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NEW YORK | 23-24 SEPTEMBER 2021



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THURSDAY AND FRIDAY, 23-24 SEPTEMBER 2021

AUCTION

Thursday 23 September at 8:30 am (Lots 701-882)

Friday 24 September at 8.30 am (Lots 901-1055)

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Lot 708

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*Associate Specialist
Chinese Paintings*

Athena Zonars
tzonars@christies.com

Michael Bass
mbass@christies.com

Olivia Hamilton
ohamilton@christies.com

Vicki Paloympis
vpaloympis@christies.com

Margaret Gristina
mgristina@christies.com

Michelle Cheng
mcheng@christies.com

Jessica Chang
jwchang@christies.com

Andrew Lueck
alueck@christies.com

Rufus Chen
rchen@christies.com

Audrey Lee, *Consultant*

Dr. Amy Riggs
ariggs@christies.com

Sophia Zhou
szhou@christies.com

SALE COORDINATOR

Victoria Anderson
vanderson@christies.com
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Fax: +1 212 636 4934

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THURSDAY 23 SEPTEMBER 2021

8.30 AM (LOTS 701-882)

THE PROPERTY OF A WEST COAST FAMILY

701

AN OLIVE-GREEN JADE BRACELET

SOUTHEAST CHINA, NEOLITHIC PERIOD, 3RD MILLENNIUM BC

Of cylindrical form with concave profile, the semi-translucent stone has areas of brown mottling and buff opaque alteration.

2 $\frac{3}{8}$ in. (7.1 cm.) diam.

\$6,000-8,000

PROVENANCE:

Private Collection, North America, by 1997.

美國西岸家族珍藏

中國東南部 新石器時代 公元前三千紀 青玉鐲

來源:

北美私人珍藏, 1997年以前入藏。



THE PROPERTY OF A WEST COAST FAMILY

702

A LARGE MOTTLED GREEN JADE B/DISC

SOUTHEAST CHINA, NEOLITHIC PERIOD, 3RD MILLENNIUM BC

The thick disc has a central aperture drilled from both sides, the inner walls with remains of pronounced cutting ridges. The stone is of dark mottled green color with some buff-colored alteration to both sides at one edge.

9 in. (22.9 cm.) diam.

\$7,000-9,000

PROVENANCE:

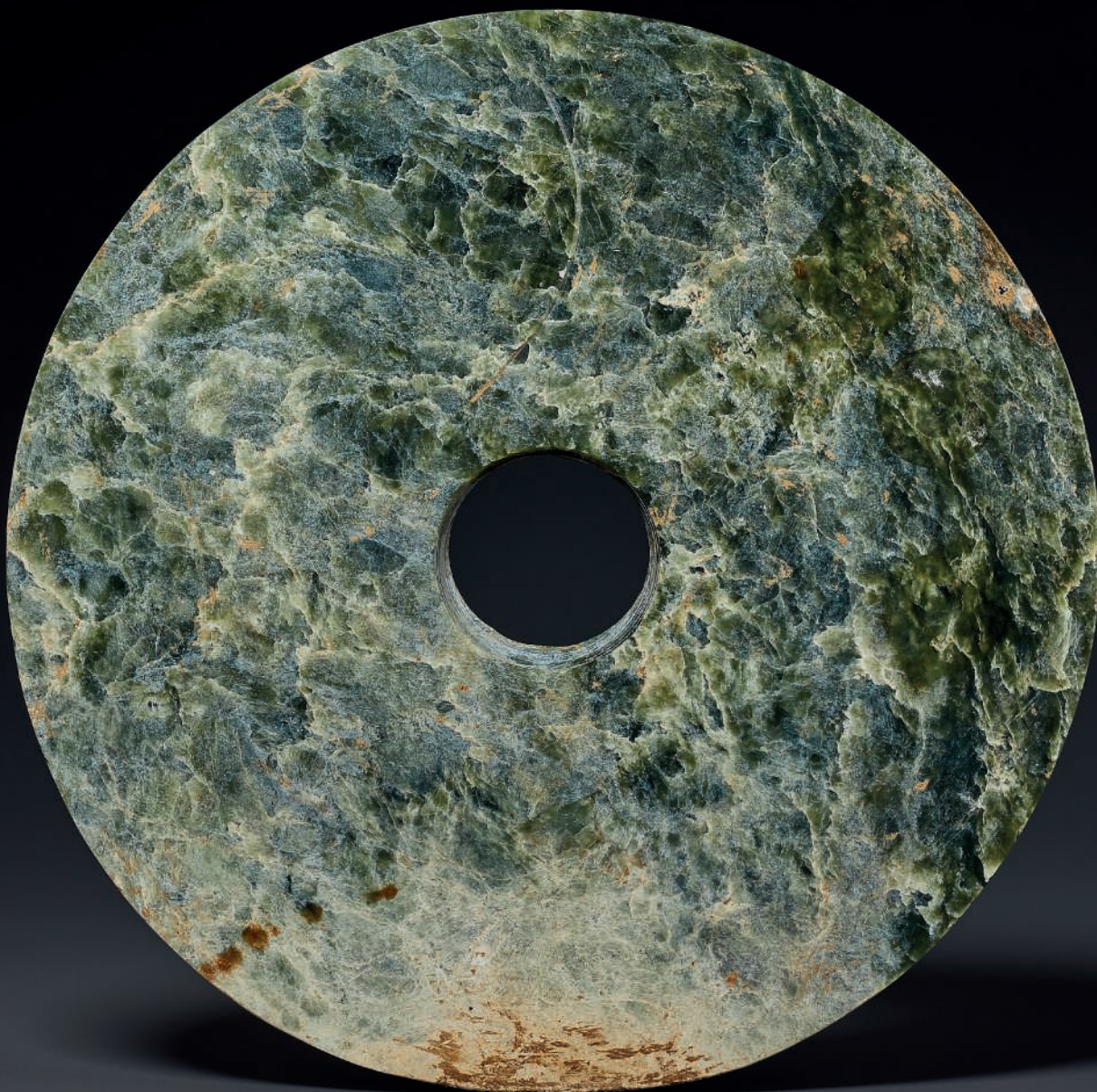
Private Collection, North America, by 1997.

美國西岸家族珍藏

中國東南部 新石器時代 公元前三千紀 大青玉璧

來源:

北美私人珍藏, 1997年以前入藏。



An Important Jade Tiger Pendant from the Shang Dynasty

美不勝收—商代玉虎

by Robert D. Mowry 毛瑞



Lot 703

Exceptionally rare and exquisitely carved, this beautiful Shang-dynasty jade tiger pendant is important for many reasons: at 11.6 cm in length (maximum, ear to tail), it is one of the largest such pendants known;¹ its imagery is powerful, and its condition is excellent; exhibited and published in New York as early as 1939, it has a distinguished provenance that can be traced from 1939 to the present; and, as it hasn't been publicly shown or exhibited since 1939, it is fresh to the world's eyes. Most important of all, however, it compares in style and quality to a jade tiger pendant excavated in 1976 from the tomb of Lady Fu Hao (d. c. 1200 BC), a principal wife of Shang-dynasty King Wu Ding (r. c. 1250–c. 1192 BC), attesting not only to the importance of this piece but to the high status of the person for whom it was made; in fact, it might have been made for Shang royalty. In short, it ranks among the most important Shang jade tiger pendants to come to market in many decades.

A flat pendant embellished on both sides, this exceptional object would have been suspended by means of a cord, probably of silk, that was secured via the circular opening at the top the tiger's head. It likely hung from the wearer's belt, perhaps alone but possibly linked together with beads and other pendants.

The tiger, called *hu* or *laohu* in Chinese, is among the most recognizable of the world's charismatic megafauna. Originating in China and northern Central Asia, the tiger was known to the earliest Chinese, who likely feared, admired, and respected it for its strength, ferocity, and regal bearing. Though its precise symbolism in Shang times (c. 1600–c. 1046 BC) remains unknown, the tiger doubtless played a totemic, tutelary, or talismanic role. By the Western Han period (206 BC–AD 9)—a thousand years after this pendant was made—the tiger was regarded as the “king of the hundred

這件珍罕的商代玉虎美不勝收、雕工精湛，並具多重意義：它全長11.6公分，是已知近似例中之最；¹ 其紋飾主題恢宏大氣，且品相一流；它早於1939年已在紐約展出與發表，自此其主人無不赫赫有名；自1939年起，此玉虎從未公開亮相或展示，故大有首登世界舞台之感。至關重要的是，其風格和品位堪與1976年婦好墓（約公元前1200年，乃公元前約1250至1192年在位的商王武丁之妻）出土的玉虎媲美，這不僅證明本拍品舉足輕重，更顯示了其製作對象絕非等閒之輩；實際上，該玉珮也許是商代皇族御製之物。綜而觀之，較諸數十年來市場上的商代玉虎，本拍品絕對是箇中的典藏之作。

這件佳作形狀扁平，兩面雕飾，應是以繩（多用絲線）穿過虎頭上方繫孔加以固定。此玉虎很可能繫於腰帶，佩帶者或僅掛一珮，也可能結以珠串或其他掛飾。

以當今世上最具魅力的巨型動物而言，老虎是知名度最高的動物之一。它源自中國及中亞北部，中華先民很早就知道虎的存在，而且對虎之強悍、剛猛和威嚴既敬且畏、欽佩有加。雖然無法確知虎在商代（約公元前1600至1046年）的象徵意義，但它確曾發揮圖騰、守護或護身之功用。及至西漢時期（公元前206至公元9年），即本拍品誕生約一千

年後，虎因生性勇武兇猛，兼之前額斑紋多類「王」字，故贏得「百獸之王」之美譽。它不僅躋身中國十二生肖或屬相，更是化身「四象」的瑞獸之一，「白虎」代表西方，餘者分別為青龍（東）、朱雀（南）和玄武（北）。

此玉虎扁平，前後虎紋雷同，虎作匍匐狀，作勢欲撲，其首低垂，齧牙咧嘴，壯碩的前身蓄勢待發，尾蜷曲，其力量、剛強與勇猛一覽無遺。此虎的造型與河南安陽殷墟武官村大墓遺址1950年出土的商代虎紋石磬殊無二致，該磬現藏北京市中國國家博物館。²（圖一）本拍品的虎紋也與安陽出土商代雕花骨器息息相關，後者可參見費城賓夕凡尼亞大學考古及人類學藝術博物館藏（館藏號65-2-1A³ 及65-2-3⁴）。此外，河南安陽西北岡M1001號大墓出土骨柄凸面的虎紋亦與本拍品十分接近。⁵

與本拍品最接近的例子，當數1976年安陽婦好墓（約公元前1200年）出土的一件全長13.3公分的玉虎。⁶（圖二）無論是虎的匍匐姿態、闊大的虎首及壯碩的前身，或是潤口利齒、粗短的虎爪及帶V形條紋的捲尾，兩者的表現手法均如出一轍，甚至連虎皮意趣盎然的斑紋亦大同小異，但這些斑紋在個別作品的形狀與格局的確略有出入。本拍品及



Fig. 1. Stone (Lingbi limestone) chime with tiger décor, Shang dynasty, probably 13th–11th century BC, from Anyang, Henan province, National Museum of China, Beijing.

圖一 河南安陽殷墟出土商晚期虎紋（靈璧）石磬，中國國家博物館，北京。

beasts”, or *baishou zhi wang*, due its power and ferocity and especially to the markings on its forehead which typically resemble the character *wang*, or “king”. In addition, not only did the tiger figure among the twelve animals of the Chinese zodiac, but it gained a place among the auspicious animals that symbolize the four cardinal directions—the white tiger, or *baihu*, of the west, the azure dragon of the east, the vermilion bird of the south, and the black tortoise of the north.

Each side of this flat jade pendant is embellished with identical imagery that shows the tiger crouching and set to pounce; its large head lowered, its mouth open, its fangs bared, its sizable forequarters tensed, its tail curled, this tiger exemplifies power, virility, and ferocity. Its pose is virtually identical to that of the tiger featured on the celebrated Shang-dynasty stone chime² excavated in 1950 from a tomb at Anyang, Henan province, the last Shang capital, and now in the collection of the National Museum of China, Beijing. (Fig. 1) This tiger also relates closely in presentation to that on Shang-dynasty engraved bones recovered at Anyang and now in the collection of the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia (65-2-1A³ and 65-2-3⁴). It also shows remarkable kinship to the tigers engraved on the convex face of a bone spatula excavated from Tomb M1001 at Xibeigang, Anyang, Henan province.⁵

This pendant relates most closely to the tiger pendant measuring 13.3 centimeters long excavated at Anyang in 1976 from the tomb of Lady Fu Hao (d. c. 1200 BC).⁶ (Fig. 2) The crouching posture, the massive head and forequarters, the open mouth, the bared fangs, the stubby paws, and the curled tail with chevron stripes are all notably similar, as are the stylized surface markings that enliven the animal’s body, though the shape and

arrangement of those markings varies from piece to piece. Both the present pendant and that of Lady Fu Hao sport a T-shaped appendage atop the head, as does the tiger on the Shang stone chime. The suspension hole in both the present pendant and the stone chime was drilled through the T-shaped appendage but in the Fu Hao pendant it was drilled through the tiger’s face, immediately in front of the eye. Apart from the color of the jade—the present pendant is a rich, warm brown, the Fu Hao pendant is white—the main difference between the two pendants is the basic shape: the present example claims an overall triangular shape with the tiger portrayed in a crouching position, its head and forequarters slightly raised, while the Fu Hao pendant, like an inverted jade *huang*, has an arched shape, the tiger’s body curved upward with its head and tail higher than its belly.

A principal wife of Shang-dynasty King Wu Ding (r. c. 1250–c. 1192 BC), Lady Fu Hao was a powerful figure who gave birth to a royal prince and served as a military leader, apparently leading troops into battle.⁷ That jade objects of this type were buried in her tomb—along with some 2,000 other luxury items—attests to the importance of such pieces as well as to their elite associations. Presumably made during Lady Fu Hao’s lifetime or shortly thereafter, the objects recovered from her tomb must date to around 1200 BC, the approximate year of her death. The kinship of the present pendant to that from Lady Fu Hao’s tomb not only attests to its Shang-dynasty origins but points to a date of manufacture in the Shang period, probably between the late thirteenth and the mid-late eleventh century BC.

Characterized in Chinese as *chenzixingyan*, or eyes in the shape of the character *chen*, the tiger’s eyes on both the present pendant and that from Lady Fu Hao’s tomb are large and similarly shaped, with a large, circular

婦好墓玉虎的虎首上方各有一個T形紋飾，商代石磬的虎首亦然。本拍品及石磬在T形紋飾上鑲一小孔，而婦好墓玉虎的繫孔則是在虎面眼側。本拍品呈棕潤的深棕色，而婦好墓玉虎用的是白玉，兩者除了顏色有別，最主要的區別在於其基本形狀：本拍品大致呈三角形，猛虎作匍匐狀，虎首及上半身略仰，婦好墓玉虎則如玉璽，呈圓弧狀，虎弓身向前，首尾均高於腹部。

婦好乃商王武丁(公元前1250-1192年)之愛妻，她位高權重，曾誕一子，並親自領兵馳騁沙場。⁷ 她墓中有兩千多件奢華的陪葬品，上述一類玉件能躋身其中，足證其地位非凡，物主亦絕非等閒之輩。墓中文物應是婦好生前或死後未幾製作而成，故斷代為公元前約1200年婦好去世前後。本拍品與婦好墓出土玉璽如斯接近，足以據此推定前者出自商代，且製作年代應為商末，很可能是在公元前十三世紀末至十一世紀中葉之間。

本拍品及婦好墓玉虎的虎頭俱眼若銅鈴，形狀相近，巨瞳渾圓，前端明顯下折為鉤，即所謂的臣字形眼。兩者的虎目與石磬所見雷同，近似例還包括：婦好墓出土的虎形玉玦⁸及鸛形玉珮（亦稱玉鳥刻刀）⁹；1954年出土的虎形玉玦（今藏天津博物館）¹⁰以及1935-36年安陽西北岡M1567號大墓出土的精巧玉象（現藏台灣台北中央研究院歷史文

物陳列館，館藏號R001579）。¹¹ 實際上，大眼下鉤是商代繪畫藝術的一大特徵，常見於當時青銅禮器之獸面。

就虎牙的描寫而言，本拍品與婦好墓玉虎均具大牙利齒。其表現手法屬於典型的商代風格，即在大致圓形的虎口邊緣鑲四至六個小孔，小孔之間凸起的玉石象徵虎牙。相形之下，商代玉虎的虎爪率半粗短，雕工隨性，本拍品與婦好墓玉虎亦屬此列，其趾爪均以短淺彎曲的陰線來表達。

本拍品及婦好墓玉虎的虎頭均飾盾形斑紋，狀若紋章盾，頂為鋸齒狀或波紋。這類盾紋亦見於婦好墓玉玦、商代石磬和若干小巧的商代玉虎像，如婦好墓出土的深棕色玉虎，¹²以及香港佳士得於2020年11月29日拍出的玉虎（拍品編號2727）。¹³ 此外，前述安陽出土的雕花骨器、賓夕凡尼亞大學藝術博物館藏文物及紐約大都會藝術博物館藏骨器（館藏號1985.214.120）¹⁴的虎身與虎尾，亦綴以同樣的盾形斑紋，可見它們呈現的確是條紋和斑點無疑。此類斑紋亦出現在商代石磬的虎頭與虎尾，惟其構圖更為精巧。



Fig. 2. Jade tiger pendant, Shang dynasty, probably 13th century BC, from the tomb of Lady Fu Hao (d. circa 1200 BC), Anyang, Henan province, Institute of Archaeology, Chinese Academy of Social Sciences (CASS), Beijing. ©ICphoto

圖二 河南安陽殷墟婦好墓出土商代玉虎，中國社會科學院考古研究所，北京。©ICphoto

iris and a distinctive, downward-pointing hook at the front. They share those same eyes with the tiger on the stone chime, with the jade tiger-form *jue* recovered from the tomb of Lady Fu Hao⁹, with the jade owl-form pendant also from Lady Fu Hao's tomb—also called a “jade bird-form knife”⁹—with the jade tiger-form *jue* excavated in 1954 and now in the Tianjin Museum,¹⁰ and with the small Shang jade sculpture of an elephant excavated in 1935–36 from Tomb M1567 at Xibeigang, Anyang and now in the Academia Sinica, Taipei (no. R001579).¹¹ In fact, large, downward-hooked eyes are a characteristic feature of Shang pictorial art and typically appear in the animal faces on contemporaneous bronze ritual vessels.

The fangs of the tigers on both the present and the Lady Fu Hao pendants appear large and sharp. In typical Shang fashion, they were created by drilling four to six small holes around the periphery of the generally circular mouth, the jade points separating one hole from the next representing the fangs. By contrast, the paws of the tigers on Shang pendants are usually stubby and cursorily rendered as witnessed by both the present example and that from Lady Fu Hao's tomb, the toes and associated claws indicated by intaglio lines that are short, curved, and shallow.

The spot on the tiger's neck on both the present pendant and that of Lady Fu Hao resembles a shield turned on its side—a shield in the form of an escutcheon with an engrailed, or scalloped, top. The jade tiger-form *jue* recovered from the tomb of Lady Fu Hao and the Shang stone chime show the same shield-form spots, as do several small Shang jade sculptures of tigers, including the one in dark brown jade recovered from Lady Fu Hao's tomb¹² and the one sold at Christie's, Hong Kong, on 29 November 2020 (Lot 2727).¹³ Those same shield-form markings appear along the bodies and tails of the tigers on the previously mentioned engraved bones excavated at Anyang and on those in the University of Pennsylvania Museum as well as on a bone engraved with a tiger and now

in the collection of the Metropolitan Museum, New York (1985.214.120),¹⁴ indicating that they definitely represent stripes and spots.

Another important stylistic feature of the present pendant, the one from Lady Fu Hao's tomb, and the Shang stone chime is the use of evenly spaced, paired lines to describe details, those lines sometimes termed “double lines”. On first inspection such details appear to be described with lines that rise in low relief; in fact, that appearance is an optical illusion, or *trompe-l'œil* effect, as those slender “relief lines” are actually flush with the object's surface and seem to rise in relief only because of the intaglio lines, or grooves, that flank them. Such *trompe-l'œil* relief lines are a feature of the finest Shang jades, including virtually all of the previously mentioned examples.

This pendant's stone is nephrite jade, known as *ruanyu* in Chinese, which had become the preferred hardstone among Chinese by Shang times. As seen in its midsection, the jade of this pendant is a warm, brownish green in color, though many areas show a deep brown color perhaps due to surface accretions that accumulated over time or possibly due to exposure to heat or fire. The orange material within the mouth and underneath the neck and legs is cinnabar (mercury sulfide), which was sprinkled liberally in Shang tombs perhaps in an attempt to restore the “blush of life”; it typically adheres to artifacts recovered from those tombs.

This pendant is not only large but exceptionally thick, varying up to 9 millimeters, which further attests to the wealth and status of the person for whom it was made. Shang jades often vary slightly in thickness, an emphasis on uniform thickness coming into play only much later. The slight unevenness of this pendant's surfaces, including the minor depression in the tiger's midsection, likely was present in the original stone (i.e., the raw material). As jade was rare, valuable, and highly prized, early Chinese

就本拍品、婦好墓玉虎及商代石磬而言，它們尚有一項重要的風格特徵，那便是運用等距雙線來刻畫細節。乍看之下，該等細節宛若用細線勾勒而成的淺浮雕，其實這僅是錯覺，又稱錯視，因為該等「浮雕」細線實則與器表齊平，只是在雙溝陰線的襯托下，方營造出浮雕的視覺效果。此類錯視線條乃商代上乘玉器之特色，前文提到的諸多文物基本上皆有採用。

時至商代，本拍品所用的軟玉已成為玉石中的理想之選。軟玉質堅透亮，且色彩豐富，如白、綠、灰甚或黑皆可得見；商代玉器色調多變，但以碧綠、青綠、黃綠居多，也有本拍品所示的棕綠色。本玉虎的中段為溫潤的棕綠色，但另有多處呈深褐色，這或是器表長年沁色，或是高溫、火炙所致。虎口之內及其頸、腿下的橘黃色為朱砂，此物在商代古墓大量鋪灑，可能古人視之為起死還陽之物，故出土的墓葬文物常沾有朱砂。

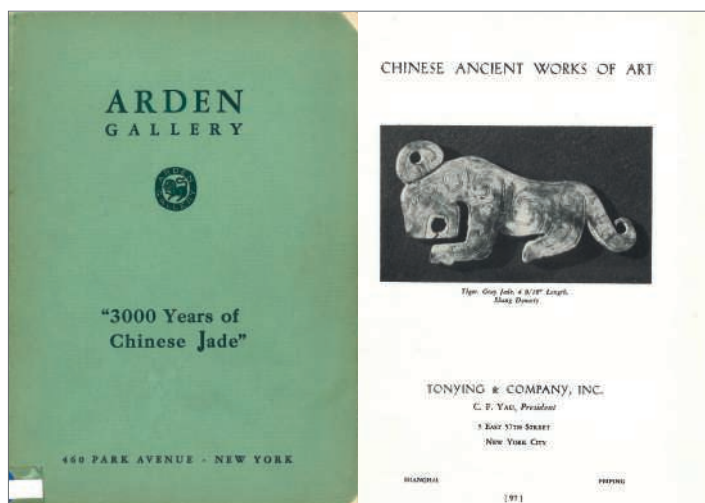
是次拍賣的玉虎碩大且格外厚重，最厚處約九毫米，再一次證明了物主非富則貴。商代玉器通常略為厚薄不均，但厚薄均勻之說乃是相當後期的主張。此玉虎表面略有起

伏，例如虎的中段微凹，這很可能是原始玉料的自然形態。玉石罕貴，得之者珍若拱璧，是以中國早期的玉匠皆不欲為追求成品厚薄如一而浪費石材。諸多材質之中，玉被奉為上品，其地位甚至高於金銀等貴重原料；這股崇玉之風（有些考古學家更視之為中國文化的經典特色），亦道出了玉匠苦心孤詣保留原始石材的原因。

本玉虎其中一面虎首有一道「刀痕」，這是將原始石材（多為大塊籽玉或小塊玉璞）分割成塊狀時留下的痕跡，接下來方能將之定型、綴飾為玉璽和其他玉件。由於玉匠力圖保存珍稀的石材，所以未有打磨切痕，更遑論將之磨平；換言之，保留石材遠重於對厚薄均勻的追求。

是次拍賣的玉虎精美無匹，它不僅厚碩凝重、雕工嫺熟，最早來源可追本溯源自1939年，紐約Arden藝廊自知名通運公司負責人姚昌復借展（圖三及四）。它與商后婦好墓出土的玉虎如出一轍，審美意趣和風格特色也與其他商代皇陵出土的玉器、磬和雕花骨器有著千絲萬縷的關係，足見此乃商末奢華品的巔峰之作。此玉虎美不勝收，允稱稀世奇珍中的上品。

Fig. 3. The present jade tiger pendant featured in the exhibition catalogue, *3000 Years of Chinese Jade*, Arden Gallery, New York, 1939, p. 97, no. 66.



圖三 本拍品於《3000 Years of Chinese Jade》之著錄，Arden Gallery，紐約，1939年，頁97，編號66。

Fig. 4. C. F. Yau, circa 1940. Signed 'Iraida/NY' in red ink.

圖四 姚昌復，1940年前後。Iraida/NY紅墨落款。



were reluctant to remove stone merely to achieve uniform thickness in the finished piece. They considered jade to be the most precious of all materials, prizing it above gold, silver, and other materials; that reverence for jade, or *chongyu*—which some anthropologists consider a defining characteristic of Chinese culture—speaks to the desire to preserve as much of the original stone as possible.

The “slice mark” through the tiger’s face on one side of this pendant is an artifact of slicing the original raw material—probably a large pebble or small boulder of nephrite—into discrete, flat segments that could be shaped and decorated as pendants and other objects. Because of the desire to preserve as much as possible of the valuable stone, the slice mark was not smoothed over, let alone abraded away; in that sense, uniformity of thickness was sacrificed to preservation of material.

Not only large and superbly carved, this exquisite jade tiger pendant has a long and distinguished pedigree that can be traced back to its first publication in 1939, when it was loaned by C. F. Yau (Chang Foo Yau) President of the prominent Chinese art dealer Tonying & Company, Inc., to an exhibition of Chinese jade carving at Arden Gallery in New York. (Figs. 3 and 4) Moreover, with kinship to a jade tiger pendant excavated from the tomb of Lady Fu Hao, wife of a Shang king, and with close aesthetic and stylistic ties to jades, chimes, and engraved bones recovered from other Shang royal tombs, this pendant takes its place among the most celebrated luxury objects from the late Shang period. A jade of exquisite beauty, this tiger pendant is truly the rarest of treasures.

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

- ¹ Measuring sixteen centimeters in length, a Shang jade tiger pendant excavated at Anyang and now in the Anyang Museum of Art is longer and thicker than the present one; despite the quality of its carving, however, its stone lacks the quality of the present one. See: Guojia wenwuju [National Cultural Artifacts Bureau], ed., *Zhongguo wenwu jinghua daquan: Jin, yin, yu, shi juan* [A Compendium of Chinese Art: Gold, Silver, Jade, Stone Volume], (Hong Kong: Commercial Press), 1994, p. 24, no. 73.
- ² See: <http://www.kaogu.cn/cn/kaoguyuandi/kaogusuibi/2018/0328/61481.html>
- ³ See: https://www.penn.museum/collections/object_images.php?irn=240676
- ⁴ See: https://www.penn.museum/collections/object_images.php?irn=14380
- ⁵ See: Uchida (Nanba) Junko, “Inkyō shutsudo no iwayuru kotsushi ni tsuite (jō)” [A Study of Carved Bone Objects Excavated at the Yinxu Tomb HPKM1001], Part 1, *Kodai bunka*, December 1995, vol. 47, no. 9, p. 26, fig.1.
- ⁶ See: Zhongguo shehui kexue yuan kaogu yanjiusuo bianzhu [Institute of Archaeology, Chinese Academy of Social Sciences], ed., *Yinxu Fuhao Mu* [Tomb of Lady Hao at Yinxu in Anyang], 1st edition (Beijing: Cultural Relics Publishing House), 1980, p. 161, fig. 84, no. 12 and color plate 28, no. 2 (358).
- ⁷ For information on Lady Fu Hao and her tomb, see: National Palace Museum, ed., *King Wu Ding and Lady Hao: Art and Culture of the Late Shang Dynasty*, 1st ed., (Taipei: National Palace Museum), 2012.
- ⁸ See: Zhongguo shehui kexue yuan, ed., *Yinxu Fuhao Mu*, 1980, color plate 104, no. 3 (392).
- ⁹ See: Zhongguo shehui kexue yuan, ed., *Yinxu Fuhao Mu*, 1980, color plate 120, no. 3 (383).
- ¹⁰ See: See: Tianjin bowuguan [Tianjin Museum], ed., *Tianjin bowuguan cangyu* [Jade Wares Collected by the Tianjin Museum], in the series *Tianjin bowuguan jingpin xilie tuji*, (Beijing: Wenwu chubanshe), 2012, p. 45, no. 028.
- ¹¹ See: National Palace Museum, ed., *King Wu Ding and Lady Hao*, 2012, p. 89.
- ¹² See: Zhongguo shehui kexue yuan, ed., *Yinxu Fuhao Mu*, 1980, color plate 135, no. 2 (409).
- ¹³ See: <https://www.christies.com/lot/lot-a-jade-carving-of-a-tiger-shang-6294077/>
- ¹⁴ See: Maxwell K. Hearn, *Ancient Chinese Art: The Ernest Erickson Collection*, (New York: Metropolitan Museum of Art), 1987, pp. 77 and 79, no. 117 (1985.214.120).

¹ 河南安陽出土的商代虎形玉珮長16毫米，現藏安陽博物館，它比本拍品更長且厚，其雕工亦精，但玉質遜於本拍品，圖見國家文物局編著《中國文物精華大全：金銀玉石卷》頁24編號73（香港：商務印書館，1994）。

² 參見<http://www.kaogu.cn/cn/kaoguyuandi/kaogusuibi/2018/0328/61481.html>。

³ 參見https://www.penn.museum/collections/object_images.php?irn=240676。

⁴ 參見https://www.penn.museum/collections/object_images.php?irn=14380。

⁵ 內田（雅波）純子論文〈殷墟出土のいわゆる骨柙について（上）〉，發表於《古代文化》1995年9月卷47第9號頁26圖1。

⁶ 中國社會科學院考古研究所編著《殷墟婦好墓》第1版頁161圖84編號12與彩版28編號2（358）（北京：文物出版社，1980）。

⁷ 關於婦好及其墓葬詳情，請見國立故宮博物院編著《商王武丁與后婦好：殷商盛世文化藝術特展》初版（台北：國立故宮博物院，2012）。

⁸ 中國社會科學院編著《殷墟婦好墓》第1版彩色圖版104編號3（392）。

⁹ 中國社會科學院編著《殷墟婦好墓》第1版彩色圖版120編號3（383）（北京：文物出版社，新華書店1980年發行）。

¹⁰ 天津博物館編著《天津博物館精品系列圖集》之《天津博物館藏玉》頁45編號28（北京：文物出版社，2012）。

¹¹ 前述國立故宮博物院於2012年編著的《商王武丁與后婦好》頁89。

¹² 中國社會科學院編著《殷墟婦好墓》第1版彩色圖版135編號2（409）（北京：文物出版社，新華書店發行於1980年）。同一墓址還出土了一例孔雀石虎，其虎頭亦飾盾形斑紋，圖見前述著作彩色圖版175編號4（401）。

¹³ 詳見<https://www.christies.com/lot/lot-a-jade-carving-of-a-tiger-shang-6294077/>。

¹⁴ 詳見Maxwell K. Hearn著作《Ancient Chinese Art: The Ernest Erickson Collection》頁77及79編號117（館藏號1985.214.120）（紐約：大都會藝術博物館，1987）。



(another view)

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

703

A SUPERB AND IMPORTANT LARGE JADE TIGER PENDANT LATE SHANG DYNASTY, ANYANG, 13TH-11TH CENTURY BC

The flat, curved pendant is in the shape of a crouching tiger and carved on each side in a double lines delineating a large eye, an ear, and markings on the body and the curled tail. The yellowish-green jade has some dark brown areas and opaque buff alteration. *Together with* a toned gelatin silver print of C. F. Yau, circa 1940, signed 'Iraida/NY' in red ink.

4 $\frac{7}{16}$ in. (11.6 cm.) long (maximum, ear to tail), cloth box

\$300,000-500,000

PROVENANCE:

Tonying & Company, Inc., New York, prior to 1939.
C. F. Yau (Yau Chang Foo, 1884-1963) Collection, New York.
Dorothy Yau (Sze Zoh Yao, b. 1913) Collection, New York, acquired from the above, 10 November 1946.
By descent to George Tsou-Ying Young (1935-2002), New York.

EXHIBITED:

New York, Arden Gallery, *3000 Years of Chinese Jade*, 10 January - 11 February 1939, no. 66.

LITERATURE:

3000 Years of Chinese Jade, Arden Gallery, New York, 1939, no. 66, illustrated on p. 97.

晚商 安陽時期 公元前十三至十一世紀 褐玉虎

來源:

通運公司 (Tonying & Company, Inc.)，紐約，1939年前入藏。

姚昌復 (1884-1963) 珍藏，紐約。

Dorothy Yau (Sze Zoh Yao, 1913年生) 珍藏，紐約，於1946年11月10日得自上述藏家。

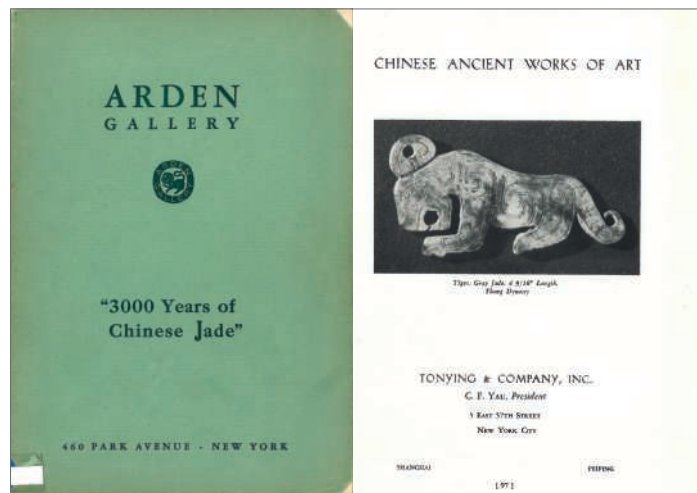
後傳至後裔George Tsou-Ying Young (1935-2002)，紐約。

展覽:

紐約，Arden Gallery，*3000 Years of Chinese Jade*，1939年1月10日-2月11日，編號66。

出版:

《3000 Years of Chinese Jade》，Arden Gallery，紐約，1939年，編號66，著錄於頁97。



The present jade tiger pendant featured in the exhibition catalogue, *3000 Years of Chinese Jade*, Arden Gallery, New York, 1939, p. 97, no. 66.

16 拍品於《3000 Years of Chinese Jade》之著錄，Arden Gallery，紐約，1939年，頁97，編號66。



C. F. Yau, circa 1940. Signed 'Iraida/NY' in red ink.

姚昌復，1940年前後。Iraida/NY紅墨落款。





704

A BRONZE RITUAL WINE VESSEL, *POU*

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The slightly compressed body is cast in shallow relief with a central band of *taotie* masks on a *leiwen* ground, centered by a low flange, below a narrow band of confronted *kui* dragons divided by three raised beast-head masks. The splayed foot has two pierced apertures above a band of addorsed birds and beast masks.

13 in. (33 cm.) wide

\$40,000-60,000

PROVENANCE:

Sotheby's New York, 7 December 1983, lot 49.

Private collection, New York.

Christie's New York, 4 June 1992, lot 179.

Private collection, Canada.

Sotheby's New York, 20 March 2002, lot 18.

Pou seem to have been common in the transitional period between the Erligang and Anyang periods, but appear to have become less popular in the later Anyang period, and by the Zhou dynasty were no longer being made.

A *pou* with similar cast decoration and similar large bovine masks cast in relief on the shoulder is illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C. and Cambridge, 1987, p. 334, no. 57. Also illustrated, p. 337, fig. 57.3, is another very similar *pou* in the Musée Cernuschi, Paris. Further comparable *pou* include the example illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 388-9, no. 65, and the *pou* excavated from Wulang Temple in Zhenggu county, Shaanxi province, illustrated in *Zhongguo Qingtongqi Quanji - 4 - Shang* (4), Beijing, 1998, p. 102, no. 105.

重要私人珍藏

晚商 公元前十二/十一世紀 青銅饗餐紋甗

來源:

紐約蘇富比, 1983年12月7日, 拍品編號 49。

私人珍藏, 紐約。

紐約佳士得, 1992年6月4日, 拍品編號179。

私人珍藏, 加拿大。

紐約蘇富比, 2002年3月20日, 拍品編號18。



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

705

**A RARE COPPER-INLAID BRONZE
RITUAL WINE VESSEL, *HU***

WARRING STATES PERIOD (475-221 BC)

The bronze vessel is inlaid with copper in seven registers, including confronted pairs of antlered deer flanked by addorsed pairs of birds, confronted dragons flanked by scrolls, and stylized *taotie* masks flanked by *kui* dragons. The shoulders are set on each side with a beast-mask handle suspending a loose ring.

18 in. (45.7 cm.) high

\$25,000-35,000

PROVENANCE:

The Collection of Robert Hatfield Ellsworth, no. B3202, prior to 1999.
Sotheby's New York, 19 March 2002, lot 28.

A similar *hu* (but with a cover) is illustrated by J. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, 1995, vol. III, no. 44, where the author, p. 257, describes how the motifs "were first cast in copper, then inserted into the mold and held in place with spacers". This technique was more effective in keeping the copper decoration in place than the more conventional method of hammering the copper into cast or incised depressions. Other similarly decorated *hu* lacking covers are in museum collections, including one in The Metropolitan Museum of Art, New York, accession number 29.100.545, formerly in the Havemeyer Collection; one in The Art Institute of Chicago, accession number 1928.143, formerly in the Lucy Maud Buckingham Collection; and one in the Fujii Yurinkan Museum, Kyoto, where it is registered as an Important Art Object by the Japanese government. Another *hu* with a cover was included in the exhibition *Chinese Archaic Bronzes, Sculpture and Works of Art*, J.J. Lally & Co., New York, June 1992, no. 24.

重要私人珍藏

戰國 青銅錯紅銅壺

來源:

安思遠珍藏, 編號B3202, 1999年以前入藏。
紐約蘇富比, 2002年3月19日, 拍品編號 28。





706

THE PROPERTY OF A WEST COAST FAMILY

706

A LARGE YELLOWISH-GREEN JADE DRAGON-FORM PENDANT
WARRING STATES PERIOD, 4TH-3RD CENTURY BC

The dragon has a backward-turned head with rolled snout, and the undulating body is carved on both sides in low relief with scrolls within plain borders and pierced with a suspension hole. The stone is of pale yellowish-green tone.

13¾ in. (34.9 cm.) wide, cloth box

\$30,000-60,000

PROVENANCE:

Private Institution, California, by 1999.

This unusually large jade dragon pendant can be compared to other Warring States examples with similar backward-turned heads and scrolling bodies carved with scrolls, such as a pair of smaller size (28 cm.) from Hebei province, and three further examples of smaller size (ranging from 6.2 cm. to 22 cm.) from Huaiyang county, Henan province, illustrated in *Zhongguo yuqi quanji*, vol. 3, Hebei, 1993, nos. 260 and 274-76, respectively. All of these pendants have a small suspension hole below the upper edge of the curved body indicating their orientation when suspended.

美國西岸家族珍藏

戰國 公元前四至三世紀 青黃玉龍形珮

來源:

私人機構, 加州, 於1999年已入藏。

PROPERTY FROM THE JACQUELINE AND PIERRE SIMON COLLECTION

707

A BRONZE RITUAL WINE VESSEL AND COVER, *HU*
LATE WARRING STATES-EARLY WESTERN HAN DYNASTY, 4TH-2ND CENTURY BC

The pear-shaped body is cast on the shoulder with two *taotie* mask handles suspending loose rings, attached to linked chains that slide through corresponding rings suspended from loops on the semi-domed cover. The lower body is cast with three additional *taotie* mask handles with loose rings.

13 in. (33 cm.) high

\$10,000-15,000

PROVENANCE:

Michael Goedhuis, London, 1993.

A fuller-bodied bronze chain-handled *hu* from Hubei Jiangling, of late Warring States date, late fourth-third century BC, is illustrated by Jenny So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, Arthur M. Sackler Foundation, 1995, p. 287, fig. 51.3. Like the present bronze *hu*, the Hubei example has a pair of mask and loose-ring handles flanking the shoulder and three mask-and-ring handles on the lower body.

JACQUELINE 暨 PIERRE SIMON 伉儷珍藏

戰國晚期／西漢早期 公元前四至二世紀 銅提梁壺

來源:

Michael Goedhuis, 倫敦, 1993年。



Two Extraordinary Tang Silver Vessels

Formerly in the Renowned Collection
of Carl Kempe

知名藏家卡爾·坎普·舊藏兩件唐代銀器珍品

by Robert D. Mowry 毛瑞



Made during the Tang dynasty (618–907) for a client of elevated stature, perhaps even for a member of the imperial court, these handsome vessels of hammered silver—a bowl and a dish—were formerly a part of the famous collection assembled by renowned Swedish collector Carl Kempe (1884–1967) and thus claim a distinguished, even enviable, provenance. The vessels were ultimately inspired by luxury goods crafted in precious metals that were reaching Chang'an (modern Xi'an), the Tang capital, from ancient Iran via the fabled Silk Route, those imported Iranian goods themselves inspired by gold and silver vessels crafted in ancient Rome.

The side walls of this exquisite silver “animals bowl” are gently rounded, flaring subtly outward to form the lip and curving inward to shape the flat base. Engraved and punched decoration covers the exterior of the bowl; the interior, like the base, is unembellished. (Fig. 1)

Four tiers of recurring, heart-shaped medallions—Chinese authors term them “peach shaped”—encircle the bowl’s exterior, the tier around the midsection being the most prominent. Immediately below the plain, narrow lip, a lissome floral scroll borders the decorative scheme at the top, a narrow band of double, stylized blossoms separating it from the uppermost tier of decoration; a bird-in-flight appears between each pair of double blossoms. Tucked within each heart-shaped medallion a long-tailed quadruped strides toward the viewer’s left; most of the animals are recognizable and include a camel and an elephant, along with boars, foxes, and wolves, among others. Such decoration recalls—and was possibly inspired by—the inhabited vine scrolls that were popular in the arts of ancient Rome and that were transmitted along the Silk Route. The decoration, all of which appears against a punched, ring-mat ground—typically called a “fish-roe pattern” or “pearl ground” in Chinese—is so refined and meticulously finished that it is difficult to determine whether it was engraved or chased. A liner covers the bowl’s interior, affording a smooth, even surface.

Although most Tang silver bowls—which admittedly are few in number—have an S-curved profile, a slightly flaring lip, and a short footring, whether straight or splayed, this rare bowl has vertical side walls and a flat base. It finds kinship in several similarly shaped bowls with vertical walls, plain lip,

and flat base, if with different decorative schemes, including one excavated at Hejiacun and two in the collection of the Hakutsuru Museum of Fine Art, Kōbe, Japan. The Hejiacun bowl formed part of the famous hoard of gold and silver vessels discovered in October 1970 at Hejiacun, in the southern part of modern Xi'an, in Shaanxi province.¹ In the analysis of shapes section of his 1999 *Research on Tang Gold and Silver*, Peking University Professor Qi Dongfang, who is a renowned authority on Chinese gold and silver, illustrates and discusses Tang silver bowls with round and flat bottoms, including the present example, the Hejiacun bowl, and the Hakutsuru bowls.² Now in the collection of the Shaanxi History Museum, Xian, a bowl of similar shape, also with engraved decoration and ring-mat ground but with a splayed footring, was also recovered in the Hejiacun excavations. The bowl of related shape but with engraved and punched decoration in the collection of Pierre Uldry³ is deeper and, like the Hejiacun bowl, has a footring.

The decoration on this bowl shows kinship to that of other Tang-dynasty bowls from the late seventh and early eighth century in both subject matter and technique of decoration. Representative of the very finest, Tang-dynasty craftsmanship, the gold and silver vessels from the Hejiacun hoard are believed to have been made in workshops in the Xinghua Square area of ancient Chang'an (i.e., in the same general area where the Hejiacun cache was found). The present bowl’s similarity to ones excavated at Hejiacun confirms its Tang-dynasty origins and suggests that it might have been produced either in one of those Xinghua Square workshops or in one closely allied with them.

This bowl was shaped from a single piece of silver hammered into shape over a matrix, probably of wood. The decorative motifs were either engraved or chased on the exterior, after which the background areas were punched to create the ring-matted ground. The interior was then lined with a second sheet of hammered silver to provide a smooth, even surface and conceal from view the uneven surfaces created by the designs executed on the exterior. The upper edge of the liner was then folded over the bowl’s thin lip and hammered into place.⁴ Close inspection of the bowl reveals that the outer rim was then covered with narrow strips of silver, expertly concealing the fold-over join between the liner and the exterior of the bowl.

是次拍賣的銀盃與銀盤品相奇佳，兩者均是錘揲而成的唐代（公元618至907年）器物，訂製者應是簪纓世胥甚或皇親國戚，它們源於瑞士鑑藏泰斗卡爾·坎普（1884至1967年）舊藏，堪稱系出名門，出處無懈可擊。溯本求源，這類銀盤的藍本應是沿絲綢之路運抵唐都長安（今西安）的古伊朗貴重金屬奢侈品，而該等進口的伊朗貨物則大多脫胎於古羅馬金銀器。

瑞獸紋銀盃精美無匹，其器壁看似垂直，然細看之下微弧，上方略撇為口沿，下沿內歛為平底。除了盃底光素，外壁滿飾圖案；器內如底，渾無裝飾。（圖一）

盃壁之外環飾四層周而復始、環環相扣的心型團花（即中國文獻中的「桃形紋」），器身中段的紋飾尤為突出。唇口細窄光素，其下以一道曼妙的纏枝花卉作為主紋飾帶的上沿，它與頂層紋飾之間以圖案化花卉相隔；每組雙花之間以飛鳥相隔。盃身中段每朵碩大的桃形紋之間，刻飾一隻向觀者左方昂首邁步的四足長尾瑞獸；各類動物多半清晰可辨，如駱駝和大象，另外還有豕、狐、狼等。這些紋飾使人聯想起（或取材於）古羅馬藝術中大行其道並經絲路傳入中土的雕填纏枝卷草紋。所有紋飾俱為雕花或鑿花，地子用圓形沖子打出細密小圈，又名「魚籽紋」或「珍珠地」。盃內襯銀片，營造出光滑平整的視覺效果。

傳世唐代銀盃為數不多，但多具S曲線，口微撇，矮圈足（或直或撇），而是次拍賣的珍罕銀盃卻為直壁平底。何家村出土一盃及日本神戶白鶴美術館藏兩盃造型相近，亦直

壁，口沿光素，平底，惟紋飾有別。何家村盃出自陝西西安南部何家村1970年10月考古發現的一批馳名窖藏金銀器。¹北京大學齊東方教授是中國金銀器權威，他曾於1999年發表器型專論《唐代金銀器研究》，文中載錄和探討了唐代圓底與平底銀盃，並論及本拍品、何家村盃，以及白鶴美術館藏兩例。²西安市陝西歷史博物館藏一盃造型類似，並且亦飾雕花和魚籽紋地，但底承圈足外撇，此物亦出土自何家村。鄔德禮（Pierre Uldry）³珍藏一盃，其器形相近，飾雕花及魚籽紋地，惟盃形較深，且像何家村盃般底承圈足。

無論是題材或雕花襯魚籽紋的對比效果，此盃的紋飾俱與七世紀末及八世紀初的唐盃一脈相承。何家村窖藏金銀器堪稱唐代工藝品的圭臬之作，據說是長安古城興化坊（即出土何家村窖藏文物一帶）的製品。本拍品與何家村文物如出一轍，看來應是唐代作品無疑，而且很可能出自興化坊或與之關係密切的作坊。

此盃是先用整塊銀在可能為以木製成之模內錘成盃的雛型。其紋飾經鑄刻或鑿刻至外表並用圓形沖子在周邊地子打出細密的小圈。接下來，盃內以另一錘揲銀片製成平滑如鏡的內壁，內襯銀片上沿包鑲細窄的唇口，然後再錘接固定⁴，其目的為遮掩錘揲和外壁任何鑿刻或圓形沖子留下的蛛絲馬跡。

本文探討的另一件拍品乃是局部鎏金銀盤，其內底飾壓花犀牛紋，犀牛立姿四平八穩，面向觀者左方，背馱精美蓮座，其上供三朵圖案化花卉。此犀牛盤偏淺，壁外侈，呈柔



Fig. 1. Line drawing of the silver bowl, lot 709. After Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang Gold and Silver in Chinese and Overseas Collections], Xi'an, 1989, pl. 121.

圖一 銀獸紋盤線圖（是次拍賣拍品編號709），載於韓偉，《海內外唐代金銀器萃編》，西安，1989年，圖版121。

The second vessel considered here is the parcel-gilt silver dish emblazoned on its floor with repoussé decoration of a rhinoceros standing foursquare, facing the viewer's left, and bearing on its back three stylized blossoms displayed in a lotiform stand. The walls of this relatively shallow "rhinoceros dish" expand outward in a gentle S-curve, terminating in a lightly everted lip. A raised bowstring line encircles the floor's central medallion, while a pair of raised bowstring lines accentuates the dish's lip. Like the rhinoceros, the bowstring lines are gilt. The exterior of the dish is plain. A short, vertical footing circumscribes the flat base, which, though undecorated, includes an intaglio impression, or echo, of the repoussé rhinoceros design on the dish's interior.

和的S曲線，口微撇。盤心正中有鑲金淺雕犀牛紋，周邊凸飾弦紋一匝，盤口亦綴兩道凸起的弦紋，弦紋像犀牛紋般鑲金。盤外光素，底平，圈足矮直，大致光素，僅陰刻與盤內相仿的壓花犀牛紋。

這類形制的唐代銀盤屈指可數；然而，另有一例如出一轍且同屬坎普舊藏的局部鑲金犀牛獸紋銀盤，惟其犀牛面朝觀者右方，應是本拍品的配對之作，並經埃斯卡納齊著錄於《A Dealer's Hand》（圖版 79）。⁵ 家村遺址曾於1970年出土一件金盤或盆，今藏陝西歷史博物館，其器型近似本拍品，但光素無紋，亦無圈足。⁶

此處犀牛由三部份組成，軀幹敦壯，遍體覆鱗，生二角（鼻上的角較短，眉心的角較長），長尾，四足粗短，每足三趾。它絲絲入扣地描寫了犀牛之形態與壯碩，亦如實反映了奇蹄類動物（即每足腳趾數目為奇數）的特徵，而不是像某些中國藝術品般，賦予類似馬的分蹄或單趾。雖有一部份犀牛鱗甲呈弧形，狀若魚鱗，但大多形似三葉紋，宛若唐代繪畫及其他藝術品中的雲紋。

考古及文學證據均顯示，犀牛確曾棲息中國，早期甚或出現在華北地區。⁷及至唐代，由於過度捕獵，華北犀牛幾已捕殺殆盡，但華南地區仍有其蹤影。然而，外邦不時向唐室進貢各式奇珍異獸，東南亞國家更不時進獻犀角、犀皮，間或還以活犀牛為貢禮，長安宮苑便成圍養這些動物之所。⁸

最膾炙人口的早期犀牛文物包括：1) 山東壽張縣梁山1843年出土的商代著名酒器青銅

Tang silver dishes of this shape are rare; even so, another, virtually identical—parcel-gilt silver dish with decoration of a rhinoceros bearing flowers but with the rhinoceros facing the viewer's right—i.e., a "mirror image" of the present dish—was also formerly in the Kempe collection, presumably a pair to the present dish, and is illustrated in Giuseppe Eskenazi's *A Dealer's Hand* (Plate 79).⁵ A gold dish or basin excavated in 1970 at the Hejiacun site and now in the Shaanxi History Museum claims a similar shape but is undecorated and lacks a footing.⁶

Its stout body divided into three parts and covered with scales, the rhinoceros is shown with two horns, a long tail, and four short legs with three toes on each foot. Though stylized, the representation accurately captures the form and bulk of the rhinoceros. Although some of the scales that cover the beast's body are rounded, most are trefoil in shape and recall the form of clouds in Tang paintings and other arts.

Both archaeological and literary evidence attest that rhinoceroses lived in China, even in northern China, in early times.⁷ Due to over-hunting the rhinoceros had become extinct in northern China by Tang times but was still known in parts of southern China. Exotic animals were typically offered to the Chinese emperor as tribute by foreign states, nations in Southeast Asia often presenting rhinoceros horns and hides as gifts and occasionally presenting live animals, as well, which were kept in imperial parks in the capital.⁸

Best-known among early archaeological representations of the rhinoceros include 1) the famous Shang-dynasty, bronze rhinoceros-form *zun* wine vessel in San Francisco's Asian Art Museum (B60B1+), which was discovered at Liangshan, Shandong province, in 1843, 2) the celebrated late Warring States to early Western-Han, gold-inlaid bronze, rhino-form wine vessel unearthed in 1963 at Doumacun, Wuxiang, Xingping County, Shaanxi province and now in the National Museum of China, Beijing,⁹ and 3) the Western Han, late second century BC, gilt bronze rhinoceros sculpture from the tomb of Liu Fei—known as King Yi of Jiangdu (169–128 BC; r. 153–128 BC)—that was excavated in 2010 from Tomb 1 at Dayunshan, Xuyi, Jiangsu Province, that is now in the collection of the Nanjing Museum, and that was exhibited at New York's Metropolitan Museum of Art in 2017.¹⁰

Seldom represented in the centuries between the fall of Han (206 BC–AD 220) in AD 220 and the rise of Tang in 618, the rhinoceros again makes an

犀形尊，今藏舊金山亞洲藝術博物館（館藏號B60B1+）；2) 陝西省興平縣吳鄉豆馬村1963年出土的戰國晚期至西漢初年犀形尊，這一重器現藏北京中國國家博物館。⁹ 3) 江蘇盱眙大雲山2010年西漢江都王陵1號墓，即易王劉非（公元前168-前127年）墓出土的銅鑲金犀牛，現藏南京博物院，2017年曾於紐約大都會博物館展出。¹⁰

漢亡（公元220年）至唐代立國（公元618）的數百年間，犀牛形象雖難得一見，但在唐代藝術作品中卻再度風行。位於西安的陝西歷史博物館藏一例何家村1970年出土的局部鑲金犀牛紋小銀盒。¹¹ 此外，日本神戶白鶴美術館亦珍藏一件唐代單卧犀紋銀盒。¹² 1991年，戴克成（Christian Deydier）藝廊展出一件唐代銀盤，此盤雖形狀有別，但亦飾鑲金壓花卧犀紋，以鑲珍珠地局部鑲金鑲枝花卉為地。¹³ 除了這批銀製的犀牛紋盤、盤和盒之外，私人珍藏中尚有一例青銅立犀小像，此像業已經熟發光鑑定為唐代文物。¹⁴ 日本奈良市正倉院珍藏唐代銅鏡亦飾一對行進犀牛，鏡的背面結合了「平脫」工藝，「平脫」一般是指漆嵌金銀箔，而此鏡則是黑漆嵌螺鈿。¹⁵ 另有一例橢圓形四瓣鑲金盤殘件，其盤心飾一卧犀，斷代為公元825至850年，乃是公元830年在印尼勿里洞島沿岸沉沒的阿拉伯獨桅帆船上之物。¹⁶ 該艘商船自阿拉伯啟航，雖順利抵達中國，回程時卻在勿里洞島離岸1.6公里處遇險沉沒。（圖二）

商及周初，犀牛以其革之堅見稱，常用於製作甲冑。再者，戰國時期乃至更早的年代，人們深信犀角可用於驗毒甚或化解飲食之毒，所以犀牛益發罕貴。就製甲而言，犀革風乾及適當加工後，即可裁成細長方形，又稱甲片，連綴而成「板甲」，又稱「鱗甲」。無疑，

appearance in the arts of the Tang. Now in the collection of the Shaanxi History Museum, Xi'an, a small, parcel-gilt silver box recovered at Hejiacun in 1970 bears a rhinoceros.¹¹ And another Tang silver box emblazoned with a single seated rhinoceros is in the collection of the Hakutsuru Museum of Fine Art, Kōbe, Japan.¹² In 1991 Christian Deydier exhibited a Tang silver bowl of different shape but with gilt repoussé decoration of a recumbent rhinoceros set against a punched and parcel-gilt floral arabesque ground.¹³ Apart from those rhino-embellished silver dishes, bowls, and boxes, a small bronze sculpture of a standing rhinoceros now in a private collection has been dated to the Tang by thermoluminescence testing,¹⁴ and a Tang bronze mirror whose back is decorated in *pingtuo* technique—that is, lacquer inset with ornaments in thin sheets of gold and silver, or, in this case, black lacquer inset with mother-of-pearl decoration—features decoration of a pair of striding rhinoceroses, the mirror in the collection of the Shōsō-in, Nara, Japan.¹⁵ In addition, a damaged quatrefoil oval gilt bowl with a reclining rhinoceros in the center was recovered from wreckage of the Arabian dhow sailing vessel that sank off the coast of Belitung Island, Indonesia, in the mid-ninth century, the bowl dating to c. 825 to 850. (Fig. 2)¹⁶ Arab-made, the ship, which was bearing Chinese goods, was en route from China to a Near Eastern destination, when it sank approximately 1.6 kilometers off the coast of Belitung Island.

