

IMPORTANT CHINESE  
CERAMICS AND  
WORKS OF ART

重要中國瓷器及工藝精品

22-23 SEPTEMBER 2022

NEW YORK



CHRISTIE'S





# As a leader in the art market,

Christie's is committed to **building a sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

## CHRISTIE'S







# IMPORTANT CHINESE CERAMICS AND WORKS OF ART

重要中國瓷器及工藝精品

## AUCTION

Thursday, 22 September at 8.30am (Lots 701-881)  
Friday 23, September at 8.30am (Lots 901-1063)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday, 16 September	10:00am-5:00pm
Saturday, 17 September	10:00am-5:00pm
Sunday, 18 September	1:00pm-5:00pm
Monday, 19 September	10:00am-5:00pm
Tuesday, 20 September	10:00am-5:00pm
Wednesday, 21 September	10:00am-2:00pm

## AUCTIONEERS

David Kleiweg de Zwaan  
Adrien Meyer  
Tash Perrin  
Richard Nelson  
Diana Bramham  
John Hays

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
**BAXIAN-20719**

## ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

FRONT COVER  
Lot 927  
INSIDE FRONT COVER  
Lot 873  
OPPOSITE  
Lot 788  
FOLLOWING PAGE  
Lot 789  
INSIDE BACK COVER  
Lot 786  
BACK COVER  
Lot 715



Scan the unique QR codes to connect with the sale  
on christies.com and WeChat

CHRISTIE'S



SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS



**Athena Zonars**  
*Co-Chairman Asian Art,  
Deputy Chairman,  
Americas*  
tzonars@christies.com



**Michael Bass**  
*International Director*  
mbass@christies.com



**Vicki Paloympis**  
*Specialist  
Head of Sale*  
vpaloympis@christies.com



**Margaret Gristina**  
*Senior Specialist  
Head of Private Sales,  
New York*  
mgristina@christies.com



**Michelle Cheng**  
*Senior Specialist*  
mcheng@christies.com



**Andrew Lueck**  
*Specialist, San Francisco*  
alueck@christies.com



**Rufus Chen**  
*Associate Specialist*  
rchen@christies.com



**Lucy Yan**  
*Cataloguer*  
lucyyan@christies.com



**Sophia Zhou**  
*Specialist  
Chinese Paintings*  
szhou@christies.com

SALE COORDINATOR

Lavinia Zhao  
laviniashao@christies.com  
Tel: +1 212 636 2180  
Fax: +1 212 636 4934

POST-SALE COORDINATORS

Ning Chen  
Tel: +1 212 636 2605  
Ariel Chen  
Tel: +1 212 636 2339

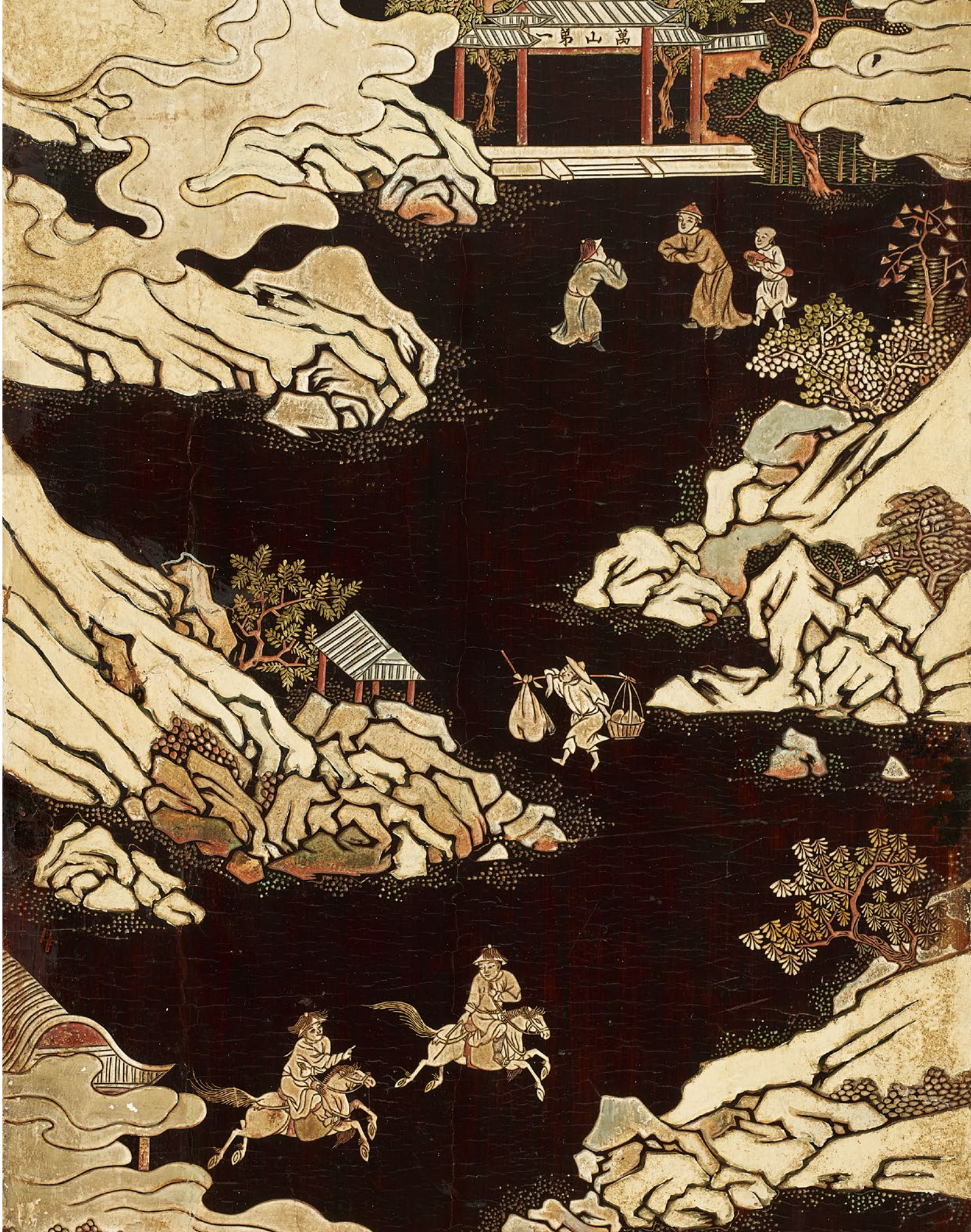
HEAD OF SALE MANAGEMENT

Holly Rittweger  
hrittweger@christies.com  
+1 212 641 7529

PAYMENT, SHIPPING AND COLLECTION

Tel: +1 212 636 2650  
Fax: +1 212 636 4939  
Email: PostSaleUS@christies.com

The department would like to thank Jessica Chang for her invaluable expertise and consultation on this catalogue, as well as Iris Che for her continuous assistance.





# Chinese Jade Carvings from the Collection of T. Eugene Worrell

T. Eugene Worrell珍藏中國玉雕

(Lots 701-760)



"I was particularly intrigued by the combination of jade with the legendary Chinese bestiary, with its infinite variety of sinuous dragons, horned felines and all sorts of fanciful creatures not of this world." T. Eugene Worrell, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, foreword.

Thomas Eugene Worrell (1919-2006) of Charlottesville, Virginia, was a renowned American collector of Chinese jade animal carvings and American and European wildlife art. Born and raised in Bristol, Virginia, Worrell first worked as a special agent with the Federal Bureau of Investigation during World War II and later practiced law in his hometown of Bristol. In 1949, together with his wife Anne Rowell, he started a newspaper company, beginning with the *Virginia Tennessean*, which eventually merged with the *Bristol Herald Courier*. These acquisitions marked the beginning of Worrell Newspapers, Inc., which became one of the largest chains of daily newspapers in the United States. Upon purchasing *The Daily Progress* in 1970, the Worrells moved to Charlottesville, Virginia, where they would remain for the rest of their lives.

Worrell was an avid philanthropist, supporting a variety of local and national institutions, including Wake Forest University, Virginia Intermont College, The University of Virginia, Martha Jefferson Hospital, The Miller Center, The Salvation Army, The Charlottesville/Albermarle Rescue Squad, The American Red Cross, The City Center for Contemporary Arts, The Virginia Historical Society, and Leigh Yawkey Woodson Art Museum. Above all, T. Eugene Worrell was an enthusiastic and committed Naturalist.

T. Eugene Worrell's self-proclaimed infatuation with Chinese jade animal carvings began on a visit to the Victoria & Albert Museum in London and continued throughout his lifetime. John Ayers, the then-curator of the V&A wrote a catalogue highlighting works from the collection, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993. The collection was housed in the Worrell Family Offices Gallery in Charlottesville, Virginia, on idyllic grounds that were once owned by Thomas Jefferson's father, Peter Jefferson.

Christie's is honored to present the following selection of jade animal carvings from the Worrell Collection. Additional jade carvings from the Worrell Collection will be offered in our 2023 online auctions.



T. Eugene Worrell (1919-2006) with his wife Anne Rowell (1920-2019).  
Photographer unknown.

T. Eugene Worrell (1919-2006) 及其妻 Anne Rowell (1920-2019) 佚名攝影師





CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

701

**A MOTTLED BLACK, BROWN AND GREEN JADE *B*/DISC**

LATE NEOLITHIC PERIOD-EARLY SHANG DYNASTY, CIRCA 2500-1500 BC

The semi-translucent stone is of a mottled black, brown and green tone.

3¾ in. (9.6 cm.) diam.

\$6,000-8,000

**PROVENANCE:**

Jade House, Hong Kong, March 1988.

**EXHIBITED:**

Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

新石器時代晚期至商早期 約公元前2500–1500年 青褐玉璧

**來源:**

Jade House, 香港, 1988年3月

**展覽:**

夏洛茨維爾, Worrell家族藝廊, 1994–2022年



CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

702

**A YELLOWISH-GREEN JADE *B*/DISC**  
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-10TH CENTURY BC

The softly polished translucent stone is of yellowish-green tone with some brown and russet inclusions.

5⅞ in. (14.9 cm.) diam.

\$4,000-6,000

**PROVENANCE:**

Christie's New York, 1 December 1988, lot 55.

**EXHIBITED:**

Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

商晚期至西周早期 公元前十二至十世紀 青玉璧

**來源:**

紐約佳士得, 1988年12月1日, 拍品編號55

**展覽:**

夏洛茨維爾, Worrell家族藝廊, 1994–2022年

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

703

**TWO MOTTLED DARK GREY AND GREYISH-OLIVE JADE 'FISH' PENDANTS**

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-10TH CENTURY BC

Cut from the same block of stone, each pendant is carved with an elongated, thick body tapering towards the upper and lower edges and incised with circular eyes, curved gills, and dorsal and pelvic fins, with a fine bullnose perforation through the flat mouth. The stone is of mottled greyish-olive and dark grey color.

The longer: 5¼ in. (13.3 cm.) long (2)

\$15,000-25,000

**PROVENANCE:**

Alfred Schoenlicht, Esq. (d. 1955) Collection, New York and the Hague. John Sparks, London, 1956. Myron S. (1906-1992) and Pauline Baerwald Falk (1910-2000) Collection, New York, no. 507. The Falk Collection I; Christie's New York, 16 October 2001, lot 201.

**EXHIBITED:**

London, *International Exhibition of Chinese Art*, 1935-36. On loan: Boston, Museum of Fine Arts, pre-1956. Northampton, Massachusetts, Smith College Museum of Art, *Neolithic to Ming, Chinese Objects - The Myron S. Falk Collection*, 30 September-29 October 1957. Philadelphia, University Museum, University of Pennsylvania, *Chinese Jade*, 30 November 1962-3 February 1963. New York, China House Gallery, China Institute in America, *Selections of Chinese Art from Private Collections*, 18 October 1986-4 January 1987. Charlottesville, Worrell Family Offices Gallery, 2001-2022.

**LITERATURE:**

*Catalogue of the International Exhibition of Chinese Art*, London, 1935-36, p. 28 and p. 37, no. 374. H. F. E. Visser, *Asiatic Art*, Amsterdam, 1948, pp. 196-197, pl. 58, no. 103. Smith College Museum of Art, *Neolithic to Ming, Chinese Objects - The Myron S. Falk Collection*, Northampton, Massachusetts, 1957, no. 5. University Museum, University of Pennsylvania, *Chinese Jade*, Philadelphia, 1963, no. 144. China House Gallery, China Institute in America, *Selections of Chinese Art from Private Collections*, New York, 1986, p. 44, no. 12.



Based on the similarity of the stone, one can deduce that these two fish were carved from the same block of stone and are unusual, in that unlike most fish pendants, they are not flat but carved in the round. Although the details are simply delineated, they are precise and expert in their execution. Several comparable fish, also carved in the round and with elongated bodies, in the Grenville L. Winthrop Collection, Fogg Art Museum, Harvard University, are illustrated by M. Loehr, in *Ancient Chinese Jades*, Cambridge, 1975, nos. 276-8 and no. 279.

T. EUGENE WORRELL珍藏中國玉器

商晚期至西周早期 公元前十二至十世紀 灰青玉魚形珮兩件

**來源:**

Alfred Schoenlicht律師 (1955年逝) 珍藏, 紐約及海牙

John Sparks, 倫敦, 1956年

Myron S. (1906–1992)及Pauline Baerwald Falk (1910–2000)伉儷珍藏, 紐約, 編號507

Falk伉儷珍藏(一), 紐約佳士得, 2001年10月16日, 拍品編號201

**展覽:**

倫敦, 「中國藝術國際展覽」, 1935–36年

借展: 波士頓, 波士頓美術館, 1956年以前

北安普敦, 馬薩諸塞州, 史密斯學院藝術館, 「Neolithic to Ming, Chinese Objects – The Myron S. Falk Collection」, 1957年9月30日–10月29日.

費城, 賓夕法尼亞大學藝術館, 「Chinese Jade」, 1962年11月30日–1963年2月3日

紐約, 中國美術館, 華美協進社, 「Selections of Chinese Art from Private Collections」, 1986年10月18日–1987年1月4日

夏洛茨維爾, Worrell家族藝廊, 2001–2022年

**出版:**

《中國藝術國際展覽》, 倫敦, 1935–36年, 頁28及37, 編號374

H. F. E. Visser, 《Asiatic Art》, 阿姆斯特丹, 1948年, 頁196–197, 圖版編號58, 編號103

史密斯學院藝術館, 《Neolithic to Ming, Chinese Objects – The Myron S. Falk Collection》, 北安普敦, 馬薩諸塞州, 1957年, 編號5

賓夕法尼亞大學藝術館, 《Chinese Jade》, 費城, 1963年, 編號144

中國美術館, 華美協進社, 《Selections of Chinese Art from Private Collections》, 紐約, 1986年, 頁44, 編號12



CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

704  
A VERY RARE GREYISH-GREEN JADE BIRD-FORM FINIAL/  
INSIGNIA  
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-11TH  
CENTURY BC

The pendant is carved in the round as a bird with folded wings, seen in profile with a short hooked beak and upturned crest bifurcated by a notch. The details of the head, wings and tail are delineated by double grooves. The lower body tapers towards the bottom tab which is pierced from both sides. The stone is of an even greyish-green tone with minimal opaque white mottling.

3 in. (7.7 cm.) long, metal stand

\$80,000-120,000

**PROVENANCE:**  
Mathias Komor (1909-1984), New York, March 1949.  
Myron S. (1906-1992) and Pauline Baerwald Falk (1910-2000) Collection, New York, no. 501.  
The Falk Collection I; Christie's New York, 16 October 2001, lot 195.

**EXHIBITED:**  
New York, Chinese Art Society of America, *Small Sculpture: Shang Through Sung Dynasties*, 19 February – 17 April 1954.  
On loan: New York, Metropolitan Museum of Art, 1965, no. L.65.46.6.  
New York, China Institute in America, *Art Styles of the Ancient Shang from Private and Museum Collections*, 5 April – 11 June 1967.  
Charlottesville, Worrell Family Offices Gallery, 2001-2022.

**LITERATURE:**  
Chinese Art Society of America, *Small Sculpture: Shang Through Sung Dynasties*, New York, 1954, no. 5.  
China Institute in America, *Art Styles of the Ancient Shang from Private and Museum Collections*, New York, 1967, p. 34, no. 59.

This well-carved jade bird-form finial or insignia is unusual in its thickness. Like other bird pendants of the late Shang period, it has a short hooked beak, prominent chest and bent legs. The crest on the head sweeps back and then up at the tip, in contrast to that on a related green jade bird pendant of slightly smaller size excavated in 1976 from the Tomb of Fu Hao, Yinxu, Anyang, Henan province, with upright and notched in the center. See Yeung Kin-Fong, *Zhongguo chutu guyu*, vol. 1, Chinese University Press, Hong Kong, 1987, pl. XIII:4, and p. 237. On this latter figure the details of the wings appear to be in linear relief, rather than delineated in fine double grooves as on the current carving. Another related, but more simply carved bird pendant of yellowish-green color excavated in 1980 in Shaanxi province, which also appears to be quite thick, is illustrated in *Zhongguo meishu yuqi*, vol. 2, Hebei, 1993, p. 118, pl. 165. Both of these examples have a concave back, while another thick jade bird pendant in the collection of Sir Joseph Hotung, illustrated by R. Krah1, *Chinese Jades from the Neolithic to the Qing*, London, 1995, p. 218, no. 12:14, has the wings and tail projecting from the back of the figure.

One of the interesting features of the current bird carving is how accentuated the concave curve of the back is. When held in the hand, the bird's head is enclosed in the palm, and the thumb fits very comfortably in the curve of the back.

T. EUGENE WORRELL珍藏中國玉器

商晚期至西周早期 公元前十二至十一世紀 灰青玉鳥形飾

**來源:**  
Mathias Komor (1909–1984), 紐約, 1949年3月  
Myron S. (1906–1992)及Pauline Baerwald Falk (1910–2000)伉儷珍藏, 紐約, 編號501  
Falk伉儷珍藏(一), 紐約佳士得, 2001年10月16日, 拍品編號195

**展覽:**  
紐約, 美國中國藝術協會, 「Small Sculpture: Shang Through Sung Dynasties」, 1954年2月19日–4月17日  
借展: 紐約, 大都會藝術博物館, 1965年, 編號L.65.46.6  
紐約, 華美協進社, 「Art Styles of the Ancient Shang from Private and Museum Collections」, 1967年4月5日–6月11日  
夏洛茨維爾, Worrell家族藝廊, 2001–2022年

**出版:**  
美國中國藝術協會, 《Small Sculpture: Shang Through Sung Dynasties》, 紐約, 1954年, 編號5  
華美協進社, 《Art Styles of the Ancient Shang from Private and Museum Collections》, 紐約, 1967年, 頁34, 編號59



(another view)





CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

705

A PAIR OF LARGE GREYISH-GREEN JADE 'DRAGON' PENDANTS  
LATE WARRING STATES PERIOD, 3RD CENTURY BC

Cut from the same boulder, each flat plaque is in the shape of a dragon with backward-turned head, arched S-form body, and bifurcated tail, and delineated on both sides with incised lines following the outline of the body and carved in shallow relief in the center of the body with comma spirals, all below a single hole for suspension. The semi-translucent stone is of mottled, greyish olive-green color.

8¼ and 8 in. (20.9 and 20.3 cm.) long, metal stand (2)

\$40,000-60,000

**PROVENANCE:**  
David David-Weill (1871-1952) Collection, Paris.  
Mathias Komor (1909-1984), New York, September 1955.  
Myron S. (1906-1992) and Pauline Baerwald Falk (1910-2000) Collection, New York.  
The Falk Collection I; Christie's New York, 16 October 2001, lot 205.

**EXHIBITED:**  
Philadelphia, University Museum, University of Pennsylvania, *Chinese Jade*, 1963.  
Boston, Museum of Fine Arts, *Unearthing China's Past*, 1973.  
Charlottesville, Worrell Family Offices Gallery, 2001-2022.

**LITERATURE:**  
University Museum, University of Pennsylvania, *Chinese Jade*, Philadelphia, 1963, no. 144.  
J. Fontein and Tung Wu, *Unearthing China's Past*, Boston, 1973, p. 86, no. 34.

These pendants are unusual not only for their large size, but also in that they are cut from the same boulder. By the 4th century BC, dragon pendants of this S-shape type were popular and are widely represented in jades found in tombs from the Zhongshan state at Pingshan Xian in Hebei province. A dragon pendant of this type from the tombs of the kings of the state of Zhongshan, dated to the 4th century BC is illustrated in *Zhongguo yuqi quanji*, vol. 3, Hebei, 1993, p. 134, no. 215. Another somewhat later example found in 1957 in Henan province, and dated to the mid-Warring States period, is also illustrated, p. 161, no. 252. Like the Falk pendants it is carved from dark green jade and is of S-shape in profile. Another similar, but smaller, pair in the collection of the British Museum was included in the exhibition, *Chinese Jade throughout the ages*, London, Victoria and Albert Museum, 1975, no. 118, dated 4th-3rd century BC; and two, also of smaller size, but of the same profile, in the Edward and Louise B. Sonnenschein Collection, are illustrated by A. Salmony, *Archaic Chinese Jades*, the Art Institute of Chicago, 1952, pl. LXXIII (3 and 4). For a related dragon pendant of large size (10 3/8 in. long), but of a more compressed profile, see the example included in the exhibition, *Chinese Art of the Warring States Period, Change and Continuity, 480-222 BC*, Washington, DC, Freer Gallery of Art, 1982, p. 154, no. 101.

T. EUGENE WORRELL 珍藏中國玉器

戰國晚期 公元前三世紀 青玉龍紋珮一對

來源:

David David-Weill (1871–1952) 珍藏, 巴黎

Mathias Komor (1909–1984), 紐約, 1955年9月

Myron S. (1906–1992)及Pauline Baerwald Falk (1910–2000)伉儷珍藏, 紐約 Falk伉儷珍藏(一), 紐約佳士得, 2001年10月16日, 拍品編號205

展覽:

費城, 賓夕法尼亞大學藝術館, 「Chinese Jade」, 1962年11月30日–1963年2月3日

波士頓, 波士頓美術館, 「Unearthing China's Past」, 1973年

夏洛茨維爾, Worrell家族藝廊, 2001–2022年

出版:

賓夕法尼亞大學藝術館, 《Chinese Jade》, 費城, 1963年, 編號108

J. Fontein及吳同, 《Unearthing China's Past》, 波士頓, 1973年, 頁86, 編號34





CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

706

A RARE AND FINELY CARVED WHITE JADE FIGURE OF A MYTHICAL BEAST  
SONG-MING DYNASTY (AD 960-1644) OR EARLIER

The beast is carved with the body of a feline and the head of a *chilong* with small pointed ears, blunt snout and teeth bared. The figure is drilled through the back and the sides for suspension. The softly polished stone is of an even tone with a pale greyish tinge and russet striations.  
2¼ in. (5.7 cm.) long

\$40,000-60,000

**PROVENANCE:**  
Hugh Moss, Shuisongshi Shanfang (Water, Pine and Stone Retreat) Collection.  
J. J. Lally & Co., New York, 26 October 2005.

**EXHIBITED:**  
Hong Kong, The University of Hong Kong, The University Museum and Art Gallery, *Exquisite Jade Carving: Figures, Animals, Ornaments*, 9 December 1995 – 6 February 1996.  
Charlottesville, Worrell Family Offices Gallery, 2005-2022.

**LITERATURE:**  
The University of Hong Kong, The University Museum and Art Gallery, *Exquisite Jade Carving: Figures, Animals, Ornaments*, Hong Kong, 1995, p. 139, no. 115.

T. EUGENE WORRELL珍藏中國玉器

宋至明或以前 白玉瑞獸

**來源:**  
莫士搗, 水松石山房珍藏  
藍理捷, 紐約, 2005年10月26日

**展覽:**  
香港, 香港大學美術博物館, 「玲瓏玉雕: 玉人, 玉獸, 玉飾」, 1995年12月9日–1996年2月6日  
夏洛茨維爾, Worrell家族藝廊, 2005–2022年

**出版:**  
香港大學美術博物館, 《玲瓏玉雕: 玉人, 玉獸, 玉飾》, 香港, 1995年, 頁139, 編號115

As Jenny So notes in “The Functions of Jade Animal Sculptures in Ancient China,” *Chinese Jade Animals*, Hong Kong, 1996, p. 30, beginning in the Han dynasty jade animal sculptures “figured as an integral part of the daily lives of their owners and admirers”. So explains, “With their colourful mythological and philosophical associations, it would be easy for these sculptures to capture the imagination of the educated gentleman and become a prized element of his interior furnishings. Like the miniature gardens of the Tang dynasty, a single or a select group of jade animals in the home could evoke an idyllic world where one could escape from the burdens of everyday life.”

The present figure, with its compact, muscular round body squatting on four strong limbs, exemplifies the type of small jade carvings of mythical beasts that enjoyed popularity from the Han dynasty onwards. Several jade figures of this type are illustrated in *Chinse Jade Animals*, op. cit., including two identified as chimera, pp. 78-9, nos. 43 and 44, and dated Han dynasty and possibly Western Han dynasty, respectively, as well as a carving of a tiger and bear, pp. 82-3, no. 48, which is dated to the Han dynasty and carved from a white stone with russet brown areas. The paws and claws of the tiger and bear are similar to those on the present figure, and the head of the tiger is also heavily stylized and has a blunt, straight jaw.



(additional views)







CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**707**  
**A GREYISH-GREEN AND BLACK JADE GOAT-FORM TOGGLE**

TANG-SONG DYNASTY (AD 618-1279)

The goat is shown with head facing forward and its pair of short horns resting against its head. The greyish-green stone has opaque white speckles throughout and areas of black color. The figure is pierced through the back for suspension.

2 in. (5 cm.) long

\$5,000-7,000

**PROVENANCE:**  
David Bowden, London, June 1989.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL 珍藏中國玉器

唐/宋 灰青玉臥羊飾

**來源:**  
David Bowden, 倫敦, 1989年6月

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年



CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**708**  
**A PALE GREYISH-WHITE JADE FIGURE OF A DUCK**  
MING DYNASTY (1368-1644)

The crested duck is shown seated on a furled lotus leaf and grasping a lotus flower stem in its bill. The feathers on either side of the body are finely incised and the stone is of a pale greyish-white tone with dustings of russet and a few blackish-brown striations.

2½ in. (6.7 cm.) long

\$5,000-7,000

**PROVENANCE:**  
Sotheby's London, 12 June 1990, lot 89.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

**LITERATURE:**  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 40.

T. EUGENE WORRELL 珍藏中國玉器

明 灰白玉寶鴨啣蓮把件

**來源:**  
倫敦蘇富比, 1990年6月12日, 拍品編號89

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年

**出版:**  
J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號40

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**709**  
**A PALE GREY AND RUSSET-STREAKED JADE CARVING OF A RAM**  
MING DYNASTY (1368-1644) OR EARLIER

The ram is shown with head raised and facing forward, with its pair of twisted horns resting prominently on its back and the neck incised with hair markings. The pale grey stone has russet variegation throughout.

2¾ in. (6 cm.) long

\$6,000-8,000

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL 珍藏中國玉器

明或以前 灰褐玉臥羊把件

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年



(another view)





CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

710

A PALE GREYISH-WHITE FIGURE OF A RECUMBENT CAMEL  
MING-QING DYNASTY (1368-1911) OR EARLIER

The camel is shown reclining with its legs tucked under its body and its head facing forward. The stone is of a greyish-white tone with opaque white speckles and dustings of russet.

3½ in. (8.9 cm.) long

\$7,000-9,000

PROVENANCE:  
Jade House, Hong Kong, March 1988.

EXHIBITED:  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

LITERATURE:  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 27.

A similarly rendered figure of a jade camel, but dated to the Southern and Northern Dynasties (AD 420-589) is illustrated in *Jade Wares Collected by Tianjin Museum*, Beijing, 2012, p. 126, no. 108.

T. EUGENE WORRELL珍藏中國玉器

明/清或以前 灰白玉駱駝擺件

來源:

Jade House, 香港, 1988年3月

展覽:

夏洛茨維爾, Worrell家族藝廊, 1994–2022年

出版:

J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號27



CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

711

A GREENISH-YELLOW JADE FIGURE OF A  
RECUMBENT PIG

YUAN-MING DYNASTY (1279-1644)

The pig is well carved with a full, rounded body and a long, upturned snout, with the tail flicked to the left side. The stone is of a pale yellowish-green tone with patches of buff alteration.

2¾ in. (7 cm.) long

\$8,000-12,000

PROVENANCE:  
Important Jade Carvings from a Private Collection; Christie's Hong Kong, 26 April 2004, lot 1275.

EXHIBITED:  
Charlottesville, Worrell Family Offices Gallery, 2004-2022.

T. EUGENE WORRELL珍藏中國玉器

元/明 青玉臥豬把件

來源:

德馨書屋; 香港佳士得, 2004年4月26日, 拍品編號1275

展覽:

夏洛茨維爾, Worrell家族藝廊, 2004–2022年



711

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

712

A PALE BEIGEISH-WHITE JADE FIGURE OF A MANDARIN DUCK  
SONG-MING DYNASTY (AD 960-1644)

The crested duck is carved grasping in its bill a stem bearing the lotus leaves on which it sits, and its left side is pierced with a single hole for suspension. The beigeish-white stone has streaks of opaque white inclusions.

17⁄8 in. (4.8 cm.) long

\$4,000-6,000

PROVENANCE:  
Ormonde Gallery, London, 7 December 1992.

EXHIBITED:  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

宋至明 褐白玉賁鴨把件

來源:

Ormonde Gallery, 倫敦, 1992年12月7日

展覽:

夏洛茨維爾, Worrell家族藝廊, 1994–2022年



712 (two views)





CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**714**  
**A YELLOWISH-BEIGE JADE FIGURE OF A RECUMBENT HEN**  
MING DYNASTY (1368-1644)

The hen is shown seated with the wings tucked against the body and the head facing forwards, with small rounded eyes, short curved beak, and pendent wattles. The feathers on the neck, wing and back are crisply delineated with fine incised lines, and the softly polished stone is of a mottled yellowish-beige color.

3 in. (7.6 cm.) long

**PROVENANCE:**  
David Bowden, London, August 1988.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

**LITERATURE:**  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 39.

The first animal of the Chinese zodiac, the rat symbolizes vitality and fertility. Despite this significance, the rat remains an exceptionally rare subject in jade carvings. A celadon and black jade 'rat' toggle dated 17<sup>th</sup> century was sold at Christie's London, 15 May 2018, lot 49.

T. EUGENE WORRELL 珍藏中國玉器

明 青褐玉鼠把件

**來源:**  
David Bowden, 倫敦, 1988年8月

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年

**出版:**  
J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號39



(another view)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**714**  
**A YELLOWISH-BEIGE JADE FIGURE OF A RECUMBENT HEN**  
MING DYNASTY (1368-1644)

The hen is shown seated with the wings tucked against the body and the head facing forwards, with small rounded eyes, short curved beak, and pendent wattles. The feathers on the neck, wing and back are crisply delineated with fine incised lines, and the softly polished stone is of a mottled yellowish-beige color.

3 in. (7.6 cm.) long

\$20,000-30,000

**PROVENANCE:**  
Julius Lowenstein Collection, London.  
S. Marchant & Son, London, June 1995.

**EXHIBITED:**  
London, S. Marchant & Son, *Post-Archaic Chinese Jades*, 4-23 June 1995.  
Charlottesville, Worrell Family Offices Gallery, 1995-2022.

**LITERATURE:**  
S. Marchant & Son, *Post-Archaic Chinese Jades*, London, 1995, p. 59, no. 78.

A similar yellow jade figure of a hen from the Xu Hanqing Collection was sold at Christie's New York, 15 September 2011, lot 922.

T. EUGENE WORRELL 珍藏中國玉器

明 黃褐玉臥雞把件

**來源:**  
Julius Lowenstein珍藏, 倫敦  
S. Marchant & Son, 倫敦, 1995年6月

**展覽:**  
倫敦, S. Marchant & Son, 「Post-Archaic Chinese Jades」, 1995年6月4–23日

夏洛茨維爾, Worrell家族藝廊, 1995–2022年

**出版:**  
S. Marchant & Son, 《Post-Archaic Chinese Jades》, 倫敦, 1995年, 頁59, 編號78



(another view)





~715

A SUPERB YELLOW JADE FIGURE OF A RECUMBENT MYTHICAL BEAST

MING DYNASTY (1368-1644)

The boldly carved beast is shown with the head raised and turned slightly to the left. The chin, knobby back and flicked tail are finely incised to indicate fur, while each shoulder and haunch are carved with a foliate scroll in low relief. The softly polished stone is of an even yellow tone with russet-brown striations and some pale inclusions.

4⅞ in. (10.8 cm.) long, hardwood stand

\$100,000-150,000

PROVENANCE:

The Gerald Godfrey Collection.  
The Gerald Godfrey Private Collection of Fine Chinese Jades; Christie's Hong Kong, 30 October 1995, lot 866.

EXHIBITED:

Pasadena, Pacific Asia Museum, *Chinese Jade: The Image from Within*, 1986.  
San Antonio, San Antonio Museum of Art, 1986.  
Dayton, The Dayton Art Institute, January 1989.  
Palm Springs, Palm Springs Desert Museum, *Magic, Art & Order: Jade in Chinese Culture*, 8 February – 29 April 1990.  
Charlottesville, Worrell Family Offices Gallery, 1995-2022.

LITERATURE:

P. Cardeiro, "Chinese Jade: The Image from Within," *Arts of Asia*, November-December 1985, pp. 151-154, fig. 3.  
Pacific Asia Museum, *Chinese Jade: The Image from Within*, Pasadena, 1986, p. 44, no. 64.  
Wu Hung, "Tradition and Innovation: Ancient Chinese Jades in the Gerald Godfrey Collection," *Oriental Arts*, November 1986, p. 41, fig. 10.  
C. W. Kelley, *Stones of Virtue: Chinese Jades from the Gerald Godfrey Collection*, Dayton, 1989, p. 47, no. 232.  
Palm Springs Desert Museum, *Magic, Art & Order: Jade in Chinese Culture*, Palm Springs, 1990, p. 97, no. 96.

In "Tradition and Innovation: Ancient Chinese Jades in the Gerald Godfrey Collection," *Oriental Arts*, November 1986, p. 41, Wu Hung comments on the composite style of this lively animal, which has a dragon's body, a lion's tail and a bear-like head, with "an almost child-like expression."

Another yellow jade mythical beast with similar knobbed spine and softly rounded features is illustrated by James Watt in *Chinese Jades from Han to Ch'ing*, no. 49. Watt refers to the "soft texture and warm tone of the yellow jade, together with the plastic qualities of the carving, making this piece especially attractive to the lover of jade." Watt also notes that yellow jades were popular in the Yuan and Ming dynasties, primarily in the 14th-15th centuries, and were the preference of Ming dynasty literati. Examples of this can be found in the writings of Ming dynasty literati Gao Lian and Xie Zhaozhe.

T. EUGENE WORRELL 珍藏中國玉器

明 黃玉瑞獸

來源:

Gerald Godfrey 珍藏

The Gerald Godfrey Private Collection of Fine Chinese Jades, 香港佳士得, 1995年10月30日, 拍品編號866

展覽:

帕莎甸娜, 亞太博物館, 「Chinese Jade: The Image from Within」, 1986年  
聖安東尼奧, 聖安東尼奧藝術博物館, 1986年

代頓, 代頓美術館, 1989年1月

棕櫚泉, 棕櫚泉沙漠博物館, 「Magic, Art & Order: Jade in Chinese Culture」, 1990年2月8日-4月29日

夏洛茨維爾, Worrell家族藝廊, 1995-2022年

出版:

P. Cardeiro, 〈Chinese Jade: The Image from Within〉,《亞洲藝術》, 1985年11-12月, 頁151-154, 圖3

亞太博物館, 《Chinese Jade: The Image from Within》, 帕莎甸娜, 1986年, 頁44, 編號64

巫鴻, 〈Tradition and Innovation: Ancient Chinese Jades in the Gerald Godfrey Collection〉, 《Orientations》, 1986年11月, 頁41, 圖10

C. W. Kelley, 《Stones of Virtue: Chinese Jades from the Gerald Godfrey Collection》, 代頓, 1989年, 頁47, 編號232

棕櫚泉沙漠博物館, 《Magic, Art & Order: Jade in Chinese Culture》, 棕櫚泉, 1990年, 頁97, 圖96



(additional views)







CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**716**  
**A MOTTLED RUSSET AND GREY JADE**  
**FIGURE OF A RAM**

MING DYNASTY (1368-1644)

The ram is shown with a backward-turned head grasping a stem furlled with *lingzhi* in its mouth. The mottled stone is primarily of russet and grey tones.

2¼ in. (5.6 cm.) long

\$6,000-8,000

**PROVENANCE:**  
Continuum, London, 17 September 1993.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

明 灰褐玉臥羊啣芝把件

**來源:**  
Continuum, 倫敦, 1993日9月17日

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年



CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**717**  
**A YELLOW AND RUSSET JADE FIGURE OF**  
**A GOOSE**

MING DYNASTY (1368-1644)

Carved with a prominent crown, the goose is shown seated with the head facing forward and the wings tucked alongside the plump body. The stone is of a yellow color with russet inclusions.

2¼ in. (5.6 cm.) long

\$6,000-8,000

**PROVENANCE:**  
The Property of a Gentleman; Christie's New York, 2 June 1989, lot 278.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

明 黃褐玉寶鵝把件

**來源:**  
士紳珍藏; 紐約佳士得, 1989年6月2日, 拍品編號278

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**718**  
**A PALE CELADON AND BLACKISH-**  
**BROWN JADE CARVING OF TWO**  
**RECUMBENT GEESE**

MING DYNASTY (1368-1644)

The geese are shown side-by-side with the backs, tails and wing feathers lightly incised, and the undersides carved in low-relief with webbed feet. The smoothly polished stone is of pale celadon tone with some blackish-brown patches utilized to highlight the crowns and tails.

2¼ in. (5.7 cm.) wide

\$8,000-12,000

**PROVENANCE:**  
The Property of Mr. and Mrs. Peter Tcherepnine; Christie's New York, 29-30 November 1984, lot 433.  
The Gerald Godfrey Collection.  
The Gerald Godfrey Private Collection of Fine Chinese Jades; Christie's Hong Kong, 30 October 1995, lot 886.

**EXHIBITED:**  
Pasadena, Pacific Asia Museum, *Chinese Jade: The Image from Within*, 1986.  
San Antonio, San Antonio Museum of Art, 1986.  
Dayton, The Dayton Art Institute, January 1989.  
Charlottesville, Worrell Family Offices Gallery, 1995-2022.

**LITERATURE:**  
Pacific Asia Museum, *Chinese Jade: The Image from Within*, Pasadena, 1986, p. 48, no. 81.  
Wu Hung, "Tradition and Innovation: Ancient Chinese Jades in the Gerald Godfrey Collection," *Orientations*, November 1986, p. 40, fig. 8.  
C. W. Kelley, *Stones of Virtue: Chinese Jades from the Gerald Godfrey Collection*, Dayton, 1989, p. 47, no. 169.

A very similar pair of joined geese dated to the Ming dynasty was included in the exhibition *Chinese Jade throughout the Ages* and illustrated in *Transactions of the Oriental Ceramic Society*, 1973-75, no. 365.

T. EUGENE WORRELL珍藏中國玉器

明 青褐玉雙鵝把件

**來源:**  
Peter Tcherepnine伉儷珍藏; 紐約佳士得, 1984年11月29–30日, 拍品編號433

Gerald Godfrey珍藏

The Gerald Godfrey Private Collection of Fine Chinese Jades, 香港佳士得, 1995年10月30日, 拍品編號886

**展覽:**  
帕莎甸娜, 亞太博物館, 「Chinese Jade: The Image from Within」, 1986年  
聖安東尼奧, 聖安東尼奧藝術博物館, 1986年  
代頓, 代頓美術館, 1989年1月  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年

**出版:**  
亞太博物館, 《Chinese Jade: The Image from Within》, 帕莎甸娜, 1986年, 頁48, 編號81  
巫鴻, 〈Tradition and Innovation: Ancient Chinese Jades in the Gerald Godfrey Collection〉, 《Orientations》, 1986年11月, 頁40, 圖8  
C. W. Kelley, 《Stones of Virtue: Chinese Jades from the Gerald Godfrey Collection》, 代頓, 1989年, 頁47, 編號169



(additional views)







(another view)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

719

**A FINELY CARVED PALE GREY AND RUSSET JADE FIGURE OF A RECUMBENT CAMEL**

MING-QING DYNASTY, 16TH-18TH CENTURY

The camel is shown with a rope threaded through the nose, connecting to a harness encircling its two humps with draped with a blanket cascading down either side. The legs are tucked under the body and the hooves clearly defined. The stone is of a pale grey tone with some patches of russet mottling.

3 in. (7.6 cm.) long

\$60,000-80,000

**PROVENANCE:**  
Christie's Paris, 15 June 2005, lot 105.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 2005-2022.

T. EUGENE WORRELL珍藏中國玉器

明/清 十六至十八世紀 灰褐玉駱駝擺件

**來源:**  
巴黎佳士得, 2005年6月15日, 拍品編號105

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 2005-2022年

It is rare to find such an intricately carved jade figure of a camel shown with both a harness and saddle-cloth. A similarly intricately carved jade camel from the Sheng Xiang Guan Collection, also with a saddle cloth and fine markings delineating the fur, was included in the exhibition, *Exquisite Jade Carvings: Figures, Animals, Ornaments*, The University Museum and Art Gallery, The University of Hong Kong, 6 December 1995 - 6 February 1996, p. 130, where it is dated Ming dynasty.

For other finely carved examples of jade camels, see an example from the Gerald Godfrey Collection, sold at Christie's Hong Kong, 30 October 1995, Lot 867, and the yellow jade camel illustrated in Ip Yee, *Chinese Jade Carving*, Hong Kong 1983, p.138, pl.128, where it is dated to the Tang dynasty. See, also, a jade animal with similar strong and naturalistic details, dated to the Song dynasty, illustrated in *Jadeware (III), The Complete Collection of Treasures of The Palace Museum*, Hong Kong 1995, p.68, pl.58.







720 (two views)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**720**  
**A BLACK AND PALE GREY JADE FIGURE OF A PARROT**  
MING-EARLY QING DYNASTY, 15TH-18TH CENTURY

The parrot is shown with extended wings incised with a series of curvilinear lines to indicate feathers, with the tips curled and resting on the bifurcated tail. The beak is pierced with a single hole for suspension and the stone is predominately of a blackish-brown tone with small areas of pale grey streaked with brown.

3 in. (7.6 cm.) long

\$6,000-8,000

**PROVENANCE:**  
Asian Art, London, 15 November 2004.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 2004-2022.

T. EUGENE WORRELL 珍藏中國玉器

明/清初 十五至十八世紀 灰黑玉鸚鵡把件

**來源:**  
Asian Art, 倫敦, 2004年11月15日

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 2004–2022年

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**721**  
**A MOTTLED 'CHICKEN-BONE' JADE LIBATION VESSEL**  
LATE MING-QING DYNASTY, 17TH-18TH CENTURY

The irregularly shaped vessel is boldly carved on the sides of the exterior with five finely detailed *chilong*, the largest forming the handle. The sides are further decorated allover in low relief with billowing clouds. The stone is of mottled pale grey color with some veining and areas of cream, tan and dark brown color.

6½ in. (16.5 cm.) long

\$12,000-18,000

**PROVENANCE:**  
Sotheby's London, 7 June 1994, lot 103.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL 珍藏中國玉器

晚明/清 十七至十八世紀 雞骨玉螭耳盃

**來源:**  
倫敦蘇富比, 1994年6月7日, 拍品編號103

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年



721 (another view)



721



**722**  
**A VERY RARE IMPERIALLY INSCRIBED GREY, RUSSET AND BLACK JADE RHYTON, GONG**  
THE JADE QIANLONG PERIOD (1736-1795) OR EARLIER;  
THE INSCRIPTION INCORPORATING A CYCLICAL DATE, *Jiyou*,  
CORRESPONDING TO 1789 AND OF THE PERIOD

The exterior is carved in relief with archaistic motifs including an elaborate winged *taotie* below bands of 'C'-scrolls, rope-twist and key-fret pattern. The interior of the rim is incised with an eight-line poem composed by the Qianlong Emperor dated to the *jiyou* year, corresponding to 1789, followed by two seals. The stone is of a pale grey color with opaque russet and black markings.

5½ in. (14 cm.) high, metal stand

\$60,000-80,000

**PROVENANCE:**  
The Gerald Godfrey Collection.  
The Gerald Godfrey Private Collection of Fine Chinese Jades; Christie's Hong Kong, 30 October 1995, lot 905.

**EXHIBITED:**  
San Antonio, San Antonio Museum of Art, 1986.  
Dayton, The Dayton Art Institute, January 1989.  
Houston, The Museum of Fine Arts, 1990-1991.  
Charlottesville, Worrell Family Offices Gallery, 1995-2022.

**LITERATURE:**  
C. W. Kelley, *Stones of Virtue: Chinese Jades from the Gerald Godfrey Collection*, Dayton, 1989, p. 47, no. 238.

As on many Qianlong archaistic vessels, the poetic inscription reveals Qianlong’s veneration of ancient forms and his view that standards had fallen and should be rectified.

The poems employ quotations from the Confucian philosopher Mencius and can be translated:

"This *gong* appears to be made in the Han, but is it really?

Harmonious and abundant in appearance (like the superior man)

If not Shang, then certainly it must be Zhou.

Its quality is like that of mutton fat.

More precious and refined than the 'Dragon tail' rock of Anhui.

(Mencius says) 'Half the work and double the result'

From this can you understand the importance of scholarship?"

A nearly identical grey, russet, and black jade rhyton dated to 1787 of the Qianlong period was sold at Sotheby's Paris, 9 June 2011, lot 23. Other cups of this form include one sold at Christie's London, 5 June 1995, lot 352, carved with archaistic motifs and with an inscription inside the rim. Both cups can be compared to a dark-green inscribed *gong* illustrated by Yang Boda in "Jade," *Arts of Asia*, March-April, 1992, fig. 19, and to an example carved from dark green stone and illustrated in *Zhongguo Yuqi Quanji*., Qing, vol. 6, no. 25, with similar archaistic scrolls.



(detail of inscription)

乾隆己酉年 (1789) 御題灰褐玉角形盃  
玉: 清乾隆或以前

**來源:**

Gerald Godfrey珍藏

The Gerald Godfrey Private Collection of Fine Chinese Jades, 香港佳士得, 1995年10月30日, 拍品編號905

**展覽:**

聖安東尼奧, 聖安東尼奧藝術博物館, 1986年

代頓, 代頓美術館, 1989年1日

休斯頓, 美術館, 1990–1991年

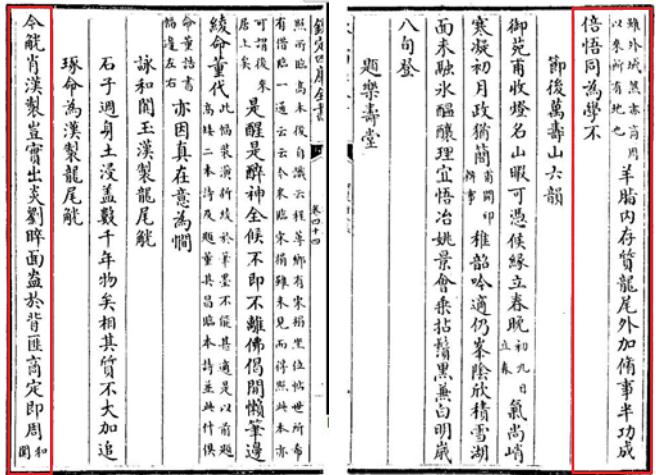
夏洛茨維爾, Worrell家族藝廊, 1995–2022年

**出版:**

C. W. Kelley, 《Stones of Virtue: Chinese Jades from the Gerald Godfrey Collection》, 代頓, 1989年, 頁47, 編號238



(another view)



The poems inscribed on the interior of the present vessel, published in the *Fifth Anthology of Imperial Poetry*, vol. 44.

此玉觥內所刻詩文，見於《御製詩五集》，卷四十四







723 (two views)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**723**  
**A CELADON AND BLACK JADE FIGURE OF A DRAGON**  
MING DYNASTY (1368-1644)

The dragon with long, incised beard and knobby horns is shown in a crouched position with the head reared back and the long tail tucked under the body. The stone is of celadon and black tones with a few areas of brown mottling. 1 $\frac{7}{8}$  in. (4.8 cm.) long

\$4,000-6,000

**PROVENANCE:**  
The Property of a Gentleman; Christie's New York, 2 June 1989, lot 291.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL 珍藏中國玉器

明 青黑玉龍把件

**來源:**  
士紳珍藏; 紐約佳士得, 1989年6月2日, 拍品編號291

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994-2022年

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**724**  
**A BLACK AND GREENISH-GREY JADE FIGURE OF A MYTHICAL BEAST**  
MING DYNASTY (1368-1644)

Carved in the form of a pebble, the recumbent beast is shown with sharp claws and a pair of long backswept horns and resting on a flat base. The stone is predominately of a blackish-brown tone with a small area of greenish-grey color. 2 $\frac{1}{8}$  in. (5.4 cm.) wide

\$5,000-7,000

**PROVENANCE:**  
Spink & Son, London, 4 December 1992.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

**LITERATURE:**  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 10.

T. EUGENE WORRELL 珍藏中國玉器

明 青黑玉瑞獸把件

**來源:**  
Spink & Son, 倫敦, 1992年12月4日

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994-2022年

**出版:**  
J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號10



724

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**725**  
**A GREYISH-BEIGE JADE RHYTON, GONG**  
LATE MING-QING DYNASTY, 16TH-18TH CENTURY

The deep vessel is carved with an inverted horned beast mask at the bottom, with its horns acting as feet for the vessel and the curled mane forming the handle. The upper body is decorated in high relief with three clambering *chilong* reserved on an archaistic scroll ground. The stone is of a greyish-beige tone with some russet and cream striations. 7 in. (17.7 cm.) high

\$15,000-25,000

**PROVENANCE:**  
Sotheby's London, 2 December 1997, lot 103.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1997-2022.

T. EUGENE WORRELL 珍藏中國玉器

明末/清 十六至十八世紀 灰青玉雕螭龍角形盃

**來源:**  
倫敦蘇富比, 1997年12月2日, 拍品編號103

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1997-2022年







726

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**726**  
**A PALE BEIGE AND RUSSET JADE FIGURE OF A RECUMBENT HORSE**

MING DYNASTY (1368-1644)

The horse is shown playfully rolling on its side with the head turned to touch the left hind leg. The softly polished stone is of a beigeish-white tone with some feathery russet striations.

