



IMPORTANT
CHINESE CERAMICS
AND WORKS OF ART

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NEW YORK 18-19 MARCH 2021

CHRISTIE'S







IMPORTANT CHINESE CERAMICS AND WORKS OF ART

THURSDAY AND FRIDAY, 18-19 MARCH 2021

AUCTION

Thursday 18 March at 1.00 pm (Lots 701-756)

Friday 19 March at 8.30 am (Lots 801-935)

20 Rockefeller Plaza
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front cover

Lot 830

inside front cover

Lot 831

opposite

Lot 858

following page

Lot 723

inside back cover

Lot 837

back cover

Lot 820

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Thursday 18 March 2021
1.00 pm (Lots 701-756)

Chinese Ceramics from an Important Private New York Collection

(Lots 701-736)

The following collection of thirty-six Chinese ceramics and porcelains was assembled by a New York collector over the course of a decade, beginning in 2003. Building the collection became a source of pleasure and inspiration: each annual trip to Asia was highly-anticipated, bringing the opportunity to visit galleries, build friendships, and discover new treasures. From her initial purchases of monochrome and blue and white Qing porcelains, the collector's vision gradually expanded to encompass the refined elegance of Song ceramics, as well as the richly-enameled opulent wares of the Kangxi, Yongzheng, Qianlong and Jiaqing periods.

As the collection grew, a few pieces at a time, each new arrival was put on display in an elegant Manhattan home, with an impeccable understanding of color and decorative effect. The unusual red and aventurine overlay yellow-ground glass vase (Lot 899) is also from the same collection.



PROPERTY FROM AN IMPORTANT PRIVATE
NEW YORK COLLECTION

701

**A RARE CARVED QINGBAI BARBED-RIM
'IMMORTAL' BOWL**

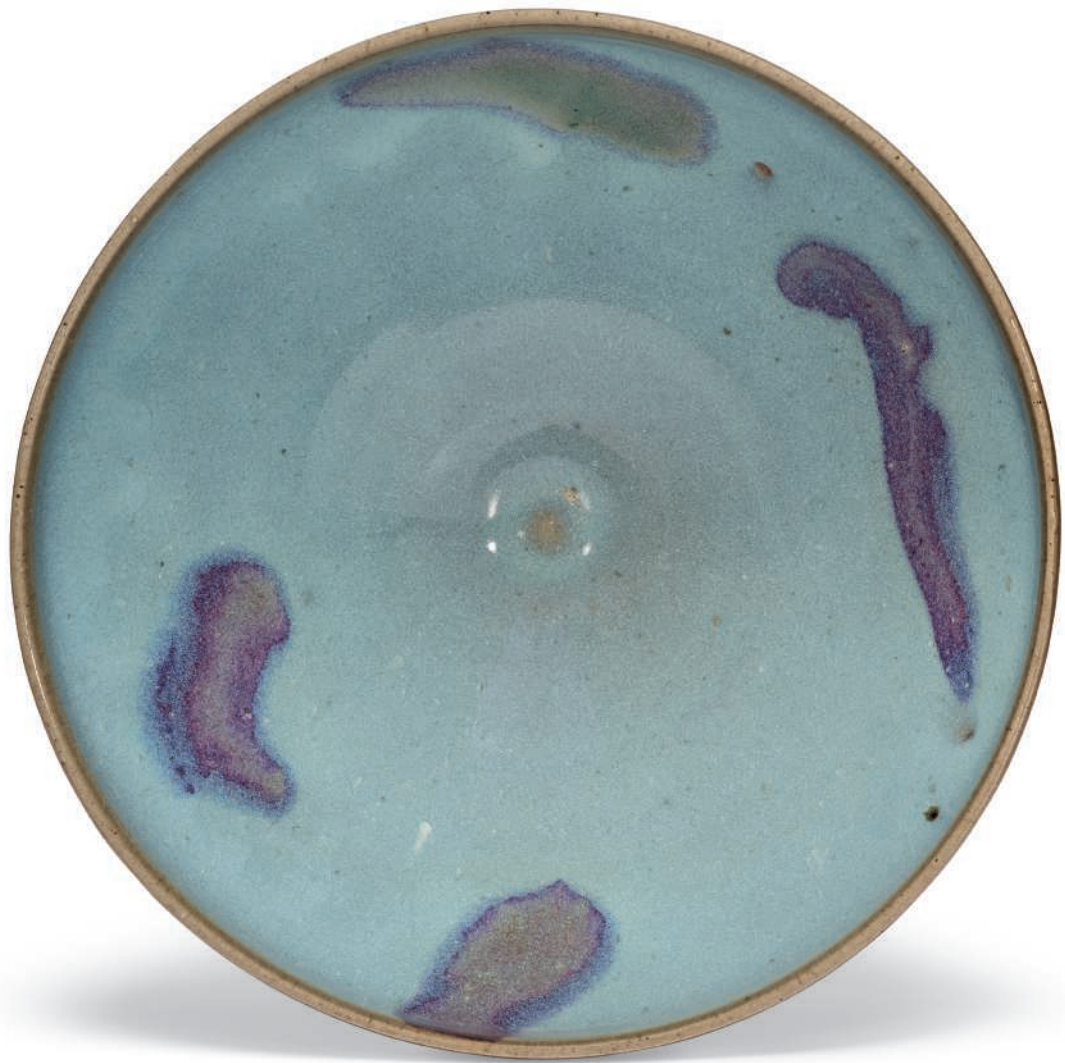
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is molded in the center of the interior with a small turtle surrounded by carved decoration of an immortal holding a curved tablet, a crane and a leafy branch, alternating with cloud scrolls, all within a band of heavy leafy scrolls below the barbed rim. The bowl is covered with a thin bluish glaze which pools to a deeper tone in the recesses.

6⅞ in. (15.6 cm.) diam.

\$8,000-12,000

南宋 青白釉龜鶴仙人圖盃



PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

702

A PURPLE-SPLASHED JUN BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The bowl is of deep, rounded form and is covered inside and out with a glaze of pale milky blue thinning to a mushroom color at the rim. The interior is applied with bold purple splashes.

8½ in. (20.6 cm.) diam.

\$20,000-30,000

北宋/金 鈞窯紫斑盃



(another view)

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

703

A PAIR OF CARVED *QINGBAI* BOWLS

SONG DYNASTY (AD 960-1279)

Each bowl has straight, flaring sides rising from a narrow foot ring to a six-petalled rim, and is carved on the interior with three bouquets of a lotus flower, bud, and two leaves. Each bowl is covered overall with a thin, pale blue glaze.

7¼ in. (18.4 cm.) diam.

(2)

\$8,000-12,000

宋 青白釉蓮紋花口盃一對



(another view of one)





704

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

704

A JUN DISH

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The shallow dish rests on a small circular foot, and the wide, low sides rise to a straight rim. The dish is covered overall with a sky-blue glaze which thins to a pale mushroom tone at the rim.

7½ in. (18.7 cm.) diam.

\$6,000-8,000

北宋/金 鈞窯天藍釉盤

705

A CARVED YAOZHOU CELADON 'LOTUS' BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

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

8½ in. (21.6 cm.) diam.

\$10,000-15,000

北宋/金 耀州青釉蓮紋盃



705

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK
COLLECTION

706

A CARVED YAOZHOU CELADON BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

The bowl has rounded sides which rise to an everted, lipped rim, and is carved in the interior with a six-petaled flower on a foliate stem surrounded by combed waves. The bowl is covered with a translucent, olive-green glaze, and has a brown wash on the base.

5½ in. (14 cm.) diam.

\$6,000-8,000

北宋 耀州窯青釉落花流水紋盃



706

707

A CARVED YAOZHOU CELADON 'LOTUS' BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

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

8 in. (21.9 cm.) diam.

\$15,000-25,000

北宋/金 耀州青釉蓮紋盃



707

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

708

A CIZHOU SGRAFFIATO OVOID VASE

JIN-YUAN DYNASTY, 13TH-14TH CENTURY

The vase is boldly carved through the brown glaze to the buff body with two bands of leafy scroll between two further bands carved with leaves, all below a narrow, stepped neck.

11¾ in. (29.8 cm.) high

\$20,000-30,000

A similar carved Cizhou vase, formerly in the collection of George Crofts, is illustrated in *Royal Ontario Museum, The T. T. Tsui Galleries of Chinese Art*, Toronto, 1996, no. 91.

金/元 磁州窯白地黑花小口瓶



PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

709

A CARVED LONGQUAN CELADON DISH
MING DYNASTY (1368-1644)

The dish is carved in the center with two lotus blossoms, surrounded by leafy scrolls in the well below the grooved, everted rim. The dish is covered overall with a glaze of sea-green color which pools in the recesses, except for an unglazed circle on the base burnt orange in the firing.

14 $\frac{1}{8}$ in. (35.9 cm.) diam.

\$7,000-10,000

明 龍泉窯青釉雙蓮紋折沿盤

710

A LARGE CARVED LONGQUAN CELADON BOWL
MING DYNASTY (1368-1644)

The heavily potted bowl is loosely carved in the well with two flowers on foliate meanders, above a molded leafy, floral spray in the center. The exterior is carved with floral scrolls beneath a band of key fret below the rim. The bowl is covered overall with a sea-green glaze, except for an unglazed circle on the base which is burnt orange in the firing.

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

\$10,000-15,000

明 龍泉窯青釉刻花卉紋大盃

709

710 (two views)



711

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK
COLLECTION

711

**AN UNUSUAL LONGQUAN CELADON *TOBI SEIJI*
PEAR-SHAPED VASE**

YUAN DYNASTY (1279-1368)

The vase is raised on a short foot and has sloping sides which taper to a lipped rim. The exterior is covered with an even glaze of sea-green tone and is applied with splashes of iron-brown.

6½ in. (16.5 cm.) high

\$20,000-30,000

Compare the Yuan dynasty Longquan celadon *tobi seiji* vase of similar size and form, sold at Sotheby's Hong Kong, 2 June 2016, lot 639.

元 龍泉窯「飛青」褐斑錐把瓶

712

**A LARGE CARVED LONGQUAN CELADON
DISH**

MING DYNASTY (1368-1644)

The dish is carved in the center with a leafy peony spray, and the well is loosely carved with a floral scroll. The dish is covered overall with an even-toned, sea-green glaze, except for an unglazed circle on the base which is burnt orange in the firing.

16 in. (40.6 cm.) diam.

\$6,000-8,000

明 龍泉窯青釉牡丹紋折沿盤



712



713

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

713

AN IMPERIAL YELLOW-GLAZED DISH

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

The dish is well potted with rounded sides rising to an everted rim, and is covered with a glaze of bright egg-yolk yellow.

6½ in. (15.6 cm.) diam.

\$20,000-30,000

明正德 御製黃釉盤 雙圈六字楷書款



713 (mark)



714

714

AN IMPERIAL YELLOW-GLAZED BOWL

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

The bowl has rounded sides rising to an everted rim, and is covered on the interior and exterior with a rich, even yellow glaze.

7 in. (17.8 cm.) diam.

\$12,000-15,000

明嘉靖 御製黃釉盃 雙圈六字楷書款



714 (mark)

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

715

A VERY RARE RU-TYPE VASE

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

The rounded, globular body is raised on a low foot and rises to a wide, straight neck. The vase is covered inside and out with an even glaze of sky-blue color, and the foot is dressed brown.

7 in. (17.8 cm.) high

\$70,000-90,000

PROVENANCE:

Christie's Hong Kong, 30 May 2006, lot 1376.

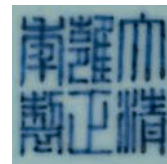
The soft blue glaze and bold form of the present vase can be related to monochrome, archaistic vases from the Yongzheng period: see, for example, a sky-blue-glazed *zun*-form vase illustrated in *Sekai Toji Zenshu*, vol. 15. Ch'ing Dynasty, Shogakukan edition, Tokyo, 1983, p. 201, no. 281. However the simple yet distinctive shape of the present vase, with its bulbous body and short, straight neck, appears to be very rare. Another rare example illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Hong Kong, 2005, p. 148, no. 77.

A few similar vases have been offered at auction. One similar vase was sold at Christie's Hong Kong, 16-17 January 1989, lot 803; another sold at Christie's New York, 29 November 1990, lot 209; a third example sold at Christie's Hong Kong, 29 April 2002, lot 656; and another with a gilt rim sold at Sotheby's Hong Kong, 29 October 1991, lot 73. A vase of similar form, but decorated with robin's-egg glaze, from the collection of J. M. Hu, sold at Christie's Hong Kong, 29-30 October 1995, lot 740.

清雍正 仿汝天青釉瓶 六字篆書款

來源:

香港佳士得, 2006年5月30日, 拍品1376號。



(mark)



PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

716

A VERY RARE CORAL-GROUND FAMILLE VERTE 'BOYS' BOWL

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

The bowl is decorated with enamels and gilt on a coral-red ground, with four groups of four boys, some playing with a squirrel and others engaged in different leisurely pursuits, beside rocks and plantain on a continuous fenced garden terrace.

8¼ in. (21 cm.) diam.

\$50,000-80,000

PROVENANCE:

T. T. Tsui (1941-2010) Collection, Hong Kong.

EXHIBITED:

Hong Kong, The Min Chiu Society, *Splendour of the Qing Dynasty*, 9 June to 2 August 1992.

LITERATURE:

The Min Chiu Society, *Splendour of the Qing Dynasty*, Hong Kong, 1992, p. 362, no. 229.

The Tsui Museum of Art, *Chinese Ceramics IV; Qing Dynasty*, Hong Kong, 1995, no. 104.

清康熙 珊瑚紅地五彩描金嬰戲圖盃 雙圈六字楷書款

來源:

徐展堂(1941–2010)珍藏, 香港。

展覽:

香港, 敏求精舍, 清朝瑰寶, 1992年6月9日至8月2日。

出版:

敏求精舍, 《清朝瑰寶》, 香港, 1992年, 頁 362, 229號。

徐氏藝術館, 《徐氏藝術館·陶瓷篇IV·清代》, 香港, 1995年, 圖版104號。

The elaborate and highly amusing design on the present bowl is based on earlier Ming prototypes of children gathered in groups playing in a landscaped garden. The earliest known representation of this motif can be seen on a Yongle blue and white bowl exhibited at the Hong Kong Museum of Art, *Chinese Porcelain, The S.C. Ko Tianminlou Collection*, Hong Kong, 1987, illustrated in the *Catalogue*, no. 15.

The deep, coral enamel used as the ground was an innovation of the Qing dynasty, when new enamel colors became available. A pair of coral-ground 'boys' bowls, also with Kangxi marks and of the period, but more densely decorated with boys and leaving less space for the rich coral ground, is illustrated by G. Hasebe, *Qing Ceramics from Seikado; The Beauty of Jingdezhen Imperial Kiln*, Tokyo, 2006, p. 37, no. 27. In the present design, the smaller groups of boys allow for more space and rhythm in the design, and the gilt detailing gives an added richness to this new palette.

Although seemingly rare in the Kangxi period, the design continued through the 18th century and achieved particular popularity during the Jiaqing period, from which numerous examples survive. A pair of bowls with identical design but from the Qianlong period is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, pl. 952. Jiaqing examples include a bowl in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – 38 – Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pp. 173-74, pl. 159.

The present bowl appears to be the second Kangxi-marked example to come to auction in recent years. One Kangxi-marked bowl from the collection of Soame Jenyns, the Assistant Keeper of Oriental Antiquities at the British Museum, was sold at Christie's London, 6 November 2018, lot 36.



(another view)



(mark)





(another view)

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

717

A RARE BLUE AND WHITE AND COPPER-RED 'SANDUO' STEM BOWL

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

The bowl is raised on a flaring, hollow stem, and is decorated on three sides with three auspicious fruits - a peach, a pomegranate and a persimmon - each fruit painted in deep copper-red and borne on leafy branches painted in underglaze blue.

6 7/8 in. (16.4 cm.) diam.

\$60,000-80,000

清雍正 青花釉裏紅三多紋高足盃 單行六字楷書款

The elegant design combines the Three Auspicious Fruits: the peach (symbolizing longevity), the pomegranate (symbolizing fertility) and the persimmon (symbolizing joy). This design is found on a similar Yongzheng-marked stem bowl in the Palace Museum Collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, p. 223, no. 204. Another stem bowl with this design is illustrated by Yang Boda, *The Tsui Museum of Art. Chinese Ceramics IV; Qing Dynasty*, Hong Kong, 1995, no. 64.



(mark)





(another view)

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

718

A DOUCAI 'DRAGON' BOWL

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

The flaring, conical sides rise to a notched rim, and are decorated with two writhing five-clawed dragons, one depicted in green enamel and the other in yellow enamel, each emerging from foaming waves, and separated by flaming pearls and cloud scrolls.

8 in. (20.3 cm.) diam.

\$70,000-100,000

Doucai bowls of this type bear two types of reign mark: marks in standard script, which are more frequently found, and marks in an archaistic script, such as on the present bowl, which are much more rare.

It has been noted by Peter Y. K. Lam that certain porcelains with Yongzheng reign marks feature a distinctive *qing* character, where the first inner stroke of the *yue* radical is written vertically, rather than horizontally, as is seen on the present bowl. See Peter Y. K. Lam, "Four Studies on Yongzheng and Qianlong Imperial Ware," published in *Ethereal Elegance. Porcelain Vases of the Imperial Qing; The Huaihaitang Collection*, Hong Kong, 2007, p. 53. Lam relates this unusual radical to similar inscriptions of the *qing* character on late Kangxi-period porcelain, and suggests that Yongzheng-marked porcelains with this style of inscription may date from early in the reign period of the new emperor.

A bowl and cover of this pattern, with a Yongzheng standard script mark and of the period, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 251, no. 230. Another similar bowl and cover in the Palace Museum, Beijing, is illustrated in *Qing Porcelain of Kangxi, Yongzheng, Qianlong from the Palace Museum Collection*, Hong Kong, 1989, p. 201, pl. 30. A pair of bowls and covers, formerly in the collection of H.R.H. Prince Henry, The Duke of Gloucester, K.G., K.T., K.P. (1900 - 1974), also with the marks in standard script, was sold at Christie's London, 5 November 2019, lot 173. A bowl without a cover, and with the mark in standard script, sold at Christie's New York, 24 March 2011, lot 1712; and another bowl from the collection of Stephen Junkunc, III, also without a cover and with the mark in standard script, sold at Christie's Hong Kong, 28 November 2012, lot 2139.

清雍正 鬥彩海水雲龍趕珠紋笠式盃 雙圈三行六字款



(two views)



PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

719

A RARE LARGE DOUCAI 'PHOENIX' VASE
18TH CENTURY

The rectangular vase with broad, rounded shoulders is decorated on the front and back in bright enamels with a phoenix in flight above a peony blossom borne on leafy tendrils. The narrow sides are decorated with further peony blooms on leafy stems, all between two stylized lappet bands, and on the neck with lotus blooms within squared scroll borders.

21¼ in. (55.2 cm.) high

\$80,000-120,000

PROVENANCE:

Sotheby's London, 11 May 2011, lot 84.

The present vase is unusual for its faceted form, large size and its choice of decoration. The *doucai* technique was highly renowned in the Chenghua period, when it was mostly used on smaller wares, such as the legendary 'chicken' cup. However the revival of the technique in the eighteenth century also saw the use of *doucai* enamels on much larger wares, such as large 'dragon' dishes, and the present vase which is decorated with phoenixes.

The choice to decorate the present vase with two phoenixes, rather than a phoenix and a dragon, is also unusual. A related, slightly smaller, *doucai meiping* (43.5 cm. high), decorated with a dragon and phoenix amidst foliate scroll, dated to the Yongzheng period, is illustrated in *The Prime Cultural Relics Collected by the Shenyang Imperial Palace Museum; The Chinaware Volume The First Part*, Shenyang, 2008, p. 218, no. 6. A related *doucai meiping* of the same size and similar design to the Shenyang *meiping*, but with a cover, dated to the Qianlong period and in the Qing Court Collection, is illustrated in *Porcelains in Polychrome and Contrasting Colours - 38 - The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p. 259, no. 237.

See, also, unmarked *doucai meiping*, dated to the Yongzheng period, from Yamanaka & Company Inc., New York, sold at Christie's New York, 22 March 2007, lot 345.

清十八世紀 鬥彩鳳穿花紋大瓶

來源:

倫敦蘇富比, 2011年5月11日, 拍品84號。



PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

720

A VERY RARE PAIR OF FAMILLE ROSE ALTAR ORNAMENTS
QIANLONG SIX-CHARACTER SEAL MARKS IN IRON RED AND OF
THE PERIOD (1736-1795)

Representing two from a set of the Seven Royal Treasures, one depicts the Able Minister kneeling with the proper left knee raised, the right hand holding a flaming pearl and with a long, green sash flowing around the shoulders and out to the sides. The other depicts the Lady with a blue *chignon* and a gilt crown, and holding a flaming pearl, with a flame-like ribbon rising from the shoulders and out to the sides. Each figure is raised on a circular pedestal decorated with bands of petal and foliate lappets, which is supported on a vertical post flanked by foliate scrolls, issuing from a beribboned vase above a rounded stepped foot with three decorative bands of floral scrolls and petal lappets.

11½ in. (29.5 cm.) high

(2)

\$80,000-120,000

清乾隆 粉彩七珍「玉女寶」及「主藏臣寶」 礬紅六字篆書款

The present pair of altar ornaments are part of a set of seven, known as the Seven Royal Treasures (*qizhengbao* or *qizhen*). These treasures consist of the Golden Wheel, the Horse, the Elephant, the Loyal General, the Able Minister, the Lady, and Divine Pearls. The present pair represent the Able Minister (who holds authority over the military to defend the borders from attack) and the Lady (who serves as the virtuous wife of the king).



(marks)



The origins of the Seven Royal Treasures can be found in Indian mythology, where only the “wheel-turning sage king” (*cakravarti-rajā* in Sanskrit) possessed the treasures, which would aid him in ruling his kingdom. The Seven Royal Treasures were later inherited by Buddhism, and came to be used as offerings presented to the Shakyamuni Buddha. The Seven Royal Treasures also came to be associated with the sage kings of Chinese mythology, and this appealing connection increased their popularity as decorative motifs in the Imperial palaces.

Altar ornament sets of the Seven Royal Treasures were made in various materials. See, for example, a set carved from spinach jade, raised on white jade and silver-inlaid *zitan* stands, in the Palace Museum, Beijing, included in the exhibition *China: The Three Emperors 1662-1795* at the Royal Academy of Arts, London, 2005, cat. no. 45 (Fig. 1), and an enamelled gilt-copper set also in the Palace Museum, Beijing, included in the exhibition *Buddhist Art from Rehol: Tibetan Buddhist Images and Ritual Objects from the Qing Dynasty Summer Palace at Chengde*, Chang Foundation, Taipei, 1999, cat. no. 69. Five sets of the Seven Royal Treasures, in the National Palace Museum, Taipei, made in gilt-bronze and some with the treasures carved in jade, were included in *A Special Exhibition of Buddhist Gilt Votive Objects*, Taipei, 1995, cat. nos. 22 to 26.

Very few sets of the Seven Royal Treasures survive outside of museum collections, and it is unusual even to find a pair of altar ornaments from a set. Surviving porcelain examples are even more rare, due to the elaborate modelling and the fragility of the material. A single altar ornament depicting the Lady (but catalogued as Budai), and raised on a *doucai* stand, is on display at the British Museum, London, reference Franks.1613, donated by Sir Augustus Wollaston Franks (1826-1897). A pair of *famille rose* altar ornaments from a set, consisting of the Elephant and the Horse, was sold at Christie's London, 8 June 2004, lot 437. Another pair of *famille rose* ornaments, both with the Divine Pearls, was offered at Sotheby's Hong Kong, 5 October 2016, lot 106.



Fig. 1. Seven green jade and gilt-copper altar ornaments, 18th century, the largest 36.1 cm. high. The Palace Museum/Image copyright © The Palace Museum. After *Special Exhibition of Buddhist Gilt Votive Objects*, Taipei, 1995, p. 126-27, cat. no. 226-26.

圖一 清十八世紀 青玉嵌寶七珍，最大尊高36.1公分。故宮博物院/圖片版權所有 © 故宮博物院。載於《金銅佛教供具特展》，臺北，1995年，頁126-27，226-26號。





PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

721

A PAIR OF WUCAI 'DRAGON AND PHOENIX' BOWLS

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

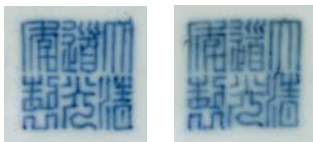
Each bowl is enameled on the exterior with two scaly dragons in pursuit of a flaming pearl, alternating with descending long-tailed phoenixes, beneath a band of *ruyi*-form motifs and Buddhist emblems below the rim. The interior is further decorated with a central medallion enclosing a dragon in pursuit of a flaming pearl.

5½ in. (13 cm.) diam.

(2)

\$20,000-30,000

清道光 五彩龍鳳紋盤一對 六字篆書款



(marks)



(base)

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

722

**A GREEN-ENAMELED AND UNDERGLAZE BLUE 'DRAGON'
JAR AND COVER**

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

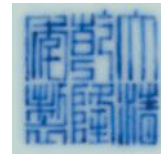
The ovoid body is decorated with two dragons amidst clouds and flames in pursuit of flaming pearls, between a band of petal lappets below and a *ruyi* border above, all below the *bajixiang*, Eight Buddhist Emblems, on the shoulder. The cover is decorated with a dragon roundel within a single-line border, and a band of *ruyi*-heads on the sides.

8¼ in. (21 cm.) high

\$30,000-50,000

A similar Qianlong mark and period green-enameled jar and cover is illustrated in *Porcelain of the National Palace Museum. Enamelled Ware of the Ch'ing Dynasty*, Hong Kong, 1969, pp. 66-67, pl. 13.

清乾隆 青花綠彩雲龍紋蓋罐 六字篆書款



(mark)





PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

723

**A RARE AND FINELY DECORATED FAMILLE ROSE
'LANDSCAPE' VASE**

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

The vase is finely decorated with a continuous scene of figures, including scholars talking and two boys crossing a bridge, amidst a mountainous landscape with pines and blossoming prunus, and courtyard houses hidden among rocks. The neck is decorated on each side with a lotus flower beneath an endless knot and a musical stone surrounded by bats and foliate scrolls, all reserved on a ruby-enameled ground, and flanked by a pair of gilt handles.

12 in. (30.5 cm.) high

\$200,000-300,000

A Jiaqing mark-and-period ruby-ground bottle vase with a continuous scene of flowers and birds is illustrated in *The Complete Collection of Treasures of the Palace Museum – 39 – Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 194, no. 171.

A related Jiaqing mark-and-period ruby-ground vase with a scene of immortals is illustrated in *Ethereal Elegance; Porcelain Vases of the Imperial Qing - The Huaihaitang Collection*, Hong Kong, 2007, pp. 378-81, no. 137, where another pair of Jiaqing vases with a boating scene is illustrated, pp. 382-385, no. 138.

清嘉慶 粉彩山水樓閣圖戟耳瓶 霽紅六字篆書款



(mark)





724

A RARE BLUE-GLAZED CONG-FORM VASE
GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE
BLUE OF THE PERIOD (1875-1908)

The vase is of lozenge section and is molded on each side with two of the eight trigrams, centered by a circular *taijitu* symbol. The corners are applied with vertical flanges and the exterior is covered with an even, deep blue glaze.

14½ in. (35.9 cm.) high

\$8,000-12,000

清光緒 藍釉琮式瓶 六字楷書款

725

A PAIR OF BLUE AND WHITE 'PEONY' BOWLS
JIAQING SIX-CHARACTER SEAL MARKS IN
UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

The exterior of each bowl is decorated with a broad band of dense peony blossom on a continuous, leafy meander, beneath a narrow band of zig-zag pattern below the everted rim.

6½ and 6¼ in. (16.8 and 15.9 cm.) diam.

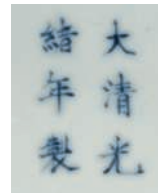
(2)

\$12,000-18,000

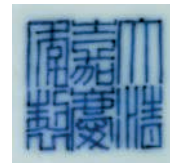
清嘉慶 青花纏枝牡丹紋盃一對 六字篆書款



724



724 (mark)



725 (mark)



726

A LARGE YELLOW ENAMEL AND UNDERGLAZE-BLUE-GROUND 'DRAGON' DISH

CHUXIUGONG ZHI FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE, GUANGXU PERIOD (1875-1908)

The dish is finely decorated in the medallion in yellow enamel with a five-clawed dragon reaching for a flaming pearl amidst flame scrolls on a blue ground. The cavetto and the exterior are decorated *en suite*, each with two striding five-clawed dragons separated by flaming pearls and cloud scrolls.

19½ in. (48.7 cm.) diam.

\$20,000-30,000

The mark Chuxiugong may be translated as 'made for the Chuxiu Palace or Palace of Assembled Elegance'. A similar dish, also with a Chuxiugong mark and dated to the Guangxu period, is illustrated by G. Avitabile, *Vom Schatz der Drachen* (From the Dragon Throne), *Chinese Porcelain from the 19th and 20th centuries in the Weishaupt Collection*, London, 1987, p. 108, no. 156. A related dish with yellow dragons on a dark blue ground, Guangxu mark and period, is illustrated in *The Complete Collection of Treasures of the Palace Museum - Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, Shanghai, 2009, p. 81, no. 65.

清光緒 青花黃彩龍紋大盤 「儲秀宮製」篆書款



(mark)

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK
COLLECTION

727

**AN UNDERGLAZE-BLUE AND COPPER-RED-
DECORATED CELADON-GLAZED VASE**
18TH-19TH CENTURY

The vase is decorated in white slip on a celadon-glazed ground with a butterfly in flight above a blossoming peony plant, the leaves and petals picked out in underglaze blue and copper-red.

