

IMPORTANT CHINESE
CERAMICS AND
WORKS OF ART

重要中國瓷器及工藝精品

NEW YORK | 24-25 MARCH 2022



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IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

AUCTION

Thursday 24 March at 8.30am (Lots 701-775)
Friday 25 March at 8.30am (Lots 1001-1276)

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10/02/2024



PROPERTY FROM A PRIVATE COLLECTION

701
A MOTTLED BUFF AND BROWN JADE BI DISC
NEOLITHIC PERIOD, LIANGZHU CULTURE,
4TH-3RD MILLENIUM BC

The thick disc has a central aperture drilled from both sides. The mottled buff stone is suffused with a dense network of brown and russet color.

5¾ in. (14.5 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
27 November 1995.

私人珍藏

新石器時代 良渚文化 公元前四至三千紀
棕褐玉璧

來源:
Galaxie Art (王炳權), 香港, 1995年11月27日



PROPERTY FROM A PRIVATE COLLECTION

702
A GREENISH-YELLOW AND BROWN JADE BRACELET
NEOLITHIC PERIOD, LIANGZHU CULTURE,
4TH-3RD MILLENNIUM BC

Of cylindrical form, the bracelet tapers from the inner from the inner edge to the outer edge. The greenish-yellow stone has areas of brown mottling.

3¼ in. (8.5 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
24 November 1984.

私人珍藏

新石器時代 良渚文化 公元前四至三千紀
青褐玉鐲

來源:
Galaxie Art (王炳權), 香港, 1984年11月24日

PROPERTY FROM A PRIVATE COLLECTION

703
A DARK BLACKISH-GREY STONE AXE
NEOLITHIC PERIOD, LIANGZHU CULTURE,
4TH-3RD MILLENIUM BC

The thick axe with rounded, curved edges has a hafting hole drilled from both sides, and the stone is of a blackish-grey color with areas of brown and russet mottling.

6½ in. (16.5 cm.) high, cloth box

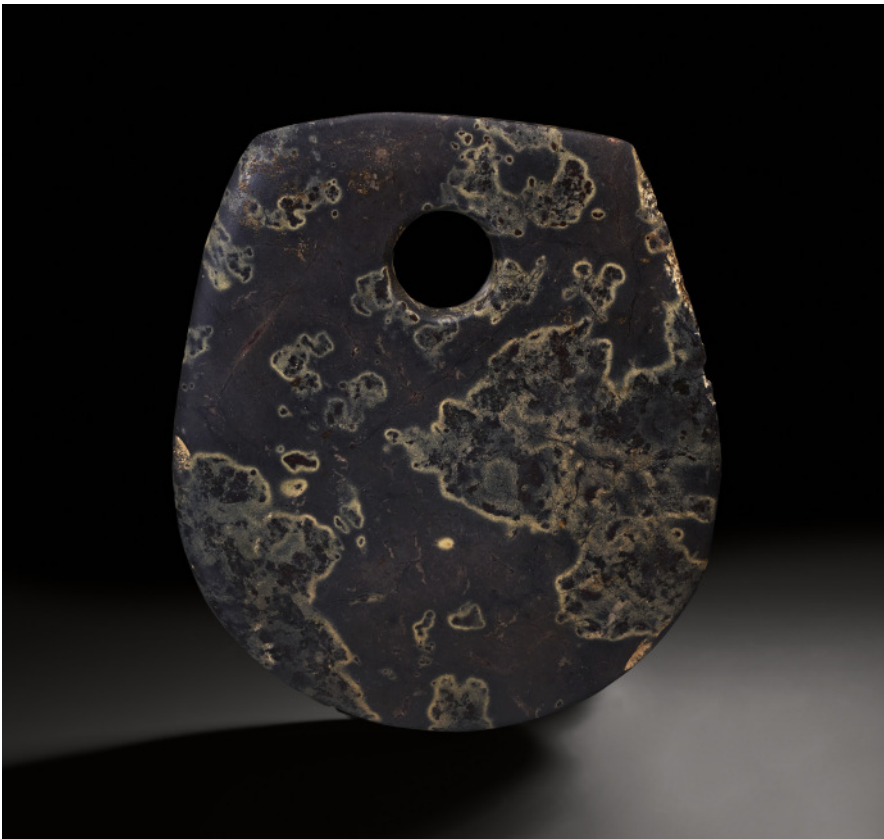
\$4,000-6,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
24 November 1984.

私人珍藏

新石器時代 良渚文化 公元前四至三千紀
灰黑石斧

來源:
Galaxie Art (王炳權), 香港, 1984年11月24日



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

704
A LARGE MOTTLED BLACK AND BROWN JADE CONG
NEOLITHIC PERIOD, 3RD MILLENIUM BC

The thick-walled cylinder has squared, projecting corners decorated with two rudimentary masks each formed by two long horizontal bands above a shorter band with rounded ends and a pair of incised circular eyes. The blackish stone has areas of brown and buff alteration.

4¾ in. (11.1 cm.) square

\$6,000-8,000

PROVENANCE:
The Property of a Private Collector; Christie's New York, 4 June 1992, lot 174.

A slightly smaller *cong* of similar blackish-brown stone, but carved with only one mask register, is in the Winthrop Collection, illustrated by M. Loehr, *Ancient Chinese Jades*, Fogg Art Museum, Harvard University, Cambridge, 1975, no. 235.

顯赫私人珍藏

新石器時代 公元前三千紀 黑褐玉琮

來源:
私人珍藏, 紐約佳士得, 1992年6月4日, 拍品編號174





PROPERTY FROM A PRIVATE COLLECTION

705
A RARE PALE YELLOWISH-GREEN JADE
HORNED MASK PENDANT
INNER MONGOLIA, 3RD-2ND MILLENIUM BC

The pendant is carved in the form of a mask with raised ridges and two protruding horns. The stone is of a yellowish-green color with some russet mottling.

2 in. (5.5 cm.) long

\$10,000-15,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
25 October 1986.

私人珍藏

內蒙古 公元前三至二千紀 黃青玉獸面飾

來源:
Galaxie Art (王炳權), 香港, 1986年10月25日



PROPERTY FROM A PRIVATE COLLECTION

706
A PALE GREYISH-WHITE JADE 'DRAGON
AND PHOENIX' PENDANT
WESTERN HAN DYNASTY (206 BC-AD 8)

The dragon has a small loop on the head for suspension, and is shown intertwined with a smaller phoenix perched on its tail. The stone is of an even greyish-white color with areas of dark brown mottling.

2¼ in. (6 cm.) long

\$20,000-30,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
27 October 1989.

私人珍藏

西漢 灰白玉龍鳳紋珮

來源:
Galaxie Art (王炳權), 香港, 1989年10月27日

PROPERTY FROM A PRIVATE COLLECTION

707
A LARGE REDDISH-BROWN JADE BI/DISC
NEOLITHIC PERIOD, LIANGZHU CULTURE, 4TH-3RD MILLENIUM BC

The thick disc has a central aperture drilled from both sides, and is suffused with a network of buff and red alteration.

8¼ in. (21 cm.) diam., cloth box

\$15,000-25,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 27 November 1995.

私人珍藏

新石器時代 良渚文化 公元前四至三千紀 褐玉璧

來源:
Galaxie Art (王炳權), 香港, 1995年11月27日





PROPERTY FROM A PRIVATE COLLECTION

708
A RARE SMALL TURQUOISE FIGURE OF A BIXIE

EASTERN HAN-SIX DYNASTIES PERIOD,
3RD-4TH CENTURY AD

The beast is shown with its mouth open and in a crouching position. The figure is drilled through the sides for suspension.

½ in. (1.5 cm.) long, cloth box

\$3,000-5,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
25 November 1990.

私人珍藏

東漢/六朝 三至四世紀 綠松石辟邪

來源:
Galaxie Art (王炳權), 香港, 1990年11月25日



PROPERTY FROM A PRIVATE COLLECTION

709
A BLACK STONE FIGURE OF A BUFFALO

LIAO-SONG DYNASTY (AD 907-1279)
The buffalo is shown in a recumbent position with its legs tucked underneath and head turned to one side. The figure has a bull-nose perforation on the underside for suspension.

2¼ in. (5.6 cm.) long

\$4,000-6,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
30 October 1985.

私人珍藏

遼/宋 石臥牛

來源:
Galaxie Art (王炳權), 香港, 1985年10月30日

PROPERTY FROM A PRIVATE COLLECTION

710
A RARE AND UNUSUAL STONE FIGURE OF A BIXIE

SIX DYNASTIES PERIOD-TANG DYNASTY, 3RD-9TH CENTURY AD
Possibly functioning as a lamp, the mythical beast with bulging eyes is shown crouching and grasping with its front paws a circular basin-form receptacle decorated with a band of rope-twist design.

5 in. (12 cm.) long, cloth box

\$15,000-25,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 18 November 1999.

私人珍藏

六朝/唐 三至九世紀 石雕辟邪

來源:
Galaxie Art (王炳權), 香港, 1999年11月18日



(another view)



VARIOUS PROPERTIES

0711
A BRONZE RITUAL WINE VESSEL, *GU*
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The trumpet-shaped upper section is undecorated, the rounded middle section is cast with two *taotie* masks, above the spreading foot which is cast with a band of dragons above further *taotie* masks. The patina is of olive-green color with areas of malachite encrustation.

9⅞ in. (24.8 cm.) high, Japanese double wood box inscribed by Hata Zoroku II (1861-1936) dated to the fifth year of Taisho, corresponding to 1916.

\$20,000-30,000

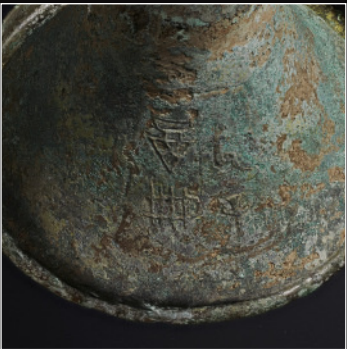
PROVENANCE:
In Japan prior to 1916.
Private collection, Japan.

The interior of the foot is cast with an inscription reading *Fu ce, fu Xin* (Registrar Fu, Father Xin).

晚商 公元前十二至十一世紀
青銅 鬲冊父辛觚

銘文: 鬲冊父辛

來源:
1916年前於日本入藏
日本私人珍藏



(inscription)



0712
A BRONZE RITUAL TRIPOD WINE VESSEL, *JUE*
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The deep body is raised on three blade-shaped supports and is flat-cast on the sides with a band of stylized dragons below a band of cruciform motifs all on a *leiwen* ground. The posts that rise from the rim have conical caps cast with whorl motifs. An inscription, *nan* (son) is cast beneath the handle which is surmounted by a bovine mask. The patina is of greyish olive-green color.

8¾ in. (22.2 cm.) high

\$20,000-30,000

PROVENANCE:
Sotheby's Hong Kong, 16 November 1973, lot 11.
The Property of J. R. H. Johnson, Esq; Sotheby's London, 15 December 1981, lot 13.
Private collection, Japan.

LITERATURE:
Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's*, Shanghai, 2007, no. 249.

The graph cast under the handle, *nan*, may be translated as 'son,' but may also represent the surname of the Shang royal family.

晚商 公元前十二至十一世紀 青銅 鬲爵

銘文: 鬲

來源:
蘇富比香港, 1973年11月16日, 拍品編號11
J. R. H. Johnson珍藏; 蘇富比倫敦, 1981年12月15日, 拍品編號13
日本私人珍藏
出版:
汪濤及劉雨, 《流散歐美殷周有銘青銅器集錄》, 上海, 2007年, 編號249



(inscription)



PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

~¥713

A SUPERBLY CAST BRONZE RITUAL TRIPOD FOOD VESSEL, *LIDING*
LATE SHANG DYNASTY, ANYANG, 12TH-11TH CENTURY BC

The lobed body is raised on three undecorated legs and is cast in relief with three large *taotie* masks divided by flanges reserved on a *leiwen* ground, all beneath a cicada border. The interior is cast with a two-character inscription, *Fu* Ding, and there are areas of malachite encrustation.

7¾ in. (19.7 cm.) high, hardwood stand, Japanese double wood box

\$100,000-150,000

PROVENANCE:

Sadajiro Kawai, Kyoto, before 1961.
Important private Japanese collection, prior to 1994, and thence by descent within the family.

EXHIBITED:

Kagawa Prefecture, Kagawa Prefectural Cultural Hall, Ancient Chinese Art
- *The Origin of Japanese Art*, 1968.

LITERATURE:

Umehara Sueji, *Selected Relics of Ancient Chinese Bronzes from Japan*, vol. 3, Osaka, 1961, no. 182.
Ancient Chinese Art - The Origin of Japanese Art, Kagawa, 1968, Cover and A2.

The inscription cast on the interior of the vessel, *Fu* Ding, can be translated as 'Father Ding.' This is an abbreviated dedicatory inscription that means 'dedicate this vessel to Father Ding.'

Liding vessels decorated with a single frieze of large *taotie* first appeared at the beginning of the late Shang dynasty, circa late 13th century BC, and continued to be popular throughout the late Shang period. The robust shape and vigorous high-relief decoration of this *liding* represent the artistic apogee of bronze casting in the late Shang dynasty and are very similar to that of *liding* found in the late Shang capital Yinxu at modern day Anyang city, Henan province, such as the three illustrated in *Zhongguo qingtongqi quanji* (*Complete Collection of Chinese Bronzes*), vol. 2: Shang 2, Beijing, 1997, nos. 11, 16, and 19. See, also, similar lobed *liding* decorated with *taotie* masks beneath a frieze of cicadas is illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, Washington, DC,1987, pp. 484-85, no. 92.

重要日本私人珍藏

晚商 安陽 公元前十二至十一世紀 青銅饗饗紋父丁 鬲 鼎

銘文: 父丁

來源:

川合定治郎, 京都, 1961年前

日本重要私人珍藏, 1994年前入藏, 後家族傳承

展覽:

香川県, 香川県文化会館, 「日本美術の源流: 古代中國美術」, 1968年

出版:

梅原末治, 《日本蒐儲支那古銅精華》, 卷三, 大阪, 1961年, 編號182

《日本美術の源流: 古代中國美術》, 1968年, 封面及圖版A2



(inscription)





PROPERTY FROM THE ESTATE OF DON B. LICHTY, HONOLULU

714
A RARE BRONZE RITUAL TRIPOD POURING VESSEL AND COVER, *he*
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 11TH CENTURY BC

The pear-shaped body is subtly lobed and cast with a double-line border above the three legs. The neck is cast with *taotie* masks between the top of the handle and the diagonally upright spout. The domed cover is cast below the finial with further *taotie* masks, and has a single link that attaches the cover to the shoulder of the vessel. The interior of the cover and vessel are both cast with an inscription. The bronze has an olive-green patina with areas of malachite encrustation.
12¼ in. (31.1 cm.) high

\$100,000-150,000

PROVENANCE:
J. J. Lally & Co., New York, 16 September 2002.

The inscription cast below the handle and on the inside of the cover reads *ya tian X* (possibly *zi*).

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

A *he* of similar proportions, also with zigzag bow-strings defining the lobes and dated to the late Shang or early Western Zhou period, but decorated with a simple band of *kui* dragons encircling the shoulder and cover, in the Arthur M. Sackler Collection, is illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Vol. IIB, Cambridge, 1990, p. 662-63, no. 112, as are two other similar *he* decorated with different bands around the shoulder and cover, fig. 112.4 (in the British Museum, London[1953.5-11.1]) and fig. 112.5 (from Gansu, Lingtai Baicaopo).

檀香山DON B. LICHTY舊藏

晚商/西周早期 公元前十一世紀 青銅饗養紋盃

銘文: 亞天□ (或為自)

來源:
藍理捷, 紐約, 2002年9月16日



(inscription in cover)





THE PROPERTY OF A PRIVATE COLLECTOR

0715
A SMALL BRONZE RITUAL WINE VESSEL, ZHI
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-11TH CENTURY BC

The neck of the pear-shaped vessel is encircled by a band of diamond pattern formed by angular *leiwen* spirals between narrow borders of D-shaped scales or feathers repeated on the tall foot. The interior of the foot is cast with a graph in the form of a fish. The patina is dark grey with areas of malachite encrustation.
5¼ in. (13.4 cm.) high, brocade box

\$20,000-30,000

PROVENANCE:
Gump's, San Francisco, 1940.
Private collection, Washington, D.C.
Christie's New York, 22-23 March 2012, lot 1506.

LITERATURE:
Wu Zhenfeng, *Shang Zhou qingtongqi mingwen ji tuxiang jicheng xu bian*, Shanghai, 2016, vol. 2, p. 500, no. 0711.

Similar bands of diamond pattern or angular *leiwen* spirals bordered by circles rather than scales can be seen on two bronze *you* illustrated by R.W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, Washington DC, Arthur M. Sackler Museum, Cambridge, Massachusetts, 1987, p. 384, nos. 67 (of cylindrical form) and 68 (of pear shape), which are dated 11th century BC. Several other vessels with a similar band are also illustrated, pp. 392-3, figs. 68.5 - 68.7.

私人珍藏

晚商/西周早期 公元前十二至十一世紀 青銅魚鱗

銘文: 魚

來源:
Gump's, 舊金山, 1940年
華盛頓特區私人珍藏
紐約佳士得, 2012年3月22-23日, 拍品編號1506
出版:
吳鎮烽, 《商周青銅器銘文暨圖像集成續編》, 上海, 2016, 卷2, 頁500, 編號0711



(inscription)



THE PROPERTY OF A PRIVATE COLLECTOR

0716
A BRONZE RITUAL WINE VESSEL, GU
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The flaring trumpet neck is cast with four scroll-filled blades rising from a narrow band of cicadas above the mid-section cast with two *taotie* masks divided and separated by notched flanges, which are repeated on the spreading foot below a further narrow band of cicadas, all reserved on a *leiwen* ground. The interior of the foot is cast with a four-character inscription.
10¾ in. (26.3 cm.) high

\$40,000-60,000

PROVENANCE:
Sotheby's London, 11 May 1965, lot 101.

LITERATURE:
Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's*, Shanghai, 2007, no. 236.

The inscription may be translated as, 'X (personal name) Guan. Father Geng.'

A *gu* of similar proportions and decoration is illustrated by R. W. Bagley, in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C., 1987, p. 241, no. 33. See, also, the similar *gu* illustrated by W.T. Chase in *Ancient Chinese Bronze Art*, China House Gallery, New York, 1991, no. 9, and another by M. Loehr in *Relics of Ancient China*, The Asia Society, 1965, p. 41, no. 11.

私人珍藏

晚商 公元前十二至十一世紀 青銅饕餮紋觚

銘文: 口母父庚

來源:
倫敦蘇富比, 1965年5月11日, 拍品編號101
出版:
汪濤及劉雨, 《流散歐美殷周有銘青銅器集錄》, 上海, 2007年, 編號236



(inscription)



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

717
A VERY FINELY CAST BRONZE RITUAL FOOD VESSEL, *GUI*
LATE SHANG DYNASTY, 11TH CENTURY BC

The vessel is raised on a tall foot encircled by a band comprised of *kui* dragons centered on narrow flanges. The body is decorated with a diamond-and-boss pattern below a band with panels of diamond frets centered on two sides by a small animal mask cast in relief and interrupted on the other two sides by a pair of handles issuing from bovine masks. The inscription cast on the interior of the vessel consists of a graph, *shou* followed by *Fu Xin, Zu Ji* (Father Xin, Grandfather Ji). The patina is of mottled greyish-green color.

11⅞ in. (28.1 cm.) wide across handles, cloth box

\$200,000-300,000

PROVENANCE:
Bella and P. P. Chiu Collection, Hong Kong, by 1988.
Michael Goedhuis Ltd., London, 1998.

LITERATURE:
N. Barnard and Cheung Kwong-yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American and Australasian Collections*, Taipei, 1978, Vol. 7, no. 1387.
J. Rawson, *The Bella and P.P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1988, p. 62, no. 19.

This superbly cast *gui* with attractive pale greenish-grey patina compares closely with a *gui* with similar handles and similar decoration of pointed bosses set within a diamond-shaped grid, from the vicinity of the Gan He, Shaanxi Liquan Xian, illustrated in *Wenwu ziliao congkan* 3, 1980, pp. 28-31, pl. 4:2, and again by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, Washington, D.C., 1990, p. 478, fig. 41.1. Also illustrated, p. 378, fig. 41.2, is another similar *gui*, but with more rounded bosses, which was said to have been found at Anyang. Another comparable *gui*, formerly in the collection of

顯赫美國珍藏

晚商 公元前十一世紀 青銅受父辛且己簋

銘文: 受父辛且己

來源:
趙氏山海樓, 香港, 1988年前
Michael Goedhuis Ltd., 倫敦, 1998年

出版:
巴納及張光裕, 《中日歐美澳紐所見所拓所摹金文彙編》, 臺北, 1978年, 卷7, 編號1387
羅森, 《趙氏山海樓所藏古代青銅器》, 香港, 1988年, 頁62, 編號19

Chen Jieqi (1813-1884), and said to have been found in Shaanxi Qishan Xian, is illustrated by S. Umehara in *Kankaro kikkin-zu*, Kyoto, 1947, no. 1.17.

In the entry for the present *gui* in *The Bella and P. P. Chiu Collection of Ancient Chinese Bronzes*, Hong Kong, 1988, p. 62, J. Rawson notes, "As with the handles on the present *gui*, the handles on these Shang vessels often carry rather flat heads. In the early Zhou period, by contrast, comparable *gui* bore handles crowned by animal heads with horns flattened against the sides, rather than against the tops of the handles..."



(inscription)





PROPERTY FROM THE ESTATE OF DON B. LICHTY, HONOLULU

718
A BRONZE RITUAL WINE VESSEL AND COVER, YOU
EARLY WESTERN ZHOU DYNASTY, 10TH-9TH CENTURY BC

The bulbous body is cast on either side with a small ram's-head in relief between double lines, and the swing handle terminates at either side with an animal-head. The plain cover is cast with a circular finial. The interior of the vessel and cover are both cast with an inscription.

The vessel 6¼ in. (16 cm.) high

\$60,000-80,000

PROVENANCE:
Collection of Arthur B. Michael, Newton Center, Massachusetts.
The Albright-Knox Art Gallery, Buffalo, New York, 1942, no. 1942:16:392.
Property of the Albright-Knox Art Gallery vol. 2; Sotheby's New York, 20 March 2007, lot 514.
J. J. Lally & Co., New York, 29 June 2007.

EXHIBITED:
New York, Metropolitan Museum of Art, *Chinese Bronzes of the Shang through the T'ang Dynasty*, 1938, no. 169.

LITERATURE:
Chen Mengjia, *Mei diguo zhuyi jieliao de wo guo Yin Zhou tongqi jilu*, Beijing, 1962.
Chen Mengjia, *Yin Zhou qingtongqi fenlei tulu (In Shu seidoki bunrui zuroku; A Corpus of Chinese Bronzes in American Collections)*, Tokyo, 1977, A 629, pl. 886, rubbing nos. 387a and b.
S. A. Nash, K. Kline, C. Kotik and E. Wood, *Albright-Knox Art Gallery: Painting and Sculpture from Antiquity to 1942*, Buffalo, 1979, p. 100.

檀香山DON B. LICHTY舊藏

西周早期 公元前十至九世紀 青銅員作夾卣

銘文: 員作夾

來源:
Arthur B. Michael珍藏, 紐頓城, 馬塞諸塞州
Albright-Knox藝廊, 水牛城, 紐約州, 1942年, 編號1942:16:392
Albright-Knox藝廊(第二部分); 紐約蘇富比, 2007年3月20日, 拍品編號514
藍理捷, 紐約, 2007年6月29日

展覽:
紐約, 大都會博物館, 「Chinese Bronzes of the Shang through the T'ang Dynasty」, 1938年, 編號169

出版:
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陳夢家, 《殷周青銅器分類圖錄》, 東京, 1977年, 編號A629, 圖版886, 拓本編號387a及b
S. A. Nash, K. Kline, C. Kotik and E. Wood, 《Albright-Knox Art Gallery: Painting and Sculpture from Antiquity to 1942》, 水牛城, 1979年, 頁100



(inscription
in vessel)



(inscription
in cover)

The inscriptions cast on the inside of the cover and the base of the vessel read Yuan zuo jia (Yuan made (this) vessel).

The present *you* belongs to a group of vessels from the early Western Zhou period that are generally left undecorated. A *you* of similar proportions and decoration is illustrated by R.W. Bagley, in *Western Zhou Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D.C., 1990, fig. 72.3, which is dated to the early Western Zhou period.



An Important Warring States Bronze Narrative *Fanghu*

重要戰國青銅人物故事圖方壺

By Robert D. Mowry 毛瑞

Embellished with narrative scenes and with ring handles on opposing sides, this bronze *fanghu*, or square wine jar, dates to the Warring States period (475–256 BC), probably to the fourth to third century BC. This elegantly shaped jar and its virtually identical mate, now in the Museum Reitberg, Zurich (museum no. RCH 9A),¹ are two wine jars from a small, cohesive group of five closely related *fanghu* vessels; they epitomize the Warring States period's taste for luxury items, and they demonstrate its exploration of new decorative techniques; moreover, these jars' narrative scenes convey a wealth of information about life during the Warring States period, just as they give insight into the painting style of the period, an exceptionally valuable contribution as virtually no contemporaneous paintings survive.

A jar for storing and possibly presenting wine, the *hu* was among the earliest bronze ritual vessels produced in the Shang dynasty (c. 1600 BC–c. 1046 BC), at which time the pear-shaped vessel typically claimed a footring, often sported surface embellishment (usually a *taotie* mask), and sometimes boasted a cover. Although some wine-vessel types disappeared following the fall of the Shang and the establishment of the Zhou in c. 1046 BC, the *hu* not only persisted through the Zhou and into the Han dynasty (206 BC–AD 220) but remained among the most popular vessel types, even as it saw a continuing evolution of its shape. Although *hu* jars of standard shape—i.e., with circular, bulbous body and cylindrical neck—continued to be produced during the Western Zhou period (c. 1046 BC–771 BC), that era also witnessed the growth in popularity of the *fanghu*, or square *hu*, which would become

ever more prominent in the Warring States and Han periods. *Fanghu* vessels from the Western Zhou and Spring and Autumn periods (771–476 BC) typically have rounded corners, while, in a new innovation, those from the Warring States period have crisp, square corners, the sides meeting at ninety-degree angles.

Bronze ritual vessels from the Shang dynasty were intended for use in ceremonies honoring the spirits of deceased ancestors. By the Western Zhou period, bronzes often were cast for commemorative as well as sacral purposes, their longer inscriptions recording victory in battle, for example, or the bestowal of land or other benefaction by the emperor. As vessels came to serve everyday functions in royal and aristocratic households during the Warring States period, sumptuous surface decoration became more pronounced, often with inlays of gold, silver, copper, turquoise, and malachite, or, in the case of this *fanghu*, inlays of a glass-frit-based paste in the design's sunken background areas to showcase the raised, flat-surfaced, pictorial motifs. The embellishment of bronzes with inlays of precious metals found its tentative beginnings in the mid-sixth century BC and then occurred with increasing frequency through the Warring States period. Although a few Shang-dynasty bronzes were inlaid with a black, carbonaceous material in the narrow, intaglio lines of the cast decorative elements, presumably to contrast with and thus accentuate the principal decorative motifs, this practice it not believed to anticipate the inlaid bronzes of the Warring States period.

本青銅方壺為酒器，器身飾敘事場景，左右繫環耳，很可能鑄造於公元前四至三世紀戰國時代（公元前475至256年）。此壺形制典雅，它有一件大同小異的近似例，現藏瑞士蘇黎世里特貝格博物館（館藏號RCH 9A），¹兩者均來自一組密切相關的方壺，這批作品雖僅有寥寥五例，但五者之間息息相關；它們既體現了戰國奢華之物的審美意趣，亦彰顯了當時對新的裝飾技巧所作之探索；此外，這批方壺的敘事場景更呈現了大量戰國時期的生活細節，我們可以藉此一窺當代畫風，鑑於傳世的戰國繪畫幾近於無，所以此類信息益發彌足珍貴。

壺用於貯存或盛放美酒，是商代（約公元前1600至1046年）最早製作的青銅禮器之一，起初其梨形器身一般承以圈足，器表多飾圖紋（饗餐紋居多），間或連蓋。雖然部份酒器在商亡周起（約公元前1046年）之後逐漸銷聲匿跡，但壺在周乃至漢代（公元前206至公元220年）仍長盛不衰，其造型雖迭有嬗更，但一直是最流行的器形之一。即便標準壺式（即鼓腹直頸者）在西周（約公元前1046至771年）製作不斷，但同一時期亦見證了方壺的興起，其重要性自戰國至漢有增無減。西周和春秋時代（公元前771至476年）的方壺採用圓角設計，而戰國創製的樣式則改用線條明快的方角，壺壁以直角相接。

商代青銅禮器用於祭祖一類的喪葬儀式。時至西周，鑄造青銅器通常是為了紀念和祭祀用途，其銘文相對較長，內容各異，如記述戰功，或獲天子封地賞賜等。由於戰國器物逐漸向皇親貴胄的日常用器過渡，其器表紋飾愈加富麗堂皇，且泰半鑲嵌金銀、黃銅、綠松石及孔雀石，或像本方壺般，在減地的紋飾背景嵌入玻璃質填料，以彰顯凸起但表面平整的圖像紋母題。青銅器鑲嵌貴重金屬之工藝，肇興於公元前六世紀中葉，後於戰國年間日漸普及。雖有少量商代青銅器會在鑄紋的細陰線內嵌以黑色碳質填料（或為映襯甚或突顯主紋飾），但這一做法應不是戰國鑲嵌青銅的前身。

戰國鑲嵌類青銅器的陰紋元素（有人物、動物或抽象圖案）以鑄紋居多，減地紋飾則錯金屬或嵌石；但以本方壺這類作品為例，其平整的浮雕圖案方為鑄紋，地子則飾陰紋，洵為當時青銅鑄造工藝的一大創舉。就減地陰紋鑲嵌物所作的科學分析發現，除黏合劑之外，當中至少混合了五種礦物質（包括石英），可見應屬於玻璃質填料。相關的礦物質很可能來自石粉。顯微鏡研究亦顯示，外層礦物質的表面極為平整，這意味着減地陰紋的填料變硬後曾予以打磨。雖然無法確定青銅器的填料有否經過窯燒，但學界多持否定意見，認為器物僅靠某種黏合劑來固定填料並使之黏附





The current jar, program 1.

Whereas most Warring States-period bronzes with inlaid decoration were cast with intaglio decorative elements—whether humans, animals, or abstract designs—the sunken design elements to be inset with metal or stone, this *fanghu* and its congeners were cast with the design elements in flat relief and the background in intaglio, demonstrating yet another remarkable, very innovative experiment on the part of the period’s bronze foundrymen. Scientific analysis of the material set into the sunken background areas has determined it to be paste consisting of a mixture of at least five different minerals, including quartz, in addition to a binder, suggesting that it was a type of glass-frit paste. The minerals were probably ground down from stones. Once it had dried and hardened, the paste in the sunken background areas was polished, as microscopic examination also showed that the minerals at the surface have near-perfect, flat, horizontal surfaces. It remains unknown whether or not the cast bronze was fired in a kiln to mature the paste, but scientific opinion holds that it likely was not fired, relying instead on the unidentified binder to hold the paste together and to bond it to the vessel surface. That the matured paste could withstand the rigors of polishing suggests that it must originally have had the hardness of cement, even though the remaining elements are now soft and fragile. Although its original color cannot be determined, the now-tan paste must have contrasted pleasingly with the color of the raised bronze design elements (now oxidized red and green).

This rare *fanghu* reveals the Warring States period to have been one of exceptional creativity, not only in introducing new techniques of decoration but also in creating new types and styles of decoration. Whereas vessels from earlier periods featured *taotie* masks and other stylized animals or abstract motifs without a particular location or identifiable setting, this *fanghu* and its congeners feature pictorial décor with human figures in architectural and other settings. And, not only is it pictorial, the decoration is narrative and thus tells stories, even if the theme of any particular story remains unclear. Moreover, as the depictions are based on contemporaneous paintings—of which virtually none survive—such pictorial vessels convey insight into the rapidly developing painting styles of the day.

Each side of this vessel is fully decorated with complex pictorial scenes arranged in horizontal registers, or friezes, the bronze decorative motifs raised in flat-surfaced relief and silhouetted against a sunken background bearing extensive remains of an inlaid paste, most likely a glass-frit-based paste. Two distinct pictorial programs occur on contiguous sides of the vessel; the front and back sides thus have different designs, and the designs on the sides with handles differ from each other.

As noted by the authors of the catalogue entry published in the inaugural issue of the *Kaikodo Journal* (no. 1, Spring 1996), this vessel’s two decorative programs can be characterized as:

Program 1 (on two contiguous sides, reading from top to bottom)

於器表。殘餘的填料現已軟化易碎，但成品填料竟能經受打磨的力度，足見當年的硬度應媲美水泥。填料如今色呈棕褐，其原色雖已無從稽考，但想必應與青銅器陽紋之色澤（氧化後現呈紅綠）珠輝玉映、相得益彰。

觀乎是次拍賣的珍罕方壺，戰國時期誠為創意勃發的年代，除了引入前所未見的裝飾技巧，紋飾類別與風格亦一新耳目。相形之下，較早的器物僅飾饗餐紋和別的寫意獸紋或抽象題材，但無特定的地點或清晰可辨的場景，而本拍品及相關實例皆有圖像化場景，呈現了各色人等在建築內部及其他場景的活動。除此之外，這類紋飾更蘊含敘事內容，即具有故事情節，雖則故事主題已無從得知。再者，由於相關的描寫是以同時期的繪畫（傳世品幾近於無）為基礎，所以這些圖像化器物也反映了當時快速演變的畫風。

本拍品四面皆飾繁複的圖像紋場景，以水平分層或帶狀紋飾的方式呈現，青銅紋飾狀若浮雕，表面平整，減地背景仍殘留了大量原先鑲嵌的填料，如無意外應為玻璃質地。壺身毗連兩面為一組，各飾兩組不同的圖像；換言之，器身前後紋飾不一，帶環耳的左右兩側亦圖像各異。

誠如《懷古堂》圖錄創刊號（1996年春第1期）撰著者所言，此器的裝飾圖案可解析如下：

組圖一（毗連兩面，由上至下）

三層樓臺（正面透視）之上，左右各飾太陽、月亮，室內有數人，並設有諸般飲食器皿，一樓的人們正從座位上的壺舀出飲料、注入盃內，二樓的人舉盃敬酒；

樂師們敲奏懸於簾簷的一組鐘磬，架子兩端以神獸承托，旁立一名鼓手，正敲擊一面碩大的建鼓（即懸掛於柱上的鼓）；

一排八名舞孃，皆身穿長袍，手揮拂塵及其他道具；

此乃弋獵場面，獵人們或手執弓箭長矛，或駕御旌旗飄揚的四馬車具，或徒步行進，合力追捕鳥、鹿、野兔、野猪和老虎；

- a three-story architectural structure (in open-faced, elevation view), the sun and moon above at left and right, the interior with human figures and with various vessels for food and beverages, the figures on the first floor filling cups with a beverage ladled from *hu* vessels set on stands, the figures on the second floor raising cups in salutation

- a concert with musicians playing sets of *shiqing* stone chimes and of *bianzhong* bells mounted on stands supported by large chimera, and a drummer striking a large *jiangu* drum (i.e., a drum mounted on a vertical pole)

- a row of eight female dancers wearing long robes and holding *fuchen* whisks and assorted other objects

- a hunting scene with archers wielding bows, arrows, and spears, some riding in four-horse chariots with streaming banners, some on foot, and all pursuing birds, deer, hares, boars, and tigers

- a palace hall (in open-faced, elevation view) with a bird perched on each of the roof’s end-slopes, with guards standing at attention outside, and with two male figures inside ceremoniously exchanging (or holding between them) a circular disc, with a row of four bridled horses and their grooms immediately below, and, beneath that, with a row of four restrained tigers being bled into cauldrons

- and, at the very bottom, a one-story architectural structure (in open-faced, elevation view), possibly a kitchen, with large cauldrons and workers pounding the contents of the cauldrons with poles

Program 2 (on two contiguous sides, reading from top to bottom)

- a rank of tall warriors holding spears and *ge* halberds

- a fierce battle with figures fighting in hand-to-hand combat with spears, *ge* halberds, and shields and with one central figure being beheaded

- the battle continues with an episode enacted by two figures in the center, perhaps a surrender, guarded by warriors, their shields at rest on the right and left

- three four-horse-drawn chariots with charioteers and streaming banners, their armed escorts on foot, all in battle with the opponent

- a two-story boat with warriors on the upper deck and oarsmen on the lower deck, with one figure on the upper deck pounding a *jiangu* drum to embolden the warriors and spur them on while keeping the oarsmen at pace

- a mulberry orchard with numerous workers in long robes, perhaps women, engaged in picking and gathering mulberry leaves (to feed silkworms)



The current jar, program 2.

圖中有一座殿堂（正面透視），垂脊兩端各棲一鳥，室外的守衛凝神戒備，殿內二人正隆而重之地交換（或合捧）一璧，正下方有一排四馬及馬伕，再往下是四隻被細綁的猛虎，所放虎血滴落下方烹鼎；

最下方為一座單層建築（正面透視），或是廚房，內有數口烹鼎，僕役正執棍錘打鼎內食材。

組圖二（毗連兩面，由上至下）

一排高大魁梧、手執矛戈的戰士；

戰士手執矛、戈與盾，酣戰之際短兵相接，正中一人已身首異處；

同屬攻戰場面，正中二人或已俯首投降，其盾放在左右兩旁，側有兵士看守；

畫面有三乘四馬戰車，御者身後旌旗飄揚，側有手執兵器的步兵，合力衝鋒殺敵；

船分兩層，上層士兵並列，下層的人執槳劃船，上有一人敲擊建鼓，以鼓舞士氣和指揮劃槳快慢；

桑林內有多人（或為婦女）身穿長袍，正採摘桑葉（用於餵蠶）；

單層建築（正面透視），室內有人及各式器物，另有身穿長袍者（或為婦女）在室外操作，據說是用機杼織布。

雖然故事確切的主題無從得知，但各式場景將人們從事的諸般活動明確加以區分，如攻戰、樂舞、烹調、宴飲等等，正如畫中巧用不同的姿態和裝束來辨別人物的身份。此外，人物背景亦不盡相同，如車馬、戰場、船、桑林或櫟柱式建築（層數各不相同）。該等場景更穿插了豐富的圖像細節，諸如矛與戈，以至車馬和船，或是猛虎、野兔、鹿、鳥，乃至林林總總的貯存和烹調器具；此外，我們還能從中一窺殺虎放血等古老（甚或現已式微）的習俗。^{o2} 再者，畫面中尚有飛鳥、逃避獵人的動物、劃槳者、車馬、翩躚的舞孃與擊鼓鳴鐘的樂師，其生動傳神鮮見於較早的青銅紋飾。



Fig. 1 Pictorial vessel of the type *fanghu*, China, Eastern Zhou dynasty, Zhanguo period, 4th-3rd century BC. Bronze with copper inlay and glass, h. 43 cm. Museum Rietberg Zurich, Gift of Alice and Pierre Uldry. © Museum Rietberg Zurich, Photo: Rainer Wolfsberger.

圖一 戰國 青銅嵌黃銅及玻璃方壺，43 cm. 高，©蘇黎世里特貝格博物館藏，攝影師：Rainer Wolfsberger

- a one-story architectural structure (in open-faced, elevation view) with figures and vessels inside, and with figures in long robes, perhaps women, working outside, said to be at looms weaving silk

Though the exact subjects of the stories remain unknown, the scenes clearly distinguish the various activities in which the individuals are engaged—fighting in battle, dancing, preparing food and drink, raising cups in salutation, and more—just as they differentiate the individuals themselves through varied stances and modes of dress. In addition, the scenes present the figures in settings, whether in chariots, on a battlefield, on a boat, in a mulberry grove, or in buildings of post-and-lintel construction (and with differing numbers of stories). The scenes also offer a wealth of pictorial details, from spears and *ge* halberds to chariots and boats, from tigers, hares, deer, and birds to vessels for storing, preparing, and serving food and beverage; they also offer glimpses of such ancient, if now forgotten, practices as bleeding tigers.² Moreover, with birds in flight, animals fleeing the hunters, oarsmen rowing the boat, horses pulling chariots, women dancing, and musicians beating drums and striking bells, the scenes project a sense of movement unseen in the decoration on bronzes of earlier periods.

As Gisèle Croës has noted,³ the scene set in a palace hall that shows two male figures holding or exchanging a circular object perhaps represents the famous historical anecdote of “Returning the Jade *Bi* to Zhao”, which dates to the Warring States period. If so, the circular object that the two male figures hold or exchange would be the Heshibi, or Mr. He’s *bi* disc, a famous jade disc named after one Bian He, who, tradition asserts, found a small boulder of fine white jade in the eighth century BC and shaped it into a perfect *bi* disc. By the Warring States period, the celebrated Heshibi had become an object of contention amongst the various kingdoms of the day. Stolen from the Chu state in the fourth century BC, it fell into the possession of the king of Zhao. Coveting the disc and desirous of owing it, the king of Qin offered the king of Zhao fifteen of his cities in exchange for the *bi* disc. Fearful of offending the powerful Qin king, King Huiwen of Zhao (310–266 BC; r. 298–266 BC) sent his clever Minister Lin Xiangru to Qin with the jade but pleaded with him to find a way to bring it safely back to Zhao, if, on speaking with him, he found the notoriously untrustworthy king of Qin unlikely to keep his promise of fifteen cities in exchange for the *bi*. Sensing treachery, the honorable but wily Minister Lin convinced the King of Qin that a tiny flaw in the jade made the *bi* disc unsuitable for so powerful a ruler as he. Under that guise, Minister Lin successfully returned the jade disc to King Huiwen of Zhao.⁴

The present *fanghu* and its virtually identical mate now in the Museum Rietberg Museum, Zurich, are members of a small, cohesive group of five known pictorial *fanghu* vessels of similar form, with closely related narrative scenes, and with remains of glass-frit paste in their sunken background areas. **(Fig. 1)** One of those related vessels was exhibited and published by

J.J. Lally & Co., New York, in 2006,⁵ and the two others were exhibited and published by Gisèle Croës, one in 2002⁶ and the other in 2006.⁷

Though without paste in their sunken background areas, two *fanghu* vessels of slightly different form feature narrative scenes akin to those on this small group represented by the present vessel: a *fanghu* in the National Palace Museum, Taipei,⁸ **(Fig. 2)** and a covered *fanghu* on a tall pedestal stand in the Asian Art Museum of San Francisco (B60 B773.a-b).⁹

This superb *fanghu* vessel stands as a remarkable testament to the artistic and technical creativity of the foundrymen of the Warring States period. Moreover, its successful translation of paintings of the day into bronze decoration not only conveys a wealth of information about life in the Warring States period but gives insight into the challenges painters of the period were addressing. With a record of publication and with scientific analyses that document its authenticity and demonstrate its great age, this rare *fanghu* rightfully takes its place among the important and very innovative bronzes of the Warring States period.

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

- 1 For an image of the Rietberg *fanghu*, see: <https://rietberg.ch/en/collection/online-collection>
- 2 For information on the bleeding of animals in ancient China, see: Liu Dunyuan, “Xuzhou Han huaxiangshi ‘ji ma’ tu” [‘Horse Beating’ in the Han Engraved Pictorial Stones from Xuzhou], *Wenwu Tiandi*, vol. 4, 1992, pp. 10-11.
- 3 Gisèle Croës, ed., *Treasures of Ancient China / Splendor of Yongle Painting, Portraits of Nine Luohan, Brussels March 6–8, 2002 – New York March 18–30, 2002* (Brussels: Gisèle Croës), 2002, p. 34.
- 4 The story of “Returning the Jade *Bi* to Zhao” is recounted in chapter 81 of *Shiji*, often translated as *Records of the Grand Historian of China*, which was written by Sima Qian (c. 145 or 135–c. 86 BC). See: William H. Nienhauser Jr., ed., *Ssu-ma Ch’ien: The Grand Scribe’s Records*, vol. VII *The Memoirs of Pre-Han China* (Bloomington and Indianapolis: Indiana University Press), 1994, pp. 263-273.
- 5 See: J.J. Lally & Co., ed., *Arts of Ancient China, March 27 – April 12, 2006* (New York: J.J. Lally & Co.), 2006, no. 11.
- 6 See: Gisèle Croës, ed., *Treasures of Ancient China / Splendor of Yongle Painting, Portraits of Nine Luohan, Brussels March 6–8, 2002 – New York March 18–30, 2002* (Brussels: Gisèle Croës), 2002, pp. 30-37.
- 7 See: Gisèle Croës, ed., *Inspired Metalwork Part II – Precious Metal Objects in Early Chinese Art, Brussels March 8–11, 2006 – New York March 28–April 6, 2002* (Brussels: Gisèle Croës), 2006, pp. 36-45.
- 8 National Palace Museum, ed., *Catalogue of the Special Exhibition of Shang and Chou Dynasty Bronze Wine Vessels* (Taipei: National Palace Museum), 1989, pp. 216–217, pl. 77.
- 9 See: Charles D. Weber, *Chinese Pictorial Bronze Vessels of the Late Chou Period* (Ascona, Switzerland: Artibus Asiae Publishers), 1968, fig. 45:d (line drawing of the vessel in the Asian Art Museum).



Fig. 2 Bronze wine vessel with hunting scene pattern, early Warring States period, c. 5th-4th century BC, h. 45.3 cm. The Collection of National Palace Museum, Taipei.
圖二 戰國早期狩獵紋方，45.3 cm. 高，臺北國立故宮博物院藏

據古董商柯綺思 (Gisèle Croës) 所言，³ 殿內二人合捧或移交盤狀物的場面，或是描寫膾炙人口的戰國典故——「完璧歸趙」。若然如此，此物應是著名的「和氏璧」，其名來自「卞和」，相傳卞和於公元前八世紀得到一小塊白玉璞，其後玉璞被琢成完美無瑕之玉璧。及至戰國，聞名遐邇的和氏璧已成為各國爭相擁有之物。公元前四世紀，玉璧在楚國被盜，輾轉落入趙王之手。秦王覬覦此物，欲據為己有，聲言願用十五城易之。趙惠文王（生卒年為公元前310至266年，公元前298至266年在位）深恐開罪雄霸一方的秦王，故遣足智多謀的大臣藺相如攜璧赴秦，臨行囑之，若秦王反悔，則設法完璧歸趙。其後，剛直不阿且智勇雙全的藺相如認為其中有詐，遂向秦王託辭玉有微瑕，不足以顯君威。最終，藺相如不辱使命，將和氏璧完好無缺地帶回趙國。⁴

本方壺及前述里特貝格博物館的雷同之作，均屬於寥寥五例已知的圖像紋方壺，這批作品形制相若、密切相關，其敘事場景無不環環相扣，而且減地俱有殘留的玻璃

質填料。（圖一）紐約J.J. Lally & Co.曾於2006年展出並發表其中一例，⁵ 柯綺思亦於2002年⁶ 及2006年⁷ 分別展出和發表餘下二例。

尚有二例形制稍異的方壺，其減地雖無填料，但敘事場景與本拍品一類的作品頗為相似。其中一例是台北國立故宮博物院藏方壺，⁸（圖二）另一例是舊金山亞洲藝術博物館藏連蓋高座方壺（館藏號B60 B773.a-b）。⁹

本季呈獻的方壺充份展示了戰國鑄造工藝的造詣與創意。此外，其青銅紋飾亦成功詮釋了當時的畫風，當中既涵蓋了大量戰國時期的生活場景，亦反映了當代畫師所面臨的挑戰。本拍品著錄有序，並輔以科學鑑定，以證其真偽與定年，可見此例戰國方壺確是一件匠心獨運的藝術瑰寶。

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

- 1 關於里特貝格博物館藏方壺，圖見：<https://rietberg.ch/en/collection/online-collection>。
- 2 關於中國古代為動物放血之考釋，詳見劉敦願著〈徐州漢畫像石「擊馬」圖〉，載於《文物天地》1992年第4期頁10–11。
- 3 柯綺思 (Gisèle Croës) 編著的《Treasures of Ancient China / Splendor of Yongle Painting, Portraits of Nine Luohan, Brussels March 6–8, 2002 – New York March 18–30, 2002》頁34（布魯塞爾：Gisèle Croës，2002）。
- 4 「完璧歸趙」典出司馬遷（約公元前145或135至86年）《史記》卷八十一，另可參見William H. Nienhauser Jr.編著的《Ssu-ma Ch’ien: The Grand Scribe’s Records》卷七〈The Memoirs of Pre-Han China The Memoirs of Pre-Han China〉頁263–273（布魯明頓及印第安納波利斯：印第安那大學出版社，1994）。
- 5 J.J. Lally & Co.編著的《Arts of Ancient China, March 27 – April 12, 2006》編號11（紐約：J.J. Lally & Co.，2006）。

- 6 前述柯氏編著的《Treasures of Ancient China》頁30–37（布魯塞爾：Gisèle Croës，2002）。
- 7 柯氏編著的《Inspired Metalwork Part II – Precious Metal Objects in Early Chinese Art, Brussels March 8–11, 2006 – New York March 28–April 6, 2002》頁36–45（布魯塞爾：Gisèle Croës，2006）。
- 8 台北國立故宮博物院編著的《商周青銅酒器特展圖錄》頁216–217圖版77（台北：國立故宮博物院，1989）。
- 9 Charles D. Weber著作《Chinese Pictorial Bronze Vessels of the Late Chou Period》圖45:d所示亞洲藝術博物館藏品線描圖（瑞士阿斯科納：Artibus Asiae Publishers，1968）。



ANOTHER PROPERTY

719

**AN IMPORTANT AND VERY RARE INLAID
BRONZE FACED JAR, FANGHU**
WARRING STATES PERIOD, 4TH-3RD
CENTURY BC

The four-sided vessel is set with loose rings
suspending loose ring handles on opposite sides,
and is decorated on each side with elaborate pictorial
scenes arranged in horizontal registers. The flat,
raised bronze motifs of the scenes are silhouetted
against a sunken background bearing extensive
remains of an inlaid paste. The bronze of the raised
motifs has a brownish-red and green patina.

16¾ in. (43 cm.) high

\$400,000-600,000

PROVENANCE:
Kaikodo, New York, before 1996.

EXHIBITED:
New York, Kaikodo, 23 March-20 April 1996.

LITERATURE:
Kaikodo Journal, New York, Spring 1996, no. 54.

戰國 公元前四至三世紀
青銅宴樂狩獵水陸攻戰紋方壺

來源:
懷古堂, 紐約, 1996年前

展覽:
紐約, 懷古堂, 1996年3月23日-4月20日

出版:
《懷古堂》, 紐約, 1996年春季刊, 編號54





720

PROPERTY FROM THE JUNKUNC COLLECTION

720
A RARE PAIR OF BRONZE 'DRAGON' FITTINGS
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-10TH CENTURY BC

Each fitting is decorated with a dragon and has a curved end opposite the other end perforated with a rectangular opening, the side with a loop for attachment.

18⅞ in. (46 cm.) long

(2)

\$3,000-5,000

PROVENANCE:
Stephen Junkunc, III (d. 1978) Collection.

A similar dragon can be seen decorating a Western Zhou bronze protective cover for a front wooden bar of a chariot, excavated at Zhouyuan, Qishan county, Shaanxi province, and now in the Zhouyuan Museum of Qishan County. See *Imperial China: The Art of the Horse in Chinese History*, Kentucky, 2000, p. 78, no. 9.

瓊肯珍藏

晚商/西周早期 公元前十二至十世紀 青銅龍紋飾一對

來源:
史蒂芬·瓊肯三世 (1978年逝) 珍藏

PROPERTY FROM THE JUNKUNC COLLECTION

721
A LARGE BRONZE ARCHAISTIC TRIPOD VESSEL, *JIA*
The vessel is raised on three tall tapering, triangular blade-form supports. The body is well cast in relief with two registers of *taotie* masks separated by flanges as well as by the loop handle surmounted by a horned animal mask below the rectangular posts rising from the rim cast with bird-form caps. There is an inscription cast on one post and the patina is of a mottled dark green tone.

27 in. (69.2 cm.) high

\$80,000-120,000

PROVENANCE:
Stephen Junkunc, III (d. 1978) Collection.

This *jia* is based on elaborately-cast Shang dynasty prototypes, such as the *jia* with bird-form posts in the Shanxi Provincial Museum, illustrated in *Zhongguo wenwu jinghua daquan: Qingtong juan* (Compendium of Treasures of Chinese Cultural Relics: Archaic Bronzes), Hong Kong, 1994, p. 53, no. 186.

瓊肯珍藏

仿古青銅饕餮紋斚

來源:
史蒂芬·瓊肯三世 (1978年逝) 珍藏



721 (details)



721



(inscriptions)

722

PROPERTY FROM THE JUNKUNC COLLECTION

722
A LARGE BRONZE ARCHAISTIC ELEPHANT-FORM VESSEL, ZUN
The vessel is cast as a stylized elephant, with the cover formed by the elephant's head and a tiger clambering up the back. The sides are decorated with friezes of coiled birds and serpents, all reserved on a *leiwen* ground. The underside of the cover and the interior of the vessel are cast with an inscription, and the patina is of a mottled, deep green tone.

17¾ in. (45.2 cm.) long

\$40,000-60,000

PROVENANCE:
Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏
仿古青銅象尊
來源:
史蒂芬·瓊肯三世 (1978年逝) 珍藏

PROPERTY FROM THE JUNKUNC COLLECTION

723
A BRONZE ARCHAISTIC OWL-FORM VESSEL AND COVER, ZUN
The vessel is cast as an owl resting on its claws and tail, with the cover formed as the head mounted by a *chilong*. The front of the body is decorated with *taotie* masks and the wings to the sides are suggested by coiled dragons, all reserved on a *leiwen* ground. There are cast inscriptions on the interior of the cover and interior of the vessel.

14¼ in. (36 cm.) high, inscribed softwood stand

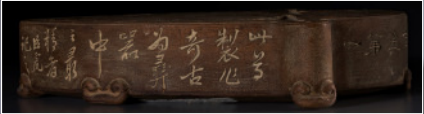
\$40,000-60,000

PROVENANCE:
Stephen Junkunc, III (d. 1978) Collection.

瓊肯珍藏
仿古青銅梟尊
來源:
史蒂芬·瓊肯三世 (1978年逝) 珍藏

This owl-form vessel is based on a Shang dynasty (c. 1600–c. 1046 BC) prototype, *xiaozun*, or owl-shaped *zun*, which served as a wine-storage or presentation jar and was used in ceremonies honoring the spirit of a deceased ancestor. The choice of fashioning the wine vessel in the form of an owl has an important historical significance. According to Liu Dunyang in *Ye yu meng zhi shen de chixiao (The owl: Deity of night and dreams)*, in *Collected Papers of Liu Duanyuan*, Beijing, 2012, pp. 159-171, Shang people perceived the owl as the god of night and dreams as well as the messenger between human and spirit worlds, on account of its silent flight and nocturnal hunting.

The softwood base made for this owl *zun* is noteworthy, as it bears numerous lengthy inscriptions. An inscription written by Xiang Yuanbian (1525-1590), the pioneer Ming-dynasty connoisseur and collector, can be found on the top of the base, which deciphers the mark cast in the owl vessel. This inscription concludes that "...[this ceremonial vessel] is of the highest prestige." On the reverse of the base, an inscription followed by the signature of Zhang Fengyi (1527-1613), a Jiajing-period scholar and painter, further annotates each character shown in the cast mark. One narrow side of this base is carved with an inscription reading Wang Jizhi *bai guan* (respectively appreciated by Wang Jizhi). Wang Jizhi (1450-1524) is a documented scholar-official in the Hanlin Academy.



723 (inscriptions on stand)



723



PROPERTY FROM A PRIVATE COLLECTION

724

A GOLD-INLAID BRONZE CIRCULAR 'TIGER' FITTING
WARRING STATES PERIOD, 5TH-4TH CENTURY BC

The circular fitting is cast with four small loops on the outer edge, and encloses two tigers in openwork with details picked out in gold.

4⅞ in. (10.5 cm.) across, cloth box

\$7,000-10,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 27 October 1989.

私人珍藏

戰國 公元前五至四世紀 銅嵌金雙虎飾

來源:

Galaxie Art (王炳權), 香港, 1989年10月27日

PROPERTY FROM A PRIVATE COLLECTION

725

A RARE JADE, SILVER AND GOLD-INLAID BRONZE BELT HOOK
HAN DYNASTY (206 BC-AD 220)

The shaft is inlaid with five gold plaques decorated with coiled beasts interspersed with four pale greyish-green jade plaques with commas. The outer border is further decorated with gold and silver inlays with angular scroll design.

7¾ in. (19.9 cm.) long, cloth box

\$20,000-30,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 25 October 1986.

A set of Eastern Han gold and jade plaques, similar to those decorating the present belt hook, formerly in the collection of Carl Kempe (1884-1967), was sold at Christie's New York, Masterpieces of Early Chinese Gold and Silver, 12 September 2009, lot 510.

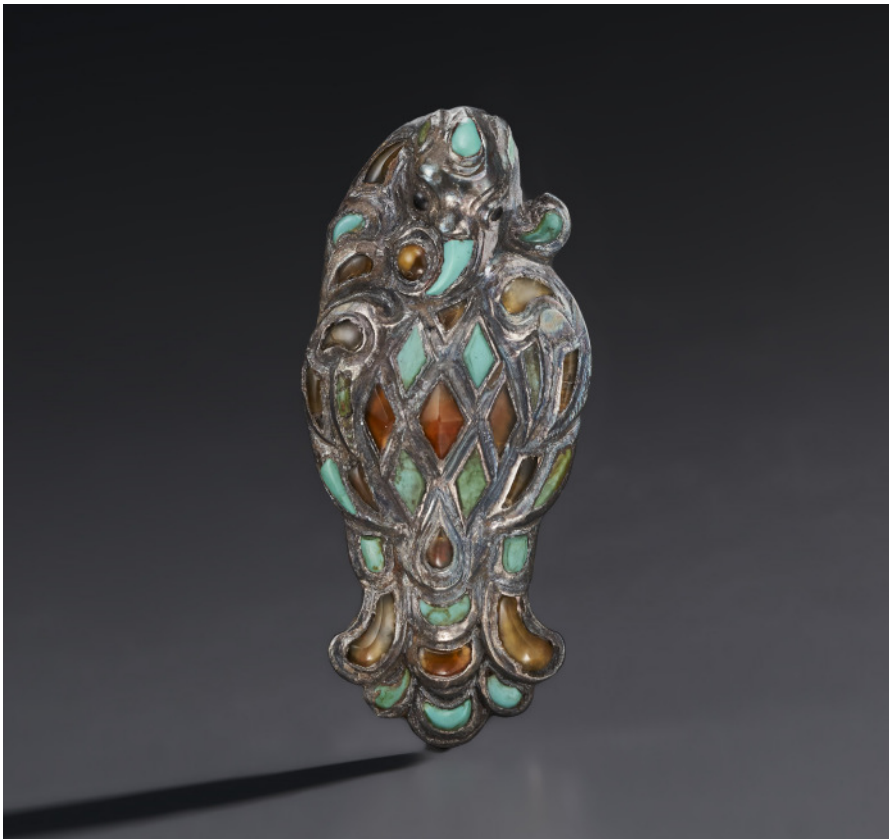
私人珍藏

漢 銅鍍金銀嵌玉龍首帶鉤

來源:

Galaxie Art (王炳權), 香港, 1986年10月25日





THE PROPERTY OF A PRIVATE COLLECTOR

726
**A TURQUOISE AND HARDSTONE INLAID
SILVER BIRD FITTING**
EASTERN EURASIAN STEPPES,
2ND-4TH CENTURY AD

The silver fitting is cast in the form of a stylized bird and decorated on the front with inlays of turquoise, carnelian and possibly citrine.

2¾ in. (6.8 cm.) long, cloth box

\$7,000-10,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
27 October 1989.

私人珍藏

歐亞大草原區域 二至四世紀 銀嵌寶鳥形飾

來源:
Galaxie Art (王炳權), 香港, 1989年10月27日



PROPERTY FROM A PRIVATE COLLECTION

727
**A PAIR OF SMALL GILT-BRONZE TAOTIE
MASK FITTINGS**
HAN-NORTHERN WEI DYNASTY
(206 BC-AD 534)

Each mask is cast as a powerful *taotie* with thick brows, curved horns, and a pronounced nose above bared teeth from which issues a hook that suspends a loose ring.

Each 2¾ in. (7 cm.) overall, cloth box (2)

\$3,000-5,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
25 October 1986.

私人珍藏

漢/北魏 銅鎏金鋪首啣環飾一對

來源:
Galaxie Art (王炳權), 香港, 1986年10月25日

PROPERTY FROM A PRIVATE COLLECTION

728
A JADE-INSET GILT-BRONZE BELT HOOK
HAN DYNASTY (206 BC-AD 220)

The belt hook with a dragon-head-form hook is inset on the arched shaft with three rectangular brown and green jade plaques finely incised with scroll design.

6½ in. (15.5 cm.) long, cloth box

\$20,000-30,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 27 November 1995.

私人珍藏

漢 銅鎏金嵌玉龍首帶鉤

來源:
Galaxie Art (王炳權), 香港, 1995年11月27日



PROPERTY FROM A PRIVATE COLLECTION

729

A RARE LARGE JADE AND GLASS-INLAID GILT-BRONZE
BELT HOOK

HAN DYNASTY (206 BC-AD 220)

The belt hook is finely cast at one end with an owl-headed beast, grasping in its claws the bodies of two does in its claws, which hold in place a jade *bi* centered by blue glass inlay, all above a large bovine mask with twisted horns, from which issues an animal-head hook.

5¾ in. (14.5 cm.) high, cloth box

\$80,000-120,000

PROVENANCE:

Galaxie Art (B. K. Wong), Hong Kong, 25 October 1986.

This striking belt hook, with its use of Northern motifs, is similar to published examples including one from the Arthur M. Sackler Gallery, Washington DC, illustrated by J. F. So and E. C. Bunker, *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington DC, 1995, p. 71, pl. 15 and pp. 154-5, no. 75, and one included in the exhibition, *Ancient Chinese bronzes and sculpture*, Eskenazi, New York, 28 March - 9 April 2005, no. 5. See, also, the similar example from the Stocklet Collection, Brussels, included in the exhibition catalogue, *Ausstellung Chinesischer Kunst*, Berlin, 12 January - 2 April 1929, p. 414, no. 1145.

私人珍藏

漢 銅鑲金嵌玉及玻璃蒼龍教子帶鉤

來源:

Galaxie Art (王炳權), 香港, 1986年10月25日



(detail)



PROPERTY FROM THE COLLECTION OF JONATHAN BENTHALL AND ZAMIRA MENUHIN BENTHALL

0730

A MAGNIFICENT AND VERY RARE LARGE GILT-BRONZE
'DRAGON HEAD' CHARIOT TERMINAL
WESTERN HAN DYNASTY (206 BC-AD 8)

The dragon head is cast with an upturned snout and flared nostrils above the mouth which is open to reveal prominent teeth and a long tongue. A single S-shaped horn curves over the back of the head onto the neck. The head is finely incised with concentric wavy lines on the muzzle, and the horn and neck are incised with scales.

9½ in. (24.2 cm.) long, cloth box

\$150,000-250,000

PROVENANCE:
Eskenazi Ltd., London, 2000.

EXHIBITED:
New York, Pace Wildenstein, *Masterpieces from Ancient China*, 20 March - 1 April 2000.
London, Eskenazi Ltd., *Masterpieces from Ancient China*, 5 June - 8 July 2000.
Oxford, Ashmolean Museum, on loan from 4 March 2002 - 22 June 2006.
London, British Museum, on loan from 22 June 2006 - 5 December 2012.
London, Eskenazi, Ltd., *Early Chinese art from private collections*, 3 - 25 November 2016.

LITERATURE:
Eskenazi Ltd., *Masterpieces from Ancient China*, London, 2000, no. 10.
Giuseppe Eskenazi with Hajni Elias, *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 198, no. 58.
Eskenazi Ltd., *Early Chinese art from private collections*, London, 2016, no. 21.

A Superb Western Han
Gilt-Bronze Chariot Terminal

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

Created during the Western Han period (206 BC-AD 9), this handsome gilt-bronze chariot fitting representing the head of a dragon would have emblemized the elevated status of the chariot's owner. The long snout, large eyes, flared nostrils, open mouth, bared teeth, and out-turned upper lip project the dragon's immense power, just as the swept-back ears, mane, and S-curved horn suggest forward motion, as if blown by the wind; in fact, this interpretation of the dragon would become the model for dragons of all succeeding periods. Although bronzes of the Shang (c. 1600 BC-c. 1046 BC) and Western Zhou (c. 1045 BC-771 BC) periods relied solely on cast decoration for embellishment, bronzes of the Warring States period (475-221 BC) often employed inlays of gold and silver for decorative effect; by the Western Han, the taste for gold had asserted itself with the result that many bronze vessels, implements, and fittings, were gilt, as evinced by this compelling chariot fitting. Symbolizing wealth, power, and elevated status, fully embracing the new taste for gold, and setting the course for future representation of dragons, this terminal is the quintessential expression of the arts of the Western Han period.