In the Shang and early Zhou periods the rhinoceros was prized for its tough hide, which was used to make armor. By the Warring States period, if not earlier, belief had taken hold that the beast's horn could detect, even neutralize, poison in food and drink, giving the rhinoceros special cachet. In fashioning armor, the hide—whether rhinoceros hide or leather from the hide of an ox or other animal—once dried and properly prepared, was cut into small rectangular strips, known as plates, that were linked together to form lamellar armor, often termed fish-scale armor in Chinese. Such armor no doubt resembled the lamellar armor worn by the terracotta warriors recovered from the trenches around the tomb of Qinshihuangdi (r. 221–210 BC), though the lamellar armor of Qinshihuang's warriors surely had plates of leather or, more likely, of iron.¹⁷ With the gradual extinction of the rhinoceros in north China late in the Bronze Age (c. 1700 BC–AD 220) and with the rise of iron-plate armor during the Zhou, the use of rhinoceros-hide armor had seriously declined by the early years of our era; even so, it is believed that at least a little rhino-hide armor was still being made during the Tang dynasty.¹⁸ And a diagram in a book published in 1852 indicates that rhinoceros-hide armor was still in use for ceremonial purposes as late as the Qing dynasty.¹⁹

此類鎧甲近似秦始皇（公元前221至210年在位）陵墓周邊俑坑出土的兵馬俑所穿之板甲，但後者顯然由鐵片綴成。¹⁷ 鑑於青銅時代末葉（約公元前1700至公元前220年）華北犀牛銳減，兼之周代鐵甲與漢代銅甲相繼興起，犀革的使用很早就大幅減少；話雖如此，相傳唐代仍有製作少量犀甲。¹⁸ 根據1852年刊行的一本著作中的圖示，晚至清代，犀甲在祭祀中仍有亮相。¹⁹

唐代文獻未有闡明犀牛的象徵意義，所以為何本盤及其他唐代藝術品的犀牛紋身披鱗甲，此謎底亦無從得知。但鱗狀犀皮最為可信的解釋是，這種動物的形象已與當時主流的麒麟形象共冶一爐。誠然，有人相信犀牛即中國神話中虛構的有蹄瑞獸麒麟，據說麒麟現身乃聖賢、明君誕生或逝世的先兆。（時至明代，長頸鹿即麒麟之說亦流傳甚廣）。²⁰ 麒麟形象通常矯若遊龍，且如鹿般身有軟毛，但亦不乏身披鱗甲的描寫，阿姆斯特丹國家博物館藏元代（公元1279至1368年）景德鎮麒麟紋青花大盤（館藏號AK-RBK-1965-88）即為一例。²¹

1970年10月何家村出土的一批銀盤之中，也有若干盤心以一隻動物為鑲金紋飾的實例，這些動物或虛或實，如狐狸、猓狽、鳳凰、飛廉、熊、龜等。以飾犀紋者而言，最引人入勝的是當中一例局部鑲金的小巧銀盒，此物現藏西安市陝西歷史博物館。器物內底飾壓花動物，背景光素平坦，既無邊框，亦無地子。遼寧省放漢旗李家營子亦曾出土一例造型近似但具圈足的唐代銀盤，其盤心飾猓狽紋。遼寧盤內底微凹，其沿恍若圖框，內飾鑲金壓花猓狽紋；此獸左足輕踏內凹盤心邊沿，鼻尖剛伸出盤心前沿，不僅酷肖具三

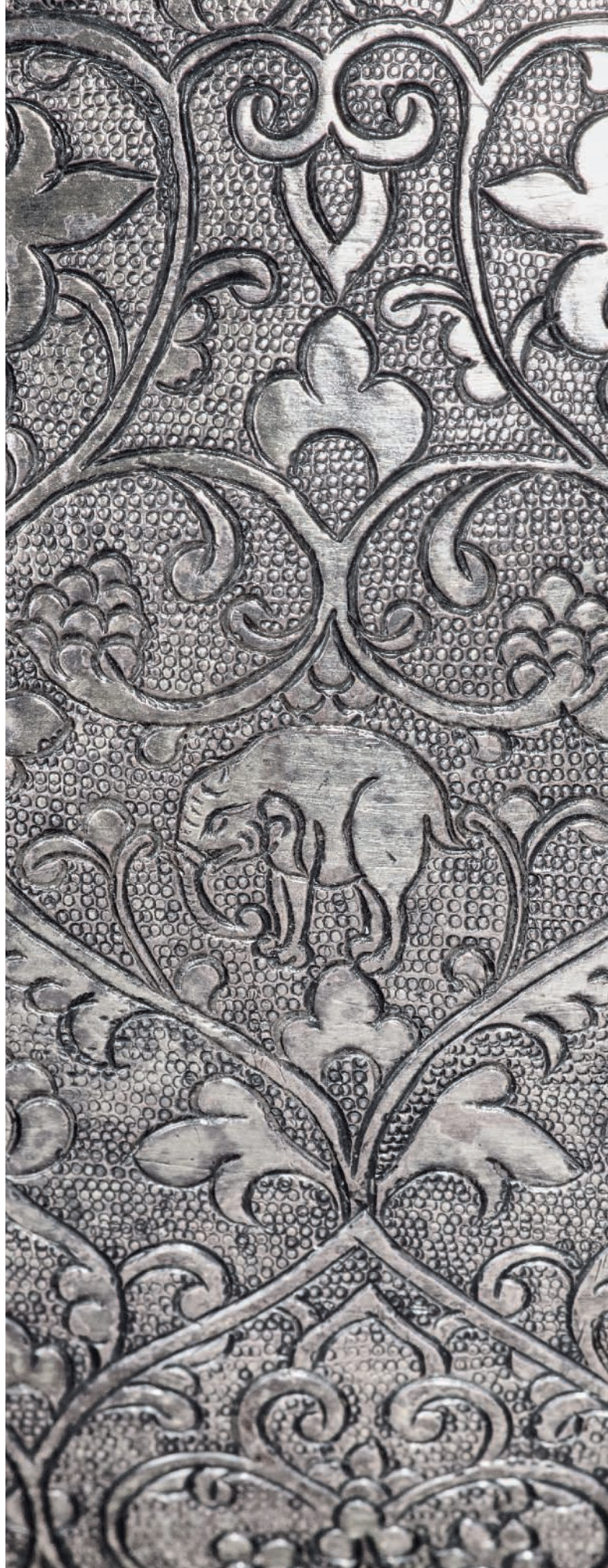




Fig. 2. Four-lobed silver bowl with rhinoceros, Tang dynasty, circa 825-50. Recovered from the Belitung wreck.

圖二 唐，約825-50年，銀犀牛紋花口盤，發掘於黑石號沉船。

Without written records from the Tang clearly stating the reason, we cannot know why the rhinoceros is depicted with scales. Apart from mere artistic license, the most plausible explanation for so portraying the rhinoceros is that the beast had become conflated with the *qilin* in the thinking of the day. Indeed, some individuals believed the rhinoceros to be the *qilin*, a mythical hooved chimerical creature from Chinese mythology. (In the Ming dynasty the giraffe was believed by many to be the *qilin*.)²⁰ Although often depicted with the lithe body and furred hide of a deer, the *qilin* is also frequently shown with scales over its body, as witnessed by the Yuan-dynasty (1279-1368), blue-and-white charger with *qilin* decor in the Rijksmuseum, Amsterdam (AK-RBK-1965-88).²¹

Numerous silver dishes with decoration of a single gilded animal on the floor were recovered from Hejiacun in 1970, the animals, both real and fantastic, including foxes, lynxes, phoenixes, bears, and tortoises, among others. Of particular interest, as it sports decoration of a rhinoceros, is the small, parcel-gilt silver box recovered at Hejiacun in 1970 and now in the Shaanxi History Museum, Xi'an. The repoussé animals appear on the otherwise plain, flat vessel floor without borders or backgrounds. Both the bowstring-line borders and the intricate texturing of the rhinoceros' surfaces distinguish the present dish from those unearthed at Hejiacun; even so, the present dish's close resemblance to those excavated vessels confirms its Tang-dynasty origins and suggests that it likely was produced in north China, perhaps in a workshop in Chang'an. Vessels of this type were likely inspired by ancient Iranian silver from the Sassanian period (224-651) such as the seventh-century silver plate with gilt *repoussé* decoration representing a standing horse and now in the collection of the National Museum of Asian Art's Arthur M. Sackler Gallery, Washington, DC (S1987.123).²² (Fig. 3)

The present dish was made by hammering a solid piece of cast silver into shape over a dome-shaped matrix, probably of wood. After the dish had been shaped, the central motif was then executed in repoussé, by pushing a decorated matrix from the outside bottom, producing a rhino figure in low relief on the inside bottom, leaving an unevenly depressed silhouette on the outside bottom. Scales and other details were executed on the surface of the rhino's body. The centering dot at the heart of the base—i.e., that area of the underside enclosed by the footring—and the numerous concentric circles surrounding it indicate that the dish was finished by turning on a lathe, presumably to smooth the surface and to eliminate all traces of hammering. As a finishing touch, the rhinoceros and the relief bowstrings were further enriched with amalgam gilding. The short, circular footring was separately created by hammering a narrow band of silver and then affixing it to the dish's underside with solder.

Appreciated by the emperor and his courtiers and by connoisseurs and collectors, both ancient and modern, Tang silver vessels, with their elegant forms, stately proportions, and intriguing decoration, represent the height of Tang craftsmanship and luxury. Although taste for gold and silver vessels would wane by the end of Tang, these sumptuous vessels stand as a symbol of the cultural sophistication and high craftsmanship of the era.

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

維景深的立體描寫，再加上張口咆哮之姿，神獸的法力與剛猛呼之欲出。本拍品具弦紋邊框，犀牛牛皮的紋理豐富細膩，與何家村和遼寧的出土銀盤高下立辨；話雖如此，本拍品與出土文物的相似程度，已足以證實此乃唐代作品，而且很可能源於華北，或出自長安某家作坊。此類器物或脫胎於古薩桑時期（公元224至651年）的伊朗銀器，就此可參照一例公元七世紀鑲金壓花立馬紋銀盤，該盤今藏華盛頓特區的薩克勒美術館國立亞洲藝術博物館（館藏號S1987.123）。²²（圖三）

是次拍賣的銀盤應是用整塊銀錘揲成雛形，再放進很可能為木製的穹形模具加工。此盤具備雛形後再以錘鏢手法製作盤心的壓花犀牛紋，其對應外表則留下深淺不一的壓痕。至於犀鱗及別的細部紋飾則直接施加於犀牛身，觀乎器底正中（即外底圈足內）的圓點及其四周無數的同心圓，此盤應曾用車床加工，以去除所有錘揲痕跡，並使器表

平滑如鏡。犀牛紋和凸起的弦紋另用鑲金（即「汞鍍金」，又稱「火鍍金」）加以潤飾，以收畫龍點睛之效，使金銀紋飾之對比格外鮮明。製作低矮圈足時，則另行錘製一道細窄銀片，再與盤底焊接而成。

唐代銀器造型清雅、比例雍容、紋飾雋永，故而備受古今帝王將相、皇親貴胄、鑑藏名家及學者青睞，被視為唐代工藝與奢侈品的圭臬之作。雖然金銀器在唐末日漸式微，但這批華美重器依然象徵着唐代文化之輝煌與工藝之高超，對歷代奢華器物的影響至為深遠。

毛瑞

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問





Fig. 3. Silver and gilt dish, Sasanian period, Iran, 7th century. Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: Gift of Arthur M. Sackler, S1987.123

圖三 薩珊王朝，七世紀，銀鑲金盤。亞瑟·M·賽克勒藝廊，史密森尼學會，華盛頓特區：亞瑟·M·賽克勒捐贈。館藏編號 S1987.123。



Lot 708

¹ See: Shaanxi lishi bowuguan [Shaanxi History Museum], *Hua Wu Da Tang Chun: Hejiacun yibao jingcui* [Selected Treasures from Hejiacun Tang Hoard], (Beijing: Wenwu chubanshe), 2003, pp. 172-175, no. 40; also see: Han Wei and Christian Deydier, *Ancient Chinese Gold*, (Paris: ARHIS/Les Editions d'Art et d'Histoire), 2001, no. 537.

² See: Qi Dongfang, *Tangdai jinyinqi yanjiu* [Research on Tang Gold and Silver] in the series *Tang yanjiu jijinhui congshu* (Beijing: Zhongguo shehui kexue chubanshe), 1st ed., 1999, pp. 72-75, figs. 1-173 through 1-187 (for the present bowl, see p. 74, fig. 180; for the Hejiacun bowl, see p. 73, fig. 173; for the Hakutsuru bowls, see p. 74, figs. 1-179 and 1-182).

³ See: Pierre Uldry et al., *Chinesisches Gold und Silber: Die Sammlung Pierre Uldry*, (Zurich, Switzerland: Museum Rietberg Zurich), 1994, p. 157, cat. no. 143.

⁴ Bo Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, (Stockholm), 1953, p. 155, no. 99.

⁵ See: Giuseppe Eskenazi, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, (London: Scala Publishers Ltd.), 2012, Plate 79; also see: Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, 1953, pl. 120; also see: Sotheby's, London, *Masterpieces of Chinese Precious Metalwork, Early Gold and Silver, Early Chinese White, Green, and Black Wares*, 14 May 2008 (London: Sotheby's), 2008, lot 60.

⁶ See: Shaanxi lishi bowuguan, *Hua Wu Da Tang Chun*, 2003, pp. 249-250, no. 67.

⁷ For information on the rhinoceros in early China, see: Sun Ji, "Gu wenwuzhong suojian zhi xinlu" [The Rhinoceros as Seen in Ancient Cultural Artifacts], *Wenwu*, 1982, vol. 8, pp. 80-84.

⁸ For information on the offering of tribute in Tang times, see: Howard J. Wechsler, *Offerings of Jade and Silk: Ritual and Symbol in the Legitimation of the Tang Dynasty*, (New Haven: Yale University Press), 1985.

⁹ See: Wen Fong, Robert W. Bagley, Jenny F. So, et al., *The Great Bronze Age of China: An Exhibition from the People's Republic of China*, (New York: Metropolitan Museum of Art), 1980, pp. 294-295, 320, no. 93; also see: Jason Zhixin Sun et al., *Age of Empires: Art of the Qin and Han Dynasties*, (New York: Metropolitan Museum of Art), 2017, p. 47, fig. 40.

¹⁰ See: Jason Zhixin Sun et al., *Age of Empires: Art of the Qin and Han Dynasties*, (New York: Metropolitan Museum of Art), 2017, pp. 170-171, cat. no. 92.

¹¹ See: Yang Boda, ed., *Zhongguo jinyin boli falangqi quanji* [A Compendium of Chinese Gold, Silver, Glass, and Cloisonné Enamel], (Shijiazhuang: Hebei meishu chubanshe), 2002-2004, vol. 2 (Gold and Silver), pl. 32.

¹² See: Sekai bijutsu daizenshū, Tōyō hen [New History of World Art, East Asia], (Tōkyō: Shōgakukan), 1997-2001, vol. 4 (Sui and Tang), pl. 166.

¹³ See: Christian Deydier, *Imperial Gold from Ancient China, Part II—Grosvenor House Antiques Fair —1991*, June 12 – June 22, 1991, (London: Oriental Bronzes, Ltd.), 1991, pp. 22-23, cat. no. 6.

¹⁴ See: Doreen Stoneham, "Thermoluminescence Testing of Ceramic Works of Art", *Orientations*, (Hong Kong), vol. 22, no. 6, June 1990, p. 73, fig. 4.

¹⁵ See: Shōsō-in Office, ed., *Metal Works in the Shōsō-in*, (Tokyo: Nihon Keizai Shimbun Sha), 1976, pl. 21.

¹⁶ See: Qi Dongfang, "Gold and Silver Wares on the Belitung Shipwreck", in Regina Krahl, John Guy, J. Keith Wilson, Julian Raby, eds., *Shipwrecked: Tang Treasures and Monsoon Winds*, (Washington, DC: Arthur M. Sackler Gallery, Smithsonian Institution), 2010, p. 87, figs. 67, 170 (detail).

¹⁷ See: Jason Zhixin Sun et al., *Age of Empires: Art of the Qin and Han Dynasties*, (New York: Metropolitan Museum of Art), 2017, pp. 77-80, cat. nos. 1 and 3, pp. 88-90, cat. no. 12; for additional information on early Chinese armor, see: Albert E. Dien, "A Study of Early Chinese Armor", *Artibus Asiae*, 1981, vol. 43 (1/2), pp. 5-66.

¹⁸ Edward H. Schafer, *The Vermilion Bird: T'ang Images of the South*, (Warren, CT: Floating World Editions), 2008, pp. 226-227 (first published in 1967 by Berkeley and Los Angeles: University of California Press). For additional information on the rhinoceros in China, see: Edward H. Schafer, *Golden Peaches of Samarkand*, (Berkeley, Los Angeles, and London: University of California Press), 1963, pp. 83-84.

¹⁹ William Raymond Gingsell, *The Ceremonial Usages of the Chinese, B.C. 1121, as Prescribed in the "Institutes of the Chow Dynasty Strung as Pearls"* [a translation and abridgement of the Zhouli, or Rites of Zhou], (London: Smith, Elder), 1852, p. 81, pl. 22.

²⁰ See: Kathryn Liscomb, "How the Giraffe Became a Qilin: Intercultural Signification in Ming Dynasty Arts", in Jerome Silbergeld and Eugene Y. Wang, eds., *The Zoomorphic Imagination in Chinese Art and Culture*, (Honolulu: University of Hawaii Press), 2016, pp. 341-378.

²¹ See: Pauline Lunsingh Scheurleer, ed., *Asiatic Art in the Rijksmuseum, Amsterdam*, (Amsterdam, The Netherlands: Meulenhoff/Landshoff), 1985, p. 76, cat. no. 56 (AK-RBK-1965-88); also see: <https://www.rijksmuseum.nl/en/collection/AK-RBK-1965-88>

²² Ann C. Gunter and Paul Jett, *Ancient Iranian Metalwork in the Arthur M. Sackler Gallery and the Freer Gallery of Art*, (Washington, DC: Arthur M. Sackler Gallery and Freer Gallery of Art; Mainz, Germany: Distributed by P. von Zabern), 1992, pp. 39, 139-40, cat. no. 20. Also compare: Carol Michaelson, *Gilded Dragons: Buried Treasures from China's Golden Ages* (London: Published for the Trustees of the British Museum by British Museum Press), 1999, p. 22, fig. 5.



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- ¹ 陕西历史博物馆編，《花舞大唐春：何家村遺寶精粹》，（北京：文物出版社，2003年，172-175頁，40號；另可參見韓偉及戴克成著《Ancient Chinese Gold》（Paris: ARHIS/Les Editions d' Art et d' Histoire），2001年，編號537。
- ² 齊東方著作《唐研究基金會叢書》之《唐代金銀器研究》（北京：中國社會科學出版社，1999年第1版）頁72-75圖1-173至1-187，內文引述二盤可參見頁74圖1-179及1-180。
- ³ 《Chinesisches Gold und Silber: Die Sammlung Pierre Uldry》頁157圖錄編號143（瑞士蘇黎世：蘇黎世雷特伯格博物館，1994）。
- ⁴ 俞博（Bo Gyllensvärd）著《Chinese Gold and Silver in the Carl Kempe Collection》頁155編號99（斯德哥爾摩：1953）。6 埃斯卡納齊著《A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi》，（倫敦：Scala Publishers Ltd.），2012年，圖版79；另可參見俞博1953年著《Chinese Gold and Silver in the Carl Kempe Collection》圖版120，以及倫敦蘇富比2008年5月14日拍賣圖錄《Masterpieces of Chinese Precious Metalwork, Early Gold and Silver; Early Chinese White, Green, and Back Wares》拍品編號60（倫敦：蘇富比，2008）。
- ⁵ 陝西歷史博物館編《花舞大唐春：何家村遺寶精粹》頁249-250編號67。
- ⁶ 詳見孫機著“古文物中所見之犀牛”，《文物》，1982，卷8，80-84頁。
- ⁷ 關於唐代貢禮詳情，參見Howard J. Wechsler著作《Offerings of Jade and Silk: Ritual and Symbol in the Legitimation of the Tang Dynasty》（紐黑文：耶魯大學出版社，1985）。
- ⁸ 方聞、Robert W. Bagley及蘇芳淑等合著《The Great Bronze Age of China: An Exhibition from the People's Republic of China》頁294-295、320編號93（紐約：大都會藝術博物館，1980）。另可參見孫志新等著《Age of Empires: Art of the Qin and Han Dynasties》頁47 圖40（紐約：大都會藝術博物館，2017）。
- ⁹ 孫志新等編著《Age of Empires: Art of the Qin and Han Dynasties》頁170-171 圖版編號92（紐約：大都會博物館，2017）。
- ¹⁰ 楊伯達編著《中國金銀玻璃琺瑯器全集》卷二「金銀器」圖版32（石家莊：河北美術出版社，2002 - 2004）
- ¹¹ 《世界美術大全集：東洋編》卷四之「隋・唐」圖166（東京：小學館，1997-2001）。
- ¹² 戴克成著作《Imperial Gold from Ancient China, Part II—Grosvenor House Antiques Fair — 1991》1991年6月12-22日展覽圖錄頁22-23編號6（倫敦：Oriental Bronzes, Ltd.，1991）。
- ¹³ Doreen Stoneham論文<Thermoluminescence Testing of Ceramic Works of Art>，發表於《Orientations》卷22第6期頁73圖4（香港，1990年6月）。
- ¹⁴ 正倉院辦事處編著《Metal Works in the Shōsōin》圖版21（東京：日本經濟新聞社，1976）。
- ¹⁵ 齊東方，〈Gold and Silver Wares on the Belitung Shipwreck〉於Regina Krahl, John Guy, J. Keith Wilson, Julian Raby, 編著之《Shipwrecked: Tang Treasures and Monsoon Winds》，（華盛頓特區：薩克勒美術館，史密森尼學會），2010年，頁87，圖67及170（局部）。
- ¹⁶ 孫志新等編著《Age of Empires: Art of the Qin and Han Dynasties》頁77-80 圖錄編號1及3，頁88-90 圖錄編號12（紐約：大都會博物館，2017）。關於中國早期盔甲的詳情，請見Albert E. Dien論文<A Study of Early Chinese Armor>，發表於《Artibus Asiae》1981年卷43（1/2）頁5-66。
- ¹⁷ 薛愛華（Edward H. Schafer）著作《The Vermilion Bird: Tang Images of the South》頁226-227（康涅狄格州沃倫市：Floating World Editions，2008），此書首次刊印於1967年（帕克萊及洛杉磯：加州大學出版社）。如欲進一步了解中國犀牛的資料，可參見薛氏另一著作《Golden Peaches of Samarkand》頁83-84（帕克萊、洛杉磯及倫敦：加州大學出版社，1963）。
- ¹⁸ 金鈞爾（William Raymond Gingsell）著作《周禮貫珠（The Ceremonial Usages of the Chinese, B.C. 1121, as Prescribed in the "Institutes of the Chow Dynasty Strung as Pearls"）》頁81 圖版22【《周禮》英文節譯本】（倫敦：Smith, Elder，1852）。
- ¹⁹ Kathryn Liscomb論文<How the Giraffe Became a Qilin: Intercultural Signification in Ming Dynasty Arts>，選載於Jerome Silbergeld與汪悅進合編的《The Zoomorphic Imagination in Chinese Art and Culture》頁341至378頁341-378（檀香山：夏威夷大學出版社，2016）。
- ²⁰ Pauline Lunsingh Scheurleer編著《Asiatic Art in the Rijksmuseum, Amsterdam》頁76圖錄編號56（館藏號AK-RBK-1965-88）（荷蘭阿姆斯特丹：Meulenhoff/Landshoff，1985）；另可參見<https://www.rijksmuseum.nl/en/collection/AK-RBK-1965-88>。
- ²¹ 鎮江市博物館與陝西省博物館編著《唐代金銀器》圖1-2（北京：文物出版社，1985），另可參見韓偉及戴克成前述著作編號396。
- ²² Ann C. Gunter與Paul Jett合著《Ancient Iranian Metalwork in the Arthur M. Sackler Gallery and the Freer Gallery of Art》頁39、139-40 圖錄編號20（華盛頓特區：薩克勒美術館及弗利爾美術館：德國美因茨：由P. von Zabern發行，1992）。另可對照Carol Michaelson著作《Gilded Dragons: Buried Treasures from China's Golden Ages》頁22圖5（倫敦：大英博物館出版社為大英博物館信託基金出版，1999）。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

708

**AN EXCEPTIONALLY RARE AND IMPORTANT PARCEL-GILT SILVER
'RHINOCEROS' DISH**

TANG DYNASTY (AD 618-907)

The circular dish has shallow, rounded sides rising from a short, splayed footring. The medallion is finely decorated in *repoussé* and parcel-gilt with a figure of a rhinoceros, which stands foursquare facing to the left, and carries on its back three blossoms supported on a lotus-petal base. The details of the expressive face and the scaly hide are finely chased. The figure is enclosed within a raised and gilt ring, and the everted rim is similarly set with two raised and gilt lines. The back is undecorated.

6 in. (15.2 cm.) diam.; weight 315 g

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

PROVENANCE:

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953.
Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 59.

EXHIBITED:

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, p. 39, cat. no. 120.
New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, pp. 81-82, cat. no. 59, an exhibition touring the United States and shown also at nine other museums.

LITERATURE:

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, pp. 186-87, cat. no. 120.
Chinese Gold & Silver in the Carl Kempe Collection, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, p. 167, cat. no. 123.
Qi Dongfang, *Tangdai jin yin qi yanjiu* [Research on Tang Gold and Silver], Beijing, 1999, pl. 30.

重要私人珍藏

唐 銀局部鎏金犀牛紋盤

來源:

約翰·卡爾·坎普博士 (1884-1967年) 珍藏，瑞典，1953年前入藏。
倫敦蘇富比，*Masterpieces of Chinese Precious Metalwork, Early Gold and Silver*，2008年5月14日，拍品編號59。

展覽:

華盛頓特區，史密森尼學會，*Chinese Gold & Silver in the Carl Kempe Collection*，1954-55年，頁39，圖錄編號120。
紐約，Asia House Gallery，*Chinese Gold, Silver and Porcelain. The Kempe Collection*，1971年，頁81-82，圖錄編號59，於美國及其他九所博物館巡迴展覽。

出版:

俞博，《*Chinese Gold & Silver in the Carl Kempe Collection*》，斯德哥爾摩，1953年，頁186-87，圖錄編號120。
《*Chinese Gold & Silver in the Carl Kempe Collection*》，瑞典遠東文物博物館，烏爾里瑟港，1999年，頁167，圖錄編號123。
齊東方，《*唐代金銀器研究*》，北京，1999年，圖版30。







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

709

A SUPERB AND VERY RARE SILVER 'ANIMALS' BOWL TANG DYNASTY (AD 618-907)

The bowl has gently rounded sides rising to a slightly everted rim. The exterior is exquisitely decorated with a continuous design of symmetrically arranged bands of heart-shaped floral scrolls issuing curling tendrils, leaves and palmettes and interspersed with birds at the top, beneath a continuous meander of leafy stylized vine, all against a ring-punched ground. The central band of scrolls enclose various individual animals in different poses, including an elephant and a camel.

6 ¼ in. (16.5 cm.) diam.; weight 331 g

\$900,000-1,200,000

PROVENANCE:

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953.
Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 44.

EXHIBITED:

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, pp. 31-32, cat. no. 99.
New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, p. 78, cat. no. 45, an exhibition touring the United States and shown also at nine other museums.
On loan: Kansas City, Missouri, The Nelson-Atkins Museum of Art, October 2009 - December 2017.

LITERATURE:

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, pp. 154-55, pl. 99.
Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, 1957, no. 29, figs. 19c, 63a, 78j, 78k.
Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang gold and silver in Chinese and overseas collections], Xi'an, 1989, pl. 121.
Chinese Gold & Silver in the Carl Kempe Collection, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, p. 141, cat. no. 101.
Qi Dongfang, *Tangdai jin yin qi yanjiu* [Research on Tang Gold and Silver], Beijing, 1999, figs. 1-180 and 1-377.

重要私人珍藏

唐 銀桃形瑞獸紋盤

來源:

約翰·卡爾·坎普博士(1884-1967年)珍藏,瑞典,1953年前入藏。

倫敦蘇富比, *Masterpieces of Chinese Precious Metalwork, Early Gold and Silver*, 2008年5月14日, 拍品編號44。

展覽:

華盛頓特區, 史密森尼學會, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55年, 頁31-32, 圖錄編號99。

紐約, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971年, 頁78, 圖錄編號45, 於美國及其他九所博物館巡迴展覽。

借展: 堪薩斯市, 密蘇里州, 納爾遜-阿特金斯藝術博物館, 2009年10月-2017年12月。

出版:

俞博, 《Chinese Gold & Silver in the Carl Kempe Collection》, 斯德哥爾摩, 1953年, 頁154-55, 圖版編號99。

俞博, 《T'ang Gold and Silver》, *Bulletin of the Museum of Far Eastern Antiquities*, 斯德哥爾摩, 1957年, 編號29, 圖版19c, 63a, 78j, 78k。

韓偉, 《海內外唐代金銀器萃編》, 西安, 1989年, 圖版121。

《Chinese Gold & Silver in the Carl Kempe Collection》, 瑞典遠東文物博物館, 烏爾里瑟港, 1999年, 頁141, 圖錄編號101。

齊東方, 《唐代金銀器研究》, 北京, 1999年, 圖1-180及1-377。







Important Chinese Art from the Junkunc Collection

瓊肯珍藏重要中國藝術

Stephen Junkunc, III ranks amongst the most renowned collectors of Chinese ceramics and works of art, and is known for collecting a wide breadth of works of the highest standards of quality. At its height, his collection comprised over two-thousand examples of porcelain, jade, bronzes, Buddhist sculpture and paintings, and included two examples of the legendary Ru ware, of which only eighty-seven examples are known in the world. A superb Ru dish from the Junkunc Collection sold at Christie's in 1992 and achieved a world record for a Chinese ceramic. (Fig. 1) The dish now resides in an important Asian collection. Christie's has also been honored to have handled one of the outstanding paintings, a 13th-14th century landscape, *Travelers in Autumn Mountains*, in the style of the 11th century painter Guo Xi. (Fig. 2)

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

Stephen Junkunc, III began collecting in earnest in the 1940s, and his most ardent buying period was in the 1950s and 1960s. His collecting was always informed by diligent study—he kept libraries at both his home and his office and read voraciously, whether quickly over a short lunch break or at a more leisurely pace into the small hours of the morning.

When acquiring objects for his collection, he only dealt with the most renowned dealers of the mid-twentieth century, including Bluett & Sons, Sparks, Yamanaka & Co., Ltd., C.T. Loo & Cie, Tonying & Company and Hisazo Nagatani. The Chicago-based gallery of Yamanaka & Co., Ltd., which had opened in 1928 played a particularly strong role in Junkunc's voracious passion for collecting. Nagatani (d. 1994), formerly the manager of Yamanaka in Chicago, was among the most influential to Stephen Junkunc, III, supplying works to the collection for over thirty years.

Junkunc kept his collection secure in a World War II bomb shelter in his home, and entering the rooms has been compared to the legend of Aladdin entering the cave—the visitor was immediately awed by the porcelain, jades, sculptures and other treasures on display. Such a variety of materials and wealth of artistry, in such unexpected surroundings, must indeed have been an extraordinary sight.

From his letters, it seems that Chinese ceramics were one of Junkunc's first passions in collecting, and he set a standard for quality and dogged determination that remained unflagging throughout his collecting career. He wrote to dealers such as W. Dickinson & Sons in 1935, requiring them to seek out monochromes from the Kangxi and Yongzheng periods. Nothing but the best would do: only "cabinet pieces" of "very fine quality" would suffice. A similar request for peachbloom and underglaze-red porcelains was penned to Bluett & Sons in 1936, and another to H.R. Norton a few months later for "nice pieces in monochromes... but not the clumsy types with poor color."

From ceramics, Junkunc turned his attention to other categories such as Buddhist sculpture, and also to early Chinese jade carvings, which presented an opportunity for

一代鑒藏名家史蒂芬瓊肯三世，在中國藝術收藏界夙負盛名，以皮藏種類之多和品質之精著稱，高峰時期藏品多達逾兩千件，涵蓋瓷器、玉器、青銅器、佛教造像及書畫精品。傳世汝窯瓷器僅錄得八十七件，其中兩件即由瓊肯三世所蓄，一器於1992年經佳士得拍賣，刷新中國瓷器拍賣的世界紀錄。（圖一）佳士得亦有幸拍出瓊肯收藏之一幅書畫巨作《秋山行旅圖》。（圖二）

瓊肯三世生於匈牙利布達佩斯，在幼年移居至美國。其父瓊肯二世是一名模具工匠，在1918年於芝加哥南阿伯丁街創立了通用機械與製造公司，後來於1933年遷至北基勒街，並營運至今。隨著二次大戰爆發，公司將車間改造以供應戰時需求，且製造多種航空零件，專研引擎密封件。團隊對生產質量和服務水準精益求精，獲頒製造先進噴射引擎零件的特許牌照。在創業百年後，企業仍由家族執掌。

瓊肯三世的鑒藏生涯始於1940年代，在1950至60年代發展如日中天。他篤學好古，博覽群書，在宅邸及辦公室同設藏書閣，無論是午餐時間的

匆匆一瞥，還是清晨時光的愜意細品，都手不釋卷，力學不倦。瓊肯三世嚴挑慎選，僅與二十世紀中葉最具信譽的古董商往來，包括布魯特父子商行（Bluett & Sons）、史帕斯（Sparks）、山中商會、盧芹齋、通運公司以及長谷商會。山中商會於1928年開辦的芝加哥分館，尤其啟迪了瓊肯三世的鑒藏熱忱。Nagatani長谷氏（卒於1994年）曾任職該館經理，對瓊肯三世影響至深，助其購藏逾三十載。

瓊肯三世把珍藏存放在大宅一個二戰時期的防空洞。一旦置身其中，隨即令人想起阿拉丁步入藏寶洞的一刻。瓷器、玉器、雕塑與各式瑰寶琳琅滿目，跟充滿張力的歷史空間相互拼湊，若能親睹如斯奇景，該是多麼震撼的難忘體驗。

根據書信記錄，在瓊肯三世早期的鑒藏對象中，中國陶瓷該算名列前茅。他對審美非常執著，為藝術品的優劣品質定下嚴格標準，在其漫長的鑒藏生涯中，一直貫徹始終。1935年，他去信古董商狄金森父子商行（D. Dickinson & Sons），著其蒐羅康熙及雍正時期的單色釉瓷器，

opposite:
Stephen Junkunc, III,
circa 1930.
瓊肯三世，約1930年。



more scholarly study. Junkunc's scholarly approach to Chinese art led him to forge friendships with preeminent scholars in the field, such as Alfred Salmony (1890-1958), a leading authority on Chinese jade and professor at the Institute of Fine Arts, New York University. Starting as early as 1950, Junkunc and Salmony discussed their shared passion for Chinese jades. Salmony had been planning an encyclopedic two-volume history entitled *Chinese Jades of All Periods* and selected pieces from Junkunc's collection to be featured in the publication. Junkunc, along with English collector Desmond Gure (1905-1970), contributed to the research. Salmony passed away before the publication could be completed, but letters between Desmond Gure and Junkunc reveal that Salmony entrusted Gure and Junkunc to complete his publication. The first volume was published posthumously and was entitled *Chinese Jade Through the Wei Dynasty*, and included a number of jade carvings in the present sale. Other important works from the Junkunc Collection included in Salmony's publication included an important Western Han dynasty jade beaker, which sold at Christie's New York in September 2006. Other masterpieces

of Chinese jade in the Junkunc Collection included an imperial set of ten white jades and a rare white jade figure of Buddha, which sold at Christie's in March 2007 and March 2010, respectively.

With his breadth of collecting, exacting aesthetic standards and scholarly approach, Stephen Junkunc, III was a true connoisseur-collector. On his passion and commitment to collecting, Junkunc wrote: "it becomes a disease. But it's the one thing in the world that never pales or becomes static. It always holds the challenge of more to learn."

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

務必千挑萬選，去蕪存菁，得具「千錘百鍊的品質」，可與「博物館陳列品」平分秋色。1936年，瓊肯三世去信布魯特父子商行，欲購豇豆紅及釉裏紅瓷器；數月後另去信萊爾頓（H.R. Norton）物色「單色釉佳器」，敦囑「勿選暗淡無光的次品」。此後瓊肯皮集的絕色佳器，相信正包括一件釉色亮麗、典雅秀巧的豇豆紅釉柳葉尊。此尊將在3月19日，於紐約佳士得「重要中國瓷器及工藝品」專場中亮相，拍品編號為 856。

瓊肯先生由瓷器出發，但從不止步於此，矢志廣泛涉獵，閱覽博物。期後專研佛教造像及中國高古玉雕，以更上層樓的學術角度深入探究。瓊肯先生認真鑽研的收藏精神，亦使之結識了諸如薩爾莫尼（Alfred Salmony, 1890-1958年）這樣的頂級中國藝術學者。薩爾莫尼教授是中國玉器權威，供職於紐約大學美術學院。自1950年代起瓊肯先生和薩爾莫尼開始深入探討中國玉器。當時薩爾莫尼已計劃編纂一連兩卷儼如百科全書的中國玉器專著《Chinese Jades of All Periods》，並將錄入瓊肯珍藏粹選。英國藏家古爾（Desmond Gure, 1905-1970年），亦和瓊肯先生一同參與該書的研究工作。薩爾莫尼在書籍出版前不幸逝世，其與古爾及瓊肯的通信上顯示，他已付託兩位藏家完成著作。該書的第一部分隨後付梓，題為《Chinese

Jade Through the Wei Dynasty》，其中收錄了本場拍賣中的數件玉雕。其他載於該書的重要藏品包括一件西漢青玉銅錯銀扣高足杯，2006年9月於紐約佳士得拍賣；宋及以後御製白玉飾一組十件，2007年3月於紐約佳士得拍賣；十八/十九世紀白玉佛坐像，2010年3月於紐約佳士得拍賣。

懷著兼收並蓄的博物之志，一絲不苟的審美態度，以及深入透澈的學術精神，瓊肯三世洵為名副其實的鑑藏大家。對藝術收藏的不渝之情，他曾揮筆直抒：「收藏使我不能自拔。它是世上少有從不退色或停滯不前的事業。我從中學之不盡。」

瓊肯三世慷慨樂善，所贈予全美各大博物館的珍品，仍在續寫著他的畢生傳奇。他生前常將藏品借展於芝加哥藝術博物館，遺贈遍及威斯康辛州的密爾沃基公立博物館和佛羅里達州的邁阿密大學羅威（Lowe）藝術博物館。他對中國藝術的興趣現由愛兒瓊肯四世繼承。瓊肯四世恪盡保管之職，審慎監督，為新一代鑑藏同好提供良機，傳承瓊肯家族的世紀名藏。

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

圖一 北宋 汝窯天青釉盤 紐約佳士得，1992年12月3日，拍品編號276。

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

圖二 匿名 秋山行旅圖 仿郭熙（約1001-1090）筆意（十三/十四世紀） 紐約佳士得，1999年3月22日，拍品編號178。



PROPERTY FROM THE JUNKUNC COLLECTION

710

A RARE BRONZE RITUAL TRIPOD WINE VESSEL, *JUE*
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The deep, U-shaped body is raised on three blade-like legs and is decorated with two pairs of *kui* dragons on a *leiwen* ground, one pair centered on a narrow flange, the other on an inscription, *X Fu Xin* (X Father Xin), cast beneath the curved handle surmounted by a buffalo head.

8 in. (20.2 cm.) high

\$30,000-50,000

PROVENANCE:

Stephen Junkunc, III (d.1978) Collection.

瓊肯珍藏

晚商 公元前十二至十一世紀 青銅夔龍紋爵

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

It is very rare to find a Shang *jue* decorated with distinctly rendered *kui* dragons, such as those decorating the main band on the current *jue*. Typically, the *kui* dragons depicted on Shang *jue* have dissolved features, which allow them to more readily suggest *taotie* masks when two are shown confronted. Similar bottle-horn *kui* dragons can be seen on a pair of larger (21.6 cm.) *jue* from the tomb of Lady Fu Hao, Anyang, Henan province, illustrated in *Zhongguo Qingtongqi Quanji* - 3 - Shang, Beijing, 1997, nos. 3 and 4.



(reverse)



(inscription)





PROPERTY FROM THE JUNKUNC COLLECTION

711

A VERY RARE COPPER-INLAID BRONZE JAR, HU
WARRING STATES PERIOD, 5TH - EARLY 4TH
CENTURY BC

The vessel with bulbous body is inlaid in copper wire on the sides and the foot with bands of stylized dragon scroll, and applied on the shoulders with a pair of *taotie* mask handles suspending loose rings.

13 in. (33 cm.) high

\$60,000-80,000

PROVENANCE:

Nagatani, Inc., Chicago, 1958.

Stephen Junkunc, III (d. 1978) Collection.

The development of metal inlay in bronzes of the early Warring States period, circa 470-circa 370 BC, is discussed by Jenny So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, New York, 1995, pp. 46-9. So illustrates two early fifteenth-century bronze pear-shaped *hu* with inlaid scroll patterns similar to those on the present example. The first, fig. 71, is a gold-inlaid example in the Cleveland Museum of Art with bands of dissolved dragon pattern, and the second, fig. 74, in the Royal Ontario Museum, Toronto, is inlaid with copper and turquoise with bands of abstract stepped patterns. Also illustrated, fig. 73, is a bronze cylindrical cup and cover of comparable date, in the Avery Brundage Collection, Asian Art Museum of San Francisco, which has lost most of its inlay, but what inlay (possibly copper) does remain in the bottom register illustrates how tightly packed metal strips were used to fill the broad depressions of the design. The same technique of using tightly packed metal strips, instead of thick sheets, to fill the large areas of cast design, was also utilized in the decoration of the current *hu*.

Like the current vessel, the *hu* in the Royal Ontario Museum is decorated just above the ring foot with a register of heart-shaped motifs. So illustrates, *ibid.*, p. 48, fig. 75, a fragment of a clay model with similar design recovered from Houma Niucun, providing evidence that Houma was likely a manufacturing center of these inlaid bronzes.

瓊肯珍藏

戰國 公元前五/四世紀初 青銅錯紅銅龍紋壺

來源:

Nagatani, Inc. · 芝加哥 · 1958年。

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





712

PROPERTY FROM THE JUNKUNC COLLECTION

712

**A HARDSTONE AND GLASS-INLAID GILT-BRONZE
GARMENT HOOK**

HAN DYNASTY (206 BC-AD 220)

The garment hook is cast in the form of a mythical beast mask resembling a tiger, the eyes inlaid with glass and the forehead inset with a circular creamy white hardstone. The tapering hook rises from the top of its head and terminates in a *chilong*-form head. The underside has a circular button.
4 in. (10.2 cm.) long, fitted cloth box

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

EXHIBITED:

Exhibition of Belt Buckles, Chinese Art Society of America at China House, 1951 (according to label in box).

瓊肯珍藏

漢 鎏金銅嵌寶龍虎形帶鉤

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

展覽:

Exhibition of Belt Buckles, Chinese Art Society of America at China House, 1951年 (按標籤)。

PROPERTY FROM THE JUNKUNC COLLECTION

713

**A VERY RARE SMALL GILT-BRONZE DRAGON HEAD-
FORM FINIAL**

TANG DYNASTY (AD 618-907)

The finial is powerfully cast as a dragon head with a curled single horn above bulging eyes and an upturned snout, and finely detailed mane.
2½ in. (6.3 cm.) long

\$70,000-90,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

唐 鎏金銅龍首形飾

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

Dragon-head fittings such as the present example were thought to have adorned furniture, chariots, and boats, as evidenced by several examples of paintings and furniture adorned by gilt dragon-head fittings. A handscroll of the *Classics of Piety* by the Southern Song Emperor Gaozong (1127-1162), with illustrations attributed to Ma Hezhi (active 1130-1170), shows the emperor seated in a carriage fitted with dragon-head terminals. Gilt dragon-head fittings continued to remain popular decorative elements on imperial furnishings, as can be seen on Emperor Qianlong's folding armchair (see Sarah Handler, "The Elegant Vagabond: The Chinese Folding Armchair," *Oriental Arts*, January 1992, p. 95, figs. 13-14).

There are a few recorded Tang-dynasty dragon head-form fittings in a variety of mediums which are stylistically similar to the present fitting. A very similarly depicted dragon head, but in jade, in the Xi'an Antiquities Protection and Archeological Institute, was excavated from Qujiang village in Xi'an, Shaanxi province, and was thought to have been a fitting from a royal boat. See *Gilded Dragons: Buried Treasures from China's Golden Ages*, British Museum, London, 1999, no. 54. The Qujiang jade dragon head is very similar to one also the collection of Stephen Junkunc, III, that was offered at Christie's New York, 13 September 2019, lot 830. Another stylistically similar jade dragon-head fitting (24.7 cm.) dated to the 9th-10th century, in the collection of Mr. and Mrs. Desmond Gure, is illustrated by Daisy Lion-Goldschmidt and Jean-Claude Moreau-Gobard, *Chinese Art: Bronze, Jade, Sculpture, Ceramics*, New York, 1960, pl. 82. For an example in pottery, see the Tang-dynasty architectural *sancal*-glazed dragon-head fitting illustrated in *The Masterpieces of Yaozhou Ware*, Museum of Oriental Ceramics, Osaka, 1997, no. 1. For an earlier gilt-bronze example dating to the Six Dynasties period (AD220-589), see the dragon-head fitting of larger size (13.4 cm.) sold at Sotheby's London, 12 December 1989, lot 116.



713 (another view)



PROPERTY FROM THE JUNKUNC COLLECTION

714

A VERY RARE MARBLE FIGURE OF A SEATED PENSIVE BODHISATTVA
NORTHERN QI DYNASTY (AD 550-577), DATED BY INSCRIPTION TO 553

The figure is shown seated on a lotus-form seat in a pensive pose with the right leg crossed over the left knee, the head backed by a circular mandorla. The figure is raised on a rectangular platform, carved on the front with two leonine beasts flanking an attendant, and on the reverse with a dedicatory inscription dated to the fourteenth day of the eleventh month, of the fourth year of Tianbao, corresponding to 553. Traces of painted figures, possibly a lady and officials, flank the inscription.

18½ in. (46.8 cm.) high

\$250,000-350,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

A related white marble figure in the Palace Museum, Beijing, shown seated in a similar pose on a large rectangular block plinth, but of smaller size (16 ¼ in. high), is illustrated by Wan-go Weng and Yang Boda, *The Palace Museum: Peking, Treasures of the Forbidden City*, New York, 1982, p. 236, no. 131, where the figure is identified as Sakyamuni in meditation. The Palace figure, which is dated by inscription to 540, and the present figure both have long oval faces and slender waists, and have similar notched edges accenting the drapery on the shoulders. The Palace figure, however, holds in his right hand a lotus pod that rests against the halo behind the head, as do two ribbons that extend upwards from his headdress; the two ribbons of the headdress of the present figure, by contrast, fall gracefully behind the head and onto the shoulders. Another noteworthy difference is that the block plinth of the Palace figure is completely undecorated, while the plinth of the present figure is carved in relief with a pair of lions flanking a figure supporting a bud-shaped censer. A comparable depiction of two lions flanking a figure supporting a censer can be seen on the block plinth of a marble figure of seated pensive bodhisattva flanked by a pair of smaller, standing bodhisattvas. Illustrated by O. Sirén in *Chinese Sculpture from the Fifth to the Fourteenth Century*, vol. II, Bangkok, 1998 ed., pl. 244A, the figure is dated by inscription to 558.

瓊肯珍藏

北齊天保四年(553年) 石雕思惟菩薩坐像

銘文：天保四年十一月十四日佛弟子劉名顯兄弟二人願一切眾生往生西方無量壽口所求如願促心

來源：

史蒂芬·瓊肯三世 (1978年逝) 珍藏。







715

PROPERTY FROM THE JUNKUNC COLLECTION

715

**A SMALL MARBLE HEAD OF A
BODHISATTVA**

TANG DYNASTY (AD 618-907)

The face is carved with a serene expression below the finely detailed hair drawn up in a chignon.

5 in. (12.8 cm.) high, wood stand

\$7,000-10,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

唐 石雕菩薩首

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



716

PROPERTY FROM THE JUNKUNC COLLECTION

716

A WHITE MARBLE FIGURE OF A LION

The figure is shown seated on a rocky base with the front left paw raised.

10¾ in. (27.2 cm.) long

\$7,000-10,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

石獅坐像

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

717

A SMALL GREEN-GLAZED TRIPOD JAR AND COVER

TANG DYNASTY (AD 618-907)

The small jar of compressed globular form with an everted rim is raised on three short cabriole supports, and is covered overall with a soft green glaze suffused with fine crackles. The cover with a small bud finial is similarly glazed.

3 in. (7.6 cm.) diam.

\$5,000-7,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

唐 綠釉三足小蓋罐

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



PROPERTY FROM THE JUNKUNC COLLECTION

718

**A RARE LARGE BROWN-SPOTTED
GREYISH-GREEN-GLAZED JAR**
EASTERN JIN DYNASTY (AD 317-420)

The ovoid jar is decorated with brown spots on a greyish-green glaze that stops above the foot to reveal the buff body.

10 in. (25.5 cm.) diam.

\$6,000-8,000

PROVENANCE:

Nagatani, Inc., Chicago, 1959.
Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

東晉 灰綠釉褐斑大罐

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

719

**A CIZHOU-TYPE CREAM-GLAZED
RIBBED EWER**
LIAO-JIN DYNASTY (AD 907-1234)

The ewer has a ribbed, globular body and is applied on the shoulder with a short spout and a curved handled and is covered with a cream-colored glaze that stops above the foot.

7¼ in. (18.4 cm.) high

\$5,000-7,000

PROVENANCE:

Warren E. Cox & Associates, New York, 1959.
Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

遼/金 磁州系白釉執壺

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

720

**A CIZHOU CARVED AND MOLDED
CREAM-GLAZED PILLOW**
JIN DYNASTY (1115-1234)

The top of the pillow is carved through white slip to a brown ground with a spray of two peony blossoms at the center enclosed by a floral border. The sides are molded with floral scroll.

12 in. (30.5 cm.) long

\$6,000-10,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

金 磁州白地剔花牡丹紋枕

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





719



720



721

PROPERTY FROM THE JUNKUNC COLLECTION

721

A SMALL LONGQUAN CELADON TRIPOD CENSER
SOUTHERN SONG DYNASTY (1127-1279)

The compressed body is raised on three short feet and has a flat everted rim, with three narrow flanges beginning at a slight ridge on the shoulder and trailing down each leg. The censer is covered overall with a soft sea-green glaze of even tone.

3¾ in. (9.5 cm.) diam.

\$8,000-12,000

PROVENANCE:

Warren E. Cox & Associates, New York, 1957.
Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

南宋 龍泉窯青釉小三足爐

來源:

Warren E. Cox & Associates, 紐約, 1957年。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

722

A LONGQUAN CELADON 'DRAGON' JAR AND COVER
SOUTHERN SONG DYNASTY (1127-1279)

The lower body of the jar is carved with a wide band of upright petals below the ribbed upper body encircled by an applied four-clawed dragon with ridged dorsal spine pursuing a flaming pearl. The cover is surmounted by a crane with extended wings, and both the vessel and cover are covered overall with a glaze of soft sea-green tone.

9 in. (22.7 cm.) high

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

南宋 龍泉窯青釉堆塑龍紋瓶

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



PROPERTY FROM THE JUNKUNC COLLECTION

723

A SMALL COBALT BLUE-GLAZED DISH

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

The dish with rounded sides and slightly everted mouth rim is covered overall with a rich turquoise-blue glaze.

3¾ in. (9.4 cm.) diam., cloth box

\$15,000-20,000

PROVENANCE:

Frank Caro, Chinese Art, New York, 1967.

Stephen Junkunc, III (d. 1978) Collection.

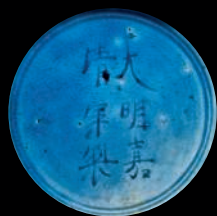
瓊肯珍藏

明嘉靖 藍釉小盤 雙圈六字楷書刻款

來源:

Frank Caro中國藝術，紐約，1967年。

史蒂芬·瓊肯三世(1978年逝)珍藏。



723 (mark)



PROPERTY FROM THE JUNKUNC COLLECTION

724

A SOFT-PASTE WHITE-GLAZED OVAL WASHER

18TH-19TH CENTURY

The shallow washer is decorated with bats in flight, and is covered with a crackled glaze of soft creamy-white tone.

4¾ in. (11.7 cm.) wide

\$7,000-9,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, by 1961.

瓊肯珍藏

清十八/十九世紀 漿胎白釉蝠紋洗

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



724

PROPERTY FROM THE JUNKUNC COLLECTION

725

A SMALL CELADON-GLAZED TRIPOD CENSER
MING-QING DYNASTY (1368-1911)

The small censer with everted mouth rim has three narrow flanges beginning at the shoulder and trailing down each of the three conical legs, and is covered overall with a crackled-glaze of pale bluish-grey tone.

3¼ in. (8.2 cm.) diam.

\$8,000-12,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

明/清 青釉三足爐

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



725



726

PROPERTY FROM THE JUNKUNC COLLECTION

726

A FAMILLE VERTE PEAR-SHAPED VASE
KANGXI PERIOD (1662-1722)

The vase is decorated with a wide *ruyi*-shaped collar filled with butterflies and blossoms scattered on a black-speckled green ground, repeated on a band inside the neck below the upright rim, with bands of diaper pattern and upright leaves on the neck and a band of overlapping petal lappets encircling the spreading foot.

15¼ in. (39 cm.) high

\$7,000-9,000

PROVENANCE:

Frank Caro Chinese Art, New York, 1966.
Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

清康熙 五彩雲肩花蝶紋瓶

來源:

Frank Caro 中國藝術·紐約·1966年。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

727

A PAIR OF SMALL GILT-DECORATED FAMILLE VERTE BOWLS
KANGXI PERIOD (1662-1722)

Each bowl with rounded sides is finely decorated on the exterior with blossoming branches growing amongst rocks and extending into the interior.

2⅞ in. (7.2 cm.) diam., each, cloth box

\$8,000-12,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

清康熙 五彩描金過枝花卉紋小盤一對

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

728

AN UNUSUAL BISCUIT WASHER IN THE FORM OF A FURLED LEAF
LATE 19TH-EARLY 20TH CENTURY

The vessel is modeled in the form of a furled leaf folding inwards along its edges, and is finely decorated on the sides and the interior with crickets and blossoming flower branches.

6 in. (15.1 cm.) long, silk stand

\$10,000-15,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

清十九世紀末/二十世紀初 素胎卷葉式洗

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



727



728



729

PROPERTY FROM THE JUNKUNC COLLECTION

729

A MINIATURE GREENISH-GREY JADE CARVING OF A HORSE

YUAN DYNASTY (1279-1368)

The horse is shown in a recumbent position and is carved from stone of a greenish-grey tone with some russet areas. The back of the horse is drilled with a bull-nose perforation.

1½ in. (4.2 cm.) long, cloth box

\$6,000-9,000

PROVENANCE:

Wu Dacheng (1835-1902) Collection (as cited in A. Salmony, *Chinese Jade Through the Wei Dynasty*). Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXIII-3.

瓊肯珍藏

元 袖珍灰青玉雕臥馬

來源:

吳大澂 (1835-1902年) 珍藏 (引述自 A·Salmony 著《Chinese Jade Through the Wei Dynasty》)。

史蒂芬·瓊肯三世 (1978年逝) 珍藏，入藏於1958年前。

Wu Dacheng (1835-1902) Collection (as cited in A. Salmony, *Chinese Jade Through the Wei Dynasty*).

Stephen Junkunc, III (d. 1978) Collection, before 1958.

出版:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, 紐約, 1963年, 圖版XXXIII-3。

PROPERTY FROM THE JUNKUNC COLLECTION

730

A PALE GREENISH-GREY JADE ARCHAISTIC FOOTED CUP, ZHI

MING DYNASTY (1368-1644)

The cylindrical cup raised on three monkey-form supports is carved on the sides with a pattern of archaistic dragons between two decorative borders, and has an elephant head-form handle. The base is carved with a two-character inscription, *yong bao* (eternally treasured). The stone is of a pale greenish-grey color.

3⅞ in. (8.5 cm.) high

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

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

瓊肯珍藏

明 仿古紋灰青玉卮

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏, 於1958年以前入藏。

出版:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, 紐約, 1963年, 圖版XXXIX-2。



730

PROPERTY FROM THE JUNKUNC COLLECTION

731

A PALE BEIGE JADE QUATREFOIL CUP

MING DYNASTY (1368-1644)

The cup is carved with ribbed sides and has two clambering *chilong* forming a pair of handles. The stone is of a pale beige tone with areas of russet.

4¼ in. (10.7 cm.) across handles

\$15,000-25,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

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

瓊肯珍藏

明 褐玉海棠式雙螭把盃

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏·入藏於1958年前。

出版:

A. Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963年, 圖版編號 XXIX-2。



(detail)





PROPERTY FROM THE JUNKUNC COLLECTION

732

A MOTTLED WHITE AND PALE BEIGE JADE CUP, ZHI
LATE MING - EARLY QING DYNASTY, 16TH-17TH CENTURY

The cylindrical cup is raised on three feet carved in the form of a lion, an elephant and a ram, and is carved around the sides with an archaistic dragon and a phoenix against a ground of small bosses. One side has an angular handle carved with a clambering *chilong*. The stone is of a mottled white and pale beige color with chalky texture.^a

3½ in. (8.9 cm.) high

\$12,000-18,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXVIII.

瓊肯珍藏

明末清初 十六/十七世紀 龍鳳紋玉卮

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏, 入藏於1958年前。

出版:

A. Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963年, 圖版編號 XXXVIII。

PROPERTY FROM THE JUNKUNC COLLECTION

733

A PALE GREENISH-GREY JADE 'CHAMPION VASE'
LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The vessel is carved as two cylinders conjoined by an eagle with outstretched wings, standing on the head of a stylized bear, the tail of each animal protrudes to the reverse to form the handle. The stone is of an even pale greenish-grey tone.

4¼ in. (10.7 cm.) high

\$60,000-80,000

PROVENANCE:

C.T. Loo & Co., New York, 1941.
Stephen Junkunc, III (d. 1978) Collection.

EXHIBITED:

New York, C.T. Loo, *Exhibition of Chinese Arts*, 1 November 1941 - 30 April 1942.

LITERATURE:

C.T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1941, no. 337.