12¾ in. (31.4 cm.) high

\$6,000-8,000

清十八/十九世紀 豆青地青花釉裏紅牡丹圖瓶



727



728

728

A SMALL 'ROBIN'S-EGG'-GLAZED JAR
18TH CENTURY

The jar with broad shoulders below a wide mouth rim tapers to a narrower foot, and is covered on the exterior and the base with a thick, opaque glaze of mottled bright blue and turquoise color.

6¼ in. (15.9 cm.) diam.

\$6,000-8,000

清十八世紀 爐鈞釉小罐

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

729

A 'ROBIN'S-EGG'-GLAZED HU-FORM VASE

18TH-19TH CENTURY

The vase has a tapering ovoid body below a waisted neck and flared mouth rim, and is applied with a pair of mask-and-ring handles below a double bow-string band on the shoulder, all under an opaque glaze of mottled 'robin's egg' blue color.

14 in. (35.6 cm.) high

\$10,000-15,000

清十八/十九世紀 爐鈞釉鋪首啣環耳瓶





730 (two views)

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

730

A FAMILLE ROSE 'LANDSCAPE' CUP

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

The deep-sided cup is decorated with small boats sailing on a river between a two-storied building on one bank and mountains on the opposite bank. The scene is entitled *Nanpu gui fan* (boats returning to Nanpu), and the reverse of the cup is inscribed with a poem in seal script by the Northern Song dynasty poet Zhao Qingxian (1008-1084), which is prefaced and followed by an iron-red seal.

3 7/8 in. (8.4 cm.) diam.

\$6,000-8,000

清嘉慶 粉彩「南浦歸帆」盃 鑒紅單方框四字篆書款

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

731

A FAMILLE ROSE 'SANDUO' BOWL

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

The bowl is decorated on the exterior in delicate enamels with three gnarled, leafy branches of peach, pomegranate and lychee.

5 15/16 in. (15.1 cm.) diam.

\$10,000-15,000

清道光 粉彩三多紋墩式盃 六字篆書款



730 (mark)



731 (mark)



731



PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

732

A RARE PAIR OF FAMILLE ROSE 'MANDARIN DUCKS' BOWLS

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

The deep, rounded sides of each bowl are delicately decorated in *famille rose* enamels with a pair of mandarin ducks swimming in a pond amidst large lotus flowers and leaves.

5¾ in. (14.6 cm.) diam.

(2)

\$30,000-50,000

Shendetang Zhi is a hall mark associated with a range of fine porcelains made for the Hall for the Cultivation of Virtue, a summer residence of the Emperor Daoguang.

In *Designs as Signs: Decoration and Chinese Ceramics*, Percival David Foundation, London, 2001, Stacey Pierson explains that pairs of mandarin ducks, *yuan yang*, represent marital fidelity or harmony as they are said to mate for life. In association with lotus, homophonous with the word for harmony (*he*), they can represent a wish for sons. A similar pair of 'ducks' bowls sold at Christie's New York, 17-18 March 2016, lot 1640.



(base)

清道光 粉彩蓮塘鴛鴦圖盤一對 礬紅「慎德堂製」楷書款



(marks)



733

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

733

A PAIR OF FAMILLE ROSE MILLE FLEURS CUPS

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

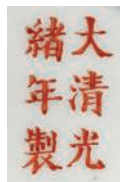
Each cup is decorated in bright enamels with a dense pattern of numerous, varied flowers, below the gilt mouth rim.

3½ in. (8.9 cm.) diam.

(2)

\$6,000-8,000

清光緒 粉彩百花不落地盃一對 礬紅六字楷書款



733 (marks)

734

A RARE PAIR OF GILT-DECORATED CORAL-GROUND BOTTLE VASES

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

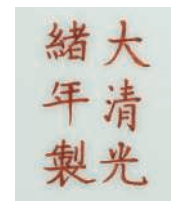
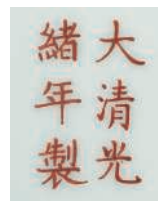
Each vase is decorated in gilding on the rounded body and tall, flaring neck with bats in flight amidst cloud scrolls, separated by a band with *shou* characters and lotus blossoms on leafy scrolls on the shoulder, all on a coral-red-enameled ground.

15½ in. (39.7 cm.) high

(2)

\$30,000-50,000

清光緒 珊瑚紅地描金雲蝠紋賞瓶一對 礬紅六字楷書款



734 (marks)





735

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

735

A FAMILLE ROSE 'HUNDRED BATS' BOTTLE VASE

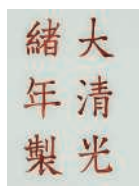
GUANGXU SIX-CHARACTER MARK IN IRON RED AND OF THE PERIOD (1875-1908)

The vase is decorated on the rounded body and straight neck with numerous iron-red bats in flight amidst cloud scrolls rendered in pink, blue, and pale yellow enamel, beneath a band of *ruyi*-heads encircling the mouth rim.

13½ in. (33.3 cm.) high

\$8,000-12,000

清光緒 粉彩百福紋賞瓶 鑒紅六字楷書款



735 (mark)

736

AN UNUSUAL LARGE FAMILLE ROSE MODEL OF A PAVILION

LATE QING DYNASTY-REPUBLIC PERIOD

The pavilion is modeled in three parts and is of flat-backed demi-octagonal section. The base is formed as turquoise-enameled tiled wall sections, each with a reticulated 'dragon' roundel. The central section has pairs of reticulated panels to suggest doors, within a balcony flanked by four pillars, the two central pillars each encircled by a coiled dragon, and the two outer pillars each applied with a descending phoenix. The back of the central section is applied in slip with a four-character mark reading Cai Guanrong zao (made by Cai Guanrong). The peaked roof is modeled with projecting, upturned eaves, and is enameled with rows of tiles in yellow, turquoise and pink.

20¼ in. (51.4 cm.) high

\$30,000-50,000

晚清/民國 粉彩雕塑樓閣 「蔡官榮造」款



736 (mark)



ANOTHER PROPERTY

737

A RARE CARVED *LINGBI* STONE SCHOLAR'S ROCK

QING DYNASTY (1644-1911)

The stone is of irregular horizontal form suggestive of a recumbent animal and has white striations running through its smooth surface.

21¾ in. (55.2 cm.) across, bubinga wood stand

\$12,000-18,000

PROVENANCE:

Private collection, New England.

清 靈璧石供

來源:

私人珍藏, 新英格蘭。



737

PROPERTY FROM THE ESTATE OF A LADY

-738

A PAIR OF *HUALI* SEAL CHESTS

LATE QING DYNASTY

Each is of rectangular form, the cover and doors opening to reveal four drawers, and fitted with a floriform lockplate and corner mounts on the cover and sides. The sides are set with bail handles.

14 in. (35.6 cm.) high, 13½ in. (34.3 cm.) wide, 9¼ in. (23.5 cm.) deep (2)

\$10,000-15,000

PROVENANCE:

Robert and William Drummond, New York.

Arthur M. Sackler Collections, New York.

Acquired from the above in 1974.

晚清 花梨官皮箱一對

來源:

Robert and William Drummond, 紐約。

亞瑟·M·薩克勒珍藏, 紐約。

於1974年得自上述藏家。



738



PROPERTY FROM THE ESTATE OF A LADY

~739

A RARE HUANGHUALI KANG TABLE

18TH-19TH CENTURY

The attractively-grained single-panel top is raised on thick, inward-curving legs terminating in scroll-form feet.

14½ in. (36.8 cm.) high, 72½ in. (184.2 cm.) wide, 14 in. (35.6 cm.) deep

\$40,000-60,000

PROVENANCE:

Robert and William Drummond, New York.

Arthur M. Sackler Collections, New York.

Acquired from the above in 1974.

LITERATURE:

W. M. Drummond, "Chinese Furniture: The Sackler Collections: Early Scholarship, 1969," reprinted in *The Journal of Classical Chinese Furniture*, Summer 1993, pp. 61-62, pl. 11.

Low tables were essential to early mat-level culture. Prints and paintings show low tables used as display platforms, for playing the *qin*, or a place to gather.

The present table has the typical C-curved legs that terminate in small scrolls and a smooth, broad surface that shows off the richly grained *huanghuali* wood. A *nanmu* example from the Shanxi region, dated to the 17th century, constructed with a slightly elevated platform is illustrated by C. Everts, C. L. *Ma Collection: Traditional Chinese Furniture from the Greater Shanxi Region*, Hong Kong, 1999, pp. 218, no. 112.

清十八/十九世紀 黃花梨炕几

來源:

Robert and William Drummond, 紐約。

亞瑟·M·薩克勒珍藏, 紐約。

於1974年得自上述藏家。

出版:

W.M. Drummond, "Chinese Furniture: The Sackler Collections: Early Scholarship, " 1969年, 後刊載於《The Journal of Classical Chinese Furniture》, 1993年夏季刊, 頁 61-62, 圖版11號。



THE PROPERTY OF A GENTLEMAN

-740

A PAIR OF BURL-INSET *HONGMU* ARMCHAIRS
18TH-19TH CENTURY

Each chair has a tripartite back splat, comprising a burl-inset panel and a plain panel with raised beading, and supporting a humpback crest rail and side rails carved as archaic scrollwork. The wide rectangular seat is above the beaded aprons and spandrels. The legs of rounded square section are joined by a footrest and stepped stretchers.

35 in. (89 cm.) high, 21½ in. (54.5 cm.) wide, 17⅞ in. (45.5 cm.) deep (2)

\$12,000-18,000

PROVENANCE:

Nelson Grimaldi Seabra (1922-2002) Collection.
Property from the Collection of Nelson Grimaldi Seabra; Christie's New York, 22 October 2003, lot 59 (part).

清十八/十九世紀 紅木嵌瘳木扶手椅一對

來源:

Nelson Grimaldi Seabra (1922-2002) 珍藏。
Property from the Collection of Nelson Grimaldi Seabra; 紐約佳士得, 2003年10月22號, 拍品59號 (部分)。



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

741

AN EIGHT-PANEL COROMANDEL LACQUER SCREEN
KANGXI PERIOD (1662-1722)

The delicate screen is crisply carved through the dark brown-ground on one side to depict the story of Empress Xu serves food to the mother of the Emperor, and further detailed with musicians performing in the foreground and court ladies engaged in various leisure pursuits in the terraced courtyard. The reverse is carved and decorated with a pair of cranes and other types of birds in a landscape surrounded by rocks and trees.

72 in. (182.8 cm.) high, 15¾ in. (40 cm.) wide, each panel

\$30,000-50,000

PROVENANCE:

Acquired in New York before 1980.

The present screen appears to depict the Han dynasty legend of "Empress Xu Serves Food." This story of Empress Xu displaying her filial devotion by personally serving food to the mother of the Emperor was popular in the Qing dynasty; another depiction can be seen on a hanging scroll by an anonymous court artist in the early Qianlong period, which would be hung in the Palace of Concentrated Purity during the New Year Festival. See Wen-chien Cheng, "Idealized Portraits of Women for the Qing Imperial Court," *Oriental Arts*, May 2014, pp. 86-87, fig.1a. This court painting is accompanied by a poem by the Qianlong Emperor, commending the Han dynasty Empress and exhorting his empress and concubines to follow her



(reverse)

清康熙 款彩許后奉案圖八扇屏風

來源:

於1980年以前購自紐約。





742

THE PROPERTY OF A GENTLEMAN

~742

A HUANGHUALI KANG TABLE

17TH CENTURY

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

12¾ in. (32 cm.) high, 41¼ in. (104.7 cm.) wide, 26½ in. (67.6 cm.) deep

\$25,000-35,000

PROVENANCE:

Christie's New York, 14-15 September 2017, lot 981.

十七世紀 黃花梨卷草紋炕桌

來源:
紐約佳士得, 2017年9月14-15日, 拍品981號。

ANOTHER PROPERTY

743

A PAIR OF ZITAN CORNER-LEG STOOLS

19TH CENTURY

Each stool has a paneled top set in a square frame above a narrow waist. The whole is raised on beaded, square-section legs terminating in hoof feet and joined by humpback stretchers fitted with interlocking double-lozenge struts.

20½ in. (52 cm.) high, 19½ in. (49.5 cm.) square

(2)

\$8,000-12,000

清十九世紀 紫檀方勝紋方凳一對



743

744

A LARGE NINGXIA 'DRAGON' CARPET
NORTH CHINA, KANGXI PERIOD (1662-
1722)

The carpet is decorated with a medallion of four conjoined archaistic dragons amidst dense leafy peony scroll with four further dragons in the corners, all on a pale beige ground, enclosed by borders of lotus scroll and key fret and a solid brown outer border.

124 in. (314.9 cm.) x 85 in. (215.6 cm.)

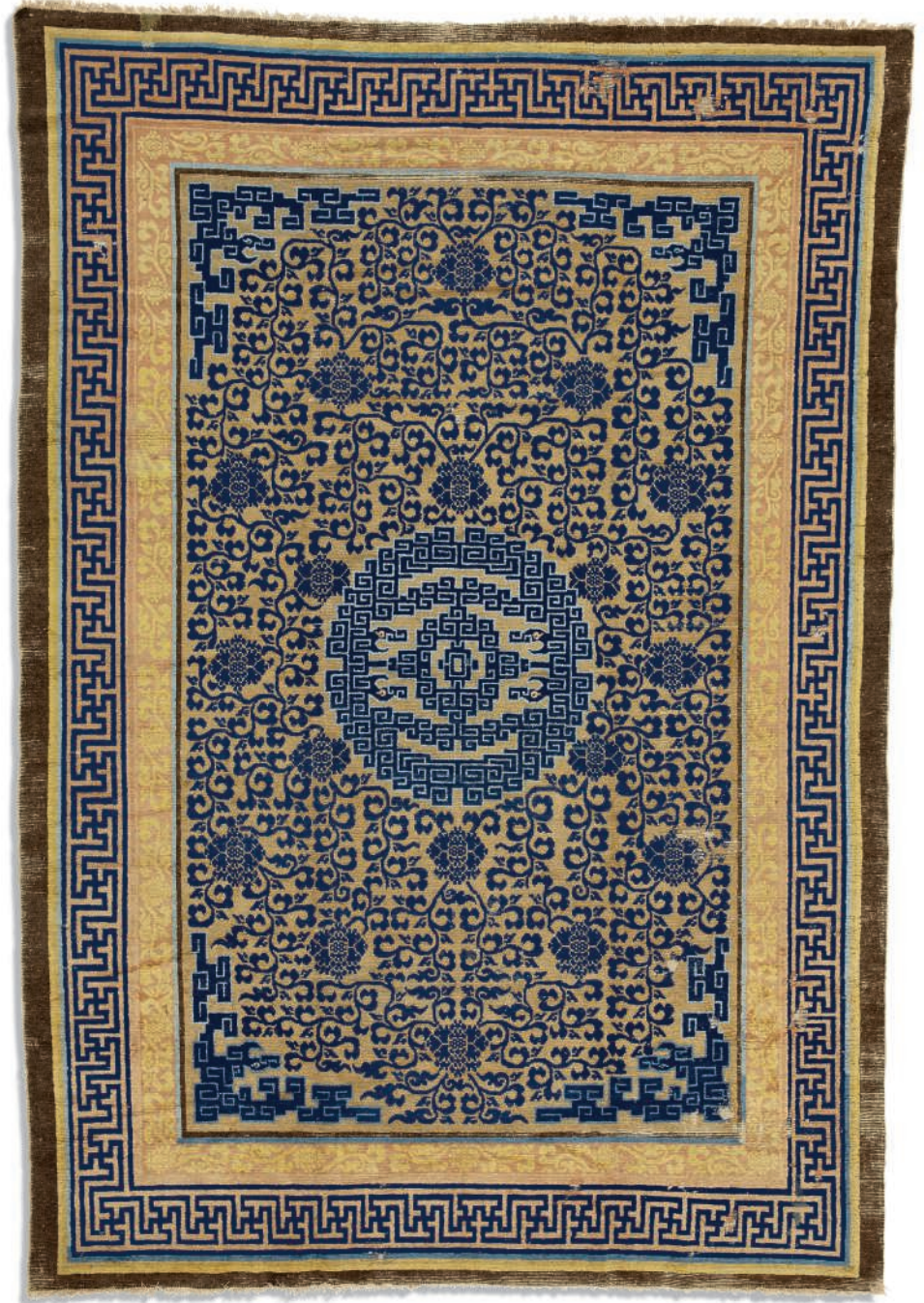
\$25,000-35,000

清康熙 寧夏龍紋毯

The reign of the Kangxi Emperor (1662-1722) was a period of great achievement for all the arts, and carpets woven during this period are celebrated for their harmony and proportion both in coloration and size. Woven for both the Imperial court and nobility, Qing dynasty rugs and carpets were often made for a specific place or function. Based on its proportions, the present carpet was most likely made as a daybed cover that would have been typically reserved for an important guest.

The field design of symmetrical peony blossoms in offset rows with trailing leafy vinery is based on Chinese textile patterns. Used either as a solid overall pattern or as a background for a medallion and spandrels, slight variations are found in the coloration and shape of the peony blossom as well as the treatment of the vinery. A carpet with similar treatment of the vinery and solid indigo blossoms was sold at Christie's London, 8 October 2006, lot 231. The "Deroyan Peony and Leaf Dais Cover" carries a similar field design (see M. Franes, *Classical Chinese Carpets in Western Collections*, London, 2002, pl. 9), however, the main blossom in the Deroyan carpet is two-toned with a light camel center.

The most striking feature of this carpet is the geometric form of dragons in the central medallion and in each corner or spandrel. A motif taken from archaic bronzes, the dragon heads emerge from geometric snake-like bodies. The archaistic dragon medallion and spandrels can be found in its more simplified form in a Chinese mat dated to the 17th century (H. A. Lorentz, *A View of Chinese Rugs from the seventeenth to the twentieth century*, London, 1972, p. 109, pl. 24). The treatment of the dragon-fret motif in the medallion and corners in this carpet closely resembles that of a carpet illustrated in The Tiffany Studios book *Antique Chinese Rugs*, 1908, pl. XXXII. The Tiffany carpet also shares a similar peony and trellis background, however, the central dragon-fret medallion is two-headed, while our example is a more complicated four-headed design. The dragon heads in the corners are nearly identical although the fret-work is slightly different with the Tiffany carpet having extra "hooks" at the bottom.





745

PROPERTY FROM A PRIVATE DISTINGUISHED COLLECTION

745

A PAIR OF JUMU STOOLS

18TH CENTURY

Each has a soft mat seat set in a rectangular frame, supported on square-section legs joined by straight stretchers.

16¼ in. (41.3 cm.) high, 14 in. (35.6 cm.) wide, 11½ in. (29.3 cm.) deep

(2)

\$4,000-6,000

PROVENANCE:

M. D. Flacks, New York, 1 June 2007.

清十八世紀 櫟木長方凳一對

來源:

馬科斯·弗拉克斯, 紐約, 2007年6月1日。

VARIOUS PROPERTIES

746

A PAIR OF LOW-BACK WALNUT ARMCHAIRS

18TH CENTURY

Each has a straight crestail supported by three S-curved spindles. The wood seat is set in a rectangular frame above shaped, beaded apron and spandrels, all raised on square-section legs joined by stretchers at the sides and a footrest at the front.

36¼ in. (93.4 cm.) high, 24½ in. (62.7 cm.) wide, 20½ in. (52.5 cm.) deep

(2)

\$6,000-8,000

PROVENANCE:

Private collection, New England.

清十八世紀 核桃木扶手椅一對

來源:

私人珍藏, 新英格蘭。



746



747

A LARGE ROOTWOOD SCULPTURE
18TH-19TH CENTURY

Of naturalistic form, the sculpture is formed from a contorted matrix of knotted roots issuing from a solid base.

49¾ in. (126.4 cm.) high

\$12,000-18,000

PROVENANCE:

Private collection, New England.

LITERATURE:

R. Shipmon, "A Passion for Art," *In New York*, November 2007, p. 27.

清十八/十九世紀 木根雕擺件

來源:

私人珍藏·新英格蘭。

出版:

Shipmon, Ron. "A Passion for Art,"
《In New York》, 11月, 2007年, 頁 27。





749



748

A SILK AND METALLIC THREAD CARPET
LATE QING DYNASTY

The central field is woven in vibrant threads with four large lotus blossoms borne on leafy vines centering a quatrefoil medallion, all on a rich gold metallic ground. The design is set within decorative borders of key fret and dragons chasing flaming pearls.

83½ in. (212.1 cm.) x 48½ in. (123 cm.)

\$10,000-15,000

晚清 黃地盤金屬絲纏枝蓮紋毯

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

~749

A PAIR OF HUANGHUALI FOLDING STOOLS
19TH CENTURY

Each slatted seat is set between front and back rails carved with a pair of *chilong*, the whole is raised on hinged round-section legs joined by flat base stretchers and a folding footrest with metal mounts at the front.

19¾ in. (50.2 cm.) high, 22 in. (55.9 cm.) wide, 21½ in. (53.7 cm.) deep (2)

\$35,000-45,000

清十九世紀 黃花梨交杌一對

PROPERTY FROM THE ESTATE OF A LADY

~750

A RARE HUANGHUALI TRESTLE-LEG TABLE

18TH-19TH CENTURY

The single-panel top is set in a rectangular frame fitted with everted ends, above the beaded apron carved with archaistic scroll and stylized *ruyi*-form spandrels. The whole is raised on thick, outswept legs of rectangular section joined by an openwork panel carved with *chilong*.

35 in. (89 cm.) high, 70¼ in. (178.4 cm.) wide, 15½ in. (39.4 cm.) deep

\$60,000-80,000

PROVENANCE:

Robert and William Drummond, New York.

Arthur M. Sackler Collections, New York.

Acquired from the above in 1974.

A related *huanghuali* trestle-leg table of slightly larger proportions, with aprons similarly carved with elongated *ruyi* heads and openwork dragon panels joining the legs is illustrated by J. G. Lee, "Chinese Furniture Collection," *The Philadelphia Museum of Art Bulletin*, vol. LVIII:276 (Winter 1963), p. 71, fig. 15.

清十八/十九世紀 黃花梨透雕螭龍紋翹頭案

來源:

Robert and William Drummond, 紐約。

亞瑟·M·薩克勒珍藏, 紐約。

於1974年得自上述藏家。





PROPERTY FROM THE ESTATE OF A LADY

~751

A RARE PAIR OF HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIRS

19TH-EARLY 20TH CENTURY

The strongly curved crestrail is supported on curved rear posts and an S-curved back splat, with outward curving arms supported on curved front posts above the mat seat. The whole is raised on round-section legs joined by straight stretchers and a footrest at the front.

44½ in. (113 cm.) high, 23¾ (60.3 cm.) in. wide, 19 in. (48.3 cm.) deep (2)

\$40,000-60,000

PROVENANCE:

Robert and William Drummond, New York.
Arthur M. Sackler Collections, New York.
Acquired from the above in 1974.

The form of the present pair of armchairs is often called 'four corner's-exposed', and is one of the earliest classic forms found in *huanghuali* furniture design. A number of variations on this type are known, including those with rounded or cut-off squared members such as the present pair, those with plain splats, and those with added decorative carving or embellishment.

清十九/二十世紀初 黃花梨四出頭官帽椅一對

來源:

Robert and William Drummond, 紐約。

亞瑟·M·薩克勒珍藏, 紐約。

於1974年得自上述藏家。



PROPERTY FROM THE ESTATE OF A LADY

-752

A PAIR OF HUANGHUALI KANG CABINETS

19TH CENTURY

Each has doors fitted around a removable center stile, the doors opening to reveal the shelved interior with two drawers, and set into the rectangular square-member frame joined by plain aprons and spandrels.

27½ in. (69.8 cm.) high, 21 in. (53.5 cm.) wide, 14¼ in. (36.3 cm.) deep (2)

\$40,000-60,000

PROVENANCE:

Alice Boney, New York, 20 February 1962.
Robert and William Drummond, New York.
Arthur M. Sackler Collections, New York.
Acquired from the above in 1974.

清十九世紀 黃花梨炕櫃一對

來源:

艾麗斯·龐耐, 紐約, 1962年2月20日。
Robert and William Drummond, 紐約。
亞瑟·M·薩克勒珍藏, 紐約。
於1974年得自上述藏家。

PROPERTY FROM THE ESTATE OF A LADY

~753

A HUANGHUALI THREE-DRAWER DESK
LATE QING DYNASTY

The two-panel top is set in a rectangular frame above three drawers. The whole is raised on square-section legs terminating in hoof feet, carved with a *ruyi* head, and further fitted with openwork scrolling corner spandrels.

32 in. (81.4 cm.) high, 54½ in. (138.5 cm.) wide, 24¼ in. (61.6 cm.) deep

\$20,000-30,000

PROVENANCE:

Robert and William Drummond, New York.
Arthur M. Sackler Collections, New York, #F-216.
Acquired from the above in 1974.

LITERATURE:

W. M. Drummond, "Chinese Furniture: The Sackler Collections: Early Scholarship, 1969," reprinted in *The Journal of Classical Chinese Furniture*, Summer 1993, p. 62, pl. 13.

晚清 黃花梨三屨書桌

來源:

Robert and William Drummond, 紐約。
亞瑟·M·薩克勒珍藏, 紐約, 藏品編號 F-216。
於1974年得自上述藏家。

出版:

W.M. Drummond, "Chinese Furniture: The Sackler Collections: Early Scholarship, 1969年," 後刊載於 *The Journal of Classical Chinese Furniture*, 1993年夏季刊, 頁 62, 圖版13號。





754

PROPERTY OF A LADY

~754

TWO HUANGHUALI BRUSH POTS
LATE QING DYNASTY

Each brush pot is of cylindrical form with plain, rounded sides and fine grain with attractive patterning. The base of each is fitted with a small plug.

6½ in. and 7¾ in. (16.5 and 18.7 cm.) high (2)

\$4,000-6,000

PROVENANCE:

Christie's East, New York, 7 June 1997, lot 233 (part).

晚清 黃花梨光素筆筒兩件

來源:

紐約佳士得 (Christie's East), 1997年6月7日, 拍品 233號 (部分)。

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

~755

A HUANGHUALI RECTANGULAR STOOL

The mat seat is set in a rectangular frame above a narrow waist and shaped, beaded aprons. The whole is raised on elegant cabriole legs terminating in scroll-form feet.

19½ in. (49.5 cm.) high, 22¾ in. (58.2 cm.) wide, 18½ in. (47 cm.) deep

\$12,000-18,000

PROVENANCE:

Christopher Cooke Antiques, London, 5 September 1997.

黃花梨三彎腿長方凳

來源:

Christopher Cooke Antiques, 倫敦, 1997年9月5日。



755



THE PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

-756

A PAIR OF HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIRS
19TH-20TH CENTURY

Each has an elegant S-curved back splat carved with a *ruyi* and supporting a curved crest rail, above the mat seat and cusped aprons and plain spandrels. The whole is raised on round-section legs joined by stepped stretchers and a footrest at the front.

45½ in. (115.6 cm.) high, 23½ in. (58.8 cm.) wide, 21½ in. (54.8 cm.) deep (2)

\$30,000-50,000

清十九/二十世紀 黃花梨四出頭官帽椅一對

Friday 19 March 2021
8.30 am (Lots 801-935)

THE PROPERTY OF A GENTLEMAN

801

A RARE YELLOW AND BROWN JADE TAPERING TUBULAR ORNAMENT

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

The tapering cylindrical ornament is encircled by four hooked projections near the broad end, and a raised band near the narrow end. The stone is of beigish-yellow color with areas of dark brown color.

2½ in. (6.3 cm.) high

\$10,000-15,000

PROVENANCE:

Acquired in Hong Kong, 16 January 1995.

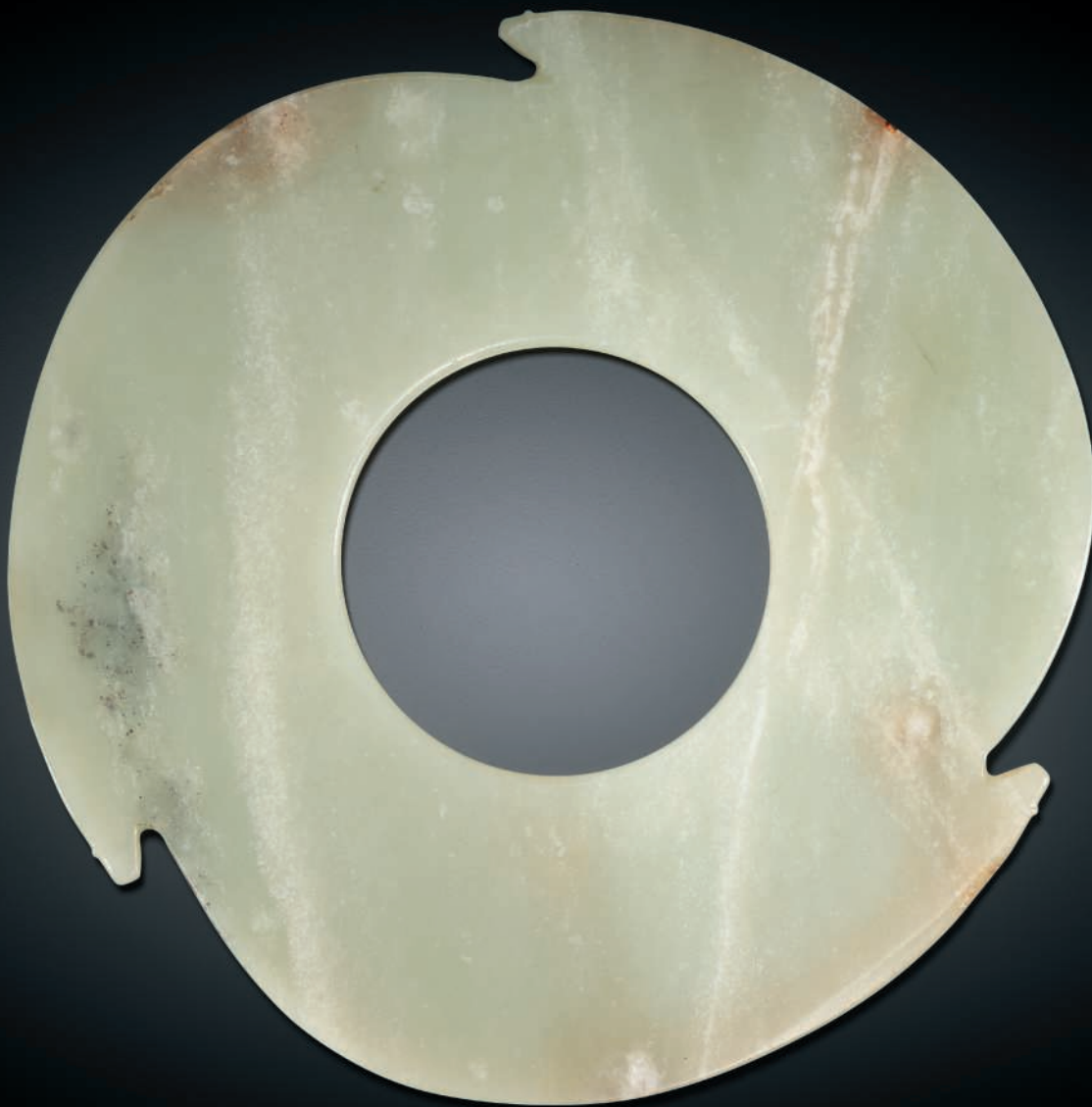
A jade ornament of this form, but of smaller size (4.7 cm. high) and more slender proportions, from the tomb of Fu Hao at Xiaotun, Anyang, Henan, is illustrated in *King Wu Ding and Lady Fu Hao, Art and Culture of the Late Shang Dynasty*, Taipei, 2012, p. 67, fig. II-1, where it is dated Yinxi phase II.