3¼ in. (8.2 cm.) long

\$6,000-8,000

**PROVENANCE:**  
Reverend Victor Farmer Collection.  
Christie's London, 8 June 2004, lot 456.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 2004-2022.

**LITERATURE:**  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 29.

T. EUGENE WORRELL珍藏中國玉器

明 褐玉臥馬擺件

**來源:**  
Victor Farmer牧師珍藏  
倫敦佳士得, 2004年6月8日, 拍品編號456

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 2004-2022年

**出版:**  
J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號29

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**727**  
**A PALE YELLOW AND BROWN JADE 'BUFFALO AND BOY' GROUP**

MING-QING DYNASTY (1368-1911)

The young boy is shown with his hat hung over the back of his short tunic and climbing onto the back of the recumbent buffalo. The stone is of a pale yellow tone with some brown and buff mottling.

2¾ in. (7 cm.) long

\$4,000-6,000

**PROVENANCE:**  
The Property of a Gentleman; Christie's New York, 2 June 1989, lot 279.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

明/清 黃褐玉牧童戲牛

**來源:**  
士紳珍藏; 紐約佳士得, 1989年6月2日, 拍品編號279

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994-2022年



727

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**728**  
**A PALE GREY JADE FIGURE OF A RECUMBENT CAMEL**  
MING-EARLY QING DYNASTY, 15TH-18TH CENTURY

The camel is shown with the mouth open and the head turned sharply towards the front hump, with incised lines on the mane and humps to indicate fur. The softly polished pale grey stone has some areas of brown mottling and some black striations.

5 in. (12.7 cm.) wide

\$20,000-30,000

**PROVENANCE:**  
The Property of an American Collector, Sotheby's New York, 24 March 1998, lot 340.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1998-2022.

T. EUGENE WORRELL珍藏中國玉器

明/清初 十五至十八世紀 灰玉駱駝擺件

**來源:**  
美國珍藏; 紐約蘇富比, 1998年3月24日, 拍品編號340

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1998-2022年

The pose of this recumbent jade camel, with the head turned to the front hump, is seen as early as the Tang dynasty and continued into the Qing dynasty. The pose allowed the carver to accentuate the graceful curve of the neck and the contours of the body. Those that are dated as early as the Tang dynasty include one in the Victoria and Albert Museum and another in the collection of Dr. Paul Singer, both published by J. Rawson and J. Ayers in *Chinese Jade throughout the ages*, Oriental Ceramic Society, London, 1975-76, nos. 201 and 202. Another is illustrated by d'Argencé in *Chinese Jades in the Avery Brundage Collection*, Asian Art Museum of San Francisco, 1977, pl. XXXII. J. C. Y. Watt illustrates three camel figures in *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle Art Museum, 1989, pp. 58-9, nos. 32a-32c, the first dated Six Dynasties to Tang, the second Tang, and the third Tang to Ming.



(another view)







729

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**729**  
**A MOTTLED GREY, BLACK AND RUSSET JADE FIGURE OF A RECUMBENT CAMEL**

MING DYNASTY (1368-1644)

The camel is shown with head turned over the back and resting on the front hump, with incised hair markings on the humps and the mane. The stone is of a mottled grey and black tone with areas of russet and blackish-brown variegation.

3⅞ in. (9.2 cm.) long

\$6,000-8,000

**PROVENANCE:**  
Christie's New York, 29 November 1990, lot 20.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

**LITERATURE:**  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 28.

T. EUGENE WORRELL 珍藏中國玉器

明 灰褐玉駱駝擺件

**來源:**  
紐約佳士得, 1990年11月29日, 拍品編號20.

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994-2022年

**出版:**  
J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號28



730

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**730**  
**A MOTTLED GREY JADE FIGURE OF A RECUMBENT HORSE**

MING DYNASTY (1368-1644)

The horse is shown with the head raised and turned sharply to the right, propped up by the left foreleg, with the mouth agape and the teeth bared as if neighing, the ridged backbone following the elegant curve of the body. The mane and tail are incised with fine hair markings and the stone is of greyish-brown tone suffused with darker striations.

3⅞ in. (7.9 cm.) long

\$5,000-7,000

**PROVENANCE:**  
Important Jade Carvings from a Private Collection; Christie's Hong Kong, 26 April 2004, lot 1272.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 2004-2022.

T. EUGENE WORRELL 珍藏中國玉器

明 灰玉臥馬擺件

**來源:**  
德馨書屋; 香港佳士得, 2004年4月26日, 拍品編號1272

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 2004-2022年



730 (another view)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**731**  
**A BROWN AND OLIVE-GREEN JADE FIGURE OF A RECUMBENT CAMEL**

MING-QING DYNASTY (1368-1911)

The camel is shown with its head sharply turned and resting against the front hump. The stone is of a rich brown and amber tone with an olive-green area and some brown speckles.

2⅞ in. (6.6 cm.) long

\$8,000-12,000

**PROVENANCE:**  
Christie's London, 1 December 1997, lot 10.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1997-2022.

A similarly carved camel in the Avery Brundage Collection is illustrated in *Chinese Jades from Han to Ch'ing*, Asia House Gallery, New York, 1980, cat. no. 39, where it is dated to the Tang dynasty.



(another view)

T. EUGENE WORRELL 珍藏中國玉器

明/清 青褐玉駱駝擺件

**來源:**  
倫敦佳士得, 1997年12月1日, 拍品編號10

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1997-2022年







(another view)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

732

**A PALE GREY AND RUSSET JADE FIGURE OF A RECUMBENT STAG**  
QING DYNASTY (1644-1911) OR EARLIER

The stag is shown with the head raised and the ears set against the head below the backswept antlers. The stone is of a pale grey tone with areas of russet and brown, interspersed with beige and brown veining throughout.

6⅞ in. (15.5 cm.) long

\$40,000-60,000

**PROVENANCE:**  
Sotheby's New York, 31 March 2005, lot 55.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 2005-2022.

This boldly carved figure of a stag is unusually large for an animal carving of this period. Deer have a number of auspicious meanings in Chinese culture. Shoulao, the Star God of Longevity, is usually depicted accompanied by a spotted deer, as well as with a crane, peach and pine tree. Thus each of these, including the deer, has come to represent long life. Deer are also believed to be the only animals that can find the *lingzhi* fungus of immortality. In addition, deer may represent Luxing, the God of Rank and Emolument. The Chinese word for 'deer', *lu*, is a pun for 'emolument' or an official salary.

T. EUGENE WORRELL 珍藏中國玉器

清或以前 灰褐玉臥鹿擺件

**來源:**  
紐約蘇富比, 2005年3月31日, 拍品編號55

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 2005-2022年







(another view)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

733

A FINELY CARVED PALE GREYISH-WHITE JADE RHYTON, GONG  
LATE MING-QING DYNASTY, 17TH-18TH CENTURY

The rhyton is carved with zoomorphic features, including two curved feet, a tail, and a handle in the shape of a bifurcated tail. The sides are decorated with three lively *chilong* in high relief and *taotie* masks and archaic scroll in low relief. The stone is of a greyish-white tone with russet inclusions.

5⅝ in. (13.8 cm.) high

\$25,000-35,000

EXHIBITED:  
Charlottesville, Worrell Family Offices Gallery, 2004-2022.

Archaistic jade rhytons of this type have their antecedents in jade rhytons of Han dynasty date, such as the example from the Han dynasty tomb of the King of Nanyue, illustrated by J. Rawson in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 70, fig. 61. This Han jade vessel (18.4 cm.) is in the shape of a horn that rises from a twisted, bifurcated tail-form handle at the bottom, and is incised around the sides with scroll decoration. By the Song and Ming dynasties, and into the Qing dynasty, this shape was modified and the sides were carved with bands of decoration inspired by that found on bronzes and jades of Eastern Zhou dynasty, as well as Han dynasty, date, often with the addition of *chilong* carved in high relief.

T. EUGENE WORRELL 珍藏中國玉器

明末/清 十七/十八世紀 灰白玉雕螭龍饕餮紋角形盃

展覽:

夏洛茨維爾, Worrell家族藝廊, 2004-2022年







CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**734**  
**A WHITE JADE FIGURE OF A MYTHICAL BEAST WITH CUB**  
18TH CENTURY

The beast is shown with the head turned backward to look at the cub that frolics on its back. Both beasts have long ears, long segmented manes and bushy tails incised with fine hair markings. The white stone has a pale green tinge.

3 in. (7.6 cm.) long

\$10,000-15,000

**PROVENANCE:**  
Vandoran Antiques, Grays Mews, London, 1988.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

清十八世紀 白玉太師少師擺件

**來源:**  
Vandoran Antiques, Grays Mews, 倫敦, 1988年

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年



(another view)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**735**  
**A VERY FINELY CARVED WHITE JADE FIGURE OF A RECUMBENT MYTHICAL BEAST**  
QING DYNASTY, 17TH-18TH CENTURY

The beast is shown grasping a sprig of *lingzhi* in its mouth and has protruding eyes beneath thick brows and curved horns resting against its back. It has a *ruyi*-form nose, haunches decorated with flame motifs in low relief, cloven hooves, and a bushy tail, with the hair on the mane and the tail finely incised. The softly polished stone is of an even, pale greenish-white tone with a dusting of russet in areas.

4½ in. (11.5 cm.) long

\$20,000-30,000

**PROVENANCE:**  
Roger Keverne, London, 2005.

**EXHIBITED:**  
London, Roger Keverne, *Winter Exhibition*, 3 November 2005.  
Charlottesville, Worrell Family Offices Gallery, 2005-2022.

**LITERATURE:**  
Roger Keverne, *Winter Exhibition*, London, 2005, pp. 90-91, no. 88.

T. EUGENE WORRELL珍藏中國玉器

清十七/十八世紀 白玉瑞獸啣芝擺件

**來源:**  
Roger Keverne, 倫敦, 2005年

**展覽:**  
倫敦, Roger Keverne, 「Winter Exhibition」, 2005年11月3日  
夏洛茨維爾, Worrell家族藝廊, 2005–2022年

**出版:**  
Roger Keverne, 《Winter Exhibition》, 倫敦, 2005年, 頁90–91, 編號88



(another view)





CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

736

A WELL-CARVED GREYISH-WHITE JADE WATER BUFFALO-FORM WATERPOT

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

The waterpot is carved as a stocky water buffalo standing on a rocky base, with front right leg bent as if pawing at the ground. Its nose is threaded with a fine rope, which winds around its neck and back and has an opening leading to a well-hollowed interior. The stone is of a pale greyish-white tone, with some striations and areas of russet throughout.

5¾ in. (14.5 cm.) long

\$20,000-30,000

PROVENANCE:

Anthony Carter, London.  
Bluett & Son, London, 1970s-80s.  
Johnson Spink, 6 January 2006.

EXHIBITED:

Charlottesville, Worrell Family Offices Gallery, 2006-2022.

Jade carvings of buffalo have traditionally been greatly prized in China, where the buffalo is a symbol of strength, prosperity and tranquility. The buffalo, or ox as it is sometimes referred to, is one of the twelve animals of the zodiac, and represents one of the twelve branches of the Chinese calendrical system. Buffalo are also associated with farming and the production of food, and therefore may also symbolize great bounty. The poetic view of the buffalo also had resonance for Buddhists and Daoists alike, suggesting retreat into a tranquil rural life away from the cities and the responsibilities of public office.

T. EUGENE WORRELL 珍藏中國玉器

明末/清 十七/十八世紀 灰白玉水牛式水丞

來源:

Anthony Carter, 倫敦  
Bluett & Son, 倫敦, 1970年代-1980年代  
Johnson Spink, 2006年1月6日

展覽:

夏洛茨維爾, Worrell家族藝廊, 2006-2022年



(another view)





CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

737

A WELL-CARVED GREENISH-WHITE JADE ‘BUFFALO AND BOY’ GROUP

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

The group is carved as a recumbent water buffalo with a rope threaded through its nose and running across its haunches, and with a boy playfully climbing onto its back. The boy is shown grasping his straw hat in one hand and a reed stem in the other, with a flute tucked into his belt against his back. The stone is of a pale greenish-white tone with some sparse russet veining cleverly utilized to accent the rope and the buffalo’s back hooves.

5¾ in. (13.6 cm.) wide

\$20,000-30,000

PROVENANCE:  
Sotheby’s London, 12 June 1990, lot 75.

EXHIBITED:  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

明/清初 十六至十八世紀 青白玉牧童戲牛擺件

來源:

倫敦蘇富比, 1990年6月12日, 拍品編號75

展覽:

夏洛茨維爾, Worrell家族藝廊, 1994–2022年



CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

738

A WHITE JADE FIGURE OF A RECUMBENT STAG

19TH CENTURY

The stag with backswept antlers is shown grasping in its mouth a leafy stem of two peaches, with a bat resting on one of the fruits. The stone is of an even white tone with sparse areas of color on the rear left haunch.

4 in. (10 cm.) long

\$5,000-7,000

PROVENANCE:  
Sotheby’s London, 12 June 1990, lot 88.

EXHIBITED:  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

清十九世紀 白玉臥鹿啣桃擺件

來源:

倫敦蘇富比, 1990年6月12日, 拍品編號88

展覽:

夏洛茨維爾, Worrell家族藝廊, 1994–2022年



738

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

739

A WHITE AND RUSSET JADE FIGURE OF A RECUMBENT HORSE

QING DYNASTY (1644-1911)

The horse has a truncated muzzle, and is shown with its head raised and turned sharply to the right and tail flicked to the same side. The stone is of a white tone with a pale grey tinge and areas of russet.

3¾ in. (9.5 cm.) long

\$6,000-8,000

PROVENANCE:  
Christie’s New York, 1 June 1990, lot 366.

EXHIBITED:  
Charlottesville, Worrell Family Offices Gallery,1994-2022.

T. EUGENE WORRELL珍藏中國玉器

清 白褐玉臥馬擺件

來源:

紐約佳士得, 1990年6月1日, 拍品編號366

展覽:

夏洛茨維爾, Worrell家族藝廊, 1994–2022年



739 (two views)



CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

740

**A VERY FINE WHITE JADE 'BUFFALO AND BOY' GROUP**  
QIANLONG PERIOD (1736-1795)

The group is carved as a boy standing beside a recumbent water buffalo, with one hand on the buffalo's horn and the other pulling a long rope which trails over the haunch and underneath the body. The softly polished stone is of an even white tone.

3⅞ in. (8.7 cm) long

\$40,000-60,000

**PROVENANCE:**

George de Menasce (1891-1967) Collection, London, no. 31.  
Rare Art, New York, April 1996.

**EXHIBITED:**

Charlottesville, Worrell Family Offices Gallery,1996-2022.

One of the favorite images of the rural idyll depicted by Chinese painters such as Li Tang (1050-after 1130) depicts a small boy either riding or leading a water buffalo. A painting by Li Tang, *Herd Boy with Water Buffalo and Calf*, in the National Palace Museum, Taipei is illustrated by A. B. Wicks (ed.) in *Children in Chinese Art*, Honolulu, 2002, p. 54, fig. 2.6. This became a theme seen in small jade carvings of the Yuan, Ming and Qing dynasties. A similar example with a boy riding a water buffalo, dated to the Qianlong period, from the Anthony K. W. Cheung Collection, is illustrated in the exhibition catalogue, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, University Museum and Art Gallery, The University of Hong Kong, 2007, pp. 170-71, no. 96.

T. EUGENE WORRELL珍藏中國玉器

清乾隆 白玉牧童戲牛擺件

**來源:**

George de Menasce (1891–1967)珍藏, 倫敦, 編號31  
Rare Art, 紐約佳士得, 1996年4月

**展覽:**

夏洛茨維爾, Worrell家族藝廊, 1996–2022年



(additional view)





CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**~741**  
**A PALE GREY AND RUSSET JADE**  
**RHYTON, GONG**  
QING DYNASTY, 17TH-18TH CENTURY

The vessel is supported on a curved tail ending in flame-like tufts. The sides are carved in relief with a boldly rendered three-clawed dragon in pursuit of a flaming pearl opposite a small archaistic phoenix-form handle, all below the curved rim incised with a key-fret border. The stone is of a mottled grey tone with areas of russet.

6¾ in. (16.2 cm.), hardwood stand

\$15,000-25,000

**PROVENANCE:**  
S. Marchant & Son, London, 20 March 2002.

**EXHIBITED:**  
New York, S. Marchant & Son, *Recent Acquisitions*, 22-26 March 2002; London, 12-18 June 2002. Charlottesville, Worrell Family Offices Gallery, 2002-2022.

**LITERATURE:**  
S. Marchant & Son, *Recent Acquisitions*, London, 2002, p. 46, no. 26.

T. EUGENE WORRELL 珍藏中國玉器

清十七/十八世紀 灰褐玉雕遊龍戲珠紋角形盃

**來源:**  
S. Marchant & Son, 倫敦, 2002年3月20日

**展覽:**

紐約, S. Marchant & Son, 「Recent Acquisitions」, 2002年3月22–26日; 倫敦, 2002年6月12–18日

夏洛茨維爾, Worrell家族藝廊, 2002–2022年

**出版:**  
S. Marchant & Son, 《Recent Acquisitions》, 倫敦, 2002年, 頁46, 編號26



(another view)



742 (two views)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**742**  
**A PALE YELLOW JADE FIGURE OF A RECUMBENT DOG**  
QING DYNASTY, 17TH-18TH CENTURY

The dog is shown with its head resting between the front paws, with rounded ears, knobby backbone and curled, bifurcated tail. The softly polished stone is of an even pale yellow tone.

2¾ in. (6.6 cm.) long

\$10,000-15,000

**PROVENANCE:**  
The Property of a Gentleman; Christie's New York, 2 June 1989, lot 283.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL 珍藏中國玉器

清十七/十八世紀 黃玉臥犬把件

**來源:**  
士紳珍藏; 紐約佳士得, 1989年6月2日, 拍品編號283

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年



743 (two views)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**743**  
**A PALE YELLOW JADE FIGURE OF A RECUMBENT**  
**MYTHICAL BEAST**  
QING DYNASTY (1644-1911)

The recumbent horned beast is shown with the paws outstretched and the head turned backwards, with scrolls outlining the haunches and incised hair markings on the beard and tufted tail. The highly polished stone is of a pale yellow tone with some cloudy areas and brown and russet inclusions.

3¼ in. (8.3 cm.) long

\$12,000-18,000

**PROVENANCE:**  
The Property of a Gentleman; Christie's New York, 2 June 1989, lot 282.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL 珍藏中國玉器

清 黃玉瑞獸把件

**來源:**  
士紳珍藏; 紐約佳士得, 1989年6月2日, 拍品編號282

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年





(another view)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

~744

**A LARGE PALE GREENISH-WHITE JADE 'ELEPHANT AND BOY' GROUP**

QING DYNASTY (1644-1911)

The group is boldly carved with two boys, one of whom holds a broom, clambering on top of an elephant, while a third bearded figure holding a *ruyi* scepter stands at the rear of the elephant. The elephant stands foursquare with the trunk curved to one side and is deeply incised with wavy lines in imitation of the wrinkly hide. The stone is of a greenish-white tone with areas of white mottling.

9⅞ in. (25.2 cm.) long, hardwood stand

\$20,000-30,000

**PROVENANCE:**

Jade House, Hong Kong, March 1988.

**EXHIBITED:**

Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL珍藏中國玉器

清 青白玉童子洗象擺件

**來源:**

Jade House, 香港, 1988年3月

**展覽:**

夏洛茨維爾, Worrell家族藝廊, 1994-2022年

The elephant is an auspicious symbol which is used in numerous rebuses to convey peace, prosperity and good fortune. The present carving represents a popular elephant rebus: boys riding and washing an elephant (*jixiang*), representing good fortune.

With its auspicious theme, images of boys washing an elephant found favor in the Qing court, and were depicted by court painters such as Ding Guanpeng (fl. c. 1738-1768): see a hanging scroll in ink and color, depicting attendants washing an elephant, dated 1750 and with the artist's signature, two seals of the artist and one seal of the Emperor Qianlong, now in the Palace Museum, Beijing, no. GU4794.

The depiction of boys washing an elephant was also a particularly popular subject matter for jade carvings, giving a lively context to a sophisticated play on words. A related carving of two boys washing an elephant, also of white jade and of a similarly large size (20.4 cm. high) as the present example, in the Qing Court Collection, is in the collection of the Palace Museum, Beijing, and is illustrated in *Jadeware (III). The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1995, p.117, pl. 98. The Beijing carving was also included in an exhibition at the Royal Academy in London, and illustrated in *China. The Three Emperors 1662-1795*, London, 2005, p. 377, no. 300. Another example of a white jade carving of figures with an elephant, also in the Qing Court Collection, is illustrated *ibid.*, pl. 97. This carving shows a boy with a *ruyi* scepter clambering on the back of the elephant, while a man wearing a hat stands at the proper left hind leg.

The elephant is also associated with Buddhism, and the Buddhist deity Samantabhadra is shown riding an elephant. The white elephant in particular recalls the birth legend of the historical Buddha, Siddhartha Gautama: his mother Queen Maya did not have children for twenty years, but one night the queen had a vivid dream in which a white elephant appeared to her, and she later gave birth to Siddhartha Gautama. In the present carving, the use of such high-quality white stone to depict an elephant may be a specific reference to this Buddhist legend. The Qianlong Emperor was a strong supporter of Buddhism, and his mother the Dowager Empress Chongqing was a particularly devout Buddhist.







745 (two views)

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

745

**A YELLOW AND RUSSET FIGURE OF A RECUMBENT BIRD**  
MING-QING DYNASTY, 16TH-18TH CENTURY

The bird is shown with the long neck resting elegantly across the folded wings, the short tail feathers neatly fanned and the legs tucked beneath the body. The feathers on the neck and the wings are finely incised, and the stone is of a yellowish-beige tone with russet striations.

3½ in. (7.8 cm.) long

\$15,000-25,000

**PROVENANCE:**  
Private collection, Dorset, England.  
S. Marchant & Son, London, 20 October 2005.

**EXHIBITED:**  
London, S. Marchant & Son, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, 31 October-11 November 2005.  
Charlottesville, Worrell Family Offices Gallery, 2005-2022.

**LITERATURE:**  
S. Marchant & Son, *80th Anniversary Exhibition of Chinese Jades from Han to Qing*, London, 2005, pp. 60-61, no. 58.



746

T. EUGENE WORRELL 珍藏中國玉器

明/清 十六至十八世紀 黃褐玉臥鳥擺件

**來源:**

私人珍藏, 多塞特, 英國

S. Marchant & Son, 倫敦, 2005年10月20日

**展覽:**

倫敦, S. Marchant & Son, 「80th Anniversary Exhibition of Chinese Jades from Han to Qing」, 31 October–11 November 2005年10月31日–11月11日。

夏洛茨維爾, Worrell家族藝廊, 2005–2022年

**出版:**

S. Marchant & Son, 《80th Anniversary Exhibition of Chinese Jades from Han to Qing》, 倫敦, 2005年, 頁60–61, 編號58

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

746

**A WHITE AND RUSSET JADE FIGURE OF A RECUMBENT GOOSE**  
QING DYNASTY, 17TH-18TH CENTURY

Carved from a smooth flattened pebble, the goose is shown with the head turned back and preening its plumage, the wing feathers represented by a series of lightly carved lines. The stone has a lustrous polish and is of a creamy-white tone with russet patches.

3 in. (7.5 cm.) long

\$8,000-12,000

**PROVENANCE:**  
Christie's New York, 3 June 1988, lot 102.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

**LITERATURE:**  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 23.

T. EUGENE WORRELL 珍藏中國玉器

清十七/十八世紀 白褐玉臥鵝把件

**來源:**

紐約佳士得, 1988年6月3日, 拍品編號102

**展覽:**

夏洛茨維爾, Worrell家族藝廊, 1994–2022年

**出版:**

J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號23

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

747

**A YELLOW AND BEIGE JADE RHYTON, GONG**  
QING DYNASTY (1644-1911)

The deep vessel with curved rim is decorated on the shorter end with the head of a beast in relief, its wings carved in low relief and pulled back to flank the sides. The stone is of yellow and beige tone with areas of pale russet mottling.

5¼ in. (13.3) cm. high

\$8,000-12,000

**PROVENANCE:**  
Anita Vandenberg, London, August 1988.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

**LITERATURE:**  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 5.

T. EUGENE WORRELL 珍藏中國玉器

清 黃褐玉瑞獸紋角形盃

**來源:**

Anita Vandenberg, 倫敦, 1988年8月

**展覽:**

夏洛茨維爾, Worrell家族藝廊, 1994–2022年

**出版:**

J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號5



(another view)





748

**A SUPERB LARGE SPINACH-GREEN JADE FIGURE OF AN ELEPHANT**

QIANLONG PERIOD (1736-1795)

The elephant is well carved from a large boulder of rich green color and shown standing foursquare, with the trunk curled onto the right foreleg and enclosed between its long tusks. The powerful beast's hide is detailed with deep folds around the legs and veining on the ears. The stone is of a deep green color with rounded patches of light grey mottling interspersed with black speckles throughout.

10½ in. (26.7 cm.) long, gilt bronze and velvet stand

\$60,000-80,000

**PROVENANCE:**

Ralph M. Chait Galleries, New York.  
Sotheby's New York, 22-23 March 1999, lot 423.

**EXHIBITED:**

Charlottesville, Worrell Family Offices Gallery,1999-2022.

The elephant is an auspicious symbol which is used in numerous rebuses to convey peace, prosperity and good fortune. In Buddhism, elephants are regarded as one of the Seven Treasures and in a broader context are seen as symbols of strength, wisdom and power.

A very similar, but slightly larger spinach-green jade elephant on a French ormolu base, from the estate of Empress Friedrich, Schloss Friedrichshof, was included in the exhibition, *Chinese Jade*, Spink & Son, London, 1998, 23. A mottled grey, black and green jade elephant, Qianlong period, of similar style and posture, from the collection of Oscar Raphael is illustrated by Stanley Charles Nott in *Chinese Jade Throughout The Ages*, Japan, 1962, plate LXX. An 18th-century mottled grey jade elephant of smaller size (22 cm. long) from the Fitzwilliam Museum was exhibited at the Victoria and Albert Museum, 1 May-22 June 1975, and illustrated in *Chinese Jade Throughout the Ages*, Oriental Ceramic Society, 1975, fig. 398, p. 120.

Ornately embellished figures of elephants in various materials were found in halls and throne rooms in the Imperial palace, such as the pair of spinach-green jade elephants with *cloisonné* caparisons illustrated by Zhang Hongxing in *The Qianlong Emperor, Treasures from the Forbidden City*, Edinburgh 2002, p. 44, no. 10. Enamel and gilt-bronze examples in the Yangxin Hall, where the emperor received his officials, are illustrated in *Palaces of the Forbidden City*, Hong Kong, 1986, pls. 78-9.

T. EUGENE WORRELL 珍藏中國玉器

清乾隆 碧玉雕象

**來源:**

Ralph M. Chait Galleries, 紐約  
紐約蘇富比, 1999年3月22-23日, 拍品編號423

**展覽:**

夏洛茨維爾, Worrell家族藝廊, 1999-2022年







749

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**749**  
**A WHITE JADE FIGURE OF A DUCK**  
18TH CENTURY

The duck with curled crest is shown with backward-turned head and grasping in its bill a lotus stem bearing two blossoms. The stone is of even color with some areas of opaque white mottling.

2¼ in. (5.7 cm.) long

\$4,000-6,000

**PROVENANCE:**  
Dameron Ltd., June 1988.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL 珍藏中國玉器

清十八世紀 白玉寶鴨腳蓮把件

**來源:**  
Dameron Ltd., 1988年6月

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年



750

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**750**  
**A PALE GREY AND MOTTLED RUSSET JADE FIGURE OF A RECUMBENT HOUND**  
QING DYNASTY (1644-1911)

The hound is shown with the front legs crossed and the head turned slightly to the right, with the tail curling alongside the right hindleg and the sides carved with shallow grooves to indicate ribs. The stone is of a pale grey tone with areas of russet veining and mottling.

3½ in. (9 cm.) long

\$6,000-8,000

**PROVENANCE:**  
Sotheby's London, 11 June 1996, lot 185.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1996-2022.

T. EUGENE WORRELL 珍藏中國玉器

清 灰褐玉臥犬擺件

**來源:**  
倫敦蘇富比, 1996年6月11日, 拍品編號185

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1996–2022年

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**~751**  
**A PALE GREYISH-WHITE JADE FELINE-FORM VESSEL AND COVER**  
QING DYNASTY (1644-1911)

The beast is shown standing foursquare with the mouth set in a grimace. The legs, haunches, sides, and tail are finely incised with a series of dots and curved lines simulating fur and the openwork cover is shaped as a wing. The stone is of a greyish-white tone with areas of tan mottling and some dark brown inclusions which are cleverly utilized to accent the head of the beast.

6¼ in. (16 cm.) long, hardwood stand

\$15,000-25,000

**PROVENANCE:**  
Anthony du Boulay (1929-2022) Collection, Dorset, England.  
S. Marchant & Son, London, June 1995.

**EXHIBITED:**  
London, S. Marchant & Son, *Post-Archaic Chinese Jades*, 4-23 June 1995.  
Charlottesville, Worrell Family Offices Gallery, 1995-2022.

**LITERATURE:**  
S. Marchant & Son, *Post-Archaic Chinese Jades*, London, 1995, p. 21, no. 9.

T. EUGENE WORRELL 珍藏中國玉器

清 灰白玉瑞獸形帶蓋水注

**來源:**  
Anthony du Boulay (1929–2022) 珍藏, 多塞特, 英國  
S. Marchant & Son, 倫敦, 1995年6月

**展覽:**  
倫敦, S. Marchant & Son, 「Post-Archaic Chinese Jades」, 1995年6月4–23日  
夏洛茨維爾, Worrell家族藝廊, 1995–2022年

**出版:**  
S. Marchant & Son, 《Post-Archaic Chinese Jades》, 倫敦, 1995年, 頁21, 編號9



(another view)







CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

752  
A WHITE JADE ‘BUTTERFLY’ PLAQUE  
18TH CENTURY

The plaque is carved as a stylized butterfly with spread wings and its body superimposed with a sprig of *lingzhi*. The stone is of even tone.  
2¾ in. (6.7 cm.) wide

\$4,000-6,000

**PROVENANCE:**  
Ormonde Gallery, London, 7 December 1992.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

**LITERATURE:**  
*J. Ayers, A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 41.

T. EUGENE WORRELL 珍藏中國玉器

清十八世紀 白玉蝶形佩

**來源:**  
Ormonde Gallery, 倫敦, 1992年12月7日

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年

**出版:**  
J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號41



CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

753  
A MUGHAL CARVED GREENISH-WHITE JADE DAGGER HANDLE  
THE JADE HANDLE, LATE MUGHAL, 18TH CENTURY

The handle is in the form of a pistol grip and is carved in low relief at the collar and the knop with floral stems. The stone is of a pale greenish-white color with a few russet inclusions. *Together with* a later blade decorated with an attractive swirling motif.  
The jade handle: 5 in. (12.7 cm.) long

\$4,000-6,000

**PROVENANCE:**  
The jade handle:  
Collection of Hermann von Mandl (1856-1922), Vienna.  
Sotheby’s London, 12 June 1990, lot 86.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

T. EUGENE WORRELL 珍藏中國玉器

十八世紀 痕都斯坦青白玉匕柄  
玉匕柄: 莫卧兒帝國晚期

**來源:**  
玉匕柄:  
Hermann von Mandl (1856–1922) 珍藏, 維也納  
倫敦蘇富比, 1990年6月12日, 拍品編號86

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994–2022年



753

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

754  
A FINELY CARVED PALE GREYISH-WHITE JADE FIGURE OF A  
RECUMBENT MYTHICAL BEAST  
QING DYNASTY, 17TH-18TH CENTURY

The head of the beast is carved with a broad, open mouth above the incised beard, with laid-back ears and carefully delineated whorls of fur along its neck. The body has rounded knobs indicating the backbone and a tufted tail with finely incised hair markings. The stone is of an even greyish-white tone.  
3¾ in. (9.5 cm.) long

\$12,000-18,000

**PROVENANCE:**  
Weisbrod Chinese Art, New York, 6 June 2003.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 2003-2022.

T. EUGENE WORRELL 珍藏中國玉器

清十七/十八世紀 灰白玉瑞獸擺件

**來源:**  
Weisbrod Chinese Art, 紐約, 2003年6月6日

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 2003–2022年



(another view)





CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

755  
A PALE GREYISH-WHITE AND RUSSET JADE FIGURE OF A CRAB  
QING DYNASTY (1644-1911)

The crab is naturalistically carved with pincers grasping the elongated leaves of the two reed stalks on which it rests. The stone is of a pale greyish-white tone with areas of light russet and white speckling throughout.

5¾ in. (14.6 cm.) long

\$12,000-18,000

PROVENANCE:  
Sotheby's New York, 22-23 March 1999, lot 404.

EXHIBITED:  
Charlottesville, Worrell Family Offices Gallery, 1999-2022.

In Chinese, 'crab' is pronounced *xie*, a homophone for 'harmony'. As the shell of the crab means both 'armor', *jia*, and 'first', the crab also connotes success in the civil examination required for advancement.

T. EUGENE WORRELL 珍藏中國玉器

清 灰白玉「歲歲和諧」擺件

來源:  
紐約蘇富比, 1999年3月22-23日, 拍品編號404

展覽:  
夏洛茨維爾, Worrell家族藝廊, 1999-2022年



(additional views)



CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

756  
A WHITE, BLACK AND RUSSET JADE CARVING OF A MYTHICAL  
BEAST AND CUB

The group is boldly carved with a horned leonine beast with luxurious, well-incised mane and curled bifurcated tail wrestling with its cub. The stone is of a white color with patches of dark grey and russet mottling.

6½ in. (16.5 cm.) long

\$4,000-6,000

PROVENANCE:  
Dameron Ltd.

EXHIBITED:  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

LITERATURE:  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, cover and no. 19.

T. EUGENE WORRELL 珍藏中國玉器

白褐玉太師少師擺件

來源:  
Dameron Ltd.

展覽:  
夏洛茨維爾, Worrell家族藝廊, 1994-2022年

出版:  
J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 封面及編號19



(another view)





757

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**757**  
**A PALE CELADON AND RUSSET JADE FIGURE OF A MYTHICAL BEAST**  
QING DYNASTY (1644-1911)

The collared beast is shown standing foursquare on cloven hooves. The body is decorated overall in light relief with archaistic scrolls, and with two sets of incised lines delineating the spine that terminates in a short upturned, cicada-form tail. The stone is of a pale celadon tone with russet striations.

5½ in. (13 cm.) long

\$5,000-7,000

**PROVENANCE:**  
Sotheby's London, 13 June 1989, lot 50.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 1994-2022.

**LITERATURE:**  
J. Ayers, *A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection*, London, 1993, no. 21.

T. EUGENE WORRELL珍藏中國玉器

清 青褐玉仿古瑞獸擺件

**來源:**  
倫敦蘇富比, 1989年6月13日, 拍品編號50

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 1994-2022年

**出版:**  
J. Ayers, 《A Jade Menagerie: Creatures Real and Imaginary from the Worrell Collection》, 倫敦, 1993年, 編號21



758

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**-758**  
**A PALE BEIGEISH-WHITE JADE FIGURE OF A STRIDING *CHILONG***  
QING DYNASTY (1644-1911)

The *chilong* is shown with the body and the head turned sharply to one side, the face set in a snarling expression with the teeth and the tongue bared. The sinuous body is delineated by three curved ridges along the spine and terminates in a long curled bifurcated tail. The softly polished stone is of an even tone.

3¾ in. (18.4 cm.) long, hardwood stand

\$3,000-5,000

**PROVENANCE:**  
W. W. Winkworth (1897-1991) Collection (by repute).  
Spink & Son, London (by repute).  
Bluett, London (by repute).  
Asian Art, London, 15 November 2004.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 2004-2022.

T. EUGENE WORRELL珍藏中國玉器

清 褐白玉螭龍擺件

**來源:**  
W. W. Winkworth (1897-1991)珍藏 (傳)

Spink & Son, 倫敦 (傳)

Bluett, 倫敦 (傳)

Asian Art, 倫敦, 2004年11月15日

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 2004-2022年

CHINESE JADES FROM THE COLLECTION OF T. EUGENE WORRELL

**759**  
**A RARE PALE BEIGE AND RUSSET JADE ARCHAISTIC GONG-FORM VESSEL AND COVER**  
18TH-19TH CENTURY

The pouring vessel is carved in shallow relief on either side of the body with a large archaistic phoenix below a smaller phoenix. The vessel is set on one end with a loop handle emerging from the head of a mythical beast and is raised on a splayed foot carved with phoenixes. The fitted cover is modeled as a beast with a rounded head and a pair of horns flanking the notched spine, and is carved with a *taotie* mask and other archaistic details in shallow relief. The stone is of a light beige tone with russet inclusions.

7 in. (17.7 cm.) wide

\$30,000-50,000

**PROVENANCE:**  
Alice Boney (1901-1988), New York.  
Fine Chinese Jade Carvings from the Tianhe Shanfang Collection; Christie's Hong Kong, 30 May 2005, lot 1578.

**EXHIBITED:**  
Charlottesville, Worrell Family Offices Gallery, 2005-2022.



T. EUGENE WORRELL珍藏中國玉器

清十八/十九世紀 褐玉仿古夔鳳紋觥

**來源:**  
Alice Boney (1901-1988), 紐約  
天和山房玉器珍藏專拍; 香港佳士得, 2005年5月30日, 拍品編號1578

**展覽:**  
夏洛茨維爾, Worrell家族藝廊, 2005-2022年



760

A RARE AND LARGE BLACKISH-GREEN JADE ARCHAISTIC GONG-FORM VESSEL AND COVER

The vessel and cover are carved with zoomorphic features and archaistic motifs, including a bird-like animal protruding from the front of the body and the sides with scrolling serpentine beasts in high relief against a *leiwen* ground. The handle is surmounted by a humanoid head crowned with a pair of blade-like projections, and is supported on two firmly planted paw feet. The cover is carved at the front with a beast with large curved horns and at the back with a bovine mask with large pointed horns, the sides with two felines against a *leiwen* ground. The stone is of a deep blackish-green tone with white speckling throughout. The base is inscribed with a Qianlong *fanggu* mark.

14¾ in. (37.5 cm.), softwood stand

\$15,000-25,000

**PROVENANCE:**  
Sotheby's New York, 22 March 2000, lot 14.

**EXHIBITED:**  
Palm Beach, Florida, Norton Gallery of Art.  
St. Petersburg, Florida, St. Petersburg Museum of Fine Art.  
Charlottesville, Worrell Family Offices Gallery, 2000-2022.

**LITERATURE:**  
H. H. F. Jayne, *The Chinese Collections in the Norton Gallery and School of Art*, Palm Beach, Florida, 1972, no. 248.

The present vessel is based on a celebrated late Shang, 12<sup>th</sup>-11<sup>th</sup> century BC bronze *gong* from the collection of Eugene and Agnes E. Meyer that entered the collection of the Freer Gallery of Art, Smithsonian Institution, Washington DC in 1961 (acc. no. F1961.33a-b). (Fig. 1) The elaborate surface decoration of dragons, birds, tigers, elephants, snakes and humans on the current vessel is quite faithful to the Shang prototype, but with a few creative additions, such as the small human head carved in relief on the lower body of the vessel between the two front supports.

T. EUGENE WORRELL 珍藏中國玉器

黑青玉仿古瑞獸紋觥

來源:

紐約蘇富比, 2000年3月22日, 拍品編號14

展覽:

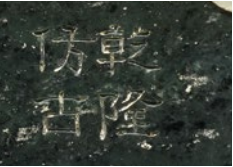
棕櫚灘, 佛羅里達州, 諾頓藝術博物館

聖彼德斯堡, 佛羅里達州, 聖彼德斯堡藝術館

夏洛茨維爾, Worrell家族藝廊, 2000-2022年

出版:

H. H. F. Jayne, 《The Chinese Collections in the Norton Gallery and School of Art》, 棕櫚灘, 佛羅里達州, 1972年, 編號248



(mark)



Fig. 1 A bronze lidded ritual ewer (*guang*) with *taotie*, dragons, birds, tigers, elephants, fish, snakes, and humans, c. 1100-1050 BCE. Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Gift of Eugene and Agnes E. Meyer, F1961.33a-b.

青銅饗獸紋觥, 大約公元前 1100-1050 年, 華盛頓特區弗利爾藝術館藏, Eugene及Agnes E. Meyer伉儷捐贈, 館藏編號52.49.33



(another view)







(another view with box)

ANOTHER PROPERTY

~ø761

**A PALE GREENISH-WHITE JADE ARCHAISTIC VASE AND COVER**  
18TH CENTURY

The sides of the vase are carved with *taotie* masks below the waisted neck carved with petals and flanked by a pair of stylized animal-head handles suspending loose rings. The cover is surmounted by a mythical beast-form finial. The stone is of a pale greenish-white tone with russet markings.

12⅞ in. (31.3 cm.) high, hardwood stand, Japanese wood box with a dedicatory inscription which may be translated, "given to dear Nozu on 1 January 1955 from Hayashibara Ichiro."

\$40,000-60,000

**PROVENANCE:**  
Hayashibara Ichiro (1908-1961) Collection, Okayama, before 1955.  
Nozu Katsumi (1917-2002) Collection, Okayama.

清十八世紀 青白玉仿古饕餮紋獸首活環耳蓋瓶

來源:

林原一郎(1908-1961)珍藏, 岡山, 1955年以前入藏  
野津克己(1917-2002)珍藏, 岡山

This vase was previously in the collection of Hayashibara Ichiro (1908-1961), a businessman based in Okayama who was formerly the president of the chemical company Hayashibara Co., Ltd. The majority of the Ichiro Collection is now in the Hayashibara Museum in Okayama, which houses this collection together with the collection of the Ikeda Family, a local feudal clan in Okayama. Hayashibara collected a wide breadth of objects, including Chinese ceramics, paintings, lacquer, jades, and archaic bronze vessels, as well as Japanese swords and armor.

According to the inscription on the box, this vase was given from Hayashibara to Nozu Katsumi (1917-2002), a businessman who started a confectionary company as a part of Hayashibara Group in 1946, which is now one of the largest confectionary companies in Japan.

Lot 1029, the Ge-type faceted *hu*-form vase in the present sale, was also formerly in the collections of Hayashibara Ichiro and Nozu Katsumi.







PROPERTY FROM A PRIVATE COLLECTION

~**762**  
**A PAIR OF PALE BEIGEISH-WHITE JADE ALTAR ORNAMENTS**  
18TH CENTURY

Each is carved with one of the Eight Buddhist Emblems (*bajixiang*), one the Wheel of Law (*dharmacakra*), the other the beribboned vase, set on a lotus pod with recessed seeds nestled in a lotus blossom raised on a stem flanked by openwork curling leaves. The whole is raised on a domed base carved in low relief with a lappet border. The stone is of a pale beige-white tone with opaque white inclusions and sparse areas of russet.

9¾ in. (24.8 cm.) high, hardwood stands (2)

\$20,000-30,000

**PROVENANCE:**  
Gurie Gallery, Montreal, Canada, 27 June 1963.

私人珍藏

清十八世紀 青白玉八吉祥供一對

**來源:**  
Gurie Gallery, 蒙特利爾, 加拿大, 1963年6月27日.

Buddhist altar ornaments of this design were made in a variety of materials such as porcelain, precious woods and *cloisonné* enamel, and complete sets can be found in various Lamaist temples including those in the precincts of the Forbidden City, Beijing, and in the Summer Palace in Chengde. It is exceptionally rare to find examples fully executed in jade such as the present pair. A complete set of 'Eight Buddhist Emblems' altar ornaments, rendered in pale greenish-white jade, was sold at Chinese Jade Carvings From a Distinguished European Collection; Christie's Hong Kong, 28 May 2021, lot 2723.

Another complete set of the Eight Buddhist Emblems (*bajixiang*) altar ornaments, and the Seven Royal Treasures (*qizhenbao*), but carved from spinach-green jade and supported on elaborate inlaid *zitan* stands are in the collection of the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeaware (III)*, Hong Kong, 1995, pp. 138-140, no. 114 and pp. 142-144, no. 116, respectively.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**763**  
**A LARGE GILT-DECORATED SPINACH-GREEN JADE CHIME, BIANQING**

DATED BY INSCRIPTION TO THE 29TH YEAR OF THE QIANLONG REIGN, CORRESPONDING TO 1764, AND OF THE PERIOD

The angled stone is drilled with a single hole for suspension and has the remains of gilt decoration on each side of two ferocious five-clawed dragons contesting a flaming pearl. The narrow sides are decorated with scrolling clouds, one of which is inscribed *Qianlong ershijiu nian zhi* (made in the twenty-ninth year of the Qianlong reign). Another side is inscribed *bei wu yi*, denoting the musical tone. The spinach-green stone has a few streaks of white inclusions.

19 in. (48.3 cm.) long, lucite and metal stand

\$25,000-35,000

**PROVENANCE:**  
William E. Little, Sr. (1910-1991) Collection, New York and Connecticut.

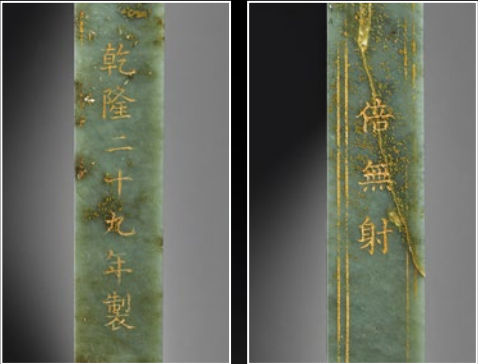
紐約私人珍藏

清乾隆二十九年(1764) 碧玉描金雙龍戲珠紋「倍無射」編磬  
描金《乾隆二十九年製》楷書款

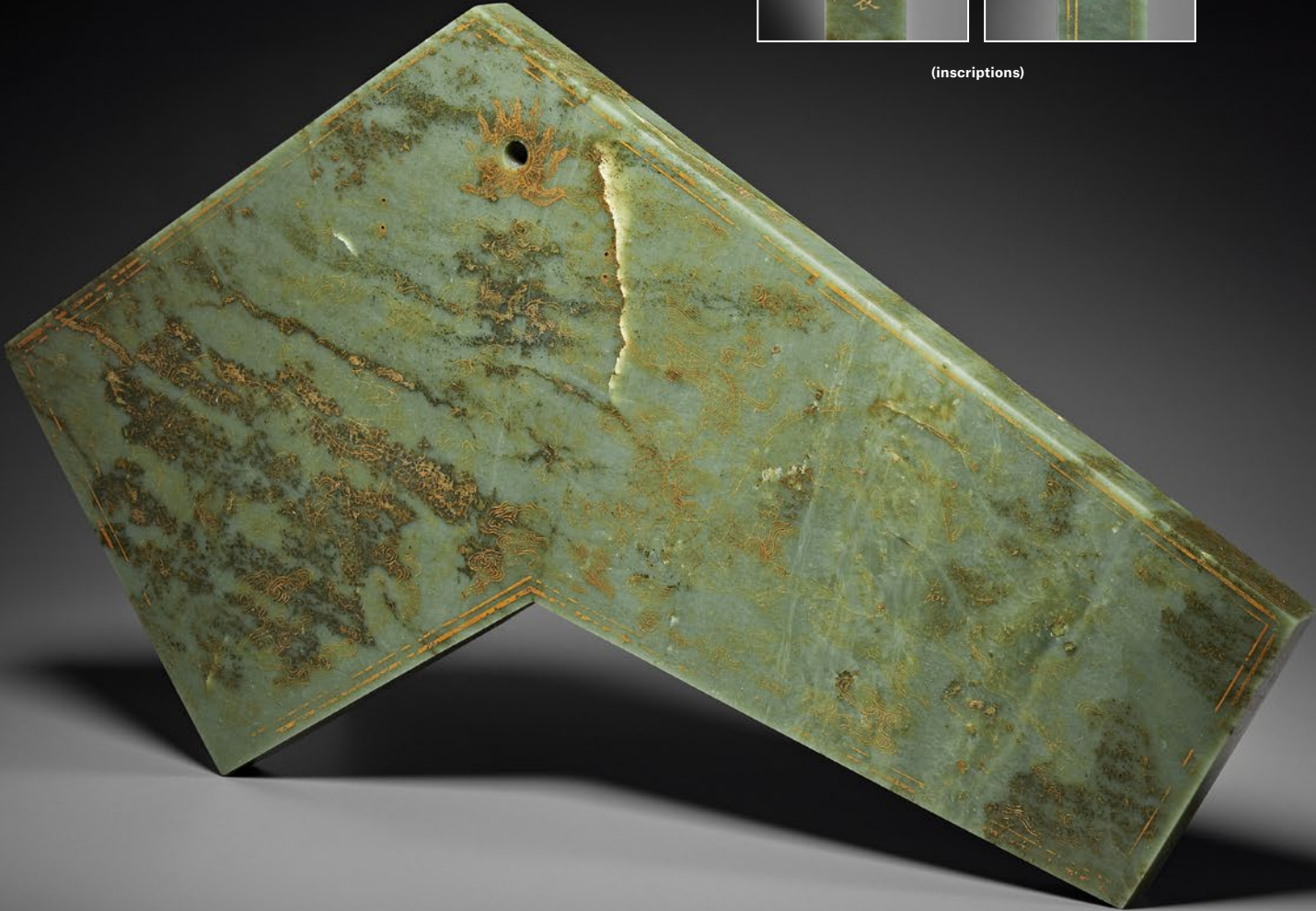
**來源:**  
William E. Little, Sr. (1910–1991) 珍藏, 紐約及康涅狄格州

Chime stones first appeared in the Shang dynasty and are amongst the earliest musical instruments in China. The chime would have been suspended from the circular aperture at its right angle and assembled in graduated sets of sixteen, according to size. They were hung in two tiers of eight within tall wooden frames. During the early Qing dynasty, the desire to follow Confucian traditions saw a revival of chime stones made by imperial commission for use in ritual ceremonies, banquets and processions.

Qing court protocol referred to two different types of chime stone sets: sets of sixteen stones (*bianqing*) and sets of twelve stones (*teqing*).The present chime belongs to the first category. A *bianqing* spinach green-jade chime with the *wushe* musical tone, also with gilt decoration of dragons and dated to the Qianlong period, formerly in the Qing Court Collection, is illustrated in *Jadeware (III)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1996, p. 1, pl. 1. Another similar example, but with the *bei yi ze* note and also dated to the 29th year of the Qianlong period (1764), was sold at Christie's Hong Kong, 2 December 2015, lot 3109.



(inscriptions)





# A Superb Pair of Qianlong Green Jade *Gu*-Form Vases

## 清乾隆碧玉雙龍戲珠紋花觚一對



Fig. 1 Jade *gu*-form vase with dragon and lotus decoration, Qianlong mark and period (1736-1795). Palace Museum, Beijing, 故00098511.