瓊肯珍藏

明末/清初 十七世紀 灰青玉雕合卺盃

來源:

盧芹齋, 紐約, 1941年。

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

展覽:

紐約, 盧芹齋, *Exhibition of Chinese Arts*, 1941年11月1日 - 1942年4月30日。

出版:

盧芹齋, 《*Exhibition of Chinese Arts*》, 紐約, 1941年, 編號337。





PROPERTY FROM THE JUNKUNC COLLECTION

734

**A LARGE PALE GREENISH-WHITE JADE
FIGURE OF GUANYIN**
LATE QING DYNASTY

The standing figure, shown holding a coral branch and a pearl, wears long, layered robes that fall in graceful folds to the tops of the bare feet and are open at the chest to reveal a bead necklace centered by a chrysanthemum medallion. The face is carved with a serene expression. The hair is dressed in long tresses that trail onto the shoulders, below the large topknot which is centered by a figure of Amitabha Buddha. *Together with a dark green jade stand carved around the sides with lotus plants amidst waves below a lotus petal border.*

20¼ in. (51.5 cm.) high with stand

\$200,000-300,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

The present Guanyin can be compared to a smaller green jade figure of Guanyin (28.8 cm.) in the Palace Museum, Beijing, illustrated in *Zhongguo Yuqi Quanji* - 6 - Qing, Hebei, 1991, p. 229, no. 336, where it is dated mid-Qing.

瓊肯珍藏

晚清 青白玉雕觀音立像

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。







735

PROPERTY FROM THE JUNKUNC COLLECTION

735

A WHITE JADE PLAQUE
18TH CENTURY

The rectangular plaque is carved in relief on one side with an inscription reading, *pei yi guan de*, which may be translated as "observe virtues through the pendant," followed by a signature, Zigang. The stone is of even white tone.

2¼ in. (5.5 cm) wide, cloth box

\$6,000-8,000

PROVENANCE:

Ralph M. Chait Galleries, New York, 1946.
Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

清十八世紀 白玉「佩以觀德」珮

來源:

Ralph M. Chait 藝廊, 紐約, 1946年。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。



736

PROPERTY FROM THE JUNKUNC COLLECTION

736

A WHITE JADE FIGURE OF GUANYIN
18TH-19TH CENTURY

The *bodhisattva* is shown standing with body slightly swayed to the side while holding a scepter in the left hand and a scroll in the right hand. The hair is drawn up and secured by a headdress centered by a seated Amitabha Buddha. The stone is of even white color.

6 in. (15 cm.) high

\$8,000-12,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

清十八/十九世紀 白玉觀音立像

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

737

A PALE GREYISH-WHITE JADE FIGURE OF GUANYIN
LATE QING DYNASTY

The *bodhisattva* with a serene expression is shown wearing a flowing robe and pouring elixir from the small vase held in her right hand. The stone is of an even greyish-white tone.

5¼ in. (13.5 cm.) high

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

晚清 灰白玉觀音立像

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





738 (two views)



739

PROPERTY FROM THE JUNKUNC COLLECTION

738

A CARVED WHITE JADE PENDANT
18TH-19TH CENTURY

The pendant is carved in the form of a fish beside seashells and a small frog. The stone is of an even pale greyish-white tone.

1¾ in. (4.4 cm.) wide

\$5,000-7,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

清十八/十九世紀 灰白玉雕魚蚌圖珮

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

739

A SMALL BRONZE RECUMBENT GOAT-FORM WATER DROPPER

MING-QING DYNASTY (1368-1911)

The water dropper is cast in the form of a goat with its legs tucked under the body. The back of the head has a small circular aperture.

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

\$4,000-6,000

PROVENANCE:

Nagatani, Inc., Chicago, 1969.

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

明/清 銅臥羊式硯滴

來源:

Nagatani, Inc., 芝加哥, 1969年。

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

PROPERTY FROM THE JUNKUNC COLLECTION

740

A SILVER-INLAID BRONZE MYTHICAL BEAST-FORM WATER POT AND BRUSH REST

MING - EARLY QING DYNASTY, 16TH - 18TH CENTURY

The beast with bulging eyes and a bifurcated tail is shown in a recumbent position and has four tall peaks and an aperture on its back, the body accented with silver-wire inlay.

5¾ in. (14.6 cm.) long

\$10,000-15,000

PROVENANCE:

Warren E. Cox & Associates, New York, 1969.

Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏

明/清初 十六/十八世紀
銅錯銀瑞獸形水丞兼筆山

來源:

Warren E. Cox & Associates, 紐約, 1969年。

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





ANOTHER PROPERTY

~741

A RARE IMPERIAL SOAPSTONE PANEL OF FOREIGNERS KANGXI PERIOD (1662-1722)

The panel is decorated with finely carved soapstone figures of Europeans, probably Portuguese or Dutch, shown in a rocky landscape, all with curly hair, and dressed in European attire. The men are gathered around a young boy seated on an ostrich, all set against a ground of pieced soapstone incised with tufts of grass, with rocks in the foreground and off to one side a waterfall partially obscured by clouds and pine trees, and the sky indicated by further pieced soapstone carved with diaper pattern. *Together with* the catalogue by John Wanamaker, *A Notable Carved and Painted Twelve-fold Chinese Screen of the late seventeenth and early eighteenth centuries from the Imperial Palace in Peking*, New York and Philadelphia, 1928.

16 ¼ x 18 in. (41.3 x 46 cm.) including hardwood frame

\$50,000-70,000

清康熙 御製壽山石雕西洋人物圖屏

It is possible that this rare panel may originally have been part of a large screen, such as the magnificent Imperial twelve-panel soapstone-inlaid *zitan* and hardwood screen from the collection of John Wanamaker, Philadelphia, Pennsylvania, sold at Christie's Hong Kong, 7 July 2003, lot 592. Wanamaker published the screen in a small catalogue entitled, *A Notable Carved and Painted Twelve-fold Chinese Screen of the late seventeenth and early eighteenth centuries from the Imperial Palace in Peking*, New York and Philadelphia, 1928. The rectangular panels on the Wanamaker screen were made in the same manner as the present panel, i.e. the figures were applied to a pieced soapstone ground with diaper pattern carved in the sky areas. The panels on the front of the Wanamaker screen were all thematically Chinese and depicted scenes of Daoist

immortals and scholars. The panels on the back depicted European figures amidst Western architecture or in landscape settings. Included amongst the top row of panels on the back of the Wanamaker screen was a panel featuring an almost identical scene to that of the present panel. Wanamaker illustrated this panel in his catalogue on p. 51. (Fig. 1)



Fig. 1 Carved soapstone panel from an Imperial twelve-panel screen, Kangxi period (1662-1722). After J. Wanamaker, *A Notable Carved and Painted Twelve-Fold Chinese Screen*, New York and Philadelphia, 1928, p. 51.

圖一 清康熙紫檀木嵌壽山石人物圖雕龍壽紋十二扇圍屏(其中一屏)•載於J. Wanamaker《A Notable Carved and Painted Twelve-Fold Chinese Screen》,紐約及費城,1928年,頁51。

PROPERTY FROM THE JAMES AND MARILYNN ALSDORF COLLECTION

742

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

The horse is shown with legs tucked under the body and head turned backwards, the ridged backbone following the elegant curve of the body. The mane and tail are rendered with fine hair markings, and the softly polished stone is of mottled pale grey color.

8¾ in. (22.2 cm.) long

\$12,000-18,000

PROVENANCE:

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

The James and Marilyn Alsdorf Collection, Chicago.

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

A grey jade recumbent horse, dated late Ming or early Qing dynasty, shown with its head turned to the left but with the proper right foreleg bent up at the knee, is illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 376, no. 26:19. Another related but smaller (8.3 cm. long) jade horse is illustrated in *Zhongguo yuqi quanji – Sui Tang Ming*, Hebei, 1994, vol. 5, p. 169, no. 244.

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

阿爾斯多夫珍藏

明 灰玉雕卧馬

來源:

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

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。



~743

A RARE AND SUPERBLY CARVED BAIFURONG FIGURE OF A LUOHAN
17TH-18TH CENTURY

The figure is shown seated with right leg raised and right hand resting on his knee, leaning against a gnarled trunk growing from an intricate network of intertwined roots forming the base on which he sits. He holds in his left hand a scepter topped by a stylized leonine mask and wears voluminous, long-sleeved robes finely incised with composite floral sprays and swirling clouds, the borders incised with undulating waves and accented with tiny coral, lapis lazuli and turquoise beads. His long eyebrows, short, curly beard and the stubble on his shaved head are all finely delineated. The softly polished stone is of greyish-beige tone with some areas of caramel-brown.

5 7/8 in. (14.3 cm.) high, silk stand and cloth box
1.9 lb. (842 g.)

\$150,000-180,000

PROVENANCE:

Hunting Folger Deutsch Collection, Florida.
Christie's New York, 26 March 2003, lot 19.

美國重要私人珍藏

明末/清初 十七/十八世紀 白芙蓉雕阿氏多尊者坐像

來源:

Hunting Folger Deutsch 珍藏，佛羅里達州。

紐約佳士得，2003年3月26日，拍品編號19。

This magnificent and extremely rare figure most likely depicts Ajita, one of The Sixteen Arhats, or advanced disciples, of the historical Buddha Shakyamuni. In Chinese iconography, Ajita is traditionally shown with long eyebrows, hence the name Changmei Luohan, or “the *luohan* with long eyebrows.”

The soapstone used for this exquisite figure is *baifurong*, a variety of *furong* stone, ranging in color from white to pale creamy beige, found at the Jialiang mountains, located about eight kilometers outside of Shoushan Village in Fujian province. The large size of the precious material and the outstanding quality of the carving distinguishes this figure as amongst the finest soapstone carvings of 17th and 18th century. It would have been extremely difficult to obtain a piece of *baifurong* stone of such large size and fine color that would allow this *luohan* to be depicted with an integral naturalistic stand; typically, the stands or bases of such figures are usually carved separately and from a more common type of soapstone, such as *gaoshan*. It also required a carver of tremendous skill to depict the thoughtful expression on the *luohan*'s face, and the intricate decoration on the robes, not to mention plan out the utilization of the stone's material markings to enhance the details.

A smaller (7.8 cm.) soapstone figure of *luohan* holding a *ruyi*-scepter, but seated with a tiger on a separately carved base, dated to 17th century, formerly in the Marcel Lorber Collection, is illustrated by S. Moss in *Between Heaven and Earth: Secular and Divine Figural Images in Chinese Paintings and Objects*, London, 1988, no. 51. Another soapstone *luohan* shown holding a *ruyi*-scepter without a base and also of smaller size (6 cm.) is illustrated by



(additional views)

G. Tsang and H. Moss in *Arts of the Scholar's Studio*, Hong Kong, 1986, pp. 222-23, no. 135. A further smaller (8.2 cm.) example with a separately carved base, attributed to Zhou Bin, formerly in the collection of the Water, Pine and Stone Retreat, was sold at Sotheby's Hong Kong, 2 June 2016, lot 73.

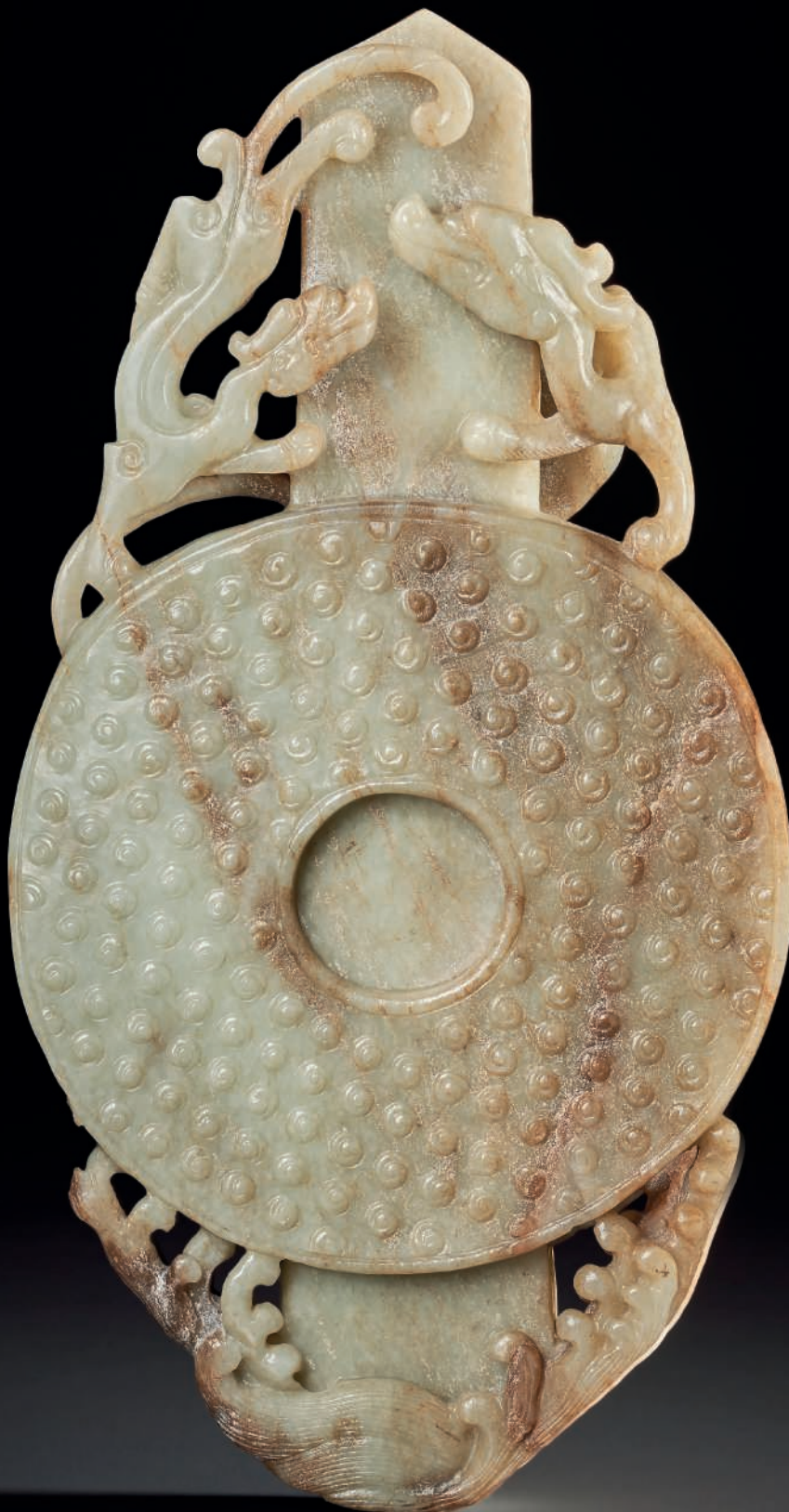
此件阿氏多尊者造像以白芙蓉圓雕，石色晶瑩剔透，圓潤飽滿。阿氏多尊者俗稱長眉羅漢，為十六羅漢中第十五位。此尊者呈自在坐姿，慈眉善目，眼神與觀者直接交流，兩道眉毛長垂及胸，嘴角微揚，一手執如意，一手撫膝，法衣衣褶層次分明，衣擺陰刻描金鏤枝蓮紋，刀法細膩，鬼斧神工。

有別於多數明清壽山石羅漢雕刻造像，此尊長眉羅漢坐于山岩之上，以一整塊白芙蓉石精雕而成，高14.3公分，重達842克，巧奪天工，一氣呵成，為目前僅知孤例。本拍品相極佳，如羅漢手持如意部分和樹枝等細部均經精雕細琢，傳承至今數百年仍能保持完好，這在傳承有緒的明清壽山石雕刻造像中極為少見。此外，與其搭配的老座子製作精細，可見原物主對此尊造像珍視有加。

主題與此尊者相近之例包括一件呈自在坐姿，手持如意，旁侍一虎，斷代為十七世紀之壽山石羅漢及其搭配之座(7.8公分)，載於 S. Moss 著《Between Heaven and Earth: Secular and Divine Figural Images in Chinese Paintings and Objects》，倫敦，1988年，編號51。另一例手持如意但無座之壽山石羅漢(6公分)，載於 G. Tsang 及莫士揚著《Arts of the Scholar's Studio》，香港，1986年，頁222-23，編號135。另可參考一件為水松石山房主人（即Hugh Moss，莫士揚）舊藏，傳周彬制壽山石雕嵌寶執芝羅漢坐像(8.2公分)，於香港蘇富比拍賣，2016年6月2日，拍品編號73。







THE PROPERTY OF A LADY

744

A MOTTLED WHITE AND CREAMY-BROWN JADE GUI/BI TABLET

MING DYNASTY (1368-1644)

The tablet is carved with foaming waves rising from the base and is centered by a *bi* disc carved with snail-shell whorls. The upper section of the tablet is encircled by two *chilong*, and the reverse is carved in low relief with cloud scrolls below a seven-star constellation.

9½ in. (23.2 cm.) high

\$12,000-15,000

PROVENANCE:

Private American collection, formed in Asia prior to 1992.

Acquired by the present owner in 1992.

私人珍藏

明 白褐玉雕蟠螭紋圭璧

來源:

美國私人藏家於1992年以前於亞洲構藏。

現藏家於1992年入藏。

ANOTHER PROPERTY

745

A GREYISH-GREEN JADE OF BIXIE-FORM WEIGHT

17TH-18TH CENTURY

The beast is shown crouching low in a prowling position, with its long tail curled behind. The stone is of pale greyish-green tone, and the base is incised with two characters reading *bixie*.

7¼ in. (18.4 cm.) long

\$10,000-15,000

PROVENANCE:

Important private collection, New England.

十七/十八世紀 灰青玉雕辟邪式鎮

來源:

重要私人珍藏，新英格蘭。

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

746

A PALE GREYISH-GREEN JADE CUP STAND

MING DYNASTY (1368-1644)

The cup stand is carved on the interior with two *chilong*, each grasping a *lingzhi* in its mouth, confronted on a circular collar. The stone is of pale greyish green tone.

7 in. (17.8 cm.) diam.

\$8,000-12,000

重要私人珍藏

明 青玉雕螭龍啣芝紋盃托



745



746

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

-747

A PALE GREYISH-WHITE JADE 'DEER' GROUP

19TH CENTURY

The group is carved in high relief with a recumbent doe with its head turned backward towards the standing stag on the opposite side, amidst plantain trees and rocks.

8 in. (20.3 cm.) high, wood stand

\$6,000-8,000

重要私人珍藏

清十九世紀 灰白玉雕雙鹿擺件

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

748

A WELL-CARVED GREYISH-GREEN AND BLACK JADE CARVING OF A FOREIGNER AND MYTHICAL BEAST

17TH-18TH CENTURY

The foreigner is shown seated on top of the Buddhist lion, holding a beribboned brocade ball in his proper right hand and a section of ribbon in his proper left hand. The stone is of mottled greyish-green color with brownish-black patches.

4¼ in. (10.8 cm.) high

\$15,000-25,000

PROVENANCE:

Acquired prior to 1982, by repute.

曼哈頓私人珍藏

十七/十八世紀 灰青玉雕胡人騎獸擺件

來源:

入藏於1982年前(傳)。

THE PROPERTY OF A LADY

749

A LARGE SPINACH-GREEN AND BROWN JADE CARVING OF A BUDDHIST LION AND CUB

18TH CENTURY

The Buddhist lion is carved with a knobby spine and a luxuriantly curling tail and mane. Its head is turned towards its cub that clammers onto its back, beside a beribboned brocade ball. The stone is a deep green color mottled with darker brown patches.

6 in. (15.2 cm.) long

\$20,000-25,000

PROVENANCE:

Acquired in London prior to 1982.
Askenazie & Co., San Francisco.

私人珍藏

清十八世紀 褐碧玉雕太師少師擺件

來源:

1982年前入藏於倫敦。

Askenazie & Co., 舊金山。





748 (two views)



749



750

ANOTHER PROPERTY

750

**A SPECKLED PALE GREY AND WHITE
JADE CARVING OF TWO HORSES**
18TH-19TH CENTURY

The larger horse is shown rolling on its side, and the smaller is in a recumbent position with its left foreleg raised to its chin. Both horses grasp a single ribbon in their mouths. The stone is of even white color on one horse and speckled grey on the other.

3¾ in. (9.5 cm.) long

\$6,000-8,000

PROVENANCE:

Prominent private collection, New England.

清十八/十九世紀 灰白玉雕雙駿擺件

來源:

重要私人珍藏·新英格蘭。

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

751

A WHITE JADE 'LOTUS POD' WASHER
18TH-19TH CENTURY

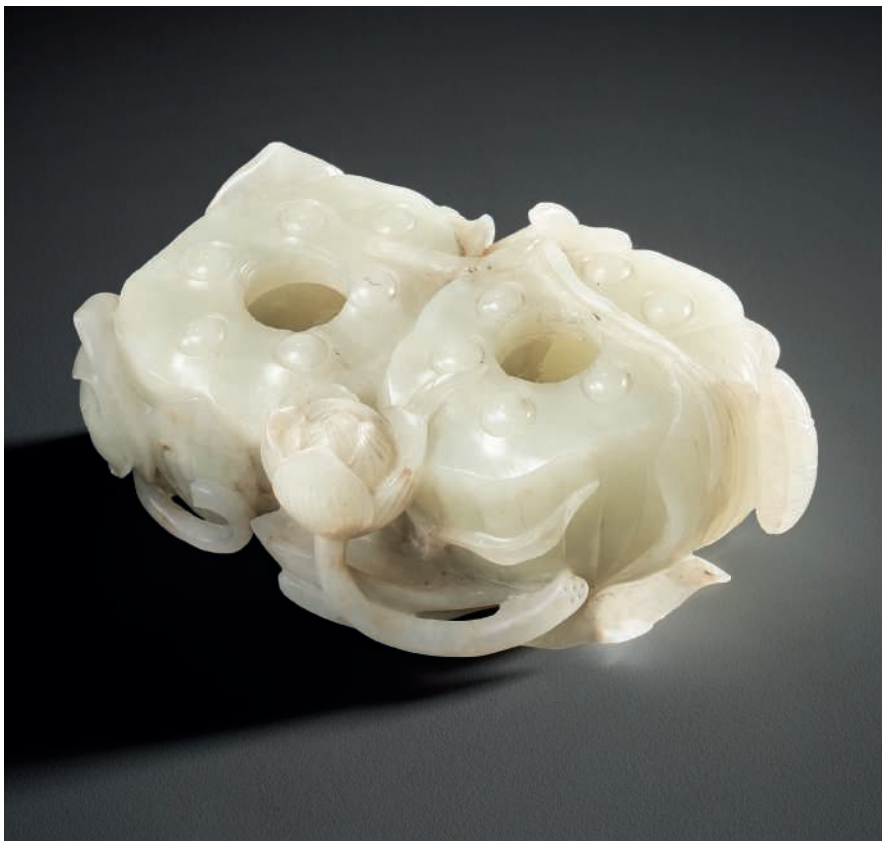
The vessel is carved as two conjoined lotus pods, each supported on a lotus leaf that forms the base and is carved around the sides in high relief with a continuous stem bearing further leaves and a lotus flower. The semi-translucent stone is of white tone with some opaque white mottling.

5½ in. (14 cm.) wide

\$2,000-3,000

重要私人珍藏

清十八/十九世紀 白玉雕蓮蓬式洗



751

ANOTHER PROPERTY

752

**A YELLOW AND RUSSET JADE CARVING
OF A LUOHAN IN A GROTTO**
QING DYNASTY (1644-1911)

The front is well-carved in high relief with a *luohan* holding a scroll in his proper left hand seated within a deep grotto, with a gnarled tree to one side of the opening. The reverse is carved as a continuation of the rocky mountainside, the tips of the rocks accented by russet coloring. The stone is of soft yellowish tone with areas of russet color.

6½ in. (17 cm.) high

\$18,000-25,000

清 黃玉雕羅漢面壁圖山子

The present carving belongs to a group of jade carvings that first appeared in the late Ming to early Qing dynasties, depicting *luohan* (disciples of Buddha known as *arhats* in Sanskrit) within a mountainous grotto setting. A selection of the eighteenth-century versions is inscribed with dedicatory or poetic inscriptions linking them to the Qianlong emperor (1736-1795). It is likely that these carvings in jade were inspired by a woodblock print of a jade carving of a *luohan* in a grotto included in the eighteenth-century catalogue *Gu yu tu pu*.

See two slightly smaller comparable jade carvings of *luohan* seated against a backdrop of rock faces in the collection of the British Museum, London,

illustrated by J. Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 410-11, no. 29:19 and fig. 1, where, p. 410, the author also gives an enlightening discussion on the context and significance of this group of carvings.

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





PROPERTY FROM A PROMINENT PRIVATE COLLECTION

753

A CARVED PALE GREYISH-WHITE JADE MOUNTAIN

18TH-19TH CENTURY

The vertical mountain is carved on both sides in high relief with a continuous scene of eight horses on a mountain path. The top section of one side is further carved with a fruiting peach branch and five bats in flight, and the reverse is carved with pine and prunus trees. The semi-translucent stone is of pale greyish-white tone.

9 in. (22.9 cm.) high

\$8,000-12,000

重要私人珍藏

清十八/十九世紀 灰白玉雕八駿圖山子



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

-754

A WHITE AND RUSSET JADE CARVING OF A RECUMBENT PHOENIX

18TH CENTURY

The jade is carved as a recumbent phoenix with its head and long neck leaning back against the body. The phoenix grasps in its beak a leafy lotus spray which extends over the tail feathers. The white stone is enhanced with areas of russet color, particularly on the leaves.

6 in. (15.2 cm.) long, hardwood stand

\$20,000-30,000

PROVENANCE:

E. & J. Frankel, New York, 1979.

曼哈頓私人珍藏

清十八世紀 白玉雕鳳鳥擺件

來源:

E. & J. Frankel, 紐約, 1979年。

ANOTHER PROPERTY

~\$755

A WHITE JADE FIGURAL BRUSH REST
18TH CENTURY

The brush rest is carved as an elegant lady leaning against a rectangular rest. She wears long robes and a flowing scarf. The translucent stone is of even white tone.

3 $\frac{7}{8}$ in. (9.8 cm.) long, Japanese fitted wood box with an inscription incorporating a date corresponding to 1927

\$12,000-18,000

清十八世紀 白玉雕仕女筆攔



(another view with box)



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

756

A CARVED PALE GREYISH-GREEN JADE RUYI SCEPTER
18TH-19TH CENTURY

The head is carved with a basket containing flowers and a fruiting peach branch, and the shaft is carved in shallow relief with the Eight Buddhist Emblems (*bajixiang*), above a *jardinière* and stand containing a flowering leafy plant. The stone is of even, very pale greyish-green tone.

16¾ in. (42.5 cm.) long

\$30,000-50,000

PROVENANCE:

E. & J. Frankel, New York, 1980.

曼哈頓私人珍藏

清十八/十九世紀 灰青玉雕八吉祥紋如意

來源:

E. & J. Frankel, 紐約, 1980年。





757 (two views)



758 (two views)

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

-757

A WHITE JADE BOULDER WITH LOUHAN
18TH CENTURY

Delicately carved in high relief with a medative *luohan* seated under a craggy rock and holding a staff before a *wutong* tree. The stone is of white and pale-greenish white color, with some added russet coloring.

4 in. (10.1 cm.) high, hardwood and softwood stand

\$12,000-18,000

PROVENANCE:

Christie's New York, 22 September 1995, lot 359.

紐約私人珍藏

清十八世紀 白玉雕羅漢山子

來源:

紐約佳士得, 1995年9月22日, 拍品編號 359。

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

-758

A GREENISH-WHITE JADE BOULDER
18TH CENTURY

The boulder is carved with two deer beside a waterfall. The reverse is carved with pine trees '*lingzhi*' and a four-character inscription, *wan le chun qiu*, ('endless happiness throughout the seasons').

5¼ in. (13.3 cm.) high, hardwood stand

\$10,000-15,000

PROVENANCE:

Acquired in Hong Kong prior to 2000.

紐約私人珍藏

清十八世紀 青白玉「萬樂春秋」山子

來源:

於2000年前入藏於香港。

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

759

**A PALE GREYISH-GREEN JADE INCENSE
HOLDER**
QIANLONG PERIOD (1736-1795)

The pierced sides well-carved with scholars at various pursuits in a mountainous landscape between two bands of key-fret borders. The separately carved cover and base are further incised with key-fret borders, the cover pierced with a flowerhead surrounded by a lappet border, the base with an incised flowerhead.

7¾ in. (19.6 cm.) high

\$12,000-18,000

PROVENANCE:

Ralph M. Chait Galleries, New York.

Christie's New York, 19 September 2006, lot 19.

紐約私人珍藏

清乾隆 青白玉雕高士圖香筒

來源:

Ralph M. Chait 藝廊, 紐約。

紐約佳士得, 2006年9月19日, 拍品編號19。





760

PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

760

**A PALE GREEN AND RUSSET JADE
BOULDER**

18TH CENTURY

The boulder is carved with three scholars standing beside a *wutong* tree in a mountainous landscape. The reverse is carved with two deer beside a pine tree on a rocky promontory. The stone is a pale green color with streaks of russet.

5¾ in. (14.6 cm.) high

\$8,000-12,000

PROVENANCE:

E. & J. Frankel, New York, 1982.

曼哈頓私人珍藏

清十八世紀 青玉雕高士圖山子

來源:

E. & J. Frankel, 紐約, 1982年。



761

761

**A MOTTLED PALE GREY BLACK JADE
ARCHAISTIC VASE AND COVER**

18TH-19TH CENTURY

The vase is carved in low relief on each side of the flattened ovoid body with a stylized front-facing dragon above two mythical beasts, all between pendent lappet borders. The neck is flanked by a pair of dragon-scroll handles. The stone is of mottled grey color with black markings.

9¼ in. (23.5 cm.) high

\$6,000-8,000

PROVENANCE:

Private collection, Pennsylvania.

清十八/十九世紀 灰黑玉仿古龍紋蓋瓶

來源:

私人珍藏, 賓夕法尼亞州。

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

762

**A CARVED MOTTLED PALE GREY JADE PLAQUE MOUNTED ON
A SILVER BOX**
THE JADE 18TH CENTURY

The rectangular jade plaque is carved with a fisherman and two boys beside a bridge over a river and a willow tree. The reverse is carved with an inscription describing the scene followed by the signature Liang Guozhi. The jade plaque is set into the cover of a silver box raised on four low feet and decorated on each side with a landscape scene bordered by flowers, and signed *Maquet*. *Paris. Nice*.

9½ x 6¾ in. (24.1 x 17.1 cm.)

\$20,000-30,000

PROVENANCE:

Acquired prior to 1982, by repute.

The poetic inscription on the back of the jade plaque describes an autumn landscape. It was composed by Liang Guozhi (1723-1786), a scholar-official and calligrapher who passed the imperial exam in the thirteenth year of the Qianlong period (1748). With his strategic acumen and scholarly pursuits, Liang rose through the ranks and was praised by the emperor for his intelligence. Liang was appointed a first-rank official and served as the deputy editor of *Siku Quanshu* (Emperor's Four Treasuries). Upon his death in 1786, he was posthumously bestowed the honorary title, Taizi taibao (The Honorable Tutor to the Crown Prince).

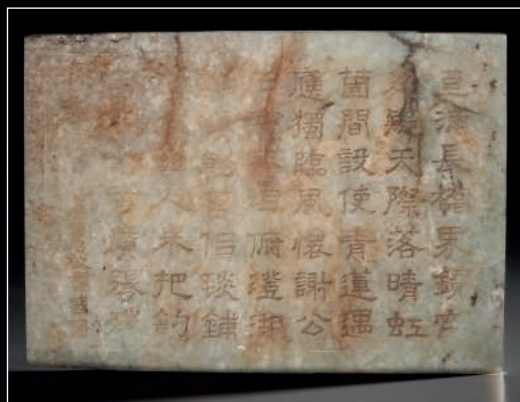
曼哈頓私人珍藏

嵌玉人物故事圖銀盒

玉：清十八世紀

來源：

入藏於1982年前（傳）。



(inscription on jade plaque)



ANOTHER PROPERTY

763

A WHITE JADE RUYI/SCEPTER

19TH CENTURY

The head is carved with a leafy peach branch bearing three fruit with a bat in flight, and the long shaft is further decorated with a bat with eternal knot, flower blossoms, and *lingzhi*. The translucent stone is of even white tone with sparse areas of brown mottling.

15¾ in. (40 cm.) long

\$15,000-25,000

PROVENANCE:

Acquired in Hong Kong, 1979.

清十九世紀 白玉雕福壽雙全如意

來源:

1979年入藏於香港。



THE PROPERTY OF A LADY

-764

**A MUGHAL-STYLE SPINACH-GREEN
JADE VASE AND COVER**
18TH-19TH CENTURY

The vase is carved in low relief with a wide band of confronted stylized *chilong* amidst scroll below a narrow band of repeated leaf motifs. The neck is flanked by two handles carved in openwork as blossoms and suspending loose rings. The cover is surmounted by a single blossom flanked by two spreading leaves.

7½ in. (18.1 cm.) high, wood stand, cloth box

\$15,000-18,000

PROVENANCE:

George de Menasce Collection, London (by repute).
Ben Janssens Oriental Art, London, December 1997.
Dr. Neil Letson Collection, Palm Beach, Florida.
Askenazie & Company, San Francisco.

EXHIBITED:

London, Ben Janssens Oriental Art, *Works of Art from China and Japan*, 1-14 December 1997.

LITERATURE:

B. Janssens, *Works of Art from China and Japan*,
London, 1997, no. 29.

私人珍藏

清十八/十九世紀
痕都斯坦式碧玉雙耳活環蓋瓶

來源:

George de Menasce 珍藏, 倫敦 (傳)。
Ben Janssens Oriental Art, 倫敦, 1997年12月。
Dr. Neil Letson 珍藏, 棕櫚灘, 佛羅里達州。
Askenazie & Company, 舊金山。

展覽:

倫敦, Ben Janssens Oriental Art, *Works of Art from China and Japan*, 1997年12月1-14日。

出版:

B. Janssens, 《Works of Art from China and Japan》, 倫敦, 1997年, 編號29。





765 (two views)



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

765

A WHITE JADE BOULDER CARVING 18TH CENTURY

The boulder is carved with a scholar and his attendant on a rocky promontory under a pine tree. The reverse is carved with a waterfall. The stone is of even white tone with some patches of russet.

4½ in. (10.5 cm.) high

\$7,000-9,000

曼哈頓私人珍藏

清十八世紀 白玉松下高士圖山子



767

ANOTHER PROPERTY

766

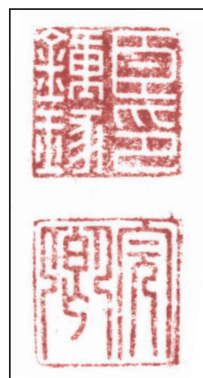
A PALE GREENISH-WHITE AND RUSSET JADE BRUSH WASHER
17TH-18TH CENTURY

The shallow brush washer is of irregular pebble shape and carved in low relief on the incurved rim with a monkey sitting on a pine tree and another monkey leaping off a pine tree on the opposite side. The stone is of pale greenish-white tone with opaque russet areas to the base.

5¼ in. (13.3 cm.) long

\$6,000-8,000

十七/十八世紀 青白玉雕靈猴圖洗



767 (impression)

THE PROPERTY OF A LADY

767

A WHITE JADE 'DOUBLE' SEAL
18TH-19TH CENTURY

The two conjoined, square seals are surmounted by a *chilong* grasping a *lingzhi* sprig in its mouth. The bases of the seal are crisply carved, one with four characters reading *chen* Zhong Zhuo *yin*, and the other, Wan Qing. The stone is of an even white color with areas of faint russet color to the surface at the top.

2 in. (5 cm.) long

\$8,000-12,000

PROVENANCE:

Acquired in the mid-20th century, and thence by descent to the present owner.

私人珍藏

清十八/十九世紀 白玉螭龍擒芝鈕雙聯章

印文：「臣鍾琢印」 「完卿」

來源：

二十世紀中葉入藏，後傳承至現藏家。

Zhong Zhuo, the individual for whom the seal was made, probably served as a government official, which is indicated by the character *chen* that precedes his name on the first seal. Wan Qing, which is inscribed on the second seal, may be a *hao*, or sobriquet, of Zhong Zhuo.

Compare the small white jade 'double' seal of comparable size (4.6 cm.) comprised of two small square blocks joined by the entwined bodies of the two *chilong* carved on top, dated Qing dynasty, illustrated in *Jade, The Ultimate Treasure of Ancient China*, Ontario, Canada, 2000, p. 180, no. 107-11.



768

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

768

A CARVED WHITE JADE SNUFF BOTTLE
PROBABLY IMPERIAL, ATTRIBUTED TO THE
PALACE WORKSHOPS, BEIJING, 1750-1850

The rounded-rectangular bottle is carved on the main sides with confronted archaistic dragons and the narrow sides with archaistic scroll. The silver and gold-inlaid stone stopper is inscribed with four characters reading *chang wu xiang wang*, expressing a wish to be remembered.

2 3/4 in. (6 cm.) high, silver and gold-inlaid black stone stopper

\$6,000-8,000

曼哈頓私人珍藏

1750-1850年 白玉雕仿古龍紋鼻煙壺



769

ANOTHER PROPERTY

769

A MOTTLED EMERALD-GREEN JADEITE SNUFF BOTTLE

1780-1880

Of compressed ovoid form with concave lip and flat foot, the well-hollowed bottle is of emerald-green color mottled with paler green and milky inclusions.

2 3/4 in. (5.2 cm.) high, metal and pink tourmaline stopper

\$5,000-7,000

PROVENANCE:

Prominent private collection, New England.

1780-1880年 翠玉光素鼻煙壺

來源:

重要私人珍藏·新英格蘭。

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

770

A SET OF EIGHTEEN WHITE JADE BELT HOOKS

18TH-19TH CENTURY

One is carved with a *lingzhi* forming the hook, and further *lingzhi* on the shaft. A second is carved with a phoenix's head forming the hook, a third with a goose's head, and a fourth with a horse's head forming the hook, looking towards a monkey with a peach on the shaft. The remaining belt hooks are carved with the heads of various mythical beasts.

3 $\frac{7}{8}$ in. (9.8 cm.) long, the largest, fitted cloth box with white jade toggles (18)

\$25,000-35,000

PROVENANCE:

Chicago Municipal Museum, Chicago, by repute.
E. & J. Frankel, New York, 1976.

曼哈頓私人珍藏

清十八/十九世紀 白玉帶鉤一組十八件

來源:

芝加哥市政博物館, 芝加哥 (傳)。
E. & J. Frankel, 紐約, 1976年。



Property from the

India House Collection

New York

(Lots 771-774)

'India House is bound by every tradition with the adventurers of all ages who went down to the sea in ships.'

Christie's is honored to sell the art collection of India House, a private club that has been a fixture of downtown Manhattan since the early twentieth century. The Club's Renaissance style building was constructed by builder Richard Carman after the fire of 1835 and, previously housing Hanover Bank, Maitland and Company, the New York Cotton Exchange and W.R. Grace and Company, the edifice has remained essentially unchanged since its construction. Founded in 1914 by James A. Farrell and Willard Straight, India House was conceived as a meeting place for the interests for foreign trade and its name paid homage to the Dutch West India Company, the first colonizers of Manhattan. Farrell and Straight envisioned that "New York should have a place, maritime in spirit, purpose and atmosphere, where those interested in rebuilding a merchant marine worthy of American could meet." In this vein, many leaders in foreign trade and worldwide commerce have since gathered at India House, including Franklin D. Roosevelt, Harry Hopkins, Henry Morgenthau, Jr., James Byrnes, W. Averell Harriman, George C. Marshall, Henry Cabot

Lodge and Cyrus Vance. Their meetings were held alongside India House's world-class collection of maritime art and objects. First begun by Dorothy Whitney and Willard Straight, the art collection grew to encompass marine pictures, model ships, maritime relics and Chinese works of art, which gave the club its stately atmosphere and reminded members and guests of its purpose. For more information, see *A Descriptive Catalogue of the Marine Collection to be Found at India House* (New York, 1935).

The following group of paintings were all acquired by India House co-founder Willard Straight. Willard Straight was a significant figure in the establishment of American business interests in China at the beginning of the 20th century. After graduating from Cornell in 1901, Straight began his career in East Asia when he accepted a position in Nanjing with the Chinese Imperial Maritime Customs Service. In 1906, at age 26, Straight was appointed consul general at Mukden in Manchuria, China. When that appointment ended, he spent a number of years in Beijing and the United States working for various business interests, finally returning to the United States in 1912. It was during Straight's time in China that he acquired this group of paintings.





PROPERTY FROM THE INDIA HOUSE CLUB COLLECTION, NEW YORK

771

TWO LARGE SILK PAINTINGS OF DAOIST IMMORTALS
LATE MING-QING DYNASTY, 17TH-18TH CENTURY

Each painting depicts three groupings of immortals, one with sixteen immortals with three attendants, the other with nineteen immortals, all standing amongst scrolling clouds, wearing long robes and with distinctive individual faces.

81½ x 44½ and 68½ x 38½ in. (207 x 113 and 174 x 97.8 cm.), including frames (2)

\$5,000-7,000

PROVENANCE:

Willard D. Straight (1880-1918) Collection, acquired before 1914.

紐約 INDIA HOUSE 俱樂部珍藏

晚明/清 十七/十八世紀 絹本設色 道教人物畫兩幅

來源:

Willard D. Straight (1880-1918) 珍藏, 1914年以前入藏。

PROPERTY FROM THE INDIA HOUSE CLUB COLLECTION, NEW YORK

772

A LARGE INK AND COLOR ON SILK PAINTING OF GUANDI
EARLY QING DYNASTY, 17TH CENTURY

Painted in ink and color on silk, the God of War is shown standing with his left hand raised to hold his long beard and his right extended to hold his long blade. He wears a long robe decorated in front with a leaping dragon and underneath the armor decorated with lion-form epaulet on the shoulder, his hair is pulled up and tied beneath a cloth cap, and his face has a fierce expression. The painting is inscribed in a cartouche at the proper lower left corner, *xing bu qi xin lang* Zhou Tiancheng *deng zao* (made by court official translators including Zhou Tiancheng). The painting is set within an elaborately carved gilt-wood frame with commemorative panel reading 'THIS CANTON CARVED FRAME Presented to INDIA HOUSE by MR. W.E. BEMIS, One of the Governors', and with inscriptions at either corner reading Zhao Sanyou *zao* (made by Zhao Sanyou) and Yuedong Sheng Yuan Chang Xi (Yuedong province Yuan Chang Xi [probably the name of the individual who commissioned the frame]).

103 x 60½ in. (261.6 x 153.7 cm.), including frame

\$30,000-50,000

PROVENANCE:

W.E. Bemis (d. 1915) Collection.

Willard D. Straight (1880-1918) Collection, acquired before 1914.

紐約 INDIA HOUSE 俱樂部珍藏

清初 十七世紀 絹本設色 關聖帝君立像

來源：

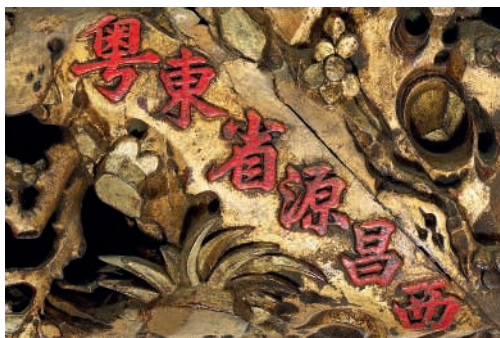
W.E. Bemis (1915年逝) 珍藏。

Willard D. Straight (1880-1918年) 珍藏, 1914年以前入藏。

The cartouche in the lower proper left corner includes the name Zhou Tiancheng, who is known to have served as one of the court translators during the third year of the Shunzhi reign (1646). He was later placed in charge of the imperial silk factories in Suzhou and continued to be active into the early Kangxi reign.

Guandi, also known as Guangong (Lord Guan), is reputed to be the military hero, Guanyu of the Three Kingdoms period (AD 220-280), who was killed in battle along with his adopted son Guanping and his trusted general Zhoucang in Jingzhou by the army of Sun Quan, the ruler of the state of Wu. The accounts of his superhuman abilities and incorruptible character are dramatized in the fourteenth-century historical novel, *Sanguozhi yanyi* (Romance of the Three Kingdoms). The figure of Guandi underwent much transformation in Chinese history from military hero to being deified as a God of War. For further discussion on see J. Larson and R. Kerr, 'A Hero Restored: the Conservation of Guan Di', *Orientalism*, July 1991, pp. 28-34.

The cult of Guandi was actively supported by the Ming Court and his image can be found in Court paintings, such as the large hanging scroll, *Guan Yu Captures an Enemy General* by the early fifteenth-century painter Shang Xi, illustrated by C. Clunas, *Art in China*, Oxford and New York, 1997, p. 70, fig. 32. In the Qing period his popularity continued to grow, and he became an important deity for both Daoist and Buddhist devotees.



(inscriptions on frame)







PROPERTY FROM THE INDIA HOUSE CLUB
COLLECTION, NEW YORK

773

**A LARGE SILK PAINTING OF TWO
IMMORTALS AND AN ATTENDANT**
LATE MING-QING DYNASTY, 17TH-18TH
CENTURY

The ink and color on silk painting depicts two male dieties, one wearing robes decorated with cranes and carrying a jeweled scepter, the other wearing robes with five-clawed dragon roundels, accompanied by a male attendant holding a banner, all amidst colored cloud scrolls.

79½ x 47½ in. (201.9 x 120.7 cm.), including frame

\$5,000-7,000

PROVENANCE:

Willard D. Straight (1880-1918) Collection,
acquired before 1914.

紐約 INDIA HOUSE 俱樂部珍藏

晚明/清 十七/十八世紀 絹本設色 仙人圖

來源:

Willard D. Straight (1880-1918) 珍藏, 1914年以
前入藏。

PROPERTY FROM THE INDIA HOUSE CLUB
COLLECTION, NEW YORK

774

TWO LARGE PAINTINGS OF MANJUSHRI
LATE MING-QING DYNASTY, 17TH-18TH
CENTURY

Each painting depicts Manjushri seated on his lion mount in a mountainscape, wearing flowing robes and an elaborate crown and surrounded by an aureole. One is accompanied by a young acolyte, the other is accompanied by a bearded attendant.

89¼ x 47 and 85½ x 46½ in. (226.7 x 119.4 and
217.2 x 118.1 cm.), including frames (2)

\$8,000-12,000

PROVENANCE:

Willard D. Straight (1880-1918) Collection,
acquired before 1914.

紐約 INDIA HOUSE 俱樂部珍藏

晚明/清 十七/十八世紀 絹本設色

文殊菩薩坐像兩幅

來源:

Willard D. Straight (1880-1918) 珍藏, 1914年以
前入藏。



774





ANOTHER PROPERTY

775

A LIMESTONE HEAD OF BUDDHA
NORTHERN QI DYNASTY (AD 550-577)

The rounded face is carved with a serene expression with half-closed eyes under arched eyebrows and above pressed lips, the hair is neatly arranged in a tall topknot. The stone has traces of white slip.

9 in. (22.9 cm.) high, wood stand

\$10,000-15,000

PROVENANCE:

Acquired in Paris, 1960, by repute.
J.T. Tai & Co., New York, before 1992.
Sotheby's New York, Informing The Eye Of The Collector: Chinese Ceramics And Works Of Art From J.T. Tai & Co., 22 March 2011, lot 252.

北齊 石灰岩佛首

來源:

於1960年購自巴黎 (傳)。

戴潤齋, 紐約, 於1992年以前入藏。

紐約蘇富比, Informing The Eye Of The Collector: Chinese Ceramics And Works Of Art From J.T. Tai & Co., 2011年3月22日, 拍品編號252。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

776

A GILT-LACQUERED BRONZE FIGURE OF BUDDHA
MING DYNASTY (1368-1644)

The Buddha is seated in *dhyanasana* with his hands held in *bhumisparsha mudra*. He wears a monk's layered robes and his hair is dressed in tight curls that continue up over the *ushnisha* above his extended ear lobes. The figure is raised on a separate double-lotus-petal base with conforming foot of stylized lotus petals. *Together with* an additional gilt bronze double-lotus base.

28 in. (71.1 cm.) high including base

\$12,000-18,000

PROVENANCE:

Parke-Bernet Galleries, Inc., New York, 16 January 1957, lot 435.

重要私人珍藏

明 銅漆金佛坐像

來源:

Parke-Bernet Galleries, Inc., 紐約, 1957年1月16日, 拍品編號 435。



776

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

777

A GILT-LACQUERED BRONZE FIGURE OF THE MEDICINE BUDDHA
MING DYNASTY (1368-1644)

The Buddha is shown seated in *dhyanasana* with right hand extended in *varadamudra* while holding a *myrobalan* fruit. He wears a monk's layered robes and his hair is dressed in tight curls that continue up over the *ushnisha* above his extended ear lobes. The figure is raised on a separate double-lotus-petal base with conforming foot of stylized lotus petals. *Together with* an additional gilt-bronze double-lotus base.

28 in. (71.1 cm.) high including base

\$12,000-18,000

PROVENANCE:

Parke-Bernet Galleries, Inc., New York, 16 January 1957, lot 434.

重要私人珍藏

明 銅漆金藥師佛坐像

來源:

Parke-Bernet Galleries, Inc., 紐約, 1957年1月16日, 拍品編號434。



777

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

778

A LARGE POLYCHROME WOOD FIGURE OF GUANYIN

MING DYNASTY (1368-1644)

The figure is shown seated in *padmasana* with the right hand resting in the figure's lap, wearing loose, voluminous robes. The face has a serene expression, with heavy-lidded eyes, and the hair is tied up in a tall *chignon*.

45¼ in. (115 cm.) high

\$40,000-60,000

PROVENANCE:

Edward Wells, New York.

Indianapolis Museum of Art, acquired 20 October, 1936.

EXHIBITED:

The John Herron Art Institute (currently the Indianapolis Museum of Art), 1935.

LITERATURE:

Star, "Example of Ancient Chinese Sculpture Added to Herron Institute Collection," Indianapolis, 8 November 1936.

印第安納波利斯藝術博物館藏，拍賣收益將惠及其藝術品購藏基金

明 彩繪木觀音坐像

來源:

Edward Wells 珍藏，紐約。

印第安納波利斯藝術博物館，1936年10月20日入藏。

展覽:

The John Herron Art Institute (印第安納波利斯藝術博物館前身)，1935年。

出版:

Star, 《Example of Ancient Chinese Sculpture Added to Herron Institute Collection》，印第安納波利斯，1936年11月8日。

This finely carved figure retains all of the sense of robust power and majesty seen in figures of Tang, Song and Jin dynasty date. The folds of the drapery in the shawl, scarves and *dhoti* worn by this figure are reminiscent of that seen on painted wood figures of Song date, but the small, pursed mouth, the slender nose and oblique eyes are more similar to those found in Ming painted sculpture. The figure's pierced ears suggest that he may have had separately-made jewelry and the ridge of the hair suggests that he would have worn a separately-made crown, likely made of metal.

A figure of a seated Guanyin, dated Ming dynasty and displaying similar stylistic elements, is in the collection of The Metropolitan Museum of Art, and is illustrated by Denise Patry Leidy and Donna Strahan in *Wisdom Embodied: Chinese and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, pp. 156-7, no. 40. Like the present figure, the Met figure has similarly rendered hair encircled with a ridge where a crown would have been placed, as well as gesso decoration along the edges of the robes.





PROPERTY FROM A PRIVATE COLLECTION

779

A GILT-BRONZE FIGURE OF GUANYIN
17TH-18TH CENTURY

The *bodhisattva* is shown standing and dressed in a voluminous robe with a beaded necklace spanning the chest. The deity has gentle facial features below an *urna*, her eyes downcast in contemplation, and the hair is coiled into a topknot and drawn back into two knots at the shoulders.

16 in. (40.6 cm.) high

\$12,000-18,000

私人珍藏

十七/十八世紀 鎏金銅觀音立像





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

780

A BOXWOOD FIGURE OF BUDAI

QING DYNASTY (1644-1911)

The laughing figure is shown standing on a pine tree platform with left leg raised and bent, leaning against a knotted treasure sack with the head and body tilted to the right. He's wearing a loose robes that falls open to reveal a rounded belly, the left hand is holding a double gourd and right hand holding a rosary.

9 3/4 in. (24.8 cm.) high

\$12,000-18,000

美國重要私人珍藏

清 黃楊木雕布袋立像



VARIOUS PROPERTIES

781

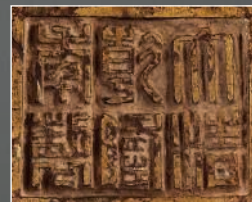
TWO BRONZE RITUAL VESSEL COVERS

QIANLONG CAST SIX-CHARACTER SEAL MARKS AND OF THE PERIOD (1736-1795)

Both covers are of dome-shape and cast on the interior with the *nianhao*. One, a cover for a *dou*, is cast in relief with three decorative bands below the finial cast as two entwined rope-twist loops. The other, a cover for a *xing*, has three lappet-shaped finials enclosing a central flower blossom with scrolling stems. 6½ and 6¼ in. (16.5 and 15.9 cm.) diam.

\$8,000-12,000

The cover with entwined rope-twist loop-form finial served as the cover for an archaistic bronze vessel, *dou*, such as the example sold at Christie's Hong Kong, 6 October 2015, lot 183. The cover with three lappet-shaped finials served as the cover for an archaistic bronze vessel, *xing*. For examples of this type of vessel, see the two *xing* vessels, also with Qianlong marks, sold at Christie's New York, 17 September 2015, lot 2114.



(marks)

清乾隆 銅仿古器蓋兩件 六字篆書鑄款

782

A RARE PAIR OF GILT-BRONZE FIGURES OF WATER BUFFALO
LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

Each buffalo is shown standing with the head slightly turned to one side, with round eyes and a *ruyi*-shaped nose, framed by a pair of curved horns above pointed ears. The back of the neck and hunched shoulders have folded skin leading to a muscular body and a long tail tucked alongside one hind leg.

7¼ in. (18.4 cm.) long

\$20,000-30,000

PROVENANCE:

The Pan-Asian Collection (Christian Humann, d. 1981), New York, by 1981.
Christie's New York, 1 December 1982, lot 302.
James Godfrey, New York, 1983.

A similar gilt-bronze figure of a buffalo of comparable size, dated late Ming-Qing dynasty, was sold in *Gods and Beasts – Gilt Bronzes from the Speelman Collection*, Sotheby's Hong Kong, 8 April 2014, lot 90.

明末/清初 十七/十八世紀 鑲金銅牛一對

來源:

泛亞珍藏 (Christian Humann, 1981年逝), 紐約, 1981年前入藏。
紐約佳士得, 1982年12月1日, 拍品編號 302。
James Godfrey, 紐約, 1983年。



Chinese Ceramics and Paintings Sold by the Yale University Art Gallery For the Benefit of Acquisition Funds

(Lots 783–796)



SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS

783

THREE SMALL GREYISH-GREEN-GLAZED JARS

LATE TANG-FIVE DYNASTIES, 9TH-10TH CENTURY

The first jar, Changsha kilns, is of compressed globular form and covered with a greyish-green glaze. The second jar, Changsha kilns, is an ovoid jar applied with two small loop handles and covered with a pale olive-toned glaze and decorated on the shoulder with two brown splashes. The third jar, possibly Hengshan kilns, is covered with a greyish-green glaze.

The largest 4½ in. (11.4 cm.) high

(3)

\$6,000-8,000

PROVENANCE:

John Hadley Cox (1913-2005) Collection, Washington, D.C.

Yale University Art Gallery, New Haven, Connecticut, accessioned in 1940.

A comparable two-handled jar of slightly larger size (14 cm. high) dated Tang dynasty, 9th-early 10th century, but with four brown splashes on the shoulder rather than two, was sold Christie's New York, The Collection of Robert Hatfield Ellsworth, Vol. VII, Chinese Works of Art, 18-27 May 2015, lot 8029.

拍賣所得將惠及耶魯大學美術館購藏基金

晚唐/五代 九/十世紀 灰青釉小罐三件

來源:

John Hadley Cox (1913–2005年) 珍藏, 華盛頓特區。

耶魯大學美術館, 紐海文, 康涅狄格州, 1940年入藏。



SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS

784

AN OLIVE-GREEN-GLAZED SHALLOW BOWL
LATE TANG-FIVE DYNASTIES, 9TH-10TH CENTURY

Possibly Shuiche kilns, Guangdong province, the bowl has shallow, straight sides, rising from a low foot ring, and is covered overall with a greyish-olive-toned glaze. 6 in. (15.2 cm.) diam.

\$4,000-6,000

PROVENANCE:

John Hadley Cox (1913-2005) Collection, Washington, D.C.
Yale University Art Gallery, New Haven, Connecticut, accessioned in 1941.

A Tang-dynasty olive-glazed bowl of similar shape and nearly identical size was unearthed in 1972 at the Famen temple, Shaanxi province, and is illustrated in *Gifts of the Tang Emperors: Hidden Treasures from the Famen Temple*, Niigata Prefectural Museum of Art, Tokyo, 1999, p. 121, no. 80.

拍賣所得將惠及耶魯大學美術館購藏基金

晚唐/五代 九/十世紀 青釉盃

來源:

John Hadley Cox (1913-2005年) 珍藏, 華盛頓特區。

耶魯大學美術館, 紐海文, 康涅狄格州, 1941年入藏。



(base)



SOLD BY THE YALE UNIVERSITY ART GALLERY FOR
THE BENEFIT OF ACQUISITION FUNDS

785

**A COPPER-RED-GLAZED 'PHOENIX-TAIL'
VASE**

18TH-19TH CENTURY

The vase has a bulbous body and a flaring neck, and is covered on the exterior with a glaze of mottled crushed raspberry color which fades to a pale cream color on the rim and the foot.

19 in. (48.3 cm.) high

\$8,000-12,000

PROVENANCE:

J. Pierpoint Morgan (1837-1913) Collection, New York.
Wilson P. Foss, Jr. (1890-1957) Collection, New York.
Yale University Art Gallery, New Haven,
Connecticut, accessioned in 1956.

拍賣所得將惠及耶魯大學美術館購藏基金

清十八/十九世紀 紅釉鳳尾尊

來源:

約翰·皮爾龐特·摩根(1837–1913年) 珍藏, 紐約。
Wilson P. Foss, Jr. (1890–1957年) 珍藏, 紐約。
耶魯大學美術館, 紐海文, 康涅狄格州, 1956年入藏。

SOLD BY THE YALE UNIVERSITY ART GALLERY FOR
THE BENEFIT OF ACQUISITION FUNDS

786

**A JADE-EMBEDDED COPPER-RED-
GLAZED COMPRESSED GLOBULAR JAR**
18TH-19TH CENTURY

The jar is of compressed, globular form, and is covered with a rich glaze of crushed raspberry tone, which thins to a pale cream at the rim. The jar is embellished with white jade masks attached below the neck.