Known as "terminals" in English, fittings of this type are usually termed *yue* in Chinese, though they are sometimes also called *wushi*. This terminal originally capped and concealed the outer end of the wooden draught pole *yuan* of a horse-drawn chariot *chema*. The yoke, or *e*, placed over the horses' front shoulders, would have been hitched to a horizontal crossbar, known

BENTHALL 伉儷珍藏

西漢 銅鎏金龍首車飾

來源:

埃斯肯納齊, 倫敦, 2000年

展覽:

紐約, Pace Wildenstein, 「Masterpieces from Ancient China」, 2000年3月20日-4月1日

倫敦, 埃斯肯納齊, 「Masterpieces from Ancient China」, 2000年6月5日-7月8日

牛津, 阿什莫林博物館, 於2002年3月4日-2006年6月22日借展

倫敦, 大英博物館, 於2006年6月22日-2012年12月5日借展

倫敦, 埃斯肯納齊, 「Early Chinese art from private collections」, 2016年11月3-25日

出版:

埃斯肯納齊, 《Masterpieces from Ancient China》, 倫敦, 2000年, 編號10

埃斯肯納齊及薛好佩, 《A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi》, 倫敦, 2012年, 頁198, 編號58

埃斯肯納齊, 《Early Chinese art from private collections》, 倫敦, 2016年, 編號21



as a *heng*, which was in turn attached to the draught pole—alternatively termed a tongue or shaft in English, and a *zhou* in Chinese—the ensemble transmitting the horses' forward movement to the chariot itself. A viewer facing the horses could have seen this gilt bronze terminal between the horses, more or less at the level of the tops of their forelegs, depending upon the height and possible curvature of the draught pole.

A model of an ancient chariot reconstructed in the mid-1930s features a terminal at the end of the draught pole, the model suggesting the original function and placement of this terminal.¹ In addition, a Tang-dynasty (AD 618-907) painting from Mogao Cave 17 at Dunhuang, Gansu province, dated by inscription to AD 897 and now in the British Museum, London (1919,0101,0.31), represents the Buddha Tejaprabha (Chinese, Chisheng Guangfu) riding in an oxcart pulled by a single bullock harnessed between the cart's double draught poles.^[ii] Each draught pole has a gold terminal in the form of lotus bud at its outer end. The *Classic of Filial Piety*, a handscroll in the National Palace Museum, Taipei, with calligraphy by Emperor Gaozong (r. 1127-1162) and illustrations by Ma Hezhi (active c. 1130-1170), depicts the Emperor in a horse-drawn carriage, its draught-pole ends appropriately in the form of dragon heads. **(Fig. 1)** As chariot and carriage structures and components, once established, changed little over the centuries, such paintings indicate how draught-pole terminals were used in traditional times, even though they may date many centuries later than the present Han-dynasty terminal.²



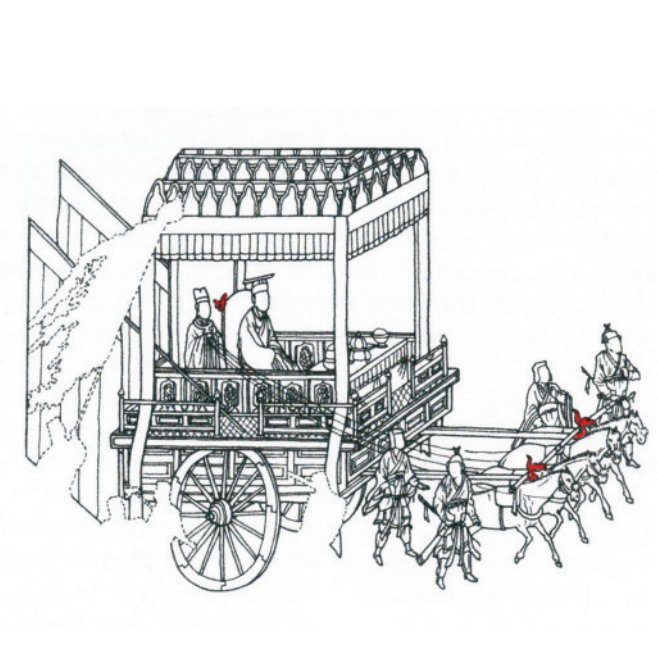


Fig. 1 Line-drawing of an imperial carriage with dragon-head terminals, after Emperor Gaozong (r. 1127-1162) and Ma Hezhi (active 1130-1170), Classics of Piety, Southern Song dynasty (1127-1279), handscroll. The Collection of National Palace Museum, Taipei.

圖一 宋高宗(1127–1162年在位)書女孝經馬和之(活躍於1130–1170) 線描圖展示了帝皇馬車上車桿有著龍首式之末端，臺北國立故宮博物院藏

Among the most powerful emblems in Chinese art and culture, the dragon, or *long* in Chinese, traditionally symbolized auspicious powers, particularly control over water, including not only rivers, lakes, and oceans, but rainfall, hurricanes, and floods as well. In the early, dualistic view of the world that Daoism would espouse, the dragon came to represent the *yang*, or male forces of the universe, while its counterpart, the phoenix, or *fenghuang*, came to stand for the *yin*, or female forces. In due course, the dragon was adopted as the symbol of the emperor, as the personification of *yang* forces, just as the phoenix was appropriated as the symbol of the empress, as the embodiment of *yin* forces.

Chinese belief in dragons stretches back to prehistoric times, and dragons frequently appear as embellishment on bronze vessels of the Shang and Zhou (c. 1046 BC–256 BC) dynasties. By the Han dynasty (206 BC–AD 220), when this terminal was made, Daoists had incorporated the dragon into their scheme of directional symbolism, associating it with the east and assigning it the color azure *qing*. The walls of Han tombs often include representations of the four directional symbols, or *sixiang*, on the appropriate walls: the azure dragon (*qinglong*) of the east, the vermillion phoenix (*zhuque*) of the south, the white tiger (*baihu*) of the west, and the black tortoise (*xuanwu*) of the north, the tortoise often shown intertwined with a snake.

Though Chinese tradition asserts that the chariot was invented during the Xia dynasty (possibly 2070 BC–possibly 1600 BC), the horse-drawn chariot is believed to have been introduced in China in the thirteenth century BC, during the Shang dynasty (c. 1600 BC–c. 1046 BC), probably from without.³ The earliest archaeological evidence of chariots in China comes from a burial site discovered in 1933 at Hougang, Anyang, Henan province and dates to the reign of Shang-dynasty King Wu Ding (r. c. 1250 BC–1190 BC). (Known in traditional times as Yinxu, Anyang was the last capital of the Shang dynasty, the royal court based there between c. 1300 BC and c. 1046 BC.) From the Shang through the Warring States periods, chariots were typically two-wheeled vehicles drawn by two or four horses harnessed to a single draught pole. Excavated Shang and Western Zhou chariots are typologically uniform, with only such minor differences as length of the draught pole, size of the chariot box, width of the axle, and number of spokes in the wheels. Indeed,

非凡西漢鑲金銅龍首形車飾

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

圖一 龍首形車飾

圖二 龍首形車飾

圖三 龍首形車飾

此鑲金車飾出自西漢（公元前206至公元6年），外觀富麗精工，其龍首造型更是簪纓門第的身份象徵。龍長鼻，眼如銅鈴，鼻孔俱張，齜牙咧嘴，上唇仰翻，神態威風凜凜，加上雙耳貼頂、鬃毛飛揚及S形長角，神龍迎風翱翔之姿栩栩如生；誠然，這一形象終將成為後世的標準龍紋。商代（約公元前1600至1046年）及西周時代（約公元前1045至771年）的青銅器僅用鑄飾，而戰國時代（公元前475至221年）的作品則常以嵌金銀來加強裝飾效果；到了西漢，金飾大行其道，許多青銅器物、器具乃至飾件皆飾鑲金，本季呈獻的珍罕車馬飾件誠為箇中翹楚。它既象徵榮華富貴、權勢家世，更巧妙結合了新興的黃金元素，洵為後代龍紋裝飾的標竿之作，不愧為西漢藝術的集大成者。

此類飾件英文統稱「terminals（端飾）」，中文則名「軛」（或「軛」），另外也有「兀飾」之說。這類裝飾原用於包裹、隱藏車馬木轅外沿頂端。馬肩前方的軛套掛在一根叫「衡」的橫木，而衡則掛在轅（又名「轡」，英文稱之為「tongue」或「shaft」）的上方，馬奔馳之際，正是靠這組裝置輓車前行。視乎轅的高低及相應的弧度，面朝馬匹者應可看見馬匹之間的鑲金轅首飾，其高度大致與馬的前腿上端齊平。

有一套1930年代中期重構的古車具模型，其轅首也有飾件，藉此可一窺本飾件原本的功用和位置。¹ 另外，甘肅省敦煌莫高窟第17窟有一幅據銘文斷代為公元897年的唐代（公元618至907年）繪畫，此作現藏倫敦大英博物館（館藏號1919,0101,0.31），畫中所示的熾盛光佛乘駕牛車，拉車一牛輓於二轅之間。二轅外端均飾金色蓮蕾。台北故宮博物館藏宋高宗（1127–1162年在位）書女孝經馬和之（活躍於1130–1170）補圖（圖一）展示了帝皇馬車上車桿有著龍首式之末端。車具的構造與構件的匠作

圖一 龍首形車飾

圖二 龍首形車飾

圖三 龍首形車飾

圖四 龍首形車飾

圖五 龍首形車飾

圖六 龍首形車飾

圖七 龍首形車飾

圖八 龍首形車飾

the chariots of these two periods are so similar that there can be no doubt as to their filiation. The war-chariot crew consisted of a driver, an archer, and sometimes a third warrior who was armed with a spear or dagger-axe.

圖一 龍首形車飾

圖二 龍首形車飾

圖三 龍首形車飾

圖四 龍首形車飾

圖五 龍首形車飾

圖六 龍首形車飾

圖七 龍首形車飾

圖八 龍首形車飾

The chariot initially was a vehicle for hunting and for projecting status, its military role apparently limited to serving as an elevated, mobile command platform, with no evidence that it was used in battle in significant numbers. After the Zhou conquest of the Shang in c. 1046 BC, however, use of the chariot in warfare became much more widespread; in fact, use of war chariots may have played a decisive role in the Zhou overthrow of the Shang. Massed-chariot warfare reached its peak between the eighth and fifth centuries BC but had become all but obsolete by the end of the Warring States period due mainly to the increased use of crossbows, pikes, and long halberds and to the adoption of horse-mounted archers and of standard cavalry units, all of which proved more effective in battle than war chariots. Even so, chariots continued to serve as command posts for officers during the Qin (221–206 BC) and Han (206 BC–AD 220) dynasties. And, of course, the role of the chariot as prestige object remained, as evinced by the bronze chariots discovered in the tomb of China's First Emperor, Qin Shi Huang (259–210 BC; r. 221–210 BC). Although it might have graced the chariot of any wealthy Han figure of elevated stature, this terminal likely originally adorned the chariot of a high-ranking, Western Han military commander.

圖一 龍首形車飾

圖二 龍首形車飾

圖三 龍首形車飾

圖四 龍首形車飾

圖五 龍首形車飾

圖六 龍首形車飾

圖七 龍首形車飾

圖八 龍首形車飾

圖九 龍首形車飾

圖十 龍首形車飾

圖十一 龍首形車飾

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圖四十九 龍首形車飾

圖五十 龍首形車飾



Fig. 2 A gilt and inlaid-bronze dragon-head-form shaft fitting for a chariot, Warring States period (475-221 BC). Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Purchase — Charles Lang Freer Endowment, F1932.14a-c.

圖二 戰國銅鑲金嵌銅龍首車轅末飾，華盛頓特區弗利爾藝術館藏，Charles Lang Freer基金購藏，編號F1932.14a–c

圖三 龍首形車飾

圖四 龍首形車飾

圖五 龍首形車飾

圖六 龍首形車飾

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圖一百六



famous terminal—perhaps representing the head of a deer-like quadruped—that was excavated at a Wei-state cemetery at Guweicun, Huixian, Henan province, in 1951 and now displayed in the National Museum of China, Beijing.⁶ The most compelling Warring States-period examples were unearthed at Jincun, near Luoyang, Henan province, and include both the gilt and silver-inlaid bronze, bull-head terminal in the British Museum, London (1934.0216.3),⁷ and the gilt and silvered bronze, dragon-head terminal in the U.S. National Museum of Asian Art’s Freer Gallery, Washington, DC (F1932.14a-c),⁸ which is the direct antecedent of the present terminal. **(Fig. 2)**

Despite its descent from Warring States-period forerunners, this gilt bronze terminal is remarkably similar in style to the Western Han gilt bronze dragon-form fitting excavated in 1987 from a Han tomb at Dongquan, Changle county, Shandong province,⁹ confirming its second to first century BC origins. The long snout and bulging eyes set beneath high, arched brows find parallels in both the excavated example and in the Western Han gilt bronze dragon that Eskenazi exhibited in New York in March and April 2000, as do the tufts of fur at the back of the jaw and the U-shaped scales, each with a dot at its center, that enliven the neck.¹⁰ And this dragon’s out-turned upper lip, long ears, large eyes under arched brows, tufts of fur at the end of the jaw, and dotted, U-shaped scales also find kinship in those of a Western Han cold-painted, earthenware tomb sculpture representing a winged beast, or chimera, in the collection of the Art Institute of Chicago (1997.337).¹¹

From the collection of Jonathan Benthall and Zamira Menuhin Benthall, this terminal has a distinguished provenance and an esteemed record of exhibition and publication. Noted anthropologist Jonathan Benthall, son of Sir Arthur Paul Benthall (1909–1992), was Secretary of the Institute Contemporary Arts, London, from 1971 to 1973 and served as the Director of the Royal Anthropological Institute, London, between 1974 and 2000. Long a staunch advocate for the arts, Zamira Menuhin Benthall is the daughter of renowned violinist Yehudi Menuhin, Baron Menuhin (1916–1999), and is a former governor of the Yehudi Menuhin School in Cobham, Surrey, U.K. The terminal was exhibited at the Ashmolean Museum, Oxford University, from 2002 until 2006 and at the British Museum, London, between 2006 and 2012. And Eskenazi not only exhibited the terminal in New York and London in 2000 and then again in London in 2016, but has published it three times, in 2000, 2012, and 2016, as documented in the catalogue entry.

The powerful design and superb casting combine to make this well-preserved, gilt bronze terminal an engaging and very compelling work of art. Moreover, with an esteemed provenance and a distinguished record of exhibition and publication, this terminal is indeed a rare treasure.

- 1 See plates 1 and 2 in Wang Zhenduo, “Zhinanche jili guche zhi kaozheng ji mozhi” [Research and modeling of the drum cart and the guide cart], 1937, reprinted in Wang Zhenduo, *Keji kaogu luncong* [Papers in Technical Archaeology], (Beijing: Wenwu chubanshe), 1989, pp. 1-40 and plates 1-3.
- 2 The painting, in ink and colors on silk, came from Mogao Cave 17 at Dunhuang. See: Susan Whitfield, *The Silk Road: Trade, Travel, War and Faith* (London: British Library), 2004, plate 62.
- 3 For information on chariots in early China, see: Edward L. Shaughnessy, “Historical Perspectives on The Introduction of The Chariot Into China”, *Harvard Journal of Asiatic Studies*, vol. 48, no. 1 (June, 1988), pp. 189-237; Hsiao-yun Wu (also spelled Wu Xiaoyun, also known as Dawn Wu), *Chariots in Early China: Origins, Cultural Interaction, and Identity* (Oxford, UK: Archaeopress), 2013; Sun Ji, “Zhongguo gu duzhou mache de jieyou” [Structure of the ancient Chinese single-shaft chariot], *Wenwu*, 1985, vol. 8, pp. 25-40; Hayashi Minao and Okamura Hidenori, *Chūgoku kodai shaba kenkyū* [The horse chariot in ancient China] (Kyoto: Rinsen Shoten), 1st edition, 2018; Liu Yonghua, *Zhongguo gudai che yu ma ju* [Ancient Chinese chariot and horse fittings], (Shanghai: Shanghai Cishu chubanshe), 2002.
- 4 For information on early Chinese chariot fittings, see: Wu Xiaoyun (also spelled Wu Hsiao-yun, also called Dawn Wu), “Shang zhi Chunqiu shidai zhongyuan diqu qingtong chema qixingshi yanzhou” [Typology Study on Chariot Fittings of Early China], *Gudai wenming*, vol. 1, 2002, pp. 180-277.
- 5 See: Liu Yonghua, “Pre-Qin single-shaft chariots”, chapter two in Liu, *Zhongguo gudai che yu ma ju*, 2002, p. 20, fig. 2-18; also see Wu Xiaoyun “Shang zhi Chunqiu shidai zhongyuan diqu qingtong chema qixingshi yanzhou”, 2002, p. 203, fig. 15, and p. 237, fig. 42 (2).
- 6 See: Institute of Archaeology, Chinese Academy of Sciences, ed., *Huixian fajue baogao* [Report on the Huixian excavations], 1st edition, *Zhongguo tianye kaogu baogao ji* [Reports on Field Archaeology], vol. 1, (Beijing: Science Press), 1956, color frontispiece and p. 78, pl. 50.
- 7 See: Jessica Rawson, *Chinese Bronzes: Art and Ritual* (London: British Museum Publications), 1987, pp. 90-91 and color plate, cat. no. 37.
- 8 See: Thomas Lawton, *Chinese Art of the Warring States Period: Change and Continuity, 480-222 BC* (Washington, DC: Freer Gallery of Art, Smithsonian Institution), 1982, p. 64, no. 25.
- 9 See: p. 531, figs. 12 and 13; also compare plate 7, no. 5 in “Shandong Changlexian Dongquan Hanmu” [Han tombs at Dongquan, Changle county, Shandong], *Kaogu*, no. 6, 1993, pp. 525-533.
- 10 See: Eskenazi Ltd., ed., *A Selection of Early Chinese Bronzes* (London: Eskenazi Ltd.), 2006, n.p., cat. no. 6.
- 11 See: Elinor Pearlstein, “Tomb Figure of a Winged Beast,” *Museum Studies: Notable Acquisitions at The Art Institute of Chicago*, *Museum Studies*, vol. 30, no. 1 (2004) (Chicago: Art Institute of Chicago), pp. 32-33, illustrated on p. 94.

1 王振鐸1937年所撰〈指南車記里鼓車之考證及複製〉圖版一及二，轉載於其著作《科技考古論叢》頁1-40及圖版一、二、三（考古學專刊甲種第二十號）（北京：文物出版社，1989）。
2 這幅水墨設色絹本畫源自甘肅敦煌莫高窟第17窟，圖見Susan Whitfield著作《The Silk Road: Trade, Travel, War and Faith》圖版62（倫敦：大英圖書館，2004）。
3 有關中國早期戰車的詳情，可參見：Edward L. Shaughnessy所撰〈Historical Perspectives on The Introduction of The Chariot Into China〉刊載於《Harvard Journal of Asiatic Studies》刊號48第1期頁189-237（1988年6月）；吳曉筠著作《Chariots in Early China: Origins, Cultural Interaction, and Identity》（英國牛津：Archaeopress，2013）；孫機所撰〈中國古獨輪馬車結構〉，刊載於《文物》1985年刊號8頁25-40（北京：文物出版社，1985）；林巳奈夫及岡村秀典合著的《中國古代車馬研究》初版（京都：臨川書店，平成30年[2018]）；劉永華著作《中國古代車與馬具》（上海：上海辭書出版社，2002）。
4 關於中國早期車馬飾件的資料，可參閱吳曉筠論文〈商至春秋時期中原地區青銅車馬器形式研究〉，全文載於2002年出版的《古代文明》卷一頁180-277，內文可瀏覽www.academia.edu。
5 劉永華所撰〈先秦時期的獨輪車〉卷貳，全文收錄於劉氏2002年著作《中國古代車與馬具》頁20圖2-18；另可參見吳曉筠撰於2002年的頁203圖15及頁237圖42（2）。

6 中國科學院考古研究所編著的《中國田野考古報告集》第1冊之《輝縣發掘報告》第1版（北京：科學出版社，1956）卷首彩圖及頁78圖版50。
7 Jessica Rawson著作《Chinese Bronzes: Art and Ritual》（倫敦：大英博物館出版社，1987）頁90-91及彩色圖版圖錄編號37。
8 Thomas Lawton著作《Chinese Art of the Warring States Period: Change and Continuity, 480-222 BC》頁64編號25（華盛頓特區：史密森尼學會弗利爾藝術博物館，1982）。
9 《考古》1993年第6期頁525-533所載〈山東昌樂縣東園漢墓〉，詳見頁531圖12、13，另可比對圖版7編號5。
10 埃斯卡納齊有限公司出版的《A Selection of Early Chinese Bronzes》圖錄編號6（倫敦：埃斯卡納齊有限公司，2006）。
11 Elinor Pearlstein所撰〈Tomb Figure of a Winged Beast〉，全文發表於《Museum Studies: Notable Acquisitions at The Art Institute of Chicago, Museum Studies》2004年卷30第1期頁32-33，圖見頁94（芝加哥：芝加哥藝術博物館）。

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

731
A PAINTED STONE DOOR LINTEL
EASTERN HAN DYNASTY OR LATER

The rectangular panel is carved in low relief with three horse-drawn chariots, escorted by two equestrian guards, approaching a pair of figures bowing in reverence. The scene is framed on top and the sides by a frieze of sinuous knobby-vine interspersed by various animals, including a fox, a duck, an owl, a monkey and a deer. The lintel has traces of red, orange and white pigments.

63 in. (160 cm.) long

\$6,000-9,000

PROVENANCE:
Christie's Hong Kong, 24-25 October 1993, lot 536A.

Similar scenes of equestrians and horse-drawn, canopied chariots bordered by bands of knobby vines can be seen on two Eastern Han painted stone reliefs in the Royal Ontario Museum, illustrated by C. Y. Liu, M. Nylan and A. Barbieri-Low in *Recarving China's Past: Art, Archaeology, and Architecture of the "Wu Family Shrines"*, Princeton, 2005, pp. 270-271, no. 12.

顯赫私人珍藏

東漢或以後 彩繪石雕車馬紋門楣

來源:
香港佳士得, 1993年10月24-25日, 拍品編號536A

PROPERTY FROM A PRIVATE COLLECTION

732
A RARE LARGE POTTERY TILE OF A TIGER
HAN DYNASTY (220 BC-AD 220)

The tile is modeled in relief with a tiger with pronounced stripes emerging from the right side and stretching its forelegs.

19¼ in. (48.6 cm.) wide, softwood frame

\$10,000-15,000

PROVENANCE:
C.T. Loo (according to label).
Christian Humann (d. 1981), Pan Asian Collection, New York.

EXHIBITED:
On loan: Denver Art Museum, prior to 1983.

A very similar striding tiger can be seen decorating a pottery title illustrated in, "A Brief Report on the Cleanup of Hollow Brick Han Tombs in Xianyang City," *Kaogu* 1982:3, pl. 1:1.M34. See, also, the Eastern Han pottery architectural element molded with more stylized depictions of tigers, which are shown flanking a *bi* disc, illustrated by Olov Jansé in *Briques et Objets Céramiques Funéraires de l'Epoque des Han*, C.T. Loo & Cie, Paris, 1936, pl. XVIII (3a-c), and later sold at Christie's New York, Fine Chinese Art from the Arthur M. Sackler Collections, 18 March 2009, lot 319.

私人珍藏

漢 虎紋陶磚

來源:
蓋芹齋 (據標籤)
Christian Humann (1981年逝), 泛亞藝術珍藏, 紐約

展覽:
借展: 丹佛美術館, 1983年前



732



731

PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

733

AN IMPORTANT AND VERY RARE STONE BUDDHIST STELE
NORTHERN WEI DYNASTY (AD 386-534), DATED BY INSCRIPTION TO
AD 457

The Buddha is shown seated in *dhyanasana* with hands held in *dhyanamudra*, wearing robes that fall in heavy folds, and his sensitively carved face bears a contemplative expression, beneath the hair and *usnisha* carved with a chevron-like whorl pattern. The figure is flanked by two smaller acolytes and backed by a tall aureole carved with bands decorated with acolytes and diminutive Buddhas. The reverse is carved with the birth, bath, and first seven steps of the Buddha, above a dedicatory inscription, followed by a date, corresponding to AD 457.

16⅞ in. (41 cm.) high, softwood stand

\$200,000-300,000

重要日本私人珍藏

北魏 太安三年(457年) 石雕釋迦文佛像

碑文：太安三年九月廿三日歲次丁酉清信士宋德興偽命過亡女猗香造作釋迦文佛像
願先師七世父母外內眷屬口全知識亡女猗香一切眾生生生共其福所往生口口值遇
諸佛永離苦因必獲此願早成菩提大道



(reverse)

PROVENANCE:

Mizuno Tsurunosuke Collection, Osaka, early twentieth century.
Dan Takuma (1858-1932) Collection, Japan.
Important private Japanese collection, prior to 1994, and thence by descent within the family.

EXHIBITED:

Tokyo, Takashimaya Department Store at Nihonbashi, *Chinese Ancient Sculpture*, 28 Apr – 10 May 1959.
Osaka, Osaka City Museum, *Chinese Art 5000 Years*, 15 October – 23 November 1966.
Kagawa Prefecture, Kagawa Prefectural Cultural Hall, *Ancient Chinese Art - The Origin of Japanese Art*, 1968.
Tokyo, Tokyo National Museum, *Oriental Art - Asian Gallery Opening Memorial Exhibition*, 1969.
Osaka, Osaka City Museum, *Chinese Art from Six Dynasties*, 10 October - 9 November, 1975.
Osaka, Osaka City Museum, *Chinese Buddhist Sculptures*, 6 October -11 November, 1984.

LITERATURE:

Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, vol. 1, London, 1925, pl. 116-7.
Osvald Sirén, *Histoire des arts anciens de la Chine III La Sculpture*, Paris, 1930, pl. 47 C & D.
Osvald Sirén, *Chinese Art*, London, 1935, pl. 18 B & C.
Stone Buddha, Osaka City Museum, Osaka, 1953, no. 1.
Bijutsu Card 14, *Bijutsu Shuppansha*, Tokyo, 1954, no. 928.
Suzuki Kei and Matsubara Saburo eds., *Summary of Asian Art history* - vol.2, Tokyo, 1957, no.37.
Takashimaya Department Store at Nihonbashi, *Chinese Ancient Sculpture*, 1959, no. A.
Mizuno Seiichi, *Bronze and Stone Sculpture of China*, Tokyo, 1960, nos. 36-37.
Matsubara Saburo, *Research on the History of Chinese Buddhist Sculpture*, Tokyo, 1961, fig. 5 and nos.12-13.
Sekai Bijutsu Zenshu 14 - China- Six dynasties, Tokyo, 1963, no. 48.
Kobijutsu 10, Sansaisha, Tokyo, 1965, p. 24.
Osaka City museum, *Chinese Art 5000 Years*, Osaka, 1966, no. 2-12.
Ancient Chinese Art - The Origin of Japanese Art, Kagawa, 1968, F18.
Mizuno Seiichi, *Chinese Buddhist Art*, Tokyo, 1968, nos. 31-32.
Nagahiro Toshio ed., *Asiatic Art in Japanese Collections*, vol. 3, Sculpture, 1968, no. 23.
Tokyo National Museum, *Oriental Art - Asian Gallery Opening Memorial Exhibition*, Tokyo, 1969, no. 57.
Yamato Bunka 51, Yamato Bunkakan, Nara, 1969, no.1.
Matsubara Saburo ed., *Complete History of Asian Art*, Tokyo, 1972, no. 216.
Osaka City Museum of Fine Arts, *Chinese Art from Six Dynasties*, Osaka, 1975, no. 3-65.
Tanaka Yoshiyasu ed., *Nihon no Bijutsu 8 - No.159, Birth of Buddha*, 1979, no. 26.
Matsubara Saburo, *Chinese Art - Sculpture*, Tokyo, 1982, p. 132.
Osaka City Museum, *Chinese Buddhist Sculptures*, Osaka, 1984, no. 10, p. 28.
Tokyo National Museum, *Museum 432*, Tokyo, 1987.
Jin Shen in *Hai wai ji Gong Yai cang li dai fo xiang: zhen pin ji nian tu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections including Hong Kong and Taiwan), Shanxi, 2007, p. 6.



Northern Wei Buddhist stone steles depicting the Buddha with acolytes on one side and scenes of the Buddha's life on the reverse. The upper frieze depicts the Buddha being born from his mother's side. The lower frieze depicts the Buddha's bath, showing the Buddha standing facing forward surrounded by two kneeling serpent kings, each intertwined by serpents that wrap around the king and writhe above his head. To the right of this scene is a depiction of the Buddha's first steps.

The imagery derives from Indian prototypes. Compare, for instance, a Kushana-period stone sculpture of the Buddha's first bath, 2nd century AD, in the Government Museum, Mathura, Uttar Pradesh, India, where the Buddha is similarly depicted flanked by serpent kings. In the Kushana example, the serpent kings are not shown accompanied by serpents, as they are in the present sculpture.

A similar but slightly smaller stone stele of Buddha, also dated to AD 455 of the Northern Wei dynasty, is illustrated by Jin Shen in *Hai wai ji Gong Yai cang li dai fo xiang: zhen pin ji nian cu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections including Hong Kong and

Taiwan), Shanxi, 2007, p. 3. The reverse of this stele is carved with four friezes depicting the latter part of the Buddha's life ending with the Buddha's death, or *parinirvana*, while the present stele depicts the earlier part of the Buddha's life beginning with the Buddha's birth. Also illustrated, p. 10, is another stone stele of Buddha, dated to the Northern Wei dynasty AD 472 of the Northern Wei dynasty also depicting friezes of the Buddhas life on the reverse and is in the collection of the Museum Yamata Bunkakan.

The decoration on the plinth on the front of the sculpture also derives from Indian prototypes, such as the red sandstone Kushan-period example dated to AD 82, depicting a seated figure of Buddha flanked by attendants in the Kimball Art Museum, AP 1986.06. On the present sculpture, the relief panel on the throne is carved with two attendants standing on either side of a simplified pillar surmounted by a wheel, which is then flanked by two lions in either corner, all symbolizing the Buddha's teachings and royal heritage. The relief panel on the Kimball example is carved with similar decoration, except the pillar and wheel are stylized with different decoration and the two attendants are facing forward holding flywhisks.



來源:

水野鶴之助珍藏, 大阪, 二十時期初

圓琢磨(1858-1932) 珍藏, 日本

重要日本私人珍藏, 1994年前入藏, 後家族傳承

展覽:

東京, 日本橋高島屋, 「中國古代雕刻展」, 1959年4月28日-5月10日

大阪市立美術館, 「中國美術5000年展」, 1966年10月15日-11月23日

香川県, 香川県文化會館, 「日本美術の源流: 古代中國美術」, 1968年

東京, 東京國立博物館, 「東洋の美術東洋館開館紀念展」, 1969年

大阪, 大阪市立美術館, 「六朝の美術」, 1975年10月10日-11月9日

大阪, 大阪市立美術館, 「中國仏教雕像」, 1984年10月6日-11月11日

出版:

喜龍仁, 《Chinese Sculpture from the Fifth to the Fourteenth Century》, 卷一, 倫敦, 1925年, 圖版編號116-117

喜龍仁, 《Histoire des arts anciens de la Chine III La Sculpture》, 巴黎, 1930, 圖版編號47 C & D

喜龍仁, 《Chinese Art》, 倫敦, 1935年, 圖版編號18 B & C

《石佛》, 1953年, 圖版編號1

Bijutsu Card 14, 美術出版社, 1954, 圖版編號928

鈴木敬及松原三郎, 《東洋美術史要説》, 下卷, 東京, 1957年, 圖版編號37

日本橋高島屋, 《中國古代雕刻展》, 1959年, 圖版編號A

水野清一, 《中國の雕刻: 石仏金銅仏》, 東京, 1960年, 頁36-37

松原三郎, 《中國仏教雕刻史研究》, 1961年, 圖5及圖版編號12-13

《世界美術全集14中國(3) 六朝》, 東京, 1963年, 圖版編號48

《Kobijutsu 10》, 三彩社, 1965年, 頁24

大阪市立美術館, 《中國美術5000年展》, 大阪, 1966年, 圖版編號2-12

《日本美術の源流: 古代中國美術》, 香川県, 1968年, 編號F18

水野清一, 《中國の佛教美術》, 東京, 1968年, 圖版編號31-32

長廣敏雄(編), 《東洋美術》, 卷三, 〈雕塑〉1968年, 編號23

東京國立博物館, 《東洋の美術東洋館開館紀念展圖録》, 東京, 1969年, 編號57

《大和文華: 第五十一號》, 大和文華, 1969年, 編號1

松原三郎(編), 《東洋美術全史》, 東京, 1972年, 編號216

大阪市立美術館, 《六朝の美術》, 大阪, 1975年, 編號3-65

田中義恭(編), 《日本の美術8》, 編號159, 1979年, 圖片編號26

松原三郎, 《中國の美術1雕刻》, 東京, 1982年, 頁132

大阪市立美術館, 《中國仏教雕像》, 大阪, 1984年, 編號10, 頁28

東京國立博物館, 《東京國立博物館美術誌432號》, 東京, 1987年, 頁16

金申, 《海外及港台藏歷代佛像-珍品紀年圖鑒》, 山西, 2007年, 頁6



PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

0734

A VERY RARE BRONZE SEATED FIGURE OF BUDDHA
NORTHERN WEI DYNASTY (AD 386-534)

The Buddha is shown seated in *dhyanasana* on a lotus base, wearing a simple robe that is wrapped around the body and draped over the left shoulder. His face is sensitively cast with a serene, meditative expression with half-closed eyes framed by large, pendulous ear lobes below the curled hair. The reverse is cast with two tabs for attachment of a *mandorla*.

7⅞ in. (18.8 cm.) high

\$60,000-80,000

PROVENANCE:

Important private Japanese collection, prior to 1955, and thence by descent within the family.

EXHIBITED:

Tokyo, Tokyo National Museum, *Gilt Bronze Buddhist Statues in Japan*, 1 - 30 November 1955, no. 4.
Kagawa Prefecture, Kagawa Prefectural Cultural Hall, *Ancient Chinese Art - The Origin of Japanese Art*, 1968.
Osaka, The Osaka City Museum of Fine Arts, *Art of the Six Dynasties*, 10 October - 9 November 1975.
Tokyo, The Museum Yamato Bunkakan, *Chinese Gilt Bronze Statues of Buddhism*, 2 October - 8 November 1992.

LITERATURE:

Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, vol. 1, London, 1925, pl. 279 A.
Tokyo National Museum, *Gilt Bronze Buddhist Statues in Japan*, Tokyo, 1955, no. 4.
Matsubara Saburo, *Research on the History of Chinese Buddhist Sculpture*, Tokyo, 1961, no. 32 a, b.
Ancient Chinese Art - The Origin of Japanese Art, Kagawa, 1968, F9.
Osaka City Museum of Fine Arts, *Chinese Art from Six Dynasties*, Osaka, 1975, no. 3-160.
Tokyo National Museum, *Gilt Bronze Buddhist Statues - China, Korea, Japan*, 1988, no. 13, p.17 and p.85.
Yamato Bunkakan, *Chinese Gilt Bronze Statues of Buddhism*, Tokyo, 1992, no. 16.
Jin Shen in *Hai wai ji Gong Yai cang li dai fo xiang: zhen pin ji nian cu jian* (Catalogue of Treasures of Buddhist Sculpture in Overseas Collections including Hong Kong and Taiwan), Shanxi, 2007, p. 420.

The style of the current figure, with its narrow head, sloping eyes, and flame-like folds on the robes, recall the figures of Buddha found at the Yungang Buddhist grottos, which also date to the 5th century. A similar figure in gilt bronze, dated to AD 477 of the Northern Wei period, in the Nitta Collection, was included in the National Palace Museum exhibition, *The Crucible of Compassion and Wisdom*, Taipei, 1987, p. 154 and cover. See, also, the similar gilt-bronze seated figure of Buddha, dated to the second half of the fifth century, illustrated by L. Sickman, "Monsters and Elegance: Nine Centuries of Chinese Sculpture," *Apollo*, March 1973, p. 241, no. 3, and a stylistically similar Buddhist shrine, dated to AD 494 of the Northern Wei Dynasty, pp. 241-42, no. 4.

重要日本私人珍藏

北魏 銅佛坐像

來源:

重要日本私人珍藏, 入藏於1955年前, 後家族傳承

展覽:

東京, 「日本金銅仏」, 1955年11月1-30日, 編號4
香川県, 香川県文化會館, 「日本美術の源流: 古代中國美術」, 1968年
大阪, 大阪市立美術館, 「六朝の美術」, 1975年10月10日-11月9日
東京, 大和文華館, 「特別展: 中國の金銅仏」, 1992年10月2日-11月8日

出版:

喜龍仁, 《Chinese Sculpture from the Fifth to the Fourteenth Century》, 卷一, 倫敦, 1925年, 圖版編號279 A
東京國立博物館, 《日本金銅仏圖録》, 東京, 1955年, 編號4
松原三郎, 《中國仏教雕刻史研究》, 東京, 1961年, 編號32 a, b
《日本美術の源流: 古代中國美術》, 香川県, 1968年, 編號F9
大阪市立美術館, 《六朝の美術》, 大阪, 1975年, 編號3-160
東京國立博物館, 《特別展圖録: 金銅仏 · 中國 朝鮮 日本》, 1988年, 編號13, 頁17及85
大和文華, 《特別展: 中國的金銅仏》, 東京, 1992年, 編號16
金申, 《海外及港台藏歷代佛像-珍品紀年圖鑒》, 山西, 2007年, 頁420





735

PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

ø735
A GILT-BRONZE HEAD OF BUDDHA
NORTHERN WEI DYNASTY (AD 386-535)

The oval face is cast with a serene expression, flanked by long pendulous ear lobes beneath the hair neatly arranged in tight curls.

1½ in. (3.9 cm.) high, softwood stand, Japanese wood box

\$8,000-12,000

PROVENANCE:
Important private Japanese collection, prior to 1968, and thence by descent within the family.

EXHIBITED:
Kagawa Prefecture, Kagawa Prefectural Cultural Hall, *Ancient Chinese Art - The Origin of Japanese Art*, 1968.
Osaka, The Osaka City Museum of Fine Arts, *Art of the Six Dynasties*, 10 October- 9 November 1975.
Aichi, Aichi Prefectural Museum of Art, *Hidden 3000 Years- Asian Art Culture*, 17 April-5 May (year unknown).

LITERATURE:
Ancient Chinese Art - The Origin of Japanese Art, Kagawa, 1968, F9.
Osaka City Museum, *Chinese Art from Six dynasties*, 1975, no. 3-164.
Aichi Prefectural Museum of Art, *Hidden 3000 Years- Asian Art Culture*. (year unknown)

重要日本私人珍藏

北魏 銅鎏金佛首

來源:
重要日本私人珍藏, 入藏於1968年前, 後家族傳承

展覽:
香川縣, 香川縣文化會館, 「日本美術の源流: 古代中國美術」, 1968年
大阪, 大阪市立美術館, 「六朝の美術」, 1975年10月10日-11月9日
愛知縣美術館, 「Hidden 3000 Years - Asian Art Culture」, 4月17日-5月5日, 年份未知

出版:
《日本美術の源流: 古代中國美術》, 香川縣, 1968年, 編號F9
大阪市立美術館, 《六朝の美術》, 大阪, 1975年, 編號3-164
愛知縣美術館, 《Hidden 3000 Years - Asian Art Culture》, 年份未知

PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

ø736
A BRONZE FIGURE OF A STANDING BODHISATTVA
NORTHERN WEI DYNASTY, DATED BY INSCRIPTION TO AD 530

The figure is shown standing on a lotus base, with the right hand holding a section of the long, looped necklace gathered by a disk, and the left hand holding the scarf draped over the left arm, while the ends of the robes and the scarves flare out to the sides. The face is cast with a gentle expression, and is framed by the ribbons that trail from the crown decorated with three globular 'jewels'.

5¾ in. (14.5 cm.) high, Japanese fitted zitan box

\$10,000-15,000

PROVENANCE:
Important private Japanese collection, prior to 1994, and thence by descent within the family.

EXHIBITED:
Kagawa Prefecture, Kagawa Prefectural Cultural Hall, *Ancient Chinese Art - The Origin of Japanese Art*, 1968.
Osaka City Museum, *Chinese Buddhist Sculptures*, 6 Oct - 11 Nov, 1984.
Tokyo, Yamato Bunkakan, *Chinese Gilt Bronze Statues of Buddhism*, 2 Oct - 8 Nov, 1992.

LITERATURE:
Bijutsu Kenkyu, Institute of Art Research, 1958, fig. 16.
Matsubara Saburo, *Research on Chinese Buddhist Sculpture History*, 1961, no. 80 C and fig. 101, p. 124.
Ancient Chinese Art - The Origin of Japanese Art, Kagawa, 1968, F9.
Osaka City Museum, *Chinese Buddhist Sculptures*, Osaka, 1984, p. 61, no. 89.
Kuboso Memorial Museum of Arts, *Gilt Bronze Buddha in Six Dynasties*, Izumi, 1991, no. 91.
Yamato Bunkakan, *Chinese Gilt Bronze Statues of Buddhism*, Tokyo, 1992, no. 29.

The treatment of the figure's robes and scarves, which flare outward in an animated fashion from the sides, is one of the distinctive styles seen during the Northern Wei, Eastern Wei and Western Wei periods. A similar treatment of the robes, with flaring, wing-tipped drapery, can be seen on the figure of a gilt-bronze *luohan* (14.6 cm. high) in the Fogg Museum, Cambridge, illustrated by H. Munsterberg, *Chinese Buddhist Bronzes*, Vermont/Tokyo, 1967, frontispiece, where it is dated Northern Wei dynasty. This depiction of the robes and scarves creates an abstract, linear pattern that obscures the body. The current figure is very similar to another *bodhisattva* which forms the center of a complex votive group in the Art Institute of Chicago, illustrated by Matsubara Saburo in *Chugoku Bukkyo Chokokushi ron* (The

Path of Chinese Buddhist Sculpture), Tokyo, 1995, vol. 1, pl. 296, where it is dated Western Wei (AD 535-556), as it is by Jin Shen in *Zhongguo lida; jinian foxiang tudian* (Illustrated Chinese Buddha Images through the Ages), Beijing, 1995, p. 216, no. 158. Not only are the robes, scarves and necklace similar, but also the shape and features of the face and the crown with trailing ribbons. Like the current figure, the *bodhisattva* in the published group stands on a lotus base, but is surrounded by subsidiary figures, all raised on a stand with open sides that is inscribed with a dedicatory inscription by Kang Sheng dated to AD 539. A similar gilt-bronze figure with nearly identical treatment of robes and scarves was sold at Christie's New York, Treasures of the Noble Path: Early Buddhist Art from Japanese Collections, 14 September 2017, lot 812.

重要日本私人珍藏

北魏 永安三年(530年) 銅菩薩立像

來源:
重要日本私人珍藏, 入藏於1994年前, 後家族傳承

展覽:
香川縣, 香川縣文化會館, 「日本美術の源流: 古代中國美術」, 1968年
大阪, 大阪市立美術館, 「中國仏教雕像」, 1984年10月6日-11月11日
東京, 大和文華館, 「特別展: 中國の金銅仏」, 1992年10月2日-11月8日
出版:
美術研究所, 《美術研究》, 1958年, 圖片編號 16
松原三郎, 《中國仏教雕刻史研究》, 東京, 1961年, 編號 80 C 及圖片編號 101, 頁 124

《日本美術の源流: 古代中國美術》, 香川縣, 1968年, 編號F9
大阪市立美術館, 《中國仏教雕像》, 大阪, 1984年, 頁61, 編號 89
和泉市久保惣記念美術館, 《六朝時代の金銅仏》, 和泉市, 1991年, 編號 91
大和文華, 《特別展: 中國の金銅仏》, 東京, 1992年, 編號 29



736 (inscription)



736



PROPERTY FROM AN IMPORTANT JAPANESE COLLECTION

~**737**
A GILT-BRONZE FIGURE OF A STANDING ATTENDANT
BODHISATTVA
EASTERN WEI DYNASTY (AD 534-550)

The figure is shown wearing long, loose robes belted at the waist, with the left hand in *abhaya mudra*. The face has a serene expression and is backed by a petal-shaped nimbus decorated with flames. The figure is shown standing on a lotus base above a coiled dragon-form support, from which projects an attachment pin.

4¾ in. (12 cm.) high, hardwood stand, softwood box

\$10,000-15,000

PROVENANCE:
Important private Japanese collection, prior to 1968, and thence by descent within the family.

EXHIBITED:
Kagawa Prefecture, Kagawa Prefectural Cultural Hall, *Ancient Chinese Art - The Origin of Japanese Art*, Kagawa, 1968.

LITERATURE:
Ancient Chinese Art - The Origin of Japanese Art, Kagawa, 1968, F9.
Kuboso Memorial Museum of Arts, *Gilt Bronze Buddha in Six Dynasties*, Izumi, 1991, no. 110.

重要日本私人珍藏

東魏 銅鎏金菩薩

來源:
重要日本私人珍藏，入藏於1968年前，後家族傳承

展覽:
香川県, 香川県文化會館, 「日本美術の源流: 古代中國美術」, 1968年

出版:
《日本美術の源流: 古代中國美術》, 香川県, 1968年, 編號F9
和泉市久保惣記念美術館, 《六朝時代の金銅仏》, 和泉市, 1991年, 編號 110

ANOTHER PROPERTY

738
A GREY STONE BUDDHIST STELE
EASTERN WEI DYNASTY (AD 534-550),
DATED BY INSCRIPTION TO THE 4TH YEAR OF
TIANPING, CORRESPONDING TO AD 537

The stele is carved in high relief with the Buddha standing on a lotus base above two lions, with the right hand held in *abhayamudra* and the left hand in *varadamudra*, flanked by two *bodhisattvas* and with an *apsara* in flight above. The reverse is carved with a lengthy dedicatory inscription.

11¾ (28.7 cm.) high, Japanese wood box

\$15,000-25,000

PROVENANCE:
In Japan prior to 1966.

LITERATURE:
Saburo Matsubara, *Chugoku bukkyo chokokushi ron (The Path of Buddhist Sculpture)*, vol. 1, *Early Six Dynasties*, Tokyo, 1995, p. 248, fig. b.
Saburo Matsubara, *Chinese Buddhist Sculpture*, Tokyo, 1966, p.106, fig. c.

東魏 天平四年(537年) 灰石佛三尊立像

來源:
1966年前已抵日本

出版:
松原三郎, 《中國仏教彫刻史論》, 卷一 (魏晉南北朝前期), 東京, 1995年, 頁248, 圖b
松原三郎, 《中国仏教彫刻史研究》, 東京, 1966年, 頁106, 圖c



(reverse)



PROPERTY FROM A PRIVATE COLLECTION

739

A RARE PAINTED MARBLE BUDDHIST STELE
NORTHERN QI DYNASTY (AD 550-577)

The stele is carved with a central standing *bodhisattva* with his right hand raised in *abhaya mudra* and left hand lowered, flanked by a pair of attendants, and a further pair of *bodhisattvas*, all below two intertwined *bodhi* trees backing the figures. The stele is supported on a rectangular base, carved on the front with a censer flanked by a pair of attendants and a pair of lions.

13 in. (33 cm.) high, padauk stand

\$60,000-80,000

PROVENANCE:

Galaxie Art (B. K. Wong), Hong Kong, 23 November 1987.

This handsome sculpture belongs to a group of distinctive openwork steles carved from creamy white marble produced in Hebei province during the Northern Qi period, mid-sixth century. This group typically features a central

figure flanked by two or four attendant figures below a pair of *bodhi* trees, the branches of which intertwine to form a *mandorla*, all of which is raised on a plinth carved with various figures and lions flanking a central incense burner. A comparable stele with a central figure of seated Maitreya Buddha, dated to the 3rd year of Tianbao (AD 552), in the Ohara Museum of Art, is illustrated in *Hai-wai yi-zhen: Chinese Art in Overseas Collections - Buddhist Sculpture (II)*, Taipei, 1990, p. 51, no. 47. Another related stele, with a central figure of seated pensive Maitreya Buddha, dated to the 2nd year of Tianbao (AD 551), in the Avery Brundage Collection, is illustrated in *Gems of Chinese Art from the Asian Art Museum of San Francisco*, Hong Kong, 1983, pp. 230-231, no. 101.

私人珍藏

北齊 石雕佛五尊立像

來源:

Galaxie Art (王炳權), 香港, 1987年11月23日



(reverse)





PROPERTY FROM A PRIVATE COLLECTION

740
A GILT-BRONZE 'SEVEN BUDDHAS' VOTIVE GROUP
TANG DYNASTY (AD 618-907)

The ornament depicts the Seven Buddhas of the Past seated in a fan-shaped arrangement created by the open framework of lotus tendrils and buds issuing from a leaf.

4¾ in. (11.2 cm.) high, Japanese wood box and lacquered wood stand

\$4,000-6,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 30 October 1985.

私人珍藏

唐 銅鑲金七世佛像

來源:
Galaxie Art (王炳權), 香港, 1985年10月30日

ANOTHER PROPERTY

741
A RARE GILT-BRONZE FIGURE OF A DRAGON
TANG DYNASTY (AD 618-907)

Cast with feet splayed as if mid-stride, the dragon has a long snout, curved neck, and straight ridged body covered in scales. The neck and back are set with pierced tabs.

6½ in. (16.6 cm.) long, acrylic stand

\$25,000-35,000

PROVENANCE:
Dr. and Mrs. Alexander Morse Collection, New York, 1980s.
Andrew Kahane, Ltd., New York, February 1993.
Anthony H. N. Schnelling Collection, New York, and thence by descent.

A bronze dragon of slightly smaller size (4¾ in.) with similarly rendered scales and curved back is in the collection of the Minneapolis Museum of Art, gift of Ruth and Bruce Dayton, accession number 98.173 where it is dated to the 9th century. The curator notes that small bronze dragons of this type were likely made for the ritual *tou longjian* (tossing dragons and tallies).

The Tang Emperor Xuanzong was a fervent Daoist and dispatched envoys each year to perform this ritual, where dragons were thrown into sites along with prayers, in order to communicate with gods (collections.artsmia.org/art/12028/dragon-china). Another similar Tang dynasty example with curved back in the Museum of Fine Arts, Boston, was exhibited in *Arts of the T'ang Dynasty*, Los Angeles County Museum, Los Angeles, 1957, cat. no. 102. A Six Dynasties example from the Frederick Mayer collection was included in the exhibition *Mostra d'arte cinese*, Venice, 1954, no. 159, and subsequently sold at Christie's London, 24-25 June 1974, lot 143. See, also, the very similar Six Dynasties-period gilt-bronze dragon sold at Christie's New York, 10 December 1987, lot 25.

唐 銅鑲金龍

來源:
Dr. Alexander Morse伉儷珍藏, 紐約, 1980年代
Andrew Kahane, Ltd., 紐約, 1993年2月
Anthony H. N. Schnelling珍藏, 紐約, 後家族傳承



PROPERTY FROM A PRIVATE COLLECTION

742

A SUPERB CARVED WHITE MARBLE FIGURE OF A LION
TANG DYNASTY (AD 618-907)

The powerfully carved beast is shown seated and facing forward and with front legs firmly planted on a rectangular plinth, the mouth open in a roar.
6¾ in. (17 cm.) high, cloth box

\$40,000-60,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 25 November 1990.

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

A similarly-modeled, but slightly larger (7⅞ in.), Tang dynasty lion from the James and Marilyn Alsdorf collection was sold in Sacred and Imperial: The James and Marilyn Alsdorf Collection, Part II, Christie's New York, 24 September 2020, lot 908.

私人珍藏
唐 石雕獅子
來源:
Galaxie Art & Gift Company (王炳權), 香港, 1990年11月25日



(additional views)



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

743

A RARE LARGE GILT-BRONZE FIGURE OF A *BODHISATTVA*
TANG DYNASTY (AD 618-907)

Cast standing on top of a circular base, the *bodhisattva* is shown with right arm raised and left arm extending down and holding a long-necked bottle. The figure is clothed in diaphanous robes knotted below the navel and bedecked with chains, originally inset with jewels. A tab for attaching the *mandorla* protrudes from the upper back.

8 $\frac{5}{8}$ in. (21.2 cm.) high

\$50,000-70,000

PROVENANCE:
Kaikodo, New York, 1996.

EXHIBITED:
New York, Kaikodo, 1996.

LITERATURE:
Kaikodo Journal, New York, Spring 1996, no. 61.

The present figure is a superb example of Tang dynasty sculpture with its fine, sculptural details and the masterful casting of the luxurious drapery, and elaborate jewelry. A related gilt-bronze figure dated to the Tang dynasty which has similar posture, robes, and jewelry as the present figure is in the Sano Art Museum, and is illustrated in Saburo Matsubara, *Chugoku Bukkyo Chokoku Shiron*, Tokyo, 1995, vol. III, p. 704 (Fig. 1), where several other related figures are illustrated pp. 699, 702 and 768.

紐約私人珍藏

唐 銅鎏金菩薩立像

來源:

懷古堂, 紐約, 1996年

展覽:

紐約, 懷古堂, 1996年

出版:

《懷古堂》, 紐約, 1996年春季刊, 編號61



Fig. 1 Standing bodhisattva, Tang dynasty, 8th century. Sano Art Museum, Mishima, Japan.
圖一 唐八世紀, 菩薩立像, 日本三島市佐野美術館藏





PROPERTY FROM A PRIVATE COLLECTION

744
**A SMALL GILT-BRONZE FIGURE OF A
DOUBLE APSARA**
TANG DYNASTY (AD 618-907)

The double *apsara*, cast with a serene facial expression and spread wings, is shown standing on a hemispherical base with his hands clasped in front of the chest.

2 in. (5.3 cm.) high, padauk stand

\$2,000-3,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
30 October 1985.

私人珍藏

唐 銅鎏金雙飛天立像

來源:
Galaxie Art (王炳權), 香港, 1985年10月30日



PROPERTY FROM A PRIVATE COLLECTION

745
**A RARE SMALL GILT-BRONZE STANDING
FIGURE**
TANG DYNASTY (AD 618-907)

The corpulent figure is shown standing on a hemispherical base, wearing a tall hat and arranging a cape with his hands before his chest.

1⅞ in. (4.7 cm.) high, Japanese wood box, padauk base

\$3,000-4,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
30 October 1985.

私人珍藏

唐 銅鎏金童子像

來源:
Galaxie Art (王炳權), 香港, 1985年10月30日

PROPERTY FROM A PRIVATE COLLECTION

746
**A SMALL GILT-BRONZE DOUBLE
DRAGON FITTING**
TANG DYNASTY (AD 618-907)

The oval fitting is cast in the form of two confronted, sinuous dragons with finely detailed scales.

2¼ in. (6 cm.) wide, cloth box

\$5,000-7,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
30 October 1985.

私人珍藏

唐 銅鎏金雙龍飾

來源:
Galaxie Art (王炳權), 香港, 1985年10月30日



PROPERTY FROM A PRIVATE COLLECTION

747
**A SMALL GILT-BRONZE FIGURE OF
GUANYIN**
TANG DYNASTY (AD 618-907)

The *bodhisattva* stands on a double-lotus base with hips swayed, holding a water vessel in the left hand and a willow branch in the right, and backed by a separately cast aureole. He is clad in an ankle-length *dhoti* and adorned with jewelry and flowing sashes. The face is serene in expression, with downcast eyes, and the hair is tied in a chignon with locks cascading over the shoulders.

5½ in. high, cloth box, padauk base

\$8,000-12,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
25 October 1986.

私人珍藏

唐 銅鎏金觀音立像

來源:
Galaxie Art (王炳權), 香港, 1986年10月25日



An Important Dali Kingdom Gilt-Bronze Sculpture of Guanyin

重要大理國銅鎏金觀音

By Robert D. Mowry 毛瑞



Grace Rainey Rogers (1867-1943), Courtesy of The Cleveland Museum of Art.
Grace Rainey Rogers (1867–1943), 圖片鳴謝克利夫蘭藝術博物館

From the Dali Kingdom (937–1253) and dating to the late eleventh or early twelfth century, this majestic sculpture of the *Bodhisattva* Avalokiteshvara, who is known in Chinese as Guanyin Pusa, is not only beautiful and compelling but rare and exceptionally important. This sculpture belongs to a small group of gilt bronzes that depict Guanyin holding a vase and a willow branch, the several sculptures in the group all closely related in style and general appearance; standing 57.2 cm in height (22½ in), the present image ranks among the tallest sculptures in this group. This sculpture claims a distinguished provenance, having formerly belonged to the prominent collector Grace Rainey Rogers (1867–1943), this provenance documenting that the sculpture was already in the United States during the first half of the twentieth century. The sculpture also passed through the hands of renowned art dealer C.T. Loo (1880–1957), and was published as early as 1924.

The sculpture portrays Guanyin Pusa —more formally known as Guanshiyin Pusa—the *Bodhisattva* of Infinite Compassion. Guanyin is regarded as a spiritual emanation of Amitabha and is identified by the small representation of Amitabha that appears at the front of the *bodhisattva*'s crown. The vase that the *bodhisattva* holds in the left hand likely contains ambrosia, or

the nectar of immortality, known in Sanskrit as *amrita* and in Chinese as both *yamilida* and *ganlu*; it's also possible that the vase is a *kundika*, or sprinkler for dispensing holy water in purification rituals; both the *kundika* and the ambrosia bottle are iconographic symbols associated with Guanyin. In the slightly elevated right hand, the figure originally held a willow branch; now mostly broken away, only the branch's lower end remains. Used to sprinkle holy water, the willow branch was an ancient Chinese symbol of healing, both physical and spiritual. Like the *kundika* and the ambrosia vase, the willow branch figures among Guanyin's standard iconographic attributes. The willow branch first appeared in association with Guanyin as an iconographic attribute in the late sixth-century China and became standard after the eighth century, especially in East Asian, as opposed to Indian or Southeast Asian, art.¹

A Chinese rather than an Indian iconographic convention, images of Guanyin holding a willow branch and a vase are often termed Yangliu Guanyin, or Willow-Branch Guanyin; images of the Willow-Branch Guanyin from the Dali Kingdom are sometimes also called Bhaisajyaraja Avalokiteshvara, a Sanskrit name that translates into Chinese as Yaowang, or Medicine King, a reference to the healing powers of the willow branch. Such images first appeared in the late

這尊觀音菩薩立像端凝靜穆，此乃大理國（公元937至1253年）製品，斷代為公元十一世紀末或十二世紀初，其造型淳雅動人，且罕貴之極、意義非凡。此類手持淨瓶楊柳的鎏金銅觀音像屈指可數，就風格和外觀而言，這批作品無不密切相關；本拍品通高57.2公分（22½吋），在近似例中尤為可觀。此像經手者赫赫有名，其中之一是名收藏家羅格琳（Grace Rainey Rogers，1867至1943年），根據羅氏的鑑藏記錄，本尊於二十世紀上半葉已流入美國。此外，它更是知名古董商 蓋芹齋（1880至1957年）度藏之物，早於1924年已見於著錄。

本尊為觀音造像，其全稱是「觀世音菩薩」，又名「大慈大悲觀世音菩薩」。觀音被視為阿彌陀佛之應化身，故其鑑別特徵是寶冠前的一尊小化佛。菩薩左手所持寶瓶盛放的應是甘露，即味甘如蜜的不死神藥，梵文曰「amrita」，中文音譯為「啞密哩達」；另外，這也可能是淨瓶，即水陸法事中醮灑聖水之器具，但無論是淨瓶或甘露瓶，兩者均為觀音的造像特徵。觀音右手位置略高，原先所執楊柳枝現已折損殆盡，僅餘一小截殘枝。楊枝用於灑施甘露，在中國是消災除病的古老象徵。它跟淨瓶、甘露瓶一樣，均屬觀音的造像儀軌。作為觀音的身份標識，楊枝最早見於公元六世紀末中原，公元八世紀後儼然已成定制，尤以東亞為然，而印度或東南亞藝術則另當別論。¹

手持楊柳淨瓶的觀音造象通稱「楊柳觀音」，此類形象其實是中原而非印度的產物；大理國的楊柳觀音間或亦名「藥王」，語出梵文「Bhaisajyaraja Avalokiteshvara」，蓋因楊枝有祛病延年之功。此類造像（以鎏金銅者居多）肇始於公元六世紀末隋朝（公元581至618年）年間，紐約大都會藝術博物館（館藏號12.161a–c）現藏一例。² 這批早期造像日後終演變為觀音諸多法象之一，在大理國尤為盛行。

「觀音」出自梵文「Avalokiteshvara」，意謂「觀察世間音」，指觀音循聲救苦、有求必應。觀音作為阿彌陀佛應化身，在賢劫佛釋迦牟尼離開之後與未來佛彌勒降世之前守護娑婆眾生。《妙法蓮華經》第二十五品又名觀世音菩薩普門品，在佛門要典之中流傳至廣，文中描述的觀音慈悲為懷，不辭勞苦地救渡身經苦厄而呼叫其名的芸芸眾生。

佛教諸多神祇中，觀音位列地位尊崇的菩薩，其胸懷悲愍樂施，雖已證菩提，但卻捨己為人，發願渡盡有情眾生始入涅槃。「菩薩」意謂覺者，矢志幫助眾生證悟佛法，使之免遭輪迴之苦。





sixth century, during the Sui dynasty (581–618), typically in gilt bronze, as witnessed by the example in the Metropolitan Museum of Art, New York (12.161a–c).² Such early images established a typology that would be followed in later periods, particularly in the Dali Kingdom.

A translation of the Sanskrit name Avalokiteshvara, Guanshiyin means “[The One Who] Perceives the Sounds of the World”, a reference to Guanyin’s ability to hear both the cries of the afflicted and the prayers of supplicants. An earthly manifestation of the Buddha Amitabha, Guanyin guards the world during the interval between the departure of the Historical Buddha Shakyamuni and the appearance of Maitreya, the Buddha of the Future. Chapter 25, *Guanshiyin Pusa Pumenpin*, of the *Lotus Sutra*, the best-known of all Buddhist scriptures, describes Guanyin as a compassionate *bodhisattva* who hears the cries of sentient beings and who works tirelessly to help all those who call upon his name.

Guanyin belongs to an elevated category of Buddhist deities known as *bodhisattvas*, benevolent beings who have attained enlightenment but who have selflessly postponed entry into *nirvana* in order to assist other sentient beings in gaining enlightenment. Meaning “enlightened being”, a *bodhisattva* is an altruistic being who is dedicated to assisting other sentient beings in achieving release from the samsara cycle of birth and rebirth through the attainment of enlightenment.

Elegantly outfitted in sumptuous trappings, *bodhisattvas* are presented in the guise of an early Indian prince, a reference to Siddhartha Gautama’s worldly status before he became the Historical Buddha Shakyamuni, implying that as Siddhartha

菩薩的穿着打扮繁複精細，多作早期印度王子打扮，借指悉達多·喬達摩（相傳生卒年約為公元前563至483年）成為賢劫釋迦牟尼佛之前的俗世身份，暗示既然皇太子悉達多能修得正果，菩薩渡盡眾生後亦可成佛。菩薩衣飾華美，長髮常綰為頂髻，側有髮辮垂拂肩頭，其高髻有時佩飾寶冠，本尊便是一例。菩薩身披帔帛與織錦半裙，渾身滿飾環珞，頸項、臂腕和足踝大多佩寶釧。菩薩跟佛陀一樣雙耳長垂，但與佛陀不同的是，菩薩以佩戴耳璫者居多。

此像原先配有蓮座，供奉於壇上。由於近似的大理國傳世銅像中，仍具原配座子者幾近於無，故此本拍品原有蓮座的具體外觀已無從稽考。即便如此，本尊的底座有可能類似紐約大都會藝術博物館藏公元十二世紀大理國阿嵯耶觀音（館藏號42.25.28）的仰覆蓮座。³ 此外，它與台北國立故宮博物院藏近似的楊柳觀音像之座子或許也有共通之處，⁴ 但台北故宮座子更接近明（公元1368至1644年）、清（公元1644至1911年）二代的風格，所以可能是原座佚失後另行配製。（圖一）

本尊在廟中供奉之際，身後應有頭光或背光，蓮瓣形的光環代表神祇身體煥發的光芒，以彰顯其神聖地位。就本拍品及相關實例而言，其後腦或肩胛骨之間皆無固定身光的禪眼，這意味着離花身光應是靠已佚失

（traditionally, c. 563–c. 483 BC), who was born a crown prince, became a Buddha, so will *bodhisattvas* eventually become Buddhas, once all sentient beings have attained enlightenment.

Richly attired, *bodhisattvas* are represented with long hair often arranged in a tall coiffure, or bun, atop the head and with long tresses of hair cascading over the shoulders. A crown sometimes surrounds the high coiffure as revealed by this sculpture. *Bodhisattvas* wear ornamental scarves, *dhotis* of rich silk brocade, and a wealth of jewelry that includes necklaces, armlets, bracelets, and anklets. Like Buddhas, *bodhisattvas* have distended earlobes, but, unlike the Buddhas, they typically wear earrings.

This sculpture originally stood on a lotus base and was presented on an altar. As few original bases of comparable Dali bronze sculptures have survived, the exact appearance of this sculpture’s original lotus base remains unknown. Even so, it is possible that this sculpture’s base might have resembled the double-lotus pedestal of the twelfth-century, Dali Kingdom Acuoye Guanyin in New York’s Metropolitan Museum of Art (42.25.28).³ The base might also have shown some similarity to that associated with the related Willow-Branch Guanyin sculpture in the National Palace Museum, Taipei,⁴ though the Taipei stand might well be a later replacement for a lost original, as its style corresponds more closely to pedestals of Ming (1368–1644) and Qing (1644–1911) sculptures. **(Fig. 1)**

When under worship in a temple, the present sculpture would have been backed by either a halo or a *mandorla*, the lotus-petal-shaped aureole suggesting light radiating from the deity’s body and thus signaling its divine status. That this sculpture and the related ones in this group lack

的底座來固定或承托，或直接繪於觀音像背後的牆上。1978年，雲南大理崇聖寺千尋塔內發現一尊公元八或九世紀金阿嵯耶觀音像，其鏤空雕花銀身光為本拍品身光的原貌提供了線索。

觀音背部上方開一方孔，四邊微彎，由此可一窺中空的內膛；如無意外，孔洞原用一塊鍍金銅板封護，其裝飾與周邊的紋飾格局脗合。這塊金屬板用作掩蓋塑像內膛，妥為封存開光儀式中裝入的各式供品。佛像的開光儀式謹嚴繁瑣，一切步驟皆須遵循典籍內的細則執行。相關儀式至關重要的是為雕像裝藏，一般慣例是在內膛放入小巧的紙本經文和經卷、玻璃珠、織物殘片、小銅章、金屬或木胎小像、種子及形形色色的特殊供品。據稱，此類秘藏供品能賦予造像靈氣和法力。

這尊高貴典雅的觀音像及其近似例，皆源自公元十一世紀末或十二世紀初大理國。大理國地處中國西南，是個崇尚佛教的獨立王朝，國祚與宋朝（公元907至1279年）相若，疆域則與當今雲南省大致相同。中國南方的獨立政權南詔於公元902年滅亡，其後短時期內江山三度易幟，段思平（公元893至944年）終於在937年建國，國號大理。南詔與唐朝（公元618至907年）關係緊張，相比之下，大理國與宋室則禮尚往來，大大促進了藝術和文化交流。無

a tenon at the back of the head or between the shoulder blades to secure a mandorla suggests either that a sculpted *mandorla* was affixed to and supported by the now-lost base or that the *mandorla* was painted on the wall behind the figure. The openwork silver *mandorla* associated with the eighth- or ninth-century gold Acuoye Guanyin discovered in 1978 inside the Qianxun Pagoda at the Chongsheng Temple, Dali, Yunnan province suggests the possible appearance of the present sculpture’s original *mandorla*.