晚商/西周早期 黃褐玉管形飾

來源:

於1995年1月16日購自香港。





THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

802

A RARE PALE GREEN JADE NOTCHED DISC

NORTHWEST CHINA, LATE 3RD-EARLY 2ND MILLENNIUM BC

The disc is with three deeply cut notches creating three points depicting stylized animal heads. The stone is of pale green tone with some opaque buff and black markings.

6¾ in. (17.1 cm.) diam., wood stand

\$15,000-25,000

PROVENANCE:

Frank Caro Co., New York, 1972.

Richard Salisbury (1924-1995) Collection, and thence by descent within the family.

EXHIBITED:

Middlebury College, Vermont, *Middlebury Collects*, May-June 1973.

Compare the jade notched disc with more pronounced animal heads at the three points, and with additional sets of notches along the outer edge, from the David-Weill Collection, sold at Sotheby's Paris, 16 December 2015, lot 39, where it was dated Neolithic period-Shang dynasty, ca. 2000-1500 BC.

公元前三至前二千紀 青玉璧

來源:

弗蘭克·卡羅, 紐約, 1972年。

Richard Salisbury (1924-1995) 珍藏, 後家族傳承。

展覽:

明德學院, 佛蒙特州, *Middlebury Collects*, 1973年5至6月,



VARIOUS PROPERTIES

803

A BRONZE HELMET

WARRING STATES PERIOD, 5TH-3RD CENTURY BC

The helmet has a central peak at the brow and is surmounted by a loop-shaped finial, and is cast with two reticulated whorls on either side. The dark brown patina has a few areas of green encrustation.

9 in. (23 cm.) high

\$6,000-8,000

PROVENANCE:

Acquired in Hong Kong, January 1992.

EXHIBITED:

New York, Kaikodo, 1996.

LITERATURE:

Kaikodo Journal, New York, Autumn 1996, no. 58.

戰國 青銅盔

來源:

於1992年1月購自香港。

展覽:

紐約, 懷古堂, 1996年。

紐約, 大都會博物館。

出版:

《懷古堂》, 紐約, 1996年秋季刊, 58號。

A very similar bronze helmet is illustrated by Cheng Dong and Zhong Shao-yi, *Ancient Chinese Weapons—A Collection of Pictures*, Beijing, 1990, image 12, no. 4-157, where it is dated Eastern Zhou. The earliest bronze helmets in China date back to the Shang dynasty and covered the neck and ears and were often decorated with *taotie* masks and animal faces to make the warrior appear fearsome. For two examples found in Anyang, see *ibid.*, p. 40. See, also, the Shang dynasty example surmounted by a horse-shaped finial from the James and Marilyn Alsdorf Collection sold at Christie's New York, 24 September 2020, lot 880. While Shang dynasty helmets were fashioned from bronze, body armor was more commonly made from leather, both because it was more economical than bronze and also because metallurgical techniques at the time were not advanced enough to produce body armor that was light enough to wear in battle.

804

**A VERY RARE LARGE RETICULATED BRONZE
OPENWORK SCABBARD**

DIAN CULTURE, 5TH-3RD CENTURY BC

With arched profile, the center of the tapering trapezoidal fitting is cast with an openwork design of interlaced serpents with finely ribbed bodies between geometric borders. The green patina has areas of ferrous encrustation.

13¼ in. (34 cm.) long, Japanese wood box

\$20,000-30,000

PROVENANCE:

Acquired in Hong Kong, July 1997.

EXHIBITED:

New York, Kaikodo, 1998.

LITERATURE:

Kaikodo Journal, New York, Spring 1998, no. 50.

滇國 公元前五至三世紀 青銅鏤空蟠虺紋劍鞘

來源:

於1997年7月購自香港。

展覽:

紐約, 懷古堂, 1998年。

出版:

《懷古堂》, 紐約, 1998年春季刊, 50號。

The workmanship of this scabbard is representative of the Dian culture which flourished in the area of Lake Dian in Yunnan province, and was contemporary with the late Warring States to Eastern Han period in China, c. 4th century BC-1st century AD.

The present scabbard can be compared to a similar Dian-culture example in the Yunnan Provincial Museum, which was unearthed in Qujingxian, and is illustrated in *Zhongguo wenwu jinghua daquan*, Hong Kong, 1994, no. 965, p. 269. The Yunnan example features snakes without heads which read purely as geometric designs, while the present scabbard is cast with snakes with more intricate details. Another Dian-culture scabbard with related decoration is illustrated in *Royal Ontario Museum: The T. T. Tsui Galleries of Chinese Art*, Royal Ontario Museum, Toronto, 1996, no. 39. Compare, also, a bronze openwork scabbard from the Falk collection, sold at Christie's New York, 16 October 2001, lot 177, which is cast with asymmetrical serpent designs, characteristic of Southern Siberian prototypes.





PROPERTY FROM A DISTINGUISHED EUROPEAN
COLLECTION

805

THE RAN FU BIN HE

**A RARE AND FINELY CAST BRONZE
RITUAL TRIPOD WINE VESSEL AND
COVER, HE**

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

The pear-shaped body is subtly lobed and flat-cast above each leg with a large bovine-like *taotie* mask with large rounded eyes reserved on a ground of *leiwen*. Two masks are centered by low flanges cast with chevron patterns, the third by a three-character inscription cast below the C-shaped handle surmounted by a bovine mask. The neck is cast with a dragon band between the top of the handle and the diagonally upright spout. The domed cover is cast below the finial with three inverted *taotie* masks, and has a single link that attaches the cover to the shoulder. The interior of the cover is cast with the same inscription as on the vessel. The bronze has a mottled grey and pale green patina.

13 in. (33 cm.) high

\$450,000-550,000

PROVENANCE:

Anthony Carter, London, 1998.

商晚期/西周早期 冉父丙盃

來源:

Anthony Carter '倫敦', 1998年。





The inscription cast below the handle and repeated on the interior of the cover is a single clan sign, Ran, followed by two characters *Fu Bing* (Father Bing), indicating that this vessel was made for Father Bing of the Ran clan. Such dedicatory inscriptions appear on sacrificial vessels that were used in ceremonies honoring ancestral spirits; they generally include the name of the person whose spirit is being honored, sometimes a clan sign, and occasionally a designation of the vessel type.

The tripod *he* form is based on Neolithic pottery prototypes, seen as early as the Erlitou culture (19th-17th century BC) and was made in bronze by the Erligang culture (16th-14th century BC). A Shang-dynasty Anyang-period version of the *he* form, with a tall egg-shaped body and small cover, was excavated from the tomb of Fu Hao, and is illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Cambridge, 1990, p. 664, fig. 112.1. The present vessel is more representative of the late Shang-early Western Zhou period, with its smoothly divided tri-lobed body and wider circular cover attached with a single large link, and the spout rising diagonally from the shoulder opposite the C-shaped handle. The *he* evolved to a more squat form with shorter legs, more pronounced lobes and a wider, flared neck during the early to middle Western Zhou period.

Bronze *he*, such as the present example, decorated with *taotie* on each of the three lobed sections of the body, which enhance the form of the vessel, are extremely rare. A vessel of similar size (31.7 cm. high), form and decoration, with an inscription consisting of a single clan sign, Shan, followed by *Fu Ding* (Father Ding), was sold at Christie's New York, 21 September 2004, lot 149, and subsequently published in J.J. Lally & Co., *Chinese Archaic Bronzes, The Collection of Daniel Shapiro*, New York, 2014, pp. 22-23, no. 6. Two other published examples of this type are known, including a smaller vessel (22.8 cm. high), known as the *Fu Ding He*, in the collection of the National Palace Museum, Taipei, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 164-67, no. 11; and another with related decoration in the Avery Brundage Collection, is illustrated by R.-Y. Lefebvre d'Argencé in *Ancient Chinese Bronzes in the Avery Brundage Collection*, Asian Art Museum of San Francisco, San Francisco, 1977, pp. 22-23, pl. VI. See, also, the *he* of similar form, dated to the late Shang or early Western Zhou period, but decorated with a simple band of dragons encircling the body and cover, in the Arthur M. Sackler Collection, illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Cambridge, 1990, p. 662-63, no. 112.

此盃蓋下及蓋內對銘，各鑄有一族徽「冉」，以及「父丙」兩字，表明此盃是為冉族一位叫丙的父輩所製。青銅禮器在祭祀中被用於向祖先供奉酒、食，其上往往鑄有某一祖先的名字以示尊崇，這類銘文有時帶有族徽，偶爾也會註明所作的器形。

三足盃的器形源於新石器時代的陶器，最早可追溯至二里頭文化（公元前十九世紀至十七世紀），青銅盃則出現於二里崗文化（公元前十六世紀至十四世紀）。安陽殷墟婦好墓出土有一件盃，長卵身，帶小蓋，載於J. Rawson,《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，卷 IIB，劍橋，1990年，頁664，圖版112.1。本件冉父丙盃則為商晚期/西周早期的代表作，其渾圓的袋腹和蓋以一雙環形鏈相連，流與C形鑿相對而置。進入西周早期至中期，盃器形有所改變，腿變短、袋腹分隔明顯且變寬、口外侈較甚。

器身三袋腹均飾饕餮紋之青銅盃，視覺效果突出，然較為罕見。紐約佳士得於2001年9月21日拍賣一件與本件冉父丙盃尺寸（高31.7公分）、器形及紋飾相似一例，拍品149號，該盃鑄有族徽「山」以及「父丁」兩字。另有兩件近似例見諸出版，一為尺寸較小的父丁盃（高22.8公分），為國立故宮博物院所藏，載於《故宮商代青銅禮器圖錄》，1998年，頁164-67，編號11；另一件為Avery Brundage所藏，飾相似紋飾，載於René-Yvon Lefebvre d'Argencé,《Ancient Chinese Bronzes in the Avery Brundage Collection》，舊金山，1977年，頁22-23，圖版VI。賽克勒舊藏一件商晚期/西周早期之盃，器形與本盃相似，但紋飾較簡單，僅於頸部和蓋飾龍紋窄帶一周，見J. Rawson,《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，卷IIB，劍橋，1990年，頁662-63，編號112。



VARIOUS PROPERTIES

806

A GILT-BRONZE BELT HOOK

WARRING STATES PERIOD, 5TH-3RD CENTURY BC

The arched shaft is finely cast with two pairs of intertwined dragons terminating in a dragon-head-form hook.

7½ in. (18.1 cm.) long, Japanese wood box

\$15,000-18,000

PROVENANCE:

In Japan by 1974.

Kochukyo, Tokyo.

EXHIBITED:

Venice, *Arte Cinese*, 1954 (according to label).

Osaka, Osaka Municipal Museum of Art, *Kandai no Bijutsu*, 1974.

New York, Kaikodo, 2014.

LITERATURE:

Kandai no Bijutsu, Osaka, 1974, p. 33, pl. 2-134.

Kaikodo Journal, New York, Spring 2014, no. 41.

This belt hook is notable for its boldly vase relief decoration and the generous gilding. A similar gilt-bronze belt hook dated Warring States period, 4th century BC, from Sanjicun in Pingshanxian, is illustrated in *Hebei sheng chutu wenwu xuanji*, Beijing, 1980, p. 55, no. 220.

戰國 鎏金銅龍紋帶鉤

來源:

於1974年以前入境日本。

壺中居・東京。

展覽:

威尼斯, *Arte Cinese*, 1954年(據標籤)。

大阪, 大阪市立美術館, 漢代の美術, 1974年。

紐約, 懷古堂, 2014年。

出版:

《漢代の美術》, 大阪, 1974年, 頁 33, 圖版 2-134號。

《懷古堂》, 紐約, 2014年春季刊, 41號。



(detail)

807

A LARGE GOLD AND SILVER-INLAID BRONZE BELT HOOK

WARRING STATES PERIOD, 5TH-4TH CENTURY BC

The arched shaft is finely inlaid in gold and silver with pairs of intertwined dragons. The slender neck is inlaid with a *chilong* below the hook formed by a small dragon head with details picked out in silver inlay. The reverse is set with two buttons decorated with geometric designs.

9½ in. (23.6 cm.) long, Japanese fitted wood box

\$20,000-30,000

PROVENANCE:

Dr. Natanael Wessén Collection, Stockholm, before 1954.

Private collection, Japan.

Kochukyo, Tokyo, 2012.

EXHIBITED:

Venice, *Arte Cinese*, 1954.

New York, Kaikodo, 2013.

LITERATURE:

Jean-Pierre Dubosc, *Arte Cinese; Catalogo della mostra Venezia*, Venice, 1954, no. 114.

Bernard Karlgren, "Bronzes in the Wessén Collection," *Bulletin of the Museum of Far Eastern Antiquities*, no. 30, Stockholm, 1958, pl. 33.

Bernard Karlgren, "Chinese Agraffes in Two Swedish Collections," *Bulletin of the Museum of Far Eastern Antiquities*, no. 38, Stockholm, 1966, pl. 39 (center).

Chügoku Sengoku Jidai no Bijutsu (Chinese Art of the Warring States Period), Osaka, 1991, p. 111, no. 172.

Kaikodo Journal, New York, Spring, 2013, no. 37.

The present belt hook is exceptional for its large size, heavy weight, and fine quality of the inlaid decoration. A smaller gold and silver-inlaid belt hook, also decorated with intertwined dragons, is illustrated by B. Karlgren, 'Chinese Agraffes in Two Swedish Collections,' *Bulletin of the Museum of Far Eastern Antiquities*, no. 38, Stockholm, 1966, pl. 39. Compare, also, the faceted bronze belt hook decorated in gold and silver inlay with similarly rendered intertwined dragons, illustrated by J. M. White and E. C. Bunker in the catalogue for the exhibition, *Adornment for Eternity: Status and Rank in Chinese Ornament*, Denver Art Museum, 1994, p. 189, no. 101.

戰國 銅錯金銀龍紋帶鉤

來源:

Nathanael Wessén 博士珍藏, 斯德哥爾摩, 入藏於1954年以前。

私人珍藏, 日本。

壺中居, 東京, 2012年。

展覽:

威尼斯·*Arte Cinese*, 1954年。

紐約, 懷古堂, 2013年。

出版:

Jean Pierre-Dubosc, 《*Arte Cinese; Catalogo della mostra Venezia*》, 威尼斯, 1954年, 114號。

Bernard Karlgren, 《*Bronzes in the Wessén Collection*》, *Bulletin of the Museum of Far Eastern Antiquities*, 30號, 斯德哥爾摩, 1958年, 圖版33號。

Bernard Karlgren, 《*Chinese Agraffes in Two Swedish Collections*》, *Bulletin of the Museum of Far Eastern Antiquities*, 38號, 斯德哥爾摩, 1966年, 圖版39 號 (正中)。

《中国戦国時代美術: 金の輝きと精緻の技》, 大阪, 1991年, 頁 111, 172號。

《懷古堂》, 紐約, 2013年春季刊, 37號。





PROPERTY FROM A MIDWESTERN COLLECTION

808

A BRONZE OIL LAMP

HAN DYNASTY (206 BC - AD 220)

The lamp is cast with a small circular drip pan supported by a lamp stem in the form of a phoenix standing on top of a tortoise, all above a large circular dish.

6 in. (15.2 cm.) high

\$4,000-6,000

PROVENANCE:

Lee Hing, Hong Kong Antiquities Co., Hong Kong, 13 November 1999.

漢 銅朱雀玄武燈

來源:

利興古藝術有限公司, 香港, 1999年11月13日。

809

A RARE BRONZE FIGURAL LAMP

HAN DYNASTY (206 BC - AD 220)

The lamp is cast as a foreigner with outstretched arms, holding a detachable cylindrical receptacle in each hand, and is seated on top of a charging mythical beast, with its head and the long horn pointing forward and mouth opened.

8 3/4 in. (22.2 cm.) long

\$6,000-12,000

PROVENANCE:

Lee Hing Antiques, Arts, Furniture & Wood Carving. Hong Kong, 25 November 1998.

漢 銅人騎獸燈

來源:

利興古藝術有限公司, 香港, 1998年11月25日。

For a related bronze figural support dating to the Han dynasty, see the example cast as a foreigner with outstretched arms seated on a chimera sold at Christie's New York, 24 March 2011, lot 1261. The foreigner holds in his right hand a tubular support that likely would have supported a detachable shallow receptacle such as those held by the present figure.

The powerfully rendered single-horned mythical beast is emblematic of the Han dynasty interest in a spirit world populated by fantastic creatures. Such mythological creatures were seen as both powerful

and protective and usually seen as auspicious. Two related creatures are illustrated by A. Juliano and J. Lerner in the catalogue for the exhibition, *Monks and Merchants: Silk Road Treasures from Northwest China*, Asia Society, New York, 2001, pp. 44-5, no. 6, a painted wood figure dated to the Han dynasty from Mocuiqi, Wuwei, Gansu province, and no. 7, a bronze figure dated to the Wei/Jin dynasties (AD 220-317) from Xiaheqing, Jiuquan, Gansu province. Both depict a single-horned creature standing with head lowered as if to charge.





810

THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

810

A SMALL SILVER AND GOLD-INLAID ARCHAISTIC BRONZE VASE, *FANGHU*

17TH-18TH CENTURY

The square-section vase is flanked by a pair of *taotie* mask handles on the neck and decorated on the body with animal motifs, all between two archaistic bands.

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

\$5,000-7,000

PROVENANCE:

Sotheby's New York, 8 November 1980, lot 25.

Richard Salisbury (1924-1995) Collection, and thence by descent within the family.

十七/十八世紀 銅錯金銀仿古方壺

來源:

紐約蘇富比, 1980年11月8日, 拍品25號。

Richard Salisbury (1924-1995) 珍藏, 後家族傳承。

ANOTHER PROPERTY

Φ 811

A LARGE AND FINELY CAST ARCHAISTIC SILVER AND GOLD-INLAID BRONZE EWER AND COVER

MING DYNASTY, 16TH-17TH CENTURY

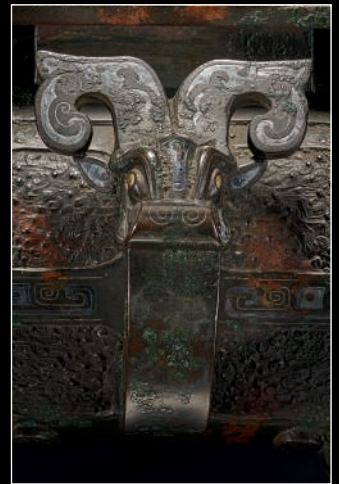
The square body is raised on four monkey-form supports and decorated on each side with four panels enclosing scrolling waves, divided by gold and silver inlaid scroll design. The mythical beast-head spout is cast with two ram-like horns, and the handle is in the form of a dragon-like beast. The cover is decorated *en suite* with four bird-form finials.

10¾ in. (27.3 cm.) long

\$60,000-80,000

The shape and design of this ewer is based on Warring States prototypes, such as the ewer illustrated in *Zhongguo meishu quanji - Gongyi meishu bian* - 5 - *Qingtongqi (xia)*, Beijing, 1986, p. 52, no. 7. This bronze vessel is also set on four legs with an animal-form spout. Compare, also, a Warring States circular vessel with similarly-elaborate silver inlay and a cover that is also set with bird-form finials, illustrated *ibid.*, p. 118, no. 136.

明十六/十七世紀 銅錯金銀仿古方壺



(detail)





PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

812

**A LARGE GILT-SPLASHED BRONZE
'PHOENIX-TAIL' VASE**

EARLY QING DYNASTY, 17TH-18TH CENTURY

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

22½ in. (55.8 cm.) high

\$20,000-30,000

清十七/十八世紀 銅灑金雙龍耳鳳尾尊



PROPERTY FROM THE MARILYN ACKERMAN COLLECTION

813

**A GOLD AND SILVER-INLAID BRONZE ARCHAISTIC TRIPOD
EWER AND COVER, HE**

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

The compressed globular body is raised on three supports in the form of a bird perched on the back of a monkey, and is decorated around the sides with bands of archaistic patterns inlaid in silver and gold. The bird-head spout rising from spread wings is surmounted by a rat, and the openwork handle is in the form of a mythical beast with an arched body formed by entwined serpents. The cover is decorated *en suite* below three duck-form finials.

10¾ in. (27.3 cm.) long

\$20,000-30,000

PROVENANCE:

Michael B. Weisbrod, New York, 1989.
Marilyn Ackerman (1930-2012) Collection, Mamaroneck, New York.

EXHIBITED:

New York, Michael B. Weisbrod, Inc., *Dragons, Monsters, and Auspicious Beasts*, 1-17 June 1988.

LITERATURE:

M. Weisbrod, *Dragons, Monsters, and Auspicious Beasts*, New York, 1988, pp. 62-63, no. 29.

明十七/清十八世紀 銅錯金銀仿古盃

來源:

Michael B. Weisbrod, 紐約, 1989年。
Marilyn Ackerman (1930-2012) 珍藏, Mamaroneck, 紐約。

展覽:

紐約, Michael B. Weisbrod, Inc., *Dragons, Monsters, and Auspicious Beasts*, 1988年6月1至17日。

出版:

M. Weisbrod, 《Dragons, Monsters, and Auspicious Beasts》, 紐約, 1988年, 頁62-63, 29號。

ANOTHER PROPERTY

-814

**A PAIR OF CLOISONNÉ ENAMEL
CANDLESTICKS**

18TH CENTURY

Each candlestick has a square-shaped pedestal base, a large drip pan supporting the tapering columnar stem and smaller drip pan above, all decorated with lotus blossom, bats and archaistic scroll design.

17½ in. (44.5 cm.) high, *hongmu* stands

(2)

\$10,000-15,000

清十八世紀 掐絲琺瑯蓮紋燭臺一對



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

815

**A GILT-LACQUERED WOOD BUDDHIST
ALTAR ORNAMENT**

18TH CENTURY

The altar ornament is modeled as a lotus base supporting a baluster vase flanked by foliate scrolls and holding a lotus blossom. The painted silk panel on either side of the removeable top depicts a *bodhisattva* holding a conch in the left hand, enclosed by a reticulated wood aureole.

16¾ in. (42.5 cm.) high

\$12,000-18,000

PROVENANCE:

Acquired in London, 1960s, and thence by descent to the present owner.

The present ornament represents the offering of music for a Buddhist hall, and would originally have been part of an eight-piece altar set known as *bagongyang* (Eight Auspicious Offerings), comprising: drinking water, water for washing, incense, flowers, oil lamp, perfumed water, food, and music. A similar example in painted enamel with a paper panel is illustrated by J. Wang, *Fanhua lou* (Fanhua pavilion), vol. 4, Beijing: Palace Museum, 2009, p.1253, pl. 1195.

清十八世紀 朱漆木胎描金海螺八供養

來源:

於1960年代購自倫敦，後家族傳承至現藏家。



816

A PAIR OF PARCEL-GILT-BRONZE FIGURES OF IMMORTALS
LATE MING DYNASTY, 17TH CENTURY

Each figure is shown leaping with arms raised and wearing long baggy trousers tied at the waist and long billowing celestial scarves. The face of one figure has a serious expression, with eyes downcast and mouth set in a grimace, and the other has a mischievous expression, with eyes widely opened above bulging cheeks and a manic grin.

8½ and 8¼ in. (21.6 and 21 cm.) high, wood stands

(2)

\$15,000-25,000

PROVENANCE:

Nicholas Grindley, 2010.

LITERATURE:

Nicholas Grindley, *Catalogue*, Dorchester, 2010, no. 2.

These figures are remarkable for their powerful and expressive modeling and dynamic sense of movement. Similar spirited movement can be seen in a slightly larger bronze figure of Kui Xing also of Ming date, 16th-17th century, in the Metropolitan Museum of Art, New York, illustrated by D. P. Leidy and D. Strahan, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, pp. 160-61, no. 42. Like the present figures, the figure of Kui Xing is strongly modeled and shown wearing loose flowing clothing and a long fluttering scarf.

晚明十七世紀 部分鑲金銅仙人一對

來源:

Nicholas Grindley, 2010年。

出版:

Nicholas Grindley, *Catalogue*, Dorchester, 2010年, 2號。



817

**A LARGE GREY STONE HEAD OF A
BODHISATTVA**

MING DYNASTY (1368-1644) OR EARLIER

The round face is well-carved with a serene meditative expression with half-closed eyes above a small full mouth and framed by large, pendulous ear lobes. The hair is neatly arranged in a tall topknot set with a foliate crown.
16¼ in. (41.2 cm.) high, wood stand and pedestal

\$20,000-30,000

PROVENANCE:

Mariska Pugsley Marker (1918-2016) Collection.

This sculpture was once part of the collection of Mariska Pugsley Marker (1918-2016). Independent, curious and full of passion, she was an avid collector and pursued many interests, including travel, arts, modeling, writing, producing and acting in radio plays. Among these pursuits, her lifelong interest in antiques and travel was cultivated in her early life by her parents. Her father, Dr. Frederick N. Pugsley (1883-1957), served as a naval doctor at the American Legations in Beijing and in Tianjin, where Mariska received her education at the Tianjin American School and learned Chinese. Over the years when Dr. Pugsley was stationed in China, he acquired an extensive Chinese art collection including bronzes, furniture and Buddhist sculpture, which he brought with him when he returned to Kansas City. The distinguished Sinologist Bertold Laufer (1874-1934) expressed his admiration for the collection, describing it as containing "so many excellent and outstanding pieces of superior quality."

The majority of Dr. Pugsley's collection was purchased by philanthropist William Volker (1859-1947) in 1931, and some were donated to the William Rockhill Nelson Gallery (present day Nelson-Atkins Museum of Art).

明或以前 灰岩菩薩頭像

來源:

Mariska Pugsley Marker (1918-2016) 珍藏。



Mariska Pugsley Marker, shown standing beside a figure of a Ming dynasty Buddha from her father's collection, on exhibit at the Kansas City Museum, 1940. Image courtesy of The Kansas Star. Photographer unknown.

Mariska Pugsley Marker 站立於其父珍藏之明代佛像旁，攝於堪薩斯市立美術館，1940年。圖片由The Kansas Star 報社提供。攝影師不詳。





818

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

818

A RARE LARGE OCHRE, GREEN, TURQUOISE AND AUBERGINE-GLAZED SEATED FIGURE OF AMITAYUS
MING-QING DYNASTY (1368-1911)

The figure is modeled seated in *dhyanasana* upon a separate lotus leaf-form base, dressed in a flowing *dhoti* and draped in elaborate jewels, the hands held in *dhyanamudra* supporting a vase. The head is adorned with a foliate crown and inscribed with a character on the back near the bottom, possibly reading *lin*, and has a long tubular fitting at the base of the neck allowing it to fit into the body.

22½ in. (57.2 cm.) high

\$5,000-7,000

PROVENANCE:

Frank Caro, successor to C. T. Loo (according to label).
Acquired in Newtown, Massachusetts, 1970s, and thence by descent to the present owner.

明/清 三彩無量壽佛坐像

來源:

弗蘭克·卡羅, 盧芹齋繼任人 (據標籤)。
於1970年代購自牛頓, 馬薩諸塞州, 後家族傳承至現藏家。

VARIOUS PROPERTIES

819

A MASSIVE PAINTED STUCCO HEAD OF A BODHISATTVA
MING DYNASTY, 16TH CENTURY

The head is modeled with delicate facial features set in a serene expression enhanced by the smooth, white pigment of the skin and blue pigment of the hair which is worn in a topknot hidden behind the gilded foliate crown set with four diminutive figures of Buddha.

38¾ in. (98.7 cm.) high, black base

\$30,000-50,000

EXHIBITED:

New York, Kaikodo, 2000.

LITERATURE:

Kaikodo Journal, New York, Spring 2000, no. 75.

This monumental head of a *bodhisattva* was made with clay and lime combined with a binding material applied over a wood core, and was then colored with mineral pigments. The ease of working with these materials allowed artisans to create larger-scale sculptural works such as this magnificent head.

Buddhist stucco figures were popular from the Tang dynasty onwards, and many spectacular examples have been found in temples in Shanxi province, known for its vast quantity of Buddhist monasteries. Compare a Tang dynasty stucco *bodhisattva* illustrated in *Shanxi fujiao caisu* (Buddhist Sculpture of Shanxi Province), Beijing, 1991, pl. 1. The present *bodhisattva* head relates to these earlier Tang prototypes in the rendering of the hair and elaborate crown, and finely-modeled features.