8½ in. (21.6 cm.) diam., wood cover with white jade finial, wood stand

\$10,000-15,000

PROVENANCE:

Thomas E. Waggaman (1839-1906) Collection,
Washington, D.C.
American Art Association, New York, 25 January
1905, lot 993.
Mrs. William H. Moore (1858-1955) Collection,
New York.
Yale University Art Gallery, New Haven,
Connecticut, accessioned in 1955.

拍賣所得將惠及耶魯大學美術館購藏基金

清十八/十九世紀 嵌玉紅釉罐

來源:

Thomas E. Waggaman (1839–1906年) 珍藏,
華盛頓特區。
American Art Association, 紐約, 1905年1月25日,
拍品編號 993。
William H. Moore 夫人 (1858–1955年) 珍藏, 紐約。
耶魯大學美術館, 紐海文, 康涅狄格州, 1955年入藏。



SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS

787

A BLUE AND WHITE 'PHOENIX-TAIL' VASE

KANGXI PERIOD (1662-1722)

The vase is decorated on the body and the neck in brilliant underglaze blue with continuous scenes of scholars and fishermen amidst rocks and pines in a riverscape.

18 in. (45.7 cm.) high

\$5,000-7,000

PROVENANCE:

Florence Baiz van Volkenburgh (d. 1940) Collection, New York.

Yale University Art Gallery, New Haven, Connecticut, accessioned in 1940.

拍賣所得將惠及耶魯大學美術館購藏基金

清康熙 青花鶴鹿同春圖鳳尾尊

來源:

Florence Baiz van Volkenburgh (1940年逝) 珍藏, 紐約。

耶魯大學美術館, 紐海文, 康涅狄格州, 1940年入藏。



(two views)



(two views)

SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS

788

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

The vase is decorated on the body in vibrant shades of underglaze blue with a crane in flight descending towards a stag on a rocky promontory, and a doe beneath a crane nestled in a pine tree. The neck is decorated with two further deer and two cranes within a continuous landscape scene.

17½ in. (44.5 cm.) high

\$10,000-15,000

PROVENANCE:

Florence Baiz von Volkenburgh (d. 1940) Collection, New York.
Yale University Art Gallery, New Haven, Connecticut, accessioned in 1940.

拍賣所得將惠及耶魯大學美術館購藏基金

清康熙 青花鶴鹿同春圖鳳尾尊

來源:

Florence Baiz von Volkenburgh (1940年逝) 珍藏, 紐約。

耶魯大學美術館, 紐海文, 康涅狄格州, 1940年入藏。



SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS

-789

A FAMILLE ROSE 'SOLDIER VASE' AND COVER

QIANLONG PERIOD (1736-1795)

The baluster vase is decorated with three leaf-shaped panels, one panel enclosing a phoenix with peony blossoms, another panel enclosing a pair of pheasants with flower blossoms, and the third panel enclosing a pair of peacocks with prunus blossoms, below the waisted neck decorated with rectangular panels enclosing antiques, all reserved on a composite floral ground. The cover is similarly decorated with floral sprays on a diaper ground and surmounted by a Buddhist lion-form finial.

53¼ in. (135.3 cm.) high, wood stand

\$30,000-50,000

PROVENANCE:

Winston Frederick Churchill Guest (1906-1982), New York.

Yale University Art Gallery, New Haven, Connecticut, accessioned in 1975.

拍賣所得將惠及耶魯大學美術館購藏基金

清乾隆 粉彩開光花鳥圖將軍罐

來源:

Winston Frederick Churchill Guest (1906-1982), 紐約。

耶魯大學美術館，紐海文，康涅狄格州，1975年入藏。



(detail)



SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS

790

A PAIR OF FAMILLE ROSE BALUSTER JARS AND COVERS

YONGZHENG PERIOD (1723-1735)

Each jar is decorated with cockerels, a hen and a chick amid rocks, peony blossoms and flowering branches, between geometric-ground decorative bands on the neck and above the foot. Each cover is decorated with further flowers below a decorative band of *ruyi*-heads below the brown-painted finials.

24 in. (61 cm.) high

\$20,000-30,000

PROVENANCE:

Parish-Watson & Co., New York, 1 December 1920.

Mrs. Mellon (Ailsa) Bruce (1901-1969) Collection.

Yale University Art Gallery, New Haven, Connecticut, accessioned in 1952.

拍賣所得將惠及耶魯大學美術館購藏基金

清雍正 粉彩室上大吉圖蓋罐一對

來源:

Parish-Watson & Co., 紐約, 1920年12月1日。

Mellon (Ailsa) Bruce夫人 (1901-1969年) 珍藏。

(2) 耶魯大學美術館, 紐海文, 康涅狄格州, 1952年入藏。



791

SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS

791

A BLUE AND WHITE 'DRAGON' DISH
QIANLONG PERIOD (1736-1795)

The interior is decorated with a five-clawed dragon writhing amidst clouds, and the exterior is decorated *en suite* with a pair of striding dragons. The base has a four-character mark reading Zhiyuantang zhi (Made for the Hall of Extended Remoteness).

6 $\frac{1}{2}$ in. (16.8 cm.) diam.

\$6,000-8,000

PROVENANCE:

Samuel Wells Williams (1812-1884) Collection.
Frederick Wells Williams (1857-1928) Collection, by descent.
Yale University Art Gallery, New Haven, Connecticut, accessioned in 1928.

拍賣所得將惠及耶魯大學美術館購藏基金

清乾隆 青花龍紋盤
雙方框「致遠堂製」楷書款

來源:

Samuel Wells Williams (1812-1884年) 珍藏。
Frederick Wells Williams (1857-1928年) 珍藏，後家族傳承。
耶魯大學美術館，紐海文，康涅狄格州，1928年入藏。



792

SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS

792

A BLUE AND WHITE 'DRAGON' BOWL
QIANLONG PERIOD (1736-1795)

The exterior is decorated with two five-clawed dragons writhing amidst clouds and above rocks emerging from crashing waves. The base has a four-character mark Zhiyuantang zhi (Made for the Hall of Extended Remoteness).

5 $\frac{1}{2}$ in. (14.3 cm.) diam.

\$5,000-7,000

PROVENANCE:

Samuel Wells Williams (1812-1884) Collection.
Frederick Wells Williams (1857-1928) Collection, by descent.
Yale University Art Gallery, New Haven, Connecticut, accessioned in 1928.

拍賣所得將惠及耶魯大學美術館購藏基金

清乾隆 青花龍紋盤
雙方框「致遠堂製」楷書款

來源:

Samuel Wells Williams (1812-1884年) 珍藏。
Frederick Wells Williams (1857-1928年) 珍藏，後家族傳承。
耶魯大學美術館，紐海文，康涅狄格州，1928年入藏。



791 (mark)



792 (mark)



SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS

793

A FAMILLE ROSE PINK-GROUND SGRAFFIATO 'MEDALLION' BOWL
 DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND
 OF THE PERIOD (1821-1850)

The bowl is decorated on the exterior with four roundels, each containing a different cluster of flowering branches, and flanked by stylized floral sprays reserved on a bright pink *sgraffiato* ground. The interior is decorated in underglaze blue with four floral groupings encircling a central medallion which contains a scene of a rabbit in a landscape of trees and rocks.

5 $\frac{7}{8}$ in. (14.9 cm.) diam.

\$20,000-30,000

PROVENANCE:

Samuel Wells Williams (1812-1884) Collection.

Frederick Wells Williams (1857-1928) Collection, by descent.

Yale University Art Gallery, New Haven, Connecticut, accessioned in 1928.

拍賣所得將惠及耶魯大學美術館購藏基金

清道光 粉彩軋道開光花卉紋盃 六字篆書款

來源:

Samuel Wells Williams (1812-1884年) 珍藏。

Frederick Wells Williams (1857-1928年) 珍藏, 後家族傳承。

耶魯大學美術館, 紐海文, 康涅狄格州, 1928年入藏。



(base)



794

SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT
OF ACQUISITION FUNDS

794

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)

Monkeys

Scroll, mounted and framed, ink on paper.

9 7/8 in. (23.8 cm) x 23 7/8 in. (60.8 cm.)

Inscribed and signed

Dated 1955

\$3,000-6,500

拍賣所得將惠及耶魯大學美術館購藏基金

陳其寬 (1921-2007)

猴

水墨紙本 鏡框 一九五五年作

題識：CHI。1955。

SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT
OF ACQUISITION FUNDS

795

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)

Isolated

Scroll, mounted and framed, ink and color on paper.

9 5/8 in. (24.5 cm) x 47 1/4 in. (120 cm.)

Inscribed and signed

Dated 1956

\$8,000-12,000

拍賣所得將惠及耶魯大學美術館購藏基金

陳其寬 (1921-2007)

不相往來

設色紙本 鏡框 一九五六年作

題識：老死不相往來（其二）。陳其寬作。56'。



795



796

SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT
OF ACQUISITION FUNDS

796

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)

Mother Hen and Chicks

Scroll, mounted and framed, ink on paper.

9 in. (23 cm) x 11 ¾ in. (30 cm.)

Inscribed and signed

\$2,500-3,500

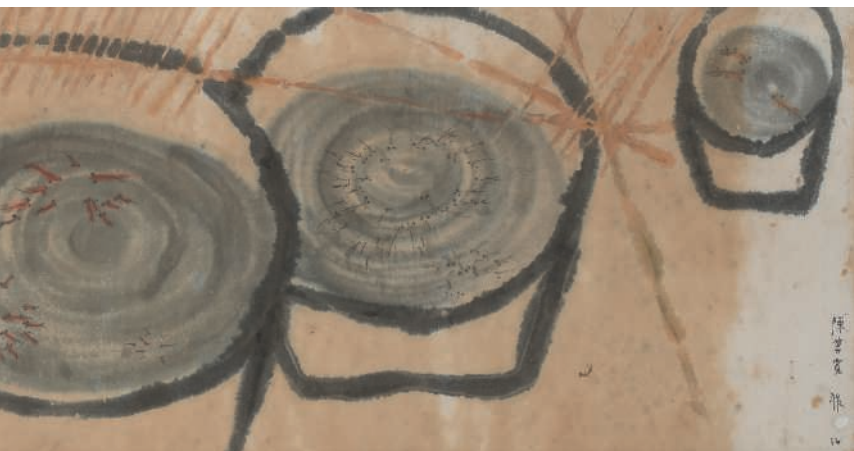
拍賣所得將惠及耶魯大學美術館購藏基金

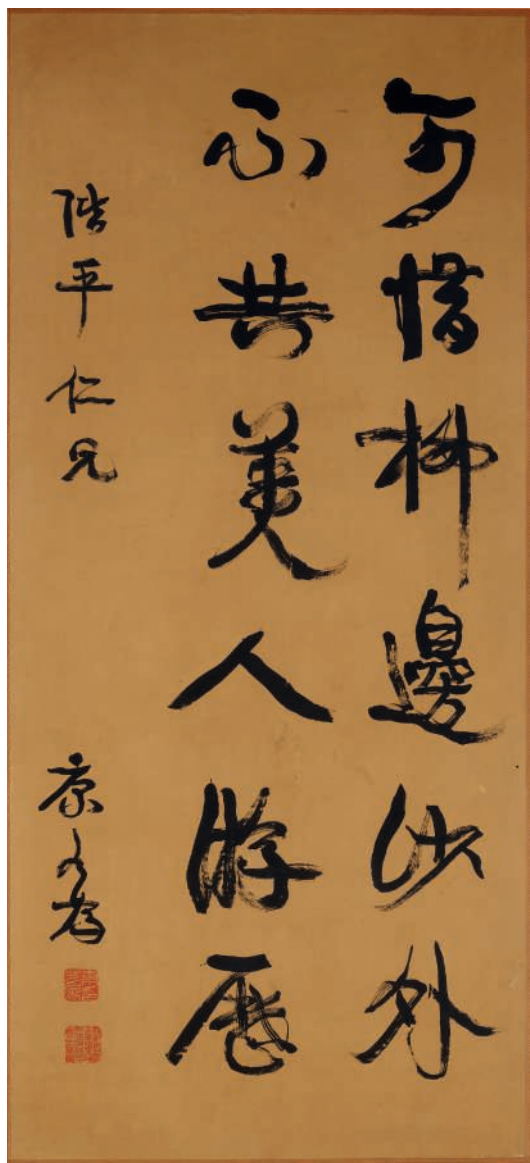
陳其寬 (1921-2007)

母與子

水墨紙本 鏡框

題識：母與子。陳其寬筆。





797

798

C. C. WANG (WANG JIQIAN, 1907-2003)

Landscape No. 961

Scroll, mounted and framed, ink and color on paper.

25 ¼ in. (64 cm.) x 25 ¼ in. (64 cm.)

Inscribed and signed, with two seals of the artist

Dated twentieth day, twelfth month, *bingyin* year (1986)

\$7,500-9,500

王己千 (1907-2003)

山水第961號

設色紙本 鏡框 一九八六年作

題識：丙寅（1986年）十二月二十日，王己千。

鈐印：己千創稿、非南非北亦古亦今

797

KANG YOUWEI (1858-1927)

Calligraphy

Scroll, mounted and framed, ink on paper.

41 ½ in. (104.5 cm.) x 18 ½ in. (47 cm.)

Inscribed and signed, with two seals of the artist

Dedicated to Jieping (Tsien Tai, 1886-1962)

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist, and thence by descent.

The recipient of this work is the prominent diplomat Qian Tai (Tsien Tai, 1886-1962), who studied in China and France and received a doctorate in law from the University of Paris. He was a member of the Chinese delegation to the Paris Peace Conference in 1919, and was appointed the Vice Minister of Foreign Affairs, as well as to diplomatic posts in Spain and Belgium. He served as the Ambassador to France from 1944 to 1949.

康有為 (1858-1927)

書法

水墨紙本 鏡框

題識：可惜柳邊沙外，不共美人遊歷。階平仁兄。康有為。

鈐印：康有為印、維新百日出亡十六年三周大地游遍四洲經三十一國行六十萬里

來源：

直接得自藝術家，並由家族傳承。

上款人錢泰（1886-1962），字階平，著名外交官。曾負笈法國並獲法學博士學位，1919年參與巴黎和會，後任外交部常務次長，曾駐西班牙、比利時等國。1944至1949年間，任中華民國駐法國大使。



798

799

QIN FENG (B. 1961)

Civilization Landscape #2080

Scroll for framing, ink, coffee and tea on canvas

141 ½ x 62 ½ in. (359 x 159 cm.)

Inscribed by the artist

Dated 2004

\$25,000-35,000

LITERATURE:

China Onward, Louisiana Museum of Modern Art,
Denmark, 2007, p. 227.

秦風 (1961年生)

文明景觀系列2080

水墨 咖啡 茶 布本 二〇〇四年作

題識：2004 / No. 2080 Made by Qin Feng 秦風

製造

出版：

《China Onward》，路易斯安那現代藝術博物館，
丹麥，第227頁。



Property from the Collection of
**Winston F.C. and
C.Z. Guest**

(Lots 800-810)



Winston Frederick Churchill Guest (1906-1982) and his wife C. Z. Guest (1920-2003) at a party held in honor of the Duke and Duchess of Windsor at the Waldorf Astoria, Park Lane, New York, 1953. (Photo by Slim Aarons/Hulton Archive/Getty Images)

Winston Frederick Churchill Guest (1906-1982年) 及其妻 C. Z. Guest (1920-2003年) 於1953年在紐約華爾道夫酒店出席致敬溫莎公爵及公爵夫人之宴會 (圖片：Slim Aarons/Hulton Archive/Getty Images)

Winston Frederick Churchill Guest, born in England in 1906 and named after his godfather and his father's best friend and cousin, Sir Winston Churchill, was raised in the company of great men. His father, Captain the Right Honourable Frederick E. Guest, a grandson of the 7th Duke of Marlborough, was a Member of Parliament and held the post of Britain's first Secretary of State for Air. His mother, Amy Phipps, daughter of Henry Phipps of Pittsburgh who was a philanthropist and partner at Carnegie Steel Corporation, harnessed her considerable resources to fulfill her deep interest in aviation and to realize its value in the future of world transportation.

Mr. Guest was not only a devoted student (while attending Yale University and Columbia Law School he developed fluency in French and Spanish), but also an avid sportsman and Polo Hall of Fame 10 Goal player. He later served as Captain in the United States Marine Corps in World War II, and during his overseas travels he began his exceptional art collection. Many of the Chinese

works in the collection were purchased by Mr. Guest in the mid-20th century, following the war, through his close friend Ralph M. Chait, of Chait Galleries, and through C.T. Loo, also a predominant Chinese art dealer of the period.

In 1947, he married the love of his life, Lucy Douglas Cochrane, of Boston, known to family and friends as C.Z., which stemmed from her young brother's attempt to call her 'sister'. Ernest Hemingway stood witness as best man at the ceremony in Havana, Cuba. As a style icon of New York high society, Mrs. Guest graced the covers of Time magazine and Town & Country, among many others. With their unbridled enthusiasm, high standards and unrivaled sense of style, C.Z. and Winston F. C. Guest became one of the most iconic taste-making couples of 20th century America.

The following section (lots 800-810) presents selected Chinese works of art from the collection of Winston F. C. and C.Z. Guest. Christie's is also honored to offer Western decorative arts in The Exceptional Sale and The Collector Sale later in the Fall.



800

A BLUE AND WHITE BRUSH POT

KANGXI PERIOD (1662-1722)

The sides are finely decorated with an audience scene in a terraced garden, depicting a central female figure being greeted by a bowing official surrounded by attendants. The countersunk base is inscribed with an apocryphal Chenghua mark.

6⅞ in. (17.5 cm.) diam.

\$20,000-30,000

PROVENANCE:

Frank Caro, successor to C.T. Loo, no. 2068, (according to label).

LITERATURE:

S. Salk, C.Z. *Guest American Style Icon: Celebrating Her Timeless World at Home, in Her Garden & Around Town*, New York, 2013, p.151.

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

清康熙 青花仕女圖筆筒

來源:

Frank Caro, 盧芹齋繼任者, 編號2068 (據標籤)。

出版:

S. Salk, 《C.Z. Guest American Style Icon: Celebrating Her Timeless World at Home, in Her Garden & Around Town》, 紐約, 2013年, 頁151。



(another view)

PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

801

TWO BLUE AND WHITE GU-FORM VASES

KANGXI PERIOD (1662-1722)

Each vase is decorated on the tall foot and neck with continuous scenes of gentlemen in a terraced garden, and on the mid-sections with composite floral sprays.

18½ in. (46 cm.) high

\$25,000-35,000

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

清康熙 青花人物故事圖觚式瓶兩件





PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

802

A BLUE AND WHITE 'HUNTING SCENE' BRUSH POT
KANGXI PERIOD (1662-1722)

The brush pot is decorated on the exterior in soft tones of cobalt blue with a continuous scene of equestrians hunting deer and pheasants. The base is inscribed with an apocryphal Xuande mark.

7¼ in. (18.4 cm.) diam.

\$20,000-30,000

LITERATURE:

S. Salk, *C.Z. Guest American Style Icon: Celebrating Her Timeless World at Home, in Her Garden & Around Town*, New York, 2013, p.151.

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

清康熙 青花狩獵圖筆筒

出版:

S. Salk, 《C.Z. Guest American Style Icon: Celebrating Her Timeless World at Home, in Her Garden & Around Town》, 紐約, 2013年, 頁151。



(another view)



803

PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

803

A RARE PAIR OF FAMILLE VERTE BOWLS

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

Each bowl with deep, flaring sides is decorated on both the interior and exterior in yellow, green and aubergine with four galloping horses, auspicious emblems and prunus flowers, all reserved on a ground of swirling waves.

6 3/4 in. (16.2 cm.) diam.

(2)

\$15,000-25,000

PROVENANCE:

Chait Galleries, New York (according to labels).

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

清康熙 素三彩海馬圖盃一對 雙圈六字楷書款

來源:

Chait Galleries, 紐約 (據標籤)。

The present bowls can be compared to be an example in the Tsui Museum of Art, illustrated in *The Tsui Museum of Art, Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, pl. 106.



803 (marks)



804



805

PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

804

A PAIR OF YELLOW-GLAZED JARS AND COVERS

18TH-19TH CENTURY

Each jar has a high-shouldered body tapering to a shallow foot, and each domed cover has an everted rim and a small bud-form finial. Both are covered overall with a lemon-yellow glaze.

9½ in. (24.1 cm.) high

\$10,000-15,000

PROVENANCE:

Parish Watson & Co, New York (according to label).
Chait Galleries, New York (according to label).

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

清十八/十九世紀 黃釉蓋罐一對

來源:

Parish Watson & Co, 紐約 (據標籤)。
Chait Galleries, 紐約 (據標籤)。

PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

805

A LARGE FAMILLE VERTE AND IRON-RED-DECORATED 'SANDUO' JAR

TRANSITIONAL PERIOD, 17TH CENTURY

The heavily potted jar is decorated with leafy, fruiting branches of peach, pomegranate, and finger citron, representing the 'Three Abundances' (*sanduo*), and the neck is decorated with floral sprays of peony, prunus and lotus.

(2)

19 in. (48.3 cm.) high

\$8,000-12,000

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

過渡期 十七世紀 五彩三多紋大罐



(reverse)

PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

806

A RARE WUCAI 'DRAGON AND PHOENIX' DISH

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

The dish is decorated in the center with a green dragon leaping amidst flames and clouds in pursuit of a flaming pearl, below a band of dragons and flaming pearls in underglaze blue on the everted, gilt-edged rim. The exterior is decorated with four phoenixes in flight.

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

\$80,000-120,000

The present dish is very rare, with masterfully executed details of a five-clawed dragon and phoenixes. The dish can be compared to examples in museums, including the virtually identical dish in the Victoria & Albert Museum donated by Mrs E. H. Lane in memory of Mrs Ada Lane, accession no. C.45-1928, and another in the Tsui Museum of Art, illustrated in *The Tsui Museum of Art, Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, pl. 126. A 'dragon' dish of the same design was sold at Sotheby's Hong Kong, *Marchant - Fifty Qing Imperial Porcelains*, 11 July 2020, lot 3114. Another example was sold at Bonhams Hong Kong, 28 November 2017, lot 20.

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

清雍正 青花五彩龍鳳紋盤 雙圈六字楷書款

此例雍正五彩龍鳳紋盤繪飾栩栩如生，實屬精美。各地知名博物館均藏有近似例，如倫敦維多利亞與艾爾伯特博物館藏一例（E. H. Lane 女士以 Ada Lane 女士名義入藏，藏品號 C.45-1928），徐氏藝術館亦藏一例，載於《徐氏藝術館：陶瓷 IV 清代》，香港，1995 年，圖版 126。一例曾於香港蘇富比 2020 年 7 月 10 日《馬錢特 - 清代御瓷五十選粹》專拍中售出，拍品號 3114。另一例於香港邦瀚斯 2017 年 11 月 28 日售出，拍品號 20。







PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

807

A GREEN JADE FIGURE OF A RECUMBENT CAMEL

MING DYNASTY (1368-1644)

The camel is shown with its legs tucked under its body and its head raised and facing forward. The stone is of yellowish-green tone with patches of dark brown.

4 in. (10.2 cm.) long, hardwood stand

\$8,000-12,000

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

明 青玉駱駝擺件



(another view)

PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

808

TWO RARE JADE DEER-FORM VESSELS AND COVERS

18TH-19TH CENTURY

Carved as a recumbent stag and a doe, each vessel is set on the back with a cover that is surmounted by a recumbent animal. The doe is carved from white jade with patches of russet, and the stag from mottled brown and white jade, the eyes of both inset with green jade. The eyes of one of the recumbent animal finials are inset with coral.

The larger, 4½ in. (11.4 cm.) wide

(2)

\$20,000-30,000

LITERATURE:

S. Salk, C.Z. Guest *American Style Icon: Celebrating Her Timeless World at Home, in Her Garden & Around Town*, New York, 2013, p.132.

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

清十八/十九世紀 玉雕鹿形蓋盒兩件

出版:

S. Salk, 《C.Z. Guest American Style Icon: Celebrating Her Timeless World at Home, in Her Garden & Around Town》, 紐約, 2013年, 頁132。





PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

809

A WHITE JADE QUAIL-FORM BOX AND COVER
18TH-19TH CENTURY

The quail is shown with its head turned to the left and legs tucked under the plump body. The stone is of an even white color.

3¾ in. (8.6 cm.) long

\$7,000-10,000

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

清十八/十九世紀 白玉鸕鶿式蓋盒



(base)

PROPERTY FROM THE COLLECTION OF WINSTON F.C. AND C.Z. GUEST

810

A CARVED GREENISH-WHITE JADE ARCHAISTIC EWER AND A COVER

18TH CENTURY

The flattened, circular vessel is raised on four short rounded feet and is carved on each side with a central flower blossom enclosed by two archaistic decorative bands, flanked by a long, slightly tapering spout and a mythical beast-form handle. The cover has a rectangular finial and is carved with *leiwen* borders. The semi-translucent stone is of pale greenish-white tone.

6¾ in. (17.1 cm.) long

\$7,000-9,000

WINSTON F.C. 暨 C.Z. GUEST 伉儷珍藏

清十八世紀 青白玉壺及蓋





811

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

811

A GILT-DECORATED BLUE-GLAZED 'DRAGON' VASE

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

The vase is decorated on the globular body with a pair of five-clawed dragons in pursuit of a flaming pearl amidst flames and stylized clouds, all between bands of cresting waves below and *shou* characters and lotus sprays above. The neck is similarly decorated with another five-clawed dragon in pursuit of a flaming pearl below a band of *ruyi* heads.

15¼ in. (38.7 cm.) high

\$8,000-12,000

PROVENANCE:

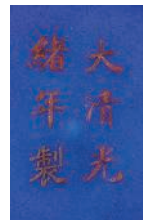
Acquired in Virginia, 1983.

南佛羅里達州私人珍藏

清光緒 藍釉描金龍紋賞瓶 六字描金楷書款

來源:

1983年購自維吉尼亞州。



811 (mark)

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

812

A BLUE AND WHITE 'PHOENIX' DISH

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

The dish is raised on a short foot and decorated on the interior with a central roundel enclosing a pair of confronted phoenixes with outstretched wings amidst clouds. The exterior is similarly decorated with two phoenixes in flight.

10½ in. (26.8 cm.) diam.

\$6,000-8,000

PROVENANCE:

Acquired in Virginia, 1987.

南佛羅里達州私人珍藏

清道光 青花鳳鳥紋盤 六字篆書款

來源:

1987年購自維吉尼亞州。



812 (mark)



812



PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

813

**A VERY RARE PAIR OF GILT AND SILVERED
UNDERGLAZE-BLUE DECORATED DISHES**

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

Each dish is decorated on the interior with a central lotus spray on a silvered ground, enclosed by a band composite floral sprays in the well on a gilt ground. The exterior is decorated with three foliate lotus scrolls on a silvered ground.

5 5/8 in. (15.1 cm.) diam., cloth box

(2)

\$30,000-50,000

PROVENANCE:

Acquired in Virginia, 1985.

The addition of either silver or gilt to blue and white porcelain is very unusual, and the use of both silver and gilt together on the present pair of dishes gives an even more striking and luxurious finish. A pair of Yongzheng mark and period petal-lobed cups, decorated with a silver ground on blue and white porcelain, is illustrated in *Encompassing Precious Beauty, The Songzhutang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, pp. 122-23, no. 45.

南佛羅里達州私人珍藏

清雍正 藍釉描金蓮紋盤一對 雙圈六字楷書款

來源:

1985年購自維吉尼亞州。



(reverse of one)



(marks)



814 (two views)

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

814

A SMALL GREEN-GLAZED DISH

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

The shallow dish is incised on the exterior with the Eight Buddhist Emblems (*bajixiang*) on a continuous leafy scroll. The exterior and interior are covered with a rich green glaze, and the base is white.

4 3/4 in. (11.3 cm.) diam., fitted cloth box

\$5,000-7,000

PROVENANCE:

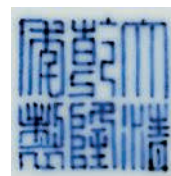
Guest & Gray, London, 1998.

南佛羅里達州私人珍藏

清雍正 綠釉八吉祥紋盤 雙圈六字楷書款

來源:

Guest & Gray, 倫敦, 1998年。



815 (mark)

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

815

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

The interior is decorated in the center with a writhing, front-faced five-clawed dragon leaping toward a flaming pearl, encircled by two further dragons in pursuit of flaming pearls amidst flower sprigs in the well. The exterior is similarly decorated, and the scalloped mouth rim is outlined in black.
5¼ in. (13.3 cm.) diam.

\$6,000-8,000

PROVENANCE:

Acquired in Florida, 1987.

EXHIBITED:

Miami, Lowe Museum, University of Miami, *Birds, Beasts, Blossoms, and Bugs in East Asian Art*, 1993.

LITERATURE:

Lowe Museum, University of Miami, *Birds, Beasts, Blossoms, and Bugs in East Asian Art*, Miami, 1993, p. 13, no. 44, illus. p. 14.

南佛羅里達州私人珍藏

清乾隆 黃地綠釉龍紋盤 六字篆書款

來源:

1987年購自佛羅里達州。

展覽:

邁阿密, Lowe Museum, 邁阿密大學, *Birds, Beasts, Blossoms, and Bugs in East Asian Art*, 1993年。

出版:

Lowe Museum, 邁阿密大學, 《*Birds, Beasts, Blossoms, and Bugs in East Asian Art*》, 邁阿密, 1993年, 頁13, 編號44, 圖版頁14。



816

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

816

A GE-TYPE CONG-FORM VASE
18TH-19TH CENTURY

The vase is molded in the shape of a *cong* and covered overall with a pale greyish-white glaze suffused with a network of golden and black crackles. The base has a later-added inscription praising Ge ware, followed by a Qianlong cyclical date corresponding to 1775.

5½ in. (14.3 cm.) high, cloth box

\$4,000-6,000

PROVENANCE:

Acquired in Virginia, 1985.

南佛羅里達州私人珍藏

清十八/十九世紀 仿哥釉琮式瓶

來源:

1985年購自維吉尼亞州。



816 (inscription)



817 (two views)

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

817

A RARE IRON-RED-DECORATED 'DRAGON' DISH
DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)

The interior is finely decorated with a five-clawed dragon writhing amidst flames in pursuit of a flaming pearl within line borders. The exterior is decorated with two further dragons chasing flaming pearls on a ground of incised waves.

7½ in. (18.1 cm.) diam.

\$6,000-8,000

PROVENANCE:

Acquired in Virginia, 1985.

南佛羅里達州私人珍藏

清道光 礬紅彩龍紋盤 六字篆書款

來源:

1985年購自維吉尼亞州。

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

818

AN IRON-RED-DECORATED 'BATS' BOWL
DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)

The deep sides are decorated on the exterior with five stylized bats with *wan* emblems, separated by peach sprigs and below a band of *ruyi*-head scrolls.

4⅞ in. (12.4 cm.) diam.

\$4,000-6,000

PROVENANCE:

Acquired in Florida, 1985.

南佛羅里達州私人珍藏

清道光 礬紅彩五蝠紋盃 六字篆書款

來源:

1985年購自佛羅里達州。



818 (mark)

818



819

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

819

A WUCAI 'DRAGON AND PHOENIX' BOWL

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

The bowl is decorated on the exterior with two descending phoenixes between green and iron-red five-clawed dragons pursuing flaming pearls amidst flower sprigs, below a band of Buddhist emblems alternating with *ruyi* heads joined by a blue line. The interior is decorated with another iron-red five-clawed dragon leaping after a flaming pearl, all within blue line borders.

6¼ in. (15.9 cm.) diam.

\$8,000-12,000

PROVENANCE:

Acquired in Miami, Florida, 1977.

南佛羅里達州私人珍藏

清道光 五彩龍鳳紋盤 六字篆書款

來源:

購自邁阿密，佛羅里達州，1977年。



819 (mark)

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

820

A FAMILLE ROSE YELLOW-GROUND SGRAFFIATO 'MEDALLION' BOWL

XIANFENG SIX-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1851-1861)

The exterior is decorated with four circular medallions with the 'Lanterns of Abundance,' *feng deng*, with antiques, separated by lotus sprays and all reserved on a lemon-yellow *sgraffiato* ground incised with feathery scroll. The interior is decorated with a central lotus blossom.

5½ in. (14.3 cm.) diam.

\$8,000-12,000

PROVENANCE:

Acquired in Florida, 1981.

南佛羅里達州私人珍藏

清咸豐 粉彩黃地開光豐登盤 磬紅六字楷書款

來源:

1981年購自佛羅里達州。



820



820 (mark)



821

PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTION

821

A SMALL BLUE AND SANCAI-GLAZED POTTERY DISH
TANG DYNASTY (AD 618-907)

The shallow dish has a slightly everted rim and is impressed in the center with a flower head, reserved on a light cream-colored ground. The base is unglazed revealing the buff-colored body.

5½ in. (13.7 cm.) diam.

\$4,000-6,000

PROVENANCE:

J. W. Frederiks, Gravenhage, The Netherlands, prior to 1954.
Roger Keverne, London, 2013.

LITERATURE:

Fontein, *Oosterse Schatten: 4000 Jaar Aziatische Kunst*, 1954, no 186.

The result of Oxford Authentication Ltd. thermoluminescence test number C107x9 is consistent with the dating of this lot.

重要紐約私人珍藏

唐 藍釉三彩盤

來源:

J. W. Frederiks, 海牙, 荷蘭, 入藏於1954年前。

Roger Keverne, 倫敦, 2013年。

出版:

Fontein, 《Oosterse Schatten: 4000 Jaar Aziatische Kunst》, 1954年, 編號186。

本拍品經牛津熱釋光測年法測試(測試編號C107x9), 測試結果與本圖錄之斷代相符。



822

PROPERTY FROM A DISTINGUISHED NEW YORK
PRIVATE COLLECTION

822

A WHITE-GLAZED JAR AND COVER

TANG DYNASTY (AD 618-907)

The finely potted ovoid body tapers to a lipped rim, and is covered overall with a glaze of warm ivory tone. The domed cover has bud-form finial and is similarly glazed.

8⅞ in. (20.3 cm.) high

\$8,000-12,000

PROVENANCE:

The Tectus Collection, Sweden, by 1991.
Sotheby's Paris, 12 June 2008, lot 152.
J.J. Lally & Co., New York, 2008.

LITERATURE:

Erik Engel, *The Tectus Collection, Chinese Ceramics*, Borås, Sweden, 1991, no. 27, p.100.

紐約重要私人珍藏

唐 白釉蓋罐

來源:

Tectus 珍藏, 瑞典, 1991年前。
巴黎蘇富比, 2008年6月12日, 拍品編號152。
藍理捷, 紐約, 2008年。

出版:

Erik Engel, 《The Tectus Collection, Chinese Ceramics》, Borås, 瑞典, 1991年, 編號27, 頁100。

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

823

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

TANG DYNASTY (AD 618-907)

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

31½ and 31 in. (80 and 79 cm.) high (2)

\$20,000-30,000

PROVENANCE:

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

FREDERICK A. 暨 SHARON L. KLINGENSTEIN 伉儷珍藏

唐 三彩武士陶俑一對

來源:

現藏家於1994年以前於紐約入藏。





824

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

824

A PAIR OF STUCCO FIGURES OF MYTHICAL BEASTS

YUAN-MING DYNASTY (1279-1644)

Each crouching figure is modeled with a snarling expression, long snout and ridged backbone, with the details picked out in muted colors of yellow, red, brown, green and grey.

The larger, 16 in. (40.5 cm.) long

(2)

\$2,000-3,000

FREDERICK A. 暨 SHARON L. KLINGENSTEIN 伉儷珍藏

元/明 彩繪泥塑瑞獸一對



THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

825

A GREY POTTERY FIGURE OF A RECUMBENT DOG

NORTHERN WEI DYNASTY (AD 386-535)

The figure is shown reclining on a shaped plinth, with its head raised, ears folded down, mouth open, tongue hanging out, and its tail flicked casually to the side.

5½ in. (14. cm.) long

\$2,000-3,000

PROVENANCE:

Nicholas Grindley, London.

International Asian Art Fair, New York, 1999.

For a similarly modeled example, see *Bronze and Works of Art: The Collection of Captain S.N. Ferris Luboshez*, Sotheby's New York, 18 November 1982, lot 50.

美國私人珍藏

北魏 灰陶臥犬

來源:

Nicholas Grindley, 倫敦。

國際亞洲藝術博覽會，紐約，1999年。



825

826

A MASSIVE PAINTED GREY POTTERY FIGURE OF A HORSE
TANG DYNASTY (AD 618-907)

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

33 in. (83.8 cm.) high

\$40,000-60,000

PROVENANCE:

Eskenazi Ltd., London, 1989.

FREDERICK A. 暨 SHARON L. KLINGENSTEIN 伉儷珍藏

唐 彩繪陶馬

來源:

埃斯卡納齊, 倫敦, 1989年。

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





THE PROPERTY OF A GENTLEMAN

827

A LARGE SANCAI-GLAZED POTTERY HORSE

TANG DYNASTY (AD 618-907)

The horse is shown standing foursquare on a rectangular base with its head turned slightly to the left and mouth open. Its mane, tail, and central forelock between pricked ears are covered with a cream glaze. The body is glazed in rich amber and cream glazes that drip down the legs to the cream-glazed hoofs. The saddle is glazed green, and the bridle and harness are decorated with large scrolling foliate appliques.

21 in. (53.3 cm.) high

\$80,000-120,000

PROVENANCE:

Christie's New York, 23 March 1995, lot 341.

The present *sancai* horse is exceptionally well-modelled, revealing the technical accomplishment and stylistic maturity of Chinese ceramic sculpture at the peak of the Tang dynasty. The figure is likely represents one of the breed of magnificent Ferghana horses imported from Central Asia, and immortalized in Chinese literature and the visual arts. The horse itself was a potent image during the vigorous expansion of the Tang 'golden age', a symbol of aristocratic wealth and power.

In style and subject matter, the present horse with *sancai* or 'three-color' glaze was developed during the seventh century when Tang artisans experimented with *sancai* glazes, creating a lively spectrum of green, amber, and yellow over a creamy-white ground. The distribution of glaze on this current horse displays an unusually high degree of control.

Comparable examples of *sancai*-glazed horses are illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, nos. 375-78, and by J. Baker, *Seeking Immortality: Chinese Tomb Sculpture from the Schloss Collection*, 1996, p. 44, no. 34.

The result of Oxford thermoluminescence test no. 666w8 is consistent with the dating of this lot.

私人珍藏

唐 三彩陶馬

來源:

紐約佳士得, 1995年3月23日, 拍品編號341。







PROPERTY FROM A DISTINGUISHED NEW YORK
PRIVATE COLLECTION

828

A SMALL DING JAR AND A COVER

NORTHERN SONG DYNASTY (AD 960-1127)

The compressed globular body is raised from a short foot and is covered with a glaze of ivory tone. The flat cover, possibly Ding ware, is surmounted by a flat finial. 3 $\frac{7}{8}$ in. (9.8 cm.) diam.

\$6,000-8,000

PROVENANCE:

Carl Kempe (1884-1967) Collection, Sweden.
Sotheby's London, 5 November 2008, lot 512.

EXHIBITED:

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

LITERATURE:

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 123, pl. 379.

重要紐約私人珍藏

北宋 定窯白釉小罐及蓋

來源:

卡爾·坎普(1884-1967年) 珍藏, 瑞典。
倫敦蘇富比, 2008年11月5日, 拍品編號512。

展覽:

威尼斯, *Arte Cinese*, 1954年 (據標籤)。

出版:

俞博,《Chinese Ceramics in the Carl Kempe Collection》, 斯德哥爾摩, 1964年, 頁123, 圖版379。



PROPERTY FROM A DISTINGUISHED NEW YORK
PRIVATE COLLECTION

829

A SMALL JUN TRIPOD CENSER

SONG-YUAN DYNASTY (AD 960-1368)

The globular censer has a cylindrical neck rising to an everted rim and is covered with a pale blue glaze. 3 $\frac{1}{8}$ in. (7.9 cm.) diam.

\$8,000-12,000

PROVENANCE:

David Baker Oriental Art Ltd., London, 2012.

紐約重要私人珍藏

宋/元 鈞窯藍釉小三足爐

來源:

David Baker Oriental Art Ltd., 倫敦, 2012年。

PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTION

830

A CARVED QINGBAI 'BOYS' BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl has deep rounded sides and is carved on the interior with two boys playing amidst flower petals and is covered overall with a transparent pale blue glaze.

5½ in. (13 cm.) diam.

\$8,000-12,000

PROVENANCE:

J. J. Lally & Co., New York, 2007, no. 2337.

紐約重要私人珍藏

南宋 青白釉嬰戲圖盃

來源:

藍理捷, 紐約, 2007年, 編號2337。



(another view)





831

VARIOUS PROPERTIES

831

**A RUSSET DECORATED BLACK-GLAZED
OVOID BOTTLE, XIAOKOU PING**

JIN DYNASTY (1115-1234)

The tapering ovoid bottle is surmounted by a small double-ribbed neck, and covered with a lustrous black glaze. The shoulder is painted in russet-brown with two long-tailed birds in flight.

7 in. (17.7 cm.) high, Japanese wood box

\$8,000-12,000

PROVENANCE:

Sotheby's New York, 4 December 1984, lot 241.
Mayuyama, Tokyo, November 2011.

EXHIBITED:

New York, Kaikodo, 2012.

LITERATURE:

Kaikodo Journal, New York, Spring 2012, no. 57.

金 黑地褐花小口瓶

來源:

紐約蘇富比, 1984年12月4日, 拍品編號 241。

繭山龍泉堂, 東京, 2011年11月。

展覽:

紐約, 懷古堂, 2012年。

出版:

《懷古堂季刊》, 紐約, 2012年春季刊, 編號57。



832

832

A RARE PAINTED JIZHOU BOTTLE

SOUTHERN SONG DYNASTY (1127-1279)

The bottle is painted in brown on a white slip with lotus blossoms, leaves, and seed pods on scrolling stems, enhanced with details, all under a clear glaze.

7 ¼ in. (18.4 cm.) high

\$15,000-20,000

PROVENANCE:

Henry Ginsberg Collection, 2009.

EXHIBITED:

New York, Kaikodo, 2010.

LITERATURE:

Kaikodo, New York, Spring 2010, no. 57.

南宋 吉州窯白地黑花蓮紋瓶

來源:

Henry Ginsberg珍藏, 2009年。

展覽:

紐約, 懷古堂, 2010年。

出版:

《懷古堂季刊》, 紐約, 2010年春季刊, 編號57。



Φ833

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

The bowl is finely potted with rounded sides rising to a lipped rim. The interior is carved with a scrolling stem bearing a lotus blossom, a large leaf and another flower. The bowl is covered inside and out with a glaze of olive-green tone, except for the base of the foot ring which shows the grey biscuit body.

8½ in. (20.6 cm.) diam., Japanese wood box

\$25,000-35,000

北宋 耀州窯刻蓮紋盤

Located at Huangpuzhen, Tongchuanxian, Shaanxi province, the Yaozhou kilns began production of a wide range of wares during the Tang dynasty. The kilns were well placed to use water transportation to the Northern Song capital at Kaifeng, and it is recorded that Yaozhou wares were presented as tribute to the Northern Song court. Both the official Song history and other literary sources mention such tribute gifts. For instance, the official gazetteer during the Yuanfeng era (1078-1085), *Yuanfeng jiuyu zhi*, mentions fifty sets of tribute ceramics sent to the court from Yaozhou. A Yaozhou celadon bowl carved with a related design, formerly in the Eumorfopoulos Collection and now in the Tokyo National Museum, is illustrated by J. Wirgin, *Sung Ceramic Designs*, vol. II, Stockholm, 1970, pl. 9a.



834

PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTION

834

A RARE LONGQUAN CELADON JAR
SONG-YUAN DYNASTY (AD 960-1368)

The jar has a squat, compressed globular body and is covered with a glaze of soft bluish-green color.

4⅞ in. (10.5 cm.) diam.

\$8,000-12,000

PROVENANCE:

Postan Collection, no. 103 (according to label).

Bluett and Sons, London (according to label).

Blitz Chinese Ceramics and Works of Art, Amsterdam, 2006.

紐約重要私人珍藏

宋/元 龍泉窯青釉罐

來源:

Postan 珍藏, 編號103 (據標籤)。

Bluett and Sons, 倫敦 (據標籤)。

Blitz Chinese Ceramics and Works of Art, 阿姆斯特丹, 2006年。

ANOTHER PROPERTY

Φ835

A LONGQUAN CELADON TRIPOD CENSER
SOUTHERN SONG DYNASTY (1127-1279)

The compressed body is raised on three slightly splayed, conical legs and has three narrow flanges formed by slip beginning on the shoulder and trailing down each leg. The censer is covered overall with a soft green glaze of even tone ending at the bottom of the legs to expose the pale grey ware burnt orange in the firing.

5 in. (12.7 cm.) diam., reticulated silver cover, Japanese wood box

\$30,000-50,000

南宋 龍泉青釉弦紋三足爐



835 (another view)

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

The thick, translucent glaze is typical of this type of Southern Song Longquan ware, as is the lack of any decoration other than the flanges. A number of Longquan celadon censers of the same shape are published,

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





836

PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTION

836

A LONGQUAN CELADON STEM CUP

MING DYNASTY (1368-1644)

The cup has deep rounded sides rising to a lipped rim and is impressed in the center with a flower head. The cup is raised on a stem foot encircled by three ribs, and is covered overall with a glaze of green color.

5¼ in. (13.3 cm.) high

\$6,000-8,000

PROVENANCE:

Private American collection.
Marchant, London, 2010.

LITERATURE:

Southeast Asian Ceramics Society, 1978, no. 67 (by repute).

紐約重要私人珍藏

明 龍泉青釉高足盃

來源:

美國私人珍藏。

Marchant, 倫敦, 2010年。

出版:

《Southeast Asian Ceramics Society》, 1978年, 編號 67 (傳)。

ANOTHER PROPERTY

837

A CARVED LONGQUAN CELADON TRIPOD CENSER

MING DYNASTY, 16TH CENTURY

The deep *bombé*-form body is raised on three cabriole legs and carved with florets within a geometric design below a band of cloud pattern on the straight neck. It is covered overall with a crackled glaze of sea-green tone with the exception of the unglazed center of the interior and the protruding rounded center of the base.

10½ in. (27 cm.) diam., softwood stand, Japanese wood box

\$7,000-9,000

明十六世紀 龍泉青釉斜格錦紋三足爐



837



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

838

A MASSIVE LONGQUAN CELADON BARBED-RIM CHARGER
MING DYNASTY (1368-1644)

The dish is heavily potted with fluted sides rising from the low foot ring to the everted, barbed rim. The dish is covered with a thick glaze of sea-green tone, except for a ring on the base which is burnt orange in the firing.

24 $\frac{5}{8}$ in. (61 cm.) diam.

\$20,000-30,000

PROVENANCE:

Chait Galleries, New York (according to labels).
E. & J. Frankel, New York, 1977.

曼哈頓私人珍藏

明 龍泉青釉花口大盤

來源:

Chait Galleries, 紐約 (據標籤)。
E. & J. Frankel, 紐約, 1977年。



839 (two views)



840



841

PROPERTY FROM THE COLLECTION OF THE LEE
FAMILY OF CHICAGO, ILLINOIS

839

**AN UNUSUAL LONGQUAN CELADON
INCENSE BURNER AND COVER**
MING DYNASTY (1368-1644)

The screen-shaped cover is decorated in relief with a seated *qilin* on one side and an embracing couple on the reverse. The oval base is carved on the sides with the Eight Trigrams (*bagua*).

9 in. (22.9 cm.) high

\$4,000-6,000

伊利諾州芝加哥李氏家族珍藏

明 龍泉青釉麒麟送子蓋爐

VARIOUS PROPERTIES

840

**A CARVED LONGQUAN CELADON
TRIPOD CENSER**
MING DYNASTY (1368-1644)

The censer is raised on three animal-mask feet and the sides are incised with 'cash' pattern between two bands of applied florets below two rope-twist handles at the rim. The censer is covered with a thick glaze of soft sea-green color except for an area in the center of the interior which was left in the biscuit and impressed with a flower spray.

10 in. (25.4 cm.) across handles, reticulated silver cover, Japanese double wood box

\$7,000-9,000

明 龍泉青釉刻錢紋三足爐

841

A CARVED LONGQUAN CELADON JAR
YUAN DYNASTY (1279-1368)

The heavily potted jar is carved with four panels, including peony, chrysanthemum, camellia and foliate scroll, all above a band of narrow petals and below a saw-tooth band on the neck, and is covered overall with a glaze of pale sea-green tone.

12 in. (35 cm.) diam., Japanese wood box

\$15,000-25,000

元 龍泉青釉開光花卉紋罐



842



842 (base)



842 (another view with box)

Φ842

A RARE SMALL BLUE AND WHITE JAR

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

The jar is decorated with a continuous scene of court ladies at leisure pursuits, accompanied by female attendants in a garden setting.

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

\$30,000-50,000

A blue and white jar of similar size and shape, also unusually inscribed with the Jiajing six-character mark in a circle on the base, is illustrated in Lu Minghua, *Qingdai qinghua ciqi jianshang*, Shanghai, 1996, p. 45 no. 1-54. For another example of a Jiajing circular-marked vessel, but decorated with dragons, see Sotheby's Hong Kong, 5 October 2016, lot 3718.

明嘉靖 青花通景仕女圖罐 單圈六字楷書款



843

Φ843

A BLUE AND WHITE DOUBLE-GOURD 'LOTUS' VASE

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

Both the upper and lower bulbs are decorated with broad bands of lotus scroll between decorative borders.

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

\$20,000-30,000

Compare the slightly smaller Jiajing-marked vase with similar style of decoration and identical leaf tips at the shoulder and petal band encircling the base, illustrated in *The Complete Collection of Treasures of the Palace Museum - 35 - Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, p. 92, no. 86. See, also, the similar Jiajing-marked vase in the Percival David Foundation, but lacking the scroll border above the foot, illustrated by M. Medley, *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*, London, 1976, section 3, pl. VII, no. A655.

明嘉靖 青花纏枝蓮紋葫蘆瓶 單行六字楷書款



843 (another view with box)



844

φ844

A RARE IRON-RED AND GREEN-ENAMELED 'BOYS' BOWL

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

The bowl is decorated on the interior with an immortal in the center enclosed by a frieze of prunus, chrysanthemum and peacock feathers in the well. The exterior is decorated with four ladies with boys at play above a petal border encircling the base.

9 in. (22.9 cm.) diam., Japanese wood box

\$10,000-15,000

明嘉靖 紅綠彩嬰戲圖盤
磬紅雙圈六字楷書款



845 (mark)

845

A BLUE AND WHITE FACETED VASE
WANLI PERIOD (1573-1619)

Each facet of the body is decorated with a flowering branch below flower-head tendrils on the broad shoulder. The facets of the neck are decorated with a flower sprays and butterflies.

6 7/8 in. (17 cm.) high, Japanese double wood box

\$3,000-5,000

明萬曆 青花花蝶紋六方瓶



845



φ846

A RARE BLUE AND WHITE BOWL

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The bowl is decorated on the exterior in bright shades of blue with a wide band of meandering floral scroll between two narrower bands of stylized waves.

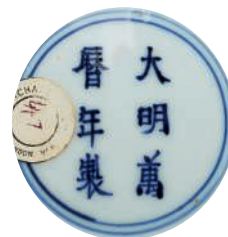
6 1/8 in. (15.6 cm.) diam., Japanese wood box

\$40,000-60,000

PROVENANCE:

S. Marchant and Son, London, 1 January 1972.

A Wanli-marked blue and white bowl of this rare design was sold Sotheby's Hong Kong, 8 April 2013, lot 3119.



(base)

明萬曆 青花花卉紋盤 雙圈六字楷書款

來源:

S. Marchant and Son, 倫敦, 1972年1月1日。



847 (two views)

PROPERTY FROM THE COLLECTION OF DR. SHIRLEY MUELLER, INDIANAPOLIS, INDIANA

847

A BLUE AND WHITE GARDEN STOOL
MING DYNASTY (1368-1644)

Of barrel form, the sides are decorated with lions chasing beribboned Buddhist emblems, and molded in relief with lion-mask handles with pierced mouths between bosses and decorative borders. The convex top is centered with a floral medallion and four lotus pads.

14½ in. (36.8 cm.) high

\$20,000-30,000

PROVENANCE:

Peter Pappot, Amsterdam, 1992.

A related garden stool from the Convent of the Capuchinas, Toledo, dated to the Zhengde reign (1506-1521), is illustrated by C. Krahe in *Chinese Porcelain in Habsburg Spain*, Madrid, 2016, p. 199, no. 83. Like the present garden stool, the Convent of the Capuchinas example is decorated with a central band of confronting lions above a wave border, similar bosses and molded mask handles within a cartouche, but with an upper diaper band and a pierced medallion on the top.

SHIRLEY MUELLER 博士珍藏, 印第安納波利斯, 印第安納州

明 青花獅戲繡球鋪首耳鼓墩

來源:

Peter Pappot, 阿姆斯特丹, 1992年。

PROPERTY FROM THE COLLECTION OF DR. SHIRLEY MUELLER, INDIANAPOLIS, INDIANA

848

A RARE BLUE AND WHITE 'MAGIC FOUNTAIN' EWER
JIAJING PERIOD (1522-1566)

Each side is decorated in bright shades of underglaze cobalt with a fountain comprised of a pair of central beast heads and upper interlocking bird heads, both spouting water into and then out of a circular basin, which is supported on the back of a *qilin*, below a band of stiff plantain leaves. The spout issues from the mouth of a beast rendered in high relief and decorated with a clambering dragon, the splayed foot with wave and cloud motif above the base bearing the four-character mark, *wan fu you tong* ('may infinite good fortune surround you').

12¾ in. (32.3 cm.) high

\$30,000-50,000

PROVENANCE:

Dr. Richard Verity Collection, and thence by descent in the family, Venice, Italy (by repute).

Anthony Gray, London, 1992.

LITERATURE:

S. Mueller, *Inside the Head of a Collector: Neuropsychological Forces at Play*, New York, 2019, pp. 168-169.

明嘉靖 青花湧泉麒麟紋執壺

來源:

Richard Verity 博士珍藏, 後家族傳承, 威尼斯, 義大利 (傳)。

Anthony Gray, 倫敦, 1992年。

出版:

S. Mueller, 《Inside the Head of a Collector: Neuropsychological Forces at Play》, 2019年, 頁 168–169。

The origin of the design of this ewer, and others like it, has been the subject of much research. The form and decoration represent a combination of a variety of cultural influences from China, Europe, and the Middle East. The shape is inspired by Near Eastern brass pitchers, but the decoration may relate to that found on contemporaneous majolica wares or in paintings. The design of many of these ewers also often incorporates elements that are more commonly found in Chinese material culture, such as the *qilin* crouched beneath the fountain.

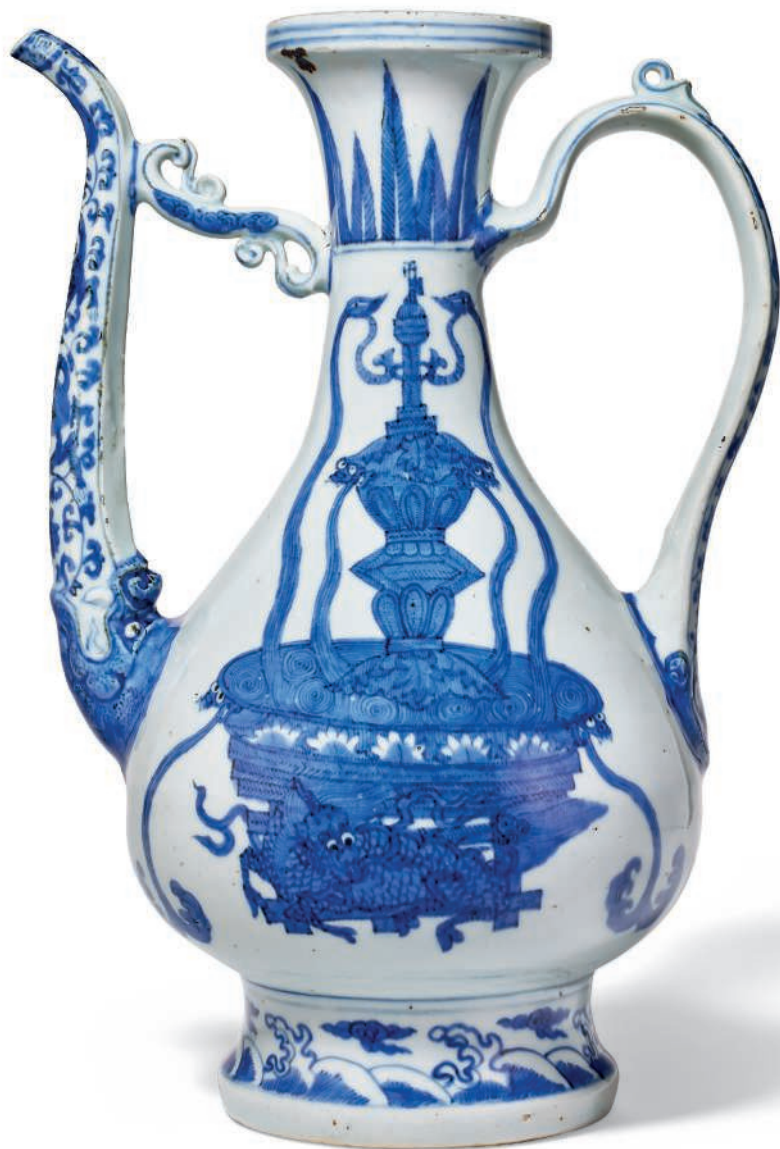
A similar blue and white 'magic fountain' ewer, but with a white hare mark, is illustrated by Jessica Harrison-Hall in *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, p. 221, no. 9:10. Harrison-Hall suggests that ewers of this design may have been commissioned by Jesuits who lived in Macao from the mid-sixteenth century, and some were involved in the Chinese porcelain industry. Furthermore, it is known that ewers of this design were sent to Europe for export as early as the seventeenth century, as depictions of them are present in the paintings of the time. According to Linda Rosenfeld Shulsky ('The Fountain Ewers: An Explanation for the Motif', *Museum of Far Eastern Antiquities Bulletin*, no. 67, Stockholm, 1995, pp. 49-78), there are a number of aspects of Christian iconography which could account for the appearance of fountains on these ewers, such as depictions of the Virgin Mary *Tota Pulchra*, which show 'the Virgin surrounded by symbols of her immaculacy taken from the *Song of Solomon*' including fountains similar to those on the ewers. Furthermore, it is known that ewers of this design were sent to Europe for export as early as the seventeenth century, as depictions of them are present in the paintings of the time.