A square opening with gently curved sides high on the figure’s back gives access to the sculpture’s hollow interior; the opening presumably was covered with a gilt-bronze plate whose decoration comported with that of the surrounding matrix. The plate concealed the sculpture’s interior cavity from view and secured in place the dedicatory objects deposited within during the consecration ceremony. The consecration of Buddhist sculptures included an elaborate ritual executed in accordance with canonical texts that describe the process in detail. The most important part of the ritual was the placement of consecratory objects within the sculpture’s interior cavity, those objects typically including small paper *sutras* and prayer scrolls, glass beads, textile fragments, small bronze seals, small sculptures of metal or wood, seeds, and assorted other special goods. Such dedicatory items were believed to enliven the image and accord it religious efficacy.

Created in the Dali Kingdom (937–1253), this majestic sculpture and its congeners date to the late eleventh or early twelfth century. An independent, devoutly Buddhist kingdom in southwestern China, Dali was coeval with China’s Song dynasty (907–1279) and more or less congruent with present-day Yunnan province.



的低腰半裙，胸前懸掛的項鏈環珞，以及腰間的團花珠串，俱與昆明的雲南省博物館公元十二世紀大理國菩薩坐像遙相呼應。⁷

同類型的大理國鍍金銅像少之又少，相關實例分別見於日本鳥取縣西伯郡大山寺（高37公分）⁸、於亞洲藝術博物館（柏林國立博物館）藏博物館展出的觀音立像（圖二）、上海博物館（高23公分）⁹（圖三）、美國弗吉尼亞藝術博物館（高48公分）¹⁰、日本新田舊藏（高46.2公分）¹¹、台北故宮（高53公分）¹²、以及香港慈山寺佛教藝術博物館（高34公分，館藏號2018.07）之珍藏。

此尊楊柳觀音的展覽和著錄記錄驕人，且源遠流長、身世顯赫，不愧為大理國造像中的稀世奇珍；誠然，稱之為中國造像的巔峰之作亦不為過。相關的近似例少如鳳毛麟角，本拍品是體量最高的傳世品之一，在隋代開創的這一造像範式中，本尊誠可謂為十一世紀末至十二世紀初的標竿之作。

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. 1



Fig. 2

After the 902 fall of Nanzhao, an independent kingdom in southern China, and following the rapid rise and collapse of three successive states in the area, Duan Siping (893–944), seized power in 937 and established the dynastic Dali Kingdom. Unlike Nanzhao, which had had a contentious relationship with the Tang dynasty (618–907), Dali enjoyed cordial relations with the Song, which facilitated artistic and cultural exchange. Duan Siping, his heirs, and the people of Dali claimed to be ethnically Han Chinese, which facilitated relations with Song and which underlies the belief that Dali is a Chinese kingdom.

The derivation of Dali and Liao styles from Tang and the interplay amongst the styles of Song, Liao, and Dali created a complex artistic milieu, the sculptures from Dali, Song, and Liao thus exhibiting many visual and stylistic similarities. Those similarities have resulted in the widely varying attributions of the closely related Guanyin sculptures in this group; in fact, attributions of these sculptures vary from collection to collection, from museum to museum, and range from Five Dynasties (907–960) and Dali Kingdom to Song and Liao.

The stylistic characteristics that favor attribution of this sculpture and its congeners to the Dali Kingdom are numerous and include the squarish face with diminutive chin; the small, almond-shaped eyes that look directly forward; the elaborate crown extensively embellished with cloud motifs (or, in other instances with flowers or jewels); the bows or crown elements that appear on either side of the head immediately above the ears and from which ribbons or strands of pearls descend onto the shoulders; the wealth of jewelry, including the distinctive and very elaborate necklace with multiple strands that descend onto the chest and with a medallion at the waist; the numerous scarves and sashes; and the exquisite finishing of both the front and the back of each sculpture, with details of scarves, jewelry, and drapery folds meticulously articulated on both front and back. These elements find counterparts

in such Dali sculptures as the gilt-bronze Willow-Branch Guanyin (Bhaisajyaraja Avalokiteshvara) formerly in the Nitta Collection, Japan (1912–2006) and now in the National Palace Museum, Taipei,⁵ as well as in the gilt-bronze Thousand-Arm, Thousand-Eye Avalokiteshvara in the Metropolitan Museum of Art (56.223),⁶ In particular, the cape-like shawl over the shoulders, the low-waisted *dhoti*, the necklace with strands dangling onto the chest, and the long strand of beads with a medallion at the waist also find parallels in those of a twelfth-century, Dali Kingdom seated *bodhisattva* in the Yunnan Provincial Museum, Kunming.⁷

The few other remaining Dali, gilt bronzes that form this cohesive group include the standing Guanyin sculptures at Daisen-ji Temple in Saihuku District, Tottori Prefecture, Japan (H. 37 cm);⁸ in the Museum für Asiatische Kunst, Staatliche Museen zu Berlin (**Fig. 2**); in the Shanghai Museum, (H. 23 cm) (**Fig. 3**);⁹ in the Virginia Museum of Fine Arts, Richmond (H. 48 cm);¹⁰ in the former Nitta Collection, Japan (H. 46.2 cm);¹¹ in the National Palace Museum, Taipei (H. 53 cm);¹² and in the Tsz Shan Monastery Buddhist Art Museum, Hong Kong (H. 34 cm) (2018.07).

With an impressive record of exhibition and publication and with a long and distinguished provenance, this Willow-Branch Guanyin is a rare and exceptionally important Dali-Kingdom sculpture; indeed, it is a masterwork of Chinese sculpture. Among the tallest in the small group of related sculptures, it well represents the late eleventh- to early twelfth-century interpretation of a continuing iconographic type established during the Sui dynasty.

By Robert D. Mowry
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- 1 Denise Patry Leidy, Donna Strahan, et al., *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art; and New Haven, CT, and London: Yale University Press), 2010, p. 86, no. 12.
- 2 See: Leidy, Strahan, et al., *Wisdom Embodied*, 2010, pp. 86–88, no. 12.
- 3 See: Leidy, Strahan, et al., *Wisdom Embodied*, 2010, . 137, no. 32.
- 4 Illustrated in the online Encyclopedia of Buddhist Arts (Taipei); see: http://arts.fgs.org.tw/fgs_arts/tw/keyword_search_detail.php?arg=QkVMCO9ZkwlsKb1rN1nS8ERdqx%2F8bxQc3iGehhUo4BbzWXeLVF%2B%2FLkaeDwo
- 5 See: Christie's, Hong Kong, ed., *Glories of Buddhist Art*, 29 May 2019 (Hong Kong: Christie's), 2019, pp. 47–49, lot 2710.
- 6 See: Leidy, Strahan, et al., *Wisdom Embodied*, 2010, pp. 138–140, no. 33.
- 7 See: Leidy, Strahan, et al., *Wisdom Embodied*, 2010, p. 140, fig. 100.
- 8 See: Matsubara Saburō, *Chūgoku Bukkyō Chōkoku Shiron [The Path of Chinese Buddhist Sculpture]*, vol. 3 Tō · Godai · Sō [Tang, Five Dynasties, Song] (Tokyo: Yoshikawa Kobunkan), 1995, pl. 817
- 9 See: Matsubara, *Chūgoku Bukkyō Chōkoku Shiron*, vol. 3, 1995, pl. 818
- 10 See: Hugo Munsterberg, *Chinese Buddhist Bronzes* (Rutland, VT), 1967, figs. 56a and 56b; also see: National Palace Museum, ed., *Chinese Art in Overseas Collections: Buddhist Sculpture* (Taipei: National Palace Museum), 1986, no. 145 also see: *Lidai Guanyin baoxiang [Treasured Images of Guanyin through the Ages]*, (Beijing: Zhongguo Shudian), 1998, p. 138
- 11 See: National Palace Museum, ed., *The Crucible of Compassion and Wisdom: Special Exhibition Catalog of the Buddhist Bronzes from the Nitta Group Collection at the National Palace Museum* (Taipei: National Palace Museum), 1987, p. 186, pl. 90 also see: Christie's, Hong Kong, ed., *Arts for the Emperors, Visions of the Buddhist Paradise, and Fine Chinese Works of Art*, 26 April 1998 (Hong Kong: Christie's), 1998, lot 603.
- 12 Illustrated in the online Encyclopedia of Buddhist Arts (Taipei) see: http://arts.fgs.org.tw/fgs_arts/tw/keyword_search_detail.php?arg=QkVMCO9ZkwlsKb1rN1nS8ERdqx%2F8bxQc3iGehhUo4BbzWXeLVF%2B%2FLkaeDwo



Fig. 3

- 1 雷蒂珀 (Denise Patry Leidy) 及史唐娜 (Donna Strahan) 等合著的《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》頁86編號12 (紐約：大都會藝術博物館；康涅狄格州紐黑文及倫敦：耶魯大學出版社，2010)。
- 2 前述2010年雷氏與史氏等合著的《Wisdom Embodied》頁86–88編號12。
- 3 前述2010年雷氏與史氏等合著的《Wisdom Embodied》頁137編號32。
- 4 圖見線上《佛光山世界佛教美術圖說大辭典》：http://arts.fgs.org.tw/fgs_arts/tw/keyword_search_detail.php?arg=QkVMCO9ZkwlsKb1rN1nS8ERdqx%2F8bxQc3iGehhUo4BbzWXeLVF%2B%2FLkaeDwo。
- 5 香港佳士得編著的《梵華古韻》(香港：佳士得，2019年5月29日) 頁47–49拍品編號2710。
- 6 前述2010年雷氏與史氏等合著的《Wisdom Embodied》頁138–140編號33。
- 7 前述2010年雷氏與史氏等合著的《Wisdom Embodied》頁140圖100。

- 8 松原三郎著作《中國佛教雕刻史論》卷三之「唐·五代·宋」圖版817 (東京：吉川弘文館，1995)。
- 9 前述松原三郎1995年著作《中國佛教雕刻史論》卷三圖版818。
- 10 Hugo Munsterberg著作《Chinese Buddhist Bronzes》圖56及56b (佛蒙特州拉特蘭市，1967)；另可參見台北國立故宮博物院編輯委員會編撰的《海外遺珍：佛像》編號145 (台北：國立故宮博物院，1986)；此外，亦可參考《歷代觀音實像》第一版頁138 (北京：中國書店，1998)。
- 11 國立故宮博物院編撰的《金銅佛造像特展圖錄》頁186，圖版90 (台北：國立故宮博物院，1987)；另可參見香港佳士得編撰的《Arts for the Emperors, Visions of the Buddhist Paradise, and Fine Chinese Works of Art, 26 April 1998) 拍品編號603 (香港：佳士得，1998)。
- 12 圖見線上《佛光山世界佛教美術圖說大辭典》：http://arts.fgs.org.tw/fgs_arts/tw/keyword_search_detail.php?arg=QkVMCO9ZkwlsKb1rN1nS8ERdqx%2F8bxQc3iGehhUo4BbzWXeLVF%2B%2FLkaeDwo。

Fig. 1 Standing gilt-bronze figure of Guanyin, Dali Kingdom, The Collection of National Palace Museum, Taipei.

圖一（左上）大理國銅鑲金觀音菩薩立像，臺北國立故宮博物院藏

Fig. 2 Standing Avalokiteshvara, Song dynasty (960–1279), 12th century, gilt bronze, 28.5 cm. high. © Staatliche Museen zu Berlin, Museum für Asiatische Kunst, Ident. no. 5323. Photograph: Susanna Schulz.

圖二（左下）宋十二世紀銅鑲金觀音立像，編號5323，28.5 cm. 高，©亞洲藝術博物館（柏林國立博物館），攝影師：Susanna Schulz

Fig. 3 Gilt-bronze standing figure of a *bodhisattva*, Northern Song dynasty (AD 960–1127), Shanghai Museum.

圖三（右）北宋銅鑲金菩薩立像，上海博物館藏

PROPERTY FROM A PRIVATE COLLECTION

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A MAGNIFICENT AND HIGHLY IMPORTANT GILT-BRONZE
FIGURE OF GUANYIN

DALI KINGDOM, LATE 11TH-EARLY 12TH CENTURY

The *bodhisattva* is shown standing with both hands slightly raised with palms up, and holding in the proper left hand an ambrosia bottle (*kundika*). He wears a *dhoti* gathered by a sash around the waist and an abundance of jewelry, including armlets, bracelets, anklets, earrings, and an elaborate multi-strand necklace, as well as a shawl draped over the shoulders and a long scarf laid across the raised arms and falling on either side of the exposed bare feet. The face is cast with fine features below the tall foliate crown centered by a figure of Amitabha Buddha seated amidst vaporous clouds, while the hair is arranged in a tall *coiffure* atop the head and with long tresses cascading over the shoulders.

22½ in. (57.1 cm.) high, oak stand

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

PROVENANCE:

C. T. Loo & Co., New York, circa 1924.
Grace Rainey Rogers (1867-1943) Collection, Greenwich, Connecticut.
Collection of the Late Grace Rainey Rogers; Parke-Bernet Galleries, Inc., 18-19 November 1943, lot 285.
C.T. Loo & Co., New York or Frank Caro, New York.
Arthur M. Sackler Collections.
Acquired from the above in 1982.

EXHIBITED:

Los Angeles, Los Angeles County Museum of Art, *Chinese Art Galleries: Stone Age Through Modern Times*, 3 June 1998-2009.
On loan: Ithaca, NY, Herbert F. Johnson Museum of Art, Cornell University, 2011-2014.

LITERATURE:

Tch'ou To-yi, *Bronze Antiques de la Chine apparentant a C.T. Loo et Cie*, Paris and Brussels, 1924, pl. 39-4.
Chinese Art Treasures, Vol. IV, Series A, Institute of Chinese Culture, Taiwan, 1961, pl. 20.

私人珍藏

大理國 十一世紀末/十二世紀初 銅鎏金觀音立像

來源:

蕭芹齋, 紐約, 1924年前後

Grace Rainey Rogers (1867–1943)珍藏, 格林威治, 康涅狄格州

Grace Rainey Rogers舊藏; Parke–Bernet藝廊, 1943年11月18–19日, 拍品編號285

蕭芹齋, 紐約或Frank Caro, 紐約

亞瑟 M. 塞克勒珍藏

於1982年得自上述藏家

展覽:

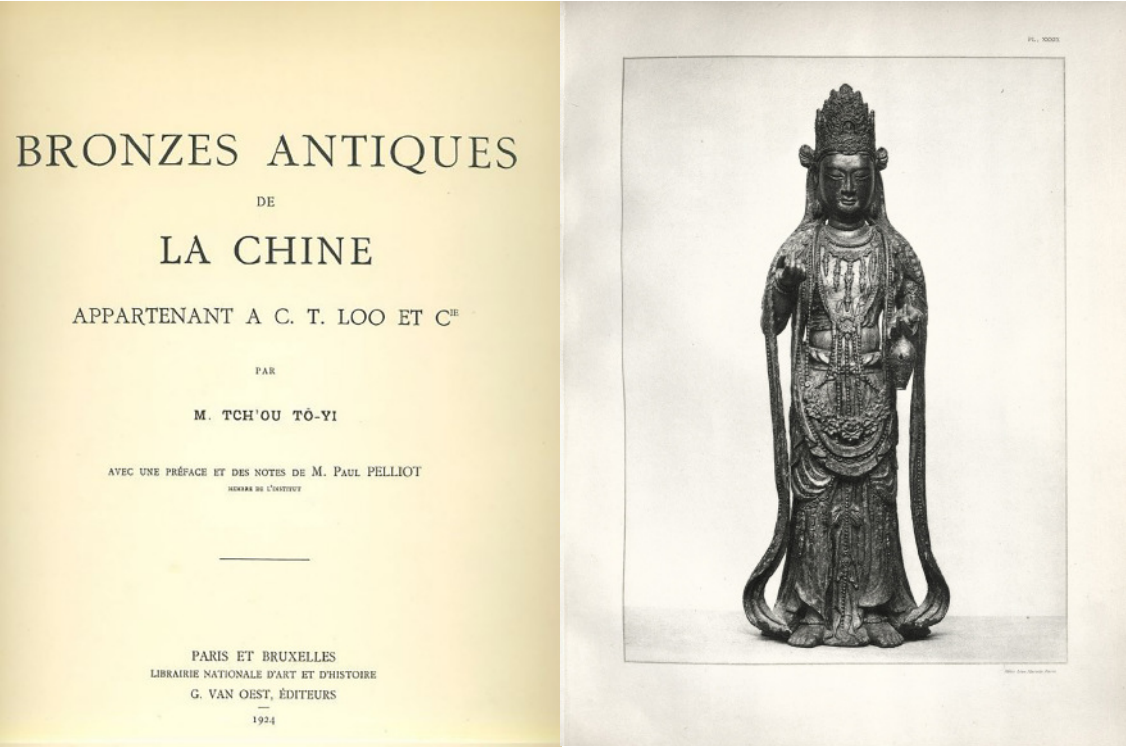
洛杉磯, 洛杉磯郡美術館, 《Chinese Art Galleries: Stone Age Through Modern Times》, 1998年6月3日–2009年

借展: 伊薩卡, 紐約, Herbert F. Johnson藝術館, 康奈爾大學, 2011–2014年

出版:

Tch'ou To-yi, 《Bronze Antiques de la Chine apparentant a C.T. Loo et Cie》, 巴黎及布魯塞爾, 1924年, 圖版39–4

《文物精華》, 卷四, 中國文化研究所, 台灣, 1961年, 圖版20



The present figure illustrated by Tch'ou To-yi in *Bronze Antiques de la Chine apparentant a C.T. Loo et Cie*, Paris and Brussels, 1924, pl. 39-4.
本拍品載錄於Tch' ou To-yi, 《Bronze Antiques de la Chine apparentant a C.T. Loo et Cie》, 巴黎及布魯塞爾, 1924年, 圖版39–4



PROPERTY FROM A PRIVATE COLLECTION

749
A GILT-BRONZE FIGURE OF SEATED BUDDHA
LIAO DYNASTY (AD 907-1125)

The Buddha is shown seated in *dhyanasana* on an elevated lotus base, with his right hand held in *abhayamudra* and left hand in *varadamudra*, wearing a simple loose robe open at the front to reveal his chest.

4¾ in. (12 cm.) high, cloth box

\$40,000-60,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 25 November 1990.

Two small Liao dynasty gilt-bronze figures stylistically similar to the present figure are illustrated by M. L. Gridley, *Chinese Buddhist Sculpture Under the Liao*, New Dehli, India, 1993, p. 95, fig. 136 (bronze Buddha in the Ku-kung Historical Survey, Beijing) and p. 109, fig. 152 (a *bodhisattva* in the Shanghai Museum). See, also, another similar gilt-bronze figure of Buddha sold at Christie's New York, 17 September 2008, lot 392.

私人珍藏

遼 銅鑲金佛坐像

來源:
Galaxie Art (王炳權), 香港, 1990年11月25日



(additional views)





750 (two views)

PROPERTY FROM A PRIVATE COLLECTION

750

AN UNUSUAL SMALL CLAM-SHELL BOX AND SILVER COVER
LATE TANG-LIAO DYNASTY, 9TH-12TH CENTURY

The cover is finely decorated with a bird in flight grasping a flower in its beak, and surrounded by further flower branches, all against a ring-punched ground. The silver cover is attached to the clam shell by a linked metal chain.

2 in. (5 cm.) wide, cloth box

\$8,000-12,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 27 October 1989.

私人珍藏

晚唐/遼 九至十二世紀 貝殼小盒連銀蓋

來源:
Galaxie Art (王炳權), 香港, 1989年10月27日



751

PROPERTY FROM A PRIVATE COLLECTION

751

A SMALL SILVER BOX AND COVER
TANG DYNASTY (AD 618-907)

The cover with lobed sides is finely decorated at the center with a six-petaled flower, and further decorated with floral patterns.

1 in. (2.5 cm.) diam., cloth box.

\$4,000-6,000

PROVENANCE:
Galaxie Art (B.K. Wong), Hong Kong, 27 October 1989.

私人珍藏

唐 銀鑿刻花卉紋蓋盒

來源:
Galaxie Art (王炳權), 香港, 1989年10月27日

THE PROPERTY OF A PRIVATE COLLECTOR

752

A LARGE SILVERY BRONZE CIRCULAR MIRROR
SUI-EARLY TANG DYNASTY, 6TH-7TH CENTURY

The knob is cast within a square border surrounded by the Guardians of the Four Directions and the rim is decorated with the twelve animals of the zodiac. 9½ in. (24.2 cm.) diam., cloth box

\$7,000-10,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 19 October 1992.

A similar mirror was sold at Christie's New York, 14 September 2009, lot 26.

私人珍藏

隋/唐初 六至七世紀 銅四神獸十二生肖鏡

來源:
Galaxie Art (王炳權), 香港, 1992年10月19日.



ANOTHER PROPERTY

0753
AN ENGRAVED PARCEL-GILT SILVER 'DUCKS' BOWL
TANG DYNASTY (AD 618-907)

The bowl is raised on a circular foot and the interior is engraved with a central medallion of two ducks amidst lotus leaves and other aquatic plants below five leafy sprays in the well, all picked out in gilding. The exterior is left undecorated.

8 in. (20.4 cm.) high, Japanese double wood box

\$80,000-120,000

PROVENANCE:
Eurasian-Art Inc., Tokyo, 8 September 1995.

The twin duck motif present on the interior of this bowl represents a loving couple living in harmony, and a happy marriage.

Compare two Tang dynasty parcel-gilt bowls of this shape, but decorated with flower blossoms and leafy stems rather than ducks, illustrated by B. Gyllensvärd in *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, nos. 115 and 116, where the author notes that three bowls similar to no. 116 were found at Balin in Eastern Mongolia. Two other Tang silver bowls of this type in the collection of Pierre Uldry illustrated in *Chinesisches Gold und Silber*, Museum Rietberg, Zürich, 1994, nos. 147 and 148. One of the bowls in the Natanael Wessén Collection, Stockholm, was later included in the exhibition, *Early Chinese art from tombs and temples*, Eskenazi, London, June-July 1993, no. 32 and is now in the Miho Museum, Japan, illustrated in the *Catalogue of the Miho Museum* (The South Wing), 1997, no. 136. Unlike these other bowls which have two blossoming and budding leafy stems in the center and differing flower sprays on the lobes of the interior and exterior walls, the present bowl has four peony stems radiating outwards from the center, and the same flower spray repeated on the interior and exterior of each of the five lobes.

唐 銀局部鎏金雙鴨紋盃

來源:

Eurasian-Art Inc., 東京, 1995年9月8日



(additional view with box)



PROPERTY FROM A PRIVATE COLLECTION

754
A STEATITE STEM CUP
TANG DYNASTY (AD 618-907)

Raised on a splayed foot, the cup has a slightly flared mouth rim and is carved on the body with a bow-string band.

1⅞ in. (4.6 cm.) high, cloth box

\$4,000-6,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 1984.

私人珍藏

唐 豹斑石高足盃

來源:
Galaxie Art (王炳權), 香港, 1984年



PROPERTY FROM A PRIVATE COLLECTION

755
A STEATITE TRIPOD CENSER
TANG DYNASTY (AD 618-907)

The bulbous body with a short, waisted neck rising to a slightly everted rim, is raised on three cabriole legs cut with facets and terminating in upturned ends.

6¾ in. (17.2 cm.) wide, cloth box

\$6,000-8,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
19 October 1992.

私人珍藏

唐 豹斑石三足爐

來源:
Galaxie Art (王炳權), 香港, 1992年10月19日

ANOTHER PROPERTY

756
A SMALL FINELY ENGRAVED GILT-SILVER STEM CUP
TANG DYNASTY (AD 618-907)

The deep sides of the cup and the spreading foot are engraved with a wide band of leafy flower scroll reserved on a ring-punched ground between narrow bands of similar decoration above and below. The cup is covered overall in thick, well-preserved gilding.

2⅝ in. (6.8 cm.) high, Japanese wood box

\$25,000-35,000

PROVENANCE:
Eurasian-Art Inc., Tokyo, 1 May 1997.

This superbly engraved stem cup exemplifies the refinement of Tang dynasty metalwork. A cup of this form decorated with scrolling vines and grape leaves was unearthed from the reliquary chamber of the pagoda at the Qingshan Temple in Lindongxian, Shaanxi province. The construction of the temple was begun in 736, and in 740 the reliquary was placed in the subterranean chamber of the pagoda along with other objects of gold, silver, bronze and ceramic.

Other cups of this shape with varying foliate scroll decoration are in private and public collections, and include one illustrated by B. Gyllensvard, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, no. 102; one illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no. 320; one in the collection of Senator Hugh Scott, illustrated in the *Golden Age of Chinese Art*, 1970, no. 18; one in the collection of Ostasiatische Kunstabteilung, Berlin, included in the Exhibition of Chinese Art, Berlin, 12 January - 2 April 1929, no. 438; and another from the Erwin Harris Collection, sold at Christie's New York, 16 March 2017, lot 876 (part).

唐 銀鑲金纏枝葡萄紋高足盃

來源:
Eurasian-Art Inc., 東京, 1997年5月1日





757

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

757
A STEATITE TORTOISE-FORM INKSTONE AND COVER
TANG DYNASTY (AD 618-907)

The inkstone is carved as a tortoise standing on four short legs and with head turned to one side. The domed shell-form cover is carved on top with the Eight Trigrams set within the cellular pattern of the shell to form a circle. There are traces of earth and cinnabar.

4½ in. (11.5 cm.) long

\$6,000-8,000

PROVENANCE:
Christie's New York, 3 June 1988, lot 91.

A similar steatite tortoise-form inkstone and cover is illustrated in the catalogue of the *Inaugural Exhibition*, vol. 2, Chinese Metalwares and Decorative Arts, The Museum of East Asian Art, Bath, England, April 1993, no. 328. A pottery tortoise-form ink palette and cover excavated from a Tang dynasty tomb in Shangcaisian, Henan province, in 1962, is illustrated in *Wenwu*, 1964:2, pls. VIII:7 and 8. For another example with a double tray, in the Shanghai Museum, see *Wenwu*, 1965:12, p. 55, figs. 1 and 2. See, also, a grey pottery example sold at Christie's New York, 4 June 1987, lot 180.

顯赫私人珍藏

唐 豹斑石龜式蓋硯

來源:
紐約佳士得, 1988年6月3日, 拍品編號91

PROPERTY FROM A PRIVATE COLLECTION

758
A LARGE BRONZE BOWL
TANG DYNASTY (AD 618-907)

The bowl with deep, rounded sides with a lipped rim has a silvery black patina with patches of malachite and azurite encrustation.

9½ in. (24 cm.) wide, cloth box

\$6,000-8,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 25 October 1986.

私人珍藏

唐 銅盃

來源:
Galaxie Art (王炳權), 香港, 1986年10月25日

PROPERTY FROM A PRIVATE COLLECTION

759
TWO BRONZE BOWLS AND A LADLE
TANG DYNASTY (AD 618-907)

The group comprises a deep bowl with lipped rim, a smaller deep bowl with a swing U-shaped handle, and a small ladle with a curved handle.

The largest 6¼ in. (16 cm.) diam. (3)

\$8,000-12,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 25 October 1986.

私人珍藏

唐 銅盃兩件及銅勺

來源:
Galaxie Art (王炳權), 香港, 1986年10月25日



758



759



THE PROPERTY OF A PRIVATE COLLECTOR

ø761
A SILVER 'CHRYSANTHEMUM' CUP
SONG DYNASTY (AD 960-1279)

The rounded sides are formed by four bands of petals radiating from the convex center chased with two bees resting on closely packed stamens. 3½ in. (9 cm.) diam., Japanese wood box

\$8,000-12,000

A silver chrysanthemum-form cup similarly decorated on the interior with a pair of bees resting on packed stamens, but raised on a tall, flared foot, was unearthed from a Yuan dynasty cache in Qiaotouhe town, Lianyuan city, in present day Loudi, Hunan province. See Yang Zhishi et al., *Hunan Song Yuan jiaocang jin yin qi fa xian yu yan jiu* (*The Discovery and Research on Gold and Silver Wares Unearthed from Caches of Song and Yuan Dynasties in Hunan*), Beijing, 2009, p. 281, no. 572.



(another view)

THE PROPERTY OF A PRIVATE COLLECTOR

ø761
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SONG DYNASTY (AD 960-1279)

The rounded sides are formed by four bands of petals radiating from the convex center chased with two bees resting on closely packed stamens. 3½ in. (9 cm.) diam., Japanese wood box

\$8,000-12,000

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私人珍藏

宋 銀菊瓣式盃



(inscription)

私人珍藏

宋 銀蓮式盃

銘文：王氏奩具



(interior)



PROPERTY FROM A PRIVATE COLLECTION

762
THREE RARE GOLD OFFERING COINS
NORTHERN SONG DYNASTY (AD 960-1127)

Each coin with a square aperture is cast on one side with two Buddhist figures, and on the reverse with four characters reading Chunhua *yuan bao* (Ingots of Chunhua). Each coin bears a number (either one *yi*, two *er*, or four *si*), on the top edge.

7/8 in. (2.3 cm.) diam. each, cloth box (3)

\$12,000-18,000

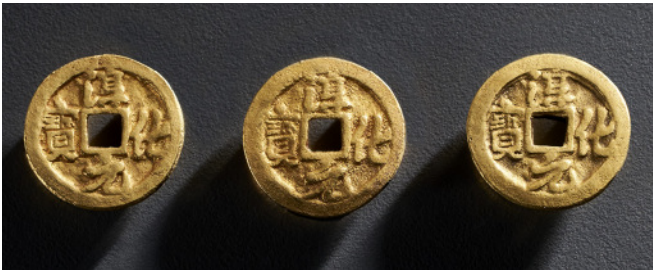
PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 1984.

Chunhua is the fourth *nianhao* (reign title) that Emperor Taizong of Song used from 990-994 during the Northern Song dynasty. The four characters, Chunhua *yuan bao*, are believed to be based on the Emperor's own calligraphy. It has been suggested that the Emperor commissioned coins of this type as an offering when he visited Mount Wutai in Shandong Province for Buddhist worshipping ceremonies. Although the identities of the Buddhist deities on the reverse of the 'coin' are not documented, the scene may represent "tongzi *bai* Guanyin": Shancai tongzi (Child of wealth) standing on the lotus base on the left offering prayers to Guanyin (Goddess of compassion) seated in *dhyanasana* on the right.

私人珍藏

北宋 「淳化元寶」供養錢三枚

來源:
Galaxie Art (王炳權), 香港, 1984年



(reverse)

THE PROPERTY OF A PRIVATE COLLECTOR

763
A VERY RARE SILVER OCTAGONAL DISH
SOUTHERN SONG DYNASTY (1127-1279)

The interior of the dish is decorated in *repoussé* with a scene of two figures at leisure and an attendant playing the *qin* in a courtyard flanked by pavilions. The courtyard is centered by a lotus pond from which emits vapor supporting a writhing dragon, while a phoenix is shown descending to one side. The flat rim is decorated with leafy peony scroll on a ring-punched ground bordered by beading along the outer edge.

7 in. (17.7 cm.) wide

\$10,000-15,000

A virtually identical scene can be seen decorating a Southern Song gilt-silver octagonal dish in the Shaowu Museum, Fujian province. According to Yu Guoyun, a scholar of Song-dynasty history in Shanghai Normal University, the scene on the Shaowu dish depicts a student bidding goodbye to his parents before he embarks on a journey to take the Imperial exam, after they

offered prayers to Kuixing, the god of examinations, in front of the Kuixing Pavilion. Another Southern Song gilt-silver dish decorated with comparable figural scenes in relief, but of quadrilobed shape, is in the Jiangxi Provincial Museum. The Jiangxi Museum dish is inscribed in the center with an excerpt from a poem entitled *Ta Sha Xing*, which describes the honored student's return to his hometown after achieving the *zhungyuan* rank (first place). The news is delivered to his wife, who has been long waiting for him in the gazebo.

Based on the Jiangxi Museum dish, it has been suggested that the scene on the Shaowu Museum dish, and that on the present dish, may be related thematically, and that the bowing figures may be in the act of praying to Kuixing for high marks on the examination. It has also been suggested that they may represent a happy couple, the husband having already successfully passed the Imperial exam and the two living a prosperous life.

私人珍藏

南宋 銀人物故事圖魁星八方盤





764

PROPERTY FROM A PRIVATE COLLECTION

764

A BRONZE FIGURE OF WENSHU SEATED ON A LION

NORTHERN SONG DYNASTY (AD 960-1127)

The *bodhisattva* is shown seated on a lotus base supported on the back of a fierce striding lion.

5 in. (12.7 cm.) high

\$12,000-18,000

私人珍藏

北宋 銅文殊菩薩像

PROPERTY FORMERLY IN THE COLLECTION OF DORIS GOTTLIEB BRICKNER AND DR. MANUEL GOTTLIEB

765

A STONE HEAD OF A *BODHISATTVA*

LIAO DYNASTY (AD 907-1125)

The face is carved with a small mouth and half-lidded eyes below elegant brows, finely coiffed hair, and a prominent *urna*. The elaborate crown is decorated in the center with Amitabha Buddha seated on a lotus throne, surrounded by scrolls of floral medallions.

14½ in. (37 cm.) high, black marble stand

\$40,000-60,000

PROVENANCE:

Bache Collection, by repute.

Ephron Gallery, purchased in 1945, by repute.

GOTTLIEB 伉儷舊藏

遼 石雕菩薩頭像

來源:

Bache 珍藏 (傳)

Ephron 藝廊, 購於1945年 (傳)



765



PROPERTY FROM A PRIVATE COLLECTION

766

A WOOD FIGURE OF SEATED GUANYIN

JIN-YUAN DYNASTY (1115-1368)

The figure is shown seated in *padmasana* with the right hand raised in *vitarkamudra* and the left hand resting in *varada mudra*, wearing loose, voluminous robes. The face has a serene expression, and the hair is arranged in a tall chignon secured with a headdress decorated with a small seated figure.

21¾ in. (55.2 cm.) high

\$18,000-25,000

PROVENANCE:

Acquired in New York in the 1990s.

私人珍藏

金/元 木雕觀音坐像

來源:

1990年代於紐約入藏

THE PROPERTY OF A LADY

767

A POLYCHROME WOOD SEATED FIGURE OF THE 'WATER-MOON' GUANYIN

QING DYNASTY (1644-1911)

The *bodhisattva* is shown seated in *lalitasana*, the 'posture of royal ease', with right arm extended to the side and resting on the bent right knee while the left hangs pendent, wearing a loosely draped shawl and scarves over the shoulder, arms and around the torso. The face is carved with heavy-lidded eyes and a gentle expression below the hair set in a tall chignon behind a high headdress.

56 in. (142.3 cm.) high

\$20,000-30,000

女史珍藏

清 彩繪木雕水月觀音





768

ANOTHER PROPERTY

768

A POLYCHROME STUCCO FIGURE OF A *BODHISATTVA*
SONG-JIN DYNASTY, 12TH CENTURY

The standing *bodhisattva* wears sweeping robes decorated in colorful shades of red, orange, and green with highlights in gilt, and is holding a floral stem with both hands. The delicate facial features are set in a serene expression and the hair is arranged in a topknot.

22½ in. (57.2 cm.) high, acrylic stand

\$10,000-15,000

PROVENANCE:

Alan Priest (1898-1969) Collection.
Robert H. Ellsworth (1929-2014) Collection, New York.

EXHIBITED:

On loan: New York, Metropolitan Museum of Art, L57.47.1.

LITERATURE:

Nicholas Grindley, November 2005, cat. no. 1.

宋/金 十二世紀 彩塑菩薩

來源:

Alan Priest (1898–1969) 珍藏
安思遠 (1929–2014) 珍藏, 紐約

展覽:

借展：紐約，大都會博物館，編號L57.47.1

出版:

Nicholas Grindley, 2005年11月，圖錄編號1

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

769

A POLYCHROME LACQUERED WOOD FIGURE OF A *LUOHAN*
JIN-YUAN DYNASTY, 12TH-14TH CENTURY

The seated figure is shown with the hands held before the chest and wearing simple loose robes painted dark red. His head is turned slightly to the right and his face with strong features are accented by a short curly beard, mustache and brows, and piercing, black-inset eyes.

26 in. (66 cm.) high

\$20,000-30,000

PROVENANCE:

Sold for the Benefit of The Museum of Fine Arts, Houston; Christie's New York, 27 November 1991, lot 24.

For a comparable figure, see the marble *luohan* from the Jin period, dated 1180, in the Avery Brundage Collection, illustrated by d'Argencé, et al., *Chinese, Korean and Japanese Sculpture*, Asian Art Museum of San Francisco, 1974, pl. 138, and again in *Chinese Art under the Mongols*, The Cleveland Museum of Art, 1968, pl. 17. That figure, like the current figure, has similar strong facial features, including high cheekbones and piercing eyes set off by a curly beard, mustache and brows. The realism of each is almost portraiture.

顯赫私人收藏

金/元 十二至十四世紀 彩繪木雕羅漢坐像

來源:

休斯頓藝術博物館拍賣收益用於館藏基金; 紐約佳士得, 1991年11月27日, 拍品編號24



769

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

770

A VERY RARE LARGE DOCUMENTARY STONE FIGURE OF GUANYIN
MING DYNASTY, DATED BY INSCRIPTION TO THE 22ND YEAR OF
CHENGHUA, CORRESPONDING TO 1486, AND OF THE PERIOD

The *bodhisattva* is shown seated in *dhyanasana* on a double-lotus base, with the hands lowered in *dhyanamudra*. The figure wears an undergarment tied around the waist and a loose outer robe well carved with rhythmic folds and pleats open at the chest to reveal an elaborate beaded necklace. The sensitively carved face has a serene expression and down-cast eyes. The back of the figure is inscribed with a lengthy inscription.

35½ in. (90.2 cm.) high

\$40,000-60,000

PROVENANCE:
Christie's Hong Kong, 29 September 1992, lot 899.

LITERATURE:
Fojiao Diaosu Mingpin Tulu (Images of Famous Buddhist Sculpture), Beijing, 1997, p. 480, no. 460.

The inscription on the reverse is worn and only partially legible, but mentions a temple in Kaifeng and that a monk named Zhilu made the sculpture. The inscription also incorporates a date: third month, 22nd year of Chenghua (1486).

Other large, dated stone Buddhist figures from the Ming dynasty include the figure of Mahasthamaprapta from Xinxiang city, bearing a date corresponding to 1412 of the Yongle period, and the figure of Amitabha Buddha from Xianhua Monastery, Longyao county, bearing a date corresponding to 1497 of the Hongzhi period, illustrated by Li Jingjie in *Shifo Xuancui* (Essence of Buddhist Statues), Beijing, 1995, p. 165, no. 145 and p. 166, no. 146, respectively.

顯赫私人珍藏

明 成化二十二年(1486) 石雕觀音坐像

來源:

香港佳士得, 1992年9月29日, 拍品編號899

出版:

《佛教雕塑名品圖錄》, 北京, 1997年, 頁480, 編號460



(reverse)





771



772

PROPERTY FROM A PRIVATE COLLECTION

771
A GLASS-INLAID GOLD HAIRPIN
SONG-MING DYNASTY (AD 960-1644)

The hairpin has a delicate openwork design of floral scroll, and is inset on one end with a rectangular plaque decorated with a bird in gold wire and further inlaid with glass, all enclosed within the border of scroll design. *Together with* a U-shaped end of a gold hairpin, Song-Ming dynasty, decorated with similar scroll design.

5¼ in. (13.5 cm.) long, cloth box

\$8,000-12,000

PROVENANCE:
Acquired in Hong Kong, 1986.

私人珍藏

宋/明 金嵌玻璃花卉紋髮簪

來源:
入藏於香港, 1986年

PROPERTY FROM A PRIVATE COLLECTION

772
A SMALL GILT-BRONZE FIGURE OF LONGNU
MING DYNASTY (1368-1644)

The figure is cast with hands draped with a presentation cloth, and holding an offering dish containing a flaming pearl. The robe is accented by a *ruyi*-cloud collar with tuft trimming over the shoulders.

3¼ in. (9.5 cm.) high, cloth box, padauk base

\$6,000-8,000

PROVENANCE:
Acquired in Hong Kong, 1985.

私人珍藏

明 銅鑲金龍女

來源:
入藏於香港, 1985年

PROPERTY FROM THE MCLENDON COLLECTION

773
A GILT-BRONZE FIGURE OF A SEATED BODHISATTVA
18TH CENTURY

The figure is shown seated on a double lotus base, gazing forwards with serene expression below the hair tied in a high chignon behind a five-pointed crown. The left hand is raised in *vitarkamudra* and the right hand rests palm up on the right knee in *varadamudra*. Each hand holds the stem of a flower which trails up to the shoulder.

7¾ in. (19.5 cm.) high

\$5,000-7,000

MCLENDON珍藏

清十八世紀 銅鑲金菩薩坐像





PROPERTY FORMERLY IN THE COLLECTION OF DORIS
GOTTLIEB BRICKNER AND DR. MANUEL GOTTLIEB

774

A LARGE IRON BUDDHA HEAD
MING-QING DYNASTY (1368-1911)

The face has a contemplative expression framed
by the elongated ear lobes and the wavy hair of
the *usnisa*.

18½ in. (47 cm.) high, softwood stand

\$5,000-7,000

GOTTLIEB 伉儷舊藏

明/清 鐵佛首

ANOTHER PROPERTY

775

**A LARGE MONGOLIAN EMBROIDERY OF
A BODHISATTVA**
LATE 19TH-EARLY 20TH CENTURY

Embroidered in satin stitch, the panel depicts
a standing *bodhisattva* wearing flowing robes
and holding a bowl containing fruit and a coral
branch, with each foot set on a large lotus flower,
all against a mountainous landscape. The figure
wears hair piled high behind a lotus crown and falls
in long locks that cascade down the shoulders, all
within brocade borders.

Panel: 49½ x 24½ in. (124.7 cm. x 61.7 cm.)

With borders: 76½ x 40½ in. (193.4 x 103 cm.)

\$5,000-7,000

蒙古 十九世紀末至二十世紀初 刺繡菩薩像



Rivers and Mountains Far from the World

Important Chinese Snuff Bottles from the
Rachelle R. Holden Collection

壺裡桃源：何瑞秋珍藏重要中國鼻煙壺

THURSDAY, 24 MARCH 2022, 12PM
(LOTS 801-914)

Christie's is honored to present the sale of *Rivers and Mountains Far from the World: Important Chinese Snuff Bottles from the Rachelle R. Holden Collection*. This remarkable collection comprises 228 outstanding snuff bottles across a myriad of media lovingly collected with impeccable taste and a discerning eye over a twenty-year period beginning in 1974. Recognizing the art form for showcasing the best of Chinese carving, painting, poetry and calligraphy in miniature, Rachelle Holden formed a comprehensive collection of superb bottles featuring some of the most prestigious provenances, including Lilla S. Perry, Bob C. Stevens, Alice Mc Reynolds, the Ko Family, the Mei Ling Collection, and the J & J Collection.

The sale is scheduled to begin at 12 pm on Thursday, March 24th, immediately following the morning session of Important Chinese Ceramics and Works of Art. An online sale of 112 snuff bottles from the Holden Collection will run from March 15th-29th.

佳士得榮譽呈獻《壺裡桃源：何瑞秋珍藏重要中國鼻煙壺》。自1974年始逾廿載，何瑞秋女士悉心蒐集共228件形形色色鼻煙壺精品。何氏深感鼻煙壺藝術之奧妙，其取材自中國雕工、繪畫、詩文及書畫之精粹。何氏博物好求，度藏涵蓋名家源流，如Lilla S. Perry、Bob C. Stevens、Alice Mc Reynolds、葛氏家族珍藏、Mei Ling珍藏以及J & J珍藏。

是次拍賣將於3月24日星期四中午舉槌（緊接於重要中國瓷器及工藝精品上午拍賣）。何瑞秋珍藏中國鼻煙壺網上拍賣專場將同時於3月15至29日進行。



PROPERTY FROM A PRIVATE COLLECTION

~1001
A CARVED *HUANGHUALI* / ROOT-FORM BRUSH POT
18TH-19TH CENTURY
The brush pot is carved in imitation of a root with large gnarls and knobs.
6½ in. (17 cm.) high

\$4,000-6,000

PROVENANCE:
Eastern Pacific Company (Hei Hunglu), Hong Kong, 1981.

私人珍藏

清十八/十九世紀 黃花梨樹根形筆筒

來源:
東泰商行 (黑洪祿), 香港, 1981年



1001

PROPERTY FROM A PRIVATE COLLECTION

~1002
A *HUANGHUALI* THREE-TIERED PICNIC BOX
18TH-19TH CENTURY
Of rectangular form, the box has a cover and three fitted trays. The whole is set on a base frame fitted with posts flanked by tall standing spandrels joined by a humpback handle.
8¾ in. (22.5 cm.) high, 12¼ in. (31.2 cm.) wide, 6 in. (15.2 cm.) deep

\$6,000-8,000

PROVENANCE:
A. W. Bahr (1877-1959) Collection, by repute.
Robert H. Ellsworth (1929-2014) Collection, London, late 1970s.

私人珍藏

清十八/十九世紀 黃花梨三層提盒

來源:
A.W.Bahr(1877-1959) 珍藏(傳)
安思遠(1929-2014) 珍藏, 倫敦, 1970年代末



1002

ANOTHER PROPERTY

~1003
A RARE *HUANGHUALI* AND BOXWOOD SQUARE KANG TABLE
17TH-18TH CENTURY

The paneled top is set in the square frame above a tall waist with pierced panels carved with stylized dragons. The outward-curving legs are carved at top with fanged dragon heads and terminate in *ruyi*-form feet, and are joined by an elaborate apron carved with stylized dragons.

13 in. (33 cm.) high, 20¾ in. (52.7 cm.) square

\$15,000-25,000

PROVENANCE:
Christie's New York, 22-23 September 1987, lot 453.

十七/十八世紀 黃花梨拼黃楊木炕桌

來源:
紐約佳士得, 1987年9月22-23日, 拍品編號453



1003

PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

~1004
A SMALL HUANGHUALI SQUARE-CORNER KANG CABINET
18TH CENTURY

The top frame is supported on square corner posts joined at the feet by plain aprons. The doors open around a central stile set above two drawers. The cabinet is fitted with *baitong* mounts.

22⅞ in. (56.2 cm.) high, 18⅞ in. (46 cm.) wide, 12⅞ in. (30.8 cm.) deep

\$30,000-50,000

PROVENANCE:
Nicholas Grindley, London, November 1999.

EXHIBITED:
Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE:
V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 46, fig. 18.

NANCY及ED ROSENTHAL 伉儷珍藏

清十八世紀 黃花梨方角炕櫃

來源:
Nicholas Grindley, 倫敦, 1999年11月

展覽:
辛辛那提塔夫脫美術館, 「Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art」, 2008年11月7日至2009年1月11日

出版:
V. Bower、S. Handler、J. Burris, 《Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art》, 塔夫脫美術館, 辛辛那提, 2008年, 頁46, 圖18



PROPERTY FROM A PRIVATE EUROPEAN FAMILY

~1005
A HUANGHUALI TWO-DRAWER COFFER
18TH-19TH CENTURY

The single-panel top is set in a rectangular frame above two drawers and shaped corner spandrels. The whole is raised on gently splayed, round-section legs joined by pairs of stretchers on the sides and raised on metal sabots.

31⅞ in. (79.1 cm.) high, 50⅞ in. (127.3 cm.) wide, 22 in. (55.9 cm.) deep

\$50,000-70,000

PROVENANCE:
Christie's New York, 2 June 1994, lot 220.

Modest-sized tables with drawers, such as the present coffer, combined broad work surfaces with easy storage solutions. This elegant form is both compact and versatile, and could serve many purposes within a domestic interior. A related two-drawer *huanghuali* coffer, set with everted ends and with a shaped, beaded apron, is in the Victoria & Albert Museum, London, and illustrated by C. Clunas, *Chinese Furniture*, London, 1998, p. 84, no. 67. See, also, the two-drawer *huanghuali* coffer of similar proportions sold at Christie's New York, The Collection of Robert Hatfield Ellsworth Part II: Chinese Furniture, Scholar's Objects and Chinese Paintings, 18 March 2015, lot 167. Another related two-drawer *huanghuali* coffer, of related proportions, was sold at Christie's New York, 13 September 2019, lot 887.

私人歐洲家族珍藏

清十八/十九世紀 黃花梨二屨平頭案

來源:
紐約佳士得, 1994年6月2日, 拍品編號220



THE PROPERTY OF A COLLECTOR

~1006
A LARGE CARVED HUANGHUALI FLORIFORM 'CHILONG' BRUSH POT
 17TH CENTURY

Raised on three short tab feet, the brush pot is carved on the exterior with four floriform panels, each enclosing a *chilong* and *ruyi*, three with a floral branch and one with bamboo.

8¾ (22.3 cm.) high

\$40,000-60,000

PROVENANCE:
 M & C Gallery, Hong Kong, 1997.

Compare a smaller *huanghuali* brush pot of similar form, carved as a flowering lotus blossom and with flowering branches on the sides, originally in the collection of Robert H. Ellsworth, and now at Yale University Art Museum, illustrated by Mary Gardiner Neill, *The Communion of Scholars: Chinese Art at Yale*, China Institute, New York, 1982, p. 133, no. 59 b. Another related floriform 'chilong' brush pot was sold at Christie's New York, The Florence and Herbert Irving Collection, 21 March 2019, lot 1213.

私人珍藏

十七世紀 黃花梨螭龍紋花口筆筒

來源:
 乾坤堂, 香港, 1997年



(additional view)

PROPERTY FROM A PENNSYLVANIA COLLECTION

~1007
A VERY RARE HUANGHUALI ROOT-FORM INCENSE STAND
 18TH-19TH CENTURY

Carved from a massive section of *huanghuali*, the stand has a shaped top raised on a complex network of gnarled and twisting roots.

30½ in. (77.5 cm.) high, 21¼ in. (54 cm.) wide, 18 in. (45.7 cm.) deep

\$30,000-50,000

PROVENANCE:
 Richard Gerner (1906-1966) Collection, Philadelphia.

This impressive root-form stand is carved from a solid section of massive *huanghuali*. Measuring a staggering 30½ inches in height, the present incense stand easily dwarfs the more commonly-seen rootwood or root-form display stands, such as the tall rootwood display stand (11¼ in. high) sold at Christie's New York, 17 March 2016, lot 1130. Inspired by a humble material, this rare incense stand would have been commissioned by a wealthy family, attracted to the modest origins of rootwood furniture, but seeking the luxury and status associated with precious *huanghuali*.

賓夕法尼亞州私人珍藏

清十八/十九世紀 黃花梨鏤空樹根形香几

來源:
 Richard Gerner(1906–1966) 珍藏, 費城

Richard Gerner (1906-1966) was a businessman and a Pennsylvanian state politician. After World War II, he was stationed in Post-War Japan with the Department of Defense. During this time, he made the acquaintance of Howard C. Hollis (1899-1985), who was the curator of Far Eastern and Near Eastern Art at the Cleveland Museum of Art from 1929 to 1948 and served in 1946 as the chief of the Arts and Monuments Division of the Allied Forces (known colloquially as the Monuments Men) in Japan. With Hollis' advice, Gerner began collecting Chinese and Japanese objects while in Japan and brought back a notable collection when he and his wife Margaret returned to the States in 1948. His collection was subsequently acquired by the Cleveland Museum of Art.



Richard Gerner (1906-1966), photographer unknown.
 Richard Gerner (1906–1966)・攝影師不詳





1008

PROPERTY OF A PRIVATE AMERICAN COLLECTOR

~1008
A RARE RECTANGULAR *HUANGHUALI* KANG TABLE
18TH CENTURY

The paneled top is set in a rectangular frame above the narrow waist and beaded apron. The whole is raised on legs of square section joined by humpback stretchers and inverted L-shaped feet.

13 in. (33 cm.) high, 62½ in. (157.8 cm.) wide, 13¼ in. (33.7 cm.) deep

\$18,000-25,000

PROVENANCE:
Nicholas Grindley Works of Art, Ltd., London, 8 November 1985.

It is rare to find *kang* tables with this elongated proportion and supported on legs that terminate in inverted L-shaped feet. The present table compares closely in construction, design, and proportions to a *huanghuali* table fitted with three drawers, also dated 18th century, illustrated by N. Grindley, *The Yunwai Lou Collection of Chinese and Japanese Art*, New York, 2013, no. 37. Another *kang* table, of similar proportions and also raised on inverted L-shaped feet, but with a pierced apron and stretchers carved as archaistic scrolls, is illustrated in R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, Hong Kong, 1979, p. 151, pl. 46 and 46a.

美國私人珍藏

清十八世紀 黃花梨長方形炕桌

來源:
Nicholas Grindley Works of Art, Ltd., 倫敦, 1985年11月8日

PROPERTY FROM A NEW ENGLAND COLLECTION

~1009
A RARE *HUANGHUALI* HORSESHOE-BACK ARMCHAIR
17TH CENTURY

The sweeping crest rail terminates in out-swept hooks and is supported by the tripartite S-form back splat inset with a finely carved openwork panel above a beautifully-grained plain panel and shaped beaded apron. The mat seat is set within the rectangular frame above cusped, beaded aprons carved in front with confronting *chilong* and shaped, beaded spandrels. The legs are joined by stepped stretchers and footrest above a shaped apron.

37¼ in. (94.6 cm.) high, 25¼ in. (65.4 cm.) wide, 25¼ in. (65.4 cm.) deep

\$80,000-120,000

PROVENANCE:
Grace Wu Bruce, Hong Kong, 22 September 1988.

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, the present chair has the added details of the elongated spandrels running the length of the vertical posts above the seat. This small detail subtly emphasizes the refined curve of the crestrail and arms. The design of the chair is further elevated by the tripartite backsplat showcasing richly textured *huanghuali* in contrast with the delicate lines of the openwork *ruyi*-head panel. A pair of *huanghuali* horseshoe-back armchairs with plain splats, fitted with elongated shaped spandrels, is illustrated by G. Wu Bruce, *Ming Furniture Through My Eyes*, The Forbidden City Publishing House, Beijing, 2015, p. 101.

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.

新英格蘭私人珍藏

十七世紀 黃花梨圈椅

來源:
嘉木堂, 香港, 1988年9月22日



1009



PROPERTY FROM A NEW ENGLAND COLLECTION

~1010
A HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIR
17TH CENTURY

The curved crestrail terminating in elegant rounded ends is supported on a wide C-form backslat above the gracefully curving arms. The mat seat is set in a rectangular frame above cusped apron, and is raised on round-section legs joined by a footrest at front and stepped stretchers at the sides and back. 42¼ in. (107.3 cm.) high, 24¾ in. (62.8 cm.) wide, 23¼ in. (59.1 cm.) deep

\$80,000-120,000

PROVENANCE:
Grace Wu Bruce, Hong Kong, 22 September 1988.

The 'official's hat' or yokeback armchair, particularly the 'four corners-exposed' type of the present example, is among the most powerful and monumental forms of classical Chinese furniture. The tall and supportive

curved splat and elongated S-shaped arms encourage the sitter to sit in an upright regal posture, and the protruding curved crestrail with rounded ends behind the sitter's head also adds an imposing effect.

A similar armchair dated to the seventeenth century, and also with arm rails supported on single curved tapering vertical posts, is illustrated by Wang and Evarts, *Masterpieces From the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 48. A taller example, also with set back curved front posts, was sold at Christie's New York, 25 September 2020, lot 1645.

新英格蘭私人珍藏

十七世紀 黃花梨四出頭官帽椅

來源:
嘉木堂, 香港, 1988年9月22日

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

~1011
A SMALL HUANGHUALI RECESSED-LEG SIDE TABLE
18TH-19TH CENTURY

The single-panel top is set within the rectangular frame, above plain aprons and spandrels. The legs are of rounded section and are joined by pairs of stretchers.

30 in. (76.2 cm.) high, 41½ in. (105.4 cm.) wide, 17 in. (43.2 cm.) deep

\$60,000-80,000

This simple, refined form is one of the classic forms found in furniture of the Ming and Qing dynasties. Compare a similarly proportioned recessed-leg table, illustrated by Wang et al., *Connoisseurship of Chinese Furniture*, Hong Kong, 1990, no. B81. See, also, the 17th century example of similar size illustrated by C. Evarts, *Liang Yi Collection: Huanghuali*, Hong Kong, 2007, p. 115, no. 39.

美國私人珍藏

清十八/十九世紀 黃花梨小平頭案



THE PROPERTY OF A NEW YORK COLLECTOR

~1012

A RARE HUANGHUALI RECESSED-LEG TABLE
17TH-18TH CENTURY

The single-panel top is set in a rectangular frame above plain, beaded apron and *ruyi*-form spandrels. The whole is raised on gently splayed, round-section legs joined by pairs of stretchers.

31¾ in. (80.6 cm.) high, 82¼ in. (208.9 cm.) wide, 23⅞ in. (58.7 cm.) deep

\$150,000-250,000

PROVENANCE:

Vallin Galleries, Wilton, Connecticut, 1989.

Large single-panel *huanghuali* tables, such as the present example, are extremely rare. The panel is textured and enlivened by the active and beautifully-figured grain which nicely compliments the spare, economic lines typical of this form. Tables of this large size would also be ideal for the appreciation of a painting. A large painting table of slightly smaller proportions (77 3/8 in. wide) with openwork panels between pairs of stretchers is illustrated by Robert Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Ch'ing Dynasties*, New York, 1970, p. 155, pl. 51, 51a and 51b. Another similarly proportioned recessed-leg table, now in the collection of the Metropolitan Museum of Art, was sold in Christie's New York, Important Chinese Furniture, Formerly the Museum of Classical Chinese Furniture Collection, 19 September 1996, lot 16.

紐約私人珍藏

十七/十八世紀 黃花梨平頭案

來源:

Vallin Galleries, 康涅狄格州威爾頓, 1989年



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~1013

A LARGE AND RARE GREEN-MARBLE AND *HUANGHUALI*
STANDING SCREEN

17TH-18TH CENTURY

The variegated green marble panel is set in a rectangular frame with openwork panels carved with scrolling *chilong*. The reverse is decorated in gilt on a lacquer ground with birds and floral stems. The whole is raised on a large stand, and the vertical posts are flanked by openwork spandrels and joined by pierced panels and shaped aprons.

47½ in. (120.6 cm.) high, 29½ in. (74.9 cm.) wide, 14½ in. (36.8 cm.) deep

\$120,000-180,000

PROVENANCE:

EverArts Ltd., Hong Kong, 16 December 1996.

The term Dali stone refers today to all calcitic or dolomitic marbles, but traditionally referred to white marbles with black veining evoking ink paintings. This stone comes from the Diancang mountain range west of Dali in Yunnan province. The *lushi*, or green, stone, such as the present screen, is considered the most rare, and is technically a form of serpentine. A *huanghuali* and green marble table screen, dated to the late sixteenth-early seventeenth century, is in the Minneapolis Institute of Arts, illustrated by R. D. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 208-9, no. 78.

Standing screens were placed inside entrance rooms to dispel draughts and to ward off negative cosmic energies. Monumental standing screens could be placed behind the seats of important people to indicate high status. For one of the largest and finest examples of a floor screen with removable upper panel, see the magnificent Dali marble-inset *huanghuali* and *tielimu* screen, sold at Christie's, New York, Important Chinese Furniture, Formerly the Museum of Classical Chinese Furniture Collection, 19 September 1996, lot 66, and now in the Minneapolis Institute of Arts, illustrated by R.D. Jacobson and N. Grindley, op. cit., pp. 152-3, no. 53.

重要私人珍藏

十七/十八世紀 黃花梨嵌綠石案屏

來源:

恆藝館, 香港, 1996年12月16日



(reverse)





Dr. Frank E. Whitacre (1897-1971), photographer unknown.
Frank E. Whitacre 醫生 (1897-1971) · 攝影師不詳



Lillian Whitacre (1907-1986), photographer unknown.
Lillian Whitacre (1907-1986) · 攝影師不詳

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

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



1014



(detail)

PROPERTY FROM THE WHITACRE FAMILY COLLECTION

~1014

AN UNUSUAL HUANGHUALI ROUND LOW TABLE

18TH-19TH CENTURY

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

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

\$100,000-150,000

PROVENANCE:

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

This unusual circular table was probably used to support a large vessel or drum. A similar circular stand supported on cabriole legs and carved with lion masks and scrolling tendrils is illustrated by R.H. Ellsworth in *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 124-125, no. 42. The painting *Night Revels of Han Xizai* by Tang Yin, dated to the Ming dynasty, depicts Han Xizai beating on a large drum supported by a tall circular table, similar to the present table, illustrated by L. Lin, *Catalogue to the Special Exhibition of Furniture in Paintings*, The National Palace Museum, Taipei, 1996, p. 64, no. 26. (Fig. 1).

WHITACRE家族珍藏

清十八/十九世紀 黃花梨矮圓桌

來源:

Frank E. (1897-1971) 及 Lillian (1907-1986) Whitacre 醫生伉儷珍藏, 1938-1939年入藏, 後於家族傳承



Fig. 1 Tang Yin, *Night Revels of Han Xizai*, Ming dynasty, hanging scroll. The Collection of National Palace Museum, Taipei.
圖一 唐寅畫韓熙載夜宴圖, 明代, 立軸, 臺北國立故宮博物院藏

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

~1015

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

Each chair has sweeping crestrails that terminate in out-swept hooks supported by the plain curved splat above the mat seat and beaded apron carved with conjoined leafy scroll and shaped spandrels. The legs of rounded square section are joined by stepped stretchers and a foot rest above a plain apron.

37¾ in. (95.9 cm.) high, 25½ in. (64.7 cm.) wide, 20½ in. (52.1 cm.) deep (2)

\$200,000-250,000

PROVENANCE:

Ho Cheung Antique Furniture, Hong Kong, 1994.

Huanghuali horseshoe-back armchairs can be found in numerous public and private collections, but few examples combine the elegant curving lines of the arms, back splat, and supporting stiles with this beautifully-grained and rich material. For a discussion of this form, see R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, pp. 86-7 and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. I, Hong Kong, 1990, pp. 43-5. A single *huanghuali* horseshoe-back armchair with a carved *ruyi*-head medallion on the splat, dated to the 17th century, was sold at Christie's New York, 23-24 September 2021, lot 997.

美國私人珍藏

十七世紀 黃花梨圈椅一對

來源:

Ho Cheung Antique Furniture, 香港, 1994年



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

~1016
A MAGNIFICENT AND VERY RARE *HUANGHUALI* TRESTLE-LEG TABLE
17TH CENTURY

The massive single-plank top is set with everted ends above plain, beaded aprons and shaped spandrels carved with elephant heads. The whole is raised on thick legs terminating in outswept feet and joined by an openwork panel carved with *chilong*.

37¼ in. (95.9 cm.) high, 122 in. (309.9 cm.) wide, 18¼ in. (47.6 cm.) deep

\$800,000-1,200,000

PROVENANCE:
EverArts Ltd., Hong Kong, 27 August 1996.

重要美國珍藏
十七世紀 黃花梨象面紋翹頭案
來源:
恆藝館, 香港, 1996年8月27日



The present table is distinguished by the massive length and thickness of the solid *huanghuali* plank top, measuring over 2 inches (5.08 cm.) thick. It is evident that the furniture maker not only had the economic resources for such an extravagant use of material, but also had access to the highest quality material. The plank possesses an attractive grain that is vigorous and active and displays a depth of color and life that can sometimes be lacking in massive furniture, which can prize size over material. It is unusual, to find an example of large-scale furniture that prizes both size and material equally. To imagine the girth and age of the tree from which this plank was hewn is staggering.

Of the published examples of massive *huanghuali* trestle-leg tables, there are few examples larger than the present table. Two *huanghuali* trestle-leg tables both in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties* (53), Hong Kong, 2002, p. 146, pl. 126 and p. 160, pl. 137, are longer than the present table, measuring 402 cm. and 359 cm. in length, respectively. A

rare massive *tielimu* table, measuring 343.5 cm. in length, also in the Palace Museum, Beijing, carved with similar stylized elephants on the spandrels is illustrated in *ibid.* p. 166-67, pl. 141, and bears a date corresponding to 1640.

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. There appear to be two types of recessed trestle-leg tables. The first type exhibits straight legs, which are set into shoe feet. The second variant, which includes the current table, has everted feet. Notable *huanghuali* trestle-leg tables can be seen in several public collections, including two examples smaller than the present table in the Metropolitan Museum of Art and the Minneapolis Institute of Art, measuring 285.8 cm. and 226.5 cm. in length, respectively.



PROPERTY FROM A PRIVATE COLLECTION

1017

A PAIR OF ZITAN ROUND-CORNER CABINETS
LATE QING DYNASTY

Each has single-panel doors opening to reveal a shelved interior with two drawers. The doors are fitted into a gently tapering frame of rounded-square section joined plain apron and spandrels.