明十六世紀 泥塑彩繪菩薩頭像

展覽:

紐約, 懷古堂, 2000年。

出版:

《懷古堂》, 紐約, 2000年春季刊, 75號。



820

A MAGNIFICENT AND VERY RARE LARGE LACQUERED AND GILT WOOD SEATED FIGURE OF MANJUSHRI
KANGXI PERIOD (1662-1722)

The *bodhisattva* sits in *dhyanasana* on a double-lotus base, holding aloft a sword of wisdom in his raised right hand and a lotus stem in his left. He is clad in a voluminous *dhoti* and adorned with sashes and jewelry. The face is serene in expression and the hair is pulled into a high *chignon* secured by a five-petaled crown and a small *vajra*.

The figure: 27½ in. (70 cm.) high; overall height: 37 in. (94.1 cm.) high

\$300,000-500,000

PROVENANCE:

The M. C. Hammonds Collection, Dallas, Texas and Baden-Baden, Germany, acquired in the 1930s.

The M. C. Hammonds Foundation Inc., Switzerland, 1995.

Manjushri, the embodiment of the Perfection of Wisdom (Sanskrit: *Prajnaparamita*), is shown here in his two-armed emanation, wielding a sword (*khadga*) and gracefully grasping the stem of a blue lotus (*nilotpala*) which rises and blooms at his left shoulder to support a manuscript of the *Prajnaparamita Sutra* (*pustaka*). Displaying a fine attention to detail in the treatment of the robes and jewelry, the figure is characteristic of the finest quality of 17th-18th-century Buddhist figures.

Tibetan Buddhism was practiced at court in China beginning in the Yuan dynasty (1279-1368). Before the start of the Yuan dynasty, Khublai Khan, a then governor of the Mongol territory, summoned Karma Pakshi (b. 1204), the Second *Karmapa*, to his court. Throughout the Yuan and Ming (1368-1644) dynasties, a *karmapa*, leader of the Kagyu school of Tibetan Buddhism, was always present at court, performing sacred rituals and serving as a spiritual advisor to the emperor. Anige, a Tibetan Buddhist, was appointed supervisor-in-chief of all court artisans, beginning a period of production of high-quality Buddhist court arts, which continued into the Ming dynasty and reached an apex in the Yongle period and continued throughout the Ming dynasty. The present figure follows the tradition of the masterful and elegant Buddhist figures made during this period.

Tibetan Buddhism remained important in the Qing dynasty (1644-1911), as the Qing Manchus adopted Tibetan Buddhism, the religion of the Yuan and Ming dynasties before them, in order to legitimize their rule to their Han Chinese subjects. At the start of the dynasty, the court's connection to Tibetan Buddhism was solidified by the Kangxi Emperor's assumption of a protectorate over Tibet. Buddhist court arts surged, particularly in the Kangxi, Yongzheng, and Qianlong reigns. The Qing emperors portrayed themselves as *bodhisattva*-rulers, reincarnations of Manjushri (the *bodhisattva* of Wisdom), signifying the importance of Manjushri during this time. In doing so, they united the Tibetan view

清康熙 木漆金文殊菩薩坐像

來源:

The M. C. Hammonds 珍藏, 達拉斯, 德克薩斯州及巴登-巴登, 德國, 入藏於1930年代。

The M. C. Hammonds 基金會, 瑞士, 1995年。



Fig. 1 Gilt-bronze figure of Manjushri, Yongle mark and period (1403-1425). Sold Christie's New York, 19 March 2008, lot 400.
圖一 明永樂帶款鑲金銅文殊菩薩。紐約佳士得, 2008年3月19日, 拍品400號。







The present figure in the home of M. C. Hammonds. Photographer unknown.
本拍品陳設於M. C. Hammonds自宅之原貌。攝影師不詳。



Fig. 2 Gilt-lacquered wood figure of Manjushri, Kangxi period (1662-1722). Sold Christie's Paris, 10 December 2014, lot 232.

圖二 清康熙木漆金文殊菩薩。巴黎佳士得，2014年12月10日，拍品232號。

of the ruler as a living incarnation of a god with the Chinese Manjushri cult. This beautiful and powerful figure is a reflection of the religious beliefs of the early Qing emperors and a reminder of the political importance of Tibetan Buddhism during this period.

Although it is often said that the Qing dynasty emperors patronized Tibetan Buddhism simply for political reasons, this does not seem to have been the case with the Kangxi emperor. He was largely brought up by his grandmother, a Mongol princess, and was an adherent of Tibetan Buddhism. It is probably due to her influence that the Kangxi Emperor demonstrated a personal commitment to Buddhism. The Kangxi Emperor and his son and grandson, the Yongzheng and Qianlong emperors, built thirty-two Tibetan Buddhist temples in the Beijing area alone.

In its superb quality and style, the present figure of Manjushri relates to the celebrated gilt-bronze Buddhist figures made during the Yongle period, such as the Yongle-marked gilt-bronze figure in the Berti Aschmann Foundation for Tibetan Art in the Reitberg Museum, Zurich, illustrated by H. Ulhig, *On the Path to Enlightenment*, Zurich, 1995, pp. 115-16, no. 66, and the gilt-bronze Yongle-marked figure of Manjushri sold at Christie's New York, 19 March 2008, lot 400. (Fig. 1) The current figure has similar facial details, crown, lotus, jewelry and robes to these Yongle-marked figures. Like the Yongle figures, the present figure also holds the sword, a symbol for overcoming darkness and ignorance, between the thumb and forefinger (*abhaya mudra*), the gesture of fearlessness. Few lacquered wood figures of Manjushri have been published and the current figure is extremely rare for its large size. A similar depiction of Manjushri, dating to the Kangxi period, but of smaller size and shown seated within a tiered throne, sold at Christie's Paris, 10 December 2014, lot 232. (Fig.2)





821

Φ 821

A SINO-TIBETAN GILT-COPPER FIGURE OF USHNISHAVIJAYA 17TH-18TH CENTURY

The *bodhisattva* is shown seated in *dhyanasana* in front of a flaming mandorla on a double-lotus base with beaded rim, holding a *vajra* in one hand and with other hands in various *mudras*.

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

\$10,000-15,000

PROVENANCE:

Private collection, Sweden.

Sotheby's London, 14 May 2014, lot 146.

十七/十八世紀 鑲金紅銅尊勝菩薩坐像

來源:

私人珍藏, 瑞典。

倫敦蘇富比, 2014年5月14日, 拍品146號。

~822

A VERY LARGE AND MASSIVE HARDSTONE- INLAID GILT-BRONZE STUPA 19TH CENTURY OR LATER

The stepped square base is decorated with a double *vajra* between a pair of lions on each side of the waist, supporting the stepped plinth and the domed mid-section with a niche framed by nimbus and aureole. The sides are cast with animal masks suspending beaded garlands, all below a rising spire decorated with Sanskrit scripture and flanked by scrolled ribbons, surmounted by a crescent moon and sun finial at the top. The decorations are embellished with jade, lapis lazuli, turquoise and aventurine glass.

69 in. (157.3 cm.) high, *hongmu* stand

\$70,000-100,000

PROVENANCE:

Private collection, California.

清十九世紀或以後 鑲金銅佛塔

來源:

私人珍藏, 加利福尼亞州。

The present *stupa* is very rare in its elaborate decoration and very large size. Few stupas of equally large size and elaborate decoration appear to have been published. One very similar *stupa*, also of very large size (147 cm. high) is dated to the Qianlong period (1736-1795) and is in the collection of the Palace Museum, Beijing. The Emperor Qianlong issued an edict after the death of his mother, the Empress Dowager Chongqing, to have this *stupa* made in her honor. It took over three months to complete and was finally housed in the East Buddha Hall of Shoukang Palace, where his mother, the Empress Dowager Chongqing, had lived. The present *stupa* is similar to the Palace Museum example in its size, composition, design scheme, and stand carved with Buddhist lions. Both *stupas* reflect the elaborate quality and high craftsmanship of Qing dynasty metalwork.

Other related gilt-bronze *stupas* include one smaller example (83.1 cm. high) dated to the Qing dynasty, in the collection of the National Palace Museum, Taipei, illustrated in *A Special Exhibition of Buddhist Gilt Votive Objects*, Taipei, 1995, pp. 76-7, no. 7; and another example (95 cm. high), dated to the Qing dynasty, in the collection of the National Palace Museum, Beijing, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1998, pp. 212-3, no. 105.





823

PROPERTY FROM THE ESTATE OF A LADY

~823

A PAIR OF HUANGHUALI RECTANGULAR STOOLS
18TH-19TH CENTURY

Each has a mat seat set into a rectangular frame above plain aprons and spandrels. The whole is raised on rounded-square section legs joined by pairs of stretchers at the sides and a single stretcher at the front and back.
20¼ in. (54 cm.) high, 21¼ in. (54 cm.) wide, 17 in. (43.2 cm.) deep (2)

\$12,000-18,000

PROVENANCE:

Robert and William Drummond, New York.
Arthur M. Sackler Collections, New York, #F-110.
Acquired from the above in 1974.

清十八/十九世紀 黃花梨長方凳一對

來源:

Robert and William Drummond, 紐約。
亞瑟·M·薩克勒珍藏, 紐約, 藏品編號 F-110。
於1974年得自上述藏家。

PROPERTY FROM THE ESTATE OF A LADY

~824

A RARE PAIR OF SMALL HUANGHUALI SQUARE-CORNER KANG CABINETS
18TH-19TH CENTURY

Each has single-panel doors, opening to reveal the shelved interior with two drawers, and is fitted into a rectangular square member frame joined by plain apron and shaped spandrels.

17¼ in. (43.9 cm.) high, 14 in. (35.6 cm.) wide, 9 in. (22.9 cm.) deep (2)

\$20,000-30,000

PROVENANCE:

Robert and William Drummond, New York.
Arthur M. Sackler Collections, New York.
Acquired from the above in 1974.

清十八/十九世紀 黃花梨方角炕櫃

來源:

Robert and William Drummond, 紐約。
亞瑟·M·薩克勒珍藏, 紐約。
於1974年得自上述藏家。



824

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

~825

A RARE HUANGHUALI WAISTED SQUARE TABLE
17TH-18TH CENTURY

The paneled-top is set in a square frame above the plain apron. The whole is raised on square-section legs terminating in hoof feet, and joined by humpback stretchers which are flush to the apron.

33½ in. (85.6 cm.) high, 36¾ in. (92.5 cm.) square

\$60,000-80,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, 21 May 1991.

For dining, writing, appreciating antiques, or playing games, the square table is one of the most versatile forms in Chinese furniture. Several variations of square table exist, including waisted and waistless examples, and those with decorative struts between the apron and stretcher. The present example with the humpback stretchers placed directly under the apron, provide added strength while lightening the overall appearance, and not interfering with the knees of the sitters.

A *huanghuali* waistless square table with similar placement of the humpback stretchers but with legs of round section, dated to late Ming, is illustrated by Grace Wu Bruce in *The Best of the Best: The MQJ Collection of Ming Furniture* Vol.1, Hong Kong, 2017, pp. 98-101.

十七/十八世紀 黃花梨羅鍋根方桌

來源:

嘉木堂, 香港, 1991年5月21日。





PROPERTY FROM THE ESTATE OF A LADY

-826

A PAIR OF HUANGHUALI RECTANGULAR STOOLS

18TH-19TH CENTURY

Each has a mat seat set in a rectangular frame above a narrow waist. The whole is raised on square-section legs terminating in hoof feet and joined by humpback stretchers.

19¾ in. (50.1 cm.) high, 20½ in. (52.1 cm.) wide, 14¾ in. (37.5 cm.) deep (2)

\$40,000-60,000

PROVENANCE:

Robert and William Drummond, New York.
Arthur M. Sackler Collections, New York, #F-112a and #F-112b.
Acquired from the above in 1974.

清十八/十九世紀 黃花梨長方凳一對

來源:

Robert and William Drummond, 紐約。
亞瑟·M·薩克勒珍藏, 紐約, 藏品編號F-112a 及 F-112b。
於1974年得自上述藏家。

THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

~827

**A HUANGHUALI AND HUANGHUALI-VENEERED RECESSED-
LEG TABLE**

18TH CENTURY

The floating panel top is set in a rectangular frame above the plain apron and spandrels. The whole is raised on round-section legs joined by pairs of stretchers.

32¼ in. (82 cm.) high, 65½ in. (166.6 cm.) wide, 18½ in. (47.4 cm.) deep

\$60,000-80,000

PROVENANCE:

Nicholas Grindley Works of Art, London, 8 November 1995.

A similarly proportioned *huanghuali* recessed-leg table was sold at Christie's New York, 13-14 September 2012, lot 1343. Several examples of this elegant form have been published, including in G. Ecke, *Chinese Domestic Furniture*, pl. 46, no. 36 and by R. D. Jacobsen, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, 1999, pp. 122-3, no. 40.

清十八世紀 黃花梨局部包鑲平頭案

來源:

Nicholas Grindley Works of Art, 倫敦, 1995年11月8日。





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

~828

A HUANGHUALI SQUARE LOW TABLE

17TH CENTURY

The paneled top is set in a square frame above a narrow waist and cusped, beaded apron carved with interlocking scroll. The whole is raised on legs of round section carved at the corners with cabriole "legs" in imitation of a demountable *kang* table, further joined by scrolling corner spandrels.

17 in. (43.2 cm.) high, 39½ in. (100.3 cm.) wide, 39½ in. (99.4 cm.) deep

\$25,000-35,000

PROVENANCE:

Vanderbilt Collection, by repute.

Acquired in Manchester, New Hampshire, circa 1990s.

The present side table is based on a form which has detachable legs, for use as a demountable table. Tables of this type were made to be easily disassembled to facilitate transport. However, there are several known examples with fixed legs, in which the legs have been carved to imitate their detachable counterparts. This fascination with artifice was in fashion during the seventeenth and eighteenth centuries and can be seen in exquisite examples found in the decorative arts.

An eighteenth-century square fixed-leg "demountable" table of similar proportions, and also reduced in height, was sold at Christie's New York, 7-24 July 2020, lot 81.

十七世紀 黃花梨矮方桌

來源:

Vanderbilt 珍藏(傳)。

於1990年代前後購自曼徹斯特, 新罕布夏州。

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

~829

A RARE HUANGHUALI HORSESHOE-BACK ARMCHAIR
17TH-18TH CENTURY

The graceful three-part crestrail is raised on an S-curved backsplat carved with a *ruyi*-medallion enclosing a pair of *chilong* confronting a flaming pearl above the mat seat and cusped, beaded aprons and beaded spandrels. The whole is raised on round-section legs joined by stepped stretchers and a footrest at the front.

38¼ in. (97.2 cm.) high, 25¼ in. (64.2 cm.) wide, 21 in. (53.4 cm.) deep

\$60,000-80,000

PROVENANCE:

Christie's New York, 4-5 September 2002, lot 137.



(detail)

Horseshoe-back armchairs of this type are represented in many public and private collections. The major distinguishing feature, other than the form of these chairs, is the decorative carving usually found on the splat and the apron, such as a *ruyi* medallion. The present chair has the rare design of a pair of *chilong* confronted on a flaming pearl within a shaped medallion. A single *huanghuali* horseshoe-back armchair with similarly carved splat was sold at Christie's New York, The Collection of Robert Hatfield Ellsworth Part II: Chinese Furniture, Scholar's Objects and Chinese Paintings, 17 March 2015, lot 139 and illustrated R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p.127, pl. 18.

十七/十八世紀 黃花梨螭龍紋圈椅

來源:

紐約佳士得, 2002年9月4-5日, 拍品137號。



PROPERTY FROM THE YUNWAI LOU COLLECTION

~830

**AN IMPORTANT AND EXCEPTIONALLY RARE HEXAGONAL
HUANGHUALI INCENSE STAND, XIANGJI**
17TH CENTURY

The paneled top is set in a hexagonal frame above the narrow waist and the cusped, beaded apron finely carved with *chilong*. The whole is raised on elegant, beaded, faceted cabriole legs terminating in *ruyi*-form feet and joined by an hexagonal base stretcher.

35 in. (88.9 cm.) high, 22 ½ in. (57.2 cm.) wide, 19 ½ in. (49.2 cm.) deep

\$800,000-1,200,000

十七世紀 黃花梨螭龍紋六方香几

PROVENANCE:

Nicholas Grindley Works of Art, Ltd., London.
Eskenazi, Ltd., London.

LITERATURE:

N. Grindley, *The Yunwai Lou Collection of Chinese Art*, Hong Kong, 2013, no. 47.

來源:

Nicholas Grindley Works of Art, 倫敦。
埃斯卡納齊·倫敦。

出版:

N. Grindley, 《The Yunwai Lou Collection of Chinese Art》
(雲外樓珍藏中國藝術), 香港, 2013年, 編號47號。



Woodblock print from *Liuzhi ji* (*The Willow Branch*), Ming dynasty (1368-1644), illustrating a circular incense stand.

載於明雜劇《柳枝集》插圖中之圓香几







The present incense stand appears to be the only published hexagonal example in *huanghuali*. Incense stands, both in lacquer and hardwood, are seen in a variety of forms, including round, square, foliate, hexagonal and octagonal. Round incense stands appear to be the most commonly published examples and are often depicted in woodblock prints from the Ming dynasty. The present incense stand successfully balances an elegant design and complex carpentry. The angular top contrasts beautifully with the sensuous curves of the faceted, shaped cabriole legs, which terminate in finely delineated *ruyi*-form feet. The thickly beaded aprons and narrow waist are carved from one section of wood, and embellished with crisply carved, interlocking tendrils and writhing *chilong*. This rare design suggests a special commission from a wealthy and cultured individual, who could afford such luxury and masterful craftsmanship.

The Chinese have burned incense and aromatics since the Han dynasty. Censers were used for both secular and religious purposes and held a variety of aromatic substances, some to be burned as incense, others to more slowly release their scent. These censers were used to freshen interiors, and could be placed in imperial offices, private residences, places of worship or used outdoors. To support censers, incense stands became a standard piece of furniture for any individual who could afford luxury goods. Incense stands tend to be tall and symmetrical in form. They were generally placed away from the wall and centrally located within an interior space, to allow for the effective diffusion of scent. Though the name, incense stand, implies a specific use, Ming-dynasty prints show the incense stand used for numerous purposes, including the display of scholar's rocks, flowers, and decorative objects.

此黃花梨六方式香几或為孤例。香几，有漆製，也有硬木製，形制不俱一格，有圓，有方，有花口，也有六方乃至八方款式。當中以圓形香几最為普遍，在明代木刻版畫中更是屢見不鮮。本香几比例勻稱，造型優雅，雕工非凡，匠心獨運。香几上下對比鮮明，幾何形狀几面配搭適麗的三彎腿，末端飾如意紋，美不勝收。牙條與束腰一木連作，精刻卷草、螭龍紋樣。香几形制獨特，用材頂級，雕琢精美，盡顯氣派，反映主人之財力與識見，皆非同凡響。

中國的焚香文化源遠流長，最早可追溯到漢代。香爐用途廣泛，可供燒香拜神，也能焚蘭熅麝，多置官府、邸舍，以及廟宇，室內外皆宜。香几，顧名思義，即陳放香爐的台几。有別於榻案一類實用家具，香几更屬奢華象徵。香几外型傾向修長，結構工整對稱，一般不靠牆，而立於廳堂中央，使熏香時氤氳四溢。除焚香外，於明代木刻版畫所見，香几亦可擱石，置尊插花，或陳列珍玩。



(another view)

The most similar in design and construction to the present incense stand are a pair of octagonal stands raised on four slender cabriole legs and a rectangular base stretcher: one is currently in the Shanghai Museum of Art and published in Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, p. 76, pl. B31 (Fig. 1), the other is illustrated by G. Wu in *The Best of the Best: The MQJ Collection of Ming Furniture*, vol. I, Hong Kong, pp. 72-73. A Qianlong-period *zitan* hexagonal incense stand, with an elaborately carved tall waist and faceted cabriole legs, in the Palace Museum collection and illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p. 174, pl. 156, compares closely to the present stand, but the more ornate details, choice of material, and the stiffness of the legs are more aligned to Qing-dynasty preferences. For an example of a circular incense stand with cabriole legs, dated to the seventeenth-century, see the *huanghuali* incense stand, (97 cm. high), formerly in the collection of the Museum of Classical Chinese Furniture, sold at Christie's New York, 19 September 1996, lot 48. Another circular *huanghuali* incense stand, with cusped aprons and inward-curving legs, is published by N. Berliner in *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Boston, 1996, pp. 136-37, no. 23.

A three-legged incense stand, formerly in the Marie Theresa L. Virata Collection, which is the pair to the *huanghuali* stand formerly in the collection of Wang Shixiang that is now in the collection of the Shanghai Museum, was sold at Christie's New York, 16 March 2017, lot 613.

傳世香几最近似於本具者，為一對八方香几，帶三彎腿，下設長方形托泥，一几現藏於上海博物館，載於王世襄著《明清家具珍賞（上冊）》，香港，1990年，頁76（圖一）。另一几收錄於伍嘉恩《木趣居：家具中的嘉具（上冊）》，香港，頁72—73。北京故宮博物院藏有一乾隆年製紫檀六角香几，束腰雕飾絢麗，帶三彎腿，詳見《故宮博物院文物珍品全集—明清家具（下）》，香港，2002年，頁174，圖版156。與本几對照，兩者大同小異，而該几就紋飾、選料與几足之硬朗造型均更趨符合清代風格。中國古典家具博物館舊藏一黃花梨圓几，同設三彎腿，十七世紀，於紐約佳士得拍賣，1996年9月19日，拍品編號48。另有一黃花梨香几，鏤壺門牙子，帶內翻馬蹄足，載於N. Berliner著《Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries》，波士頓，1996年，頁136—137，編號23。

上海博物館現藏一對一三足圓香几，其一為王世襄先生舊藏，其二為瑪麗·泰瑞莎·L·維勒泰女士舊藏，於紐約佳士得拍賣，2017年3月16日，拍品編號613。



Fig. 1 *Huanghuali* octagonal incense stand, Ming dynasty (1368-1644).
© Shanghai Museum

圖一 明代黃花梨八方香几
©上海博物館





PROPERTY FROM A WEST COAST COLLECTION

~831

**A RARE MASSIVE DEMOUNTABLE HUANGHUALI
TRESTLE-LEG TABLE**
17TH CENTURY

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

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

\$350,000-450,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, 1996.

Demountable trestle-leg tables, which are made to be easily disassembled to facilitate transport, are very rare. There appear to be two types of demountable, recessed trestle-leg tables. The first type exhibits straight legs, which are set into shoe feet. The second variant, which includes the present table, has everted feet. A rare *tielimu* table, with an inscription dating it to 1640, in the Palace Museum, Beijing, carved with similar stylized elephants on the spandrels, and a smaller *huanghuali* trestle-leg table carved with hornless elephants on the spandrel, are illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol. 53, Hong Kong, 2002, p. 166, pl. 141, and p. 157, pl. 135 respectively.

十七世紀 黃花梨龍紋夾頭榫頭案

來源:

嘉木堂, 香港, 1996年。







PROPERTY FROM A PRIVATE NEW YORK COLLECTION

~832

A RARE HUANGHUALI KANG TABLE

17TH CENTURY

The attractively-figured top is set within a rectangular frame finely carved with a 'water stopping' edge, above the narrow waist and apron carved with *chilong* confronting interlocking scroll. The whole is raised on elegant cabriole legs, carved at the top with a lion mask and terminating in claw feet.

13½ in. (34.3 cm.) high, 36½ in. (91.8 cm.) wide, 23 in. (58.4 cm.) deep

\$60,000-80,000

While dragons are frequently carved on the aprons of full-sized tables, the ball-and-claw feet and lion mask seen on the present table seem to be reserved for beds and *kang* tables. A similar *haunghuali kang* table of comparable size and with similar ball-and claw feet and lion mask is illustrated by G. Bruch in *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, no. 30, pp. 86-87, and subsequently sold at *The Dr. S.Y. Yip Collection of Fine and Important Classical Chinese Furniture*, Christie's New York, 20 September 2002, lot 10. Another similar example but with an unusual convex waist is illustrated in Nicholas Grindley, *June 1998*, no. 11. A related example of slightly larger proportions was sold at Christie's New York, 13 September 2019, lot 873.

十七世紀 黃花梨螭龍紋炕桌

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

-833

**A SMALL HUANGHUALI RECESSED-LEG
SIDE TABLE**

17TH-18TH CENTURY

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

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

\$35,000-45,000

十七/十八世紀 黃花梨帶屨小平頭案

PROPERTY FROM A DISTINGUISHED NEW YORK
COLLECTION

-834

A HUANGHUALI BENCH

18TH-19TH CENTURY

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

20¼ in. (51.5 cm.) high, 43 in. (109.2 cm.) wide, 16½ in. (41 cm.) deep

\$25,000-35,000

PROVENANCE:

Christie's New York, 1 December 1994, lot 208.

清十八/十九世紀 黃花梨霸王棍長方凳

來源:

紐約佳士得, 1994年12月1日, 拍品208號。



833



834

Property from the Whitacre Family Collection

(Lots 835-844)



Dr. Frank E. and Lillian Whitacre, 1930s. Photographs courtesy of the family. Photographer unknown.

Frank E. Whitacre 醫生暨夫人 Lillian, 1930 年間。圖片由其家族提供。攝影師不詳。

In 1938, Dr. Frank E. Whitacre (1897-1971) and his family arrived in Beijing, where he assumed the role of Head of the Obstetrics and Gynecology department at Peking Union Medical College, a post sponsored by the Rockefeller Foundation. His wife Lillian (1907-1986), a graduate of Oberlin College and the University of Pittsburgh, developed an interest in Chinese furniture and works of art, and began studying and collecting in this area.

Two years later, with the breakout of World War II, Lillian and her two young children boarded the Mariposa headed for San Francisco. Dr. Whitacre returned to the United States at a later date. Reluctant to part with the collection she so carefully created, Lillian persuaded the Rockefeller Foundation to transport the pieces to the United States. The furniture, paintings, and works of art collected during the Whitacre's days in Beijing have resided with the family since that time.

~835

AN UNUSUAL HUANGHUALI ROUND LOW TABLE 18TH-19TH CENTURY

The top is set in a circular frame above a narrow waist and cusped, beaded aprons. The whole is raised on beaded, shaped legs joined by a circular base stretcher, further supported on small tab feet.

13 in. (33 cm.) high, 33½ in. (85.1 cm.) diam.

\$20,000-30,000

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

This unusual circular table was probably used to support a large vessel or drum. A similar circular stand supported on cabriole legs and carved with lion masks and scrolling tendrils is illustrated by R.H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 124-125, no. 42.

清十八/十九世紀 黃花梨圓矮几

來源:

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏, 入藏於1938至1939年間, 後家族傳承。





PROPERTY FROM THE WHITACRE FAMILY COLLECTION

836

A RARE PAIR OF NANMU-INSET JICHIMU ARMCHAIRS
18TH CENTURY

Each has a tall curved *nanmu* back splat inscribed with a poetic inscription followed by a signature, Qichang, and a seal Xuanzai and Taishishi respectively, that extends above the openwork back and side rails carved as archaic scrollwork. The wide rectangular hard mat seat is above a narrow waist and plain apron, supported on square-section legs joined by a base stretcher of conforming shape.

32½ in. (82.3 cm.) high, 23¾ in. (60.7 cm.) wide, 19¼ in. (50.2 cm.) deep (2)

\$25,000-35,000

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

The inscriptions on each chair are taken from the poems composed by the Tang dynasty poets Liu Yuxi (AD 772-842) and Qian Qi (active circa AD 751) respectively, and can be translated as "Instant ecstasy upon seeing [one's] elegant demeanor," and "Golden orioles fly into the forest in February."

The calligraphy in which the two inscriptions are executed is in the style of Dong Qichang (1555-1636), a calligrapher, painter and theoretician of the late Ming dynasty. Xuanzai was Dong's alternative name and Taishishi appears to be the inscription on one of his personal seals.

清十八世紀 雞翅木嵌楠木詩文扶手椅一對

題識：「一時驚喜見風儀 二月黃鸝飛上林」

落款：「其昌」「太史氏」「玄宰」

來源：

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏，入藏於1938至1939年間，後家族傳承。

~837

A HUANGHUALI LUOHAN BED, KANG TABLE, AND A PAIR OF HONGMU FOOT STOOLS

18TH-19TH CENTURY WITH ALTERATIONS

The mat seat is set in a rectangular frame below openwork rails carved with a *wan* pattern, raised on thick legs terminating in split hoof feet. The *kang* table, 19th century, has a cusped, beaded apron and is supported on carved legs joined by a straight stretcher. The pair of foot stools are set with trellis pattern within the rectangular frame.

Luohan bed: 30¼ in. (76.8 cm.) high, 72½ in. (184.1 cm.) wide, 40½ in. (103 cm.) deep

Kang table: 9¾ in. (23.8 cm.) high, 26¾ in. (67 cm.) wide, 16¾ in. (41 cm.) deep

Foot stools: 5¾ in. (14.7 cm.) high, 19¾ in. (49.9 cm.) wide, 11¼ in. (28.6 cm.) deep (4)

\$50,000-70,000

清十八/十九世紀 黃花梨羅漢床, 黃花梨炕桌及紅木腳踏一對 (經改裝)

來源:

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏, 入藏於1938至1939年間, 後家族傳承。

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

The present *luohan* bed is supported on the more rarely seen split hoof feet. A *luohan* bed, of larger proportions, with solid back and sides also raised on similar legs is illustrated by G. Ecke in *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, pl. 27, no. 1. Another related bed, of similar construction, is in the Philadelphia Museum of Art, illustrated in *Philadelphia Museum Bulletin: Winter 1963: Chinese Furniture*, Volume LVIII, Number 276, p. 58, no. 2.