In addition to being sent to Europe in the seventeenth century, ewers of this design were also sent to the Near East by the same time period. 'Magic fountain' ewers can be found in the collection of the Topkapi Saray, Istanbul and in the collection of the Ardebil Shrine, Tehran, bearing Near Eastern metal mounts which date to the seventeenth century. An example with metal mounts is illustrated by J. Ayers and R. Krahl in *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. 2, Yuan and Ming Dynasty Porcelains, London, 1986, p. 655, no. 1015.

'Magic fountain' ewers can be found with a variety of marks on the base, including four-character auspicious marks like that on the present example, as well as Jiajing marks, Ming marks, and white hare marks. See *ibid.*, pp. 654-656, nos. 1013-1016, for examples with each mark. See, also, the ewer illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 3, fig. 200, from the Museum Pusat, Jakarta, with a four-character auspicious mark.

A further related 'magic fountain' ewer without a mark, from The Leonora and Walter F. Brown Collection, San Antonio, Texas, raised on a high foot with lappet decoration, was sold at Christie's New York, 25 September 2020, lot 1559.

Dr. Shirley Mueller illustrates this ewer in her recent book, *Inside the Head of a Collector: Neuropsychological Forces at Play*, 2019, p. 169. The author brings a collector's perspective to provide unique insight and present research on the neuropsychological forces at play in the brain.



848



VARIOUS PROPERTIES

Φ849

A BLUE AND WHITE 'QILIN' BASIN

LATE MING DYNASTY, EARLY 17TH CENTURY

The basin is decorated on the interior with a *qilin* leaping within rocky landscape. The cavetto is decorated with three sections of landscapes with pavilions, below the everted rim reverse-decorated with *ruyi* scrolls. The exterior is decorated with flower and leafy sprays, and the base is inscribed with an apocryphal Chenghua mark.

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

\$10,000-15,000

The unusual depiction of the scaly *qilin* in the present basin appears to be inspired by depictions on the Yuan-dynasty blue and white wares, such as the dish in the Topkapi Saray Museum in Istanbul, illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, London, 1986, vol. II, p. 401, no. 563.

晚明 十七世紀初 青花麒麟山水圖盆

Φ850

**A BLUE AND WHITE
'POMEGRANATE' EWER**

WANLI PERIOD (1573-1619)

The bulbous lower body is decorated with vertical panels enclosing leafy flower blossoms beneath a key-fret border at the base of the slender neck. The curved spout is decorated as a branch with molded leaves. The exterior of the flaring, star-form mouth rim is decorated with cicadas.

6½ in. (16.8 cm.) high, Japanese wood box

\$6,000-8,000

The popular name for this type of *kendi* is 'pomegranate' ewer, owing to the distinctive star-shaped mouth rim. A similar ewer in the Fondation Custodia (Coll. F. Lugt), Institut Néerlandais, Paris, is illustrated by Maura Rinaldi in *Kraak Porcelain, A Moment in the History of Trade*, London, 1989, pl. 277, where the author suggests a date of *circa* 1595-1610 for this type of *kendi*. A related 'pomegranate' ewer, from the collection of John and Julia Curtis, sold at Christie's New York, 16 March 2015, lot 3500.

明萬曆 青花花卉紋石榴式注壺



850



851

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

851

A BLUE AND WHITE 'LOTUS' EWER
LATE MING DYNASTY, 16TH-17TH CENTURY

The pear-shaped ewer is decorated in shades of underglaze blue with seven bands of various motifs, including lotus scroll and galloping horses. The spout emerges from the open mouth of a mythical beast, and the base is inscribed with an apocryphal Xuande mark.

10 in. (25.4 cm.) high

\$7,000-9,000

PROVENANCE:

Vallin Galleries, Wilton, Connecticut, 1980s-90s.

紐約私人珍藏

晚明 十六/十七世紀 青花蓮紋執壺

來源:

Vallin Galleries, Wilton, 康涅狄格州, 1980-90年代。



ANOTHER PROPERTY

Φ852

A WUCAI 'DUCK AND HERON' BOWL

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The exterior is freely painted with ducks and herons in a lotus pond.

The interior is decorated with a stylized *ruyi* motif.

4 1/4 in. (11.1 cm.) diam., Japanese wood box

\$10,000-15,000

明萬曆 五彩蓮塘圖盤 雙圈六字楷書款



(base)



(another view with box)



(two views)

PROPERTY FROM THE JANDA COLLECTION

853

A FINELY DECORATED BLUE AND WHITE 'SLEEVE' VASE
TRANSITIONAL PERIOD, 17TH CENTURY

The tapering, cylindrical vase is well decorated around the sides with a central figure seated in a pavilion along with her attendants, with an immortal standing on a cloud descending from the sky, all below borders of scrolling clouds on the shoulder and pendent lappets below the mouth.

16 $\frac{7}{8}$ in. (42.9 cm.) high

\$20,000-30,000

JANDA珍藏

過渡期 十七世紀 青花人物故事圖筒式瓶



854

PROPERTY FROM THE COLLECTION OF PETER TCHEREPNINE

854

A LARGE BLUE AND WHITE BOTTLE VASE

LATE JIAJING-EARLY WANLI PERIOD, 16TH CENTURY

The pear-shaped body is decorated with four ferocious *qilin* divided by flames, all between bands of *ruyi* heads. The neck is decorated with two peacocks amidst peony blossoms below a band of upright lappets on the flaring mouth.

20 3/4 in. (51.8 cm.) high

\$15,000-25,000

PROVENANCE:

Roger Keverne Ltd., London.

EXHIBITED:

London, Roger Keverne Ltd, *Fine and Rare Chinese Works of Art and Ceramics, Winter Exhibition*, November 2000.

LITERATURE:

R. Keverne, *Fine and Rare Chinese Works of Art and Ceramics, Winter Exhibition*, London, 2000, p.32, no. 41.

PETER TCHEREPNINE 珍藏

明嘉靖末/萬曆初 十六世紀 青花麒麟紋大長頸瓶

來源:

Roger Keverne Ltd., 倫敦。

展覽:

倫敦, Roger Keverne Ltd, *Fine and Rare Chinese Works of Art and Ceramics, 冬季展覽*, 2000年11月。

出版:

R. Keverne, 《*Fine and Rare Chinese Works of Art and Ceramics, 冬季展覽*》, 倫敦, 2000年, 頁32, 編號41。

PROPERTY FROM THE COLLECTION OF PETER TCHEREPNINE

855

A LARGE BLUE AND WHITE MEIPING

WANLI PERIOD (1573-1620)

Potted with broad shoulders tapering towards the foot, the vase is decorated with two phoenixes, one perched on a rock and the other in flight amidst peony and prunus blossoms, all above a band of three horses galloping above raises and below cloud-panels with peach sprays on the shoulder.

16 3/4 in. (41.6 cm.) high

\$20,000-30,000

PROVENANCE:

Roger Keverne Ltd., London.

EXHIBITED:

London, Roger Keverne Ltd, *Fine and Rare Chinese Works of Art and Ceramics, Summer Exhibition*, June 2000.

LITERATURE:

R. Keverne, *Fine and Rare Chinese Works of Art and Ceramics, Summer Exhibition*, London, 2000, p.28, no. 48.

PETER TCHEREPNINE 珍藏

明萬曆 青花鳳鳥圖大梅瓶

來源:

Roger Keverne Ltd., 倫敦。

展覽:

倫敦, Roger Keverne Ltd, *Fine and Rare Chinese Works of Art and Ceramics, 夏季展覽*, 2000年6月。

出版:

R. Keverne, 《*Fine and Rare Chinese Works of Art and Ceramics, 夏季展覽*》, 倫敦, 2000年, 頁28, 編號48。



855 (two views)



PROPERTY FROM A WEST COAST PRIVATE COLLECTION

856

A BLUE AND WHITE OVOID JAR
CHONGZHEN PERIOD, CIRCA 1640

The jar is decorated in bright cobalt blue with a continuous scene depicting the 'Seven Sages of the Bamboo Grove', below the neck decorated with pendent leaves.

6⅞ in. (17.4 cm.) high

\$15,000-25,000

PROVENANCE:

E. & J. Frankel, New York (by repute).

The decoration on this striking jar depicts The Seven Sages of the Bamboo Grove. This group of eccentric scholars is believed to have met in the 3rd century AD during the Three Kingdoms period in a bamboo grove in Shanyang, located in present-day Henan province. The famous gathering was a retreat from the political and social chaos of the period following the fall of the Han dynasty in AD 220. They came together to write poetry, compose music, engage in philosophical discussions, and drink wine, away from the intrigues of the court. They became symbols of the struggle of scholars against corruption, dynastic usurpation, restrictive Confucian rules of propriety, and magical Daoism.

The group was composed of Xi Kang, Liu Ling, Ruan Ji, Ruan Xian, Xiang Xiu, Wang Rong and Shan Tao. On the jar, Ruan Xian can be seen seated facing outward playing the stringed lute, an instrument that now bears his name, *ruan*. Xi Kang, (AD 223-262), also known as Ji Kang, is often considered the leader of the group, and the bamboo grove in which the group met was reportedly near his home. In addition to being a philosopher and author, Xi Kang was a skilled exponent of the *guqin* and composed music for that instrument.

西岸私人珍藏

明崇禎 約1640年 青花竹林七賢圖罐

來源:

E. & J. Frankel, 紐約 (傳)。



(another view)

ANOTHER PROPERTY

Φ857

A BLUE AND WHITE TEAPOT AND COVER

KANGXI PERIOD (1662-1722)

The teapot is finely decorated in shades of blue on either side with a shaped panel containing figures in a landscape. The base is inscribed with an apocryphal Jiajing mark.

6½ in. (16.3 cm.) long, Japanese wood box

\$20,000-30,000

PROVENANCE:

S. Marchant and Son, London, 2 May 1988.

The Bertil J. Höglström Collection, Stockholm, no. 44a.

S. Marchant and Son, London, 2011.

LITERATURE:

S. Marchant and Son, *The Bertil J. Höglström Collection: Kangxi Blue and White Porcelain (1662-1722)*, London, 2011, p. 72, no. 39.

清康熙 青花山水人物圖壺

來源:

S. Marchant and Son, 倫敦, 1988年5月2日。

Bertil J. Höglström 珍藏, 斯德哥爾摩, 編號44a。

S. Marchant and Son, 倫敦, 2011年。

出版:

S. Marchant and Son, 《The Bertil J. Höglström Collection: Kangxi Blue and White Porcelain (1662-1722)》, 倫敦, 2011年, 頁72, 編號39。



(another view)





858

PROPERTY FROM THE JAMES K. LI COLLECTION

858

**A SOFT-PASTE BLUE AND WHITE
'LOTUS' DISH**

18TH-19TH CENTURY

The interior is decorated with a central roundel of two confronted birds, enclosed by a band of lotus scroll and an outer band of the Eight Buddhist Emblems (*bajixiang*).

7½ in. (19.4 cm.) diam., cloth box

\$3,000-5,000

PROVENANCE:

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

李迪俊大使珍藏

清十八/十九世紀 漿胎青花纏枝蓮紋盤

來源:

李迪俊大使(1901-1981) 珍藏, 後傳承至現藏家。

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

859

**A BLUE AND WHITE 'LANDSCAPE
SCROLL' CHARGER**

KANGXI PERIOD (1662-1722)

The shallow dish is decorated on the interior with a handscroll depicting two scholars in a riverscape. The scroll is enclosed by two leafy branches with composite flower blossoms. The exterior is decorated with two stylized leafy sprays.

15½ in. (38.4 cm.) diam.

\$6,000-8,000

PROVENANCE:

Spink & Son, Ltd., London (according to label).

JAMES E. BREECE 三世珍藏

清康熙 青花山水圖大盤

來源:

Spink & Son, Ltd., 倫敦 (據標籤)。



859



ANOTHER PROPERTY

860

A RARE UNDERGLAZE-BLUE, COPPER-RED AND CELADON-DECORATED BOWL

KANGXI PERIOD (1662-1722)

The hexagonal, lobed bowl is decorated on the exterior with three landscape scenes, each accompanied by a calligraphic inscription describing the scene. The center of the interior is decorated with a pavilion amidst mountains.

7½ in. (19.3 cm.) diam.

\$7,000-10,000

PROVENANCE:

Private collection, Japan.
Mayuyama, Tokyo.

EXHIBITED:

New York, Kaikodo, 2016.

LITERATURE:

Kaikodo Journal, New York, Spring 2016, no. 24.

清康熙 青花豆青釉裏紅詩文山水圖盤

來源:

日本私人珍藏。

繭山龍泉堂，東京。

展覽:

紐約，懷古堂，2016年。

出版:

《懷古堂季刊》，紐約，2016年春季刊，編號24。



(another view)



PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

861

A DOUCAI 'PHOENIX' DISH

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

The dish is decorated on the interior with a central medallion of three archaistic phoenixes encircling a lotus blossom. The exterior is decorated with similar designs above a band of *ruyi* heads enclosing dots encircling the foot.

7 $\frac{1}{2}$ in. (19.4 cm.) diam.

\$18,000-25,000

PROVENANCE:

Private collection, United States, acquired in the early 20th century.

A Daoguang-marked *doucai* phoenix dish of similar size is illustrated in *Imperial Porcelain of Late Qing from the Kwan Collection*, Hong Kong, 1983, p. 59, no. 29.

JAMES E. BREECE 三世珍藏

清道光 鬥彩團鳳紋盤 六字篆書款

來源:

私人珍藏, 美國, 入藏於二十世紀初。



(reverse)

~862

A RARE AND UNUSUAL DOUCA/MOON FLASK

18TH CENTURY

The flattened form flask is surmounted by a tall neck and flanked by a pair of thin, wide handles decorated with three dots. The body is decorated on either side with branches of peaches, finger citrons and lychees, all between stylized lappet borders.

12¼ in. (31.2 cm.) high, hardwood stand

\$50,000-70,000

PROVENANCE:

Probably acquired in Berlin or Amsterdam in the late 19th century, and thence by descent to the present owner, prior to 1959.

新英格蘭珍藏

清十八世紀 鬥彩三多圖抱月瓶

來源:

或於十九世紀晚期自柏林或阿姆斯特丹入藏，後於1959年以前傳承至現藏家。

The shape of this vase is based on Ming dynasty prototypes of early fifteenth century date. A Ming example of the same height, but with a narrower neck and different handles, is illustrated by R. Scott in *Percival David Foundation of Chinese Art: A Guide to the Collection*, London, 1989, p. 73, no. 61, where the author notes that this shape has its origins in Syrian glass. However, the decoration on the present vase is purely Chinese. The three fruiting branches seen here represent the *sanduo* (Three Abundances), comprised of the citron (abundance of blessings), the peach (abundance of longevity) and the lychee (abundance of sons). The citron, pronounced *foshou* in Chinese, is similar in its first character (*fo*) to *fu*, which means 'blessings'. Peaches are symbols of longevity, and the second character for lychee, *zhi*, resembles the word for 'sons'.





863 (two views)

VARIOUS PROPERTIES

863

A BLUE AND WHITE 'DAOIST IMMORTALS' BOWL

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

The bowl is finely decorated on the exterior with the Eight Daoist Immortals standing on clouds. The interior is decorated with a central medallion of the *Sanxing* (Three Star Gods) beneath a pine tree.

5 $\frac{7}{8}$ in. (14.9 cm.) diam.

\$10,000-15,000

PROVENANCE:

Lammert Brothers, Hong Kong, 18 November 1975, lot 51 (part).

清道光 青花八仙過海圖盤 六字篆書款

來源:

Lammert Brothers, 香港, 1975年11月18日, 拍品編號51 (部分)。

864

A BLUE AND WHITE 'DAOIST IMMORTALS' BOWL

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

The bowl is finely decorated on the exterior with the Eight Daoist Immortals standing on clouds. The interior is decorated with a central medallion of the *Sanxing* (Three Star Gods) beneath a pine tree.

5 $\frac{7}{8}$ in. (14.9 cm.) diam.

\$6,000-8,000

PROVENANCE:

Lammert Brothers, Hong Kong, 18 November 1975, lot 51 (part).

清道光 青花八仙過海圖盤 六字篆書款

來源:

Lammert Brothers, 香港, 1975年11月18日, 拍品編號51 (部分)。



863 (mark)



864 (mark)

864

PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

865

**A COPPER-RED AND UNDERGLAZE-
BLUE-DECORATED BOTTLE VASE**

KANGXI PERIOD (1662-1722)

The bulbous body is molded with vertical ribs and decorated with three roundels, two roundels with a phoenix and one roundel with a signature Qingyunju ya wan (elegant plaything of the dwelling place of blue sky) and two seals. The neck is encircled by a scaly three-clawed dragon, and the spreading foot by foaming waves. The base has an apocryphal Chenghua mark.

8¾ in. (21.3 cm.) high

\$10,000-15,000

PROVENANCE:

E. & J. Frankel, New York, 1985.

A small underglaze-blue and copper-red-decorated vase, with an apocryphal Chenghua mark, and decorated with an identical single dragon encircling the neck, formerly from the Collection of Peter Tcherepnine was sold at Christie's New York, 7-24 July 2020, lot 13.

曼哈頓私人珍藏

清康熙 青花釉裏紅團鳳紋長頸瓶

來源:

E. & J. Frankel, 紐約, 1985年。



865 (another view)



ANOTHER PROPERTY

Ø866

A RARE FAMILLE VERTE FIGURE OF A LADY

KANGXI PERIOD (1662-1722)

The figure is elegantly modeled wearing long belted robes decorated with flowers and butterflies, and her hair is dressed in a tall topknot beneath a cloth covering. Her left hand is raised and her right hand holds a carp.

9 $\frac{7}{8}$ in. (24.7 cm.) high, Japanese wood box

\$15,000-25,000

PROVENANCE:

The Chinese Porcelain Company, New York, 1994.

EXHIBITED:

New York, The Chinese Porcelain Company, *Famille Verte of the Kangxi Period*, 13-20 October 1994, no. 31.

LITERATURE:

The Chinese Porcelain Company, *Famille Verte of the Kangxi Period*, New York, 1994, no. 31.

清康熙 五彩仕女立像

來源:

The Chinese Porcelain Company, 紐約·1994年。

展覽:

紐約, The Chinese Porcelain Company, *Famille Verte of the Kangxi Period*, 1994年10月13至20日, 編號 31。

出版:

The Chinese Porcelain Company, 《Famille Verte of the Kangxi Period》, 紐約, 1994年, 編號 31。

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE III

867

A GILT-DECORATED BLACK-GLAZED PEAR-SHAPED VASE

KANGXI PERIOD (1662-1722)

The bulbous body is decorated in gilt with alternating *taotie* masks and *shou*-character roundels reserved on a diaper ground beneath a narrow band of beribboned emblems and prunus blossoms. The wide, flaring neck is decorated with stylized plantain leaves alternating with lappets beneath further *shou* characters.

15 $\frac{1}{4}$ in. (38.7 cm.) high

\$25,000-35,000

PROVENANCE:

Private collection, France.

Duchange and Riche Asian Art, Brussels.

The luminous black glaze of this vase is known as '*noir miroir*' or 'mirror black' for its dark, glassy surface. This rich color combined with the shimmering gilt-decoration creates an arresting and sumptuous effect. A Kangxi-period mirror-black-glazed vase of the same shape, but of slightly smaller size (37.8 cm.) and lacking the gilt decoration, from the Collection of Robert Hatfield Ellsworth, sold at Christie's New York, 19 March 2015, lot 447.

JAMES E. BREECE 三世珍藏

清康熙 黑地描金仿古紋瓶

來源:

私人珍藏, 法國。

Duchange and Riche Asian Art, 布魯塞爾。







PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTION

868

A PAIR OF COPPER-RED-GLAZED WINE CUPS

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

Each cup is finely potted with deep rounded sides, and is covered on the exterior with a glaze of crushed strawberry-red color. The interior and base are glazed white.

2 $\frac{7}{8}$ in. (7.3 cm.) diam.

(2)

\$20,000-30,000

PROVENANCE:

Sotheby's Hong Kong, 25 November 1987, lot 135.

Private collection, Long Island.

Christie's New York, 24 March 2004, lot 232.

S. Marchant & Son, London.



(marks)

紐約重要私人珍藏

清雍正 紅釉盃一對 雙圈六字楷書款

來源:

香港蘇富比, 1987年11月25日, 拍品編號135。

私人珍藏, 長島。

紐約佳士得, 2004年3月24日, 拍品編號232。

S. Marchant & Son, 倫敦。

THE PROPERTY OF A NEW YORK GENTLEMAN

869

**A VERY RARE LEMON-YELLOW-ENAMELED
'CHRYSANTHEMUM' BOWL**

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND PROBABLY OF THE PERIOD

The bowl is finely potted with deep, rounded sides molded as twenty-eight chrysanthemum petals that rise from the conformingly molded foot to the scalloped rim, and is covered overall with a enamel of lemon-yellow color.

7¼ in. (18.4 cm.) diam.

\$20,000-30,000

PROVENANCE:

By repute, acquired prior to 1980, and thence by descent within the family.



(mark)

Yongzheng-marked monochrome 'chrysanthemum' bowls are exceptionally rare. A Yongzheng-marked, celadon-glazed 'chrysanthemum' bowl of approximately the same size (18 cm. diam.), also potted with twenty-eight petals, in the Meiyintang Collection, is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection, Volume Two*, 1994-2010, p. 206, no. 860. The Meiyintang bowl was subsequently sold at Sotheby's Hong Kong, *The Meiyintang Collection Part V: An Important Selection of Imperial Chinese Porcelains*, 8 April 2013, lot 5. Another celadon-glazed example was sold at Christie's Hong Kong, 26 April 2004, lot 943. A further Yongzheng-marked 'chrysanthemum' bowl covered in a pale blue glaze, also potted with twenty-eight petals, was sold at Christie's New York, 22-23 March 2018, lot 768.

紐約私人珍藏

或為清雍正 檸檬黃彩菊瓣式盃

來源:

1980年以前入藏(傳), 後家族傳承。





VARIOUS PROPERTIES

Φ870

A TEADUST-GLAZED HU-FORM VASE
QIANLONG INCISED SIX-CHARACTER SEAL
MARK AND OF THE PERIOD (1736-1795)

The pear-shaped vase tapers to a waisted neck that is flanked by two elephant-head handles suspending fixed rings, and is covered overall with a glaze of mottled, olive-green color, the foot is covered with a dark brown wash.

13¾ in. (34.9 cm.) high, Japanese wood box

\$100,000-150,000

PROVENANCE:

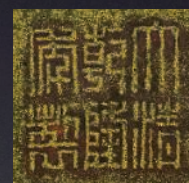
Private collection, Kyoto, Japan, acquired in 1910-20 and thence by descent within the family.

During the Qianlong period, vases of this shape were made with various monochrome glazes. Some of the other monochrome glazes include a *Ge*-type glaze, as seen on a vase illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, no. 960; a *flambé* glaze found on two vases sold at Christie's Hong Kong, 29 May 2013, lot 2279 and 1 June 2011, lot 3716; and a *Ru*-type glaze on a larger vase (16 ½ in. high), also sold at Christie's Hong Kong, 31 May 2017, lot 3203. A teadust-glazed vase of this form and of comparable size (12 1/8 in. high) was sold at Christie's Hong Kong, 1 June 2011, lot 3708.

清乾隆 茶葉末釉鳩耳尊 六字篆書刻款

來源:

私人珍藏, 京都, 日本, 1910至20年間入藏, 後家族傳承。



(mark)





Φ871

A GE-TYPE FACETED PEAR-SHAPED FANGHU-FORM VASE
QIANLONG SIX-CHARACTER SEAL MARK AND OF THE PERIOD
(1736-1795)

Of faceted pear shape, the vase is molded in low relief on the two broad sides with large peach-shaped panels and the neck with indented corners is flanked by a pair of rectangular lug handles. The vase is covered overall with a pale grey glaze suffused with dark grey ('iron wire') crackle suffused with a faint gold ('golden thread') crackle.

11⅞ in. (30 cm.) high, Japanese wood box

\$50,000-70,000

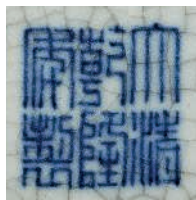
PROVENANCE:

Private collection, Japan, 1960s.

清乾隆 仿哥釉方壺 六字篆書款

來源:

私人珍藏, 日本, 1960年代。



(mark)

The glaze on this rare vase is based on one of the 'Five famous wares of the Song dynasty' - Ge ware. The other four famous wares are Ru, Guan, Ding and Jun. All five of these Song dynasty wares were greatly admired by the emperors of the high Qing, and during the Yongzheng reign much research and development was undertaken in order to reproduce these glazes on the porcelains made at the imperial kilns at Jingdezhen. Like his father, the Qianlong emperor was fascinated by antiques and encouraged the craftsmen working for the court to reproduce them. In some instances, he even had pieces inscribed Qianlong *fang gu* (literally, 'Qianlong copying the ancient').

The Ge-type glaze on the current vase is especially successful, reproducing the close crackle and slight translucency of the glaze to very good effect. Two Song dynasty *hu*-form vases which may have inspired the present vase, from the Qing Court Collection, are illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (III)*, Hong Kong, 1996, p. 45, no. 39 (with a Ge glaze), and p. 113, no. 101 (Longquan ware, with a celadon glaze). Compare, also, the Qianlong *fanghu*-shaped Ge-type vase, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, no. 960.



(another view with box)







PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

872

A RARE SMALL TEADUST-GLAZED BOTTLE VASE

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The bulbous body is raised on a short splayed foot and tapers to a long neck below the galleried rim. The vase is covered overall with a speckled glaze of dark olive-green color.

7 $\frac{7}{8}$ in. (18.7 cm.) high

\$30,000-50,000

PROVENANCE:

Spink & Son Ltd., London, (according to label).
In the United States prior to 1968.

Compare a Qianlong-marked vase of similar form, illustrated in *Porcelain from the Tianjin Municipal Museum*, Hong Kong, 1993, no. 162. Another is illustrated by R. Krah in *Chinese Ceramics in the Meiyintang Collection*, vol. 2, London, 1994, p. 256, no. 935, and another is illustrated by J. Ayers in *Chinese Ceramics, The Koger Collection*, London, 1985, p. 164, no. 135, where the author notes that the darker glaze is typical of the later period. See, also, the similar Qianlong-marked vase from the Goldschmidt Collection sold at Sotheby's Hong Kong, 13 November 1990, lot 64.

加州私人珍藏

清乾隆 茶葉末釉小瓶 六字篆書刻款

來源:

Spink & Son Ltd., 倫敦 (據標籤)。

於1968年以前入境美國。



(mark)

ANOTHER PROPERTY

Φ873

A FLAMBÉ-GLAZED 'POMEGRANATE' VASE

QIANLONG SIX-CHARACTER INCISED SEAL MARK AND OF THE PERIOD (1736-1795)

The hexalobed vase with conforming neck and everted rim, is raised on a low spreading foot and covered overall with a glaze of crushed strawberry-red color streaked with purple and milky blue that runs between the lobes. The rim and interior are covered with a pale blue glaze.

7⅞ in. (20 cm.) high, Japanese wood box

\$50,000-70,000

PROVENANCE:

Kochukyo, Tokyo.

*Flambé-glazed 'pomegranate' vases of this type include one illustrated by J. Ayers, *The Baur Collection Geneva - Chinese Ceramics*, vol. III, no. A291; one illustrated in *Ming and Qing Ceramics and Works of Art from the Osaka Museum*, p. 46, fig. 209; one illustrated by Liu Liang-Yu, *Ch'ing Official and Popular Wares*, vol. 5, p. 207; and another sold at Christie's Hong Kong, 7 July 2003, lot 692*

清乾隆 窯變釉石榴瓶 六字篆書刻款

來源:

壺中居, 東京。



(mark)



PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

Ø874

A VERY RARE YELLOW AND GREEN-ENAMELED 'DRAGON' VASE

JIAQING INCISED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1796-1820)

The vase is decorated with three incised and green-enameled five-clawed dragons writhing amidst clouds in pursuit of flaming pearls on a yellow ground, all between bands of waves and stylized jewels.

12 $\frac{1}{2}$ in. (32.5 cm.)

\$150,000-250,000

PROVENANCE:

Private collection, Paraguay.

Acquired directly from the above by the present owner.

The most prestigious decorative motif seen in the three-dimensional arts made for the Chinese imperial court in the Qing dynasty is the Imperial dragon - the symbol of the Son of Heaven, the Emperor himself. Carefully

incised with finely rendered scales and claws, the dragons on this vase raise their heads in lively anticipation of grasping the flaming pearl.

A very similar vase from an English private collection is illustrated by Marchant in *Imperial Chinese Porcelain, Ceramics & Works of Art*, London, 2013, p. 82, no. 39. See, also, a bottle vase of comparable height to the present lot, Jiaqing mark and period, decorated with a similar pattern of incised green-enameled dragons on a yellow ground, in the National Palace Museum, Taipei, illustrated by J. Ayers and M. Sato in *Ceramic Art of the World, Volume 15, Ch'ing Dynasty*, Tokyo, 1983, p. 184, no. 236.

南美私人珍藏

清嘉慶 黃地綠彩龍紋長頸瓶 六字篆書刻款

來源:

私人珍藏, 巴拉圭。

現藏家直接得自上述藏家。



(mark)



(another view)





ANOTHER PROPERTY

875

A FAMILLE ROSE QUADRILOBED TRAY

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

The quadrilobed tray is raised on four short feet and decorated on the interior with scattered leafy floral sprays, the exterior is similarly decorated, and the base has small flowerheads surrounding the *nianhao*.

6¼ in. (15.9 cm.) wide

\$12,000-18,000

清嘉慶 粉彩海棠式花卉紋盤 礬紅六字篆書款



(base)





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

876

A RARE SMALL FAMILLE ROSE GREEN-GROUND MEIPING
JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

The high-shouldered vase is elaborately enameled with scroll four larger lotus blossoms, each supporting a peach, amidst foliate, all reserved on a lime-green ground between a band of upright lappets encircling the foot and a band of *ruyi* heads around the shoulder. The interior and the base surrounding the *nianhao* are covered in turquoise enamel.

6½ in. (16.5 cm.) high

\$40,000-60,000

PROVENANCE:

Acquired prior to 1973 and thence by descent to the present owner.



(mark)

The type of formal decoration seen on the present vase, that of a dense design of flower scroll executed in rich *famille rose* enamels which are then enhanced on a bright monochrome ground, is found on other vases and jars of Jiaqing date. See a *meiping* of Jiaqing date in the Qing Court Collection 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. 195, pl. 172, where the decoration of lotus scroll, like the subject vase, is on a lime-green ground, but also includes Buddhist emblems and *shou* characters. Also see a lime-green ground bottle vase with *famille rose* lotus scroll design incorporating butterflies and bats illustrated by G. Avitabile in *From the Dragon's Treasure, Chinese Porcelain from the 19th and 20th centuries in the Weishaupt Collection*, London, 1987, p. 33, no. 23.

美國私人藏家

清嘉慶 綠地粉彩纏枝蓮紋梅瓶 磬紅六字篆書款

來源:

於1973年以前入藏，後傳承至現藏家。



ANOTHER PROPERTY

877

**A FAMILLE ROSE PINK-GROUND
GU-FORM VASE**

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

The vase is decorated on the exterior with lotus sprays and four of the Eight Buddhist Emblems (*bajixiang*) on the trumpet-shaped mouth, all above a key-fret band interrupted by the reign mark. The remaining four emblems are on the bell-shaped foot above a band of blue key fret. The interior and base are covered with turquoise enamel.

9 $\frac{1}{8}$ in. (25.1 cm.) high

\$8,000-12,000

清嘉慶 粉紅地粉彩纏枝蓮八吉祥紋花觚
磬紅六字篆書款

PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

878

A PAIR OF COPPER-RED-GLAZED BOWLS

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

Each bowl has flaring sides rising from a low foot ring to an everted rim, and is covered on the exterior with an even glaze of deep red color. The interiors are glazed white.

7 $\frac{1}{2}$ in. (19.4 cm.) diam.

(2)

\$7,000-10,000

PROVENANCE:

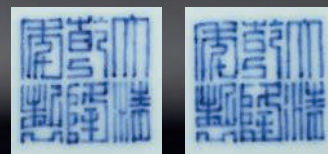
E. & J. Frankel, New York, 1977.

曼哈頓私人珍藏

清乾隆 紅釉盃一對 六字篆書款

來源:

E. & J. Frankel, 紐約, 1977年。



878 (marks)



878

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

879

A PAIR OF FAMILLE ROSE DISHES

TONGZHI FOUR-CHARACTER MARKS IN IRON RED AND OF THE PERIOD (1862-1875)

Each dish is enameled on the interior with a central medallion in lime green with composite floral scrolls enclosing a flowerhead, all surrounded by the Eight Buddhist Emblems, *Bajixiang* in *famille rose* in the well. The exteriors are decorated with flowering sprays.

5 7/8 in. (15.1 cm.) diam.

(2)

\$10,000-15,000

PROVENANCE:

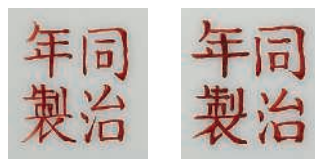
Acquired prior to 1973 and thence by descent to the present owner.

美國私人珍藏

清同治 粉彩八吉祥紋盤一對 霽紅四字楷書款

來源:

於1973年以前入藏，後傳承至現藏家。



879 (marks)



879



880



880 (mark)

PROPERTY FROM A DISTINGUISHED NEW YORK PRIVATE COLLECTION

880

AN IRON-RED-DECORATED 'DRAGON' CUP

XIANFENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1851-1861)

The cup is finely decorated on the exterior in iron-red with two five-clawed dragons, one with head turned backwards, racing between clouds above a band of waves, all between double blue-line borders.

2 $\frac{3}{4}$ in. (6 cm.) diam.

\$8,000-12,000

PROVENANCE:

Simon Kwan Collection, by 1983.
S. Marchant & Son, London, 2007.

LITERATURE:

Imperial Porcelain of Late Qing from the Kwan Collection, Hong Kong, 1983, no. 87b, p. 97 (part).
S. Marchant & Son, *Recent Acquisitions 2007*, London, no. 25, p. 48.

紐約重要私人珍藏

清咸豐 磬紅彩龍紋盃 六字楷書款

來源:

關善明珍藏, 於1983年已入藏。

S. Marchant & Son, 倫敦, 2007年。

出版:

《晚清官窯瓷器》, 1983年, 香港, 編號 87b, 頁 97 (部分)。

S. Marchant & Son, 《Recent Acquisitions 2007》, 倫敦, 編號 25, 頁 48。





882

ANOTHER PROPERTY

881

A PAIR OF IRON-RED-DECORATED CUPS AND COVERS
 DAOGUANG SIX-CHARACTER SEAL MARKS IN IRON RED AND OF
 THE PERIOD (1821-1850)

Each cup and cover is finely decorated in iron red with meandering lotus scroll interspersed with bats, eternal knots, and gilded *shou* characters.

3 7/8 in. (10 cm.) diam.

(2)

\$8,000-12,000

PROVENANCE:

Lammert Brothers, Hong Kong, 4-5 and 8-9 December 1980, lot 411.

清道光 磬紅彩纏枝蓮福壽紋盅一對 磬紅六字篆書款

來源:

Lammert Brothers, 香港, 1980年12月8-9日, 拍品編號 411.



881 (marks)

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

882

A PAIR OF FAMILLE ROSE 'PEACH' VASES
 REPUBLIC PERIOD

Each vase is of pear shape and decorated on the exterior with a long-tailed bird perched on a peach tree bearing nine fruit and *lingzhi* on the ground. The bases are inscribed with *Jurentang zhi* hall marks in iron red.

14 1/4 and 14 in. (36.2 and 35.6 cm.) high

(2)

\$6,000-8,000

JAMES E. BREECE 三世珍藏

民國 粉彩九桃圖瓶一對



882 (marks)

Property from the Springfield Museums

Sold to Support Art Acquisitions and Collections Care

(Lots 901-977)



George Walter Vincent Smith (1832-1923) and his wife Belle Townsley Smith (1845-1928) in their home. Photographer unknown.

史喬沃先生（1832-1923）及其夫人史貝桃女士（1845-1928）在寓所中

Established in 1896, the George Walter Vincent Smith Art Museum was founded by George Walter Vincent Smith (1832-1923) and his wife Belle Townsley Smith (1845-1928). As a young man, George Walter Vincent Smith made his fortune as a partner at Stivers and Smith Carriage Emporium, a New York City carriage manufacturing company best known for beautifully decorated carriages fashioned with high-end fabrics. Smith's successful career, which combined an appreciation for beauty with business savvy, enabled him to retire at the age of just thirty-five and to pursue his true passion: collecting art. In 1871, Smith moved to the thriving industrial city of Springfield, Massachusetts, the hometown of his wife Belle Townsley Smith. In 1891, after several decades of enthusiastic purchasing, the Smiths generously gifted their collection to the privately run City Library Association (now the Springfield Museums Corporation), overseeing the construction of the building to house their objects. Mr. Smith served as the museum's first director and curator.

It is purported that Smith's collecting began with the purchase of an 18th-century cloisonné enamel vase in the 1850s from an unnamed New York dealer. 'He saw the vase, and was immediately attracted by it. After an examination he bought it.' In the late 19th century, numerous exhibitions were held that brought Chinese and Japanese decorative arts to the mesmerized audiences of the West. Exhibitions such as the International Exhibitions in London (1862), Paris (1869) and Chicago (1893) introduced 'exotic' and novel pieces to the public, and inspired the collecting imaginations of fashionable elites.

The Smiths purchased voraciously through well-known dealers in New York as well as Europe, especially London and Italy, when on their Grand Tour from 1882 to 1887. *The Springfield Republican* stated in 1899, 'Mr. Smith never goes to New York without registering a vow that he will not be tempted to buy anything more, and yet when he see something so rare and fine that he knows he will lose it forever unless he seizes the moment of opportunity.' In 1904 *The Craftsman* stated that Smith's cloisonné enamels outranked the collections of the Metropolitan Museum and the Boston Museum of Fine Arts.

Smith stated throughout his long history of collecting that his primary criterion was beauty, commenting that, "The key note of this collection, was intended to be, and is, beauty – beauty and repose, beauty of form, and beauty of colour schemes, and consequently beauty of thought." He also once memorably commented, "There are many hundreds of dollars, but there is only one such work of art."

The Springfield Museums, located in the heart of the downtown, is the largest cultural attraction in western Massachusetts. Established in 1857, the Museums' primary mission is to use its art, history, science and Dr. Seuss collections to explore shared connections and unique perspectives to promote engagement, literacy and learning.

The result of a lengthy process of evaluation and refinement of the permanent collection, proceeds realised from the sale will be used for the care of collections and to advance the Museums' commitment to equity, diversity, and access through future art acquisitions of works by women artists, artists of color and under-represented artists.

斯普菲博物館珍藏

拍賣收益將用於藏品購藏及維護

成立於 1896 年，駐展於一義式風格官邸的史喬沃藝術館，由史喬沃先生（1832-1923）及其夫人史貝桃女士（1845-1928）所創辦，以其獨到的眼光呈現出兼容并蓄的多元收藏。史喬沃先生於少壯時就事業有成，其所創辦的馬車具公司在紐約以裝潢精美的馬車聞名，他的審美眼光加上生意手腕，使他得以 35 歲便功成退休，專心致力在他真正的嗜好：藝術收藏上。1871 年他遷居到夫人史貝桃女士的家鄉，一個新興的工業城市，麻省的斯普林菲爾德。1891 年，在數十年的熱心購藏後，史氏伉儷慷慨地將藏品捐獻給該市的私立圖書館協會（斯普菲博物館法團的前身），並親自督工館樓的興建，成為該博物館第一位館長及策展人。

據傳，史氏最早的一件收藏便是 1850 年代從紐約某古董商手中買下的一件十八世紀珐瑯瓶。「他對此瓶一見鍾情，稍作檢視便出手買下。」19 世紀晚期，許多展覽將中國及日本的藝術品帶到西方，使當地參觀者陶醉其中。在倫敦（1862），巴黎（1869）及芝加哥（1893）舉辦的萬國博覽會，引發了上流社會人士對這些異域新奇器物的興趣，爭相追捧，蔚為風尚。

史氏從紐約知名的古董商手上大量購買，也在 1882 年與 1887 年壯遊歐洲期間，於倫敦及義大利等地搜羅。1899 年斯普林菲爾德刊物《Republican》（共和者）提及：「史先生去紐約前總是信誓旦旦，揚言絕不再被誘購買，但是當他看到一件珍奇精品出現，良機一失不再時，還是無法抗拒。」直到 1904 年，The Craftsman（匠人）藝術刊物說他的珐瑯器收藏等級已經超越大都會及波士頓等博物館。

史喬沃自稱在他漫長的收藏生涯中，最首要的標準便是美感，「這個收藏的主調，從最初的設定到現在，便是美感 - 美感與沉穩，形態的美感，色調的美感，以及與之而來的思慮的美感。」他還曾說過一句令人印象深刻的名言，「鈔票何其多，而藝術品只此一件。」

位於市中心創建於 1857 年的斯普菲博物館群是麻省西部最大的文化景點。其主要使命在於啓迪廣大的群眾，藉由館藏，展覽及各類節目來增進對藝術，歷史及科學上的知識。

館藏在經過審慎的評估及調整後，此次拍賣的收益將會用於對館藏的保護，及購藏女性，有色人種及代表性不足的藝術家的作品，從而實現博物館促進平等性，多元性及開放性的承諾。



George Walter Vincent Smith in his home. Photographer unknown.
史喬沃先生於其寓所中。攝影師不詳



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

901

**A RARE ARCHAISTIC BRONZE FACETTED
VASE, FANGHU**

YUAN DYNASTY (1279-1368)

The square vase is decorated on each facet with various decorative bands, including bands of upward lappets, *leiwen*, geometric scroll, diamonds enclosing flowerheads and *wan* emblems, and confronted birds on the splayed foot. The waisted neck is flanked by two lion-mask andles.

9 $\frac{5}{8}$ in. (24.4 cm.) high

\$8,000-12,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

元 銅仿古幾何紋方壺

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

902

**A RARE ARCHAISTIC BRONZE PEAR-
SHAPED VASE, *HU***

YUAN DYNASTY (1279-1368)

The vase is decorated with horizontal bands of various decorative patterns, including a band of cresting waves on the neck, which is flanked by tubular handles.

9¾ in. (24.7 cm.) high

\$10,000-15,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

A bronze vase of similar form and cast with horizontal bands of various patterns, including waves on the neck, but of slightly smaller size (23.2 cm.), was recovered from a shipwreck off the Sinan coast of Korea dated to shortly after 1323, and is illustrated in *Discoveries from the Sinan Shipwreck*, National Museum of Korea, 2016, p. 30, no. 17. Another bronze vase of similar form with a similar wave band on the neck and similar bands of scrolling patterns on the shoulder and foot, but with cloud-form handles and of smaller size (18.4 cm.), is in the Metropolitan Museum of Art, New York, accession no. 1987.112.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

元 銅仿古水波紋貫耳壺

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德·麻薩諸塞州，入藏於1910年以前。





903

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

903

AN UNUSUAL ARCHAISTIC SILVER AND GOLD-INLAID BRONZE TRIPOD VESSEL AND COVER, *DING*
SONG-MING DYNASTY (AD 960-1644)

The vessel and cover are cast with wide bands of dense C-scrolls separated by thinner bands of geometric scrolls inlaid in silver. The tall legs are decorated with silver and gold-inlaid masks.

14¼ in. (36.2 cm.) high

\$15,000-25,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

宋/明 銅錯金銀三足蓋鼎

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

904

AN UNUSUAL ARCHAISTIC SILVER AND GOLD-INLAID BRONZE VASE, *FANG HU*
SONG-MING DYNASTY (AD 960-1644)

The vessel is cast with a wide band of stylized dragons between various decorative bands. The neck is flanked by a pair of C-shaped handles emerging from animal heads. The decoration is accented with gold and silver inlay.

16 in. (40.6 cm.) high

\$15,000-25,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

宋/明 銅錯金銀仿古瑞獸紋方壺

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。





905

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

905
A SMALL GILT-SPLASHED BRONZE
GLOBULAR JAR
 17TH-18TH CENTURY

The jar is decorated overall with gilt splashes and is flanked by mask and loose-ring handles. There is an apocryphal Xuande mark on the base.

6 in. (15.3 cm.) across handles

\$10,000-15,000

PROVENANCE:
 George Walter Vincent Smith (1832-1923),
 Springfield, Massachusetts, acquired prior to 1910.

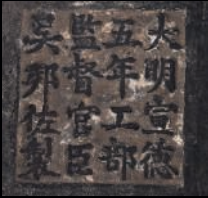
斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

十七/十八世紀 銅灑金雙耳小罐
 《大明宣德年製》款

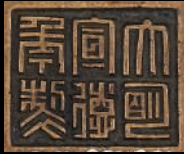
來源:
 史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



905 (mark)



(inscription on interior)



(mark)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

906

A GILT-BRONZE TRIPOD CENSER

17TH CENTURY

Of compressed form, the censer is raised on three short, tapering feet and applied with two upright loop handles on the rim. The base of the censer is cast with an apocryphal Xuande mark and the interior is cast with a sixteen-character inscription incorporating an apocryphal Xuande date, reading *Da Ming Xuande wunian Jiandu Gongbu guanchen Wu Bangzuo zao* (Made by Wu Bangzuo, supervisor of the Ministry of Works, in the 5th year of Xuande of the Great Ming).

6 in. (15.2 cm.) across handles

\$20,000-30,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

十七世紀 鎏金銅三足爐

《大明宣德五年工部監督官臣吳邦佐製》及《大明宣德年製》款

來源:

史喬沃先生 (1832–1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

907

A BRONZE BOTTLE VASE

17TH CENTURY

The slender neck is cast with a wide geometric band. The base is cast with an inscription in seal script reading *da ningchang chen* Su Hanchen *jian du* Jiang *shi zhu* *Zhide tan yong*, which may be translated as 'under the supervision of Officer Su Hanchen at the Da Ning workshop, Madame Jiang cast [this item] for the Zhide Altar.'

11¼ in. (29.8 cm.) high

\$8,000-12,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

十七世紀 銅長頸瓶 《大寧廠臣蘇漢臣監督姜氏鑄至德壇用》款

來源:

史喬沃先生 (1832–1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



907 (inscription)



907



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

908

**TWO MASSIVE PARCEL-GILT BRONZE
FIGURES OF DEITIES**

LATE MING DYNASTY, 16TH-17TH CENTURY

Both figures are powerfully cast with expressive faces set in a grimace, and are shown standing with feet apart and firmly planted on a separate rockwork base. One figure is shown wearing a tall scholar's cap and a loose robe with long sleeves that fall in heavy folds below the hands raised to hold a tablet cast with a writhing dragon in pursuit of a pearl. The other figure has his hair drawn up under a knotted cloth and wears boots and armor under robes that are secured at the waist with a belt of jade plaques and a long cord tied in a bow and then again in a quatrefoil knot. His hands are raised to hold an implement, likely a tablet, now missing. The head and neck of each figure are richly gilded.

The larger 66¾ in. (169.5 cm.) high (2)

\$300,000-500,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

Monumental in scale and powerfully cast with expressive faces and beautifully rendered drapery, this magnificent pair of bronze figure was clearly part of an extremely important commission given the time, skill and material cost involved in their production. While their specific identities are unknown, they would likely have served as part of an ensemble of protective deities.

The current figures can be compared to three gilt-bronze figures dating to the Ming dynasty of related size and fineness of casting, in the Nitta Collection, which were included in the exhibition, *The Crucible of Compassion and Wisdom*, National Palace Museum, 1987: pl. 120, a bearded guardian dressed in full armor and standing on a separate rockwork base; pl. 121, a seated guardian with fierce expression; and pl. 122, a figure of a standing official. Like the Springfield figure wearing armor under his robes, all three of the Nitta figures wear belts with jade plaques above cords tied in a bow above a second knot below. See, also, the related massive gilt-bronze figure of a deity in military aspect dated late Ming dynasty, also shown standing on a separate rockwork base, sold at Christie's New York, 21 September 2000, lot 203.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

晚明 十六/十七世紀 局部鎏金銅仙人立像兩座

來源：

史喬沃先生(1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。







PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

909

A RARE CLOISSONNÉ ENAMEL CIRCULAR BOX AND COVER
MING DYNASTY, FIRST HALF 15TH CENTURY

The cover is decorated with a large lotus blossom surrounded by scrolling leaves. The sides are decorated with continuous lotus scroll, the flowers executed in white, red, yellow, and blue, all reserved on a turquoise ground. The interior and the base are gilded.

4 7/8 in. (11.7 cm.) diam.

\$50,000-70,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

LITERATURE:

B. Quette (ed.), *Cloisonné Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Center, New York, 2011, p. 236, no. 25.



Compare the very similar *cloisonné* enamel box and cover dated to the Xuande period, but of slightly larger size (13.7 cm. diam.), from the Walter and Phyllis Shorenstein Collection, sold at Christie's Hong Kong, 28 November 2012, lot 2130. The Shorenstein box had previously been featured by Spink & Son in *The Minor Arts of China, IV*, London, 1989, no. 83. See, also, the *cloisonné* enamel box of smaller size (8.4 cm. diam.) decorated with a similar lotus scroll on the sides, but with a different floral scroll pattern surrounding the lotus blossom in the center of the cover, formerly in the collection of Sir Harry Garner and now in the Pierre Uldry collection, illustrated by H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, 1989, pl. 12, where it is dated first half 15th century.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

明十五世紀上半葉 掐絲琺瑯蓮紋圓蓋盒

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

出版:

B. Quette (編)，《Cloisonné Chinese Enamels from the Yuan, Ming and Qing Dynasties》，Bard Graduate Center，紐約，2011年，頁236，圖版25。



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

910

A CLOISSONNÉ ENAMEL TRIPOD CENSER

THE CLOISSONNÉ, 16TH-17TH CENTURY; THE MOUNTS, 18TH CENTURY

The sides are decorated in *cloisonné* enamel with lotus blossoms each supporting one of the Eight Buddhist Emblems (*bajixiang*) and interspersed with Daoist emblems, all amidst leafy scrolls. The vessel has later-added *champlevé*-decorated gilt-bronze mounts that form the mouth, the beast-form handles, and the base which is raised on three elephant-head feet. The base has an apocryphal Jingtai mark.

10½ in. (26.7 cm.) across handles

\$30,000-50,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

LITERATURE:

B. Quette (ed.), *Cloisonné Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Center, New York, 2011, p. 287, no. 123.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

掐絲琺瑯八吉祥蓮紋三足爐 掐絲琺瑯：十六/十七世紀

鑲嵌部件：十八世紀

來源：

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

出版：

B. Quette (編)，《Cloisonné Chinese Enamels from the Yuan, Ming and Qing Dynasties》，Bard Graduate Center，紐約，2011年，頁287，圖版123。



(detail)





PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

911

**A LARGE CLOISONNÉ ENAMEL 'PHOENIX-
TAIL' VASE**
17TH CENTURY

The vase is decorated on the exterior with lotus
meander with various colored blossoms, all reserved
on a turquoise ground, which is repeated on the domed
foot and on the interior of the neck. The neck and body
are applied with four vertical notched flanges.

20 7/8 in. (53 cm.) high

\$40,000-60,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

十七世紀 掐絲琺瑯纏枝蓮紋鳳尾尊

來源:

史喬沃先生(1832-1923)，斯普林菲爾德，麻薩諸塞
州，入藏於1910年以前。



912

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

912

**A SMALL CLOISONNÉ ENAMEL
RECTANGULAR VASE**

QIANLONG PERIOD (1736-1795)

Each side is decorated with stylized lotus between squared scrolls, all reserved on a turquoise ground.
4 $\frac{1}{8}$ in. (11.1 cm.) high

\$6,000-8,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯蓮紋小方瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



913

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

913

**A CLOISONNÉ ENAMEL DOUBLE
LOZENGE-FORM BOX AND COVER**

QIANLONG PERIOD (1736-1795)

The cover is decorated with interlocking squares enclosing colorful flower heads, which are repeated on the sides. The interiors are covered in a turquoise enamel and the base is gilded.

5¼ in. (13.3 cm.) wide

\$10,000-15,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯方勝式花卉紋蓋盒

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞
州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

914

**A RARE CLOISONNÉ ENAMEL AND
GILT-BRONZE 'FOREIGNER' PRICKET
CANDLESTICK**

KANGXI PERIOD (1662-1722)

The foreigner wears a buttoned vest decorated with dragons and is shown kneeling on a square stand. His head and right hand support the rectangular drip pan of the pricket candlestick.

17½ in. (43.8 cm.) high

\$30,000-50,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清康熙 掐絲琺瑯胡人式燭臺

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞
州，入藏於1910年以前。



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

915

A VERY RARE PAIR OF MASSIVE CLOISONNÉ ENAMEL HU-FORM VASES

QING DYNASTY (1644-1911)

Each pear-shaped vase is decorated with broad bands of lotus scroll separated by narrow bands containing flower heads and clouds. The upper neck of each is applied with gilt-bronze floriform bosses.

27 $\frac{7}{8}$ in. (70.8 cm.) high

(2)

\$100,000-150,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

LITERATURE:

Oskar Münsterberg, *Chinesische Kunstgeschichte*, vol. 2, 1912, Esslingen a. N., p. 465.

This pair of impressively large vases is finely decorated in the Ming style, with the unusual addition of floral bosses below the mouth. Two similar large *cloisonné* enamel vases, one with bosses from the Baron Kawasaki Collection, were sold at Christie's New York, 19-20 September 2013, lot 1630.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清 掐絲琺瑯纏枝蓮紋大瓶一對

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

出版:

Oskar Münsterberg, 《Chinesische Kunstgeschichte》, 卷2, 1912年, 埃斯林根, 頁 465。



The current pair of vases on exhibit at the George Walter Vincent Smith Art Museum, 1909. Photographer unknown.

此對掐絲琺瑯大瓶於1909年在史喬沃美術館展覽。攝影師不詳。







PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

916

A SUPERB CLOISSONNÉ ENAMEL TRIPOD CENSER, COVER AND STAND

QIANLONG PERIOD (1736-1795)

The body of the censer is enameled with confronted archaic dragons centered and divided by notched flanges, and is raised on three tall curved legs emerging from stylized gilt animal heads. The domed cover is decorated with stylized bats alternating with lotus blossoms on foliate scrolls, below four reticulated ruyi-shaped gilt panels, and the reticulated gilt-bronze dragon finial. The censer is supported by a separate stand in the form of three conjoined *ruyi* heads enameled with lotus and centered by a domed floret.

14¼ in. (36.2 cm.) high overall

(3)

\$100,000-150,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

EXHIBITED:

Springfield, Massachusetts, George Walter Vincent Smith Art Museum, *Style and Symbol: Chinese Cloisonné from the Permanent Collection*, 2000-2001. New York, Bard Graduate Center, *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, 26 January - 17 April 2011.

LITERATURE:

H. Münsterberg, *Chinesische Kunstgeschichte*, Esslingen, 1910-12, p. 465, fig. 650. B. Quette (ed.), *Cloisonné Chinese Enamels from the Yuan, Ming and Qing Dynasties*, Bard Graduate Center, New York, 2011, p. 263, no. 77.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯仿古龍紋三足蓋爐連座

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

展覽:

斯普林菲爾德，麻薩諸塞州，史喬沃藝術博物館 (斯普非博物館前身)，*Style and Symbol: Chinese Cloisonné from the Permanent Collection*，2000-2001年。

紐約，Bard Graduate Center，*Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*，2011年1月26日至4月17日。

出版:

H. Münsterberg, 《Chinesische Kunstgeschichte》，埃斯林根，1910-12年，頁465，圖版650。

B. Quette (編)，《Cloisonné Chinese Enamels from the Yuan, Ming and Qing Dynasties》，Bard Graduate Center，紐約，2011年，頁263，圖版77。



The current censer and the *cloisonné* vase, lot 928, on exhibit in the George Walter Vincent Smith Art Museum, circa 1896. Photographer unknown.

此件掐絲琺瑯三足蓋爐及是次拍品928號掐絲琺瑯六方瓶於1896年前後在史喬沃美術館展覽。





PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

917

**A RARE LARGE CLOISSONNÉ ENAMEL HU-
FORM VASE**

QIANLONG PERIOD (1736-1795)

The rounded body is decorated with a continuous landscape scene with deer, cranes, peach trees, and a pavilion, below the waisted neck decorated with a lower band of *taotie* masks below a wide band of pendent lappets containing *taotie* masks. The neck is flanked by a pair of gilt-bronze handles in the form of stylized phoenixes with scrolling bodies.