圖一 青白玉龍紋花觚，清乾隆，北京故宮博物院藏，館藏編號故00098511

清乾隆碧玉行龍紋瓶兩件，一器腹龍首往左，一方向往右，可見其為成對。器形仿高古銅器，但以碩大且精美的玉料琢製而成，器腹刻劃銅器所未見的流暢五爪龍紋，顯示出乾隆宮廷樣式與風格。在清宮舊藏中可見相同紋飾、器形的青白玉瓶，且在《活計檔》中，也可對查證同類器形與刻款的玉器，是乾隆宮廷製器中難得之佳品。

原為清宮舊藏，現藏於北京故宮博物院的清乾隆青白玉龍紋花觚（圖一），與是次拍賣碧玉行龍紋瓶器形皆仿自商周青銅觚，兩者紋飾完全一致，且底部同樣陰刻隸書「乾隆年製」四字款。兩件玉器的紋飾以腹部為中心，以浮雕的方式，生動表現五爪龍行於雲霧之中，爪欲取火珠。腹部上方和下方採對稱裝飾，分別飾蕉葉紋、弦紋和卷草紋；口沿和足部亦是以上下對稱裝飾，分別為卷草紋、弦紋、連珠紋，以及如意雲紋。乾隆四十五年（1780）十月，《活計檔》〈如意館〉載：「青白玉蕉葉花觚一件，傳旨：交如意館刻『乾隆年製』。」<sup>1</sup>檔案中所載「青白玉蕉葉花觚」，極可能是指北京故宮所藏青白玉龍紋花觚。是對碧玉行龍紋瓶製作時間應近於北京故宮青白玉龍紋花觚，其色澤沈穩，形制端莊工整，雕刻精緻細膩，展現了盛清時期宮廷玉器的皇家富麗風格。另外值得一提的是，北京故宮藏青白玉龍紋花觚及是件碧玉行龍紋瓶器腹所刻雲龍紋，也可見於瓷器，如臺北故宮藏清乾隆白瓷紅彩描金雲龍紋

These two jade vases are each decorated with a striding dragon, one with its head facing left and the other right, indicating that they were originally conceived as a pair. Though their form harks back to ancient bronzes, these two were carved out of an exceptionally large and fine boulder, with their globular mid-sections decorated with the superbly rendered five-clawed dragons, a motif unseen in their bronze prototypes but typical of the design and style of the imperial vessels from the Qianlong period. There are greenish-white jade vases with identical design and form in the Qing Court Collection, and references to jade pieces similarly shaped and inscribed have also been identified in the archives of the *Zaobanchu* (Imperial Office of Works), attesting to the rarity and prestige of these masterpieces specifically made for the Qianlong court.

Much like the current vases, a greenish-white jade “dragon” beaker vase (**Fig. 1**) from the Qing Court Collection and now in the Palace Museum, also borrows its form from bronze ritual vessels known as *gu* from the Shang and Zhou periods. These vases bear identical decoration, and each is incised on the base with a four-character mark reading *Qianlong nian zhi* in clerical script. Serving as the focal point of these vases, each globular mid-section features in high relief a five-clawed dragon striding through billowing clouds in pursuit of a flaming pearl, between a matching register of classic scroll bordered by bands of raised lines and further encircled by overlapping lappets. The mouth and foot rims are similarly decorated with a beaded band between *ruyi* heads and scrolling tendrils, the latter framed by raised lines. In October of the 45<sup>th</sup> year of the Qianlong reign (AD 1780), an entry for the *Ruyiguan* (the Imperial Production Studios) in the Palace archives states, “As with the greenish-white jade *gu*-shaped vase decorated with lappets, the edict reads as follows: send it to the *Ruyiguan* to be incised with a four-character Qianlong mark.”<sup>[1]</sup> It seems highly likely that the greenish-white jade “lappet” vase mentioned here corresponds to the greenish-white “dragon” *gu*-shaped vase in the collection of the Palace Museum, Beijing. Probably commissioned at roughly the same time as the Palace Museum vase, the current pair use jade of an opulent dark tone, featuring a graceful, well-defined form and exquisitely carved design, all trademarks of the sumptuous style of the imperial jades from the high Qing. It is worth noting that the “cloud and dragon” design in the bulging mid-sections of the Palace Museum vase mentioned above and the current lot is also seen in porcelains. One such example is a white porcelain cup with overglaze red and gilt

碗，五爪龍前右肢前伸，做欲取珠狀，左前肢向後，並有雲紋繞繞其間。

乾隆皇帝在玉花觚製成後，不但下旨在其上刻「乾隆年製」款，從實物來看，更有其他材質作品之器形和紋飾都極為類似，如臺北故宮藏清乾隆銅胎琺瑯行龍番蓮紋瓶（圖二），以及香港佳士得於2012年11月所拍青玉龍戲珠紋花觚及鎏金銅花觚。<sup>2</sup>乾隆皇帝經常重覆製作，或以其他材質仿製特定的器物樣式，這點在《活計檔》中亦有記載，如乾隆九年（1744）四月，「太監胡世傑傳旨：照慈寧宮正殿內供的五供款式，做掐絲琺瑯五供一分，先畫樣呈覽，准時再做，欽此。」<sup>3</sup>是對碧玉行龍紋瓶在清宮舊藏中，不但有青白玉，更有銅胎琺瑯等類似款式，顯示乾隆皇帝對這類型花觚的認可與喜愛。

乾隆皇帝是清代帝王中最虔心禮佛者，宮廷遍布大小佛堂，同時帶動了各類佛教用器的製作與生產，故是對碧玉行龍紋瓶可能和一對燭臺、一件香爐，組成一組「五供」之禮佛用器，用以安放花、燈、香等；北京故宮博物院藏嘉慶帝漢裝行樂圖，嘉慶皇帝坐於一雕有龍紋的木椅上，其身旁紅几之上，放置一件帶有御題詩木座的花觚，觚內插一如意，可見是對碧玉行龍紋瓶在清宮，也極可能是書齋中陳設之用。

“dragon and cloud” decoration now in the collection of the National Palace Museum, Taipei, depicting a five-clawed dragon amidst a sea of dense clouds, with its front right leg seemingly trying to grasp a flaming pearl and its front left leg reaching backwards.

Not only did the Qianlong emperor commission these *gu*-shaped jade vases and have the finished works incised with Qianlong four-character marks, there also seem to be surviving examples in other materials featuring almost identical form and design, such as a *cloisonné* enamel “dragon and lotus” vase in the collection of the National Palace Museum, Taipei (**Fig. 2**), as well as a carved green archaistic beaker vase, *gu*, decorated with dragons pursuing pearls and a matching gilt-bronze beaker vase sold at Christie’s Hong Kong in November 2012, lot 2255.<sup>[2]</sup> Emperor Qianlong often made repeat orders or commissioned copies of a specific vessel in a different material, and this practice is well documented in the Palace archives. For instance, in April of the ninth year of the Qianlong reign (AD 1744), one entry reads, “For the eunuch Hu Shijie to transmit the following edict: make a *cloisonné* enamel copy of the garniture set of five sacrificial vessels on display in the main hall of the *Cining gong* (Palace of Benevolence and Tranquility). Drawings should be submitted for Imperial perusal and approval beforehand. Respect this.”<sup>[3]</sup> As far as the current pair of vases is concerned, similar works in greenish-white jade, cloisonné enamel and other materials have been found in the Qing Court Collection, underlining Emperor Qianlong’s appreciation of and fascination with this particular type of vase.

The Qianlong emperor was arguably the most devout Buddhist among Qing rulers, so it is little wonder that the imperial palace was scattered with numerous Buddhist shrines and altars, offering a fresh impetus to the design and production of various religious vessels. Viewed in this context, the current lot likely form, along with a pair of candlesticks and an incense burner, part of a garniture set of five altarpieces intended for the presentation of flowers, lamps, incense sticks, etc. *Jiaqing Emperor Enjoying Leisure in Han-Style Robe*, a painting in the collection of the Palace Museum, Beijing, depicts the emperor seated on a wooden armchair carved with dragons. On a *hongmu* table by his side stands a *gu*-shaped vase holding a *ruyi* scepter, accompanied by a wooden stand inscribed with an imperial poem, showing that the current lot could well have been display items in an imperial study. While *gu*-form bronzes from the Shang and Zhou dynasties had been ritual wine vessels, some of them came to be used as flower vases at the Qing court and inspired similar works in different materials (e.g. lacquer, ceramic and wood) and forms, among which was the current lot, fashioned out of jade, a material highly prized by the Qianlong emperor. In the *Anthology of Imperial Qianlong Poems and Proses*, Emperor Qianlong once remarked, “This contemporary work is carved with select jade in an archaistic fashion, ... While resonating with earlier bronzes such as *zhong* and *ding*, it is no doubt far superior to surviving examples from the Xia and Shang dynasties.

商周時期將青銅觚做為酒器，而至清宮部份青銅觚的用途已改做花器，並發展出漆器、瓷、銅、天然木雕…等材質樣式多變的花觚，而是對碧玉行龍紋瓶是以乾隆皇帝極為重視的玉器所製。乾隆於《詩文集》中提道：「今玉掄材仿古為，…詎必遙同鐘鼎識，端知遠勝夏商賸，包來禹貢曾無見，一以欣而一愧之。」故是對碧玉行龍紋瓶以前人無法取得的玉料，來仿製三代青銅器，且在紋飾、用途，甚至是意義上都呈現出獨特的乾隆風格，一方面象徵著聖王統治年代的再現，更代表著乾隆朝嶄新的盛世來臨。

<sup>1</sup> 中國第一歷史檔案館、香港中文大學文物館合編，《清宮內務府造辦處檔案總匯》冊 44（中國第一歷史檔案館、香港中文大學文物館合編，2005），頁 44。

<sup>2</sup> 香港佳士得，2012年11月28日，拍品編號2255，清乾隆戲珠紋花觚及鎏金銅花觚一套。

<sup>3</sup> 中國第一歷史檔案館、香港中文大學文物館合編，《清宮內務府造辦處檔案總匯》冊 12，頁 343。







It is deeply gratifying and humbling to know that works such as this were unseen in ancient cities like *Fulai* and unbeknownst to authors of classics such as *Yugong*.” Carved with a newly available material, the current lot is an archaistic piece inspired by bronzes from the Xia, Shang and Zhou dynasties, while incorporating new elements of decoration, function or even symbolic meanings all typical of the Qianlong reign, auguring the rise of a divine ruler and celebrating the unprecedented prosperity to come under Qianlong’s watch.

<sup>[1]</sup>The First Historical Archives of China and The Art Museum, the Chinese University of Hong Kong, *Qinggong neiwufuzaobanchu dang'an zonghui* (The Compilation of the Qing Imperial Household Archives), 2005, Volume 44, p. 44.

<sup>[2]</sup>A carved green jade archaistic beaker vase, *gu*, and a matching gilt-bronze beaker vase sold by Christie's Hong Kong, 28 November 2012, Lot 2255, Important Chinese Ceramics and Works of Art.

<sup>[3]</sup>The First Historical Archives of China and The Art Museum, the Chinese University of Hong Kong, *Qinggong neiwufuzaobanchu dang'an zonghui* (The compilation of the Qing Imperial Household Archives), 2005, Volume 12, p. 343.

Fig. 2 *Cloisonné* enamel *gu*-form vase with dragon and lotus decoration, Qianlong mark and period (1736-1795). National Palace Museum, Taipei, 中琺000561N000000000.

圖二 銅胎琺瑯行龍番蓮紋瓶，清乾隆，臺北國立故宮博物院藏，館藏編號中琺000561N000000000

THE PROPERTY OF A HONG KONG COLLECTOR

0764

**A RARE AND SUPERB PAIR OF FINELY CARVED GREEN JADE GU-FORM VASES**

QIANLONG FOUR-CHARACTER INCISED *NIAN ZHI* MARKS AND OF THE PERIOD (1736-1795)

Each vase with globular central section is finely carved with two sinuous five-clawed dragons pursuing flaming pearls reserved on a ground of cloud scrolls, between borders of classic scrolls encircled by overlapping petals. The underside of the flaring mouth rim is decorated with a band of *ruyi* heads, raised bosses and classic scroll, and the splayed foot is similarly decorated. The stone is of a soft, rich moss-green color.

11¾ in. (30.2 cm) high, fitted cloth box (2)

\$180,000-250,000

**PROVENANCE:**

The Arthur Curtiss James (1867-1941) Collection, Parke-Bernet Galleries, New York, 13-15 November 1941, lot 154.  
Christie's New York, 24 March 2004, lot 56.

**EXHIBITED:**

Hong Kong, University Museum and Art Gallery, The University of Hong Kong, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, 17 November 2007-17 February 2008.

**LITERATURE:**

Tina Yee-wan Pang and Jane Sze, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, University Museum and Art Gallery, University of Hong Kong, Hong Kong, 2008, pp. 98-99.

清乾隆 碧玉雙龍戲珠紋花觚一對 《乾隆年製》楷書刻款

**來源:**

Arthur Curtiss James (1867–1941)珍藏, Parke–Bernet Galleries, 紐約, 1941年11月13–15日, 拍品編號154

紐約佳士得, 2004年3月24日, 拍品編號56

**展覽:**

香港, 香港大學美術博物館, 「閣有天珍: 中國文房玉雕」, 2007年11月17日–2008年2月17日

**出版:**

彭綺雲及施君玉,《閣有天珍: 中國文房玉雕》, 香港大學美術博物館, 香港, 2008年, 頁98–99



(marks)







765

ANOTHER PROPERTY

**ø765**  
**A PALE YELLOW AND RUSSET JADE**  
**ARCHAISTIC VASE AND COVER**  
 18TH-19TH CENTURY

The body is carved in low relief on either side with four panels, each containing an archaistic phoenix on a key-fret ground, below the waisted neck flanked by a pair of beast-head handles. The pale yellow stone has russet variegation throughout. 9½ in. (24.4 cm.), Japanese fitted wood box

\$18,000-25,000

**PROVENANCE:**  
 Private collection, Kyoto, circa 1970s.

清十八/十九世紀 黃褐玉仿古饗饗紋獸首耳蓋瓶  
 來源:  
 私人珍藏, 京都, 1970年代前後

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

**766**  
**A VERY RARE WHITE JADE RETICULATED**  
**PERFUMIER**  
 18TH CENTURY

The *perfumier* is carved in openwork as a circular band with interlocking T-shaped frets, with the exterior carved in low relief with archaistic C-shaped scrolls. The stone is of an even white tone. A four-character Qianlong *nian zhi* mark is incised on the interior of one lower edge. 2 in. (5.1 cm.) diam., *zitan* cover and stand, fitted cloth box

\$30,000-50,000

新澤西州私人珍藏  
 清十八世紀 白玉鏤雕仿古紋花熏



766

The use of *perfumiers* started in the Tang and Song dynasties, and gained popularity in the Imperial Palace and the noble households as a type of functional décor during the Qing dynasty. Incense or fresh flowers were placed in *perfumiers* with openings on the sides to emit pleasant aroma in the interior spaces. The present circular white jade *perfumier* is carved with reticulated, interlocking T-shaped components. This intricate design was known to be an innovation of jade *perfumiers* during the Qianlong period (1736-1795). A green jade *perfumier* of slightly larger size, carved with very similar archaistic scrolls, previously in the Qing Court Collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade Ware (III)*, Hong Kong, 1995, p. 50, no. 39. Another reticulated greenish-white jade *perfumier* of similar size, but with plain T-shaped interlocking elements and similarly carved conforming *zitan* cover and stand, also from the Qing Court Collection, is illustrated by Yang Boda in *Zhongguo Yuqi Quanji (The Complete Collection of Chinese jades)*, vol. 6, Hebei, 1994, p. 53, no. 85, fig. 1.



766 (mark)



Fig. 1 Jade reticulated censer, mid-Qing dynasty. Palace Museum, Beijing.  
 玉鏤雕山字花熏, 清中期, 北京故宮博物院藏





PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

**ø767**  
**A PALE AND DARK GREY JADE CARVING OF A LION WITH CUB**  
LATE MING-EARLY QING DYNASTY, 17TH CENTURY

The group is carved as a recumbent lion and cub, both with a flat *ruyi*-shaped nose, curly brows, mane and tufted tail carved with fine hair markings. The stone is of pale and dark grey tone.

2¾ in. (7 cm.) long

\$4,000-6,000

**PROVENANCE:**  
The Gerard Arnhold (1918-2010) Collection, São Paulo.

GERARD ARNHOLD舊藏  
明末/清初 十七世紀 灰玉太師少師把件  
**來源:**  
Gerard Arnhold (1918–2010)珍藏, 聖保羅



767

PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

**ø768**  
**A SMALL WHITE JADE FLATTENED PEBBLE-SHAPED 'ELEPHANT' BOX AND COVER**  
QING DYNASTY, 17TH-18TH CENTURY

The rounded top is carved in low relief with a curled elephant, the box with the elephant's body and legs, bound by narrow metal bands at the rims. The semi-translucent stone is of an even white tone.

2½ in. (5.4 cm.) wide

\$2,000-3,000

**PROVENANCE:**  
The Gerard Arnhold (1918-2010) Collection, São Paulo.

GERARD ARNHOLD舊藏  
清十七/十八世紀 白玉象式小蓋盒  
**來源:**  
Gerard Arnhold (1918–2010)珍藏, 聖保羅



768 (two views)

PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

**ø769**  
**A MOTTLED GREYISH-WHITE AND RUSSET JADE 'ELEPHANT AND BOYS' GROUP**  
QING DYNASTY, 17TH-18TH CENTURY

The elephant is shown standing foursquare with the head turned and the trunk curled towards the left, draped with a saddle cloth carved in shallow relief with vaporous clouds above rock formations emerging from waves on the sides and a quatrefoil cartouche with floral scroll on the back. Two boys holding cleaning implements attend to the elephant, with one scrambling on the back and the other at the proper rear foot. The stone is of a mottled greyish-white and russet tone.

4¾ in. (11 cm.) wide

\$18,000-25,000

**PROVENANCE:**  
The Gerard Arnhold (1918-2010) Collection, São Paulo.

GERARD ARNHOLD舊藏  
清十七/十八世紀 灰褐玉童子洗象擺件  
**來源:**  
Gerard Arnhold (1918–2010)珍藏, 聖保羅



(detail)







770 (two views)

PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

**ø770**  
**A PALE GREENISH-GREY JADE 'LOTUS' WASHER**  
18TH-19TH CENTURY

The washer with a pentalobe aperture is borne on lotus flowers, leaves, pods and roots carved in openwork. The pale greenish-grey stone is of an even tone.  
3⅞ in. (9.8 cm.) wide

\$3,000-5,000

**PROVENANCE:**  
The Gerard Arnhold (1918-2010) Collection, São Paulo.

GERARD ARNHOLD舊藏

清十八/十九世紀 青灰玉蓮式洗

**來源:**  
Gerard Arnhold (1918–2010)珍藏, 聖保羅



PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

**ø771**  
**A WHITE JADE 'POMEGRANATE AND CICADA' GROUP**  
18TH CENTURY

The group is carved as a pair of ripe pomegranate fruits issuing from a gnarled branch with a cicada perched on top. The white stone is of an even tone.  
4¼ in. (10.8 cm.) long

\$4,000-6,000

**PROVENANCE:**  
The Gerard Arnhold (1918-2010) Collection, São Paulo.

GERARD ARNHOLD舊藏

清十八世紀 白玉石榴秋蟬擺件

**來源:**  
Gerard Arnhold (1918–2010)珍藏, 聖保羅



771

PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

**ø772**  
**A PAIR OF SMALL SPINACH-GREEN JADE 'MARRIAGE BOWLS'**  
19TH CENTURY

Each shallow bowl is carved with a pair of butterfly-form handles suspending loose rings, with the wings outstretched and joining a wide reticulated network of interlocked leafy scroll. The stone is of a variegated deep green tone with black flecks.

7⅞ in. (18 cm.) across handles

\$10,000-15,000

**PROVENANCE:**  
The Gerard Arnhold (1918-2010) Collection, São Paulo.

GERARD ARNHOLD舊藏

清十九世紀 碧玉蝶耳活環洗一對

**來源:**  
Gerard Arnhold (1918–2010)珍藏, 聖保羅



(detail)







773

PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

773  
A PALE GREYISH-WHITE JADE MUGHAL-  
STYLE JAR

19TH CENTURY

Of globular form, the jar is carved around the thin sides with registers of overlapping petals converging on the flower-head-form foot, each flanked by a pair of handles formed by an acanthus bud suspended between acanthus leaves. The body is inset with small green and red glass beads and the semi-translucent stone is of an pale greyish-white tone with a few opaque inclusions.

3¾ in. (9.5 cm.) across handles

\$3,000-5,000

PROVENANCE:  
The Gerard Arnhold (1918-2010) Collection, São Paolo.

GERARD ARNHOLD舊藏

清十九世紀 痕都斯坦風格灰白玉小罐

來源:  
Gerard Arnhold (1918–2010)珍藏, 聖保羅



774

PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

774  
A MUGHAL GREYISH-GREEN JADE  
MIRROR BACK

LATE MUGHAL, 19TH CENTURY

Of flat oval form, the central medallion is carved in low relief with a spray of narcissus with clouds encircled by a pendent leaf border. The semi-translucent stone is of a greyish-green tone.

8 in. (20.2 cm.) high

\$3,000-5,000

PROVENANCE:  
The Gerard Arnhold (1918-2010) Collection, São Paolo.

GERARD ARNHOLD舊藏

莫卧兒帝國晚期 十九世紀  
痕都斯坦灰青玉鏡背

來源:  
Gerard Arnhold (1918–2010)珍藏, 聖保羅

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

775  
A LARGE PALE GREYISH-WHITE JADE  
VASE AND COVER

Of flattened baluster form, the vase has openwork archaistic handles flanking the neck and is supported on a short foot. The cover is surmounted by a large openwork finial.

13 in. (33 cm.) high

\$20,000-30,000

PROVENANCE:  
Weisbrod & Dy Ltd., New York, 1 January 1983.

VALLO BENJAMIN醫生舊藏

灰白玉仿古雙耳蓋瓶

來源:  
Weisbrod & Dy Ltd., 紐約, 1983年1月1日







776 (two views)



777 (two views)

ANOTHER PROPERTY

**776**  
**A SMALL GREEN JADEITE 'DOUBLE-GOURD AND PRAYING MANTIS' PENDANT**  
The pendant is carved in the round with a praying mantis resting on top of a double gourd, and the stem and tendrils in openwork to allow for suspension. The stone is of an emerald-green tone with some pale grey mottling.  
2½ in. (6.3 cm.) high  
\$5,000-7,000

翠玉瓜瓞綿綿珮

PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

**~777**  
**A SMALL CARVED AMBER MAGNOLIA-FORM WATER POT**  
18TH-19TH CENTURY  
The water pot is exquisitely carved in the form of a large magnolia blossom borne on a gnarled branch bearing smaller blossoms and buds.  
3½ in. (9 cm.) wide  
\$7,000-9,000

**PROVENANCE:**  
The Gerard Arnhold (1918-2010) Collection, São Paulo.

GERARD ARNHOLD 舊藏  
清十八/十九世紀 琥珀雕木蘭式水丞  
**來源:**  
Gerard Arnhold (1918–2010) 珍藏, 聖保羅

PROPERTY FROM A PRIVATE COLLECTION

**~778**  
**A JADEITE HANGING VASE AND COVER**  
The flattened rectangular body of tapering section is carved with panels of *ruyi*-form clouds separated by vertical rows of segmented flanges. The neck is carved with loop handles encircled by rings attached to the bottom loops of the tall handle, the cover with a stepped rectangular finial. The stone is of a greenish-white tone with some russet inclusions.  
9¼ in. (24.8 cm.) high, hardwood stands

\$8,000-12,000

**PROVENANCE:**  
Acquired by the family of the present owner, circa 1980.

私人珍藏  
翠玉雕仿古雲紋提梁蓋壺  
**來源:**  
現藏家之家族於1980年前後入藏



778





779

THE PROPERTY OF A NEW ENGLAND FAMILY

**779**  
**A PAIR OF LACQUERED *NANMU* SLOPING-STILE CABINETS**  
18TH CENTURY

The single-panel doors open to reveal the shelved interior and two drawers, and are fitted into a tapering frame above a single plain panel.

70¼ in. (178.435 cm.) high, 37¼ in. (94.62 cm.) wide, 21½ (54.61 cm.) deep (2)

\$5,000-7,000

**PROVENANCE:**  
Acquired in Boston, Massachusetts, 1995.

**EXHIBITED:**  
Salem, Massachusetts, Peabody Essex Museum, *Friends of the House: Furniture from China's Towns and Villages*, 1995.

**LITERATURE:**  
N. Berliner and S. Handler, *Friends of the House: Furniture from China's Towns and Villages*, Salem, 1995, p. 121, no. 41.

新英格蘭家族珍藏

清十八世紀 楠木髹漆圓角櫃一對

**來源:**  
入藏於波士頓, 馬薩諸塞州, 1995年

**展覽:**  
塞勒姆, 馬薩諸塞州, 碧波地·埃塞克斯博物館, 「Friends of the House: Furniture from China's Towns and Villages」, 塞勒姆, 1995年

**出版:**  
白鈴安及莎拉·韓蕙, 《Friends of the House: Furniture from China's Towns and Villages》, 塞勒姆, 1995, p. 121, no. 41



780

PROPERTY FROM A WEST COAST COLLECTION

**780**  
**A *JUMU* DAY BED**  
18TH CENTURY

The mat top is set in a rectangular frame above pairs of wraparound stretchers. The whole is raised on thick legs of round section joined by humpback stretchers and fitted with interlocking rings and vertical struts.

19½ in. (49.5 cm.) high, 76¾ in. (194.9 cm.) wide, 27½ in. (69.9 cm.) deep

\$3,000-5,000

美國西岸私人珍藏

清十八世紀 櫟木羅鍋榻

PROPERTY FROM A FLORIDA COLLECTION

**781**  
**A PAIR OF RED AND BLACK LACQUER *YUMU* 'SOUTHERN OFFICIAL'S HAT' ARMCHAIRS**  
17TH-18TH CENTURY

Each chair has a tripartite backsplat inset with a finely carved openwork panel above a plain lacquered panel and shaped beaded apron, further flanked by openwork carving. The mat seat is set in a rectangular frame above a pierced waist and cusped, beaded aprons and shaped spandrels carved with floral motifs. The whole is raised on square-section legs joined by stepped stretchers at the sides and a footrest at the front.

38¾ in. (98.4 cm.) high, 21¼ in. (55.2 cm.) wide, 19¼ in. (48.9 cm.) deep (2)

\$7,000-9,000

**PROVENANCE:**  
Cola Ma, Hong Kong, 1997.

A related lacquered *yumu* 'Southern Official's Hat' armchair, with similarly carved decoration and with elements highlighted in red lacquer, is illustrated by C. Evarts in *C. L. Ma Collection: Traditional Chinese Furniture from the Greater Shanxi Region*, 1999, pp. 100-101, no. 26.



781

佛羅里達州私人珍藏

十七/十八世紀 榆木紅黑漆南官帽椅一對

**來源:**  
馬可樂, 香港, 1997年

PROPERTY FROM A WEST COAST COLLECTION

**782**  
**A *JICHIMU* AND *NANMU* BOOK SHELF**  
18TH-19TH CENTURY

The vertical posts are joined by three *nanmu*-lined shelves, a pair of drawers, and a lattice-work lower panel, above plain aprons and spandrels.

71½ in. (181.6 cm.) high, 33¾ in. (85.7 cm.) wide, 12¾ in. (32.4 cm.) deep

\$10,000-15,000

**PROVENANCE:**  
C. L. Ma Antiques, Hong Kong, 8 October 1996.

美國西岸私人珍藏

清十八/十九世紀 雞翅木嵌楠木書櫃

**來源:**  
馬可樂, 香港, 1996年10月8日



782



PROPERTY FROM A PRIVATE CHICAGO COLLECTION

783  
A PAIR OF GREEN-MARBLE-INSET *TIELIMU* HORSESHOE-BACK  
ARMCHAIRS  
18TH CENTURY

Carved in imitation of bamboo furniture, each chair has a composite C-form back splat set with a variegated green marble roundel above a plain panel and openwork apron, and supports the gently curving arms which terminate in outswept hooks. The mat seat is set in a rectangular frame above plain aprons and spandrels. The whole is raised on round-section legs and is joined by straight stretchers on the sides and back and a footrest at the front.

36¼ in. (92.1 cm.) high, 26½ in. (67.3 cm.) wide, 23¼ in. (59.1 cm.) deep (2)

\$12,000-18,000

PROVENANCE:  
James Tigerman (1951-2004) Collection, Chicago, Illinois, 1996.

Examples of this design, with the articulated nodes, are seen in *huanghuali* and various hardwoods. An almost identical set of four in *huanghuali* with an openwork roundel above the plain *huamu* burl panels is in the William Rockhill Nelson Gallery of Art, Kansas City, Missouri, and illustrated in R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, Hong Kong, 1970, p. 125, no. 16. An almost identical single *huanghuali* chair to the set of four in Kansas City, Missouri, formerly of the Reverend Richard Fabian Collection, is illustrated in *Classical Chinese Wood Furniture*, San Francisco, 1992, p. 23. Another related *huanghuali* continuous horseshoe-back armchair with simulated "bamboo" members is in the Honolulu Museum of Art and illustrated in R. H. Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, Hawaii, 1982, p. 57, pl. 37.

芝加哥私人珍藏

清十八世紀 鐵梨木嵌綠紋石圈椅一對

來源:  
James Tigerman (1951–2004) 珍藏, 芝加哥, 伊利諾州, 1996年



(detail)



ANOTHER PROPERTY

~784  
A *HUANGHUALI* SQUARE-CORNER *KANG* CABINET  
17TH CENTURY

The attractively-grained single-panel doors opening to reveal a shelved interior and drawers at top and bottom above a plain stretcher and aprons. The cabinet is fitted with *baitong* metal hardware.

30¾ in. (78.1 cm.) high, 27¾ in. (70.5 cm.) wide, 15¾ in. (40 cm.) deep

\$40,000-60,000

PROVENANCE:  
M. D. Flacks Ltd., New York.  
The collection of Daniel Shapiro, New York.

EXHIBITED:  
New York, M. D. Flacks, March-April 1997.

LITERATURE:  
M. D. Flacks, *Classical Chinese Furniture I*, Spring 1997, New York, p. 27, no. 13.

十七世紀 黃花梨方角炕櫃

來源:  
馬科斯·弗拉克斯, 紐約  
Daniel Shapiro 珍藏, 紐約

展覽:  
紐約, 馬科斯·弗拉克斯, 1997年3–4月

出版:  
馬科斯·弗拉克斯, 《Classical Chinese Furniture I》, 1997年春, 紐約, 頁27, 編號13







PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**~785**  
**A PAIR OF NANMU-INSET HUANGHUALI 'SOUTHERN OFFICIAL'S HAT' ARMCHAIRS**  
17TH-18TH CENTURY

Each chair has a crestrail supported by the S-form tripartite backsplat with openwork panels above a carved *nanmu* panel carved with a pair of *chilong*. The mat seat is set above the plain, beaded apron and spandrels, all raised on legs of rounded-square section joined by stretchers on the sides and a footrest at the front.

45¼ in. (144.4 cm.) high, 23 in. (58.4 cm.) wide, 21¼ in. (54 cm.) deep (2)

\$150,000-250,000

**PROVENANCE:**  
Grace Wu Bruce, Hong Kong.  
Top Arts Gallery, Hong Kong, 2005.



The 'southern official's hat' armchair is one of the most popular forms in Chinese furniture construction. They differ from the 'official's hat' armchair in that their crest rails continue into the back rails as opposed to extending beyond them.

The tripartite back splat, which often incorporates a central decorative panel featuring an exquisitely carved or left undecorated to highlight the beautiful grain of the wood, appears to be a common feature in the late Ming period. The present pair of arm chairs is a great example of the type featuring an exquisitely carved *chilong* panels at the center in contrast with the elegantly pierced or arched *huanghuali* panels above and below.

A related pair of *huanghuali* and *nanmu* 'southern official's hat' armchairs of similar proportions and dated to the Yongzheng period, was illustrated by R. H. Ellsworth in *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, New York, 2005, p.37, no.13, and subsequently sold at Christie's Hong Kong, 1 December 2009, lot 1933.

紐約私人珍藏

十七/十八世紀 黃花梨嵌楠木南官帽椅一對

來源:

嘉木堂, 香港  
Top Arts Gallery, 香港, 2005年





ANOTHER PROPERTY

~786

A VERY RARE RECTANGULAR *HUANGHUALI* INCENSE TABLE  
16TH-17TH CENTURY

The single-panel top is set in a thick, molded frame above a tall waist carved with cartouches, above a shaped, beaded apron. The whole is raised on carved, beaded square-section legs terminating in *ruyi*-form feet.

30¼ in. (78.1 cm.) high, 26¼ in. (66.7 cm.) wide, 14¼ in. (36.2 cm.) deep

\$120,000-180,000

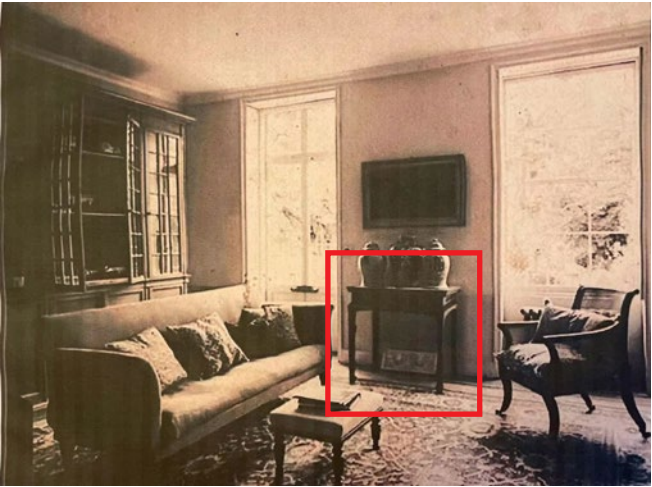
PROVENANCE:

Darry Fine Art, Belfast, Northern Ireland, 1979.  
Private American Collection, Missouri.

Aromatics and incense have been used by the Chinese since the Han dynasty, for both secular and religious purposes. Censers containing incense were used to freshen interiors, and were placed upon tall delicate stands. Though the name, incense stand or incense table, implies a specific use, Ming-dynasty prints show the incense stand was used for numerous purposes, including the display of scholar's rocks, flowers and various decorative objects.

The present table was inspired by lacquer prototypes dating to the Song dynasty or earlier. These incense stands and tables feature a tall waist, delicately cusped aprons, and elongated legs. A related fifteenth-sixteenth century red lacquer incense stand of larger size, and raised on a rectangular base, is illustrated by G. Bruce in *Chinese Classic Furniture: Selections from Hong Kong and London*, 2001-2002, pl. 2.

Few tables of this design remain, and even fewer in *huanghuali*, including a very similar example with three cartouches on the waist in the Royal Ontario Museum, illustrated by R. Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, Hong Kong, 1970, no. 64, and again as a line drawing in Wang Shixiang, *Connoisseurship of Chinese Furniture*, vol. II, Hong Kong, 1990, p. 94, B77. A burl-inset *huanghuali* table of similar design and construction in the Minneapolis Institute of Arts is illustrated by R. D. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 110-111, no.35.



十六/十七世紀 黃花梨高束腰長方香几

來源:

Darry Fine Art, 貝爾法斯特, 北愛爾蘭, 1979年  
美國密蘇里州私人珍藏

焚香文化自漢代至今歷久不衰，與祭祀儀式以至民間風俗息息相關。燃點香料的熏爐作為重要的室內陳設，多由高挑精緻的香几或香桌所承托。按明代刊印的書籍插圖所示，放置香爐的几桌用途廣泛，可展示文人賞石、鮮花盆栽乃至雅器珍玩。

本几形制始於宋代或更早期的漆製雛形，涵蓋高束腰、棱角分明的牙子及修長腿足等特徵。例見一件十五至十六世紀製的朱漆香几，尺寸較大，設長方底座，收錄於伍嘉恩：《中國古典傢俱：香港倫敦精選》，2001–2002年，圖版2。

本几風格罕見，傳世例子極少，黃花梨者更稀。皇家安大略博物館藏有一例，與本几近似，束腰上開三魚門洞，收錄於安思遠：《Chinese Furniture: Hardwood Examples of the Ming and Qing Dynasties》，香港，1970年，編號64，以及王世襄：《明式傢俱珍賞》，英文版卷二，香港，1990年，頁94，編號B77。明尼阿波利斯藝術學院博物館另藏一例，以黃花梨嵌瘿木，形制與本几相仿，見R. D. Jacobsen、N. Grindley：《Classical Chinese Furniture in the Minneapolis Institute of Arts》，明尼阿波利斯，1999年，頁110–111，編號35。



The present table displayed  
in 1980, Missouri.

此拍品展示於 1980 年，  
密蘇里州







PROPERTY FROM THE ESTATE OF ARNOLD AND MAIDEE KIRKEBY, BEL AIR, CALIFORNIA

**~787**

**A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS**  
17TH-18TH CENTURY

Each chair has a sweeping crestrail terminating in out-swept hooks and is supported on the S-shaped backsplat carved at the center with a *ruyi*-head medallion. The mat seat is set within the rectangular frame above shaped, beaded aprons carved with leafy scroll and shaped spandrels. The legs are of rounded-square section and are joined by stepped stretchers at the sides and a foot rest at the front.

38¼ in. (97.6 cm.) high, 25½ in. (64.7 cm.) wide, 23¾ in. (60.4 cm.) deep (2)

\$200,000-250,000

**PROVENANCE:**

Grace Wu Bruce, Hong Kong, 9 April 1998.

ARNOLD 及 MAIDEE KIRKEBY 珍藏, 貝萊爾, 加州

十七/十八世紀 黃花梨圈椅一對

**來源:**

嘉木堂, 香港, 1998年4月9日







PROPERTY FROM THE ESTATE OF ARNOLD AND MAIDEE KIRKEBY, BEL AIR, CALIFORNIA

~788

**A HUAMU-INSET HUANGHUALI/ RECESSED-LEG TABLE**  
17TH CENTURY

The single *huamu* burl panel is set in a thick *huanghuali* frame above beaded aprons and cloud-form spandrels. The whole is raised on gently splayed legs of round section joined by pairs of stretchers on the sides.

31¾ in. (80.6 cm.) high, 76½ in. (194.3 cm.) wide, 21¼ in. (54 cm.) deep

\$100,000-150,000

**PROVENANCE:**  
Grace Wu Bruce, Hong Kong, 9 April 1998.

ARNOLD 及 MAIDEE KIRKEBY 珍藏, 貝萊爾, 加州

十七世紀 黃花梨嵌樺木癭平頭案

**來源:**  
嘉木堂, 香港, 1998年4月9日

The clustered and swirled graining of the burl panel is suggestive of a landscape or abstract painting. Burl panels were often incorporated into furniture to provide a decorative element, and the aesthetic created a striking contrast between the textured graining of burl and the amber tones of *huanghuali*. When chosen for table tops, the abstract patterning was meant to enhance displays of antiques and works of art. The natural qualities of the burl would have been attractive to scholars and poets who have long found inspiration in the natural world.

A burl-inset *huanghuali* recessed-leg table with cloud-form spandrels is illustrated by M. Flacks in *Classical Chinese Furniture: a very personal point of view*, London, 2011, pp. 214. Another massive burl-inset *huanghuali* recessed-leg painting table, formerly of the Lai Family collection, was sold by Christie's New York, 17 September 2015, lot 919.





星湖香







THE PROPERTY OF A LADY

ø789

**A VERY RARE TWELVE-PANEL COROMANDEL LACQUER SCREEN**  
DATED TO THE *RENSHEN* YEAR OF KANGXI, CORRESPONDING TO 1692, AND OF THE PERIOD

Each panel is finely carved and vibrantly decorated on one side with figures in different mountainous landscapes below a short inscription describing the scene, all within an 'antiques' border between further decorative bands. The reverse is carved with a lengthy gilt-filled dedicatory inscription including a cyclical date *renshen*, surrounded by decorative borders painted with birds, flowers, and 'antiques'.

118½ in. (300 cm.) high, 22¾ in. (58 cm.) wide, ¾ in. (2 cm.) deep, each panel

\$150,000-200,000



**PROVENANCE:**

The C. Ruxton and Audrey B. Love Collection: Important European Furniture and Asian Works of Art; Christie's New York, 19 October 2004, lot 448.

私人珍藏

清康熙壬申年(1692) 款彩山水人物圖十二扇屏風

**來源:**

The C. Ruxton and Audrey B. Love Collection: Important European Furniture and Asian Works of Art; 紐約佳士得, 2004年10月19日, 拍品編號 448

According to the inscription on the reverse, which is dated to *renshen* year of the Kangxi reign (1692), the screen is dedicated to Mr. Xie, the governor of Rui'an county, Zhejiang province, on the occasion of his birthday. The author of this dedicative inscription is Shen Tingwen, who was conferred the honorable

title *zhuangyuan* (first in the highest imperial examination) in the 27th year of Kangxi (1688).

The scenes on the screen include scenic locations in Quanzhou, Fujian province, as well as in Hangzhou and Fengshan in Zhejiang province. Another screen of this type decorated with eight scenic views of Hangzhou, which also has a lengthy dedicatory inscription bearing a Kangxi date corresponding to 1670 on the reverse, in the Asian Art Museum, San Francisco, is illustrated by Hai-wai Chen, *Chinese Art in Overseas Collections; Lacquerware, National Palace Museum, Taiwan*, 1987, pp. 182-3, no. 177.



(reverse)



# Property From An Important New York Collection

紐約重要私人珍藏黃花梨家具



790



791

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

## ~790 A PAIR OF HUANGHUALI RECTANGULAR STOOLS 18TH CENTURY

Each single-panel top is set in a rectangular frame above plain aprons and spandrels. The whole is raised on round-section legs and joined by a stretcher at the front and back and pairs of stretchers at the sides.

18 in. (45.7 cm.) high, 16¼ in. (41.3 cm.) wide, 12% in. (31.4 cm.) deep (2)

\$20,000-30,000

**PROVENANCE:**  
Christie's New York, 2 December 1986, lot 400.  
E & J Frankel, New York, 1 February 1987.

A pair of *huanghuali* rectangular stools of similar construction was sold at Christie's New York, 18-19 March 2021, lot 823. Another pair of *huanghuali* rectangular stools, with splayed legs and plain apron and spandrels, is illustrated by Wang and Evarts in *Masterpieces From the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 32, pl. 15.

重要紐約私人珍藏

清十八世紀 黃花梨方凳一對

**來源:**  
紐約佳士得, 1986年12月2日, 拍品編號400  
E & J Frankel, 紐約, 1987年2月1日

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

## ~791 A PAIR OF HUANGHUALI LAMP HANGER SIDE CHAIRS 17TH-18TH CENTURY

Each S-shaped plain backspat supports a curved crestrail above the mat seat set in a rectangular frame above a humpback stretcher fitted with vertical struts. The whole is raised on square-section legs joined by stepped stretchers and a footrest at the front.

43½ in. (110 cm.) high, 19% in. (49.8 cm.) wide, 16 in. (40.8 cm.) deep (2)

\$50,000-70,000

**PROVENANCE:**  
Property from an Ohio Collector; Sotheby's New York, 24 April 1987, lot 466.

**EXHIBITED:**  
Cincinnati, Cincinnati Art Museum, *Cincinnati Collects Oriental Art*, no. 178.

The presence of humpback stretchers and struts below the seat on the present pair is an elegant variant from the more commonly seen plain apron and spandrels. A *huanghuali* side chair, constructed with humpback stretchers and vertical struts below these at with a C-form plain back splat, is illustrated by R. H. Ellsworth in *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1982, p. 57, pl. 36, where it is dated to the 17th century.

重要紐約私人珍藏

十七十八世紀 黃花梨燈掛椅一對

**來源:**  
俄亥俄州私人珍藏; 紐約蘇富比, 1987年4月24日, 拍品編號466

**展覽:**  
辛辛那提, 辛辛那提美術館, 「Cincinnati Collects Oriental Art」, 編號178

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

## ~792 A HUANGHUALI SIDE TABLE 17TH-18TH CENTURY

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

31 in. (78.7 cm.) high, 51¼ in. (131.4 cm.) wide, 19 in. (48.3 cm.) deep

\$70,000-90,000

**PROVENANCE:**  
Christie's New York, 3 June 1993, lot 96.

重要紐約私人珍藏

十七/十八世紀 黃花梨夾頭榫平頭案

**來源:**  
紐約佳士得, 1993年6月3日, 拍品編號96



The spare, economic lines of the recessed-leg table makes this form one of the most elegant furniture forms. The basic proportions were adapted to make large painting tables, smaller tables, benches and stools. This form is referred to in the *Classic of Lu Ban* as a 'character one' table due to its similarity in profile to the single horizontal stroke of the Chinese character for 'one'.

Throughout the Ming period, recessed-leg tables are seen in woodblock prints and paintings, often adorned with antiques and placed within a variety of interiors, including the scholar's studio. A *huanghuali* recessed-leg table, dated to the seventeenth century, is illustrated by R. D. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, p. 123, no. 40. Another table of similar form, but longer in length was sold at Christie's New York, 23-24 September 2021, lot 998.



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

~793

A VERY RARE PAIR OF HUANGHUALI DRUM STOOLS  
17TH CENTURY

Each mat seat is set in a circular top frame finely carved with rounded bosses above the beaded, cusped apron. The whole is raised on outward-curving, beaded legs joined by beaded, cusped aprons and a circular footrail carved with rounded bosses and supported on small tab feet.

18¼ in. (46.3 cm.) high, 16½ in. (41.9 cm.) diam. (2)

\$120,000-180,000

PROVENANCE:

The Museum of Classical Chinese Furniture, Christie's New York, 19 September 1996, lot 42.

LITERATURE:

S. Handler, "The Ubiquitous Stool," *JCCFS*, Summer 1994, p. 18, fig. 24.  
Wang, et. al., *Masterpieces from the Museum of Classical Furniture*, p.40, no. 19 (one illustrated).

重要紐約私人珍藏

十七世紀 黃花梨四開光坐墩一對

來源:

中國古典家具博物館, 紐約佳士得, 1996年9月19日, 拍品編號42

出版:

莎拉·韓蕙, 《The Ubiquitous Stool》, 《JCCFS》, 1994年夏, 頁18, 插圖編號24  
王世襄等, 《Masterpieces from the Museum of Classical Furniture》, 頁40, 編號19 (僅刊其一圖)。

This exceptional pair of stools has a commanding elegance, distinguished by strong curves and the crisp bands of bosses encircling the seat and foot. The subtly rounded form of the stools seen in the outward-curving legs perfectly balances the rhythmic undulations of the aprons at the top and the bottom, and is further emphasized by the fine beading. According to Wang Shixiang in Wang and Evarts, *Masterpieces From the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 40, Beijing craftsman referred to this shape created by the gently rounded corners as *dongguazhuang* (winter-melon-shaped opening with concave sides). Bands of rounded bosses add the only decorative element to this nuanced and simple form and are a reference to the bands of nail heads used on drums to fasten animal skins to the frames. This decorative element is also seen in barrel-form stools in *cloisonné* enamel and porcelain.

It is unusual to find a pair of barrel-form stools with mat seats. Barrel-form stools are commonly seen with hardwood or marble-inset seats, such as a related example in *hongmu* with a marble top illustrated by R. H. Ellsworth, in *Chinese Furniture: Hardwood Examples of the Ming and Qing Dynasties*, New York, 1971, p. 97, pl. 90. A variation of this specific design with ovoid body and bands of bosses, but constructed with rounded stretchers joined by a central band, is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, pl. 61. (Fig. 1). An almost identical example in walnut is illustrated in M. Flacks, *Classical Chinese Furniture: A Very Personal Point of View*, London, 2011, pp., 100-102.

此對黃花梨四開光坐墩造型矯健，弧度精準，鼓釘分明，端莊優雅，清新雋永。四根立柱用料厚重，外彎綫條流暢，氣韻生動，渾樸自然。上下牙子對稱，開光宛轉美妙，兩周鼓釘紋規矩並置，有條不紊。按王世襄、柯惕思合撰《明式家具萃珍》，頁30（英文原著見芝加哥、舊金山，1995年，頁40），此類坐墩牙子「上下垂而下上凹，轉角圓婉形成北京匠師所謂『冬瓜椿』的開光。」坐墩近乎光素，僅以鼓釘邊飾點綴，樸實無華，亦有仿古意趣，取古代以釘子把動物皮革蒙在中空木桶的鼓具造型。同類形制亦見於掐絲琺瑯及瓷製坐墩。

坐墩面心多嵌硬木或大理石，設藤編軟屨者傳世極少，更遑論成對。前者包括一件形制與本品一致的紅木坐墩，面心為大理石，見安思遠：《Chinese Furniture: Hardwood Examples of the Ming and Qing Dynasties》，紐約，1971年，頁97，圖版編號90。另見清宮舊藏一件黃花梨嵌瘦木坐墩，同綴兩周鼓釘紋，四腿間飾仿竹藤製品的弧形圈，《故宮博物院藏文物珍品全集：明清家具（上）》，香港，2002年，圖版61。一例外型貌似本品，面心為藤編軟屨，凳框用核桃木，見馬科斯·弗拉克斯：《中國古典家具私房觀點》，倫敦，2011年，頁100–102。



Fig. 1 Huanghuali stool, early Qing dynasty. Palace Museum, Beijing.

圖一 黃花梨坐墩，清早期，北京故宮博物院藏





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**~794**  
**A VERY RARE *HUANGHUALI* ROUND-CORNER TAPERED CABINET**  
17TH CENTURY

The doors are constructed with richly-grained plain panels set between finely carved openwork panels carved with animals and flowering branches set around a central stile, all above a plain panel. The frame is of gently tapering form joined by plain aprons and spandrels.

73¾ in. (187.3 cm.) high, 37¾ in. (96 cm.) wide, 21½ in. (54.6 cm.) deep

\$300,000-500,000

**PROVENANCE:**  
Sotheby's New York, 10 October 1987, lot 491.

重要紐約私人珍藏

十七世紀 黃花梨透雕瑞獸花卉紋圓角櫃

**來源:**  
紐約蘇富比, 1987年10月10日, 拍品編號491



(another view)





The simplicity and elegance of form of this cabinet is in the classical Ming style. The combination of design, perfect proportions and precise craftsmanship lend the cabinet a refined elegance and sense of balance and stability. The very subtle splay in its design creates a graceful and pleasing profile, which is enhanced by the unusual and rare design of the paneled doors.

