland, Portland Art Museum; London, Asia House Gallery, *Masterworks in Wood: China and Japan*, 4 November-20 March 1977.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. S2.

D. Jenkins, *Masterworks in Wood: China and Japan*, Portland, 1976, pp. 26-27, cat. no. 7.

漢 木胎加漆女舞俑

來源:

戴潤齋，紐約，1954年12月4日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

892

A LACQUERED WOOD FIGURE OF AN ATTENDANT
CHINA, LATE WARRING STATES-EARLY HAN DYNASTY, 4TH-2ND CENTURY BC

The kneeling figure, wearing robes lacquered in red, black, brown and white, the right sleeve worn off the shoulder and draped across the thighs

14¾ in. (37.5 cm.) high, softwood stand

\$8,000-12,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. S3.

戰國晚期/漢初 公元前四至二世紀 木胎加漆侍俑

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1970年以前入藏。



892

893

A GREYISH-GREEN JADE CONG
CHINA, FIRST MILLENNIUM BC

With plain sides and shallow circular collars, the stone of greyish-green tone with some dark brown and milky-russet alteration

2½ in. (6.4 cm.) square, cloth box

\$4,000–6,000

PROVENANCE:

Cathay Gallery, Chicago, 3 July 1989.

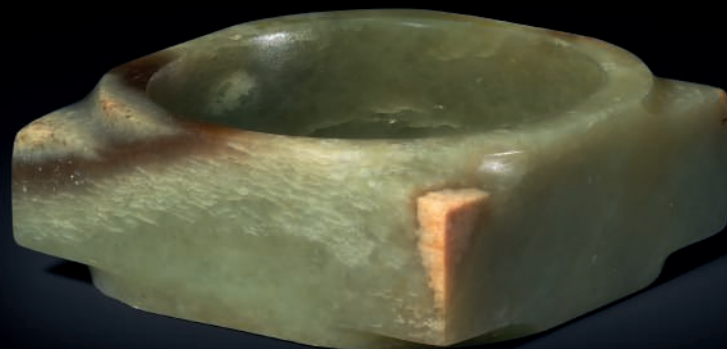
The James and Marilyn Alsdorf Collection, Chicago.

公元前一千紀 灰青玉琮

來源:

Cathay Gallery, 芝加哥, 1989年9月8日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



893

894

A PALE GREEN AND OPAQUE BUFF JADE FIGURE OF A PIG

CHINA, HAN DYNASTY (206 BC - AD 220)

The rounded rectangular block carved as a recumbent pig with a flat snout, with deep slanting grooves delineating the body, the green stone with large areas of opaque ivory and buff tone

3⅞ in. (9.9 cm.), cloth box

\$4,000–6,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September–13 November 1970.

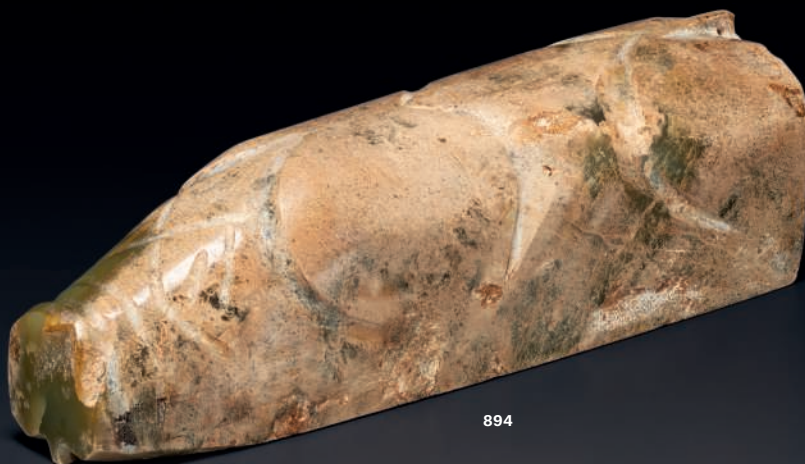
LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. J7.

漢 青玉豬

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥, 於1970年以前入藏。



894



895

895

A RARE GREEN-GLAZED POTTERY FIGURE OF A TORTOISE

CHINA, HAN DYNASTY (206 BC - AD 220)

Modeled with head raised, the carapace undecorated, covered with a green glaze that has partially degraded to a pale golden-green color

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

\$6,000-8,000

PROVENANCE:

Cathay Gallery, Chicago, 12 June 1989.

The James and Marilyn Alsdorf Collection, Chicago.

One of the four spiritually endowed creatures, the tortoise is rich with Chinese symbolism. Tortoise carapaces were used for divination during the Shang dynasty (circa 1600-1100 BC), and the first Chinese pictographs were inscribed on tortoise carapaces and animal bones.

漢 綠釉陶龜

來源:

Cathay Gallery, 芝加哥, 1989年6月13日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



896

896

A PAINTED DARK GREY POTTERY TORSO OF A HORSE

CHINA, HAN DYNASTY (206 BC - AD 220)

The body painted brick red and the harness, saddle cloth and scrolls on the sides decorated in white, black and red pigment

14½ in. (35.8 cm.) long

\$5,000-7,000

PROVENANCE:

C. T. Loo Chinese Art (successor Frank Caro), New York, 21 September 1954.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Fort Worth, Texas, Museum of Fort Worth, December 1953.

Houston, Texas, Museum of Houston, February-March 1954.

Palm Beach, Florida, The Society of Four Arts, January 1955.

Miami, Florida, The Lowe Gallery, University of Miami,

January 1955.

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September- 13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. C8.

漢 彩繪陶馬

來源:

盧芹齋繼任者Frank Caro，紐約，1954年9月21日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

897

A SMALL WHITE-GLAZED STONEWARE FIGURE OF A RABBIT

CHINA, TANG DYNASTY (AD 618-907)

Shown seated, covered with a transparent glaze over a white slip, the eyes picked out in brown glaze

3¾ in. (9.6 cm.) high

\$8,000-12,000

PROVENANCE:

Los Angeles County Museum of Art, deaccession no. 56-675.

Alice Boney Chinese Art, New York, 9 March 1956.

The James and Marilyn Alsdorf Collection, Chicago.

A similar blue-glazed figure, dated first half of the eighth century, in the Tokyo National Museum, is illustrated by W. Watson, *Tang and Liao Ceramics*, New York 1984, p. 214, pl. 249.

唐 白釉兔

來源:

洛杉磯郡立藝術博物館，去藏編號56-675。

Alice Boney，紐約，1956年3月9日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



897

898

A PAIR OF SMALL GREEN AND STRAW-GLAZED POTTERY
FIGURES OF HORSES

CHINA, TANG DYNASTY (AD 618-907)

Each shown facing forward and standing foursquare on a rectangular base, one with an area of amber glaze on the rump

9 in. (22.9 cm.) long

\$10,000-15,000

PROVENANCE:

C. T. Loo Chinese Art (successor Frank Caro), New York, 21 March 1956.
The James and Marilyn Alsdorf Collection, Chicago.

唐 彩釉陶馬一對

來源:

盧芹齋(繼任者Frank Caro)，紐約，1956年3月21日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

(2)



899

**A PAINTED POTTERY FIGURE OF A
STRIDING BACTRIAN CAMEL**
CHINA, TANG DYNASTY (AD 618-907)

Modeled with head facing forward and striding on a
shaped base, with bulging pack fitted between the humps

16¾ in. (42.5 cm.) high

\$6,000-8,000

PROVENANCE:

Jan Kleijkamp.

Therese Margaret Clayton, New York, 11 October 1957.

The James and Marilyn Alsdorf Collection, Chicago.

唐 彩繪陶駱駝

來源:

Jan Kleijkamp。

Therese Margaret Clayton，紐約，1957年10月11日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



899

900

**A SANCAI-GLAZED POTTERY FIGURE OF
A BACTRIAN CAMEL**
CHINA, TANG DYNASTY (AD 618-907)

Shown standing foursquare on a rectangular base, the
head raised and mouth open in a bray, the cream-glazed
body with amber-glazed highlights on the forelock, chest,
humps, legs and tail, the blanket dappled in green, amber
and cream glazes

25¼ in. (64.1 cm.) high

\$7,000-10,000

PROVENANCE:

Nagatani, Inc., Chicago, 29 March 1958.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art
from the Collection of James W. and Marilyn Alsdorf*, 21
September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection
of James W. and Marilyn Alsdorf*, Chicago, 1970, no.
C22.

唐 三彩駱駝

來源:

永谷商會，芝加哥，1958年3月29日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



900



901

901

A RARE GILT-BRONZE WEIGHT IN THE FORM OF A RECUMBENT HARE

CHINA, TANG DYNASTY (AD 618-907)

The heavily-cast, hollow figure shown crouching, the eyes embellished with turquoise inlay

2½ in. (6.4 cm.) long

\$6,000-8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. B27.

唐 鑲金銅臥兔形鎮

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，入藏於1970年前。

902

A RARE GILT-BRONZE FIGURE OF A SEATED ROARING LION

CHINA, TANG-SONG DYNASTY (AD 618-1279)

Possibly the cover of a censer, the powerfully rendered beast shown seated with mouth open in a roar with long, curly mane and tail, with an inscription on the rim of the base, reading 'guan yao' (official kiln)

4¼ in. (10.7 cm.) high

\$20,000-30,000

PROVENANCE:

David Newman, London, 13 February 1975.

The James and Marilyn Alsdorf Collection, Chicago.

唐/宋 鑲金銅獅子

來源:

David Newman，倫敦，1975年2月13日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。





903

A SMALL GILT-BRONZE FIGURE OF AVALOKITESHVARA
CHINA, NORTHERN WEI DYNASTY, DATED AD 491

The *bodhisattva* shown holding a lotus stem in the right hand, the pendant left hand holding the end of the scarf, standing on a tapering four-legged pedestal and backed by a flamed-shaped mandorla, inscribed on the reverse with an inscription which includes a date Taihe *shi nian* (14th year of the Taihe reign), corresponding to AD 491

6 in. (15.2 cm.) high, softwood stand

\$20,000–30,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September–13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. B31.

北魏 公元491年 鑲金銅觀音立像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1970年以前入藏。



(inscription)



904

A SMALL GILT-BRONZE FIGURE OF SEATED BUDDHA
CHINA, NORTHERN WEI DYNASTY, CIRCA 5TH CENTURY

Shown seated in *dhyanasana* before a flame-shaped mandorla incised with flames, the front of the pedestal incised with confronted seated lions

6 in. (15.3 cm.) high

\$10,000-15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

北魏 約五世紀 鎏金銅佛坐像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。



905

A SMALL GILT-BRONZE FIGURE OF SEATED *AVALOKITESHVARA*
CHINA, LATE TANG DYNASTY, 8TH-9TH CENTURY

Shown seated in *dhyanasana* on a raised lotus throne set on a stepped octagonal pedestal, holding a flaming pearl in the right hand, with a separately cast, openwork mandorla, possibly associated

3⅞ in. (9.9 cm.) high

\$10,000-15,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago, acquired prior to 1990.

晚唐八/九世紀 鑲金銅觀音坐像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。



906

A STONE BUDDHIST STELE
CHINA, 6TH-7TH CENTURY

Carved on one side with Maitreya Buddha seated at the center with his legs pendent and each foot resting on an individual lotus base, flanked by two *bodhisattvas* standing on lotus bases, the reverse carved with a pair of standing *bodhisattvas* flanking the Buddha seated in *dhyanasana* at the center of an arched niche, above a frieze of two lions flanking a censer

6 in. (15.2 cm.) high

\$10,000-15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September -13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. S15.



(reverse)

六/七世紀 石雕彌勒佛像碑

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1970年以前入藏。





(detail)



907

A LIMESTONE FIGURE OF A SEATED LION
CHINA, TANG DYNASTY (AD 618-907)

The fierce lion shown seated on a rectangular plinth, the braced forelegs supporting the broad torso, the face with snarling expression and the mane finely delineated

8½ in. (21.5 cm.) high

\$20,000–30,000

PROVENANCE:

Mathias Komor, New York, 30 August 1954.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Stockholm, National Museum, *Exhibition of Chinese and Japanese Sculptures and Paintings*, September 1933.

LITERATURE:

National Museum, Stockholm, *Catalogue of an Exhibition of Chinese and Japanese Sculptures and Paintings*, 1933, p. 21, no. 108.

唐 石灰岩雕獅子

來源:

Mathias Komor，紐約，1954年8月30日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

The lion is well represented in Buddhist art of the Tang dynasty. Its roar was said to represent the dissemination of the Buddhist scriptures. In their role as guardian figures, lions can be found not only lining spirit roads which lead to imperial tombs, but also in pairs in tombs, such as the pair of small marble lions found guarding the front room of the underground hoard of Buddhist relics at the Famen Temple. See *Famen Temple*, Shanxi, 1990, pp. 164–167.

The posture and fierce expression of the present figure compares closely to a smaller puddingstone figure of a lion (14.3 cm. high), from the Florence and Herbert Irving collection, sold at Christie's New York, March 21, 2019, lot 1182; and another grey limestone lion, of similar size, sold at Christie's New York, 22–23 March 2012, lot 1762.

908

A SMALL WHITE MARBLE FIGURE OF A SEATED LION
CHINA, TANG DYNASTY (AD 618-907)

The powerfully carved beast shown seated facing forward and with legs firmly braced on a rectangular plinth, the mouth open in a roar, with traces of red and black pigment

7½ in. (18.2 cm.) high

\$20,000-30,000

PROVENANCE:

Possibly Leontine Marie Berry Olcott (1883-1981) Collection.
Leontine Olcott Collection.
Eskenazi Ltd., London, 22 April 1982.
The James and Marilyn Alsdorf Collection, Chicago.

唐 大理石雕獅子

來源:

或為Leontine Marie Berry Olcott(1883-1981年)珍藏。
Leontine Olcott珍藏。
埃斯卡納齊，倫敦，1982年4月22日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(another view)





909

909

AN AMBER-COLORED STONE FIGURE OF A SEATED LION

CHINA, NORTHERN QI - TANG DYNASTY (AD 550-907)

Shown seated with forelegs firmly braced on a rectangular plinth, with head facing forward and the mouth open in a roar

7¼ in. (8.4 cm.) high

\$4,000-6,000

PROVENANCE:

Nicholas Grindley Works of Art, London, 10 November 1982.

The James and Marilyn Alsdorf Collection, Chicago.

北齊/唐 琥珀色石雕獅子

來源:

Nicholas Grindley, Inc., Works of Art, 倫敦, 1982年11月10日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



910

910

A SMALL BLACKISH STONE FIGURE OF A SEATED LION

CHINA, TANG DYNASTY (AD 618-907)

Shown seated facing forward on a rectangular plinth and with forelegs stiffly braced

6½ in. (16.6 cm.) high

\$6,000-8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1958.

EXHIBITED:

Chicago, The Art Institute of Chicago, on loan for the opening of its Oriental Art Galleries at Blackstone Hall, October-December 1958.

唐 灰黑色石雕獅子

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥, 於1958年以前入藏。

911

A SMALL WHITE MARBLE FIGURE OF A SEATED LION
CHINA, TANG DYNASTY (AD 618-907)

Shown seated on a rectangular plinth with its head turned to one side

5½ in. (14 cm.) high

\$10,000-15,000

PROVENANCE:

Sotheby Park-Bernet, New York, 25 October 1975, lot 71.

The James and Marilyn Alsdorf Collection, Chicago.

唐 大理石雕獅子

來源:

Sotheby Park-Bernet, 紐約, 1975年10月25日, 拍品編號71。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



912

A SILVER-INLAID BRONZE FIGURE OF A SEATED LUOHAN
CHINA, MING-QING DYNASTY, 17TH CENTURY

The emaciated figure shown seated with the left arm resting on the bent left knee, his right hand resting on his left arm, wearing a *dhoti* inlaid in silver with lotus scroll

5¾ in. (14.6 cm.) high, softwood stand

\$10,000-15,000

PROVENANCE:

C. T. Loo Chinese Art (successor Frank Caro), New York, 17 March 1955.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.
Los Angeles, Los Angeles County Museum of Art, *Light of Asia: Buddha Sakyamuni in Asian Art*, 1 March-20 May 1984; Chicago, Art Institute of Chicago, 30 June-26 August 1984; Brooklyn, The Brooklyn Museum, 1 November 1984-10 February 1985.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. B67.
Pratapaditya Pal et. al, *Light of Asia: Buddha Sakyamuni in Asian Art*, Los Angeles County Museum of Art, Los Angeles, 1984, no. 43 (a).