47⅞ in. (120.3 cm.) high, 30¼ in. (76.8 cm.) wide, 17 in. (43.2 cm.) deep (2)

\$60,000-80,000

私人珍藏

晚清 紫檀圓角櫃一對



PROPERTY FROM THE NANCY AND ED ROSENTHAL COLLECTION

1018
A RARE ZITAN 'SOUTHERN OFFICIAL'S HAT' ARMCHAIR
LATE 17TH-18TH CENTURY

The top rail is supported on an S-shaped back splat and curved rear posts, which continue to form the rear legs. The curved arms are supported on tapering braces and front posts, above a mat seat set within a rectangular frame and plain aprons fitted on the front and sides with a lattice-work pattern above straight stretchers. The legs are joined by plain stretchers at the sides and a foot rest at the front.

36 ½ in. (92.7 cm.) high, 23 ¼ in. (59 cm.) wide, 21⅞ in. (53.5 cm.) deep

\$120,000-180,000

PROVENANCE:
Ming Furniture Ltd., New York, November 1989.

EXHIBITED:
Cincinnati, Taft Museum of Art, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, 7 November 2008 - 11 January 2009.

LITERATURE:
S. Handler, *Ming Furniture In the Light of Chinese Architecture*, New York, 2005, p. 119.
V. Bower, S. Handler and J. Burris, *Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, Taft Museum of Art, Cincinnati, 2008, p. 49, fig. 20.

The chair design was most likely inspired by bamboo prototypes, most notably seen in the fretwork below the seat. A *nanmu* six-post canopy bed illustrated by Zhang Jinhua in *The Classical Chinese Furniture of Weiyang: Representative Examples*, vol. 2, London, 2016, pp. 258-9, is constructed with similar design in the openwork panels at the top of the bed and on the back and side railings. See, also, a bamboo-inspired *huanghuali* side table in the Qing Court Collection illustrated in *The Complete Collection of Ming and Qing Dynasty Furniture in the Palace Museum: Table*, vol. 7, Beijing, 2015, p. 136-7, pl. 57, which exhibits a similar conception of the stretchers under the table commonly seen on bamboo examples.

NANCY及ED ROSENTHAL 伉儷珍藏

十七世紀末/十八世紀 紫檀南官帽椅

來源:
Ming Furniture Ltd., 紐約, 1989年11月

展覽:
辛辛那提塔夫脫美術館, 「Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art」, 2008年11月7日至2009年1月11日

出版:
S. Handler, 《Ming Furniture In the Light of Chinese Architecture》, 紐約, 2005年, 頁119
V. Bower, S. Handler, J. Burris, 《Brush Clay Wood: The Nancy and Ed Rosenthal Collection of Chinese Art》, 塔夫脫美術館, 辛辛那提, 2008年, 頁49, 圖20



(another view)



PROPERTY FROM A PRIVATE EUROPEAN FAMILY

~1019

A PAIR OF HUANGHUALI SQUARE-CORNER CABINETS
LATE QING DYNASTY

Each has a pair of doors fitted around a center stile and opening to reveal the shelved interior. The doors are set into a square-member frame joined by plain aprons and stretchers.

57¼ in. (145.8 cm.) high, 41½ in. (105.4 cm.) wide, 20¾ in. (52.7 cm.) deep (2)

\$50,000-70,000

PROVENANCE:

Robert H. Ellsworth, New York, 16 June 1976.

私人歐洲家族珍藏

晚清 黃花梨方角櫃一對

來源:

安思遠, 紐約, 1976年6月16日



ANOTHER PROPERTY

1020

A SUPERB AND EXTREMELY RARE CLOISONNÉ ENAMEL DISH
JINGTAI INCISED SIX-CHARACTER MARK IN A LINE AND OF THE PERIOD (1450-1456)

With shallow rounded sides rising from a straight foot to a slightly flaring rim, the dish is finely decorated in the center with a lotus seedpod surrounded by double rings of petals and lotus scroll, with further lotus scroll in the well, all reserved on a turquoise ground.

8½ in. (21.7 cm.) diam.

\$300,000-500,000

The Jingtai reign is the most celebrated period for Chinese *cloisonné* enamel, so much so that the term *Jingtai lan* (Jingtai blue) is often used to describe *cloisonné* enamel objects in China. In his book *Tianfu guangji*, the collector Sun Chengze (1596-1676) recorded that on the 4th, 14th and 24th of every month at the back of a building called the Neishi, located outside the Xuanwu Gate, rare and precious treasures made for the inner court were traded, “such as bronze wares of the Xuande era, porcelain wares of the Chenghua era, lacquer wares made by the Guoyanchang of the Yongle era, and the Jingtai *cloisonné* made by the Yuqian *zuofang* [the Imperial Workshop].” Such accounts confirm the high status Jingtai *cloisonné* enamel wares held at least by the late Ming-early Qing period.

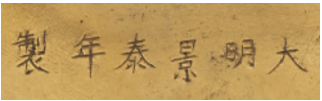
The present dish is exceptional for its sturdy, heavily cast bronze body, the rich, well-preserved gilding, and the strong colors set within fine, accurately bent wires that delineate the contours of the designs. A Jingtai-marked *cloisonné* enamel dish of this design and of comparable size is illustrated by H. Brinker and A. Lutz, *Chinese Cloisonné, The Pierre Uldry Collection*, New York, 1989, pl. 10, where another dish of similar design, but of slightly smaller size (26 cm.) and bearing a double *vajra* mark, is illustrated pl. 14, where it is dated first half 15th century. Another Jingtai-marked example of comparable size was sold at Sotheby’s London, 14 July 1981. Smaller Jingtai-marked dishes of this design include the one sold in Gems of Chinese Art, The Speelman Collection, I, Sotheby’s Hong Kong, 3 April 2018, lot 3406 (19.6 cm.), and the dish sold at Christie’s New York, 3 June 1998, lot 44, and again at Christie’s London, 7 November 2006, lot 93 (19.5 cm.).

A similar lotus medallion formed as a lotus pod encircled by two bands of petal lappets can be seen on the cover of a Jingtai-marked *cloisonné* enamel bracket-lobed box in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch’ing Dynasties*, National Palace Museum, 1999, p. 66, no. 1, as well as on the famous *cloisonné* enamel Jingtai-marked box and cover, formerly in the collection of T. B. Kitson, sold at Christie’s Hong Kong, 3 December 2021, 2957. (Fig. 1)



Fig. 1 An important and extremely rare imperial Ming *cloisonné* enamel bracket-lobed box and cover, Jingtai incised six-character mark and of the period (1450-1456), sold at Christie’s Hong Kong, 2 December 2021, lot 2957.
圖一 明景泰 御製掐絲琺瑯枝蓮紋盤
「大明景泰年製」刻款 香港佳士得 2021 年12月2日，拍品編號2957

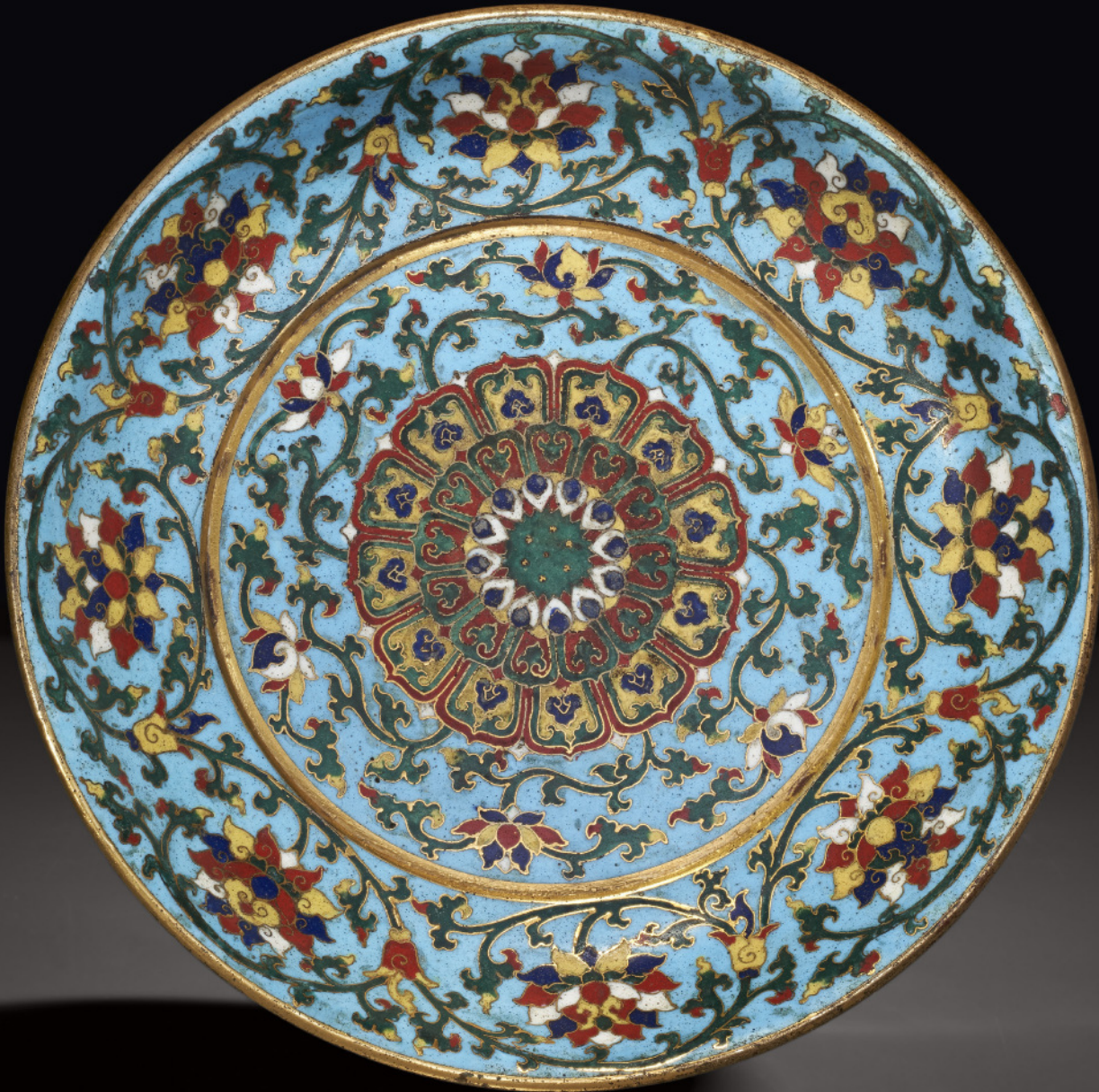
明景泰 掐絲琺瑯枝蓮紋盤 六字楷書刻款



(mark)



(reverse)





1021

THE PROPERTY OF A GENTLEMAN

~1021
A CLOISONNÉ ENAMEL SQUARE BRASIER
QIANLONG PERIOD (1736-1795)

The square body is supported on four legs with upturned ends issuing from finely cast monster masks. The sides are decorated with lotus scrolls repeated on the flat everted rim amidst archaistic scrolls and within a band of incised key frets.

13¼ in. (33.7 cm.) square, hardwood stand, metal liner

\$15,000-25,000

PROVENANCE:
Lolita Armour Higgason Estate, Montecito, California, 1976.

士紳珍藏

清乾隆 掐絲琺瑯纏枝蓮紋四方火盆

來源:
Lolita Armour Higgason舊藏, 加州蒙特西托, 1976年

ANOTHER PROPERTY

~1022
A LARGE CLOISONNÉ DING-FORM TRIPOD CENSER
17TH-18TH CENTURY

The bowl-shaped body is raised on three cylindrical legs and decorated overall with archaistic designs of stylized *taotie*, dragons and scrolling lotus heads picked out in tones of red, yellow, blue, green and white on a turquoise ground. The rim is set with a pair of inverted U-shaped handles decorated with lotus heads and a key-fret pattern.

16¾ in. (42.5 cm.) high, *zitan* stand, hardwood cover

\$30,000-50,000

PROVENANCE:
The Estate of Esther Altmann, Glenmoore, Pennsylvania.

十七/十八世紀 掐絲琺瑯饕餮紋三足鼎式爐

來源:
Esther Altmann舊藏, 賓夕法尼亞州葛蘭摩爾



1022



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

1023
A PAIR OF CLOISONNÉ ENAMEL MOON FLASKS
 19TH CENTURY

Each flattened vase is decorated with peony branches and fluttering butterflies on one side and a pair of quail on the reverse, all reserved on a turquoise ground. The vases are incised with *De Cheng* marks on the base.
 8¼ in. (21 cm.) high

\$12,000-15,000

顯赫私人珍藏

清十九世紀 掐絲琺瑯花鳥紋抱月瓶一對 「德成」刻款



(marks)

(2)

ANOTHER PROPERTY

1024
A RARE CLOISONNÉ AND CHAMPLEVÉ ENAMEL BOWL
 QIANLONG PERIOD (1736-1795)

The heavily cast bowl is decorated with four circular medallions enclosing the characters, *wan shou wu jiang* (ten thousand years of long life without end), all surrounded by lotus scroll between yellow-green *champlevé* enamel borders of archaistic dragon scroll above and petal lappets below. The interior, foot and base are heavily gilded, and the latter is inscribed with a four-character mark, *zi sun yong bao* (treasured forever by sons and grandsons), within a double square.
 6 in. (15.4 cm.) diam.

\$25,000-35,000

According to Qing court records, in the 45th year of the Qianlong reign (1780), a large number of *cloisonné* enamel bowls and dishes decorated with *wanshou wujiang* characters were produced for the celebration of the Emperor's 70th birthday.

A pair of similar bowls, of comparable size, is illustrated by Claudia Brown in *Chinese Cloisonné: The Clague Collection*, Phoenix Art Museum, 1980, pp. 122-23, pl. 56, and others have been sold at auction, including a pair at Christie's New York, 20 March 2001, lot 53, and a single bowl at Sotheby's London, 4 November 2009, lot 144. Brown notes that bowls of this type in varying sizes include one in the Clague Collection, one in the Staatliche Museum, Berlin, and six in the Minneapolis Institute of Arts. Bowls of the same design, but of smaller size (3¾ and 4 in.) and with deeper sides, have been sold at Christie's Hong Kong: a pair, 28 November 2006, lot 1678, and a single bowl with Qianlong mark, 29 May 2013, lot 2073. See, also, the two bowls of this design and bearing the same *zisun yongbao* marks, in the Beijing Palace Museum Collection, illustrated in *Compendium of Collections in the Palace Museum - Enamels (2) - Cloisonne in the Qing Dynasty (1644-1911)*, Beijing, 2011, pls. 281 and 282.

清乾隆 掐絲及鑲胎琺瑯「萬壽無疆」盤 「子孫永寶」刻款



(another view)



(mark)



Superb Tang and Song Ceramics from the
J. M. Hu Zande Lou Collection

暫得樓胡惠春珍藏唐宋陶瓷

(Lots 1025-1042)







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1025
ARARE PALE CREAM-GLAZED TORTOISE-FORM WATER DROPPER
SONG-YUAN DYNASTY, 13TH-14TH CENTURY

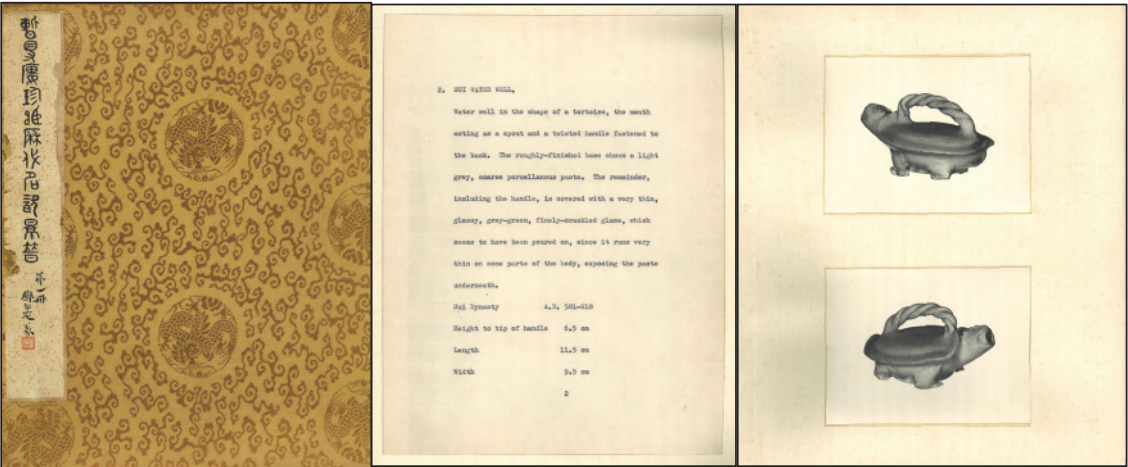
The vessel is modeled in the form of a tortoise with its open mouth forming the spout. The shell is set with a rope-twist handle, and the vessel is covered in a pale beigish-cream glaze.

4½ in. (11.5 cm.) long, cloth box

\$8,000-12,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 2.



The present water dropper illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 2.

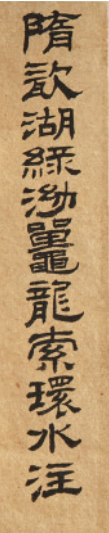
The result of Shanghai Museum thermoluminescence test no. 034 is consistent with the dating of this lot.

重要私人珍藏

宋/元 十三至十四世紀 米色釉龜形索環水注

來源:
暫得樓胡惠春(1911–1995) 珍藏

出版:
Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號2



(label on box)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~1026
A VERY RARE MINIATURE DING EWER
TANG DYNASTY (AD 618-907)

The ewer with a globular body is raised on a splayed foot, and has a pinched rim and a strap handle and is covered overall with a creamy white glaze.

3¾ in. (9.2 cm.) high, hardwood stand and cloth box

\$8,000-12,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 4.

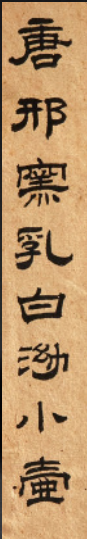
A Ding ewer dating to the Tang dynasty of larger size (38.65 cm.) with phoenix-head-form cover, but with similar pinched spout and a strap handle, from Jianci village, Quyang county, is illustrated in *Complete Collection of Ceramics Art Unearthed in China - 3 - Hebei*, Beijing, 2008, no. 34.

重要私人珍藏

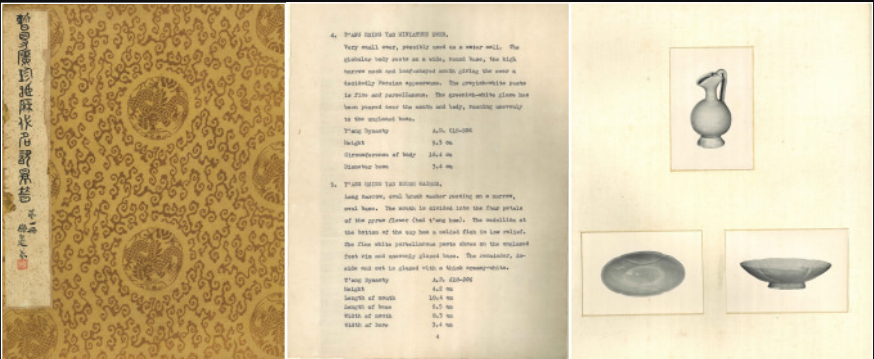
唐 定窯白釉袖珍執壺

來源:
暫得樓胡惠春(1911–1995) 珍藏

出版:
Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號4



(label on box)



The present ewer illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 4.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1027

A RARE CARVED YAOZHOU CELADON BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The bowl with deep, rounded sides are carved on the interior with a *xiniu* (rhinoceros) gazing up at the moon, and is covered overall with a soft olive-green glaze.

8¼ in. (21 cm.) diam., cloth box

\$20,000-30,000

PROVENANCE:

The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:

Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 23.

The iconography of a rhinoceros gazing at the moon is discussed at length by Jan Wirgin in *Sung Ceramic Designs*, Stockholm, 1970, pp.196-198. This motif goes back to an old legend that the peculiar structure within the rhinoceros' horn is formed when it looks at the moon. The rhinoceros was perceived as a mythical beast in ancient China and it was believed that the rhinoceros was capable of communicating with the sky through its crescent-shaped horn.

A Yaozhou bowl in the Palace Museum, Beijing, carved with a similar scene of a rhinoceros gazing at the moon, is illustrated in *Gugong Bowuyuan Cang Wenwu Zhenpin Quanji, Liang Song Ciqi, I (The Complete Collection of the Treasures of the Palace Museum: Porcelain of the Song Dynasty, I)*, Hong Kong, 1996, vol. 32, p. 147, no. 133. Another Yaozhou bowl carved with this design and of nearly identical size was sold at Christie's New York, 2 December 1986, lot 114. This bowl was later exhibited and illustrated by J. J. Lally in *The Collection of Dr. and Mrs. Marvin L. Gordon: Chinese Ceramics and Works of Art*, 2009, no. 6.

重要私人珍藏

北宋/金 耀州窯青釉「犀牛望月」盃

來源:

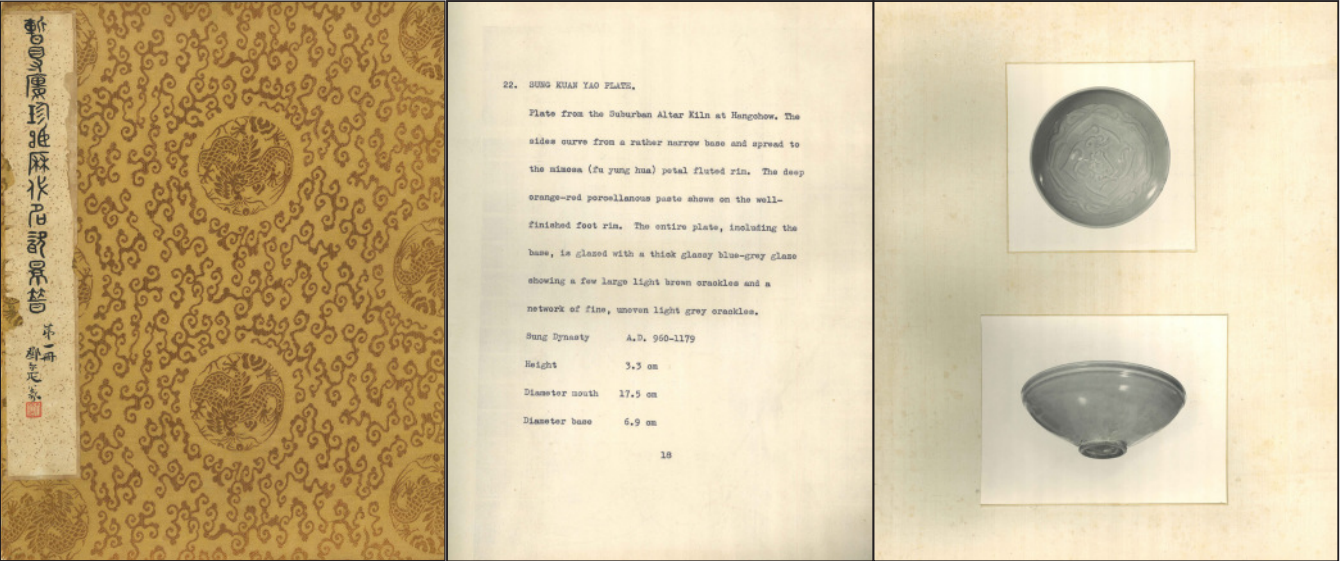
暫得樓胡惠春(1911-1995) 珍藏

出版:

Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號23



(label on box)



The present bowl illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 23.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1028
A VERY RARE XING OVAL QUATRILOBED DISH
TANG DYNASTY (AD 618-907)

The oval dish raised on a slightly splayed foot is potted with rounded, lobed sides and decorated in the center of the interior with a fish in relief. The dish is covered with a creamy white glaze.

6 in. (15.2 cm.) long, cloth box

\$7,000-9,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 5.



(interior)

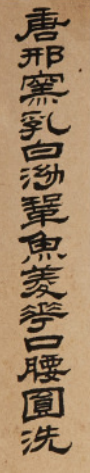
A Tang dynasty dish of similar shape and molded with a fish in the interior, from Shushan, Wuwei county, is illustrated in *Complete Collection of Ceramics Art Unearthed in China – 8 – Anhui*, Beijing, 2008, no. 75, where it is identified as Xing ware.

重要私人珍藏

唐 邢窯白釉魚紋花口盤

來源:
暫得樓胡惠春(1911–1995) 珍藏

出版:
Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號5



(label on box)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1029
A NORTHERN WHITE WARE PENTAFOIL BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

The shallow bowl is potted with petal-lobed rim cut with five notches, and covered overall with a pale creamy-white glaze stopping above the foot on the exterior revealing the light buff body.

6 in. (15.3 cm.) diam., cloth box

\$10,000-15,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 7.

重要私人珍藏

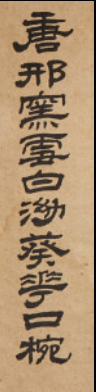
北宋 白釉葵口盃

來源:
暫得樓胡惠春(1911–1995) 珍藏

出版:
Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號7



(another view)



(label on box)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1030

AN EXCEPTIONAL AND VERY RARE LONGQUAN GUAN-TYPE
MALLOW-FORM DISH

SOUTHERN SONG DYNASTY (AD 1127-1279)

The dish with a concave, shallow center is potted with wide everted mouth rim in the form of a mallow flower, and is covered overall in a rich greyish-blue glaze suffused with a network of dense icy crackles.

7 in. (17.7 cm.) diam., cloth box

\$80,000-120,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 22.

The glaze of this extraordinary dish is remarkable for its distinctive cool, greyish-blue color and for the dense suffusion of icy crackles in flake-like layers, which is reminiscent of some of the finest *Guan* glazes. R. Scott notes in '*Guan* or *Ge* Ware: A re-examination of some pieces in the Percival David Foundation', *Oriental Art*, Summer 1993, Vol. XXXIX, no. 2, pp. 16-19, that the Longquan kiln specialist Professor Zhu Boqian has suggested that the the kilns began to make crackled wares perhaps about 1200, in imitation of the wares produced at Jiaotania. According to excavation reports, places where these Longquan Guan-type wares were made include Xinting, Aodi and Shanshu Lianshan in Dayao county, and Wayaoqing, Kulouwan and Lijiashan in Xikou county. See *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware, National Palace Museum*, Taipei, 1989, p. 30.

This dish is not only distinguished by its beautiful glaze, but also by its rare and elegant shape suggestive of a mallow flower. A Longquan dish of similar shape, but with the rim divided into six petal lobes, rather than seven as on the current dish, and the glaze without crackle, is illustrated by R. KrahI in *Chinese Ceramics from the Meiyintang Collection, Volume Three (II)*, London, 2006, p. 581, no. 1570. Other Longquan dishes with lobed rims divided into six petals include the dish in the Asian Art Museum of San Francisco,

illustrated by He Li in *Chinese Ceramics, A New Comprehensive Survey*, New York, 1996, no. 267, and the dish illustrated in the J. J. Lally & Co. exhibition catalogue, *The Collection of Dr. and Mrs. Marvin L. Gordon, Chinese Ceramics and Works of Art*, Spring 2009, no. 23.

重要私人珍藏

南宋 龍泉窯仿官釉葵口盤

來源:

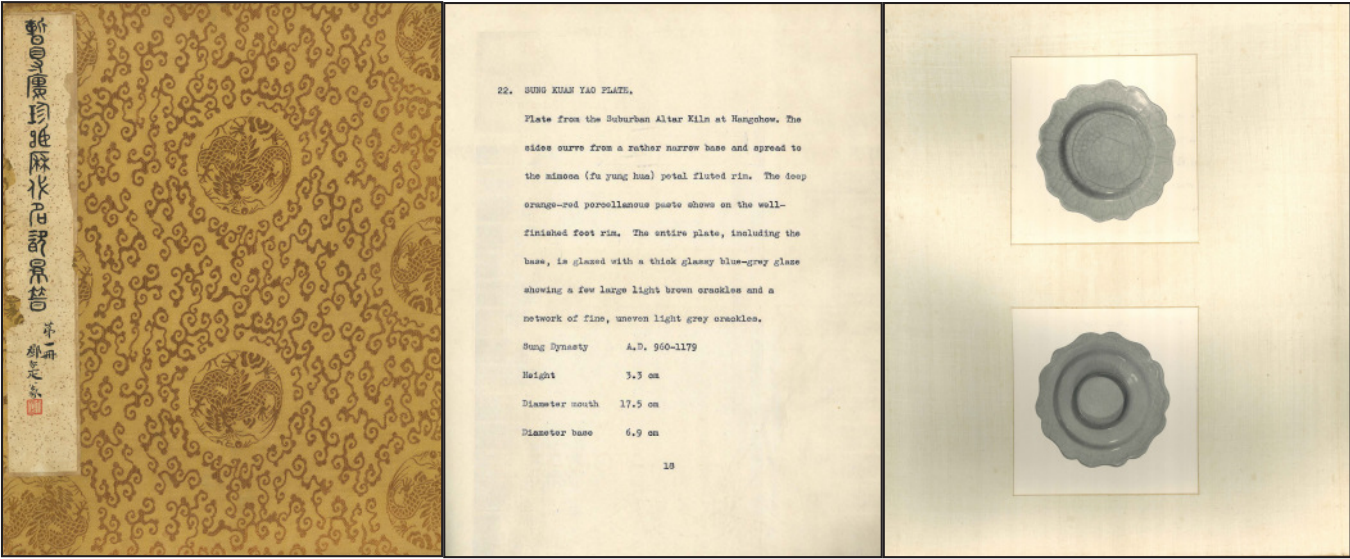
暫得樓胡惠春(1911–1995) 珍藏

出版:

Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號22

南宋郊壇下官窯粉青泐細片芙蓉口洗

(label on box)



The present dish illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 22.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1031

A VERY RARE LONGQUAN CELADON OCTAGONAL DISH
SOUTHERN SONG DYNASTY (1127-1279)

The dish has a circular concave center and is covered overall with an even bluish-green glaze suffused with faint crackle.
6½ in. (16.5 cm.) across, cloth box

\$60,000-80,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

EXHIBITED:
New York, Japan Society in association with the Brooklyn Museum of Art, *Crosscurrents: Masterpieces of East Asian Art from New York Private Collections*, New York, 1999, no. 46.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 27.
A. G. Poster, *Crosscurrents: Masterpieces of East Asian Art from New York Private Collections*, Japan Society in association with the Brooklyn Museum of Art, New York, 1999, no. 46, pp.136-137.

The elegant shape of this dish, with the flat, everted, octagonal rim, was likely based on Song-dynasty silver and gold prototypes. It is very rare to find a Longquan celadon dish of this shape and very few are published. The present example is distinguished by its lustrous glaze with a dynamic, icy crackle. A similar dish (15.87 cm.) with a finely crackled glaze can be found in the Asian Art Museum, San Francisco, Avery Brundage Collection, illustrated by M. Tregear in *Song Ceramics*, New York, 1982, p.138, no. 183. A dish of this shape, accompanied by a small octagonal bowl, from the Szekeres Collection, is illustrated by J.J. Lally & Co. in *Chinese Art, The Szekeres Collection*, New York, 2019, no. 2 where it is noted that a gold octagonal dish and matching bowl from the tomb of the Southern Song official Zhu Xiyan (1135-1200) and his wife is illustrated in by the Zhejiang Provincial Museum, *Zhong king ji sheng: Nan Song feng wu guanzhi* (Achievements of Southern Song Dynasty), Beijing, 2015, p. 16, pl. 10. Another parcel-gilt silver example with matching bowl is illustrated in the same publication, p. 27, pl. 52.

重要私人珍藏

南宋 龍泉青釉八方盤

來源:

暫得樓胡惠春(1911–1995) 珍藏

展覽:

紐約日本協會暨布魯克林博物館, 「Crosscurrents: Masterpieces of East Asian Art from New York Private Collections」, 1999年, 編號46

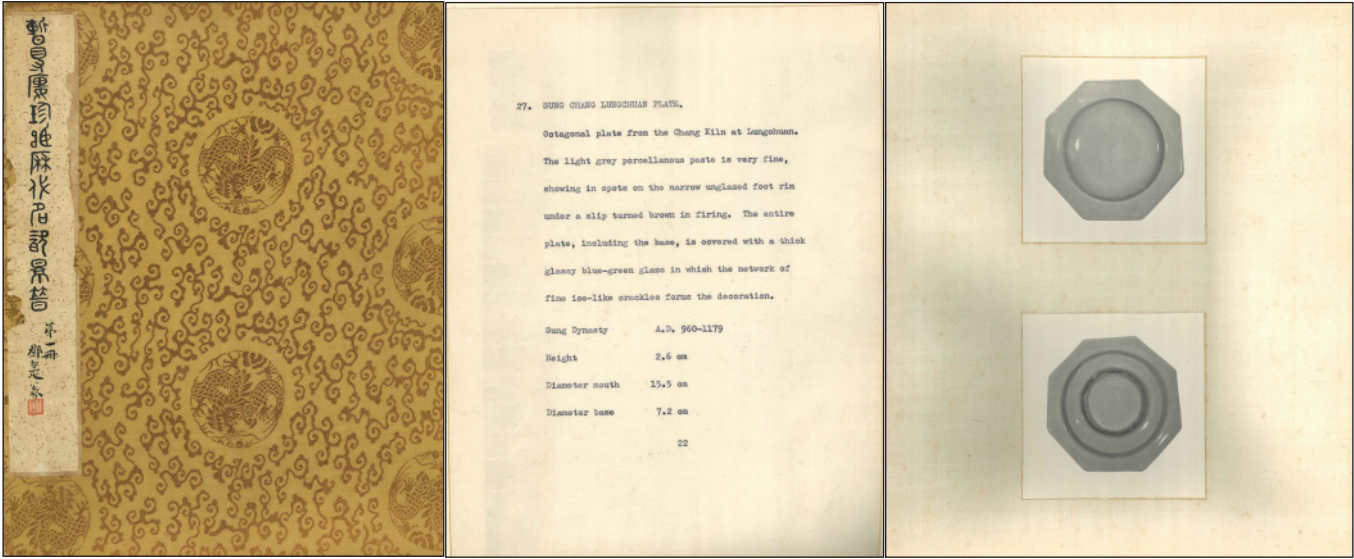
出版:

Helen D. Ling及仇焱之, 《暫得樓珍藏歷代名瓷影譜》, 卷一, 香港, 1950年, 編號27

A. G. Poster, 《Crosscurrents: Masterpieces of East Asian Art from New York Private Collections》, 日本協會暨布魯克林博物館, 紐約, 1999年, 編號46, 頁136–137

宋龍泉官窯翠青冰紋片八方洗

(label from bx)



The present dish illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 46.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~1033
A SMALL LONGQUAN CELADON BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is well potted with deep rounded sides rising to a grooved band below the slightly flared rim and is covered overall with an even sea-green glaze.

4 1/4 in. (10.8 cm.) diam., hardwood stand and cloth box

\$20,000-30,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 26.

A nearly identical Longquan bowl, recovered from the Sinan wreck off the coast of Korea, was included in the *Special Exhibition of Cultural Relics Found off the Sinan Coast*, National Museum of Korea, Seoul, 1977, col. pl. 8. Other examples include the bowl in the Percival David Foundation, illustrated by M. Medley in *Illustrated Catalogue of Celadon Wares*, London, 1977, pl. IV, no. 34; another illustrated by B. Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 55, no. 114; one illustrated by R. Mowry in *Peace and Quietude – Song Ceramics from the Qingjingtang Collection*, Lisbon, 2015, p. 267, no. 132; and another from the Lord Cunliffe Collection, sold at Christie's New York, 30 March 2005, lot 316.

重要私人珍藏

南宋 龍泉青釉鉢

來源:

暫得樓胡惠春(1911–1995) 珍藏

出版:

Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號26

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~1033
A SMALL LONGQUAN CELADON BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is well potted with deep rounded sides rising to a grooved band below the slightly flared rim and is covered overall with an even sea-green glaze.

4 1/4 in. (10.8 cm.) diam., hardwood stand and cloth box

\$20,000-30,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 26.

A nearly identical Longquan bowl, recovered from the Sinan wreck off the coast of Korea, was included in the *Special Exhibition of Cultural Relics Found off the Sinan Coast*, National Museum of Korea, Seoul, 1977, col. pl. 8. Other examples include the bowl in the Percival David Foundation, illustrated by M. Medley in *Illustrated Catalogue of Celadon Wares*, London, 1977, pl. IV, no. 34; another illustrated by B. Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 55, no. 114; one illustrated by R. Mowry in *Peace and Quietude – Song Ceramics from the Qingjingtang Collection*, Lisbon, 2015, p. 267, no. 132; and another from the Lord Cunliffe Collection, sold at Christie's New York, 30 March 2005, lot 316.

重要私人珍藏

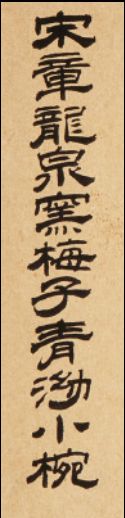
南宋 龍泉青釉鉢

來源:

暫得樓胡惠春(1911–1995) 珍藏

出版:

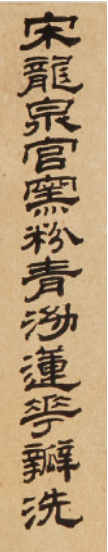
Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號26



(label on box)



(reverse)



(label on box)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1034

A 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 sea-green glaze of even tone.

5 in. (12.7 cm.) diam., cloth box

\$60,000-80,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 24.

The shape of this censer, based on that of the ancient bronze ritual food vessel, *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. Other comparable censers include the example illustrated by J. Ayers, *The Baur Collection: Chinese Ceramics*, vol. I, Geneva, 1972, no. A99; and the censer 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.

重要私人珍藏

南宋 龍泉青釉三足爐

來源:

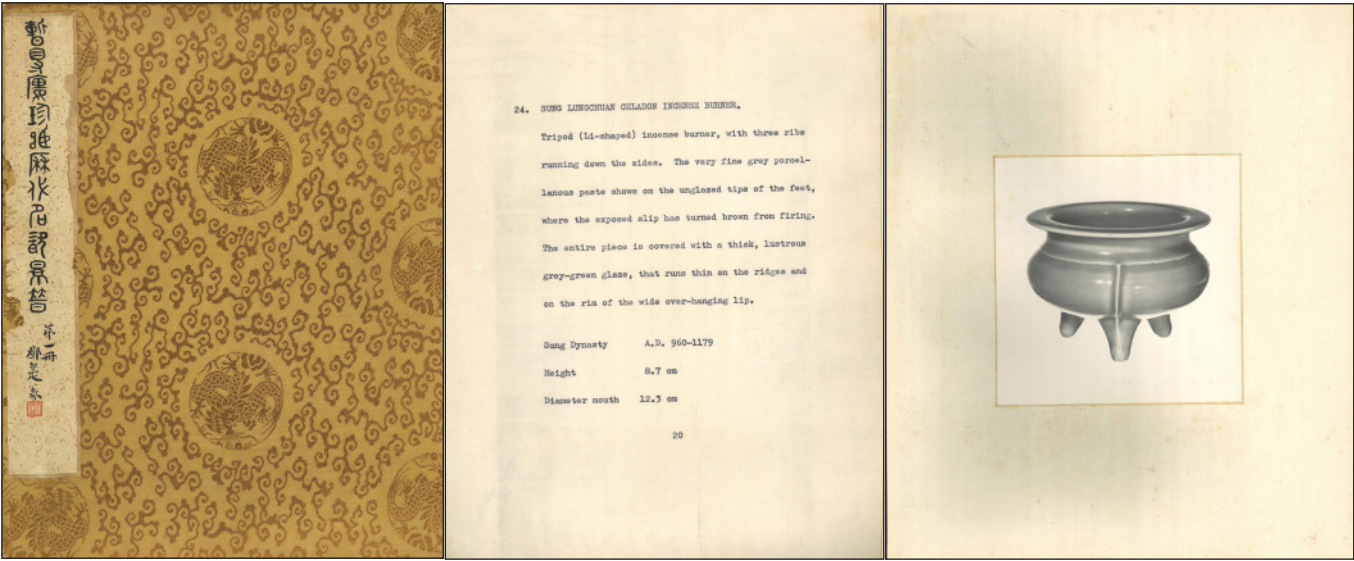
暫得樓胡惠春(1911–1995) 珍藏

出版:

Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號24

宋龍泉窯梅子青釉銅式高

(label on box)



The present censer illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 24.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1035

AN UNUSUAL LONGQUAN CELADON MALLOW-FORM DISH
SOUTHERN SONG DYNASTY (AD 1127-1279)

The dish with a shallow concave center is potted with wide, everted mouth rim in the form of a mallow flower, and is covered overall with an even yellowish-green glaze.

6¾ in. (17.1 cm.) diam., cloth box

\$30,000-50,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 28.

重要私人珍藏

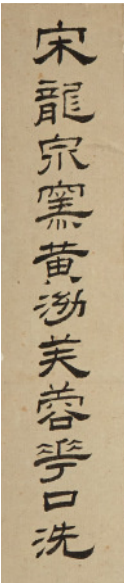
南宋 龍泉米黃釉葵口盤

來源:

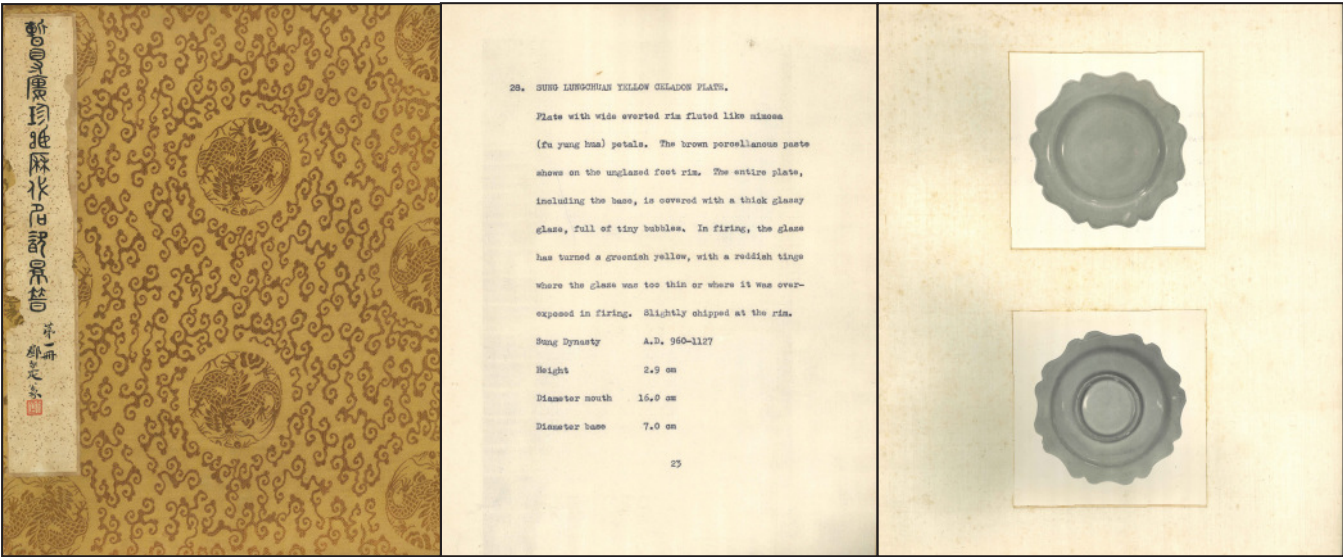
暫得樓胡惠春(1911–1995) 珍藏

出版:

Helen D. Ling及仇焱之, 《暫得樓珍藏歷代名瓷影譜》, 卷一, 香港, 1950年, 編號 28



(label on box)



The present dish illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 28.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1037
A PALE BLUISH-WHITE-GLAZED 'SHUFU' BOWL
YUAN DYNASTY (1279-1368)

The bowl with deep, slightly flared sides is decorated in the center of the interior with lotus scroll, below further lotus scroll incorporating the characters 'shu' and 'fu' in the well. The bowl is covered overall with a pale bluish-white glaze.

4% in. (11.7 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 11.

Cao Zhao, the distinguished antiquarian and collector from the late Yuan to early Ming period, wrote in his ground-breaking publication *Ge gu yao lun (Essential Criteria of Antiquities)*, "...[among] the wares fired with low-relief decorations in the Yuan dynasty, the ones bearing 'Shufu' characters rank the highest." The term *Shufu* usually refers to a type of glaze, *luanbai* (egg white) which is slightly more opaque than that of a *qingbai* glaze and is silky in texture, rather than glassy. The term derives from the characters *shu* and *fu* executed in low relief under the glaze found on some wares with this glaze, such as the present bowl. It is believed that wares with this mark were intended for use by a Yuan dynasty government department, the *Shumiyuan*, which is equated with a Privy Council.

Compare the similarly decorated *Shufu* bowl of this shape, also dated Yuan dynasty, illustrated in *Porcelain Collected by Anhui Province Museum*, Beijing, 2002, p. 113, pl. 95. See, also, another *Shufu* bowl of similar shape and size but with different floral scroll decoration, sold at Christie's New York, 14-15 September 2017, lot 1174.

重要私人珍藏

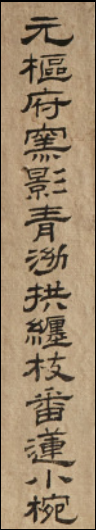
元 白釉蓮紋「樞府」盃

來源:

暫得樓胡惠春(1911–1995) 珍藏

出版:

Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號11



(label on box)

1036
A NORTHERN WHITE WARE PENTAFOIL BOWL
FIVE DYNASTIES PERIOD-NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The bowl with plain lobed sides is covered overall with an olive-tinged creamy white glaze.

5¼ in. (13.2 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 6.

重要私人珍藏

五代/北宋 十至十一世紀 白釉葵口盃

來源:

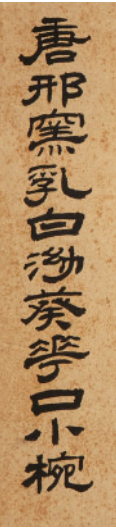
暫得樓胡惠春(1911–1995) 珍藏

出版:

Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號6



(another view)



(label on box)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~1038
A SUPERB AND VERY RARE CARVED WHITE WARE EWER
AND COVER

LIAO DYNASTY (AD 916-1125)

The ewer is carved on the body with overlapping petals below a band of peony sprays encircling the shoulder, which is set with an everted knife-cut spout opposite the strap handle. The ewer and cover are covered overall with a transparent glaze.

9 in. (22.5 cm.) high, hardwood stand and cloth box

\$100,000-150,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 8.

This rare and exquisite wine ewer is exceptional for its fine potting, beautiful white porcelain body and the elegant carving of the peony spray on the shoulder and the overlapping lotus petals on the lower body. A very similar Liao white ware ewer, but with overlapping leaves or petals on the shoulder, excavated from a tomb at Baitazi, Kazuo county, Liaoning province, and now in the Lianing Provincial Museum, is illustrated in *Complete Collection of Ceramic Art Unearthed in China – 2 – Tianjin, Liaonin, Jilin, Heilongjing, Beijing*, 2008, no. 103, where it is attributed to the Longquanwu kiln, Beijing. See, also, the white ware ewer and cover, together with a warming bowl and a cup and cup stand of the same ware, dated to the Liao dynasty, late 10th or early 11th century, included in the exhibition, *Gilded Splendor - Treasures from China's Liao Empire (907-1125)*, Asia Society and Museum, New York, 2006, pp. 340-41, no. 107 a-d. Also illustrated, p. 340, fig. 116, is a detail of a mural in the tomb of Zhang Shiqing in Xuanhua, Hebei province, dated to 1116, which depicts an occasion and setting in which such a group of vessels might have been used to serve wine. A Northern Song Ding ewer and cover of similar form and carved on the lower body with overlapping lotus petals, and with overlapping lotus petals on the shoulder, in the Liaoning Provincial Museum, is illustrated in *Zhongguo Taoci Quanji*, 9, *Dingyao*, Kyoto, 1981, no. 37.

重要私人珍藏

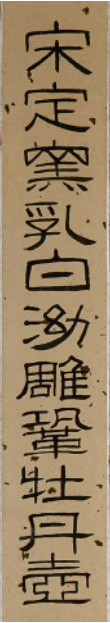
遼 白釉刻牡丹紋帶蓋執壺

來源:

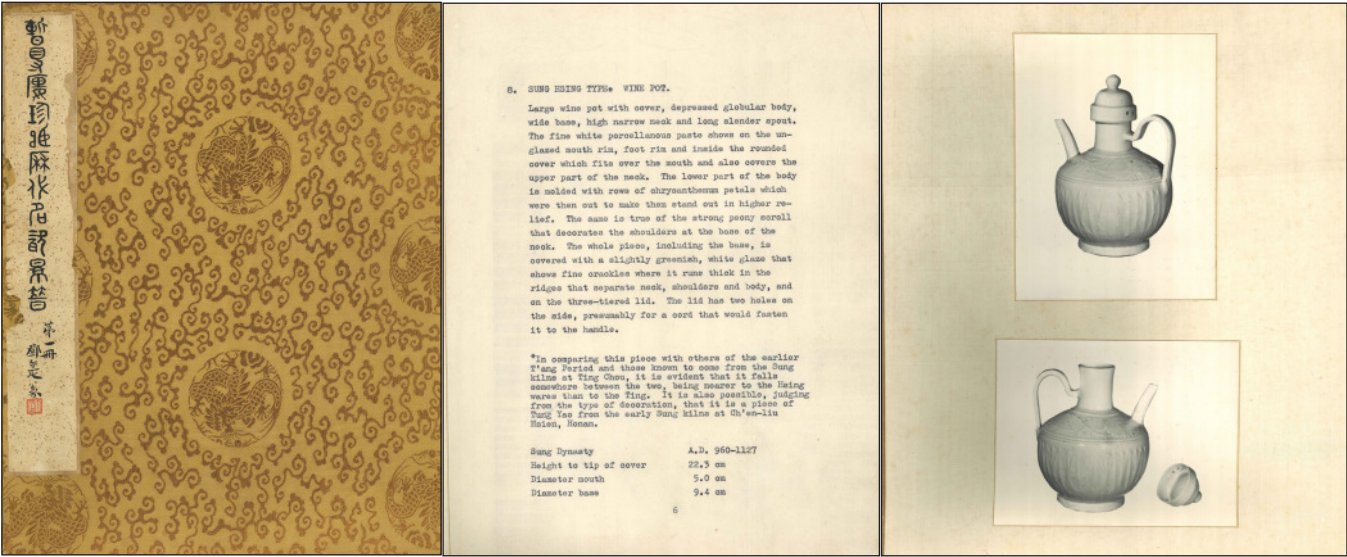
暫得樓胡惠春(1911–1995) 珍藏

出版:

Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號8



(label on box)



The present ewer illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 8.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~1039

AN EXTREMELY RARE JUN PURPLE-SPLASHED BOTTLE VASE

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The well-potted pear-shaped vase rises to a tall slender neck gently flaring to the mouth rim, and is covered overall with a pale blue glaze accented with irregular purplish-red splashes.

11⅞ in. (28.3 cm.) high, hardwood stand and cloth box

\$300,000-500,000

PROVENANCE:

The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:

Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 13.

重要私人珍藏

北宋/金 鈞窯天藍釉紫斑長頸瓶

來源:

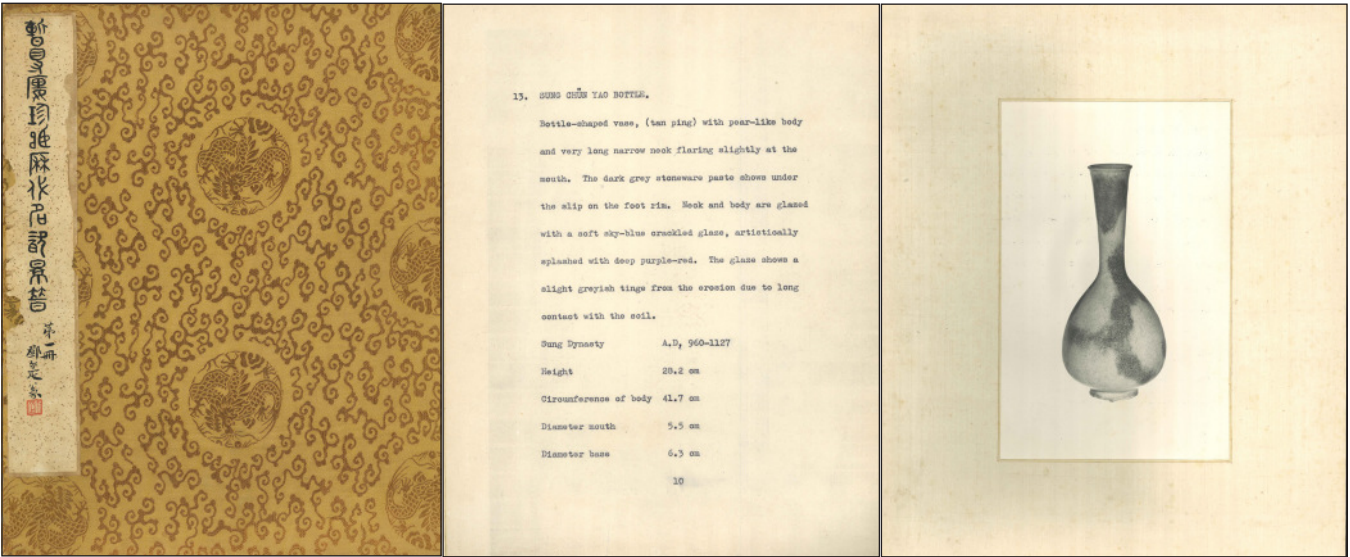
暫得樓胡惠春(1911–1995) 珍藏

出版:

Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號13

宋均窯天藍釉玫瑰彩膽瓶

(label on box)



The present vase illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 13.



Jun wares were produced at various kiln sites in Henan province and two of the main centers of production were in the modern-day cities of Yuzhou and Ruzhou. Jun has been classified by later connoisseurs as one of the 'Five Great Wares of the Song Dynasty' and is celebrated for its bold forms, sophisticated glazes and innovative use of color. The dramatic use of purple and red decoration beginning around the end of the 11th century, is one of the major innovations of the Jun kilns. Purple splashes, like those seen on the present vase, were produced by the addition of copper oxide to the surface of the unfired glaze. In areas where the concentration of copper is high enough for it to re-oxidize superficially on cooling, the color sometimes turns green.

In the 2001 excavation of the Liujiamen Jun ware kiln site in Shenhou, Yuzhou city, Jun ware sherds decorated with large red and purple areas were found in the late Northern Song strata. See 'Liujiamen junyao fajue jianbao' (Brief of the Excavation of Jun Ware at Liujiamen), *Wenwu* (Cultural Relics), 2003, no. 11, fig. 13 and 19.

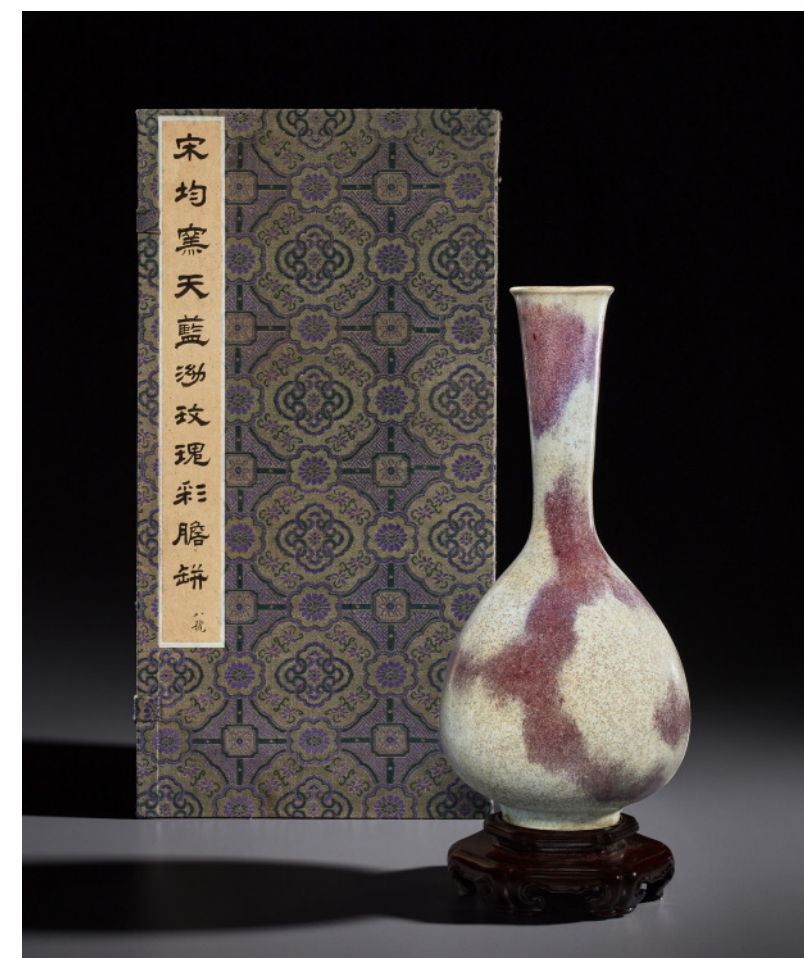
A similar Jun vase is in the Percival David Collection and illustrated by R. Krahl and J. Harrison-Hall, *Chinese Ceramics: Highlights of the Sir Percival David Collection*, 2009, London, pp. 36-7, no. 12, PDF 92. The authors note that Northern Song tomb murals show bottles of this shape being used to display a single flower stem. Later during the Jin and Yuan periods,

yuhuchunping became fashionable containers for wine. In a mural found in a tomb in Yuquancun, Shanxi, dated to Dading ninth year of the Jin dynasty (1169), a banquet scene is depicted, in which an attendant is shown carrying a *yuhuchunping* wrapped in a towel, suggesting warm wine is contained within.

In his discussion of a purple-splashed Jun vase sold at Christie's Hong Kong November 2017, lot 2905, Qin Dashu of Peking University cites a similar Jun vase, but packing the purple splashes, excavated from an early Jin-period tomb in Jinshanjin, Beijing.

The Percival David and Jinshanjin tomb vases share several commonalities, including a small mouth measuring about one third of that of the body; a long, slightly flared neck which tapers towards the middle of the vase, and an elegant pear-shaped body. Towards the mid-late Jin to early Yuan period, this form experienced a transformation- the mouth became more flared and the neck became shorter. This change of form is even more prominent on Yuan-dynasty pieces, such as the Jun *yuhuchunping* excavated from the tomb of Feng Daozhen, dating to Zhiyuan second year (1265).

The result of Shanghai Museum thermoluminescence test no. 036 is consistent with the dating of this lot.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~1040
A VERY RARE LARGE PURPLE-SPLASHED JUN DEEP BOWL
JIN DYNASTY (1115-1234)

The deep, rounded sides are covered inside and out with a thick glaze of milky blue tone, accented with large purple splashes on the exterior and the interior, which is left unglazed in the center. The rim is unglazed.

6 in. (15.2 cm.) diam., hardwood stand and cloth box

\$60,000-80,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 18.

A Jun bowl of similar proportions, but of slightly larger size, is illustrated in R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, pp. 220 and 221, no. 383. Compare, also, a closely related example, included in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, no. 410, p. 139. A purple-splashed Jun bowl of similar large size was sold at Christie's Hong Kong, 27 November 2019, lot 3062.

重要私人珍藏

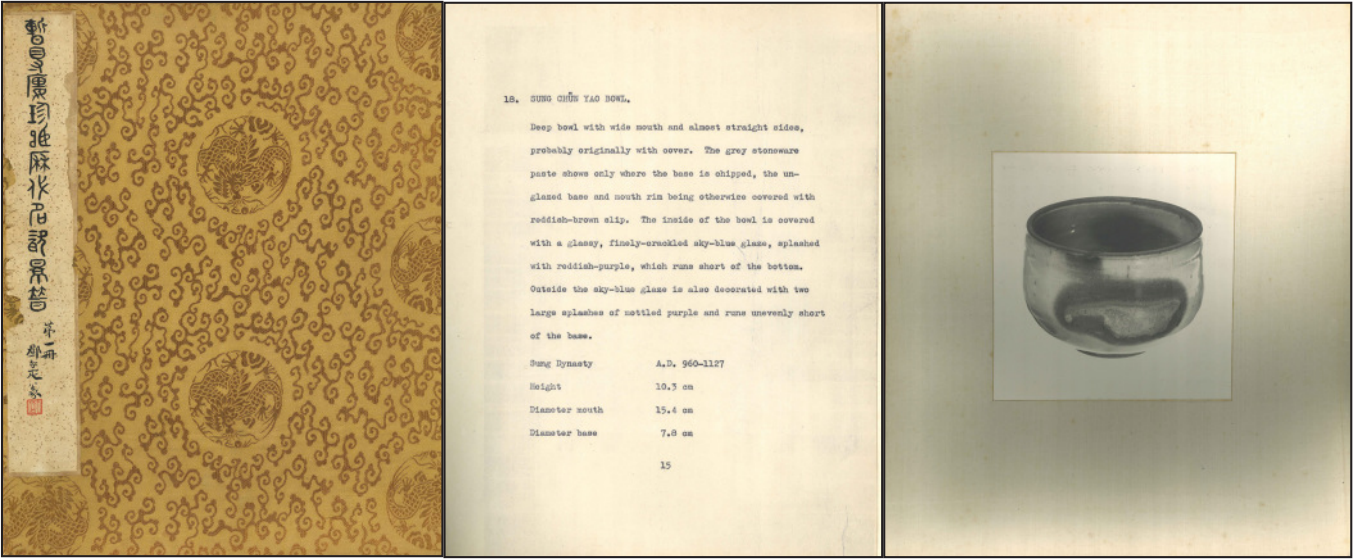
金 鈞窯紫斑盃

來源:
暫得樓胡惠春(1911-1995) 珍藏

出版:
Helen D. Ling及仇焱之, 《暫得樓珍藏歷代名瓷影譜》, 卷一, 香港, 1950年, 編號 18

宋均窯天藍潑玫瑰彩磬式碗

(label on box)



The present bowl illustrated by H. D. Ling and E. T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 18.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1041
AN UNUSUAL PAIR OF JUN-TYPE DEEP BOWLS
MING-QING DYNASTY (1368-1911)

Each bowl with deep sides and slightly flared mouth rim and is covered overall with a crackled glaze of sky-blue color thinning to mushroom on the mouth rim.
4½ in. (11.2 cm.) diam., cloth box (2)

\$6,000-8,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

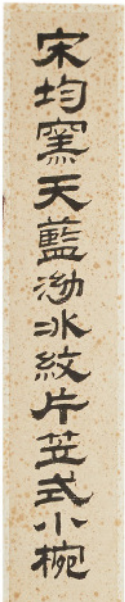
LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 20.

重要私人珍藏

明/清 仿鈞窯笠式盤一對

來源:
暫得樓胡惠春(1911–1995) 珍藏

出版:
Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號20



(label on box)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1042
AN UNUSUAL JUN DEEP BOWL
YUAN DYNASTY (1279-1368)

The deep bowl with rounded sides is covered with a pale blue glaze altered to a milky-white color on the interior, which is accented with a purple and green splash. The glaze on the exterior shades from milky blue, to reddish-purple, to green.

7½ in. (19 cm.) diam., cloth box

\$10,000-15,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection.

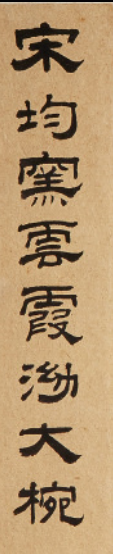
LITERATURE:
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 14.

重要私人珍藏

元 鈞窯盤

來源:
暫得樓胡惠春(1911–1995) 珍藏

出版:
Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,卷一,香港,1950年,編號14



(label on box)



ANOTHER PROPERTY

Ø1043
A RARE QINGBAI TIXI-STYLE CARVED MEIPING
SOUTHERN SONG DYNASTY (1127-1279)

The tall, high-shouldered, tapering body is carved with a broad band of scrolling tendrils between double line borders, all under a crackled glaze of pale aquamarine tone that continues over the short neck and molded rim and ends just above the foot to expose the fine ware.

10½ in. (26.5 cm.) high, Japanese wood box

\$100,000-150,000

PROVENANCE:
Acquired in Taipei in the 1980s.
Chinese Ceramics from the Yangdetang Collection; Christie's Hong Kong, 30 November 2016, lot 3140.

LITERATURE:
Tan Danjong, *History of Chinese Ceramics*, vol. 2, Taipei, 1985, p. 477. (One of two)

The shape and decorations on *qingbai* wares were often fashioned after contemporaneous silver wares, and the current *meiping* is no exception. A silver *meiping* carved with *ruyi*-shaped scrolls, excavated in a Southern Song hoard in Sichuan, for example, was possibly an inspiration for the design of the current vase. The silver vase is illustrated in S. Kwan, 'Tixi wenyang fenqi chuyi', *Proceedings of Conference on Ancient Chinese Lacquer*, Hong Kong, 2012, p. 65, fig. 11.

Qingbai vases of similar shape and design are in the collection of important museums and institutions. An almost identical example in the Qing Court Collection, Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (III)*, Hong Kong, 1996, pl. 167. Two other examples of varying sizes, one

with a height of 26 cm. in the Sichuan Chongqing Museum, the other with a height of 35.1 cm. in the Shaanxi Provincial Museum, are illustrated in *Zhongguo taoci quanji: Song Yuan qingbai ci*, vol. 16, Kyoto, 1984, pls. 20 and 101. Another example with broader shoulders, registered as an Important Art Object in Japan, is illustrated in *Mayuyama Seventy Years*, vol. 1, Tokyo, 1976, pl. 450. An example in the collection of the Metropolitan Museum, New York, is illustrated in *Oriental Ceramics, The World's Great Collections, vol. 11*, New York, Tokyo, 1982, pl. 59. A slightly smaller example (28.6 cm. high) in the Idemitsu Collection is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 423. One is in the Meiyintang Collection, see R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, p. 325, no. 606. Another vessel that is very close to the current vase, but with a cover that flares out at the lower edge, is in the Chang Foundation, Taipei and illustrated in *Selected Chinese Ceramics from Han to Qing Dynasties*, Chang Foundation, Taipei, 1990, pp. 154-5, no. 58.