Cabinets constructed with paneled doors are a design feature more commonly found on carved lacquer and painted lacquer prototypes. A gilt-decorated black lacquer cabinet with paneled doors, decorated with pairs of writhing dragons on the larger panels and a dragon chasing a flaming pearl on the narrow panel, dated to the Wanli period, is illustrated in *The Complete Collection of Treasures of the Palace Museum – 53 – Furniture of the Ming and Qing Dynasties* (1), Hong Kong, 2002, p. 208-9, pl. 177. Another similarly constructed red lacquer cabinet, carved with dragons chasing flaming pearls on a yellow ground, currently in the Oesterreichisches Museum für angewandte Kunst, Vienna, is illustrated in M. Beurdeley, *Chinese Furniture*, New York, 1979, p. 102-103, pls. 139-141.

Hardwood examples of this form drew inspiration from these lacquer cabinets. A rare pair of *huanghuali*, *huamu*, *nanmu*, and boxwood cabinets, illustrated by M. Flacks in *Classical Chinese Furniture: a very personal point of view*, London, 2011, pp. 166-67, exhibits similar door composition—*huanghuali* door frames enclose two panels of attractively grained *huamu* set on either side of a narrow *huanghuali* panel carved with a stylized floral motif. Wang Shixiang illustrates two examples in *Connoisseurship of Chinese Furniture*, vol. II, Hong Kong, 1990, p. 153, D27 and D29. Of the two illustrated, the composition of the doors of D29 compares most closely to the present cabinet in overall construction and design. Both cabinets have doors with alternating narrow panels and larger floating plain panels and added pairs of stretchers on the narrow sides. Lacquer cabinets frequently have pairs of stretchers on the narrow sides to provide needed strength and stability. However, in *huanghuali* and hardwood examples, this construction element is unnecessary and instead becomes a decorative element in the overall design.

A related sloping-stile *huanghuali* cabinet, dated to the seventeenth century, with openwork narrow panels set against a *huamu*-burl panel was sold at Christie's New York, 22 March 2019, lot 1667.

此黃花梨圓角櫃清麗俊逸，以簡約造型拼湊精妙細節，虛和靜穆而意蘊無窮，洵屬明式家具典範之作。櫃碩大穩重，結構工整，比例勻稱，綫條俐落。其設計奇巧，佈局罕見，整體素淨疏朗，櫃門上中下共六面條環板，鏤空鳥獸及花卉圖案，雕工精湛，曲盡其妙。底設素牙條，空靈開闊，渾樸自然。

飾條環板之櫃架家具多見於漆製，諸如雕漆或繪漆類，例見清宮舊藏一件萬曆年製黑漆描金龍戲珠紋藥櫃，正面側面皆繪飾生動龍紋，收錄於《故宮博物院藏文物珍品全集·明清家具（上）》，香港，2002年，頁208–209，圖版177，以及維也納應用藝術博物館(Oesterreichisches Museum für angewandte Kunst) 所藏一件結構相近的朱漆龍戲珠紋圓角櫃，通體浮雕，繁富雋麗，見Michel Beurdeley：《Chinese Furniture》，紐約，1979年，頁102–103，圖版編號139–141。

此類漆櫃所衍生的硬木精品盡得其髓，譬如一對黃花梨楠木花木拼黃楊木面條櫃，格局可與本櫃比對，其花木櫃門銜接黃花梨邊框及中部浮雕繩結紋的條環板，見馬科斯·弗拉克斯：《中國古典家具私房觀點》，倫敦，2011年，頁166–167。王世襄著《明式家具珍賞》收錄兩例，英文版見下冊，香港，1990年，頁153，編號D27及D29，後者櫃門及整體造型與本櫃相較接近，其 側另附兩根橫帳，三者之條環板上下皆各安一根橫帳。側面橫帳原作鞏固漆櫃，用於硬木則純為裝飾元素。

另可參考一件十七世紀黃花梨圓角櫃，花木櫃門中間飾以雲頭紋條環板，紐約佳士得，2019年3月22日，拍品編號1667。







PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**~795**  
**A PAIR OF HUANGHUALI SLOPING-STILE CABINETS**  
18TH CENTURY

Each cabinet has a pair of doors set around a central stile, opening to reveal the shelved interior, and is fitted into a tapering frame joined by plain aprons and spandrels.

38 in. (96.5 cm.) high, 26¾ in. (68 cm.) wide, 16¼ in. (41.3 cm.) deep (2)

\$50,000-70,000

**PROVENANCE:**  
Sotheby's New York, 24 April 1987, lot 557.

重要紐約私人珍藏

清十八世紀 黃花梨圓角櫃一對

**來源:**  
紐約蘇富比, 1987年4月24日, 拍品編號557

The present pair of cabinets, with their simple lines and elegant forms, represents one of the most popular and successful designs in Chinese furniture construction widely used in cabinet making throughout the Ming and Qing dynasties.

Known as *yuanjiaogui* (round-corner tapered cabinet), the stiles of the cabinet are recessed from the corner of the top and slope gently outward in a subtle splay which gives the cabinet the sense of balance and stability. The sizes of this type of cabinets range from those suitable for *kang* table tops to much larger ones made for storage purposes. A round-corner tapered cabinet of similar proportions but made with *huanghuali* and *nanmu*, was sold at Christie's new York, 15 September 2011, lot 1339.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**~796**  
**A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS**  
17TH-18TH CENTURY

Each chair has a C-form backsplat carved with a *ruyi* head below the gracefully curving crestrail terminating in out-swept hooks. The mat seat is set within a rectangular frame above the carved, beaded apron and spandrels. The whole is raised on round-section legs joined by stepped stretchers at the sides and a footrest at the front.

39¾ in. (101 cm.) high, 24¾ in. (62.5 cm.) wide, 24½ in. (62.2 cm.) deep (2)

\$70,000-90,000

**PROVENANCE:**  
Paul Chao, New York, 1993.

重要紐約私人珍藏

十七/十八世紀 黃花梨圈椅一對

**來源:**  
Paul Chao, 紐約, 1993年

The horseshoe-back armchair is one of four types of Chinese chairs, and is one of the most popular forms within Chinese furniture. The form is distinguished by a gracefully curving crestrail that terminates in dramatic out-swept hooks. For a discussion of this chair shape, see R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasty*, New York, 1971, pp. 86-87, and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pp. 43-45.

A pair of *huanghuali* horseshoe-back armchairs, similarly decorated with a *ruyi*-head medallion on the backsplat, and formerly of the Walter P. Rundle collection, New York, was sold at Christie's New York, 24-25 March 2022, lot 1992.







THE PROPERTY OF A NEW ENGLAND FAMILY

**~797**

**A HUANGHUALI/RECESSED-LEG TABLE**  
17TH-18TH CENTURY

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

32 in. (81.28 cm.) high, 78½ in. (199.39 cm.) wide, 19 in. (48.26 cm.) deep

\$120,000-180,000

**PROVENANCE:**

Acquired in Boston, Massachusetts, 1995.

新英格蘭家族珍藏

十七/十八世紀 黃花梨夾頭榫平頭案

**來源:**

入藏於波士頓, 馬薩諸塞州, 1995年

The recessed-leg table is among the most well-known and immediately recognizable forms found in classical Chinese furniture construction. Tables of this elegant and restrained form, with the graceful splay of the legs, trace their origins to furniture design of the Song dynasty, and several variations on this type are known. The basic proportions were adapted to make large painting tables, smaller tables, benches and stools. 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. Recessed-leg tables are notably seen in Ming-dynasty prints, gracing elegant interior spaces, and often holding assorted vases, archaic bronzes, scrolls, or table screens. A *huanghuali* table of similar form, but shorter in length, was sold at Christie's New York, 22-23 March 2018, lot 964.







PROPERTY FROM A PRIVATE NEW YORK COLLECTION

~798

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

Each with the curved crest rail terminating in elegant rounded ends and supported on a plain back splat above the gracefully curving arms. The mat seat is set in a rectangular frame above beaded aprons and raised on rounded square-section legs joined by stretchers on the sides and a footrest at the front. The feet are set in metal sabots.

40 in. (101.6 cm.) high, 24 in. (61 cm.) wide, 25½ in. (64.8 cm.) deep (2)

\$100,000-150,000

##### PROVENANCE:

A private American collector, Switzerland.  
Michael C. Hughes, LLC. Asian Art, New York, 2005.

##### EXHIBITED:

New York, Ingrao Gallery, *Chinese and Tibetan Works of Art*, March-April 2005.

##### LITERATURE:

Michael C. Hughes, LLC., *Chinese and Tibetan Works of Art*, New York, 2005, pp. 18-19, no. 7.

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



A *jichimu* 'official's hat' armchair of similar broader proportions in the body, and flattened crest rail with rounded ends is illustrated by Wang Shixiang in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, p. 44, pl. A71, and is currently at the Nanjing Museum. Another pair in *huanghuali* 'official's hat' armchairs of related proportions, but with cut-off squared members, was sold at Christie's New York, 16 January 2019, lot 28.

重要紐約私人珍藏

十九世紀 黃花梨四出頭官帽椅一對

##### 來源:

美籍私人珍藏, 瑞士  
胡悅史, 紐約, 2005年

##### 展覽:

紐約, Ingrao 藝廊, 「Chinese and Tibetan Works of Art」, 2005年3-4月

##### 出版:

Michael C. Hughes, LLC., 《Chinese and Tibetan Works of Art》, 紐約, 2005年, 編號7



ANOTHER PROPERTY

~799

#### A PAIR OF HUANGHUALI SLOPING STYLE CABINETS 18TH CENTURY

Each has a protruding, round-corner top raised on slightly splayed and beaded legs of rounded-square section. The rectangular single-panel doors open from the removable center stile to reveal the shelved interior fitted with two drawers, all above beaded aprons and shaped spandrels at the front and sides.

65 ¾ in. (167. cm) high, 32½ in. (83.5 cm.) wide, 16 ¼ in. (41.2 cm.) deep (2)

\$70,000-90,000

##### PROVENANCE:

Property of a San Francisco Bay Area Gentleman, Bonhams San Francisco, 10 December 2015, lot 8195.



The simplicity and elegance of form of these cabinets evoke the classical Ming style. The combination of design, perfect proportions and precise craftsmanship lend the cabinet a refined elegance and sense of balance and stability. The form was widely used in cabinet-making throughout the Ming and Qing dynasties. A single *huanghuali* round-corner cabinet of similar proportion and dimensions was sold at Christie's New York, 25 September 2020, lot 1644. Another example with similar proportion and dimensions was sold at The Feng Wen Tang Collection of Bamboo Carvings and Furniture, Christie's Hong Kong, 3 June 2015, lot 2824.

十八世紀 黃花梨圓角櫃一對

##### 來源:

舊金山灣區私人珍藏, 舊金山邦瀚斯, 2015年12月10日, 拍品編號 8195





PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

**~800**  
**A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS**  
18TH-19TH CENTURY

The tripartite backspat, inset with three panels and a beaded apron, supports the rounded crestrail terminating in outswept hooks above a mat seat and beaded, cusped apron and spandrels. The whole is raised on round-section legs joined by pairs of stretchers at the sides and a footrest at the front.

39½ in. (100.3 cm.) high, 25¼ in. (64.1 cm.) wide, 23¾ in. (60.3 cm.) deep (2)

\$60,000-80,000

**PROVENANCE:**  
Honeychurch Antiques, Hong Kong, 1989.

新澤西州私人珍藏

十八/十九世紀 黃花梨圈椅一對

**來源:**  
Honeychurch Antiques, 香港, 1989年

ANOTHER PROPERTY

**~801**  
**A HUANGHUALI COFFER**  
19TH CENTURY

The single-panel top is set in a rectangular frame and fitted with everted ends, above three drawers and a larger drawer below. The whole is raised on elegantly splayed legs joined by a plain apron and spandrels, and further fitted with elongated shaped corner spandrels.

34¼ in. (87 cm.) high, 77¾ in. (197.5 cm.) wide, 24 in. (61 cm.) deep

\$60,000-80,000

**PROVENANCE:**  
Emily Castle Collection, Honolulu, before 2000.

清十九世紀 黃花梨聯三櫥

**來源:**  
Emily Castle 珍藏, 檀香山, 2000年以前入藏





# Property From The Estate of Dr.Vallo Benjamin

## 本傑明醫生舊藏中國家具

Dr. Vallo Benjamin (1934-2021) was known by all around him as a unique and exceptional person. He was a big-hearted, generous man with a great sense of humor and humanity. Dr. Benjamin cherished his family, whom he took care of all his life.

Dr. Vallo Benjamin was born in Hamedan, Iran to Christian Assyrian/Armenian parents. He first came to the United States to complete his medical training in neurosurgery at New York University, carrying only \$100 in his pocket, eventually becoming a world-renowned neurosurgeon and Chairman of the Department of Neurosurgery at NYU Langone Health.

Beyond his professional accomplishments, Dr. Benjamin had a great passion for life and an amazing eye for art and beauty. In the late 1970s, he sought out architect Paul Rudolph and together they succeeded in creating an austere, luxurious, and singularly beautiful New York City apartment. The great room had white marble floors, a soaring eighteen-foot ceiling, state-of-the-art lighting, painted fabric walls and a wide, clear Plexiglas staircase. Rudolph also designed white and clear Plexiglas furniture to harmonize the space. The apartment was celebrated for its unique style and was featured on the cover of the Art section of *The New York Times* in 1984.

Dr. Benjamin collected and displayed Assyrian reliefs fragments mounted on Plexiglas plinths, and later added a collection of cylinder seals. A fifteenth-century Isphahan palace carpet led to a Helen Frankenthaler painting, Medieval Italian furniture, and stained glass. Chinese classical furniture, jade and Tiffany leaded lamps, and a Robert Motherwell filled his library. He created a harmonious and serene home to enjoy and entertain friends and family, often quite lavishly.

Christie's is honored to present the following works of art from the collection of Dr. Benjamin Vallo (lots 802-808).



### ~802 A HUANGHUALI 'OFFICIAL'S HAT' ARMCHAIR 19TH-20TH CENTURY

The plain backspat supports a carved crestail terminating in rounded ends above the mat seat and plain, beaded apron and spandrels. The whole is raised on round-section legs joined by stretchers at the sides and a footrest at the front.

45½ in. (115.6 cm.) high, 27 in. (68.6 cm.) wide, 21½ in. (26.8 cm.) deep

\$40,000-60,000

**PROVENANCE:**  
Nils Nessim Collection (1916-1974), Sweden.  
Sotheby's New York, 23 April 1987, lot 528.

VALLO BENJAMIN 醫生珍藏  
清十九/二十世紀 黃花梨四出頭官帽椅  
**來源:**  
Nils Nessim (1916-1974) 珍藏, 瑞典  
紐約蘇富比, 1987年4月23日, 拍品編號528

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

### ~803 A HUANGHUALI RECTANGULAR TABLE 18TH CENTURY WITH MODIFICATIONS

The paneled top is set in a rectangular frame above a wraparound stretcher and four drawers set with openwork drawer fronts. The whole is raised on molded, square-section legs fitted with openwork corner spandrels.

36¼ in. (92.1 cm.) high, 71½ in. (181.6 cm.) wide, 25½ in. (64.8 cm.) deep

\$70,000-90,000

**PROVENANCE:**  
Sotheby's New York, 23 April 1987, lot 546.

VALLO BENJAMIN 醫生珍藏  
清十八世紀 後經改裝 黃花梨條桌  
**來源:**  
紐約蘇富比, 1987年4月23日, 拍品編號546



(detail)







804

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

**804**  
**A TIELIMU 'SOUTHERN OFFICIAL'S HAT'**  
**ARMCHAIR**  
18TH-19TH CENTURY

The C-form backslat, fitted with a mat panel, supports the carved crestail above the mat seat set in a seat frame with setback front seat rail, and plain, beaded apron and spandrels. The whole is raised on round-section legs joined by stepped stretchers at the side and a footrest at the front.  
44½ in. (113 cm.) high, 27¾ in. (70.5 cm.) wide, 23¼ in. (59.1 cm.) deep

\$8,000-12,000

VALLO BENJAMIN 醫生珍藏

清十八/十九世紀 鐵梨木南官帽椅

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

**~805**  
**A HUANGHUALI SQUARE TABLE**  
18TH-19TH CENTURY

The paneled top is set in a square frame above the narrow waist and shaped, beaded aprons carved with confronting *chilong*. The whole is raised on beaded, square-section legs terminating in hoof-form feet.  
31 in. (78.7 cm.) high, 36½ in. (92.7 cm.) wide, 36 in. (91.4 cm.) deep

\$20,000-30,000

**PROVENANCE:**  
Sotheby's New York, 23 April 1987, lot 589.  
**EXHIBITED:**  
Los Angeles, Pacific Asia Museum, 1980.

VALLO BENJAMIN 醫生珍藏

清十八/十九世紀 黃花梨方桌

**來源:**  
紐約蘇富比, 1987年4月23日, 拍品編號 589  
**展覽:**  
洛杉磯, 亞太博物館, 1980年

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

**~806**  
**A PAIR OF HUALI 'SOUTHERN OFFICIAL'S HAT'**  
**ARMCHAIRS**  
Each has a S-form backslat carved with archaistic dragons supporting a carved crestail above the mat seat and plain, beaded apron and spandrels. The whole is raised on round-section legs joined by stepped stretchers on the sides and a footrest at the front.

41 in. (104.1 cm.) high, 23½ in. (59.7 cm.) wide, 22 in. (55.9 cm.) deep (2)

\$30,000-50,000

**PROVENANCE:**  
Acquired prior to 1993.

VALLO BENJAMIN 醫生珍藏

花梨南官帽椅一對

**來源:**  
1993年以前入藏



805



806





807

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

**~807**

**A HUANGHUALI THREE-DRAWER WAISTLESS SIDE TABLE**  
17TH-18TH CENTURY WITH MODIFICIATIONS

The paneled top is set in a rectangular frame above three drawers. The whole is raised on square-section legs terminating in hoof-form feet and fitted with corner spandrels.

35¼ in. (89.5 cm.) high, 52 in. (132.1 cm.) wide, 25¾ in. (65.4 cm.) deep

\$12,000-18,000

**PROVENANCE:**  
Acquired prior to 1984.

VALLO BENJAMIN 醫生珍藏

十七/十八世紀 後經改裝 黃花梨三屨書桌

**來源:**  
1984年以前入藏

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

**~808**

**A HUANGHUALI SIDE TABLE**  
LATE QING DYNASTY

The paneled top is set in a rectangular frame above molded, decorative stretcher fitted with two narrow drawers. The whole is raised on molded, square-section legs.

33½ in. (85.1 cm.) high, 30½ in. (77.5 cm.) wide, 19 in. (48.3 cm.) deep

\$8,000-12,000

**PROVENANCE:**  
Acquired prior to 1993.

VALLO BENJAMIN 醫生珍藏

晚清 黃花梨半桌

**來源:**  
1993年以前入藏



808

VARIOUS PROPERTIES

**~809**

**A HUALI CORNER-LEG TABLE**

The single-panel top is set in a rectangular frame above a narrow waist and shaped, beaded aprons carved with pairs of *chilong* confronting interlocking scrollwork and further fitted with openwork corner spandrels. The whole is raised on square-section cabriole legs terminating in upturned *ruyi*-form feet.

33¾ in. (85.7 cm.) high, 60½ in. (153.7 cm.) wide, 22¾ in. (57.8 cm.) deep

\$15,000-25,000

花梨雕螭龍紋條桌







810

810

**A ZITAN HEXAGONAL LANTERN**  
LATE QING DYNASTY

The lantern is carved with a flared openwork crown with descending bats above a pierced waist and openwork scroll shoulder. Each panel on the center section is carved with an openwork border and flanked by *ruyi* scroll flanges. The waisted foot is carved *en suite* and raised on six *ruyi*-form feet.

17¾ in. (45 cm.) high

\$4,000-6,000

晚清 紫檀鏤雕六方宮燈

811

**A PAIR OF POLYCHROME BROWN LACQUER *DEMI-LUNE* TABLES**  
LATE QING DYNASTY

Of half moon shape, each table is finely carved and painted with rockwork and prunus branches enclosed within a thick border decorated with shaped medallions enclosing various floral sprays set against a diaper ground, above the narrow waist and gently cusped aprons. The whole is raised on rectangular-section legs terminating in *ruyi*-form feet and joined by a trellis-work panel. Each is decorated all over in lotus scroll.

32½ in. (82.6 cm.) high, 31½ in. (80 cm.) wide, 15¾ in. (40 cm.) deep (2)

\$7,000-9,000

晚清 彩漆花卉紋半月桌一對



811 (assembled)



811

812

**A JADE AND HARDSTONE-INLAID ZITAN FOUR PANEL SCREEN**  
19TH CENTURY

Each panel is inlaid in jade, jadeite, and various hardstones with a different scene of a scholar with an attendant in an outdoor setting, and further set with carved decorative panels above and below. The whole is raised on tall vertical posts joined by carved aprons.

82¾ in. (210.2 cm.) high, 22¼ in. (56.5 cm.), each panel

\$50,000-70,000

清十九世紀 紫檀嵌寶高士圖四扇屏風





813

A MAGNIFICENT AND VERY RARE PAIR OF LARGE CLOISSONNÉ ENAMEL PANELS

QIANLONG PERIOD (1736-1795)

One panel is decorated with a stag and a doe grazing beneath a cypress tree intertwined with wisteria, with a four-character inscription on the upper right corner reading *bai lu yong shou* (cypress, deer, eternal longevity). The other panel is decorated with a pair of cranes beneath a pine tree with *lingzhi* against a background of craggy mountains, with a four-character inscription on the upper left corner reading *song he chang chun* (pine, crane, long spring). Each panel is decorated on the back in ink and color on paper with two large characters with bats and auspicious emblems, one reading *hong xi* (vast happiness) and the other *ying xiang* (welcome auspiciousness).

Framed: 54¼ x 28½ in. (137.8 x 71.4 cm.), *zitan* frames (2)

\$150,000-250,000

**PROVENANCE:**  
The Collection of Jerome C. Neuhoﬀ; Sotheby’s New York, 25 January 1986, lot 24.

清乾隆 掐絲琺瑯「柏鹿永壽」「松雀長春」圖屏一對  
**來源:**  
Jerome C. Neuhoﬀ珍藏; 紐約蘇富比, 1986年1月25日, 拍品編號 24

This spectacular pair of panels is exceptional for their massive size, masterful craftsmanship and the large-scale depictions of the deer and cranes within their landscape settings. Typically in *cloisonné* enamel wares, the figural subjects occupy a smaller space within a more vast landscape, as seen on the Qianlong-period double-sided panel of much smaller size decorated on one side with cranes in a landscape with pine trees in the Musée des Arts Décoratifs, Paris, illustrated in *Cloisonné, Chinese Enamels from the Yuan, Ming and Qing Dynasties*, New York, 2011, p. 289, no 125 (side b). The large size of the deer and cranes and the tight cropping of the landscapes of the present panels enhance the dramatic visual impact and the sense of monumentality.

Panels, either as floor/table screens or wall-hangings, rendered in *cloisonné* enamel worked particularly well with scenes of mountainous landscapes, and were very popular during the Qianlong period. Such luxurious furnishings provided viewing enjoyment for the emperor and his concubines within the living halls of the palace complex. The choice of subject usually represented some kind of auspicious meaning. Deer and cranes symbolize long life, as they are both companions of Shoulao, the God of Longevity. Deer are known to live for a long time and are believed to be the only animals that can find the fungus of immortality, *lingzhi*, clusters of which are shown growing on the trunk of the pine tree in the panel decorated with cranes. In addition, the Chinese word for ‘deer’, *lu*, sounds like the word for ‘emolument’ or an official salary, and thus deer are symbolic of the rank and wealth that are associated with such a salary. The inclusion of cypress trees reinforces this wish since the Chinese word for ‘cypress’, *bai* (or *bo*), provides a rebus for ‘one hundred’, and the combination of deer and cypress suggest the wish *bailing shilu* (May you attain old age and continue to receive emolument). Finally, pairs of animals, in this case a pair of deer and a pair of cranes, can also symbolize a married couple. Taken together with the pine tree, which is an evergreen, they form the rebus *helu tongchun* (May the couple be forever young).

A *champlevé* enamel floor screen dated to the Qianlong period and featuring similar treatment of the pine trees, rocks and ground accented with sparse patches of grass, in the Palace Museum, Beijing, is illustrated in *Metal-Bodied Ware – 43 – The Complete Collection of Treasures of the Palace Museum*, Hong Kong 2002, p. 140, no. 135, and again in *The Complete Collection of Ming and Qing Furniture in the Palace Museum*, vol. 19, Screen, Beijing, 2015, pp. 272-75, no. 89. Also illustrated, pp. 70-1, no. 22, is a *xichi* table screen inset with a *cloisonné* enamel panel decorated with a similar scene of a pair of cranes amidst pine in a mountainous landscape.

This decorative style originated from bird and flower paintings of the early Qing period, and was made popular by artists such as Shen Quan (1682-1760). An example of Shen Quan’s painting in the Phoenix Art Museum, depicting a pair of cranes standing on a gnarled pine tree, is illustrated in *Cloisonné, Chinese Enamels from the Yuan, Ming and Qing Dynasties*, op. cit., p. 143, fig. 7.26.



(reverse of each)







814

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

**814**  
**A CLOISONNÉ ENAMEL LANTERN**  
**MOUNTED AS LAMP**  
18TH-19TH CENTURY

Of rectangular form, the lantern has an open frame decorated with bats in flight and bands of archaistic scroll, and is mounted on one side with a pair of writhing dragons. The lantern is fitted with glass panels painted with various birds amidst rockwork and trees. The whole is raised on a tall, spreading foot.

13 in. (33 cm.) high

\$10,000-15,000

**PROVENANCE:**  
Michael B. Weisbrod, New York, 21 December 1984.

VALLO BENJAMIN 醫生珍藏

清十八/十九世紀 掐絲琺瑯宮燈 後經改裝

**來源:**  
Michael B. Weisbrod, 紐約, 1984年12月21日

PROPERTY OF ROBERT B. AND BEATRICE C. MAYER  
FAMILY COLLECTION

**815**  
**A CLOISONNÉ ENAMEL EWER AND**  
**COVER, DUOMUHU**  
17TH CENTURY

The tall cylindrical body is divided into four registers decorated with pairs of confronting dragons divided by flaming pearls between raised copper bands with floral scroll. The curved upright spout issues from the jaws of a gilt mythical beast opposite the dragon-fish-form handle, all below a lobed, crown-form rim decorated on the front with a writhing dragon amidst clouds and flames. The cover is decorated with a similar dragon below a globular finial.

23¾ in. (60.3 cm.) high

\$7,000-10,000

**PROVENANCE:**  
Nagatani, Chicago, 19 February 1969.

ROBERT B. BEAT 及 BEATRICE C. MAYER 家族珍藏

十七世紀 掐絲琺瑯雙龍戲珠紋多穆壺

**來源:**  
永谷商會, 芝加哥, 1969年2月19日



(detail of cover)

815



VARIOUS PROPERTIES

816  
A VERY FINE CLOISSONNÉ ENAMEL CENSER AND GILT-BRONZE COVER

KANGXI PERIOD (1662-1722)

The censer is cast with a tri-lobed body raised on three short tapering legs and a pair of rope-twist handles rising from the rim. The exterior of the body and the legs are finely decorated with lotus scrolls below a band of florets encircling the neck. The gilt-bronze cover is cast in openwork with a pair of dragons contesting a flaming pearl amidst clouds, below a bud-form finial cast with conjoined *ruyi* clouds.

7 in. (17.8 cm.) high, brocade box

\$30,000-50,000

PROVENANCE:  
Private collection, New England.

清康熙 掐絲琺瑯蓮紋三足爐附鎏金銅蓋

來源:  
私人珍藏, 新英格蘭

This exquisite censer is extraordinarily well-crafted and features strong colors precisely applied within fine, accurately bent wires that delineate the contours of the emphatic design. This refinement is echoed in the precise execution of the key-fret pattern around the edges of the mouth rim, the elegantly splayed rope-twist handles, and the superb casting of the pierced cover decorated with five-clawed dragons amidst vaporous clouds below stalks of *lingzhi* that rise like flames on the bud-form finial.

The proportions of the censer, with its generously rounded body tapering to the three tiny feet, are similar to a Kangxi mark-and-period *cloisonné* enamel censer in the Qing Court Collection, Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 83, no. 80. Also illustrated, p. 82, no. 79, is another Kangxi mark-and-period *cloisonné* enamel censer in the Qing Court Collection that is also raised on three small tapering feet, but has a broader, more compressed body and plain loop handles. Similar small tapering feet can also be seen on the painted enamel tripod censer, bearing a Kangxi *yuzhi* mark, from the Alfred Morrison Collection, Fonthill House, sold at Christie's London, 9 November 2004, lot 21.

Similar treatment of the lotus blossoms can be seen on the *cloisonné* enamel 'champion vase' dated to the Kangxi period from the Springfield Museums Collection, and formerly in the collection of George Walter Vincent Smith (1832-1923), sold at Christie's Hong Kong, 30 November 2020, lot 2907. See also, a Kangxi-period *cloisonné* enamel vase with similar lotus scroll decoration, from the collection of Juan Jose Amezaga, sold at Christie's Paris, 13 June 2007, lot 19.



(detail of cover)







817

**817**  
**A SMALL PAINTED ENAMEL FANGZUN-FORM VASE**  
QIANLONG FOUR-CHARACTER SEAL MARK IN BLUE ENAMEL  
WITHIN A DOUBLE SQUARE AND OF PERIOD (1736-1795)

The flaring neck, rounded middle section, and splayed foot are decorated on each facet with a lotus spray surrounded by small curling tendrils, all reserved on a pale turquoise ground between leaf and petal lappet borders, all beneath a *ruyi* border at the rim.

3⅞ in. (8.7 cm.) high, fitted cloth box

\$12,000-18,000

**PROVENANCE:**  
Bluett & Sons, London (according to label).  
Elliott Galleries, New York.

清乾隆 銅胎畫琺瑯蓮紋方尊式瓶 雙方框四字篆書款

**來源:**

Bluett & Sons, 倫敦 (據標籤)  
Elliott 藝廊, 紐約



817 (mark)

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**818**  
**A PAIR OF LARGE PAINTED ENAMEL VASES**  
18TH CENTURY

Each vase is of tapering octagonal section with a short, flared neck and splayed foot, painted on each main side with a central panel enclosing a *xi* (happiness) character and bordered by the Eight Buddhist Emblems (*bajixiang*). The neck is decorated with cartouches enclosing floral sprays below the rim decorated with keyfret, all reserved on a bright turquoise ground.

14½ in. (36.8 cm.) high

(2)

\$20,000-30,000

**PROVENANCE:**  
Acquired prior to 1973 and thence by descent to the present owner.

美國私人珍藏

清十八世紀 銅胎畫琺瑯雙喜紋八方瓶一對

**來源:**

於1973年以前入藏, 後傳承至現藏家



818



PROPERTY FROM A PRIVATE COLLECTION

0819

A VERY RARE CLOISONNÉ ENAMEL ARCHAISTIC YOU-FORM VESSEL AND COVER

QIANLONG-JIAQING PERIOD (1736-1820)

The pear-shaped body of oval section is raised on a splayed foot and is decorated with *taotie* masks divided by four flanges amidst *ruyi*-form clouds and keyfret, all reserved on a mottled dark bluish-green ground interspersed with patches of red and light blue to suggest the corrosion on an ancient bronze. The neck is cast with a pair of beast-form terminals with ears decorated with *wan* emblems connecting the arched handle. The domed cover with vertical flanges is similarly decorated.

12¼ in. (31.2 cm.) high

\$30,000-50,000

PROVENANCE:

Acquired by the family of the present owner, circa 1980.

私人珍藏

清乾隆/嘉慶 掐絲琺瑯饕餮紋仿古卣

來源:

現藏家之家族於1980年前後入藏

The present *cloisonné* enamel vessel illustrates the popularity of archaism during the Qianlong period, and exemplifies some of the finest *cloisonné* techniques. Its design is based on a Shang dynasty (c. 1600-c. 1046 BC.) vessel prototype, *you*, which served as a wine-storage or presentation jar and was used in ceremonies honoring the spirit of a deceased ancestor. For an example of a Shang dynasty prototype, see a *you* excavated at Jiajiacun, Qishan county, Shaanxi province, attributed to the late Shang period, illustrated in *Shaanxi chu tu Shang Zhou qingtongqi* (Bronzes of Shang and Zhou Dynasties Unearthed in Shaanxi Province), vol.1, Beijing, 1979, pl. 24.

The present *cloisonné* enamel *you* would have been a luxury item even at the time when it was made, and the superior quality may suggest an imperial connection or attribution. A virtually identical *cloisonné* enamel *you* of very similar size and dated to mid-Qing dynasty was previously in the Qing Court Collection, and illustrated in *Metal-bodied Enamel Ware. The Complete Collection of Treasures of the Palace Museum Vol. 43*, Beijing, 2001, p. 155, no. 147. (Fig. 1)



Fig. 1 Cloisonné you-form vessel, mid-Qing dynasty, Palace Museum, Beijing.

圖一 掐絲琺瑯獸面紋提梁卣，清中期，北京故宮博物院藏







(detail)

PROPERTY FROM THE GANNON FAMILY COLLECTION

820

AN IMPERIAL GILT-BRONZE RITUAL BELL, *BIANZHONG*

KANGXI CAST MARK CORRESPONDING TO 1713 AND OF THE PERIOD

Heavily cast in barrel form, the bell is decorated in high relief with horizontal bands of bosses alternating with the Daoist Trigrams flanking four vertical panels, one enclosing the reign date *Kangxi wushier nian zhi*, 'made in the fifty-second year of Kangxi', one bearing the characters, *nanlu*, denoting its tone, and two enclosing an archaistic dragon beneath a *ruyi* head, all above a band of large flat discs. The flat top is surmounted by a suspension handle formed by two addorsed dragons.

12 in. (30.5 cm.) high

\$150,000-300,000

PROVENANCE:

Acquired in Georgia or Louisiana by 1967, and thence by descent within the family.

GANNON 家族珍藏

清康熙五十二年(1713) 鎏金銅蒲牢鈕八卦紋「南呂」編鐘

來源:

1967年購藏於喬治亞或路易斯安那州, 後家族傳承







Heavily cast gilt-bronze bells of this type, known as *bianzhong*, took their inspiration from archaic bronzes of the Western Zhou dynasty (1100-771 BC). The best known archaic prototypes are those excavated from the tomb of the Marquis Zeng, now in the Hubei Provincial Museum, illustrated by Lothar von Falkenhausen, *Suspended Music: Chime Bells in the Culture of Bronze Age China*, California, 1993, p. 6. In the Qing dynasty, the imperial court closely followed Confucian ideals as set out in ancient Chinese classics such as the *Book of the Zhou (Zhou Li)* which advocated that rituals should commence with music. In the Qing dynasty, *bianzhong* were produced for the court and became an essential part of court ritual musical instruments. They were played during ceremonies at the imperial altars (in particular, the Temple of Heaven and Temple of Agriculture) and during formal banquets and state rites.

The present bell is part of a graduated set of sixteen, each of which is cast with varied thicknesses to provide a range of twelve standard musical tones with four additional repeated notes in lower octaves. Each bell is cast on one side with its respective musical tones, opposite the reign mark, and together they appear in the following sequence: 1st, *huangzhong*; 2nd, *dalu*; 3rd, *taicu*; 4th, *jiazhong*; 5th, *guxi*; 6th, *zhonglu*; 7th, *ruibin*; 8th, *lingzhong*; 9th, *yize*; 10th, *nanlu* (as cast on the present bell); 11th, *Wuyi*; and 12th, *yingzhong*. In Chinese musicology, the twelve main tones alternately provide a *Yang*, positive, and

*Yin*, negative note. The four repeated bells of lower octaves, thus making up the total of sixteen, are *pei yize*, *pei nanlu*, *pei wuyi*, *pei yingzhong*.

All sixteen *bianzhong* would have been suspended in two tiers of eight attached to tall wooden frames, as depicted in a court painting by Guiseppe Castiglione entitled: 'Imperial Banquet in Wanshu Garden', illustrated by Chuimei Ho and Bennet Bronson, *Splendors of China's Forbidden City*, The Field Museum, Chicago, p. 52, pl. 42. The bells are arranged in accordance to their thickness and respective musical tone. A carillon of sixteen bells is illustrated in *Life in the Forbidden City of Qing Dynasty*, The Forbidden City Publishing House, 2007, p. 50, no. 50.

There appear to be two groups of these gilt-bronze bells dating to the Kangxi period: the first, dated to the 52nd year (1713) and the second group to the 54th year (1715). Examples of bells from the 52nd year of Kangxi include a group of five in the Audrey B. Love Collection sold at Christie's New York, 20 October 2004, lot 455. Three other bells have been sold at auction: a *guxi* bell (5th tone), Christie's New York, 29 November 1984, lot 554; a *lingzhong* bell (8th tone), Sotheby's London, 30 March 1978, lot 60; and a *wushe* bell (11th tone) from the Lord and Lady Hesketh collection was sold at Sotheby's Hong Kong, 9 October 2007, lot 1327.







821

PROPERTY FROM THE COLLECTION OF SAM AND MYRNA MYERS

**821**  
**A MOTTLED PALE BEIGE JADE 'DRAGON' PENDANT**  
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-11TH CENTURY BC

The pendant is of arched shape and is carved with circular eyes and the mouth is pierced for suspension. The stone is of mottled pale beige tones with some opaque white inclusions.

3⅞ in. (9.2 cm.) long

\$8,000-12,000

**PROVENANCE:**  
Sam and Myrna Myers Collection, Paris, by 1979.

**EXHIBITED:**  
*From the Lands of Asia*, Pointe-à-Callière, Montréal Archaeology and History Complex, Montreal, 16 November 2016-19 March 2017; Kimbell Art Museum, Fort Worth, Texas, 4 March-19 August 2018.

**LITERATURE:**  
F. Salviati, *The Language of Adornment: Chinese Ornaments of Jade, Crystal, Amber and Glass from the Neolithic period to the Qing dynasty*, Paris, 2002, no. 12.

The fine linear projections along the lower edge of this handsome bottle-horned dragon pendant suggests that it was carved from a section of a jade collared disc such as the Shang-dynasty buff-colored example formerly in the Lantian Shanfang Collection, sold at Christie's Hong Kong, The Chang Wei-Hwa Collection of Archaic Jades, 30 November 2020, lot 2713. Given the precious nature of the material, it was common practice to re-carve earlier jade carvings that might have been damaged or broken.

SAM及MYRNA MYERS 珍藏

晚商/西周早期 公元前12至11世紀 褐玉龍形珮

**來源:**  
1979年入藏於巴黎

**展覽:**  
「From the Lands of Asia」, 蒙特婁考古歷史博物館, 蒙特婁, 2016年11月16日-2017年3月19日; 金貝爾美術館, 沃斯堡, 德州, 2018年3月4日-8月19日

**出版:**  
F. Salviati, 《The Language of Adornment: Chinese Ornaments of Jade, Crystal, Amber and Glass from the Neolithic period to the Qing dynasty》, 巴黎, 2002年, 編號12

PROPERTY FROM THE COLLECTION OF SAM AND MYRNA MYERS

**822**  
**A RARE PALE GREEN AND BEIGISH-BROWN JADE NOTCHED DISC**  
NORTHWEST CHINA, LATE NEOLITHIC PERIOD-EARLY BRONZE AGE, 3RD-2ND MILLENNIUM BC

The disc is carved along the outer edge with three groupings of deeply cut pointed notches interspersed with further shallow and blunt grooves. The stone is of a pale greenish-beige tone with areas of brown and cream.

4⅞ in. (11.5 cm.) diam.

\$15,000-25,000

**PROVENANCE:**  
Sam and Myrna Myers Collection, Paris, by 1980.

**EXHIBITED:**  
*From the Lands of Asia*, Pointe-à-Callière, Montréal Archaeology and History Complex, Montreal, 16 November 2016-19 March 2017; Kimbell Art Museum, Fort Worth, Texas, 4 March-19 August 2018.

**LITERATURE:**  
J. Desroches, *Two Americans in Paris: A Quest for Asian Art*, Italy, 2016, p. 47, no. 81.

A related jade notched disc of larger size (15.6 cm.), dated to the late Shang-early Western Zhou period, 13<sup>th</sup>-11<sup>th</sup> century BC, is in the Metropolitan Museum of Art, acc. no. 27.15. (Fig. 1)

SAM及MYRNA MYERS 珍藏

新石器時代 良渚文化 公元前三至二千紀 青白玉璜璣

**來源:**  
1980年入藏於倫敦

**展覽:**  
「From the Lands of Asia」, 蒙特婁考古歷史博物館, 蒙特婁, 2016年11月16日-2017年3月19日; 金貝爾美術館, 沃斯堡, 德州, 2018年3月4日-8月19日

**出版:**  
J. Desroches, 《Two Americans in Paris: A Quest for Asian Art》, 義大利, 2016年, 頁 47, 編號 81



822

Fig. 1 Notched disc, Shang or Western Zhou dynasty, 13th-11th century BC. Metropolitan Museum of Art, Rogers Fund, 1927, 27.15.

圖一 牙璧, 商或西周, 公元前13-11世紀, 大都會藝術博物館藏, Rogers基金, 1927年, 館藏編號27.15





PROPERTY FROM THE COLLECTION OF SAM AND MYRNA MYERS

823

A VERY RARE AND FINELY CARVED WHITE JADE TABLET  
PENDANT

MID-WESTERN ZHOU DYNASTY, 10TH-9TH CENTURY BC

The irregularly shaped rectangular pendant is finely carved on either side in low relief with a design of a kneeling humanoid figure with long, incised hair arched back behind the head, surmounting two animal masks. The softly polished stone is of a creamy white tone with light streaks of brown and is pierced with a single hole for suspension.

5½ in. (13 cm.) high

\$40,000-60,000

**PROVENANCE:**  
Sam and Myrna Myers Collection, Paris, by 1995.

**EXHIBITED:**  
*From the Lands of Asia*, Pointe-à-Callière, Montréal Archaeology and History Complex, Montreal, 16 November 2016-19 March 2017; Kimbell Art Museum, Fort Worth, Texas, 4 March-19 August 2018.

**LITERATURE:**  
J. Desroches, *Two Americans in Paris: A Quest for Asian Art*, Italy, 2016, p. 56, no. 112.

西周中期 公元前十至九世紀 白玉人龍紋珮

**來源:**  
1995年入藏於香港

**展覽:**  
「From the Lands of Asia」, 蒙特婁考古歷史博物館, 蒙特婁, 2016年11月16日-2017年3月19日; 金貝爾美術館, 沃斯堡, 德州, 2018年3月4日-8月19日

**出版:**  
J. Desroches, 《Two Americans in Paris: A Quest for Asian Art》, 義大利, 2016年, 頁 56, 編號112

This superb and rare implement belongs to a group of Western Zhou flat jade carvings of generally rectangular shape and carved with identical decoration on either broad side which are variously described as tablets, scepters or handles. The present example is rare to feature a humanoid figure so prominently in the design. A similarly carved Western Zhou jade tablet carved with a bird resting atop the head of a humanoid figure with similar facial features to that on the current tablet, that in turn surmounts animal masks that face up and down, is in the Metropolitan Museum of Art, acc. no. 1985.214.96. (Fig. 1) Other flat jade implements of this type carved with similar bird and mask motifs, but lacking humanoid figures, include one in the British Museum described as a scepter (acc. no. 1937,0416.151) and one from the Grenville L. Winthrop Collection, Harvard Art Musuems (1943.50.134).



Fig. 1 Handle-shaped blade, Western Zhou dynasty, 10th-9th century BC. Metropolitan Museum of Art, Gift of Ernest Erickson Foundation, 1985, 1985.214.96.

圖一 鳳鳥紋玉柄飾, 西周, 公元前10-9世紀, 大都會藝術博物館藏, Ernest Erickson基金會捐贈, 1985年, 館藏編號 1985.214.96







PROPERTY FROM THE COLLECTION OF SAM AND MYRNA MYERS

824  
A MOTTLED GREENISH-GREY JADE 'DRAGON' PENDANT  
LATE EASTERN ZHOU DYNASTY, 4TH-3RD CENTURY BC

The pendant is carved on one end with a dragon head with an elongated snout, ears pricked back and jaw agape. The sinuous body is defined with spiral scrolls within raised borders. The stone is of greenish-grey tone and is pierced with a single hole in the center for suspension.

7⅞ in. (18 cm.) long

\$10,000-15,000

PROVENANCE:  
Sam and Myrna Myers Collection, Paris, by 1999.

EXHIBITED:  
*From the Lands of Asia*, Pointe-à-Callière, Montréal Archaeology and History Complex, Montreal, 16 November 2016-19 March 2017; Kimbell Art Museum, Fort Worth, Texas, 4 March-19 August 2018.

LITERATURE:  
J. Desroches, *Two Americans in Paris: A Quest for Asian Art*, Italy, 2016, p. 59, no. 124.  
D. Jones, "East meets West," *Minerva*, November/December 2016, p. 39, no. 14 (lower left).  
J. Desroches, "Jade, Silk and Porcelain: The Treasures of the Collection of Sam and Myrna Myers in Montreal," *Arts of Asia*, January-February 2017, p. 126, fig. 5.

SAM 及 MYRNA MYERS 珍藏

東周晚期 公元前四至三世紀 青灰玉龍形珮

來源:  
Sam及Myrna Myers珍藏, 巴黎, 1999年前入藏.

展覽:  
「From the Lands of Asia」, 蒙特婁考古歷史博物館, 蒙特婁, 2016年11月16日-2017年3月19日; 金貝爾美術館, 沃斯堡, 德州, 2018年3月4日-8月19日

出版:  
J. Desroches, 《Two Americans in Paris: A Quest for Asian Art》, 義大利, 2016年, 頁59, 編號124  
D. Jones, 〈East meets West〉, 《Minerva》, 2016年11月-12月, 頁39, 編號14 (左下)  
J. Desroches, 〈Jade, Silk and Porcelain: The Treasures of the Collection of Sam and Myrna Myers in Montreal〉, 《亞洲藝術》, 2017年1月-2月, 頁126, 圖5

PROPERTY FROM THE COLLECTION OF SAM AND MYRNA MYERS

825  
AN ORANGISH-RUSSET JADE ARCHED PENDANT, HUANG  
LATE EASTERN ZHOU DYNASTY, 4TH-3RD CENTURY BC

The pendant is carved allover in low relief on both sides with small comma spirals within a narrow canted border cut with notches. The stone is of greyish-beige and russet tone, pierced with a single hole in the center for suspension.

5⅝ in. (14.2 cm.) long

\$12,000-18,000

PROVENANCE:  
Sam and Myrna Myers Collection, Paris, by 1995.

EXHIBITED:  
*From the Lands of Asia*, Pointe-à-Callière, Montréal Archaeology and History Complex, Montreal, 16 November 2016-19 March 2017; Kimbell Art Museum, Fort Worth, Texas, 4 March-19 August 2018.

LITERATURE:  
J. Desroches, *Two Americans in Paris: A Quest for Asian Art*, Italy, 2016, p. 59, no. 118.

The present *huang* can be compared to the jade example in the collection of Sir Joseph Hotung illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 267, no. 17:6. For a depiction of how *huang* of this type might have been worn, see p. 263, fig. 1, where a line drawing of lacquer-painted figures from the Chu tomb at Henan Xinyang, 4th century BC, shows *huang* hung from pendent beaded cords down the front of the body.

SAM 及 MYRNA MYERS 珍藏

東周晚期 公元前四至三世紀 褐玉璜

來源:  
1995年入藏於香港

展覽:  
「From the Lands of Asia」, 蒙特婁考古歷史博物館, 蒙特婁, 2016年11月16日-2017年3月19日; 金貝爾美術館, 沃斯堡, 德州, 2018年3月4日-8月19日

出版:  
J. Desroches, 《Two Americans in Paris: A Quest for Asian Art》, 義大利, 2016年, 頁59, 編號118







(another view)

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

826

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

The tri-lobed body is raised on three columnar legs and is cast in relief with three large *taotie* masks reserved on a *leiwen* ground, the patina is greyish-green with areas of malachite encrustation on the interior.

8¼ in. (21 cm.) high

\$80,000-120,000

PROVENANCE:

S. H. Minkenhof (1879-1956) Collection, Amsterdam, Paris and New York.  
Mr. and Mrs. Ivan B. Hart Collection, New York.  
Eskenazi, London.  
Me. Claude Boisgirard et Me. Axel de Heeckeren, Hôtel Drouot, Paris, 15 March 1982, lot 46.

EXHIBITED:

London, Eskenazi, *Ancient Chinese bronze vessels, gilt bronzes and sculptures*; two private collections, one formerly part of the Minkenhof collection, 9 June-8 July 1977.

LITERATURE:

Eskenazi, *Ancient Chinese bronze vessels, gilt bronzes and sculptures*; two private collections, one formerly part of the Minkenhof collection, London, pp. 12-13, no. 2.  
*Coinnaissance des arts*, "Le prix de l'art: 1981-1982", p. 111, no. 3.

Related *liding* of this type, featuring large, relief-cast *taotie* masks on each lobe of the body, include two very similar examples from the Sackler Collection illustrated by R. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D. C., 1987, pp. 486-91, nos. 93 and 94. In his entry for one of the Sackler *liding*, no. 93, Bagley illustrates seven related *liding* to support his assertion that there was a "wide geographic distribution

of the type in late Anyang times", with a continuation into the early Western Zhou period. Other similar *liding* are in the Idemitsu Museum of Arts, Tokyo, illustrated in *The 15th Anniversary Catalogue*, 1981, p. 235, no. 1009, and the Nathanael Wessén Collection, illustrated by Karlgren and Wirgin in *Chinese Bronzes*, Stockholm, Ostasiatiska Museet, 1969, pl. 2. Another similar vessel was unearthed from a Western Zhou site at Zaoyuancun in Changwuxian, Shaanxi, and is illustrated in *Shaanxi Chutu Shang Zhou Qingtongqi* (Bronze Vessels Unearthed from the Shaanxi Province), vol. 4, pl. 160. Further similar *liding* include the two sold at Christie's New York, Power and Prestige: Important Early Chinese Ritual Bronzes from a Distinguished European Collection, 22 March 2019, lots 1502 and 1507, and the example sold at Christie's Paris, 9 June 2021, lot 15.