A similar silver-inlaid bronze figure was sold at Christie's Hong Kong, 30 April 2001, lot 781.

明/清十七世紀 銅嵌銀羅漢坐像

來源:

盧芹齋 (繼任者Frank Caro), 紐約, 1955年3月17日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



913

A LARGE WOOD FIGURE OF A GOOSE
CHINA, QING DYNASTY OR LATER

The animated figure constructed in sections and shown standing with head raised and turned slightly to the right
26¾ in. (68 cm.) high
\$2,000–3,000

PROVENANCE:

Robert Somerville, Chicago, 10 April 1953.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Art Institute of Chicago, on loan for the opening of its Oriental Art Galleries at Blackstone Hall, October–December 1958.
Portland, Portland Art Museum; London, Asia House Gallery, *Masterworks in Wood: China and Japan*, 4 November–20 March 1977.

LITERATURE:

D. Jenkins, *Masterworks in Wood: China and Japan*, Portland, 1976, p. 54, cat. 22.

清或以後 木雕鵞

來源:

Robert Somerville，芝加哥，1953年4月10日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。





914

A CARVED WOOD STANDING FIGURE OF A BODHISATTVA

CHINA, YUAN-MING DYNASTY (1279-1644)

The elongated figure standing on a lotus base, one hand raised and holding a separate cup, the pendent left hand holding a lotus leaf, wearing a shawl over the shoulders, beaded jewelry, a long skirt, and a pierced crown set with Amitabha Buddha flanked by dragons

34 in. (86.4 cm.) high

\$12,000-18,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

元/明 木雕菩薩立像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。

915

A LARGE PAINTED WOOD FIGURE OF A SEATED BODHISATTVA

CHINA, MING-QING DYNASTY, 17TH-19TH CENTURY

Shown seated in *rajalilasana* with the right arm resting on the raised right knee while the left supports the weight of the figure, wearing a necklace, loosely draped shawl and scarves over the shoulder and arms and around the torso, the head set with a tiara with tall central ornament that partially obscures the high *chignon*

38¼ in. (97.1 cm.) high

\$20,000-30,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1967.

明/清 十七/十九世紀 彩繪木雕菩薩坐像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1967年以前入藏。



916

A SMALL GILT-BRONZE AND CLOISONNÉ ENAMEL
MODEL OF A STUPA

CHINA, QING DYNASTY, 18TH CENTURY

The *cloisonné* enamel domed section with a false door below a tall, stepped finial surmounted by sun and moon symbols, supported on a waisted pedestal and raised on a stepped square base decorated with lion masks, a seated Buddha and lions

5⅜ in. (13.7 cm.) high

\$4,000-6,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.

清十八世紀 銅胎鑲金掐絲琺瑯佛塔

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



916

917

A PAIR OF MINIATURE CLOISONNÉ ENAMEL FIGURES
OF ELEPHANTS

CHINA, QING DYNASTY, 18TH-19TH CENTURY

Perhaps made to hold sticks of incense, each decorated in white enamel with gilt wires suggesting wrinkled skin, with yellow eyes and gilt tusks, each caparisoned in a harness, and a saddlecloth decorated with waves and clouds and surmounted by a vase

2¾ in. (7 cm.) long

(2)

\$8,000-12,000

PROVENANCE:

Rare Art, Inc., New York, 12 January 1972.

The James and Marilyn Alsdorf Collection, Chicago.

The elephant is the embodiment of strength, wisdom and intelligence, and the vase represents eternal harmony. The combination of the two conveys the rebus *taiping youxiang*, 'peaceful times' or 'when there is peace, there are signs'.

清十八/十九世紀 袖珍掐絲琺瑯象太平有象一對

來源:

Rare Art, Inc., 紐約, 1972年1月12日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



917



918

A RARE *CHAMPLEVÉ* ENAMEL DOUBLE-MELON-FORM BOX AND COVER
CHINA, QING DYNASTY, 18TH CENTURY

Cast as two melons decorated in *champlevé* enamel with leafy vines and various insects, and applied with leafy vines bearing small melons

3½ in. (8.8 cm.) long

\$15,000-25,000

PROVENANCE:

Sydney L. Moss Ltd., London, 15 June 1973.

The James and Marilyn Alsdorf Collection, Chicago.

清十八世紀 鑲胎琺瑯葫蘆形蓋盒

來源:

Sydney L. Moss Ltd., 倫敦, 1973年6月15日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



(base)





919

919

A SMALL GILT-BRONZE FIGURE OF A
RECUMBENT HOUND
CHINA, 17TH CENTURY OR EARLIER

Shown with head raised and turned slightly to the right, with fine lines detailing the hair on the neck, spine and tail

2¼ in. (5.8 cm.) long

\$4,000-6,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1970.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September- 13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, B35.

十七世紀或以前 鑲金銅卧犬

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1970年以前入藏。



920

920

A SMALL GILT-BRONZE FIGURE OF A
RECUMBENT RAM
CHINA, MING DYNASTY (1368-1644)

Shown with head turned towards its long, finely delineated tail

2½ in. (6.7 cm.) long

\$8,000-12,000

PROVENANCE:

Christie's New York, 30 November 1984, lot 520.
The James and Marilyn Alsdorf Collection, Chicago.

明 鑲金銅卧羊

來源:

紐約佳士得，1984年11月30日，拍品編號520。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

921

A SMALL GILT-BRONZE FIGURE OF A RAM
CHINA, SONG DYNASTY OR LATER

The well-cast figure shown striding forwards with right foreleg raised

3½ in. (9 cm.) long, lucite stand

\$6,000–8,000

PROVENANCE:

Sotheby's New York, 4 December 1984, lot 58.

The James and Marilyn Alsdorf Collection, Chicago.

宋或以後 鑲金銅羊

來源:

紐約蘇富比，1984年12月4日，拍品編號58。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



921

922

A GILT-BRONZE RECTANGULAR SEAL WITH DEER-FORM FINIAL
CHINA, 17TH-18TH CENTURY

The seal surmounted by a finial cast in the form of a deer with backward-turned head, the hair detailed with fine lines, the seal face with two characters reading *qun ying*.

3¼ in. (8.3 cm.) high

\$3,000–5,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired in 1964.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September–13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. B76.

The seal *qun ying* literally translates to 'a group of heroes,' but here may represent a person's name.

十七/十八世紀 鑲金銅鹿鈕方印

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，1964年9月19日入藏。



922



923

~923

**A HUANGHUALI SEAL CHEST,
GUANPIXIANG**

CHINA, QING DYNASTY, 18TH CENTURY

The chest with a domed top opening to reveal a single tray and the two doors opening to reveal four drawers, the chest fitted with *huangtong* floriform lockplate, a *ruyi*-head-form clasp, and shaped handles on the sides, all raised on a pedestal base carved with a scroll pattern

15½ in. (39.4 cm.) high; 14¾ in. (37.5 cm.) wide; 11⅝ in. (29.5 cm.) deep

\$7,000-9,000

PROVENANCE:

The Estate of Ray Livingston Murphy.
Christie's New York, 5 June 1986, lot 416.
Cathay Gallery, Chicago.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, Chicago International Antiques Show, 16-20 October 1986.

清十八世紀 黃花梨官皮箱

來源:

Ray Livingston Murphy 珍藏。
紐約佳士得，1986年6月5日，拍品編號416。
Cathay Gallery，芝加哥。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



924

~924

A PAIR OF HONGMU STOOLS

CHINA, QING DYNASTY, 19TH CENTURY

Each with a circular top above shaped aprons repeated at the base, the aprons joined by five outward-curving legs, all supported on short tab feet

18 in. (45.7 cm.) high; 13¾ in. (35 cm.) diam.

(2)

\$5,000-7,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清十九世紀 紅木坐墩一對

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。

925

A SMALL IMPERIAL RED LACQUER KANG CABINET
CHINA, QING DYNASTY, 18TH-19TH CENTURY

Of rectangular form, the front with two sets of hinged doors, the lower set carved with a pair of descending dragons amidst cresting waves, the upper set similarly decorated with ascending dragons, the sides, apron and upper surface with further dragons, all framed within key-pattern borders

22 in. (55.8 cm.) high

\$25,000-35,000

PROVENANCE:

Compagnie de la Chine et des Indes, Paris, 1 February 1979.

The James and Marilyn Alsdorf Collection, Chicago.

Miniature cabinets of this type were made for display on a *kang*, raised platforms that served as seats in the day and beds at night. The present cabinet is exceptional in the way that the design of dragons has been lavishly carved on all the surfaces, including the sides and the top.

清十八/十九世紀 御製剔紅雲龍紋炕櫃

來源:

Compagnie de la Chine et des Indes, 巴黎, 1979年2月1日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。





926

~926

A HUANGHUALI BRUSH POT, BITONG
CHINA, QING DYNASTY, 18TH-19TH CENTURY

Of slightly tapering cylindrical form, the base fitted with a small plug, the wood attractively figured

6¼ in. (15.8 cm.) high

\$5,000-7,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清十八至十九世紀 黃花梨筆筒

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。

~927

A HUANGHUALI SEAL CHEST, GUANPIXIANG
CHINA, QING DYNASTY, 18TH CENTURY

The flat top opening to reveal a single tray above the single-panel doors that open to reveal the interior fitted with seven drawers, the chest mounted with a circular lockplate and a cloud-form clasp, all raised on a flat base with corner mounts

12¾ in. (32.3 cm.) high; 13¾ in. (34.9 cm.) wide; 10 in. (25.3 cm.) deep

\$3,000-5,000

PROVENANCE:

Johnstone-Fong, Inc., Oriental Art, Philadelphia, 30 November 1982.

The James and Marilyn Alsdorf Collection, Chicago.

清十八世紀 黃花梨官皮箱

來源:

Johnstone-Fong, Inc., 費城，1982年11月30日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



927

928

A CARVED RED LACQUER KANG TABLE
CHINA, QING DYNASTY, 19TH CENTURY

The top carved with immortals approaching a gated residence, with Shoulao and the Eight Daoist Immortals in the distance seated around a table drinking wine, the cabriole legs and apron carved with peony scroll interrupted by panels of figural scenes

11½ in. (29.2) high; 31 in. (78.7 cm.) wide; 18½ in. (46.9) deep

\$6,000-8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清十九世紀 剔紅八仙慶壽圖三彎腿炕桌

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。



(detail of top)



~929

A LARGE OLIVE-GREEN AND DARK BROWN JADE FIGURE OF A
RECUMBENT CAMEL
CHINA, QING DYNASTY (1644-1911)

Shown with head turned backwards, the olive-green stone with large areas of dark brown color and some white alteration on one side, the hair and tail all finely incised

10½ in. (26.6 cm.) long, *hongmu* stand

\$15,000-25,000

PROVENANCE:

Gump's, San Francisco, 14 March 1972.

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清 褐青玉雕駱駝

來源:

紺氏洋行，舊金山，1972年3月14日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。



A MOTTLED GREY JADE FIGURE OF A RECUMBENT HORSE
CHINA, MING DYNASTY (1368-1644)

With legs tucked under the body and head turned backwards, the ridged backbone following the elegant curve of the body, the mane and tail with fine hair markings, the softly polished stone of mottled pale grey color

8¾ in. (22.2 cm.) long

\$50,000-70,000

PROVENANCE:

The Walter C. Goodman and William Stanton Picher Collection, San Francisco, 27 October 1981.

The James and Marilyn Alsdorf Collection, Chicago.

The horse has a long history as a symbol of power, energy and prestige in China. Jade carvings of horses are thought to originate in the Tang dynasty, reflecting the powerful stone sculptures of horses found on Spirit Roads and the pottery horses found in tombs.

A grey jade recumbent horse, dated late Ming or early Qing dynasty, shown with its head turned to the left but with the proper right foreleg bent up at the knee, is

illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 376, no. 26:19. Another related but smaller (8.3 cm. long) jade horse is illustrated in *Zhongguo yuqi quanji – Sui Tang Ming*, Hebei, 1994, vol. 5, p. 169, no. 244.

A related bluish-grey jade carving of two horses, from the collection of Mr. H. Marx, dated to the Ming dynasty, and carved in a charming style with the heads turned towards each other, is illustrated in The Oriental Ceramic Society catalogue, *Exhibition of Chinese Jades*, London, 1948, pl. VII, no. 123.

明 灰白玉雕卧馬

來源:

Walter C. Goodman 及 William Stanton Picher 珍藏，舊金山，1981 年 10 月 27 日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



931

A GREENISH-WHITE JADE FIGURE OF A RECUMBENT MYTHICAL BEAST

CHINA, LATE MING-QING DYNASTY, 17TH-18TH CENTURY

The beast with single horn shown with head turned to the right and emitting from its mouth a vapor which supports a sun carved from an area of russet stone

4½ in. (11.4 cm.) wide

\$20,000–30,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

晚明/清 十七/十八世紀 青白玉雕臥獸

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。



(another view)



932

A PALE GREYISH-GREEN AND RUSSET JADE CARVING OF A
CAMEL AND A SMALL DOG

CHINA, MING-QING DYNASTY, 17TH-18TH CENTURY

The camel shown recumbent with its head turned backwards, beside a small dog seated next to its proper left hind leg, the stone of greyish-green tone with pale russet markings

3 in. (7.7 cm.) long

\$15,000-25,000

PROVENANCE:

Alice Boney Chinese Art, New York, 31 March 1958.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. J18.

明/清 十七/十八世紀 青褐玉雕駱駝與犬

來源:

Alice Boney Chinese Art, 紐約, 1958年3月31日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



933

A LARGE WHITE JADE 'SANDUO' VASE
CHINA, QING DYNASTY, 18TH CENTURY

Carved in the form of a large, hollow finger citron borne on one of the intersecting branches also bearing pomegranates and peaches that form the base, the stone with opaque inclusions and enhanced with russet color

7½ in. (19 cm.) high, *zitan* and softwood stand

\$20,000-30,000

PROVENANCE:

China Arts & Crafts, Hong Kong, 14 August 1989.

The James and Marilyn Alsdorf Collection, Chicago.

This vase represents the *sanduo*, or the Three Abundances: blessings, long life and sons.

清十八世紀 白玉雕三多花插

來源:

中藝，香港，1989年8月14日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



934

A SPINACH-GREEN JADE 'DRAGON' SEAL

CHINA, QING DYNASTY, DATED 3RD YEAR OF THE GUANGXU REIGN, CORRESPONDING TO 1878

The top carved with adorsed, crouching dragons flanked on either side by incised inscriptions, Guangxu *san'nian zao* (made in the third year of the Guangxu reign) and *zhuchi* Xianding *li* (established by abbot Xianding), the underside with a lengthy inscription in seal script, Jiangning *fudu* Chenghuang *zhi yin* (The seal of Chenghuang in the Capital of Jiangning) in both Chinese and Manchu, and one side with a further inscription, *Puren* Juntong Ye Wenquan *kan* (carved by Ye Wenquan of Pu region)

4 in. (10.1 cm.) wide

\$30,000-50,000

PROVENANCE:

Nicholas Grindley, Inc., Works of Art, New York, 28 September 1982.

The James and Marilyn Alsdorf Collection, Chicago.

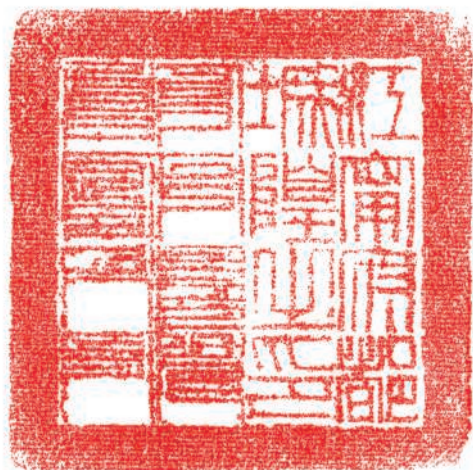
Ye Wenquan was an official during the Guangxu period. He was from Jiangning county, Jiangsu province, and passed the imperial examination in 1890. Chenghuang, 'god of the boundaries', is a deity in Chinese folk religion who protects the local people and affairs of a village, town or city, both in life and death.