A larger vase was sold at Christie's Hong Kong, 26 November 2014, lot 3231. A similarly carved meiping with broader shoulders is illustrated in *Sekai toji zenshu: Song*, vol. 12, Tokyo, 1977, pl. 30; and another is illustrated in *Mayuyama Seventy Years*, Tokyo, 1976, pl. 417. Compare, also, the almost identical vase, sold at Christie's Hong Kong, 2 December 2015, lot 2830.

南宋 青白釉仿剔犀刻花梅瓶
來源:
1980年代購於臺北
養德堂珍藏中國古陶瓷, 香港佳士得, 2016年11月30日, 拍品編號3140
出版:
譚旦岡, 《中國陶瓷史》, 下冊, 臺北, 1985年, 頁477〈之一〉



(another view with box)



PROPERTY FROM THE ESTATE OF DON B. LICHTY, HONOLULU

1044

A LARGE BLUE AND WHITE DISH

YONGLE PERIOD (1403-1425)

The central medallion is finely decorated with peonies, all borne on scrolling interlocking stems, beneath the cavetto which is decorated with twelve floral sprays. The everted rim is encircled by a band of wind-tossed waves, and the exterior has a further band of composite foliate scroll, all in bright, inky tones of underglaze blue enhanced by 'heaping and piling.'

15⅞ in. (40.3 cm.) diam.

\$200,000-300,000

PROVENANCE:

Sotheby's Hong Kong, 12 May 1976, lot 94.
Dr. Ip Yee (19221-1984) Collection, Hong Kong.
Property of the Estate of Dr. Ip Yee; Sotheby's Hong Kong, 19 November 1984, lot 181.
Christie's New York, 20 March 1997, lot 145.

Large, luxurious dishes of this type were very popular exports to India and the Middle East, as evinced by the large numbers of examples published in collections in Istanbul and Tehran, and the large number of copies made in earthenware. For examples of various designs found on these dishes see R. KrahI, *Chinese Ceramics in the Topkapi Saray Museum*, Istanbul, vol. 2, London, 1985, pp. 512-514, nos. 599-607 and J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 34, no. 29:88, for a dish of similar size and design to the present dish.

Yongle blue and white dishes of this type, however, were also traditionally prized by Chinese collectors. A dish of this design was excavated at Dongmentou, Zhushan, in 1994 and included in the Chang Foundation exhibition *Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Taipei, 1996, p. 153, no. 44. Other similar examples include one in the National Palace Museum, Taipei, published in the *Illustrated Catalogue of Ming Dynasty Porcelain*, pl. 37; one exhibited at the Hong Kong Museum of Art, *Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, 1978, no. 5; one illustrated by J. Ayers in *The Baur Collection*, Geneva, 1969, vol. II, no. A140; and another included in *An Exhibition of Blue-Decorated Porcelain of the Ming Dynasty*, Philadelphia Museum of Art, 1949, p. 36, no. 38 (lent by C.T. Loo). Comparable Yongle dishes sold at auction include one from the Henry M. Knight Collection sold at Bonhams Hong Kong, 4 June 2019, lot 27, and another sold at Sotheby's Hong Kong, 4 April 2012, lot 2152.

檀香山DON B. LICHTY舊藏

明永樂 青花纏枝蓮紋大盤

來源:

香港蘇富比, 1976年5月12日, 拍品編號94
葉義醫生(19221-1984) 珍藏, 香港
葉義醫生舊藏, 香港蘇富比, 1984年11月19日, 拍品編號181
紐約佳士得, 1997年3月20日, 拍品編號145



ANOTHER PROPERTY

ø1045

A RARE BLUE AND WHITE 'GRAPES' DISH
YONGLE PERIOD (1403-1425)

The interior is well-painted with a leafy grapevine bearing three bunches of grapes as well as coiling tendrils, encircled by a band of composite foliate scroll in the rounded cavetto. The everted rim is decorated with a band of wind-tossed waves, and the exterior with a further band of composite foliate scroll, all in inky tones of underglaze blue enhanced by 'heaping and piling.'

14 ⅞ in. (38 cm.) diam.

\$180,000-250,000

PROVENANCE:
Asahi Bijutsu, Tokyo, 1999.

Large, early 15th-century dishes decorated with grape vines as the main interior motif can be found in two distinct types. One type has a bracket-lobed rim and lobed cavetto. On this type the flowers in the *cavetto* are painted as individual sprays in each lobe, while the mouth rim is decorated with the so-called 'blackberry lily' scroll. Examples of this type are in a number of collections, including the Percival David Foundation, illustrated by R. Scott, *Elegant Form and Harmonious Decoration - Four Dynasties of Jingdezhen Porcelain*, Percival David Foundation, London, 1992, p. 40, no. 27; the Musée Guimet, Paris, illustrated by D. Lion-Goldschmidt, *Ming Porcelain*, New York, 1978, pl. 25; the British Museum, illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 117, no. 3:36; and the Indianapolis Museum of Art, illustrated by Y. Mino & J. Robinson, *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis Museum of Art, 1983, pp. 236-7, no. 92, among others. A dish of this type, bearing a Xuande mark, excavated from the site of the imperial kiln, is illustrated in *Jingdezhen chutu Yuan Ming guanyao ciqi*, Beijing, 1999, p. 198, no. 159.

The second, rarer, group, to which the current dish belongs, is usually associated with the Yongle reign. These dishes have a smooth *cavetto* and circular mouth rim. Their *cavettos* are decorated with a mixed flower scroll, and the flattened rims with a classic early 15th-century turbulent wave band. Examples of this type are to be found in the Percival David Foundation, *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*, London, rev. ed., 2004, pp. 47-8, no. 685, and the Shanghai Museum, *Qinghua ciqi zhan - Shanghai bowuguan suozang*, 1988, p. 45, no. 24. There are five dishes of this type preserved in the collection from the Ardebil Shrine, now in the Iran Bastan Museum, Tehran. See J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, p. 38, nos. 29.50-54. Each of these has the Qarachaghay mark drilled into the base,

suggesting that they may have belonged to a man who served Shah Abbas at the highest level, and indicating the high esteem in which such dishes were held in Iran. Another similar dish, sold at Sotheby's London, March 24, 1964, lot 96, bore an inscription naming Shah Jahan, the Moghul ruler of India (1627-58). A further example preserved in the Topkapi Saray, Istanbul, is illustrated by R. Krahl and J. Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul - II - Yuan and Ming Dynasty Porcelains*, London, 1986, p. 514, no. 606. The popularity of such dishes at the Persian, Indian and Turkish courts explains the influence that dishes of this design exerted on lower-fired blue and white wares made by the Iznik potters of Turkey. The Iznik potters produced dishes of similar pattern in the period AD 1530-40. See R. Scott, *The Burrell Collection, London and Glasgow*, 1983, p. 79, pl. 11, left-hand side.

Grapes began to gain popularity as a motif on blue and white porcelain in the early 15th century, although it had appeared very occasionally on 14th-century porcelains. Grapes are recorded as having been brought to China from Central Asia by Zhang Qian, an envoy of Emperor Wudi, when he returned to China in 128 BC. Both green and black grapes are recorded as being grown in China by the beginning of the 6th century AD, and there is even a seedless variety mentioned in texts from the Song dynasty. By the early 15th century many different varieties of grape were grown. The grapes were eaten fresh, as well as dried in the form of raisins, but do not seem to have been used to make wine until the Tang dynasty. Actually, the Yongle dish with this blue and white porcelain design provides an interesting illustration of the way influences travelled back and forth across Asia. Both the grape plant and its use as a decorative motif entered China from the West during the Han dynasty, but in the 15th century Chinese dishes with this design travelled West entering palace collections in Iran, India and Turkey. Turkish potters then copied the Chinese blue and white dishes depicting grapes in their Iznik blue and white wares.

明永樂 青花纏枝葡萄紋盤

來源:

朝日美術, 東京, 1999年



PROPERTY FROM AN IMPORTANT WASHINGTON PRIVATE COLLECTION

1046

AN IMPORTANT AND EXTREMELY RARE *FAMILLE ROSE* BOWL
YONGZHENG FOUR-CHARACTER YUZH/ MARK AND OF THE PERIOD
(1723-1735)

The finely potted bowl is decorated in delicate enamels on the interior with a scene of Shoulao riding a deer with an attendant holding a peach, all beneath a flying bat. The exterior is decorated in iron red with five further bats (*wufu*) in various attitudes of flight.

4¾ in. (12 cm.) diam., brocade box

\$250,000-350,000

PROVENANCE:
Sotheby's Hong Kong, 29 October 2001, lot 609.

重要華盛頓私人珍藏

清雍正 粉彩「福祿壽」盃 「雍正御製」四字楷書款

來源:

香港蘇富比, 2001年10月29日, 拍品編號609



(mark)



(additional views)

A Very Rare Early Yongzheng *Yuzhi* Bowl

By Rosemary Scott
Independent scholar
Visiting ceramics research fellow, Palace Museum, Beijing

This exceptional bowl combines auspicious imagery with elegant and delicate painting, and bears a very rare, underglaze blue, four-character Yongzheng *yuzhi* mark on its base. *Yuzhi* marks – frequently translated as ‘imperial made’ or ‘made for imperial use’ – began to appear on special imperial enamelled porcelains towards the end of the Kangxi reign (1662–1722). The four-character Kangxi *yuzhi* marks were usually applied in overglaze blue or overglaze pink enamel to the base of porcelains with coloured enamel grounds, such as the two yellow-ground bowls in the collection of the Palace Museum, Beijing, illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, The Complete Collection of Treasures of the Palace Museum*, vol. 39, Hong Kong, 1999, pp. 6–7, nos. 4 and 5. *Yuzhi* marks were primarily applied to cups and bowls, but occasionally seal-paste boxes and vases also bore such marks (see National Palace Museum, Taipei, *Qingdai hua falang tezhan mulu*, Taipei, 1979, nos. 17 and 1, respectively). A much smaller number of Kangxi enamelled porcelains were inscribed with four-character *yuzhi* marks in underglaze blue. One such bowl in the collection of the Shanghai Museum, which has a design of flowers on a coral ground, is illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp. 140–1, no. 95, while other examples are preserved in the Palace Museum, Beijing and the National Palace Museum, Taipei.

The application of four-character *yuzhi* marks on special imperial porcelains continued into the Yongzheng reign, but a survey of extant pieces suggests that their use was less frequent than in the Kangxi reign. The exhibition

of Yongzheng painted enamels from the collection of the National Palace Museum, Taipei, held in 2013, seemed to indicate that the majority of Yongzheng *yuzhi*-marked porcelains were decorated with coloured grounds in styles similar to those of the Kangxi reign (see *Jincheng xuying – Qing Yongzheng falangcai ci*, Taipei, 2013, pp. 50–5 and 58–63, nos. 16–20 and 22–4, all of which have four-character *yuzhi* marks written in underglaze blue). A further Yongzheng porcelain cup with underglaze blue four-character *yuzhi* mark from the collection of the Palace Museum, Beijing, is illustrated in *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, op. cit.*, p. 93, no. 81. Examples of Yongzheng *yuzhi* marks on porcelains which do not have coloured grounds, such as the current example, are exceptionally rare. However, a small bowl, finely enamelled with a design of roses and bamboo on a white ground and bearing an underglaze blue Yongzheng *yuzhi* mark, from the collection of the National Palace Museum, Taipei, is illustrated in *Qingdai hua falang tezhan mulu, op. cit.*, no. 43.



In the case of the current bowl, it is not only the use of the underglaze blue *yuzhi* mark which indicates a close link to the Kangxi reign and probably an early Yongzheng date. This is also suggested by both the enamel painting style and the choice of motifs. There is much in the style of painting to link this bowl to the finest *famille verte* enamelled porcelains from the latter part of the Kangxi reign. In particular, the fine iron-red outlines and details of the faces – albeit that on the current bowl the faces have also been given a very pale iron-red wash, in contrast to those of Kangxi figures, and the use of flowing, sometimes transparent, enamels – such as the yellow, green, and clear aubergine, all suggest a closeness to the Kangxi reign, as does the muted blue on the edging of Shoulao’s robe. This blue is closer to the early blue enamel developed in the latter part of the Kangxi reign (for discussion see Rosemary Scott, ‘18th century overglaze enamels: the influence of technological development on painting style’, *Style in the East Asian Tradition – Colloquies on Art & Archaeology in Asia No. 14*, London, 1987, pp. 152-4). The use of black details under this blue and under the pale clear aubergine on the fur tied around the attendant’s hips is also reminiscent of the style of Kangxi *famille verte* enamelled porcelains. This fur may be compared to that around the hips of female immortals on the extremely fine Kangxi *famille verte* bowl in the collection of Sir Percival David (illustrated by Rosemary Scott in *Imperial Taste – Chinese Ceramics from the Percival David Foundation*, Los Angeles/San Francisco, 1989, p. 78, no. 47 (PDF 859). Indeed, there are a number of similarities between the depiction of the female immortals on the David bowl and the male attendant on the current bowl.

It is worth noting that a small number of imperial Yongzheng porcelains were decorated entirely in the *famille verte* palette. One such vessel is the Yongzheng *famille verte* vase in the collection of Sir Percival David illustrated by Rosemary Scott in *For the Imperial Court – Qing Porcelain from the Percival David Foundation of Chinese Art*, New York/Singapore/London, 1997, pp. 120-1, no. 46 (PDF 823). Three Yongzheng bowls decorated solely in *famille verte* enamels are illustrated in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum*, vol. 38, Hong Kong, 1999, pp. 168-70, nos. 154-6. However, these bowls and the Percival David vase, all bear underglaze blue six-character *nianzhi* marks, rather than the rarer four-character *yuzhi* mark seen on the current bowl.

Three enamel colours used to good effect on the current bowl differentiate it from those porcelains painted solely in the *famille verte* palette, and presage the full *famille rose* palette associated with the mature Yongzheng overglaze enamel style. These are the opaque white, seen for example on Shou Lao’s robes and as the base colour for both the peach and the trousers of the attendant; the rose enamel applied to the upper part of the peach;

雍正御製粉彩福祿壽圖盤，上海博物館藏，圖見《上海博物館藏康熙瓷圖錄》（香港：1998）頁140–1編號95，另有數例散見於北京故宮與台北故宮珍藏。

雍正御製粉彩福祿壽圖盤

獨立學者暨故宮陶瓷研究所客座研究員

此盤工精藝絕且紋飾禎祥，兼之畫工細膩嫺熟，器底所署青花「雍正御製」四字楷書款更是珍罕之極。「御製」款肇始於康熙（公元1662至1722年在位）末年皇家特製的畫琺瑯瓷器。「康熙御製」四字楷書款以釉上藍彩或粉紅彩署於色地瓷器底部，北京故宮博物院藏二例黃地瓷盤可資參照，圖見《故宮博物院藏文物珍品全集 39：琺瑯彩、粉彩》頁6–7編號4及5（香港：1999）。署御製年款者以盃盤類居多，間或亦見於印泥盒和瓷瓶，台北國立故宮博物院《清代畫琺瑯特展目錄》（台北：1979）中各收錄一例，詳見編號17及1。署青花四字楷書御製款的康熙琺瑯彩瓷益發稀少，其中一例是上海博物館珍藏的珊瑚紅地花卉紋盤，圖見《上海博物館藏康熙瓷圖錄》（香港：1998）頁140–1編號95，另有數例散見於北京故宮與台北故宮珍藏。

特製御瓷署四字楷書御製款之慣例，一直延續至雍正年間，但綜觀現存實例，此類年款出現的次數應不及康熙一朝。根據台北故宮2013年推出的雍正畫琺瑯瓷器展，大多數雍正御製款瓷器的色地裝飾手法似乎近似康熙瓷，詳見《金成旭映：清雍正琺瑯彩瓷》（台北：2013）頁50–5及58–63編號16–20及22–4，該等作品俱署青花四字楷書御製年款。北京故宮亦珍藏一件四字楷書御製款雍正瓷盃，圖見前述著作《故宮博物院藏文物珍品全集 39：琺瑯彩、粉彩》頁93編號81。至於像本拍品般地子光素的雍正御製款佳瓷，更是少如鳳毛麟角。然則，台北故宮亦珍藏一例署青花「雍正御製」款小盤，其白地之上精繪琺瑯彩玫瑰翠竹圖，圖見前述著作《清代畫琺瑯特展目錄》編號43。

and the clear, bright purple applied over the opaque white on the trousers of the attendant. It is likely that all these enamel colours were developed and/or perfected in the 1720s. Interestingly, the surviving Qing Court Archives of the Imperial Workshops note that in the seventh month of the sixth year of Yongzheng [1728] Prince Yi (1686-1730, thirteenth son of the Kangxi Emperor, who was promoted by his step brother, the Yongzheng Emperor, to the First Rank and given the position of Superintendent of Court Affairs) presented new and improved enamel colours, which were subsequently stored at the Imperial Workshops and given to Nian Xiyao (1671-1738) for use on porcelains. Among these colours were opaque white and ‘grape’ purple (see *Jincheng xuying – Qing Yongzheng falangcai ci*, *op. cit.*, p. 8).

The depiction of the Star God of Longevity, Shou Lao, as seen on the interior of the current bowl, is relatively rare on Yongzheng imperial porcelains. While a popular theme on fine Kangxi porcelains, few Yongzheng porcelains were decorated using this figural scene with the exception of a small group of fine *doucai* dishes depicting Shou Lao seated under a pine tree, such as the dish illustrated in *Porcelains in Polychrome and Contrasting Colours, The Complete Collection of Treasures of the Palace Museum*, *op. cit.*, p. 239, no. 219. This and similar dishes in the collection of the Palace Museum, Beijing, a pair included by the Hong Kong Oriental Ceramic Society in their 1977 exhibition *Ch’ing Polychrome Porcelain*, Hong Kong, no. 63, and others, have an enamelled crane and peach roundel on the base and are usually dated to the late Kangxi or early Yongzheng period. Shou Lao, shown on the current bowl riding a spotted deer - one of his familiars - is the Star god of Longevity, while the deer and peach are additional symbols of longevity. It is also interesting to see the red bats which form part of the decoration of both the interior and exterior of the bowl. Five red bats appear on the exterior, symbolising the Five Blessings of health, wealth, long life, love of virtue and a peaceful death. A further red bat appears on the interior, flying above Shou Lao, emphasising happiness and blessings. This arrangement also suggests an early Yongzheng date for this beautiful porcelain bowl, since later in the reign the designs on the interior and exterior of bowls and dishes were often arranged to be ‘read’ together, so that on porcelains such as the famous *famille rose* peach dishes (see Rosemary Scott, *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, Singapore/ London, 1992, p. 139, no. 158 for an example in the collection of Sir Percival David) two red bats were painted on the interior and three on the exterior - to make five. In contrast, the designs on the interior and the exterior of the current bowl are symbolically complete on each surface.

Thus, the current elegant bowl appears to be a very rare and important example of imperial porcelain from the early years of the Yongzheng reign.

雍正御製粉彩福祿壽圖盤，上海博物館藏，圖見《上海博物館藏康熙瓷圖錄》（香港：1998）頁140–1編號95，另有數例散見於北京故宮與台北故宮珍藏。

雍正御製粉彩福祿壽圖盤，上海博物館藏，圖見《上海博物館藏康熙瓷圖錄》（香港：1998）頁140–1編號95，另有數例散見於北京故宮與台北故宮珍藏。

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就本拍品而言，它與康熙一朝密切相關且很可能燒造於雍正初年之證據，並非僅限於青花御製年款。就此而言，另一佐證關乎其畫琺瑯風格與紋飾題材。單以畫風而言，本拍品與康熙較後期的五彩畫琺瑯佳瓷淵源甚深，其中最突出者莫如人物的鬚紅輪廓線和面部細節（惟此盤以若有若無的鬚紅彩渲染人物臉部的手法，的確有別於康熙瓷器的人物畫法），再者其琺瑯彩（如黃、綠及明澈的茄皮紫彩）靈動透亮，與康熙時期的風格息息相關，而壽老袍沿的霽藍彩亦然。這一色調的藍彩更接近康熙較後期研製創燒的藍彩，詳見拙作《十八世紀釉上琺瑯彩：畫風的技術沿革所衍生的影響（18th century overglaze enamels: the influence of technological development on painting style)》，全文載於《Style in the East Asian Tradition – Colloquies on Art & Archaeology in Asia No. 14》頁152–4（倫敦：1987）。此處的藍彩，以及侍從腰繫獸皮在清淺明亮的紫彩之下所繪的黑彩斑紋，也使人聯想起康熙五彩畫琺瑯瓷器的風格。這種呈現獸皮的手法，與大維德爵士珍藏康熙五彩盤遙相呼應，圖見拙著《Imperial Taste – Chinese Ceramics from the Percival David Foundation》（洛杉磯與三藩市：1989）頁78編號47（館藏號PDF859）。若詳加比對大維德盤上的仙女與本拍品的侍從，便會發現兩者確有若干相似之處。

雍正御製粉彩福祿壽圖盤，上海博物館藏，圖見《上海博物館藏康熙瓷圖錄》（香港：1998）頁140–1編號95，另有數例散見於北京故宮與台北故宮珍藏。

雍正御製粉彩福祿壽圖盤，上海博物館藏，圖見《上海博物館藏康熙瓷圖錄》（香港：1998）頁140–1編號95，另有數例散見於北京故宮與台北故宮珍藏。



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雍正御製粉彩福祿壽圖盤，上海博物館藏，圖見《上海博物館藏康熙瓷圖錄》（香港：1998）頁140–1編號95，另有數例散見於北京故宮與台北故宮珍藏。

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值得一提的是，傳世品中也有單以五彩為飾的雍正御瓷，惟其數量寥若晨星。就此可參考大維德爵士珍藏雍正五彩瓶，圖見拙著《For the Imperial Court – Qing Porcelain from the Percival David Foundation of Chinese Art》（紐約、新加坡及倫敦：1997）頁120–1編號46（館藏號PDF 823）。另有三例僅飾五彩的雍正盤，圖見《故宮博物院藏文物珍品全集38：五彩、鬥彩》頁168–70編號154–6（香港：1999）。然而，前述三盤和大維德瓶俱署青花六字楷書「年製」款，而非像本拍品般採用較為罕見的四字楷書御製款。

雍正御製粉彩福祿壽圖盤，上海博物館藏，圖見《上海博物館藏康熙瓷圖錄》（香港：1998）頁140–1編號95，另有數例散見於北京故宮與台北故宮珍藏。

本拍品的琺瑯彩有三者運用得出神入化，這不僅將此器與僅繪五彩之作區分開來，更肇始了日後與雍正釉上琺瑯彩成熟風格密不可分的各色粉彩。其一是壽老衣袍的失透白彩，桃實與侍者褲子的底色亦然；其二是桃實上半部的粉紅彩；其三是侍者褲子的失透白彩之上的鮮紫色。這些琺瑯彩很可能皆創燒並完善於1720年代。有意思的是，清代造辦處活計檔曾提到，雍正六年 [即公元1728年]七月，怡賢親王（公元1686至1730年，康熙帝十三子，雍正同父異母之弟，封和碩怡親王，總理戶部）進呈新燒的改良琺瑯料，其後收貯於造辦處，以交由年希堯（公元1671至1738年）燒造御瓷。諸色新彩之中，也有失透白彩與葡萄紫的芳蹤，詳見前述著作《金成旭映：清雍正琺瑯彩瓷》頁8。

雍正御製粉彩福祿壽圖盤，上海博物館藏，圖見《上海博物館藏康熙瓷圖錄》（香港：1998）頁140–1編號95，另有數例散見於北京故宮與台北故宮珍藏。

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此盤內底所繪的壽老在雍正御瓷中較為罕見。這一題材雖是康熙佳瓷的常見主題，但卻鮮見於雍正器物，而一小批繪松下壽老的上乘鬥彩盤可謂箇中特例，就此可參照前述著作《故宮博物院藏文物珍品全集38：五彩、鬥彩》頁239編號219所示瓷盤。這一實例、北京故宮珍藏的近似瓷盤（其中一對曾亮相於香港東方陶瓷學會1977年在香港舉行的《*Ch’ing Polychrome Porcelain*》詳見展覽圖錄編號63）及其他近似例，內底俱飾畫琺瑯仙鶴與團花桃紋，而且泰半斷代為康熙末年或雍正初年。本拍品的壽老以其常見配搭梅花鹿為坐騎，壽老又名壽星，乃長壽之神，而仙鹿、蟠桃均屬福壽之徵。再者，盤壁內外的紅蝠亦意趣盎然。盤外五隻紅蝠喻「五福」，即康寧、富貴、長壽、好德、善終。盤內壽老上方有一紅蝠翱翔，如意吉祥的寓意更呼之欲出。這一構圖也意味着此盤應燒造於雍正初年，因為以雍正一朝較後期的盤盤而言，其內外紋飾大多為「渾然一體」型，以著名的粉彩桃紋盤為例，其五隻紅蝠便是以外二內三的方式呈現，拙作《形秀色麗四代珍》（新加坡及倫敦：1992）頁139編號158收錄的大維德爵士珍藏桃紋盤便是一例。相較之下，本拍品的內外構圖在象徵意義上可謂各成一體。綜上所述，可見這例佳妙瓷器應是雍正初年御瓷中的罕貴之作。

1047

AN EXTREMELY RARE PAIR OF PALE BLUISH-GREY GLAZED
HEXAGONAL *JARDINIÈRES* ON INTEGRAL PORCELAIN STANDS
YONGZHENG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE
AND OF THE PERIOD (1723-1735)

Each *jardinière* is of hexagonal form, with slightly flared walls and indented corners, covered with a pale lavender, crackled glaze, including the base where spur marks encircle the seal mark, all supported on an integral pierced base with *ruyi*-form feet and curved aprons, glazed a brownish-bronze to resemble a wood stand.

9½ in. (24.2 cm.) wide (2)

\$300,000-500,000

PROVENANCE:
Private collection, Lloyd Harbor, Long Island, by the 1960s (by repute), and thence by descent.

This very rare pair of *jardinières*, each finely decorated with a finely-crackled lavender-toned glaze supported on an integral *faux*-wood base, illustrates the tradition of *trompe l'oeil*, using glazes and overglaze enamels to simulate other materials on porcelain, which became popular in the Yongzheng and Qianlong reigns.

Yongzheng-marked porcelain *jardinières*, glazed to simulate earlier Song-dynasty wares of different shapes can be found, such as the low, rectangular-form *jardinière* with Ru-type glaze sold at Sotheby's London, 13 May 2015, lot 131. However, the present pair, with integral stands glazed to imitate wood, are particularly rare. A Yongzheng-marked *jardinière* of the same shape as the present pair, also with a lavender glaze but with the integrated stand covered in a powder-blue glaze, was sold at Sotheby's Hong Kong, 8 October 2013, lot 3002. A Yongzheng-marked alms bowl covered with a Ru-type glaze and supported on an integral stand glazed to imitate hardwood like the present pair, in the Palace Museum, Beijing, is another example of this rare type and is illustrated in *Kangxi, Yongzheng, Qianlong – Qing Porcelain from the Palace*

Museum Collection, Hong Kong, 1989, p. 268, no. 97. A further Yongzheng-marked *famille rose* heptagonal *jardinière*, with integral base glazed to imitate wood, was sold at Christie's Hong Kong, 28 October 2002, lot 60.

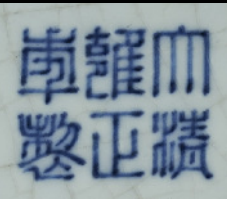
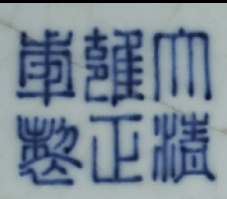
It is interesting to note that the metallic chestnut-brown glaze used on the integral bases of the present pair can also be found as the main glaze color on other Yongzheng-marked wares. A Yongzheng-marked *cong*-form vase, covered with similar brown glaze to that on the present integral bases, was sold at Christie's New York, 18 September 2014, lot 901. A similarly glazed, Yongzheng-marked censer is illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Art Museum, The Chinese University of Hong Kong, 2005, p. 252, no. 172.

士紳珍藏

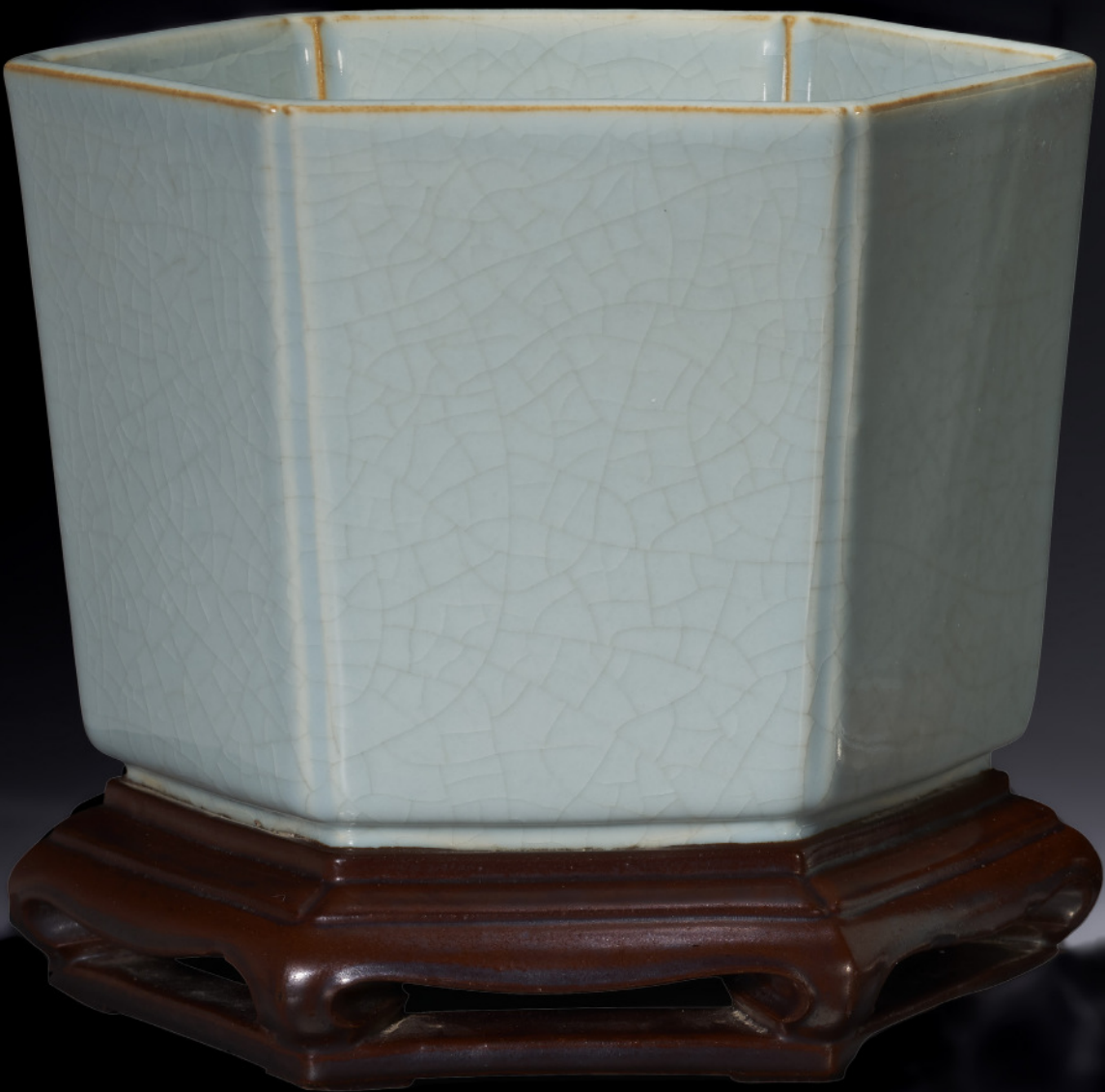
清雍正 淺藍釉六方倭角帶褐釉座花盆一對 六字篆書款

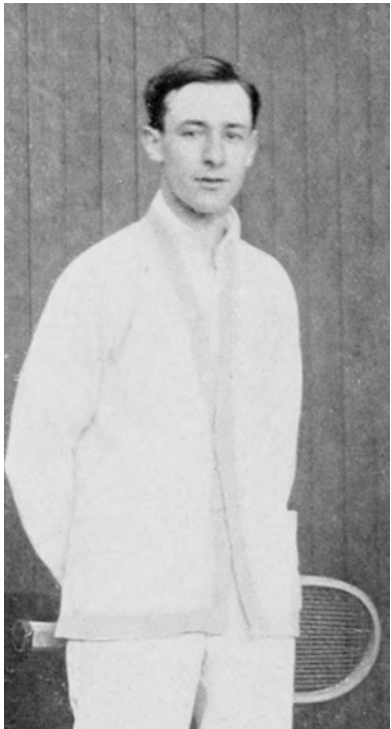
來源:

長島萊德港私人珍藏, 1960年代前入藏(傳), 後家族傳承



(marks)





Carl Kempe, 1912. History and Art Collection / Alamy Stock Photo.
卡爾·坎普，1912年

A Rare Imperial Yongzheng Vase Formerly in the Carl Kempe Collection

By Rosemary Scott
Independent scholar
Visiting ceramics research fellow, Palace Museum, Beijing

This vase was previously owned by one of the great collectors from the golden age of Chinese art collection in Europe – Carl Kempe (1884-1967), whose particular passion was for fine Tang and Song dynasty monochrome wares and the later ceramics inspired by them. It is into this latter category that the current Yongzheng mallet vase falls. Born in Stockholm, where he also completed his schooling, Kempe went on to study at Uppsala University. In 1906, after graduating from Uppsala University, Carl Kempe joined the family firm, Mo och Domsjö AB, and in 1917 took over the post of Managing Director from his father. His commitment to substantial investment in research and development brought the company to the forefront of the modern pulp and paper manufacturing industry in Sweden. Kempe was also an active philanthropist and a keen sportsman - in 1912 winning an Olympic silver medal in the indoor tennis doubles at the Stockholm Summer Olympics with his partner Gunnar Setterwall.

In 1953, Carl Kempe noted: ‘... some thirty years ago, I found myself strongly attracted by Chinese art.’ ... ‘Somehow or other I found myself steeped in humble respect and admiration before this art so pure and yet stimulating for the imagination in its variety of aspects and forms.’ (see the preface to *Chinese Gold & Silver in the Carl Kempe Collection: A Catalogue by Bo Gyllensvärd*, Stockholm, 1953). Thus, it appears that Carl Kempe’s interest in Chinese art began in the early 1920s, and, although initially he was attracted to Qing dynasty polychrome porcelains, from the 1930s onwards Kempe developed a particular interest in Chinese white-glazed ceramics – especially those from the Tang-Song period – and celadon wares, including crackle-glazed vessels.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1048

A VERY RARE GE-TYPE MALLET VASE
YONGZHENG SIX-CHARACTER SEAL MARK
IN UNDERGLAZE BLUE AND OF THE PERIOD
(1723-1735)

The vase has a slightly tapering cylindrical body rising to an angled shoulder below a tall cylindrical neck and is covered with a greenish-blue glaze suffused with a black crackle that extends to the foot, which is covered with a black wash.

6½ in. (16.6 cm.) high

\$400,000-600,000

PROVENANCE:
Dr. Carl Kempe (1884-1967) Collection.
Céramique Chinoises Provenant de Deux
Collections Européennes; Sotheby’s Paris, 12 June
2008, lot 97.
Eskenazi Ltd., London.

EXHIBITED:
Ulricehamn, *Chinese Ceramic Treasures, A
Selection from Ulricehamn East Asian Museum,
including the Carl Kempe Collection*, 2002.

LITERATURE:
B. Gyllensvärd, *Chinese Ceramics in the Carl
Kempe Collection*, Stockholm, 1964, p. 75, no. 194.
*Chinese Ceramic Treasures, A Selection from
Ulricehamn East Asian Museum, including the Carl
Kempe Collection*, Ulricehamn, 2002, pp. 406-407,
no. 413.

重要私人珍藏

清雍正 仿哥釉紙槌瓶 六字篆書款

來源:

卡爾·坎普(1884–1967) 博士珍藏

Céramique Chinoises Provenant de Deux
Collections Européennes; 巴黎蘇富比, 2008年
6月12日, 拍品編號97

埃斯肯納齊, 倫敦

展覽:

Ulricehamn, 「Chinese Ceramic Treasures, A
Selection from Ulricehamn East Asian Museum,
including the Carl Kempe Collection」, 2002年

出版:

俞博, 《Chinese Ceramics in the Carl Kempe
Collection》, 斯德哥摩爾, 1964年, 頁75, 編號194

《Chinese Ceramic Treasures, A Selection from
Ulricehamn East Asian Museum, including the
Carl Kempe Collection》, 烏爾里瑟港, 2002年,
頁406–407, 編號413



(mark)



The famous Swedish scholar Professor Bo Gyllensvärd (1916-2004) acted as curator of Kempe’s collection and was the author of the two major catalogues devoted to it - *Chinese Gold & Silver in the Carl Kempe Collection: A Catalogue by Bo Gyllensvärd*, Stockholm, 1953 and *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964. Bo Gyllensvärd was also the curator of King Gustaf VI Adolf’s personal collection of Chinese art between 1955 and 1973. In 1912 Kempe bought a former royal palace at Ekolsund, in Enköping Municipality about forty miles north of Stockholm, creating a library on the ground floor, where he was able to display his collection of Chinese art. Here Kempe welcomed scholars and collectors from all over the world, to view and discuss his remarkable pieces. After his death in 1967 the collection continued to be displayed at Ekolsund for another 30 years, until 1997, when the Kempe collection of ceramics, gold and silver were transferred to the Museum of Art and Far Eastern Antiquities in Ulricehamn. Some ten years later the collection was sold at auction. Nevertheless, the well-documented pieces which comprised it continue to reflect the knowledge and fine aesthetic judgement of the man who assembled the collection.

Carl Kempe appears to have had a particular interest in Qing crackle-glazed celadons inspired by Guan and Ge wares of the Song dynasty. In Professor Bo Gyllensvärd’s 1964 *Chinese Ceramics in the Carl Kempe Collection* thirty-six vessels with celadon crackled glaze are attributed to the Qing dynasty, however only fourteen of these are attributed to the Yongzheng reign, and of those only three, including the current vase, are recorded as bearing Yongzheng underglaze blue seal marks – suggesting imperial production. The current vase is one of a small number of mallet-shaped vases with similar Song-style crackled glaze and of similar size, bearing Yongzheng six-character seal marks in underglaze blue, which have survived in international collections. The mallet form can be seen in surviving examples of a number of highly-valued ceramics from the Song dynasty. These include the famous Ru wares, as exemplified by the Northern Song Ru ware vase preserved in

蘇玫瑰，1964年，仿宋官窯白釉紙槌瓶，高18.5公分，直徑10.5公分，瑞典國立博物館藏。

歐洲鑑藏名家坎普舊藏 清雍正御製仿哥釉紙槌瓶

蘇玫瑰

獨立學者暨故宮陶瓷研究所客座研究員

坎普與夫人合影

在歐洲收藏中國藝術的全盛時期，卡爾·坎普（Carl Kempe，1884至1967年）乃是鑑藏界巨擘，此瓶即出自其舊藏。坎普對唐宋時期的單色釉器物 and 以此為師的後世陶瓷情有獨鍾，而本季呈獻的紙槌瓶正屬於後者。坎普生於斯德哥爾摩，並在當地就學，其後赴烏普薩拉大學深造。他於1906年畢業，旋即加盟家族企業默與奇當姆斯喬公司（Mo och Domsjö AB），並於1917年接替父親出任常務董事。他銳意投資研發項目，使公司躍居瑞典現代紙漿與造紙業的翹楚。坎普除了熱心公益，本身亦是運動健將，曾與搭檔Gunnar Setterwall贏得1912年斯德哥爾摩夏季奧運會的室內網球雙打銀牌。

坎普曾於1953年提道：「…… 約三十年前，我對中國藝術產生了濃厚的興趣。」…… 「這門藝術如斯純粹，然其變化和造型之多卻讓人浮想聯翩，觀賞之際，我心中頓生高山仰止之嘆。」（摘錄自1953年在斯德哥爾摩發表的紀侖華（Professor Bo Gyllensvärd）著作《卡爾·坎普珍藏中國金銀器圖錄（Chinese Gold & Silver in the Carl Kempe Collection: A Catalogue by Bo Gyllensvärd）》序言。由此看來，坎普早於1920年代已對中國藝術萌生興趣，最初吸引他的雖是五彩清瓷，但自1930年代起，他迷上了中國白釉陶瓷（尤以唐宋作品為然）與青瓷，開片器物亦在此列。

1930至1931年期間，他以個人身份加入瑞典土木工程師柯貝克（Orvar Karlbeck，1879至1967年）創辦的柯氏財團（Karlbeck Syndicate），該機構旨在集資購藏中國藝術品，成員涵蓋歐洲（以瑞典和英國為主）各大博物館及私人藏家。以1930至1931年的財團成員而言，除坎普之外，尚有斯德哥爾摩遠東古物博物館、哥特堡的勒斯卡設計與應用藝術博物館，以及斯德哥爾摩的霍氏珍藏（Hallwyl Collection）。1935–6年期間，坎普與夫人聯袂訪華，據說此行合共購入中國藝術品約250件，成為日後其珍藏的中流砥柱。

瑞典收藏界以古斯塔夫王儲（HRH Crown Prince Gustaf Adolf，生卒年為1882至1973年，1950年登基為古斯塔夫六世）為表率，他對各大博物館不吝贊助和捐贈，斯德哥爾摩遠東古物博物館便是受惠機構之一。1935至1936年期間，倫敦皇家藝術學院曾舉行「中國藝術國際展覽（International exhibition of Chinese Art）」，王儲應邀出任榮譽委員會成員。坎普當年很可能因王儲之故，向中國藝術展覽會借出十二件藏品，這些作品泰半為白釉陶瓷，但也有一例宋代銀鍍金器物。

the collection of the National Palace Museum, Taipei (illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, Taipei, 2003, p. 106, no. II-16 B). A Northern Song white Ding ware vase of this shape from the collection of Sir Percival David is illustrated in *Song Ceramics – Objects of Admiration*, London, 2003, pp. 20-1, no. 1. While a Guan ware vase also based on the shape of a beater, but with shorter neck and slightly lipped mouth rim is illustrated by the National Palace Museum in *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, p. 66, no. 24, where it is dated to the Southern Song dynasty.

Ceramics with glazes copying revered Song dynasty wares were made at the imperial kilns as early as the 15th century but in the reigns of the three great Qing emperors – Kangxi, Yongzheng and Qianlong, imperial interest in antiquarianism reached new heights and the potters at Jingdezhen were increasingly required to reproduce on porcelain bodies Song-style glazes, which had originally been developed on stonewares. The Yongzheng Emperor in particular is recorded as requiring good copies of Song glazes to be applied to ceramics made for his court. Fortunately, this facet of imperial porcelain production was an area in which the famous ceramicist and director of the imperial kiln Tang Ying (1682–1756) excelled. In his *Taocheng jishi bei ji* (Commemorative Stele on Ceramic Production) composed in the last year of the Yongzheng reign (1735) Tang Ying listed some fifty-seven products of the imperial kilns, including almost forty different monochrome glazes. It is especially interesting to note that Tang Ying states in *Taocheng jishi bei ji* that both Guan-type glazes and Ge-type glazes were copied from ancient wares sent to Jingdezhen from the Imperial palace (see Peter Lam in *Shimmering Colours – Monochromes of the Yuan to Qing Periods, The Zhuynetang Collection*, Hong Kong, 2005, p. 44). Clearly, the Yongzheng Emperor was willing to risk sending rare antiques hundreds of miles in order to ensure successful copying of Song glazes such as that seen on the current vase.

坎普與夫人合影，1953年，坎普夫人所著《卡爾·坎普珍藏中國金銀器圖錄》（Chinese Gold & Silver in the Carl Kempe Collection）一書的封面。

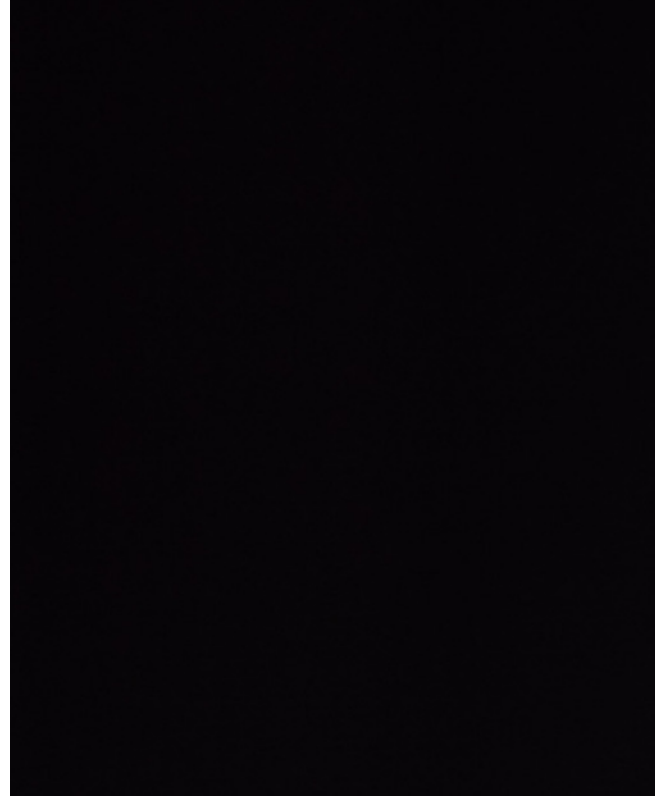
坎普與夫人合影，1953年，坎普夫人所著《卡爾·坎普珍藏中國金銀器圖錄》（Chinese Gold & Silver in the Carl Kempe Collection）一書的封面。

坎普與夫人合影，1953年，坎普夫人所著《卡爾·坎普珍藏中國金銀器圖錄》（Chinese Gold & Silver in the Carl Kempe Collection）一書的封面。

知名瑞士學者紀侖華教授（1916至2004年）既是坎普的鑑藏顧問，更為其珍藏編撰了兩本重量級圖錄，即《卡爾·坎普珍藏中國金銀器圖錄》（斯德哥爾摩：1953），以及《卡爾·坎普珍藏中國陶瓷》（Chinese Ceramics in the Carl Kempe Collection）（斯德哥爾摩：1964）。1955至1973年期間，紀侖華亦擔任古斯塔夫六世的中國藝術鑑藏顧問。1912年，坎普購入位於埃高松（斯德哥爾摩以北約四十英哩處）的一座皇宮舊址，並在底層增闢藏書室，以便展示其中國藝術珍藏。在此，他款待來自五湖四海的學者與藏家，一同觀摩探討自己庋藏的奇珍異寶。坎普於1967年辭世後，其藏品在埃高松繼續展出近三十年，直至1997年，他的陶瓷和金銀器珍藏始遷至烏爾里瑟藝術及東亞博物館。時隔大約十載，該批珍藏終於公開拍賣。可以斷言的是，這批稀世奇珍件件來歷不凡，無一不體現了一代鑑藏大家的胸襟學識和審美意趣。

坎普對師法宋代官哥二窯的清代開片瓷似乎青睞有加。在紀教授1964年的著作《卡爾·坎普珍藏中國陶瓷》中，斷代為清代紋片青瓷者共36例，評鑑為雍正製品的僅14例，至於代表官窯御製的著雍正青花篆書款者，據載僅三例（包括本拍品）。海內外各大珍藏的傳世品中，像本拍品殷飾仿宋紋片、大小相若且署雍正青花六字篆書款的紙槌瓶少之又少。這一款造型，在備受推崇的傳世宋代陶瓷中也有數例。其中有幾件珍品汝窯器，一例為台北國立故宮博物院藏北宋汝窯瓶，圖見《古色：十六至十八世紀藝術的仿古風》（台北：2003）頁106編號II–16B。另一近似例是大維德爵士珍藏的北宋定窯白釉紙槌瓶，圖見《Song Ceramics – Objects of Admiration》（倫敦：2003）頁20–1編號1；台北故宮1989年《宋官窑特展》圖錄頁66編號24亦載錄了一件形若紙槌的官窯瓶，惟其器頸較短，略帶唇口，斷代為南宋器物。

宋代釉色之美冠絕古今，早於公元十五世紀，御窯已有仿燒之作，時至清代康熙乾隆盛世，宮廷慕古之風更是空前熾熱；故此，朝廷要求景德鎮御窯在瓷胎（起初所用的是陶胎）之上施以仿宋釉料的情況也愈加頻繁。據載，雍正曾親自諭令燒造仿宋釉宮廷用器。而機緣湊巧的是，以此類御瓷而言，正是名滿天下的御窯廠督陶官唐英（公元1682至1756年）最苦心孤詣之處。雍正即位末年（即1735年），唐英撰著《陶成紀事碑記》，文中臚列官窯御瓷約五十七種，光是單色釉作品便多達約四十種。最耐人尋味者，是唐英在《陶成紀事碑記》中提到，官釉和哥釉均依照發送景德鎮的宮廷古玩仿燒而成，詳見林業強在《五色瓊霞：竹月堂藏元明清一道窑瓷器》（香港：2005）頁44發表的專論內文。顯而易見，雍正皇帝不惜將珍稀古玩送赴千里之外，藉此確保仿燒宋釉之作惟妙惟肖，其志之篤，本拍品堪堪為此現身說法。



THE PROPERTY OF A GENTLEMAN

Ø1049

A RARE TEADUST-GLAZED OVIFORM VASE

QIANLONG IMPRESSED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

The vase is well potted with an oviform body rising to a short cylindrical neck and is entirely covered in an even and rich olive-green glaze speckled with yellow.

5¼ in. (13.3 cm.) high

\$250,000-350,000

PROVENANCE:

Robert Chang Collection, Hong Kong, before 1993.

EXHIBITED:

Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2-14 June 1993.

LITERATURE:

Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 2-14 June 1993, no. 52.

Qianlong teadust-glazed vases of this ovoid form are extremely rare. Other examples of teadust-glazed vases of this form include one exhibited at the Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 1970, no. c73, and subsequently sold at Christie's Hong Kong, 23 March 1993, lot 741; and another sold at Sotheby's London, 12 June 1990, lot 283. Compare, also, the slightly larger Yongzheng-marked teadust vase of similar shape but with fluted sides, from the Palace Museum, Beijing, illustrated in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 302, pl. 131.

Qianlong-marked vases of related form covered in other monochrome glazes have also been recorded. For example, a *Ru*-type example from the Robert Chang Collection, sold at Christie's Hong Kong, 2 November 1999, lot 503, and another from the W. W. Winkworth Collection, sold at Sotheby's London, 12 December 1972, lot 149. A blue-glazed vase was included in the Min Chiu Society exhibition, *Monochrome Ceramics of Ming and Qing Dynasties*, Hong Kong Museum of Art, 1977, illustrated in the catalogue, no. 43. Kangxi-marked vases of this shape but of slightly different size have also been published. One in the Palace Museum, Beijing, with a 'winter-green' glaze, is illustrated in *ibid.*, Hong Kong, 1989, p. 148, pl. 131; an example covered in a celadon glaze was included in the National Palace Museum, Taiwan, *Special Exhibition of Ch'ing Dynasty Monochrome Glaze Porcelain*, 1981, no. 75; and another with a lavender-blue glaze, from the Zhuyuetang Collection, exhibited at the Chinese University of Hong Kong, is illustrated by Peter Y. K. Lam, in *Shimmering Colours - Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Hong Kong, 2005, no. 70.



士紳珍藏

清乾隆 茶葉末釉梨形尊 六字篆書印款

來源:

張宗憲珍藏, 香港, 1993年以前

展覽:

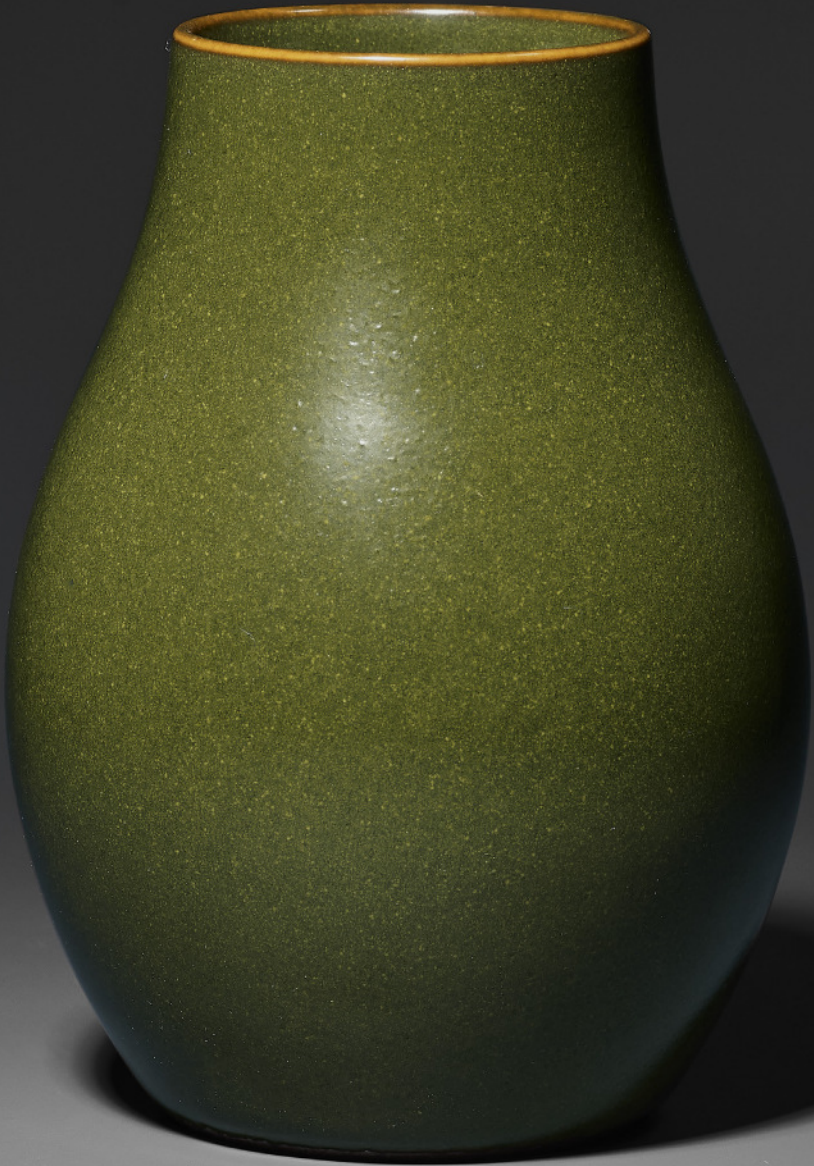
倫敦佳士得, 「張宗憲珍藏重要中國瓷器展」, 1993年6月2-14日

出版:

倫敦佳士得, 《張宗憲珍藏重要中國瓷器展》, 1993年6月2-14日, 圖錄編號52



(base)





1050

PROPERTY FROM A PRIVATE COLLECTION

1050
FOUR PAINTED POTTERY FIGURES OF PERFORMERS
HAN DYNASTY (206 BC-AD 220)

Two figures are shown seated with arms raised, one is shown kneeling with the head lowered, and the fourth is shown dancing, with the extended right arm concealed by the long sleeve of the robe. All four figures have remnants of black, red and white pigments.

The largest, 9 in. (22.5 cm.) high, cloth boxes

(4)

\$30,000-40,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 25 October 1986.

The results of Oxford thermoluminescence test nos. C122a21, C122a22, C122a23, C122a24 are consistent with the dating of this lot.

私人珍藏

漢 彩繪陶俑四件

來源:
Galaxie Art (王炳權), 香港, 1986年10月25日

此器經牛津熱釋光測年法測試(測試編號C122a21, C122a22, C122a23, C122a24)・證實與本圖錄之斷代符合

PROPERTY FROM A PRIVATE COLLECTION

1051
A LARGE WELL-MODELED STRAW-GLAZED BACTRIAN CAMEL
TANG DYNASTY (AD 618-907)

The camel shown standing foursquare on a rectangular platform and supporting between its two humps bulging saddle bags on which a small monkey stands on all fours.

\$30,000-50,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 27 October 1989.

A similar camel with a monkey seated, rather than standing four-legged, on the bags supported on the camel's back, in the Museum of Far Eastern Antiquities, Stockholm, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 8, Tokyo, 1982, no. 35. The inclusion of a monkey on the pack may be a whimsical notion, or may represent the trader's pet, or may represent part of the trade goods carried by the camels.

A slightly larger painted pottery figure of a camel and monkey rider was sold at Christie's New York, 18 September 1997, lot 344.

私人珍藏

唐 灰釉駱駝

來源:
Galaxie Art (王炳權), 香港, 1989年10月27日



1051



1052

PROPERTY FROM A PRIVATE COLLECTION

1052
A YUE CELADON 'FROG' JAR
EASTERN JIN DYNASTY (AD 317-420)

The globular body is applied with head and hindquarters of a frog, below the neck set with four small loop handles. The vessel is covered overall with an olive-green glaze.
4¾ in. (12.2 cm.) high, cloth box

\$10,000-15,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
27 October 1989.

私人珍藏
東晉 越窯青釉堆塑蛙紋四繫罐
來源:
Galaxie Art (王炳權), 香港, 1989年10月27日



1053

PROPERTY FROM A PRIVATE COLLECTION

1053
A YUE CELADON FROG-FORM JAR
WESTERN JIN DYNASTY (AD 265-316)

The jar is naturalistically modeled as a recumbent frog with its head raised, and mouth forming the spout, its back set with a small cylindrical neck. The vessel is covered overall with with a greyish-green glaze.
5 in. (12.7 cm.) wide

\$6,000-8,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
27 October 1989.

私人珍藏
西晉 越窯青釉蛙形水盂
來源:
Galaxie Art (王炳權), 香港, 1989年10月27日

PROPERTY FROM A PRIVATE COLLECTION

1054
A RARE YUE CELADON TRIPOD CENSER
JIN DYNASTY (AD 265-420)

The globular censer is supported on three small cabriole legs and is pierced with saw-toothed crescents and triangular openings. The vessel is surmounted by a bird finial raised on a tripod tray with everted rim and is covered overall in a pale greyish-green glaze.
7½ in. (19 cm.) high, cloth box

\$20,000-30,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 29 November 1987.



Reticulated Yue censers are very rare yet a few excavated examples have been published. A similar Yue censer, but with pyramidal, rather than crescent-form openings, excavated in 1974 from a tomb dated to the year 305 in Zhangwan, Dongfeng commune, Wuxi county, is in the collection of the Nanjing museum and illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vol. 9, Beijing, 2008, no. 43, where several other yue examples were illustrated, nos. 54, 61, and 77.

The result of Oxford thermoluminescence test no. P122a26 is consistent with the dating of this lot.

私人珍藏
晉 越窯青釉鏤空三足爐
來源:
Galaxie Art (王炳權), 香港, 1987年11月29日

此器經牛津熱釋光測年法測試(測試編號P122a26), 證實與本圖錄之斷代符合



1055

PROPERTY FROM A PRIVATE COLLECTION

1055
AN UNUSUAL CELADON-GLAZED SPOON

The spoon has a dragon-head-form handle inscribed on the underside with a date reading, Tai Kang *san nian* (3rd year of Tai Kang [corresponding to 282 AD]), and is covered overall with a glaze of pale olive green color except the base of the receptacle.

4¼ in. (10.6 cm.) long. cloth box

\$2,000-3,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
30 October 1985.

私人珍藏

青釉龍首勺

來源:
Galaxie Art (王炳權), 香港, 1985年10月30日



1056

PROPERTY FROM A PRIVATE COLLECTION

1056
A YUE CELADON CIRCULAR TRIPOD INK PALETTE

The circular platform with short collar is raised on three small bear-form feet, and is covered on the sides and the base with a greyish-green glaze suffused with crackles, save for the unglazed interior which is polished smooth.

4¾ in. (12 cm.) diam.

\$5,000-7,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
30 October 1985.

私人珍藏

西晉 越窯青釉三足墨盞

來源:
Galaxie Art (王炳權), 香港, 1985年10月30日

PROPERTY FROM A PRIVATE COLLECTION

1057
A RARE SMALL YUE CELADON JAR

The compressed jar is decorated with impressed designs, including a band of basket-weave pattern on the shoulder, and geometric bands below the neck and above the foot. The jar is covered overall with a glaze of pale olive-green color.

4 in. (9.7 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong,
27 October 1989.

私人珍藏

晉 越窯青釉罐

來源:
Galaxie Art (王炳權), 香港, 1989年10月27日



1057

PROPERTY FROM A PRIVATE COLLECTION

1058
A VERY RARE YUE CELADON TOAD-FORM VESSEL

The vessel raised on a circular base is naturalistically modelled as a standing toad holding a small ear cup below its open mouth. The frog's head is surmounted by a small cylindrical neck and the vessel is covered overall with a pale greyish-green glaze.

4¼ in. (11.4 cm.) high, cloth box

\$10,000-15,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 27 October 1989.

The result of Oxford thermoluminescence test no. P122a25 is consistent with the dating of this lot.

私人珍藏

晉 越窯青釉蟾蜍形水注

來源:
Galaxie Art (王炳權), 香港, 1989年10月27日

此器經牛津熱釋光測年法測試(測試編號P122a25)·證實與本圖錄之斷代符合



ANOTHER PROPERTY

ø1059

**A VERY WELL-MODELED BLUE AND
SANCAI-GLAZED POTTERY FIGURE OF A
CAPARISONED HORSE**

TANG DYNASTY (AD 618-907)

The horse is shown standing four-square on a rectangular base with head harnessed and turned slightly to the left, with rakish forelock swept back beneath pricked ears. The back carries a heavily textured saddle blanket molded in imitation of fur and covered in a blue glaze. The floret trappings and the chest and crupper straps are crisply molded with suspended heart-shaped leaf medallions picked out in straw and bright green glazes. The body of the horse is glazed in a rich amber, which pools around the hooves. The bulging unglazed eyes show traces of pigment. 18½ in. (46 cm.) high, cloth box

\$200,000-300,000

PROVENANCE:

Acquired in Hong Kong, September 1982.

The *sancai* or 'three-color' glaze was developed during the seventh century when Tang-dynasty potters were experimenting with the lively tones of green, amber and yellow. The cobalt-blue glaze, as seen on the saddle of this horse, was an expensive import from the Middle East at the time and was reserved for objects of the highest quality. On this example it is luxuriously used to completely cover the saddle, which is textured to imitate fur.

The present horse is distinguished by its luxurious trappings, which are finely rendered and glazed, as well as by its handsome proportions and its lustrous, well-preserved glaze. It is of a somewhat more unusual, smaller scale than other more widely published horses with the more common green-glazed textured saddles, such as the 73 cm. long example in the Tokyo National Museum, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 1, Tokyo, 1982, col. pl. 64. Tang-dynasty pottery horses with the inclusion of the blue glaze are considerably rare. A very finely modeled pair of smaller-scale glazed pottery horses (15 in. high) in the David W. Dewey Collection features one amber-glazed horse with an amber-glazed textured saddle and blue-glazed details on the fittings and a cropped mane as seen on the present horse, and one cream-glazed horse with the saddle, cloth and fittings featuring blue-glazed details, illustrated by R. Jacobsen in *Celestial Horses and Long Sleeve Dancers, The David W. Dewey Collection of Ancient Tomb Sculpture*, Minneapolis, 2013, pp. 230-231.

The result of Oxford thermoluminescence test no. C122c29 is consistent with the dating of this lot.

唐 三彩陶馬

來源:

1982年9月入藏於香港

此器經牛津熱釋光測年法測試(測試編號C122c29)，證實與本圖錄之斷代符合





PROPERTY FROM THE MCLENDON COLLECTION

1060
A LARGE AMBER-GLAZED POTTERY FIGURE OF A HORSE
TANG DYNASTY (AD 618-907)

The horse is shown standing foursquare on a rectangular base, with its head turned slightly to the left. The forelock and pricked ears are covered with cream glaze, and the neck, body and legs are covered with amber glaze. The pottery saddle is left unglazed.

21 in. (53.5 cm.) long

\$12,000-18,000

PROVENANCE:
Art Treasures Gallery, Hong Kong, 3 December 1992.

The result of Daybreak thermoluminescence test sample no. 675A1 is consistent with the dating of this lot.

MCLENDON珍藏

唐 褐釉馬

來源:
藝寶堂, 香港, 1992年12月3日

此器經牛津熱釋光測年法測試(測試編號675A1)・證實與本圖錄之斷代符合

PROPERTY FROM A PRIVATE COLLECTION

1061
A LARGE PAINTED POTTERY FIGURE OF A COURT LADY
TANG DYNASTY (AD 618-907)

The lady is shown standing on a short base with the arms folded across the chest and concealed by the long sleeves of her robe, which falls in heavy folds to the base to reveal the right foot dressed in a flower-tipped slipper.
21¼ in. (54.5 cm.) high

\$50,000-70,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 25 November 1990.

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

The figures of this type usually hold their hands in front of them, in order to provide a more graceful arrangement of their sleeves. Some have their hands completely hidden, as can be seen in the present court lady and three other figures from the Schloss Collection. See J. Baker, *Seeking Immortality - Chinese Tomb Sculpture from the Schloss Collection*, Bowers Museum of Cultural Art, Santa Ana, 1996, p. 34, no. 17.

Compare two similarly modeled painted pottery court ladies sold at Christie's New York, 2 June 1989, lot 136 and 16 September 1998, lot 343, and a third example, shown holding a dog, 21 March 2002, lot 100.

The result of Oxford thermoluminescence test no. C122a27 is consistent with the dating of this lot.

私人珍藏

唐 彩繪陶仕女俑

來源:
Galaxie Art (王炳權), 香港, 1990年11月25日

此器經牛津熱釋光測年法測試(測試編號C122a27)・證實與本圖錄之斷代符合





1062

PROPERTY FROM THE COLLECTION OF MR. AND MRS. MCLENDON

1062
A LARGE SANCAI-GLAZED POTTERY TRIPOD CENSER
TANG DYNASTY (AD 618-907)

The rounded body is raised on three paw feet and incised with double lines on the shoulder. The body is covered with irregular large splashes of green glaze surrounded by smaller splashes of amber glaze which streak unevenly below the amber-glazed, waisted neck and green-glazed rim.