Literary texts suggest that *luohan chuang* were also considered part of everyday furnishings and were used in both formal and semi-formal interiors. Unlike canopy beds, *luohan* beds could be used to formally receive guests. For a discussion of the varied uses of this style of bed, see Sarah Handler, "Comfort and Joy: A Couch Bed for Day and Night," *Journal of the Classical Chinese Furniture Society*, Winter 1991, pp. 4-19.







PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~838

A RARE HUANGHUALI SQUARE-CORNER CABINET
18TH CENTURY

The attractively figured doors open to reveal the shelved interior and set into the square-member frame, joined by a beaded apron carved with leafy scroll.

54¾ in. (139.1 cm.), 37¼ in. (94.6 cm.) wide, 16½ in. (42 cm.) deep

\$50,000-70,000

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

A *huanghuali* square-corner cabinet with bookmatched panel doors and carved, molded apron joining the legs is illustrated by G. Ecke in *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, pl. 131, no. 104. Another *huanghuali* square-corner cabinet of larger proportions and carved cusped apron was sold at Christie's New York, 25 September 2020, lot 1653.

清十八世紀 黃花梨方角櫃

來源:

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏, 入藏於 1938至1939年間, 後家族傳承。

PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~839

A VERY RARE HUANGHUALI TRESTLE-LEG TABLE
18TH CENTURY

The single-panel top is set in a molded, rectangular frame fitted with everted ends, above the plain, beaded apron and spandrels finely carved with *chilong*. The molded legs are joined by an openwork panel carved with *lingzhi* stems and supported on shoe-feet.

36 in. (91.5 cm.) high, 65½ in. (166.5 cm.) wide, 17¼ in. (44.5 cm.) deep

\$40,000-60,000

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

清十八世紀 黃花梨螭龍紋翹頭案

來源:

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏, 入藏於 1938至1939年間, 後家族傳承。



PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~840

A HUANGHUALI THREE-DRAWER COFFER

18TH-19TH CENTURY

The single-panel top is set in a rectangular frame above three drawers and fitted with openwork corner spandrels. The whole is raised on rounded, square-section legs, joined by a plain beaded apron carved with *chilong*.

34 in. (86.4 cm.) high, 53¼ in. (135.3 cm.) wide, 25 in. (63.7 cm.) deep

\$30,000-50,000

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

清十八/十九世紀 黃花梨三屨桌

來源:

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏, 入藏於1938至1939年間, 後家族傳承。





PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~841

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

Each chair has a straight crestrail raised on a plain back splat and curved rear posts above the arms, which are supported on the front posts. The mat seat is set in a rectangular frame above plain aprons and spandrels. The whole is raised on round-section legs joined by stepped stretchers and a foot rest at the front.

38½ in. (97.8 cm.) high, 22½ in. (57.2 cm.) wide, 20¾ in. (51.7 cm.) deep (2)

\$25,000-35,000

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

A similarly proportioned set of four *huanghuali* 'southern official's hat' armchairs, carved with *ruyi* heads on the back splats, was sold at Christie's New York, 20-21 March 2014, lot 2292.

清十八世紀 黃花梨南官帽椅一對

來源:

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏, 入藏於 1938至1939年間, 後家族傳承。



842

PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~842

A HONGMU LAMPSTAND

19TH CENTURY

The central, adjustable post surmounted by a platform above openwork spandrels, and set into the upright frame joined by an openwork panel. The legs are flanked by openwork spandrels and set into shoe feet.

47½ in. (120.6 cm.) high, 10½ in. (26.8 cm.) wide, 11½ in. (29.2 cm.) deep

\$4,000-6,000

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

清十九世紀 紅木燈臺

來源:

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏, 入藏於 1938至1939年間, 後家族傳承。

PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~843

A PAIR OF HONGMU BOXES

19TH CENTURY

Each is of rectangular form, and fitted with *ruyi*-shaped corner mounts and a circular lockplate with a cloud-form hasp, and bail handles at the sides.

12 in. (30.5 cm.) high, 19¾ in. (49.3 cm.) wide, 12¼ in. (31.2 cm.) deep (2)

\$6,000-8,000

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

清十九世紀 紅木箱一對

來源:

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏, 入藏於 1938至1939年間, 後家族傳承。



843

PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~844

A RARE HUANGHUALIKANG CABINET
18TH CENTURY

Of elegant proportions, the cabinet has a protruding top frame raised on round-section members and is fitted with single-panel doors, which open to reveal the shelved interior above the beaded apron carved with interlocking scrolls.

24 in. (60.9 cm.) high, 18 in. (45.7 cm.) wide, 11 in. (27.9 cm.) deep

\$30,000-50,000

PROVENANCE:

The Collection of Dr. Frank E. (1897-1971) and Lillian (1907-1986) Whitacre, acquired between 1938-1939, and thence by descent within the family.

清十八世紀 黃花梨炕櫃

來源:

Frank E. (1897-1971) 暨 Lillian (1907-1986) Whitacre 伉儷珍藏, 入藏於1938至1939年間, 後家族傳承。





845

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

845

AN IMPERIAL EMBROIDERED YELLOW SILK CUSHION COVER

19TH CENTURY

The cushion has a lobed upper edge, and is worked in satin stitch in shades of blue, pink, red and gold with a pair of conjoined foliate scroll dragons confronted on a *shou* medallion, within a gold thread border surrounded by scrolling lotus sprays issuing from angular scrolls, with lotus meander on the sides.

27¾ in. (70.5 cm.) x 27½ in. (69.8 cm.)

\$8,000-12,000

PROVENANCE:

Christie's New York, 24 March 2004, lot 25.

清十九世紀 御製黃地繡纏枝蓮團壽字紋墊套

來源:

紐約佳士得, 2004年3月24日, 拍品25號。

ANOTHER PROPERTY

846

A RARE LARGE CHINESE EXPORT EMBROIDERY

17TH CENTURY

The panel is woven on a metallic ground with a central medallion of two phoenixes encircling a peony with details picked out in Peking knot, all encircled by Buddhist lions playing with beribboned brocade balls. The exterior borders are densely woven with long-tailed birds, *qilin*, horses, tigers, deer, butterflies, peonies, and *lingzhi*.

81⅞ in. (208 cm.) x 88½ in. (225 cm.)

\$10,000-15,000

十七世紀 外銷牡丹紋織繡

This rare embroidery belongs to a small and very unusual group of bedcovers made in Guangzhou between 1550-1800, for the European market. Of this group, four examples are in the collection of The Metropolitan Museum of Art, one is in Italy, and five are in Japan. No textiles from this group are thought to have remained in China.

Masako Yoshida provides an analysis of this group in "Trade Stories: Chinese Export Embroideries in the Metropolitan Museum", *Metropolitan Museum Journal*, v. 49, 2014, pp. 165-85. Yoshida notes that the dating of this group can be based on a similar embroidery preserved in Japan at the temple at Sikyoji, which bears an inscription dating to the Wanli period (1573-1619). While these textiles were originally made as European

bedcovers, they were adapted to different usages in Japan. All of the embroideries in Japanese collections are extremely well-preserved as they were considered to be sacred objects, and were donated to Buddhist temples. They were then used as altar cloths, wrappings for Buddhist ritual implements, or used as textiles in temple halls.

The subject embroidery is woven with different-colored threads. Yoshida notes that this is consistent with other examples of this type, and concludes that several hands were involved in the production of each textile, leading to these stylistic variations.



PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

847

**A LARGE SILK KESI/DAOIST
IMMORTALS 'BIRTHDAY' PANEL**
19TH CENTURY

The panel is woven in bright colors with an elaborate scene depicting Xiwangmu, Queen Mother of the West, riding on a phoenix while accompanied by two female attendants holding feather fans, as she descends towards Shoulao and three of the Eight Daoist Immortals waiting on a terrace lapped by the waves of the sea to offer birthday felicitations to Xiwangmu, while the other five immortals are shown below, all accompanied by female and male attendants in a setting of mountains, a stream, vaporous clouds, rocks and trees, including peach, pine and *wutong*.

63 in. (160 cm.) x 35 in. (89 cm.), framed and glazed

\$15,000-25,000

PROVENANCE:

The Property of a European Collector; Christie's
Paris, 10 December 2014, lot 198.

During the Qianlong period, *Gathering at the Turquoise Pond* (*yao chi*) was frequently the subject of large textile hangings in both tapestry weave (*kesi*) and embroidery made for the occasion of imperial birthdays. The depiction of the Daoist paradise on Mount Kunlun populated by the God of Longevity (Shoulao) and the Eight Immortals (*Baxian*) with their attendants awaiting the arrival the Queen Mother of the West (Xiwangmu) riding on a phoenix by extension carried, along with such a gift, wishes for the long life of the recipient.

清十九世紀 緯絲群仙祝壽圖屏

來源:

The Property of a European Collector;
巴黎佳士得, 2014年12月10日, 拍品198號。



ANOTHER PROPERTY

848

**A RARE AND VERY LARGE EMBROIDERED
AND COUNTED STITCH 'BIRTHDAY' PANEL**
18TH-19TH CENTURY

The rectangular central panel is finely embroidered with Xi Wangmu, Queen Mother of the West, riding a phoenix descending from clouds above Shoulao seated on a mountain terrace overlooking the Eight Daoist Immortals at the base of the mountain centering a peach tree growing from rocks. The whole is set within a counted stitch border with figures and attendants engaged in leisurely pursuits above, a landscape setting below, and antiques on either side.

137 in. (348 cm.) x 54½ in. (138.5 cm.)

\$18,000-25,000

The present textile is remarkable for its exceptional quality, massive size, and composition which combines embroidery with a counted stitch border. The embroidery on this panel is particularly fine, with details picked out in fine silk floss threads. All of the facial features of the figures from their emotive eyebrows, to their finely delineated hair, to the details on their patterned robes, are embroidered with precision and great skill.

The present scene may be referred to as Gathering at the Turquoise Pond (*yao chi*) and is nearly identical to that on an embroidered panel, dated 17th-18th century, sold at Christie's New York, 22 March 2007, lot 451. See the previous lot for a discussion of this scene.

清十八/十九世紀 刺繡群仙祝壽圖屏



(detail)





849

PROPERTY FROM THE ESTATE OF JAMES H. KELLEY

849

A CARVED RED LACQUER HEXAGONAL BOX AND COVER
MING DYNASTY, LATE 15TH-16TH CENTURY

The top of the cover is carved with two scholars seated on a promontory conversing beneath a pine tree as an attendant approaches, and each of the six sides is carved with a different flower spray repeated on the sides of the box above the foot.

8¼ in. (21 cm.) across, fitted cloth box

\$6,000-8,000

PROVENANCE:

Acquired circa 1960s-1974, and thence by descent within the family.

明十五世紀末/十六世紀 剔紅松下高士圖六方蓋盒

來源:

於1960年代至1974年間入藏, 後家族傳承。



849 (detail)

PROPERTY FROM THE STUDIO OF THE CLEAR GARDEN

~850

A RARE PAIR OF CARVED FOUR-COLOR LACQUER
OCTALOBED BOXES AND COVERS

QIANLONG-JIAQING PERIOD (1736-1820)

Each cover is finely carved through the red, black, greenish-brown, and ochre layers with a different scene of figures at various pursuits in a garden setting, all within a narrow diaper border above the lobed sides that are carved with panels of foliate sprays within angular scroll borders that are repeated on the sides of the box. The interiors and base are covered in black lacquer.

13¾ in. (34 cm.) wide, *hongmu* stands

(2)

\$50,000-70,000

PROVENANCE:

Private collection, France.

Christie's Paris, 21 December 2009, lot 342.

The Studio of the Clear Garden.

清乾隆/嘉慶 剔彩亭臺人物圖八瓣式蓋盒一對

來源:

私人珍藏, 法國。

巴黎佳士得, 2009年12月21日, 拍品342號。

澄園山房珍藏。

It is rare to find lacquer wares with more than three colors. On the present pair of boxes, the figures, trees, rocks and buildings are carved from the uppermost layers of red and black lacquer, the water and some vegetation from the greenish-brown layer, and the air and earth are represented by two different diaper patterns carved from the two different colors of ochre lacquer. The classic use of different diaper patterns to represent water and air began in the Yuan dynasty, and here has been used to enliven and differentiate the textures of the air, water and ground.

It is also very rare to find lacquer boxes of this octalobed shape in four-color lacquer carved with figural scenes. A pair of larger (42 cm. diam.) four-color boxes of circular cushion shape carved with scenes of foreigners on the covers was sold at Christie's New York, 19 March 2009, lot 591. Other boxes and covers of circular cushion form of comparable size, in red lacquer only, that are carved on the cover with figural scenes are illustrated in *The Complete Collection of Treasures of the Palace Museum - 46 - Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pp. 10-11, pl. 6, with Qianlong mark, and pp. 56-57, pls. 37 and 38, dated middle Qing. Two Qianlong-marked boxes of lobed cushion form, with six rather than eight lobes, of slightly smaller size (29.6 cm. diam.), also in red lacquer and carved on the cover with a figural scene, are also illustrated, pp. 12-15, pls. 7 and 8.





851

THE PROPERTY OF A CONNECTICUT COLLECTOR

851

ANONYMOUS (15TH-16TH CENTURY)

Portrait of the Yongle Emperor

Scroll, mounted on wood board and framed, ink and color on silk
15 in. (38.3 cm.) x 10 ¼ in. (27.5 cm.)

Inscribed

\$8,000-15,000

PROVENANCE:

Private collection, Connecticut.

無款（15—16世紀）

明永樂皇帝像 設色絹本 鏡框

題識：明成祖

來源：

康乃狄克州私人珍藏。

PROPERTY FROM THE ESTATE OF JAMES H. KELLEY

852

WITH SIGNATURE OF GU JIANLONG (1606-AFTER 1687)

Shoulao on a White Deer

Hanging scroll, ink and color on silk
71 ¾ in. (182.5 cm.) x 38 ½ in. (97 cm.)

Inscribed and signed, with two seals

One collector's seal

\$15,000-25,000

PROVENANCE:

Acquired circa 1960s-1974, and thence by descent within the family.

顧見龍（款，1606—1687年後）

白鹿壽老 設色絹本 立軸

題識：婁東八十三翁顧見龍畫。

鈐印：顧見龍印、雲東

篆條：顧雲臣設色受沾百祿立軸。

來源：

於1960年代至1974年間入藏，後家族傳承。



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

853

A VERY RARE SMALL GE CENSER

SOUTHERN SONG-YUAN DYNASTY, 12TH-14TH CENTURY

The censer has a compressed globular body raised on a short foot and is flanked by a pair of stylized fish-form handles, covered overall in a thick greyish-cream glaze with a network of 'iron' crackle suffused with a tighter network of reddish-gold-tone crackle.

5% in. (14.3 cm.) wide across handles

\$100,000-150,000

PROVENANCE:

F. C. Harrison (1863-1938) Collection (according to label).
Peter Boode (d. circa 1972), London (according to label).
Acquired in London, 1960s, and thence by descent to the present owner.

EXHIBITED:

Oxford, Ashmolean Museum, December 1903 (according to label).

南宋/元 哥窯簋式小爐

來源:

F.C. Harrison (1863-1938) 珍藏 (據標籤)。
Peter Boode (1972前後逝世), 倫敦 (據標籤)。
於1960年代購自倫敦, 後家族傳承至現藏家。

展覽:

牛津, 阿什莫林博物館, 1903年12月 (據標籤)。

Ge ware, along with Guan, Ru, Ding and Jun, comprise the 'five famous wares of the Song dynasty'. The issues of distinguishing the two crackled Southern wares, Guan and Ge ware, were discussed at length during a three-day conference held at the Shanghai Museum in October 1992, and while no unanimity of opinion was reached, it was generally thought that those wares with a double *jinsi tiexian* ('gold thread and iron wire') crackle should be designated 'Ge' (R. Scott, "Guan or Ge Ware?", *Oriental Art*, Summer 1993, pp. 12-23).

This small censer exhibits the fine qualities of Ge ware, with thin gold and red crackles woven in a web across the surface. Examples of Ge censers of related shape with fish-form handles can be found in museum collections such as three in the National Palace Museum, Taipei, illustrated in *Precious as the Morning Star: 12th-14th Century Celadons in the Qing Court Collection*, Taipei, 2016, pp. 232-239, nos. IV-16, IV-17, IV-18, as well as three in the Palace Museum, Beijing, illustrated in *Selection of Ge Ware, The Palace Museum Collection and Archeological Discoveries*, Beijing, 2017, pp. 52-57, nos. 16-18. Also see one in the Percival David Collection, illustrated in *Catalogue of the International Exhibition of Chinese Art*, London, 1935, pp. 65 and 84, no. 855. Like the present censer, which has five spur marks on the interior, many of these similar examples include between four to six spur marks on the interior.

Ge and Guan wares were not only appreciated in their own era, but have been treasured by Chinese emperors of succeeding dynasties, as well as by less exalted collectors right up to the present day. The high regard in which such pieces were held by the Qing dynasty Emperor Qianlong (1736-1795), for instance, is demonstrated by the text of some of the inscriptions which were applied on both Ge and Guan wares in the Qing imperial collection. For instance, both the example in the Percival David Collection and no. 17 in the Palace Museum, Beijing, cited above, include later imperial inscriptions on the base that laud the glaze and texture of these monochrome wares. In "Ode to a Ge Ware Censer," the Qianlong Emperor concludes that such Ge censers with fish-form handles were "inspired by admirations toward the fish" (*Precious as the Morning Star: 12th-14th Century Celadons in the Qing Court Collection*, Taipei, 2016, p. 239).



(base)



(interior)







PROPERTY FROM THE JUNKUNC COLLECTION

854

A RARE WHITE-GLAZED CIZHOU JAR
NORTHERN SONG DYNASTY (AD 960-1127)

The globular body rising from a short straight foot to a broad tapering short neck, is decorated with five rows of curled petals, and is covered in a creamy-white slip falling short of the foot to reveal the buff body.
6½ in. (16.5 cm.) diam.

\$30,000-50,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

Compare the very similar Cizhou jar of comparable size, dated Northern Song dynasty (AD 960-1127), gifted by Mr. and Mrs. Stanley Herzman to the Indianapolis Museum of Art, accession no. 1984.298, and another very similar example, formerly in the Ralph C. Marcove Collection, and now in the Harvard Art Museums, object no. 1991.269. A further Cizhou jar of this rare type from the Carl Kempe Collection, was sold at *Early Chinese White, Green and Black Wares*; Sotheby's London, 14 May 2008, lot 246.

北宋 磁州白釉堆花罐

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

855

**A VERY RARE YELLOW-GLAZED RELIEF-DECORATED
WATER POT, TAIBAI ZUN**

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

The domed body is decorated in relief with three foliated dragon roundels
below the waisted neck, and is covered overall with a vibrant, even lemon-
yellow glaze.

5½ in. (12.9 cm.) diam.

\$20,000-30,000

PROVENANCE:

L. Y. Lee, New York, 15 September 1937.
Stephen Junkunc, III (d. 1978) Collection.

清康熙 黃釉太白尊 三行六字楷書款

來源:

L.Y. Lee, 紐約, 1937年9月15日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

It is very rare to find water pots of this form covered with anything other
than a peachbloom glaze. Yellow-glazed examples are particularly rare.
A closely related yellow-glazed Kangxi-period water pot in the Percival
David Foundation, is illustrated by R. Scott, *Elegant Form and Harmonious
Decoration*, London, 1992, no. 117.

A Kangxi mark-and-period peachbloom-glazed water pot, formerly in the
collection of Emily Trevor and John B. Trevor, Jr., was sold at Christie's
Hong Kong, 28 May 2014, lot 3301, and another, from the collection of
The Metropolitan Museum of Art, was sold at Christie's New York, 15
September 2016, lot 915. See, also, a white-glazed example from The
James and Marilyn Alsdorf Collection, sold at Christie's New York, 24
September 2020, lot 814, and another from the Qing Court Collection is
illustrated in *The Complete Collection of Treasures of the Palace Museum* -
37 - *Monochrome Porcelain*, Hong Kong, 1999, p. 122, pl. 111.



(base)





PROPERTY FROM THE JUNKUNC COLLECTION

856

A PEACHBLOOM-GLAZED AMPHORA, *LIUYE ZUN*
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE
BLUE AND OF THE PERIOD (1662-1722)

The vase has an elegant, tapering, high-shouldered body and is covered in a glaze of rich crushed strawberry-red color.

5¼ in. (14.6 cm.) high

\$120,000-180,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

The shape of this vase is sometimes described as *liuye zun*, 'willow-leaf vase', owing to its elegant form which resembles that of a willow leaf. It is also known as *Guanyin ping*, referring to the shape of the vase held by many figures of Guanyin, and said to contain ambrosia or magic elixir. It is one of the *ba da ma* or 'Eight Great Numbers', eight specific vessels covered in a peachbloom glaze.

Similar Kangxi-marked amphoras are in major institutions worldwide including the Palace Museum, Beijing; the Shanghai Museum; The Metropolitan Museum of Art, New York; the National Palace Museum, Taipei; and the Baur Collection, Geneva. See, also, the example sold at Christie's New York, 15 September 2016, lot 918, from The Metropolitan Museum of Art, and formerly in the Mary Stillman Harkness (1874-1952) Collection. See, also, a similar example from the Anna Maria and Stephen Kellen Foundation, sold at Christie's New York, 14-15 September 2017, lot 1230.

清康熙 豇豆紅釉柳葉尊 六字楷書款

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



(mark)



An Extremely Rare Kangxi ‘Dragon’ Vase

ROSEMARY SCOTT
SENIOR INTERNATIONAL ACADEMIC CONSULTANT,
ASIAN ART

This Kangxi vase is exceptionally rare, indeed only three vases of this form and decoration in international museum collections have been published, and no others in private collections appear to be known. A vase of the same shape and decoration, bequeathed to the Metropolitan Museum of Art, New York, by Mary Clark Thompson in 1923, is illustrated by Suzanne G. Valenstein in *A Handbook of Chinese Ceramics*, New York, 1989, p. 22, fig. 211. (Fig. 1) A further vase of the same shape and decoration, formerly in the collection of J. P. Morgan, is in the Taft Museum of Art, Cincinnati (accession number: 1931.135), and is illustrated in *The Taft Museum, Chinese Ceramics and Works of Art*, New York, 1995, p. 595. (Fig. 2) A further similar Kangxi vase is in the Walters Art Museum, Baltimore, and is illustrated by S. W. Bushell in *Oriental Ceramic Art Illustrated by Examples from the Collection of W. T. Walters*, 1896 (1981 edition), fig. 194. (Fig. 3)

The elegant form of the current vase is known in Chinese as *sanxianping* ‘three string vase’ – a reference to the three fine raised lines which encircle the lower part of the neck. Another name sometimes applied to this form is *laifuping* ‘radish vase’, which is a reference to the vessel’s elongated tapering shape. This form is relatively rare amongst Kangxi porcelains, and is usually associated with the prestigious forms known as the *ba da ma* ‘Eight Great Numbers’, which were made with peach-bloom glaze for the scholar’s table in the Kangxi reign. As the British scholar John Ayers has discussed in ‘The Peachbloom Wares of the Kangxi Period (1662-1722)’, *Transactions of the Oriental Ceramic Society*, 1999-2000, vol. 64, pp. 31-50, there are in fact a total number of nine forms in this peach-bloom group, rather than eight. This may be significant, since, although the number eight was traditionally regarded as lucky, the number nine is the imperial number, and it has been suggested by some scholars that these peach-bloom vessels were made especially to be given as gifts from the Kangxi Emperor to favoured members of the court. The style of the calligraphy used in the reign marks on peach-bloom vessels has led some scholars to suggest that the vessels should date to relatively early in the Kangxi reign, and Professor Peter K. Lam has further suggested that both the form, and the dragon design on pieces such as the current vessel, were developed around 1678-1688, under the influence of the acclaimed painter and calligrapher Liu Yuan (c. 1638-c. 1685). The *Qing shi gao* ‘Manuscript of Qing History’, published in the Republican period, notes that Liu Yuan provided several hundred designs for imperial porcelain following the reopening of the imperial kiln complex in the early 1680s. The *Zaiyuan zazhi*, which was written by Liu Tingji, a contemporary of Liu Yuan, also noted that the latter designed many three-dimensional scholar’s objects for the imperial household.

The close link with the imperial household is clear, however, the sophistication of both glaze and form, as well as the discovery of a vase of similar form and with similar dragon decorated in underglaze copper

red as on the current vase, but with the reign mark of the succeeding Yongzheng reign (AD 1723-35) amongst the Chinese porcelains in the Victoria and Albert Museum collections (see Ayers, *op. cit.*, p. 41, fig. 17), and another in the Metropolitan Museum of Art, New York, formerly in the Friedsam Collection, with a Yongzheng mark, and similar design (although the waves and clouds are painted rather than carved) – see *Oriental Ceramics, The World’s Great Collections*, vol. 11, Tokyo, 1982, colour plate 30 – has led some scholars to conclude that the peach-bloom vessels, and by extension the current vase, are more likely to have been produced in the latter years of the Kangxi reign. The same vase form with similar dragon design – albeit in low relief rather than painted – also appears amongst the fine celadon-glazed porcelains of the Kangxi reign. Two such celadon vases preserved in the collection of the Palace Museum, Beijing, are illustrated by Geng Baochang (ed.), in *Gugong Bowuyuan cang Qingdai yuyao ciqi* (Qing Porcelains from the Imperial Kilns Preserved in the Palace Museum), Beijing, 2005, vol. 1, pls. 112 and 113, while a similar vase was sold by Christie’s Hong Kong on 29 May 2009, lot 1819.

Interestingly, very similar three-clawed dragons, painted in underglaze copper red against a white background, appear on another vase form in the Kangxi reign. This vase shape has a long columnar neck and quite sharply angled shoulders, while the red dragon is depicted on the upper part of the shoulders and the lower part of the neck. Two of these long-necked vases were in the collection of Richard Bennett (b. 1849) of Thornby Hall in Northampton before entering the collection of J. Insley Blair (1870-1939). They were illustrated in *The J. Insley Blair Collection of Chinese Porcelain*, Tuxedo Park, New York, 1925, pl. 1, middle row, nos. 2 and 4. One was sold by Christie’s Hong Kong on 28 November 2012, lot 2117.

The link between the current vase and these long-necked vases is significant, since the latter have a further link with Kangxi peach-bloom vessels. The proportions and profile of these long-necked vases are unusual in the Kangxi reign, but amongst the *ba da ma* peach-bloom vessels is a vase of this shape and approximately the same size. While there is no underglaze painting on the peach-bloom vessel, this is the only *ba da ma* peach-bloom form to have a modelled dragon applied to its exterior. In this case the modelled dragon is three-clawed and is of similar type to the dragons painted in underglaze red on both the long-necked and ‘three-string’ vases. The dragon on the peach-bloom vases is glazed green. One of these ‘dragon’ peach-bloom vases is in the collection of the Metropolitan Museum, New York. It had formerly been in the collection of Thomas Benedict Clarke, who sold it to Benjamin Altman in 1903. Altman in turn bequeathed the vase to the Metropolitan Museum of Art at his death in 1913. The vase is illustrated by Suzanne G. Valenstein, *op. cit.*, p. 237, fig. 232; and by Denise Patry Leidy in *How to Read Chinese Ceramics*, New York, 2015, p. 121, fig. 35.1.

The link between the current vase, its long-necked copper red-decorated companion, and Kangxi peach-bloom-glazed porcelains suggests that they were of particular importance. A considerable amount of research has been undertaken into Kangxi peach-bloom vessels and, as mentioned above, some scholars have suggested that they may have been chosen as gifts bestowed by the emperor on selected members of the court as special tokens imperial favour. Both the peach-bloom glaze and underglaze copper red decoration provided significant challenges to the craftsmen at the imperial kilns, and the similarity in shape and related decoration may suggest that vases, like the current vessel, enjoyed analogous status at court.

It is noteworthy that the current rare vase and the three similar vessels in museum collections, as well as the rare long-necked copper red-decorated vases in the Insley Blair collection are decorated with a type of three-clawed dragon that is very different from the dragons which decorate the majority of Kangxi porcelains. The three-clawed copper red dragons are distinctively archaistic in appearance, and accord well with the Kangxi emperor's acknowledged admiration for antiques. The emperor was a great collector of antiques and the items made for his court often reflected his interest. This is particularly true in the case of imperial ceramics where inspiration from the latter part of the Bronze Age was particularly prevalent. The current vase may, therefore, be closely linked to the Kangxi emperor's personal tastes.