紐約顯赫私人珍藏

晚商 安陽時期 公元前十二至十一世紀 青銅饗餐紋鬲鼎

來源:

S. H. Minkenhof (1879-1956) 珍藏, 阿姆斯特丹, 巴黎及紐約  
Ivan B. Hart 伉儷珍藏, 紐約  
埃斯肯納齊, 倫敦  
Me. Claude Boisgirard 及 Me. Axel de Heeckeren, 德魯奧, 巴黎, 1982年3月15日, 拍品編號46

展覽:

倫敦, 埃斯肯納齊, 「Ancient Chinese bronze vessels, gilt bronzes and sculptures; two private collections, one formerly part of the Minkenhof collection」, 9 June-8 July 1977年6月9日-7月8日

出版:

埃斯肯納齊, 《Ancient Chinese bronze vessels, gilt bronzes and sculptures; two private collections, one formerly part of the Minkenhof collection, 倫敦, 頁12-13, 編號2  
《Coinnaissance des arts》, “Le prix de l’ art: 1981-1982”,頁111, 編號3





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

827

A BRONZE RITUAL RECTANGULAR FOOD VESSEL, *FANGDING*  
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 12TH-11TH  
CENTURY BC

The rectangular vessel is raised on four columnar legs below notched flanges at the corners of the body. The body is decorated in high relief on each side with rows of pointed bosses framing a rectangular panel, below a narrow band containing a bifurcated snake, the split, undulant body of which is decorated with diamond markings, reserved on a ground of *leiwen* and bosses. One side of the interior has a seven-character inscription.

7½ in. (19 cm.) high

\$80,000-120,000

PROVENANCE:  
Christie's New York, 2 December 1986, lot 318.

紐約顯赫私人珍藏

晚商/西周早期 公元前十二至十一世紀 青銅乳釘紋方鼎

銘文或作: 𠂔口父作𠂔旁鼎

來源:  
紐約佳士得, 1986年12月2日, 拍品編號 318

The inscription on the interior of the vessel reads *Reng X Fu zuo jue pang ding*, which may be translated as, 'Father Reng X made this rectangular *ding* vessel'. *Fangding* dated from before the Anyang period of the Shang dynasty to the second half of the early Western Zhou dynasty. One type of *fangding* shares design elements that are similar to those found on the present vessel: a rectangular field surrounded on three sides by rows of bosses below a decorative band, and flanges at the corners to accentuate the body shape. Sometimes the rectangular field is left plain, as seen here, and sometimes it is filled with a *leiwen* pattern. The decorative band above is usually birds or dragons of varying types. Other late Shang-early Western Zhou *fangding* featuring a similar bifurcated or split snake set against a *leiwen* ground incorporating small roundels with raised dots above a plain rectangular field are illustrated by J. Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Washington, DC and Cambridge, Massachusetts, 1990, pp. 234-39, no. 6 and figs. 6.5-6.9. A *fangding* illustrated by Chen Peifen, *Ancient Chinese Bronzes in the Shanghai Museum*, London, 1995, p. 50, no. 23, has *leiwen* in the rectangular field below a band of pairs of birds confronted on a flange. A *fangding* from the Doris Duke Collection, sold at Christie's New York, 21 September 2004, lot 150, is very similar to the Shanghai vessel. Another *fangding* excavated in 1984 at Tengzhou Zhuang, Shandong province, illustrated in *Zhongguo Qingtongqi Quanji - Western Zhou*, vol. 6, no. 2, Beijing, 1997, p. 73, no. 75, has a plain field below a pair of *kui* dragons confronted on a small flange.



(another view)



(inscription)







PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

829

A BRONZE RITUAL WINE VESSEL, ZUN  
MID- TO LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The body is cast with a double bow-string band at the base of the trumpet neck above three horned animal masks projecting from the edge of the shoulder, each each above a narrow vertical flange that bisects a flat-cast taotie mask with raised boss eyes. The tall spreading foot is cast with a narrow band of pairs of birds with backward-turned heads confronting a narrow flange. The interior is cast with a two-character inscription possibly reading gong zhu.

7 7/8 in. (18.8 cm.) across, padauk stand

\$40,000-60,000

PROVENANCE:  
Alan and Simone Hartman Collection, New York, 1986.

Similar animal heads with coiled horns and jutting snouts can be seen set on the shoulder of a zun of larger size (30.2 cm.) dated to the 13<sup>th</sup> century illustrated by R. W. Bagley in *Shang Ritual Bronzes in the Arhtur M. Sackler Collections*, The Arthur M. Sackler Foundation, Washington, D.C., 1987, p. 264, no. 42, where the author notes, p. 265, the zun displaced the older lei shape and was one of the more popular vessel types during the first half of the Anyang period. Also illustrated, p. 276, no. 44, is a zun (17.5 cm.) of similar proportions to the present example, but with different decoration and raised on a splayed foot.

紐約顯赫私人珍藏

商中至晚期 公元前十三至十一世紀 青銅三羊尊

銘文或作: 工貯

來源:  
Alan 及 Simone Hartman 珍藏, 紐約, 1986年



(inscription)

THE PROPERTY OF A PRIVATE NEW JERSEY COLLECTOR

829

A BRONZE RITUAL FOOD VESSEL, GUI  
EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The sides are cast with vertical ribbing between an upper band of taotie on leiwen ground, centered on each side by an animal mask, and a band of taotie dragons above the foot. The C-shape handles emerge from horned animal masks and terminate in pendent rectangular tabs cast with stylized scrolls. The patina is greyish-green with areas of malachite encrustation to the surface.

9 1/4 in. (23.5 cm.) across handles

\$50,000-70,000

PROVENANCE:  
Sotheby's London, 18 December 1967, lot 103.  
The Michael Michaels Collection of Early Chinese Art.  
Christie's London, 7 November 2017, lot 176.

Compare the similar early Western Zhou *gui* sold at Christie's Hong Kong, 7 July 2003, lot 616. Another *gui* with similar decoration, but with different animal heads surmounting the handles, is illustrated by Y. Mino and J. Robinson, *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis Museum of Art, 1983, pp. 112-13, pl. 31, where fig. B illustrates another example found in 1973 in Baofengxian, Henan province, and now in the Luoyang Museum.

新澤西私人珍藏

西周早期 公元前十一至十世紀 青銅饗餐紋簋

來源:  
倫敦蘇富比, 18 December 1967年12月18日, 拍品編號103  
Michael Michaels珍藏高古中國藝術  
倫敦佳士得, 2017年11月7日, 拍品編號176







PROPERTY FROM AN IMPORTANT WASHINGTON PRIVATE COLLECTION

**830**  
**A RARE GOLD AND TURQUOISE-INLAID BRONZE SWORD**  
WARRING STATES PERIOD, CIRCA 4TH CENTURY BC

The long tapering blade is cast with a median ridge and beveled edges. The oval handle is encircled by two rings and the dished circular pommel inlaid in gold wire and turquoise with C-scrolls surrounding a quatrefoil motif centered by a small gold sheet disc. The bronze has a grey and green patina with some malachite green encrustation.

18⅞ in. (48 cm.) long, fitted brocade box

\$40,000-60,000

**PROVENANCE:**  
Arthur M. Sackler (1913-1987) Collection, New York, acquired prior to 1965.  
Property from the Arthur M. Sackler Collection; Christie's New York, 14 September 2009, lot 25.

**EXHIBITED:**  
New York, Columbia University, February 1965.

A sword of slightly larger size (60.5 cm. long), with turquoise inlay in the guard and rings but not the pommel, is illustrated by M. Loehr, *Chinese Bronze Age Weapons*, University of Michigan, 1956, pl. XXXVIII (no. 98). The author's description of the patina, p. 203, also seems to be very similar to that of the present sword. A detail of another sword, no. 97, pl. XL, which also has turquoise inlay on the guard and rings, shows remains of fine fibers wrapped around the hilt just below the pommel. A bronze sword from the Stephen Junkunc Collection similarly cast with two rings on the handle, was sold at Christie's New York, 19 March 2021, lot 608, and a bronze sword with a gold-inlaid pommel from the Arthur M. Sackler collection was sold at Christie's New York, 21 March 2013, lot 1234.

華盛頓重要私人珍藏

戰國 公元前四世紀前後 青銅嵌金及綠松石劍

來源:

亞瑟·M·賽克勒 (1913–1987) 珍藏, 紐約, 1965年以前入藏  
亞瑟·M·賽克勒珍藏; 紐約佳士得, 2009年9月14日, 拍品編號25

展覽:

紐約, 哥倫比亞大學, 1965年2月



(detail)

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**831**  
**A FINELY CAST BRONZE BELL, *ZHONG***  
WARRING STATES PERIOD, 5TH CENTURY BC

The bell of elliptical section is decorated on each side with a central vertical panel of dragon scroll dividing two quadrangular panels outlined by raised thin borders, each enclosing three horizontal rows of three rounded bosses cast as coiled serpents alternating with dragon scrolls, all above a broad band with further dragon scroll. The flat top is similarly decorated beneath the handle formed by a pair of addorsed dragons joined by an inverted U-shaped bar.

7½ in. (19 cm.) high, *jumu* stand

\$50,000-70,000

**PROVENANCE:**  
Private collection, Paris.  
Hôtel Drouot, Paris, 27 October 1978, lot 75.  
Spink and Son, Ltd., London.

Bells (*zhong*) of this type, with a large loop handle formed by the addorsed bodies of dragons or birds, are known as *bo*. Like *yong zhong*, *bo zhong* were made for use in graduated sets, and according to J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, Arthur M. Sackler Gallery, 1995, p. 381, *bo zhong* and *niu zhong* appear to have displaced the graduated set of *yong zhong* after the 5th century BC.

A very similar *bo zhong* of smaller size (6 in.) in the Museum of Eastern Art, Oxford, is illustrated by W. Watson, *Ancient Chinese Bronzes*, London, 1962, pl. 69a. A set of nineteen *bo zhong* of graduated sizes cast with very similar designs and of similar proportions from the tomb of Zhao Qing, a high-ranking noble of the Jin State, in Jinsheng Village, Taiyuan, Shaanxi province, is now in the Shaanxi Archaeological Institute. See *Zhongguo Qingtongqi Quanji - 8 - Dong Zhou* (2), Beijing, 1995, pp. 98-103, nos. 111-4. Compare, also, a bell of this type, but of larger size (23.5 cm.) and lacking decoration in the vertical plain, sold at Christie's New York, 22-23 March 2012, lot 1528.

紐約顯赫私人珍藏

戰國 公元前五世紀 青銅龍紋鐘

來源:

私人珍藏, 巴黎  
德魯奧, 巴黎, 1978年10月27日, 拍品編號75  
Spink and Son, Ltd., 倫敦



(detail)







832 (two views)

PROPERTY FROM A PRINCELY COLLECTION

**832**  
**A SMALL CIRCULAR GOLD 'TORTOISE' BOX AND COVER**  
TANG DYNASTY (AD 618-907)

One side of the circular box is delicately chased with a circular medallion of a tortoise with raised head walking amidst peony scroll. The other side is decorated with a circular medallion of a flower surrounded by scrolling, leafy sprays, and the upright sides with foliate scroll, all reserved on a fine ring-punched ground.

1⅞ in. (2.9 cm.) diam.; weight 16.3 g

\$12,000-18,000

**PROVENANCE:**  
Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK41. Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 80.

**EXHIBITED:**  
Copenhagen, Dansk Kunstindustrimuseum, *Kinas Kunst i Svensk og Dansk eje*, 1950, cat. no. 173.  
Washington, D.C., Smithsonian Institution, *Chinese Gold and Silver in the Carl Kempe Collection*, 1954-55, cat. no. 41.



833

**LITERATURE:**  
Bo Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 41.  
Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 58g.  
*Chinese Gold and Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 39.

貴族私人珍藏

唐 金刻蠓龜花鳥紋小圓蓋盒

**來源:**

約翰·卡爾·坎普 (1884-1967) 博士珍藏, 瑞典, 1953年以前入藏, 編號CK41  
倫敦蘇富比, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 2008年5月14日, 拍品編號80

**展覽:**

哥本哈根, 丹麥藝術與設計博物館, 「Kinas Kunst i Svensk og Dansk eje」, 1950年, 圖錄編號 173  
華盛頓哥倫比亞特區, 史密森尼學會, 「Chinese Gold and Silver in the Carl Kempe Collection」, 1954-55年, 圖錄編號 41

**出版:**

俞博, 《Chinese Gold and Silver in the Carl Kempe Collection》, 斯德哥爾摩, 1953年, 圖錄編號 41  
俞博, 'T'ang Gold and Silver', 《Bulletin of the Museum of Far Eastern Antiquities》, 編號 29, 斯德哥爾摩, 1957年, 插圖58g  
《Chinese Gold and Silver in the Carl Kempe Collection, The Museum of Art and Far Eastern Antiquities in Ulricehamn》, 烏爾里瑟港, 1999年, 圖版編號39

PROPERTY FROM A PRIVATE COLLECTION

**833**  
**A SMALL SQUARE SILVER-BACKED BRONZE 'LION AND GRAPEVINE' MIRROR**  
TANG DYNASTY (AD 618-907)

The back is inlaid with a silver sheet chased with four lions shown amidst grapevines surrounding the crouching-lion knob, enclosed by a border of birds and dragonflies amidst further grapevines.

3⅞ in. (9.2 cm.) square, cloth box

\$5,000-7,000

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

私人珍藏

唐 銅銀背狻猊葡萄紋小方鏡

**來源:**

Galaxie Art (王炳權), 香港, 1992年10月19日

THE PROPERTY OF A LADY

**ø834**  
**A SUPERB SILVER STEM CUP**  
TANG DYNASTY (AD 618-907)

The cup is divided into ten petal-shaped lobes, each delicately engraved with birds including ducks, geese and a parrot amidst rocks and trees in a landscape, all set against a very fine ring-punched ground above engraved lotus petals rising from the stem foot with a spreading, petal-lobed base similarly decorated with bands of foliate scrolls.

2⅝ in. (6.7 cm.) diam., *zitan* fitted box

\$40,000-60,000

**PROVENANCE:**  
Suematsu Boeki Ltd., Toyko, 1992.

Several silver cups of this elegant shape, similarly decorated on each lobe with various birds in flight amidst plants, have been published. One in the Hakutsuru Art Museum, Kobe, Japan, is illustrated by B. Gyllensvärd, 'T'ang Gold and Silver', *B.M.F.EA.*, No. 29, Stockholm, 1957, pl. 4b. Another from the Arthur M. Sackler Collections, and previously in the David Weill Collection, was sold at Christie's New York, 1 December 1994, lot 65. One is illustrated in *Tangdai jin yin qi*, Zhejiang Municipal Museum and Shaanxi Provincial Museum, 1985, figs. 7 and 8; and another was included in the exhibition, *Masterpieces of Chinese Art From the Art Institute of Chicago*, Osaka, Japan, Museum of Oriental Ceramics, 1989, no. 25. Two gilt-bronze examples have also been published: one in the collection of Dr. Pierre Uldry, *Chinesisches Gold und Silber*, Zurich, 1994, p. 151, no. 136; the other in the St. Louis Art Museum, by Clarence W. Kelley, *Chinese Gold & Silver in American Collections*, The Dayton Art Institute, Dayton, Ohio, 1984, p. 54, no. 20.

女史珍藏

唐 銀蓮瓣花鳥紋高足杯

**來源:**

Suematsu Boeki Ltd., 東京, 1992年



(another view with box)



(detail)







PROPERTY FROM A PRINCELY COLLECTION

**835**  
**A RARE SILVER EWER AND COVER**  
SONG-YUAN DYNASTY (AD 960-1368)

The bud or melon-shaped body is raised on a low foot ring and applied with a fluted handle and a curved spout. The cover is chased with narrow, overlapping petals that radiate from the base of the bud-shaped knob to the scalloped edge of the everted rim.

4¾ in. (12.2 cm.) high; weight 192 g; fitted leather box

\$12,000-18,000

**PROVENANCE:**  
Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK137. Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 108.

**EXHIBITED:**  
Washington, D.C., Smithsonian Institution, *Chinese Gold and Silver in the Carl Kempe Collection*, 1954-55, cat. no. 137.

**LITERATURE:**  
Bo Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 137.  
*Chinese Gold and Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999.

The shape of this silver ewer can be seen in various ceramic wares as early as the 10th century. A stoneware ewer of this shape (18.1 cm. high), described as being of elongated melon shape, also with a curved spout and strap handle, as well as a cover, but raised on a flat base, dated 10th-12th century, in the Falk Collection, was sold at Christie's New York, 20 September 2001, lot 32. Another stoneware ewer (15 cm. high) of this shape, covered with a transparent, creamy glaze, is illustrated by Bo Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 154, pl. 493. Like the present silver ewer, it is raised on a low foot and has a cover, but the body is lobed and the diagonally set spout is short.

貴族私人珍藏

宋/元 銀瓜形帶蓋執壺

**來源:**  
卡爾·坎普 (1884–1967) 博士珍藏, 瑞典, 1953年以前入藏, 編號CK137  
倫敦蘇富比, Masterpieces of Chinese Precious Metalwork, Early Gold and Silver, 2008年5月14日, 拍品編號108

**展覽:**  
華盛頓哥倫比亞特區, 史密森尼學會, 「Chinese Gold and Silver in the Carl Kempe Collection」, 1954–55年, 圖錄編號137

**出版:**  
俞博, 《Chinese Gold and Silver in the Carl Kempe Collection》, 斯德哥爾摩, 1953年, 圖錄編號137  
《Chinese Gold and Silver in the Carl Kempe Collection, The Museum of Art and Far Eastern Antiquities in Ulricehamn》, 烏爾里瑟港, 1999年

PROPERTY FROM A PRINCELY COLLECTION

**836**  
**A RARE SILVER PEACH-FORM CUP**  
SONG-YUAN DYNASTY, 12TH-13TH CENTURY

The cup is shaped as a half-peach borne on a leafy branch that forms the handle. The sides are finely engraved with blossoming and fruiting branches that continue under the base, all against a fine ring-matted ground.

3% in. (9.2 cm.) wide; weight 70.3 g

\$20,000-30,000

**PROVENANCE:**  
Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK152.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 115.

**EXHIBITED:**  
Washington, D.C., Smithsonian Institution, *Chinese Gold and Silver in the Carl Kempe Collection*, 1954-55, cat. no. 152.  
London, Arts Council Gallery, *The Arts of the Ming Dynasty*, 1958, cat. no. 283.  
New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 68, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE:**  
Bo Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 152.  
Bo Gyllensvärd, 'A Botanical Excursion in the Kempe Collection', *Bulletin of the Museum of Far Eastern Antiquities*, No. 37, Stockholm, 1965, pl. 16b.  
*Chinese Gold and Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 153.

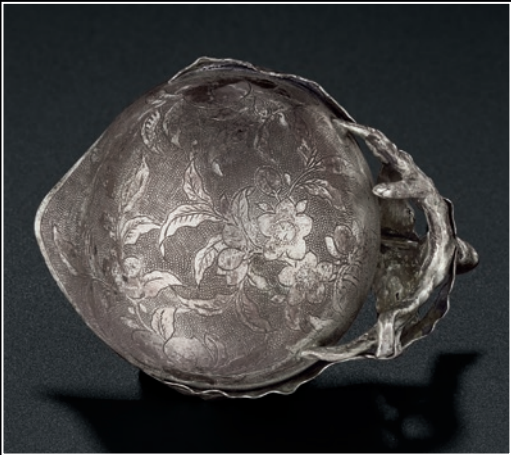
貴族私人珍藏

宋/元 十二/十三世紀 銀桃式盃

**來源:**  
卡爾·坎普 (1884–1967) 博士珍藏, 瑞典, 1953年以前入藏, 編號CK152  
倫敦蘇富比, Masterpieces of Chinese Precious Metalwork, Early Gold and Silver, 2008年5月14日, 拍品編號115

**展覽:**  
華盛頓哥倫比亞特區, 史密森尼學會, 「Chinese Gold and Silver in the Carl Kempe Collection」, 1954–55年, 圖錄編號152  
倫敦, Arts Council Gallery, 「The Arts of the Ming Dynasty」, 1958年, 圖錄編號283  
紐約, Asia House Gallery, 「Chinese Gold, Silver and Porcelain. The Kempe Collection」, 1971年, 圖錄編號68, 此巡展展出地點包括全美及其他9所博物館

**出版:**  
俞博, 《Chinese Gold and Silver in the Carl Kempe Collection》, 斯德哥爾摩, 1953年, 圖錄編號152  
俞博, 'A Botanical Excursion in the Kempe Collection' 《Bulletin of the Museum of Far Eastern Antiquities》, 編號37, 斯德哥爾摩, 1965年, 圖版16b  
《Chinese Gold and Silver in the Carl Kempe Collection》, The Museum of Art and Far Eastern Antiquities in Ulricehamn, 烏爾里瑟港, 1999年, 圖版編號153



(another view)







837

ANOTHER PROPERTY

837  
A SMALL 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 *vitarkamudra* and left hand in an open gesture, wearing a simple loose robe open at the front to reveal the chest.  
3½ in. (9 cm.) high, Japanese wood box

\$10,000-15,000

PROVENANCE:  
Private collection, Nara, 1970s.

遼 銅佛小坐像  
來源:  
私人珍藏, 奈良, 1970年間

AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

838  
A FINELY CARVED LIMESTONE HEAD OF A BODHISATTVA  
LIAO DYNASTY (AD 907-1125)

The face is carved with a small mouth and half-lidded eyes below elegant brows and finely coiffed hair. The elaborate crown is decorated in the center with lotus scroll and surrounded by petal motifs.  
19 in. (48.3 cm.) high, metal stand

\$25,000-35,000

PROVENANCE:  
J. J. Lally & Co., New York, 5 January 2000.

顯赫私人珍藏  
遼 石灰岩菩薩頭像  
來源:  
藍理捷, 紐約, 2000年1月5日



838





839

PROPERTY FROM THE ESTATE OF DAVID F. HOFF

**839**  
**A PAIR OF BRONZE GUARDIAN FIGURES**  
17TH CENTURY

Both figures are shown standing with feet apart on the separate softwood bases carved as rockwork. One figure is shown with the hands clasped and the face in a serene expression, while the other is shown with a fierce grimace and bulging eyes. Both wear a helmet surmounted by a prominent tuft and ornate layered armor secured at the waist with a belt of 'jade' plaques and a monster mask, with a celestial scarf billowing down the sides.

16½ in. (42 cm.) high, softwood stands

(2)

\$15,000-25,000

**PROVENANCE:**  
Oriental Treasures, Inc., Dallas, 1996.

DAVID F. HOFF 珍藏  
十七世紀 銅天王立像一對  
**來源:**  
Oriental Treasures, Inc., 達拉斯, 1996年

ANOTHER PROPERTY

**840**  
**A GILT-BRONZE SEATED FIGURE OF GUANYIN**  
MING DYNASTY, 15TH CENTURY

The *bodhisattva* is shown seated in *lalitasana*, with the right foot resting on a lotus support and the left hand raised in *vitarkamudra*. The figure is arrayed in beaded jewelry, with large pendent earrings and a foliate crown obscuring the figure of Amitabha Buddha seated in front of the coiled topknot surmounted by a small lotus bud.

8¾ in. (21.2 cm.) high

\$20,000-30,000

明十五世紀 鎏金銅菩薩坐像



840





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**841**

**A PARCEL-GILT FIGURE OF BUDDHA**

MING DYNASTY (1368-1644)

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

23 in. (58.4 cm.) high

\$30,000-50,000

**PROVENANCE:**

Sotheby's New York, 7 April 1988, lot 303.

紐約重要私人珍藏

明 局部鎏金佛坐像

**來源:**

紐約蘇富比, 1988年4月7日, 拍品編號 303







VARIOUS PROPERTIES

ø842

**A BRONZE ARCHAISTIC HU-SHAPED VASE**

YUAN DYNASTY (1279-1368)

The pear-shaped vase is cast on the neck with a wide band of two *taotie* masks and flanked by two elephant-head-form handles. The lower body and splayed foot are decorated with a band of archaic scroll.

9½ in. (24 cm.) high, Japanese wood box

\$6,000-8,000

元 銅仿古饕餮紋象耳壺

843

**A LARGE DATED BRONZE TRIPOD CENSER**

YONGZHENG YUAN NIAN SEVEN-CHARACTER CAST MARK IN A LINE, CORRESPONDING TO 1723, AND OF THE PERIOD

The bulbous body is supported on three cabriole legs issuing from monster masks and is cast in low relief with a bifurcated tail motif at the shoulder above a pendent lappet border. The galleried rim is cast with key-fret around the mark.

14 in. (35.5 cm.) high

\$20,000-30,000

**PROVENANCE:**

Private collection, Miami.



雍正元年(1723) 銅蕉葉紋大三足爐 「大清雍正元年製」鑄款

**來源:**

私人珍藏, 邁阿密





844

A RARE HEAVILY CAST BRONZE TRIPOD CENSER

17TH-18TH CENTURY

The compressed body with galleried rim is supported on three short waisted feet. The base is cast with a six-character mark within a recessed square reading *renchen* Gao Yiyi zhi (made in the *renchen* year [corresponding to 1652, 1712 or 1772] by Gao Yiyi).

7in. (17.7 cm.) wide, fitted cloth box

\$20,000-30,000

十七/十八世紀 銅三足爐 「壬辰高以一製」款



844 (inscription)

~845

A LARGE SILVER-INLAID GILT-BRONZE *FANGDING*-FORM  
ARCHAISTIC CENSER

LATE MING DYNASTY, 17TH CENTURY

The vessel is cast in shallow relief around the rectangular body with a wide band of *taotie* masks separated by flanges inlaid with key-fret below a narrow band of stylized long-tailed birds, all reserved on a diaper ground. The body is raised on tall fish-form legs and is surmounted by a pair of bail handles rising from the rim.

8½ in. (20.6 cm.) across handles, hardwood cover with Yuan-Ming dyansty jade finial, hardwood stand

\$40,000-60,000

PROVENANCE:

Imperial Oriental Art, New York.

Private collection, New York.

A similarly decorated bronze *fangding*-form censer in the Musée Cernuschi is illustrated by M. Maucuer in *Bronzes de la Chine impériale des Song aux Qing*, Paris, 2013, p. 98, no. 51, where it is dated late 17<sup>th</sup>-early 18<sup>th</sup> century. Another related parcel-gilt example dated to the 17<sup>th</sup> century, but of smaller size (17.8 cm. high) and lacking the silver inlay and with a Hu Wenming mark, was sold at Christie's New York, 16-17 September 2010, lot 1017.

晚明十七世紀 鑲金銅錯銀饗饗紋方鼎

來源:

Imperial Oriental Art, 紐約

私人珍藏, 紐約



845



THE PROPERTY OF A PRIVATE NEW JERSEY COLLECTOR

846

A PARCEL-GILT BRONZE CENSER AND COVER  
17TH-18TH CENTURY

The square censer is raised on four curved fish-form legs, which support the lower *bombé* body decorated on each side with a gilt cartouche enclosing stylized *shou* characters borne on scrolling lotus stems. The upper body is cast in openwork with dragon medallions on a lotus scroll ground, beneath the domed cover surmounted by a dragon knob. The underside is cast with an apocryphal Xuande mark.

16 in. (40.7 cm.) high

\$60,000-80,000

PROVENANCE:  
Sotheby's New York, 13 September 2017, lot 134.

新澤西私人珍藏

十七/十八世紀 局部鎏金銅壽字蓮紋鏤空香薰

來源:

紐約蘇富比, 2017年9月13日, 拍品編號 134

A gilt-bronze censer of similar form and size, and with similar reticulated decoration, dated to the Kangxi period (1662-1722), from the I. W. Scott Collection, was sold at Sotheby's London, 3<sup>rd</sup> June 1975, lot 37, and again at Sotheby's London, 11 December 1990, lot 46. A *cloisonné* enamel censer of similar square, three-tier form and raised on four winged-beast-form feet, is in the collection of the National Museum of China, Beijing. (Fig. 1)



Fig. 1 A *cloisonné* enamel censer and cover with 'squirrel and grape' motif, Collection of National Museum of China.

圖一 銅胎掐絲琺瑯松鼠葡萄鏤空香薰, 中國國家博物館



(mark)







PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**847**  
**AN EXCEPTIONALLY RARE TWELVE-PANEL EMBROIDERED AND PAINTED 'DEER AND CRANE' SCREEN**  
KANGXI PERIOD, DATED BY INSCRIPTION TO THE *JIQIU* MONTH OF THE *WUCHEN* YEAR, CORRESPONDING TO 1688

The screen is embroidered with a rocky landscape laden with frolicking deer and cranes in flight, with details picked out in blue and green pigment, all beneath a lengthy inscription at the top.

92¼ in. (234.3 cm.) high, 16¾ in. (42.5 cm.) wide, each panel, cloth wrap

\$80,000-120,000

**PROVENANCE:**  
Ateliers A. Brugier, Paris, France, 1974.

紐約顯赫私人珍藏  
清康熙戊辰年(1688) 刺繡鹿鶴同春圖十二扇屏風  
**來源:**  
Ateliers A. Brugier, 巴黎, 法國, 1974年





(details)

This extraordinary screen is exceptionally rare and no other example of a painted and embroidered screen from the Kangxi period appears to be published.

The screen is inscribed with a dedication stating that the screen was offered in the autumn of 1688 by Shang Lian to an individual with the surname Ye, for his seventieth birthday. The inscriptions include thirteen poems by thirteen different scholars conveying wishes for longevity. The scholars are Ma Hualong of Boling, Liu Bin of Qinchang, Feng Jiuling of Yuwu, Fu Zhiben of Jinyang, Yan Lu of Hanfu, Li Guangdi of Danyang (chief minister of the Kangxi period), Fang Yin of Huanyang, Li Chengtian of Wuyang, Ji Ming of Dongguang, Tang Jinjue of Wuqu, Lu Qing of Lechang, Li Fatian of Wuyang, and Wang Shifan of Yinghai.

The most prominent individual in this group is Li Guangdi (1642-1710), also known by his courtesy name, Jinqing, and his sobriquet, Hou'an, a powerful neo-Confucianist court official during the Kangxi reign. A native of Fujian

province, Li passed the imperial examinations in 1670 and held several important court positions, such as Chancellor of the Hanlin Academy, Governor of Zhili and Grand Secretary, and served on the Board of War, Board of Civil Service and the Board of Public Works. A twelve-panel Kangxi screen sold at Christie's Paris, 21 June 2006, lot 236, also bears the name of Li Guangdi.

The deer and cranes embroidered on the screen symbolize long life, as they are both companions of Shoulao, the God of Longevity. In addition, the Chinese word for deer is a homophone with the word for 'emoluments'. The deer and crane can also symbolize a married couple. Shown together with the pine tree, which is an evergreen, they form the rebus *helu tongchun*, 'may the couple be forever young' or 'may the universe enjoy longevity'.

The use of blue and green pigments for the mountains and rockwork evokes the blue-green typically found in traditional *shan shui* paintings. An example of an embroidered and painted panel with similarly decorated rocks is in the collection of the Palace Museum, Taipei, K2C000191N000000000PAA.



# 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 848–862)

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 Kiriyaama 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 second of four sales of Chinese rank badges and textiles from the David Hugus collection. Another selection of rank badges will be offered concurrently in the Art of China online sale, which runs from 14-29 September 2022.

PROPERTY FROM THE DAVID HUGUS COLLECTION

**848**

**A BROCADE RANK BADGE OF A QILIN, BUZI**  
MING DYNASTY, 17TH CENTURY

Made for a nobleman, the badge is boldly worked with a recumbent *qilin* above waves, between rock formations and lotus scroll, all below *ruyi*-shaped clouds.

15½ x 15¼ in. (40 x 39 cm.)

\$10,000-15,000

**PROVENANCE:**  
Vancouver collection (by repute).  
John Eric Riis.

**LITERATURE:**  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 59, no. 5.3.

Insignia badges were first introduced shortly after the establishment of the Ming dynasty in 1368. The earliest laws governing insignia badges date from 1391, which specified that imperial dukes were permitted to wear badges decorated with the mythical *qilin*. However, during the Ming period, the right to actually wear the appropriate badge also had to be granted by the emperor himself as an honor. Rank itself did not entitle even the highest noble to wear insignia badges.

A nearly identical badge was sold at Christie's Hong Kong, 30 May 2012, lot 4029. Another badge of this design, but woven on a red ground, in the Chris Hall Collection, is illustrated in B. Jackson and D. Hugus, in *Ladder to the Clouds*, 1999, p. 111.

DAVID HUGUS 珍藏

明十七世紀 刺繡麒麟方補

**來源:**  
溫哥華私人珍藏 (傳)  
John Eric Riis

**展覽:**  
D. Hugus, 「Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties」, 香港, 2021年, 頁 59, 編號 5.3



PROPERTY FROM THE DAVID HUGUS COLLECTION

**~849**

**A VERY RARE EMBROIDERED GOLD-GROUND RANK BADGE OF A LEOPARD, BUZI**  
KANGXI PERIOD (1662-1722)

Made for a third-rank military official, the badge is woven with a leopard with spotted fur, shown on top of a rock formation emerging from waves tossed with auspicious emblems, all against a ground of gold-wrapped threads interspersed with *ruyi*-shaped clouds and flames. Details of the leopard, rock formation, and borders are worked in green peacock feather filament.  
12 in. (30.5 cm.) square

\$12,000-18,000

**PROVENANCE:**  
Jon Eric Riis, San Francisco, acquired prior to 2012.

**LITERATURE:**  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 75, no. 7.11.

The orientation of the animal depicted on this rank badge depended on where the wearer would be seated in proximity to the Emperor, as the animal on the badge was not permitted to face away from the Emperor. For example, when the badge would have been worn in court, the official would have sat to the right of the Emperor, and when worn in a social setting, the official would have sat to the left of the Emperor. The present badge, which features a leopard of the third rank facing to the right, would have been worn for social occasions when the official was seated to the left of the emperor.

A very similar leopard badge, but dating slightly earlier in the Kangxi period, is illustrated by B. Jackson and D. Hugus, *Ladder to the Clouds: Intrigue and Tradition in Chinese Rank*, 1999, p. 227, no. 15.008.

DAVID HUGUS 珍藏

清康熙 金地繡武三品豹子方補

**來源:**  
Jon Eric Riis, 舊金山, 2012年以前入藏

**出版:**  
D. Hugus, 「Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties」, 香港, 2021年, 頁 75, 編號 7.11





PROPERTY FROM THE DAVID HUGUS

~850

**A RARE AND FINELY EMBROIDERED GOLD-GROUND RANK BADGE OF A PEACOCK, *BUZI***  
KANGXI PERIOD (1662-1722)

Made for a third-rank civil official, the peacock is embroidered in multi-colored satin stitch standing on a jagged rock emerging from waves tossed with auspicious emblems in shades of white, blue, green, brown and coral. Details of the bird's tail plumage, rock formation, and surrounding border are worked in green peacock feather filament.

11½ X 12 in. (29.5 x 30.3 cm.)

\$20,000-30,000

**PROVENANCE:**  
David Hugus Collection, United States, acquired prior to 2011.

**LITERATURE:**  
D. Hugus and D. Yee, "Evolution of Yongzheng Rank Badges," *Arts of Asia*, vol. 41, January-February 2011, p. 67, no. 3.  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 75, no. 7.12 and cover.

A nearly identical Kangxi-period peacock badge with a similarly rendered circular peacock is in The Metropolitan Museum of Art, Fletcher Fund, 1936, no. 36.65.5.

DAVID HUGUS 珍藏

清康熙 金地繡文三品孔雀方補

**來源:**  
David Hugus 珍藏, 美國, 2011年以前入藏

**出版:**  
D. Hugus 及 D. Yee, "Evolution of Yongzheng Rank Badges", *Arts of Asia*, 卷 41, January-February 2011年1-2月, 頁 67, 編號 3  
D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 75, 編號 7.12 及封面

PROPERTY FROM THE DAVID HUGUS COLLECTION

~851

**A RARE EMBROIDERED GOLD-GROUND RANK BADGE OF A PEACOCK, *BUZI***  
KANGXI PERIOD (1662-1722)

Made for a third rank civil official, the badge is finely woven with a peacock perched on one leg with lengthy train cascading above waves, against a couched-gold background with *ruyi*-form clouds, with details picked out in peacock feather filament.

13½ x 13¼ in. (34.5 x 33.8 cm.)

\$18,000-25,000

**PROVENANCE:**  
Jon Eric Riis, San Francisco, acquired prior to 2012.

**LITERATURE:**  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 73, no. 7.3 and cover.

DAVID HUGUS 珍藏

清康熙 金地繡文三品孔雀方補

**來源:**  
Jon Eric Riis, 舊金山, 2012年以前入藏

**出版:**  
D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 73, 編號 7.3 及封面







PROPERTY FROM THE DAVID HUGUS COLLECTION

~852

**A RARE PAIR OF EMBROIDERED GOLD-GROUND RANK BADGES OF QILIN, BUZI**  
KANGXI PERIOD (1662-1722)

Made for a first-rank military official, each badge is worked in shades of white, blue, coral, green, and brown, with a *qilin* standing on jagged rocks above waves, all amidst *ruyi*-shaped clouds. The *qilin*'s spine, rocks, and areas of the border are all picked out in peacock feather filament.

11½ x 12 in. (29.3 x 30.6 cm.) (2)

\$30,000-50,000

**PROVENANCE:**  
Sotheby's New York, 19 March 2014, lot 404.

**LITERATURE:**  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 31, no. 3.2 and p. 73, no. 7.6 and cover (one).

DAVID HUGUS 珍藏

清康熙 金地繡武一品麒麟方補一對

**來源:**

紐約蘇富比, 2014年3月19日, 拍品編號 404

**出版:**

D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 31, 編號 3.2 及 頁 73, 編號 7.6 及封面(其一)



PROPERTY FROM THE DAVID HUGUS COLLECTION

853

**A FINELY EMBROIDERED GOLD-GROUND RANK BADGE OF A CRANE, BUZI**

YONGZHENG PERIOD (1723-1735)

Made for a first rank civil official, the badge is worked with a crane perched on one leg standing on top of a rock emerging from waves delineated with gold thread, with details of the head and auspicious emblems worked in 'Peking knot'.  
10¾ x 10⅞ in. (27.2 x 27.5 cm.)

\$2,000-3,000

**LITERATURE:**  
D. Hugus and D. Yee, "Evolution of Yongzheng Rank Badges," *Arts of Asia*, vol. 41, January-February 2011, p. 72, no. 16.  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 80, no. 8.10.

DAVID HUGUS 珍藏

清雍正 金地繡文一品白鶴方補

**出版:**

D. Hugus 及 D. Yee, "Evolution of Yongzheng Rank Badges", *Arts of Asia*, 卷 41, January–February 2011年1–2月, 頁 72, 編號 16D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 80, 編號 8.10



853

PROPERTY FROM THE DAVID HUGUS COLLECTION

~854

**AN EMBROIDERED BLACK SATIN-GROUND RANK BADGE OF A WILD GOOSE, BUZI**

YONGZHENG PERIOD (1723-1735)

Made for the wife of a fourth rank civil official, the badge is embroidered with a wild goose perched on a rock worked with peacock feather filament above waves delineated with gold thread, all within a vaporous cloud border.  
8⅞ x 9¼ in. (22.5 x 23.6 cm.)

\$6,000-8,000

**PROVENANCE:**  
Judith Rutherford.  
Christie's Paris, 14 December 2011, lot 149.

**LITERATURE:**  
B. Jackson and D. Hugus, *Ladder to the Clouds*, Berkeley, California, 1999, p. 233.  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 77, no. 8.1.

DAVID HUGUS 珍藏

清雍正 黑緞地繡文四品雲雁方補

**來源:**

Judith Rutherford  
巴黎佳士得, 2011年12月14日, 拍品編號 149

**出版:**

B. Jackson 及 D. Hugus, 《Ladder to the Clouds》, 柏克萊, 加州, 1999年, 頁 233  
D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 77, 編號 8.1



854





PROPERTY FROM THE DAVID HUGUS COLLECTION

**855**  
**A PAIR OF KESI/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 tossed with auspicious emblems, besides a tall rock formation set with a pagoda, with the border and details picked out in gold thread.

10¾ x 10¾ in. (26.2 x 27.2 cm.) (2)

\$12,000-18,000

**PROVENANCE:**  
John Eric Riis.

**LITERATURE:**  
B. Jackson and D. Hugus, *Ladder to the Clouds*, Berkeley, California, 1999, p. 240.  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 86, no. 9.5.



855

DAVID HUGUS 珍藏

清乾隆 絳絲文一品白鶴方補一對

**來源:**

John Eric Riis

**出版:**

B. Jackson 及 D. Hugus, 《Ladder to the Clouds》, 柏克萊, 加州, 1999年, 頁 240

D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 86, 編號 9.5

PROPERTY FROM THE DAVID HUGUS COLLECTION

**856**  
**A BROCADE RANK BADGE OF A SILVER PHEASANT, BUZI**  
YONGZHENG PERIOD (1723-1735)

Made for a fifth rank civil official, the badge is worked with a silver pheasant standing on top of a rock formation emerging from waves tossed with auspicious emblems, including a vessel emitting a cloud in the shape of a *shou* character, all within a vaporous cloud border set in gold thread.

9½ x 9½ in. (23 x 24 cm.)

\$6,000-8,000

**LITERATURE:**  
B. Jackson and D. Hugus, *Ladder to the Clouds*, Berkeley, California, 1999, p. 235.  
D. Hugus and D. Yee, "Evolution of Yongzheng Rank Badges," *Arts of Asia*, vol. 41, January-February 2011, p. 72, no. 13.  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 79, no. 8.7.

DAVID HUGUS 珍藏

清雍正 織錦文五品白鸚方補

**出版:**

B. Jackson 及 D. Hugus, 《Ladder to the Clouds》, 柏克萊, 加州, 1999年, 頁 235

D. Hugus 及 D. Yee, "Evolution of Yongzheng Rank Badges," *Arts of Asia*, 卷 41, January-February 2011年1-2月, 頁 72, 編號 13D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 79, 編號 8.7



856



PROPERTY FROM THE DAVID HUGUS COLLECTION

**857**  
**A PAIR OF FINELY EMBROIDERED BLACK SATIN-GROUND RANK BADGES OF PEACOCKS, BUZI**  
YONGZHENG PERIOD (1723-1735)

Made for the wife of a third rank civil official, each badge is worked entirely in metallic and couched threads and features a peacock standing on one leg on top of a rock formation emerging from waves tossed with auspicious emblems, with the bird's head and tail plumage set with peacock feather filaments.

9½ x 9½ in. (24 x 24.4 cm.) (2)

\$8,000-12,000

**PROVENANCE:**  
Vince Comer, Seattle.

**LITERATURE:**  
B. Jackson and D. Hugus, *Ladder to the Clouds*, Berkeley, California, 1999, p. 235.

PROPERTY FROM THE DAVID HUGUS COLLECTION

**858**  
**AN EMBROIDERED MIDNIGHT-BLUE SATIN-GROUND RANK BADGE OF A PEACOCK, BUZI**  
QIANLONG PERIOD (1736-1795)

Made for a third rank civil official, the badge is worked with a peacock perched with one leg standing amidst pine and wisteria, surrounded by scrolling clouds, rock formations, and five bats (*wufu*), all within a key-fret border.

10¾ x 11½ in. (27.1 x 28.3 cm.)

\$4,000-6,000

**LITERATURE:**  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 90, no. 9.18.

DAVID HUGUS 珍藏

清乾隆 石青緞地繡文三品孔雀方補

**出版:**

D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 90, 編號 9.18



857

D. Hugus and D. Yee, "Evolution of Yongzheng Rank Badges," *Arts of Asia*, vol. 41, January-February 2011, p. 69, no. 6.

D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 79, no. 8.5.

DAVID HUGUS 珍藏

清雍正 黑緞地繡文三品孔雀方補一對

**來源:**

Vince Comer, 西雅圖

**出版:**

B. Jackson 及 D. Hugus, 《Ladder to the Clouds》, 柏克萊, 加州, 1999年, 頁 235D. Hugus 及 D. Yee, "Evolution of Yongzheng Rank Badges," *Arts of Asia*, 卷 41, January-February 2011年1-2月, 頁 69, 編號 6D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 79, 編號 8.5



858



PROPERTY FROM THE DAVID HUGUS COLLECTION

859

**AN EMBROIDERED RANK BADGE OF A CRANE, *BUZI***  
QIANLONG PERIOD (1736-1795)

Made for the wife of a first rank civil official, the badge is worked with a crane standing on one leg against a ground of gold lotus scroll emerging from waves which are depicted as cresting waves on the left and *lishui* stripe on the right, all between larger rocks and pine trees, with details picked out in 'Peking knot'.  
11½ x 11½ in. (29.2 x 28.2 cm.)

\$5,000-7,000

**PROVENANCE:**  
John Eric Riis.

**LITERATURE:**  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 85, no. 9.3.

DAVID HUGUS 珍藏

清乾隆 刺繡文一品夫人白鶴方補

**來源:**  
John 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 85, 編號 9.3



859

**LITERATURE:**  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 88, no. 9.12.

DAVID HUGUS 珍藏

清乾隆 黑紗地繡文九品綬帶方補一對

**出版:**  
D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 88, 編號 9.12



860

PROPERTY FROM THE DAVID HUGUS COLLECTION

861

**A MIDNIGHT-BLUE SILK SURCOAT, *BUFU***  
19TH CENTURY

Made for a first rank civil official, the deep midnight-blue silk is applied on either side with embroidered badges of cranes standing on *lishui*.  
42¾ x 65¾ in. (108.6 x 167.3 cm.)

\$4,000-6,000

**LITERATURE:**  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 11, no. 1.1 and p. 12, no. 1.2.

DAVID HUGUS 珍藏

清十九世紀 石青地文一品白鶴補服

**出版:**  
D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 11, 編號 1.1及頁 12, 編號 1.2



861

PROPERTY FROM THE DAVID HUGUS COLLECTION

862

**A VERY RARE COUCHED GOLD AND EMBROIDERED GAUZE 'SHOU AND CHILONG' ROUNDEL**  
JIAQING PERIOD (1796-1820)

The roundel is finely embroidered with a couched gold *shou* character intertwined with two confronting *chilong* with bifurcated tails.  
13¼ in. (33.6 cm.) diam.

\$8,000-12,000

**LITERATURE:**  
D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 122, no. 13.18.

DAVID HUGUS 珍藏

清嘉慶 金線紗繡雙螭團壽

**出版:**  
D. Hugus, 《Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties》, 香港, 2021年, 頁 122, 編號 13.18

The present roundel, featuring two entwined *chilong*, may have been intended to be worn by a prince who was second in line to the throne. As these 'Grandson of the Emperor' badges were thought to only have been produced in the latter part of the Qing dynasty, the present roundel may have been made for the Daoguang emperor. For an example of a robe with similarly rendered *shou* roundels featuring double *chilong*, possibly made for the consort of the prince second inline for the throne, see, D. Hugus, *Chinese Rank Badges: Symbols of Power, Wealth, and Intellect in the Ming and Qing Dynasties*, Hong Kong, 2021, p. 123, fig. 13.19.



862



# Superb Belt Fittings

from The Robert J. and Marilyn Hamburger Collection

韓博閣伉儷珍藏重要中國帶飾

(Lots 863-869)



863

PROPERTY FROM THE ROBERT J. AND MARILYN HAMBURGER COLLECTION

863

**A HARDSTONE-INSET GILT-BRONZE RUYI-FORM BELT HOOK**  
18TH CENTURY

The belt hook is cast in the form of a gnarled branch of *ruyi* inset with malachite, quartz, jadeite, and other hardstones. The reverse is cast with a *ruyi*-form button.

3¾ in. (8.6 cm.) long

\$7,000-9,000

**EXHIBITED:**  
Omaha, Nebraska, Joslyn Art Museum, *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 1 March-6 June 2008.

**LITERATURE:**  
Fang Jing Pei et al., *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 2008, p. 66, no. 218.

ROBERT J. 及 MARILYN HAMBURGER 珍藏

清十八世紀 鑲金銅嵌寶如意式帶鉤

展覽:

奧馬哈, 內布拉斯加, Joslyn 美術館, 「Elegance of the Qing Court: Reflections of a Dynasty Through Its Art」, 2008年3月1日-6月6日

出版:

Fang Jing Pei 等, 《Elegance of the Qng Court: Reflections of a Dynasty Through Its Art》, 2008年, 頁 66, 編號 218



864

PROPERTY FROM THE ROBERT J. AND MARILYN HAMBURGER COLLECTION

864

**A JADE-INSET RETICULATED GILT-BRONZE TWO-PART BELT BUCKLE**  
QING DYNASTY (1644-1911)

Each half of the buckle is inset with a pale grey jade plaque surrounded by a floral scroll border. One half terminates in a dragon-head hook and the other has a mushroom-shaped aperture. Both are cast on the reverse with two vertical loops and reticulated floral scroll.

5½ in. (15 cm.) long

\$4,000-6,000

**EXHIBITED:**  
Omaha, Nebraska, Joslyn Art Museum, *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 1 March-6 June 2008.

**LITERATURE:**  
Fang Jing Pei et al., *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 2008, p. 66, no. 219.

ROBERT J. 及 MARILYN HAMBURGER 珍藏

清 鑲金銅嵌玉帶扣一組

展覽:

奧馬哈, 內布拉斯加, Joslyn 美術館, 「Elegance of the Qing Court: Reflections of a Dynasty Through Its Art」, 2008年3月1日-6月6日

出版:

Fang Jing Pei 等, 《Elegance of the Qing Court: Reflections of a Dynasty Through Its Art》, 2008年, 頁 66, 編號 219

PROPERTY FROM THE ROBERT J. AND MARILYN HAMBURGER COLLECTION

865

**A RARE PAIR OF EUROPEAN ENAMEL-INSET GILT-BRONZE BELT SLIDES**  
18TH CENTURY

Each belt slide is comprised of two interlocked parts, with the upper oval section cast with a key-fret border encircling an enameled scene of an European lady and a gentleman in a landscape, and the reverse with two rectangular vertical loops. The lower section with oval aperture is cast with a monster mask and swirling clouds.

3 in. (7.6 cm.) high

(2)

\$7,000-9,000

**EXHIBITED:**  
Omaha, Nebraska, Joslyn Art Museum, *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 1 March-6 June 2008.

**LITERATURE:**  
M. G. Hamburger and L. Salter, "Function, Fashion and Status: Qing Dynasty Belt Ornaments," *Orientations*, May 2006, p. 64, fig. 7b.  
Fang Jing Pei et al., *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 2008, p. 65, no. 203.

ROBERT J. 及 MARILYN HAMBURGER 珍藏

清十八世紀 鑲金銅嵌畫琺瑯歐洲人物帶環一對

展覽:

奧馬哈, 內布拉斯加, Joslyn 美術館, 「Elegance of the Qing Court: Reflections of a Dynasty Through Its Art」, 2008年3月1日-6月6日

出版:

M. G. Hamburger及L. Salter, 〈Function, Fashion and Status: Qing Dynasty Belt Ornaments〉, 《Orientations》, 2006年5月, 頁64, 圖7b  
Fang Jing Pei 等, 《Elegance of the Qing Court: Reflections of a Dynasty Through Its Art》, 2008年, 頁 65, 編號 203

The present set of enameled belt fittings reflects the Qing emperors' avid fascination with foreign curiosities. It is known, however, that enameled clocks, watches, plaques with devotional scenes and the like were brought to Beijing by the Jesuits, with the aim of attracting the curiosity of the Court, as early as 1687, when Jean de Fontaney (1673-1710), a French Jesuit in China, wrote a letter to his superiors requesting enameled objects as gifts. These gifts were usually presented to the emperor on the arrival of new missionaries at court and on the occasion of the emperor's birthday or anniversary. A set of six enameled gold European-subject belt fittings, Geneva, circa 1790, sold at Christie's New York, 15 September 2011, lot 1216, was accompanied by a letter stating that the fittings were reputedly given to Qianlong to commemorate his 60<sup>th</sup> anniversary. Another example of European enameling depicting European figures, but on a pocket watch, is in the Palace Museum, Taipei, image no. K1D003315N000000000PAC.