清光緒三年(公元1878年) 碧玉雕龍鈕方印

來源:

Nicholas Grindley, Inc., Works of Art, 紐約, 1982年9月28日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



(impression)



(another view)



935

A RUSSET, GREEN AND LAVENDER JADEITE LOTUS
LEAF-SHAPED BRUSH WASHER
CHINA, LATE QING DYNASTY-EARLY 20TH CENTURY

The underside carved with ribbon-tied lotus stems that rise to the edges of the upturned sides, the interior spanned by two flowering stems, each with a butterfly

7¼ in. (18.5 cm.) wide, softwood stand

\$6,000-8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清末/二十世紀初 翠玉雕荷葉形洗

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。



(base)



936

A GREENISH-WHITE JADE FIGURE OF A RECUMBENT HORSE
CHINA, QING DYNASTY, 18TH-19TH CENTURY

Shown with head turned sharply backwards and the right foreleg bent up at the knee, the stone of greenish-white tone with some opaque and brown mottling

6¼ in. (15.9 cm.) long

\$10,000-15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

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

清十八/十九世紀 青白玉雕臥馬

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。



937

A GILT-COPPER FIGURE OF RATNAPANI
NEPAL, LICCHAVI STYLE, 10TH-11TH CENTURY

Seated in *lalitasana* with the right hand extended in *varadamudra*, the left holding the stem of a lotus which supports three flaming jewels at his left shoulder, clad in a *sanghati*, the hems incised with a stipple pattern, adorned with a beaded sacred thread, necklace and foliate armlets, the face with downcast eyes surmounted by a three-petaled crown, the hair piled into a chignon with locks escaping over the shoulders

4¾ in. (11.2 cm.) high

\$20,000–30,000

PROVENANCE:

Peaceful Wind, Santa Fe, 20 September 1996.

The James and Marilyn Alsdorf Collection, Chicago.

This fine example of Licchavi-style sculpture in Nepal depicts the bodhisattva Ratnapani, identifiable by the *triratna* or triple jewels atop the lotus stalk at the left shoulder. Cast in lustrous copper, the figure is defined by flowing lines and soft features, and exemplifies the elegance of form of post-Gupta sculpture. Traces of blue polychrome extant on the hair suggest that this bronze was later absorbed into a Tibetan collection.

Compare the elegantly coiled *jata* or plaits; the earrings and necklace with foliate and teardrop motif; and the foliate girdle of the present lot with a contemporaneous Licchavi-style bronze figure of the bodhisattva Ratnapani, currently on view at the Norton Simon Museum in Pasadena, California (acc. no. F.1972.45.13.S).

Compare, also, the ornamentation of the tripartite crown and the necklace adorned with triple-teardrop motif of the present lot with a slightly earlier ninth-tenth century Licchavi-period bronze depicting the bodhisattva Manjushri from the Nyingjei Lam collection, illustrated by D. Weldon and J.C. Singer in *The Sculptural Heritage of Tibet: Buddhist Art in the Nyingjei Lam Collection*, London, 1999, pp.88-9, pl.11.

尼泊爾離車毗時代 十/十一世紀 鑲金銅寶手菩薩坐像

來源:

Peaceful Wind，美國新墨西哥州聖達菲，1996年9月20日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(reverse)





938

A COPPER FIGURE OF VISHNU
NEPAL, THAKURI PERIOD, 10TH CENTURY

Standing on a rectangular base, holding the *chakra*, lotus, conch and mace in his four hands, dressed in a *dhota* secured at the waist with a beaded belt and adorned with a sacred thread and various jewelry, the face surmounted by a mitred crown and backed by a flaming nimbus

6¾ in. (17.1 cm.) high

\$8,000-12,000

PROVENANCE:

Andrew Rogers, Hong Kong, 19 February 1979.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 33.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 35 and 279, cat. no. 33.

尼泊爾 塔庫里王朝 十世紀 鑲金銅毗濕奴立像

來源:

Andrew Rogers, 香港, 1979年2月19日入藏。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。

939

A GILT-COPPER FIGURE OF SADASHIVA
NEPAL, LICCHAVI PERIOD, 9TH CENTURY OR LATER

Seated with legs crossed with the right hand extended with palm facing out and the left by his side with palm facing down, adorned with several coiled snakes and a garland of severed heads and wrapped with an elephant skin, the four faces each centered with a third eye and surmounted by a foliate tiara

2½ in. (6.4 cm.) high

\$8,000-12,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

尼泊爾 離車毗時代 九世紀或以後 鑲金銅永恆濕婆坐像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。於1990年以前入藏。





940

A GILT-COPPER FIGURE OF BUDDHA SHAKYAMUNI
NEPAL, THAKURI PERIOD, 11TH CENTURY OR LATER

Seated in *dhyanasana* on a low cushion with his hands held in *bhumisparshamudra*, clad in a diaphanous *sanghati* draped over the left shoulder, the face with heavy-lidded eyes, the hair in tight curls over the *ushnisha*, the base of the cushion sealed and incised with a double-*vajra*

4¾ in. (12.1 cm.) high

\$8,000–12,000

PROVENANCE:

Sotheby Parke Bernet, New York, 18 December 1981, lot 177.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, “A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection,” 2 August–26 October 1997, cat. no. 143.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 118 and 298, cat. no. 143.

尼泊爾 塔庫里王朝 鑲金銅釋迦牟尼佛坐像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。

941

A GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI
NEPAL, THAKURI-EARLY MALLA PERIOD, 12TH-13TH CENTURY

Seated in *dhyanasana* with his hands held in *bhumisparshamudra*, clad in a diaphanous *sanghati* incised with a foliate pattern, the face with serene expression centered with a whorl-form *uma*, the hair in tight curls over the *ushnisha*, which is surmounted by a knop

5¼ in. (13.3 cm.) high

\$12,000-18,000

PROVENANCE:

Ian Alsop, Washington D.C., 30 June 1984.

The James and Marilyn Alsdorf Collection, Chicago.

尼泊爾 塔庫里王朝/馬拉王朝早期
鎏金銅釋迦牟尼佛坐像

來源:

Ian Alsop, 華盛頓, 1985年12月9日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



942

A RARE GILT-BRONZE FIGURE OF VIGHNANTAKA NEPAL, DATED BY INSCRIPTION TO NEPAL SAMVAT 417 (1297)

Striding in *alidhasana* on a prostrate figure of Ganapati holding a *vajra* and *ghanta* in his primary hands, clad in an elephant skin and adorned with snakes and various jewelry, the four faces centered by a third eye, the hair arranged in a wide chignon from which emerges the head of a snake, with an inscription at the back of the lotus base

4¼in. (10.5 cm.) high

\$8,000-12,000

PROVENANCE:

Ian Alsop, Washington D.C., 30 June 1984.
The James and Marilyn Alsdorf Collection, Chicago.

LITERATURE:

I. Alsop, "Five Dated Nepalese Sculptures," *Artibus Asiae*, vol. XLV, 2/3, 1984, fig. 2.

This dynamic representation of the Newari Buddhist deity, Vighnantaka, is distinguished by the small inscription at the back of the base, which provides a Nepal *samvat* date of 417, corresponding to 1297. According to Ian Alsop, as elucidated in "Five Dated Nepalese Sculptures," *Artibus Asiae*, vol. XLV, 2/3, 1984, this is perhaps the only known inscribed Nepalese gilt-bronze from the thirteenth century.

Vighnantaka, the remover of obstacles, tramples on the Hindu god, Ganesha, who is regarded within the Hindu tradition as the remover of obstacles himself; however, the unusual iconography of the present figure derives from a Newari legend where Vighnantaka subdues Ganesha after the god was angered by an *acharya* who forgot to offer sacrifices to the god.

Alsop notes that the present figure is rare in that it follows exactly the iconographic descriptions of the deity from the *sadhana* of the Nispannayogavali, from the late eleventh-early twelfth century. Other representations of the deity have mistakenly placed a skull bowl and curved knife in the primary hands, an apparent conflation with the deity, Mahakala, who fulfilled a similar religious function.

The inscription on the reverse of the base, translated from Newari, reads:
"On the full moon of the bright half of Jyestha, in the year 417, on a Thursday. May it be good."

尼泊爾 公元1297年 鑲金銅軍荼利明王立像

來源:

Ian Alsop, 華盛頓, 1984年6月30日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



(inscription)





943

**A GILT-COPPER GROUP OF SHIVA AND PARVATI WITH
A DIVINE RETINUE**
NEPAL, 16TH CENTURY

Shiva seated at center on a low throne with animal-form feet, with Parvati seated on his left knee, his mount resting at his feet, with Vishnu and Brahma seated in attendance on either side of the divine couple

3¼ in. (8.3 cm.) high; 3⅞ in. (9.8 cm.) wide

\$6,000–8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August–26 October 1997, cat. no. 22.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 26 and 276, cat. no. 22.

尼泊爾 十六世紀 鑲金紅銅濕婆及雪山神女像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。

944

**A GILT-COPPER FIGURE OF
AMOGHAPASHA LOKESHVARA**
NEPAL, MALLA PERIOD, 14TH-15TH CENTURY

Standing with hips swayed in *tribhanga*, with the primary right hand held in *abhaya mudra* and the left pendent and holding a water pot, the others spread around his body in various *mudras* and holding a noose, *mala*, book, trident, and flower, the face with downcast expression flanked by large foliate earrings and surmounted by a five-part foliate tiara, with the hair behind and piled in a chignon

7½ in. (18.1 cm.) high

\$20,000–30,000

PROVENANCE:

Andrew Rogers, Hong Kong, 19 February 1979.

The James and Marilyn Alsdorf Collection, Chicago.

Compare the five-pointed crown; foliate jewelry motif; long necklaces; and the distinctive folds of the cascading *dhoti* of the present lot with a fifteenth-century Nepalese bronze figure of Amoghapasha sold at Bonhams New York, 17 September 2014, lot 2. Also compare the cascading *dhoti* with another contemporaneous Nepalese bronze figure of Avalokiteshvara, illustrated by U. von Schroeder, *Buddhist Sculptures in Tibet: India and Nepal*, Hong Kong, 2001, p. 502, no. 16A-B.

尼泊爾 馬拉王朝 十四/十五世紀
鑲金銅不空罽索觀音立像

來源:

Andrew Rogers, 香港, 1979年2月19日入藏。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。





945

A GILT-COPPER REPOUSSE PLAQUE OF GANESHA
NEPAL, 17TH CENTURY OR LATER

The god of wealth seated in *rajalilasana* with his right knee resting on his rat, holding a *mala*, fly whisk, battle axe and bowl of sweets in his forehands, the elephant-form head centered by a third eye and surmounted by curled locks of hair and a knop

14 $\frac{3}{8}$ in. (36.5 cm.) high

\$5,000–7,000

PROVENANCE:

Kundus, San Francisco, 1 January 1982.

The James and Marilyn Alsdorf Collection, Chicago.

尼泊爾 十七世紀或以後 鑲金銅象頭神坐像

來源:

Kundus, 舊金山, 1982年1月1日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。

946

A GILT-COPPER REPOUSSE FIGURE
OF TARA
NEPAL, 15TH-16TH CENTURY

Standing in a graceful *tribhanga* pose with the right arm extended and the left held before the chest, both hands held in *vitarkamudra*, clad in a *dhoti* incised with a foliate pattern and adorned with various necklaces, the face with serene expression, the hair piled in a tall chignon

24½ in. (62.4 cm.) high

\$20,000-30,000

PROVENANCE:

The James and Marilyn Alsdorf Collection,
Chicago, acquired prior to 1990.

尼泊爾 十五/十六世紀 銅鑲金度母立像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於
1990年以前入藏。





947

A GILT-BRONZE FIGURE OF GREEN TARA
TIBET, 15TH-16TH CENTURY

Seated in *lalitasana* on a double-lotus base with the pendent foot resting on a smaller lotus, the right hand extended in *varadamudra* and the left held in *vitarkamudra*, clad in a knee-length *dhoti* and adorned with various jewelry, the face with serene expression surmounted by a foliate tiara, the hair arranged in a tall chignon

4 $\frac{3}{4}$ in. (11.1 cm.) high

\$6,000-8,000

PROVENANCE:

Andrew Rogers, Hong Kong, 19 February 1979.
The James and Marilyn Alsdorf Collection, Chicago.

西藏 十五/十六世紀 鑲金銅綠度母坐像

來源:

Andrew Rogers，香港，1979年2月19日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

948

**A BRONZE FIGURE OF LOWO
KHENCHEN SONAM LHUNDRUP
(CIRCA 1441-1532)
TIBET, 16TH CENTURY**

Seated in *dhyanasana* on a double-lotus base with his hands held in *dharmachakramudra*, dressed in robes incised with foliate patterns and *lantsa* characters, the individualized face applied with cold gold and pigments surmounted by a textured cap, the front edge and lower rim of the lotus base incised with inscriptions

5¼ in. (13.34 cm.) high

\$8,000-12,000

PROVENANCE:

Sotheby's London, 5 February 1979, lot 67.
The James and Marilyn Asldorf Collection,
Chicago.

An important Sakya scholar from the kingdom of Mustang, Lowo Khenchen Sonam Lhundrub traveled widely throughout his lifetime, and taught at the celebrated Sakya and Ngor monasteries in Central Tibet. Compare the ornamentation and iconography with both a contemporaneous bronze figure of Sonam Lhundrub sold at Christie's New York, 21 March 2018, lot 305, and a contemporaneous portrait of the same illustrated on Himalayan Art Resources, item no. 66792.

The inscription on the top of the lotus base reads: *Homage to Jamyang Sönam Lhündrup!* The bronze is further inscribed: *The Sakya monk Tsün[drü] Zang[po] commissioned [this image] in order to repay [his] father's and mother's kindness. May they always be cherished in all lifetimes! Mangalam!*

Special thanks to Dr Yannick Laurent for his assistance with this lot.

西藏 十六世紀 銅索南倫珠坐像

來源:

倫敦蘇富比，1979年2月5日，拍品編號67。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。





949

A PAINTING OF WHITE MAHAKALA
TIBET, 18TH-19TH CENTURY

The wealth deity shown at center standing on prostrate figures of Ganapati holding flaming jewels, a skull cup, a *damaru*, a curved knife, a trident and a goad in his six hands backed by an aureole of flames, set within a mountainous landscape with images of Jambhala and offering goddesses above and below with a *mahasiddha* at top center

25¼ x 17½ in. (64.1 x 43.5 cm.)

\$6,000-8,000

PROVENANCE:

Nik Douglas, British Virgin Islands, 17 December 1982.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 206.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 157 and 318, cat. no. 206.

西藏 十八/十九世紀 白六臂大黑天圖

來源:

Nik Douglas, 英屬維京群島, 1982年12月17日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



950

AN EMBROIDERED APPLIQUE THANGKA DEPICTING
MAITREYA
TIBET OR CHINA, 18TH CENTURY

The Future Buddha seated at center in *dhyanasana* on a low cushion with his right hand held in *abhaya mudra* and the left holding a water vase, the face with serene expression and the hair supporting a *stupa* backed by a conjoined nimbus and aureole, all set within a watery paradise

19½ x 14 in. (49.5 x 35.6 cm.)

\$10,000-15,000

PROVENANCE:

Sotheby Parke Bernet, London, 3 April 1978, lot 13.
The James and Marilyn Alsdorf Collection, Chicago.

西藏或中國 十八世紀 刺繡彌勒佛唐卡

來源:

Sotheby Parke-Bernet, 倫敦, 1978年4月3日, 拍品編號13。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。

951

A BRONZE LEOGRYPH-FORM INCENSE BURNER HANDLE
ANCIENT REGION OF GANDHARA, 2ND CENTURY BCE-CE 2ND CENTURY

Cast in the form of an outstretched leogryph, with mouth agape with fangs bared below bulging eyes, the pointed ears centered by a spiked mane leading to the diminutive wings at the shoulder, each incised with a feathered motif, and the attenuated body leading to a lug-form tail above the hind legs

7¼ in. (18.4 cm.) long

\$8,000-12,000

PROVENANCE:

Spink & Son, Ltd., London, 28 July 1983.

The James and Marilyn Alsdorf Collection, Chicago.

犍陀羅 公元前二世紀/公元二世紀 銅神獸形香爐耳

來源:

Spink and Son Ltd., 倫敦, 1983年7月28日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



A work of sculptural elegance in its own right, this leogryph-form handle would have been attached to a circular tray meant to catch embers, and likely would have been used in a ritual context. The elegant design and lavish use of materials speaks to the importance of ritual objects in early Buddhism in the Gandharan region during ancient times. A comparable example of an incense burner with a leogryph handle, dated to the first century A.D. and in the collection of the National Museum of Pakistan is illustrated by A. Proser in *The Buddhist Heritage of Pakistan*, New York, 2011, p. 89, cat. no. 3, and described by H. Ingolt in *Gandharan Art in Pakistan*, New York, 1957, fig. 493.