康熙釉裏紅龍紋三弦瓶

國際亞洲藝術部學術總監 蘇玫瑰

本康熙瓶極其罕貴，形制和紋飾與之相若者，著錄中僅有三例，近似的私人藏品迄今尚未得見。紐約大都會藝術博物館藏一件造型、紋飾相同的瓷瓶，此乃1923年Mary Clark Thompson遺贈之物，圖見華思恬(Suzanne G. Valenstein)著作《A Handbook of Chinese Ceramics》頁22圖211(紐約：1989)(圖一)。辛辛那提塔夫特美術館也有一件形狀、紋飾雷同的J. P. MORGAN舊藏(館藏號1931.135)，圖見《The Taft Museum, Chinese Ceramics and Works of Art》頁595(紐約：1995)(圖二)。巴爾的摩華特斯藝術博物館亦珍藏一件近似康熙瓶，圖見S. W. Bushell著於1896年的《Oriental Ceramic Art Illustrated by Examples from the Collection of W. T. Walters》(1981年版)圖194(圖三)。

這一形制清麗素雅，頸下方起弦紋三道，故名「三弦瓶」。此外，其線條修長欽足，形似蘿蔔，故又稱「萊菔尊」。這款瓶式在康熙瓷中較罕，且常與享負盛名的康熙豇豆紅釉文房「八大碼」相提並論。據英國學者John Ayers(艾爾斯)考證，該組豇豆紅釉器其實合共九件，而非八件，詳見其論文<The Peachbloom Wares of the Kangxi Period (1662-1722)>，載於《東方陶瓷學會會刊》1999-2000年64號刊頁31-50。此說頗堪玩味，因為雖然自古「八」為祥瑞之數，但「九」象徵的卻是「九五至尊」；另有學者指出，這批豇豆紅釉器是為康熙帝賞賜心腹重臣特為燒製之作。再者，部份學者曾根據年款筆法，將豇豆紅釉器斷代為康熙初年，而林業強教授則更進一步，指出像本拍品這類作品的形制與龍紋，均研發於1678至1688年間，且帶有書畫名家劉源(約公元1638至1685年前後)的影響。民國刊行的《清史稿》提到，1680年代初御窯重啟之後，劉源所呈瓷樣多達數百種。與劉源同一時代的劉廷璣在《在園雜志》中，亦提及劉源曾為宮廷內苑設計了大批立體文玩。

但該等器物與內廷關係之密切誠為不爭的事實，一是因為其釉料與形制均妙不可言，二是因為在維多利亞與艾伯特博物館藏中國珍瓷之中，有一例器形相仿且飾近似釉裏紅龍紋的雍正款(公元1723至1735年)瓷瓶(詳見艾爾斯前述著作頁41圖17)，而紐約大都會藝術博物館也有一件紋飾相若(惟其海水祥雲乃彩繪而非刻花)的Friedsam舊藏雍正款瓷瓶，圖見《Oriental Ceramics, The World's Great Collections》卷十一彩色圖版30(東京：1982)，故有學者據此推斷，豇豆紅釉器出自康熙末年的可能性較高，推而論之，本拍品亦屬此列。瓶形相同、龍紋近似之作(即便其紋飾為淺雕而非繪製)，亦見於康熙青釉佳瓷。北京故宮珍藏二例近似青釉瓶，圖見耿寶昌主編《故宮博物院藏清代御窯瓷器》卷一圖版112及113(北京：2005)，香港佳士得於2009年5月29日亦曾拍出一件近似之作(拍品編號1819)。

頗堪玩味的是，另一款康熙瓶式亦結合了大同小異的白地釉裏紅三爪龍紋。這類作品長頸圓直，折肩，紅螭盤旋於肩頸交接處。北安普頓桑碧居(Thornby Hall)班奈特(Richard Bennett, 1849年生)舊藏兩例近似長頸瓶，後納入布萊爾(J. Insley Blair, 1870至1939年)珍藏，圖見《The J. Insley Blair Collection of Chinese Porcelain》圖版1中排編號2及4(紐約：Tuxedo Park, 1925)。2012年11月28日，其中一例經香港佳士得拍出(編號2117)。

本拍品與前述長頸瓶的關聯可謂意義重大，因為後者與康熙豇豆紅釉器亦淵源甚深。就比例和曲線而言，此類長頸瓶在康熙瓷中殊不尋常，但八大碼豇豆紅釉器之中，卻有一瓶與之形制相同，且大小相近。豇豆



Fig. 1. Copper-red-decorated 'dragon' vase, Kangxi mark and period (1662-1722), 8 in. high. The Metropolitan Museum of Art, bequest of Mary Clark Thompson, accessioned in 1923, 24.80.258.

圖一 清康熙釉裏紅龍紋瓶，高8英寸。大都會博物館，Mary Clark Thompson捐贈，入藏於1923年，館藏編號24.80.258。



Fig. 2. Copper-red-decorated 'dragon' vase, Kangxi mark and period (1662-1722), 8 3/8 in. high. Taft Museum of Art, Cincinnati, Ohio. Bequest of Charles Phelps Taft and Anna Sinton Taft, 1931.135.

圖二 清康熙釉裏紅龍紋瓶，高8 3/8英寸。塔夫脫藝術博物館，辛辛那提，俄亥俄州。Charles Phelps Taft 暨Anna Sinton Taft捐贈，館藏編號1931.135。



Fig. 3. Copper-red-decorated 'dragon' vase, Kangxi mark and period (1662-1722), 8 5/16 in. high. The Walters Art Museum, 1931, by bequest, 49.1405.

圖三 清康熙釉裏紅龍紋瓶，高8 5/16英寸。沃爾特美術館，1931年，捐贈藏品，館藏編號1931.135。

紅釉器未見釉下彩紋飾，而此瓶正是唯一器外塑貼龍紋的八大碼豇豆紅釉器形。這類模塑螭龍具三爪，外觀近似長頸瓶與三弦瓶的釉裏紅蟠螭。以豇豆紅釉瓶而言，其龍紋施綠彩。紐約大都會藝術博物館藏一件近似的豇豆紅釉蟠螭瓶，此乃Thomas Benedict Clarke舊藏，1903年轉售予敖德曼 (Benjamin Altman)，後於1913年敖氏辭世後遺贈大都會藝術博物館。此瓶圖示可參照華思恬前述著作頁237圖232，另可參閱Denise Patry Leidy著作《How to Read Chinese Ceramics》頁121圖35.1 (紐約：2015)。

對照本拍品、近似的釉裏紅長頸瓶及康熙豇豆紅釉瓶，三者之間互為關聯，可見這批作品意義重大。有關康熙豇豆紅釉器的研究著述頗豐，而且誠如上文所述，有學者提出它們或是天子欽定賞賜愛卿之物，以昭示皇恩浩蕩。無論是豇豆紅釉，或是釉裏紅紋飾，在御窯巧匠眼中均具相當的技術難度，加上形制相近且紋飾相關，本拍品這一類瓷瓶在宮中的地位想必亦不遑多讓。

尤須一提的是，無論是本季推出的絕色萊菔尊，或是其三件近似館藏，乃至布萊爾珍藏稀世釉裏紅長頸瓶，其紋飾的三爪龍紋式樣，俱與大部份康熙瓷器所見大異其趣。釉裏紅三爪龍紋的造型古意盎然，與康熙慕古思遠之心不謀而合。康熙帝對珍奇古玩汲汲以求，宮廷御製品泰半亦投其所好。在御瓷當中，這一傾向尤為明顯，青銅時代後期的遺風比比皆是。由此看來，本萊菔尊與康熙帝的審美意趣可謂一脈相承、道契神合。





THE PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

857

**AN EXTREMELY RARE COPPER-RED-DECORATED
'DRAGON' VASE, SANXIANGPING**

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

The vase is finely potted with high rounded shoulders surmounted by a gently flared neck encircled by a three-ring band at its base. The elongated ovoid body is decorated in underglaze copper-red with two three-clawed dragons, rising from finely incised rolling waves.

8¼ in. (21 cm.) high, cloth box

\$450,000-650,000

PROVENANCE:

C. T. Loo, Paris, by repute.

Galerie Barrère, Paris.

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

清康熙 釉裏紅龍紋暗劃水波三弦瓶 六字楷書款

來源:

盧芹齋, 巴黎 (傳)。

Galerie Barrere, 巴黎。

藍理捷, 紐約。



(mark)





ANOTHER PROPERTY

858

A MAGNIFICENT FAMILLE ROSE CHARGER

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

The dish is finely enamelled with two large peony blossoms, painted in shades of yellow and pink enamel, borne on blue and green enamelled branches, beside two tall, curved branches bearing buds and blossoms of magnolia and crabapple.

20 in. (50.8 cm.) diam.

\$80,000-120,000

PROVENANCE:

Kay (1943-2020) and John P. (1942-2017) Harlee Collection, Bradenton, Florida.

清雍正 御製粉彩牡丹紋大盤 雙圈六字楷書款

來源:

Kay (1943-2020) 暨 John P. (1942-2017) Harlee 伉儷珍藏, Bradenton, 佛羅里達州。



(mark)

The present charger features the flowers peony (*fuguihua*), white magnolia (*yulan*), and crabapple (*haitang*). The first character of the word for peony (*fu*) and the second character of the word for crabapple (*tang*), form a rebus for the jade hall (*yutang*), and combined with peony, which represents wealth and honor, symbolize the expression *futang yigui*, 'may your noble house be blessed with wealth and honor.' (See T.T. Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum, San Francisco, p. 153, 6.28.3.)

This charger belongs to a group of Yongzheng dishes, all of similarly large size, exquisitely painted with flowering or fruiting branches rising from the foot and turning over the mouth rim onto the interior. Their large size and exacting designs made them difficult to produce successfully, so only a small number were made during the Yongzheng period, and there are no known examples from the Qianlong period.


Although the general design remains unchanged, these dishes were all individually conceived, using different flowers and with variations in their arrangement. This style of decoration, which brought the flowering branch over the rim of a dish or bowl, is known as *guozhihua*, ('flowering branch passing over [the rim]') and was first developed in the latter years of the Ming dynasty in the second quarter of the seventeenth century. However, it was not until the Qing dynasty that this style of decoration seems to have gained popularity and specifically, imperial favor. It was in the Yongzheng period that the *guozhihua* style of decoration reached its peak, in terms of both accomplished execution and also of popularity at court, with finely enameled vessels of both large and small size decorated in this technique.



Fig. 1. A *famille rose* charger, Yongzheng mark and period (1723-1735), 19 7/8 in. diam. Sold Christie's Hong Kong, 28 November 2006, lot 1557.

圖一 清雍正粉彩過枝花卉盤, 直徑 19 7/8 英寸, 香港佳士得, 2006 年 11 月 28 日, 拍品 1557 號。





A Yongzheng dish in the Palace Museum, Beijing, enameled with prunus, bamboo, *lingzhi*, and camellia, is illustrated in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 222, pl. 51; another with these flowers is in the Shanghai Museum, published in *Chugoku toji zenshu*, vol. 21, Kyoto, 1981, pl. 88; an example decorated with flowering and fruiting peach and tree peony from the Percival David Foundation, London, is illustrated by Rosemary Scott, *Imperial Taste, Chinese Ceramics from the Percival David Foundation*, San Francisco, 1989, no. 52; and another from the Su Lin An Collection, was sold at Sotheby's Hong Kong, 31 October 1995, lot 329. See, also, a Yongzheng-marked *famille rose* dish of similar size and quality decorated with prunus, bamboo, *lingzhi*, and camellia, sold at Christie's Hong Kong, 28 November 2006, lot 1557 (Fig. 1), and a dish decorated with camellia, peonies and magnolia sold at Bonhams London, 5 November 2020, lot 37.



859

**A VERY RARE PALE CELADON-GLAZED
'CHRYSANTHEMUM' VASE**

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

The globular body with a trumpet-form neck and a spreading pedestal base, which is raised on a circular foot rim, is molded with thirty-two lobes divided into eight vertical sections by narrow ribs, and is covered overall with a glaze of even pale celadon tone.

10 1/8 in. (26.4 cm.) high

\$200,000-300,000

PROVENANCE:

Acquired in New York in the 1980s.

清雍正 天青釉菊瓣式撇口尊 六字篆書款

來源:

於1980年代購自紐約。



(mark)



Fig. 1. Turquoise-glazed 'chrysanthemum' vase, Yongzheng period (1723-1735), 27 cm. high. The Palace Museum/ Image copyright © The Palace Museum. After *Gugong Bowuyuan cang Qingdai Yuyao Ciqi* (Qing-Dynasty Imperial Porcelain from the Palace Museum), Beijing, pp. 270-71, no. 121.

圖一 清雍正孔雀綠菊瓣式撇口尊，高27公分。

故宮博物院/圖片版權所有©故宮博物院。載於《故宮博物院藏清代御窯瓷器》，北京，頁270-71，121號。

Vases of this 'chrysanthemum' shape are exceptionally rare. The only two other monochrome-glazed examples that appear to be recorded are the turquoise-glazed vase of approximately the same size (27 cm. high) in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan cang Qingdai Yuyao Ciqi* (Qing-Dynasty Imperial Porcelain from the Palace Museum), Beijing, pp. 270-71, no. 121 (Fig. 1), which is dated to the Yongzheng period, and another turquoise-glazed example (25.3 cm. high) in the National Palace Museum, Taipei, which has been dated to the Kangxi period. Two other vases of this shape and dating to the Yongzheng period, but decorated in *doucai* with flowering leafy vines, include the vase in the Palace Museum, Beijing, illustrated in *Selected Porcelain of the Flourishing Qing Dynasty*, Beijing, 1994, p. 173, no. 17, and again in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colors*, Hong Kong, 1999, p. 249, no. 228, and the virtually identical *doucai* example sold at Christie's New York, 19 March 2009, lot 560 (Fig. 2). Both of these *doucai*-decorated examples are of slightly smaller size (25.9 cm.) and bear apocryphal Chenghua marks. The construction of such vases must have presented a number of challenges to the potter, and given their relatively large size, combined with the complexity of the form, it is perhaps not surprising that so few examples have survived to the present day.

This type of narrow lobing is more typically associated with smaller vessels, particularly the richly colored monochrome 'chrysanthemum' dishes made during the Yongzheng period, such as the twelve in the collection of the Palace Museum, Beijing, illustrated in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 316, pl. 145. In addition, a small *flambé*-glazed teapot of 'chrysanthemum' design, with an incised four-character Yongzheng seal mark, is also in the Palace Museum, illustrated in *Gugong Bowuyuan cang Qingdai Yuyao Ciqi* (Qing-Dynasty Imperial Porcelain from the Palace Museum), pp. 312-313, no. 121.



Fig. 2. *Doucai* petal-lobed vase, *zun*, Yongzheng period (1723-1735), 10 1/8 in. high. Sold Christie's New York, 19 March 2009, lot 560.

圖二 清雍正鬥彩菊瓣式撇口尊，高10 1/8英寸。
紐約佳士得，2009年3月19日，拍品560號。







860

ANOTHER PROPERTY

860

A SMALL UNDERGLAZE BLUE DUCK-FORM WATER DROPPER

17TH CENTURY

The water dropper is molded as a duck with a boy clambering on its back. It is covered with a glaze of rich blue tone except for the boy's white-glazed face and chest.

2 3/8 in. (6 cm.) long, Japanese double wood box

\$6,000-8,000

PROVENANCE:

The Baron Fujita Family Collection, by 1929.
Osaka Bijitsu Club auction held at the Baron Fujita family residence,
10 May 1929, lot 289.

十七世紀 藍釉童子戲鴨水滴

來源:

藤田男爵家族珍藏，於1929年以前入藏。
大阪美術俱樂部於藤田男爵家舉行之拍賣，1929年5月10日，拍品
289號。

PROPERTY FROM THE COLLECTION OF LENORA AND WALTER F. BROWN

861

AN IMPERIAL YELLOW-GLAZED DISH

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

The dish has gently rounded sides and is covered overall with a soft yellow glaze.

8 7/8 in. (21.4 cm.) diam.

\$15,000-25,000

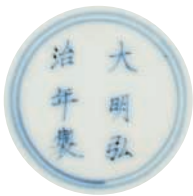
PROVENANCE:

The Lenora and Walter F. Brown Collection, San Antonio, Texas.

明弘治 御製黃釉盤 雙圈六字楷書款

來源:

布華朗伉儷珍藏，聖安東尼奧，德克薩斯州。



861 (mark)



861



ANOTHER PROPERTY

Φ 862

A YELLOW-GROUND BLUE AND WHITE 'GARDENIA' DISH

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

The dish is decorated in the center with a blossoming gardenia branch surrounded by four flowering or fruiting sprays of ribbon-tied lotus, peach, grape and pomegranate, with a band of peony scroll on the exterior below the everted rim, all within double-line borders and painted in gradated washes of cobalt blue reserved against a pale lemon-yellow enamel ground.

10 in. (25.6 cm.) diam., Japanese double wood box.

\$50,000-70,000

Imperial porcelains in the Zhengde period were often inspired by the decoration of earlier prototypes. The pattern of this dish was introduced in the Xuande period and continued to be made throughout the sixteenth century. Compare a dish of the same size and pattern illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 204, no. 8:23.

Other examples of slightly smaller size, some with slight variances in the positioning of the ribbon-tied lotus and grape, are in the Percival David Foundation, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, pl. 37; the British Museum, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5, pl. 187; the Koger Collection, illustrated by J. Ayers in the exhibition *Catalogue*, p. 96, no. 72; the Fogg Art Museum, illustrated by S. Valenstein, *Ming Porcelains*, and another in the Matsuoka Museum of Art, included in *Selected Masterpieces of Oriental Ceramics*, 1984, Catalogue no. 63.



(reverse)

明正德 黃地青花梔子花果紋盤 雙圈六字楷書款



863

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

863

A SMALL TEADUST-GLAZED JAR

DAOGUANG INCISED FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1821-1850)

The rounded body tapers slightly to a wide mouth, and the neck is flanked by rounded handles, and is covered with a deep olive green glaze.

3⅞ in. (7.9 cm.) high

\$4,000-6,000

清道光 茶葉末釉雙耳小罐 四字篆書刻款



863 (mark)

PROPERTY FROM THE NOBORU FUKUCHI (1903-1994) COLLECTION

864

A PEACHBLOOM-GLAZED SEAL PASTE BOX AND COVER

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

The circular box and cover are of cushion form, and are covered with a glaze of faintly mottled greyish crushed-strawberry color which stops neatly above the foot.

2¾ in. (7 cm.) diam.

\$8,000-12,000

PROVENANCE:

The Collection of Noboru Fukuchi (1903-1994), Wakayama-Ken, Japan, acquired between 1970-72, and thence by descent within the family.

清康熙 豇豆紅釉印色盒 三行六字楷書款

來源:

福地昇(1903-1994) 珍藏, 和歌山縣, 日本, 入藏於1970至72年間, 後家族傳承。



864



864 (mark)



PROPERTY FROM THE ESTATE OF JAMES H. KELLEY

865

A RARE SMALL COPPER-RED-GLAZED WATER POT

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1736)

The compressed body has a sloping shoulder and is covered with a finely mottled glaze of deep raspberry-red color.

4¼ in. (10.8 cm.) diam.

\$10,000-15,000

PROVENANCE:

Acquired circa 1960s-1974, and thence by descent within the family.

清雍正 紅釉水丞 雙圈六字楷書款

來源:

入藏於1960年代至1974年間, 後家族傳承。



(base)

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

866

**A BLUE-GLAZED PEAR-SHAPED VASE,
YUHUCHUNPING**

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

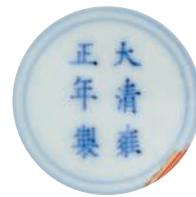
The ovoid body is raised on a very slightly spreading foot and tapers towards the neck which rises to a flared rim, and is covered overall with a sapphire-blue glaze.

9¼ in. (23.5 cm.) high

\$40,000-60,000

Compare the slightly larger (28.9 cm. high) Yongzheng-marked blue-glazed yuhuchunping of similar proportions, illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuoyuetang Collection*, Hong Kong, 2005, pp. 120-21, no. 57.

清雍正 藍釉玉壺春瓶 雙圈六字楷書款



866 (mark)



866

PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

867

**A LARGE PALE BLUE-GLAZED BOTTLE VASE, TIAN
QIUPING**

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

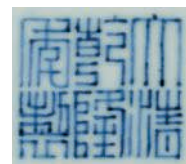
The sturdily potted vase has a globular body surmounted by a tall cylindrical neck, and is covered overall with a pale blue-tinged glaze.

20 in. (50.8 cm.) high

\$60,000-65,000

These massive monochrome vases were made as part of decorative furnishings for the Palace. This form of vase was one of the most popular forms and can be found in various colors and sizes. A large blue-glazed vase of similar form, also bearing a Qianlong seal mark, was sold at Christie's Hong Kong, 3 June 2015, lot 3110. Another blue-glazed example, with a Yongzheng seal mark, was sold at Christie's New York, 25 September 2020, lot 1614.

清乾隆 天青釉大天球瓶 六字篆書款



867 (mark)





868

VARIOUS PROPERTIES

868

A YELLOW-GROUND BLUE AND WHITE 'DRAGON' VASE
KANGXI PERIOD (1662-1722)

The tall neck is flanked by a pair of green-glazed dragon-head handles at, and the baluster body is decorated with two four-clawed dragons chasing flaming pearls. The base is inscribed with an apocryphal Jiajing mark.

10½ in. (25.7 cm.) high

\$8,000-12,000

PROVENANCE:
Private collection, Texas.

清康熙 黃地青花龍紋雙耳瓶

來源:
私人珍藏, 德克薩斯州。

869

A RARE LARGE POWDER-BLUE-GLAZED AND GILT-DECORATED 'PHOENIX-TAIL' VASE

KANGXI PERIOD (1662-1722)

The elegantly potted vase has a powder-blue ground, and is finely gilt with four large panels on the exterior depicting scenes from the *Gengzhi Tu* ('Illustrations of Ploughing and Weaving'). Two of the scenes depict silk production, and a further two depict agriculture, accompanied by their respective inscriptions. The interior of the flaring neck is unusually decorated in the *famille verte* palette with a band of four evenly-divided precious objects, *babao*, each within a bracket cartouche against a ground of interlinked cash symbols.

28 in. (71 cm.) high

\$20,000-30,000

清康熙 灑藍釉描金「耕織圖」鳳尾尊

The four scenes depicted in gilt are from woodblock prints known as the *Gengzhi Tu* (Illustrations of Ploughing and Weaving) that were produced in printed form in 1696. The Kangxi Emperor instructed prints to be made based on original paintings by the court artist, Jiao Bingzhen, which comprised twenty-three illustrations of farming, and an equal number of silk production.

Each vignette on the present remarkable vase is finely rendered in gilt and is accompanied by a short descriptive verse summarizing the scene. The two depicting silk production represent 'changing trays' and 'selection of cocoons', and the two from agricultural scenes depict 'threshing' and 'pounding'.

Originally these illustrations served as didactic material for teaching princes and officials the importance of agricultural and sericulture, although in their woodblock form these images provided templates for many different types of works of art in the Qing dynasty. Scenes of 'ploughing and weaving' were particularly popular on Kangxi-period *famille verte* wares, many times accompanied by a descriptive inscription, such as a dish sold at Christie's New York, 14-15 September 2017, lot 1194, with a scene of farmers sifting rice. The themes also extended into a variety of media such as a carved spinach-green jade brush pot, illustrated by J. Rawson, *Chinese Jade: From the Neolithic to the Qing*, London, 1995, pp. 407-408, fig. 29:18; and scenes on a mother-of-pearl screen dated to the first quarter of 18th century, sold at Christie's London, 10 June 1996, lot 212.

A pair of related, large powder-blue and gilt phoenix-tail vases with landscape scenes and inscriptions are in the Schloss Fasanerie, Eichenzell, Germany.



869 (detail)





THE PROPERTY OF A NEW YORK COLLECTOR

870

A BLUE AND WHITE 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

The body and trumpet-neck are decorated with scholars and attendants in riverscapes.

18 in. (45.8 cm.) high

\$15,000-25,000

PROVENANCE:

Ralph M. Chait Galleries, New York.

Acquired prior to 1990 and thence by descent to the present owner.

清康熙 青花山水人物圖鳳尾尊

來源:

Ralph M. Chait, 紐約。

於1990年以前入藏, 後家族傳承至現藏家。

VARIOUS PROPERTIES

871

A DOUCAI/DOUBLE-GOURD VASE

18TH CENTURY

The lower bulb is decorated with a continuous scene of officials meeting foreign envoys in a garden. The upper bulb is decorated with three boys at play.

10 $\frac{1}{2}$ in. (26.4 cm.) high

\$8,000-12,000

PROVENANCE:

Private collection, Texas.

清十八世紀 鬥彩人物故事圖葫蘆式瓶

來源:

私人珍藏, 德克薩斯州。



871

Φ 872

A DOUCAI BOWL

18TH CENTURY

The exterior is boldly decorated in *doucai* enamels with blossoming prunus trees emerging from crashing waves, all bellow a double-line border. The base is inscribed with an apocryphal Chenghua mark.

6 $\frac{1}{2}$ in. (17 cm.) diam.

\$5,000-7,000

清十八世紀 鬥彩海水江崖梅樹紋盃



872 (mark)

872



873

A SET OF TEN FAMILLE ROSE NESTING BOWLS

DAOGUANG SIX-CHARACTER SEAL MARK IN IRON RED WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1821-1850)

The set of ten is finely decorated in *famille rose* enamels with scenes of ladies, officials, and attendants, engaged in various leisurely pursuits.

The largest 4¼ in. (10.7 cm.) diam., cloth box

(10)

\$10,000-15,000

PROVENANCE:

J. J. Lally & Co., New York (according to label)

A set of ten nesting bowls decorated in *grisaille* enamels, dated to the Daoguang period, is illustrated in *The Porcelain of Jingdezhen Civilian Kiln of Qing Dynasty in the Collection of the Palace Museum*, Beijing, 2014, p. 237, no. 98. A set of ten *famille rose* nesting bowls, but without an imperial mark, was sold at Christie's New York, 13-14 September 2018, lot 1366.

清道光 粉彩人物故事圖套盃一組十件 礬紅雙方框六字篆書款

來源:

藍理捷, 紐約(據標籤)。



(mark)

THE PROPERTY OF A DISTINGUISHED COLLECTOR, SOUTH AMERICA

874

**A PAIR OF UNUSUAL ENAMELED DUCK-FORM
BOXES AND COVERS**

DANRANJUSHI ZHI FIVE-CHARACTER MARK IN BLACK
ENAMEL, 19TH CENTURY

Each box and cover is realistically modeled as a seated duck with the head raised slightly, the yellow-enameled feet folded flat beneath the body, and the feathers are finely enameled in shades of brown, black and *grisaille*, and each box has a five-character inscription, *Danranjushi zhi* (made by the dweller of calm and tranquility), in black enamel in the center of the turquoise-enameled interior.

10½ in. (26.6 cm.) long

(2)

\$12,000-18,000

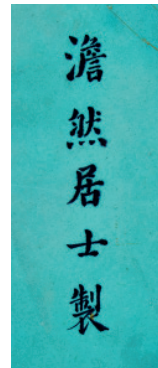
PROVENANCE:

Christie's New York, 29 January 1986, lot 123.

清十九世紀 粉彩仿生鴨型蓋盒一對
黑彩「澹然居士製」單行楷書款

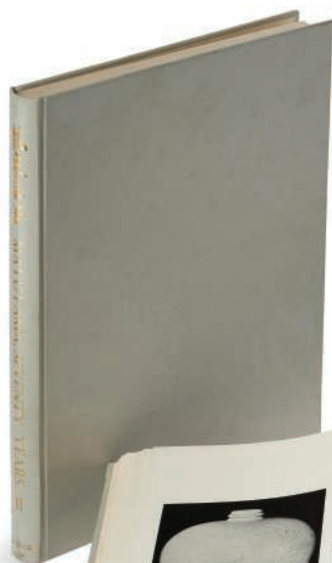
來源:

紐約佳士得, 1986年1月29日, 拍品123號。



(mark)





VARIOUS PROPERTIES

875

MAYUYAMA, JUNKICHI. 'MAYUYAMA, SEVENTY YEARS'. TOKYO: BENRIDO CO., LTD., 1976. VOLS. I AND II.

Numerous photographic plates (some in color). Original cloth. Text in English and Japanese.

(2)

\$1,000-1,500

1976年《龍泉集芳》兩卷全



875

876

A LARGE WHITE-GLAZED BOWL

DAO GUANG-GUANG XU PERIOD (1821-1908)

The bowl has rounded sides applied with fixed lion mask-and-ring handles and is inscribed in underglaze blue on the interior with a four-character hallmark Chuyue Shanzhuang (The Villa of Moonlit Garden).

12½ in. (31.6 cm.) diam., Japanese wood box

\$6,000-8,000

PROVENANCE:

Kobijutsu Kenshodo, Osaka.

Chuyue Shanzhuang is a hallmark usually associated with the Daoguang period, and might refer to the namesake villa and garden complex once located in Xuancheng, Anhui Province. The garden complex belonged to Zhou Hao (1835-1911), a native of Xuancheng, who held a series of important positions, including the acting Governor of Jiangxi (in office 1904-1905). He built Chuyue Shanzhuang in his hometown and subsequently retreated there after he retired from political life.

清道光/光緒 白釉鋪首啣環耳大盃 「鋤月山莊」楷書款

來源:

賢祥堂, 大阪。



876 (mark)

876

877

A GILT-DECORATED YIXING VASE

18TH-19TH CENTURY

The globular body and tall, slender neck are decorated in gilt with different renditions of *shou* characters, all beneath a *ruyi* band beneath the mouth rim. The interior and base are covered in a turquoise enamel.

9½ in. (23.1 cm.) high

\$12,000-18,000

清十八/十九世紀 紫砂描金壽字紋荸薺瓶





878

878

A PAINTED POTTERY FIGURE OF A MILITARY OFFICIAL NORTHERN WEI DYNASTY, LATE 5TH-EARLY 6TH CENTURY

The well-modeled standing figure is shown with body leaning slightly forward with his hands clasped wearing a belted red tunic above layered robes. His face is modeled with a gentle, smiling expression, and he wears a black court cap.

11 in. (27.9 cm.) high, wood stand, Japanese fitted wood box

\$7,000-10,000

PROVENANCE:

Kochukyo, Tokyo, June 2005.

EXHIBITED:

New York, Kaikodo, 2000.

LITERATURE:

Osaka Municipal Museum of Art, *Rokuchō bijutsu* (Art of the Six Dynasties), 1976, pl. 114.

Kaikodo Journal, New York, Autumn 2000, no. 58.

北魏 彩繪陶文官俑

來源:

壺中居・東京, 2005年6月。

展覽:

紐約, 懷古堂, 2000年。

出版:

大阪市立美術館, 《六朝の美術》, 大阪, 1976年, 圖版 114。

《懷古堂》, 紐約, 2000年秋季刊, 58號。

879

A GREEN-GLAZED POTTERY JAR TANG DYNASTY (AD 618-907)

The heavily potted jar with ovoid body and lipped rim is covered on the exterior with a green glaze falls in an irregular line to expose the buff body.

6⅝ in. (16.5 cm.) high, Japanese wood box

\$8,000-12,000

PROVENANCE:

Idemitsu Museum of Arts, Tokyo, before 1987.
Mayuyama, Tokyo.

EXHIBITED:

New York, Kaikodo, 2012.

LITERATURE:

Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987, pl. 315.

Kaikodo Journal, New York, Spring 2012, no. 50.