8¾ in. (22.4 cm.) diam.

\$10,000-15,000

PROVENANCE:
In New York prior to 1998.

The result of Oxford thermoluminescence test no. C198p55 dated 17 June 1998 is consistent with the dating of this lot.

MCLENDON 伧僂珍藏

唐 三彩三足爐

來源:
紐約, 1998年以前

此器經牛津熱釋光測年法測試(測試編號C198p55), 證實與本圖錄之斷代符合

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

1063
A RARE AND UNUSUAL SANCAI-GLAZED POTTERY
EQUESTRIAN
TANG DYNASTY (AD 618-907)

Modeled as a courtier, the rider wears a headdress and green tunic and sits astride his steed with hands curled as if grasping reins. The horse stands foursquare on a rectangular base with head turned slightly to the left and is splash-glazed in green, amber, and straw tones.

14¾ in. (37.5 cm.) high

\$18,000-25,000

PROVENANCE:
T. T. Tsui (1941-2010), Jinguantang Collection, Hong Kong.
The Jinguantang Collection Part III; Christie's New York, 18 September 1997, lot 132 (part).
Sotheby's New York, 19 September 2001, lot 111.

The result of Oxford thermoluminescence test no. C97c78 dated 11 July 1997 is consistent with the dating of this lot.

美國中西部私人珍藏

唐 三彩騎馬俑

來源:
靜觀堂徐展堂(1941-2010), 香港
靜觀堂珍藏(三), 紐約佳士得, 1997年9月18日, 拍品編號132(部分)
紐約蘇富比, 2001年9月19日, 拍品編號111

此器經牛津熱釋光測年法測試(測試編號C97c78), 證實與本圖錄之斷代符合



1063



PROPERTY FROM A PRIVATE COLLECTION

1064

A LARGE PAINTED POTTERY FIGURE OF A COURT LADY

TANG DYNASTY (AD 618-907)

The lady is shown standing gracefully on a short, shaped base with her arms folded across the chest and concealed by the long sleeves of her robe which falls in heavy folds. There are some remnants of red, black and white pigments.

16 in. (40.5 cm.) high, cloth box

\$7,000-9,000

PROVENANCE:

Galaxie Art (B. K. Wong), Hong Kong, 19 October 1992.

The result of Oxford thermoluminescence test no. C122a28 is consistent with the dating of this lot.

私人珍藏

唐 彩繪陶仕女俑

來源:

Galaxie Art (王炳權), 香港, 1992年10月19日

此器經牛津熱釋光測年法測試(測試編號C122a28), 證實與本圖錄之斷代符合



PROPERTY FROM THE MCLENDON COLLECTION

1065

A SANCAI-GLAZED POTTERY FIGURE OF A HORSE AND A GROOM

TANG DYNASTY (AD 618-907)

The horse is modelled standing foursquare on a rectangular base with its head turned slightly to the left. The horse is covered with an amber glaze, and the saddle is covered with splashed green, cream and amber glazes. The groom is shown wearing a long, amber-glazed robe, and his unglazed face and hair have painted details.

The horse 19 in. (48.4 cm.) long

\$10,000-15,000

PROVENANCE:

Acquired in New York, May 1998.

The result of Oxford thermoluminescence test no. C198y28 is consistent

with the dating of the horse in this lot.

MCLENDON 伉儷珍藏

唐 三彩陶馬及馬伕俑

來源:

自紐約入藏, 1998年5月

陶馬經牛津熱釋光測年法測試(測試編號C198y28), 證實與本圖錄之斷代符合

PROPERTY FROM THE MCLENDON COLLECTION

1066
A PAIR OF LARGE SANCAI-GLAZED POTTERY FIGURES OF OFFICIALS
TANG DYNASTY (AD 618-907)

Each elegant figure is boldly modeled standing on a splash-glazed, pierced rock-form base with hands clasped in front of the chest within the narrow sleeves of an undergarment, wearing *sancal*-glazed breastplates over long tunics, cream-glazed trousers, and shoes with slightly upturned toes. Both have unglazed faces modeled with full cheeks and high arched eyebrows, surmounted by tall caps.

Each 41 in. (104.1 cm.) high

\$10,000-15,000

PROVENANCE:
In New York prior to April 1997.

The results of Oxford thermoluminescence tests nos. 866g28 and 866g32 are consistent with the dating of this lot.

MCLENDON珍藏

唐 三彩文官陶俑一對

來源:

紐約, 1997年4月以前

(2) 此器經牛津熱釋光測年法測試(測試編號866g28及866g32), 證實與本圖錄之斷代符合



PROPERTY FROM THE MCLENDON COLLECTION

1067
TWO RARE SANCAI/ AND BLUE-GLAZED POTTERY FIGURES OF EQUESTRIANS
TANG DYNASTY (AD 618-907)

The first equestrian is shown with hands held out as if to hold the reins and wearing a blue-glazed robe and a tall unglazed hat. The horse stands foursquare on a rectangular base and is covered with a cream glaze except for the mane which is highlighted with amber glaze. The second equestrian is shown with the proper right hand raised and the body twisted to the right, wearing an amber-glazed robe with blue cuffs and a tall unglazed hat, and seated on an amber-glazed saddle. The horse stands foursquare on a rectangular base and is covered with a cream glaze.

The larger 15 in. (38.2 cm.) long

\$15,000-25,000

PROVENANCE:
E. & J. Frankel, New York, March 1999.

The result of Oxford thermoluminescence test no. C201b84 is consistent with the dating of the blue-robed equestrian.

MCLENDON珍藏

唐 三彩加藍騎馬陶俑兩件

來源:

E. & J. Frankel, 紐約, 1999年3月

(2) 藍袍騎馬俑經牛津熱釋光測年法測試(測試編號C201b84), 證實與本圖錄之斷代符合



1068

PROPERTY FROM A PRIVATE COLLECTION

1068
AN AMBER-GLAZED POTTERY FLASK
LIAO DYNASTY (AD 907-1125)

The ewer is made in the shape of a leather pouch-form flask with finger-pinched, arched handle and cylindrical neck. The vessel is covered with a glaze of rich amber color.

10¾ in. (27 cm.) high, cloth box

\$3,000-5,000

PROVENANCE:
Acquired in Hong Kong, 1992.

私人珍藏

遼 褐釉皮囊式陶壺

來源:
入藏於香港, 1992年



1069

PROPERTY FROM A PRIVATE COLLECTION

1069
A WHITE-GLAZED OVOID LOBED EWER
FIVE DYNASTIES-NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The oval body is set with a short spout and has a Y-shaped handle decorated with small florets, terminating in two molded floral appliques. The whole is covered in an ivory-white glaze that continues onto the base.

6 in. (15.5 cm.) high, cloth box

\$3,000-5,000

PROVENANCE:
Acquired in Hong Kong, 1989.

私人珍藏

五代/北宋 十至十一世紀 白釉貼花提壺

來源:
入藏於香港, 1989年

THE PROPERTY OF A LADY

1070
A CHESTNUT AND STRAW-GLAZED POTTERY FIGURE OF A BACTRIAN CAMEL
TANG DYNASTY (AD 618-907)

The camel is well modeled and standing with head raised and mouth open in a bray, the hair on the front of the neck applied in small, well defined overlapping sections and covered with a straw glaze, while fine gouging indicates the hair on the humps, the body glazed a deep chestnut color.

21 in. (53.3 cm.) high

\$10,000-15,000

PROVENANCE:
Christie's New York, 3 June 1993, lot 178.
Property from the Collection of Mr. and Mrs. James E. Breece III; Christie's New York, 22 March 2007, lot 267.

女史珍藏

唐 灰褐釉駱駝

來源:
紐約佳士得, 1993年6月3日, 拍品編號178
James E. Breece III伉儷珍藏; 紐約佳士得, 2007年3月22日, 拍品編號267





PROPERTY FROM A PRIVATE COLLECTION

1071
A CARVED YUE CELADON CIRCULAR BOX AND COVER
FIVE DYNASTIES PERIOD, 10TH CENTURY

The shallow domed cover is carved in relief with a scrolling peony spray. The box and cover are covered overall with a pale olive-green glaze.
4⅞ in. (12.3 cm.) diam, cloth box

\$10,000-15,000

PROVENANCE:
Acquired in Hong Kong, 1988.

Intended to contain precious substances and objects, Yue ware covered boxes of this type were highly treasured in the ancient time. The boxes’ high status is reflected in the lavish decorations, among which the relief carving such as that displayed on the current piece is the most sophisticated and expensive technique. A Yue ware box decorated with peony motif but with a ring of grooves surrounding the central roundel is in the Art Institute of Chicago, and is illustrated by Yutaka Mino and K. R. Tsiang, *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis Museum of Art, 1986, pp. 132-133, no. 49. Compare, also, a fragment of a similar Yue ware ‘peony’ box found at the Yue ware kilns in Shangyu Xian, illustrated in *ibid*, p. 132, fig. 49b.



(another view)

私人珍藏
五代 十世紀 越窯青釉刻牡丹紋蓋盒
來源:
入藏於香港, 1988年

PROPERTY FROM A PRIVATE COLLECTION

1072
A CARVED DING 'LOTUS' BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

The bowl has gently rounded sides rising from a low small ring foot. The interior is carved with a large lotus flower borne on a leafy stem encircled by a winding lotus stem issuing another blossom. The bowl is covered overall in a transparent ivory-tinged glaze pooling in the recesses.
8½ in. (21.5 cm.) diam., cloth box

\$50,000-70,000

PROVENANCE:
Christie's New York, 5 June 1986, lot 184.

For a Ding ‘lotus’ bowl carved with a similar design, but with foliate rim, see Beyond Compare: A Thousand Years of the Literati Aesthetic; Christie's Hong Kong, 26 November 2018, lot 8005. Another Ding bowl of this design with foliate rim is illustrated by J.J. Lally & Co. in *The Collection of Dr. and Mrs. Marvin L. Gordon*, New York, 2009, no. 40.

私人珍藏
北宋 定窯白釉刻蓮紋盃

來源:
紐約佳士得, 1986年6月5日, 拍品編號184





1073

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1073
A MOLDED YAOZHOU CELADON 'BOYS' BOWL
NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The bowl is molded on the interior with four boys hanging playfully from tree boughs. The glaze is of an even olive-green tone.
6¼ in. (15.5 cm.) diam.

\$6,000-8,000

重要私人珍藏

北宋/金 十二世紀 耀州窯青釉印嬰戲紋盃

PROPERTY FROM A PRIVATE COLLECTION

1074
A RARE PAIR OF CARVED YAOZHOU CELADON SHALLOW BOWLS
NORTHERN SONG DYNASTY (AD 960-1127)

Each bowl has slightly flared shallow sides and is carved on the center of the interior with a pair of intertwined flowers. The bowls are covered overall with a glaze of even olive-green color, save for the unglazed base.

5¼ in. (13 cm.) diam., cloth box

(2)

\$12,000-18,000

PROVENANCE:
Acquired in Hong Kong, 1985.

私人珍藏

北宋 耀州窯青釉刻花盃一對

來源:
入藏於香港, 1985年



1074



ANOTHER PROPERTY

1075
A CARVED YAOZHOU CELADON BOWL
NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The bowl is finely potted with rounded sides rising to a lipped rim. The interior is carved with a flower blossom enclosed within a quadrilobed cartouche. 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.

7⅞ in. (18.8 cm.), Japanese wood box

\$18,000-25,000

PROVENANCE:
Kochukyo, Tokyo, February 2000.
Kaikodo, New York.

EXHIBITED:
New York, Kaikodo, 2016.

LITERATURE:
Kaikodo Journal, New York, Spring 2016, no. 10.

北宋/金 十二至十三世紀 耀州窯青釉刻花盃

來源:
壺中居, 東京, 2000年2月
懷古堂, 紐約

展覽:
紐約, 懷古堂, 2016年

出版:
《懷古堂》期刊, 紐約, 2016年春季刊, 編號10



1076

PROPERTY FROM A PRIVATE COLLECTION

1076
A RARE MINIATURE GREEN JUN TRIPOD CENSER
NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The compressed globular censer has a short cylindrical neck rising to an everted rim, and is covered in a pale bluish-green glaze that thins to mushroom on the rim.
2 in. (4.8 cm.) high, cloth box

\$5,000-7,000

私人珍藏

北宋/金 鈞窯綠釉袖珍三足爐



1077

PROPERTY FROM THE USC PACIFIC ASIA MUSEUM,
SOLD TO BENEFIT ACQUISITIONS AND COLLECTIONS CARE

1077
A MOLDED DING DISH
JIN DYNASTY (1115-1234)

The shallow dish is molded on the interior with a design of phoenixes and lotus surrounded by a key-fret border. The dish is covered overall with an ivory-colored glaze and the mouth rim is bound in metal.
7⅞ in. (18.7 cm.) diam., cloth box

\$4,000-6,000

PROVENANCE:
Mr. and Mrs. Robert M. Snukal Collection, before 2003.
The USC Pacific Asia Museum, Pasadena, California, accessioned in 2003, no. 2003.17.27.

南加州大學亞太博物館珍藏，拍賣收益將用於藏品購藏及維護

金 定窯白釉印鳳紋盤

來源:
Robert M. Snukal 伉儷珍藏，2003年以前
加州帕莎甸娜南加州大學亞太博物館，2003年入藏，
館藏編號2003.17.27

PROPERTY FROM A PRIVATE COLLECTION

1078
A SMALL QINGBAI EWER-FORM WATER DROPPER AND COVER
SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The water dropper is potted with a tall, ribbed neck flanked on the shoulder by two small loops on either side of the neck and set with a strap handle opposite the long slightly arched spout. The vessel and cover are covered overall with a pale bluish-green glaze.
2¼ in. (6 cm.) high, cloth box

\$2,000-3,000

私人珍藏

南宋/元 青白釉執壺形水注



1078

PROPERTY FROM A PRIVATE COLLECTION

1079
A LONGQUANGUAN-TYPE CONICAL BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The well-potted conical bowl is covered overall with a pale bluish-green glaze suffused with a dense network of crackle. *Together with* a small Guan ware shard.
5½ in. (14 cm.) diam., Japanese wood box

\$5,000-7,000

私人珍藏

南宋 龍泉窯仿官釉笠式盃



1079



VARIOUS PROPERTIES

ø1080
A LONGQUAN CELADON CONICAL BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl has conical sides flaring widely from the small, delicate foot, and is covered inside and out with an unctuous glaze of soft sea-green tone, stopping at the foot ring.

5¼ in. (13.2 cm.) diam., Japanese wood box

\$8,000-12,000

PROVENANCE:
Tea ceremony practitioner, Kansai, active in the 1970s, by repute.

The rather delicate conical form of this bowl, standing on a small foot, is shown to good advantage by the even, blue-green glaze. Conical bowls were used for the drinking of tea, and the Longquan kilns produced such bowls for both the domestic and export market. Three similar Longquan conical bowls were discovered in 1991 in Suining, Sichuan province, amongst a cache of ceramics dating from the late Southern Song period. See *Newly Discovered Southern Song Ceramics, A Thirteenth-Century "Time Capsule"*, Tokyo, 1998, pp. 40-1, nos. 36-8. A very similar bowl, recovered from the Sinan wreck off the coast of Korea, was included in the *Special Exhibition of Cultural Relics Found off the Sinan Coast*, National Museum of Korea, Seoul, 1977, pl. 19. A crackle-glazed example was excavated from the Song dynasty kiln at Shifangxian, and is illustrated in *Celadons from Longquan Kilns, Taipei*, 1998, p. 166, nos. 137-1 and 137-2. Another example in the National Palace Museum, Taipei, is included in *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum, Lung-ch'üan Ware, Ko Ware and Other Wares*, Taipei, 1974, pls. 17 and 18.

南宋 龍泉青釉笠式盃

來源:
日本關西茶道大師, 活躍於1970年代(傳)



(another view with box)

ø1081
A LONGQUAN CELADON 'ARROW' VASE
SOUTHERN SONG DYNASTY (1127-1279)

The pear-shaped body rises to a tall, slender neck flanked by a pair of tubular handles, and is incised with a series of bands. The vase is covered overall with an even glaze of soft sea-green color.

6¼ in. (16 cm.) high, Japanese wood box

\$12,000-18,000

The form of this vase is based on 'arrow vases', or *touhu*, the primary accessory of a drinking game which involved throwing all of one's arrows into the mouth of the vessel. The loser was assessed a penalty drink for every errant throw.

Too small to actually be used in the drinking game, the present vase was probably intended to hold flowers. A pair of Longquan arrow vases of the same height but with wider necks, was recovered from the tomb of the Yuan calligrapher Xian Yushu (1251-1302). See Zhang Yulan, "Hangzhoushi faxian Yuandai Xian Yushu mu," *Wenwu*, 1990:9, p. 24, figs. 11-12. Another similar vase was included in the exhibition, *The Scholar as Collector: Chinese Art at Yale*, Yale University Art Gallery and China Institute in America, New York, 2004, p. 18, fig. 8.

南宋 龍泉青釉投壺



(another view with box)





1082

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

1082
A LONGQUAN CELADON BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The rounded sides of the bowl rise to a slightly everted rim and the exterior is carved with overlapping petals. The bowl is covered in a glaze of even celadon tone.

5⅞ in. (14.7 cm.) diam.

\$6,000-8,000

PROVENANCE:
Christie's London, 10 December 1990, lot 114.
A Private Collection.
Harmony Of Form, Serenity Of Color: A Private Collection of 'Song' Ceramics; Sotheby's New York, 23 March 2011, lot 570.

The present bowl, carved with the upright petals on the exterior, is a classic ware of the Southern-Song Longquan kilns. Longquan bowls of this design can be found in some of the world's greatest collections, and include the one in the Metropolitan Museum of Art, accessioned no. 17.57.1 (Rogers Fund, 1917), and another example in the Art Institute of Chicago, no. 1945.303 (Gift of Russell Tyson). See, also, the virtually identical example from the Muwen Tang collection, sold at Christie's Hong Kong, 6 April 2015, lot 130.

顯赫紐約私人珍藏

南宋 龍泉青釉蓮瓣形盃

來源:
倫敦佳士得, 1990年12月10日, 拍品編號114
私人珍藏
紐約蘇富比, 「Harmony Of Form, Serenity of Color: A Private Collection of 'Song' Ceramics」, 2011年3月23日, 拍品編號570



1083

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

1083
A SMALL LONGQUAN CELADON BALUSTER JAR AND COVER
SOUTHERN SONG-YUAN DYNASTY OR LATER

The jar is carved with slender, vertical, rib-like petals which are repeated on the domed section of the leaf-form cover with stem finial. The jar and cover are covered in a lustrous, sea-green glaze.

5⅞ in. (13.7 cm.) high

\$8,000-12,000

PROVENANCE:
Christie's New York, 3 June 1993, lot 206.

顯赫私人珍藏

南宋/元或以後 龍泉青釉瓜棱形蓋罐

來源:
紐約佳士得, 1993年6月3日, 拍品編號206

VARIOUS PROPERTIES

ø1084
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

\$20,000-40,000

PROVENANCE:
Mizoguchi family collection, Japan, according to label on box.

The accompanying wood box of the present censer has an inscription of the Mizoguchi family, a federal clan from the Edo period to the Meiji restoration, 17th-19th century. The Mizoguchi family ruled Shibata domain in the northern part of Niigata prefecture. The family was known for their high cultural standards and devotion to the art of the tea ceremony. The family was also very passionate about art, amassing a collection over many generations consisting primarily of tea ceremony objects.

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. I, 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.

南宋 龍泉青釉弦紋三足爐

來源:
碧雲山房舊藏物品, 日本, 據木盒標籤



(Mizoguchi family label on box)



1085



1086

1085

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 scrolls and is covered overall with a transparent pale blue glaze.

8 in. (20.3 cm.), Japanese wood box

\$8,000-12,000

PROVENANCE:
Kaikodo, New York.

EXHIBITED:
New York, Kaikodo, 2000.

LITERATURE:
Kaikodo Journal, New York, Autumn 2000, no. 13.

南宋 青白釉刻嬰戲紋盃

來源:

懷古堂, 紐約

展覽:

紐約, 懷古堂, 2000年

出版:

《懷古堂》期刊, 紐約, 2000年秋季, 編號13

1086

AN INCISED *QINGBAI* 'FISH' BOWL
SOUTHERN SONG DYNASTY, 12TH CENTURY

The thinly potted bowl has conical sides rising to the rim carefully notched at six points along the edge. The interior is incised with two fish and a lotus blossom amidst waves. The bowl is covered inside and out with a pale blue-tinged glaze.

7½ in. (19.9 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE:
Kaikodo, New York.

EXHIBITED:
New York, Kaikodo, 1998.

LITERATURE:
Kaikodo Journal, New York, Autumn 1998, no. 63.

It is rare to find fish used in the designs of incised *qingbai* wares. A *qingbai* bowl incised with a pair of fish on a combed wave ground, in the Palace Museum, Beijing, is illustrated in *Song Yuan Qingbai ci*, Tokyo and Shanghai, 1984, figs. 106 and 107.

南宋 十二世紀 青白釉刻魚紋葵口盃

來源:

懷古堂, 紐約

展覽:

紐約, 懷古堂, 1998年

出版:

《懷古堂》期刊, 紐約, 1998年秋季, 編號63



1087

AN INCISED SLIP-DECORATED *RUYI*-SHAPED PILLOW
NORTHERN SONG DYNASTY, 11TH-EARLY 12TH CENTURY

The top is incised thorough the white slip to a dark grey slip ground with a leafy peony stem reserved on a ring-punch ground within a double-line border. The pillow is covered with a faintly crackled colorless glaze that stops at the base to reveal the buff-colored stoneware body.

11½ in. (29.2 cm.) long

\$15,000-25,000

PROVENANCE:
Kaikodo, New York.

EXHIBITED:
New York, Kaikodo, 2009.

LITERATURE:
Kaikodo Journal, New York, Spring 2009, no. 14.

The top of this pillow is of *ruyi* 'wish-granting' shape. The *ruyi* shape is based on a stylized form of the *lingzhi* fungus, which was believed to be able to prolong life, ward off evil and ensure the vigor of its possessor.

The peony flower has traditionally been associated with royalty, having been cultivated in the imperial gardens as early as the Sui and Tang dynasties, and thus is often called the 'king of flowers'. One of the many names given to the peony in Chinese is *fuguihua*, or 'flower of wealth and honor', which comes from the writings of the famous Song dynasty philosopher Zhou Dunyi (1017-73). The fact that the peony on the present pillow is shown borne on a meandering vine-like stem is significant. One of the Chinese words for 'vine' is *man*, which is a pun for *wan*, meaning 'ten thousand'. The

北宋 十一/十二世紀初 白地黑花刻牡丹紋如意形枕

來源:

懷古堂, 紐約

展覽:

紐約, 懷古堂, 2009年

出版:

《懷古堂》期刊, 紐約, 2009年春季, 編號14

此器經牛津熱釋光測年法測試(測試編號P208c71), 證實與本圖錄之斷代符合

combination of all these elements thus suggest the phrase *fugui wandai*, or 'may wealth and rank continue for ten thousand generations'.

For another *ruyi*-shaped pillow with peony decoration, see the Northern Song pillow attributed to the Xiaguan kiln in Mixian, Henan province, in the Museum of the Western Han Tomb of the Nanyue King, Guangzhou, illustrated in *Chinese Ceramics Pillow: The Mr. & Mrs. Yueng Wing Tak Gift*, Hong Kong, 1993, pl. 54.

The result of Oxford Authentication Ltd. thermoluminescence test number P208c71 is consistent with the dating of this lot.



PROPERTY FROM A PRIVATE COLLECTION

1088

A JUN TRIPOD CENSER

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The compressed globular body is supported on three short feet and is covered overall with a lightly crackled sky-blue glaze of even tone thinning at the rim to a pale mushroom color.

4½ in. (11.4 cm.), cloth box

\$20,000-30,000

PROVENANCE:

Acquired in Hong Kong, 1986.

私人珍藏

北宋/金 鈞窯天藍釉三足爐

來源:

入藏於香港, 1986年

ANOTHER PROPERTY

1089

A VERY RARE QINGBAI EWER

SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

The ovoid body is divided by six vertical double-grooved bands in relief and decorated with vertical wavy combed lines. The ringed trumpet neck is flanked by the long curved spout molded with a demon mask and the handle molded with bamboo-like nodes. The base of the neck is flanked by a pair of molded, upright floral tabs, and the vessel is covered overall in a glaze of pale blue color with slight greenish tinge.

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

\$20,000-30,000

PROVENANCE:

Blitz, Amsterdam, June 1993.

Kaikodo, New York.

EXHIBITED:

New York, Kaikodo, 2011.

LITERATURE:

Kaikodo Journal, New York, Spring 2011, no. 12.

The extraordinary demonic face decorating the base of the spout of this *qingbai* ewer is similar to that of a Southern Song *qingbai* ewer excavated in 1998 in Fuzhou city, Fujian, illustrated in *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), vol. 10, *Fujian*, Beijing, 2008, pl. 94. Like the present ewer, the Fujian ewer has a vertically lobed body, but has a cup-shaped mouth rather than a flaring mouth, and double loops on the shoulder rather than decorative upright tabs. A related demonic face, but with more exaggerated features, can be seen decorating the base of the spout of a *qingbai* ewer and cover dated to the Southern Song dynasty illustrated by R. Krahl in *Yuegutang: A Collection of Chinese Ceramics in Berlin*, Berlin, 2000, p. 260, pl. 213. Also illustrated, p. 210, pl. 210, is a *qingbai* ewer dated Five Dynasties or Northern Song period, which has molded upright tabs similar to those on the present ewer flanking the base of the neck.

南宋 十二/十三世紀 青白釉瓜棱形執壺

來源:

Blitz, 阿姆斯特丹, 1993年6月

懷古堂, 紐約

展覽:

懷古堂, 紐約, 2011年

出版:

《懷古堂》期刊, 紐約, 2011年春季, 編號12





1090 (two views)

PROPERTY FROM A PRIVATE COLLECTION

1090
A SMALL 'OIL SPOT' TEA BOWL
JIN DYNASTY (1115-1234)

The deep, rounded sides are covered inside and out with a thick iridescent black glaze suffused with a dense pattern of variegated iridescent 'oil spots', stopping above the foot to expose the stoneware body covered in a purplish-brown wash.

3½ in. (9 cm.) diam.

\$8,000-12,000

PROVENANCE:
Acquired in Hong Kong, 1986.

私人珍藏

金 黑釉油滴盞

來源:
入藏於香港, 1986年



1091

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1091
A JIAN 'HARE'S-FUR' TEA BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The interior and exterior of the bowl are covered with a black glaze streaked with brown and silvery 'hare's fur' markings, thinning to a russet-brown tone at the rim and pooling irregularly above the foot.

5¼ in. (12.8 cm.) diam.

\$3,000-5,000

PROVENANCE:
Charles Gillot (1853-1903) Collection.
Maitre Paul Chevallier, Galleries de MM Durand Ruel, 8-13 February 1904.
Marie Gillot (1861-1941) Collection.
Ancienne Collection Charles Gillot (1853-1903);
Christie's Paris, 4-5 March 2008, lot 445.

重要私人珍藏

南宋 建窯兔毫盞

來源:
Charles Gillot(1853–1903) 珍藏
Maitre Paul Chevallier, Galleries de MM Durand Ruel, 1904年2月8–13日
Marie Gillot(1861–1941) 珍藏
巴黎佳士得, Ancienne Collection Charles Gillot(1853–1903), 2008年3月4–5日, 拍品編號445

ANOTHER PROPERTY

1092
A MOLDED LONGQUAN CELADON BALUSTER VASE
SOUTHERN SONG-YUAN DYNASTY, 12TH-14TH CENTURY

The body is molded with peony blossoms borne on curling stems below a series of concentric rings encircling the trumpet-shaped neck. The vase is covered overall with a glaze of even blue-green tone.

10¾ in. (26.4 cm.) high, Japanese wood box

\$20,000-40,000

PROVENANCE:
Acquired in Japan, 1980s.

南宋/元 十二至十四世紀 龍泉青釉牡丹紋鳳尾尊

來源:
1980年代入藏於日本



1092



1093

PROPERTY FROM A PRIVATE COLLECTION

1093
A MARBLED BOWL
NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The bowl has deep rounded sides rising from a short straight foot, and is covered overall with a thin veneer of marbled dark brown and cream-colored clay, all under a clear glaze.
6½ in. (15.5 cm.) diam.

\$6,000-8,000

PROVENANCE:
Acquired in Hong Kong, 1989.

私人珍藏

北宋/金 絞胎紋盃

來源:
入藏於香港, 1989年

PROPERTY FROM A PRIVATE COLLECTION

1094
A BLACK-GLAZED DEEP BOWL
SONG-JIN DYNASTY (AD 960-1234)

The deep, rounded sides are covered inside and out with a thick black glaze streaked with silvery-brown markings thinning to a dark russet-brown at the rim and pooling above the foot to reveal the buff ware covered with a brownish-black wash.
5½ in. (14.6 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:
Acquired in Hong Kong, 1989.

私人珍藏

宋/金 黑釉盃

來源:
入藏於香港, 1989年



1094

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1095
A VERY RARE RUSSET-PAINTED BLACKISH-BROWN-GLAZED JAR WITH ROPE-TWIST HANDLE
SONG DYNASTY, 12TH-13TH CENTURY

The high-shouldered tapering body is painted in matte russet brown with two phoenixes swooping down from the shoulder, contrasting with the lustrous black glaze which also covers the interior where it thins to a brown color. The neatly cut, wide mouth is applied with a rope-twist loop handle.

8½ in. (21.5 cm.) high, fitted cloth box

\$20,000-30,000

PROVENANCE:
Christie's New York, 22 March 2007, lot 284.

One other jar of the extremely rare form with rope-twist handle, also a black-glazed jar loosely painted in russet-brown, is illustrated in *Black Porcelain from the Mr. and Mrs. Yeung Wing Tak Collection*, Guangzhou, 1997, pp. 102-103, no. 49.

重要私人珍藏

宋 十二/十三世紀 黑釉褐彩鳳紋提梁罐

來源:
紐約佳士得, 2007年3月22日, 拍品編號284





1096



1097

PROPERTY FROM A PRIVATE COLLECTION

1096
A RARE BROWN CIZHOU PAINTED DEEP BOWL
 JIN DYNASTY (1115-1234)

The finely potted ovoid body is raised on a high foot and covered in white slip painted in dark brown with a band of cash motifs, all under a clear glaze.

6 in. (15.5 cm.) high, cloth box

\$10,000-15,000

PROVENANCE:
 Acquired in Hong Kong, 1989.

私人珍藏

金 磁州白地銅錢紋盃

來源:
 入藏於香港, 1989年

PROPERTY FROM A PRIVATE COLLECTION

1097
A RUSSET-PAINTED BLACK-GLAZED BOTTLE, XIAOKOU PING
 SONG-JIN DYNASTY (AD 960-1234)

The broad-shouldered, tapering body is covered overall with a lustrous dark bluish-black glaze, and painted in russet slip with a pair of long-necked birds in flight on the shoulder below the small, double-ringed mouth.

8¼ in. (20.7 cm.) high, cloth box

\$5,000-7,000

PROVENANCE:
 Acquired in Hong Kong, 1989.

私人珍藏

宋/金 黑釉褐彩鳥紋小口瓶

來源:
 入藏於香港, 1989年

PROPERTY FROM A PRIVATE COLLECTION

1098
A CARVED CIZHOU BLACK-GLAZED BOTTLE VASE
 NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The body is carved through the brown glaze to the buff body with a broad band of leaf scroll below a narrower band of leaf scroll on the shoulder, all within line borders below the waisted neck and flared mouth.

11 in. (28 cm.) high

\$20,000-30,000

PROVENANCE:
 Mr. and Mrs. Yueng Wing Tak Collection.

LITERATURE:
 Guangzhou Cultural Bureau Ed., *Black Porcelain from the Mr. and Mrs. Yueng Wing Tak Collection*, 1997, pp. 48-49, no. 22.

私人珍藏

北宋/金 磁州黑釉刻卷草紋長頸瓶

來源:
 楊永德伉儷珍藏

出版:
 廣州市文化局, 《楊永德伉儷珍藏黑釉瓷》, 1997年, 頁48-49, 編號22



1098



1099

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1099

A CIZHOU BROWN-PAINTED MEIPING
NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The vase is fluidly painted in brown slip on a white slip ground on both sides with a leafy peony stem, all under a clear glaze.

15½ in. (38.2 cm.) high, softwood box

\$18,000-25,000

PROVENANCE:

Christie's New York, 19 September 2006, lot 221.

Cizhou painted *meiping* of this type are particularly highly prized, and examples can be found in many famous collections. A very similar vase in the Indianapolis Museum of Art is illustrated by Y. Mino and J. Robinson in *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis, 1983, p. 195, pl. 71.

重要私人珍藏

北宋/金 十二至十三世紀 磁州白地褐彩牡丹紋梅瓶

來源:

紐約佳士得, 2006年9月19日, 拍品編號221

ANOTHER PROPERTY

1100

A LARGE BLACK-GLAZED WHITE-RIBBED JAR WITH TWO HANDLES
JIN DYNASTY, 12TH-13TH CENTURY

Set on the shoulder with two handles each molded with the character *Zhang* within a square, the swelling jar rises to a short neck and lipped rim and is decorated with alternating groups of two and four ribs in raised white slip, all covered under a lustrous blackish-amber glaze.

11½ in. (29.2 cm.) high, Japanese wood box

\$18,000-25,000

PROVENANCE:

Kochukyo, Tokyo, April 2014.
Kaikodo, New York.

EXHIBITED:

New York, Kaikodo, 2015.

LITERATURE:

Kaikodo Journal, New York, Spring 2015, no. 11.

金 十二至十三世紀 黑釉稜綫紋雙耳罐

來源:

壺中居, 東京, 2014年4月

懷古堂, 紐約

展覽:

紐約, 懷古堂, 2015年

出版:

《懷古堂》期刊, 紐約, 2015年春季刊, 編號11



1100

Dark-glazed jars of this type, decorated with vertical ribs of trailed white slip, were produced in various sizes and shapes at a number of Cizhou kiln sites in Shandong, Henan and Hebei provinces. What sets this handsome jar apart, however, is the unusual appearance of the single character, *Zhang*, molded on each of the handles. Excavations at Guantai, a major Cizhou kiln center in modern Cixian, Hebei province, have yielded a sherd, a handle similar those on the present jar, which also bears a molded *Zhang* character. See *Guantai Cizhou yaozhi*, Beijing, 1997, pl. LIV:1 (left). Also illustrated, pl. XXV:1, is a reconstructed jar from the site which has similar vertical ribs and is of similar proportions to the present jar. The character *Zhang* impressed on the handles of these jars is likely a reference to the celebrated Zhang Family of potters famed for producing pillows in the vicinity of Cizhou in Hebei province. The inclusion of this name on this jar suggests the family was involved in the production of other wares as well.



1100 (detail)



1101

PROPERTY FROM A PRIVATE JAPANESE COLLECTION

1101
A CARVED CIZHOU BLACK-GLAZED
OVOID JAR

JIN-YUAN DYNASTY, 13TH-14TH CENTURY

The jar is carved through the blackish-brown glaze to the buff body with a broad band of bold floral scroll between line borders.

13¾ in. (34 cm.) high, softwood box

\$8,000-12,000

PROVENANCE:

Private Japanese collection by the 1970s.

日本私人珍藏

金/元 十三至十四世紀 磁州黑釉刻花雙耳瓶

來源:

日本私人珍藏, 1970年代前



1102

PROPERTY FROM A PRIVATE COLLECTION

1102
A CARVED CIZHOU 'PEONY' MEIPING
JIN DYNASTY, 12TH CENTURY OR LATER

The tapering body is carved with a wide band of four peony blossoms borne on meandering stems with broad leaves reserved on a brown ground, and below a narrow cloud-form band on the shoulder. The vase is covered overall with a transparent glaze with light green tinge.

14¼ in. (36.2 cm.) high, cloth box

\$10,000-15,000

PROVENANCE:

Acquired in Hong Kong, 1985.

私人珍藏

金十二世紀或以後
磁州窯白地褐彩刻牡丹紋梅瓶

來源:

入藏於香港, 1985年

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1103
A RUSSET-PAINTED BLACK-GLAZED
BOTTLE VASE, YUHUCHUNPING
JIN DYNASTY, 13TH CENTURY

The vase is potted with a pear-shaped body rising to a waisted neck and a flared mouth, and is covered with a lustrous blackish glaze that is decorated in bold brush strokes of iron brown with two stylized long-tailed birds.

11¼ in. (28 cm.) high, fitted cloth box

\$10,000-15,000

PROVENANCE:

J. J. Lally & Co., New York, 6 April 2006.

重要私人珍藏

金 十三世紀 黑釉褐彩鳥紋玉壺春瓶

來源:

藍理捷, 紐約, 2006年4月6日





1104

ANOTHER PROPERTY

ø1104

A RARE PAINTED CIZHOU FIGURE OF BUDDHA

JIN DYNASTY (1115-1234)

The Buddha is shown on a lotus base raised on a tall, waisted plinth, seated in *dhyanasana* with the right hand held in *abhayamudra* and the left hand in *varadamudra*, wearing loose robes decorated with floral patterns in brown and red on a cream slip under a clear glaze.

16⅞ in. (41 cm.) high, Japanese wood box

\$6,000-8,000

PROVENANCE:

Japanese private collection, acquired prior to World War II.

A similar painted Cizhou figure, but with the addition of green enamels, was excavated in 1972 from Fengfeng Mining District, Handan City, and is illustrated in *Complete Collection of Ceramics Art Unearthed in China – 3 – Hebei*, Beijing, 2008, no. 192, where it is dated to the Jin dynasty. For examples of other painted Cizhou Buddhist figures, see *ibid.* no. 192 and 194.

金 磁州窯彩繪佛坐像

來源:

日本私人珍藏, 二戰前入藏

PROPERTY FROM THE COLLECTION OF MIMI ADLER

1105

A MOLDED LONGQUAN CELADON 'FU SHOU' VASE

YUAN-EARLY MING DYNASTY, 14TH CENTURY

The pearshaped vase is molded on either side with a *ruyi*-shaped panel, one containing the character *fu* (fortune), the other character *shou* (long life), below the neck flanked by elephant-head handles suspending fixed rings and the lotus blossom-form mouth.

8 in. (20.3 cm.) high

\$8,000-12,000

PROVENANCE:

Ralph M. Chait Galleries, New York.

MIMI ADLER珍藏

元/明初 十四世紀 龍泉青釉印花「福壽」瓶

來源:

Ralph M. Chait Galleries, 紐約



1105 (two views)

PROPERTY FROM THE MCLENDON COLLECTION

1106

A LONGQUAN CELADON MODEL OF A SHRINE

MING DYNASTY (1368-1644)

The figure of Guanyin is left in the biscuit and shown seated on a cloth-draped ledge within a celadon-glazed grotto framed by leafy stems that rise towards further intertwined stems and the moon above, while two acolytes are shown standing below.

9¾ in. (24.7 cm.) high

\$6,000-8,000

PROVENANCE:

E. & J. Frankel, New York, September 2000.

MCLENDON珍藏

明 龍泉青釉觀音龕

來源:

E. & J. Frankel, 紐約, 2000年9月



1106



1107

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

1107
A VERY RARE BLUE AND WHITE 'FISH' JAR
MING DYNASTY, MID-15TH CENTURY

The jar is decorated in a vibrant cobalt blue with a continuous scene of carp swimming amidst lotus flowers, above a lappet border around the foot and below floral roundels on a diaper ground on the broad shoulders and a quadrilobed diamond pattern on the short neck.

14¾ in. (37.5 cm.) high

\$15,000-25,000

PROVENANCE:
Private collection, Europe, by repute.

A very similar jar was sold at Sotheby's Hong Kong, 27-28 April 1993, lot 36.

美國私人珍藏

明 十五世紀中 青花魚藻紋罐

來源:
歐洲私人珍藏(傳)

VARIOUS PROPERTIES

1108
A BLUE AND WHITE MOONFLASK, *BIANHU*
MING DYNASTY, LATE 15TH-EARLY 16TH CENTURY

The flattened spherical body is raised on a quatrefoil foot and is decorated on each side with a central recess enclosing a *ruyi*-form flower head surrounded by lions interspersed with floral branches, all within a line border and an outer field of lotus and fish scroll. Loop handles flank the waisted lower section of the neck, which is encircled by upright leaves below the tapering upper section decorated with flying phoenixes amidst clouds.

13½ in. (34.4 cm.) high

\$15,000-20,000

明 十五世紀末/十六世紀初 青花開光獅紋扁壺

What makes this *bianhu*, and others like it, so unusual is the addition of a tall, tapering upper neck to a conventional moon-flask shape. A similar, but incomplete, flask of this unusual shape is illustrated by R. Krahl and J. Ayers in *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, Yuan and Ming Dynasty Porcelains, London, 1986, p. 543, no. 657, where one can see that the foot and top of the neck are missing. The decoration is not identical, but is similarly arranged, and the painting style is very similar. This is also true of a complete example illustrated by J. A. Pope in *Chinese Porcelains from the Ardebil Shrine*, Freer Gallery of Art, Washington, 1956, pl. 69, no. 29.459. On the Ardebil Shrine flask, the decoration on the neck is identical to that seen on the present vase, but the Ardebil example has two bosses that protrude from the narrow sides of the body. This flask is also illustrated by T. Misugi, *Chinese Porcelain Collections in the Near East, Topkapi and Ardebil*, vol. 3, The Ardebil Shrine Collection, Hong Kong, 1981 rev. ed., p. 178, A. 101, where two other flasks of this type and also illustrated, both missing the upper section of the neck, and both without bosses. Another incomplete moon flask of similar shape is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, pp. 179-80, no. 7:5, which is missing most of the upper neck. It, too, has a quatrefoil foot and a recessed medallion on each side, but like the flask in the Ardebil Shrine, it has raised bosses on the narrow sides. The author relates this shape to Islamic metalwork prototypes. Based on the published examples, none of the flasks of this type appear to share the same decoration on the body. The decoration is, however, always densely arranged and painted in a dark cobalt blue, which according to Harrison-Hall is typical of Hongzhi-period wares of this type.

A very similar moon-flask but decorated with tall petal lappets on the upper neck instead of phoenixes, was sold at Christie's New York, 22 March 2019, lot 1630.



1108 (another view)



1108



1109 (marks)

1109

TWO SMALL BLUE AND WHITE CUPS
JIAJING SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN SINGLE CIRCLES AND OF THE PERIOD (1522-1566)

Each cup has shallow rounded sides and is decorated on the exterior with three galloping horses between flames or clouds and ribbon-tied lozenges. The domed center of each interior is decorated with a rock rising from waves within double circles.

2¾ and 2½ in. (7 and 6 cm.) diam., Japanese wood box

\$4,000-6,000

明嘉靖 青花海獸紋盃兩件 單圈六字楷書款



PROPERTY FROM THE USC PACIFIC ASIA MUSEUM, SOLD TO BENEFIT ACQUISITIONS AND COLLECTIONS CARE

1110

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

Fashioned from the lower body of a double-gourd vase, the globular vessel is decorated with cranes amidst clouds beneath the *bagua* (Eight Trigrams).

3½ in. (8 cm.) high, cloth box

\$3,000-5,000

PROVENANCE:
Mr. and Mrs. Robert M. Snukal Collection, before 1998.
The USC Pacific Asia Museum, Pasadena, California, accessioned in 1998, no. 1998.67.97.

南加州大學亞太博物館珍藏，拍賣收益將用於藏品購藏及維護

明嘉靖 青花八卦鶴紋水丞(改製自葫蘆瓶) 雙圈六字楷書款

來源:
Robert M. Snukal 伉儷珍藏，1998年以前
加州帕莎甸娜南加州大學亞太博物館，1998年入藏，館藏編號1998.67.97



1110 (mark)

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

1111

A RARE UNDERGLAZE-BLUE-DECORATED YELLOW-GLAZED 'PEONY SCROLL' DISH
JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

The shallow dish is decorated on the interior with four peony blossoms borne on two leafy, scrolling stems within a double circle, and on the exterior with further peony scroll, all on a rich egg-yolk yellow ground.

7 in. (17.8 cm.) diam.

\$30,000-40,000

PROVENANCE:
Private collection, Asia, acquired prior to 1949.
Christie's New York, 17 March 2017, lot 1181.

Yellow-ground blue and white wares first appeared in the early Ming period, and became increasingly popular during the 15th and 16th centuries. Floral motifs were particularly popular designs for this color combination. However, the present dish, with its elegant meandering peony decoration on a yellow ground, appears to be a rare example of its type. A blue and white dish of nearly identical size and with a similar floral scroll design, also from the Jiajing period, is in the Nanjing Museum, and illustrated in *Ming: The Golden Empire*, Edinburgh, 2014, p.29, no. 33. It is noted that the Nanjing dish was a product of the imperial factory and intended for daily use in the imperial

palaces. See, also, a blue and white Wanli mark-and-period example, decorated with a virtually identical peony pattern, in the Capital Museum China in Beijing, illustrated by Ma Guixi in *Beauty of Ceramics: Blue & White Porcelain*, p.99, no. 85. A yellow-ground blue and white-decorated dish with a similar floral design, Wanli mark-and-period, was sold at Christie's New York, 19 September 2006, lot 244.

The choice of botanical motifs on these dishes was not random. The elegant meandering peonies motif decorating the center is known as *Fugui wandai* (May wealth and rank extend for ten thousand generations). According to T. T. Bartholomew in *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 155, meandering vines represent continuity and are a pun for "ten thousand" (*wan*), as in "ten thousand ceaseless generations" (*wandai*). The combination of the meandering vine with peonies, which symbolize wealth because of the numerous petals, expresses the wish for prosperity.

顯赫紐約私人珍藏

明嘉靖 黃地青花纏枝牡丹紋盤 雙圈六字楷書款

來源:
亞洲私人珍藏，1949年以前入藏
紐約佳士得，2017年3月17日，拍品編號1181



(mark)



VARIOUS PROPERTIES

1112

A RARE WUCAI 'ZHANG TIANSHI' DISH
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The center of the interior is decorated with Zhang Tianshi brandishing a sword and riding a *qilin* beneath a pine tree, all surrounded by floral motifs and butterflies in the well. The exterior is further decorated with a lizard and floral motifs.

6⅞ in. (16.1 cm.) diam., Japanese wood box

\$30,000-50,000

The decoration of this dish is associated with the Dragon Boat Festival (*Duanwu jie*), which falls on the fifth day of the fifth lunar month. Many of the themes associated with *Duanwu jie* relate to the desire to combat evil forces and poisonous creatures. On this dish, we see the legendary Daoist priest Zhang Tianshi, who cuts through evil with his sword. A lizard, one of the 'Five Poisons', is depicted on the exterior of the dish.

A Wanli-marked *wucaï* dish of this design was sold at Christie's Hong Kong, 30 November 2016, lot 3400, and another example was sold at Christie's London, 17 June 2003, lot 24. A Wanli *wucaï* dish decorated with Zhang Tianshi surrounded by all the 'Five Poisons', the snake, centipede, toad, scorpion and lizard, is in the Palace Museum, Beijing, and illustrated in *Porcelains in Polychrome and Contrasting Colors, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, no. 47. The current dish is also related in theme to somewhat larger Wanli *wucaï* dishes such as the examples in the Percival David Foundation and the Tianminlou Foundation,

illustrated by R. Scott and R. Kerr in *Ceramic Evolution in the Middle Ming Period*, V&A and Percival David Foundation, London, 1994, p. 22, no. 25; and L.A. Cort and J. Stuart, *Joined Colors*, Smithsonian Institution, Washington, 1993, p. 130, no. 57, respectively, which are decorated with the Five Poisonous Creatures on the exterior and another symbol of the *Duanwu* festival, dragon boat races, on the interior.

明萬曆 五彩「張天師斬五毒」圖盤 雙圈六字楷書款



(base)



(detail)

ø1113

A LARGE IRON-RED AND GREEN-ENAMELED DOUBLE-GOURD VASE
MING DYNASTY, 16TH CENTURY

The lower and upper bulbs are decorated with roundels containing flowers and birds reserved on a diaper ground superimposed by florets in quatrefoil borders, all between various decorative borders.

13⅜ (33.2 cm.) high, Japanese wood box

\$15,000-20,000

PROVENANCE:

Private collection, Osaka, before World War II, by repute.

A similar double-gourd vase, but with the addition of gilt decoration, designated as an Important Cultural Property, is illustrated in *The Museum of Oriental Ceramics, Osaka, ed., The Enchanting Chinese Ceramics from the Ise Collection*, Osaka, 2017, pp. 166-7, no. 63.

明十六世紀
礬紅錦地綠彩開光花鳥紋葫蘆大瓶

來源:

日本大阪私人珍藏, 二戰以前(傳)



THE PROPERTY OF A PRIVATE COLLECTOR

1114

A DEHUA GU-SHAPED VASE

17TH-18TH CENTURY

The vase has a rounded central section flanked by two molded rings above and below, and is covered overall with an even, creamy white glaze.

8½ in. (21.6 cm.) high

\$5,000-7,000

PROVENANCE:

Christie's Hong Kong, 4-11 October 2017, lot 367.

私人珍藏

十七/十八世紀 德化白釉觚

來源:

香港佳士得, 2017年10月4-11日, 拍品編號367



1114

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1115

A SMALL *FAMILLE VERTE* FIGURE OF A MAIDEN

KANGXI PERIOD (1662-1722)

Wearing robes decorated with butterflies and flowers, the maiden is shown seated on a stool, reading a book. Her hair is dressed in a high topknot and set with two ornaments.

5½ in. (13 cm.) high

\$4,000-6,000

PROVENANCE:

The Chinese Porcelain Company, New York.

For a selection of *famille rose* Yongzheng porcelains from the Nelson Kline Collection see lots 1136-1151 in the present catalogue.

紐約NELSON KLINE珍藏

清康熙 五彩仕女坐像

來源:

The Chinese Porcelain Company, 紐約



1115

ANOTHER PROPERTY

1116

A LARGE COPPER-RED AND CELADON-DECORATED CARVED BLUE AND WHITE-FACETED VASE

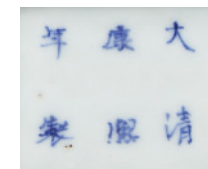
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

Each tapering side is decorated with a riverscape scene with tall, jagged mountains beneath the narrow neck and flared mouth decorated with flowers emerging from rocks.

21 in. (53.3 cm.) high, *zitan* stand, Japanese wood box

\$15,000-25,000

清康熙 礬紅綠釉青花山水圖四方瓶
三行六字楷書款



(mark)



(another view)





THE PROPERTY OF A GENTLEMAN

~1117

**A SET OF FOUR BLUE AND WHITE PORCELAIN-INSET
BURLWOOD AND *HONGMU* PANELS**

THE PORCELAIN KANGXI PERIOD (1662-1722)

Each panel is inset with two blue and white plaques depicting leafy plants,
floral arrangements, and scholar's objects.

38¾ in. (98.5 cm.) high, each panel

(4)

\$6,000-8,000

PROVENANCE:

The Gillette Family Collection.
G.L. Morris, San Francisco, 1974.

士紳珍藏

瓷板: 清康熙 紅木框癭木面嵌青花瓷板掛屏一組四件

來源:

Gillette家族珍藏
G.L. Morris, 舊金山, 1974年



(detail)

THE PROPERTY OF A PRIVATE COLLECTOR

1118

A RARE BLUE-GLAZED DISH

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

The dish is covered with a rich cobalt-blue glaze, thinning to white on the
mouth rim and stopping neatly at the foot.

10⅞ in. (27.6 cm) diam.

\$10,000-15,000

PROVENANCE:

Christie's London, 7 November 2017, lot 264.

私人珍藏

清康熙 藍釉盤 雙圈六字楷書款

來源:

倫敦佳士得, 2017年11月7日, 拍品編號 264



(reverse)





1119

THE PROPERTY OF A PRIVATE COLLECTOR

1119
A COPPER-RED-GLAZED PEAR-SHAPED VASE, YUHUCHUNPING
18TH CENTURY

The vase is covered with a glaze of soft crushed strawberry tone thinning below the flared mouth rim.
12⅞ in. (32.7 cm.) high

\$10,000-15,000

PROVENANCE:
The Property of a Gentleman; Christie's New York, 30 March 2005, lot 424 (part).

私人珍藏

清十八世紀 紅釉玉壺春瓶

來源:
士紳珍藏; 紐約佳士得, 2005年3月30日, 拍品編號424(之一)



1120

1120
A FLAMBÉ-GLAZED BOTTLE VASE
QIANLONG INCISED SEAL MARK AND OF THE PERIOD (1736-1795)
With bulbous body and slightly waisted neck, the vase is covered with a crackle-suffused, streaked glaze of rich crushed strawberry tone, the interior and base are covered with a crackled white glaze.
10¾ in. (27.3 cm.) high

\$5,000-7,000

PROVENANCE:
The Property of a Gentleman; Christie's New York, 30 March 2005, lot 424 (part).

私人珍藏

清乾隆 窯變釉賞瓶 六字篆書刻款

來源:
士紳珍藏; 紐約佳士得, 2005年3月30日, 拍品編號424(之一)



1120 (mark)

PROPERTY FROM THE JUNKUNC COLLECTION

1121
A PEACHBLOOM-GLAZED BEEHIVE WATER POT, TAIBAI ZUN
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

The domed body is incised with three dragon roundels and is covered with a glaze of rich, crushed strawberry red tone thinning to a pink tone at the rim.
4⅞ in. (12.4 cm.) diam.

\$20,000-30,000

PROVENANCE:
Stephen Junkunc, III (d. 1978) Collection.

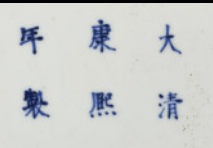
Water pots of this form are known as *taibai zun*, after the Tang dynasty poet Li Bai, who is often depicted leaning against a large wine jar of similar form. They are also known as *jizhao zun* because their shape resembles chicken coops that are woven with small openings at the top through which the chicks are fed.

A Kangxi peachbloom-glazed water pot, also with very richly-colored raspberry-toned glaze, formerly in the collections of Emily Trevor and John B. Trevor, Jr., was sold at Christie's Hong Kong, 28 May 2014, lot 3301. Another from the collection of The Metropolitan Museum of Art was sold at Christie's New York, 15 September 2016, lot 915.

瓊肯珍藏

或為清康熙 豇豆紅釉太白尊

來源:
史蒂芬·瓊肯三世 (1978年逝) 珍藏



(mark)





1122



1122 (interior)



1122 (mark)

PROPERTY FROM A NORTH AMERICAN COLLECTION

1122

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

The exterior is decorated with five medallions of stylized fruit trees interspersed with pairs of pomegranate motifs, all above a tri-color wave border. The interior is decorated with leafy, frond-like forms in green enamel.

7½ in. (19.3 cm.) diam., Japanese wood box

\$12,000-18,000

PROVENANCE:

Sotheby's Hong Kong, 17-18 May 1988, lot 208.

北美珍藏

清雍正 門彩團花果紋盤 雙圈六字楷書款

來源:

香港蘇富比, 1988年5月17-18日, 拍品編號208

ANOTHER PROPERTY

1123

A LARGE DOUCAI/FISH BOWL
18TH-EARLY 19TH CENTURY

The fish bowl is decorated on the exterior in underglaze blue and bright enamels with stylized lotus medallions, festooned with meandering floral scroll, all between decorative borders.

22 in. (55.9 cm.) diam., gilt-softwood stand

\$20,000-30,000

A Qianlong-period *doucai jardinière* with similar decoration is illustrated in *Sekai Toji Zenshu*, vol. 15, Japan, 1983, pls. 94 and 95. For other similar examples, see one in the Shanghai Museum illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J.M. Hu*, Shanghai, 1989, pl. 68, an example with a Qianlong mark, sold at Christie's Hong Kong, 28 November 2006, lot 1546, and one sold in The Three Emperors: Imperial Porcelain of the Kangxi, Yongzheng and Qianlong reigns from the Yidetang Collection; Sotheby's Hong Kong, 12 October 2021, lot 17.

清十八/十九世紀初 門彩團花紋魚缸



1123

PROPERTY FROM THE MICHAEL D. LABATE II COLLECTION

1124
A VERY RARE YELLOW-GROUND *DOUCAI* 'NINE DRAGON' VASE
YONGZHENG-QIANGLONG PERIOD (1723-1795)

The vase is finely decorated with an allover design of nine sinuous, five-clawed dragons writhing amidst flames above crashing waves and rocks encircling the base, all set against a rich yellow ground. The base is inscribed in underglaze blue with an apocryphal Zhengde mark within a double circle.

13½ in. (34.4 cm.) high

\$60,000-80,000

PROVENANCE:
Vermeer & Griggs Asian Art, Atlanta, Georgia.

It is very rare to find *doucai* decoration set against a yellow ground. A Kangxi-marked dish with *doucai* decoration of a dragon and phoenix set against a yellow ground is illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, no. 210.

A similar design of dragons in different writhing positions amidst flames can be seen on a green and yellow-glazed *meiping* illustrated in *The Complete Collection of Treasures of the Palace Museum - Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, Hong Kong, 2009, pp. 126-29, no. 104, where it is dated to the Qianlong period.

MICHAEL D. LABATE 二世珍藏

清雍正/乾隆 黃地鬥彩九龍紋瓶

來源:
Vermeer & Griggs Asian Art, 亞特蘭大, 喬治亞州



(another view)



(base)



ANOTHER PROPERTY

1125
A RARE DOUCAI/BALUSTER JAR AND COVER
18TH CENTURY

The jar is painted in underglaze blue and enameled in green, yellow, and iron-red with chrysanthemum medallions encircled by foliate scroll. The flat cover is decorated *en suite* and the base is inscribed in underglaze blue with an apocryphal Wanli mark.

5½ in. (13 cm.) high

\$12,000-18,000

The design on this jar is a Qing adaptation of a design of medallions of chrysanthemums and butterflies seen on Chenghua jars, such as the example from the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong 1999, pl. 166. Jars of this design enjoyed particular popularity during the Qianlong period. Qianlong-marked examples include a pair in the Tianjin Art Museum, illustrated in *Chinese Treasures of 5000 Years*, Japan, 1985, no. 46, and another pair illustrated in *Min Shin no bijutsu* (The Art of Ming and Qing), Osaka City Museum of Fine Arts, 1980, p. 43, no. 1-192.

For other 17th-early 18th century porcelains bearing apocryphal Wanli marks, see the *doucai* dish decorated with a dragon on the interior and a narrative scene on the exterior, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp. 270-271, no. 177, and the pair *wuca*i cups decorated with ribbon-tied auspicious emblems, dating to the Kangxi-Yongzheng period, formerly in the Robert Chang Collection, sold at Christie's New York, *Magnificent Qing Monochromes from the Gordon Collection*, 24 March 2011, lot 1140.

清十八世紀 鬥彩團菊紋蓋罐



(base)

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1126
A DOUCAI 'PHOENIX' DISH
DAOGUANG 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.

7⅞ 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 III珍藏

清道光 鬥彩團鳳紋盤 六字篆書款

來源:

私人珍藏, 美國, 20世紀初入藏



(reverse)



PROPERTY FROM THE USC PACIFIC ASIA MUSEUM, SOLD TO BENEFIT ACQUISITIONS AND COLLECTIONS CARE

1127

A LARGE MOLDED AND INCISED CELADON-GLAZED BOWL
QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The bowl is molded on the exterior with a pattern of leafy chrysanthemums between a band of vaporous clouds above and a key-fret band on the foot. The interior is incised with a leafy chrysanthemum within double circles and further blossoms in the well below a key fret border.

10⅞ in. (26.2 cm.) diam.

\$5,000-7,000

PROVENANCE:
George E. Woodruff Collection, before 1986.
The USC Pacific Asia Museum, Pasadena, California, accessioned in 1986, no. 1986.68.17B.

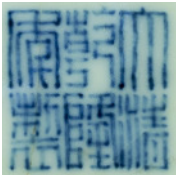
南加州大學亞太博物館珍藏，拍賣收益將用於藏品購藏及維護

清乾隆 粉青釉菊紋大盃 六字篆書款

來源:

George E. Woodruff珍藏，1986年以前

加州帕莎甸娜南加州大學亞太博物館，1986年入藏，館藏編號1986.68.17B



(mark)



ANOTHER PROPERTY

1128

A RARE FAMILLE ROSE MOLDED CANDLESTICK BASE
YONGZHENG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The tripod base is molded with meandering floral scrolls and is decorated on each side with a central medallion enclosing crossed vases, framed by a garland of smaller flowers. The top is molded with leaves on a gilt-decorated lotus scroll ground.

8¼ in. (21 cm.) wide

\$20,000-30,000

PROVENANCE:
Christie's New York, 2 June 1989, lot 186.

A similar Yongzheng-marked, *famille rose* candleholder base from the Springfield Museums, gift of George Walter Vincent Smith, was sold at Christie's New York, 23 September 2021, lot 944. Complete candlesticks of this form were part of five-piece garniture sets, but because of their elaborate, intricate form, they are the rarest pieces from these sets to survive. A very rare, Yongzheng *famille rose* candlestick, with base of similar form to the present example, was sold at Christie's London, 8 November 2011, lot 406.

清雍正 粉彩花卉紋燭臺座 六字篆書款

來源:

紐約佳士得，1989年6月2日，拍品編號186



(mark)

PROPERTY FROM A NEW ENGLAND COLLECTION

1129

A YELLOW-ENAMELED WINE CUP

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND PROBABLY OF THE PERIOD

The cup is thinly and evenly potted and covered on the exterior with an enamel of lemon-yellow tone.

2⅞ in. (6.6 cm.) diam., cloth box

\$20,000-30,000

Compare a yellow and green-enameled cup of similar form and size (2½ in. diam.), in the Wang Xing Lou collection, illustrated by R. Jacobsen, Ye Peilan and J. Thompson in *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 100-01, no. 34.

新英格蘭私人珍藏

或為清雍正 黃彩盃



(mark)

PROPERTY FROM THE STRONG MUSEUM, SOLD TO BENEFIT THE COLLECTIONS FUND

1130

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

The interior is decorated with a five-clawed dragon writhing amidst clouds and flames in pursuit of a flaming pearl, below two further dragons chasing flaming pearls amidst clouds in the well, and the exterior is similarly decorated above a band of petal lappets, all in lemon yellow reserved on an underglaze-blue ground.

9⅞ in. (25 cm.) diam.

\$15,000-25,000

PROVENANCE:

Alice Motley Woodbury (1859-1933) Collection, Rochester, New York.
The Strong Museum of Play, Rochester, New York, accessioned in 1975.

美國斯特朗博物館珍藏，拍賣收益將用作支持館藏基金

清乾隆 藍地黃釉龍趕珠紋盤 六字篆書款

來源:

Alice Motley Woodbury (1859-1933) 珍藏，紐約州羅徹斯特
紐約州羅徹斯特斯特朗玩具博物館，1975年入藏



(reverse)





1131

THE PROPERTY OF A PRIVATE COLLECTOR

1131

AN INCISED YELLOW AND GREEN-ENAMELED 'DRAGON' DISH
DAOGUANG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The dish has a petal-shaped rim and is decorated in the center with a writhing five-clawed dragon chasing a flaming pearl, encircled by two further dragons in similar pursuit amongst flower sprays in the well. The exterior is similarly decorated with dragons.

5¼ in. (13.3 cm.) diam.

\$7,000-9,000

PROVENANCE:
Private collection, Japan.
Christie's London, 7 November 2017, lot 297.

LITERATURE:
Osaka Municipal Museum of Art, *Shinchō kōgei no bi: shūrei na Shinchō tōji o chūshin ni* [The Beauty of Qing Art: Elegant Qing Dynasty Ceramics], Osaka, 1992, cat. no. 184.

私人珍藏

清道光 黃地綠彩龍紋盤 六字篆書款

來源:

日本私人珍藏

倫敦佳士得, 2017年11月7日, 拍品編號297

出版:

大阪市美術館, 《The Beauty of Qing Art: Elegant Qing Dynasty Ceramics》, 1992年, 圖版編號184



PROPERTY FROM A WEST COAST PRIVATE COLLECTION

1133

A PAIR OF FAMILLE ROSE DISHES
GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

Each shallow dish is decorated on the interior with a central medallion containing four bats and a peach, which is encircled by a band of waves and tall rock formations interspersed with beribboned wan symbols. The exterior is decorated with three scrolling floral sprays.

7 in. (17.8 cm.) diam.

(2)

\$10,000-15,000

PROVENANCE:
Christie's New York, 20 March 2014, lot 2224.

美國西岸私人珍藏

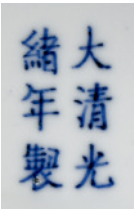
清光緒 粉彩福壽雙全紋盤一對 六字楷書款

來源:

紐約佳士得, 2014年3月20日, 拍品編號2224



(reverse of one)



(marks)



1132

THE PROPERTY OF A PRIVATE COLLECTOR

1132

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

The vase is flanked by a pair of molded elephant-head-handles suspending fixed rings and is covered overall with a lustrous, deep sapphire-blue glaze thinning slightly on the edges.

11½ in. (29 cm.) high

\$10,000-15,000

PROVENANCE:
Christie's New York, 14 September 2017, lot 1257.

私人珍藏

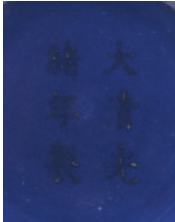
清光緒 藍釉琮式象耳瓶 六字楷書款

來源:

紐約佳士得, 2017年9月14日, 拍品編號1257



1131 (mark)



1132 (mark)



1134

THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

1134
A PAIR OF BLUE AND WHITE 'HUNDRED DEER' HU-FORM VASES
LATE QING DYNASTY-REPUBLIC PERIOD

Each vase is decorated with spotted deer frolicking in a continuous landscape of pine trees and rocks. The neck is flanked by a pair of handles in the form of antlered deer heads. The base of each has an apocryphal Qianlong seal mark.
14¾ in. (37.5 cm.) high (2)

\$10,000-15,000

PROVENANCE:
Charles Fredrick Faude, California, by 1992.