952

A GRAY SCHIST FRIEZE OF BUDDHA SHAKYAMUNI AND MAITREYA

ANCIENT REGION OF GANDHARA, 2ND-3RD CENTURY

Buddha and Maitreya shown standing with their right hands raised in *abhayamudra*, Maitreya holding the waterpot in his left hand, both backed by halos and surmounted by ornamented parasols, Vajrapani depicted leaning in between the two main figures, with an adorant to the proper left of Maitreya

18¼ in. (46.3 cm.) high

\$15,000-25,000

PROVENANCE:

Spink & Son, Ltd., London, by 1988.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 103.

LITERATURE:

I. Kurita, *Gandharan Art*, Vol. II, Tokyo, 1990, fig. 83.

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 88 and 294, cat. no. 103.

The present frieze depicts Buddha Shakyamuni and Maitreya raising their right hands in *abhayamudra*, the gesture of reassurance and safety. Both figures are ornately robed in their respective *dhoti*, displaying the naturalistic attention to drapery characteristic of the Gandharan period that persisted from earlier Graeco-Roman influences in the region. The relief shows Maitreya accompanied by a young, unidentified ascetic while Vajrapani, identified by the thunderbolt in his left hand, stands directly behind Buddha, looking over his shoulder. Maitreya is regarded as the future Buddha, and as such, the present relief depicts Buddha Shakyamuni, the present Buddha, alongside the future Buddha, reassuringly presenting both the security of the present era and projecting future prosperity and peace in the era of Maitreya.

古犍陀羅 二/三世紀 灰片岩雕釋迦牟尼佛及彌勒佛碑

來源:

Spink and Son Ltd, 倫敦, 不晚於1988年。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



953

A REDDISH-BROWN STONE *EKAMUKHALINGA*
KASHMIR, 6TH-7TH CENTURY

Supported on a square form plinth, one face of the *linga* carved with the face of Shiva, which is adorned with a necklace and earrings, the hair in tight curls and piled into a short chignon

6¼ in. (15.9 cm.) high

\$6,000–8,000

PROVENANCE:

John Siudmak, Asian Art, London, 12 December 1985.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August–26 October 1997, cat. no. 6.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 15 and 272, cat. no. 6.

J. Siudmak, "Gandharan and Western Himalayan Sculpture in the Alsdorf Collection," *Oriental Art*, July/August 1997, p. 46, fig. 8.

J. Siudmak, *The Hindu-Buddhist Sculpture of Ancient Kashmir and its Influences*, Leiden, 2013, p. 171, pl. 67.

Ekamukhalinga is the symbol of a cosmic pillar that connects heaven and earth, and is the focus of worship within a Shaivite temple. Compare the full features, hair arranged in a wide chignon, and beaded necklace of the present lot with a stone *ekamukhalinga*, dated to the seventh century, in the collection of The Metropolitan Museum of Art (acc. no. 1989.150), and illustrated by P. Pal in *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 95, no. 52.

喀什米爾 六/七世紀 石雕濕婆神林伽像

來源:

John Siudmak Asian Art, 倫敦, 1985年12月12日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。







954

A BRONZE FIGURE OF BUDDHA SHAKYAMUNI
SWAT VALLEY, 7TH-8TH CENTURY

Seated in *dhyanasana* on a waisted double-lotus base with the right hand extended in *varadamudra* and the left holding the hems of his *sanghati*, which fall over his chest in rhythmic folds, the face with almond-shaped eyes centered by a circular *urna*, the hair in tight curls over the *ushnisha*

3¾ in. (9.5 cm.) high

\$8,000-12,000

PROVENANCE:

Bruce Miller, San Francisco, 9 June 1976.

The James and Marilyn Alsdorf Collection, Chicago.

斯瓦特縣地區 七/八世紀 銅釋迦牟尼佛像

來源:

Bruce Miller, 舊金山, 1976年6月9日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥, 1990年以前入藏。



955

A SILVER- AND COPPER-INLAID BRONZE FIGURE OF A BODHISATTVA

SWAT VALLEY OR KASHMIR, 9TH-10TH CENTURY

Seated in *dhyanasana* on a throne supported by lions over a lotus base, holding a waterpot in the lower proper left hand, with a lotus blossoming at the proper left shoulder, the other hands spread around him in various *mudras*, the face with copper-inlaid lips and silver-inlaid eyes surmounted by an ornate crown

5½ in. (14 cm.) high

\$10,000-15,000

PROVENANCE:

Spink and Son, Ltd., London, 6 June 1980.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 176.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, p. 136, cat. no. 176.

Traces of blue polychromy at the hair and cold gold at the face and neck indicate that this unidentified bodhisattva was later absorbed into a Tibetan collection. It was also later incised with the Tibetan numeral "3" at the back of the throne, indicating the position of the bronze within a larger set.

斯瓦特縣地區或喀什米爾 九/十世紀 銅嵌銀紅銅菩薩坐像

來源:

Spink and Son Ltd., 倫敦, 1980年6月6日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



956

A SILVER-INLAID BRONZE FIGURE OF A DONOR
KASHMIR, 7TH-8TH CENTURY

Standing in a *tribhanga* pose holding a flower in his right hand and an offering bowl in his left, clad in heavy robes over trousers and boots, the wide face turned upwards with wide silver-inlaid eyes below a pointed cap

5¼ in. (13.3 cm.) high

\$6,000–8,000

PROVENANCE:

Bruce Miller, Bangkok, 12 October 1977.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, “A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection,” 2 August–26 October 1997, cat. no. 288.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, p. 337, no. 288.

喀什米爾 七/八世紀 銅嵌銀供養人像

來源:

得自Bruce Miller，曼谷，1977年10月12日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

957

**A SILVER-INLAID BRONZE FIGURE OF
TARA**
KASHMIR, 10TH-11TH CENTURY

Seated in *lalitasana* on a lotus base over a rectangular plinth, the right hand extended in *varadamudra* and the left holding the stem of a lotus which is blossoming at her shoulder, the face with silver-inlaid eyes surmounted by a foliate tiara, all backed by a conjoined aureole and flaming nimbus

3⅝ in. (9.2 cm.) high

\$6,000–8,000

PROVENANCE:

Kapoor Galleries, New York, 29 September 1984.
The James and Marilyn Alsdorf Collection, Chicago.

Compare the unusual double necklaces with the lower chain resting heavily atop and cascading between the breasts of the current figure; the beaded and flaming aureole; the low girdle; and the unadorned bangles and anklets with another tenth-century Kashmiri bronze figure of Tara from the Pan-Asian Collection, illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 129, cat. no. 21E.

喀什米爾 十/十一世紀 銅嵌銀度母坐像

來源:

Kapoor Galleries, 紐約, 1984年9月29日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。





958

A BRONZE FIGURE OF UMA MAHESHVARA
NORTH INDIA, HIMACHAL PRADESH, PROBABLY CHAMBA, 10TH CENTURY

Shiva seated in *lalitasana* on the back of Nandi over a rectangular plinth, holding a trident in his proper right upper hand and supporting Parvati on his left knee, the pair backed by and arched nimbus

5½ in. (13.9 cm.) high

\$8,000–12,000

PROVENANCE:

James Singer, London, 25 March 1980.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August–26 October 1997, cat. no. 20.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 26 and 276, cat. no. 20.

印度北部 喜馬偕爾邦 可能為昌巴縣 十世紀
銅濕婆與烏瑪坐像

來源:

James Singer, 倫敦, 1980年3月25日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。

959

**A BRONZE FIGURE OF PADMAPANI
LOKESHVARA**
KASHMIR OR WESTERN TIBET, 10TH CENTURY

Seated in *lalitasana* on a lotus base over a rectangular plinth, his right hand raised with palm facing in and the left holding the stem of a lotus which is blossoming at the shoulder, clad in an incised *dhoti* and adorned with a sacred thread and an antelope skin, the face with downcast eyes surmounted by the pile of hair which supports a diminutive image of Amitabha, all backed by a conjoined flaming nimbus and aureole

6¼ in. (15.9 cm.) high

\$12,000–18,000

PROVENANCE:

Sotheby Parke Bernet, New York, 30
November 1982, lot 277.
The James and Marilyn Alsdorf Collection,
Chicago.

EXHIBITED:

Los Angeles, Neil Kreitman Galleries, "The
Enlightened Ones," May 1980.

LITERATURE:

N. Kreitman, *The Enlightened Ones*, Los
Angeles, 1980, pl. 10.

喀什米爾或西藏西部 十世紀 銅蓮花手觀音坐像

來源:

Sotheby Parke-Bernet，紐約，1982年11月30日，
拍品編號277。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



960

A SILVER-INLAID BRONZE FIGURE OF MAITREYA
TIBET OR WESTERN HIMALAYAS, 12TH-13TH CENTURY

Seated in *lalitasana* with the right hand raised in *vitarkamudra* and the left held above the knee, clad in a diaphanous *sanghati* incised with a stipple pattern and adorned with a sacred thread and a foliate necklace, both inlaid with silver, the face with heavy lidded eyes centered by an *urna* inlaid with silver, surmounted by a crown with a diminutive *stupa* at center

4 $\frac{7}{8}$ in. (12.3 cm.) high

\$20,000–30,000

PROVENANCE:

Peaceful Wind, Santa Fe, 20 September 1996.

The James and Marilyn Alsdorf Collection, Chicago.

The *stupa* in the crown identifies the present figure as the bodhisattva Maitreya. This lustrous and diminutive bronze is imbued with the elegant characteristics of early Western Himalayan sculptural tradition: the tripartite crown secured with billowing streamers; the highly arched brows; the twisted *jatas* cascading down the shoulders; the shawl and *dhoti* incised with geometric and foliate motif; the beaded ornaments with teardrop jewels; and the use of precious silver inlay at the *urna*, necklaces and sacred thread.

西藏或喜馬拉雅山西部 十二/十三世紀 銅嵌銀彌勒佛坐像

來源:

Peaceful Wind，美國新墨西哥州聖達菲，1990年9月20日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



(reverse)



961

A BRONZE ALTAR TRIAD OF SHADAKSHARI LOKESHVARA
NORTHEASTERN INDIA OR ORISSA, PALA PERIOD, 11TH-12TH CENTURY

The central figure seated in *dhyanasana* on a double lotus base over a stepped plinth, the lower hands held in *anjalinudra* and the upper hands holding a *mala* and a lotus, flanked on either side by diminutive images of the same bodhisattva, all backed by a flaming aureole surmounted by a *stupa*

5¾ in. (14.6 cm.) high

\$12,000-18,000

PROVENANCE:

Spink & Son Ltd., London, 18 June 1974.

The James and Marilyn Alsdorf Collection, Chicago.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 139 and 312, cat. no. 179.

As Buddhism flourished under the Pala rulers, there was a surge in pilgrimage among Buddhist practitioners and laypeople to sacred sites associated with Buddha Shakyamuni. Portable bronze sculptures played a crucial role in the propagation of Buddhist iconography throughout the region.

Compare the serene expressions, foliate nimbus, and stepped plinth in the present lot with a related triad sold at Christie's New York, 21 March 2012, lot 740.

印度北部 奧里薩邦帕拉王朝 十一/十二世紀
銅四臂觀音坐像

來源:

Spink and Son Ltd, 倫敦, 1974年6月18日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



962

A SMALL RARE ROCK CRYSTAL STUPA

ANCIENT REGION OF GANDHARA OR SRI LANKA, 2ND-4TH CENTURY

The cylindrical base supporting the spherical drum surmounted by a stone *harmika* and gilt-bronze parasols, which are adorned with filigree stipple pattern, the drum interred with gold and stone beads

4¼ in. (10.8 cm.) high

\$12,000-18,000

PROVENANCE:

Dale Crawford, Ltd., London, 12 September 1986.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 93.

University Museum and Art Gallery, The University of Hong Kong, "In the Footsteps of the Buddha: An Iconic Journey from India to China," 26 September-15 December 1998, cat. no. 32.

New York, Asia Society Museum, "Pilgrimage and Buddhist Art," 16 March-20 June 2010, cat. no. 16.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 85 and 292, cat. no. 93.

A. Proser (ed.), *Pilgrimage and Buddhist Art*, New Haven, 2010, p. 61, cat. no. 16.

The present work likely served as a reliquary deposited within a larger *stupa* or monument. Typically made of stone and bronze, *stupas* of gold and rock crystal are rare and were likely perquisites of the elite. The present work has been variously identified as originating from the Anuradhapura period of Sri Lanka, or the ancient region of Gandhara.

Compare the gilt parasol, rock crystal dome and cylindrical base in the present lot with a related Gandharan *stupa* published by I. Kurita in *Gandharan Art*, vol. II, Tokyo, 2003, pp. 249 and 263, cat. nos. 753 and 794-95, respectively. Examples of Sri Lankan rock crystal *stupas* are illustrated by U. von Schroeder in *Buddhist Sculptures of Sri Lanka*, Hong Kong, 1990, pp. 64-65, cat. nos. 2A-E.

古犍陀羅或斯里蘭卡 二/四世紀 水晶佛塔

來源:

Dale Crawford Ltd., 倫敦, 1986年9月12日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。





963

A BRONZE BUST OF BUDDHA SHAKYAMUNI
THAILAND, MON DVARAVATI PERIOD, 8TH-9TH CENTURY

Shown with the left hand raised in *abhayamudra*, the sheer *sanghati* draped over both shoulders revealing the form of the body beneath, the face with full lips and curved brow flanked by pendulous earlobes, the hair in snailshell curls over the *ushnisha*, which is topped with a knop

15½ in. (39.1 cm.) high

\$15,000-25,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1983.

EXHIBITED:

On loan to The Art Institute of Chicago, 1983-2010 (485.1983).

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 125.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 102 and 299, cat. no. 125.

泰國 孟族陀羅鉢地王朝 八/九世紀 銅釋迦牟尼佛半身像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1983年以前入藏。



964

A LARGE GRANITE LION-FORM PILLAR BASE
SOUTH INDIA, PALLAVA PERIOD, 8TH CENTURY OR LATER

Shown seated on his hind legs, mouth agape with fangs bared, his bulging eyes surmounted by ornate brows centered by a flaming jewel, the top flat to support a pillar

37¾ in. (95.9 cm.) high

\$30,000-50,000

PROVENANCE:

William H. Wolff Inc., New York, 19 November 1964.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 343.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 253 and 349, cat. no. 343.

Pallava architecture is distinguished by resilient cave temples with carvings in hard gneiss and granite rock. Among the contributions of Narasimhavarman Mahamalla (630-668), the third king of the Pallava dynasty, were the conversions of the temple pillars from a square base to the form of a squatting lion as seen in the present lot. These lion-form pillar bases were common across this period, predominantly throughout Kanchipuram, to the extent that the motif of the seated lion is considered a hallmark of Pallava sculpture.

印度 南部帕拉瓦王朝 八世紀或以後 花崗岩雕獅形柱基

來源:

William H. Wolff Inc., 紐約, 1964年11月19日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。





965

A GRANITE FIGURE OF VISHNU

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 11TH CENTURY

Seated in *lalitasana* with the right hand raised in a welcoming gesture, the upper hands holding a *chakra* and a conch, clad in an ankle-length *dhoti* and adorned with a sacred thread and a torc, the face with full lips and almond-shaped eyes surmounted by a conical headdress

29¼ in. (74.3 cm.) high

\$20,000–30,000

PROVENANCE:

Spink & Son, Ltd., London, 9 June 1980.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

On loan to The Art Institute of Chicago, 1983–2010 (266.1983).

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August–26 October 1997, cat. no. 39.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 41 and 280, cat. no. 39.

印度南部 泰米爾納德邦朱羅王朝 十一世紀 花崗岩雕毗濕奴坐像

來源:

Spink and Son Ltd.，倫敦，1980年6月9日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

966

A LARGE GRANITE FIGURE OF A GODDESS
SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 12TH CENTURY

Standing in a *tribhanga* pose with her left hand pendent at her hip clad in an ankle-length *dhoti*, the folds falling rhythmically across her legs, adorned with various jewelry, the face with full lips and almond-shaped eyes flanked by ornate earrings, the locks of hair arranged in a semi-circular bun at the top of her head

62 in. (157.5 cm.) high

\$20,000–30,000

PROVENANCE:

James Singer Ltd., London, 30 October 1981.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August–26 October 1997, cat. no. 241.