While the enameling and style of decoration may be European, the fittings were made to suit the Chinese market, and to function as belt plaques used to decorate a *chao dai* (court belt). See, for example, the painting on silk of an emperor's *chaodai*, illustrated by G. Dickinson and L. Wrigglesworth in *Imperial Wardrobe*, London, 1990, pl.138, p. 156, where various items such as perfume sachets, purses, and knives can be seen hanging from the oval loop of the belt plaques. See, also, beltplaques with the same construction in the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum - 51 - Costumes and Accesories of the Qing Court*, Hong Kong, 2005, pp. 263-4, pl. 167.







866

PROPERTY FROM THE ROBERT J. AND MARILYN HAMBURGER COLLECTION

~866

**A JADE AND CORAL-INSET GILT-BRONZE BELT SLIDE FOR A FIRST RANK CIVIL OFFICIAL**  
18TH CENTURY

The rectangular slide with jade and coral insets is cast with a dragon-head attachment that connects to a hinged loop cast in the form of two confronting beasts. 2½ in. (6.2 cm.) high

\$3,000-5,000

**EXHIBITED:**

Boston, Museum of Fine Arts, *Draped in Dragons*, 3 December 2003-2 May 2004.  
Omaha, Nebraska, Joslyn Art Museum, *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 1 March-6 June 2008.

**LITERATURE:**

M. G. Hamburger and L. Salter, "Function, Fashion and Status: Qing Dynasty Belt Ornaments," *Orientations*, May 2006, p. 62, fig. 2.  
Fang Jing Pei *et al.*, *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 2008, p. 64, no. 197.

ROBERT J. 及 MARILYN HAMBURGER 珍藏

清十八世紀 鑲金銅嵌玉及珊瑚文一品帶環

**展覽:**

波士頓, 波士頓美術館, 「Draped in Dragons」, 2003年12月3日-2004年5月2日  
奧馬哈, 內布拉斯加, Joslyn 美術館, 「Elegance of the Qing Court: Reflections of a Dynasty Through Its Art」, 2008年3月1日-6月6日

**出版:**

M. G. Hamburger及L. Salter, 〈Function, Fashion and Status: Qing Dynasty Belt Ornaments〉, 《Orientations》, 2006年5月, 頁62, 圖2  
Fang Jing Pei 等, 《Elegance of the Qing Court: Reflections of a Dynasty Through Its Art》, 2008年, 頁64, 編號 197

PROPERTY FROM THE ROBERT J. AND MARILYN HAMBURGER COLLECTION

~867

**A JADE-INSET GILT-BRONZE TWO-PART BELT BUCKLE**  
18TH CENTURY

Each half of the buckle is inset with a greenish-white jade plaque carved in low relief with double-gourd tendrils and studded in the center with a small coral bead. One half terminates in a *ruyi*-form hook centered by a large coral bead and the other has an oval aperture.

5¾ in. (14.6 cm.) long

\$4,000-6,000

ROBERT J. 及 MARILYN HAMBURGER 珍藏

清十八世紀 鑲金銅嵌玉帶扣一組



867

PROPERTY FROM THE ROBERT J. AND MARILYN HAMBURGER COLLECTION

868

**A YELLOW SILK BELT WITH HARDSTONE-INSET, PEARL AND GILT-METAL REPOUSSE BELT BUCKLE AND BELT SLIDES**  
QING DYNASTY (1644-1911)

The yellow silk belt with red brocade backing is fitted with a rectangular gilt-bronze buckle with two loops on the back and inset on the front with seed pearls and hardstones on a repoussé floral ground. The two quadrilobed belt slides are similarly cast and decorated, and the two additional fittings are each inset with six circular hardstones on a key-fret ground. Buckle: 4 in. (10.2 cm.) long

\$8,000-10,000

Compiled during the Qianlong period, the illustrated encyclopedia album entitled *Huangchao liqi tushi* (Illustrated precedents for the ritual paraphernalia of the [Qing] imperial court) classified all clothing and accessories used by the court, from the emperor to the lowest functionary. Clothing was generally divided into court clothes, auspicious clothes, and regular clothes, depending on the occasion. A yellow silk court belt of the same yellow color as the present belt, but with gold-inlaid jade pendants, and dated to the Jiaqing reign (1796-1820), is in the collection of the Palace Museum, Taipei. The catalogue notes that the bright yellow color of this belt is in line with imperial regulations for auspicious clothing, and this belt would have likely been worn by the Jiaqing Emperor for an auspicious occasion. (Fig. 1) For other examples of yellow silk formal belts dated to the early Qing dynasty with associated belt buckles and belt slides see *The Complete Collection of Treasures of the Palace Museum - 51 - Costumes and Accessories of the Qing Court*, Hong Kong, 2005, pp. 263-5, pls. 166-7.

ROBERT J. 及 MARILYN HAMBURGER 珍藏

晚清 明黃絲帶配鑲金金屬嵌寶帶扣及帶環一組



Fig. 1 Ceremonial court belt with gold-inlaid jade pendants, Qing dynasty, Jiaqing reign (1796-1820). National Palace Museum, Taipei, 故雜006756N000000000.

圖一 金鑲黃碧璽吉服帶, 清嘉慶, 臺北國立故宮博物院藏, 館藏編號 故雜006756N000000000







869

PROPERTY FROM THE ROBERT J. AND MARILYN HAMBURGER COLLECTION

**869**  
**A RETICULATED GILT-BRONZE TWO-PART BELT BUCKLE**  
LATE MING-EARLY QING DYNASTY, 16TH-17TH CENTURY

Each half of the buckle is cast with a coiled dragon contesting a flaming pearl amidst clouds, with one half tapering to a dragon-head hook and the other with an oval aperture. Both are cast on the reverse with two vertical loops and decorated with a cartouche enclosing narcissus sprays.

5¾ in. (14.6 cm.) long

\$3,000-5,000

**EXHIBITED:**  
Omaha, Nebraska, Joslyn Art Museum, *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 1 March-6 June 2008.

**LITERATURE:**  
Fang Jing Pei et al., *Elegance of the Qing Court: Reflections of a Dynasty Through Its Art*, 2008, p. 65, no. 208.

ROBERT J. 及 MARILYN HAMBURGER 珍藏

晚明/清初 十六/十七世紀 鍍金銅雙龍戲珠紋帶扣一組

**展覽:**  
奧馬哈, 內布拉斯加, Joslyn 美術館, 「Elegance of the Qing Court: Reflections of a Dynasty Through Its Art」, 2008年3月1日-6月6日

**出版:**  
Fang Jing Pei 等, 《Elegance of the Qing Court: Reflections of a Dynasty Through Its Art》, 2008年, 頁 65, 編號 208

ANOTHER PROPERTY

**870**  
**A RARE CARVED RED LACQUER 'QILIN' DISH**  
MING DYNASTY (1368-1644)

The shallow dish is well carved on the interior with a central *qilin* encircled by for Buddhist lions grasping flowing ribbons in their mouths, all on a scroll ground.

6¾ in. (17.3 cm.) diam., Japanese wood box

\$40,000-60,000

**PROVENANCE:**  
Japanese private collection, Kobe, 1950s.

明 剔紅麒麟紋圓盤  
**來源:**  
日本私人珍藏, 神戶, 1950年間

Stylistically, this rare dish may be compared to other lacquer dishes of sixteenth century date. These dishes are characterized by the density of the decoration and the style of carving that creates the impression of movement or energy. One such dish (18.1 cm. diam.), described as a typical example of Yunnan work, and at the time dated Yuan dynasty, fourteenth century, illustrated by Lee Yu-kuan in *Oriental Lacquer Art*, New York/Tokyo, 1972, p. 163, pl. 97, is carved with two dragons surrounding an endless knot amidst the scrolling stems of lotus and other water plants in a lotus pond represented by the ground of dense rolling waves. The manner in which the dragons on the Lee dish are carved, their bodies filled with diagonally set parallel ridges, can be seen on the bodies of the Buddhist lions on the present dish. This stylistic technique is also seen on the bodies of three lions and a dragon encircling a ribbon-tied brocade ball in the center of a carved red lacquer dish (17 cm. diam.), described as Yunnan style, from the Lee Family Collection, Part II, sold at Christie's, Hong Kong, 28 November 2012, lot 2105. On the Lee dish the brocade ball is tied with four bows, the trailing ends of the ribbons rippling around and between the four animals

racing amidst a dense field of scrolls, coins and chimes. The same carving technique can be seen on the bodies of two dragons on a black lacquer dish (18.4 cm. diam.) from the Florence and Herbert Irving Collection sold at Christie's New York, 21 March 2019, lot 1126, as well as on the bodies of the four lions on a brown and red lacquer dish (16.9 cm. diam.) dated early sixteenth century, in the Linden-Museum, Stuttgart, illustrated by Monika Kopplin, *Im Zeichen des Drachen*, Museum für Lackkunst, Munster, 2006, pp. 132-33, pl. 52. On this dish the lions are separated and surrounded by the knotted and trailing ends of four ribbons "tied" to the sides of a raised diaper border encircling a medallion of a kneeling foreigner on a gold ground. A black lacquer rectangular tray, dated fifteenth-sixteenth century, from the collection of Jean-Pierre Dubosc, illustrated in *Chinese lacquer from the Jean-Pierre Dubosc collection and others*, Eskenazi, London, December 1992, pl. 17, displays two similarly carved lions flanking a ribbon-tied brocade ball in a similarly dense field of decoration. The catalogue entry notes that "this type of lacquer is generally known as Yunnan ware."



870



# Thoughts Across The Waters: Asian Art From The David Drabkin Collection

遙思寄遠：龍大衛珍藏亞洲藝術



Before collecting art in earnest, and now some sixty plus years ago, David Drabkin, then a young Pomona College student, spent his 1961 junior year abroad in India, with stops in Hong Kong and Japan. This first taste of Asia would be a major turning point in his life and presaged a lifelong interest in Asia. David Drabkin's familiarity with Chinese, Japanese and Southeast Asian cultures expresses itself in the many pieces which he acquired and lived with for many years, always creating an aesthetically pleasing home. With a love of training his "eye", he cultivated friendships with fellow art aficionados, many of them noted experts in their respective fields. And, always, he remained appreciative of his alma mater, Yale, whose art museum housed many of his Japanese and Chinese pieces on loan. Christie's New York is honored to present a selection of Chinese works of art from the Drabkin collection (lots 871, 872, 874, 934 and 1035), and a dedicated online sale Thoughts Across The Waters: Asian Art From The David Drabkin Collection from 14-28 September. For more information, visit [www.christies.com/drabkin](http://www.christies.com/drabkin).



THOUGHTS ACROSS THE WATERS: ASIAN ART FROM THE DAVID DRABKIN COLLECTION

**871**  
**A CARVED THREE-TIERED RED 7/1 LACQUER CIRCULAR BOX AND COVER**  
MING DYNASTY, 16TH CENTURY

The circular box has three compartments and is deeply carved on the exterior through layers of red and black lacquer with alternating bands of *ruyi* scrolls, those on the cover encircling a central flowerhead. The base and interior are lacquered black and the interior of the lid is lightly inscribed with the signature Yang Cheng zao (made by Yang Cheng).

6 1/8 in. (15.5 cm.) high

\$8,000-12,000

**PROVENANCE:**  
David Drabkin Collection.

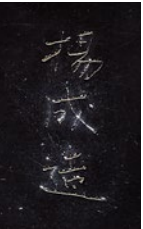
**EXHIBITED:**  
On loan: New York, Brooklyn Museum, Chinese Gallery, 1996-2008.

遙思寄遠：龍大衛珍藏亞洲藝術

明 十六世紀 剔犀如意雲紋三撞圓蓋盒

**來源:**  
龍大衛珍藏

**展覽:**  
借展: 紐約, 布魯克林博物館, 中國畫廊, 1996-2008年



(mark)

THOUGHTS ACROSS THE WATERS: ASIAN ART FROM THE DAVID DRABKIN COLLECTION

**~872**  
**A MOTHER-OF-PEARL-INLAID BLACK LACQUER RECTANGULAR TRAY**  
MING DYNASTY (1368-1644)

The tray is inlaid with mother-of-pearl on the interior with a scene of court officials, attendants, and animals amidst a lush courtyard of pavilions and foliage, framed by a border of shaped panels enclosing floral medallion scrolls. The exterior sides of the tray are also inlaid with borders comprising floral branches and paired birds.

15 1/2 (39.4 cm.) long, fitted cloth box

\$10,000-15,000

**PROVENANCE:**  
J. J. Lally & Co., New York, no. 461 VELL.  
David Drabkin Collection.

**EXHIBITED:**  
Hong Kong Museum of Art, no. 20/55 IC 11 (according to label).  
New York, Brooklyn Museum, *Lacquer: A Panorama of Asian Decorative Arts*, 16 December 1988-14 June 1989, TL 1988.222.1.

**LITERATURE:**  
U. Ramamrutham, "Exhibition Highlights: Lacquer: A Panorama of Asian Decorative Arts", *Orientations*, vol. 20, April 1989, p. 75, fig. 3.  
A. G. Poster, *Lacquer: A Panorama of Asian Decorative Arts*, New York, 16 December 1988-14 June 1989.

遙思寄遠：龍大衛珍藏亞洲藝術

明 黑漆嵌螺鈿樓閣人物圖長方盤

**來源:**  
藍理捷, 紐約, 編號461 VELL  
龍大衛珍藏

**展覽:**  
香港藝術館, 編號20/55 IC 11 (據標籤)  
紐約, 布魯克林博物館, 「Lacquer: A Panorama of Asian Decorative Arts」, 12月16日1988年-6月14日1989年, 編號TL 1988.222.1

**出版:**  
U. Ramamrutham, 〈Exhibition Highlights: Lacquer: A Panorama of Asian Decorative Arts〉, 《Orientations》, 卷20, 1989年, 頁75, 圖3  
A. G. Poster, 《Lacquer: A Panorama of Asian Decorative Arts》, 紐約, 12月16日1988年-1989年6月14日





ANOTHER PROPERTY

873

A VERY RARE LARGE CARVED RED AND BLACK LACQUER PEACH-FORM 'SHOU' BOX AND COVER

QIANLONG PERIOD (1736-1795)

The top of the cover is finely carved with a panel of conforming peach shape and is deeply carved on a diaper ground with a bowl containing auspicious emblems and a *shou* medallion flanked by two *wan* symbols beneath a *ruyi*-shaped panel containing a scene of Shoulao flying on a crane above the Eight Immortals, Liu Hai, and another immortal, possibly Dongfang Shuo, shown riding on a bat, all enclosed by a border of bats and clouds beneath a pair of confronting fish. The sides of the cover and the box are carved with a key-fret border at the rims and two rows of sixty permutations of the *shou* character on a *leiwen* ground. The interior and base are lacquered black.

17½ in. (43.4 cm.) wide

\$60,000-80,000

PROVENANCE:

Royal Phoenix, New York, 1986.

The highly auspicious decoration – the peach shape of the box, Shoulao and his crane, the twin fish, and the border of bats and stylized *shou* characters – are symbolic of longevity, good fortune, and happiness. The overall imagery conveyed is one that would suggest this box was made to commemorate a special birthday celebration, possibly commissioned by or for the emperor.

A pair of peach-form lacquer boxes carved with a more commonly seen design of a *chun* (Spring) character flanked by dragons above a bowl filled with auspicious objects, was sold at Christie's Hong Kong, 29 May 2022, lot 2899.

清乾隆 剔紅群仙祝壽圖桃式大盒

來源:

Royal Phoenix, 紐約, 1986年







874

THOUGHTS ACROSS THE WATERS: ASIAN ART FROM THE DAVID DRABKIN COLLECTION

~874

**A FINELY CARVED BAMBOO AND HARDWOOD CYLINDRICAL INCENSE HOLDER**  
17TH CENTURY

The pierced sides are carved with entwined and writhing mythical beasts with demon faces and sinuous, serpentine bodies. The mounts and ends at the top and bottom are carved from hardwood.

9 in. (22.8 cm.) high

\$8,000-12,000

**PROVENANCE:**

David Drabkin Collection.

**EXHIBITED:**

On loan: New Haven, Yale University Art Gallery, 1989-2020.

遙思寄遠：龍大衛珍藏亞洲藝術

十七世紀 竹雕瑞獸紋香筒

**來源:**

龍大衛珍藏

**展覽:**

借展: 耶魯大學美術館, 紐海文, 1989-2020年

THE PROPERTY OF A FLORIDA COLLECTOR

875

**A RARE AND FINELY CARVED RED LACQUER 'HUNDRED BOYS' CIRCULAR BOX AND COVER**  
QIANLONG PERIOD (1736-1795)

The top and sides of the cover are deeply carved with a scene of young boys at play within an elaborate garden landscape with pavilions, trees and ornamental rocks, the boys engaging in various pursuits including riding hobby horses and playing musical instruments, with one in the center wearing a demon mask, all on a diaper ground. The sides of the box are similarly decorated, with the interior and base lacquered black.

5⅞ in. (14.8 cm.) diam.

\$30,000-50,000

A very similar circular red lacquer box nearly identical in size, and carved with a 'hundred boys' shown chasing a *kui*, riding hobby horses, and playing music, also with a metal body, in the Qing Court Collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 46 - Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, pp. 18-19, pl. 10. Another similar box, also with a metal body, was sold at Christie's New York, 14-15 September 2017, lot 997.

佛羅里達州私人珍藏

清乾隆 剔紅百子圖圓盒



875 (two views)





876

THE PROPERTY OF A CONNECTICUT GENTLEMAN

**876**

**A LOBED ZITAN BOX AND COVER**

18TH-19TH CENTURY

The box and cover are each carved with shallow, hexagonal, petal-lobed sides, and is supported on six *ruyi*-form feet.

7½ in. (19.4 cm.) across

\$7,000-9,000

**PROVENANCE:**

Robert Hatfield Ellsworth Collection, New York.

康涅狄克州士紳珍藏

清十八/十九世紀 紫檀菱花式蓋盒

**來源:**

安思遠, 紐約

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**877**

**A VERY LARGE ZITAN SCROLL POT**

18TH-19TH CENTURY

The cylindrical scroll pot has thick sides and the wood has an attractive color and grain.

15¼ in. (38.7 cm.) high

\$30,000-50,000

**PROVENANCE:**

Acquired prior to 1973 and thence by descent to the present owner.

美國私人珍藏

清十八/十九世紀 紫檀大軸筒

**來源:**

入藏於1973年前, 後傳承至現藏家

ANOTHER PROPERTY

**878**

**A FINELY CARVED ZITAN DOCUMENT BOX**

18TH-19TH CENTURY

The box and cover are well carved in low relief on the sides and top with sinuous dragons writhing amidst clouds, the interior fitted with a *zitan* tray. The box is mounted with a circular lockplate and a *ruyi*-form clasp detailed with lotus scroll and fitted with shaped handles at the sides.

6 in. (15.2 cm.) high, 14¾ in. (37.4 cm.) wide, 8½ in. (20.6 cm.) deep

\$40,000-60,000

Standard *zitan* boxes are left unadorned, with the metal mounts providing the only decorative elements. It is rare to find such an elaborately carved example. A larger *zitan* box, dating to the Qianlong period, and carved with dragon and phoenix amidst scrollwork is illustrated in Zheng Nanwei et al., in *The Most Noble Hardwood: Zi Tan Furniture of the Ming and Qing Dynasties*, vol. 2, Beijing, 2016, no. 63. A similarly carved example in *huanghuali* was sold at Sotheby's New York, 15 September 2015, lot 249.

清十八/十九世紀 紫檀雕雲龍紋小箱



878 (two views)



877





879

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

~879

**A HUANGHUALI BRUSH POT**  
18TH CENTURY

The brush pot is carved with a thick, lipped everted rim and a slightly bulbous lower body.

5¾ in. (13.6 cm.) high

\$5,000-7,000

**PROVENANCE:**  
Marcus Flacks, New York, 2003.

**LITERATURE:**  
M. Flacks, *Custodians of the Scholar's Way*, Sylph Editions, London, 2014, pp. 136-137.

A similarly shaped *huanghuali* brush pot, but of more squat form, is currently in the Liangyi Collection and illustrated in C. Evarts, *Liang Yi collection: Small Objects*, Hong Kong, 2007, p. 31, no. 13.

顯赫私人珍藏

清十八世紀 黃花梨筆筒

**來源:**  
馬科斯·弗拉克斯, 紐約, 2003年

**出版:**  
馬科斯·弗拉克斯, 《Custodians of the Scholar's Way》, 倫敦, 2014年, 頁136-137



880

VARIOUS PROPERTIES

880

**A LARGE ROOTWOOD SCULPTURE**  
18TH-19TH CENTURY

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

49¾ in. (126.4 cm.) high

\$7,000-9,000

**PROVENANCE:**  
Private collection, New England.

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

Like the stones used for garden and scholar's rocks, objects made of rootwood, such as the present sculpture, embody the Daoist concept of *qi*, the 'spirit-energy' of which all things are made. The organic forms of these materials were appealing as they conveyed a sense of humility and a connection to nature. Although initially chosen for their natural shape, these pieces were often enhanced or worked by hand in order to emphasize or clarify certain characteristics in the material, all the while aiming to retain the inherent authenticity.

清十八/十九世紀 木根雕擺件

**來源:**  
新英格蘭私人珍藏

**出版:**  
Shipmon, Ron. &lt;A Passion for Art&gt;, 《In New York》, 11月, 2007年, 頁27

881

**A RARE DARK OLIVE-GREY STONE TILE-FORM INKSTONE**  
FIRST HALF OF 18TH CENTURY

The ink stone is made in the form of a Han roof tile, with one end gently curved and carved with a seven-character inscription, *fang* Han Shiquge wa yan (in imitation of the inkstone made from the roof tile of Shiqu pavilion of the Han dynasty), and the other end more deeply curved. The circular grinding surface has a beaded border below a poem titled *Langweng zan* (An accolade by an idle old man), followed by a seal reading *Shiwen yin* (seal of Shiwen). The underside is carved in archaistic script with four characters, *Shiqu ge wa* (roof tile from the Shiqu pavilion), followed by Xuande *yuannian* (first year of Xuande reign [1426]), and two seals, Xuan and De, and there is a lengthy inscription on one long side which is signed Gao Fenghan.

5 7/8 in. (15 cm.) long

\$20,000-30,000

**PROVENANCE:**  
Sir Percival David (1892-1964) Collection, England.  
Bonhams London, 20 April 1983, lot 132.  
*Auspicious Treasures from the Blumenfield Collection*; Christie's New York, 22 March 2012, lot 1278.

**EXHIBITED:**  
Los Angeles, *Sumptuous Elegance: Art of the 18th Century Qing Dynasty*, Los Angeles County Museum of Art, 17 March - 30 June 1992.

**LITERATURE:**  
S. Riddel, *Dated Chinese Antiquities*, London/Boston, 1979, pp. 188-9, pl. 149a, no. 1426.

The poem inscribed above the well was composed by the Northern Song poet Su Shi (1037-1101), who is known to have given to his friend Chen Mingying an inkstone on which he incised the same poem that appears on the present example. The poem cites the antiquity and the source of the stone, and extolls its qualities, as well as its worthiness of being preserved by later generations.



The inscription on one side is signed Gao Fenghan (1683-1749), a well-known Qing dynasty poet, painter, calligrapher and seal carver, known for his love of inkstones. The inscription states that the inkstone previously belonged to Lantai Zheng *shan ren* (hermit Zheng of Lantai), that the stone comes from Qingzhou (present-day Shangdong province), that the carving is reminiscent of statues from the Five Dynasties, and that Gao was asked to carve the inscription by his friend Wen *shan ren* (hermit Wen).

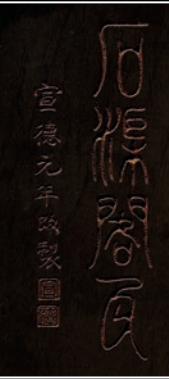
A Duan inkstone similar in shape to the present inkstone, dated Qianlong, and similarly inscribed with an inscription and a seal above the circular grinding surface was sold at Christie's Hong Kong, 16-17 January 1989, lot 409.

十八世紀上半葉 石渠閣瓦硯

**來源:**  
大維德 (1892-1964)爵士珍藏, 英國倫敦邦瀚斯, 1983年4月20日, 拍品編號132  
Auspicious Treasures from the Blumenfield Collection; 紐約佳士得, 2012年3月22日, 拍品編號1278

**展覽:**  
洛杉磯, 「Sumptuous Elegance: Art of the 18th Century Qing Dynasty」, 洛杉磯郡立美術館, 1992年3月17日- 6月30日

**出版:**  
S. Riddel, 《Dated Chinese Antiquities》, 倫敦/波士頓, 1979年, 頁188-9, 圖版編號149a, 編號1426.



(inscription)



The International Exhibition of Chinese Art at the Royal Academy 1935-6: Sir Percival David, Exhibition Committee Director, and Tang Xifen (Tang Hsi Fen) Exhibition Secretary, examining exhibits. Photograph by an unknown photographer from Topical Press Ag, 1935. © Photo: Royal Academy of Arts, London.



# Chinese Ceramics from the Ehime Bunkakan

日本愛媛文華館珍藏中國瓷器  
(Lots 901-910)

Located beside the moat of Imabari castle where the Hisamatsu family, a branch of the Tokugawa shogunate, had resided since 1635 in present day Ehime prefecture, Ehime Bunkakan was established in 1955 by Ninomiya Kaneichi (1898 - 1996).

Kaneichi was a successful businessman who made his fortune from forestry. When he was only eighteen years old, he had an important role in his father's modest workshop of wood products. Kaneichi eventually took over the business and through skillful investments he introduced new machine tools and started a modern sawmilling factory. Using a keen business acumen, Kaneichi's strenuously bought forest and mountains across Shikoku Island in the 1930s, sensing the dramatic change that would happen in society in the coming years when Japan would enter into a long period

of war. His foresight was proven right, as after the war the demands of timber reached a height as cities were rebuilt. His contributions to his hometown of Imabari were particularly generous, where he was subsequently elected a city council member.

After the war, Kaneichi grew concerned that traditional values and cultural relics had lost their importance in society and began to collect Chinese and Japanese antiques. Shortly after, he joined the Japanese Ceramics Society, and his knowledge became enriched by the top academics and long-standing antique dealers in the society, such as Mayuyama & Co., leading to enriching his collection with top quality works. His love of his hometown and his passion for art caused him to open the Ehime Museum of Art, created initially to contribute to the cultural landscape of the local community.



Ninomiya Kaneichi (1898-1996)  
二宮兼一 (1898-1996)



Ehime Bunkakan, Ehime prefecture, Japan.  
愛媛文華館, 愛媛縣, 日本

PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

0901

**A RARE LARGE CIZHOU SGRAFIATTO VASE, MEIPING**

SONG-JIN DYNASTY (AD 960-1234)

The tapering vase is carved through the creamy-white slip to the pale-grey ground with a broad band of sweeping peony scroll between geometric bands and petal borders, all under a clear glaze.

16¾ in. (42.5 cm.) high

\$60,000-80,000

**PROVENANCE:**

Ehime Bunkakan, Japan.

A comparable Cizhou *meiping* dated to the 11<sup>th</sup>-12<sup>th</sup> century of slightly larger size (47 cm. high) carved through a cream-colored glaze to a pale grey ground was gifted by Mrs. Samuel T. Peters in 1926 to The Metropolitan Museum (acc. no. 26.292.56). The Metropolitan Museum vase is carved with a broad central scroll band with leaves similarly rendered to those on the present vase but lacking the large peony blossoms.

日本愛媛文華館珍藏

宋/金 白剔花纏枝蓮紋梅瓶

來源:

愛媛文華館, 日本







PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

0903  
A RARE LARGE LONGQUAN CELADON 'FISH' DISH  
YUAN DYNASTY (1279-1368)

The interior is molded with four scaly fish encircling a flaming pearl below a freely carved foliate scroll in the well, with a band of narrow petals carved on the exterior below the everted rim. The dish is covered overall with a glaze of sea-green tone thinning to a paler tone on the raised areas.

15½ in. (39.4 cm.) diam., Japanese wood box

\$7,000-9,000

PROVENANCE:  
Ehime Bunkakan, Japan, prior to 1955.

日本愛媛文華館珍藏

元 龍泉窯青釉塑貼四魚紋大盤

來源:

愛媛文華館, 日本, 1955年以前入藏

PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

0902  
A CARVED YAOZHOU CELADON BOWL  
NORTHERN SONG-JIN DYNASTY, 11TH-12TH CENTURY

The bowl is finely potted with rounded sides rising to a lipped rim. The interior is carved with a scrolling stem bearing a hibiscus blossom. 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.

8¾ in. (21.1 cm.) diam., Japanese wood box

\$12,000-18,000

PROVENANCE:  
Mayuyama, Japan.  
Ehime Bunkakan, Japan.

日本愛媛文華館珍藏

北宋/金 十一至十二世紀 耀州窯青釉刻芙蓉紋盃

來源:

蘭山龍泉堂, 日本  
愛媛文華館, 日本

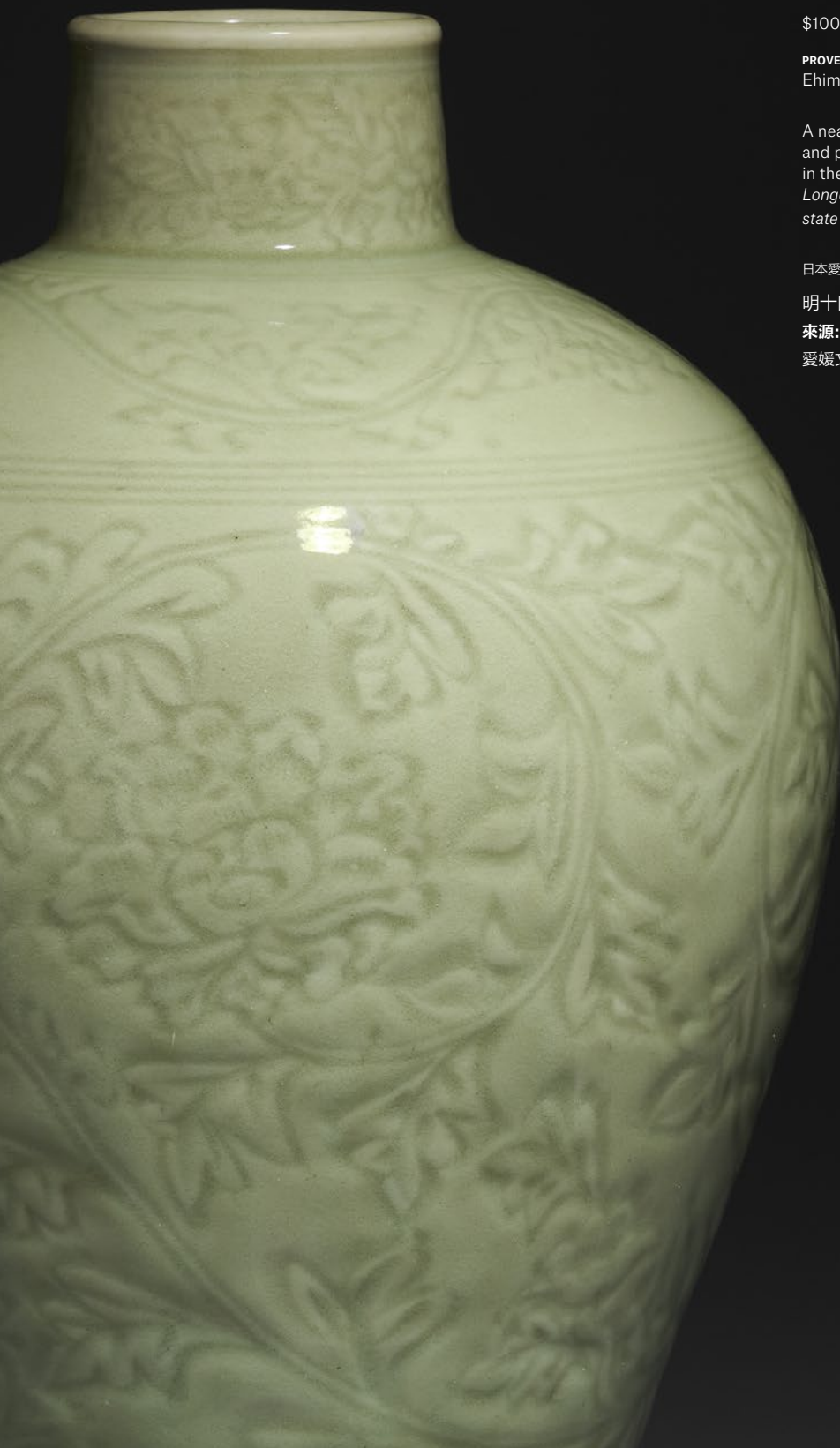


(another view with box)



A slightly smaller (28 cm. diam.) Longquan celadon dish, molded with two, rather than four fish on the interior, from the tomb of Liu Da, dated to 1337, is illustrated in *Qingse liunian quanguo chutu Zhejiang jinian ci tuji* (*Catalogue of Zhejiang Celadon Wares from Dated Tombs*), Beijing, 2017, p. 324.





PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

ø904

**A LARGE CARVED LONGQUAN CELADON VASE,  
MEIPING**

EARLY MING DYNASTY, 14TH-15TH CENTURY

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

15½ in. (39.3 cm.) high

\$100,000-150,000

**PROVENANCE:**

Ehime Bunkakan, Japan, prior to 1955.

A nearly identical Longquan *meiping* with both similar decoration and proportions was collected by the Qing Palace and is currently in the collection of the Palace Museum, Beijing, is illustrated in *Longquan of the World: Longquan Celadon and Globalization, vol. 2, state vessels*, Beijing, 2019, pp. 160-61, no. 160.

日本愛媛文華館珍藏

明十四/十五世紀 龍泉窯青釉刻纏枝蓮紋梅瓶

**來源:**

愛媛文華館, 日本, 1955年以前入藏





PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

☎905  
AN IRON-RED, YELLOW AND GREEN-ENAMELED 'LUOHAN' JAR  
LATE MING DYNASTY, 17TH CENTURY

The jar is decorated on the exterior with three panels each enclosing a seated *luohan*, all between chrysanthemum scroll on the shoulder below a flame motif encircling the neck and a stylized lappet border on the foot.

5½ in. (14 cm.) high, Japanese wood box

\$6,000-8,000

PROVENANCE:  
Ehime Bunkakan, Japan.

日本愛媛文華館珍藏  
晚明十七世紀 紅綠彩開光羅漢圖罐  
來源:  
愛媛文華館, 日本



905

PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

☎906  
A RARE WUCAI 'ANTIQUES' BOWL  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD(1573-1619)

The deep rounded sides rise to an everted rim and are decorated on the exterior with 'antiques' below a cloud scroll border. The interior is decorated with a central medallion of two dragons writhing in pursuit of a flaming pearl.

7½ in. (19 cm.) diam.

\$8,000-12,000  
PROVENANCE:  
Ehime Bunkakan, Japan, prior to 1955.

日本愛媛文華館珍藏  
明萬曆 五彩博古紋盃 雙圈六字楷書款  
來源:  
愛媛文華館, 日本, 1955年以前入藏



906 (mark)



906 (detail of interior)



906

PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

☎907  
A PAIR OF WUCAI 'ZHANG TIANSHI' DISHES  
WANLI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1573-1619)

Each is decorated on the interior with Zhang Tianshi brandishing a sword and riding a tiger beneath a pine tree, and encircled by pomegranate sprays alternating with one of the 'Five Poisons' (the snake, centipede, toad, scorpion and lizard) in the well. The exterior is decorated with further creatures, floral sprays and grass.

5½in. (14.2 cm.) diam., cloth box

\$20,000-30,000

PROVENANCE:  
Ehime Bunkakan, Japan.

日本愛媛文華館珍藏  
明萬曆 五彩「張天師斬五毒」圖盤一對 雙圈六字楷書款  
來源:  
愛媛文華館, 日本



(reverse)



(marks)





908

PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

¥908

**A COPPER-RED-GLAZED DISH**  
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Potted with shallow rounded sides, the interior and exterior are covered with a glaze of soft crushed-strawberry tone below the white rim.

8¼ in. (20.9 cm.) diam., Japanese wood box

\$7,000-9,000

**PROVENANCE:**  
Ehime Bunkakan, Japan, prior to 1955.

日本愛媛文華館珍藏

清乾隆 霽紅釉盤 六字篆書款

**來源:**

愛媛文華館, 日本, 1955年以前入藏



908 (mark)



909

PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

¥909

**A DEHUA TRIPOD CENSER**  
17TH-18TH CENTURY

The compressed globular body, which is set with a pair of dragon handles, is raised on three short paw-form feet issuing from monster masks. The shoulder is applied with stylized bat motifs. A two-character seal, possibly reading *hu sheng*, is impressed on the base.

6¾ in. (17 cm.) across handles, gilt metal cover

\$6,000-8,000

**PROVENANCE:**  
Ehime Bunkakan, Japan.

日本愛媛文華館珍藏

十七/十八世紀 德化窯白釉弦紋龍耳獸足爐

**來源:**

愛媛文華館, 日本

PROPERTY FROM THE EHIME BUNKAKAN, JAPAN

¥910

**AN UNDERGLAZE-BLUE-DECORATED YELLOW-ENAMELED 'NINE PEACHES' DISH**

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

The dish is delicately potted with shallow, rounded sides and is finely decorated in the center with peaches borne on leafy branches, and on the exterior with convolvulus.

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

\$60,000-80,000

**PROVENANCE:**  
Ehime Bunkakan, Japan, prior to 1955.

日本愛媛文華館珍藏

清乾隆 黃地青花九桃紋盤 六字篆書款

**來源:**

愛媛文華館, 日本, 1955年以前入藏

A pair of dishes of the same design from the T. Y. Chao Collection was included in the exhibition, *Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, 1973, no. 45, and later sold at Sotheby's, Hong Kong, 19 March 1987, lot 316. Additional examples include one in the National Palace Museum Collection, illustrated in *Blue and White Ware of the Ch'ing Dynasty*, Book II, Hong Kong, 1968, pl. 29; one in the Percival David Foundation, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, no. 247; another from the collection of Harry Hellebronth illustrated by U. Wiesner in the catalogue for the exhibition, *Chinesische Keramik*, Museum für Ostasiatische Kunst, Köln, 1988, pp. 142-3, no. 100; and the example sold at Sotheby's New York, 22 September 2021, lot 72. A blue and white example, without the yellow enamel, is illustrated by J. Ayers, *Chinese Ceramics, The Koger Collection*, London, 1985, no. 96. See, also, the pair sold at Christie's Hong Kong, *The Imperial Sale*, 30 May 2006, lot 1245.



(reverse)







Chinese Porcelains  
from the J. M. Hu  
Zande Lou Collection

暫得樓胡惠春珍藏中國瓷器

(Lots 911-926)







911

PROPERTY FROM A DISTINGUISHED COLLECTION

**911**  
**A LEMON-YELLOW-GLAZED WINE CUP**  
YONGZHENG SIX-CHARACTER MARK  
WITHIN A DOUBLE CIRCLE AND OF THE  
PERIOD (1723-1735)

Rising from a short tapered foot through thinly-potted sides to a flaring rim, the cup is covered on the exterior with a glaze of lemon-yellow tone.

3⅞ in. (7.8 cm.) diam., brocade box

\$15,000-25,000

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

顯赫珍藏

清雍正 檸檬黃釉盃 雙圈六字楷書款

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏



911 (mark)



912

PROPERTY FROM A DISTINGUISHED COLLECTION

**912**  
**A LANGYAO BOTTLE VASE**  
KANGXI PERIOD (1662-1722)

The vase is covered with a copper-red glaze of rich crushed strawberry-red color suffused with wide crackle thinning to a pale celadon glaze on the mouth rim which continues onto the interior. The base is covered with a bluish-green glaze suffused with light-grey crackle.

16¼ in. (41.3 cm.) high, cloth box

\$8,000-12,000

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

顯赫珍藏

清康熙 郎窯紅釉長頸瓶

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏

PROPERTY FROM A DISTINGUISHED COLLECTION

**913**  
**A WUCAI/PETAL-LOBED 'BOYS' BOX AND COVER**  
WANLI PERIOD (1572-1620)

Potted in the shape of a six-petaled flower, the cover is decorated with a central *ruyi* medallion encircled by six boys at play. The box of conforming shape is similarly decorated and is raised on six tab feet.

5¼ in. (13.5 cm.), cloth box

\$8,000-12,000

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

顯赫珍藏

明萬曆 五彩嬰戲圖花口式蓋盒

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏



(cover)







914

PROPERTY FROM A DISTINGUISHED COLLECTION

**914**  
**A SMALL WHITE-GLAZED CARVED**  
**GLOBULAR 'DRAGON' JAR**  
18TH CENTURY

The ovoid body is decorated on the exterior with a pair of four-clawed dragons contesting a flaming pearl amidst vaporous clouds and is covered with an even white glaze that stops short of the foot rim. 3 in. (7.5 cm.) wide, cloth box

\$5,000-7,000

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

顯赫珍藏  
清十八世紀 白釉刻雲龍戲珠紋小圓罐  
**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏



915

PROPERTY FROM A DISTINGUISHED COLLECTION

**915**  
**A SMALL WHITE-GLAZED CARVED**  
**SOFT-PASTE VASE, MEIPING**  
18TH CENTURY

The vase is decorated with a writhing *chilong* and a flying bat, and is covered overall with a crackle-suffused glaze of ivory tone. 5 in. (12.7 cm.) high, cloth box

\$3,000-5,000

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

顯赫珍藏  
清十八世紀 漿胎白釉刻螭龍蝠紋梅瓶  
**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏

PROPERTY FROM A DISTINGUISHED COLLECTION

**916**  
**A MOLDED WHITE-GLAZED SOFT-PASTE**  
**BOTTLE VASE**  
QIANLONG SIX-CHARACTER IMPRESSED  
SEAL MARK AND OF THE PERIOD (1736-1795)

The rounded body is molded with a continuous leafy, peony and hibiscus scroll below bands of *ruyi*-heads and keyfret at the shoulder. The neck has a band of upright leaves below a *ruyi*-head border and the everted rim. The vase is covered overall with a crackle-suffused glaze of ivory tone. 7 7/8 in. (19.4 cm.) high, cloth box

\$20,000-30,000

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

顯赫珍藏  
清乾隆 漿胎白釉模印纏枝牡丹紋長頸瓶  
六字篆書印款  
**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏



(mark)





PROPERTY FROM A DISTINGUISHED COLLECTION

917

**A VERY RARE AND LARGE GILT-DECORATED CELADON-GLAZED VASE, *GANLANPING***  
YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The elegant rounded body tapers towards the slightly spreading foot pierced with two rectangular apertures at the sides and towards the waisted neck flanked by a pair of lug handles that rise to the flared rim. The vase is covered overall in a soft, pale bluish-green glaze and is finely gilt below the mouth and above the foot with a floral-scroll band incorporating lotus, peony and hibiscus.

16¾ in. (42.5 cm.) high

\$600,000-800,000

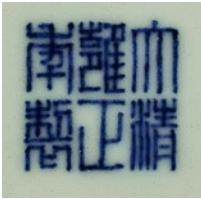
**PROVENANCE:**  
The J. M. Hu (1911-1995), Zande Lou Collection.

顯赫珍藏

清雍正 粉青釉描金花卉紋橄欖瓶 六字篆書款

來源:

暫得樓胡惠春 (1911-1995) 珍藏



(mark)



(another view)





The distinctive form of this exceptional vase is known as *ganlanping*, or olive-shaped vase, and was inspired by early bronze prototypes, such as the middle Western Zhou-dynasty ritual wine container and cover, *hu*, in the Metropolitan Museum of Art, acc. no. 2003.66.11a, b. Like the present vase, the bronze *hu* features small cylindrical handles flanking the neck and a pair of pierced slots above the splayed foot.

The vase reflects the keen antiquarian interests of the Yongzheng Emperor who collected and studied material from earlier dynasties. His extensive interest in ancient artworks is reflected in two scroll paintings entitled *Guwan tu*, "Pictures of Ancient Playthings," which act as inventories, depicting antiques in the Imperial collection during his reign. One such scroll is in the collection of the Victoria and Albert Museum, London, and the other in the Percival David Collection is now housed in the British Museum. Both handscrolls are illustrated in *China: The Three Emperors, 1662-1795*, Royal Academy of Arts, London, 2005, pp. 252-55, nos. 168 and 169.

The *ganlanping* form was admired in all three of the great imperial reigns of the Qing dynasty - Kangxi, Yongzheng and Qianlong, and appears in two types: the first has a waisted neck and flared mouth and slight flare to the foot, and the second has a straight neck and little to no flare to the foot, as represented by the current vase. During the Kangxi period the shape was generally more attenuated. Two vases which exemplify the Kangxi shape, each incised with decoration under a pale blue glaze, are illustrated by J. Ayers, *The Baur Collection*, vol. 3, Geneva, 1972, no. A 326, which has a straight neck and no flare to the foot, and no. A 328, which has a tall slender neck rising to a slightly everted mouth rim. The *ganlanping* shape seen in the Yongzheng and Qianlong periods is somewhat more robust than its Kangxi predecessor. For Yongzheng examples of the first type, with a flared neck and flared foot, see the blue and white example in the Palace Collection, Beijing, illustrated in *Qingdai Yuyao ciqu*, vol. 1, Beijing 2005, pp. 80-1, no. 29; another in the Palace Museum, Beijing, decorated in green on a yellow ground, illustrated by Feng and Geng (eds.), *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum*, Hong Kong, 1994, p. 197, no. 43; two monochrome-glazed examples, also in the collection of the Palace Museum, are also illustrated in *Qingdai Yuyao ciqu*, vol. 1, a copper-red-glazed vase, pp. 38-9, no. 9, and one covered with an imitation Guan glaze, pp.

342-3, no. 157; the monochrome white vase illustrated by R. Krahrl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4 (II), London, 2010, pp. 316-7, no. 1779; and the blue-glazed vase sold at Christie's New York, 24 March 2011, lot 1157. Although rare, *ganlanping* vases of this type with flared mouth and foot can have tubular handles, such as the Qianlong vase decorated with green dragons on a yellow ground illustrated in *Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains - The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2009, pp. 130-31, no. 105, which also, like the current vase, has pierced slots above the splayed foot.

The more robust *ganlanping* form of the present vase, with its straight neck, appears to be significantly more rare than the type with flared mouth and flared foot. A Yongzheng celadon-glazed *ganlanping* vase of the same size as the current vase, and with tubular handles and pierced slots above the foot, but lacking gilt decoration, was sold at Bonhams Hong Kong, 3 December 2015, lot 22, and a Yongzheng vase of this shape with tubular handles and pierced slots above the foot, but decorated in *famille rose* enamels on a coral-red ground, and of smaller size (31.4 cm.), in the Palace Museum, Beijing, is illustrated in *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum*, op. cit., p. 181, no. 25. See, also, the Yongzheng *ganlanping* vase (16.9 cm.) of similar proportions to the current vase, but lacking the handles and pierced slots, and decorated in *falangcai* enamels, in the Palace Museum, Beijing, illustrated in *Qingdai Yuyao ciqu*, vol. 1, op. cit, pp. 158-59, no. 68.

The rare addition of the gilt-decorated bands of floral scroll around the mouth rim and foot rim beautifully complement the shape of the vase and were painted with great skill. The carefully chosen flowers incorporated into the floral scroll each conveyed a particular wish to those who saw the vase - the hibiscus for wealth and glory; the lotus for harmony, beauty and purity; and the peony for wealth and honor. The fact that these flowers are shown borne on a meandering vine is also significant. One of the Chinese words for 'vine' is *man*, which is a pun for *wan*, meaning 'ten thousand'. The *ruyi* heads below the band of floral scroll at the mouth rim provides an additional wish for longevity. 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.





PROPERTY FROM A DISTINGUISHED COLLECTION

918

A RARE LARGE *FAMILLE ROSE* FIGURE OF AMITAYUS  
QIANLONG PERIOD (1736-1795)

Seated in *dhyanasana* on a lotus base and with hands in *dhyanamudra* supporting a vase containing a flaming lotus, the figure is dressed in a yellow *dhoti* and green shawl with yellow dots left open at the chest to expose the elaborately jeweled necklace. The blue-enameled hair is pulled up into a high jeweled chignon behind a five-point crown and trails down onto the shoulders. The base is inscribed in black with the characters *yi* (one) and *si* (four), and the base of the figure is carved with a character, possibly reading *yi* (one).

With base: 11½ in. (29.5 cm.) high

\$150,000-250,000

PROVENANCE:

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

顯赫珍藏

清乾隆 粉彩無量壽佛坐像

來源:

暫得樓胡惠春 (1911–1995) 珍藏

Amitayus is known as the ‘Buddha of Infinite Light’ and the ‘One who grants long life’. The deity is seen here in a classic representation seated in the lotus position (*dhyanasana*), with the hands held in meditation supporting a vessel (*kalasha*), which holds the elixir of immortality. As one of the most popular deities from the Tibetan Buddhist pantheon, images of Amitayus found great favor with the emperor Qianlong.

Similar *famille rose* figures of Amitayus of comparable size were produced with flesh-tone bodies, like the present example, or with gilt bodies. They appear on two different types of bases: a pink-enameled double-lotus base, as seen here, or a multi-colored lotus base. A flesh-toned example on a multi-colored base is illustrated in *Exhibition of Chinese Arts*, Messrs C. T. Loo & Co., New York, 1941-1942, no. 750, and a gilt-bodied version on a pink-enameled base was sold at Christie’s London, 9 November 2004, lot 194.

Ceramic Buddhist images of such unusually large size are extremely rare, and were probably specifically commissioned for ritual display in temples situated within the imperial palace precincts. For instance, figures of Amitayus were made for the Zhongzhendian, The Hall of Purity, where the deity was mainly worshipped. The Hall was used for ritual celebration during birthdays of empress dowagers or emperors. Qianlong was also known to have commissioned a large number of cyclically-marked gilt-bronze Amitayus figures as gifts to his mother, the Empress Dowager, who was a devout Buddhist, in commemoration of her sixtieth and seventieth birthdays. Figures of Amitayus were are often depicted in groups of nine, since ‘nine’ is a homophone for ‘eternity’.