14 in. (35.6 cm.) high

\$80,000-120,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

The finely enameled scene on the present vase is densely rendered and full of auspicious wishes. The pavilion scene on one side with a crane carrying a bamboo sprig references an abode of immortals rising from the sea and housing a magic vase. Whenever a crane would drop a bamboo counter into the vase, a man's life expectancy would increase by 100 years. See T.T. Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, p. 221. The bats shown on the other side hovering over the water with a peach tree relays the message "May you be blessed by the mountain of longevity and sea of blessings" (*ibid.*, p. 221). Together with the deer, the bamboo and the pine tree, the carefully chosen subjects woven through the scene relay a wish for long life.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

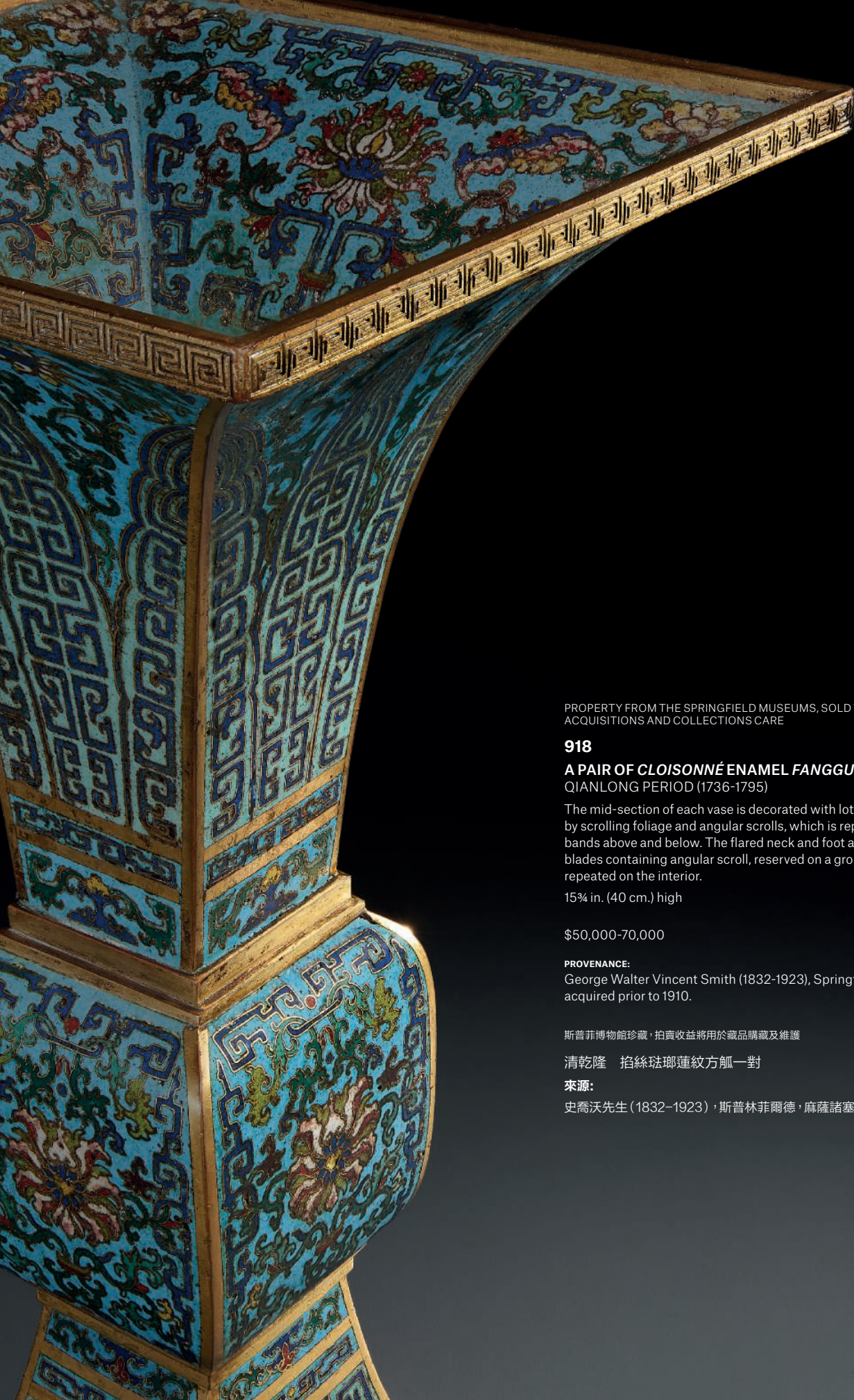
清乾隆 掐絲琺瑯山水瑞獸紋壺

來源：

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。







PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

918

A PAIR OF CLOISONNÉ ENAMEL FANGGU-FORM VASES
QIANLONG PERIOD (1736-1795)

The mid-section of each vase is decorated with lotus blossoms surrounded by scrolling foliage and angular scrolls, which is repeated in two narrow bands above and below. The flared neck and foot are decorated with leaf blades containing angular scroll, reserved on a ground of lotus scroll, which is repeated on the interior.

15¾ in. (40 cm.) high

(2)

\$50,000-70,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯蓮紋方觚一對

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。







919

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

919

A RARE CLOISONNÉ ENAMEL QUATRILOBED WATER POT
QIANLONG FOUR-CHARACTER INCISED MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

The water pot is decorated with a mask on each section, below a band of *ruyi* heads encircling the mouth rim.

2 1/8 in. (5.4 cm.) wide

\$12,000-18,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯饕餮紋海棠式水丞 雙方框四字楷書刻款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



919 (mark)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

920

A CLOISONNÉ ENAMEL TRIPOD CENSER AND COVER
QIANLONG PERIOD (1736-1795)

Both the globular body and the domed cover are decorated with gilt quatrilobed panels of raised flowers reserved on a turquoise ground decorated with various motifs. The censer is raised on three cabriole legs emerging from dragon heads and is flanked by a pair of gilt dragon handles with leafy bodies. The cover is surmounted by a tall stylized leafy finial.

19 3/4 in. (50.2 cm.) high

\$40,000-60,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯開光花卉紋雙龍耳三足蓋爐

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART
ACQUISITIONS AND COLLECTIONS CARE

921

**A FIVE-PIECE HARDSTONE AND CORAL-EMBEDDED
CHAMPLEVÉ ENAMEL ALTAR GARNITURE**

QIANLONG PERIOD (1736-1795)

The set comprises a censer and cover, two candlesticks and two *gu*-shaped
vases. Each hexalobed vessel is decorated with elaborate lotus scrolls
embellished with stone and coral on a turquoise ground.

The largest, 16¼ in. (41.3 cm.) high

\$100,000-150,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts,
acquired prior to 1910.

LITERATURE:

Oskar Münsterberg, *Chinesische Kunstgeschichte*, vol. 2, 1912, Esslingen a. N.,
p. 472.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 鑲胎琺瑯嵌寶蓮紋五供

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

出版:

Oskar Münsterberg, 《Chinesische Kunstgeschichte》, 卷2, 1912年,
Esslingen a. N., 頁 472。





The current garniture installed in George Walter Vincent Smith's home, circa 1909.
Photographer unknown.

此組五供陳設於史喬沃先生家中，1909年前後。攝影師不詳





PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

922

**A CLOISONNÉ ENAMEL PEAR-SHAPED
VASE**

QIANLONG PERIOD (1735-1795)

The pear-shaped vase has a rounded body tapering to a waisted neck that is flanked by two *ruyi*-shaped handles suspending gilt-bronze lobed loose rings. The exterior is decorated with lotus blossoms alternating with four of the Eight Buddhist Emblems (*bajixiang*), all amidst scrolling sprays. The neck has with a row of gilt-bronze flower-head bosses below a *ruyi*-head border and pendent overlapping lappets.

13 in. (33 cm.) high

\$20,000-30,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯連紋八吉祥如意耳瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞
州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

923

A SMALL CLOISONNÉ ENAMEL VASE

QIANLONG PERIOD (1736-1795)

The ovoid vase has a straight neck and is decorated overall with lotus scroll design on a turquoise ground.

5 $\frac{7}{8}$ in. (14.9 cm.) high

\$6,000-8,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯纏枝蓮紋小瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞
州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

924

A CLOISSONNÉ ENAMEL ZHADOU AND COVER

QIANLONG PERIOD (1736-1795)

The *zhadou* and cover is decorated with a wide lotus scroll and an archaic dragon band in blue, all set on a turquoise ground. The *zhadou* has a separate gilt-bronze insert and is decorated on the base with a large chrysanthemum bloom with a *yin-yang* medallion in the center. The cover is surmounted by a pale greyish-green jade finial.

6 in. (15.2 cm.) high

\$15,000-25,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯蓮紋帶蓋渣斗

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



923



924

213



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

925

**A LARGE CLOISSONNÉ ENAMEL TRIPLE-
GOURD VASE**

18TH CENTURY

The vase is decorated on the trumpet neck with upright leaf-lappets and is flanked by two gilt-bronze dragon handles. The top and center bulbs are decorated with lotus scroll, and the lower bulb with four five-clawed dragons amidst lotus scroll, each chasing a flaming pearl. The base is cast with an apocryphal four-character Jingtai mark.

26½ in. (67.3 cm.) high

\$70,000-90,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八世紀 掐絲琺瑯戲珠龍紋大葫蘆瓶

來源:

史喬沃先生(1832-1923)，斯普林菲爾德，麻薩諸塞
州，入藏於1910年以前。







926

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

926

A SMALL CLOISONNÉ ENAMEL RECTANGULAR BOX AND COVER

QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD (1736-1795)

The cover of the box is decorated with a central quatrefoil floral panel surrounded by flowerheads with curling tendrils, which are repeated on the sides in different colors.

2 in. (5.1 cm.) wide

\$3,000-5,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯花卉紋小蓋盒
雙框四字楷書刻款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



927

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

927

A SMALL CLOISONNÉ ENAMEL VASE

QIANLONG FOUR-CHARACTER MARK AND OF THE PERIOD (1736-1795), WITH AN ADDITIONAL CHARACTER, XUAN

The vase is of ovoid form with a slightly tapering tall neck and is decorated overall with lotus blossoms bearing curling tendrils.

5 1/4 in. (13.3 cm.) high

\$15,000-25,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

清乾隆 掐絲琺瑯纏枝蓮紋小瓶
《乾隆年製》及《宣》千字文楷書刻款



926 (mark)



927 (mark)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

928

**A CLOISONNÉ ENAMEL FACETED PEAR-
SHAPED VASE**

QIANLONG PERIOD (1736-1795)

The hexagonal vase is flanked at the neck by a pair of gilt-bronze sinuous dragon-form handles, and is decorated with broad bands of leafy lotus blossoms with angular scroll borders, all reserved on a turquoise ground.

16 in. (40.6 cm.) high

\$30,000-50,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯蓮紋雙龍耳六方瓶

來源:

史喬沃先生(1832-1923)，斯普林菲爾德，
麻薩諸塞州，入藏於1910年以前。





(detail)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

929

A RARE CLOISONNÉ AND CHAMPLEVÉ ENAMEL MOON FLASK
QIANLONG-JIAQING PERIOD (1736-1820)

The flattened spherical vase is raised on a splayed foot and is decorated on the lower body and cylindrical neck with leafy lotus scroll reserved on a turquoise ground, all superimposed on either side by a large stylized bat with outstretched wings in champlevé enamel.

13 in. (33 cm.) high

\$70,000-90,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆/嘉慶 掐絲及鑲胎琺瑯蓮蝠紋抱月瓶

來源:

史高沃先生 (1832–1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。





930

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

930

A SMALL CLOISONNÉ ENAMEL CIRCULAR BOX AND COVER

QIANLONG FOUR-CHARACTER INCISED MARK IN A LINE AND OF THE PERIOD (1736-1795), WITH AN ADDITIONAL CHARACTER YING

Of cushion form and raised on a short foot, the cover and the box are similarly decorated with lotus sprays on a turquoise ground.

2½ in. (6.4 cm.) diam.

\$15,000-25,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯蓮紋小圓蓋盒
《乾隆年製》及《映》千字文楷書刻款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



931

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

931

A SMALL CLOISONNÉ ENAMEL BOTTLE VASE

QIANLONG FOUR-CHARACTER INCISED MARK IN A LINE AND OF THE PERIOD (1736-1795), WITH AN ADDITIONAL CHARACTER MING

The vase is decorated overall with lotus scroll between *ruyi* borders on a turquoise ground.

5 in. (12.7 cm.) high

\$15,000-25,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 掐絲琺瑯纏枝蓮紋小瓶
《乾隆年製》及《名》千字文楷書刻款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



930 (mark)



931 (mark)

PROPERTY FROM THE SPRINGFIELD MUSEUMS,
SOLD TO SUPPORT ART ACQUISITIONS AND
COLLECTIONS CARE

932

**A LARGE CLOISONNÉ ENAMEL BOTTLE
VASE, TIANQIUPING**

18TH-19TH CENTURY

The vase is decorated with a continuous lotus
pond scene with kingfishers, cranes and
mandarin ducks.

23½ in. (59.6 cm.) high

\$15,000-20,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to
1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八/十九世紀 掐絲琺瑯蓮塘紋天球瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，
麻薩諸塞州，入藏於1910年以前。





PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

933

A VERY RARE AND UNUSUAL CLOISSONNÉ ENAMEL DOMED TEAPOT AND COVER
19TH CENTURY

The body of the teapot is decorated with a lower band of ducks in a lotus pond on a white ground beneath a band of pine trees, plum branches and finger citrus on the shoulder, with additional decorative bands in between. The flat cover has a ball-form finial enclosed by flower sprays on a white ground.

6¼ in. (15.9 cm.) wide

\$20,000-30,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十九世紀 掐絲琺瑯蓮塘紋蓋壺

來源:

史喬沃先生(1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART
ACQUISITIONS AND COLLECTIONS CARE

934

**AN UNUSUAL CLOISSONNÉ ENAMEL-INSET GILT-BRONZE RUYI
SCEPTER**

QIANLONG PERIOD (1736-1795)

The intricately cast gilt-bronze scepter is inset on the top with three *cloisonné* enamel panels, each with a lotus bloom, and with two small circular panels, each with a *shou* character. The underside is decorated with gilt lotus scroll on a blue-enamel ground.

13¾ in. (34.9 cm.) long

\$25,000-35,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts,
acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 鎏金銅嵌掐絲琺瑯蓮紋如意

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。





935

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

935

A SMALL YELLOW-GLAZED CUP

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

The deep cup has a slightly flaring rim and is raised on a short foot and is covered on the interior and exterior with a mustard-yellow glaze.

3 $\frac{3}{8}$ in. (8.6 cm.) diam.

\$6,000-8,000

PROVENANCE:

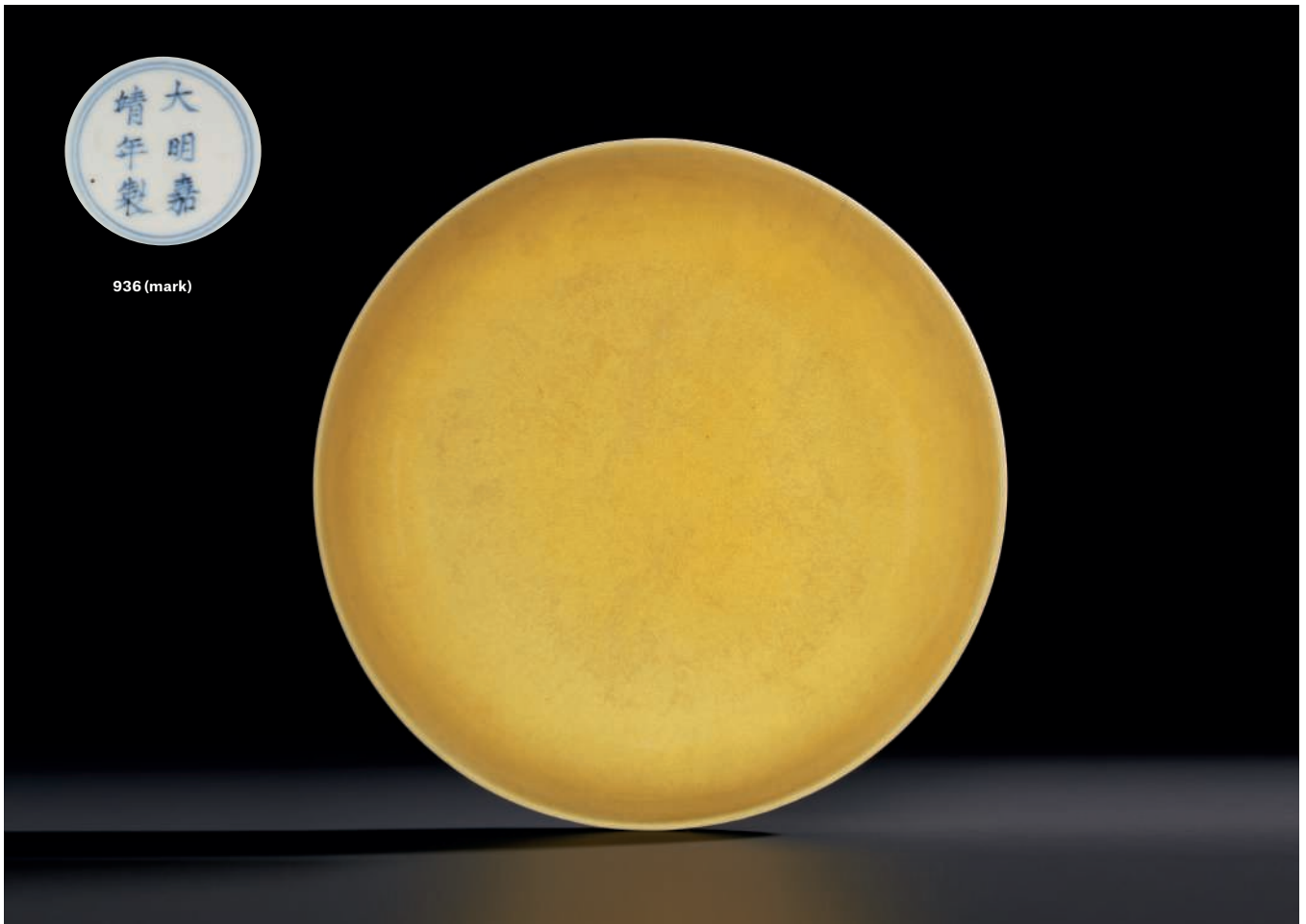
George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

明嘉靖 黃釉小盃 雙圈六字楷書款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前



936

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

936

A YELLOW-GLAZED DISH

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

The shallow dish is supported on a short foot and is glazed on the interior and exterior with a mustard-yellow glaze.

8 $\frac{5}{8}$ in. (21.9 cm.) diam.

\$8,000-12,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

明嘉靖 黃釉盤 雙圈六字楷書款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

937

A VERY LARGE BLUE AND WHITE VASE, MEIPING

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AROUND THE SHOULDER AND OF THE PERIOD (1573-1619)

The central section of the vase is decorated with scholars and attendants at various pursuits beneath tall trees with rocky cliffs emerging from clouds. The shoulder is decorated with pendent shaped panels enclosing floral sprays between auspicious emblems.

21 $\frac{1}{2}$ in. (54.6 cm.) high

\$15,000-18,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

A smaller (51.6 cm. high) Wanli-marked vase with similar decoration of scholars and attendants between decorative borders is illustrated in *The Tsui Museum of Art*, Hong Kong, 1991, no. 84, and another *meiping* of nearly identical size and composition from the collection of Lenora and Walter F. Brown was sold at Christie's New York, 25 September 2020, lot 1561.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

明萬曆 青花高士圖大梅瓶 六字楷書款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



937 (mark)



937



938

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE.

938

AN UNUSUAL REVERSE-DECORATED BLUE AND WHITE PRICKET CANDLESTICK

The base of the candlestick is in the form of a beribboned vase decorated with five-clawed dragons contesting a flaming pearl, below the columnar support flanked by square handles suspending loose rings, and a pair of petal-lobed drip pans. The base is inscribed with a Wanli six-character mark in a circle.

11½ in. (28.8 cm.) high

\$10,000-15,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

青花趕珠龍紋燭臺

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

939

A BLUE AND WHITE BELL-SHAPED CUP
17TH-18TH CENTURY

The cup has a flared rim and is decorated on the exterior with a pair of sinuous dragons amidst stylized clouds. The interior is decorated with a central phoenix medallion. There is an apocryphal Jiajing mark on the base.

3½ in (8.9 cm.) diam.

\$3,000-5,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

十七/十八世紀 青花龍紋盃

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



938 (mark)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD
TO SUPPORT ART ACQUISITIONS AND COLLECTIONS
CARE

940

**AN UNUSUAL BLUE AND WHITE
FLARING BOWL**

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

The exterior is decorated with the eight
Buddhist emblems, each supported on a lotus
blossom, above a band of arabesque leafy scroll
enclosing peaches.

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

\$4,000-6,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清雍正 青花八吉祥蓮紋盤 雙圈六字楷書款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞
州，入藏於1910年以前。



939



(mark)

940



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

941

A SMALL COPPER-RED-GLAZED BOTTLE VASE

18TH CENTURY

The squat compressed globular body tapers to a tall, slender neck, and is covered overall with a glaze of strawberry-red tone.

6 in. (15.2 cm.) high

\$5,000-7,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八世紀 紅釉荸薺瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

942

A COPPER-RED-GLAZED BOTTLE VASE

18TH CENTURY

The pear-shaped body tapers to the tall, slender neck, and is covered on the exterior with a glaze of deep red tone that pales to white on the mouth rim. The interior of the neck and the base are glazed white.

12¾ in. (32.4 cm.) high

\$10,000-15,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八世紀 紅釉膽瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

943

A RARE SMALL CARVED CELADON-GLAZED WATER POT
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The sides of the domed water pot are carved in shallow relief with swirling cloud formations and covered with a pale bluish-green glaze.

3 in. (7.6 cm.) high

\$40,000-60,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.



(base)

Comparable Kangxi-marked celadon-glazed water pots include the example in the Victoria and Albert Museum, London, illustrated by W. B. Honey, *Later Chinese Porcelain*, pl. 7a; in the Beijing Palace Museum, illustrated in *Kangxi, Yongzheng, Qianlong*, Hong Kong, 1989, p. 147, pl. 130; in the Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 245; in the National Palace Museum, Taipei, included in *The Illustrated Catalogue of Ch'ing Dynasty Porcelain*, no. 58; in the Percival David Foundation exhibition, *Elegant Form and Harmonious Decoration*, London, 1992, and illustrated in the *Catalogue*, no. 118; and in the Nanjing Museum, included in the exhibition of *Imperial Porcelain from the Kangxi, Yongzheng and Qianlong Reigns*, Chinese University of Hong Kong, 1995, and illustrated in the *Catalogue*, no. 9. See, also, a similar example from The Y.C. Chen Collection (1922-2012), sold at Christie's Hong Kong, 30 November 2020, lot 3063.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清康熙 青釉雲紋馬蹄尊 三行六字楷書款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。





944

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

944

A RARE FAMILLE ROSE MOLDED CANDLESTICK BASE
YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The tripod base is molded with meandering floral scrolls and decorated on each side with a central rectangular medallion enclosing crossed vases, framed by a garland of smaller flowers. The top is molded with leaves on a gilt-decorated lotus scroll ground.

7 1/8 in. (18.1 cm.) wide

\$15,000-25,000

PROVENANCE:

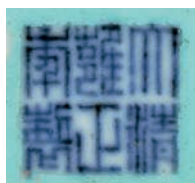
George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清雍正 粉彩花卉紋燭臺座 六字篆書款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



944 (mark)



945 (marks)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

945

A PAIR OF FAMILLE ROSE ALTAR ORNAMENT STANDS
QIANLONG FOUR-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1736-1795)

Each stand is of circular pedestal form and decorated with scrolling lotus on top and bands of petal and foliate lappets on the sides, supported on a vertical post flanked by foliate scrolls issuing from a beribboned vase decorated with clouds. The rounded stepped foot is further decorated with three decorative bands of floral scrolls and petal lappets. *Together with two chamelvé enamel figures of lamas*, Qianlong period, each shown seated in *dhyanasana* on a lotus base, and dressed in long, loose robes, and the face with serene expression below the crown.

7 in. (17.8 cm.) high

(2)

\$40,000-60,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 粉彩七珍佛供奉一對 鑒紅四字篆書款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

946

A FAMILLE ROSE TURQUOISE-GROUND WALL VASE
JIAQING SIX-CHARACTER SEAL MARK IN GILT IN A LINE
AND OF THE PERIOD (1796-1820)

The bottle-shaped vase is flanked at the neck by a pair of tubular iron-red bat-form handles, and decorated on the body with lotus sprays reserved on a turquoise ground. The iron-red integral stand is further decorated in gilding with leafy scrolls and *ruyi* heads.

8¾ in. (22.2 cm.) high

\$40,000-60,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清嘉慶 粉彩纏枝蓮紋壁瓶 單行描金六字篆書款

來源:

史喬沃先生 (1832-1923) · 斯普林菲爾德，麻薩諸塞州 · 入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

947

A FAMILLE ROSE TURQUOISE-GROUND MOON FLASK
WITH LATER CLOISONNÉ ENAMEL NECK
QIANLONG SIX-CHARACTER SEAL MARK IN IRON RED
AND OF THE PERIOD (1736-1795)

The vase is of compressed spherical form and supported on a slightly spreading foot, decorated on each side of the body with a raised circular center enclosing bats alternating with lotus flowers surrounding a *wan*-emblem on a yellow ground, all reserved on a turquoise ground embellished with bats and lotus sprays. The later-added slightly waisted *cloisonné* enamel neck is decorated with lotus sprays and flanked by two gilt-metal dragon-form handles.

11¼ in. (28.6 cm.) high

\$20,000-30,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

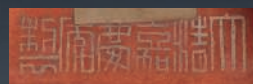
清乾隆 粉彩蓮蝠紋抱月瓶 鑲紅六字篆書款（掐絲琺瑯頸為後加）

來源:

史喬沃先生 (1832-1923) · 斯普林菲爾德，麻薩諸塞州 · 入藏於1910年以前。



946



946 (mark)



947 (mark)





948 (two views)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

948

A SMALL CORAL-ENAMELED *FAMILLE ROSE* BOWL 18TH CENTURY

The deep bowl has a slightly flaring rim and is covered on the exterior with a coral-red enamel. The interior is decorated in *famille rose* enamels with scattered flowers and insects.

3 $\frac{7}{8}$ in. (9.8 cm.) diam., wood stand

\$4,000-6,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八世紀 珊瑚紅地粉彩花卉紋小盃

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

949

A LARGE LAVENDER-BLUE-GLAZED PEAR-SHAPED VASE QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

The heavily potted vase is surmounted by a tall cylindrical neck and is covered overall with a lavender-blue glaze that thins slightly at the mouth.

16 $\frac{1}{4}$ in. (41.3 cm.) high

\$6,000-8,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

或為清乾隆 天藍釉大瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



949 (mark)



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART
ACQUISITIONS AND COLLECTIONS CARE

950

AN UNUSUAL 'EELSKIN'-GLAZED QUINTUPLE VASE

QIANLONG INCISED SEAL MARK AND PROBABLY OF THE PERIOD

The vessel comprises four high-shouldered vases surrounding a slightly taller central vase and is covered overall with a mottled greenish-brown glaze that thins to brown on the rims. The Qianlong mark is incised on the base of the central vase.

8½ in. (21.6 cm.) high

\$20,000-30,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts,
acquired prior to 1910.

斯普菲博物館珍藏·拍賣收益將用於藏品購藏及維護

或為清乾隆 鱈魚黃釉六孔瓶

來源:

史喬沃先生 (1832-1923) · 斯普林菲爾德 · 麻薩諸塞州 · 入藏於1910年以前。



(mark)





951

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

951

A RARE FAMILLE ROSE AND PUCE-ENAMELED FACETED WALL VASE

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

The vase is decorated on the faceted body with two rectangular panels, one with lotus, the other with peonies and other flowers amidst rocks, all reserved on a lime-green ground with composite floral scrolls. The neck and foot are decorated in puce enamel with lotus scroll.

7½ in. (19.1 cm.) high

\$40,000-60,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清嘉慶 粉彩開光花卉紋壁瓶 霽紅單行六字篆書款

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



951 (mark)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

952

A MASSIVE COPPER-RED AND UNDERGLAZE-BLUE DOUBLE DECORATED GOURD VASE

18TH-19TH CENTURY

The vase is decorated overall with a pattern of bats in flight amidst double gourds with leafy tendrils.

29¼ in. (74.2 cm.) high

\$12,000-18,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八/十九世紀 青花釉裏紅福祿紋大葫蘆瓶

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~953

A WHITE JADE RHYTON
18TH-19TH CENTURY

The well-hollowed vessel emerges from the head of an open-mouthed beast. The sides are incised with two bands of archaic scroll and carved in high relief with three *chilong*, one of which is clambering up one narrow side to grasp the rim with one paw to form the handle. The semi-translucent white stone has some russet mottling and a lustrous polish.

7½ in. (18.1 cm.) high, wood stand

\$50,000-70,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八/十九世紀 白玉雕螭龍紋角形盃

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



(detail)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART
ACQUISITIONS AND COLLECTIONS CARE

~954

A WHITE JADE CARVING OF A PHOENIX
18TH CENTURY

The recumbent phoenix is shown resting against a rock with its head turned backward, grasping a leafy spray of peony blossoms in its beak, the wings and long curly tail with finely detailed feathers. The stone is of white tone with some mottling.

10½ in. (26.7 cm.) long, hardwood stand

\$80,000-120,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts,
acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八世紀 白玉雕鳳鳥擺件

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

The auspicious phoenix (*fenghuang*), chief among birds, also symbolizes the empress. It is shown here grasping a blossoming peony stem, an omen of good fortune and an emblem of feminine beauty.

Another large white-jade carving of a recumbent phoenix, shown grasping a peach spray in its beak and bearing a Qianlong reign mark, is illustrated by R. Kleiner in *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, p. 252, no. 201. The stylization of the tail feathers of the Hartman example is similar to the present figure, and the author notes, p. 252, that this treatment is typical of the late Qianlong period, and the "very large size of the piece is commensurate with increased supplies of jade available after 1760."



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART
ACQUISITIONS AND COLLECTIONS CARE

955

A PALE GREENISH-WHITE JADE MOON FLASK AND A COVER
18TH-19TH CENTURY

The flattened body is carved on one side with a long-tailed bird perched on a tree, the other side with a pine tree and bamboo, all reserved on diaper grounds. The neck is flanked by a pair of s-shaped handles that rest on the narrow sides above monster masks.

10¼ in. (26 cm.) high

\$50,000-70,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八/十九世紀 青白玉刻松竹紋抱月壺及蓋

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~956

A FINELY CARVED WHITE JADE BOULDER

18TH CENTURY

The boulder is carved on one side with a figure wearing a court official's winter hat, seated beneath a prunus tree in a grotto beside three rams (*sanyang*). The reverse is carved with a deer under a pine tree below a bat in flight. The stone is of pale greenish-white tone.

7¼ in. (18.4 cm.) wide, wood stand

\$70,000-90,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

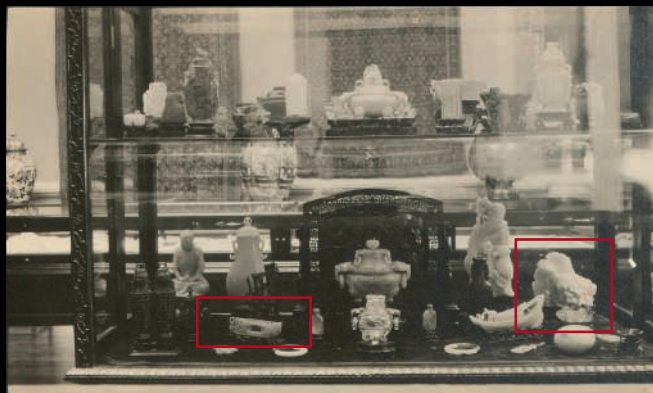
The depiction of the three rams and a lone figure on the front side of this boulder is somewhat unusual. Subjects such as a scholar with attendant, or a lone *arhat* in a grotto, are more commonly seen. The ram is a symbol of filial piety, kindness and patience. The three rams, *sanyang*, are also an auspicious motif, related both to the sun and to male children, as they provide a rebus for *sanyang kaitai*, the opening up of the new growth in spring, referenced here by the prunus branch held by the figure and the prunus tree under which he sits, which in turn symbolize happiness and good fortune. The deer and pine tree on the reverse tie in an additional theme of longevity.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八世紀 白玉雕三陽開泰山子

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



The current jade boulder and the jade tally half, lot 958, on exhibit in the George Walter Vincent Smith Art Museum, circa 1896-1910.

此件白玉山子及是次拍品958號單件白玉合符於1896-1910年前後在史喬沃美術館展覽。





957 (two views)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

957

A SMALL ORANGISH-YELLOW AND BEIGE AGATE *LINGZHI*-FORM BOX AND COVER

18TH-19TH CENTURY

The box and cover is carved as a head of *lingzhi* borne on a pierced leafy stem, with a small bat on the edge of the cover.

2¼ in. (5.7 cm.) wide

\$7,000-9,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八/十九世紀 瑪瑙雕靈芝式小蓋盒

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

958

A WHITE JADE TALLY HALF

18TH CENTURY

The tally half is carved with archaistic patterns around the central oval opening with two bats and is surmounted by a phoenix-headed dragon.

6 in. (15.2 cm.) long

\$10,000-15,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八世紀 白玉雕瑞獸紋合符 (單件)

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

959

**A WHITE JADE FIGURE OF STANDING
BUDDHA**

18TH-19TH CENTURY

The Buddha is shown wearing long robes that open at the chest and fall above the feet, and are incised with bats and *shou* medallions on the front and bats and clouds on the back. The face has a serene expression beneath the tight curls of hair and a flat *ushnisha*. The stone is of an even, pale greenish-white tone.

7½ in. (19.1 cm.) high

\$50,000-70,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八/十九世紀 白玉佛

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞
州，入藏於1910年以前。



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~960

A CARVED WHITE JADE-INSET HARDWOOD TABLE SCREEN

THE JADE PLAQUE, JIAQING PERIOD (1796-1820)

The thick rectangular plaque is carved on one side with a mountainous landscape scene with a young boy and a buffalo under a pine tree. The reverse is carved with an imperial poem describing the scene. The plaque is set within a carved openwork wood frame that fits into a separate, tiered wood stand.

The Jade plaque, 8 $\frac{5}{8}$ x 5 $\frac{1}{8}$ in. (21.9 x 14.8 cm.)

Table screen, 17 $\frac{3}{4}$ x 12 $\frac{1}{4}$ in. (45.1 x 31.1 cm.)

\$80,000-120,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

The imperial poem inscribed on the reverse of the plaque comments on the changing of the seasons and the transience of time. It was composed by Jueluo Guifang (d. 1814), a high-ranking scholar-official who passed the imperial exam in 1799. Jueluo served as the tutor to the Jiaqing Emperor's (r. 1796-1820), third son, Miankai, Prince Dunke of the First Rank (1795-1838), and was subsequently appointed to govern the canals for transportation in southern China.



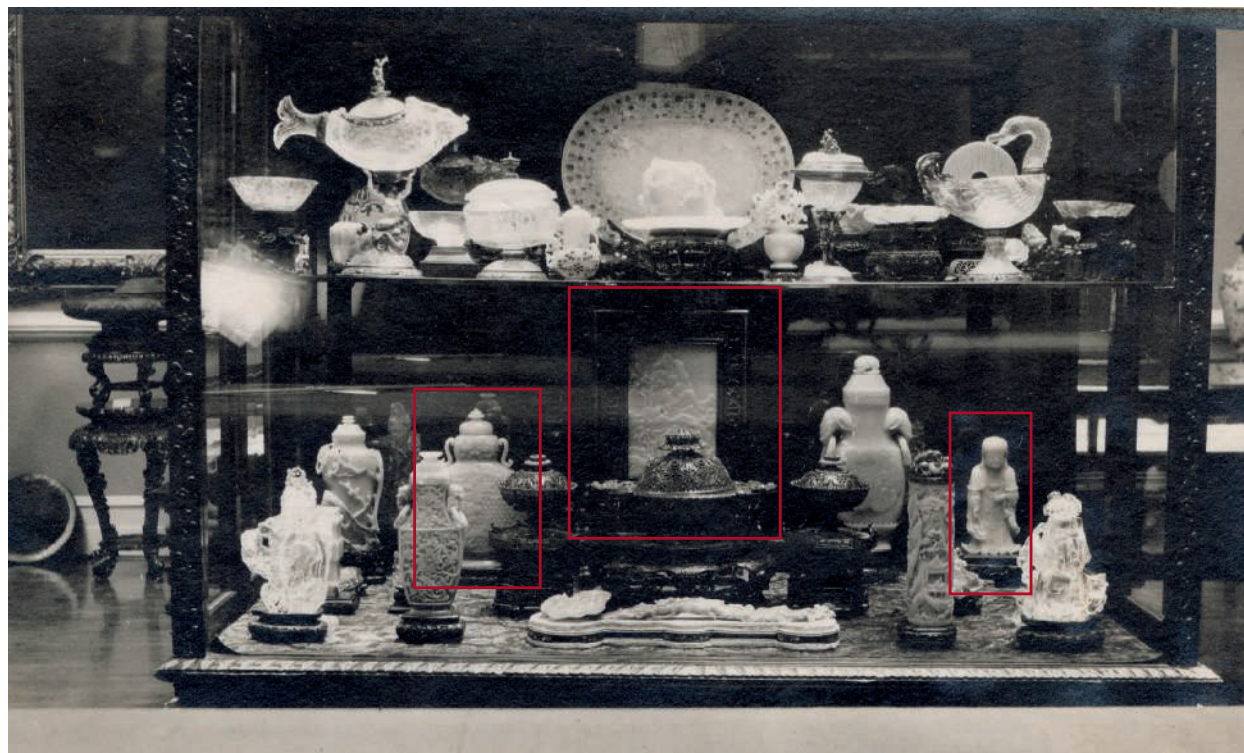
(inscription)

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

硬木嵌白玉雕山水詩文插屏 玉：清嘉慶

來源：

史喬沃先生（1832–1923），斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



The current jade table screen, the jade moonflask, lot 955, and the jade Buddha, lot 959, on exhibit in the George Walter Vincent Smith Art Museum, circa 1896-1910.

此件白玉插屏，是次拍品955號白玉抱月壺及拍品959號白玉佛，於1896-1910年前後在史喬沃美術館展覽。





PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

961

A SMALL CARVED RED LACQUER CIRCULAR BOX AND COVER
MING DYNASTY, 15TH CENTURY

The cover and the sides of the box are well carved with leafy peony blossoms. The base is lightly inscribed with the signature Zhang Cheng zao (made by Zhang Cheng).

2¾ in. (7 cm.) diam.

\$20,000-30,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

明十五世紀 剔紅牡丹紋小圓蓋盒

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

A similar red lacquer box carved with leafy peonies on an ochre ground, in the Tokugawa Art Museum, is illustrated in *Karamono, Imported Lacquerwork—Chinese, Korean and Ryukyuan (Okinawa)*, Nagoya, Japan, 1997, no. 53, where it is dated Ming dynasty, 15th century. Like the current box, and the following box, lot 962, carved with *chilong*, the Tokugawa box bears the signature of Zhang Cheng, a master lacquer artist from the district of Xitang in Jiaxing that worked during the late Yuan period. Zhang Cheng was first mentioned together with contemporary lacquer artist, Yang Mao, in the connoisseur's handbook *Gegu Yaolun*, published in 1388, and translated by Sir Percival David, *Chinese Connoisseurship*, London, 1971.



(mark)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART
ACQUISITIONS AND COLLECTIONS CARE

962

A RARE CARVED RED LACQUER CIRCULAR BOX AND COVER
MING DYNASTY, 15TH-16TH CENTURY

The cover is carved with two confronting *chilong*, one grasping a *lingzhi* stem in its mouth, reserved on a scroll ground. The sides of both box and cover are carved with *lingzhi* stems. The base is lightly inscribed with the signature Zhang Cheng zao (made by Zhang Cheng).

2 $\frac{7}{8}$ in. (7.3 cm.) diam.

\$30,000-50,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts,
acquired prior to 1910.

A red lacquer box of larger size (23.5 cm. diam.) carved with similarly rendered *chilong* and *lingzhi*, in the Palace Museum, Beijing, is illustrated in *Lacquer Wares of the Yuan and Ming Dynasties -45 -The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, pp. 41-1, no. 25.

For a discussion of the master lacquer artist Zhang Cheng, whose signature is lightly incised on the base of the present box, see the note to lot 961.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

明十五/十六世紀 剔紅螭龍紋小圓蓋盒

來源:

史喬沃先生(1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



(cover)



(mark)





PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

963

A CARVED RED LACQUER BOX AND COVER

MING DYNASTY, 16TH CENTURY

The circular box and cover are both mounted with gilt-metal rims, and is carved with fruiting melons borne on vines and flower blossoms.

3¾ in. (9.5 cm.) diam.

\$15,000-25,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

Compare the similarly carved red lacquer box of approximately the same size, but carved with lychees and lacking the gilt-metal rims, in the Linden-Museum, Stuttgart, Germany, illustrated in the exhibition catalogue, *Im Zeichen Des Drachen*, Stuttgart, 2006, p. 136, no. 55, where it is dated Middle Ming dynasty, second half 15th- first half 16th century.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

明十六世紀 剔紅瓜瓞綿綿圓蓋盒

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



(another view)

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

964

A CARVED RED LACQUER QUATREFOIL DISH

MING DYNASTY, 16TH CENTURY

The dish is carved on the interior with a central pine tree surrounded by eleven jovial figures in a garden setting, each standing or sitting on a round disc, with two deer in the foreground and two cranes in flight, all reserved on a diaper ground and enclosed by a rocky border. The exterior is decorated with prunus blossoms and pine trees.

9 in. (22.9 cm.) wide

\$25,000-35,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

明十六世紀 剔紅人物故事圖海棠式洗

來源:

史喬沃先生 (1832-1923) · 斯普林菲爾德 · 麻薩諸塞州 · 入藏於1910年以前。



(detail)





965

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

965

A CARVED RED LACQUER 'NINE DRAGONS' BOX AND COVER
QIANLONG PERIOD (1736-1795)

The top of the domed cover is well carved with a five-clawed dragon pursuing a flaming pearl, encircled by four dragons writhing amidst churning waves above four further dragons on the box which is raised on a key-fret-incised foot. The interior and base are lacquered black.

11¼ in. (28.5 cm.) diam.

\$20,000-30,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 剔紅九龍紋圓蓋盒

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

966

A PAIR OF CARVED RED AND OCHRE LACQUER LOBED BOXES AND COVERS
QIANLONG PERIOD (1796-1820)

Each cover is centered with a lobed medallion containing a scene of scholars with attendants in a garden, surrounded by a narrow key-fret and lappet borders. The lobed sides are carved with vertical panels of blossoming chrysanthemums. The interiors and bases are lacquered black.

10½ in. (26.6 cm.) diam.

(2)

\$30,000-50,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 剔彩人物故事圖菊瓣式蓋盒一對

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。





967

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~967

A BURL-INSET HONGMU DISPLAY STAND
18TH-19TH CENTURY

The attractively-grained burl top is set in a beaded rectangular frame above a pierced waist and carved, shaped apron. The whole is raised on square-section cabriole legs joined by base stretchers.

7¼ in. (18.4 cm.) high, 21¼ in. (53.9 cm.) wide, 12¼ in. (31.1 cm.) deep

\$3,000-5,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十八/十九世紀 紅木嵌瘿木座子

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~968

A HUANGHUALI AND HUALI KANG TABLE
19TH CENTURY

The single-panel top is set in a rectangular top above the pierced apron carved as archaistic scroll interspersed with flowers. The whole is raised on square-section legs terminating in scroll-form feet.

12 in. (30.5 cm.) high, 30 in. (76.2 cm.) wide, 19 in. (48.3 cm.) deep

\$8,000-12,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

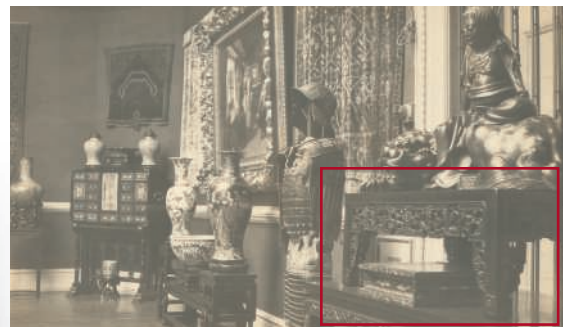
清十九世紀 黃花梨及花梨炕桌

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



968



Lot 968 on exhibit at the George Walter Vincent Smith Museum, 1912. Photographer unknown.

拍品968號炕桌於1912年在史喬沃美術館展覽。攝影師不詳



969



PROPERTY FROM THE SPRINGFIELD MUSEUMS,
SOLD TO SUPPORT ART ACQUISITIONS AND
COLLECTIONS CARE

~969

**A PAIR OF HONGMU INCENSE
STANDS**

19TH CENTURY

Each top is set in a rectangular frame above a narrow waist and apron carved at the center with a *ruyi* head. The whole is raised on beaded, square-section legs terminating in hoof feet and joined by humpback base stretchers.

34½ in. (86.7 cm.) high, 16¼ in. (41.3 cm.) wide,
12 in. (30.5 cm.) deep

\$7,000-9,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior
to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十九世紀 紅木香几一對

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩
諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS,
SOLD TO SUPPORT ART ACQUISITIONS AND
COLLECTIONS CARE

~970

A HONGMU SIDE TABLE

19TH CENTURY

The shaped top is raised on a tall waist
above a carved and pierced apron, raised on
cabriole legs terminating in a dragon head
feet and joined by shaped stretchers.

29½ in. (74.9 cm.) high, 46½ in. (118.11 cm.)
wide, 21¼ in. (54 cm.) deep

\$7,000-9,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior
to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十九世紀 紅木鏤雕鈎雲紋三彎腿桌

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻
薩諸塞州，入藏於1910年以前。



970



PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~971

A MARBLE-INSET *HONGMUT* TRESTLE-LEG TABLE
19TH CENTURY

The single-panel top is set within a rectangular frame above an openwork apron carved as interlocking scroll and terminating in *lingzhi* heads. The whole is raised on square-form legs, inset with mottled greyish-white marble panels, and joined by a shaped panel.

33 in. (83.8 cm.) high; 46 in. (116.8 cm.) wide; 16 in. (40.6 cm.) deep

\$5,000-7,000

PROVENANCE:

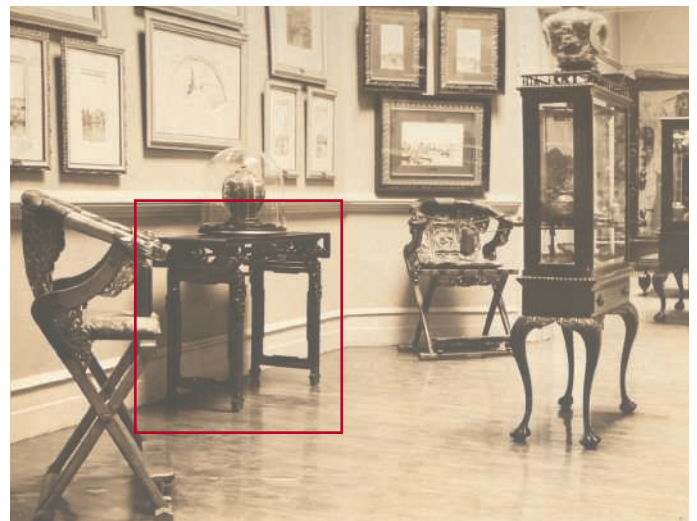
George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十九世紀 紅木嵌石條案

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



The current table on exhibit in the "Watercolor Room - West" at the George Walter Vincent Smith Museum, 1911. Photographer unknown.

此件條案於1911年在史喬沃美術館 Watercolor Room - West 展廳展覽。攝影師不詳。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~972

A MARBLE-INSET HONGMU CHAIR

19TH CENTURY

The splat is in the form of a suspended chime set with a milky-white circular marble panel below interlocking scroll-form crestail and above the variegated greyish-white marble seat set in a rectangular frame. The whole is raised on rounded, square-section legs joined by humpback stretchers.

37 in. (94 cm.) high, 24¼ in. (61.6 cm.) wide, 20¼ in. (51.4 cm.) deep

\$4,000-6,000

PROVENANCE:

George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十九世紀 紅木嵌石扶手椅

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



972



973

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO
SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~973

A TALL MARBLE-INSET HONGMU TWO-TIERED DISPLAY STAND

19TH CENTURY

Each greyish-white marble top is set in a square frame and is raised on round section legs joined by scrollwork on the long sides and humpback stretchers below.

38¼ in. (97.2 cm.) high, 31¼ in. (80.6 cm.) wide,
12½ in. (31.8 cm.) deep

\$5,000-7,000

PROVENANCE:

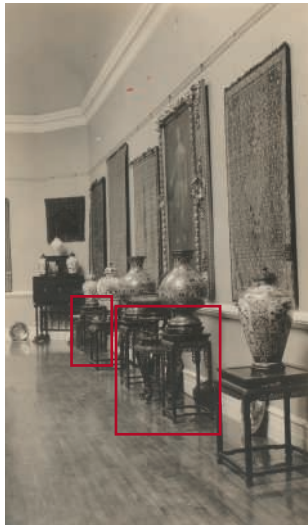
George Walter Vincent Smith (1832-1923),
Springfield, Massachusetts, acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清十九世紀 紅木嵌石雙聯几

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



The current stands on exhibit at the George Walter Vincent Smith Museum, 1909. Photographer unknown.

此對香几在在史喬沃美術館展覽。攝影師不詳。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~974

A PAIR OF HONGMU INCENSE STANDS

19TH CENTURY

Each paneled-top is set in a square frame above a tall, pierced waist and apron carved with floral scroll. The whole is raised on beaded, square-section legs terminating in scroll-form feet and joined by humpback stretchers, and fitted with pierced corner spandrels.

32 in. (81.3 cm.) high, 15½ in. (39.4 cm.) square

\$7,000-9,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十九世紀 紅木鏤雕花卉紋香几一對

來源:

史喬沃先生(1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。





975

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~976

A CLOISSONNÉ ENAMEL-INSET HONGMU CHAIR

19TH CENTURY

The shaped splat is carved with three suspended chimes inset with *cloisonné* enamel panels below the shaped crestail and curved, shaped arms and rectangular seat, above shaped aprons with *cloisonné* enamel panels interspersed by *shou* characters. The whole is raised on square-section legs terminating in scroll-form feet joined by plain stretchers.

41¼ in. (106 cm.) high, 26½ in. (67.3 cm.) wide, 20 in. (50.8 cm.) deep

\$4,000-6,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

清十九世紀 紅木嵌掐絲琺瑯扶手椅

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

~975

A HONGMU INCENSE STAND

19TH CENTURY

The top is set in a square frame above a pierced waist and double lappet border, and aprons carved with floral scroll. The whole is raised on square-section legs terminating in scroll-form feet, joined by humpback stretchers, and fitted with openwork corner spandrels.

29¾ in. (75.6 cm.) high, 12½ in. (31.8 cm.) square

\$3,000-5,000

PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910.

斯普菲博物館珍藏，拍賣收益將用於藏品購藏及維護

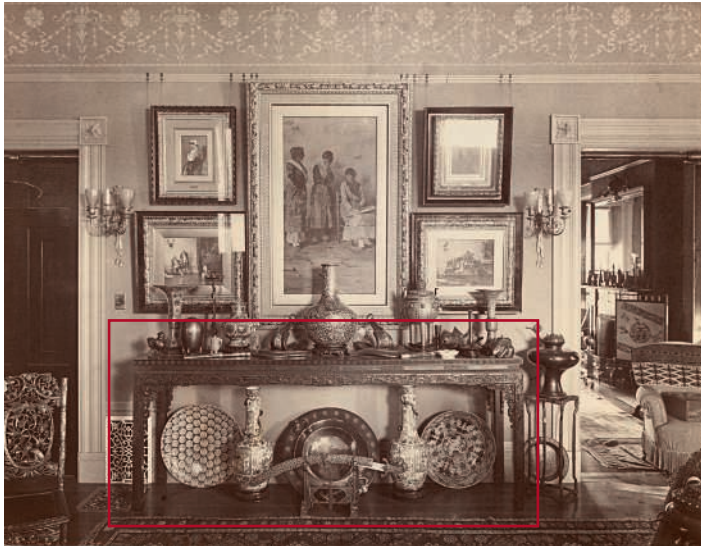
清十九世紀 紅木鑲雕花卉紋香几

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



976



The current table installed in George Walter Vincent Smith's drawing room, circa 1909.
Photographer unknown.

此件紫檀條桌陳設於史喬沃先生家中會客廳，1909年前後。

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

977

A MAGNIFICENT AND MASSIVE IMPERIAL ZITAN CORNER-LEG TABLE

QIANLONG PERIOD (1736-1795)

The paneled top is set in a rectangular frame above the narrow waist carved with cartouches framing bats in flight amidst scrolling clouds and a shaped apron carved with archaistic scroll. The whole is raised on beaded, square-section legs terminating in scroll-form feet, and set with openwork archaistic-scroll-form corner spandrels.

35½ in. (90.2 cm.) high, 92¾ in. (235.6 cm.) wide, 21½ in. (53.7 cm.) deep

\$300,000-500,000





PROVENANCE:

George Walter Vincent Smith (1832-1923), Springfield, Massachusetts,
acquired prior to 1910.

斯普非博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 御製紫檀雕雲蝠紋大長條桌

來源:

史喬沃先生 (1832-1923)，斯普林菲爾德，麻薩諸塞州，入藏於1910年以前。



No expense was spared in the making of this magnificent table. The abundant use of *zitan* and the bold yet intricate carving suggest that the table was created in the Imperial workshops. The present table appears to be part of a group of massive imperial *zitan* tables elaborately carved with *kui* dragons at the spandrels. Measuring a staggering 92 ¾ in. (235.6 cm.) wide, the present table is longer than any other comparable published example, shorter only than a pair of *zitan* tables sold at Christie's Hong Kong: In Pursuit of Refinement – A Legacy of the YC Cheng collection, 3 May 2013, lot 1952. Two smaller examples from the Palace Museum are illustrated by Hu Desheng in *Ming Qing gong ting jia ju da guan*, vol. I, Beijing, 2006, pp. 209 and 211, nos. 229 and 231. Of these three examples, the present table most closely resembles in its design and its precise carving the pair sold at Christie's Hong Kong. See another *zitan* long table which shares the same designs of cloud scrolls and lotus lappets found on the current tables, *op. cit.*, p. 207, no. 225.

It is very rare to find oversized *zitan* furniture as the production cost would have been considerable. By the early Qing period, *zitan* wood became a very expensive commodity due to excessive lumbering activities throughout the Ming dynasty. The scarcity was compounded by the natural growth pattern of these trees, which are slow growing and require centuries to fully mature into usable material. Although local sources of *zitan* existed in the southern provinces of Yunnan, Guangdong and Guangxi, much of the material was imported from Southeast Asia. As an imported material, *zitan* was scrupulously monitored, carefully restricted, and only reserved for the highest-ranking members of the Court – with the choicest material reserved for imperial use.

This type of long table was usually placed against a wall in a palace room to display decorative objects, as depicted in court paintings. An example still *in situ* inside the *Cuiyunguan*, the Hall of Green Cloud, is illustrated in *Furniture of the Ming and Qing Dynasties (II)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 2002, pl. 263. Interiors furnished with *zitan* furniture created a sumptuous effect that conveyed an image of power, luxury, and taste during the Qing period.



(detail)







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

978

**A VERY RARE AND EXCEPTIONAL IMPERIAL
CLOISSONNÉ ENAMEL ZUN-FORM VASE**
XUANDE PERIOD (1426-1435)

The vase is cast with a spreading foot that rises to a cushion-form mid-section and a trumpet neck, with four gilt vertical flanges on each section. The sides are decorated with peony blossoms on the foot, lotus scrolls on the mid-section, and upright overlapping plantain leaves with floral sprays on the neck. The interior of the mouth is further decorated with peony scrolls above a band of upright gilt plantain leaves. The later gilt-bronze plaque base is incised with an apocryphal four-character Jingtai mark within a double square.

7¼ in. (18.4 cm.) high

\$300,000-500,000

PROVENANCE:

Private collection, France.
Sotheby's Paris, 14 June 2007, lot 58.

EXHIBITED:

On loan: Kansas City, Missouri, The Nelson-Atkins
Museum of Art, October 2013 - January 2017.

重要私人珍藏

明宣德 御製掐絲琺瑯纏枝花卉紋出戟尊

來源:

法國私人珍藏。
巴黎蘇富比，2007年6月14日，拍品編號58。

展覽:

借展：堪薩斯城，密蘇里州，Nelson-Atkins美術館，
2013年10月-2017年1月。



Fig. 1. *Cloisonné* enamel vase (*zun*), Xuande period (1426-1435), Asian Art Museum of San Francisco, The Avery Brundage Collection, B60P288. After B. Quette (ed.), *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, p. 236, no. 24.

圖一 明宣德掐絲琺瑯出戟尊，舊金山亞洲藝術博物館，艾弗里布倫戴奇珍寶藏，B60P288。載於B. Quette 編《Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties》，紐約，2011年，頁236，編號24。







Fig. 2. Bronze ritual wine vessel, *zun*, late Shang dynasty, 12th-11th century BC. Sold Christie's New York, 15 September 2011, lot 1106.

圖二 晚商饕餮紋尊。紐約佳士得，2011年9月15日，拍品編號1106。



Fig. 3. 'Numbered Jun' *zun*-form vase, Yuan-early Ming dynasty, 14th-15th century. Sold The Classic Age of Chinese Ceramics- The Linyushanren Collection, Part I; Christie's Hong Kong, 2 December 2015, lot 2811.

圖三 元/明初「六」字款鈞窯天藍釉出戟尊。古韻天成—臨宇山人珍藏(一)；香港佳士得，2015年12月2日，拍品編號2811。



Fig. 4. Blue and white *zun*-form vase, Ming dynasty, perhaps Chenghua period (1465-1487), Harvard Art Museums/Arthur M. Sackler Museum, Bequest of David Berg, Esq.

圖四 斷代或為明成化之青花出戟尊。哈佛大學藝術博物館/薩克勒博物館，David Berg律師捐贈。

This superb vase is one of a select few known *cloisonné* enamel *zun*-form vases dating to the Xuande period (1426-1435), which are all of approximately the same size and decorated with similar lotus-scroll decoration. A vase from this rare group is in the Palace Museum, Beijing, and illustrated in *Zhongguo meishu quanji*, vol. 10, Beijing, 1987, p. 92 and p. 162 no. 299, where it is dated to the Xuande period and is attributed the Ming imperial workshop Yuyongjian, a sub-division of the Neifu (The Inner Treasury), responsible for providing furnishings to the Imperial Household. The base of the Beijing Palace vase is incised with a double *vajra* and a later-added six-character Jingtai mark. Another vase from this group, also with a double *vajra* and later-added Jingtai mark on the base, is in the Asian Art Museum of San Francisco, The Avery Brundage Collection, and is illustrated by B. Quette (ed.) in *Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, p. 236, no. 24. (Fig. 1) A further vase from this group, from the collection of P. M. Moreau, Paris, acquired in Paris before 1924, was included in the exhibition, *Chinese sculpture and work of art*, Eskenazi, New York, 17-29 March 2008, no. 18. Two additional examples include the vase sold at Christie's New York, 2 December 1989, lot 58, and the vase sold at Christie's London, 11 May 2010, lot 119.