On loan to Art Institute of Chicago 1997–2010 (221.1997).

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 187 and 327, cat. no. 241.

Compare the present lot with a twelfth-century granite sculpture of a goddess from Tamil Nadu from the collection of the Los Angeles County Museum of Art, illustrated by P. Pal in *Indian Sculpture*, vol. 2, Los Angeles, p. 272. Dr. Pal suggests the figure represents the goddess Sita, wife of Rama, identified by the distinctive *dhammilla* hairstyle and pose with thrusting hip. The present lot features a similar hairstyle, posture and lack of a breastband. It serves as a typical example of the ideal female form as created by Chola sculptors, with long, graceful legs, a flat abdomen, and small, delicate features.

印度南部 泰米爾納德邦朱羅王朝 十二世紀 花崗岩雕女神立像

來源:

James Singer Ltd. · 倫敦 · 1981年10月30日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



967

A BRONZE FIGURE OF BHUDEVI

SOUTH INDIA, TAMIL NADU, VIJAYANAGARA PERIOD, 15TH-16TH CENTURY

Seated in *lalitasana* with the left hand extended in a boon-granting gesture and the right holding the stalk of a lotus, clad in an ankle-length *dhoti* and adorned with various jewelry, the wide face flanked by ornate earrings and the hair piled into a tall chignon and secured with a wide band, the head backed by a *srirashchakra*

7½ in. (18.2 cm.) high

\$12,000-18,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 246.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 191 and 328, cat. no. 246.

印度南部 泰米爾納德邦 毗奢耶那伽羅王朝 十五/十六世紀銅地天坐像

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。



968

A GRANITE PILLAR WITH A YAKSHA AND SNAKES

SOUTH INDIA, KARNATAKA, 13TH-14TH CENTURY

One pillar face carved with a *yaksha* seated in *lalitasana* above a squatting *gana* and below a *simhamukha* and the hoods of various snakes, the other faces carved with intertwining coils of snakes, all below a conical pediment

40 in. (101.6 cm.) high

\$15,000–25,000

PROVENANCE:

Christie's London, 29 October 1981, lot 309.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August–26 October 1997, cat. no. 367.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 269, cat. no. 367.

Following the fall of the Chola empire, later schools under the Hoysalas rejected the restraint and simplicity of their predecessors, adopting a more ornate approach to their sculptures. Both the nobility and affluent citizenry of the Hoysala kingdom were generous patrons of the arts, and many of their temples are among the most luxuriant ornate stone structures on the subcontinent. The sculpture of this period was defined by exuberant ornamentation, incorporating decorative motifs and designs to frame the representation of deities.

The veneration of serpents is still prevalent in India and works such as the present lot are found commonly among the sculpture of Karnataka, where the motif was particularly popular. While serpents were worshipped for protection from their deadly bite, they were also implored for prosperity and progeny. The reptiles here are not rendered in their naturalistic form but rather used to adorn the sides of the pillar, taking the form of the exaggerated ornamentation that was characteristic of this period.

印度南部 卡納塔克邦 十三/十四世紀 花崗岩雕夜叉那伽紋柱

來源:

佳士得倫敦，1981年10月29日，拍品編號309。

詹姆斯及瑪麗蓮·阿爾斯多夫伉儷珍藏，芝加哥。



969

A MOTTLED RED SANDSTONE FIGURE OF A RAMPANT *VYALA*
CENTRAL INDIA, MADHYA PRADESH OR UTTAR PRADESH, 8TH-9TH CENTURY

Shown rearing on one hind leg, the other resting on the ornate end of his curved tail, his head turned back over his body, the mouth agape with tongue lolling, the bulging eyes centered with a spiked crest

23 in. (68.5 cm.) high, not including tang

\$25,000–35,000

PROVENANCE:

Spink & Son, Ltd., London, 24 April 1979.

The James and Marilynn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection," 2 August–26 October 1997, cat. no. 347.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn Alsdorf Collection*, Chicago, 1997, pp. 255 and 349, cat. no. 347.

This iconic rampant *vyala* was a subject of particular interest to the Alsdorfs. Compare the bulging eyes; the curly stylized mane; and the tail with foliate motif which matches the scrolling foliate support under the proper left hind leg of the current lot with a pair of contemporaneous red sandstone sculptures depicting rampant *vyalas* gifted by Marilynn Alsdorf to the Art Institute of Chicago (acc. no. 1997.714a-b).

For further discussion of decorative architectural elements such as the above, see V. Desai and D. Mason (eds.), *Gods, Guardians and Lovers: Temple Sculpture from North India A.D. 700–1200*, New York, 1993, p. 162f.

印度中部 中央邦或北方邦 八/九世紀 赤砂岩神獸像

來源:

Spink & Son Ltd.，倫敦，1979年4月24日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



970

A MARBLE FIGURE OF A BULL
INDIA, RAJASTHAN OR GUJARAT, 16TH CENTURY OR LATER

The sacred bull standing with his head turned to the right, the head adorned with a garland and the neck with beaded torc with remaining gilt decorations, the body draped with a textile

12 in. (30.5 cm.) wide

\$4,000–6,000

PROVENANCE:

Heeramaneck Galleries, New York, 24 August 1963.
The James and Marilyn Alsdorf Collection, Chicago.

印度 拉賈斯坦邦或古吉拉邦 十六世紀或以後
石雕描金南迪像

來源:

Heeramaneck Galleries, 紐約, 1963年8月24日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。



971

A WHITE MARBLE FIGURE OF AN ELEPHANT
INDIA, 18TH-19TH CENTURY

Shown lifting a length of cloth with his trunk, the neck adorned with a beaded torc

11 in. (28 cm.) wide

\$2,000-3,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago, acquired prior to 1981.

印度 十八/十九世紀 石雕象

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1981年以前入藏。



972

A CARVED WHITE LIMESTONE TOMBSTONE

IRAN, YAZD, DATED AH 423 (1031-32)

The main field carved with 11 lines of *kufic* on vegetal ground within a bolder border of similar *kufic*, rising in the centre to a cusped arched gable, the spandrels with scrolling vine around angled drop-shaped *kufic* panels

31¾ x 16⅞ in. (81 x 41 cm.)

\$20,000-30,000

PROVENANCE:

B.C. Holland, Chicago, 16 October 1979.

The James and Marilyn Alsdorf Collection, Chicago.

Dated to the first half of the eleventh century, this tombstone presents a particularly finely carved, complete example of early Persian stelae.

The arched *mihrab* format, though not unique to the Iranian tradition, was marked by a complexity of design that surpassed those of other regions. A tombstone dated 1014-15 in the British Museum (inv.no. 1982,0623.1) is of similar arched layout to the present example. The scrolls that terminate forming roundels at each side of the pointed arch in the British Museum example are reprised in the present example in the calligraphic drop-shaped cartouches. Further eleventh-century examples found in Yazd also show calligraphic inscriptions at either side of their arch, see, for example, those illustrated by I. Afshar in *Yadegarha-yi Yazd. Anjuman-i Athar-i Melli*, Tehran, 1975, pp. 1081, 1086, 1088 and 1143.

While the stylised *kufic* script was prevalent in contemporaneous stelae, the present example stands apart from many of those published given the remarkably preserved, crisp carving of the limestone. A notable feature of the ornamentation on this tombstone is the vine which meanders loosely, only just reaching the center of each line at its deepest point. While the eleventh-century examples mentioned above are mostly calligraphic, two twelfth-century Yazd tombstones, one in the Metropolitan Museum of Art (acc. no. 33.118) and the second sold at Christie's London, October 2001, lot 282, each echo this shallow scroll in their outer borders.

These later examples, along with several more published by Afshar have much fuller ornamentation comprising multiple calligraphic borders and scrolling vine (Afshar, *op. cit.*, pp. 1307-8 and 1313-15, see also in M. Ekhtiar *et.al.*, *Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art*, New York, 2011, cat. 64, pp. 104-105, and in S. R. Canby *et.al.*, *Court and Cosmos: the Great Age of the Seljuqs*, New York, 2016, nos. 201, 203 and 204, pp. 304 and 306-308 and also one in the Museum of Fine Arts, Boston (inv.no.31.711) published in A. R. Pope and P. Ackerman, *A Survey of Persian Art from Pre-Historic Times to the Present*, London, 1938-1939, vol. V, pl. 520). The simple, but elegant decoration of the present tombstone perhaps foreshadows the more abundantly ornamented stelae that were to come.

Although the population in eleventh-century Iran was predominantly Sunni, the names of `Ali, Fatima, Hassan and Husayn in the upper cartouches indicate that `Abd al-Rahman al-Madani was a Shiite. Revered as *al-Shaykh*, he or his successors were able to afford a richly decorated and delicately carved tombstone, sharing stylistic features consistent with the tombstones of Yazd.

伊朗 希吉拉423年(公元1031—32年) 石刻墓碑

來源:

B.C. Holland, 芝加哥, 1979年10月16日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。







973

**A CARVED WOOD FIGURE OF A SEATED
BUDDHA, *NYORAI***

JAPAN, MUROMACHI PERIOD, 15TH/16TH CENTURY

The carved Cypress wood figure with traces of gesso,
seated with hands in a *mudra*

22½ in. (57.2 cm.) high

\$5,000-7,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



973

974

**A PAIR OF CARVED WOOD MODELS OF
TEMPLE GUARDIAN DOGS, *KOMA-INU***

JAPAN, MUROMACHI PERIOD AND LATER, 14TH-19TH
CENTURY

Each model seated, carved of Cypress wood with curling
mane and flaring upright tail

16 in. (40.6 cm.) long, each (2)

\$3,000-5,000

PROVENANCE:

Formerly with William H. Wolff, Inc., New York (by
repute).

The James and Marilyn Alsdorf Collection, Chicago.



974



975

975

A BRONZE AND GILT-BRONZE
SCULPTURE OF *KANKITEN (GANAPATI)*
JAPAN, EDO PERIOD, 18TH-19TH CENTURY

Cast as two standing elephant-headed figures in embrace wearing robes decorated with clouds, atop a lotus base

4¾ in. (12 cm.) high

\$3,000-4,000

PROVENANCE:

Acquired from James Singer, London, 20 November 1990.

The James and Marilyn Alsdorf Collection, Chicago. *Kankiten* is the Japanese name for the Indian deity *Ganesha*, the elephant-headed son of *Shiva*. In Japan, the deity represents conjugal bliss, hence is typically shown as an embracing elephant-head couple. Statues of the deity are rare in Japan and generally were used in esoteric Buddhist rituals.



976

976

A CARVED AND PAINTED WOOD
STANDING FIGURE OF *SHOTOKU TAISHI*
JAPAN, EDO PERIOD, 18TH-19TH CENTURY

The figure standing in folded red robes, his hands together in front of his chest

18½ in. (47 cm.) high

\$3,000-5,000

PROVENANCE:

Acquired from Barling of Mount Street, London, 4 October 1984.

The James and Marilyn Alsdorf Collection, Chicago. See Zwalf, W. (ed.), *Buddhism, Art and Faith*, (British Museum, London), no. 366 for an illustration of a similar figure.

A similar example is at the Harvard Museums of Art, Gift of Walter C. Sedgwick, in memory of Ellery Sedgwick Sr. and Ellery Sedgwick Jr., (2019.122). A slightly larger example was sold at Christie's London 17 November 1998, lot 117.

977

A BRONZE AND SILVER INLAID MODEL OF A RABBIT

JAPAN, EDO PERIOD, 18TH/19TH CENTURY

Modeled looking back over his haunches, the fur picked out in silver and the eyes gilt-bronze

5 in. (12.7 cm.) long

\$2,000-3,000

PROVENANCE:

Acquired from Gump's, San Francisco, 6 February 1978.
The James and Marilyn Alsdorf Collection, Chicago.



977

978

A CARVED WOOD MODEL OF A HARE

JAPAN, EDO PERIOD, EARLY 19TH CENTURY

The hare seated with its ears up and alert, the gesso white fur picked out, the eyes inlaid in glass with red backing, together with presentation wood box, label signed 'made by Tanaka Kunanojo, painted by Mori Tetsuzan'

9¼ in. (23.5 cm.) high, the model (2)

\$3,000-5,000

PROVENANCE:

Acquired from Setsu Gatodo Co., Ltd., Tokyo, 15 May 1985.
The James and Marilyn Alsdorf Collection, Chicago.



978

979

A LACQUERED WOOD MODEL OF A RABBIT

JAPAN, MEIJI PERIOD, EARLY 20TH CENTURY

Modeled with its ears up and looking back over its shoulder, with artist signature to base 'Ginchiku zo'

6 in. (15.2 cm.) high

\$1,000-1,500

PROVENANCE:

Acquired from Y. Tsuruki & Co., Inc., Kyoto, 27 April 1985.
The James and Marilyn Alsdorf Collection, Chicago.



979



980

980

A CARVED WOOD FIGURE OF *KARURA*
JAPAN, MUROMACHI PERIOD, 16TH CENTURY

The large deity carved standing with wings out-stretched, with bird-like facial features, traces of red and green pigment, on later metal stand

25 in. (63.5 cm.) high, the figure

\$3,000-4,000

PROVENANCE:

Acquired from Barling of Mount Street, Ltd., London, 8 February 1984.

The James and Marilyn Alsdorf Collection, Chicago.

981

A PAIR OF CARVED WOOD FIGURES OF SHINTO DEITIES

JAPAN, EDO PERIOD, 17TH/18TH CENTURY

Each figure carved of Cypress wood, modeled seated with traces of pigment

11½ in. (29.2 cm.) and 15 in. (38.1 cm.) high (2)

\$2,000-3,000

PROVENANCE:

Acquired from Jerry Solomon, Asian & Primitive Arts, Los Angeles, 23 July 1986.

The James and Marilyn Alsdorf Collection, Chicago.



981

982

**A SMALL PAIR OF HIRADO WARE MODELS
OF ELEPHANTS**

JAPAN, MEIJI PERIOD, LATE 19TH CENTURY

Each modeled standing four square, the bodies in all over white glaze with underglaze blue eyes

4¼ in. (10.8 cm.) long; with wood box

(3)

\$2,000–3,000

PROVENANCE:

Acquired from Johnstone-Fong, Inc., Philadelphia, 25 January 1984.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July–12 September 2004.



982

~983

A PAIR OF UTSUBO (QUIVERS)

JAPAN, EDO PERIOD, 18TH/EARLY 19TH CENTURY

With inlaid mother-of-pearl and applied with ginger root family crests in gilt bronze, with later metal stands

37½ in. (95.3 cm.) long

(2)

\$3,000–5,000

PROVENANCE:

Acquired from Powder Horn Antiques, Wisconsin, August 1986.

The James and Marilyn Alsdorf Collection, Chicago.



(detail)



983

984

SESSON SHUKEI (1504-1589)

One-petal Kannon (The Bodhisattva Kannon Crossing the Seat on a Lotus Petal)

Hanging scroll, ink on paper, signed and sealed

28½ x 14 in. (72.4 x 35.6 cm.)

\$15,000-25,000

PROVENANCE:

Matsuzawa Family Collection.

S. Yabumoto Ltd., Tokyo.

Mathias Komor, New York, 7 March 1975.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Tokyo, Tokyo National Museum, *Sesson: Exhibition of Paintings by Sesson Shukei (1504-ca. 1589)*, 31 July-1 September 1974.

Honolulu, Honolulu Academy of Arts, *The Alsdorf Collection of Japanese Paintings*, 14 January-28 March 2004.

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July-12 September 2004.

Delray Beach, Florida, The Morikami Museum and Japanese Gardens, *Japanese Paintings from the Collection of Mrs. Marilyn Alsdorf*, 3 October-31 December 2006.

LITERATURE:

Matsuzawa Collection Auction Catalogue, Tokyo Art Club, Tokyo, 1919, no. 7.

Tokyo National Museum, *Sesson: Exhibition of Paintings by Sesson Shukei (1504-ca. 1589)*, Tokyo, 1974, no. 36.

S. Little, *The Alsdorf Collection of Japanese Paintings*, Honolulu Academy of Arts, Honolulu, 2003, p. 14-15, no. 7.



(signature and seal)





985

985

ANONYMOUS (15TH-16TH CENTURY)

White-robed Kannon Seated on a Rock

Hanging scroll, ink on paper

17 x 11 $\frac{1}{8}$ in. (43.2 x 28.9 cm.)