As part of this tradition, the present figure was likely one of a set commissioned for an imperial birthday or celebration. Interestingly, a character, likely the numeral ‘one’, is carved within the aperture on the top of the base of this example, and may refer to a numbering system for its placement in a specific order and location within the set.







919

PROPERTY FROM A DISTINGUISHED COLLECTION

**919**  
**A CELADON-GLAZED *FANGHU*-FORM VASE**  
18TH CENTURY

The pear-shaped body of rectangular section is flanked on the ridged neck by two lug handles. The vase is covered overall with a lustrous glaze of bluish-green tone.  
7 in. (17.8 cm.) high, Japanese wood box

\$8,000-12,000

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

顯赫珍藏

清十八世紀 青釉貫耳方壺

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏

PROPERTY FROM A DISTINGUISHED COLLECTION

**920**  
**AN UNUSUAL CARVED DING-STYLE WHITE-GLAZED BOWL**  
18TH-19TH CENTURY

The body is potted with gently flaring sides that rise to an everted, notched rim and is carved on the interior with a large lotus flower borne on a leafy stem. The bowl is covered overall with a white glaze.  
9 in. (22.7 cm.) diam., cloth box

\$6,000-8,000

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

顯赫珍藏

清十八/十九世紀 白釉仿定窯刻纏枝蓮紋盤

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏

PROPERTY FROM A DISTINGUISHED COLLECTION

**921**  
**A SMALL TEADUST-GLAZED *HU*-FORM VASE**  
QIANLONG FOUR-CHARACTER INCISED SEAL MARK AND OF THE PERIOD (1736-1795)

The flattened ovoid body rises from a splayed foot and is flanked on the neck by a pair of lug handles. The vase is covered overall in an opaque glaze of finely mottled, dark yellowish-green color that continues into the interior and also covers the base, with the foot rim covered with a dark wash.  
4 in. (10 cm.) high, cloth box

\$15,000-25,000

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

顯赫珍藏

清乾隆 茶葉末釉貫耳壺 四字篆書刻款

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏



920

PROPERTY FROM A DISTINGUISHED COLLECTION

**922**  
**A YELLOW-GLAZED 'BASKET-WEAVE' WASHER**  
DAOGUANG SIX-CHARACTER INCISED SEAL MARK AND OF THE PERIOD (1821-1850)

The shallow washer is molded on the exterior with a fine basket-weave pattern and is decorated on the interior with a diamond diaper. The vessel is covered overall with a mustard-yellow glaze.  
4⅝ in. (11.8 cm.) wide, cloth box

\$6,000-8,000

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

**EXHIBITED:**  
Hong Kong, The Min Chiu Society and the Urban Council, Hong Kong Museum of Art, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, 8 February-10 April 1977.

**LITERATURE:**  
The Min Chiu Society and the Urban Council, Hong Kong Museum of Art, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, 1977, p. 79, no. 88.

顯赫珍藏

清道光 黃釉菱格籃紋洗 六字篆書款

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏

**展覽:**  
敏求精舍、香港市政局合辦；香港藝術館舉行：「明清一色釉瓷」, 1977年2月8日–4月10日  
**出版:**  
敏求精舍、香港市政局香港藝術館：《明清一色釉瓷》, 1977年, 頁79, 編號88



921 (mark)



922 (mark)



921



922





923

PROPERTY FROM A DISTINGUISHED COLLECTION

**923**  
**A SMALL WHITE-GLAZED LOBED 'CHILONG' BOTTLE VASE**  
18TH-19TH CENTURY

The vase has a lobed melon-form body and is applied around the neck with a sinuous *chilong*. The vase is covered overall with an even white glaze.

5½ in. (14.2 cm.) high, cloth box

\$4,000-6,000

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

**EXHIBITED:**  
Hong Kong, The Min Chiu Society, *The 7th annual exhibition of porcelain of Ch'ing dynasty: K'ang-hsi, Yung-cheng and Ch'ien-lung periods (from 1662-1795 A.D.)*, 1968.

**LITERATURE:**  
The Min Chiu Society, *Catalogue of the 7th annual exhibition of porcelain of Ch'ing dynasty: K'ang-hsi, Yung-cheng and Ch'ien-lung periods (from 1662-1795 A.D.)*, Hong Kong, 1968, no. 102.

顯赫珍藏

清十八/十九世紀 白釉塑貼螭紋瓜棱式長頸瓶

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏

**展覽:**  
香港, 敏求精舍, 「第七屆展覽: 清代康熙雍正乾隆瓷器」, 1968年

**出版:**  
敏求精舍, 《第七屆展覽: 清代康熙雍正乾隆瓷器目錄》, 香港, 1968年, 編號102



924

PROPERTY FROM A DISTINGUISHED COLLECTION

**924**  
**A WHITE-GLAZED RETICULATED HEXAGONAL BOTTLE VASE**  
18TH CENTURY

The body is carved on each facet with a floral medallion in openwork and is decorated on the flared neck with pendent motifs. The vase is covered overall with a white glaze, with the foot unglazed.

6¾ in. (17.5 cm.) high, cloth box

\$6,000-8,000

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

**EXHIBITED:**  
Hong Kong, The Min Chiu Society, *The 7th annual exhibition of porcelain of Ch'ing dynasty: K'ang-hsi, Yung-cheng and Ch'ien-lung periods (from 1662-1795 A.D.)*, 1968.

**LITERATURE:**  
The Min Chiu Society, *Catalogue of the 7th annual exhibition of porcelain of Ch'ing dynasty: K'ang-hsi, Yung-cheng and Ch'ien-lung periods (from 1662-1795 A.D.)*, Hong Kong, 1968, no. 101.

顯赫珍藏

清十八世紀 白釉鏤空開光六方瓶

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏

**展覽:**  
香港, 敏求精舍, 「第七屆展覽: 清代康熙雍正乾隆瓷器」, 1968年

**出版:**  
敏求精舍, 《第七屆展覽: 清代康熙雍正乾隆瓷器目錄》, 香港, 1968年, 編號101

PROPERTY FROM A DISTINGUISHED COLLECTION

**925**  
**A CELADON-GLAZED TRIPOD CENSER**  
18TH CENTURY

The shallow vessel is potted with rounded sides that curve inward to a flat rim, with a single bowstring band encircling the body, all raised on three *ruyi*-form feet. The censer is covered overall with a bluish-green glaze.

7½ in. (19.4 cm.) wide

\$6,000-8,000

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

**EXHIBITED:**  
Hong Kong, The Min Chiu Society and the Urban Council, Hong Kong Museum of Art, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, 8 February-10 April 1977.

**LITERATURE:**  
The Min Chiu Society and the Urban Council, Hong Kong Museum of Art, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, 1977, p. 71, no. 79.

顯赫珍藏

清十八世紀 粉青釉三足爐

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏

**展覽:**  
敏求精舍、香港市政局合辦：香港藝術館舉行：「明清一色釉瓷」, 1977年2月8日–4月10日

**出版:**  
敏求精舍、香港市政局香港藝術館：《明清一色釉瓷》, 1977年, 頁71, 編號79

PROPERTY FROM A DISTINGUISHED COLLECTION

**926**  
**A LARGE CARVED WHITE-GLAZED MOON FLASK**  
LATE QING DYNASTY

The flattened spherical body is raised on a splayed foot and is decorated on each side with a central recess enclosing four *ruyi* medallions. The narrow sides are decorated with scrolling clouds below the loop handles that flank the three cylindrical mouths. The flask is covered overall with a pale bluish-white glaze.

11¼ in. (28.5 cm.) high, cloth box

\$4,000-6,000

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

顯赫珍藏

晚清 白釉團雲紋三管抱月瓶

**來源:**  
暫得樓胡惠春 (1911–1995) 珍藏



925



926



# A Rare Yuan Dynasty Longquan ‘Eight Immortals’ *Meiping*

元代 龍泉窯青釉露胎開光八仙紋梅瓶

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

蘇玫瑰  
獨立學者暨故宮陶瓷研究所客座研究員

The current vase with its distinctive octagonal shape and moulded panels belongs to a rare and important group of Longquan celadon-glazed *meiping* vases with facettted sides and crisply-moulded decoration. While the moulding on such vessel is usually of good quality, that on the present *meiping* is especially fine, with all the relief details sharply defined. Longquan celadons were at a peak of popularity in the 12th-14th century, and were prized by both Chinese and Japanese connoisseurs, as well as in several other overseas markets. The glazes on the finest examples, like that on the current vase, were admired for their rich soft green translucence and jade-like texture.

A decorative technique, in which parts of the decoration were left unglazed to provide a contrast with the green glaze, came to prominence on high-quality wares made at the Longquan kilns in the Yuan dynasty (1279-1368). Due to very small amounts of iron oxide in the body material, when the wares were fired and oxygen was allowed back into the kiln, the surface of the unglazed areas turned a reddish brown – as on the current *meiping*. In some instances – for example on the interior base of large dishes – unglazed

sprig-moulded elements, such as dragons, were laid on the surface of the unfired glaze before the piece entered the kiln. However, this technique was only suitable for horizontal surfaces, and for the vertical sides of vases, such as the current vase, stem cups or jars – like the wine jar in the Brooklyn Museum, which is decorated with the Eight Immortals crossing the sea (Acc. No. 52.49.33) (**Fig.1**) – the designs were moulded into the fabric of the vessel. The area to be left unglazed was covered with wax, so that glaze would not adhere when glaze was applied to the rest of the vessel. The wax burned off during firing. Careful examination of the reddish unglazed decorative areas of such Longquan wares often reveals tiny traces of gilding, which had been applied after firing, but proved fugitive over time.

Facettted shapes were rare amongst the ceramics of the Song (960-1279) and Jin (1115-1234) dynasties. However, although facettted vases are rare amongst Longquan celadons, other facettted forms appeared with greater frequency on both Longquan wares and blue and white porcelains in the Yuan period. This popularity of facettted forms may be seen either as a reflection of a contemporary interest in metalwork from west of China's

本拍品的八方造型與模印開光別開生面，它屬於一組極為珍罕的龍泉窯青釉梅瓶，其器身俱呈稜面，且模印圖紋清晰玲瓏。這批作品的印花通常格外講究，但本梅瓶的圖紋依然傲視同儕，一應浮雕細節無不歷歷如見。公元十二至十四世紀，龍泉青瓷地位之高可謂空前絕後，它們不僅深受中日鑑藏家青睞，在許多海外市場亦炙手可熱。像本梅瓶這類青釉溫潤如玉的精絕之作，更是藏家夢寐以求的無價之寶。元代（公元1279至1368年）曾興起一類裝飾技巧，即局部圖案素胎無釉，使之與青釉形成鮮明的對比，這一手法在龍泉佳瓷中大放異彩。由於龍泉器的胎質含少量氧化鐵，而窯燒之後，氧氣會再次進入窯內，露胎處氧化後色呈赭紅，本拍品便是一例。在某些情況下，譬如在大盤的內底，可先將無釉的貼花元素（如龍紋）粘附在未經窯

燒的釉面，然後再入窯燒造。但此類工藝僅適用於水平器表，至於像瓶（如本拍品）、高足盃或罐（如布魯克林美術館藏八仙過海罐，館藏號Acc. No. 52.49.33）（圖一）等器身垂直的作品，則須直接將之模印在胎體之上。接下來，再用蠟遮蓋無釉的部份，以免為其餘部位施釉時，意外沾上釉料。窯燒之際，蠟會自然溶解。倘若細看此類龍泉器物的紅褐露胎部份，常會發現微量金粉，此乃窯燒後鑲金的痕跡，惟因歲月流逝，如今已磨蝕殆盡。

宋（公元960至1279年）、金（公元1115至1234年）二代陶瓷之中，結合稜面造型者少之又少。然而，稜面的龍泉青釉瓶雖寥若晨星，但在元代龍泉窯及青花作品中，其







Fig. 1

他器形的稜面之作出現頻率較高。稜面造型得以普及，或許正如多名學者分析，反映了當時人們對西域（如伊朗、敘利亞和馬穆魯克時代的埃及）製作的金屬器興趣漸增，詳見麥德理（M. Medley）所著大維德基金會專論系列之二《Metalwork and Chinese Ceramics》頁14（倫敦：1972）；另一個原因可能是唐代（公元618至907年）金屬器再度興起。唐代金銀器中也有若干稜面之作，它們很可能是中原與西亞、中亞之間文化交流的產物。最著名的實例當數勿裡洞沉船貨物與何家村窖藏文物中的八方金盃，詳見拙作《A Remarkable Tang Dynasty Cargo》，全文載於《東方陶瓷學會會刊》2002–2003年67號刊頁20–22。雖然宋代偶有燒造稜面器物，如浙江省博物館藏北宋初年龍泉窯青釉八方執壺，圖見《龍泉窯青瓷》頁87編號46（臺北：1998），但元代的稜面陶瓷更為多樣化。值得注意的是，元代龍泉窯除了燒造稜面瓶之外，也有製作稜面的盤、盃和高足盃，圖見前述著作頁232–3編號214、215及頁215編號195。尤須一提的是，麗水市博物館藏一例寬頸梨形的南宋六角瓶（圖見前述著作頁152編號119），其稜面器身飾印花，但施滿釉，而不是像本季的元代梅瓶般，每個稜面中段的開光皆露胎。前述元代八方盃亦甚具特色，因其外壁開光內印花不施釉，而內底貼花則滿釉。

borders - Iran, Syria and Mamluk Egypt, as has been suggested by several scholars (see M. Medley, *Metalwork and Chinese Ceramics*, Percival David Foundation Monograph Series No. 2, London, 1972, p. 14), or as a revival of an interest in Tang dynasty (618-907) metalwork. A number of Tang precious metal vessels were made in facettted form, probably as a result of cultural contact with Western and Central Asia. The most famous of these are the octagonal gold cups found in the cargo of the Belitong wreck and in the Hejiacun hoard (discussed by R. Scott in 'A Remarkable Tang Dynasty Cargo', *Transactions of the Oriental Ceramic Society*, vol. 67, 2002-2003, pp. 20-22). While facettted forms were occasionally made in the Song period - for example the octagonal Northern Song early Longquan celadon ewer in the collection of the Zhejiang Provincial Museum (illustrated in *Longquan yao qingci*, Celadons from Longquan Kilns, Taipei, 1998, p. 87, no. 46) - in the Yuan dynasty a greater variety of facettted ceramic vessels were made. It may be noted that, in addition to vases, facettted Longquan dishes and bowls, as well as stem cups, were made in the Yuan period (see *ibid.*, pp. 232-3, nos. 214 and 215, and p. 215, no. 195). It is significant that a wide-necked pear-shaped vase in the collection of the Lushui Museum dating to the Southern Song period (illustrated *ibid.*, p. 152, no. 119) has moulded facettted sides, but is fully glazed, unlike the current Yuan dynasty *meiping*, on which the central panel on each facet has been reserved in biscuit. The octagonal Yuan dynasty bowl, mentioned above, is also interesting in that the exterior moulded design has reserved panels, but the moulded decoration on the interior is fully glazed.

A small number of Longquan vases of similar shape to the current example are to be found in international collections. A vase of the same size, shape and with moulded decorative panels depicting the Eight Daoist Immortals is in the Philadelphia Museum of Art (illustrated by Y. Mino & K. Tsiang, *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis, 1986, pp. 202-3, No. 82). There is also a Longquan celadon octagonal *meiping* in the Percival David Collection (discussed by R. Scott in *Imperial Taste - Chinese Ceramics from the Percival David Foundation*, San Francisco, 1989, pp. 48-9, no. 23). On the David example, as on the current vase, each facet bears moulded decoration in three separate panels, the central one of which is unglazed. On the shoulder the panels contain a single chrysanthemum spray. However, unlike the current vase, on the David *meiping* the reserved central quatrefoil

各大國際珍藏中，也有與本拍品造型相似的龍泉瓶，惟數量甚少。費城美術館藏一例，其造型、形制均與本梅瓶雷同，而且開光內亦模印八仙，圖見Y. Mino與蔣人和合著的《Ice and Green Clouds: Traditions of Chinese Celadon》頁202–3編號82（印第安納波利斯：1986）。大維德爵士珍藏中也有一件龍泉青釉八方梅瓶，詳見拙作《Imperial Taste – Chinese Ceramics from the Percival David Foundation》頁48–9編號23（三藩市：1989）。大維德瓶跟本拍品一樣，每個稜面均有三面獨立開光，居中者無釉。瓶肩的開光飾折枝菊花一朵。但有別於本拍品的是，大維德梅瓶中段的四瓣式開光內，飾以一枝三朵的折枝菊與祥雲仙人，兩者交替出現。仙人一手持葫蘆，一手拄拐杖，此乃八仙之一李鐵拐的造型。部份作品在其無釉浮雕紋飾的較深處，可能會殘留少量鎏金，而大維德瓶正是其中一例。大英博物館藏一件同類型的八仙紋梅瓶，其釉面開片，斂足，圖見《Oriental Ceramics, The World's Great Collections》卷五之「大英博物館」彩色圖版75（東京、紐約、三藩市：1981）。（圖二）另一近似例見諸德累斯頓茨溫格宮珍藏，圖見1990年出版的《Farbige Glasuren auf Porzellan》編號11。（圖三）亞利桑那州鳳凰城美術館也有一件近似的龍泉窯青釉八方梅瓶，而舊金山亞洲藝術博物館藏梅瓶外

panels, unusually, alternately contain a three-flower chrysanthemum spray, or a Daoist immortal among clouds. The Daoist immortal, who holds a double gourd in one hand and a crutch in the other can be identified as Li Tieguai (Iron Crutch Li), one of the Eight Immortals. The David Collection vase is one of those on which tiny traces of gilding can be seen in the deeper sections of the unglazed relief decoration. A further vase of this type depicting the Eight Daoist Immortals, with a crackled glaze and a reduced foot, is in the collection of the British Museum (illustrated in *Oriental Ceramics, The World's Great Collections, volume 5, The British Museum*, Tokyo, New York and San Francisco, 1981, col. pl. 75). **(Fig. 2)** Another of these vases is in the collection of the Zwinger Palace, Dresden (illustrated in *Farbige Glasuren auf Porzellan*, 1990, no. 11). **(Fig. 3)** An octagonal Longquan celadon *meiping* of this type is also in the collection of the Phoenix Art Museum, Arizona, while a slightly more elongated vase of similar appearance in the Asian Art Museum of San Francisco, is illustrated by He Li, in *Chinese Ceramics, A New Comprehensive Survey*, New York, 1996, p. 187, no. 364. **(Fig. 4)** A vase of this type, but on which all three panels of each facet have been left unglazed is in the collection of the Freer Gallery of Art, Washington, D.C. (see *Oriental Ceramics, The World's Great Collections, volume 9, The Freer Gallery of Art*, Tokyo, New York and San Francisco, 1981, fig. 77). An octagonal vase of similar type to the current vase, but fully glazed and with the addition of *tobi seiji* (flying celadon) iron spots, was sold by Christie's Hong Kong 30 November 2011, lot 3010. Only one other vase of similar size, shape and design, including the iron spots appears to have been published. This is in a Japanese collection (illustrated in *Sekai toji zenshu 13 Liao Jin Yuan*, Tokyo, 1981, pp. 44-45, No. 32) and, like the current example has immortals depicted in all the central panels, but with iron brown spots around these panels. A smaller vase of this type, also with iron spots is in the collection of the Palace Museum, Beijing (illustrated in *Zhongguo wenwu jinghua daquan - taoci juan*, Taipei, 1993, p. 356, no. 626). These last three vases appear to be the only published examples of this type on which the upper panels are shaped like confronted paired fish, rather than being quatrefoil panels.

The figures amongst clouds in the central panels in the current vase represent the Eight Daoist Immortals. In addition to Li Tieguai, mentioned above, the eight comprised Zhongli Quan, Lü Dongbin, Zhang Guolao, Han Xiangzi, Cao Guoqiu, Lan Caihe, and He Xian'gu, most of whom were



Fig. 2



Fig. 3

Fig.1 Wine Jar with Eight Immortals, Yuan dynasty (1271-1368). High-fired green ware (celadon), 10 x 10 <sup>15</sup>/<sub>16</sub> x 11 <sup>1</sup>/<sub>2</sub> in. (25.4 x 27.8 x 29.5 cm). Brooklyn Museum, The William E. Hutchins Collection, Bequest of Augustus S. Hutchins, 52.49.33.

圖一 青釉八仙圖罐，元，布魯克林博物館藏，William E. Hutchins珍藏，Augustus S. Hutchins捐贈，館藏編號52.49.33

Fig. 2 Longquan vase with Daoist immortals, Yuan dynasty (1279-1368). British Museum, 1936,1012.83. © The Trustees of the British Museum.

圖二 龍泉青釉八仙紋梅瓶，元，大英博物館藏，館藏編號1936,1012.83，© 大英博物館信託基金

Fig.3 Longquan celadon octagonal vase with details of the Eight Immortals, 14th century. H. 25.4 cm., D. 15.8 cm. Inv. no. PO 7097. Porzellansammlung, Staatliche Kunstsammlungen Dresden. Photo: Olena Korus

圖3 龍泉青釉八仙圖八棱梅瓶，十四世紀，館藏編號PO 7097，德累斯頓瓷器收藏館，圖片：Olena Korus





Fig. 4 Octagonal vase depicting the Eight Great Immortals of Daoism, Yuan dynasty (1279–1368, China; Longquan, Zhejiang province. Yuan dynasty (1271–1368). High-fired ceramic with mold-stamped decoration under glaze (Longquan ware). Asian Art Museum of San Francisco, The Avery Brundage Collection, B60P372. Photograph © Asian Art Museum of San Francisco.

圖 四 龍泉青釉八仙圖八棱梅瓶，元，舊金山亞洲藝術博物館藏，艾弗里·布倫達治珍藏，館藏編號B60P372，© 舊金山亞洲藝術博物館

believed to have lived in the Tang dynasty. These figures were recognised and venerated in the Song dynasty, and appear as a recognisable group in northern China in the Jin dynasty. The emergence of the Eight Immortals as a group accompanied the spread of the Quanzhen Complete Realization sect of Daoism in China during the Jin and succeeding Yuan dynasty.

Although the rulers of north China during the Jin dynasty were Jurchens, the elite adopted Chinese culture and supported the Chinese arts, including theatre. In the Jin dynasty brick-built tombs of Shanxi province, which followed Song traditions, theatre scenes often decorated the walls, including depictions of the Eight Daoist Immortals. A number of such brick tombs with ceramic sculptures, dating to the late 12th and early 13th centuries, have been excavated in the area of Pingyang (present-day Linfen) in southern Shanxi. However, it was in the Yuan dynasty that the Eight Immortals were more widely popularised in literature and began to appear regularly in paintings and, occasionally, in the decorative arts. The Daoist temple known as Yongle Gong (Palace of Eternal Joy) built near the banks of the Yellow River in Shanxi (and moved 15 miles north, piece by piece between 1958 and 1966, to Ruicheng xian in southern Shanxi to save it being flooded by the new Sanmenxia Dam project) was built in honour of Lü Dongbin - one of the Eight Immortals, who was believed to have been born nearby - and its Chunyang dian (Hall of Purified Yang) contains murals depicting the Eight Immortals. Yuan dynasty dramas such *Yueyang Pavilion*, *The Bamboo Raft*, and *Willow Tree in the South of the City* all helped to bring the Eight Immortals to prominence. The Eight Daoist Immortals are, however, relatively rare on Yuan dynasty ceramics, and the small group of octagonal Longquan celadon-glazed vases, to which the current *meiping* belongs, constitutes important surviving evidence of their early appearance in the decorative arts generally and this medium in particular.



Li Tieguai  
李鐵拐



Zhang Guolao  
張果老



Lu Dongbin  
呂洞賓



Lan Caihe  
藍采和



He Xiangtu  
何仙姑



Zhong Liqun  
鍾離權



Cao Guojiu  
曹國舅



Han Xiangzi  
韓湘子

觀近似但略為修長，圖見賀利著作《中國陶瓷》頁187編號364（紐約：1996）。（圖四）就華盛頓弗利爾美術館藏近似例而言，每個稜面的三個開光俱光素無釉，圖見《Oriental Ceramics, The World's Great Collections》卷九之「弗利爾美術館」圖77（東京、紐約、三藩市：1981）。2011年11月30日，香港佳士得拍出一例近似的八方梅瓶（拍品編號3010），但其器身滿釉，並綴以飛青褐斑。已發表例子中，大小、形狀和紋飾相若的飛青梅瓶僅見一例。此乃日本珍藏，圖見《世界陶瓷全集》卷十三之「遼金元」頁44–45編號32（東京：1981），此器與本拍品一樣，中段開光飾八仙紋，但開光四周有赭褐斑。另一近似例出自北京故宮珍藏，其體積較小，器身也有褐斑，圖見《中國文物精華大全：陶瓷卷》頁356編號626（臺北：1993）。前述已發表作品中，似乎只有最後三例器肩的開光狀若相向的雙魚，而非四瓣式造型。

本梅瓶中段開光內，祥雲圍繞者為八仙。除上文提到的李鐵拐外，餘者為鍾離權、呂洞賓、張果老、韓湘子、曹國舅、藍采和及何仙姑，據稱泰半為唐代人物。他們在宋

代已有記述且備受推崇，時至金代，八仙這一組合在華北地區日漸普及。金元時期，道教全真派在中原廣為流傳，八仙形象的興起與此息息相關。及至金代，雖說稱雄華北的是女真族，但其菁英階層多通曉中土文化，甚而贊助諸多的中原藝術形式（如戲曲）。位於山西的金代磚雕墓群呈宋式風格，其墓牆多飾以戲曲場景，當中也有關於八仙的描寫。在山西南部的平陽地區（今臨汾），曾出土幾個同類型的十二世紀末及十三世紀初磚雕墓，其文物中也有陶瓷雕塑。但直到元代，八仙組合方以文學作品的形式廣為流傳，並不時出現於繪畫之中，間或亦用作裝飾藝術題材。永樂宮坐落於山西省黃河沿岸（1958年至1966年期間，分批遷至十五英哩以北、山西南部的芮城縣，以免因興建三門峽工程而被淹沒），這一道觀供奉的是八仙之一呂洞賓，據說其出生地相距不遠，宮內純陽殿壁畫中也有八仙的身影。元曲劇目如《呂洞賓三醉岳陽樓》、《陳季卿誤上竹葉舟》及《呂洞賓三度城南柳》等，俱大大提高了八仙的知名度。然而，八仙題材在元代陶瓷中相對較罕，以本拍品為例的寥寥數例龍泉窯青釉八方梅瓶，誠為八仙在裝飾藝術及相關材質亮相之初的重要實證。



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

927

A RARE AND IMPORTANT MOLDED AND BISCUIT-RESERVED  
LONGQUAN CELADON OCTAGONAL VASE, MEIPING  
YUAN DYNASTY, 14TH CENTURY

Well-potted with a short tapering octagonal neck and low, flaring foot, the vase has eight facets each molded in relief and reserved in the biscuit with a lobed panel containing one of the Eight Daoist Immortals surrounded by trailing clouds, and is decorated above and below in low relief with conforming panels of alternating peonies and chrysanthemum borne on leafy branches. The body is covered with a celadon glaze of deep sea-green tone, with the concave base glazed and the unglazed foot ring burnt a bright rust color.

10 in. (25.4 cm.) high

\$600,000-800,000

PROVENANCE:

Chingwah Lee (1901-1980) Collection, San Francisco.  
Sotheby's Los Angeles, 8 June 1981, lot 306.  
Mr. and Mrs. Jack Chia Collection, Singapore.  
An Important Private Collection of Chinese Celadons and Other Ceramics:  
Sotheby's Hong Kong, 5 November 1996, lot 611.  
Eskenazi, London.  
The Property of a Gentleman; Christie's New York, 22 March 1999, lot 271.

EXHIBITED:

*Taoism and the Arts of China*, Chicago, The Art Institute of Chicago, 4 November 2000 - 7 January 2001; San Francisco, Asian Art Museum of San Francisco, 21 February - 13 May 2001.

LITERATURE:

J. Thompson, "Chinese Celadons: The Collection of Mr. and Mrs. Jack Chia," *Arts of Asia*, November-December 1993, p. 67, fig. 10 (right).  
S. Little, *Taoism and the Arts of China*, Chicago, 2000, p. 319, no. 117.

美國私人珍藏

元 十四世紀 龍泉窯青釉露胎開光八仙紋梅瓶

來源:

李清華 (1901-1980) 珍藏, 舊金山  
洛杉磯蘇富比, 1981 年 6 月 8 日, 拍品編號 306  
Jack Chia 伉儷收藏, 新加坡  
香港蘇富比 An Important Private Collection of Chinese Celadons and Other Ceramics, 1996 年 11 月 5 日, 拍品編號 611  
埃斯肯納齊, 倫敦  
士紳珍藏: 紐約佳士得, 1999 年 3 月 22 日, 拍品編號 271

展覽:

「Taoism and the Arts of China」, 芝加哥藝術博物館, 2000 年 11 月 4 日-2001 年 1 月 7 日及舊金山亞洲藝術博物館, 2001 年 2 月 21 日-5 月 13 日

出版:

J. Thompson: Chinese Celadons: The Collection of Mr. and Mrs. Jack Chia, 《Arts of Asia》, 1993 年 11 月至 12 月, 頁 67, 圖 10 (右)  
厲史芬: 《Taoism and the Arts of China》, 芝加哥, 2000 年, 頁 319, 編號 117



(another view)







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

928

**A MASSIVE AND SUPERBLY DECORATED FAMILLE VERTE  
'ROMANCE OF THREE KINGDOMS' ROULEAU VASE**  
KANGXI PERIOD (1662-1722)

The cylindrical body is exquisitely decorated with a continuous scene from chapter twenty of the novel *Romance of the Three Kingdoms*, in which the Emperor Xianzong leads a hunting expedition with the heroes Liu Bei, Guan Yu and Zhang Fei in the entourage, and Cao Cao successfully shoots a deer after the Emperor's multiple failed attempts, implying his ambition for the throne. The slanted shoulder is decorated with medallions containing beribboned emblems against a diaper ground below the neck decorated with Shoulao (the Star God of Longevity) presenting a peach to a child held by the Star God of Blessings and accompanied by the Star God of Prosperity. The galleried rim is encircled by an iron-red band of formal scrolls.

30 in. (76 cm.) high

\$200,000-300,000

**PROVENANCE:**

The Property of a Gentleman; Sotheby's London, 27 February 1973, lot 80.  
Sotheby's London, 7 November 2007, lot 329.

重要私人珍藏

清康熙 五彩逐鹿中原圖大棒槌瓶

**來源:**

士紳珍藏; 倫敦蘇富比, 1973 年 2 月 27 日, 拍品編號 80  
倫敦蘇富比, 2007 年 11 月 7 日, 拍品編號 329

Few *famille verte* Kangxi-period rouleau vases of such magnificent size with narrative scenes survive. The present vase is impressive not only for its imposing size, but for the sophisticated and animated painting style and the very fine condition. Porcelain decorated with famous episodes from the lives of noteworthy scholars and heroes from China's historical past, or from popular novels, became particularly popular during the mid-seventeenth century when the collapse of the Ming dynasty freed the potters of Jingdezhen from imperial influence. New and creative painting styles emerged in the blue and white and *wucai* palettes, as production shifted to appeal to the *literati* class.

The success of this innovative style is evident, as it continued to be popular into the Kangxi period and expanded to include the *famille verte* palette. Hunting scenes, such as that seen on the current vase, battles and romantic stories were favorite themes, complimented by decorative panels of landscapes, 'antiques' or flowers. The decoration on the current vase is particularly noteworthy in the extensive use of iron-red enamel, which adds even more strength to the powerfully rendered scene.

A small group of related *famille verte* vases of similar massive size to the present example and decorated with continuous, narrative scenes, can be found in private and museum collections, such as the example in The Taft Museum, Cincinnati, illustrated in The Taft Museum, *Chinese Ceramics and*







(detail)

*Works of Art, New York, 1995, pp. 644-654 (1931.160), showing a continuous scene of figures on horseback depicting the battle scene of *The Tale of Kunyang City*, beneath landscape panels on the neck. Another large famille verte rouleau from the Jie Rui Tang Collection, previously in the Cleveland Museum of Art, features a continuous scene from the novel *Investiture of the Gods*, with decorative bands around the neck, and was sold at Christie's New York, 30 March 2005, lot 396, and subsequently at Sotheby's New York, 20 March 2018, lot 322, as well as illustrated in J. Stamen and C. Volk, *A Culture Revealed, Kangxi-Era Porcelain from the Jie Rui Tang Collection*, Boston, 2017, p. 167, no. 60. For a large rouleau vase decorated with a gathering of warriors*

*below a scene of Shoulao on the neck, similar to that on the neck of the current vase, see, R. L. d'Argencé, *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, p. 146, pl. 68.*

Other large *famille verte* vases of comparable size to the current example, but decorated with panels of beasts, animals and flowers, include two from The Metropolitan Museum of Art Collection, sold at Christie's New York, 15 September 2016, lots 870 and 871, as well as one from the collection of Augustus the Strong (1670-1733), Dresden, illustrated by W. Bondy in *K'ang-hsi*, Munchen, 1923, p. 136, and one from an English collection, *ibid.*, p.140.

綜觀傳世的康熙五彩棒槌瓶，造型如斯敦碩且以敘事場景為飾者寥寥無幾。本拍品軒昂挺拔，畫風細膩逼真、栩栩如生，兼之品相佳妙，堪稱彌足珍貴。十七世紀中葉明滅清立，景德鎮官窯藝人得以擺脫宮廷影響，以中國歷史或通俗小說中的高人逸士、英雄豪傑事跡為題材的作品大行其道。為迎合文人士大夫階層的口味，製瓷業亦湧現了許多氣象一新、不落巢臼的青花和五彩瓷畫風。

顯然，此類新穎的畫風大獲好評，因為康熙年間仍風行不墜，連五彩瓷亦仿而效之。行獵（如本拍品所示）、征戰、才子佳人等俱是人們喜聞樂見的題材，並襯之以各式山水、博古或花卉開光。就本拍品的紋飾而言，最突出的是它大量運用眷紅琺瑯彩，使氣勢磅礴的畫面益發跌宕恣肆。

各大私人及博物館珍藏中，有一小批器型規模與本拍品相若且通景繪敘事情節的近似五彩瓶，辛辛那提的塔夫特博物館藏一例，圖見該館1995年出版的《Chinese Ceramics and Works of Art, New York》頁644-654（館藏號1931.160），其器身通景繪昆陽之戰的策騎場面，瓶頸以山水開光點綴。另一例

大型五彩棒槌瓶出自潔蕊堂珍藏，它原為克利夫蘭美術館藏品，器身通景繪《封神演義》情節，瓶頸綴以紋飾帶，此物於2005年3月30日經紐約佳士得拍出（拍品編號396），其後於2018年3月20日在紐約蘇富比再度易手（拍品編號322），圖見J. Stamen與C.Volk合著的《A Culture Revealed, Kangxi-Era Porcelain from the Jie Rui Tang Collection》頁167編號60（波士頓：2017）。此外，尚有一例體積敦碩的棒槌瓶，其器頸所繪的壽老跟本拍品所見相仿，其下戰士雲集，圖見R.L.d'Argencé著作《Chinese Ceramics in the Avery Brundage Collection》頁146圖版68（三藩市：1967）。

另有數例與本拍品大小相若的五彩大瓶，但開光內飾珍禽瑞獸、奇花異草。其中二瓶為大都會藝術博物館舊藏，後於2016年9月15日經紐約佳士得拍出（拍品編號870、871）；另一例是德累斯頓的「強人」奧克斯特二世（公元1670至1733年）珍藏，圖見W.Bondy著作《K'ang-hsi》（慕尼黑：1923）頁，136，另一件近似例來自英國珍藏（前述著作頁140）。





# Perfect Imperial Archaism A Rare Yongzheng Ge-type Vase

## 宸心古韻：雍正御製仿哥釉瓶

By Rosemary Scott

Independent scholar  
Visiting ceramics research fellow,  
Palace Museum, Beijing

蘇玫瑰

獨立學者暨故宮陶瓷研究所客座研究員



The reign of the Yongzheng Emperor (1723-35) is renowned for the exceptional elegance of the ceramics made for imperial use. It is also known for the emperor's passion for antiques and his desire to have ceramics made in close imitation of the revered wares of the Song dynasty. The current vase with Ge-type glaze perfectly exemplifies fine imperial ceramics of this type.

The emperor's admiration for crackle-glazed ceramics of the Song dynasty, such as Guan, Ge and Ru wares, is reflected in a painting created by the Jesuit court artist Lang Shining (Giuseppe Castiglione 1688-1766) in the first year of the Yongzheng reign (AD 1723). The painting, entitled *Assembled Blessings*, depicts a variety of auspicious plants arranged in a crackle-glazed vase, which may be an original Song dynasty vessel or may be a Qing vessel inspired by Song wares (see National Palace Museum, *New Visions at the Ch'ing Court – Giuseppe Castiglione and Western-Style Trends*, Taipei, 2007, pp. 50-51, no. 11). **(Fig.1)** While some of the Qing dynasty imperial ceramics made with Song-type glazes do not have Song shapes, both the vase in the Lang Shining painting and the current vase were made in Song forms to complement their Song-style crackled glazes.

A Southern Song dynasty (1127-1279) Guan vase of smaller size but similar shape, apart from a slightly more dished mouth, to the current Yongzheng vessel is in the collection of the Victoria and Albert Museum, London (illustrated by Rose Kerr in *Song Dynasty Ceramics*, London 2004, p. 87, pls. 87 & 87a), having been given to the museum in 1967 by Sir Alan Barlow (1881-1968). A somewhat larger Song vase of the same form, but with a mouth similar to the current Yongzheng vessel, was excavated from the Guan ware Laohudong kiln site (see Du Zhengxian (ed.), *Hangzhou Laohudong*

Fig. 1 Giuseppe Castiglione (1688-1766),  
*Assembled Blessings*, hanging scroll. National  
Palace Museum, Taipei, 故畫00080300000.

圖一 郎世寧，聚瑞圖，立軸，臺北國立故宮博物院  
藏，館藏編號故畫00080300000

雍正御瓷素以清逸雅淡冠絕天下。除此之外，雍正皇帝好雅慕古之心和仿燒宋代名瓷之熱忱，亦常為人津津樂道。本季呈獻的仿哥釉瓶，堪為此等仿古御瓷現身說法。

雍正帝對官、哥、汝等名窯燒造的開片宋瓷奉為圭臬，就此可證諸耶穌會傳教士暨宮廷畫家郎世寧 (Giuseppe Castiglione，公元1688至1766年) 繪於雍正元年 (即公元1723年) 的《聚瑞圖》。(圖一) 畫中瓷瓶釉面開片，當中祥瑞花草呈，此器或是宋代原作，或為清代仿燒，圖見臺北國立故宮博物院出版的《新視界：郎世寧與清宮西洋風》頁50-51編號11 (臺北：2007)。儘管部份清代仿宋釉御瓷未有採用宋代形制，但郎氏畫中瓷瓶與本拍品均沿用宋代瓶式，以襯托其仿宋釉面的開片效果。

倫敦維多利亞與艾伯特博物館藏一例南宋(公元1127至1279年) 官釉瓶，較諸本拍品，其體積較小，盤口造型略為明顯，但形制相仿，此乃1967年巴婁爵士 (1881至1968年) 饋贈之物，圖見柯玫瑰著作《Song Dynasty Ceramics》頁87圖版87 & 87a (倫敦：2004)。老虎洞官窯遺址曾出土一件器型較大但形制相同的宋代官釉瓶，其口沿與本拍品大同小異，圖見杜正賢《杭州老虎洞窯址瓷器精選》頁40編號15 (北京：2002)。此例體積較大的出土文物，原應配有仿青銅樣式的堆塑環耳，這也許正是同類作品的原型。至於與本拍品最為接近的南宋開片釉實物，同樣是來自老虎洞窯址的宋代官釉瓶，圖見前述著作頁51編號26。兩者均器腹扁圓，而且瓶口造型含蓄。



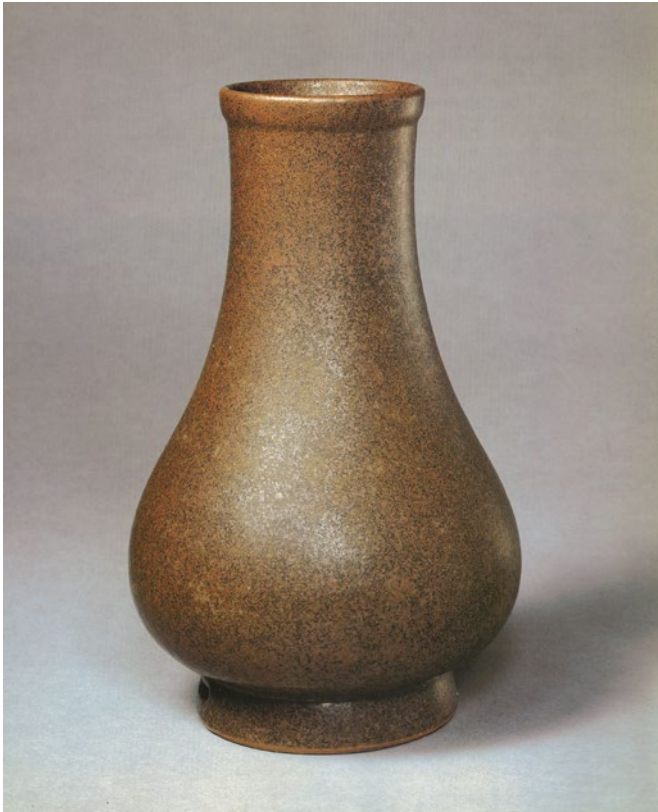


Fig. 2



Fig. 3

*yaozhi ciqi jingxuan*, Beijing, 2002, p. 40, no. 15). The larger excavated vase would originally have had loop and ring handles applied to the sides in imitation of bronze vessels. This may suggest the origin of the shape. Perhaps the extant Southern Song dynasty crackle-glazed vessel which is closest to the current vase is another excavated Song dynasty Guan vase from the Laohudong kiln site (illustrated *ibid.*, p. 51, no. 26). This vase Guan vase shares with the current Yongzheng Ge-type vessel the somewhat more compressed body and subtly-rendered mouth ring.

While amongst extant Song dynasty wares, it is those of Southern Song Guan type – noted above – that are closest to the current Yongzheng vase, similarities can also be seen in relation to vases of the Northern Song period (960-1126), made at the Ru ware kilns at Qingliangsi, Baofengxian, Henan province. An early 12th century Ru ware vase with somewhat narrower, elongated, neck, but also with pear-shaped body and standing on a slightly splayed foot, was excavated at Qingliangsi in 1987 (illustrated in University of Hong Kong, University Museum and Art Gallery, *Ceramic Finds from Henan*, Hong Kong, 1997, pp. 56-7, no. 26). Some links can also be seen with fine celadons from the Northern Song Yaozhou kilns at Huangbaozhen in Tongchuanxian in Shaanxi province, such as the 11th-12th century Yaozhou vase in the Victoria and Albert Museum illustrated by Rose Kerr in *Song Dynasty Ceramics*, *op. cit.*, p. 53, pl. 47, although the Yaozhou vessel has an everted mouth rim.

A small number of fine Kangxi vases were made in a similar shape to the current Yongzheng vase, albeit that their bodies tend to be somewhat more compressed and their mouths were of simple form. These Kangxi vases include a copper-red-glazed vessel with two holes in its foot ring, in the collection of the Palace Museum, Beijing (illustrated in *Monochrome Porcelain – The Complete Collection of Treasures of the Palace Museum* – 37, Hong Kong, 1999, pp. 16-17, no. 14), and a pale blue Kangxi vase in the same collection (illustrated *ibid.*, p. 95, no. 88).

The shape of the current vase seems to have been especially appreciated by the Yongzheng Emperor as the form, with sinuous profile and subtle mouth ring, can be seen in a number of extant examples with different glazes. Amongst the latter are two with archaistic brown speckled glazes and impressed Yongzheng marks in the collection of the Palace Museum, Beijing, which are illustrated in *Monochrome Porcelain – The Complete Collection of Treasures of the Palace Museum* – 37, *op. cit.*, p. 278, no. 254, and pp. 280-1, no. 256. **(Fig. 2)** Another vase of this form with rich cobalt blue glaze, and underglaze blue Yongzheng mark, is in the collection of the National Palace Museum, Taipei (illustrated in *Harmony and Integrity – The Yongzheng Emperor and His Times*, Taipei, 2009, p. 219, no. 11-45). **(Fig. 3)**

The Yongzheng emperor’s desire for Song-type glazes to be applied to vases of this form can be seen not only in vases like the current example, which has a Ge-type glaze, but in a number of surviving Yongzheng vessels with Jun-type glazes. A vase of this form with copper-sprayed Jun-type glaze and an impressed Yongzheng mark was sold by Christie’s New York, 29 March

綜觀傳世宋代文物，雖然前述南宋官釉器與本拍品尤為接近，但河南寶豐縣清涼寺汝窯遺址出土的北宋（公元960至1126年）瓷瓶，也與本拍品有近似之處。1987年，清涼寺曾出土一例十二世紀初汝釉瓶，其頸較細長，但器腹亦呈梨形，足略撇，圖見香港大學美術博物館出版的《河南出土陶瓷》頁 56–7編號26（香港：1997）。陝西銅川縣黃堡鎮北宋耀州窯址出土的珍品青瓷，亦與本拍品遙相呼應，諸如維多利亞與文伯特博物館藏十一至十二世紀耀州窯瓷瓶，但該例作撇口狀，圖見柯玫瑰前述著作《Song Dynasty Ceramics》頁53圖版47。

康熙器物之中，也有一小批與本拍品形制相若的近似例，但其腹似乎更為扁圓，口沿樸實無華。這類康熙瓶中有一例施銅紅釉，圈足內有二孔，另一例施天藍釉，兩者均為北京故宮博物院藏，圖見《故宮博物院藏文物珍品全集37：顏色釉》頁16–17編號14及頁95編號88（香港：1999）。

以本拍品為例，此類造型似乎備受雍正青睞，因為其曲線柔美、瓶口雋永的樣子，常見於釉色不一的實例。其中二例出自北京故宮珍藏，一者是仿古鐵鏤花釉穿帶瓶，另一例是仿古玉釉瓶，兩者足內陰刻雍正款，分別載錄於前述《故宮博物院藏文物

2006, lot 463. **(Fig. 4)** Another similar Yongzheng-marked Jun-glazed vase was sold by Sotheby’s Hong Kong, 30 October 2002, lot 230 and illustrated in *Sotheby’s Thirty Years in Hong Kong*, Hong Kong, 2003, no. 141. A similar Jun-type vase of this form is in the Baur Collection (illustrated by John Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, no. 263). The Baur vase does not bear a Yongzheng mark, but instead is inscribed with the characters Xuanhe, a reference to the Xuanhe (AD 1119-1125) reign period of the Northern Song Emperor Huizong (r. 1100-1126). It is probable that the Baur vase dates to the Yongzheng reign, and its Xuanhe mark is a reminder of the elevated aesthetic tastes and admiration for antiquities for which the Huizong Emperor was known, and the fact that part of his collection was recorded in the imperially commissioned catalogue. *Xuanhe bogu tulu*.

Interestingly, while this form is less often found amongst the ceramics made for the Qianlong Emperor, the Zhuyuetang Collection contains a Qianlong vase, of similar shape to the current vessel, which has been decorated with a Song-style Guan-type glaze (see *Shimmering Colours – monochromes of the Yuan to Qing Periods – The Zhuyuetang Collection*, Hong Kong, 2005, p. 169, no. 98).

During a significant part of the Yongzheng reign supervision of the Imperial kilns at Jingdezhen was undertaken by the famous ceramicist Tang Ying (1682-1756). Tang Ying had entered the Imperial Household Department as a sixteen-year-old, serving as a page in the reign of the Kangxi Emperor (1662-1722), but in the first year of the Yongzheng Emperor’s reign he was promoted to the rank of Vice Director. In 1728 he was sent to Jingdezhen, initially as an assistant to Nian Xiyao (1671-1738), and then taking on the role of supervisor. Tang Ying was both hard-working and became expert in all aspects of ceramic production; thus, some of the finest Qing dynasty ceramics were made during his tenure. The current vase was almost certainly one of those. The crackle-glazes of Song dynasty wares – Guan, Ge and Ru – would have been the most challenging for the Qing potters to reproduce, and the glaze on the current Yongzheng vase is exceptionally successful.

In 1735 – the last year of the Yongzheng reign – Tang Ying composed the *Taocheng jishi bei ji* (Commemorative stele on ceramic production), which provides a wealth of information on ceramic production at the Imperial kilns and lists some fifty-seven of their products. Peter Lam has translated one of those listings thus as: ‘Ge glazes with iron body, including millet colour and pale green, copied from ancient pieces sent from the Imperial Palace.’ (Peter Y.K. Lam, ‘Three Chinese Bannermen and their Monochromes’ in *Shimmering Colours – Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Hong Kong, 2005, p. 44). This indicates that the emperor was prepared to send precious antique vessels hundreds of miles from Beijing to Jingdezhen in order to ensure that items, such as the current vessel, were accurate reflections of their revered Song dynasty antecedents. In the case of this Ge-type vase, the emperor’s hope that the potters at the Qing Imperial kilns could recreate the elegant aesthetic of Song dynasty wares was fully realised.

珍品全集37：顏色釉》頁278編號254及頁280–1編號256。（圖二）臺北故宮也有一件瓶式相同之作，其釉色幽藍，署釉下青花雍正款，圖見《雍正：清世宗文物大展》頁219編號11–45（臺北：2009）。（圖三）

在傳世的雍正近似例中，除了如本拍品所示的仿哥釉外，也有仿鈞釉之作，可見雍正帝對施仿宋釉的同類作品青睞有加。2006年3月29日，紐約佳士得曾拍出同一式樣並陰刻雍正款的灑銅仿鈞釉瓶（拍品編號463）。（圖四）2002年10月30日，香港蘇富比推出一件署雍正款的仿鈞釉近似例（拍品編號230），圖見《香港蘇富比三十週年》編號141（香港：2003）。包爾珍藏中也有同一類型的仿鈞釉瓶，圖見John Ayers著作《Chinese Ceramics in the Baur Collection》卷二編號263（日內瓦：1999）。此器無雍正款，但署北宋徽宗（公元1100至1126年在位）年號「宣和」（公元1119至1125年）二字。包爾藏品很可能出自雍正年間，其宣和款應是向博雅慕古的徽宗致意，或借指徽宗敕令為其古青銅珍藏編修的《宣和博古圖錄》。

有意思的是，即便這一瓶式在乾隆御窖中不常亮相，但竹月堂珍藏中卻有一例造型與本拍品大同小異的仿宋官釉乾隆瓶，詳見《五色瓊霞：竹月堂藏元明清一道釉瓷器》圖錄頁169編號98（香港：2005）。



Fig. 4

Fig. 2 Vase in archaic jade glaze, Yongzheng mark and period (1723-1735). Palace Museum, Beijing.