唐 綠釉罐

來源:

出光美術館, 東京, 入藏於1987年以前。

蔦山龍泉堂, 東京。

展覽:

紐約, 懷古堂, 2012年。

出版:

《中国陶磁: 出光美術館藏品図録》, 東京, 1987年, 圖版 315號。

《懷古堂》, 紐約, 2012年春季刊, 50號。



879

880

**A LARGE SANCAI-GLAZED POTTERY FIGURE OF A
CAPARISONED HORSE**

TANG DYNASTY (AD 618-907)

The cream-glazed horse is shown standing foursquare on an arched rectangular base with head raised, mouth open and ears pricked either side of the flared forelock which, like the long mane, was separately made and is carved with deep lines. A long cloth textured in imitation of fur is draped over the saddle, and is glazed in green and amber, as are the elaborate trappings.

30½ in. (77.5 cm.) high

\$60,000-80,000

PROVENANCE:

In Hong Kong by 1996.

Ariadne Galleries, Inc., New York.

The result is of The Chinese University of Hong Kong thermoluminescence test no. 01081 is consistent with the dating of this lot.

唐 三彩陶馬

來源:

於1996年以前入境香港。

Ariadne Galleries Inc Inc., 紐約。

本拍品經香港中文大學熱釋光測年法檢定(編號01081), 檢驗結果與本圖錄之斷代相符。





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

881

**A MASSIVE SANCAI-GLAZED POTTERY FIGURE
OF A STRIDING BACTRIAN CAMEL**

TANG DYNASTY (AD 618-907)

The camel is shown striding, with the mane, tail, and two humps highlighted in amber glaze. The head arches strongly upwards with the mouth agape revealing long pointed teeth and the tongue. The camel's back is fitted with a cloth decorated with diamond pattern and with tufted fur border.

33 in. (83.8 cm.) high

\$100,000-150,000

PROVENANCE:

Hung Wu Antiques, Hong Kong, 1999.

The Bactrian camel was not indigenous to China, but was imported by the tens of thousands from the states of the Tarim Basin, eastern Turkestan and Mongolia. The Tang state created a special office to oversee the imperial camel herds, which were brought into service for transport and for special military courier missions to the northern frontier. The camel was also employed by the court and merchants, making these animals 'ships of the desert' linking China commercially and culturally to the cities and trade routes of Central Asia, Persia and the Near East.

The two-humped Bactrian camel, known in China from as early as the Han dynasty, was originally brought from Central Asia and Eastern Turkestan as tribute. Its ability to survive the hardships of travel across the Asian deserts was soon recognized and Imperial camel herds were established under the administration of a special Bureau. These Imperial camel herds, numbering in the thousands, were used for a range of state duties, including the provision of a military courier service for the northern frontier. Camels were not only prized for resilience but also for their hair, which was used to produce cloth, admired for its lightness and warmth, and when necessary for their meat and milk during the long treks.

A striding camel of similar size (84 cm. high), also with head raised and mouth opened in a bray, with amber-glazed tufts of hair, in the British Museum, London, is illustrated in *Sekai toji zenshu*, vol. 11, Tokyo, 1976, p. 148, no. 136. Another camel, laden with a large pack with a monster mask, in the collection of the Idemitsu Museum, is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Idemitsu Museum, Tokyo, 1987, no. 48. A massive *sancai* and brown-glazed pottery figure of a Bactrian camel was sold at Christie's New York, 25 September 2020, lot 1807.

唐 三彩陶駱駝

來源:

於1999年購自香港洪武古董商行。





AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

882

A RARE PAINTED WOOD FIGURE OF A COURT LADY

TANG DYNASTY (AD 618-907)

The slender figure is shown standing with her left arm by her side and the other raised to her waist, wearing a long-sleeved jacket with a deep neckline, and a long skirt painted with a pattern of black reserved on a pink background. Her head is slightly turned to the left, with her hair neatly pulled up into a high topknot.

16½ in. (42 cm.) high, wood stand

\$20,000-30,000

PROVENANCE:

Fine Chinese Ceramics and Works of Art: A Private Collection from Hawaii; Christie's New York, 20 March 1997, lot 123.

Christie's New York, 16 September 1999, lot 3.

LITERATURE:

Kaohsiung Museum of Fine Arts, *Ancient Chinese Sculptural Treasures: Carvings in Wood*, Kaohsiung, 1998, p.122-123, no. 39.

Wood figures dating to the Tang dynasty are extremely rare. The few wood figures known dating to the Tang dynasty often appear to follow painted pottery models, and generally depict court ladies, such as the present figure. Alongside the present figure, two painted wood figure of ladies are also published in *Ancient Chinese Sculptural Treasures: Carvings in Wood*, Kaohsiung, Taiwan, June 1998, nos. 38 and 40. Other examples include one figure exhibited by Eskenazi, *Ancient Chinese Sculpture from the Alsdorf Collection and Others*, London, 12 June - 6 July 1990, no 6., and two figures exhibited by J.J. Lally & Co., *Arts of Ancient China*, New York, 31 May - 23 June 1990, nos. 14 and 16, both now in the collection of The Metropolitan Museum of Art, New York, accession numbers 1997.442.7.1 and 1997.442.7.2 respectively.

唐 木雕彩繪侍女俑

來源:

A Private Collection from Hawaii, 紐約佳士得, 1997年3月20日, 拍品123號。

紐約佳士得, 1999年9月16日, 拍品3號。

出版:

高雄市立美術館, 《歷代雕塑珍藏: 木刻造像篇》, 高雄, 1998年, 頁122-123, 39號。



VARIOUS PROPERTIES

883

A RARE LARGE STUCCO FIGURE OF KUIXING
NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The immortal is shown standing on his right foot with his left kicked behind him, wearing short, loose robes and celestial scarves, holding a brush in his raised right hand and an ingot in the other.

30% in. (77.8 cm.) high, black stand

\$10,000-15,000

PROVENANCE:

Acquired in Hong Kong, July 1994.

EXHIBITED:

New York, Kaikodo, 1999.

LITERATURE:

Kaikodo Journal, New York, Autumn 1999, no. 63.

The god of successful examinations and literature, Kuixing is generally depicted standing on a fish, tortoise or dragon, with one arm raised holding a pen and the other holding an ingot.

The modeling and demeanor of the present figure relate to a pair of painted wood guardians from an early Song dynasty temple in Dingzhou, Hebei province, illustrated in *Zhongguo meishu quanji*, *diaosubian* 5, *Wudai Song diaosu*, Beijing, 1988, fig. 79. These stylistic elements derive from Tang dynasty prototypes, such as an earthenware figure of a guardian illustrated in *Tangdai yishu*, Xi'an, 1991, fig. 62, p. 69 which is modeled in a similarly spirited and expressive pose.

北宋 泥塑魁星點斗像

來源:

於1994年7月購自香港。

展覽:

紐約, 懷古堂, 1999年。

出版:

《懷古堂》, 紐約, 1999年秋季刊, 63號。





884 (two views)

884

A RARE CARVED CIZHOU LAMP

NORTHERN SONG DYNASTY, LATE 11TH-12TH CENTURY

The lamp is potted with a wide rim carved with a leafy scroll on a 'fish-roe' ground, above the broad cup-shaped holder, carved with petals, which is raised on a spreading foot. The whole is covered in a crackled clear glaze over the white slip, stopping just above the splayed foot.

5 $\frac{7}{8}$ in. (15 cm.) high, Japanese wood box

\$10,000-15,000

PROVENANCE:

Frederick M. Mayer Collection.

The Frederick M. Mayer Collection of Chinese Art; Christie's London, 24-25 June 1974, lot 46.

Idemitsu Museum of Arts, Tokyo, by 1987.

Mayuyama, Japan, 2011.

EXHIBITED:

New York, Kaikodo, 2012.

LITERATURE:

Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987, pl. 114.

Kaikodo Journal, New York, Spring 2012, no. 55.

北宋 磁州白地劃卷草紋燈

來源:

Frederick M. Mayer 珍藏

The Frederick M. Mayer Collection of Chinese Art; 倫敦佳士得, 1974年6月24-25日, 拍品46號。

出光美術館, 東京・於1987年以前入藏。

繭山龍泉堂, 日本, 2011年。

展覽:

紐約, 懷古堂, 2012年。

出版:

《中国陶磁: 出光美術館藏品圖錄》, 東京, 1987年, 圖版 114號。

《懷古堂》, 紐約, 2012年春季刊, 55號。

885

A VERY RARE CIZHOU SGRAFFIATO

'SPECIAL BLESSINGS' PILLOW

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The concave top is carved through the white slip with the characters *da* (great) and *ji* (auspiciousness), between two blossoming floral stems, all reserved against a ring-punched 'fish-roe' ground. The sides are carved with panels enclosing chrysanthemum blossoms.

9 $\frac{3}{4}$ in. (25 cm.) wide

\$30,000-50,000

EXHIBITED:

New York, Kaikodo, 2013.

LITERATURE:

Kaikodo Journal, New York, Spring 2013, no. 50.

北宋 磁州白釉珍珠地劃花「大吉」枕

展覽:

紐約, 懷古堂, 2013年。

出版:

《懷古堂》, 紐約, 2013年春季刊, 50號。



885 (two views)



886

Φ 886

A SMALL JUN TRIPOD CENSER SONG-JIN DYNASTY (AD 960-1234)

The compressed globular censer has a cylindrical neck rising to an everted rim, and is covered in a pale blue glaze that thins to mushroom on the rim.

3¼ in. (8.2 cm.) diam., Japanese wood box

\$8,000-12,000

PROVENANCE:
Mayuyama, Tokyo, 1970s.

宋/金 鈞窯三足爐

來源:
繭山龍泉堂, 東京, 1970年代。

887

A SMALL WHITE-GLAZED DRAGON-HANDLED CUP NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

Raised on a slightly flared foot, the cup has rounded sides flaring towards the rim and is applied on one side with a handle in the form of a horned dragon head.

3¾ in. (9.5 cm.) wide, Japanese wood box

\$4,000-6,000

PROVENANCE:
Alfred Clark (1873-1950) Collection, England.
Tatsuo Hirano, Tokyo.

EXHIBITED:
New York, Kaikodo, 2001.

LITERATURE:
Kaikodo Journal, New York, Autumn 2001, no. 82.

北宋 白釉龍把盃

來源:
Alfred Clark (1873-1950) 珍藏, 英格蘭。
平野龍夫, 東京。

展覽:
紐約, 懷古堂, 2001年。

出版:
《懷古堂》, 紐約, 2001年秋季刊, 82號。



887



Φ 888

A RARE CARVED YAOZHOU CELADON DISH

NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The interior is finely carved with a scrolling stem bearing a large blossom within a line border, beneath a band of scrolling leafy vines. The dish is covered overall with a pale olive-green glaze.

7 1/8 in. (18.6 cm.) diam. Japanese double wood box.

\$12,000-18,000

PROVENANCE:

Mayuyama, Tokyo.

EXHIBITED:

Tokyo, The Japan Ceramics Society, *The Exhibition of Chinese Celadon (Chugoku Seiji ten)*, 13-14 October 1950, no. 31.

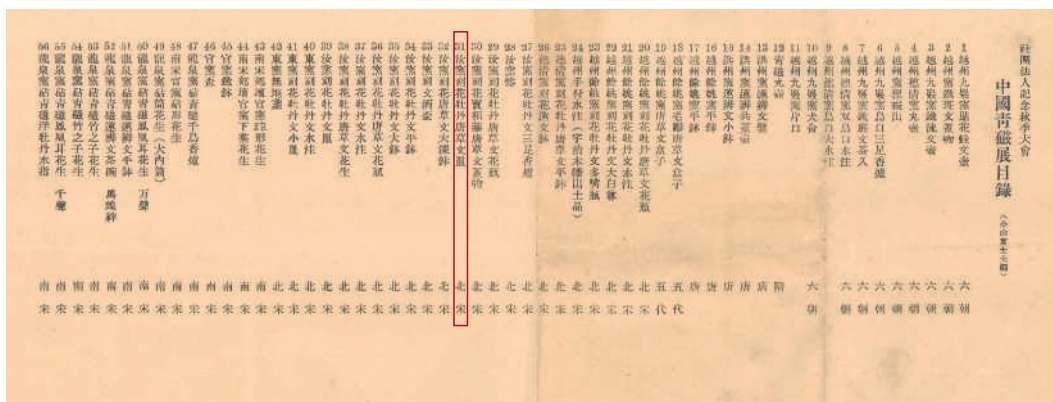
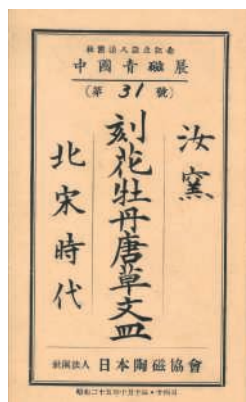
北宋/金 耀州青釉卷草紋盤

來源:

繭山龍泉堂, 東京。

展覽:

東京, 日本陶磁協會, 中國青磁展・1950年10月13-14日, 31號。



The present dish listed in the exhibition brochure, *The Exhibition of Chinese Celadon (Chugoku Seiji ten)*, The Japan Ceramics Society, 13-14 October 1950, front cover and object list.

日本陶磁協會中國青磁展簡介封面及展品目錄・1950年10月13-14日。



889

A LARGE WELL-PAINTED CIZHOU MEIPING
JIN DYNASTY, LATE 12TH-EARLY 13TH CENTURY

The elongated body is fluidly painted in brown on a white slip and under a clear glaze with a broad band of peonies around the shoulder and lotus and butterflies, around the body between a band of upright petals above the foot and further leafy foliate decoration on the shoulder.

14 $\frac{1}{2}$ in. (37 cm.) high, Japanese wood box

\$12,000-18,000

PROVENANCE:

Private collection, Japan.
Kochukyo, Tokyo, June 2012.

EXHIBITED:

New York, Kaikodo, 2013.

LITERATURE:

Kaikodo Journal, New York, Spring 2013, no. 52.

This boldly painted *meiping* is particularly rare in that it is decorated with two different types of blossoms—peony and lotus, while other *meiping* are more commonly decorated with one type of blossom or a thick band of leafy fronds. Another *meiping* with two different bands of decoration, but with the primary band executed in *sgraffiato*, is illustrated by Yutaka Mino and Katherine R. Tsiang, in *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1980, fig. 188, p. 168.

金 磁州窯白地黑花梅瓶

來源:

私人珍藏, 日本。
壺中居, 東京, 2012年6月。

展覽:

紐約, 懷古堂, 2013年。

出版:

《懷古堂》, 紐約, 2013年春季刊, 52號。



890

A TEADUST-GLAZED FOLIATE-RIMMED JAR
NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The jar has a rounded body, shallow canted shoulder and wide neck which rise to a hexagonal, rolled foliate rim, and is covered inside and out with a finely speckled opaque teadust glaze which falls in an irregular line over a transparent wash of the same tone.

5½ in. (13 cm.) diam.

\$7,000-9,000

PROVENANCE:

Pauline Baerwald Falk (1910-2000) and Myron (Johnny) Falk Jr. (1906-1992) Collection, New York, no. 12.
The Falk Collection I; Christie's New York, 16 October 2001, lot 74.

EXHIBITED:

New York, Kaikodo, 2002.

LITERATURE:

Kaikodo Journal, New York, Spring 2002, no. 58.

The distinctive form of this jar is discussed by L. Rotondo-McCord in the catalogue for the exhibition, *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection*, New Orleans Museum of Art, 2000, p. 50, who traces its development from its first appearance in the ninth century through the Song dynasty, when jars of this type were particularly popular. The author cites that such jars may have functioned as waste receptacles for wine dregs or tea leaves.

A very similar jar is illustrated by M. Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, pl. 52a.

北宋 茶葉末釉花口罐

來源:

Pauline Baerwald Falk (1910–2000) 暨 Myron (Johnny) Falk Jr. (1906–1992) 伉儷珍藏, 紐約, 藏品12號。

The Falk Collection I; 紐約佳士得, 2001年10月16日, 拍品74號。

展覽:

紐約, 懷古堂, 2002年。

出版:

《懷古堂》, 紐約, 2002年春季刊, 58號。



φ 891

A LONGQUAN CELADON DISH

SOUTHERN SONG DYNASTY (1127-1279)

The slightly rounded, flared sides are carved on the exterior with a band of chrysanthemum petals radiating from the slightly tapered foot rim. The dish is covered overall with an unctuous glaze of sea-green color.

6¼ in. (15.8 cm.), diam., cloth box

\$4,000-6,000

PROVENANCE:

The Hardy Collection of Early Chinese Ceramics; Christie's New York, 21 September 1995, lot 117.

南宋 龍泉窯青釉盤

來源:

The Hardy Collection of Early Chinese Ceramics; 紐約佳士得, 1995年9月21日, 拍品117號。



(reverse)

892

A RARE LONGQUAN CELADON BARREL-FORM JAR
SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The jar is decorated in relief on the exterior with a continuous peony scroll between rows of small florets above and below, covered overall with a glaze of dark sea-green color suffused with crackles which thins on the raised areas.

6¼ in. (15.9 cm.) diam.

\$20,000-30,000

南宋/元 龍泉窯青釉鼓式罐

The barrel-form jar, known as a drum-form water vessel in Japan, is one of the rarest Longquan celadon forms. A Longquan barrel-form jar of larger size (22.3 cm. diam.) with its original cover in Seikado Bunko, dated to the 13th century, is illustrated by H. Gakuji, *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 12: Song, Tokyo, 1977, pp. 94-5, nos. 85-6. The Seikado Bunko jar and cover is highly prized in Japan and is arguably one of the most iconic masterpieces of Longquan celadon in the world. Another Longquan barrel-form jar of larger size (20.9 cm. diam.) in the Percival David Foundation, dated to the Yuan dynasty (1279-1368), is illustrated by S. Pierson, *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, 1997, p. 26, no. 225. The decoration on the present barrel-form jar, as well as the two other aforementioned examples, is executed in a popular method used at the time, that of "sprig" molding, where the decoration was molded separately and then applied to the surface before glazing.





¥ 893

A LARGE LONGQUAN CELADON BARBED DISH

MING DYNASTY, 14TH-15TH CENTURY

The dish is sturdily potted with a tapered foot ring rising to the bracket-lobed cavetto below an everted rim of conforming shape. The dish is covered overall with an even translucent glaze of soft sea-green tone with the exception of the wide ring on the recessed base. 18¾ in. (47.5 cm.) diam.

\$60,000-80,000

PROVENANCE:

Property from the Jingguantang Collection; Christie's New York, 25 March 1998, lot 191.

The present dish is exceptional for its large size, sophisticated potting and rich, even-colored glaze, and represents some of the most highly-skilled celadon wares produced by craftsmen at the Longquan kilns during the early Ming period. Records from this time suggest that the kilns were under imperial supervision, and it appears that standards of production were exceptionally high in order to meet imperial demand.

An early fifteenth-century dish of similar size to the present dish is illustrated by R. Krah1 and J. Ayers, *Chinese Ceramics in the Topkapı Saray Museum Istanbul, Vol. 1, Yuan and Ming Dynasty Celadon Wares*, London, 1986, p. 304, no. 245, and another dish of similar size is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 591. A similar but larger charger, from the collection of Roger Belanich, was sold at Christie's Hong Kong, 31 May 2017, lot 3006, and another larger example from the Meiyintang Collection is illustrated by R. Krah1 in *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 4, no. 1609, and p. 3, fig. 2b, and was subsequently sold at Sotheby's Hong Kong, 5 October 2011, lot 7.

明十四/十五世紀 龍泉窯青釉折沿花口盤

來源:

靜觀堂珍藏; 紐約佳士得, 1998年3月25日, 拍品191號。





PROPERTY FROM THE COLLECTION OF PAUL W. DOLL, JR.

~894

A CARVED LONGQUAN CELADON VASE, MEIPING

MING DYNASTY (1368-1644)

The well-potted high-shouldered body tapers to a slightly spreading foot, and is carved with a wide band of peony scroll set between two bands of leafy scroll, all under a glaze of soft olive-green tone.

15 in. (38.1 cm.) high, *hongmu* stand

\$10,000-15,000

A similar though slightly taller Longquan celadon *meiping* vase with a cover, also carved with a leafy peony scroll, and potted with broader shoulders, is illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, p. 260, no. 245.

明 龍泉窯青釉纏枝牡丹紋梅瓶



ANOTHER PROPERTY

895

A CARVED LONGQUAN CELADON BOWL
EARLY MING DYNASTY, 15TH CENTURY

The interior is carved with a floral spray in the center, surrounded by a leafy composite floral scroll in the well, and the exterior is carved with further floral sprays below a band of classic scroll. The bowl is covered overall with a glaze of olive-green color.

8¾ in. (22.2 cm.) diam., lacquer cover, Japanese wood box

\$15,000-25,000

明初十五世紀 龍泉窯青釉刻花卉紋盃



(interior)



PROPERTY FROM THE JAMES K. LI COLLECTION

896

A LARGE CARVED LONGQUAN CELADON DISH
MING DYNASTY, 15TH CENTURY

The heavily potted dish with shallow rounded sides is carved on the interior with diaper pattern below a band of floral sprays in the well, and is covered inside and out with a thick glaze of olive-green tone, except for a wide ring on the base which has burnt orange in the firing.

18¼ in. (46.5 cm.) diam.

\$4,000-6,000

PROVENANCE:

Ambassador Ti-Tsun Li (1901-1981) Collection, and thence by descent to the present owner.

EXHIBITED:

Santiago, Chile, National Museum of Fine Arts, *3,000 anos de Arte Chino* (3000 years of Chinese Art), 3-29 September 1968.

LITERATURE:

National Museum of Fine Arts, *3,000 anos de Arte Chino* (3000 years of Chinese Art), Santiago, Chile, 1968, p. 11.

明十五世紀 龍泉青釉大盤

來源:

李迪俊大使(1901–1981)珍藏, 後家族傳承。

展覽:

聖地亞哥, 智利, 智利國家美術館, *3,000 anos de Arte Chino* (中國藝術三千年), 1968年9月3至29日。

出版:

智利國家美術館, 《3,000 anos de Arte Chino》(中國藝術三千年), 聖地亞哥, 智利, 1968年, 頁11。

VARIOUS PROPERTIES

Φ 897

A RARE BLUE AND WHITE JAR
VIETNAM, 15TH -16TH CENTURY

The jar is decorated in varying shades of underglaze blue with three mythical beasts chasing one another, between a band of *ruyi* heads on the everted shoulder and a band of petal lappets above the base.

9½ in. (24.5 cm.) high, lacquer cover, Japanese wood box

\$10,000-15,000

Compare the blue and white jar of similar form, but with a less flared foot, decorated with birds amongst foliage in the main band above a band of lappets similar to that seen on the present jar, formerly in the collection of Mr. and Mrs. R. P. Piccus, illustrated in J. Stevenson and J. Guy, *Vietnamese Ceramics: A Separate Tradition*, Chicago, 1997, p. 361, no. 338, where it is dated 16th century. Also illustrated, p. 360, nos. 334 and 335, are two blue and white jars with different decoration to the present jar, but of similar form including the flared foot, which are dated 15th-16th century.

越南 十五/十六世紀 安南窯青花瑞獸圖大罐



(another view)





(two views)



898

A RARE PAINTED ENAMEL 'LANDSCAPE' SNUFF DISH

IMPERIAL, BEIJING PALACE WORKSHOPS, QIANLONG FOUR-CHARACTER SEAL MARK IN BLUE ENAMEL AND OF THE PERIOD (1736-1795)

The interior is finely decorated in shades of puce with a riverscape, and the exterior has five flowerheads, all against a white ground.

1 $\frac{1}{2}$ in. (4.8 cm.) diam.

\$8,000-12,000

PROVENANCE:

Private collection, Connecticut.

A Qianlong mark-and-period puce-enamelled snuff dish decorated with a similar riverscape, but without a fisherman in a boat, was sold at Christie's Hong Kong, 8 October 2020, lot 69. See, also, the Qianlong mark-and-period painted enamel snuff dish from the J & J Collection decorated with a riverscape in puce enamel sold at Christie's Hong Kong, 25, April, 2004, lot 837.

清乾隆 御製銅胎畫琺琅山水圖鼻煙碟
藍料四字篆書款

來源:

私人珍藏·康乃狄克州。



899

PROPERTY FROM AN IMPORTANT PRIVATE NEW YORK COLLECTION

899

**AN UNUSUAL SMALL RED AND AVENTURINE OVERLAY
YELLOW-GROUND GLASS VASE**

QING DYNASTY (1644-1911)

The baluster vase is made from semi-translucent yellow glass infused with bubbles, and applied with red glass *chilong* on the body, an aventurine glass *chilong* coiled around the shoulder, and red glass cloud scrolls on the neck.

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

\$4,000-6,000

清 黃地玻璃套色螭龍紋小瓶

ANOTHER PROPERTY

900

A SMALL OPAQUE GREEN GLASS FACETED BOTTLE VASE

QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

The well-hollowed, pear-shaped vase is cut with eight concave facets, rising from the foot of conforming outline and continuing up the tall neck, the glass is of a sea-foam green color.

5 $\frac{1}{4}$ in. (13.3 cm.) high

\$12,000-18,000

PROVENANCE:

Private collection, Pennsylvania.

清乾隆 豆綠色玻璃六棱瓶 單方框四字楷書刻款

來源:

私人珍藏，賓夕法尼亞州。



900 (mark)



900



901

THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

~901

**AN ARCHAISTIC WHITE AND RUSSET JADE
'DRAGON-CARP' PLAQUE**
QING DYNASTY (1644-1911)

The *bi*-form plaque is in the shape of a coiled dragon-fish with its head connected to its tail, the spine outlined with shallow notched flanges and the curled tail carved with clouds. The stone is of pale greyish-white tone with areas of russet marking. 7 7/8 in. (20 cm.) wide, silver-inlaid *hongmu* stand

\$6,000-8,000

PROVENANCE:

Frank Caro, Co., New York, 1975.
Richard Salisbury (1924-1995) Collection, and thence by descent within the family.

清 白玉魚化龍珮

來源:

弗蘭克·卡羅, 紐約, 1975年。
Richard Salisbury (1924-1995) 珍藏, 後家族傳承。

THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

~902

A WHITE JADE TABLET, *GUIBI*
18TH-19TH CENTURY

The *bi* is superimposed over a *gui* tablet, with two *chilong* flanking the tablet on the top. The front of the *bi* is carved with low bosses and the tablet on the same side with two bats. The reverse of the *bi* is carved with amaranth, and the tablet with the Eight Buddhist Emblems (*bajixiang*). The semi-translucent stone has some pale russet markings.

7 1/8 in. (17.9 cm.) high, *hongmu* stand

\$6,000-8,000

PROVENANCE:

Trio Pearl Company, Hong Kong, 1974.
Richard Salisbury (1924-1995) Collection, and thence by descent within the family.

清十八/十九世紀 白玉圭璧

來源:

確利華珠寶有限公司, 香港, 1974年。
Richard Salisbury (1924-1995) 珍藏, 後家族傳承。



902

ANOTHER PROPERTY

903

**A LARGE WELL-CARVED WHITE JADE 'BUDDHA'S HAND'
CITRON**

18TH CENTURY

The multi-fingered Buddha's hand citron is borne on a leafy branch that also bears a smaller citron. The softly polished white stone has some russet coloring.

6 $\frac{1}{8}$ in. (17.5 cm.) long

\$30,000-50,000

清十八世紀 白玉大佛手

For other white jade examples of 'Buddha's hand citron', see the two illustrated by R. Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pp. 253-4, nos. 202 and 203; and another included in the exhibition, *The Minor Arts of China, IV*, Spink, London, 1989, p. 124, no. 174. Jade carvings of this form have also been readily adapted as vases. See, for example, a pale celadon jade vase in the collection of the Victoria and Albert Museum, illustrated by J. Rawson in *Chinese Jade Throughout the Ages*, Oriental Ceramic Society, London, 1975, p. 123, no. 406; and a large yellow jade vase in the collection of the Palace Museum, Beijing, *The Complete Collection of Treasures of the Palace Museum - Jadeaware (III)*, Hong Kong, 1995, p. 64, no. 52.





904 (two views)

THE PROPERTY OF A GENTLEMAN

904

A TIANHUANG SEAL
19TH CENTURY

The seal is carved as a section of bamboo, utilizing the amber markings for the leaves and stems. The seal face is left blank and the stone is of rich caramel tone.

1 1/4 in. (4.1 cm.) high, 20.2 g

\$6,000-8,000

清十九世紀 田黃竹節隨形章

THE PROPERTY OF A GENTLEMAN

905

A BLACK SOAPSTONE SEAL
17TH-18TH CENTURY

The rectangular seal is carved in low relief at the top with a sea creature and incised with the signature of Zhou Bin on one vertical side. The seal face is left blank.

2 1/4 in. (5.7 cm.) high

\$4,000-6,000

PROVENANCE:

Christie's Hong Kong, 28 November 2018, lot 2997 (part).

十七/十八世紀 黑壽山瑞獸鈕印

來源:

香港佳士得, 2018年11月28日, 拍品2997號 (部分)。



905



(two views)

THE PROPERTY OF A GENTLEMAN

906

A CARVED BLACK AND WHITE JADE PLAQUE
19TH CENTURY

The rectangular plaque is carved with a scholar and an attendant standing under scrolling clouds with a mythical beast in flight. The reverse is carved with a poetic inscription followed by a square seal reading *wan* (plaything). The stone is of translucent white tone with an area of greyish-black at one corner.

2½ in. (5.4 cm.) high

\$6,000-8,000

PROVENANCE:

Bonhams San Francisco, 21 November 2005, lot 1196 (part).

The inscription on the plaque reads *you yue dong hai qu, chang dai nong hua xiang* (Take an excursion to the moon by way of Donghai, [while] the blossoms give off fragrance when stroked with the robe's belt).