\$6,000-8,000

PROVENANCE:

Collection of Aimi Shigeichi, Tokyo.

Mayuyama Ryusendo, Tokyo.

Spink & Son, Ltd., London, 25 June 1980.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Boston, Museum of Fine Arts, *Zen Painting & Calligraphy*, 5 November-20 December 1970.

Honolulu, Honolulu Academy of Arts, *The Alsdorf Collection of Japanese Paintings*, 14 January-28 March 2004.

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July-12 September 2004.

Delray Beach, Florida, The Morikami Museum and Japanese Gardens, *Japanese Paintings from the Collection of Mrs. Marilyn Alsdorf*, 3 October-31 December 2006.

LITERATURE:

Fontein and Hickman, *Zen Painting & Calligraphy*, Museum of Fine Arts, Boston, 1970, p. 47-49, no. 19.

Mayuyama & Co. Ltd., *Mayuyama, Seventy Years*, Japan, 1976, vol. 2, p. 184, no. 366.

S. Little, *The Alsdorf Collection of Japanese Paintings*, Honolulu Academy of Arts, Honolulu, 2003, p. 10-11, no. 5.



986

986

URAGAMI GYOKUDO (1745-1820)

True Flavor of the Mountain

Hanging scroll, ink on paper with ivory scroll ends

12 x 6 $\frac{3}{4}$ in. (30.5 x 17.1 cm.)

\$6,000-8,000

PROVENANCE:

S. Yabumoto, Ltd., Tokyo, 10 May 1969.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Honolulu, Honolulu Academy of Arts, *The Alsdorf Collection of Japanese Paintings*, 14 January-28 March 2004.

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July-12 September 2004.

Delray Beach, Florida, The Morikami Museum and Japanese Gardens, 3 October-31 December 2006.

LITERATURE:

S. Little, *The Alsdorf Collection of Japanese Paintings*, Honolulu Academy of Arts, Honolulu, 2003, p. 50-51, no. 25.

987

HON'AMI KOETSU (1558-1637), WITH PAINTING
ATTRIBUTED TO TAWARAYA SOTATSU

Poem card (Shikishi): Bamboo and Calligraphy

Hanging scroll, ink, gold and silver on paper

7½ x 17 in. (19.1 x 43.2 cm.)

\$6,000-8,000

PROVENANCE:

S. Yabumoto, Ltd., Tokyo.

Mathias Komor, New York, 20 May 1976.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Honolulu, Honolulu Academy of Arts, *The Alsdorf Collection of Japanese Paintings*, 14 January-28 March 2004.

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July-12 September 2004.

Delray Beach, Florida, The Morikami Museum and Japanese Gardens, 3 October-31 December 2006.

LITERATURE:

S. Little, *The Alsdorf Collection of Japanese Paintings*, Honolulu Academy of Arts, Honolulu, 2003, p. 20-21, no. 10.



987

988

HON'AMI KOETSU (1558-1637), WITH PAINTING
ATTRIBUTED TO TAWARAYA SOTATSU

Poem card (Shikishi): Pine Trees and Calligraphy

Hanging scroll, ink, gold and silver on paper

6.4/5 x 7.4/5 in. (17.3 x 19.8 cm.)

\$6,000-8,000

PROVENANCE:

Duke Konoe Family Collection, Osaka.

S. Yabumoto, Ltd., Tokyo.

Shirley Day Ltd., London, 10 July 1978.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

London, Shirley Day and Barling of Mount Street Ltd., *Poem Paintings*, 29 November-13 December 1977.

Honolulu, Honolulu Academy of Arts, *The Alsdorf Collection of Japanese Paintings*, 14 January-28 March 2004.

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July-12 September 2004.

Delray Beach, Florida, The Morikami Museum and Japanese Gardens, 3 October-31 December 2006.

LITERATURE:

Takeuchi, Melinda, *Poem Paintings*, Shirley Day and Barling of Mount Street Ltd., London, 1977, p. 18-19 and cover.

Koetsu-sho Sotatsu kin-gin dei-e, Kokka-sha, Tokyo, 1978, no. 51.

S. Little, *The Alsdorf Collection of Japanese Paintings*, Honolulu Academy of Arts, Honolulu, 2003, p. 18-19, no. 9.



988

989

SUZUKI KIITSU (1796-1858)

Officials on New Year's Day

Hanging scroll, ink and color on silk

33.2/5 x 17 in. (84.8 x 43.2 cm.)

\$10,000-20,000

PROVENANCE:

Mitochu Co., Tokyo, 19 April 1985.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Honolulu, Honolulu Academy of Arts, *The Alsdorf Collection of Japanese Paintings*, 14 January-28 March 2004.

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July-12 September 2004.

Delray Beach, Florida, The Morikami Museum and Japanese Gardens, 3 October-31 December 2006.

LITERATURE:

S. Little, *The Alsdorf Collection of Japanese Paintings*, Honolulu Academy of Arts, Honolulu, 2003, p. 44-45, no. 22.







990

990

SAKAI HOITSU (1761-1829), (WITH MOUNTING PAINTED BY SAKAI DOITSU)

Weasel (Itachi)

Hanging scroll, ink and colors on silk, signed and sealed
14½ x 20½ in. (36.8 x 52.1 cm., Hoitsu painting), 23½ x 26.7/10 in. (59.7 x 67.8 cm., Doitsu painted mounting)

\$10,000-20,000

PROVENANCE:

Johnstone-Fong, Inc. Works of Art, Kennett Square, Pennsylvania, 7 April 1989.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Honolulu, Honolulu Academy of Arts, *The Alsdorf Collection of Japanese Paintings*, 14 January-28 March 2004.

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July-12 September 2004.

Delray Beach, Florida, The Morikami Museum and Japanese Gardens, 3 October-31 December 2006.

LITERATURE:

S. Little, *The Alsdorf Collection of Japanese Paintings*, Honolulu Academy of Arts, Honolulu, 2003, p. 42-43, no. 21.



991

991

SHIBATA ZESHIN (1807-1891)

Cat Scratching its Ear

Hanging scroll, ink, colors and gold on paper, signed and sealed
12 x 13 in. (30.5 x 33 cm.)

\$2,000-3,000

PROVENANCE:

Christie's New York, 11 December 1985, lot 12.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Honolulu, Honolulu Academy of Arts, *The Alsdorf Collection of Japanese Paintings*, 14 January-28 March 2004.

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July-12 September 2004.

Delray Beach, Florida, The Morikami Museum and Japanese Gardens, 3 October-31 December 2006.

LITERATURE:

S. Little, *The Alsdorf Collection of Japanese Paintings*, Honolulu Academy of Arts, Honolulu, 2003, p. 56-57, no. 28.

992

NAGASAWA ROSETSU (1754-1799)

Toad under Bamboo

Hanging scroll, ink and light color on paper, signed and sealed

51.1/5 x 21.4/5 in. (130 x 55.4 cm.)

\$5,000-7,000

PROVENANCE:

S. Yabumoto, Ltd., Tokyo, 12 April 1969.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Honolulu, Honolulu Academy of Arts, *The Alsdorf Collection of Japanese Paintings*, 14 January-28 March 2004.

Chicago, The Art Institute of Chicago, *Japanese Art from the Alsdorf Collection*, Gallery 273, 2 July-12 September 2004.

Delray Beach, Florida, The Morikami Museum and Japanese Gardens, 3 October-31 December 2006.

LITERATURE:

S. Little, *The Alsdorf Collection of Japanese Paintings*, Honolulu Academy of Arts, Honolulu, 2003, p. 38-39, no. 19.





993

■ 993

A MOTTLED GREY MARBLE TORSO
20TH CENTURY

After the antique, modeled as a male, mounted on a modern plinth
32 in. (81.5 cm.) high, the figure
\$3,000-5,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



994

■ 994

A MOTTLED GREY MARBLE TORSO
20TH CENTURY

After the antique, modeled as a female, mounted on a modern plinth
35½ in. (90 cm.) high, the figure
\$3,000-5,000

PROVENANCE:

With Cordier & Ekstrom, New York, 1971.
The James and Marilyn Alsdorf Collection, Chicago.

995

AN ITALIAN BRASS-MOUNTED, EBONY, PIETRA DURA
AND PIETRA PAESINA TABLE CABINET
PARTS 17TH CENTURY AND ADAPTED

The exterior mounted with scrolling etched brass centered by a crest, the interior fitted with drawers

10½ in. (26.5 cm.) high, 16½ in. (42 cm.) wide, 11½ in. (29 cm.) deep

\$2,000–4,000

PROVENANCE:

With Galerie von Negelein, Kiel.

Acquired from Arthur Davidson, Ltd., London, 1985.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Schloss Charlottenburg, Berlin, 1983.

Pietra paesina, the marble in the background of the plaques, is mined from the Arno area of Italy. Its literal translation, "landscape stone," aptly captures its fantastically colored and figured graining. This landscape pattern was created when the stone fractured from the earth's movement and water then passed through and reacted to the oxides in its chemical makeup. The marble can then be cut in such a way to exploit these patterns.

Small plaques of *pietra paesina* were popular for the decoration of cabinets and tables. Though primarily associated with Italian furniture, *pietra paesina* was also used in Germany.



(details of interior)

■ 996

A WHITE MARBLE FIGURE
20TH CENTURY

After the antique, modeled as a female, mounted on a modern plinth

43¾ in. (111.4 cm.) high, the figure

\$4,000–6,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.





997

A SILK AND METALLIC THREAD
'PHOENIX' CARPET

CHINA, QING DYNASTY, 19TH-EARLY 20TH
CENTURY

With the central shaped medallion enclosing phoenix on the gold ground within a fretwork border, a five-character inscription at the top edge reading *Jingrengong beiyong* (The Palace of Great Benevolence)

6 ft. 11½ x 4 ft. 3/8 in. (213.3 x 122.9 cm.)

\$2,000-3,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.

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.

998

A SILK 'DRAGON' CARPET
CHINA, QING DYNASTY, EARLY 20TH
CENTURY

With the shaped roundel enclosing a front-facing dragon at the center and further dragons in the spandrels within floral and geometric borders, the top edge with five characters reading *Baohedian beiyong* (for use at the Hall of Preserving Harmony)

8 ft. ¼ x 5 ft. 1¼ in. (244.3 x 156.7 cm.)

\$4,000–6,000

PROVENANCE:

Sotheby's London, 31 October 1986,
lot 89.

The James and Marilynn Alsdorf
Collection, Chicago.





999

A NINGXIA 'DRAGON' BANNER
CARPET
CHINA, QING DYNASTY, LATE 19TH CENTURY-
EARLY 20TH CENTURY

The indigo field with a pair of dragons beneath
a canopy above the *lishui* stripe and the
terrestrial diagram

7 ft. 3 in. x 4 ft. 3/4 in. (221 x 134 cm.)

\$1,500-2,500

PROVENANCE:

The James and Marilyn Alsdorf Collection,
Chicago.

1000

A NINGXIA BANNER RUG
CHINA, QING DYNASTY, 19TH CENTURY

The pale orange ground centered by a tiger surrounded by stylized clouds and auspicious emblems beneath a *taotie* mask and above a *lishui* border

5 ft. 8¼ in. x 2 ft. ¾ in. (174 cm. x 69.2 cm.)

\$1,000–1,500

PROVENANCE:

Robert C. Eldred Co., Inc., Massachusetts, 24–26 August 1972, lot 1217.

Joseph G. Gerena Fine Art, New York, 22 May 1986.

The James and Marilyn Alsdorf Collection, Chicago.



1000



1001

■ 1001

TWO PILLAR RUGS
CHINA, FIRST QUARTER 20TH CENTURY

The first with an orange field, the scrolling dragon chasing a flaming pearl above a cloud-form border and beneath fret-work borders; the other on a coral field, the scrolling dragon chasing a flaming pearl above a cloud-form border and beneath an inscription and a decorative pearl border

The first 7 ft. 4 in. x 3 ft. 2 in. (226 cm. x 98 cm.); the second 7 ft. x 2 ft. 10 in. (213 cm. x 64 cm.) (2)

\$2,000–3,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.







AN IMPORTANT SUITE OF SICILIAN REVERSE-PAINTED GLASS FURNITURE

(LOTS 1002-1004)

With reverse-painted glass panels painted in imitation of various hardstones including Sicilian jasper in reds, yellows and greens, and lapis lazuli, this settee and four chairs are part of the celebrated suite reputedly made for the Prince of Palagonia for the Drawing Room of the Villa Palagonia at Bagheria, near Palermo, Sicily. However, as A. Gonzalez-Palacios noted in his 'The Prince of Palagonia, Goethe and Glass Furniture', *Burlington Magazine*, August 1971, the monogram does not correspond with the prince's initials and may emanate from a different commission. The Sicilian origin, however, seems to be validated by the closely related suite of furniture made for La Favorita, the pavilion built for King Ferdinand IV near Palermo circa 1799. Although confirmation of the original commission still remains a mystery, the precious quality of the labor intensive construction points to a likely commission by a powerful and wealthy Sicilian family as display pieces.

The suite was subsequently bought by the Earl of Derby circa 1910 from Lenygon's for Derby House, Stratford Place, London. Pieces from this suite are in various private collections including three pairs of side chairs sold Sotheby's, New York, 28 April 1990, lots 175-177. In addition, chairs from this suite were copied, likely by Lenygon's, and sold Christie's, London, 27 May 1993, lot 181.

COMPARATIVE LITERATURE

D. O. Kisluk-Grosheide et. al, *European Furniture in the Metropolitan Museum of Art, Highlights of the Collection*, New York, 2006, pp. 214-215 figs. 120 and 90.

A. Gonzalez-Palacios, *Il Tempio de Gusto*, vol. II, Milan, 1984, p. 275, no. 629.

OTHER EXAMPLES

One side chair and one settee are in the collection of The Metropolitan Museum of Art, New York, Gifts of John P. Richardson, 1992, (1992.173.1 and 1992.173.2).

Two side chairs are in the Art Institute of Chicago (*op. cit.* Gonzalez-Palacios, p. 275, no. 629).

One side chair is in the Museum für Kunsthandwerk, Frankfurt.

Two settees and two chairs are at the Ringling Museum of Art, Sarasota, Florida, Gifts of A. Everett Austin, 1955 (SN1799, SN1800, SN1801 and SN1802).



(detail)



■ 1002

A SOUTH ITALIAN GILTWOOD, GILT-LEAD MOUNTED AND REVERSE-PAINTED GLASS SETTEE SICILY, CIRCA 1780

With an inset paneled top rail with central breakfront cypher table with initials 'PPL', further decorated tablets with military trophies, above a canted rectangular padded seatback, the conforming seat above a paneled seatrail on rosette-headed square tapering legs with foliate capitals and feet

78¼ in. (199 cm.) long

\$20,000-30,000

PROVENANCE:

Possibly supplied for Don Francesco Ferdinando Gravina, Prince of Palagonia (1722-1789).

Subsequently purchased by the Earl of Derby, Derby House, London, circa 1910 from Lenygon.

The Earl of Derby, K. G., Derby House, London; Christie's, London, 26 July 1940, lot 84 (a suite of twenty chairs and four settees).

Mrs. Violet van der Elst, Grantham Castle, Lincs.; Christie's, London, 8 April 1948, lot 114 (a suite of eleven chairs and three settees).

With Adolph Loewi, Los Angeles.

Acquired from Russell McKinnon, Inc., Los Angeles, 1964.

The James and Marilyn Alsdorf Collection, Chicago.





1003

■ 1003

A PAIR OF SOUTH ITALIAN GILTWOOD,
GILT-LEAD MOUNTED AND REVERSE-
PAINTED GLASS SIDE CHAIRS
SICILY, CIRCA 1780

Each with an inset paneled top rail with central breakfront cypher table with the initials 'PPL', above a canted rectangular padded seatback and conforming seat above a paneled seatrail on rosette-headed square tapering legs with foliate capitals and feet (2)

\$20,000-30,000

PROVENANCE:

Possibly supplied for Don Francesco Ferdinando Gravina, Prince of Palagonia (1722-1789).

Subsequently purchased by the Earl of Derby, Derby House, London, circa 1910 from Lenygon.

The Earl of Derby, K. G., Derby House, London; Christie's, London, 26 July 1940, lot 84 (a suite of twenty chairs and four settees).