The current vase, like the others in the group, displays the characteristics that distinguish Xuande *cloisonné* enamels as amongst the finest *cloisonné*

enamel wares ever produced. They have heavy bronze bodies, assume powerful forms and feature strong colors set within fine, accurately bent wires that delineate the contours of the emphatic designs. The gilding of the wires is of slightly irregular thickness, which imbues the decoration with a natural freshness and purity. The decorative scheme on the present vase is particularly rich, with four different types of flowers rendered in bold color combinations. This is further echoed by the gilt petal-shaped panels enclosing the floral sprigs around the exterior of the trumpet-shaped neck

The shape of these archaic *zun*-shaped vases find their inspiration in the ancient ritual bronzes of the Shang (circa 1600-1046 BC) and Western Zhou (circa 1046-771 BC) periods, such as the late Shang dynasty, 12th-11th century BC, bronze ritual wine vessel, *zun*, sold at Christie's New York, 15 September 2011, lot 1106. (Fig. 2) The form found considerable favor with the court during the Yuan and early Ming period, 14th-15th century, providing inspiration not only for *cloisonné* enamel artisans but also ceramicists, as evidenced by the 'Numbered Jun' *zun*-form vase dating to the Yuan-early Ming dynasty, 14th-15th century, from the Linyushanren Collection, sold at Christie's Hong Kong, 2 December 2015, lot 2811 (Fig. 3), and the blue-and-white *zun*-form vase decorated with dragons formerly in the collection of David Berg, Esq. and now in the Harvard Art Museums, where it is currently dated Ming dynasty, perhaps Chenghua period (1465-1487). (Fig. 4)

此尊品相一流，乃少數見於著錄的宣德（公元1426至1437年）掐絲琺瑯尊精品之一。同類作品大小相若，所飾纏枝蓮紋大同小異。這類珍品殊為罕見，北京故宮博物院藏一例，圖見《中國美術全集》（北京：1987）第十冊頁92及頁162編號299，其斷代為宣德朝，據稱出自明代宮廷內府轄下的御用監，該作坊專司供應內廷一應傢具陳設。北京故宮的宣德尊底刻金剛杵一對，以及後加的六字景泰款。刻飾金剛杵一對及後加景泰款的作品尚有一例，它來自舊金山亞洲藝術博物館的布艾禮珍藏（Avery Brundage Collection），圖見B. Quette編著的《Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties》（紐約：2011）頁236編號24（圖1）。另一件近似之作來自巴黎的莫赫珍藏（P. M. Moreau），它的購藏年代早於1924年，2008年3月17-29日曾於古董商埃斯卡納齊在紐約舉行的「Chinese Sculpture and Work of Art」展覽中亮相（編號18）。此外尚有兩件近似例，一者經紐約佳士得於1989年12月2日拍出（拍品編號58），另一件經倫敦佳士得於2010年5月11日拍出（拍品編號119）。

本拍品跟其近似例一樣，具備了宣德之作冠絕歷代掐絲琺瑯器的典型特徵。它們俱銅胎厚重，造型雍容大氣，色彩斑斕絢麗，琺瑯彩填施於用細銅絲盤出的精巧考究之圖紋框格內。銅絲的鑲金厚薄略有不同，使紋飾看來更顯清新寫實、渾然天成。此尊紋飾的層次格外豐富，四類花卉的色彩搭配熱情奔放。此外，環飾喇叭形尊頸外的鑲金瓣形開光及當中的折枝花卉，其鮮明出彩處亦不遑多讓。

這類仿古尊的形制，脫胎於古代殷商（約公元前1600至1046年）及西周（約公元前1046至771年）的青銅禮器，就此可參照紐約佳士得於2011年9月15日拍出的公元前十二至十一世紀商末禮器青銅尊（拍品編號1106，圖2）。及至十四至十五世紀的元代及明初宮廷，這般造型頗為流行，它不僅是掐絲琺瑯匠人借鑑的對象，更是陶瓷藝人的靈感泉源，就此可參照香港佳士得於2015年12月2日拍出的臨宇山人珍藏十四至十五世紀元代或明初編號鈞窯尊（拍品編號2811，圖3）；另一件實例是貝德偉先生（David Berg）舊藏青花龍紋尊，此尊現藏哈佛大學藝術博物館，最新斷代為明代，也許是成化（1465至1487年）年間的作品。（圖4）



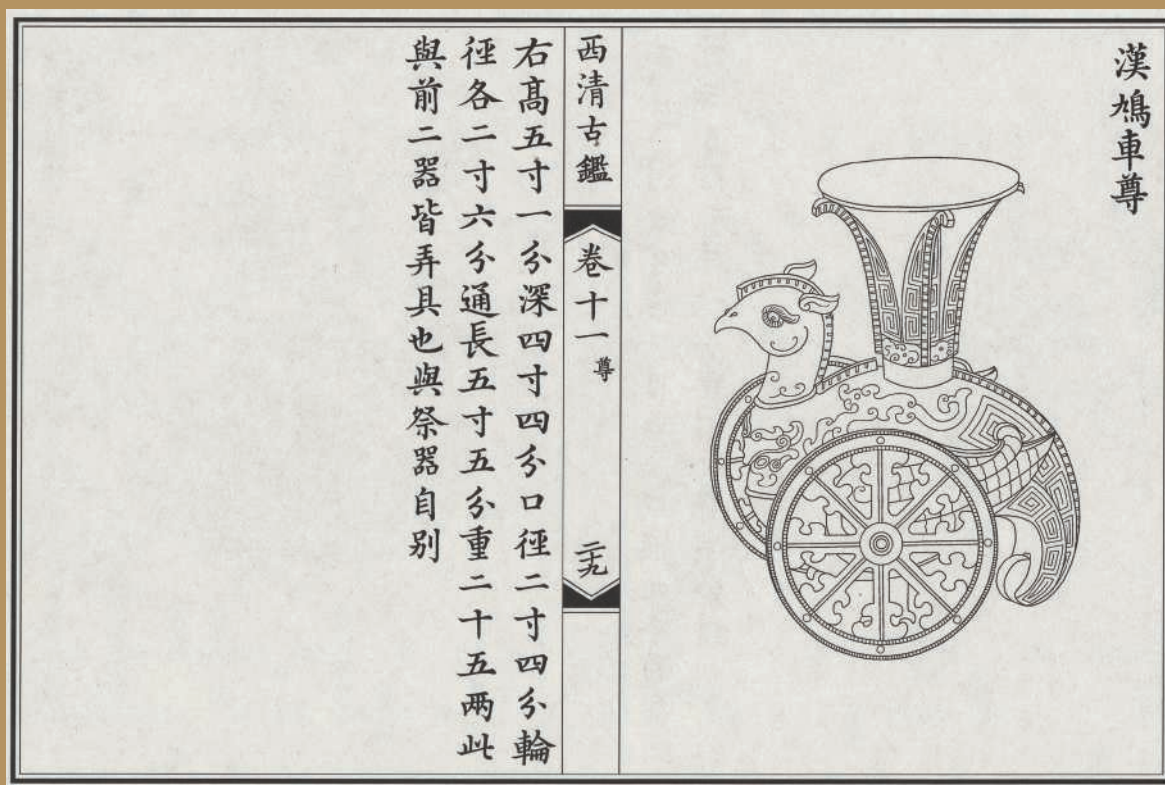


Fig. 1. Bronze zun, Han dynasty. After *Xiqing Gujian*, compiled in 1749, vol. 11, no. 29.

圖一 漢鳩車尊，載於《西清古鑑》，1749年，卷十一，編號29。

PROPERTY FROM THE BETTY I. FLEMING TRUST

~979

A RARE CLOISSONNÉ ENAMEL ARCHAISTIC 'WHEELED' PHOENIX-FORM VASE, ZUN

QIANLONG PERIOD (1736-1795)

The vessel is in the shape of a phoenix gripping an axle with its claws between two stationary spoked wheels and further supported by a smaller wheel inserted into the tail. The body is decorated with archaistic scrolls and wide bands of key fret outlining the under-turned tail. The wings have blue feathers, and a pair of green, archaistic bird scrolls in relief flank a *taotie* mask on the breast. A pseudo-notched flange that centers the head, neck and body matches the four flanges on the trumpet-shaped vase which rises from the center of the back.

11½ in. (29.5 cm.) high, hardwood stand, Japanese wood box

\$80,000-120,000

PROVENANCE:

Acquired in Asia in the mid-1940s, and thence by descent.

BETTY I. FLEMING 信託基金珍藏

清乾隆 掐絲琺瑯仿古饗餐紋鳩車尊

來源:

1940年代中期購藏於亞洲，後家族傳承。

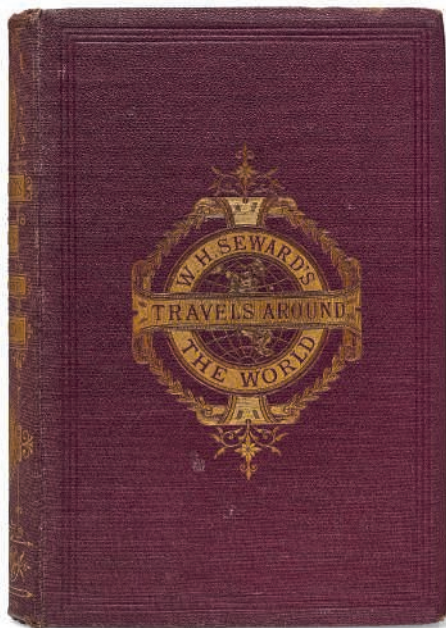
This rare vessel appears to have been based on a very similar bronze vessel depicted in the bronze catalogue *Xiqing Gujian*, compiled in 1749. (Fig. 1) It is in vol. 11, no. 29, of the 1908 edition, and illustrated by B. Quette (ed.) in *Cloissonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, p. 89. As with the present vessel, the flanges do not appear to be truly notched, but made to appear so. The shape of the bird, decoration on the body, and shape of the wheel spokes are all similar. A late Ming dynasty version of this vessel in bronze is in the National Palace Museum, Taiwan, and illustrated in *Through the Prism of the Past*, Taipei, 2003, p. 174, pl. III-42.

Wheeled bird-form vessels executed in *cloissonné* appear to have appealed to the craftsmen of the Qianlong period, as evidenced by others of varying type that have been published. Two dated to the Qianlong period are also illustrated by B. Quette *op. cit.*, p. 269, no. 88, in the Brooklyn Museum, and no. 89, in the Philadelphia Museum of Art, which has an inscribed four-character Qianlong mark. Another vessel of this type is illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, National Palace Museum, Taipei, 1999, no. 70. See, also, the two vessels illustrated by H. Brinker and A. Lutz in *Chinese Cloissonné: The Pierre Uldry Collection*, The Asia Society Galleries, New York, 1989, nos. 257 and 258. An almost identical *cloissonné* enamel zun from the collection of David B. Peck III was sold at Christie's New York, 18 September 2014, lot 621. The inspiration for all of these vessels would have been bronze *zun* in the shape of a standing bird with downward-curved tail made during the Western Zhou period, none of which, however, had wheels.

An identical *cloissonné* phoenix-form vase previously in the collection of David B. Peck III was sold at *Rivers of Color: Cloissonné Enamels from Private American Collections*, Christie's New York, 17 September 2014, lot 62.







THE PROPERTY OF A LADY

980

A PAIR OF BLACK-GROUND CLOISONNÉ ENAMEL JARDINIÈRES
19TH CENTURY

Each has deep rounded sides decorated with butterflies flying amidst scattered flower roundels on a black ground with gilt-wire-inlaid *wan* emblems, all between scrolling waves above the shallow foot and a band of *ruyi* heads below the rim. *Together with* a book entitled *William H. Seward's Travels Around the World*, by William H. Seward and Olive Risley Seward, First Edition, 1873, which notes the gifts of the Chinese court to William H. Seward.

9 3/4 in. (23.8 cm.) diam.

(3)

\$5,000-7,000

PROVENANCE:

Prince Kung (1880-1936) collection, circa 1871 (by repute).
William H. Seward (1801-1872).
Rear-Admiral John Rodgers (1812-1882).
Vice Admiral W.L. Rodgers (1860-1944).
William Ledyard Brewster (1906-1972).
Henry Hodge Brewster (1912-1993) and thence by descent to the present owner.

The American provenance for this pair of *cloisonné* enamel *jardinières* can be traced back to the 19th century. William H. Seward was a prominent American politician and statesman leading up to the Civil War and was a fierce opponent of slavery. Having served in various positions, including the New York State Senate and as governor of New York, he became President Lincoln's Secretary of State in 1861. Seward was wounded in part of the plan to assassinate Lincoln, and went on to serve as Andrew Jackson's Secretary of State. In his later years he traveled to China as part of a trip around the

world, accompanied by his adopted daughter Olive Risley. Miss Risley and Seward wrote the book that accompanies this lot, which documents William Seward's travels.

According to family history, this pair of *jardinières* was gifted to Seward by Prince Kung, the sixth son of the Daoguang Emperor (r. 1821-1850). A report of the meeting of Seward and Prince Kung was included in the *Daily Alta* (California) newspaper on 12 February 1871. A short list of princely gifts presented to Seward is noted on page 221 of Miss Risley's book, including "one pair of enamelled fish jars," presumably the present pair. While in Beijing, Seward's travel group was overseen by Rear-Admiral John Rogers, commander of the US Asiatic squadron. When Seward left China to continue on his world tour, family accounts note that he left the gifts in the care of John Rogers. By the time that Rogers returned to the US at the end of his tour Seward had died and the objects remained within the Rogers family. The sequence of succession within the family is noted in the provenance above.

私人珍藏

清十九世紀 掐絲琺瑯蝴蝶紋花盆一對

來源:

恭親王，1871年前後（傳）。

William H. Seward (1801-1872年)。

Rear-Admiral John Rodgers (1812-1882年)。

Vice Admiral W.L. Rodgers (1860-1944年)。

William Ledyard Brewster (1906-1972年)。

Henry Hodge Brewster (1912-1993年)，後家族傳承至現藏家。

VARIOUS PROPERTIES

981

A MASSIVE PAIR OF CLOISONNÉ ENAMEL FIGURES OF ATTENDANTS

LATE QING DYNASTY-EARLY 20TH CENTURY

Each figure is shown standing with the arms raised over the head and holding a large circular tray, with gilt faces and dressed in elaborately decorated robes that open in the front. The figures stand on waisted octagonal bases that are topped by cylindrical stanchions connected by chains.

48¼ in. (123.3 cm.) high

\$40,000-60,000

PROVENANCE:

Private collection, Austin, Texas.
Collection of C.T. Howell.

晚清/二十世紀初 掐絲琺瑯侍者跪像一對

來源:

私人珍藏·奧斯丁·德克薩斯州。

C.T. Howell珍藏。





982 (two views)



983 (two views)



984

982

**A SMALL CARVED RED LACQUER
CIRCULAR BOX AND COVER**
MING DYNASTY, 16TH-17TH CENTURY

The cover is carved with three scholars at leisure under a pine tree, and the box is carved with flowering branches, all reserved on a diaper ground.
3 in. (7.6 cm.) diam.

\$5,000-7,000

PROVENANCE:

Prominent private collection, New England.

Compare two red lacquer boxes in the National Palace Museum, Taipei, of approximately the same size and carved on the cover with scenes of scholars in a landscape, and on the box with blossoming flower branches, illustrated in *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 88, nos. 76 and 77, where they are dated 17th century and 16th-17th century, respectively.

明十六/十七世紀 剔紅高士圖圓蓋盒

來源:

重要私人珍藏·新英格蘭。

983

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

The box and cover are both carved with lychees borne on leafy branches reserved on diaper grounds.
3 1/8 in. (7.9 cm.) diam.

\$5,000-7,000

PROVENANCE:

Prominent private collection, New England.

Two red lacquer boxes of similar size and similarly carved with lychees borne on leafy branches, are in the National Palace Museum, Taipei, and are illustrated in *Carving the Subtle Radiance of Colors, Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 66, nos. 48 and 49, where they are dated Ming dynasty, 16th century.

明十六世紀 剔紅荔枝紋小圓蓋盒

來源:

重要私人珍藏·新英格蘭。

984

**A SMALL CARVED RED LACQUER BOX
AND COVER**
MING DYNASTY, 15TH-16TH CENTURY

The slightly domed cover is carved in relief with the long-tailed bird in flight amidst lotus blossoms and leaves. The sides of the box are carved with further lotus.
3 1/4 in. (8.3 cm.) diam.

\$5,000-7,000

PROVENANCE:

Prominent private collection, New England.

Similar decoration of a bird in flight amidst lotus can be seen on a pentagonal red lacquer box dated Ming dynasty, 15th century, in the Tokugawa Art Museum, illustrated in *Karamono, Imported Lacquerwork – Chinese, Korean and Ryukyuan (Okinawa)*, Nagoya, Japan, 1997, p. 27, no. 27.

明十五/十六世紀 剔紅鳳鳥紋小圓蓋盒

來源:

重要私人珍藏·新英格蘭。



985

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

985

A ZITAN SCHOLAR'S ROCK

18TH CENTURY

Finely carved to imitate a pierced scholar's rock, the vertical irregular form is comprised of multiple pierced openings. The domed base of *zitan* is carved in relief with panels of stylized foliate scroll.

7½ in. (18.1 cm.) high overall

\$8,000-12,000

PROVENANCE:

Christie's New York, 27 September 2002, lot 156.

紐約私人珍藏

清十八世紀 紫檀擺件

來源:

紐約佳士得，2002年9月27日，拍品編號156。

ANOTHER PROPERTY

986

A SILVER WIRE-INLAID ZITAN TRAY

QING DYNASTY (1644-1911)

The oval tray is inlaid with archaic scrolls on the sides and is supported on four tab feet.

12 in. (30.4 cm.) long

\$7,000-9,000

清 紫檀錯銀仿古紋橢圓盤



986

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

987

A VERY LARGE ZITAN SCROLL POT
18TH-19TH CENTURY

The cylindrical scroll pot has thick sides, and the wood is of an attractive color and grain.

15¼ in. (38.7 cm.) high

\$40,000-60,000

PROVENANCE:

Acquired prior to 1973 and thence by descent to the present owner.

美國私人珍藏

清十八/十九世紀 紫檀畫筒

來源:

入藏於1973年前，後傳承至現藏家。



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

988

A LARGE ZITAN BRUSH POT

QING DYNASTY (1644-1911)

Of foliate section, the vertical sides are carved as six petals supported on as many feet. The wood is of a dark tone with attractive tight wavy grain. The base has a separately carved plug.

7 $\frac{3}{8}$ in. (20 cm.) high

\$12,000-18,000

PROVENANCE:

Christie's Hong Kong, 28 April 1996, lot 522.

紐約私人珍藏

清 紫檀花口大筆筒

來源:

香港佳士得·1996年4月28日·拍品編號522。





ANOTHER PROPERTY

989

**A RARE LARGE JICHIMU 'LUOHAN' PANEL
AND ZITAN FRAME**

QIANLONG PERIOD (1736-1795)

The rectangular panel is carved with eight seated *luohan* in a mounstainscape. Each *luohan* is accompanied by an inscription identifying him. The panel is set within a finely carved *zitan* frame.
48½ x 32¼ in. (123.2 x 81.9 cm.), including *zitan* frame

\$12,000-18,000

清乾隆 紫檀框雞翅木羅漢圖掛屏



(detail)

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

990

A PAIR OF JICHIMU SQUARE CORNER-LEG STOOLS, *FANGDENG*
17TH-18TH CENTURY

Each hard mat seat is set within a square frame above a narrow waist and plain aprons. The whole is supported on legs of square section joined by humpback stretchers and vertical struts, and terminate in scroll-form feet.

19½ in. (49.8 cm.) high, 23½ in. (60 cm.) square (2)

\$12,000-18,000

PROVENANCE:

Barling of Mount Street Ltd., London, 1992.

顯赫私人珍藏

十七/十八世紀 雞翅木有束腰羅鍋枱加矮佬方凳一對

來源:

Barling of Mount Street Ltd. · 倫敦 · 1992年。



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

991

**A TIELIMU AND JICHIMU SQUARE-
CORNER CABINET**
18TH-19TH CENTURY

The attractively figured doors are fitted flush around the removable center stile and open to reveal the shelved interior. The whole is raised on legs of square section joined by plain aprons and spandrels.

65½ in. (160.4 cm.) high, 35⅞ in. (90.8 cm.) wide,
17⅞ in. (44 cm.) deep

\$12,000-15,000

PROVENANCE:

Christopher Cooke Antiques, London, 23 July 2001.

美國西岸私人珍藏

清十八/十九世紀 鐵梨木及雞翅木方角櫃

來源:

Christopher Cooke Antiques, 倫敦, 2001年7月
23日。



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

~992

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

The cylindrical brush pot has plain sides and is raised on a round base.

6 in. (15.2 cm.) high

\$4,000-6,000

PROVENANCE:

Plum Blossoms Gallery, Ltd., Hong Kong,
21 January 1991.

美國西岸私人珍藏

清十八/十九世紀 黃花梨筆筒

來源:

萬玉堂，香港，1991年1月21日。

992

PROPERTY OF A PRIVATE COLLECTOR

~993

A MARBLE-INSET HARDWOOD SCREEN
THE MARBLE 18TH-19TH CENTURY

The rectangular, variegated marble panel suggestive of a mountain range is set within a hardwood frame with beaded edges, which slides into a base raised on shoe feet flanked by scrolling foliate spandrels above the shaped apron.

40½ in. (102.8 cm.) high, 32¼ in. (70.5 cm.) wide,
11¼ in. (29.8 cm.) deep

\$12,000-18,000

PROVENANCE:

Christie's New York, 16 September 1999, lot 116.

私人珍藏

硬木嵌石屏風

嵌石：清十八/十九世紀

來源:

紐約佳士得，1999年9月16日，拍品編號116。

PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~994

**A PAIR OF HUANGHUALI RECTANGULAR
STOOLS**
17TH CENTURY

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

20½ in. (52.1 cm.) high, 20½ in. (51.1 cm.) wide, 15½
in. (39.8 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.

WHITACRE家族珍藏

十七世紀 黃花梨方凳一對

來源:

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



993



994



PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~995

**A HUANGHUALI SQUARE-CORNER
CABINET**

18TH CENTURY

The doors are set in a rectangular square-member frame, and open to reveal a shelved interior with two drawers, all above a shaped, beaded apron carved with confronting dragons.

41 in. (104.2 cm.) high, 32 in. (81.3 cm.) wide, 18 in. (45.7 cm.) deep

\$40,000-60,000

PROVENANCE:

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

WHITACRE家族珍藏

清十八世紀 黃花梨方角櫃

來源:

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



995

ANOTHER PROPERTY

~996

A HUANGHUALI/WAISTED SQUARE CORNER-LEG TABLE
18TH CENTURY

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

34½ in. (86.7 cm.) high, 37¼ in. (94.6 cm.) square

\$30,000-50,000

A similar table, the apron also carved with scrolling dragons, is illustrated by S. Handler, *Ming Furniture in the Light of Chinese Architecture*, Berkeley and Toronto, 2005, p. 167. See, also, M. Beurdeley, *Chinese Furniture*, Tokyo and New York, 1979, pl. 126, for a similar example dated to the late Ming period, in the Compagnie de la Chine et des Indes Collection, Paris.

A *huanghuali* square table of similar proportions, carved on the aprons with dragons and archaic scroll, is in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 54 - Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, p. 98, no. 86, where it is dated to the Qianlong period. A *huanghuali* square table of similar proportions, carved with *chilong* on the aprons, was sold at Christie's New York, 25 September 2020, lot 1646.

清十八世紀 黃花梨螭龍紋束腰方桌



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

~997

A HUANGHUALI HORSESHOE-BACK ARMCHAIR
17TH CENTURY

The sweeping crest rail terminates in out-swept hooks and is supported by the S-shaped splat carved at the center with a *chilong* enclosed in a *ruyi*-head medallion. The mat seat is set within the rectangular frames above cusped, beaded aprons carved in front with a confronting *chilong* and shaped, beaded spandrels. The legs are joined by stepped stretchers and footrest above a shaped apron.

38¾ in. (98.4 cm) high, 26¼ in. (66.7 cm.) wide, 20¼ in. (51.4 cm.) deep

\$100,000-150,000

PROVENANCE:

Barling of Mount Street, Ltd., London, 16 June 1992.

紐約私人珍藏

十七世紀 黃花梨螭龍紋圈椅

來源:

Barling of Mount Street, Ltd., 倫敦, 1992年6月16日。





PROPERTY FROM A PRIVATE HAWAIIAN COLLECTION

~998

A HUANGHUALI RECESSED-LEG TABLE
17TH CENTURY

The single-panel top is set within a wide rectangular frame above beaded aprons and spandrels. The whole is supported on thick legs of rounded section joined by pairs of stretchers.

32½ in. (81.6 cm.) high, 79½ in. (201 cm.) wide, 20 in. (50.8 cm) deep

\$120,000-180,000

PROVENANCE:

Mr. Albert Chock (1915-1961) and Mrs. Frances Zane Chock (1917- 1997) Collection, Honolulu, Hawaii, and thence by descent.

EXHIBITED:

Honolulu, Honolulu Academy of Arts, *Chinese Hardwood Furniture in Hawaiian Collections*, 16 January-14 February 1982, no. 17.

LITERATURE:

Ellsworth R. H., *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1982, p. 47, pl. 17.

夏威夷私人珍藏

十七世紀 黃花梨平頭案

來源:

Albert Chock (1915–1961年) 暨 Frances Zane Chock (1917– 1997年) 伉儷珍藏，檀香山，夏威夷，後家族傳承。

展覽:

檀香山，檀香山藝術學院，*Chinese Hardwood Furniture in Hawaiian Collections*，1982年1月16日–2月14日，編號17。

出版:

安思遠，《*Chinese Hardwood Furniture in Hawaiian Collections*》，檀香山，1982年，頁47，圖版17。

Dr. Gustav and Betty Ecke first met Albert C. and Frances Zane Chock at the Honolulu Art Academy, but their friendship was cemented when they became neighbors. Their houses were separated by hairpin turns on the lone road that joined windward O'ahu with downtown Honolulu. Avoided by many as the site of the retreating Kamehameha ghost warriors, Mr. Chock chose this stretch of the path leading to the Nu'uaniu Pali to build his home. Mrs. Chock's fireplace was the scene for many elegant society parties, which the Eckes attended, and she maintained her friendship with Betty after Dr. Ecke's death. Upon Dr. Ecke's recommendation, the Chocks acquired the *huanghuali* table and the *huanghuali* chair (lot 999) for their home.



Mr. and Mrs. Chock with friends at the Honolulu Academy of Arts, 7 May 1955. Photographer unknown.

Chock 伉儷與友人攝於檀香山藝術博物館，1955年5月7日，攝影師不詳。



The present table as illustrated in *Chinese Hardwood Furniture in Hawaiian Collections*, 1982. © Honolulu Museum of Art. Photographer unknown.

此案載於1982年安思遠著《*Chinese Hardwood Furniture in Hawaiian Collections*》。©檀香山藝術博物館。攝影師不詳。

PROPERTY FROM A PRIVATE HAWAIIAN COLLECTION

~999

A RARE HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIR
17TH CENTURY

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

46 ¼ in. (117.5 cm.) high, 22 ⅞ in. (58.1 cm.) wide, 18 ¾ in. (47.6 cm.) deep

\$60,000-80,000

PROVENANCE:

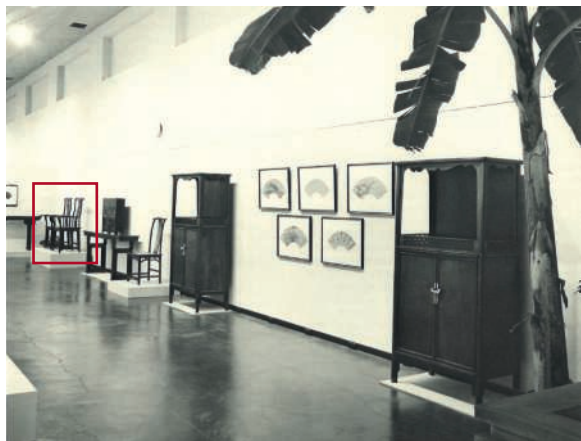
Mr. Albert Chock (1915-1961) and Mrs. Frances Zane Chock (1917- 1997) Collection, Honolulu, Hawaii, and thence by descent.

EXHIBITED:

Honolulu, Honolulu Academy of Arts, *Chinese Hardwood Furniture in Hawaiian Collections*, 16 January-14 February 1982, no. 10.

The present chair is the mate to the chair illustrated by R. H. Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu Academy of Arts, 1982, p. 44, no. 10. Both chairs were exhibited side by side, as was the preceding lot, a *huanghuali* recessed-leg table, in the 1982 exhibition.

Chinese Hardwood Furniture in Hawaiian Collections opened on January 16th, 1982 and was dedicated to Gustav Ecke (1896-1971). The exhibition was inspired by Ecke's 1952 exhibition at the Honolulu Academy of Arts, now the Honolulu Museum of Art, with a catalogue written by Robert H. Ellsworth. At the time of the 1952 exhibition, no catalogue was produced and the 1982 exhibition drew heavily upon the museum's archives and Dr. Ecke's wife, Betty Ecke, also known as Tseng Yuho (1924-2017) records.



The present chair on view at the Honolulu Academy of Arts, 1982. © Honolulu Museum of Art. Photographer unknown.

此椅於檀香山藝術博物館展覽，1982年。©檀香山藝術博物館；攝影師不詳。

夏威夷私人珍藏

十七世紀 黃花梨四出頭官帽椅

來源:

Albert Chock (1915–1961年) 暨 Frances Zane Chock (1917– 1997年) 伉儷珍藏，檀香山，夏威夷，後家族傳承。

展覽:

檀香山藝術博物館，*Chinese Hardwood Furniture in Hawaiian Collections*，檀香山，1982年1月16日–2月14日，編號10。



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

~1000

A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS
17TH-18TH CENTURY

The sweeping crestrail terminates in out-swept hooks supported by the plain S-shaped back splat, above the mat seat set in a rectangular frame and beaded aprons and spandrels. The whole is raised on round-section legs joined by stepped stretchers and a footrest above a plain apron.

39½ in. (100.3 cm.) high, 27 in. (68.6 cm.) wide, 21½ in. (54.6 cm.) deep

\$200,000-300,000

PROVENANCE:

Acquired in New York by 1999.

加州私人珍藏

十七/十八世紀 黃花梨圈椅一對

來源:

於1999年已入藏於紐約。





The horseshoe-back armchair is one of four types of Chinese chairs, and is distinguished by its rounded crestrail and out-swept hooks. The form is commonly found; however, it is rare to find a pair of such generous proportions and beautifully selected material. The chairs are robust in their scale, featuring a wide backslat and broadly curving crestrail. The attractively-grained backsplats were cut from the same section of wood, characterized by the distinctive peak of the grain at the top and the vigorous swirls and striping on the lower half, and suggests that the chairs were commissioned as a pair. The sweep of the crestrail is wide and has an elegance of movement not seen in examples of smaller proportions. Further, the quality of the material is consistent throughout both chairs indicating that the workshop has ample, high quality material to select from. Although the chair is generously proportioned, there is no sense of heaviness. The aprons are high and finely cusped and restrained in design, in perfect

harmony with the simple lines of the upper half of the chair. No doubt the wealthy family who commissioned this pair was able to afford the highest quality material and workmanship.

For a discussion of this chair shape, see R.H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasty*, New York, 1971, pp. 86-87, and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pp. 43-45. A set of four *huanghuali* horseshoe-back armchairs, of smaller proportions, but also with vigorously grained backsplats and gracefully curved crestrails is published by Grace Wu Bruce, *Ming Furniture*, 30 October-18 November 1995, p. 48, no. 23. See, also, a pair of *huanghuali* horseshoe-back armchairs of similar proportions, carved with a *ruyi*-medallion on the backslat, sold at Christie's New York: The Marie Theresa L. Virata Collection of Asian Art: A Family Legacy, 16 March 2017, lot 607.



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

~1001

A RARE HUANGHUALI SQUARE-CORNER CABINET
17TH CENTURY

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

68¾ in. (174.6 cm.) high, 41¾ in. (105.1 cm.) wide, 20½ in. (52.5 cm.) deep

\$70,000-90,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, 5 March 1996.

The simple, austere lines of this cabinet create a sense of solidity and strength. The rectangular metalwork and hinges emphasize the geometry of the form. A related *huanghuali* cabinet of slightly smaller proportions and with a carved apron was sold at Christie's New York, 25 September 2020, lot 1653.

美國西岸私人珍藏

十七世紀 黃花梨方角櫃

來源:

嘉木堂，香港，1996年3月5日。



(another view)







(detail)



~1002

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

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

34 in. (86.4 cm.) high, 84 ¼ in. (213.9 cm.) wide, 19 ¾ in. (50.2 cm.) deep

\$200,000-300,000

PROVENANCE:

Grace Wu Bruce, London, 2004.

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

美國西岸私人珍藏

十七世紀 黃花梨夾頭榫頭案

來源:

嘉木堂·倫敦·2004年。



PROPERTY FROM AN IMPORTANT EAST COAST
PRIVATE COLLECTION

~1003

**A PAIR OF DALI MARBLE-INSET
HUANGHUALI CONTINUOUS
HORSESHOE-BACK ARMCHAIRS**
17TH CENTURY

The crest rail forms a continuous, elegant curve above the supporting C-shaped splat and curve downwards in a sinuous line which continue through the rectangular seat frame. Each back splat is inset with a painterly marble panel, one evocative of a lone tree in a desolate landscape and the second evocative of a stormy sea. The legs are of round section joined by stepped stretchers and a footrest at front.

37¾ in. (95.8 cm.) high, 23¼ in. (59 cm.) wide, 19 in. (48.3 cm.) deep (2)

\$600,000-800,000

PROVENANCE:

Nicholas Grindley, Ltd, London, 1987.

美國東岸重要私人珍藏

十七世紀 黃花梨嵌大理石圈椅一對

來源:

Nicholas Grindley, Ltd, 倫敦, 1987年。







(another view)

The form is a variation on the more commonly seen horseshoe-back armchair, but in this example, the arms continue into the seat to form one seamless curving line. The design was inspired by the humble bamboo chair and the construction technique of bending lengths of bamboo using steam and heat. The abundance of bamboo made it popular among the lower classes, as a cost-effective and more easily portable alternative to the more luxurious *huanghuali*. This rare pair would have been commissioned by a wealthy family, attracted to the humble origins of bamboo furniture, but seeking the luxury and status associated with precious *huanghuali*.

Only a handful of examples dating to the seventeenth century are known, but there are no examples with these haunting Dali marble panels on the back splats. Chosen for their natural markings and carefully polished to reveal evocative and poetic scenes, the panels instantly transport the viewer to that contemplative place in nature that only the best panels can convey. The panel on the left is a tranquil landscape scene – a foggy morning punctuated

by a lone tree – and the panel on the right is wild and untamed, recalling a turbulent sea or a powerful storm. Together, these panels add an elegance and power to these already commanding pair of chairs.

A pair, originally from a set of four, of *huanghuali* continuous horseshoe-back armchairs with serpentine aprons, formerly in the Robert H. Ellsworth Collection, was sold at Christie's New York: The Collection of Robert Hatfield Ellsworth Part I: Masterworks: Including Indian, Himalayan and Southeast Asian Works of Art, Chinese and Japanese Works of Art, 17 March 2015, lot 47. A single chair of this form, with straight aprons and curved corner spandrels, formerly in the Flacks Family collection, was sold at Christie's New York: The Flacks Family Collection: A Very Personal Selection, 16 September 2016, lot 1105. A pair of this form is in the Philadelphia Museum of Art, accession number: 1971-12-1 and illustrated by J. G. Lee, "Chinese Furniture Collection," *The Philadelphia Museum of Art Bulletin*, vol. LVIII:276 (Winter 1963), p. 63, fig. 7.



ANOTHER PROPERTY

~1004

A PAIR OF HUANGHUALI SLOPING STYLE CABINETS
18TH CENTURY

Each has a protruding, round-corner top raised on slightly splayed and beaded legs of rounded-square section. The rectangular single-panel doors open from the removable center stile to reveal the shelved interior fitted with two drawers, all above beaded aprons and shaped spandrels at the front and sides.

65 ¾ in. (167. cm) high, 32½ in. (83.5 cm.) wide, 16 ¼ in. (41.2 cm.) deep

PROVENANCE:

Property of a San Francisco Bay Area Gentleman, Bonhams San Francisco, 10 December 2015, lot 8195.

\$150,000-250,000





The simplicity and elegance of form of this cabinet evokes the classical Ming style. The combination of design, perfect proportions and precise craftsmanship lend the cabinet a refined elegance and sense of balance and stability. The form was widely used in cabinet-making throughout the Ming and Qing dynasties. A single *huanghuali* round-corner cabinet of similar proportion and dimensions was sold at Christie's New York, 25 September 2020, lot 1644. Another example with similar proportion and dimensions was sold at The Feng Wen Tang Collection of Bamboo Carvings and Furniture, Christie's Hong Kong, 3 June 2015, lot 2824.

清十八世紀 黃花梨圓角櫃一對

來源:

舊金山灣區私人珍藏, 舊金山邦瀚斯, 2015年12月10日, 拍品編號 8195。





1005

PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~1005

A HUANGHUALI SEAL CHEST

17TH-18TH CENTURY

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

14¾ in. (37.5 cm.) high, 14¾ in. (37.5 cm.) wide, 11½ in. (29.2 cm.) deep

\$12,000-18,000

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.

WHITACRE 伉儷珍藏

十七/十八世紀 黃花梨官皮箱

來源:

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

THE PROPERTY OF A GENTLEMAN

~1006

A HUANGHUALI AND SERPENTINE TABLE STAND

17TH CENTURY

The rectangular green serpentine panel with attractive swirling patterns and striations is set within a *huanghuali* frame terminating in large everted ends above a plain apron and *ruyi*-form spandrels. The whole is supported on splayed legs of square section fitted with openwork panels carved with a *ruyi*-cloud above shaped aprons.

7 ⅞ in. (20 cm.) high, 20 in. (51 cm.) wide, 10 ⅝ in. (27 cm.) deep

\$15,000-25,000

PROVENANCE:

Important Chinese Furniture: Formerly The Museum of Classical Chinese Furniture Collection, Christie's New York, 19 September 1996, lot 1.

LITERATURE:

Evarts C., "Ornamental Stone Panels and Chinese Furniture", *JCCFS*, Spring 1994, p. 22, fig. 20.
Wang et al., *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago, 1995, p. 182, no. 86.

私人珍藏

十七世紀 黃花梨嵌蛇紋石撇腿小案

來源:

中國古典家具博物館珍藏專拍, 紐約佳士得, 1996年9月19日, 拍品編號1。

出版:

柯惕斯, 〈Ornamental Stone Panels and Chinese Furniture〉, 《JCCFS》, 1994年春季刊, 頁22, 編號20。
王世襄等, 《美國加州中國古典家具原版圖錄》, 芝加哥, 1995年, 頁182, 編號86。



1006



1007

PROPERTY OF A SOUTHERN GENTLEMAN

1007

A LINGBI SCHOLAR'S ROCK

The perforated vertical stone is evocative of the sinuous body of a dragon.

17½ in. (44.5 cm.) high, softwood stand

\$12,000-18,000

美國南方私人珍藏

靈璧賞石

ANOTHER PROPERTY

~1008

A HUANGHUALI FOLDING BASIN STAND

18TH-19TH CENTURY

The portable stand is constructed with six square-section legs joined by crossed stretchers hinged together at top and bottom.

26¾ in. (68.3 cm.) high, 15¼ in. (40 cm.) diam.

\$4,000-6,000

PROVENANCE:

Peter L. Rosenberg (1932-2013) Collection, Wilton, Connecticut.

清十八/十九世紀 黃花梨面盆架

來源:

Peter L. Rosenberg (1932-2013年), 威爾頓, 康涅狄格州。



1008



PROPERTY FROM AN AMERICAN FAMILY COLLECTION

~1009

A HUANGHUALI TRESTLE-LEG TABLE
19TH CENTURY

The attractively-grained single-panel top is set in a rectangular frame, above a plain apron and shaped spandrels carved with an elaborate floral scroll. The whole is raised on trestle-legs joined by a shaped openwork panel, fitted into stepped feet.

34¾ in. (88.3 cm.) high, 74¼ in. (188.6 cm.) wide, 17½ in. (43.5 cm.) deep

\$60,000-80,000

PROVENANCE:

Lt. Col. Robert Gray Peck (1879-1956), and thence by descent.

The present table combines Chinese furniture construction techniques with a European-inspired decorative scheme. The oversized and overtly bold floral scroll on the aprons and spandrels points to the more lavish taste of the mid to late Qing period. The scale and decorative scheme compares well to the carved decoration of a *zitan* trestle-leg table, dated to the Qianlong period, illustrated by Zheng Nanwei et al., in *The Most Noble Hardwood: Zi Tan Furniture of the Ming and Qing Dynasties*, Beijing, 2016, pp.173-179, pl. 39.

美國家族珍藏

清十九世紀 黃花梨夾頭榫纏枝花卉紋平頭案

來源:

Robert Gray Peck 中校(1879-1956年), 後家族傳承。



A Mutual Exchange

An European-Inspired Zitan Armchair for the Emperor Qianlong

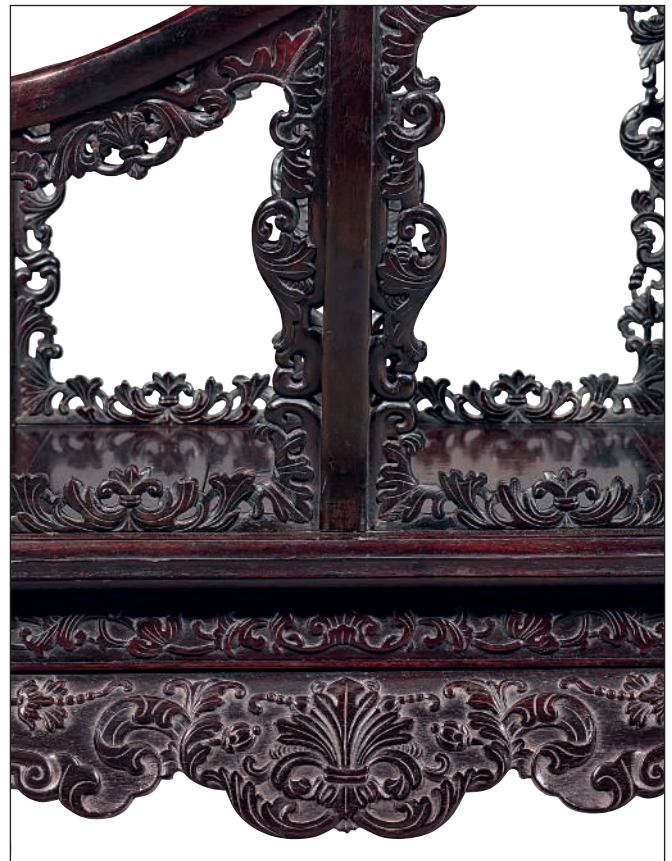
瓊肯珍藏重要中國藝術

This magnificent *zitan* chair is the fourth surviving example in a suite of chairs of this distinctive design. Constructed of the finest quality *zitan*, the armchair is carved in high relief and is influenced by the ornamental style of Rococo design. The chair is a rare example of Western-influenced design executed in *zitan* using traditional furniture construction techniques. The density of the *zitan* made this material especially suitable for fine and intricate carving and its jade-like, lustrous surface made it the preferred

material for Imperial Qing dynasty furniture, which favored elaborately carved and highly-ornamented furnishings. Furniture in this Western-style is termed Guangzhou-style or *Guangshi* decoration, after the port city of Canton in Guangdong province, the major trading port for East-West exchange. The present chair skillfully weaves together the East-West aesthetic, combining the lavish ornamental style favored by Europeans with the masterful woodworking skills of the Chinese carpenter.

此紫檀椅雍容清貴，造型獨樹一幟，這類傳世品僅見四例，本拍品為其中之一。通體用頂級紫檀木製作，浮雕紋飾立體，具華美的洛可可裝飾風格。它採用了傳統中式傢俱做工，並糅合了西方設計，洵為難得一見的珍品。紫檀木質堅重，尤適於雕作繁密考究的紋飾，兼之表面光潤如玉，故被視為製造清代御製傢具的上等材質，而清室亦對雕工精良、紋飾繁縟的作品情有獨鍾。中西合璧的裝飾風格又名「廣式」，得名於廣東境內中西交流的重要商埠——廣州。本拍品巧妙地結合了東西方美學，將風行歐洲的華美裝飾與中國上乘木作共冶一爐。

至於餘下三件已知近似例，一對經香港佳士得於2008年12月3日拍出 (拍品編號2503)，一者於2012年10月24日經紐約愛嘉福 (IGavel) 拍賣行售出 (拍品編號2733451)。愛嘉福拍出的紫檀椅搭腦鑲一金屬小牌，所銘英文大意为「此乃耶穌教傳教士於1736年進獻乾隆皇帝的黑色硬木雕花座椅之一」。該套座椅的總數雖已無從稽考，但訂製一堂多件傢具作為宮殿陳設，在當年可謂司空見慣。



(details)







(additional views)

Of the three known chairs, one pair was sold at Christie's Hong Kong, 3 December 2008, lot 2503, currently on display at National Museum, Beijing, and a single was sold at I Gavel New York, 24 October 2012, item number 2733451. A small engraved plaque mounted to the back seat frame of the I Gavel chair stated "One of a number of black carved hardwood chairs presented to emperor Chien Lung, Peking, 1736 by Jesuit missionaries." The final tally of chairs is unknown, but it was common for large sets of furniture to be commissioned to furnish Imperial palaces and halls.

The first half of the Qing dynasty welcomed an energetic exchange of ideas between East and West. To meet the demand for decorative objects in the Western style, Imperial workshops were established in glassmaking, clockworks, furniture, and other decorative arts. These furnishings and objects graced the Baroque and Rococo-style palaces commissioned by the Yongzheng and Qianlong Emperors. Acanthus leaves, scrolled capitals atop columns, and European garden designs and fountains were adopted from Western architecture and incorporated into newly built palaces and their outlying grounds. Furniture made with traditional Chinese joinery and decorated with European-style motifs provided an opulence that matched these splendid complexes. A *zitan* throne chair, dated to the Qianlong period, illustrated in *Zitan: The Most Noble Hardwood*, My Humble House Publications, Taipei, 1996, pp. 50-55, draws inspiration from a Baroque colonnade and shaped pediment.

Although the decorative scheme is heavily influenced by Western design, the present chair is rooted in traditional Chinese furniture. The downward-

sloping serpentine arms and side posts can be compared to the sinuous lines of a horseshoe-back armchair or a black lacquer armchair in the Palace Museum collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties* (53), Hong Kong, 2002, p. 46, no. 32. The arms are supported by a narrow waist, cabriole legs, and floor stretchers. The cabriole leg has its origins in China and was adopted by European furniture makers in the late 17th/early 18th centuries, demonstrating the reciprocal influence of ideas between these two cultures.

A closely related, more elaborate *zitan* armchair, dated to the Qianlong period, carved with a dramatic, oversized fanning shell on the headrest, vase-form back splat, cabriole legs terminating in ball-and-claw feet and joined by a base rails is illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties* (54), Hong Kong, 2002, p. 49, no. 39. A *zitan* throne chair with boxwood inlays, dated to the middle Qing period, is carved in a similar manner with the shell-form crest and corner-leg form base supported on cabriole legs and floor stretchers, illustrated by Hu Desheng, *Gu gong bo wu yuan cang Ming Qing gong ting jia ju da guan* (*The Palace Museum Collection: A Treasury of Ming and Qing Dynasty Palace Furniture*), vol. 1, Beijing, 2006, pp. 76-77, pl. 51. This elaborate style was applied to all furniture forms. For related *zitan* examples dating to the Qianlong period, see a *zitan* incense stand inspired by serpentine Baroque columns and incorporating shell and acanthus leaf decorative motifs and a pair of *zitan* corner-leg stools, carved with acanthus leaves at the corners, both illustrated by Zheng Nanwei et al., in *The Most Noble Hardwood: Zi Tan Furniture of the Ming and Qing Dynasties*, Beijing, 2016, pp.102-108, pl. 25 and p. 15-17, pl. 2.

清代上半葉，東西方的思想交流空前活躍。為滿足對西洋裝飾藝術品的需求，製作玻璃、鐘錶、傢具及其他裝飾藝術品的宮廷作坊相繼誕生。在雍乾二帝令人打造的巴洛克、洛可可式宮殿中，這些傢具和裝飾品大放異彩。諸如莨苳葉、圓柱的渦卷柱頭，乃至歐式庭園佈局和水法，無不以西方建築為師，且與新建的宮殿及其周邊的建築群水乳交融。至於結合了中國傳統樑卯結構與西洋紋飾題材之傢具，其富麗精工亦與這些堂皇恢宏的建築交相輝映。《紫檀》（台北：My Humble House Publications, 1996）頁50-55收錄的一例乾隆紫檀寶座，便借鑒了巴洛克式柱廊及山牆樣式。

雖然本拍品的紋飾構圖深受西方影響，但它基本上仍以中國傳統傢具為本。此椅的扶手與聯幫棍向下斜傾，起伏有致，與一例故宮珍藏圈椅或黑漆扶手椅的曼妙曲線不遑多讓，圖見《故宮博物院藏文物珍品全集53：明清傢具（上）》頁46編號32（香

港：2002）。扶手之下承以細窄束腰、三彎腿與托泥。三彎腿源自中國，十七世紀末或十八世紀初始為歐洲傢具製造商借鑑採納，是中西交流互補的又一明證。

尚有一例與本拍品密切相關且更為精緻的乾隆紫檀扶手椅，其搭腦雕飾的西洋大螺殼紋極具戲劇張力，靠背板為瓶式，三彎腿，外翻鷹爪抓珠式足，下承托泥，圖見《故宮博物院藏文物珍品全集54：明清傢具（下）》頁49編號39圖1（香港：2002）。另有一例清代中葉紫檀嵌黃楊木寶座，其搭腦亦雕飾螺殼紋，而且同樣是用束腰桌形結構，下承三彎腿與托泥，圖見胡德生著作《故宮博物院藏明清宮廷傢具大觀（上）》頁76-77圖版51（北京：2006）。這種精美繁密的風格亦散見於各類型的傢具。至於相關的乾隆紫檀實例，有二例可資參照：其一為紫檀香几，此几應曾參考曲線曼妙的巴洛克式圓柱，並結合了螺殼紋與莨苳葉紋樣；其二為一對四角雕飾莨苳葉並以桌形結構的紫檀机機，前述各例圖見鄧南威等合著的《圓明魏紫：中國明清紫檀傢具》頁102-108圖版25及頁15-17圖版2（北京：2016）。



(another view)

Lt. Col. Robert Gray Peck (1879-1956) held the position of Second Lieutenant in the Peking Legation Guards from 1903 to 1904, and acquired the *zitan* chair and the *huanghuali* table (lot 1009) while stationed in China. He was a highly decorated military officer, and held several honors for bravery and acts of individual heroism, including a Distinguished Service Cross for the capture of an entire Battery with the aid of two runners in France during World War I. Born into a prominent Newark, New Jersey family, his engagement to Miss Alice Hyde Fessenden (1884-1977) of Highland Park, Chicago, and a Daughter of the American Revolution, was announced in the *Chicago Tribune* in 1906.

The present chair and the *huanghuali* table (lot 1010) have remained within the family collection since their arrival in the United States in 1904.

1903至1905年期間，裴洛魁中校 (Robert Gray Peck, 1879至1956年) 時任北京公使衛隊少尉，而是次拍賣的紫檀扶手椅及黃花梨翹頭案 (拍品編號1009) 即其駐華時期購藏所得。裴氏功勳卓著，因驍勇善戰及個人的英勇事跡屢獲嘉許，如第一次世界大戰期間，他在兩名傳令兵協助下，於法國俘獲整個炮兵連，並為此獲頒傑出服役十字勳章。他出身新澤西州紐瓦克的名門望族，《芝加哥論壇報》曾於1906年刊載他與來自芝加哥高地的費艾海小姐 (Alice Hyde Fessenden, 「美國革命後代婦聯」成員，1884至1977年) 訂婚之喜訊。

本拍品及黃花梨翹頭案於1904年運抵美國，自此一直在裴氏家族世代相傳。



Miss Alice Hyde Fessenden and Lt. Col. Robert Gray Peck as published in their engagement announcement, *The Chicago Daily Tribune*, 30 April 1906. Photographer unknown.

費艾海小姐與裴洛魁中校訂婚公告。芝加哥論壇報，1906年4月30日，攝影師不詳。



PROPERTY FROM AN AMERICAN FAMILY COLLECTION

1010

AN IMPORTANT IMPERIAL ZITAN ARMCHAIR

YONGZHENG-QIANLONG PERIOD (1723-1795)

The back splat is carved in openwork in the form of a vase and decorated in the European Rococo style below the scrolled headcrest and elegantly curved crestrail and curvilinear arms, fitted with openwork spandrels carved as scrolling leaves. The *zitan* seat is fitted in a rectangular frame above a narrow waist and shaped aprons centered by a stylized lotus flower amidst acanthus scroll. The whole is raised on elegant cabriole legs, carved at the top with shells, and supported on small ball feet above the rectangular floor stretcher.

44 in. (111.8 cm.) high, 27¼ in. (69.2 cm.) wide, 20 in. (50.8 cm.) deep

\$500,000-700,000

PROVENANCE:

Lt. Col. Robert Gray Peck (1879-1956), and thence by descent.

EXHIBITED:

Knoxville, Tennessee, McLung Museum, 2005-2013.
University North Carolina - Chapel Hill, The Ackland Art Museum, "Court and Capital," 31 May - 10 December, 2017.

美國家族珍藏

清雍正/乾隆 御製紫檀雕西番蓮紋有束腰帶托泥扶手椅

來源:

Robert Gray Peck 中校(1879-1956年), 後家族傳承。

展覽:

諾克斯維爾, 田納西州, McLung 博物館, 2005-2013年。

北卡羅萊納州立大學教堂山分校, Ackland 藝術博物館, Court and Capital, 2017年5月31日-12月10日。





ANOTHER PROPERTY

1011

A MAGNIFICENT IMPERIAL YELLOW *KESI* TWELVE-SYMBOL 'DRAGON' ROBE MADE FOR THE EMPEROR, LONGPAO

QIANLONG-JIAQING PERIOD (1736-1820)

The *kesi* ground is woven in shades of blue, violet, red, pink and gold threads with nine five-clawed dragons and confronting flaming pearls on a densely patterned ground of stylized *wan* emblems amidst clusters of *ruyi*-shaped clouds interspersed with bats, *shou* characters, and auspicious emblems. The Twelve Symbols of Imperial Authority are arranged in three groups of four: the sun, the moon, constellation and mountain around the neck; the *fu* symbol, axe, paired dragons, and golden pheasant around the body; and the pair of libation cups, aquatic grass, grains of millet and flames around lower body, all reserved on a bright yellow ground above the Eight Buddhist Emblems rising from the terrestrial diagram and *lishui* stripe at the hem; with gold cuffs and collar decorated with further dragons and bats.

87½ (222.3 cm) x 57½ in. (146.1 cm.)

\$100,000-150,000

PROVENANCE:

Prominent private collection, New England.

清乾隆/嘉慶 御製黃地絳絲金龍十二章龍袍

來源:

重要私人珍藏，新英格蘭。



(detail)





Sun 日

The sun is represented by the symbol of a three-legged cockerel, as the cockerel is symbolic of the dawn.



Moon 月

The moon is represented by the hare pounding the elixir of life, which is derived from a Chinese legend of a hare that inhabited the moon.



Stars 星辰

The stars are represented by the constellation, which is thought to represent Ursa Major. In ancient times, the position of Ursa Major was interpreted as a clock, which was used to dictate the timing for rituals.



Mountain 山

This, along with the four symbols on the lower portion of the robe, likely represent the *wu xing* (five elements). This symbol is thought to represent the rock, which symbolizes the wearer (the Emperor) being at the center of gravity.



Dragons 龍

The paired dragons, which are shown both ascending and descending, represent the sun and are thought to represent the summer solstice.



Golden Pheasant 華蟲

The golden pheasant is thought to be representative of the Vermilion Bird (Red Phoenix) constellation, and thus may represent the Spring equinox.

The Twelve Ancient Symbols of Imperial Authority first appeared on the Manchu emperor's clothing after 1759. The *Huangchao liqi tushi* (Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court), which was enforced in 1766, restricted the use of the Twelve Symbols to the Emperor. The symbols imply the notion of Imperial authority, signifying that the Emperor is the Ruler of the Universe. In the Qing dynasty, the first four symbols - sun, moon, stars, and mountain - were placed at the shoulders, chest and mid-back; the symbol of distinction (*fu*), axe, paired dragons, and the golden pheasant appeared at waist level; and temple-cups, aquatic grass, grains of millet, and flames were placed at knee level on the skirts of the coat.

The cosmic imagery of the dragon robe, rather than construction features, was of paramount concern. See J. E. Vollmer, *Five Colours of the Universe: Symbolism in Clothes and Fabrics of the Ch'ing Dynasty (1644-1911)*, Edmonton Art Gallery, Hong Kong, 1980, pp. 22-3. As a result, the garment extended from shoulder to floor for both genders to provide an uninterrupted surface for decoration. Gender identifiers were reduced to subtle, non-structural features. Male *longpao* were vented at the center front and back acknowledging Manchu origins as mounted warriors. Womens' *longpao* remained vented at the sides. In addition, female coats carried an extra band that matched the neck facings and cuffs.



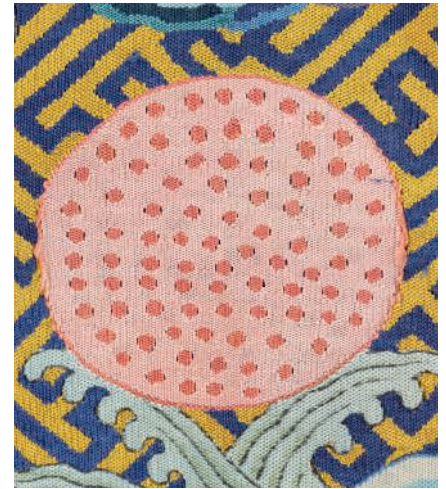
The Sacrificial Vessels 宗彝

These vessels, which contain tiger-like creatures, represent bravery and filial piety. They are also thought to represent metal, which is one of the *wu xing* (five elements). This interpretation is further supported by its alignment on the robe with the axe-head, which also would have been made of metal.



Aquatic Grass 藻

The grass would represent the element of water.



Grains of Millet 粉米

The grain is also representative of the *wuxing*, and is also thought to represent the Spring equinox, as it was the first crop.



Flames 火

Another component of the *wuxing*, the flame represents the fire element.



The Axe-Head 黼

The axe-head is symbolic of the Emperor's power over life.