清十九世紀 白玉雙色高士圖詩文牌

題識：「遊月東海去 長帶弄花香」

落款：「玩」

來源：

舊金山邦瀚斯，2005年11月21日，拍品1196號（部分）。

Rare Miniature Works of Art

THE PROPERTY OF A GENTLEMAN

(Lots 907-935)

THE PROPERTY OF A GENTLEMAN

~907

TWO MINIATURE JADE CARVINGS AND A MINIATURE SCHOLAR'S ROCK 18TH-19TH CENTURY

The group omprises a yellow jade tripod *ding* with *hongmu* cover; a scholar's rock on a fitted *hongmu* stand; and a white jade brush washer.

The largest, 1¾ in. (4.4 cm.) high, three fitted cloth boxes (3)

\$4,000-6,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

First and second: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八/十九世紀 袖珍玉雕兩件及石供一件

來源:

山中簡會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



THE PROPERTY OF A GENTLEMAN

908

**TWELVE MINIATURE VOLUMES OF ACCORDION-STYLE
ALBUMS OF RUBBINGS**
QING DYNASTY (1644-1911)

The group comprises two cloth bound sets of the *Xiao Jing* and (the Classic of Filial Piety) six in each set. Together with a miniature Yixing teapot and cover with two-character mark on the base, Yixin.

The books, 1 $\frac{1}{8}$ x 7/8 in. (3.4 x 2.2 cm.) two cloth boxes

(13)

\$3,000-5,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

Yixing teapot: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清 袖珍孝經拓本兩套十二冊

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



THE PROPERTY OF A GENTLEMAN

~909

TWO MINIATURE BRONZE VASES

SONG-MING DYNASTY (AD 960-1644)

One is a flask-form vase with *taotie* mask-and-ring handles, and the other is a pear-shaped vase of *hu*-form with ring handles.

The larger, 2¾ in. (6.9 cm.) high, one *hongmu* stand, Japanese wood box (2)

\$4,000-6,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

宋/明 袖珍銅壺兩件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



910

A MINIATURE GOLD-SPLASHED BRONZE RECTANGULAR CENSER

17TH-18TH CENTURY

The straight-sided vessel is flanked by angular handles, and the base is cast with a three-character mark in seal script reading *qin shu lu* (companion of *qin* and books).

2¾ in. (6.9 cm.) wide across handles

\$3,500-4,500

Qin shu lu, is the *hao* of Wu Bangzuo, a Xuande-period court official in charge of the making of bronze censers. The same mark is on two bronze tripod censers illustrated in *Jin yu qing yan: Yang Bingzhen xian sheng zhen cang Ming Qing tong lu*, National Museum of History, Taipei, 1996, p. 121, nos. 18 and 19.

十七/十八世紀 袖珍銅灑金馬槽爐

THE PROPERTY OF A GENTLEMAN

911

THREE MINIATURE BRONZE VESSELS
LATE MING-QING DYNASTY, 17TH-19TH
CENTURY

The group comprises a vase with handles surmounted by animal heads; a parcel-gilt tripod *ding* with an apocryphal Zhi Zheng (1341-1370) mark on the base; and a cylindrical vase with loop handles.

The largest, 3 $\frac{3}{4}$ in. (9.2 cm.) high

(3)

\$2,000-3,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

The two vases: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

晚明/清十九世紀 袖珍銅器三件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前



~912

TWO MINIATURE BRONZE VESSELS
SONG-QING DYNASTY (AD 960-1911)

The group comprises a compressed bronze tripod *ding* and an archaistic bronze *jue*. Together with a Japanese gilt-bronze archaistic tripod *ding* decorated on the body with a zoomorphic band and inscribed on the base with the two-character mark of Hata Zoroku (Edo period, 19th century).

The largest, 1 $\frac{1}{4}$ in. (4.4 cm.) high, three *hongmu* stands and fitted cloth boxes

(3)

\$4,000-6,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

Second and third: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

宋/清 袖珍銅器兩件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



THE PROPERTY OF A GENTLEMAN

913

A WHITE JADE LUOHAN-FORM BEAD

18TH CENTURY OR EARLIER

The figure is carved with bushy eyebrows and wide mustache, waering robes carved with intricate geometric pattern, and is pierced longitudinally. The stone is of even white tone.

1¾ in. (4.4 cm.) high, *wumu* stand, Japanese wood box

\$4,000-6,000

PROVENANCE:

Yamanaka, Osaka & Co., 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八世紀或以前 白玉羅漢墜

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。

~914

A CARVED ANTLER BUDDHIST TRIAD

MING DYNASTY (1368-1644)

The group comprises Guanyin, and her attendants Long Nu, and Shancai Tongzi. Each figure is finely carved and has a creamy russet patina.

4 in. (10.1 cm.) high, *hongmu* stand

\$6,000-8,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

明 鹿角雕袖珍三尊

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。

915

TWO MINIATURE FIGURES OF GUANYIN

QING DYNASTY (1644-1911) OR EARLIER

The first is a standing figure carved from soapstone of creamy white tone; and the second is celadon-glazed and biscuit figure.

The larger, 1¼ in. (3.1 cm.) high, one wood box, one fitted cloth box (2)

\$2,000-3,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

First: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清或以前 袖珍觀音像兩尊

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



913



914



915

THE PROPERTY OF A GENTLEMAN

916

THREE MINIATURE GILT-BRONZE BUDDHIST FIGURES

17TH-18TH CENTURY

The group comprises a figure of a Medicine Buddha seated in *dhyanasana* on a double-lotus base; a figure of a *bodhisattva* seated on a double-lotus base; and a seated figure of a lama.

The largest, 2 $\frac{3}{4}$ in. (6 cm.) high

(3)

\$6,000-8,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

First and second: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.



915

十七/十八世紀 袖珍鑲金銅佛教造像三尊

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。

917

A GROUP OF FIVE MINIATURE BUDDHIST FIGURES
MING-QING DYNASTY (1368-1911)

Comprising a gilt-lacquer wood figure of seated Buddha; a gilt-bronze figure of seated Buddha holding a *vajra*; a gilt-bronze figure of a Medicine Buddha shown on a waisted lotus base; a gilt-bronze figure of a seated Buddha shown holding a *vajra*; and a gilt-bronze figure of a female attendant.

The largest, 1 $\frac{3}{4}$ in. (4.4 cm.) high

(5)

\$2,500-3,500

PROVENANCE:

First: Ganna Walska (1887-1984) Collection, Montecito, California.

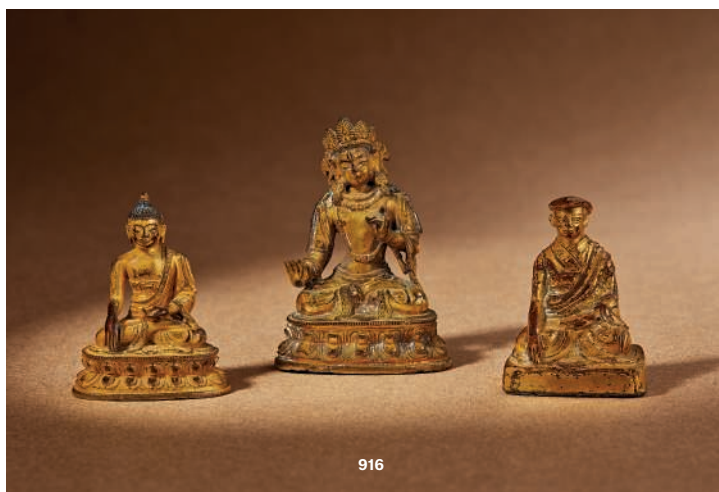
Second: Gerald Hawthorne, London.

Third, fourth, fifth: Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

Second, third, and fourth: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.



916

明/清 袖珍佛教造像一組五件

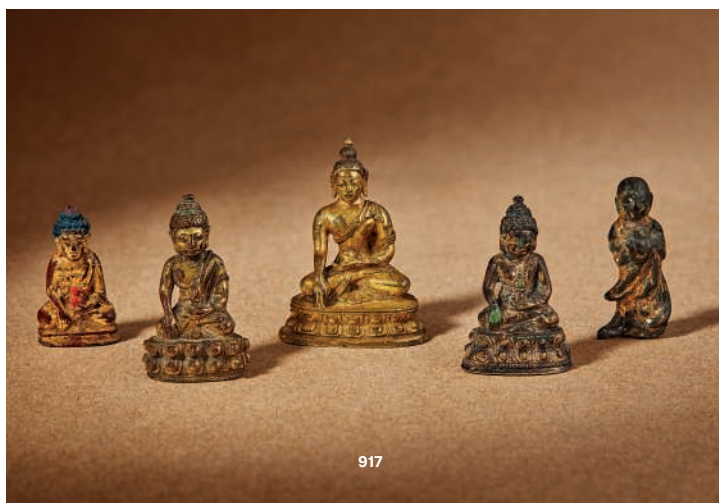
來源:

圖左一: Ganna Walska (1887-1984) 珍藏, Montecito, 加利福尼亞州。

圖左二: Gerald Hawthorne, 倫敦。

其他: 山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



917

THE PROPERTY OF A GENTLEMAN

~918

THREE SMALL LEAF-FORM WOOD CARVINGS

18TH-19TH CENTURY

The group comprises two carvings of a banana leaf, one *zitan* and the other *hongmu*, and a naturalistic *nanmu* dish with a two-character inscription *Yu Hua*.

The largest, 4½ in. (11.4 cm.) long, one *tielimu* box, one fitted cloth box (3)

\$2,500-3,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

清十八/十九世紀 木雕小盤三件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



919

FOUR CARVED WOOD AND BAMBOO ROOT-FORM STANDS

18TH-19TH CENTURY

The group comprises a tall bamboo lotus-pad-form stand; two boxwood stands of naturalistic form; and a two-part burlwood stand.

The largest, 4¾ in. (11.7 cm.) wide (4)

\$3,500-4,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

First and third: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八/十九世紀 木及竹雕座子四件

來源:

竹及小黃楊木座:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後



THE PROPERTY OF A GENTLEMAN

~920

FOUR STONE-INSET WOOD STANDS

18TH-19TH CENTURY

The group comprises a marble-inset *hongmu* rectangular corner-leg stand; a faceted agate-inset *hongmu* scroll-form stand; a black-and-white jade-inset rectangular *hongmu* stand; and a greenish-grey jade-inset rectangular *zitan* stand.

The largest, 3 $\frac{1}{8}$ in. (9.2 cm.) wide (4)

\$3,000-5,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八/十九世紀 木嵌石座子四件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



~921

THREE HUAMU-INSET HARDWOOD STANDS

18TH-19TH CENTURY

The group comprises a *huamu* burl-inset *zitan* two-tier stand; a *huamu*-inset ebony corner-leg bench-form stand; and a *huamu*-inset *hongmu* tall corner-leg stand.

The largest, 5 $\frac{1}{8}$ in. (14.9 cm.) high (3)

\$2,500-3,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

First and second: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八/十九世紀 硬木嵌樺木座子三件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



THE PROPERTY OF A GENTLEMAN

~922

**A LAPIS LAZULI VASE AND COVER AND A CARVED WHITE
JADE *HU*-FORM VASE**

18TH CENTURY

Both vases are carved with *taotie* masks on the body, and the lapis lazuli vase has a lion-form finial on the cover.

The largest 1¼ in. (4.4 cm.) high, one silver-inlaid *zitan* stand, one *hongmu* stand, two fitted cloth boxes

(2)

\$5,000-7,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八世紀 袖珍白玉壺及青金石蓋瓶各一件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



THE PROPERTY OF A GENTLEMAN

~923

**A MINIATURE WHITE JADE WATER POT
AND AN INKSTONE**

QING DYNASTY (1644-1911)

The waterpot is carved with a rope-twist band and the inkstone, likely *Duan*, has an amber-inset *hongmu* cover and stand.

The larger, 2½ in. (5.3 cm.) long; one fitted cloth box (2)

\$2,000-3,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa,
circa 1967-68.

EXHIBITED:

The waterpot: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清 袖珍白玉水丞及硯

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年
前後。



924

**A RARE SMALL CARVED ZITAN FIGURE
OF A HORSE**

QIANLONG PERIOD (1736-1795)

The horse is shown standing with head turned sharply back to the left.

3¾ in. (9.5 cm.) high

\$2,500-3,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa,
circa 1967-68.

EXHIBITED:

New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清乾隆 紫檀雕馬把件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年
前後。



~925

A GROUP OF SEVEN ELABORATELY CARVED WOOD STANDS

18TH-19TH CENTURY

The group comprises a square *zitan* stand carved with *ruyi*-form aprons; a *jichimu* two-tiered stand carved with archaistic dragon scroll; a red lacquer-decorated wood stand, the top with gilt *shou* medallions and leaves; an irregularly-shaped *zitan* stand with a carved *faux* bamboo border; a *huamu*-inset ebony stand of oval form raised on arabesque feet; a circular *hongmu* stand with coconut-inset top and border of inlaid silver wire; and a *huamu*-inset *hongmu* stand of rectangular form with openwork aprons.

The largest 4½ in. (11.4 cm.) long (7)

\$4,500-5,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

Second, third, fifth and seventh: New York, Christie's, *Small Pleasures, Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八/十九世紀 木雕座子七件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。

~926

TWO MINIATURE HARDWOOD STANDS

18TH-19TH CENTURY

The first is a *zitan* tall, square stand inset with a *huamu* panel carved with *wan* diaper and a gilt *shou* medallion. The second is a lobed corner-leg *hongmu* stand with reticulated geometric aprons and raised on scrolled feet.

The larger, 6½ in. (16.5 cm.) high (2)

\$3,000-5,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

New York, Christie's: *Small Pleasures, Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八/十九世紀 袖珍硬木座子兩件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



~927

**FIVE MINIATURE CARVED HONGMU
FURNITURE-FORM STANDS**
17TH-19TH CENTURY

The group comprises a miniature desk with central drawer; a corner-leg three-tier pedestal-type stand; a square boxwood table-form stand with openwork apron; and a pair of rectangular corner-leg table-form stands with scroll-form feet.

The largest, 6½ in. (16.5 cm.) high (5)

\$4,500-5,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.
Lionel Rosenberg, Cape Town, South Africa, circa
1967-68.

EXHIBITED:

New York, Christie's, *Small Pleasures: Chinese Works
of Art from an Important Private American Collection*,
15-20 March 2013.

十七/十九世紀 袖珍紅木座子五件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年
前後。



~928

FOUR MINIATURE WHITE-GLAZED VESSELS

MING-QING DYNASTY (1368-1911)

The group comprises a tripod *ding*; a bottle vase; a rectangular brush washer, possibly Dehua; and a circular basin with incised bow-line.

The largest, 1 3/4 in. (3.4 cm.) high, two *hongmu* stands and four cloth boxes (4)

\$1,800-2,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

Third and fourth: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

明/清 袖珍白釉器四件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



~929

FIVE MINIATURE CRACKLE-GLAZED VASES

17TH-19TH CENTURY

The group comprises four Ge-type vases, and a high-shouldered vase with applied brown-glazed handles.

The largest, 3 3/4 in. (9.8 cm.) high, four *hongmu* stands, one fitted cloth box (5)

\$3,000-5,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

Fourth: Bluett & Sons, London.

EXHIBITED:

Third and fourth: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

十七/十九世紀 袖珍白釉開片瓶五件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。

圖右二: Bluett & Sons, 倫敦。



THE PROPERTY OF A GENTLEMAN

930

A MINIATURE BLUE AND WHITE FIVE-PIECE ALTAR GARNITURE

LATE QING DYNASTY

The garniture comprises a covered censer, two candlesticks, and two *gu*-shaped vases, each decorated with foliate scroll.

The largest, 3 in. (7.6 cm.) high, fitted cloth box

\$2,000-3,000



PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

(5) 晚清 袖珍青花五供

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。

931

A GROUP OF MINIATURE CERAMIC VESSELS

SOUTHERN SONG-QING DYNASTY, 13TH-20TH CENTURY

The group comprises a brown-glazed jar; a white-glazed lozenge-form jar; and a *Qingbai*-type vase. Together with a collection of five Japanese *ikebana* *jardinières*, and a set of five *ikebana* vessels of varying glazes.

The largest, 1 1/2 in. (3.4 cm.) high, the first, third, fourth and fifth with fitted cloth boxes

(13)

\$2,000-3,000



PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

南宋/清 袖珍瓷器一組

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



THE PROPERTY OF A GENTLEMAN

932

A MINIATURE MOTTLED GREEN JADEITE VASE AND COVER

19TH CENTURY

The vase is carved from apple-green jadeite with icy-white patches, the waisted neck flanked by lion mask and ring handles.

2¼ in. (5.7 cm.) high, *zitan* stand, fitted cloth box

\$4,000-6,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

New York, Christie's: *Small Pleasures, Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十九世紀 袖珍翠玉蓋瓶

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



933

A MINIATURE WHITE JADE GU-FORM BEAKER VASE

18TH CENTURY

The well-hollowed vase is carved from stone of even white tone.

2¾ in. (6.9 cm.) high, *zitan* stand, fitted cloth box

\$4,000-6,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

New York, Christie's: *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八世紀 袖珍白玉觚

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。

THE PROPERTY OF A GENTLEMAN

~934

**TWO SMALL WHITE JADE SEAL BLANKS AND AN
AQUAMARINE SEAL BLANK**

18TH-19TH CENTURY

The group comprises a jade circular seal blank surmounted by a writhing dragon; a jade seal blank of irregular form with russet skin carved with a feline-form finial; and an aquamarine rectangular seal blank carved with a spider.

The largest 1½ in. (2.8 cm.) high, *hongmu* stand

\$2,000-3,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

First and second: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八/十九世紀 白玉小印兩件及海藍寶印一件

(4)

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



935

FOUR MINIATURE WHITE JADE CARVINGS

18TH-19TH CENTURY

The group comprises two miniature *ruyi* scepters; a miniature garment hook with bird-head-form hook; and a model of a sword.

The longest, 2½ in. (6.3 cm.) long, four fitted cloth boxes

(4)

\$6,000-8,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

Lionel Rosenberg, Cape Town, South Africa, circa 1967-68.

EXHIBITED:

First and second: New York, Christie's, *Small Pleasures: Chinese Works of Art from an Important Private American Collection*, 15-20 March 2013.

清十八/十九世紀 袖珍白玉雕四件

來源:

山中商會, 大阪, 1945年。

Lionel Rosenberg, 好望角, 南非, 入藏於1967-68年前後。



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CONDITIONS OF SALE

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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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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:
 - 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);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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 LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. 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:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute 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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with 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 checks 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 F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- 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.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We 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.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's 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.
- (b) 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.
- (c) **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.
- (d) **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.

(e) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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 in paragraph F1(a).

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

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

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

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

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

provenance: the ownership history of a **lot**.

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

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

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

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.

△ Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

◻ Bidding by interested parties

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

請注意本拍賣品需徵收進口關稅。進口關稅應為最終落槌價加買方備金總額的一定比例。買方應在拍賣品出售前聯繫售後服務部以確定進口關稅的預估金額。如果買方指示佳士得將拍賣品運輸至一個美國境外地址，則買方無需支付進口關稅。如果買方指示佳士得將拍賣品運送至一個美國境內地址，無論買方親自提貨，或者如果買方自行安排運輸（無論是美國國內運輸還是國際運輸），買方會被要求支付進口關稅。為計算銷售稅之目的，如適用，進口關稅將被加在最終落槌價加買方備金總額上，而銷售稅將依據業務規定中買方備金及稅收段中內容收取。

11/01/21

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot

e.g. A BLUE AND WHITE BOWL
18th century

2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description

e.g. “... painted in the Ming style”

3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark

e.g. A BLUE AND WHITE BOWL
kangxi six-character mark and of the period

4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture

e.g. A BLUE AND WHITE BOWL
kangxi six-character mark

5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture

e.g. A BLUE AND WHITE BOWL

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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

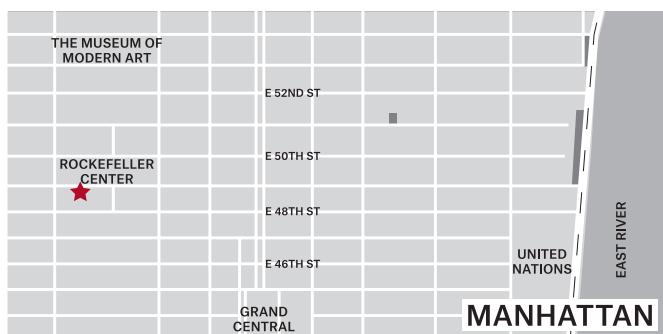
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

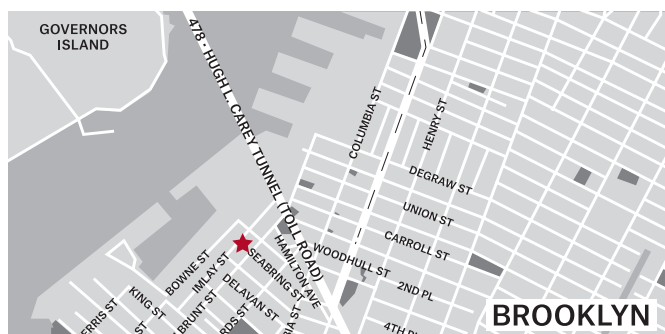
PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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**SHANG: EARLY CHINESE RITUAL BRONZES
FROM THE DANIEL SHAPIRO COLLECTION**

商: DANIEL SHAPIRO 珍藏高古青銅禮器

New York, 18 March 2021

VIEWING

March 12-17, by appointment only

CONTACT

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+1 212 636 2180

THE LUBOSHEZ GONG

AN EXCEPTIONAL AND HIGHLY IMPORTANT BRONZE RITUAL WINE VESSEL AND COVER

LATE SHANG DYNASTY, ANYANG, 13th-12th CENTURY BC

Luboshez 舊藏 晚商 安陽時期 青銅虎鳥獸紋觥

11 ¾ in. (29.8 cm.) long

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

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

18-19 MARCH 2021
THURSDAY AT 1.00 PM (LOTS 701-756)
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20 Rockefeller Plaza
New York, NY 10020

CODE NAME: INCENSE
SALE NUMBER: 19401

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BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$600,000, 20% on any amount over US\$600,000 up to and including US\$6,000,000 and 14.5% of the amount above US\$6,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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19401

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Sale Number

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A VERY RARE WHITE AND PALE YELLOWISH-BROWN JADE
MINIATURE FIGURE OF A STANDING BACTRIAN CAMEL
TANG-YUAN DYNASTY (AD 618-1368)
2 $\frac{5}{8}$ in. (6.7 cm.) high
\$300,000-500,000

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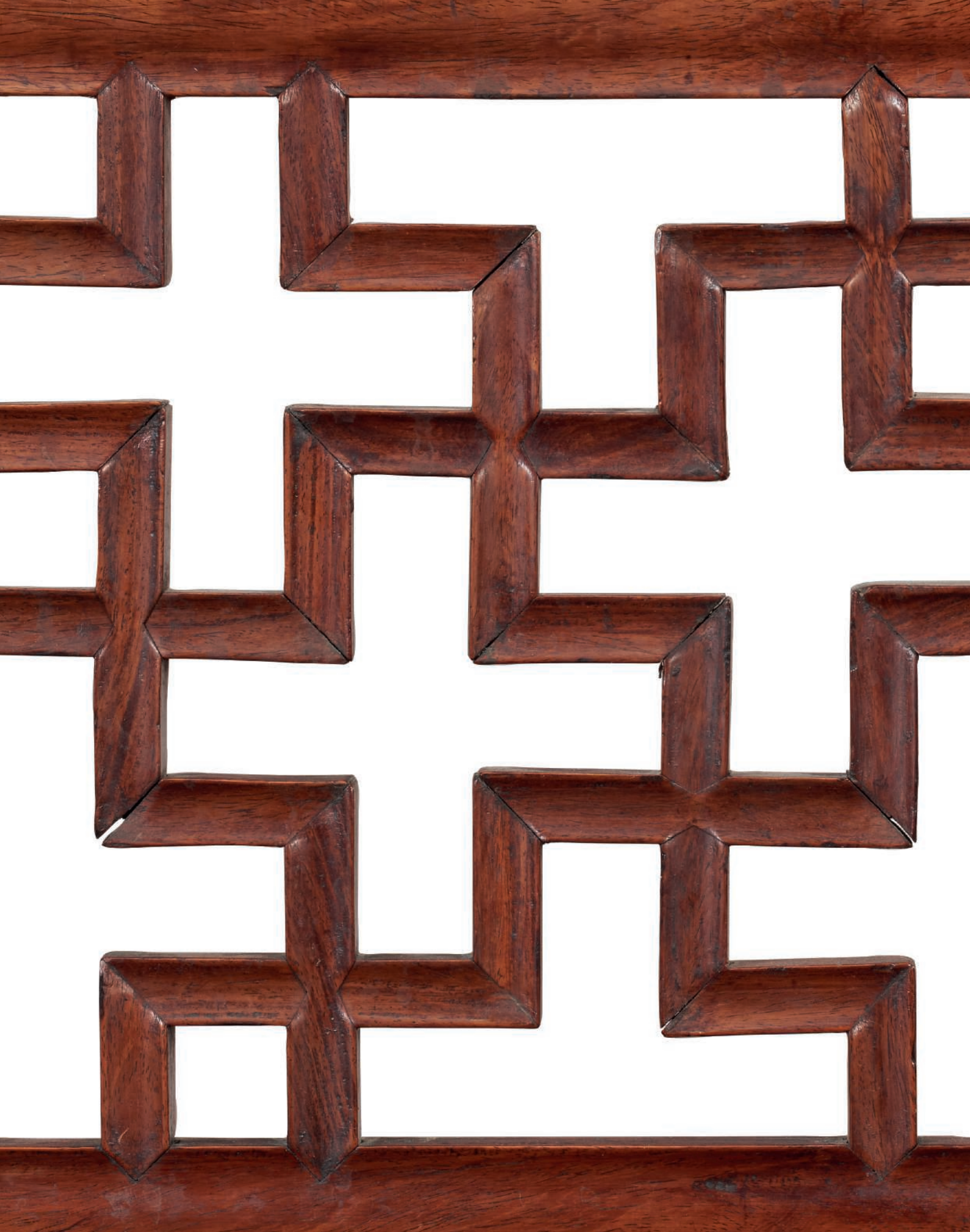
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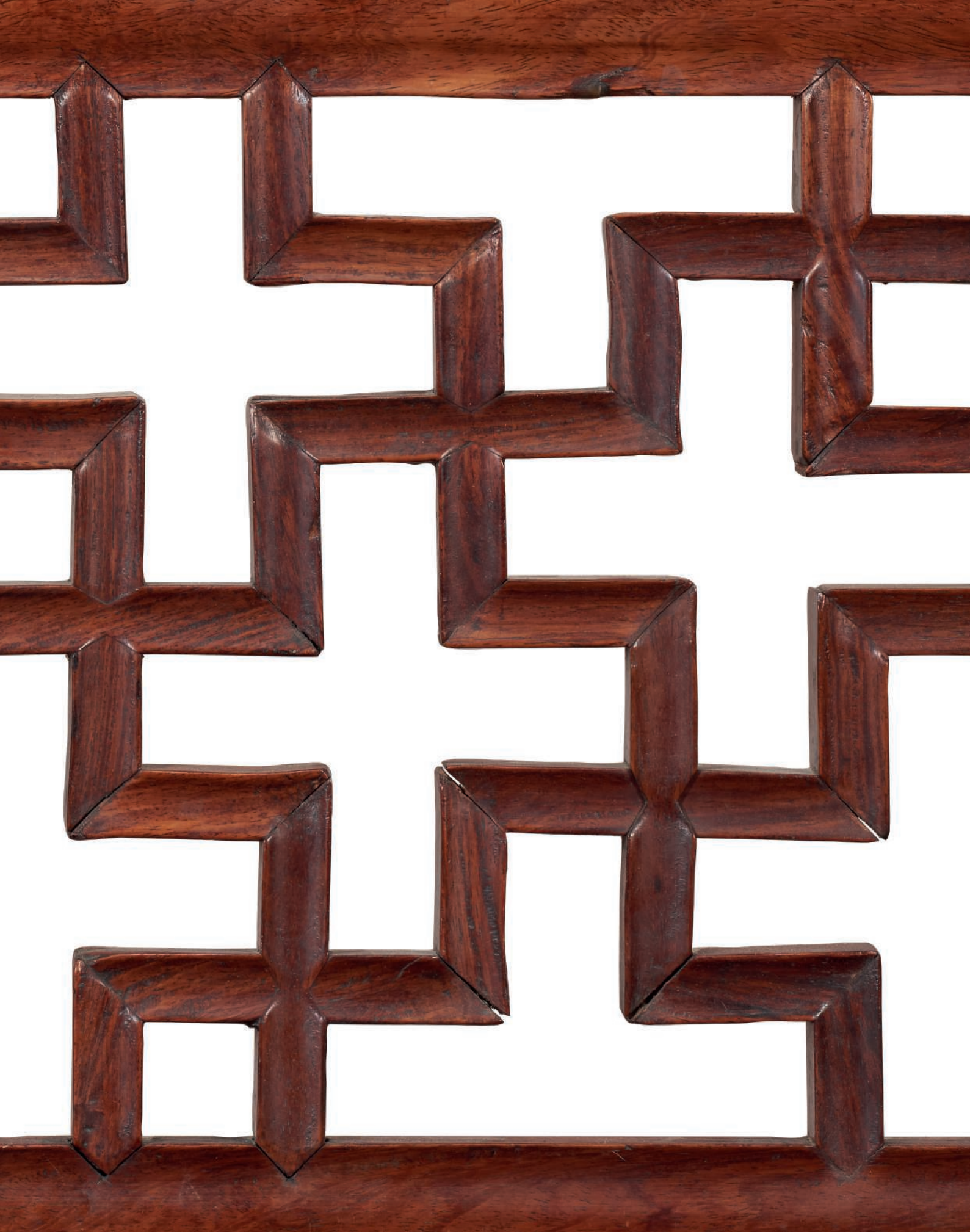
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