Mrs. Violet van der Elst, Grantham Castle, Lincs.; Christie's, London, 8 April 1948, lot 114 (a suite of eleven chairs and three settees).

With Adolph Loewi, Los Angeles.

Acquired from Russell McKinnon, Inc., Los Angeles, 1964.

The James and Marilyn Alsdorf Collection, Chicago.



1004

■ 1004

A PAIR OF SOUTH ITALIAN GILTWOOD,
GILT-LEAD MOUNTED AND REVERSE-
PAINTED GLASS SIDE CHAIRS
SICILY, CIRCA 1780

Each with an inset paneled top rail with central breakfront cypher table with the initials 'PPL', above a canted rectangular padded seatback and conforming seat above a paneled seatrail on rosette-headed square tapering legs with foliate capitals and feet (2)

\$20,000-30,000

PROVENANCE:

Possibly supplied for Don Francesco Ferdinando Gravina, Prince of Palagonia (1722-1789).

Subsequently purchased by the Earl of Derby, Derby House, London, circa 1910 from Lenygon.

The Earl of Derby, K. G., Derby House, London; Christie's, London, 26 July 1940, lot 84 (a suite of twenty chairs and four settees).

Mrs. Violet van der Elst, Grantham Castle, Lincs.; Christie's, London, 8 April 1948, lot 114 (a suite of eleven chairs and three settees).

With Adolph Loewi, Los Angeles.

Acquired from Russell McKinnon, Inc., Los Angeles, 1964.

The James and Marilyn Alsdorf Collection, Chicago.

■ 1005

A CONTINENTAL SILVER, BLOODSTONE, LAPIS AND CAMEO-MOUNTED CASKET PROBABLY ITALIAN, 19TH CENTURY

Rectangular with silver borders, the sides with bloodstone panels mounted with cameos of portrait busts and spaced by lapis bands, the silver finial formed as a merman embracing a mermaid above a shield form cartouche engraved *BC*, all on four lapis ball feet, *the silver apparently unmarked*

11¾ in. (29.8 cm.) long

\$4,000–6,000

PROVENANCE:

Collection of the late Baron Gustave de Rothschild.
Anonymous sale; Sotheby's, New York, 12 June 1986, lot 197.
The James and Marilynn Alsdorf Collection, Chicago.



1005

■ 1006

A PAIR OF ENGLISH GILT-METAL MOUNTED BLUE JOHN AND FLUORSPAR OBELISKS 19TH/20TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS

Each obelisk raised on tortoise-form supports

17¼ in. (45 cm.) high (2)

\$2,000–3,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 October 1982, lot 416.
The James and Marilynn Alsdorf Collection, Chicago.



1006



■ 1007

AN ITALIAN SCAGLIOLA TABLE TOP SECOND QUARTER 18TH CENTURY

The table top of rectangular form, with a lion to the center, satyrs to each corner and fruits, fauna and flowering vines along the borders, *together with* two stone Ionic capitals
1½ in. (4 cm.) high, 58½ in. (148.5 cm.) wide, 33¼ in. (84.5 cm.) deep
\$12,000-18,000

PROVENANCE:

Acquired from Arthur Davidson, London, 1976.
The James and Marilyn Alsdorf Collection, Chicago.

The design of this scagliola top is based on pietre dure tops of the second half 17th/early 18th century, such as that presented by archduke Cosimo III of Florence to Prince Karl Albrecht of Bavaria in 1716 which is today at Schloss Nymphenburg. That table top with its stand was made in the ducal workshops in Florence after designs by Giovanni Battista Foggini (d. 1715) and Vittorio Crosten. The counterpart to the Nymphenburg example is today at Palazzo Pitti. Both table tops have the classically scrolling foliage with interspersed birds. The borders are differing between the two tables as the Nymphenburg example was re-worked, while the central parts were made in 1704 to the designs of the carver Crosten.



■ 1008

AN ITALIAN GILT-BRONZE, PORPHYRY,
LAPIS LAZULI AND HARDSTONE-
MOUNTED COLLECTOR'S CABINET
SECOND HALF 19TH CENTURY

The frieze with dentil molding, the lapis border enclosing two porphyry cabinet doors enclosing a fall-front compartment engraved with a classical scene, a drawer above and below separated by hardstone and cameo-mounted bands, with a further drawer to the bottom, the reverse engraved with a snake

23 in. (58.5 cm.) high, 16¼ in. (41.5 cm.) wide, 7½ in. (19 cm.) deep

\$8,000–12,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1008

■ 1009

A SET OF FOUR NORTH ITALIAN PALE-
BLUE, POLYCHROME-PAINTED AND
PARCEL-GILT ARMCHAIRS
POSSIBLY VENICE, LATE 18TH CENTURY

Each crested with flowers above a shield-form back, with scrolling arms raised on twisting fluted legs (4)

\$4,000–6,000

PROVENANCE:

Elizabeth N. Graham (Elizabeth Arden); Park-Bernet Galleries, Inc., New York, 9 November 1968, lot 147. The James and Marilyn Alsdorf Collection, Chicago.



1009



1010



(top)

~1010

AN ITALIAN MARBLE AND MOTHER-OF-PEARL INLAID FRUITWOOD CASKET
19TH CENTURY

Of rectangular form with a hinged lid, inlaid throughout with alabaster, malachite, agate, and *brèche violette*

4¼ in. (10 cm.) high, 10¼ in. (26 cm.) wide, 6¾ in. (17 cm.) deep

\$1,000-1,500

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.

■1011

A NORTH EUROPEAN RED-PAINTED AND PARCEL-GILT SIDE CABINET
FRENCH OR GERMAN, CONSTRUCTED WITH 15TH CENTURY ELEMENTS

The later canted top above a cabinet door

38 in. (96.5 cm.) high, 36 in. (91.5 cm.) wide, 11½ in. (29 cm.) deep

\$3,000-5,000

PROVENANCE:

With Blumka Gallery, New York.

The James and Marilyn Alsdorf Collection, Chicago.



1011

1012

A PAIR OF CHINESE EXPORT SILVER BOWLS

RETAILER'S MARK P.K, EARLY 20TH CENTURY

Circular with shaped rims, the sides applied with birds on prunus branches, gilt interiors, *marked on undersides*

6 in. (15.2 cm.) diameter

18 oz. 12 dwt. (578 gr.)

(2)

\$2,000-3,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1012

1013

A PETRIFIED WOOD TABLE TOP

PROBABLY 20TH CENTURY

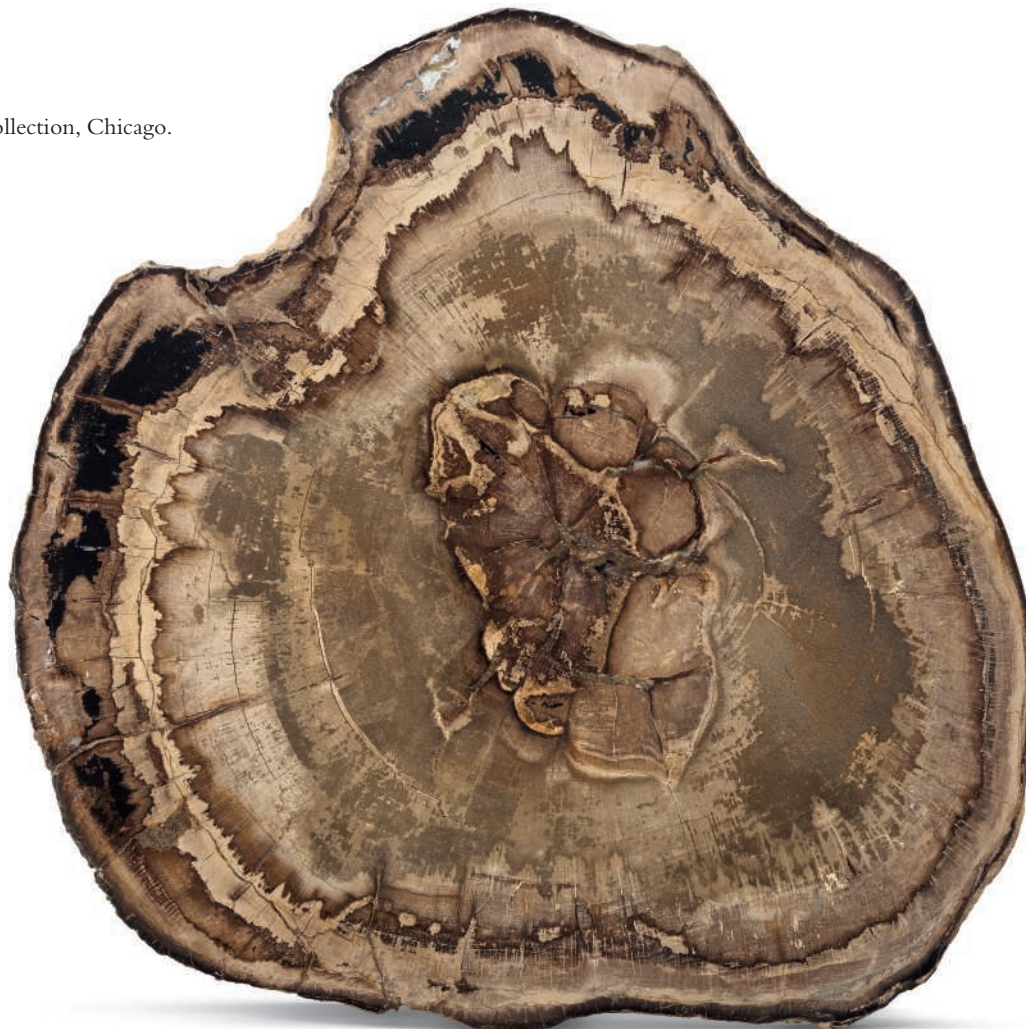
Of polished naturalistic form

1¼ in. (4.5 cm.) high, 36 in. (91.5 cm.) wide, at the widest

\$1,500-2,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1013



1014

■ 1014

AN ITALIAN SPECIMEN MARBLE TABLE TOP
19TH/20TH CENTURY, PROBABLY ASSEMBLED USING EARLIER
STONES

The table top of rectangular form, including *brocatelle di Spagna*, *verde antico*, black portor and various other marbles and hardstones, together with a parcel-gilt alabaster capital

1¼ in. (3 cm.) high, 48½ in. (123 cm.) wide, 31¼ in. (80.5 cm.) deep,
the top (2)

\$6,000–10,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.

■ 1015

A SET OF FOUR NORTH ITALIAN BLUE-PAINTED AND
PARCEL-GILT ARMCHAIRS
PROBABLY VENICE, PROBABLY 19TH CENTURY

The carved rocaille-centered crestails above pierced center splats and
serpentine seatrails, on cabriole legs (4)

\$2,000–3,000

PROVENANCE:

Anonymous sale; Sotheby's Park Bernet, New York, 13 October 1973, lot
162.

The James and Marilyn Alsdorf Collection, Chicago.



1015





1016

■ 1016

A PAIR OF GEORGE III GILTWOOD TWIN-BRANCH WALL-LIGHTS CIRCA 1790

The draped back supports with scrolling arms, surmounted by an eagle and lion mask

36½ in. (92.5 cm.) high, 14½ in. (37 cm.) wide (2)

\$4,000–6,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



■ 1017

A PAIR OF ITALIAN GREY-PAINTED AND PARCEL-GILT CONSOLES LATE 18TH CENTURY

Each with *faux* marble serpentine top above a conforming frieze centered with portrait medallions flanked by laurel garlands

30½ in. (77.5 cm.) high, 46¾ in. (119 cm.) wide, 19 in. (48.5 cm.) deep (2)

\$5,000–8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1017



■ 1018

A PAIR OF NORTH ITALIAN
POLYCHROME-PAINTED AND
MECCA COMMODINI
VENICE, MID-18TH CENTURY

Each with a later serpentine *brèche violette*
marble top, of *bombé* form, the frieze
drawer and cabinet door above a pierced
apron

31 in. (79 cm.) high, 22½ in. (57 cm.)
wide, 13 in. (33 cm.) deep (2)

\$2,000–4,000

PROVENANCE:

Paulette Goddard; Sotheby's, New York,
30 September 1989, lot 180.
The James and Marilyn Alsdorf
Collection, Chicago.



1018

■ 1019

A NORTH ITALIAN
POLYCHROME-PAINTED AND
MECCA COMMODE
VENICE, MID-18TH CENTURY

The serpentine top above a bombe case
with a frieze drawer and two long drawers,
with a pierced *entrelac* skirt and cabriole
legs

35½ in. (89 cm.) high, 49½ in. (126 cm.)
wide, 23¾ in. (60 cm.) deep

\$4,000–6,000

PROVENANCE:

Paulette Goddard; Sotheby's, New York,
30 September 1989, lot 179.
The James and Marilyn Alsdorf
Collection, Chicago.



1019

1020

A PAIR OF ITALIAN RED AND YELLOW MARBLE OBELISKS 20TH CENTURY

73 in. (185.5 cm.) high

\$7,000–10,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.

(2)

1021

A NANBAN-STYLE LACQUER DOMED COFFER JAPAN, CIRCA 1600, MOMOYAMA PERIOD

Decorated with birds and deer in foliage on the sides and front, the top with figures in foliage, all designed in gold lacquer and mother-of-pearl inlays, interior with scrolling vines on a black ground

31 in. (78.7 cm.) high; 12 in. (30.5 cm.) wide; 15½ in. (39.4 cm.) deep

\$15,000–25,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.



1020

1021



■ 1022

**A GEORGE III CREAM, POLYCHROME-PAINTED AND
PARCEL-GILT PIER TABLE**

ATTRIBUTED TO GEORGE BROOKSHAW, CIRCA 1780

The demilune top decorated with a fan within concentric borders, the outer border with floral garlands above a painted frieze raised on fluted tapering legs headed by paterae, the decoration to the frieze refreshed, the top repositioned with re-shimming and redecoration along the edge

33¼ in. (84.5 cm.) high, 58¼ in. (148 cm.) wide, 21¾ in. (55 cm.) deep

\$15,000-25,000

PROVENANCE:

With Devenish & Company, New York.

The James and Marilynn Alsdorf Collection, Chicago.

LITERATURE:

R.W. Symonds, *The Present State of Old English Furniture*, London, 1921, p.112, fig. 109.

This table is attributed to the acclaimed *peintre ébéniste* George Brookshaw (1751-1823) and was most likely designed to harmonize with a room's ceiling and mantelpiece. Brookshaw touted this aesthetic in a 1788 advertisement of 'a variety of the most elegant articles; consisting of pier tables, cabinets, commodes, quines [quoins], book-cases, candilabriums, girandoles, glass frames, together with a great variety of new-fashioned chimney-pieces, to correspond with his furniture, which are all made in a style peculiar to himself, in copper and marble, and painted and burnt-in, in a manner which gives them peculiar elegance.' (L. Wood, 'George Brookshaw "Peintre Ebeniste par Extraordinaire"', The case of the vanishing cabinet-maker: Part 2', *Apollo*, June 1991, p. 384). Other Brookshaw furniture with related decoration includes a commode that may have been supplied for the Albermarle Street house of John, 3rd Baron Monson (d.1806) (*ibid.*, 1991, fig. 4). Another closely related table was sold anonymously, Christie's, New York, 28 January 1989, lot 110.





■ 1023

A PAIR OF LOUIS XVI GREY-PAINTED MARQUISES LATE 18TH CENTURY, POSSIBLY ALTERED IN SIZE

Each with a straight ribbon-wrapped reed crestail with circular foliate-decorated finial to each corner, with guilloche-carved arms and scrolled arm supports, centered by a flower, covered with grey and ivory-toned silk above a guilloche-carved seatrail, on petaræ-headed tapering stop-fluted legs

35 in. high, 47½ in. wide, 25½ in. deep (each)

(2)

\$6,000-8,000

PROVENANCE:

Sotheby Parke Bernet, New York, 13 October 1973, lot 91.

The James and Marilyn Alsdorf Collection, Chicago.



1024

1024

**A PAIR OF ITALIAN GILT-BRONZE
AND SILVERED-METAL TWIN-LIGHT
CANDELABRA**

ATTRIBUTED TO FRANCESCO LADATTE, TURIN, THIRD
QUARTER 18TH CENTURY

Each in the form of a classical figure holding aloft
candlebranches

22½ in. (57 cm.) high, 8½ in. (21.5 cm.) wide, including
fitments (2)

\$10,000–15,000

PROVENANCE:

Acquired from Charles Kriz Antiques, Chicago, 1963.
The James and Marilyn Alsdorf Collection, Chicago.