美國西岸私人珍藏

晚清/民國 青花百鹿尊一對

來源:
Charles Fredrick Faude, 加州, 1992年以前

ANOTHER PROPERTY

1135
A LARGE FAMILLE ROSE BOTTLE VASE, TIANQIUPING
LATE QING DYNASTY

Potted with a bulbous body rising to a tall, slightly waisted neck, the vase is well enameled with two pairs of magpies amidst branches of flowering prunus and camellia. The base has an apocryphal Qianlong seal mark.
20 in. (51 cm.) high

\$12,000-18,000

晚清 粉彩喜上眉梢紋天球瓶



1135 (another view)



1135

A Selection of *Famille Rose* Yongzheng Porcelains from The Nelson Kline Collection

納爾遜·克萊珍藏雍正粉彩瓷器

(Lots 1136–1151)



Nelson Kline (1936-2017) was a born collector. Raised in Manhattan on the upper west side, he watched as his father collected Japanese netsuke, and then embarked on his first collections of stamps and miniature toy soldiers. After graduating from Cornell University, Nelson pursued a successful career in the woollens industry in New York, and later explored further areas of collecting including first-edition books and military helmets. In the 1980s he visited the legendary London dealer David Howard, and became fascinated by 18th-century Chinese armorial porcelains. Nelson loved learning the family stories behind each coat of arms - an organic extension of his study of history in university. It was this study, however, that led to his discovery of the famille rose enamels that are sometimes found on the borders of armorial services, and from there his real passion took off. While he continued to collect armorial

wares, his love of finely potted and enameled *famille rose* porcelains from the short-lived Yongzheng period (1723-1735) would consume his interest. George C. Williamson's *The Book of Famille Rose*, published in 1970, became Nelson's bible, and he searched for wares from the Martin-Hurst collection or that compared to the luxurious pieces illustrated in this book. Richly enameled peonies, cockerels and bright yellow borders were amongst his favorite motifs. And if combined with a "ruby back," he considered this perfection. Nelson truly loved and enjoyed every piece he collected, and never tired of discussing their beauty with his many friends in the field. His discerning eye for these luxuriously-decorated wares is reflected in the distinguished selection of porcelains from his beloved collection that Christie's is pleased to present on the following pages.

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1136

**A LARGE FINELY DECORATED *FAMILLE ROSE* PUNCH BOWL
YONGZHENG PERIOD (1723-1735)**

The bowl is vibrantly enameled on the exterior with an animated scene of the 'Lady Generals of the Yang Family' on horseback. The center of the interior is decorated with a floral spray of roses and peach blossoms.

15½ in. (39.3 cm.) diam.

\$10,000-15,000

PROVENANCE:
Santos, London, 1994.

A bowl decorated with a slightly different version of the same subject with a similar green-enameled arbor, from the Martin-Hurst Collection, is illustrated by G.C. Williamson in *The Book of Famille Rose*, London, 1970, pl. XLIII (top). The subject of 'The Lady Generals of the Yang Family' appears on other high-quality *famille rose* Yongzheng-period wares such as one of a pair of large jars and covers from the Tibor Collection, sold at Christie's New York, 14 October 2020, lot 19.

紐約NELSON KLINE珍藏

清雍正 粉彩「楊門女將」大盃

來源:

Santos, 倫敦, 1994年



(two views)



PROPERTY FROM THE NELSON KLINE COLLECTION,
NEW YORK

1137

A FAMILLE ROSE DISH
YONGZHENG PERIOD (1723-1735)

The dish is decorated in the center with an immortal riding on a spotted deer accompanied by an attendant carrying a double gourd over his shoulder. The rim is enameled with four cartouches with scrolling lotus heads beneath a band of waves.

8 $\frac{7}{8}$ in. (22.5 cm.) diam.

\$4,000-6,000

PROVENANCE:
Santos, London, 1992.

A similar example from the Martin-Hurst Collection is illustrated by G.C. Williamson in *The Book of Famille Rose*, London, 1970, plate XLIX (lower right).

紐約NELSON KLINE珍藏

清雍正 粉彩仙人圖盤

來源:
Santos, 倫敦, 1992年



PROPERTY FROM THE NELSON KLINE COLLECTION,
NEW YORK

1138

A FAMILLE ROSE 'EGGSHELL' RUBY-BACK DISH
YONGZHENG PERIOD (1723-1735)

The dish is decorated with a seated lady holding a fan with two boys, the rim with three floral cartouches on a pink diaper ground.

8 $\frac{1}{8}$ in. (20.7 cm.) diam.

\$6,000-8,000

PROVENANCE:
The Chinese Porcelain Company, New York, 1996.

A similar dish from the Morgan Collection is illustrated by S. Bushell and W. Laffan in *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1907, plate XXIII, case XV, no. 431 (one of eight).

紐約NELSON KLINE珍藏

清雍正 外胭脂紅內粉彩仕女嬰戲圖盤

來源:
The Chinese Porcelain Company, 紐約, 1996年

PROPERTY FROM THE NELSON KLINE COLLECTION,
NEW YORK

1139

A FAMILLE ROSE RUBY-BACK TEABOWL AND SAUCER
YONGZHENG PERIOD (1723-1735)

The saucer is enameled with sprays of rose and chrysanthemum, and the cup is decorated on the interior with a rose blossom.

Saucer: 4 $\frac{7}{8}$ in. (12.6 cm.) diam.

Cup: 3 in. (7.6 cm.) diam.

(2)

\$5,000-7,000

PROVENANCE:
Santos, London, 1997.

紐約NELSON KLINE珍藏

清雍正 外胭脂紅內粉彩花卉紋盃及盃托

來源:
Santos, 倫敦, 1997年



PROPERTY FROM THE NELSON KLINE COLLECTION,
NEW YORK

1140

A WELL-DECORATED FAMILLE ROSE PLATE
YONGZHENG-EARLY QIANLONG PERIOD, CIRCA 1740

The plate is enameled in the center with a pheasant on a fan surrounded by floral sprays and decorated below the everted rim with three panels of fruit and flowers on a diaper ground.

9 in. (23 cm.) diam.

\$3,000-5,000

紐約NELSON KLINE珍藏

清雍正/乾隆早期 1740年前後 粉彩花鳥紋盤





PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1141
A FAMILLE ROSE 'EGGSHELL' RUBY-BACK SAUCER DISH
YONGZHENG PERIOD (1723-1735)

The dish is enameled on the interior with a lady and two boys seated amongst jars and potted plants, below a pink and green diaper band containing three cartouches decorated with floral sprays.

7⅞ in. (20 cm.) diam.

\$6,000-8,000

PROVENANCE:
The Chinese Porcelain Company, New York.

紐約NELSON KLINE珍藏

清雍正 外胭脂紅內粉彩仕女嬰戲圖盤

來源:
The Chinese Porcelain Company, 紐約



PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1142
A FAMILLE ROSE 'EGGSHELL' RUBY-BACK SAUCER DISH
YONGZHENG PERIOD (1723-1735)

The dish is finely and brightly enameled with fruit and flowers in the center within patterned petal borders.

7¾ in. (19.7 cm.) diam.

\$3,000-5,000

PROVENANCE:
Bluett & Sons, London.
Santos, London.

A similar ruby-back dish from the W.J. Holt Collection is illustrated in G.C. Williamson, *The Book of Famille Rose*, London, 1970, pl. XXXVI (top left). Another similar dish from The Metropolitan Museum of Art, New York, was sold at Christie's New York, 15 September 2016, lot 926.

紐約NELSON KLINE珍藏

清雍正 外胭脂紅內粉彩花果紋盤

來源:
Bluett & Sons, 倫敦
Santos, 倫敦

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1143
A LARGE FAMILLE ROSE AND SILVERED DISH
YONGZHENG PERIOD (1723-1735)

The dish is decorated in the center with a scene of a seated lady playing the *qin* within a cartouche. The well is decorated with white-enameled lotus scroll on a diaper border below shaped floral panels on the silver ground.

12⅝ in. (32.2 cm.) diam.

\$7,000-10,000

PROVENANCE:
Henry Moog, Atlanta, 1997.

Dishes with this pattern appear to have been made in two sizes, the present dish representing the larger type, and depict different scenes of ladies in the center. A dish from the Martin-Hurst Collection with a similar central scene to the present dish, of an unknown size, is illustrated by G.C. Williamson in *The Book of Famille Rose*, London, 1970, plate XLVII (center left). An example of the smaller 9-inch size with a different central scene, from The Metropolitan Museum of Art, New York, was sold at Christie's New York, 15 September 2016, lot 926.

紐約NELSON KLINE珍藏

清雍正 粉彩仕女撫琴圖大盤

來源:
Henry Moog, 亞特蘭大, 1997年



PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1144
A FAMILLE ROSE SAUCER DISH
YONGZHENG PERIOD (1723-1735)

The dish is finely decorated with rose and chrysanthemum branches. The based is incised with a Johanneum mark reading *N 176*.

8¾ in. (12.2 cm.) diam.

\$5,000-7,000

PROVENANCE:
Augustus II ('The Strong'), King of Poland and Elector of Saxony.
The Chinese Porcelain Company, New York, 1993.

The so-called Johanneum mark on this dish was used for porcelains from the collection of Augustus the Strong, Elector of Saxony (1670-1733). Porcelains from the old Collection, an inventory of which was started in 1721, bear these engraved marks, which were colored black, of numbers and letters corresponding to the particular class of porcelain, ie., an 'H' written sideways (as seen on the present dish), denoting 'green Chinese'. It is believed that the presence of the Johanneum mark indicates that the piece entered the collection prior to the death of King Augustus in 1733. In 1860, Queen Victoria made a gift of a similar dish to the Victoria and Albert Museum. A similar example with the same inventory number was sold at Christie's New York, 16-17 September 2010, lot 1434.

紐約NELSON KLINE珍藏

清雍正 粉彩花卉紋盤

來源:
奧古斯特二世, 波蘭國王及薩克森選帝侯
The Chinese Porcelain Company, 紐約, 1993年





1145 (detail)

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1145
A FAMILLE ROSE TEAPOT AND COVER
YONGZHENG PERIOD (1723-1735)

The teapot is decorated with a continuous scene of a female immortal holding a *ruyi* scepter and a female attendant carrying a basket of flowers, all amidst clouds and waves, with a phoenix flying overhead.

4¾ in. (11 cm.) high

\$3,000-5,000

PROVENANCE:
The Khalil Rizk Collection, New York.
The Chinese Porcelain Company, New York.

紐約NELSON KLINE珍藏

清雍正 粉彩仙女獻壽圖茶壺

來源:
Khalil Rizk珍藏, 紐約
The Chinese Porcelain Company, 紐約



1145

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1146
A FAMILLE ROSE TEACUP AND SAUCER
YONGZHENG PERIOD (1723-1735)

Each is decorated with a butterfly, a moth, and a frog amidst flowers enclosed by a diaper band.

Saucer: 4½ in. (11.5 cm.) diam.

Cup: 3 in. (7.5 cm.) diam.

(2)

\$1,500-2,500

PROVENANCE:
Santos, London.

紐約NELSON KLINE珍藏

清雍正 粉彩花蝶紋盃及盃托

來源:
Santos, 倫敦



1146



PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1147
A LARGE FAMILLE ROSE DISH
YONGZHENG PERIOD (1723-1735)

The charger is decorated with two court ladies in a garden, one seated and gazing at a pair of deer, the other holding a fly whisk and reaching towards a pet bird perched on a hanging platform. The rim has four shaped panels of prunus blossoms on a floral ground, the reverse decorated with four floral heads.

15¾ in. (39 cm.) diam.

\$20,000-30,000

PROVENANCE:
Martin-Hurst Collection.
Santos, London, 2002.

LITERATURE:
G. Williamson, *The Book of Famille Rose*, Rutland, Vermont, 1970, pl. XLIII (top).

紐約NELSON KLINE珍藏

清雍正 粉彩仕女圖大盤

來源:
Martin-Hurst珍藏
Santos, 倫敦, 2002年

出版:
G. Williamson, 《The Book of Famille Rose》, 佛蒙特州拉特蘭, 1970年, 圖版編號XLIII (上圖)



PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1148
A FAMILLE ROSE 'EGGSHELL' RUBY-BACK TEABOWL AND SAUCER
YONGZHENG PERIOD (1723-1735)

Both are enameled with yellow-ground basketweave borders enclosing a butterfly and flowers.
Saucer: 4½ in. (10.5 cm.) diam.
Cup: 2½ in. (6.6 cm.) diam.

(2)

\$3,000-5,000

PROVENANCE:
Heirloom & Howard Limited, England, 2007.

A similar famille rose ruby-back teabowl and saucer from the Khalil Rizk Collection, formerly in the Morgan Collection, was sold at Sotheby's New York, 25 April 2008, lot 77.

紐約NELSON KLINE珍藏

清雍正 外胭脂紅地內粉彩花蝶紋盃及盃托

來源:
Heirloom & Howard Limited, 英格蘭, 2007年



PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1149
A FAMILLE ROSE 'EGGSHELL' DISH
YONGZHENG PERIOD (1723-1735)

The plate is finely enameled with a basket of spring flowers and a dish of finger citrons and melons, the rim with three gilt floral cartouches enclosing peony blossoms and fruit, all reserved on a light pink diaper ground.
8½ in. (20.7 cm.) diam.

\$6,000-8,000

PROVENANCE:
Garland Collection, no. 737.
Morgan Collection, no. 418.
The Chinese Porcelain Company, New York, 1995.

LITERATURE:
S. Bushell and W. Laffan, *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1910, pl. XXVII.

紐約NELSON KLINE珍藏

清雍正 粉彩花果紋盤

來源:
Garland珍藏, 編號737
Morgan珍藏, 編號418
The Chinese Porcelain Company, 紐約, 1995年

出版:
S. Bushell及W. Laffan, 《Catalogue of the Morgan Collection of Chinese Porcelains》, 紐約, 1910年, 圖版編號XXVII

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1150
A FAMILLE ROSE 'EGGSHELL' RUBY-BACK SAUCER DISH
YONGZHENG PERIOD (1723-1735)

The dish is finely enameled on the interior with three cockerels in a peony garden below a narrow turquoise diaper border encircling the rim.
7¾ in. (19.7 cm.) diam.

\$4,000-6,000

PROVENANCE:
Santos, London.

For a similar example from the Martin-Hurst Collection see G.C. Williamson, *The Book of Famille Rose*, London, 1970, pl. XXXI (center).

紐約NELSON KLINE珍藏

清雍正 外胭脂紅地內粉彩雄雞紋盤

來源:
Santons, 倫敦



PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1151
A FINELY ENAMELED ROSE VERTE TEAPOT AND COVER AND A TEABOWL AND SAUCER
YONGZHENG PERIOD (1723-1735)

The group is enameled with apple picking scenes alongside sheep grazing in the countryside, within a series of *grisaille* and gilt borders.

Teapot and cover: 5¼ in. (13.3 cm.) high
Saucer: 4¾ in. (11.8 cm.) diam.
Cup: 2¾ in. (7.5 cm.) diam.

(3)

\$4,000-6,000



PROVENANCE:
Teabowl and saucer: Marchant & Sons, London (according to label).

A similar teabowl and saucer from the W.J. Holt Collection is illustrated in G.C. Williamson, *The Book of Famille Rose*, London, 1970, pl. XI (lower left).

紐約NELSON KLINE珍藏

清雍正 五彩蓋壺、茶盃及托

來源:
茶盃及托:
Marchant & Sons, 倫敦

Important Chinese Rank Badges and Textiles

from The David Hugus Collection

大衛·許格珍藏重要中國官服補子及織繡

(Lots 1152-1169)

After a long and decorated military career, Dr. David Hugus began collecting rank badges in 1991. His interest began after reading articles on the subject by Professor Schuyler Cammann of the University of Pennsylvania, which inspired his thirty-year pursuit of learning, teaching and collecting Chinese rank badges. Together with the support of his wife of over fifty years, Nancy, the study and collecting of rank badges became a hobby as well as a mission—to decode and publish on the sparsely written field of rank badges. In 2000, Hugus co-authored with collector Beverley Jackson, *Ladder to the Clouds: Intrigue and Tradition in Chinese Rank*, considered one of the foremost English-language texts on the history of Chinese rank badges and one of five non-fiction finalists for the Kiriya Book

Award in 2000. Seeing the need for an even more comprehensive survey of rank badges, he continued to expand his knowledge and to build an encyclopedic collection of badges with the intention of again publishing a text that would stand as the most comprehensive on the subject. In 2021, David published *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, which now stands as the most comprehensive text on the subject of rank badges in the English language and is being published in Chinese by Social Sciences Academic Press, Beijing. Christie's is honored to offer the first of four sales of Chinese rank badges and textiles from the David Hugus collection.

PROPERTY FROM THE DAVID HUGUS COLLECTION

1152
A RARE KES/CIVIL OFFICIAL'S RANK BADGE OF AN EGRET, BUZI
MING DYNASTY, 16TH-17TH CENTURY

Made for the wife of a sixth rank civil official, the egret is boldly worked with outstretched wings perched on a rock formation, set against a gold ground interspersed with multi-colored clouds above waves.

12⅞ x 11½ in. (32.7 x 29.2 cm.)

\$8,000-12,000

PROVENANCE:
Lee Kavaljian Collection, San Francisco.

LITERATURE:
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 64, fig. 5.17.

DAVID HUGUS珍藏
明十六/十七世紀 絳絲六品安人鷺鷥補子
來源:
Lee Kavaljian 珍藏, 舊金山
出版:

D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁64, 圖5.17



PROPERTY FROM THE DAVID HUGUS COLLECTION

~1153
A VERY RARE GOLD-GROUND BROCADE RANK BADGE OF A TIGER, BUZI
17TH CENTURY

Made for a third-rank military official, the badge is woven with a tiger with blue striated fur amidst scrolling clouds and flames, tossed with a flaming pearl, a gold ingot, and a roll of silk, all above crashing waves.

12⅞ x 14⅞ in. (32.3 x 36.2 cm.)

\$20,000-30,000

PROVENANCE:
Jon Eric Riis.

LITERATURE:
B. Jackson and D. Hugus, *Ladder to the Clouds*, Berkeley, 1999, p. 220, 15.003 and back cover.
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 68, fig. 6.3a.

There are far less extant examples of military officials' badges than civil official's badges, likely because there were far more military than civil posts (see, G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, Berkeley, 2000, p. 126). A similarly-worked brocade military badge, but with a dark blue ground, is in The Nelson-Atkins Museum of Art, 46-27, and illustrated in *Antiques & The Arts Weekly*, "Lively Creatures: Animals in Chinese Art", 14 January 2022, p. 31.

DAVID HUGUS珍藏
十七世紀 金地彩繡三品武官虎紋補子
來源:
Jon Eric Riis
出版:

B. Jackson及D. Hugus, 《Ladder to the Clouds》, 柏克萊, 1999年, 頁220, 15.003 及封底
D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁68, 圖6.3a



1154

PROPERTY FROM THE DAVID HUGUS COLLECTION

~1155

A VERY RARE PAIR OF GOLD-GROUND BROCADE RANK BADGES OF PEACOCKS, BUZI
17TH CENTURY

Made for the wife of a third-rank civil official, each badge is worked in blue, red, and green with a large peacock standing on one leg on jagged rocks above waves, all amidst scrolling clouds with details picked out in peacock feather filament.

11 x 12¼ in. (27.9 x 30.8 cm.)

(2)

\$10,000-15,000

PROVENANCE:
Myrna Myers, Paris.
Christie's New York, 15 September 2011, lot 1250.

LITERATURE:
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 70, fig. 6.7 (one).



PROPERTY FROM THE DAVID HUGUS COLLECTION

~1154

AN EMBROIDERED BLUE SILK RANK BADGE OF A GOLDEN PHEASANT, BUZI
17TH CENTURY

Made for the wife of a second-rank civil official, the badge is embroidered with a large and vibrant golden pheasant standing on jagged rocks emerging from waves tossed with auspicious emblems. The badge is woven in blue, green, yellow and red satin stitch with gold outlines and the rocks and other details worked in peacock feather filament.

The badge excluding border 12⅞ x 12⅞ in. (32.8 cm.)

\$15,000-25,000

PROVENANCE:
Schuyler van R. Camman (1912-1991) collection.
New York private collection.
Christie's Paris, 12 June 2012, lot 128.

LITERATURE:
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 67, fig. 6.1.

DAVID HUGUS珍藏

十七世紀 藍絲彩繡二品夫人錦雞補子

Rank badges of this type woven in brocade with a gold ground appear to be quite rare. A stylistically similar badge made for a military official of the fourth rank, woven in brocade with a lion on a gold ground, and dated to the Yongzheng period, is illustrated in the exhibition catalogue, *Power Dressing: Textiles for Rulers and Priests from the Chris Hall Collection*, Asian Civilisations Museum, Singapore, 2006, no. 67. The rendering of the waves, rocks and clouds is quite similar on the two, as is the woven gold ground.

The use of badges applied to the front and back of court robes to indicate rank was instituted during the Ming dynasty (1368-1644) and continued through the Qing dynasty (1644-1911). While Ming dynasty badges were displayed on the court robe, Qing dynasty badges were moved to an outer garment, or surcoat.

DAVID HUGUS珍藏

十七世紀 金地彩繡三品淑人孔雀補子一對



1155



PROPERTY FROM THE DAVID HUGUS COLLECTION

~1156

AN EMBROIDERED GOLD-GROUND RANK BADGE OF A CRANE, BUZI
KANGXI PERIOD (1662-1722)

Made for a first rank civil official, the bird is worked in white satin stitch standing on a jagged rock emerging from waves tossed with auspicious emblems in shades of blue, green, brown and coral. Details of the bird and rock formation are worked in green peacock feather filament.

14 in. x 13¾ in. (35.5 cm. x 34.9 cm.)

\$30,000-50,000

LITERATURE:
D. Hugus and D. Yee, *Arts of Asia*, "Evolution of Yongzheng Rank Badges," January-February 2011, p. 66, no. 1.
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 73, fig. 7.7.

In Chinese folklore, the crane was thought to live for over 200 years and that it stored its accumulated wisdom in its red 'cap'. This is likely why the emblem of the crane was prescribed for use on the clothing of the emperor's closest advisors.

A very similar Kangxi-period crane badge was sold at Christie's Hong Kong, 30 May 2012, lot 4032. A very similar Kangxi period badge, but depicting a silver pheasant, for official's of the fifth rank was sold at Christie's New York, The Imperial Wardrobe, Fine Chinese Costume and Textiles from the Linda Wrigglesworth Collection, 19 March 2008, lot 28.

DAVID HUGUS珍藏

清康熙 金地彩繡一品文官仙鶴補子

出版:
D. Hugus及D. Yee, 《亞洲藝術》, 〈Evolution of Yongzheng Rank Badges〉, 2011年1-2月, 頁66, 編號1

D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁73, 圖7.7



1157

PROPERTY FROM THE DAVID HUGUS COLLECTION

1158
A RARE PAIR OF GOLD-GROUND KES/ RANK BADGES OF
CRANES, BUZI
QIANLONG PERIOD (1736-1795)

Made for a first rank civil official, each badge is worked with a crane standing on one leg on jagged rocks emerging from waves which are depicted as *lishui* stripe on the left and cresting waves on the right, all between larger rocks and pine trees within *ruyi* borders.

10⅞ x 12 in. (27.6 x 30.5 cm.) (2)

\$15,000-25,000

PROVENANCE:
Jon Eric Riis.



276

PROPERTY FROM THE DAVID HUGUS COLLECTION

1159
AN EMBROIDERED AND COUCHED GOLD RANK BADGE OF A
SILVER PHEASANT, BUZI
YONGZHENG PERIOD (1723-1735)

Made for the wife of a fifth rank civil official, the badge features a silver phesant with three long curved tail feathers, standing on a tall rock formation, all reserved on a ground of couched gold threads and above waves tossed with auspicious emblems.

9½ x 8¾ in. (24.2 x 22 cm.)

\$8,000-12,000

LITERATURE:
D. Hugus and D. Yee, "Evolution of Yongzheng Rank Badges," *Arts of Asia*, vol. 41, January-February 2011, pp. 68-69, no. 8.

DAVID HUGUS珍藏

清雍正 彩繡五品宜人白鸚補子

出版:

D. Hugus及D. Yee, 〈Evolution of Yongzheng Rank Badges〉, 《亞洲藝術》, 卷41, 2011年1-2月, 頁68-69, 編號8

LITERATURE:
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 86, fig. 9.6.

DAVID HUGUS珍藏

清乾隆 金地緯絲一品文官仙鶴補子一對

來源:

Jon Eric Riis

出版:

D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁86, 圖9.6



1158

PROPERTY FROM THE DAVID HUGUS COLLECTION

1159
AN EMBROIDERED MIDNIGHT-BLUE SILK RANK BADGE OF A
SILVER PHEASANT, BUZI
QIANLONG PERIOD (1736-1795)

Made for the wife of a fifth rank official, the silver pheasant is embroidered in white threads perched on a blue rock formation, beneath a pine tree, and amidst rolling clouds and tall rock formations, all above crashing waves in shades of blue, yellow, red and green.

10⅜ x 10⅝ in. (26.5 x 27.2 cm.)

\$6,000-8,000

LITERATURE:
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 88, no. 9.11 and back cover.

DAVID HUGUS珍藏

清乾隆 藍地彩繡五品宜人白鸚補子

出版:

D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 2021年, 頁88, 編號9.11及封底

PROPERTY FROM THE DAVID HUGUS COLLECTION

1160
A PAIR OF EMBROIDERED MIDNIGHT-BLUE SILK RANK BADGES
OF WILD GEESE, BUZI
18TH-19TH CENTURY

Made for a fourth rank official, each goose is shown on a gold dense lotus scroll ground beneath a pine tree, superimposed on bold multi-colored clouds, all within *shou*-character borders.

12 x 11 in. (30.5 x 29.9 cm.) (2)

\$8,000-12,000

DAVID HUGUS珍藏

清十八/十九世紀 彩繡四品文官雲雁補子一對



1160

277



PROPERTY FROM THE DAVID HUGUS COLLECTION

1161

**AN EMBROIDERED GOLD-GROUND
FRONT-FACING 'DRAGON' ROUNDEL**
18TH CENTURY

The roundel is worked with a front-facing five-clawed dragon chasing a flaming pearl beneath a *shou* character and above crashing waves. The dragon's scales are finely picked out in blue, white and red thread.

9 $\frac{1}{8}$ in. (24.6 cm.) diam.

\$5,000-7,000

DAVID HUGUS珍藏

清十八世紀 金地彩繡遊龍戲珠圓補



PROPERTY FROM THE DAVID HUGUS COLLECTION

1163

THREE DARK BLUE-GROUND 'DRAGON' ROUNDELS
18TH-19TH CENTURY

Two roundels are embroidered with side-facing dragons chasing flaming pearls amidst clouds and auspicious emblems and the third is a *kesi* front-facing 'dragon' on a dark blue ground.

The embroidered roundels 11 $\frac{1}{2}$ in. (29.2 cm.) diam. and 10 $\frac{7}{8}$ in. (27.6 cm.);
The *kesi* roundel 11 $\frac{1}{2}$ in. (29.3 cm.) diam. (3)

\$3,000-5,000

LITERATURE:

One: B. Jackson and D. Hugus, *Ladder to the Clouds*, Berkeley, California, 1999, p. 295.

DAVID HUGUS珍藏

清十八/十九世紀 藍地彩繡遊龍戲珠紋圓補三件

出版:

其一: B. Jackson及D. Hugus, 《Ladder to the Clouds》, 柏克萊, 加州, 1999年, 頁295



PROPERTY FROM THE DAVID HUGUS COLLECTION

1162

**A VERY RARE EMBROIDERED DARK-
BLUE SILK 'SHOU AND CHILONG'
ROUNDEL**
19TH CENTURY

The roundel is finely worked with a couched gold *shou* character comprising two entwined *chilong*, all within a dense border of clouds.

11 $\frac{1}{8}$ in. (29.8 cm.) diam.

\$7,000-9,000

PROVENANCE:

Christie's South Kensington, 9 November 2010, lot 441 (part).

DAVID HUGUS珍藏

清十九世紀 藍地刺繡團壽紋圓補

來源:

倫敦南肯辛頓佳士得, 2010年11月9日, 拍品編號441 (部分)





1164



1165

PROPERTY FROM THE DAVID HUGUS COLLECTION

1164
A GAUZE BLUE-GROUND RANK BADGE OF A LION, BUZI
QIANLONG PERIOD (1736-1795)

Made for a second rank military official, the lion is shown standing on rocks with a curly mane and tail and flames emanating from his body, standing beneath vaporous clouds above rocks and waves.
10¾ x 10¾ in. (27.4 x 26.2 cm.)

\$5,000-7,000

DAVID HUGUS珍藏

清乾隆 藍地納紗二品武官獅紋補子

PROPERTY FROM THE DAVID HUGUS COLLECTION

1165
AN EMBROIDERED MIDNIGHT-BLUE SATIN RANK BADGE OF A XIEZHI, BUZI
QIANLONG PERIOD (1736-1795)

Made for a government censor, the badge is finely embroidered in satin stitch with a mythical beast (*xiezhi*), with a white body and green mane shown looking up towards the sun while standing on a rock formation above waves tossed with auspicious emblems picked out in Peking knot.
9½ x 9¾ in. (24 x 24.8 cm.)

\$6,000-8,000

LITERATURE:
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 89, fig. 9.15.

Badges of this type depicting the *xiezhi* were worn by government censors, whose duties required them to root out corruption. As such, the *xiezhi* represented imperial justice.

DAVID HUGUS珍藏

清乾隆 藍地緞繡獬豸紋補子

出版:
D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁89, 圖9.15

PROPERTY FROM THE DAVID HUGUS COLLECTION

1166
A PAIR OF EMBROIDERED BLUE SATIN RANK BADGES OF MANDARIN DUCK, BUZI
DAOGUANG PERIOD (1821-1850)

Made for a seventh rank civil official, the mandarin duck (*xichi*) shown looking at the sun as it stands on a rock emerging from waves tossed with precious objects and bordered by *ruyi*-shaped clouds, and surrounded by five bats (*wufu*) flying amidst further clouds.
12½ x 11¾ in. (31.8 x 30.2 cm.) (2)

\$4,000-6,000

LITERATURE:
B. Jackson and D. Hugus, *Ladder to the Clouds*, Berkeley, 1999, p. 262.

DAVID HUGUS珍藏

清道光 藍地緞繡七品文官鸛鵲紋補子一對

出版:
B. Jackson及D. Hugus, 《Ladder to the Clouds》, 柏克萊, 1999年, 頁262



1166

PROPERTY FROM THE DAVID HUGUS COLLECTION

1167
A PAIR OF EMBROIDERED RANK BADGES OF PEACOCKS, BUZI
18TH-19TH CENTURY

Made for a third rank civil official, the badge is finely embroidered with a peacock set against a dense double layer of clouds, amidst the *wufu* and peach trees, all set above waves tossed with auspicious emblems.
12½ x 12½ in. (31.7 x 31.7 cm.) (2)

\$12,000-18,000

DAVID HUGUS珍藏

清十八/十九世紀 彩繡三品文官孔雀紋補子一對



1167



PROPERTY FROM THE DAVID HUGUS COLLECTION

1168
A MIDNIGHT-BLUE SILK SURCOAT WITH CRANE BADGE, *BUFU*
LATE 19TH CENTURY

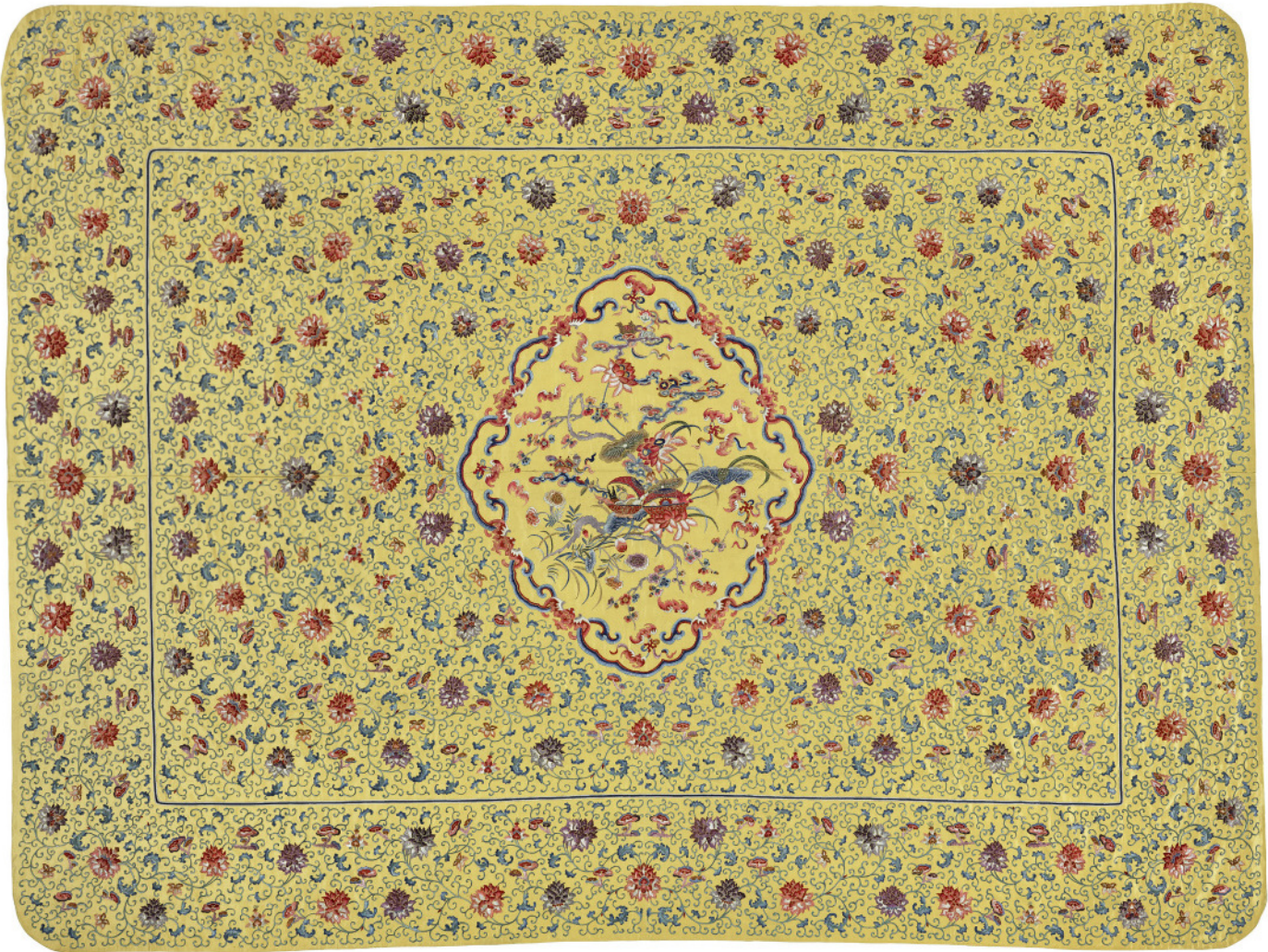
Made for a first rank civil official, the deep midnight-blue silk is applied on either side with an embroidered badges of cranes standing on *lishui*.
48¾ in. (123.8 cm.) long x 73¾ in. (187.3 cm.) wide

\$5,000-7,000

The present surcoat would have been worn by a civil official of the first rank, as is indicated by its badge, which is embroidered with a white Manchurian crane. A similar surcoat with a crane badge is in the *Huangchao liqi tushi* (Illustrated Precedents for the Ritual Paraphernalia of the Imperial Court)i, illustrated by G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, Berkeley, 2000, p. 126.

DAVID HUGUS珍藏

清十九世紀晚期 石青地一品文官繡仙鶴紋補服



PROPERTY FROM THE DAVID HUGUS COLLECTION

1169
AN EMBROIDERED YELLOW-GROUND *KANG* COVER
LATE QING DYNASTY

The *kang* cover is embroidered in the center with a basket laden with coins, bats and flowering branches, all amidst dense lotus scroll.
96 x 72 in. (243.8 x 192.8 cm.)

\$8,000-12,000

PROVENANCE:
Vince Comer, Seattle.

DAVID HUGUS珍藏

晚清 黃地彩繡花籃蓮紋炕罩

來源:
Vince Comer, 西雅圖



PROPERTY FROM THE DAVID HUGUS COLLECTION

1170
A BROCADE RED-GROUND 'DRAGON' HANGING
18TH CENTURY

The hanging is worked with two confronted dragons amidst scrolling clouds and above crashing waves beneath a green-ground valence decorated with further dragons.

75 in. (190.5 cm.) long

\$12,000-18,000

DAVID HUGUS珍藏

清十八世紀 紅地織錦緞龍紋圖屏

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

1171
XIAO CHEN (17TH-18TH CENTURY)

Scene Inspired by Du Fu's Poetry

Scroll, mounted and framed, ink and color on silk
46 x 18 7/8 in. (117 x 48 cm.)

Inscribed and signed, with one seal of the artist
Dated fifth month, *xinhai* year (1731)

\$15,000-25,000

PROVENANCE:
Acquired in Los Angeles in the 1970s.

康涅狄克州私人珍藏

蕭晨 (17-18世紀)

杜甫詩意圖

設色絹本 鏡框 一七三一年作
題識：辛亥(1731年)蕤賓月，蕭晨畫少陵詩句。
鈐印：蕭晨

來源：
1970年代得自洛杉磯。





1172



1173

1172

ANONYMOUS (15TH-16TH CENTURY)

Peacock and Peonies

Scroll, mounted and framed, ink and color on silk
53 ½ x 35 ¾ in. (136 x 90.5 cm.)

\$15,000-25,000

無款（15–16世紀）

孔雀牡丹

設色絹本 鏡框

簽條：唐刁光胤孔雀牡丹真跡。

1173

ANONYMOUS (15TH-16TH CENTURY)

Auspicious Flowers

Scroll, mounted and framed, ink and color on silk
62 x 84 ¾ in. (157.5 x 215 cm.)

Entitled, inscribed and signed, with two seals

\$10,000-20,000

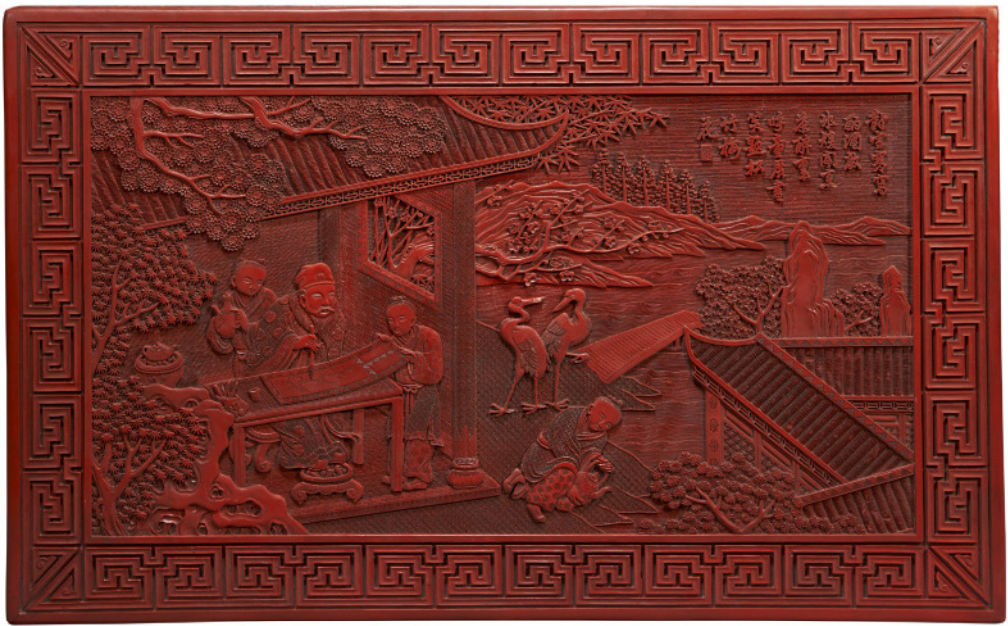
無款（15–16世紀）

禾豐花瑞

設色絹本 鏡框

題識：禾豐花瑞。橋林。

鈐印：陸東仁印、元春



(two views)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

1174
A CARVED RED LACQUER KANG TABLE

The top is carved with a pavilion in which three attendants assist a scholar painting a handscroll, with a river and hills in the distance, below an inscription describing the scene. The sides and outward-curving legs are carved with blossoming prunus branches on various diaper grounds. The inscription is followed by a seal, *kuisheng*, and the underside of the table is inscribed with a six-character Qianlong mark in gold lacquer.

11 $\frac{7}{8}$ in. (30.2 cm.) high; 34 $\frac{3}{4}$ in. (88 cm.) long; 22 in. (56 cm.) deep

\$6,000-8,000

PROVENANCE:
Christie's Hong Kong, 29 September 1992, lot 942.

顯赫私人珍藏

剔紅亭臺高士詩文圖炕桌

來源:
香港佳士得, 1992年9月29日, 拍品編號942



ANOTHER PROPERTY

1175
A CARVED BAMBOO BRUSH POT
QING DYNASTY (1644-1911)

The brush pot is carved in low relief with chrysanthemum blossoms and a scene of three figures conversing around a large vat of wine under a tree bough. A large rock on their right bears the signature, Xiamei, possibly the *zi* of the Yangzhou artist Wang Su, with a seal beneath reading *chun xi*.

5 $\frac{1}{2}$ in. (14.8 cm.) high

\$2,000-3,000

清 竹雕高士賞菊圖筆筒

刻款: 「小某」、「春熙」

PROPERTY OF A PRIVATE WEST COAST COLLECTOR

1176
A BAMBOO CARVING OF LU DONGBIN AND DEMON
18TH-19TH CENTURY

Shown wearing a cloth cap, flowing robes, and a sword slung over one shoulder, Lu Dongbin, one of the Eight Daoist Immortals, is shown with his right hand around a demon attendant, who bows in obeisance while presenting a wine service on a tray.

11 $\frac{1}{4}$ in. (28.5 cm.) high

\$8,000-12,000

PROVENANCE:
Bonham's Los Angeles, 15 April 2007, lot 7306.

西岸私人珍藏

清十八/十九世紀 竹雕呂洞賓與柳樹精像

來源:
洛杉磯邦瀚斯, 2007年4月15日, 拍品編號7306



VARIOUS PROPERTIES

1177
A JICHIMU BRUSH POT
18TH-19TH CENTURY

The brush pot is of waisted cylindrical form, with an attractively feathered grain.
6¾ in. (15.8 cm.) high

\$1,000-2,000

PROVENANCE:
The Peony Collection, Hong Kong.

LITERATURE:
R. Piccus, ed., *Wood from the Scholar's Table: Chinese Hardwood Carvings and Scholar's Articles*, Hong Kong, 1984, no. 21.

清十八/十九世紀 雞翅木筆筒

來源:
The Peony Collection, 香港

出版:
R. Piccus編, 《Wood from the Scholar's Table: Chinese Hardwood Carvings and Scholar's Articles》, 香港, 1984年, 編號21



PROPERTY FROM A PRIVATE EUROPEAN FAMILY

1179
A TIELIMU RECESSED-LEG TABLE
18TH CENTURY

The single-plank top is set with everted ends above a beaded apron and carved *ruyi*-form spandrels. The whole is raised on elegantly shaped legs carved at the mid-section with double floral motif and terminating in stylized *ruyi*-feet, and joined by pairs of stretchers.

33½ in. (cm.) high, 50½ in. (cm.) wide, 12¾ in. (cm.) deep

\$8,000-12,000

PROVENANCE:
Robert H. Ellsworth, New York, 15 April 1982.

The form of the present table, with its shaped aprons, elaborate spandrels, mid-leg 'barbed leaf' carving and *ruyi*-form feet is a particularly archaic one, derived from the open-panel box construction developed as early as the Tang dynasty. Several small wine tables with such features can be seen in the Song-dynasty painting album, *Tianlai ge jiucang Songren huace*, part of which is illustrated in Wang Shixiang's *Connoisseurship of Chinese Furniture*, vol. I, Hong Kong, 1990, p. 55, fig. 2.20. An example in *tielimu* illustrated by Wang Shixiang in *ibid.*, vol. II, p. 78, no. B36, although both lack the everted ends.

A few extant examples of this form are known, including one at the Nelson-Atkins Museum, illustrated by Roger Ward and Patricia Fidler in *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, New York, 1993, p. 342. For a *huanghuali* example with everted ends and very similar mid-leg 'barbed-leaf' carvings in the Royal Ontario Museum, see R. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New Fairfield, Connecticut, 1970, no. 53.

私人歐洲家族珍藏

清十八世紀 鐵梨木夾頭榫如意雲紋翹頭案

來源:
安思遠, 紐約, 1982年4月15日



1178
A TIELIMU PERFUMIER AND A ZITAN ROOT
INCENSE HOLDER
18TH-19TH CENTURY

With a fitted cover on each end, the cylindrical perfumier is carved with a scene of four figures in a rocky landscape with pine trees. The incense holder is worked to cleverly utilize the natural qualities of the *zitan* root, and is suggestive of craggy rockwork with stalks of bamboo to one side.

Perfumier: 5¾ in. (14.9 cm.) high

Incense Holder: 4¾ in. (11.9 cm.) high (2)

\$5,000-7,000

PROVENANCE:
The Peony Collection, Hong Kong.

清十八/十九世紀
紫檀樹根形香插及鐵梨木雕人物圖香筒

來源:
The Peony Collection, 香港



ANOTHER PROPERTY

~1180
A SCROLL-FORM *DUAN* INK STONE AND A ROCK CRYSTAL BRUSH REST
QING DYNASTY, 17TH-19TH CENTURY

Decorated on both sides with poetic inscriptions about writing, the ink stone is carved on the top with a circular well surrounded by clouds. The bottom is additionally inscribed with a five-character seal reading, *wenzhang qiangushi* (excellent articles will be read for thousands of years). The brush rest is carved in the form of a six-peaked mountain range, with waves incised at the bottom and *lingzhi* etched on the reverse.

Ink stone: 3¼ in. (9.4 cm.) wide, *zitan* box
Brush rest: 4½ in. (11.5 cm.) wide, hardwood stand, cloth box

\$8,000-12,000

PROVENANCE:
Ink stone:
Nicholas Grindley, London, 1998, 0998-43.
Ian and Susan Wilson, San Francisco, C85.

Brush rest:
Butterfield & Butterfield, San Francisco.
Ian and Susan Wilson Collection, San Francisco, C42.

清十七至十九世紀 端石詩文銘長方硯及水晶筆山

來源:
硯:
Nicholas Grindley, 倫敦, 1998年, 0998-43
威爾遜伉儷, 舊金山, C85

筆山:
Butterfield & Butterfield, 舊金山
威爾遜伉儷, 舊金山, C42

PROPERTY FROM A PRIVATE COLLECTION

1181
THREE *ZITAN* TABLE OBJECTS
17TH-18TH CENTURY

The group comprises a brush pot raised on three tab feet, a smaller *zitan* brush pot with plain cylindrical sides, and a small circular box and cover.

The largest 5¼ in. (14.6 cm.) high

\$6,000-8,000

PROVENANCE:
Eastern Pacific Company (Hei Hunglu), Hong Kong, 1981.

私人珍藏
十七/十八世紀 紫檀筆筒兩件及紫檀蓋盒
來源:
東泰商行 (黑洪祿), 香港, 1981年

1181

PROPERTY FROM A PRIVATE COLLECTION

1182
TWO SOAPSTONE SEALS
19TH CENTURY

Each seal is carved around the sides with a continuous scene of a pavillion set in a landscape. One seal face is carved with two characters, *Song Ting* (The Pine Hall). The other seal is carved on one side with an inscription, Hui Shu *fang* Lao Jiang (Hui Shu imitates Lao Jiang), and on the seal face with Liu Xian *zhi yin* (Seal of Liu Xian).

2¾ in. (6.6 cm.) high

\$8,000-12,000

LITERATURE:
Qian Juntao, *Zhao Zhiqian*, Zhejiang, 1987, nos. 145 and 146 (seal impression and rubbing).
Gao Huimin and Wang Bing, Zhao Zhiqian Yinpu, vol.2, 2007, no. 10 and 18 (seal impression and rubbing).
Qi Yuan, Zhao Zhiqian Biannian Yinpu, 2008, p. 201, nos. 93 and 94 (seal impression and rubbing).

Zhao Zhiqian (1829-1884) was trained in poetry, calligraphy, painting as well as seal carving since his teenage years. It was because of his holistic studies in art that Zhao was able to achieve innovative skills in carving naturalistic details on his seals. Zhao carved less than 400 seals in his entire career, but his masterly-rendered works made a significant impact on an entire generation of seal carvers in the Late Qing dynasty.

Besides a career in art, Zhao passed the imperial examination at the age of 31. Later in 1872, he was sent to Jiangxi province to become the editor of *Jiangxi tong zhi* (*General Encyclopedia of Jiangxi*), and held the title of Zhixian (County magistrate), a seventh rank civil official, in the counties of Fanyang, Fengxin, and Nancheng among others.

私人珍藏
清十九世紀 壽山石雕山水亭臺圖印兩方
印文:「松庭」

印文:「劉銑之印」, 邊款:「搗叔仿老薑」

出版:
錢君匋,《趙之謙》, 浙江, 1987年, 編號145及146 (印文及拓印)
高惠敏及王冰,《趙之謙印譜》(下), 2007年, 編號10及18 (印文及拓印)
齊淵,《趙之謙編年印譜》, 2008年, 頁201, 圖版編號93及94 (印文及拓印)

THE PROPERTY OF A COLLECTOR

1183
A LOBED *ZITAN* BRUSH POT
18TH CENTURY

The brush pot is of barbed, petal-lobed form. The wood has an attractive patina with a tight wavy grain.

5¼ in. (14.7 cm.) diam.

\$8,000-12,000

PROVENANCE:
Art of Chen, Taipei, 2000.

私人珍藏
清十八世紀 紫檀葵口筆筒
來源:
Art of Chen, 臺北, 2000年

1182

1182 (impressions)

1183



PROPERTY FROM A PRIVATE COLLECTION

~1184

A TIANHUANG SEAL
18TH-19TH CENTURY

The rectangular seal has an irregularly sloping top carved with broad strokes imitating a mountain top. The face is carved with a seal reading Gengsheng *zhi yin* (The seal of Gengsheng).

1⅝ in. (4 cm.), hardwood box
weight: 27 g.

\$15,000-25,000

PROVENANCE:
Acquired in Hong Kong, 1986.

The cover of the presentation box bears a title reading Hong Gengsheng Bianxiu *yi yin* (the legacy seal of Hong Gengsheng the Editor) followed by, Shi Fu *ren xiong zheng cang* (Collected by the respected colleague Shi Fu).

1184

These inscriptions were inscribed and engraved by Huang Langshan. Limited information is recorded about the owner of the seal, Hong Gengsheng. The lengthy inscription composed by Li Xi and carved on the interior of the box highlights the accomplishments Hong Gengsheng achieved in his career. Hong ranked top three in the imperial examination in the *geng wu* year (corresponding to 1790 or 1850) , and obtained his official title in the city of Yili, in northern Xinjiang, in the *geng jia* year (corresponding to 1800 or 1860).

私人珍藏

清十八/十九世紀 田黃印章

印文:「更生之印」

來源:

入藏於香港, 1986年



1184 (impression)



1186

THE PROPERTY OF A GENTLEMAN

1185

A SQUARE ZITAN DISPLAY STAND
QING DYNASTY (1644-1911)

The top is set in a square frame above the waist and aprons carved with archaistic scroll. The whole is raised on square-section cabriole legs terminating in scroll-form feet, joined by humpback stretchers, and fitted with openwork corner spandrels.

15¼ in. (40 cm.) high; 14¼ in. (36.2 cm.) square

\$4,000-6,000

士紳珍藏

清 紫檀束腰雕拐子龍紋方座



1185

ANOTHER PROPERTY

1186

A SMALL CARVED ZITAN 'COMPOUND CABINET AND HAT CHEST'
18TH-19TH CENTURY

The cabinet and hat chest have single-panel doors centered around a central stile that open to reveal the shelved interior. The doors are finely carved with four, four-clawed dragons pursuing a flaming pearl amidst swirling clouds, the motif repeated with single dragons on the horizontal panel below and the side panels, as well as on the square-panel doors and side panels of the 'hat chest'. Each cabinet is fitted with *cloisonné* enamel hardware and the feet are clad in *cloisonné* enamel sabots.

19¾ in. (52 cm.) high, 11¼ in. (29.9 cm.) wide, 5 in. (12.7 cm.) deep

\$15,000-25,000

PROVENANCE:
Asian House of Chicago, Chicago, circa 2000, by repute.

Miniature compound cabinets of this type were made for display on a *kang*, which served as a seat in the day and a bed at night. The present 'cabinet and hat chest' are made separately, as the full-size prototype would be. A pair of small *zitan* 'compound cabinets and hat chests', also carved on the sides and door panels with dragons in flight, in the Shanghai Museum of Art, is illustrated in *Shanghai Museum: Chinese Ming and Qing Furniture Gallery*, Shanghai, 2007, p. 25. For a full-size prototype, see the massive pair of *zitan* 'dragon' compound cabinets and hat chests, dated to the 19th century, sold at Christie's New York, 14-15 September 2017, lot 962.

清十八/十九世紀 紫檀雕蒼龍教子紋袖珍頂箱櫃

來源:

傳得自Asian House of Chicago, 芝加哥, 2000年前後

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

~1187

A HUANGHUALI RECESSED-LEG WINE TABLE
19TH CENTURY

The single-panel top is set within the rectangular frame above plain aprons and stylized cloud-form spandrels. The whole is supported on thick legs of rectangular section joined by pairs of stretchers.

30½ in. (77.5 cm.) high, 31½ in. (80.9 cm.) wide, 17½ in. (44.5 cm.) deep

\$40,000-60,000

美國私人珍藏

清十九世紀 黃花梨酒桌



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~1188

A PAIR OF HUANGHUALI CORNER-LEG STANDS

Each has a paneled-top set in a rectangular frame above a single drawer carved with confronting *chilong*, and is raised on square-section legs terminating in hoof feet and joined by shaped aprons.

34½ in. (87.6 cm.) high, 19¼ in. (48.9 cm.) wide, 16½ in. (41.9 cm.) deep

\$40,000-60,000

PROVENANCE:
EverArts Ltd., Hong Kong.

重要私人珍藏

黃花梨雕龍紋長方几一對

來源:

恆藝館, 香港

(2)





1189

PROPERTY FROM A PRIVATE EUROPEAN FAMILY

~1189
A PAIR OF HUANGHUALI AND HUALI SIDE TABLES
LATE QING DYNASTY

Each table has a single-panel top set in a rectangular frame above openwork apron carved at the corners with *chilong*. The whole is raised on round-section legs joined by humpback stretchers.

33 in. (83.9 cm.) high, 38½ in. (97.8 cm.) wide, 17¼ in. (43.8 cm.) deep (2)

\$8,000-12,000

PROVENANCE:
Robert H. Ellsworth, New York, 16 June 1976.

私人歐洲家族珍藏

晚清 黃花梨及花梨螭龍紋半桌一對

來源:
安思遠, 紐約, 1976年6月16日

PROPERTY FROM A PRIVATE EUROPEAN FAMILY

~1190
A HUANGHUALI SQUARE LOW TABLE
18TH CENTURY

The paneled top is set in a square frame, and raised on round section legs joined by pairs of wraparound stretchers fitted with openwork *ruyi*-head struts. 18¼ in. (46.4 cm.) high, 37¼ in. (94.6 cm.) square

\$20,000-30,000

PROVENANCE:
Robert H. Ellsworth, New York, acquired before 28 April 1976.

私人歐洲家族珍藏

清十八世紀 黃花梨如意紋矮方桌

來源:
安思遠, 紐約, 1976年4月28日前入藏



PROPERTY FROM A PRIVATE EUROPEAN FAMILY

~1191
A HUANGHUALI TRESTLE-LEG TABLE
19TH CENTURY

The single-plank top is fitted with everted scroll ends above the beaded aprons and carved, elongated spandrels. The whole is raised on thick legs joined by an openwork panel carved with *chilong* and raised on shoe feet.

32 in. (81.3 cm.) high, 46¾ in. (118.7 cm.) wide, 15 in. (38.1 cm.) deep

\$15,000-18,000

PROVENANCE:
Robert H. Ellsworth, New York, acquired before 28 December 1977.

私人歐洲家族珍藏

清十九世紀 黃花梨螭龍紋翹頭案

來源:
安思遠, 紐約, 1977年12月28日前入藏



PROPERTY FROM A PRIVATE COLLECTION

~1192
A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS
19TH CENTURY

Each chair has sweeping crestrails that terminate in outswept hooks and are supported by the S-shaped splat carved at the center with a *ruyi*-head medallion above the mat seat and carved, beaded apron and shaped spandrels. The whole is raised on legs of round section joined by stepped stretchers and a foot rest at the front.

39¼ in. (99.7 cm.) high, 25½ in. (64.8 cm.) wide, 22½ in. (57.2 cm.) deep (2)

\$50,000-70,000

PROVENANCE:
Walter P. Rundle Collection, New York.
Parke-Bernet Galleries, Inc., New York, 1-2 May 1958, lot 362.
Robert and William Drummond, New York.
Arthur M. Sackler Collections, New York.
Else Sackler (1913-2000) Collection, and thence by descent within the family.

LITERATURE:
W. M. Drummond, "Chinese Furniture: The Sackler Collections: Early Scholarship, 1969," *Journal of the Classical Chinese Furniture Society*, Summer 1993, pp. 58-9, pl. 2.

The present pair of *huanghuali* armchairs belongs to a set of six horseshoe-back armchairs, formerly of the Walter P. Rundle Collection, New York, and sold at Parke-Bernet in 1958, comprising lots 361-363. A pair of from this set of six (lot 361) was recently sold at Christie's New York, 25 September 2020, lot 1660.

私人珍藏
清十九世紀 黃花梨如意紋圈椅一對
來源:
Walter P. Rundle 珍藏, 紐約
Parke-Bernet Galleries, Inc., 紐約, 1958年5月1-2日, 拍品編號362
Robert及William Drummond, 紐約
亞瑟·M·賽克勒珍藏, 紐約
Else Sackler (1913-2000) 珍藏, 後於家族流傳

出版:
W. M. Drummond, 「Chinese Furniture: The Sackler Collections: Early Scholarship, 1969」, 《Journal of the Classical Chinese Furniture Society》, 1993年夏季, 頁58-9, 圖版編號2

PROPERTY FROM A PRIVATE COLLECTION

~1193
A LARGE HUANGHUALI COFFER
LATE QING DYNASTY

The paneled top is fitted with everted ends above three drawers and a pair of plain, attractively-grained panels. The whole is raised on thick legs of square section joined by a shaped, beaded apron carved in openwork with *chilong* at the corners and an archaistic mask at the center, further fitted with long openwork corner spandrels.

34½ in. (87.6 cm.) high, 73¼ in. (186.1 cm.) wide, 23¾ in. (60.3 cm.) deep

\$40,000-60,000

PROVENANCE:
Galerie d'art de la Compagnie de Chine et des Indes, Paris, 1966.
Arthur M. Sackler Collections, New York.
Else Sackler (1913-2000) Collection, and thence by descent within the family.

私人珍藏
晚清 黃花梨螭龍紋聯三櫥

來源:
Galerie d'art de la Compagnie de Chine et des Indes, 巴黎, 1966年
亞瑟·M·賽克勒珍藏, 紐約
Else Sackler (1913-2000) 珍藏, 後於家族傳承





1194

THE PROPERTY OF A GENTLEMAN

1194
A LONGYANMU SQUARE TABLE-FORM STAND
18TH CENTURY

The flat, square platform is above a pierced waist and gently canted shoulder carved in openwork with stylized *ruyi*, and raised on four thick cabriole legs joined by humpback stretchers.

7¾ in. (19.7 cm.) high, 11½ in. (29.2 cm.) square, Japanese wood box

\$4,000-6,000

PROVENANCE:
Acquired in Japan, 1970s.

士紳珍藏

清十八世紀 龍眼木束腰方座

來源:
入藏於日本, 1970年代

THE PROPERTY OF A GENTLEMAN

1195
A LONGYANMU FAN-SHAPED BOX AND COVER
MING-QING DYNASTY (1368-1911)

Raised on five scroll-form feet, the fitted box is shaped as a fan and opens to reveal a single compartment.

4½ in. (11.5 cm.) high, 18 in. (45.7 cm.) wide

\$7,000-9,000

PROVENANCE:
Zentner Gallery, California.

士紳珍藏

明/清 龍眼木扇形蓋盒

來源:
Zentner藝廊, 加州



1195



1196

THE PROPERTY OF A GENTLEMAN

1196
A LONGYANMU RECESSED-LEG KANG TABLE
QING DYNASTY (1644-1911)

The attractively figured single-panel top is set within the rectangular frame with beaded edge and everted ends, above reticulated aprons carved with conjoined archaistic scroll on the long sides, and with *ruyi* heads on the narrow sides, divided by short reticulated spandrels flanking the beaded legs of rounded-square section which terminate in outswept feet.

15¼ in. (38.6 cm.) high, 34¾ in. (88.1 cm.) wide, 20½ in. (52 cm.) deep

\$10,000-15,000

PROVENANCE:
Yu Family Collection.
David Kidd (1926-1996) Collection, Kyoto, Japan, 1978.

THE PROPERTY OF A GENTLEMAN

1197
A LONGYANMU TABLE-FORM STAND
18TH-19TH CENTURY

The mallow-form platform is set above a narrow waist and gently canted shoulders finely carved in openwork with stylized *ruyi*. The whole is raised on curved cabriole legs joined by rounded, conjoined stretchers.

13¼ in. (33.7 cm.) high, 14⅝ in. (37.1 cm.) diam.

\$5,000-7,000

PROVENANCE:
Acquired in London, early 1990s.

士紳珍藏

清十八/十九世紀 龍眼木雕如意紋束腰座

來源:
入藏於倫敦, 1990年代初期

士紳珍藏

清 龍眼木拐子龍紋翹頭炕桌

來源:
Yu氏家族珍藏
David Kidd (1926–1996) 珍藏, 京都, 日本, 1978年



1197



ANOTHER PROPERTY

~1198

A HUANGHUALI AND HUALI PARTNER'S DESK
19TH CENTURY

The paneled top is set in a rectangular frame over four drawers on each long side, and raised on a pair of pedestals, one pedestal with three additional drawers and the other with a cabinet and supported on scroll-form feet.

31¼ in. (80.6 cm.) high, 68¾ in. (174.6 cm.) wide, 44¼ in. (112.4 cm.) deep

\$7,000-9,000

PROVENANCE:
Nicholas Grindley Works of Art, London.
Sotheby's New York, 1 December 1992, lot 604.

清十九世紀 黃花梨及花梨書桌

來源:

Nicholas Grindley Works of Art, 倫敦
紐約蘇富比, 1992年12月1日, 拍品編號604



(another view)

PROPERTY FROM A PRIVATE EUROPEAN FAMILY

~1199

A HUANGHUALI ROUND-CORNER CABINET
LATE QING DYNASTY

The single-panel doors are set within the gently splayed frame joined by protruding molded top and plain, beaded aprons and spandrels below.

44½ in. (113 cm.) high, 32 in. (81.3 cm.) wide, 17¼ in. (43.8 cm.) deep

\$20,000-30,000

PROVENANCE:
Robert H. Ellsworth, New York, 4 March 1974.

私人歐洲家族珍藏

晚清 黃花梨圓角櫃

來源:

安思遠, 紐約, 1974年3月4日





VARIOUS PROPERTIES

1200
A PAIR OF MASSIVE EMBROIDERED PURPLE SILK PANELS
LATE QING DYNASTY

Each panel is finely embroidered in multi-colored silk threads with a central large golden pheasant perched on a branch surrounded by other birds and butterflies amidst peonies, all above a scene of a pair of Mandarin ducks in a lotus pond.

Each 136½ x 51¼ in. (345.8 x 130.2 cm.)

(2)

\$10,000-15,000

晚清 紫地彩繡花鳥紋圖屏一對

~1201
A PAIR OF POLYCHROME, GILT-DECORATED AND CARVED *HONGMU* INCENSE STANDS
19TH CENTURY

The paneled top is set in a square frame above the pierced aprons carved with a dragon medallion, painted in red, green and white pigments and further decorated in gilt. The whole is raised on square-section legs terminating in scroll-form feet carved with upturned acanthus leaves joined low stretchers.

32¼ in. (81.9 cm.) high, 18¼ in. (46.4 cm.) square (2)

\$12,000-18,000

PROVENANCE:
An Asian-American family collection, acquired in the early 20th century, by repute.

清十九世紀 紅木彩繪描金雕團龍紋香几一對

來源:
美國亞裔家族珍藏，入藏於二十世紀初 (傳)



1201

~1202
A SET OF THREE POLYCHROME, GILT-DECORATED AND CARVED *HONGMU* ARMCHAIRS
19TH CENTURY

Each chair is elaborately carved on one side of the back and sides with a dragon amidst clouds, and painted in red, green and white pigments and further decorated in gilt, above the mat seat and pierced apron carved with a dragon medallion. The whole is raised on square-section legs terminating in scroll-form feet and carved with upturned acanthus leaves, joined by base stretchers.

37 in. (93.9 cm.) high, 27¼ in. (69.2 cm.) wide, 20¼ in. (51.4 cm.) deep (3)

\$25,000-35,000

PROVENANCE:
An Asian-American family collection, acquired in the early 20th century, by repute.