The Symbol of Distinction (fu) 黻

The *fu* symbol is thought to be a homonym for the word which means 'to return', and is also thought to be related to the Winter solstice.

The current *kesi* robe is a spectacular example of a late 18th-early 19th century Emperor's *longpao*. Most published examples have a main design which is reserved on a plain yellow ground, while the design on the present robe is reserved on an intricate *wan*-fret ground. The present robe also differs from the more typical examples of yellow 'twelve symbol' dragon robes in its *shou* characters rendered in a pale blue color, which stand out from the overall design scheme. See a very similar *kesi* dragon robe from the Qianlong-Jiaqing period, also with decoration reserved on a *wan*-fret ground and with pale blue *shou* characters, in the collection of the Victoria & Albert Museum, accession number T.199-1948.



1012

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

1012

AN EXTREMELY RARE DOUBLE-SIDED EMBROIDERED GREEN SILK 'FLYING TIGER' BANNER

KANGXI PERIOD (1662-1722)

Each side of the flag is embroidered with a playful, muscular tiger standing on his hind legs with both forelegs raised triumphantly with large red-spotted wings, all amidst boldly rendered vaporous clouds. The whole is worked in satin stitch in yellow, cream, pale orange, green and blue hues on a pale green silk ground within an embroidered orangish-red silk serrated 'flame' border.

52½ x 49½ in. (133.4 x 125.7 cm.) overall

\$30,000-50,000

PROVENANCE:

General Andre Walker Brewster (1862-1942) Collection, New Hampshire.

EXHIBITED:

London, Spink & Son Ltd., *The Art of Textiles*, 6-20 December 1989.
Omaha, Joslyn Museum, *Elegance of the Qing Court: Reflections of a Dynasty Through its Art*, 1 March-31 May 2008.

LITERATURE:

Spink & Son Ltd., *The Art of Textiles*, London, 1989, p. 43.

馬塞諸塞州私人珍藏

清康熙 綠地雙面繡飛虎旗

來源:

General Andre Walker Brewster (1862-1942年) 珍藏, 新罕布什爾州。

展覽:

倫敦, Spink & Son, *The Art of Textiles*, 1989年12月6-20日。
奧馬哈, Joslyn博物館, *Elegance of the Qing Court: Reflections of a Dynasty Through its Art*, 2008年3月1日-5月31日。

出版:

Spink & Son, 《The Art of Textiles》, 倫敦, 1989年, 頁43。

Tigers with bat-like wings were associated with military personnel since the mid-Ming dynasty, embellishing uniforms, robes and equipment. Flying tigers emblazoned military banners during the seventeenth and eighteenth centuries. The beast was thought to have supernatural power, which is symbolized by wings and shooting flames. The *Huangchao liqi tushi* (Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court), which was enforced in 1766, shows several similar flying tiger flags.

Painted depictions of flying tiger banners are displayed in military processions guarding the emperor, particularly in the *Southern Inspection Tour* scrolls by Wang Hui (1632-1717), which document the Kangxi emperor's trip from Beijing to Nanjing in the Chinese heartland in 1698. These square flying tiger banners in color schemes corresponding to the eight banners (*gusa*) of the Qing army are seen flying from sterns of the vessels in the fleet that accompanies the emperor crossing the Yangtze River. See E. S. Rawski and J. Rawson, eds., *China: The Three Emperors 1662-1795*, London, Royal Academy of Arts, 2005, no. 13, pp. 86-9 and 388-89. These banners seem to indicate the boats carrying banner generals.

A banner with a flying tiger brocaded on a yellow ground in a private collection is illustrated by J. Vollmer and J. Simcox, "Tiger-stripe Patterns on Chinese Textiles in the AEDTA Collection," *Orientations* April 1997, p. 68. A pair of embroidered tiger banners on white grounds with red borders are in the collection of the Virginia Museum of Fine Arts, Richmond (unpublished). Another in the collection of the Museum of International Folk Art, Santa Fe, embroidered on an olive-green twill ground within a red border is illustrated by M. Hunt Kahlenberg, ed., *The Extraordinary in the Ordinary: Textiles and Objects from the Collections of Lloyd Costen and the Neutrogena Corporation*, New York, 1998, pl. 104, p. 101. Three other known embroidered examples are held in private collections.

PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

1013

AN IMPERIAL BLACKISH-BLUE SATIN BROCADE ROBE, *CHUBA*
THE BROCADE, KANGXI PERIOD (1662-1722)

The side-closing *chuba* was tailored in Tibet from Chinese Kangxi-period dark-blue silk brocade, woven in gold and multi-colored threads with five-clawed dragons grasping flaming pearls and superimposed against a background of cloud clusters picked out in various shades of pink, blue, green and ochre, all above the terrestrial diagram at the hem. The collar and facing are fashioned from waves.

56 in. (142.2 cm.) long x 83¼ in (211.5 cm.) wide

\$15,000-25,000

PROVENANCE:

Robert Brandt, London, 2006.

美國私人珍藏

御製藍地織錦彩雲金龍紋藏袍 袍料：清康熙

來源：

Robert Brandt, 倫敦, 2006年。



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

1014

AN EIGHT-PANEL COROMANDEL LACQUER SCREEN

KANGXI PERIOD (1662-1722) DATED BY INSCRIPTION TO 1687

One side of the screen is finely decorated with a pavilion scene depicting dancers, musicians, and actors within a wide border decorated with antiques. The reverse has a lengthy dedicatory birthday inscription.

98 in. (248.9 cm.) high, 17 $\frac{7}{8}$ in. (45.5 cm.) long, $\frac{1}{2}$ in. (1.3 cm.) deep each panel

\$60,000-80,000

PROVENANCE:

Spink & Son Ltd., London, 6 March 1992.

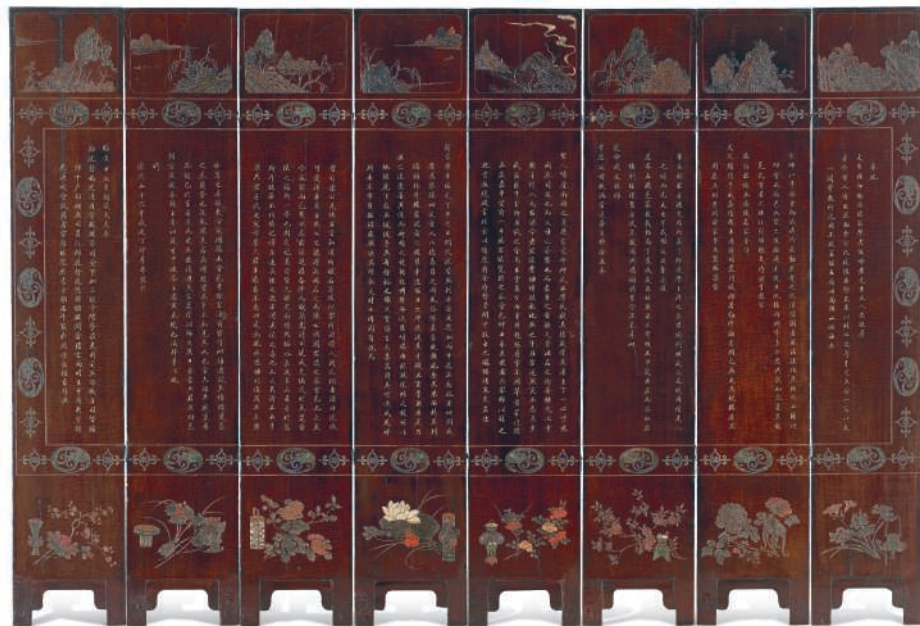
The lengthy dedicatory inscription carved on the back of the screen commemorates the birthday of a father with the surname Duan, and praises their family members' lifelong accomplishments throughout the dynasties. The inscription is written by Yang Zhongyue, a recorded scholar that held the title of *Shujishi* (All good men of virtue) in the Hanlin Academy, the academic and administrative institution for higher learning at the imperial court.

紐約私人珍藏

清康熙二十六年（1687） 款彩祝壽圖八扇屏風

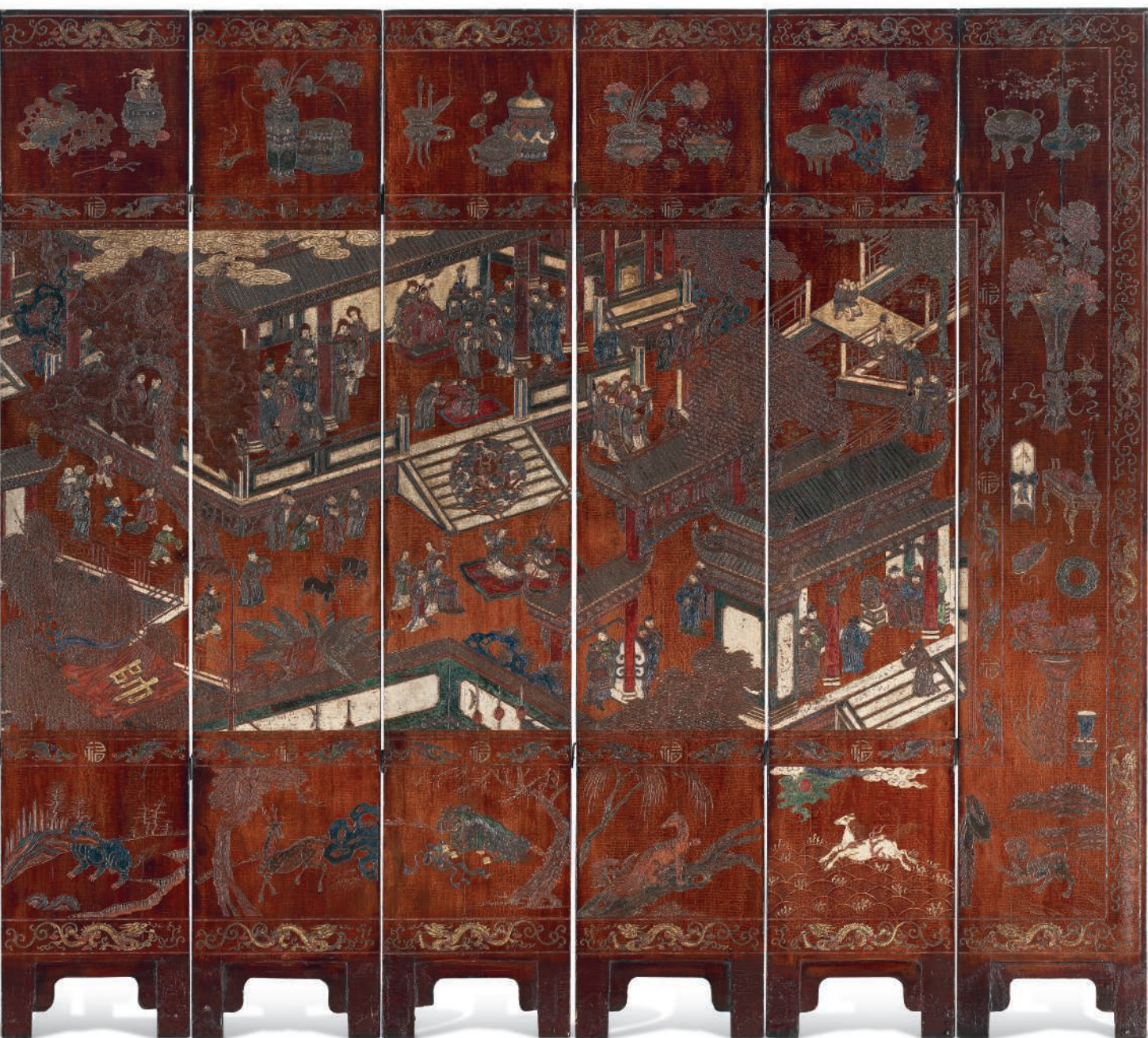
來源:

Spink & Son, 倫敦, 1992年3月6日。



(reverse)





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

1015

A PAIR OF GILT-DECORATED RED LACQUER ARMCHAIRS
18TH CENTURY

Each has a curved, scroll-form splat flanked by stepped back rails and archaic spandrels and is decorated with leafy bamboo stalks, above a rectangular seat further decorated with a chime encompassed by floral scroll. The whole is raised on legs of round section joined by scrolling humpback apron and stepped stretchers.

42 in. (106.7 cm) high, 24¼ in. (61.6 cm) wide, 18¼ in. (46.4 cm.) deep (2)

\$20,000-30,000

PROVENANCE:

Victor Skrebneski (1929-2020) Collection, Chicago.
Barling of Mount Street Ltd., London, 9 December 1991.

An identical pair of red lacquer armchairs is currently in the Minneapolis Institute of Art and illustrated by R. Jacobsen and N. Grindley in *Classical Chinese Furniture*, Chicago, 1999, pp. 74-5, pl. 19, where it is dated to the late eighteenth century. The more elaborate scrolling elements and luxurious use of gilt painted decoration reflects the changing tastes of the Qianlong emperor away from the more restrained Ming-period furniture.

Another similarly dated lacquer armchair sold at Sotheby's London, 17 October 1978, lot 243, and is illustrated by M. Beurdeley, *Chinese Furniture*, Tokyo/New York/San Francisco, 1983, p. 189.

紐約私人珍藏

清十八世紀 漆木描金竹紋扶手椅一對

來源:

Victor Skrebneski (1929-2020年) 珍藏，芝加哥。
Barling of Mount Street Ltd.，倫敦，1991年12月9日。





1016 (two views)

PROPERTY OF A PRIVATE WEST COAST COLLECTOR

~1016

A CARVED *CHENXIANGMU* WINE POT
17TH-18TH CENTURY

Of irregular-form the wine pot is well hollowed and carved on the sides and base with pine tree and branches.

3 $\frac{3}{4}$ in. (8.6 cm.) wide

\$25,000-35,000

PROVENANCE:

Kodner Galleries, Inc., Florida, 16 September 2015, lot 62.
Acquired in Florida, 2015.

美國西岸私人珍藏

十七/十八世紀 沉香木雕酒壺

來源:

Kodner藝廊·佛羅里達州·2015年9月16日·拍品編號62。
入藏於佛羅里達州·2015年。

PROPERTY OF A PRIVATE WEST COAST COLLECTOR

~1017

A CARVED *CHENXIANGMU* RHINOCEROS-HORN-FORM WINE CUP
17TH-18TH CENTURY

The libation cup is carved around the sides with a landscape scene of scholars wandering along a mountain path surrounded by pine trees.

5 in. (12.7 cm.) wide

\$35,000-45,000

PROVENANCE:

Acquired in Maine, 2015.

美國西岸私人珍藏

十七/十八世紀 沉香木刻高士圖犀角式盃

來源:

入藏於緬因州·2015年。



1017

~1018

A CARVED HONGMU LUOHAN BED AND A KANG TABLE
LATE QING DYNASTY

The stepped back is finely carved in relief with three roundels, each enclosing a pair of dragons contesting a flaming pearl framed by leafy scrolls on either side. The two side railings are similarly carved with one roundel, all above the rectangular seat and a waist carved with *leiwen* and beaded apron further carved with archaic dragons. The whole is raised on carved, thick, incurved legs of square section terminating in hoof feet. The *kang* table is carved *en suite*.

Bed: 38 in. (96.5 cm.) high, 82% in. (209.2 cm.) wide, 45 in. (114.3 cm.) deep

Table: 7% in. (19.7 cm.) high, 32% in. (83.5 cm.) wide, 17% in. (43.8 cm.) deep (2)

\$50,000-70,000

PROVENANCE:

Prince Duan (1856-1923, also known as Zaiyi), and thence by descent within the family.

清朝皇室直系後裔珍藏

晚清 紅木雕團龍紋羅漢床及炕桌

來源:

端王載漪 (1856-1923年), 後家族傳承。



Prince Duan (center, seated). Photographer unknown.

端王載漪 (中坐者)。攝影師不詳。

Prince Duan (1856-1922), also known as Zaiyi, was the grandson of the Emperor Daoguang (1782-1850), and son of Prince Dun (1831-1889). His second son Pujun was once selected by Empress Dowager Cixi (1835-1908) as the heir-presumptive (Da'a'ge) of the Qing dynasty. As an avid martial art practitioner himself, Prince Duan was a sympathizer and staunch supporter of Yihetuan during the Boxer Rebellion (1899-1901). After Yihetuan's defeat and the subsequent Siege of the International Legations, Prince Duan was exiled to Xinjiang for his involvement in the Boxer Rebellion and passed away in exile in 1922.

端王載漪(1856-1922)為道光皇帝(1782-1850)五子惇親王奕誼(1831-1889)之子，慈禧太后並曾一度立其二子溥儀(1885-1942)為儲，欲其承接大統。端王於戊戌變法(1898)時力挺以慈禧太后為首的宮廷保守派，極力反對光緒皇帝支持的維新運動以及特許外國人的在華利益。其後因於庚子拳亂(1899-1901)之時鼎力支持義和團，在拳亂平定之後被發配新疆，於1922年流放期間逝世。





PROPERTY OF A DIRECT DESCENDANT OF THE CHINESE IMPERIAL FAMILY

1019

A GILT-DECORATED ZITAN BRUSH POT

QING DYNASTY (1644-1911)

The brush pot with canted corners is decorated in gilt with key-fret diaper below a *leiwen* border.

6 in. (15.8 cm.) high

\$4,000-6,000

PROVENANCE:

Prince Duan (1856-1923, also known as Zaiyi), and thence by descent within the family.

清朝皇室直系後裔珍藏

清 紫檀描金錦地紋倭角筆筒

來源:

端王載漪 (1856-1923年), 後家族傳承。



1019



PROPERTY OF A DIRECT DESCENDANT OF THE CHINESE IMPERIAL FAMILY

1020

A SMALL CARVED ZITAN CABINET

19TH CENTURY

The cabinet has two hinged doors between drawers above and below. The doors are intricately carved with a pair of dragons and the drawer fronts and side panels with stylized scrolls. The whole is raised on an integral base carved *en suite*.

19¼ in. (48.9 cm.) high, 19¼ in. (48.9 cm.) wide, 10½ in. (26.7 cm.) deep

\$15,000-20,000

PROVENANCE:

Prince Duan (1856-1923, also known as Zaiyi), and thence by descent within the family.

清朝皇室直系後裔珍藏

清十九世紀 紫檀雕龍紋小櫃

來源:

端王載漪 (1856-1923年), 後家族傳承。

1020

PROPERTY OF A DIRECT DESCENDANT OF THE CHINESE IMPERIAL FAMILY

~1021

A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS
LATE QING DYNASTY

Each chair has sweeping crestrails that terminate in out-swept hooks and are supported by the C-shaped splat carved at the center with a *ruyi*-head medallion enclosing a pair of *chilong* above the mat seat, beaded apron and spandrels. The whole is raised on legs of round section joined by stepped stretchers and a foot rest at the front.

38½ in. (97.8 cm.) high, 25½ in. (64.8 cm.) wide, 22 in. (55.9 cm.) deep (2)

\$60,000-80,000

PROVENANCE:

Prince Duan (1856-1923, also known as Zaiyi), and thence by descent within the family.

A pair of *huanghuali* horseshoe-back armchairs also with a carved *ruyi* heads on splats and dated to the 19th century was sold at Christie's New York, 25 September 2020, lot 1660.

清朝皇室直系後裔珍藏

晚清 黃花梨螭龍紋圈椅一對

來源:

端王載漪 (1856-1923年), 後家族傳承。



(detail)



PROPERTY OF A DIRECT DESCENDANT OF THE CHINESE IMPERIAL FAMILY

~1022

**A SET OF MOTHER-OF-PEARL-INLAID *HONGMU* FURNITURE
INCLUDING A SETTEE, A LOW TABLE, A PAIR OF ARMCHAIRS
AND A SMALL SIDE TABLE**

LATE 19TH-EARLY 20TH CENTURY

The back of the settee is set with three cartouches enclosing mother-of-pearl-inlaid floral sprays surrounded by dragons and scrolls carved in openwork. The two arms are similarly carved on both sides with a dragon, all above the shaped seat and a narrow waist with aprons further carved with dragons and clouds. The whole is raised on carved cabriole legs carved at the top with a lion mask and terminating in claw feet. The low table, pair of armchairs and the side table are decorated *en suite*.

Settee: 45 in. (114.3 cm.) high, 61¼ in. (155.6 cm.) wide, 22 in. (55.9 cm.) deep

Low table: 18¾ in. (47.6 cm.) high, 47 in. (119.4 cm.) wide, 23 in. (58.5 cm.) deep

Each chair: 43¼ in. (109.9 cm.) high, 28¼ in. (71.7 cm.) wide, 21¾ in. (55.3 cm.) deep

Side table: 16 in. (40.7 cm.) 18¾ in. (46.4 cm.) wide, 15 in. (39.7 cm.) deep (5)

\$40,000-60,000

PROVENANCE:

Prince Duan (1856-1923, also known as Zaiyi), and thence by descent within the family.

清朝皇室直系後裔珍藏

清十九世紀末/二十世紀初

紅木嵌螺鈿花卉紋三人椅、矮桌、扶手椅一對及小几一組五件

來源:

端王載漪 (1856-1923年), 後家族傳承。







1023

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

1023

A PAIR OF COUNTED STITCH TEMPLE BANNERS
LATE QING DYNASTY

Each hanging comprises four narrow panels that are finely embroidered with geometric patterns in counted stitch in blue, white, yellow and black, each terminating in a pointed end and mounted at the top with a cloud-shaped capital decorated with a pattern of florets within diamond-shaped borders. 39 in. (99 cm.) long

\$3,000-5,000

PROVENANCE:

James D. Tigerman (1951-2004) Collection (by repute).

For a pair of temple banners of this type comprised of multicolored silk damask strips pendent from a cloud-shaped plaque see R.D. Jacobsen, *Imperial Silks; Ch'ing Dynasty Textiles in the Minneapolis Museum of Arts*, 2000, vol. II, pp. 988-9, no. 489. See, also, a pair of embroidered temple banners from the collection of Linda Wrigglesworth, sold at Christie's New York, *The Imperial Wardrobe: Fine Chinese Costume and Textiles from the Linda Wrigglesworth Collection*, 19 March 2008, lot 141.

紐約私人珍藏

晚清 刺繡幾何紋掛幅一對

來源:

James Tigerman珍藏(傳)。



1024

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

1024

AN EMBROIDERED BLUE SILK TABLE FRONTAL
LATE QING DYNASTY

The table frontal is comprised of two sections of a panel which are embroidered with scenes of birds amidst pavilions and rocks, all in shades of blue, white, green, pink, and yellow with details worked in Peking knot, below the valance embroidered with three roundels of flower blossoms, peaches, *lingzhi* and bats.

36¼ in. (92 cm.) x 39¼ in. (99.3 cm.)

\$3,000-5,000

PROVENANCE:

James D. Tigerman (1951-2004) Collection (by repute).

紐約私人珍藏

晚清 藍地刺繡亭台樓閣紋桌圍

來源:

James Tigerman 珍藏 (傳)。

ANOTHER PROPERTY

1025

**A RARE PAIR OF CORAL BEAD, HARDSTONE AND GLASS-
EMBEDDED FIGURES OF ELEPHANTS**

QIANLONG PERIOD (1736-1795)

Both elephants are covered with small coral beads and shown standing foursquare with head facing forward, ears pulled back and trunk slightly curled up. The enameled gilt-metal harness and saddlecloth are decorated with lotus sprays within a key-fret border and beaded fringes, are further embellished with turquoise, tourmaline, amethyst, glass and jade.

9¾ in. (24.8 cm) x 9 in. (22.9 cm.) long

\$30,000-50,000

PROVENANCE:

Offered Sotheby Parke Bernet Inc., New York, 10 February 1979, lot 53.

Elephant-form objects such as this luxurious coral and hardstone-embellished pair were popular imperial furnishings as elephants symbolize peace and stability. Compare the lapis lazuli figure of an elephant dated to the Qianlong period also adorned with lavishly embellished trappings, but shown supporting a vase with a tall embellished canopy, illustrated in *Daily Life in the Forbidden City*, New York, 1988, p. 158, no. 216.

清乾隆 珊瑚嵌寶大象擺件一對

來源:

曾於紐約蘇富比上拍，1979年2月10日，拍品編號53。





PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

1026

**AN EXTREMELY RARE EMBROIDERED WOMAN'S COURT
WAISTCOAT, *XIAPEI***

18TH-19TH CENTURY

The dark blue silk ground is worked in couched gold threads and satin stitch with a pair of four-clawed profile dragons in pursuit of flaming pearls on the front, and a front-facing dragon on the back, all amidst clouds, bats and various precious objects above the terrestrial diagram, the *lishui* stripe, and a border of prunus blossoms and butterflies, all surrounding applied rank badges similarly worked with a paradise flycatcher.

43¾ x 43¼ in. (111.1 x 109.9 cm.)

\$15,000-25,000

PROVENANCE:

Linda Wigglesworth, London, 2006.

The *xiapei* was worn by the wives of Han Chinese officials, who applied badges representing their husband's rank to the front and back. In this case, the badges display the paradise flycatcher, indicating that the wearer was the wife of a ninth-rank civil official. The four-clawed *mang* dragons beneath the badge indicate the wearer's hereditary title, which in this case could have been *junjun* (Lady of a Commander), *xianjun* (Lady of a County) or *xiangjun* (Lady of a Township).

美國私人珍藏

清十八/十九世紀 藏青地龍紋霞帔

來源:

Linda Wigglesworth, 倫敦, 2006年。



(another view)

1027

A PURPLE-GROUND SILK BROCADE ROBE, *CHUBA*
QING DYNASTY (1644-1911)

The side-closing *chuba* was tailored in Tibet from Chinese Qing dynasty purple silk brocade, woven in gold and multi-colored threads with five-clawed dragons grasping flaming pearls and superimposed against a background of cloud clusters picked out in various shades of pink, blue, green and ochre, all above the terrestrial diagram tossed with the Eight Buddhist emblems (*bajixiang*) at the hem. The collar and cuffs are fashioned from the *lishui*.

57½ in. (146.1 cm.) long x 60 in. (152.4 cm) wide

\$10,000-15,000

PROVENANCE:

Robert Brandt, London, 2007.

美國私人珍藏

清 紫地織錦緞彩雲龍紋藏袍

來源:

Robert Brandt, 倫敦, 2007年。

Interaction with Tibet, which began in the 10th century, underscores the complexities of China's diplomacy and trade. After the collapse of the Tang dynasty, Tibetans established a rival dynasty, the Xia, which controlled the Gansu corridor and trade with Central Asia and the West. Although Tibetan imperial ambitions were crushed by the Yuan dynasty in the 13th century, its leaders continued to enjoy special prominence, due to the strong attachment of the Mongol court to Tantric Buddhism. In the Ming dynasty, the court renewed the Yuan practice of bestowing gifts and titles on Tibetan religious leaders and of sanctioning trade in luxury goods. Religious power politics involving Tibet and Mongolia lasted into the 17th century and imperial patronage of Tibetan Buddhism continued throughout the Qing dynasty.

Tibet, which had no indigenous silk industry, looked to China to supply these luxuries for its aristocracy and high-ranking clergy. Although some silks were manufactured specifically for the Tibetan market, many of the textiles sent to Tibet had originally been produced for the Chinese court, such as the present robe. They were often drawn from textiles amassed by the imperial household and held in reserve for such purposes. Although highly prized, garments and furnishing fabrics were often re-cut to fit Tibetan costume styles or to serve new functions, which were often at variance with their original decorative schemes and symbolic meanings.



THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

1028

A RARE EMBROIDERED BROWN GAUZE SUMMER ROBE
LATE QING DYNASTY

The gauze is finely worked in counted stitch and gold-wrapped threads with birds above cresting waves in the lower register, beneath clusters of flower blossoms and butterflies. The sleeves are embroidered with antiques.

43¾ in. (109.1 cm.) long x 52¾ in. (134 cm.) wide

\$6,000-8,000

PROVENANCE:

The James D. Tigerman (1951-2004) Collection.
Chinese Works of Art from the Estate of James D. Tigerman; Sotheby's New York, 28-29 September 2004, lot 129.

紐約私人珍藏

晚清 褐地納紗繡團花紋袍

來源:

The James D. Tigerman (1951-2004) 珍藏。
Chinese Works of Art from the Estate of James D. Tigerman; 紐約蘇富比, 2004年9月28-29日, 拍品編號129。

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

1029

AN EMBROIDERED MIDNIGHT-BLUE SILK DAOIST ROBE, JIANGYI
19TH CENTURY

Of rectangular form with central opening at the front, the two front panels are decorated with cranes amidst bats and clouds. The back is elaborately worked with the Daoist diagram incorporating symbols of the sun and moon (cockle and rabbit), the constellation, and the symbolic forms of the Five Sacred Mountains, all surrounded by dragons, phoenix, clouds, and other symbols of longevity, all within borders decorated with Daoist trigrams and auspicious emblems. The whole is worked in very fine couched gold and colored threads of burgundy, blue, green, red, purple and pink.

51 in. (129.5 cm.) long x 76 in. (193 cm.) wide

\$20,000-30,000

PROVENANCE:

Private collection, Florida.

EXHIBITED:

Sydney, Art Gallery of New South Wales, *Celestial Silks*, 31 July-24 October 2004.

Omaha, Joslyn Museum, Nebraska, *Elegance of the Qing Court: Reflections of a Dynasty Through its Art*, 1 March-31 May 2008.

LITERATURE:

Arts of Asia, J. Rutherford, "Celestial Silks: Chinese Religious and Court Textiles," July-August, 2004, p. 35.

Judith Rutherford and Jackie Menzies, *Celestial Silks*, Art Gallery of New South Wales, 2004, pp. 54-5.





1029 (two views)

馬塞諸塞州私人珍藏

清十九世紀 藍地刺繡道教人物圖降衣

來源:

私人珍藏，佛羅里達州。

展覽:

悉尼, Art Gallery of New South Wales, *Celestial Silks*, 2004年7月31日-10月24日。

奧馬哈, Joslyn博物館, 內布拉斯加州, *Elegance of the Qing Court: Reflections of a Dynasty Through its Art*, 2008年3月1日-5月31日。

出版:

《Arts of Asia》, J. Rutherford, 「Celestial Silks: Chinese Religious and Court Textiles」, 七月/八月刊, 2004年, 頁 35。

Judith Rutherford and Jackie Menzies, 《Celestial Silks》, New South Wales藝廊, 2004年, 頁54-5。

This type of Daoist robe, square in shape, with a round hole for the neck, is known as *jiangyi* or 'robe of descent,' and is the most important type of Daoist ritual robe. The astral symbols on a Daoist vestment link the priest to the cosmos. The principal emblems adorning these vestments were among the most ancient images developed by the Chinese. Symbols for the sun, moon and stars surround heaven, which is depicted here as a multi-storied tower encircled with gold discs representing stars. These motifs were often displayed against a field of clouds suggesting the firmament. Symbolically, the priest wearing the *jiangyi* became the animator of ritual and was imagined to promote celestial order, contributing to stability on earth.

Compare two elaborate Daoist robes of earlier date, illustrated by S. Little and S. Eichman, *Taoism and the Arts of China*, Chicago, 2000, pp. 196-7, nos. 48 and 49.



ANOTHER PROPERTY

~1030

A MASSIVE HUANGHUALI TRESTLE-LEG TABLE
LATE QING DYNASTY

The thick single-panel top is fitted with everted ends, above the beaded apron and stylized phoenix-form spandrels. The whole is raised on thick legs of rectangular section joined by an openwork panel carved with a pair of *chilong* and fitted into shoe feet.

33 in. (83.8 cm.) high, 91¼ in. (231.7 cm.) wide, 22¼ in. (56.5 cm.) deep

\$80,000-120,000

PROVENANCE:

Collection of a Honolulu doctor.
Private collection, Honolulu.

The present table is distinguished by the massive length and thickness of the plank top. The plank is finished on the long ends and fitted with everted ends. Trestle-leg tables were made to be easily disassembled to facilitate transport. 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 has everted feet.

晚清 黃花梨螭龍紋大翹頭案

來源:

檀香山醫生珍藏。
私人珍藏，檀香山。



PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~1031

A HONGMU SQUARE TABLE

19TH CENTURY

The top is set in a thick square frame above plain, beaded apron and spandrels. The whole is raised on molded, square-section legs.

32¼ in. (81.9 cm.) high, 31½ in. (80 cm.) square

\$7,000-9,000

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.

WHITACRE家族珍藏

清十九世紀 紅木方桌

來源:

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



1031



1032

VARIOUS PROPERTIES

1032

A PAIR OF ZITAN CORNER-LEG STOOLS

19TH CENTURY

Each stool has a single-panel top set in a square frame above a narrow waist. The whole is raised on square-section legs terminating in hoof feet and joined by humpback stretchers.

20⅞ in. (51.1 cm.) high, 16 ¼ in. (41.3 cm.) square

\$10,000-15,000

PROVENANCE:

The collection of John Chin Young (1909-1997), Honolulu.

清十九世紀 紫檀羅鍋枳方凳一對

來源:

容澤泉(1909-1997年)珍藏，檀香山。

John Chin Young was born in Honolulu in 1909. The son of Chinese immigrants, he grew up in Hawaii which remained his main home until his death at age 88 in 1997. Primarily a self-educated artist, Young was influenced by traditional calligraphy and is best known for his Zen-like brush strokes and his depictions of horses. Young traveled extensively during his life which fueled his artistic practice. During his life and travels, he collected many works of Asian art, many of which now reside in the Honolulu Art Museum, and the museum at the University of Hawai'i at Manoa, which bears his name. Young's artwork is currently in the permanent collections of the Art Institute of Chicago, the Los Angeles County Museum of Art, and the Santa Barbara Museum of Art, among others.

~1033

A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS
LATE QING DYNASTY

Each chair has sweeping crest rail terminating in out-swept hooks above shaped spandrels and the S-shaped splat carved with a *ruyi*-head roundel enclosing a mythical beast in openwork. The rear posts continue to form the back legs below the rectangular frame above beaded aprons and spandrels. The legs are joined by stepped stretchers and a foot rest above a shaped apron. 38¾ in. (98.4 cm.) high, 25¼ in. (64.1 cm.) wide, 18½ in. (46 cm.) deep

\$40,000-60,000

PROVENANCE:

The collection of John Chin Young (1909-1997), Honolulu.

晚清 黃花梨瑞獸紋圈椅一對

來源:

容澤泉 (1909-1997年) 珍藏，檀香山。



1033



Rare Miniature Works of Art

The Property of a Gentleman

(Lots 1034-1056)



THE PROPERTY OF A GENTLEMAN

1034

A MINIATURE WHITE AND BROWN JADE FIGURE OF A FOREIGNER AND BUDDHIST LION TANG-YUAN DYNASTY (AD 618-1368)

The stone is cleverly carved utilizing the white and brown markings to depict an animated foreigner with a Buddhist lion at his side.

1⅞ in. (2.8 cm.) high, cloth box

\$2,000-3,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

私人珍藏

唐/元 袖珍褐白玉羅漢及瑞獅

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

~1035

A MINIATURE AGATE BOTTLE VASE AND YELLOW JADE DING

18TH CENTURY

The vase is carved from agate of even white tone, and the yellow jade ding has a silver wire-inlaid zitan cover.

The largest 1 $\frac{1}{8}$ in. (4.7 cm.) high, cloth boxes

\$4,000-6,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

私人珍藏

清十八世紀 袖珍瑪瑙瓶及黃玉三足鼎

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

1036

FIVE MINIATURE BRONZE VESSELS

HAN-QING DYNASTY (206 BC-AD 1911)

The group comprises a square tripod vessel, a rectangular brazier, a beaker vase, a cup, and a square handled vessel. *Together with an iron leaf-form brush washer.*

The largest 2 in. (5 cm.) wide, one hardwood stand and four boxes

\$3,000-5,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

私人珍藏

漢/清 袖珍銅器五件

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。





THE PROPERTY OF A GENTLEMAN

1037

A MINIATURE WHITE JADE BEAKER VASE
18TH CENTURY

The quadrilobed vase is surmounted on the rim by a clambering *chiling*.
3 in. (7.6 cm.) high

\$4,000-6,000

PROVENANCE:

Gerald Hawthorne, London.

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

私人珍藏

清十八世紀 袖珍白玉觚

來源:

Gerald Hawthorne, 倫敦。



THE PROPERTY OF A GENTLEMAN

~1038

A CARVED JADE PENDANT AND A CARVED TURQUOISE RAM
YUAN-QING DYNASTY (1279-1911)

The jade of russet tone and carved as a mythical beast and the turquoise as a recumbent ram. *Together with* a rectangular hardwood stand.

The largest 3 in. (7.6 cm.) wide

\$3,000-5,000

PROVENANCE:

Jade beast: A Private Collection.

Turquoise ram: Acquired in Hong Kong, 1980s.

Wood stand: Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

Jade beast: Pasadena, Pacific Asia Museum, 1986.

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

元/清 袖珍玉雕瑞獸珮及綠松石臥羊

來源:

瑞獸:

私人珍藏。

綠松石臥羊:

於1980年代購藏於香港。

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

1039

A GROUP OF FOUR MINIATURE FIGURES
17TH-19TH CENTURY

The group comprises a peach pit carving of a man riding a horse, a nut carving of a rolling horse, a miniature silver figure of a horse, and a bronze figure of a buffalo.

The largest 1 $\frac{7}{8}$ in. (4.7 cm.) long, two cloth boxes

\$2,500-3,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

Silver horse: 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 袖珍把件四件

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。



THE PROPERTY OF A GENTLEMAN

1040

FOUR MINIATURE CARVED JADE AND JADEITE CARVINGS
18TH-19TH CENTURY

The group comprises a green jadeite lotus leaf-form washer, a jadeite sword, a jade handled cup, and a white jade globular jar.

The largest 2 $\frac{1}{4}$ in. (5.7 cm.) wide, two fitted cloth boxes and one hardwood stand

\$2,000-3,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

清十八/十九世紀 袖珍玉及翠玉雕四件

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。



THE PROPERTY OF A GENTLEMAN

~1041

A SET OF MINIATURE ITEMS FOR THE SCHOLAR'S DESK
QING DYNASTY (1644-1911)

The group comprises three bamboo brushes, a knife and metal sheath, a bamboo *bitong* inscribed with a poem referring to the scene and followed by two seals possibly reading *zi* and *yong*, a wood screen stand, a jadeite stand, a *Duan* ink stone with *hongmu* cover inscribed with two characters reading *san xing* (three stars), a rock crystal lotus leaf-form brush washer, an ink cake with inscriptions identifying its name and its maker's name Zhan Dayou, and a coral branch.

The longest 2¾ in. (6.9 cm.) long, fitted cloth box

\$4,000-6,000



PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

清 袖珍文房賞玩一組

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

1042

A GROUP OF MINIATURE CARVED STONE SCHOLAR'S ARTICLES
18TH-19TH CENTURY

The group comprises a green jade tripod censer, a lapis lazuli brush washer, a quartz basin, a set of three soapstone seals, and an inkstone set within a presentation case.

The largest 1¼ in. (4.4 cm.) wide, *zitan* and *hongmu* stands, two cloth boxes

\$4,000-6,000



PROVENANCE:

First, third, and fourth: Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June - 15 August 1976.

Second 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 袖珍石雕文玩一組

來源:

第一、第三及第四件: 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

1043

FOUR MINIATURE ROCK CRYSTAL TABLE ARTICLES
MING-QING DYNASTY (1368-1911)

The group comprises a globular vessel with cover, two snuff dishes, and a rock crystal stand.

The largest 2½ in. (6.3 cm.) long, one cloth box, one *zitan* stand

\$1,000-1,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

明/清 袖珍水晶文房賞玩四件

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。



THE PROPERTY OF A GENTLEMAN

~1044

A MINIATURE THREE-PIECE SMOKEY ROCK CRYSTAL INCENSE SET
18TH-19TH CENTURY

The group comprises a tripod censer and cover, a shallow bowl, and a slender vase.

The largest ¾ in. (1.9 cm.) high, cloth box, and stag horn stand

\$3,000-5,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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 袖珍墨晶文玩一組三件

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

1045

THREE MINIATURE CARVINGS

QING DYNASTY (1644-1911)

The group comprises a carved yellow soapstone model of a boat, an openwork white jade bead, and a green and brown jade cicada.

The largest 1 $\frac{3}{8}$ in. (3.4 cm.) long, one fitted cloth box, one cloth box

\$1,800-2,500



PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

清 袖珍文玩三件

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

1046

A PAIR OF BAMBOO CARVINGS AND TWO MINIATURE WOVEN BASKETS

QING DYNASTY (1644-1911)

The two panels are inscribed with a poem referring to gentlemen's virtue in later years, followed by the artist's signature and two artist's seals reading *yi yu an zhu* (master of Yi Yu temple), and *Yuan Ming zhi yin* (seal of Yuan Ming).

The largest 8 $\frac{7}{8}$ in. (22.5 cm.) long, three cloth boxes

\$2,500-3,500



PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

清 袖珍竹雕一對及織籃兩件

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

1047

TWO WHITE JADE CARVINGS

18TH-19TH CENTURY

The group comprises a mountain carving with a deer and crane beneath a pine tree, and a figure of a recumbent hound.

The larger 2¾ in. (6.9 cm.) wide, cloth box

\$2,500-3,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

私人珍藏

清十八/十九世紀 白玉雕兩件

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

1048

TWO CARVED JADE FIGURES

SONG-EARLY QING DYNASTY

The group comprises a greenish-white jade carving of a *luohan* seated on a rocky base and a green and brown jade figure of a tiger.

The larger 2 in. (5 cm.) long, hardwood stands

\$2,500-3,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

私人珍藏

宋/清初 玉雕羅漢及玉雕虎

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

~1049

A MINIATURE WHITE-GLAZED SOFT-PASTE HU-FORM VASE
QIANLONG PERIOD (1736-1795)

The archaistic vase is flanked by two auricular stylized *chilong* handles.
2½ in. (6.3 cm.) high, hardwood stand and cloth box

\$1,500-2,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

私人珍藏

清乾隆 袖珍漿胎白袖壺

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

~1050

A LAC BURGAUTÉ PETAL-LOBED CUP STAND
KANGXI PERIOD (1662-1722)

The cup stand is decorated in the interior with a phoenix and fierce dragon pursuing a flaming pearl, encircling the character *xiang* (auspicious). *Together with* a painted enamel wine cup.

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

\$1,500-2,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

私人珍藏

清康熙 黑漆螺鈿花口盞托

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

~1051

A GROUP OF FOUR MINIATURE BOTTLE VASES
17TH-19TH CENTURY

The group comprises an amber-glazed porcelain vase, a swirled blue, yellow and turquoise-glazed porcelain vase, and two transparent red glass vases.

The largest 3½ in. (7.9 cm.) high, three wood stands

\$2,000-3,000

PROVENANCE:

Third and fourth: Robert Kleiner, London.

First and second: Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

私人珍藏

十七/十九世紀 袖珍瓶四件

來源:

第三及第四件: Robert Kleiner, 倫敦。

第一及第二件:

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

1052

A GROUP OF EIGHT MINIATURE GLAZED TABLE ARTICLES
MING DYNASTY-REPUBLIC PERIOD, 14TH-EARLY 20TH CENTURY

The group comprises two green-glazed ovoid snuff bottles, a white-glazed shell-form washer, an underglaze-blue and copper-red vase with apocryphal Qianlong four-character mark, a gilt-decorated iron-red bottle vase with apocryphal Qianlong four-character mark, a biscuit glazed figure of a Daoist deity, a white-glazed porcelain square table, a red-splashed brown-glazed model of a stool. *Together with* six miniature wood stands.

The largest 2½ in. (6.3 cm.) high, two cloth boxes and three wood stands

\$3,500-4,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.

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

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

明/民國 十四/二十世紀初 袖珍瓷器八件

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。





1053



1054

THE PROPERTY OF A GENTLEMAN

~1053

**A GROUP OF FOUR HARDWOOD STANDS
AND A LACQUERED WOOD TRAY**
18TH-19TH CENTURY

The group comprises a *hongmu* stand, two *zitan* stands, one with inlaid silver wire, a rectangular *huamu* burl-inset *zitan* stand, and a lacquered wood leaf-form tray.

The largest 7 $\frac{1}{8}$ in. (20 cm.) wide, one cloth box

\$4,000-6,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.
Lionel Rosenberg, Cape Town, South Africa, *circa* 1967-68.

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

Third and fifth: 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 木座子四件及漆木托盤一件

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

1054

**A GROUP OF THREE LACQUERED TABLE
ARTICLES**
QING DYNASTY (1644-1911)

The group comprises a pair of bamboo demilune table-form stands, a red and black recessed-leg table-form stand, and a hinged box and cover.

The largest 3 $\frac{1}{4}$ in. (8.2 cm.) high

\$1,800-2,500

PROVENANCE:

Yamanaka & Co., Osaka, 1945.
Lionel Rosenberg, Cape Town, South Africa, *circa* 1967-68.

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

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

清 漆木擺件三件

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

1055

A WOVEN BASKETWEAVE TRUNK
JAPAN, 20TH CENTURY

The trunk is bound with leather straps and buckles and set with a leather handle on top and a circular lack plate at front; the interior with fitted wood boxes and trays.

18 $\frac{3}{4}$ x 17 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in. (47.6 x 43.8 x 33.7 cm.)

\$2,000-3,000

PROVENANCE:

Yamanaka & Co., Osaka, 1945.
Lionel Rosenberg, Cape Town, South Africa, *circa* 1967-68.

EXHIBITED:

Pasadena, Pacificulture-Asia Museum, 13 June-15 August 1976.

This trunk contained this collection of miniatures sold by Yamanaka & Co., Osaka, the first half of which was sold at Christie's New York on 19 March 2021. The interior is fitted for the carefully sized boxes and is accompanied by an illustrated map which instructs the owner on where the boxes should be placed.

私人珍藏

日本 二十世紀 編織提箱

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。



INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR

Heidi Yang
Tel: +852 2978 6804

CHAIRMAN

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Deputy Chairman, Asia Pacific
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Felix Pei
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Tel: +1 212 636 2180

PARIS

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Camille de Foresta
Zheng Ma
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SAN FRANCISCO

Andrew Lueck
Tel: +1 415 982 0982

SHANGHAI

Sherese Tong
Tel: +86 (0)21 6355 1766

TAIPEI

Ruben Lien
Tel: +886 2 2736 3356

TOKYO

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

CHINESE PAINTINGS

Kim Yu,
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Tel: +852 2760 1766

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NEW YORK

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TOKYO

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Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

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Managing Director/
International Director, Asian Art
Tel: +81 (0)3 6267 1766

NEW YORK

Takaaki Murakami
Hua Zhou
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BUSINESS DIRECTOR & REGIONAL MANAGING DIRECTORS

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Tel: +1 212 636 2194

Valeria Severini
Tel: +33 (0)1 40 76 7286

Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi
Tel: +852 2978 9936
Samantha Yuen
Tel: +852 2978 6703

ASIA PACIFIC REGIONAL OFFICES

BANGKOK

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

BEIJING

Rebecca Yang
Julia Hu
Tel: +86 (0) 10 8583 1766

JAKARTA

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

KUALA LUMPUR

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

MUMBAI

Sonal Singh
Tel: +91 222 280 7905

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

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

SINGAPORE

Dexter How
Tel: +65 6735 1766

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

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

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- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- (j) **Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph

E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- (l) **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 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) where you are bidding on behalf of another person, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT
1 HOW TO PAY

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

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING
1 SHIPPING

We 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 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) If you 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:

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

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it in paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
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.

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.

11/01/21

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 made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..." / "Dated ..." /

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..." / "With date ..." /

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

23/02/21

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.

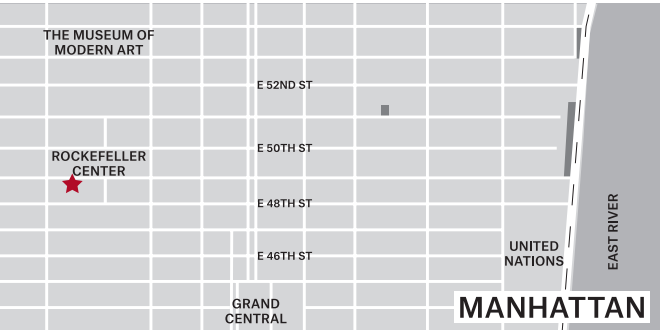
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

AMERICAS

BOGOTA

+571 635 54 00
Juanita Madrinan
(Consultant)

BUENOS AIRES

+54 11 43 93 42 22
Cristina Carlisle

CHICAGO

+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MEXICO CITY

+52 55 5281 5446
Gabriela Lobo

MIAMI

+1 305 445 1487
Jessica Katz

NEW YORK

+1 212 636 2000

PALM BEACH

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

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

SANTIAGO

+56 2 2 2631642
Denise Ratnoff de Lira

SÃO PAULO

+55 21 3500 8944
Marina Bertoldi

TORONTO

+1 647 519 0957
Brett Sherlock (Consultant)

ASIA PACIFIC

BANGKOK

+66 (0) 2 252 3685
Prapavadee Sophonpanich

BEIJING

+86 (0)10 8583 1766
Julia Hu

HONG KONG

+852 2760 1766

JAKARTA

+62 (0)21 7278 6268
Charmie Hamami

KUALA LUMPUR

+62 (0)21 7278 6268
Charmie Hamami

MUMBAI

+91 (22) 2280 7905
Sonal Singh

SEOUL

+82 2 720 5266
Jun Lee

SHANGHAI

+86 (0)21 6355 1766
Julia Hu

SINGAPORE

+65 6735 1766
Jane Ngiam

TAIPEI

+886 2 2736 3356
Ada Ong

TOKYO

+81 (0)3 6267 1766
Katsura Yamaguchi

EUROPE, THE MIDDLE EAST AND AFRICA

AMSTERDAM

+31 (0)20 57 55 255
Arno Verkade

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

BRITTANY, THE LOIRE VALLEY & NORMANDY

+33 (0)6 09 44 90 78
Virginie Gregory

BRUSSELS

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

CENTRE AUVERGNE LIMOUSIN & BURGUNDY

+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria
(Consultant)

COPENHAGEN

+45 2612 0092
Rikke Juel Brandt (Consultant)

DUBAI

+971 (0)4 425 5647

DÜSSELDORF

+49 (0)2114 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

FLORENCE

+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

GENEVA

+41 (0)22 319 1766
Eveline de Proyart

HAMBURG

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

IRELAND

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

ISTANBUL

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

LISBON

+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

+974 7731 3615
Farah Rahim Ismail
(Consultant)

LONDON

+44 (0)20 7839 9060

MADRID

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

MILAN

+39 02 303 2831
Cristiano De Lorenzo

MONACO

+377 97 97 11 00
Nancy Dotta

MOSCOW

+7 495 937 6364
Daria Parfenenko

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

OSLO

+47 949 89 294
Cornelia Svedman
(Consultant)

PARIS

+33 (0)1 40 76 85 85

POITOU CHARENTES AQUITAINE

+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

ROME

+39 06 686 3333
Marina Cicogna (Consultant)

SAUDI ARABIA

+44 (0)7904 250666
Zaid Belbagi (Consultant)

SCOTLAND

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

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

TEL AVIV

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

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

UK - CHANNEL ISLANDS

+44 (0)20 7389 2032

UK - ISLE OF MAN

+44 (0)20 7389 2032

UK - NORTH AND NORTHEAST

+44 (0)20 7104 5702
Thomas Scott

UK - SOUTH

+44 (0)1730 814 300
Mark Wrey

VENICE

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

VIENNA

+43 (0)1 533 881214
Angela Baillou

ZÜRICH

+41 (0)44 268 1010
Jutta Nixdorf

AUCTION SERVICES

CORPORATE COLLECTIONS

Tel: +44 (0)20 7389 2548
Email: norchard@christies.com

FINANCIAL SERVICES

Tel: +44 (0)20 7389 2624
Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION

Tel: +44 (0)20 7389 2101
Fax: +44 (0)20 7389 2300
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CHRISTIE'S NEW YORK

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

23-24 SEPTEMBER 2021
THURSDAY AT 8.30 AM (LOTS 701-882)
FRIDAY AT 8.30 AM (LOTS 901-1055)

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: SILVER
SALE NUMBER: 19547

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)

US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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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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AUCTION RESULTS: CHRISTIES.COM

09/09/20

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19547

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A RARE AND HIGHLY IMPORTANT IMPERIAL DRAGON CARPET
 NORTH CHINA, PROBABLY BEIJING, MING DYNASTY (1368-1644)
 16ft. 7in. x 14ft. in. (507cm. x 451cm.)
 €3,500,000-4,500,000

THE EXCEPTIONAL SALE

Paris, 23 November 2021

VIEWING

24 October-7 November
 8 King Street
 London SW1Y 6QT

18-23 November 2021
 9, Avenue Matignon
 75008 Paris

CONTACTS

Louise Broadhurst
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A VERY RARE PAIR OF CELADON-GLAZED OVOID JARS WITH DRAGON APPLIQUES
QIANLONG SIX-CHARACTER SEAL MARKS AND OF THE PERIOD (1736-1795)

26.1 cm. high

清乾隆 青釉貼花龍紋罐一對 六字篆書款

HK\$7,000,000-9,000,000

**IMPORTANT CHINESE
CERAMICS AND WORKS OF ART**

Hong Kong, 3 December 2021

VIEWING

26 November -3 December 2021

Hall 3D, Hong Kong Convention and Exhibition Centre,
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CONTACT

Marco Almeida
malmeida@christies.com
+852 2978 6735

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ASIAN ART

Paris, 8 December 2021

CONTACT

Tiphaine Nicoul
tnicoul@christies.com
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COLLECTION OF MAURICE RHEIMS
(1910-2003)

AN EXCEPTIONAL AND HIGHLY
IMPORTANT BRONZE RITUAL OWL-FORM
WINE VESSEL AND COVER, ZUN

China, late Shang Dynasty,
circa 12th-11th century B.C.

€400,000 - 800,000

CHRISTIE'S



RARE EARLY MAYAN JADE PENDANT

Ca. 250 B.C.-A. D. 250

Length 6.3 cm (2½ in.)

Formerly in the Guennol Collection

€70,000-100,000

**PRE-COLUMBIAN ART & TAINO MASTERWORKS
FROM THE FIORE ARTS COLLECTION**

Paris, 10 November 2021

CONTACT

Fatma Turkkan-Wille
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INTERNATIONAL REAL ESTATE



Kilmurry House, County Kilkenny, Ireland

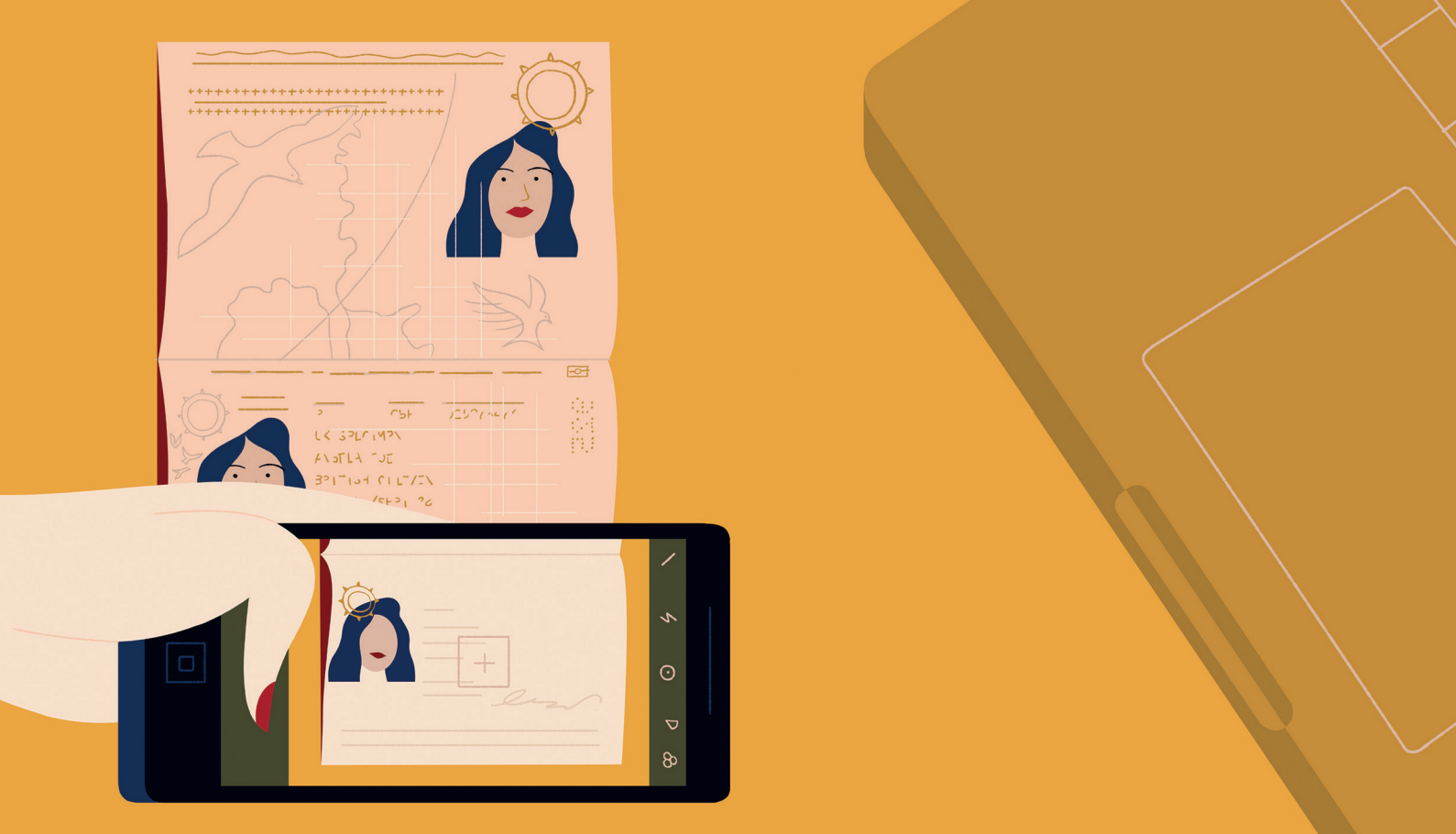
Kilmurry House, the lifelong home of Irish watercolorist Mildred Anne Butler, is a nature lover's sanctuary on more than 90 acres of private, gated grounds. The estate includes a restored 18th-century Palladian manor house, guest cottage, gate lodge, walled garden, lake, woodland, paddocks, and pasture. Offered at €8,800,000

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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.

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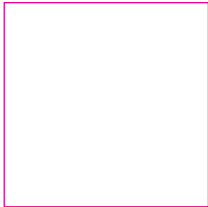
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