■ 1025

**A SET OF TEN ITALIAN GREY-PAINTED
AND PARCEL-GILT ARMCHAIRS**
CIRCA 1800

Each with a pierced arched crestrail centered with a partial
flower, the seatbacks with a horizontal padded splat, raised
on fluted tapering legs (10)

\$8,000–12,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1025



1026

■ 1026

A NORTH ITALIAN GILTWOOD
MIRROR
VENICE, 19TH CENTURY

The rectangular plate within a pierced *rocaille* frame, surmounted by a cartouche framing an etched glass scene with a male figure

54 in. (137 cm.) high, 42½ in. (108 cm.) wide

\$1,000–1,500

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1027

■ 1027

A NORTH ITALIAN WALNUT
COMMODO
LOMBARDY-VENETO, MID-18TH CENTURY

Of *bombé* form, the shaped rectangular top above three large drawers raised on slightly splayed legs

35 in. (89 cm.) high, 52¾ in. (133.5 cm.) wide, 23 in. (58.5 cm.) deep

\$4,000–6,000

PROVENANCE:

Barone Guido Camuccini, Florence.

With Robert L. Grant.

Martin H. Kennelly; Chicago Art Galleries, Inc., 21–23 April 1962, lot 96.

Acquired from E. L. Ostrander, 1962.

The James and Marilyn Alsdorf Collection, Chicago.

■1028

A NORTH ITALIAN CREAM AND POLYCHROME-PAINTED COMMODE
VENICE, CIRCA 1770

The green-painted serpentine top above a conforming case with two short drawers above two long drawers, decorated throughout with floral garlands and flying creatures

32½ in. (82.5 cm.) high, 47 in. (119 cm.) wide, 25 in. (63 cm.) deep

\$5,000–8,000

PROVENANCE:

Anonymous sale; Sotheby's Park Bernet, New York, 28 October 1972, lot 97.
The James and Marilyn Alsdorf Collection, Chicago.





1029

1029

A RUSSIAN JEWELLED SILVER CIGARETTE CASE

MARKED K. FABERGÉ WITH IMPERIAL WARRANT, MOSCOW, CIRCA 1890

Of rectangular form with rounded edges, reeded throughout, the cover set with sapphires and emeralds along two corners, with a silver push-piece, *marked inside cover*

4¾ in. (11.1 cm.) long

\$2,000–2,500

PROVENANCE:

Anonymous sale; Hanzel Galleries, Chicago, 11 December 1966, lot 54.

The James and Marilyn Alsdorf Collection, Chicago.



1030

1030

A RUSSIAN JEWELLED GOLD BANGLE

MARK OF ALEXANDER TILLANDER, ST. PETERSBURG, CIRCA 1890

The hinged gold band with a diamond-set flowerhead, centering a pearl, flanked by diamond-set ribbons and pearls at each end, *marked on hinge*

2½ in. (6.4 cm.) wide

\$3,000–5,000

PROVENANCE:

Acquired from Sheridan Art Galleries, Chicago, 22 February 1967.

The James and Marilyn Alsdorf Collection, Chicago.



1031

1031

A PAIR OF RUSSIAN JEWELLED GUILLOCHÉ ENAMEL AND TWO-COLOR GOLD IMPERIAL PRESENTATION CUFFLINKS

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK OF AUGUST HOLLMING, ST. PETERSBURG, CIRCA 1890

Each terminal of circular form, enameled in white over a guilloché ground, applied with an Imperial crown set with cabochon rubies and rose-cut diamonds, all within a yellow gold laurel wreath, with a reeded rose gold ribbon-tied baton terminal, *marked on terminals*

Each terminal, ¾ in. (1.9 cm.) diameter

(2)

\$4,000–6,000

PROVENANCE:

Anonymous sale; Robert C. Eldred Co., East Dennis, Massachusetts, 12 August 1983, lot 623.

The James and Marilyn Alsdorf Collection, Chicago.

1032

**A RUSSIAN JEWELED GUILLOCHÉ
ENAMEL SILVER-GILT PILL BOX**

MARKED K. FABERGÉ WITH IMPERIAL WARRANT,
MOSCOW, 1899-1908

Of circular form, the hinged cover and base enameled
in translucent mauve over a wavy sunburst guilloché
ground, all within a laurel-chased border, with a rose-cut
diamond-set thumbpiece, engraved '1856 II/X 1906 /
FROM BIJOU' inside cover, *marked inside cover and base*

1¾ in. (4.4 cm.) diameter

\$2,500-3,500

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1032



(alternate view)

1033

**A RUSSIAN JEWELED GUILLOCHÉ
ENAMEL GOLD PILL BOX**

MARKED FABERGÉ, WITH THE WORKMASTER'S MARK
OF MICHAEL PERCHIN, ST. PETERSBURG, 1899-1903

Of circular form, the detachable cover and body enameled
in translucent violet over a wavy sunburst guilloché
ground, the cover with a rose-cut diamond-set gold rim,
marked inside cover and on rim

2½ in. (5.4 cm.) diameter

\$6,000-8,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1033



1034

■1034

A CENTRAL EUROPEAN RED, SILVERED AND GILT-DECORATED GLASS MIRROR
19TH CENTURY

A rectangular plate within a frame decorated with flowers and foliage, surmounted by a cresting of three classical lidded urns centered by a flowering urn within an oval
44 in. (112 cm.) high, 21¾ in. (55 cm.) wide
\$1,000–1,500

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1035

■1035

A PAIR OF LOUIS XV ORMOLU CHENETS
CIRCA 1745-49

Each with a creature leaping through *rocaille* elements, each struck to one foot with the 'C' *couronné poinçon*
13½ in. (34.5 cm.) high, 14½ in. (37 cm.) wide, the slightly larger (2)
\$3,000–5,000

PROVENANCE:

Anonymous sale; Ader & Picard, Paris, 15 June 1971, lot 23 (attributed to Philippe Caffieri).
The James and Marilyn Alsdorf Collection, Chicago.
The 'C' *couronné poinçon* was a tax mark employed on any alloy containing copper between March 1745 and February 1749.

1901 BUFFALO PAN-AMERICAN EXPOSITION: AN AMERICAN GOLD, ENAMEL, ROCK CRYSTAL, AND SODALITE COUPE
 MARK OF TIFFANY & CO., CIRCA 1901, THE DESIGN ATTRIBUTED TO PAULDING FARNHAM

In Renaissance taste, the shaped circular base raised on six scroll supports, cast and chased with foliate scrolls and pairs of embracing putti, the conforming attenuated stem applied with translucent blue enamel leaf tips and surmounted by a fluted rock crystal knob, the sodalite bowl carved of conical form, *underside engraved TIFFANY & CO. NEW YORK and applied with plaque bearing firm's special Pan-American Exposition mark*

7½ in. (18.1 cm.) high

4 oz. (124 gr.) weighable gold

\$10,000–15,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.

Identical pairs of embracing putti as those seen on the base of the present lot can be seen on the Renaissance Revival necklace designed by Paulding Farnham in 1904 and illustrated in John Loring, *Paulding Farnham: Tiffany's Lost Genius*, 2000, p. 144. Farnham designed a number of pieces in the Renaissance taste, typified by the use of urns, putti, and acanthus scrolls in the often densely conceived arrangements. This can be seen on the pair of dessert plates designed for the Louisiana Purchase Exposition of 1904 in St. Louis and sold in these rooms, 21–25 January 2010, lot 30, as well as a dessert bowl designed for the 1900 Paris Exposition Universelle, sold in these rooms 20 January 2011, lot 29.

A prolific designer, Loring notes “There was no style of silver design that Farnham was not at home with; and many of the styles, although named for other cultures, seemed to be purely of his own invention.” In addition to the Renaissance style of the present lot, Farnham exhibited a myriad of styles at both the 1900 Exposition Universelle in Paris and the 1901 Pan-American Exposition in Buffalo, including Neo-Classical, Viking, Native American, Burmese, Russian, and Middle Eastern (John Loring, *Magnificent Tiffany Silver*, 2001, p. 204). It is interesting that Farnham chose sodalite for this piece, a stone often mined in British Columbia, Canada. He himself had mining investments in the region after purchasing the Ptarmigan Mine in 1898. At the time of the creation of the present coupe, Farnham had a strong interest in the creative possibilities of materials originating in British Columbia, and was in fact using raw materials from the Ptarmigan Mine such as gold and silver in other works from this period.



(detail)



(mark)



1037

1037

TIFFANY STUDIOS
THREE CABINET VASES, CIRCA 1910

Favrile glass, the yellow and green signed *L.C. Tiffany - Favrite* and 2255D; the blue and white swirl signed *L.C.T.* and G1893; the blue and green paperweight signed *L.C.T. Favrite* and 8973F

3½ in. (8.9 cm.) high (tallest)

\$3,000-5,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago.

1038

TIFFANY STUDIOS
TWO BUD VASES, CIRCA 1910

decorated Favrite glass, one engraved *L.C. Tiffany - Favrite* and 1979G, the other engraved *L.C. Tiffany Inc. - Favrite* and 1043-9577M

6 in. (15.2 cm.) high, each

\$3,000-5,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago.

1039

TIFFANY STUDIOS
A BUD VASE, CIRCA 1910

blue decorated Favrite glass, engraved *L.C. Tiffany - Favrite* and 7716H

6 in. (15.3 cm.) high

\$2,000-3,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago.



1038



1039



1040

1040

TIFFANY STUDIOS
A COVERED BOX, CIRCA 1900

enameled copper, stamped 9041 7, with Tiffany Glass & Decorating Co. monogram, and engraved *Louis Comfort Tiffany*

4 in. (10.2 cm.) diameter

\$20,000–30,000

PROVENANCE:

Acquired from Grover Antiques, Inc., Naples, Florida, 23 March 1983.

The James and Marilyn Alsdorf Collection, Chicago.

LITERATURE:

J. Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, New York, 1993, p. 50 for another example of the model.

■ 1041

CARLO BUGATTI (1856–1940)
PEDESTAL, CIRCA 1905

stained wood inlaid with pewter, copper, vellum and with silk tassels, apparently unmarked

46½ in. (118 cm.) high, 14¼ in. (36 cm.) wide, square

\$5,000–7,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1041



1042



■ 1042

SAMUEL MARX (1885-1964)
A PAIR OF X-FORM STOOLS, CIRCA 1940

vellum over wood, upholstery, with L.B. Herbst Corporation
paper labels

19 in. (48.2 cm.) high, 26¾ in. (68 cm.) wide, 17 in. (43.2
cm.) deep (2)

\$5,000-7,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.

■ 1043

SAMUEL MARX (1885-1964)
A LOW TABLE, CIRCA 1940

vellum over wood, glass top, with L.B. Herbst Corporation
paper label

15 in. (38.1 cm.) high, 48 in. (122 cm.) wide, 22 in. (55.9 cm.)
deep

\$4,000-6,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1043

■1044

A PAIR OF FRENCH SILVERED-METAL,
GLASS AND ROCK CRYSTAL TWIN-
BRANCH WALL-LIGHTS
20TH CENTURY

In the manner of Bagues, with a flowering urn issuing two
candle branches

29½ in. (75 cm.) high, 14½ in. (37 cm.) wide (2)

\$3,000–5,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago.



1044

■1045

SAMUEL MARX (1885–1964)
A CABINET, CIRCA 1938

vellum on wood, glass top, with L.B. Herbst Corporation
paper label

36 in. (91.4 cm.) high, 38 in. (96.5 cm.) wide, 22 in. (55.9
cm.) deep

\$8,000–12,000

PROVENANCE:

The James and Marilynn Alsdorf Collection, Chicago.



1045



1046

■1046

SAMUEL MARX (1885-1964)

A PAIR OF TABLE LAMPS, CIRCA 1940

vellum on wood, cream painted wood, later raffia woven shades

35 in. (88.8 cm.) high, overall

(4)

\$2,000-3,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.

■1047

SAMUEL MARX (1885-1964)

A PAIR OF TWO-TIER SIDE TABLES, CIRCA 1940

vellum over wood, glass tops, with L.B. Herbst Corporation paper labels

24 in. (61 cm.) high, 15¾ in. (40 cm.) wide, 26⅞ in. (68.4 cm.) deep

(2)

\$2,000-3,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1047





1048

■ 1048

A CHINESE BLACK AND POLYCHROME-
DECORATED LACQUER LOW TABLE
THE LACQUER 18TH/19TH CENTURY AND ADAPTED FROM A
SCREEN, THE BASE LATER

Decorated with figures and horses within a courtyard

14 in. (35.5 cm.) high, 51 in. (129 cm.) wide, 17¾ in. (45.5
cm.) deep

\$2,000–3,000

PROVENANCE:

Acquired from Mallett, London, 1965.

The James and Marilyn Alsdorf Collection, Chicago.

■ 1049

SAMUEL MARX (1885–1964)
A DESK, CIRCA 1940

vellum overwood, brass, with L.B. Herbst Corporation paper
label; *together with* an upholstered chair

30⅞ in. (76.5 cm.) high, 48 in. (122 cm.) wide, 27 in. (68.6
cm.) deep, the desk (2)

\$4,000–6,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago.



1049

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 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 LIVETM**
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 LIVETM 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. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVETM) 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 C.3 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 2½% 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:

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F.1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

- 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.
- where you are bidding on behalf of another person, you warrant that:
 - 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;
 - 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;
 - 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- 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.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F.5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F.4 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 thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at 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 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.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- 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.

- 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.
- 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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 Practices'.

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

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

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

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

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

◦ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

29/03/19

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.

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Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art

Storage are from 9:30 am to 5:00 pm, Monday – Friday.

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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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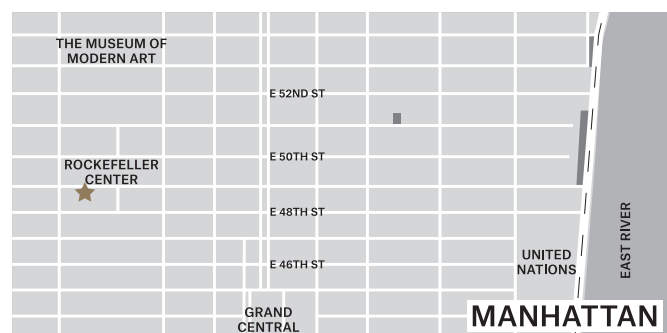
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Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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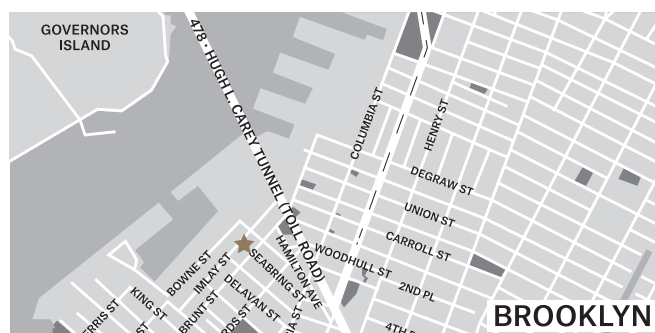
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Monday-Friday except Public Holidays



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WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

SACRED AND IMPERIAL THE JAMES AND MARILYNN ALSDORF COLLECTION • PART II

THURSDAY 24 SEPTEMBER 2020
AT 9:30 AM AND 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: JAMES
SALE NUMBER: 19039

(Dealers billing name and address must agree
with tax exemption certificate. Invoices cannot
be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps
(bid increments) of up to 10 per cent. The auctioneer will decide where
the bidding should start and the bid increments. Written bids that do
not conform to the increments set below may be lowered to the next
bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the
auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the
maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable
will be the sum of the **hammer price** and the **buyer's
premium** (together with any applicable state or local sales
or use taxes chargeable on the **hammer price** and **buyer's
premium**) in accordance with the Conditions of Sale—
Buyer's Agreement). The **buyer's premium** rate shall be
an amount equal to 25% of the **hammer price** of each **lot**
up to and including US\$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.
- I agree to be bound by the Conditions of Sale printed in
the catalogue.
- I understand that if Christie's receive written bids on a **lot**
for identical amounts and at the auction these are the highest
bids on the **lot**, Christie's will sell the **lot** to the bidder whose
written bid it received and accepted first.
- 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
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Tel: +1 212 636 2437 on-line www.christies.com

19039

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

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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
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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 US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

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