清十九世紀 紅木彩繪描金雲龍紋扶手椅一組三件

來源:
美國亞裔家族珍藏，入藏於二十世紀初 (傳)



1202

~1203
AN IMPRESSIVE POLYCHROME, GILT-DECORATED
AND CARVED *HONGMU LUOHAN* BED
19TH CENTURY

The three-part, stepped back and two-panel sides are elaborately carved on one side with animated dragons amidst clouds, and painted in red, green and white pigments and further decorated in gilt, and is set in the thick frame carved with stylized bats in flight and mythical beasts on the protruding arms, the reverse decorated with a lacquer panel with landscape scenes. The whole is raised on thick legs of square section terminating in scroll-feet and carved with upturned acanthus leaves, joined by a pierced apron carved with three dragon medallions amidst clouds interspersed with bats in flight.

42¼ in. (107.3 cm.) high, 75¾ in. (192.4 cm.) wide, 60¼ in. (153 cm.) deep

\$50,000-70,000

PROVENANCE:
An Asian-American family collection, acquired in the early 20th century, by repute.

清十九世紀 紅木彩繪描金雕雲龍紋羅漢床

來源:

美國亞裔家族珍藏，入藏於二十世紀初（傳）



~1203
AN IMPRESSIVE POLYCHROME, GILT-DECORATED
AND CARVED *HONGMU LUOHAN* BED
19TH CENTURY

The three-part, stepped back and two-panel sides are elaborately carved on one side with animated dragons amidst clouds, and painted in red, green and white pigments and further decorated in gilt, and is set in the thick frame carved with stylized bats in flight and mythical beasts on the protruding arms, the reverse decorated with a lacquer panel with landscape scenes. The whole is raised on thick legs of square section terminating in scroll-feet and carved with upturned acanthus leaves, joined by a pierced apron carved with three dragon medallions amidst clouds interspersed with bats in flight.

42¼ in. (107.3 cm.) high, 75¾ in. (192.4 cm.) wide, 60¼ in. (153 cm.) deep

\$50,000-70,000

PROVENANCE:
An Asian-American family collection, acquired in the early 20th century, by repute.

清十九世紀 紅木彩繪描金雕雲龍紋羅漢床
來源:
美國亞裔家族珍藏，入藏於二十世紀初（傳）





1204

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

1204

A 'CALICO' LINGBI SCHOLAR'S ROCK

The rock is pierced with one large perforation that creates depth and volume. The pale brownish-beige stone is peppered with areas of dark grey and creamy inclusions and the surface is textured with mottled indentations. 15 in. (38.3 cm.) high, softwood stand by Cliff A. Johnson, Los Angeles, California, 2006.

\$2,000-3,000

馬薩諸塞州私人珍藏

靈璧石供

ANOTHER PROPERTY

1205

A RARE SMALL PARCEL-GILT BRONZE 'BUTTERFLY' CENSER
17TH CENTURY

Flanked by two spotted animal-head handles, the censer is cast on the body with large butterflies in various attitudes of flight, surrounded by smaller gilt butterflies, all reserved on a diaper ground. The mouth is encircled by a band of gilt branches, one side with prunus and the other with camellia, and the splayed foot is decorated with floral sprays. 6¼ in. (15.5 cm.) across handles

\$8,000-12,000

PROVENANCE:
Private American collection, acquired prior to 1960.



1205

The decoration of butterflies on this censer is very unusual. Similar decoration of butterflies can be seen on a bronze *zun*, dated to the Ming dynasty, late sixteenth to early seventeenth century, in the Clague Collection, no. 273, illustrated by R. D. Mowry, *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix Art Museum, 1993, no. 30. For an example of a parcel-gilt and silver-inlaid bronze incense tool vase also decorated with butterflies, dated to the Late Ming- Transitional period, early-mid 17th century, see, P. Moss, *The Second Bronze Age: Later Chinese Metalwork*, London, 1991, no. 98.

十七世紀 局部鑲金銅花蝶紋香爐

來源:

美國私人珍藏, 入藏於1960年前

THE PROPERTY OF A GENTLEMAN

1206

A LARGE BRONZE ARCHAISTIC FACETED VASE WITH BEAST-FORM HANDLES
17TH-18TH CENTURY

Of a flattened hexagonal shape, the vase has an everted rim and a band of stylized archaistic designs around the upper body. Two mythical creatures with manes and long tails form the handles. The base is cast with an apocryphal Xuande mark. 15¾ in. (40 cm.) high

\$6,000-8,000

PROVENANCE:
Private collection, Berkeley, California.

士紳珍藏

十七/十八世紀 銅仿古紋獸耳方壺

來源:

私人珍藏, 柏克萊, 加州



1206 (mark)



1206



1207

PROPERTY FROM A NORTH AMERICAN COLLECTION

1207
A PAIR OF WHITE MARBLE LIONS

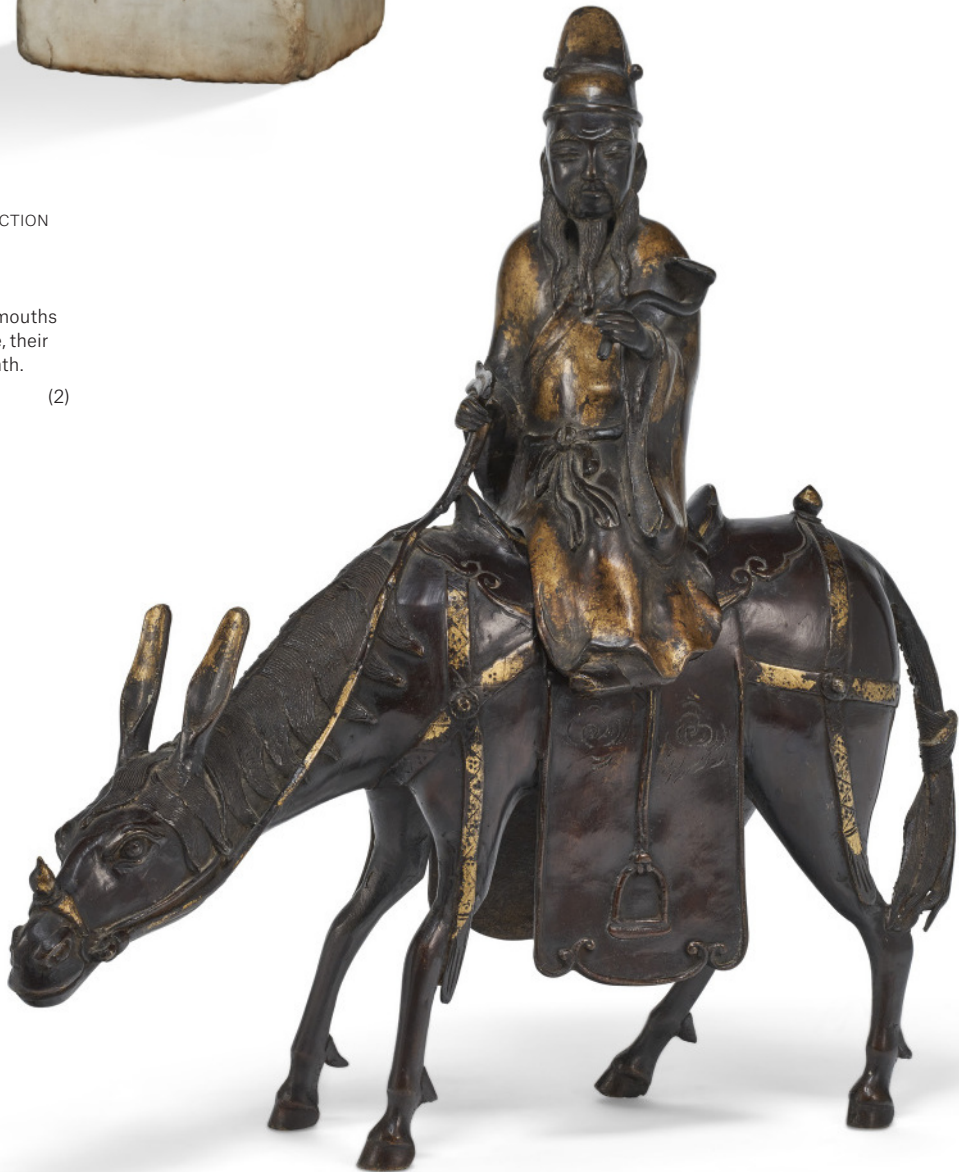
The lions are carved in mirror image, with mouths open in a roar and heads turned to one side, their paws firmly planted on the rectangular plinth.

11 in. (28 cm.) high (2)

\$5,000-7,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
石雕獅子一對
來源:
入藏於紐約, 1980年代



1208

PROPERTY FROM THE MCLENDON COLLECTION

1208
A PARCEL-GILT BRONZE TWO-PART CENSER IN THE FORM OF ZHANG GUOLAO AND A DONKEY
17TH-18TH CENTURY

The donkey is shown with its head lowered to form the censer and its nostrils pierced for emitting smoke. Zhong Guolao forms the cover and holds a *ruyi* scepter.

20 in. (50.8 cm.) high

\$8,000-12,000

MCLENDON氏珍藏
十七/十八世紀 局部鎏金銅張果老騎驢香爐

ANOTHER PROPERTY

1209
A SILK AND METALLIC THREAD CARPET
LATE QING DYNASTY

The carpet is decorated with an overall diaper pattern within double *ruyi* borders, all in shades of red, yellow, blue and white silk threads and metallic threads. There is a five-character mark reading Qianqing Gong *yuyong* (for imperial use in the Palace of Heavenly Purity) in a line along the top.

60½ in. (153.7 cm.) x 97½ in. (247.7 cm.)

\$15,000-25,000

The Qianqing Gong, or 'Palace of Heavenly Purity', the first of the Three Rear Halls, formerly contained the sleeping chambers of Ming emperors. During the Qing dynasty, however, emperors began to manage state affairs from the Qianqing Gong. The Palace was eventually turned into a formal living room and offices, where emperors summoned subordinates for consultation, received foreign envoys, as well as gave banquets for family members, relatives and high officials (see Wan-go Weng and Yang Boda, The Palace Museum: Peking, Treasures of the Forbidden City, 1982, p. 50). It is uncertain whether or not this carpet was ever used in the Palace, but if it were, carpets inevitably would have been replaced at regular intervals. A similar carpet sold at Christie's Hong Kong, 31 May 2010, lot 1930.

晚清 絲織金屬線如意菱紋地毯
款:「乾清宮御用」



1209

Property from the Strong Museum, Rochester, New York

Sold to Benefit the Collections Fund

美國斯特朗博物館珍藏
拍賣收益將用作支持館藏基金

(Lots 1210-1211)



Alice Mottley Woodbury (1859-1933) at the Woodbury family home, Rochester New York, c. 1910s. From the Margaret Woodbury Strong collection, courtesy of the Strong Museum of Play. Photographer unknown.
Alice Mottley Woodbury (1859-1933)於其紐約羅徹斯特寓所, 1910年前後, 圖片鳴謝斯特朗博物館, 佚名攝影師

Christie's is pleased to present the following two Qing-dynasty glass vessels, formerly in the collection Alice Motley Woodbury (1859-1933), on behalf of the Strong Museum in Rochester, New York. Alice Woodbury came from a family of avid art collectors, and was particularly passionate about Asian art and antiquities, an interest facilitated by multiple trips to Japan between 1905 and 1913. Woodbury's collection of Asian art was subsequently passed down to her daughter, Margaret Woodbury Strong (1897-1969), who was also an avid collector, amassing more than 27,000 dolls and more than 500,000 American household objects, the majority relating to play. Upon her passing, Margaret left her collections and financial resources for the opening of a museum, and in 1982, the Margaret Woodbury Strong Museum opened to the public in Rochester, New York. Upon its opening, portions of Alice Woodbury's Asian art collection were featured in a central gallery in the museum. Also from this collection is lot 1128, the Qianlong blue and yellow 'dragon dish'.



1210

PROPERTY FROM THE STRONG MUSEUM, SOLD TO BENEFIT THE COLLECTIONS FUND

1210

A BLUE-OVERLAY WHITE GLASS TRIPOD CENSER
QIANLONG SIX-CHARACTER WHEEL-CUT MARK IN A LINE AND OF THE PERIOD (1736-1795)

Raised on three truncated conical supports, the compressed censer is decorated with floral scrolls in sapphire blue overlay on top of the milky white body. An additional character, *han*, is inscribed under the *nianhao*.

4 in. (10.2 cm.) diam.

\$15,000-25,000

PROVENANCE:

Alice Motley Woodbury (1859-1933) Collection, Rochester, New York.
The Strong Museum of Play, Rochester, New York, accessioned in 1974.

斯特朗博物館珍藏, 羅徹斯特, 紐約, 拍賣收益將用作館藏基金

清乾隆 涅白地套藍玻璃花卉紋三足爐
「大清乾隆年製」、「寒」楷書刻款

來源:

Alice Motley Woodbury (1859-1933) 珍藏, 羅徹斯特, 紐約
斯特朗玩具博物館, 羅徹斯特, 紐約, 入藏於1974年

PROPERTY FROM THE STRONG MUSEUM, SOLD TO BENEFIT THE COLLECTIONS FUND

1211

A BLUE AND ORANGE-OVERLAY WHITE GLASS VASE
QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A SQUARE AND PROBABLY OF THE PERIOD

The upper two sections are decorated with floral bands in blue and orange overlay on a white body, all raised on a blue-green foot. The vase is raised on a separate pink glass stand with *ruyi*-form feet.

3% (8.7 cm.) high

\$18,000-25,000

PROVENANCE:

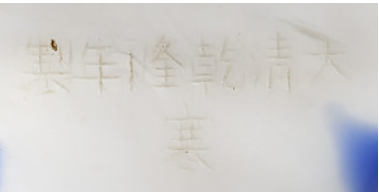
Alice Motley Woodbury (1859-1933) Collection, Rochester, New York.
The Strong Museum of Play, Rochester, New York, accessioned in 1976.

斯特朗博物館珍藏, 拍賣收益將用作館藏基金

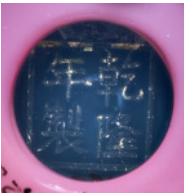
或為清乾隆 白地套藍橘玻璃花卉紋瓶

來源:

Alice Motley Woodbury (1859-1933) 珍藏, 羅徹斯特, 紐約
斯特朗玩具博物館, 羅徹斯特, 紐約, 入藏於1976年



1210 (mark)



1211 (mark)



1211

PROPERTY FROM A PRIVATE COLLECTION

1212

A SUPERB AND VERY RARE GREEN GLASS MALLET VASE

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

The vase has a dome-shaped body and a tall, cylindrical neck rising to a lipped rim. The glass is of an attractive bluish-green color.

8⅞ in. (20.7 cm.) high

\$50,000-70,000

Bell-shaped or mallet-shape vases have a long history in China. The Kangxi version of the shape, with slightly waisted neck and body, is often called *yaoling zun* or 'hand bell vase' in Chinese. This is a reference to bronze bells, which formed part of the repertoire of Chinese instruments used in formal secular and religious music. Glass vases of this mallet shape were popular during the Qianlong period, and produced at the Palace Workshops in a variety of colors and sizes. For example, see the small, 'realgar' glass example with Qianlong mark sold at Christie's Hong Kong, 3 December 2021, lot 2993, and a blue-glass mallet vase of similar size to the present vase, also Qianlong mark and period, illustrated in *Elegance and Radiance, Grandeur in Glass, The Andrew K. Lee Collection*, Hong Kong, 2000, p. 159, no. 42. A similar example to the present vase from the collection of Robert Hatfield Ellsworth is illustrated by C. Brown and D. Rabiner in *Clear as Crystal, Red as Flame, Later Chinese Glass*, New York, 1990, p. 71, no. 35.

There is a long history in China of making objects and vessels in imitation of other materials, and the Qianlong emperor was very fond of this play on materials. In the instance of the present vase, the opaque, soft-green tone was likely produced in imitation of a celadon glaze, and glass vessels of various shapes created during the Qianlong period can be found. A very large and rare 'celadon' glass baluster vase, Qianlong incised mark and period, was sold at Christie's Hong Kong, 28 May 2014, lot 2497. An 'olive'-form example from the collection of Charlotte C. and John C. Weber, and a *zhadou*-form vase from the Peabody Essex Museum, were both included illustrated in C. Brown and D. Rabiner in *Clear as Crystal, Red as Flame, Later Chinese Glass*, New York, 1990, pp. 72-73, nos. 36-37 respectively.

私人珍藏

清乾隆 豆青綠玻璃搖鈴尊 雙方框四字楷書刻款



(mark)





PROPERTY FROM THE COLLECTION OF RACHELLE R. HOLDEN, NEW YORK

1213
A RARE CARVED WHITE GLASS CRICKET CAGE
18TH-19TH CENTURY

The tapering cricket cage is carved with the Eight Daoist Emblems between key fret borders. The glass is semi-translucent and of milky-white color.

4½ in. (11.4 cm.) high, softwood cover

\$4,000-6,000

PROVENANCE:
Offered Christie's New York, 4 June 1992, lot 45.

何瑞秋珍藏, 紐約

清十八/十九世紀 涅白玻璃雕暗八仙紋蟋蟀罐

來源:
曾於紐約佳士得上拍, 1992年6月4日, 拍品編號45



PROPERTY FROM THE COLLECTION OF RACHELLE R. HOLDEN, NEW YORK

1214
A SMALL CARVED MULTI-COLORED OVERLAY GLASS JARLET
18TH-19TH CENTURY

The vase is carved around the compressed globular body with butterflies amidst lotus and floral sprays. The overlay comprises a variety of colors, including turquoise, blue, red, pale yellow, and violet.

2½ in. (6.5 cm.) high

\$3,000-5,000

何瑞秋珍藏, 紐約

清十八/十九世紀 透明地套多彩玻璃雕花蝶紋小瓶

THE PROPERTY OF A PRIVATE COLLECTOR

1215
A LARGE BLUE GLASS BOTTLE VASE
QIANLONG FOUR-CHARACTER INCISED MARK AND OF THE PERIOD (1736-1795)

The thick-walled, globular body is raised on a gently flared foot and is surmounted by a tall cylindrical neck. The glass is of an attractive sapphire-blue tone.

13¼ in. (33.7 cm.) high

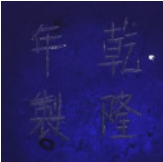
\$8,000-12,000

PROVENANCE:
Christie's London, 7 November 2017, lot 56.

私人珍藏

清乾隆 藍玻璃長頸瓶 四字楷書刻款

來源:
倫敦佳士得, 2017年11月7日, 拍品編號56



(mark)





PROPERTY FROM A PRIVATE COLLECTION

1216
A RARE SMALL PALE GREENISH-WHITE JADE FIGURE OF A RECUMBENT RAM
EASTERN HAN-SIX DYNASTIES PERIOD, 3RD-4TH CENTURY AD

The ram is shown with its legs tucked underneath its body, and its two long horns swept backwards.

1¾ in. (3.6 cm.) long

\$10,000-15,000

PROVENANCE:
Galaxie Art (B. K. Wong), Hong Kong, 30 October 1985.

私人珍藏

東漢/六朝 三/四世紀 青白玉臥羊把件

來源:
Galaxie Art (王炳權), 香港, 1985年10月30日



PROPERTY FROM A PRIVATE COLLECTION

1217
A SMALL PALE GREENISH-WHITE JADE FIGURE OF A HORNED BEAST
SONG-MING DYNASTY (AD 960-1644) OR EARLIER

The beast is shown in a recumbent position with its head turned and tail swept upward, pierced with a rectangular slot on its back. The stone is of an even pale greenish-white color with some faint russet mottling to the back of its head and along its back.

2 in. (4.7 cm.) long

\$10,000-15,000

PROVENANCE:
Sotheby Parke Bernet Inc., New York, 10 February 1979, lot 199.

私人珍藏

宋至明或以前 青白玉雕臥獸把件

來源:
紐約蘇富比Parke Bernet Inc., 1979年2月10日, 拍品編號199

PROPERTY FROM A PRIVATE COLLECTION

1218
A SMALL PALE GREENISH-WHITE JADE FIGURE OF A PHOENIX
TANG-SONG DYNASTY (AD 618-1279)

The phoenix is shown in a recumbent position with its head raised, and with long undulating tail feathers.

1¾ in. (4.4 cm.) long

\$5,000-7,000

PROVENANCE:
A. W. Bahr (1877-1959) Collection, by repute.
Robert H. Ellsworth, New York, 24 April 1979.

私人珍藏

唐/宋 青白玉鳳凰擺件

來源:
A.W. Bahr (1877-1959) 珍藏 (傳)
安思遠, 紐約, 1979年4月24日



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

1219
A SMALL GREY JADE FIGURE OF A GOOSE
LIAO-SONG DYNASTY (AD 907-1279)

The goose is carved with outstretched wings, with neck turned to one side and grooming its feathers with its bill, perforated through tail.

1¾ in. (4.1 cm.) high, acrylic stand

\$10,000-15,000

PROVENANCE:
Weisbrod Chinese Art, New York.

LITERATURE:
E. Childs-Johnson, Weisbrod Chinese Art, *Lustrous, Enduring and Translucent: Jades from Traditional China*, New York, 1999, no. 67.

美國中西部私人珍藏

遼/宋 灰玉雕鵞擺件

來源:
Weisbrod Chinese Art, 紐約

出版:
E. Childs-Johnson及Weisbrod Chinese Art, 《Lustrous, Enduring and Translucent: Jades from Traditional China》, 紐約, 1999年, 編號67





THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

1220
A GREENISH-WHITE JADE FIGURAL CUP
LATE MING-EARLY QING DYNASTY, 16TH-17TH CENTURY
The cup is carved in high relief with five immortals supported on a lattice-like network of *lingzhi* branches. One figure holds open a handscroll incised with a two-character inscription possibly reading *wanshou* (longevity). The interior is decorated with a floriform pattern.

6 in. (15 cm.) wide

\$6,000-8,000
PROVENANCE:
Charles Fredrick Faude, California, by 1992.

美國西岸私人珍藏
明末清初十六/十七世紀 青白玉鏤雕五仙祝壽盃
來源:
Charles Fredrick Faude, 加州, 不晚於1992年



(another view)

PROPERTY FROM A PRIVATE COLLECTION

1221
A FINELY CARVED PALE GREYISH-WHITE JADE CARVING OF A BIRD
MING DYNASTY (1368-1644)

The bird is shown in a recumbent position with head turned to one side and wings slightly spread, and pierced vertically through the center. The stone is of a greyish-white color with a few areas of russet and brown, primarily on the underside.
2¼ in. (6.3 cm.) long

\$15,000-25,000
PROVENANCE:
Acquired in Hong Kong, 1987.

私人珍藏
明 灰白玉雕臥鳥
來源:
入藏於香港, 1987年



(another view)





1222

PROPERTY FROM A PRIVATE COLLECTION

1222
A SMALL CREAMY WHITE JADE ARCHAISTIC ORNAMENT
MING-QING DYNASTY (1368-1911)

The carving has a central pierced disk flanked by a pair of coiled dragons. The stone is of an even creamy-white color with some russet mottling.
2¼ in. (5.5 cm.) long

\$6,000-8,000

PROVENANCE:
Acquired in Hong Kong, 1987.

私人珍藏
明/清 褐白玉仿古龍紋飾
來源:
入藏於香港, 1987年



1223

THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

1223
A GREENISH-GREY JADE ARCHAISTIC B/DISC
17TH-18TH CENTURY

The *bi* disc is decorated with raised bosses and a rope pattern circling the central aperture, and is supported on a pair of addorsed stylized phoenixes joined at the tails to form a *taotie* mask.
5¾ in. (13.6 cm.) high

\$4,000-6,000

PROVENANCE:
Charles Fredrick Faude Collection, California, by 1992.

美國西岸私人珍藏
十七/十八世紀 青灰玉仿古乳丁紋玉璧
來源:
Charles Fredrick Faude珍藏, 加州, 不晚於1992年

PROPERTY FROM A PRIVATE COLLECTION

1224
A PALE GREENISH-GREY JADE TALL POURING VESSEL
MING DYNASTY (1368-1644)

The vessel is raised on a splayed foot and is carved with bands of archaistic patterns. The top of the handle is carved a *taotie* mask. The stone is of a pale greenish-grey color with areas of russet inclusion.
5¾ in. (13.8 cm.) high, cloth box

\$10,000-15,000

PROVENANCE:
Acquired in Hong Kong, 1985.

私人珍藏
明 青灰玉雕饕餮紋觥形盃
來源:
入藏於香港, 1985年



1224



1225

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

1225
A BEIGE AND BROWN JADE MYTHICAL BEAST
LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The bearded beast is shown with mouth open and fangs bared and sitting on its haunches with head turned and tail tucked underneath. The stone is of a greenish-beige color with areas of russet coloring throughout.

2½ in. (6.5 cm.) high

\$6,000-8,000

PROVENANCE:
Weisbrod Chinese Art, New York.
Mr. and Mrs. Jerome Krieger Collection, New York.

美國中西部私人珍藏
明末/清初 十七世紀 褐玉瑞獸擺件
來源:
Weisbrod Chinese Art, 紐約
Jerome Krieger伉儷珍藏, 紐約



1226

THE PROPERTY OF A GENTLEMAN

1226
A RUSSET AND GREENISH-GREY JADE FIGURE OF AN ELEPHANT
MING DYNASTY (1368-1644)

The stocky figure is well-carved with head turned to the side and trunk curled. There is some opaque mottling in the stone.

4 in. (10.2 cm.) long

\$7,000-9,000

PROVENANCE:
Acquired between 1960-early 1980s, and thence by descent within the family.
Private collection, United States.
Christie's New York, 17-18 September 2015, lot 2380.

士紳珍藏
明 褐灰玉象
來源:
入藏於1960至1980年代早期期間, 後於家族流傳
私人珍藏, 美國
紐約佳士得, 2015年9月17-18日, 拍品編號2380

THE PROPERTY OF A GENTLEMAN

1227
A LARGE GREENISH-BROWN JADE CARVING OF A CAMEL
MING-EARLY QING DYNASTY, 16TH-18TH CENTURY

The reclining animal is shown with its head turned sharply to one side resting on one hump. The legs are tucked under its body and its features are naturalistically rendered.

6⅞ in. (15.5 cm.) long

\$8,000-12,000

PROVENANCE:
The Collection of Sir Abe Bailey, by repute.

士紳珍藏
明/清初 十六至十八世紀 青褐玉駱駝
來源:
Sir Abe Bailey珍藏(傳)



1227



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

1228
A WHITE AND RUSSET JADE HORSE
17TH-18TH CENTURY

The recumbent horse is shown with legs tucked underneath its body, with the head and haunches highlighted with brown staining. The stone has a soft polish.
2⅞ in. (7.2 cm.) wide

\$10,000-15,000

PROVENANCE:
Weisbrod Chinese Art, New York.

LITERATURE:
E. Childs-Johnson, Weisbrod Chinese Art, *Lustrous, Enduring and Translucent: Jades from Traditional China*, New York, 1999, no. 86.

美國中西部私人珍藏

十七/十八世紀 白玉帶皮臥馬把件

來源:
Weisbrod Chinese Art, 紐約

出版:
E. Childs-Johnson及Weisbrod Chinese Art,《Lustrous, Enduring and Translucent: Jades from Traditional China》,紐約,1999年,編號86



(another view)

PROPERTY FROM A NORTH AMERICAN COLLECTION

1229
A RARE WHITE JADE AND LAPIS LAZULI CARVING OF FIGURES IN A LOG BOAT
18TH CENTURY

The group depicts a scholar seated cross-legged and holding a scroll inscribed with the character *shou* (longevity) while his young attendant crouches in front of him and holds a peach.

6 in. (15.2 cm.), *zitan* stand carved with waves, fitted cloth box

\$30,000-50,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏

清十八世紀 白玉青金石雕仙人乘槎擺件

來源:
入藏於紐約, 1980年代





1230

PROPERTY FROM A NORTH AMERICAN COLLECTION

1230
A GREENISH-WHITE JADE FIGURE OF *LIU HAI*
18TH-19TH CENTURY

The immortal is shown standing on a rock formation holding a broom and accompanied by his three-legged toad.

3½ in. (9.4 cm.) high

\$8,000-12,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
清十八/十九世紀 青白玉雕劉海戲蟾把件
來源:
入藏於紐約, 1980年代



1231

PROPERTY FROM A NORTH AMERICAN COLLECTION

1231
A WHITE AND RUSSET JADE 'IMMORTAL AND DEER' GROUP
18TH CENTURY

The immortal is shown wearing voluminous robes and holding a coral branch, and is accompanied by a deer grasping a *lingzhi* sprig in its mouth. The white stone has some russet mottling.

4½ in. (10.4 cm.) high, *zitan* stand, cloth box

\$15,000-25,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
清十八世紀 白褐玉雕仙人祥鹿擺件
來源:
入藏於紐約, 1980年代

PROPERTY FROM A NORTH AMERICAN COLLECTION

1232
A WELL-CARVED GREENISH-WHITE JADE CIRCULAR PLAQUE
18TH CENTURY

The plaque is carved in relief on one side with Bodhidharma balancing on a reed above stylized waves, with his left hand holding a book and his right clutching a crescent-shaped staff, all below *ruyi*-form clouds. The reverse is inscribed in the center with an excerpt from a Zen Buddhist *sutra* encircled by a twenty-character phrase pertaining to death and reincarnation.

4¾ in. (11 cm.) diam., *zitan* stand, brocade box

\$25,000-35,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
清十八世紀 青白玉雕達摩「真性頌」圓形牌
來源:
入藏於紐約, 1980年代



1232



1233 (two views)



1234

PROPERTY FROM A NORTH AMERICAN COLLECTION

1233

A SMALL WHITE JADE 'DRAGON' VASE

18TH-19TH CENTURY

Carved with three sinuous dragons in relief, the *gu*-form vase is decorated with incised key-fret borders, leaves, and clouds. The elephant-mask handles have loose rings.

4¾ in. (12 cm.) high, *zitan* stand

\$12,000-18,000

PROVENANCE:

Acquired in New York, 1980s.

北美珍藏

清十八/十九世紀 白玉雕龍紋觚式小瓶

來源:

入藏於紐約, 1980年代

ANOTHER PROPERTY

1234

A SMALL WHITE JADE ARCHAISTIC POURING VESSEL

18TH CENTURY

Set with a scroll-form handle opposite the short faceted spout, the ewer is well carved in shallow relief on either side with bands of confronting dragons on the neck and body.

4¼ in. (11 cm.) high

\$8,000-12,000

PROVENANCE:

Private American collection, acquired prior to 1960.

清十八世紀 白玉仿古龍紋小注壺

來源:

美國私人珍藏, 入藏於1960年前

THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

1235

A FACETED PALE GREENISH-WHITE JADE VASE

18TH-19TH CENTURY

The sides of the body are carved with *taotie* masks below the waisted neck carved with upright petals and flanked by a pair of stylized animal-head handles suspending loose rings.

8¾ in. (21.3 cm.) high

\$25,000-35,000

PROVENANCE:

Charles Fredrick Faude, California, by 1992.

美國西岸私人珍藏

清十八/十九世紀 青白玉饗饗紋獸首活環耳瓶

來源:

Charles Fredrick Faude, 加州, 不晚於1992年



1235



1236

PROPERTY FROM A NORTH AMERICAN COLLECTION

~1236
A WHITE JADE CARVING OF A CRANE
18TH-19TH CENTURY

The crane is shown standing on a rock formation with its head turned sharply back and grasping a peach branch in its beak.
5 in. (12.7 cm.) high, hardwood stand, cloth box

\$5,000-7,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
清十八/十九世紀 白玉雕鶴獻蟠桃擺件
來源:
入藏於紐約, 1980年代

PROPERTY FROM A NORTH AMERICAN COLLECTION

~1237
A PALE-GREENISH WHITE JADE MOUNTAIN
18TH CENTURY

The mountain is carved on one side with two figures in a log boat on waves, and on the reverse with a bat, two deer, and *lingzhi* amidst trees.
6¼ in. (16 cm.) wide, hardwood stand

\$8,000-12,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
清十八世紀 青白玉雕福壽雙全山子
來源:
入藏於紐約, 1980年代



1237

PROPERTY FROM A NORTH AMERICAN COLLECTION

1238
A FINELY CARVED WHITE JADE
FIGURE OF A FEMALE IMMORTAL AND
ATTENDANT
18TH CENTURY

The immortal is shown holding a *ruyi* scepter in her left hand, with her attendant to her side holding a vase, both standing on a pierced rockwork base carved with bamboo and *lingzhi*. Both figures stand on a base carved with *lingzhi*, bamboo, and rocks.
5½ in. (14.4 cm.) high, burlwood box

\$18,000-25,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
清十八世紀 白玉雕仙女立像
來源:
入藏於紐約, 1980年代





PROPERTY FROM A NORTH AMERICAN COLLECTION

~1239

**A SMALL GREENISH-WHITE JADE
FIGURE OF LIU HAI**
18TH-19TH CENTURY

Liu Hai is shown grasping a string of coins, with his right foot supported on his three-legged toad and with a broom tucked into the waistband at his back.
2 $\frac{7}{8}$ in. (7.3 cm.) high, hardwood stand

\$4,000-6,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏

清十八/十九世紀 青白玉雕劉海戲蟾擺件

來源:
入藏於紐約, 1980年代



VARIOUS PROPERTIES

1240

A WHITE AND RUSSET JADE BOULDER
18TH-19TH CENTURY

The boulder is carved on one side with a scholar and attendant beside a pine tree and a pavilion, and the reverse is carved with a pine tree. The white stone is accented with patches of russet and has a soft polish.
4 in. (10.3 cm.) high

\$8,000-12,000

PROVENANCE:
Archie Shore Galleries, Chicago, prior to 1960, lot 45.
Private American collection, acquired prior to 1960.

清十八/十九世紀 白玉雕松下高士圖山子

來源:
Archie Shore藝廊, 芝加哥, 1960年前, 拍品編號45
美國私人珍藏, 入藏於1960年前

1241

**A WHITE AND RUSSET JADE 'SHOULAO
AND ATTENDANT' GROUP**
18TH CENTURY

The group is carved on one side with Shoulao holding a peach and an attendant clutching a stem of *lingzhi*, against a rocky outcrop above crashing waves. The reverse is decorated with a gnarled pine tree growing out of rocky crags. The white stone has some areas of russet color.

7 in. (17.8 cm.) high

\$18,000-25,000

PROVENANCE:
Private American collection, acquired prior to 1960.

清十八世紀 白玉雕壽老祝壽圖山子

來源:
美國私人珍藏, 入藏於1960年前



(reverse)



PROPERTY FROM A NORTH AMERICAN COLLECTION

1242
A PALE GREENISH-WHITE JADE 'LEAF-SHAPED' BRUSH WASHER
QING DYNASTY (1644-1911)

The washer is carved as a furred leaf with a cicada resting on one corner.

6⅞ in. (17.2 cm.) long, cloth box

\$15,000-25,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
清 青白玉葉形洗
來源:
入藏於紐約, 1980年代



PROPERTY FROM THE COLLECTION OF RACHELLE R. HOLDEN, NEW YORK

1243
A SMALL PALE GREENISH-WHITE JADE BRUSH POT
18TH CENTURY

The brush pot is carved with a continuous landscape scene with a scholar and an attendant beneath a pine tree. The stone is of even tone with some russet accents, and the vessel is raised on three *ruyi*-shaped feet.

3½ in. (8.8 cm.) high

\$12,000-18,000

何瑞秋珍藏, 紐約
清十八世紀 青白玉雕松下高士圖小筆筒



(reverse)





1244



1245



1246

PROPERTY FROM A PRIVATE COLLECTION

1244
A SMALL PALE GREYISH-WHITE AND BEIGISH-BROWN JADE CARVING OF A SQUIRREL

QING DYNASTY (1644-1911) OR EARLIER
The squirrel is shown crouching with the head lowered.

1⅞ in. (4.6 cm.) long, Japanese wood box

\$8,000-12,000

PROVENANCE:
A. W. Bahr (1877-1959), by repute.
Robert H. Ellsworth (1929-2014), New York, 1983.

私人珍藏
清或以前 褐灰玉松鼠
來源:
A. W. Bahr (1877–1959) (傳)
安思遠(1929–2014), 紐約, 1983年

PROPERTY FROM A PRIVATE COLLECTION

1245
A SMALL YELLOW JADE FIGURE OF A HORNED BEAST

MING-QING DYNASTY, 17TH-18TH CENTURY
The beast is shown in a recumbent position with a ridged back. The stone is of an attractive greenish-yellow color with an area of russet on the rump.

1⅞ in. (5.1 cm.) long

\$12,000-18,000

PROVENANCE:
Acquired in Hong Kong, 1985.

私人珍藏
明/清 十七/十八世紀 黃玉小臥獸
來源:
入藏於香港, 1985年

PROPERTY FROM A NORTH AMERICAN COLLECTION

1246
TWO PALE GREENISH-WHITE JADE CARVINGS OF PAIRED ANIMALS

18TH-19TH CENTURY
One carving depicts a pair of dogs, the other a pair of cats, both pairs are shown recumbent and resting against each other.

The larger: 2¾ (7 cm.) wide (2)

\$6,000-8,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
清十八/十九世紀 青白玉雕雙臥獸兩件
來源:
入藏於紐約, 1980年代



1247

ANOTHER PROPERTY

1247
A PALE GREENISH-WHITE JADE BUDDHIST LION GROUP
18TH CENTURY

The group is carved with a lion and its cub playing with a brocade ball.
3½ in. (9 cm.) wide

\$8,000-12,000

PROVENANCE:
Private American collection, acquired prior to 1960.

清十八世紀 青白玉雕太師少師擺件

來源:
美國私人珍藏, 入藏於1960年前

PROPERTY FROM A NORTH AMERICAN COLLECTION

~1248
A WHITE JADE DUCK-FORM BOX AND COVER
19TH CENTURY

The box and cover are carved in the form of a duck with raised head standing amidst tall leaves. The feathers are finely incised and the openwork leaf stems are delicately rendered.

4¼ in. (10.7 cm.) high, hardwood stand, fitted cloth box

\$10,000-15,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏

清十九世紀 白玉雕寶鴨蓋盒

來源:
入藏於紐約, 1980年代



1248



ANOTHER PROPERTY

1249
A WHITE JADE ARCHAISTIC PENDANT
18TH CENTURY

The pendant depicts a coiled, stylized dragon carved with flames and archaistic scroll, and with a mouse to one side.

2½ in. (6.3 cm.) long, cloth box

\$6,000-8,000

PROVENANCE:
Private American collection, acquired prior to 1960.

清十八世紀 白玉仿古龍形珮

來源:
美國私人珍藏, 入藏於1960年前



PROPERTY FROM A PRIVATE COLLECTION

1250
TWO SMALL WHITE JADE PENDANTS
QING DYNASTY (1644-1911)

One pendant is carved with a robe-twist design and surmounted by a recumbent beast. The other pendant is carved with an undulating tapering body surmounted by beast head with horns and beard.

Longer: 2 in. (5.1 cm.) long (2)

\$5,000-7,000

私人珍藏
清 白玉墜兩件

THE PROPERTY OF A WEST COAST PRIVATE COLLECTOR

~1251
A WHITE JADE *bi*
18TH CENTURY

The *bi* is decorated on one side in high relief with two *chilong* and on the reverse with raised bosses.

4½ in. (11.5 cm.) diam., hardwood stand

\$6,000-8,000

PROVENANCE:
Charles Fredrick Faude, California, by 1992.

西岸私人珍藏
清十八世紀 白玉雕雙龍紋璧
來源:
Charles Fredrick Faude, 加州, 不晚於1992年





1252 (two views)



1253

PROPERTY FROM THE COLLECTION OF RACHELLE R. HOLDEN, NEW YORK

1252
A CARVED BANDED AGATE WATER POT
18TH-19TH CENTURY

The water pot is carved with a rounded receptacle enveloped by a vaporous network with *lingzhi* and *chilong*.
3¼ in. (8.3 cm.) long

\$4,000-6,000

何瑞秋珍藏, 紐約

清十八/十九世紀 瑪瑙雕龍紋水丞

PROPERTY FROM A PRIVATE COLLECTION

1253
AN AGATE FIGURE OF A BEAST
MING-EARLY QING DYNASTY, 15TH-17TH CENTURY

The beast is shown in a recumbent position with its legs tucked underneath. The stone is of an amber tone with areas of russet inclusion.
2 in. (5 cm.) long, cloth box

\$6,000-8,000

PROVENANCE:
Acquired in Hong Kong, 1985.

私人珍藏

明至清初 十五至十七世紀 瑪瑙臥獸把件

來源:
入藏於香港, 1985年

PROPERTY FROM THE SPRINGFIELD MUSEUMS, SOLD TO SUPPORT ART ACQUISITIONS AND COLLECTIONS CARE

1254
A WELL-CARVED SPINACH-GREEN JADE MARRIAGE BOWL
18TH-19TH CENTURY

The bowl is carved on the interior with a pair of carp in relief. The sides are flanked by a pair of mask handles suspending loose rings. The stone is of a variegated deep green tone with dark veining.
8¾ in. (22 cm.) across handles

\$30,000-50,000

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 碧玉雙魚紋鋪首銜活環耳洗

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)





ANOTHER PROPERTY

1255
A GREEN JADE 'MYTHICAL BEAST' VASE AND A COVER
QING DYNASTY (1644-1911)

The vase is decorated on either side with *taotie* masks below pendent lappets on the neck, which is flanked by angular scroll-form handles. The vase is supported on the back of a mythical winged beast standing on a shaped base. The stone is of a greyish-green tone with speckles of black and white.

6¼ in. (15.7 cm.) high

\$7,000-9,000

PROVENANCE:
J.P. Morgan Collection, by repute.
Archie Shore Galleries, Chicago, 21 January 1958, lot 380.
Private American collection, acquired prior to 1960.

清 青玉雕饕餮紋瑞獸形瓶及蓋

來源:
J.P. 摩根珍藏(傳)
Archie Shore藝廊, 芝加哥, 1958年1月21日, 拍品編號380
美國私人珍藏, 入藏於1960年前



THE PROPERTY OF A DISTINGUISHED FAMILY COLLECTION, NEW YORK

~1256
A SPINACH-GREEN JADE SQUARE BRUSH POT
19TH CENTURY

The brush pot is supported on four short feet at the corners and is carved on the four slightly tapering sides with differing scenes of figures, including scholars, attendants, and a deer, in mountainous landscapes.

6½ in. (16.5 cm.) high, hardwood stand

\$8,000-12,000

PROVENANCE:
The Collection of Important Chinese Jades Formed By Count Primor Alsocernantoni Louis Von Cseh of New York City; Christie's London, 16 July 1963, Lot 35.

顯赫家族珍藏, 紐約

清十九世紀 璧玉雕山水人物圖四方筆筒

來源:
倫敦佳士得, The Collection of Important Chinese Jades, 由 Count Primor Alsocernantoni Louis Von Cseh of New York City建立, 1963年7月16日, 拍品編號35

PROPERTY FROM A NORTH AMERICAN COLLECTION

1257
A PALE GREENISH-GREY JADE TRIPOD *JUE*-FORM VESSEL
QIANLONG INCISED SEAL MARK AND PROBABLY OF THE PERIOD

Raised on three faceted tapering legs, the vessel is incised with various archaistic patterns below the rim set with a pair of posts with domed caps. The stone is of pale greenish-grey tone with cloudy white patches and some black speckles.

6¾ in. (17.2 cm.) high

\$3,000-5,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏

或為清乾隆 青灰玉爵

來源:
入藏於紐約, 1980年代



(mark)





1258 (two views)



1259

VARIOUS PROPERTIES

1258
A SMALL WHITE JADE FIGURE OF A TOAD
18TH-19TH CENTURY

The toad is shown resting on a leaf and is carved from stone of even white tone with soft polish.

2 in. (5.1 cm.) long

\$3,000-5,000

PROVENANCE:
Private American collection, acquired prior to 1960.

清十八/十九世紀 白玉雕蟾蜍把件

來源:
美國私人珍藏, 入藏於1960年前

1259
A WHITE AND RUSSET JADE 'SQUIRREL AND GRAPES' PENDANT
18TH-19TH CENTURY

The pendant is carved as a squirrel grasping a cluster of grapes. The stone is of an even white tone with areas of russet coloring.

2 ¼ in. (5.5 cm.) long, cloth box

\$5,000-7,000

PROVENANCE:
Private American collection, acquired prior to 1960.

清十八/十九世紀 白褐玉松鼠葡萄紋珮

來源:
美國私人珍藏, 入藏於1960年前

PROPERTY FROM A NORTH AMERICAN COLLECTION

1260
A CREAMY WHITE JADE FIGURE OF AN ELEPHANT
QING DYNASTY (1644-1911)

The elephant is finely carved with head turned to the right and carrying a boy sprawled on its back. The boy clutches a chime in one hand and a washcloth in the other.

4 7/8 in. (12.3 cm.) wide, fitted cloth box

\$30,000-50,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏

清 白玉雕童子洗象擺件

來源:
入藏於紐約, 1980年代



1260



1261 (two views)



1262

PROPERTY FROM A NORTH AMERICAN COLLECTION

1261
A PALE GREENISH-WHITE JADE 'MOTHER AND BOYS' GROUP
18TH-19TH CENTURY

Possibly functioning as a washer, the carving depicts an elegantly coiffed mother holding a washcloth and bathing a child in a basin while another child clings to one side and clutches a *ruyi* scepter.

3 in. (7.7 cm.) long

\$8,000-12,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏

清十八/十九世紀 青白玉雕親子樂擺件

來源:
入藏於紐約, 1980年代

ANOTHER PROPERTY

1262
A GREYISH-WHITE JADE VASE AND COVER
18TH-19TH CENTURY

The vase is carved with bats flying amidst cloud vapors above a boy in relief to one side holding a floral branch. The scroll-form handles are decorated with perching cranes, one of which grasps a *lingzhi* branch in its beak. The cover is surmounted by a recumbent lion.

8¼ in. (21 cm.) high

\$10,000-15,000

PROVENANCE:
Private American collection, acquired prior to 1960.

清十八/十九世紀 灰白玉福壽雙全蓋瓶

來源:
美國私人珍藏, 入藏於1960年前

THE PROPERTY OF A DISTINGUISHED FAMILY
COLLECTION, NEW YORK

~1263
**A PALE GREENISH-WHITE JADE
FLATTENED BALUSTER VASE AND COVER**

The vase is carved on one narrow side with a pheasant perched at the base of a toy camellia plant while another pheasant perches on the knob of the corner. The neck is flanked by two beast-head handles suspending loose rings and the stone is of an even pale greenish-white tone.

9¾ in. (23.7 cm.) high, hardwood stand

\$10,000-15,000

PROVENANCE:
Acquired prior to 1980 and thence by descent within the family.

顯赫家族珍藏, 紐約

青白玉雕花鳥紋獸首銜環耳扁蓋瓶

來源:
入藏於1980年前, 後於家族傳承





1264

PROPERTY FROM A NORTH AMERICAN COLLECTION

1264
A SMALL PALE GREENISH-WHITE JADE
'BUFFALO AND BOY' GROUP
18TH-19TH CENTURY

The recumbent buffalo is shown with a boy playfully clamboring onto its back while holding the rope tied through the buffalo's nostrils.

2⅞ in. (6.5 cm.) wide

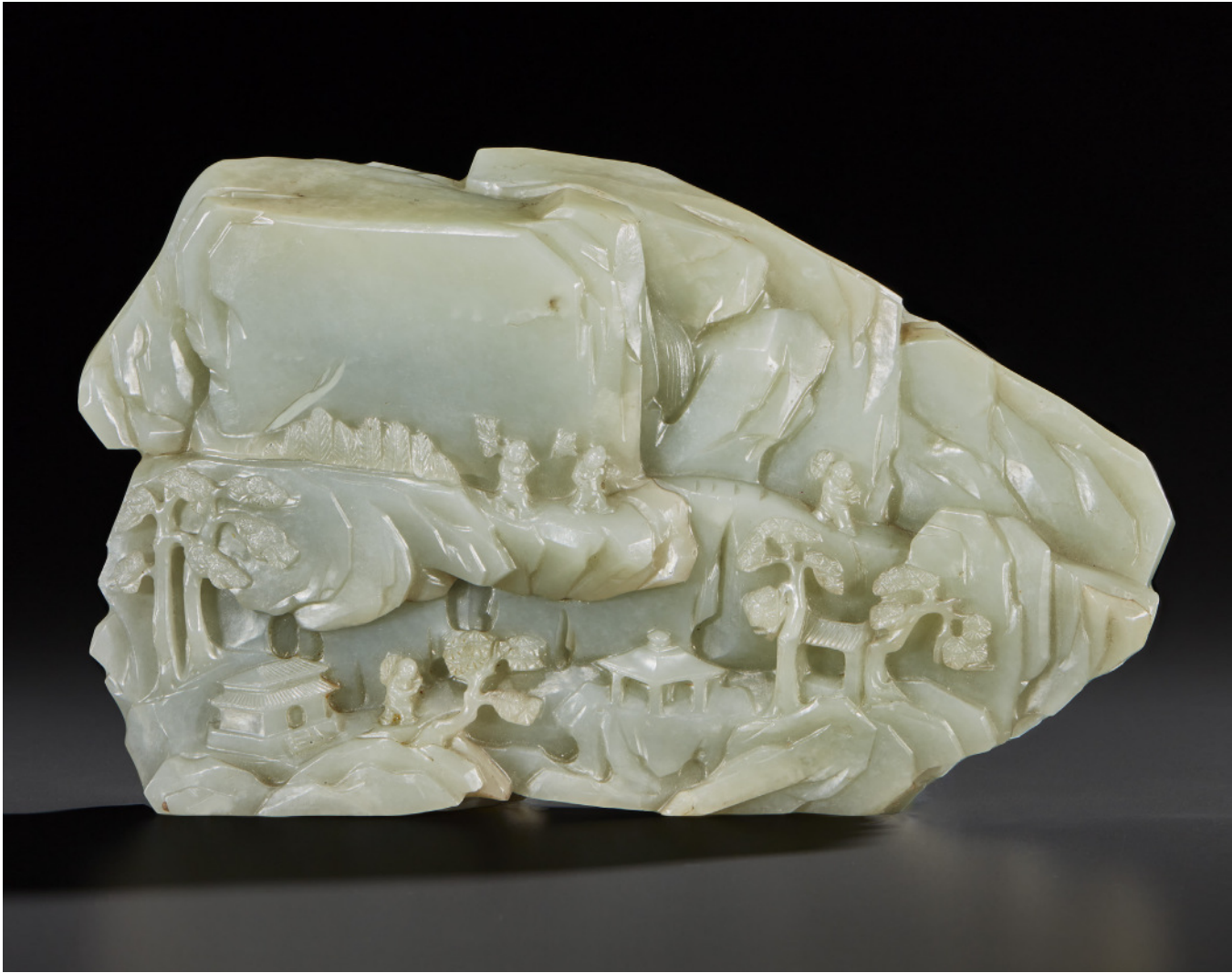
\$5,000-7,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏

清十八/十九世紀 青白玉雕牧童戲牛把件

來源:
入藏於紐約, 1980年代



1265

PROPERTY FROM THE USC PACIFIC ASIA MUSEUM, SOLD TO BENEFIT ACQUISITIONS AND COLLECTIONS CARE

1265
A GREYISH-GREEN JADE MOUNTAIN
18TH-19TH CENTURY

The mountain is carved on one side with a pavillion, a hut and a gate in a dramatic setting of pine trees and cliffs, which are traversed by four boys. The reverse is carved with a series of cliffs.

8½ in. (21.5 cm.) wide

\$10,000-15,000

PROVENANCE:
David M. Goodman Collection, before 1987.
The USC Pacific Asia Museum, Pasadena, California, accessioned in 1987, no. 1987.61.26.

南加州大學亞太博物館珍藏, 拍賣收益將用於藏品購藏及維護

清十八/十九世紀 灰青玉雕人物山水圖山子

來源:
David M. Goodman珍藏, 1987年前
南加州大學亞太博物館, 巴沙迪納市, 加州, 入藏於1987年, 館藏編號1987.61.26

ANOTHER PROPERTY

1266
A PALE GREENISH-WHITE JADE VASE
18TH-19TH CENTURY

The flattened vase is carved as a section of a tree trunk, with gnarled branches of pine well carved in relief on the sides. The stone is of an even, pale greenish-white tone with a few areas of black and white mottling.

6⅞ in. (17.5 cm.) high

\$6,000-8,000

PROVENANCE:
Private American collection, acquired prior to 1960.

清十八/十九世紀 青白玉松樹椿形瓶

來源:
美國私人珍藏, 入藏於1960年前



1266



1267 (two views)



PROPERTY FROM A PRIVATE COLLECTION

1267
AN AMBER FIGURAL CARVING
QING DYNASTY (1644-1911)

One side is carved with a scholar playing the *qin* beside an attendant in a boat, and on the reverse with a soldier fighting a tiger.

3¼ in. (7.8 cm.) long, cloth box

\$3,000-5,000

私人珍藏

清 琥珀雕人物故事圖把件

PROPERTY FROM THE COLLECTION OF RACHELLE R. HOLDEN, NEW YORK

1268
A SMALL GREYISH-BEIGE JADE CARVING OF A BUDDHIST LION
17TH-18TH CENTURY

The Buddhist lion has a finely incised mane and tail and is shown crouching around a brocade ball. The stone is of an even beige-grey tone mottled with patches of russet.

1⅞ in. (3.5 cm.) high

\$3,000-5,000

何瑞秋珍藏, 紐約

十七/十八世紀 灰褐玉雕瑞獅戲球把件

THE PROPERTY OF A DISTINGUISHED FAMILY COLLECTION, NEW YORK

~1269
A LARGE ROCK CRYSTAL GROUP OF TWO DUCKS
LATE QING DYNASTY

The group is well carved as two mandarin ducks with finely incised crests each grasping in their bill a section of a ribbon-tied lotus plant.

8½ in. (21.5 cm.) long, hardwood stand

\$8,000-12,000

PROVENANCE:
Acquired prior to 1980 and thence by descent within the family.

顯赫家族珍藏, 紐約

晚清 水晶雕鴛鴦戲蓮擺件

來源:
入藏於1980年前, 後於家族傳承





1270

PROPERTY FROM A PRIVATE COLLECTION

1270

A PALE GREENISH-GREY JADE SEAL BLANK
MING-EARLY QING DYNASTY, 15TH-17TH CENTURY

The square seal blank is surmounted by a coiled *chilong* shown with its head raised.

1¼ in. (3.2 cm.) high, cloth box

\$5,000-7,000

PROVENANCE:

Acquired in Hong Kong, 1985.

私人珍藏

明至清初 十五至十七世紀 青灰玉雕螭龍鈕方印

來源:

入藏於香港, 1985年

ANOTHER PROPERTY

~1271

A WHITE JADE ARCHAISTIC BI
SONG-MING DYNASTY, 12TH-15TH CENTURY

The disc is well carved on both sides in shallow relief with a wide band containing an archaistic phoenix and a dragon amidst clouds within narrow plain inner and outer borders. The stone is of white color with dark grey inclusions. The wood stand is carved in the form of Liu Hai's three-legged toad.

4¼ in. (10.8 cm.) diam., hardwood stand

\$7,000-9,000

PROVENANCE:

Old Cathay Arts, 1931.

Earl R. Preston Collection, Alhambra, California.

Private collection, New England.

Christie's New York, 22-23 March 2012, lot 1797.

EXHIBITED:

Pasadena, Pacific Asia Museum, *Chinese Jade: The Image from Within*, 1985-1986, no. 111.

San Francisco, Chinese Culture Center of San Francisco, *A Matter of Taste: Selected Chinese Art from California Collections*, 1986, no. 60.

LITERATURE:

S. Foster, *Chinese Jade: The Image from Within*, Pasadena, 1986, p. 59, no. 111.

T. Bartholomew, *A Matter of Taste: Selected Chinese Art from California Collections*, San Francisco, 1986, p. 55, no. 60.

宋/明 十二至十五世紀 白玉雕龍鳳紋璧

來源:

Old Cathay Arts, 1931年

Earl R. Preston珍藏, 阿罕布拉市, 加州

私人珍藏, 新英格蘭

紐約佳士得, 2012年3月22-23日, 拍品編號1797

展覽:

巴沙迪納市, 亞太博物館, 「Chinese Jade: The Image from Within」, 1985-1986年, 編號111

舊金山中華文化中心, 「A Matter of Taste: Selected Chinese Art from California Collections」, 1986年, 編號60

出版:

S. Foster, 《Chinese Jade: The Image from Within》, 巴沙迪納市, 1986年, 頁59, 編號111

T. Bartholomew, 《A Matter of Taste: Selected Chinese Art from California Collections》, 舊金山, 1986年, 頁55, 編號60



1271

THE PROPERTY OF A DISTINGUISHED FAMILY COLLECTION, NEW YORK

1272

A PALE GREYISH-GREEN JADE FLATTENED BALUSTER VASE AND COVER
LATE QING DYNASTY

The vase is carved on one side with a rocky landscape with a pine tree and an antlered deer below swooping cranes. The reverse is carved with two Buddhist lions contesting a beribboned ball. The neck is flanked by a pair of beast-head handles suspending loose rings and the cover is surmounted by two Buddhist lions grasping each other's tails. The pale green stone has some patches of light russet color.

12½ in. (31.5 cm.) high

\$8,000-12,000

PROVENANCE:

Acquired prior to 1980 and thence by descent within the family.

顯赫家族珍藏, 紐約

晚清 灰青玉雕瑞獅戲球獸首銜環耳蓋瓶

來源:

入藏於1980年前, 後於家族流傳





PROPERTY FROM A NORTH AMERICAN COLLECTION

1273
A CARVED WHITE JADE SNUFF BOTTLE
1730-1820

Of flattened ovoid form, each side is carved in relief with a figure set within an oval frame, one figure seated next to a gourd below a fluttering bat, the other standing with arms raised. The stone is of an even white tone.
2 in. (5 cm.) high, hardstone stopper

\$5,000-7,000

PROVENANCE:
Acquired in New York, 1980s.

For a similar bottle, see Christie's New York, 17 September 2008, lot 8.

北美珍藏
1730–1820年 白玉雕雙喜臨門鼻煙壺
來源:
入藏於紐約, 1980年代



VARIOUS PROPERTIES

1274
A LARGE WHITE JADE BELT HOOK
18TH-19TH CENTURY

The top is well carved in openwork and undercut with a *chiling* crawling towards the dragon-head hook. The reverse has a circular button and is undecorated. The stone is of an even white tone with soft polish.
5 in. (12.3 cm.) high

\$8,000-12,000

PROVENANCE:
Private American collection, acquired prior to 1960.

清十八/十九世紀 白玉雕蒼龍教子帶鉤
來源:
美國私人珍藏, 入藏於1960年前



1275
A WHITE AND RUSSET JADE TWO-PART BELT BUCKLE
18TH-19TH CENTURY

Each half of the buckle is carved on top utilizing the russet skin with floral sprays. One half has an oblong aperture and the other tapers to a dragon-head hook.
3¼ in. (9.4 cm.) long

\$6,000-8,000

PROVENANCE:
Private American collection, acquired prior to 1960.

清十八/十九世紀 白玉帶皮刻花龍首帶扣
來源:
美國私人珍藏, 入藏於1960年前

PROPERTY FROM A NORTH AMERICAN COLLECTION

~1276
A SMALL WHITE JADE 'MIRROR'
19TH CENTURY

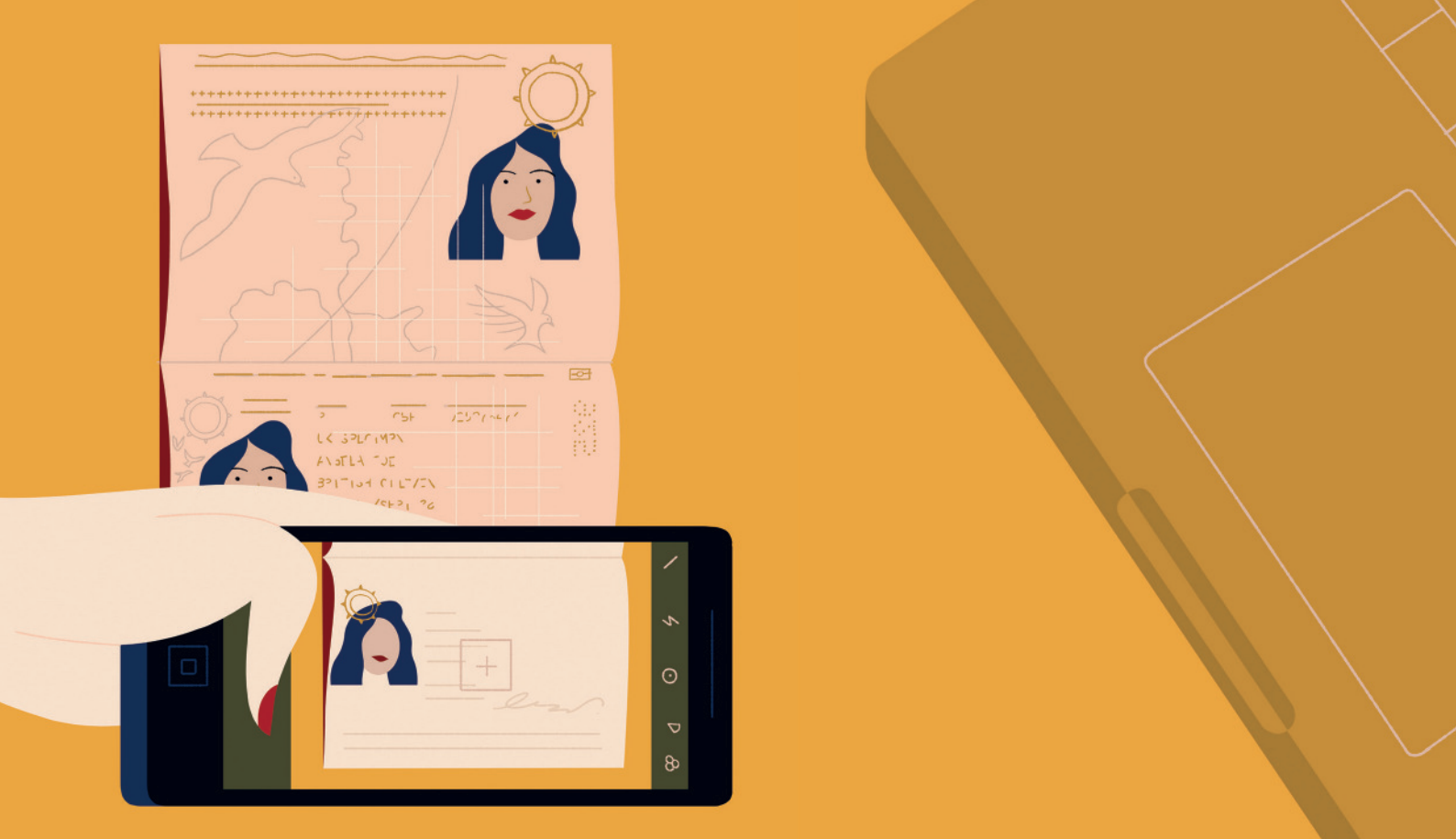
The back is carved with two bands containing processions of various animals including deer, phoenixes, peacocks and wolf-like beasts, all encircling the central domed knob.
3½ in. (7.9 cm.) diam., coral toggle, fitted cloth box

\$5,000-7,000

PROVENANCE:
Acquired in New York, 1980s.

北美珍藏
清十九世紀 白玉雕瑞獸紋鏡把件
來源:
入藏於紐約, 1980年代





IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE’S

CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – **Non-Fungible Tokens**”, the latter controls.

Unless we own a **lot** in authen or in part (A symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie’s, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie’s and that Christie’s will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) **Internet Bids on Christie’s 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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) **Written Bids**
You can find a Written Bid Form 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 at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER’S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 • BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

6 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.

7 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.

8 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 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 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, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax and other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

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

twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the Subheading.

3 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

- 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.
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.
 - Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(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.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company

in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(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.

- 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.

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or for 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.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or for 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.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs 1(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 E4 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 <https://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: a genuine example, rather than a copy or forgery of:

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

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

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

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

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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, which can be significant, 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 an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

⌘ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**’s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ⌘. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie’s **Conditions** of Sale, including paying the **lot**’s full **Buyer’s premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions** of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is 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 consignor 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.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie’s opinion a work by the artist.

QUALIFIED HEADINGS

“**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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie’s **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie’s **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

“**Marked Fabergé, Workmaster ...**”: in Christie’s **qualified** opinion a work of the master’s workshop inscribed with his name or initials and his workmaster’s initials.

“**By Fabergé ...**”: in Christie’s **qualified** opinion, a work of the master’s workshop, but without his mark.

“**In the style of ...**”: in Christie’s **qualified** opinion a work of the period of the master and closely related to his style.

“**Bearing marks ...**”: in Christie’s **qualified** opinion not a work of the master’s workshop and bearing later marks.

JEWELLERY

“**Boucheron**”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“**Mount by Boucheron**”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“**Signed Boucheron / Signature Boucheron**”: in Christie’s **qualified** opinion has a signature by the jeweller.

“**With maker’s mark for Boucheron**”: in Christie’s **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice.

Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

References to “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

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 sold as collector’s items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

SYMBOLS USED IN THIS CATALOGUE

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

O

Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

▲

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 parties with an interest.

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.

3/02/2022

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.

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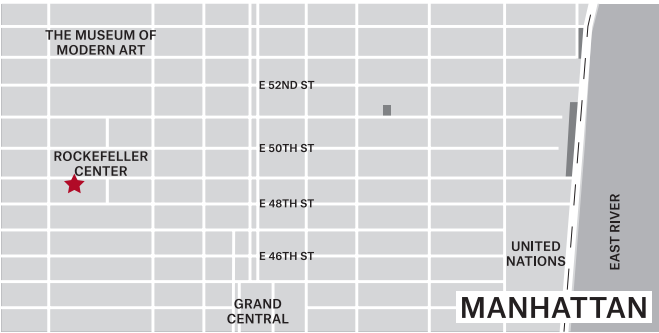
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STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



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20 Rockefeller Plaza, New York 10020

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PostSaleUS@christies.com

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.

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.

COLLECTION AND CONTACT DETAILS

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