圖二 仿古玉釉瓶，清雍正，北京故宮博物院藏

Fig. 3 Long tubular-necked vase with cobalt-blue glaze, Yongzheng mark and period (1723-1735). National Palace Museum, Taipei, 中瓷005414N000000000.

圖三 霽青直口瓶，清雍正，臺北國立故宮博物院藏，館藏編號中瓷005414N000000000

Fig. 4 A Jun-type pear-shaped vase, Yongzheng mark and period (1723-1735). Sold at Christie’s New York, 29 March 2006, lot 463.

圖四 仿鈞瓶，清雍正，紐約佳士得2006年3月20日，拍品編號463

雍正年間，知名陶瓷藝術家唐英（公元1682至1756年）長年出任景德鎮御窯廠督陶官。他十六歲已在內務府行走，康熙年間（公元1662至1722年在位）僅於內廷供役，但雍正元年已擢升員外郎。1728年，唐英調職景德鎮，起初為年希堯（公元1671至1738年）協理業務，隨後正式出任督陶官。他在任內夙夜匪懈，對製陶的諸多工序瞭如指掌；因此，唐窯製品之精在清瓷中有口皆碑。如無意外，本拍品應出自唐窯。對清代陶工來說，仿燒難度最大的莫過於宋代官釉、哥釉和汝釉開片瓷，而本拍品的仿哥釉正是箇中精妙之作。

1735年，時值雍正末年，唐英撰就《陶成紀事碑記》，文中載錄了大量御窯廠製瓷的珍貴資料，並臚列約五十七類製品。其中一類是「仿鐵骨哥釉：有米色、粉青兩種，俱仿內發舊器色澤。」相關碑文的英譯本出自林業強，詳見《五色瓊霞：竹月堂藏元明清一道釉瓷器》圖錄頁44（香港：2005）。由此可見，雍正皇帝不吝將古董珍玩，從京城運至千里之外的景德鎮，以確保像本拍品這類仿燒之作能與珍罕的宋代原型毫釐不差。雍正一心希望清代官窯能重現宋代的雅趣清韻，遙想當年，這件仿哥釉瓶定能使之夙願得償、龍顏大悅。



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

929

A RARE GE-TYPE VASE

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

The well-potted oviform body rises to a wide cylindrical neck with a slightly lipped mouth, and is supported on a splayed foot pierced with two rectangular apertures on the sides. The vase is applied overall with an attractive even pale greenish-grey glaze suffused with irregular dark brown and golden crackles. The foot rim is dressed with a brown wash.

13 in. (33 cm.) high, cloth box

\$400,000-600,000

PROVENANCE:

The Property of a Gentleman; Christie's Hong Kong, 27 November 2007, lot 1717.

EXHIBITED:

On loan: Kansas City, Nelson-Atkins Museum of Art, 2013-2017.

重要私人珍藏

清雍正 仿哥釉瓶 六字篆書款

來源:

士紳珍藏; 香港佳士得, 2007 年 11 月 27 日, 拍品編號 1717

展覽:

借展: 納爾遜-阿特金斯藝術博物館, 密蘇里州堪薩斯城, 2013-2017年



(mark)



(another view)





# A Rare Yongzheng ‘Eel Skin’-glazed Lobed Tripod

## 雍正鱧魚黃釉菱口三足水仙盆

By Rosemary Scott

*Independent scholar  
Visiting ceramics research fellow,  
Palace Museum, Beijing*

蘇玫瑰

獨立學者暨故宮陶瓷研究所客座研究員

This exceptional eel skin-glazed vessel belongs to a group of lobed ceramic tripods, which are variously described as narcissus bowls, bulb bowls, plant-pot stands, and brush-washers. It is probable that Imperial Qing dynasty ceramic vessels, such as this, were used for a range of purposes, depending on the requirements of their imperial owner at the time. Larger metal vessels are found in a similar form, although these are not usually lobed and some have more elaborate feet. These can be seen in 18th century court paintings, where they are shown being used as burners or low braziers.

An anonymous court painting in the collection of the Palace Museum, Beijing, depicts the Yongzheng Emperor warming his feet on one of these metal tripod burners, whilst reading. This painting is entitled *Reading by a Burner*, is one of a series of Yinzhen's [Yongzheng's] *Amusements* (illustrated in *Harmony and Integrity – The Yongzheng Emperor and His Times*, Taipei, 2009, pp. 118-9, no. 1-58). A similar large metal burner is depicted providing warmth for one of the *Twelve Beauties at Leisure Painted for Prince Yinzhen*,

also preserved in the collection of the Palace Museum, Beijing, and dated to the late Kangxi reign, probably between 1709 and 1722. This painting, which shows a beautiful woman in winter, seated next to a brazier, wearing a sable-trimmed hat and admiring prunus blossom and frost-tipped bamboo, is illustrated in *China – The Three Emperors 1662-1795*, London, 2005, p. 258, no. 173, top row, centre. Metal burners of this type were popular in the Qing dynasty, and examples decorated with cloisonné enamel, especially those from the Qianlong reign, often had elaborate lids. A particularly fine pair of Qianlong *cloisonné* braziers with elaborate lids, from the C. Ruston and Audrey B. Love Collection, was sold by Christie's New York, 20 October 2004, lot 354.

Among imperial ceramics, two versions of the shallow tripod form with lobed body appeared in the Yongzheng reign. One of these seems to have been made in close imitation of Southern Song dynasty crackle-glazed wares. One of these Ge-type tripods, which had previously been in the collection

此鱧魚黃釉器品相佳妙，它來自一批寥寥可數的菱口三足陶瓷器物，常見名稱有水仙盆、三足洗、盆托、筆洗等，不一而足。像本拍品這類清代御瓷，當年應是根據宮內物主的實際需要，發揮各式各樣的用途。形制相仿的實例中有器型較大的金屬器，但大多不具菱口，部份器足愈發精巧。十八世紀宮廷繪畫也有這類器物的身影，畫中用作火爐或低矮的火盆。

北京故宮博物院藏一幅佚名宮廷畫，圖中的雍正帝閒坐讀書，其足下火爐正是這一類型的三足金屬爐。此畫題為《胤禛行樂圖：圍爐觀書》，載於《雍正：清世宗文物大展》頁118–9編號1–58（臺北：2009）。北京故宮珍藏一組胤禛《十二美人圖》，據考繪於康熙末年1709至1722年間，其中一幅亦呈現了一個近似的大型金屬爐。圖中美人於隆冬端坐爐畔，頭帶貂皮軟帽，靜賞寒梅雪竹，圖見《盛世華章》頁258編號173上排中圖（倫敦：2005）。此類火爐盛行於清，掐絲琺瑯之作（尤以乾隆一朝為

然）多配做工精美的蓋。紐約佳士得曾於2004年10月20日拍出一對品相極佳的盧詩敦與樂奧德珍藏（C. Ruston and Audrey B. Love Collection）乾隆掐絲琺瑯連蓋火爐（拍品編號354），其蓋之做工極其講究。

綜觀歷代御瓷，雍正一朝曾出現兩款淺身的瓣形弧壁三足水仙盆，其中一者似乎銳意模仿南宋開片釉器物。2009年3月19日，紐約佳士得曾拍出一例仿哥釉近似例（拍品編號702），此乃史蒂芬·瓊肯三世（Stephen Junkunc III）舊藏。另一件署雍正款的近似例施仿官釉或仿哥釉，瑞典鑑藏名家卡爾·坎普（Carl Kempe）曾將之外借東方陶瓷協會，於《Exhibition of Ju and Kuan Wares – Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date》展出（倫敦：1952），詳見展覽圖錄圖版6編號110。倫敦維多利亞與艾伯特博物館藏也有一件近似之作，但耐人尋味的是，有人似曾意圖磨掉器底的年號款，此舉或是為了







Fig. 1 Lotus-petal washer in rose-purple glaze, Jun ware, Song dynasty (AD 960-1279). Palace Museum, Beijing.

圖一 鈞窯玫瑰紫釉蓮瓣洗，宋，北京故宮博物院藏

of Stephen Junkunc III, was sold by Christie’s New York, 19 March 2009, lot 702. A similar tripod with Guan- or Ge-type crackled-glaze, and bearing a Yongzheng mark, was loaned by the famous Swedish collector Carl Kempe to the Oriental Ceramic Society *Exhibition of Ju and Kuan Wares – Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date*, London 1952, no. 110, illustrated in plate 6. Interestingly, on a similar example in the Victoria and Albert Museum, London, an attempt has been made at some time in the piece's history to grind off the reign mark on the base of the vessel – probably in an attempt to pass it off as a Song original. This tripod is illustrated by W. B. Honey in *The Ceramic Art of China and Other Countries of the Far East*, London, 1954, pl. 43B. Another Yongzheng lobed tripod of the same size and shape as the Ge- and Guan-type vessels, but with an uncracked light-blue glaze, is in the collection of the Palace Museum, Beijing, illustrated in *Qingdai Yuyao ciqi, juan 1*, Beijing, 2005, pp. 436-7, no. 205. As it has a buff-coloured body, rather than the dark body of the Guan- and Ge-type pieces, it may have been intended to resemble Song Ru ware. This latter vessel and the crackled-glaze examples all have rather narrow

everted mouth rims, cabriole-shaped legs, and neat (possibly spurious) spur marks on their bases.

Similar crackled-glaze tripods were also made for the court of the Qianlong Emperor, and a Qianlong-marked example with Ge-type glaze, from the J.M. Hu and Robert Chang collections was included in the *Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 1993, no. 62. A Qianlong example with a Ru-type glaze is in the collection of the Nanjing Museum and is illustrated in *The Official Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 334.

The second version of this tripod shape to be made for the court in the 18th century is clearly based upon Jun-ware plant-pot stands of the type that is now believed to have been made in the late Yuan or early Ming dynasty. The late 14th-early 15th century Jun ware tripods with lobed bodies and petal-shaped rim flanges, were intended either as bulb bowls or as stands for similarly lobed plant-pots. Among these Jun wares both stands and plant-pots were made in a range of sizes, which were indicated on the base of the vessels by Chinese numerals from one to ten. Like the current Yongzheng eel skin-glazed vessel, the earlier Jun wares were often made in lotus form with six bracket-lobes creating the outline of petals on the flattened mouth-rim. A Jun example in the collection of the Palace Museum, Beijing, which bears the numeral *er* (two) on its base, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 – Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 36, no. 31. **(Fig. 1)** The current Yongzheng vessel has also copied the shape of the feet of its Jun ware predecessors, and has three cloud-shaped feet – in contrast to the cabriole form on the other Qing version of this form, discussed above. The Jun vessel also has the marks of small spurs on its base, as does the Yongzheng eel skin-glazed tripod, although the latter has only seven spur marks, in contrast to the Jun vessel’s seventeen.

The adoption of this lobed tripod form with cloud feet for Imperial ceramics of the 18th century is a reflection of the Qing emperors’ fascination with antiques. All three of the great Qing emperors - Kangxi, Yongzheng and Qianlong – were enthusiastic collectors of antiques, and commissioned ceramics to be made in archaistic style. It seems clear that original Jun ware vessels were used in the Qing palace gardens. A lobed Jun ware plant-pot (inscribed with the numeral *qi* , seven), preserved in the Palace Museum, Beijing, bears two inscriptions incised into its base. One reads *Jianfu gong* while the other reads *Zhu shi jiashan yong* (for use in the Bamboo and Stone Artificial Rockery). The Jianfu gong (Palace of Established Happiness), and

菱口三足盆，其用途應是水仙盆或近似瓣形花盆的托子。就此類鈞窯器而言，無論是盆托或花盆均造型多變，其器底以中國數目字一至十來標示大小。較早期的鈞窯器跟本季的雍正鱔魚黃釉水仙盆一樣，器身多呈六瓣蓮式，與折沿菱口的輪廓上下呼應。北京故宮珍藏一件底署「二」字鈞窯器，圖見《故宮博物院藏文物珍品全集 32：兩宋瓷器（上）》頁36編號31（香港：1996）。（圖一）本拍品亦承襲了鈞窯原型的三個雲頭足，與前述另一類清代近似例的壺足迥然有別。此外，鈞窯器底有細小支釘痕，與本季的雍正鱔魚黃釉三足水仙盆如出一轍，惟本拍品僅有七個支釘痕，而鈞窯器則有十七個。

十八世紀宮廷御瓷採用的這款瓣形三雲足水仙盆造型，充分體現了清代君王好古慕雅之情。盛清康、雍、乾三帝俱熱衷於度藏古玩，更命人仿燒各式仿古陶瓷。顯然，清宮御苑芸芸用器中也有鈞窯原作。北京故宮珍藏一例瓣式鈞窯花盆（刻「七」字），器底有兩個款識，分別為「建福宮」與「竹石假山用」。建福宮乃是承乾隆之命於1742年建成，位於紫禁城西北面。宮內園林堪稱一絕，而乾隆原意正是將之打造為機暇怡情和宴請群臣的絕佳去處。北京故宮珍藏宮廷畫家陳枚（公元1697至1745

was built on the orders of the Qianlong Emperor in 1742, in the north-western part of the Forbidden City. It was particularly noted for its gardens, which Qianlong had constructed as a place of relaxation and entertainment for members of the court. In the collection of the Palace Museum, Beijing there is an album painted c. AD 1738 by the court artist Chen Mei (AD 1697-1745), which is comprised of twelve leaves depicting Ladies’ Seasonal Activities in the Twelve Months entitled *Strolling in the Moonlight*. The leaves of this album depict ladies of the court pursuing various leisure activities within the palaces in each of the twelve months of the year. One album leaf represents activities of the 9th month, in which ladies are depicted in the palace gardens. It is entitled *Enjoying chrysanthemums on the ninth day of the ninth month* and is illustrated in *The Golden Exile - Pictorial Expressions of the School of Western Missionaries' Artworks of the Qing Dynasty Court*, Museu de Arte de Macau, 2002, no. 45/9. In the foreground of this album leaf a lobed Jun ware plant-pot is shown carefully displayed on a rockery. This plant-pot is very similar to that inscribed vessel still in the Palace Museum, mentioned above, and may be the same one.

It is not surprising, therefore, that the Qing emperors commissioned ceramics in the forms of these much-prized antique Jun wares. A Qing dynasty stand in the same form as the current eel skin-glazed vessel can be seen in another of the paintings of *Twelve Beauties at Leisure Painted for Prince Yinzhen*, in the collection of the Palace Museum, Beijing, dated to the late Kangxi reign. This painting shows a Jun-type vessel, of similar form to the current eel-skin tripod, being used as a stand for a Jun-type plant-pot containing narcissus on the window ledge of the lady’s room (illustrated in *China - The Three Emperors 1662-1795*, Royal Academy of Arts, London, 2006, p. 259, no. 173, lower right). Several vessels of these forms with Jun-type glazes and Yongzheng marks have been published. One with a Yongzheng six-character mark is illustrated by J. Ayers in *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pp. 155, no. 262. Another in the collection of the National Palace Museum, Taipei, is illustrated in *Qingdai danseyou ciqi*, Taipei, 1981, no. 84, where it is described as a pot-stand. **(Fig. 2)** Another with a six-character Yongzheng mark, which was in the Qing Court collection, is in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, pp. 196-7, no. 178, where it is described as a washer. A turquoise-glazed example 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. 178, no. 105.

年)的十二幀《月曼清遊圖》冊（約1738年作），呈現了宮內嬪妃於十二個月份的諸般閒情逸趣。以九月為題者，描寫的是宮中仕女群集花園之場景。此畫題為《重陽賞菊》，圖見澳門藝術博物館2002年出版的《海國波瀾：清代宮廷西洋傳教士畫師繪畫流派精品》展覽圖錄編號45/9。這幀冊頁前景有一個瓣形鈞窯花盆，端放於假山之上。此物與前述北京故宮珍藏的刻款鈞窯器大同小異，或許兩者根本就是同一件器物。

以此看來，清代皇帝諭令仿燒此類享負盛名的鈞窯古器，亦屬意料中事。北京故宮《十二美人圖》（作於康熙晚期）的另一幀冊頁中，也有一件與本拍品同一形制的清代盆托。畫中呈現的是一件仿鈞釉器，器形與本季的鱔魚黃釉水仙盆相仿，此處用作仕女室內窗台上水仙盆之盆托，圖見倫敦皇家藝術學院2006年出版的《盛世華章》展覽圖錄頁259編號173右下圖。已發表作品之中，也有若干署雍正款的仿鈞釉近似例。其中一例署雍正六字款，圖見J. Ayers著作《Chinese Ceramics in the Baur Collection》卷二頁155編號262（日內瓦：1999）。另一例為臺北國立故宮博物院藏，圖見《清代單色釉瓷器》編號84（臺北：1981），書中稱之為盆托。（圖二）



Fig. 2 Jun lotus-shaped pot stand, Yongzheng mark and period (1723-1735). National Palace Museum, Taipei, 故瓷011263N000000000.

圖二 仿鈞蓮花式盆托，清雍正，臺北國立故宮博物院藏，館藏編號故瓷011263N000000000

Yongzheng examples of this form with crystalline glazes like that on the current vessel are very rare, and no other example of an eel skin-glazed, bracket-lobed, tripod appears to have been published, although a much simpler Yongzheng plant-pot and stand with eel-skin glaze in the collection of the Nanjing Museum is illustrated in *The Official Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 207. However, glazes of this type were highly prized by the Yongzheng emperor, almost certainly because of their archaistic appearance, which was related to ancient bronzes. This group of glazes is sometimes called *Changguan you* or Imperial Factory glazes in Chinese, and indeed they are mentioned in Tang Ying's (1682-1756) famous *Taocheng jishi bei ji* (Commemorative stele on ceramic production) of AD 1735, where three types are noted - eel-skin yellow, snake-skin green, and spotted yellow. These are all opaque crystalline glazes, which belong to the tea-dust group. Their unique appearance is due to slight under firing of a glaze with significant iron and magnesium oxide content, which results in the development of fine pyroxene crystals during cooling. These give the glaze the attractive brown, greenish or yellowish micro-crystalline appearance, which was so prized at the Qing court. This type of glaze reached its apogee in the Yongzheng reign, as can be seen on the current elegant tripod.

偽冒宋代文物。W. B. Honey的著作曾收錄這件三足水仙盆，詳見《The Ceramic Art of China and Other Countries of the Far East》圖版43B（倫敦：1954）。此外，尚有一件雍正瓣形三足水仙盆，其大小、器型均與仿哥釉及仿官釉實例一般無二，惟其天藍釉無開片，現藏北京故宮，圖見《清代御窯瓷器》卷一頁436–7編號205（北京：2005）。由於此器通體淺褐，有別於仿官釉和仿哥釉作品的深色器身，所以或是意在模仿宋代汝窯器的外觀。此水仙盆與開片釉近似例的折沿皆頗為細窄，下承彎足，底有規整（或為後仿）的支釘痕。

乾隆年間，也有特為宮廷燒造近似的開片釉三足水仙盆，胡惠春先生與張宗憲先生舊藏一例，圖見倫敦佳士得1993年《雲海閣珍藏》圖錄編號62。南京博物院藏品中也有一件乾隆仿汝釉近似例，圖見《宮廷珍藏：中國清代官窯瓷器》頁334（上海：2003）。

這類為十八世紀宮廷燒造的三足水仙盆尚有另一變奏，顯而易見，其藍本應是目前斷代為元末或明初的鈞窯花盆之盆托。至於十四世紀末至十五世紀初的鈞窯瓣形

尚有一件署雍正六字款的清宮舊藏，現已入藏北京故宮，圖見《故宮博物院藏文物珍品全集37：顏色釉》頁196–7編號178（香港：1999），書中稱之為洗。另有一例施松綠釉，圖見香港中文大學文物館出版的《五色瓊霞：竹月堂藏元明清一道釉瓷器》頁178編號105（香港：2005）。

形制相同且像本拍品般施以結晶釉的雍正實例罕見之至，在已發表作品中，未見任何其他施鱔魚黃釉的瓣形菱口三足盆托，南京博物院藏一例雍正鱔魚黃釉花盆連托，但其外型遠較本拍品樸實，圖見《宮廷珍藏：中國清代官窯瓷器》頁207（上海：2003）。然而，雍正皇帝卻對這種釉料推崇備至，想必是因其外觀古趣盎然，與古青銅器遙相呼應。這類釉料又名「廠官釉」，唐英（1682至1756年）撰於1735年的名篇《陶成紀事碑記》亦曾提及，並將之細分為三種釉色：鱔魚黃、蛇皮綠及黃斑點。凡此種種，皆屬乳濁結晶釉，即茶葉末釉一類。它們的外觀獨樹一幟，蓋因富含氧化鐵鎂的釉料在稍微欠燒的情況下，冷卻過程中會形成細小的輝石晶體，釉面因而呈現出迷人的棕褐、泛綠或泛黃的微晶效果，深受清代宮廷推崇。此類釉料的燒造在雍正一朝已臻化境，本季呈獻的三足水仙盆古雅清潤，為此作了最佳的詮釋。



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

930

**A RARE ‘EEL SKIN’-GLAZED ‘NARCISSUS BOWL’**  
YONGZHENG FOUR-CHARACTER IMPRESSED SEAL MARK AND OF THE PERIOD (1723-1735)

The shallow rounded sides are divided by slender ribs into twelve lobes that rise to an everted rim with raised outer rim molded with six barbed petal tips conforming to the shape of the foot ring, which is raised on three *ruyi*-head supports. The bowl is covered overall with a finely mottled glaze of deep olive tone thinning to russet or ochre on the raised edges and to a dark reddish-brown in the center, with seven spur marks in a circle on the base.

8 in. (20.3 cm.) across, cloth box

\$300,000-500,000

**PROVENANCE:**  
Nagatani, Tokyo, 1953.  
Stephen Junkunc, III (d. 1978) Collection.  
Christie’s New York, 17 September 2008, lot 484.

**EXHIBITED:**  
On loan: Kansas City, Nelson-Atkins Museum of Art, 2013-2017.

重要私人珍藏

清雍正 鰐魚黃釉菱口三足水仙盆 四字篆書款

來源:

長谷氏, 東京, 1953年  
史蒂芬·瓊肯三世 (1904–1978) 珍藏  
紐約佳士得, 2008年9月17日, 拍品編號484

展覽:

借展: 納爾遜–阿特金斯藝術博物館, 密蘇里州堪薩斯城, 2013–2017年



(mark)

This superb ‘eel-skin’-glazed tripod vessel was formerly in the collection of Stephen Junkunc, III, one of the most renowned collectors in America of Chinese ceramics and works of art. His collection consisted of a wide breadth of works of the highest standards of quality. At its height, the Junkunc collection comprised over two-thousand examples of porcelain, jade, bronzes, Buddhist sculpture and paintings, and included two examples of the legendary Ru ware, of which only eighty-seven are known in the world.

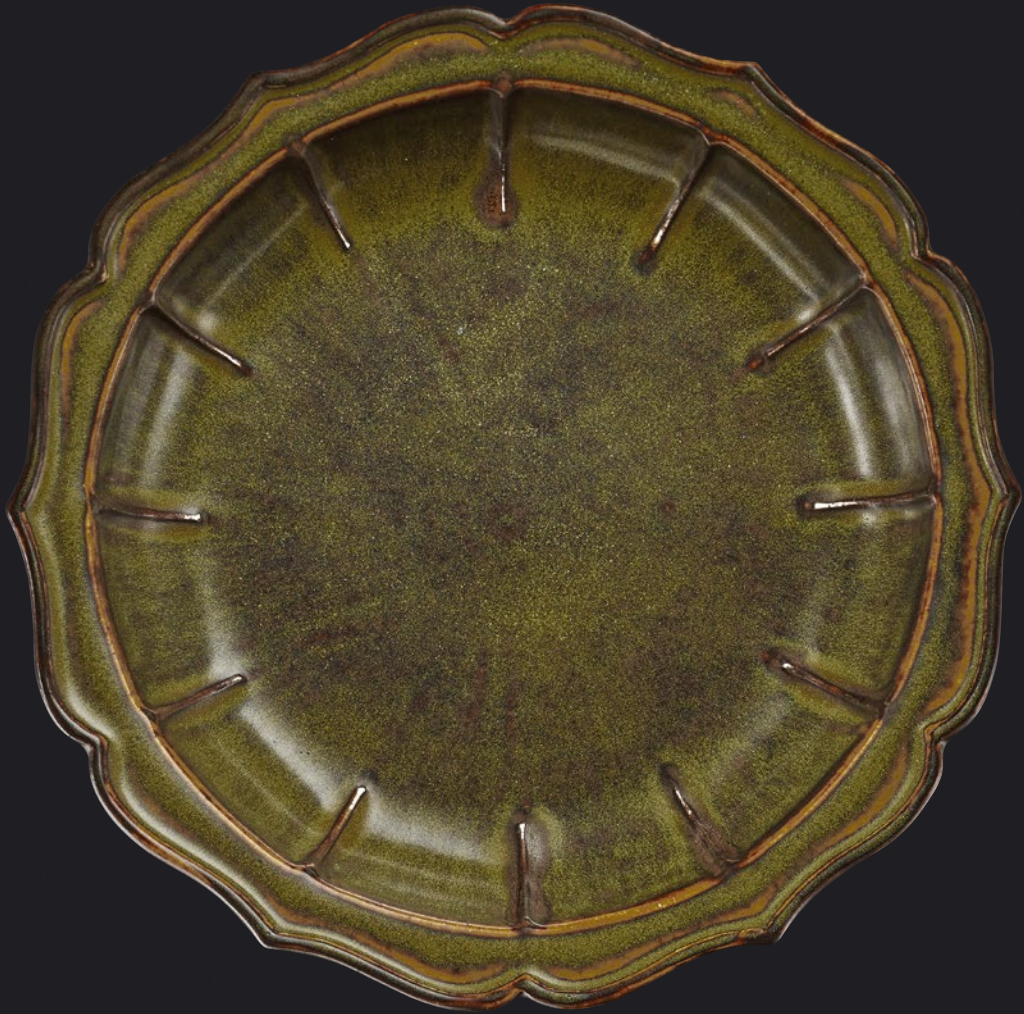
Stephen Junkunc, III was born in Budapest, Hungary, and emigrated to the US as a young boy. His father, Stephen Junkunc, II was a tool-and-die maker who founded General Machinery & Manufacturing Company in 1918 on South Aberdeen Street in Chicago, focusing on the manufacture of knife-edge fuel nozzle heads. In 1933, the company moved to North Keeler Street, where it still exists today. With the outbreak of World War II, GMMCO endeavored to help in the war effort by manufacturing various aircraft parts, specializing in aircraft engine seals.

Stephen Junkunc, III began collecting in earnest in the 1940s, and his most ardent buying period was in the 1950s and 1960s. His collecting was always informed by diligent study—he kept vast libraries at both his home and in his office and read voraciously, whether quickly over a short lunch break or at a more leisurely pace into the small hours of the morning. When acquiring objects for his collection, he only dealt with the most renowned dealers of the mid-twentieth century, including Bluett & Sons, Sparks, Yamanaka & Co., Ltd., C. T. Loo & Cie, Tonying & Company and Hisazo Nagatani. The Chicago-based gallery of Yamanaka & Co., Ltd., which had opened in 1928, played a particularly strong role in Junkunc’s voracious passion for collecting. Nagatani (d. 1994), formerly the manager of Yamanaka in Chicago, was among the most influential advisors to Stephen Junkunc, III, supplying works to the collection for over thirty years.

Today, the legacy of Stephen Junkunc, III has been preserved through his generous donations to institutions throughout the United States and through bequests from his collection found in the Milwaukee Public Museum in Wisconsin and in the Lowe Art Museum at the University of Miami, Florida. His curatorial contribution to cultural patrimony is preserved in the countless masterpieces that are housed in private collections all over the world, including the present teadust-glazed vessel that Christie’s is honored to offer.



Stephen Junkunc, III (d. 1978). Photographer unknown.  
史蒂芬·瓊肯三世 (1978年逝)



(two views)





VARIOUS PROPERTIES

931  
A RARE GLAZED STONEWARE DEEP BOWL  
SUI-TANG DYNASTY (AD 581-907)

The vessel is potted with deep rounded sides and a pair of handle fittings that rise from the slightly inverted mouth rim. It is covered overall with a white slip and a transparent glaze tinged olive which has pooled and crackled in an irregular line beneath the rim, with the base left unglazed to reveal the white body.

7½ in. (19 cm.) wide, lacquer cover, Japanese wood box with inscription by Japanese tea ceremony practitioner, Koga Kenzo (1931-1999), who used the pseudonym, Chikuse

\$15,000-24,000

PROVENANCE:  
In Japan by 1959.

EXHIBITED:  
Kyoto National Museum, *Zui Tou no bijutsu* (Fine Art of Sui and Tang), 11 October-8 November 1959.  
Japan Ceramics Society (*Nihon Toji Kyokai*), 1966.

LITERATURE:  
Kyoto National Museum, *Zui Tou no bijutsu* (Fine Art of Sui and Tang), 1959, Kyoto, no. 206.

隋/唐 透明釉盥

來源:

1959年前於日本

展覽:

京都國立博物館：「隋唐之美術」，1959年10月11日-11月8日  
日本陶磁協会，1966年

出版:

京都國立博物館：《隋唐之美術》，1959年，京都，編號206



(another view with box)

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

932  
A SANCAI-GLAZED POTTERY FIGURE OF  
TANG DYNASTY (AD 618-907)

The rider wears a green-glazed coat and amber hood and is seated with both hands raised and curled as if grasping implements to play the round circular drum. The horse stands foursquare on a rectangular base with head turned slightly to the left and is glazed in amber and straw.

16¼ in. (41.3 cm.) high

\$10,000-15,000

PROVENANCE:  
William E. Little, Sr. (1910-1991) Collection, New York and Connecticut.

EXHIBITED:  
Hanover, Hood Museum of Art, Dartmouth College, Ming-Ch'i Figures from the William E. Little Collection, 2 September-26 November 1989.

LITERATURE:  
C. H. Lachman, *Ming-Ch'i Figures from the William E. Little Collection*, 1989, Hanover, cover and no. 41.

A similar hooded equestrian figure is illustrated in *Arts of the T'ang Dynasty*, Indianapolis Museum of Art, 1973, no. 10, p. 18, and a comparable hooded drummer is illustrated in *Selections of Chinese Art from Private Collections*, China Institute, New York, 18 October 1984 - 4 January 1987, p. 87.

紐約私人珍藏

唐 三彩騎馬俑

展覽:

達特茅斯學院Hood美術館，新罕布夏州漢諾瓦：  
「Ming-Ch'i Figures from the William E. Little Collection」，1989年9月2日-11月26日

出版:

C. H. Lachman, 《Ming-Ch'i Figures from the William E. Little Collection》，1989年，漢諾瓦，封面及編號41







933 (two views)

933  
A MOLDED YAOZHOU CELADON CONICAL BOWL  
NORTHERN SONG DYNASTY (AD 960-1127)

The interior is molded with a dense design of six peony blossoms borne on leafy branches emerging from the center of the interior and the exterior is carved with narrow simplified petals rising to a line border, all under a glaze of soft greenish-olive tone.

6⅞ in. (17.4 cm.) diam., Japanese wood box

\$10,000-15,000

北宋 耀州窯青釉模印牡丹紋笠式盃



934

THOUGHTS ACROSS THE WATERS: ASIAN ART FROM THE DAVID DRABKIN COLLECTION

934  
A PAINTED CIZHOU TIGER-FORM PILLOW  
JIN DYNASTY (1115-1234)

The pillow is molded as a recumbent tiger, the facial details and fur marking painted in dark brown and pale russet on a white slip and under a clear glaze, and the slightly dished top is painted with a panel of a peacock and lilies.

14¼ in. (36.2 cm.) long

\$7,000-9,000

PROVENANCE:  
David Drabkin Collection.

EXHIBITED:  
On loan: New Haven, Yale University Art Gallery, 1994-2020.

遼思寄遠：龍大衛珍藏亞洲藝術

金 磁州窯虎形枕

來源：

龍大衛珍藏

展覽：

借展：耶魯大學美術館，紐黑文，1994-2020年

ANOTHER PROPERTY

935  
A CARVED CIZHOU BLACK-GLAZED JAR  
JIN-YUAN DYNASTY, 13TH-14TH CENTURY

The high shouldered jar is carved through the blackish-brown glaze to the buff body with two broad bands of bold floral scroll between line borders.

12¼ in. (31.2 cm.) high, Japanese wood box

\$7,000-9,000

PROVENANCE:  
Japanese private collection, Kobe, 1950s.

金/元 十三至十四世紀 磁州窯黑釉卷草花卉紋罐

來源：

日本私人珍藏，神戶，1950年代



935





936

VARIOUS PROPERTIES

ø936  
A CARVED DING 'LOTUS' DISH  
NORTHERN SONG DYNASTY (AD 960-1127)

The dish has gently flaring sides that rise to an everted, lobed rim above the short foot. The interior of the dish is carved with a single lotus blossom borne on an undulating leafy stem and is covered overall with a warm ivory-white glaze.

8 in. (20.3 cm.), cloth box

\$10,000-15,000

PROVENANCE:  
Fujiwara Shukodo, Osaka (according to label on box).

北宋 定窯刻蓮紋盤  
來源:  
藤原集古堂, 大阪 (按木盒標籤)

ø937  
A VERY RARE PALE-GREEN GLAZED CIZHOU SGRAFFIATO  
VASE, MEIPING  
NORTHERN SONG DYNASTY (AD 960-1127)

The tapering body is carved with a wide band of four stylized peonies with broad leaves reserved on a brown ground, and below a narrow cloud-form band on the shoulder. The lower half of the body is decorated with incised vertical lines below a diaper band. The vase is covered overall with a thin green-tinged glaze.

14¼ in. (16.2 cm.) high, lacquered softwood box, accompanied by a name card inscribed by Koyama Fujio (1900-1975).

\$60,000-80,000

PROVENANCE:  
Private Japanese collection, Kyoto.

EXHIBITED:  
Kyoto National Museum, 1955-1970.

北宋 磁州窯綠釉刻卷草花卉紋梅瓶  
來源:  
京都私人珍藏  
展覽:  
京都國立博物館, 1955-1970年

A carved Cizhou *meiping* of comparable broad proportions and with a similar low conical mouth, but with different decoration and of smaller size (10 3/8 in. high), is illustrated by J. Wirgin in *Sung Ceramic Designs*, London, 1979, pl. 43(g). The closely spaced, vertical striations around the lower portion of the current vase is extremely rare, as is the unusual pale green tinge of the glaze, which may have results from a reducing atmosphere in the area of the kiln where this vase was fired.



937



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

938  
A VERY RARE MOLDED DING-TYPE GOLDEN-BROWN-GLAZED BOWL

LIAO DYNASTY (AD 907-1125)

The bowl has a widely flared body crisply molded on the interior with a lotus plant and arrowhead in the center below two carp swimming amidst further lotus plants and water weeds on the sides, and is covered overall with a glaze of golden-brown color that stops at the unglazed rim exposing the fine white body and continues over the shallow foot ring to cover the base.

6⅞ in. (15.6 cm.) diam., cloth box

\$60,000-80,000

**PROVENANCE:**  
Dr. Carl Kempe (1884-1967) Collection, Ekolsund, Sweden, no. 333.  
J. J. Lally & Co., New York, 2010, no. 4479.

**EXHIBITED:**  
Ulricehamn, *Chinese Ceramic Treasures, A Selection from Ulricehamn East Asian Museum, including the Carl Kempe Collection*, 2002.  
New York, J. J. Lally & Co., *Chinese Ceramics in Black and White*, 20 March-10 April 2010.

**LITERATURE:**  
B. Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 134, no. 421.  
J. Wirgin, "Sung Ceramic Designs," *B.M.F.E.A.*, no. 42, Stockholm, 1970, pl. 90-a.  
*Chinese Ceramic Treasures, A Selection from the Ulricehamn East Asian Museum, including the Carl Kempe Collection*, Ulricehamn, 2002, pl. 623.  
J. J. Lally & Co., *Chinese Ceramics in Black and White*, New York, 2010, cat. no. 23.

This bowl is crisply molded with a pair of fish swimming amongst lotus and waterweed in a beautifully balanced design, and belongs to a rare group of Ding-type wares covered in a brown glaze. A comparable Liao-dynasty brown-glazed bowl with a related design of two fish swimming in a lotus pond, also with an exposed white porcelain rim, from the Qingzhou city site in Balin-youqui, and now in the Balinyouqi Museum, is illustrated in *Complete Collection of Ceramic Art Unearthed in China - 4 - Inner Mongolia, Beijing, 2008, no. 110*. Another Liao-dynasty brown-glazed bowl with molded floral panels from Xiaokengzi village, Aohanqi, and now in the Aohanqi Museum, is illustrated in the same publication, no. 109, where it is identified as Ding ware. A further dark-brown glazed bowl identified as Ding ware and decorated with panels of ducks and flowers, Jin dynasty, from the Robert Hatfield Ellsworth Collection, is illustrated by R. Mowry in Hare's *Fur, Tortoiseshell, and Partridge Feathers, Chinese Brown and Black-Glazed Ceramics, 400-1400*, Cambridge, 1996, p. 117, no. 19. When the current bowl was published by Jan Wirgin in 1970 in "Sung Ceramic Designs," *B.M.F.E.A.*, Bulletin no. 42, Stockholm, it was shown with other Ding ware bowls with fish designs, pl. 90-a.

Fish have many auspicious associations in Chinese culture. The early Daoist philosopher Zhuangzi ( 369-298 BC) consistently used fish to exemplify creatures who achieve happiness by being in tune with their environment.

Much of the popularity of fish as a decorative theme, especially in later dynasties, hinges on the fact that the word for fish, *yu*, is a homophone for the word for abundance or surplus - thus two fish represent doubled abundance and a gold fish an abundance of gold. The depiction of fish in water, as on the current bowl, has also come to provide a rebus or visual pun for *yushui hexie*, 'may you be as harmonious as fish and water'. Such symbolism is particularly appropriate in the context of marriage, and decoration including two fish additionally symbolizes both fertility and conjugal happiness in the same context. On the current bowl the fish are shown with lotus. One word for lotus in Chinese is *he*, which sounds the same as the word for harmony and thus reinforces that theme. Another word for lotus is *lian*, which suggests the word for 'successive', which is appropriate in the context of both progeny and harmony.

顯赫私人珍藏  
遼 定窯系褐釉模印雙鯉紋盃

**來源:**  
卡爾·坎普 (1884–1967) 珍藏, 瑞典Ekolsund, 編號333  
藍理捷, 紐約, 2010年, 編號4479

**出版:**  
俞博, 《Chinese Ceramics in the Carl Kempe Collection》, 斯德哥爾摩, 1964年, 頁134, 編號421  
J. Wirgin, 'Sung Ceramic Designs,' 《B.M.F.E.A.》, 編號42, 斯德哥爾摩, 1970年, 圖版90–a  
《Chinese Ceramic Treasures, A Selection from the Ulricehamn East Asian Museum, including the Carl Kempe Collection》, 烏爾裡瑟港, 2002年, 圖版 623  
藍理捷, 《Chinese Ceramics in Black and White》, 紐約, 2010年, 圖版編號23



(base)







939

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

939  
A RARE CREAM-GLAZED GOOSE-FORM CUP

TANG DYNASTY (AD 618-907)

The cup of ovoid section is potted with a handle in the form of an elegant goose with bent neck and is covered overall with a glaze of creamy beige color.

3¼ in. (8.3 cm.) long

\$3,000-5,000

**PROVENANCE:**  
Captain Dugald Malcolm (1917-2000) Collection.  
Sotheby's London, 29 March 1977, lot 88.  
Eskenazi, London, no. 7749.  
Sotheby's New York, 3 December 1984, lot 19.

**EXHIBITED:**  
London, Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, 25 February-30 March 1955.

**LITERATURE:**  
Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, London, 1955, no. 217.

重要美國珍藏

唐 米色釉鵝形盃

來源:

Captain Dugald Malcolm (1917-2000) 珍藏  
倫敦蘇富比, 1977年3月29日, 拍品編號88  
埃斯肯納齊, 倫敦, 編號7749  
紐約蘇富比, 1984年12月3日, 拍品編號19

展覽:

倫敦東方陶瓷學會: 「The Arts of the T'ang Dynasty」, 1955年2月25日-3月30日

出版:

倫敦東方陶瓷學會: 《The Arts of the T'ang Dynasty》, 倫敦, 1955年, 編號217



940

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

940  
A SMALL QINGBAI EWER AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The body is potted with six lobes that rise to a slightly flared mouth rim, above a foot of conforming section. It is applied with a strap handle attached with a small loop and is covered overall with a transparent pale blue-tinged glaze with the exception of the base, revealing the white body. The hexagonal cover is similarly glazed and applied with a small loop for attachment.

5½ in. (13 cm.) high

\$3,000-5,000

**PROVENANCE:**  
Sotheby's New York, 4 June 1986, lot 72.

重要美國珍藏

南宋 青白釉瓜棱式帶蓋執壺

來源:

紐約蘇富比, 1986年6月4日, 拍品編號72

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

941  
A RARE YAOZHOU LOBED BOWL

FIVE DYNASTIES PERIOD (AD 907-960)

The sides are divided into five lobes by vertical lines below a notched rim and the bowl is covered overall with a glaze of olive-green color.

6½ in. (16.5 cm.) diam.

\$6,000-8,000

**PROVENANCE:**  
Chait Galleries, New York.  
Dr. Peter Hariolf Plesch (1918-2013) Collection.

**EXHIBITED:**  
London, Victoria and Albert Museum, Oriental Ceramic Society Jubilee Exhibition, *The Ceramic Art of China*, 9 June-25 July 1971.

**LITERATURE:**  
The Arts Council of Great Britain and Oriental Ceramic Society, *The Ceramic Art of China*, London, 1971, no. 51.

重要美國珍藏

五代 耀州窯青釉葵口盃

來源:

Chait Galleries, 紐約  
Peter Hariolf Plesch醫生 (1918-2013) 珍藏

展覽:

維多利亞與艾爾伯特博物院: 「Oriental Ceramic Society Jubilee Exhibition, The Ceramic Art of China」, 1971年6月9日-7月25日

出版:

The Arts Council of Great Britain and Oriental Ceramic Society, 《The Ceramic Art of China》, 倫敦, 1971年, 編號51



(base)







PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**942**  
**A RARE SMALL WHITE STONEWARE GLOBULAR TRIPOD JAR**  
FIVE DYNASTIES-LIAO DYNASTY (AD 907-1125)

The rounded body is incised with oval panels and a petal-lobed collar beneath the neck, all raised on three claw feet. The shoulder is applied with a small loop handle and the base is inscribed with a mark, *guan* (official).

2¼ in. (5.7 cm.) wide

\$5,000-7,000

**PROVENANCE:**  
Christie's New York, 2 December 1985, lot 178.

重要美國珍藏

五代/遼 白釉單繫獸足爐 「官」刻款

**來源:**  
紐約佳士得, 1985年12月2日, 拍品編號178

A similarly-decorated white stoneware water pot dated Tang, Five Dynasties or Liao, 10th century AD, also incised with the character *guan* (official) on the base, is illustrated by R. KrahI, *Chinese Ceramics from the Meiyintang Collection*, vol. one, United Kingdom, 1994, p.196, no. 341. R. KrahI remarks that the *guan* character appears on both white stonewares as well as celadon wares. While the *guan* inscription suggests the pieces in this group were made for court use, it is unclear for which courts these pieces were made.

Another similar tripod water pot, attributed to the Ding kilns and dated Tang-Five Dynasties period, was formerly in the collection of Dr. Carl Kempe (1884-1967) and sold in Property from the Houlezhai Collection; Sotheby's Hong Kong, 29 April 2022, lot 3692.



(base)

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**943**  
**A PENTAFOIL GE-TYPE BRUSH WASHER**  
YUAN-MING DYNASTY (1279-1644)

The washer is modeled in the form of a five-lobed flower and is covered overall in a pale blue-grey crackle-suffused glaze.  
3 in. (7.6 cm.) wide

\$6,000-8,000

**PROVENANCE:**  
Christie's New York, 2 December 1985, lot 163.

A similar Ge ware flower-shaped cup, dated Yuan dynasty, 13th or 14th century, is illustrated in by R. KrahI in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 217, no. 377.

重要美國珍藏

元/明 仿哥釉海棠式洗

**來源:**  
紐約佳士得, 1985年12月2日, 拍品編號163



(additional views)







944

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**944**  
**A SMALL MOLDED QINGBAI GLOBULAR JAR AND COVER**

SOUTHERN SONG DYNASTY (1127-1279)

The globular body is carved with overlapping petals and the cover is molded with a central flower head surmounted by a small cylindrical finial, all covered in a blue-tinged glaze.

3¾ in. (8.5 cm.) high

\$3,000-5,000

**PROVENANCE:**  
Alfred Clark (1873-1950) Collection.

**EXHIBITED:**  
London, Oriental Ceramic Society, *Sung Dynasty Wares: Ting, Ying Ch'ing, and Tz'u Chou*, 9 November-17 December 1949.

**LITERATURE:**  
Oriental Ceramic Society, *Sung Dynasty Wares: Ting, Ying Ch'ing, and Tz'u Chou*, London, 1949, p. 14, no. 174.

重要美國珍藏

南宋 青白釉模印瓜棱式小蓋罐

**來源:**  
Alfred Clark (1873–1950) 珍藏

**展覽:**  
倫敦東方陶瓷學會：「Sung Dynasty Wares: Ting, Ying Ch' ing, and Tz' u Chou」, 1949 年 11 月 9 日– 12 月 17 日

**出版:**  
倫敦東方陶瓷學會：《Sung Dynasty Wares: Ting, Ying Ch' ing, and Tz' u Chou》, 倫敦, 1949 年, 頁 14, 編號 174



945

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**945**  
**A SMALL MOLDED QINGBAI DOMED EWER AND COVER**

SOUTHERN SONG DYNASTY (1127-1279)

The domed body is modeled with a long spout and a strap loop handle with a cylindrical lug for attachment to the corresponding lug on the flat, flower-molded cover. The ewer is molded with a bold leaf scroll on a seeded ground below an overlapping leaf collar at the shoulder, all under a pale blue glaze pooling in the recesses.

4¾ in. (11 cm.) wide

\$3,000-5,000

**PROVENANCE:**  
Christie's New York, 2 December 1985, lot 180.

重要美國珍藏

南宋 青白釉模印纏枝花卉紋執壺

**來源:**  
紐約佳士得, 1985 年 12 月 2 日, 拍品編號 180

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**946**  
**A CARVED FLORIFORM QINGBAI DISH**

SOUTHERN SONG DYNASTY (1127-1279)

The sides flare widely to the rim notched as six petals and the center of the interior is carved with floral scroll. The dish is covered inside and out with a glaze of pale blue-green color.

5¾ in. (14.6 cm.) diam.

\$4,000-6,000

**PROVENANCE:**  
Peter Harris Collection.

**EXHIBITED:**  
London, Oriental Ceramic Society, *Sung Dynasty Wares: Ting, Ying Ch'ing, and Tz'u Chou*, 9 November-17 December 1949.

**LITERATURE:**  
Oriental Ceramic Society, *Sung Dynasty Wares: Ting, Ying Ch'ing, and Tz'u Chou*, London, 1949, p. 15, no. 199.

重要美國珍藏

南宋 青白釉刻卷草花卉紋葵口盤

**來源:**  
Peter Harris 珍藏

**展覽:**  
倫敦東方陶瓷學會：「Sung Dynasty Wares: Ting, Ying Ch' ing, and Tz' u Chou」, 1949 年 11 月 9 日– 12 月 17 日

**出版:**  
倫敦東方陶瓷學會：《Sung Dynasty Wares: Ting, Ying Ch' ing, and Tz' u Chou》, 倫敦, 1949 年, 頁 14, 編號 199



946

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**947**  
**A SLENDER FLUTED QINGBAI VASE AND COVER**

SOUTHERN SONG DYNASTY (1127-1279)

The ovoid body is divided into eight lobes by fine vertical ribs rising to the straight tall octagonal neck. The high shoulder is applied with four loop handles and the vase is covered overall with a transparent pale blue-tinged glaze that stops short of the foot. The cover is similarly glazed and of conforming section.

7¾ in. (18.7 cm.) high

\$5,000-7,000

**PROVENANCE:**  
Bluett, London.

重要美國珍藏

南宋 青白釉瓜棱式四繫蓋罐

**來源:**  
Bluett, 倫敦



947





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**948**  
**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 overall with a glaze of luminous soft blue-green tone suffused with golden crackle stopping at the foot ring.

5⅝ in. (14.3 cm.) diam.

\$8,000-12,000

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.

重要美國珍藏

南宋 龍泉窯青釉笠式盥



(interior)

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**949**  
**A BRACKET-LOBED JUN DISH**  
YUAN DYNASTY, 14TH CENTURY

The elegant dish is potted with eight petal-shaped bracket lobes and is covered overall with a crackled glaze of milky blue color thinning to mauve and mushroom tones on the rim, with three spur marks on the similarly glazed base.

6⅞ in. (15.4 cm.) diam.

\$10,000-15,000

A similar Jun foliate dish but with purple splash found in a Yuan dynasty tomb in a suburb of Datong, Shanxi Province, and now in the Datong Municipal Museum, is illustrated in *Complete Collection of Chinese Ceramics – 10 – Yuan*, 2000, pl. 218.

重要美國珍藏

元/明 十四世紀 鈞窯天藍釉海棠式盤



(additional views)







950 (two views)



951

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**950**  
**A SHALLOW JUN DISH**  
JIN-YUAN DYNASTY, 13TH CENTURY

The dish is covered overall with a milky sky-blue glaze thinning to a mushroom tone on the rim. The glazed base has five spur marks.

7⅞ in. (18.1 cm.) diam.

\$7,000-9,000

重要美國珍藏  
金/元 十三世紀 鈞窯天藍釉盤

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**951**  
**A JUN BOWL**  
YUAN DYNASTY (1279-1368)

The bowl of deep, rounded form is covered inside and out with a glaze of milky bluish-green color which thins to a dark brown on the rim.

7⅞ in. (20 cm.) diam.

\$6,000-8,000

重要美國珍藏  
元 鈞窯天藍釉盤

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**952**  
**A RARE GREEN JUN BOWL**  
NORTHERN SONG DYNASTY (960-1127)

The wide bowl with rounded sides is covered overall with a glaze of greyish-green color thinning to mushroom on the rim and stopping short of the foot. The base is similarly glazed.

8⅞ in. (22.5 cm.) diam.

\$12,000-18,000

**PROVENANCE:**  
The Mount Trust Collection.  
Chait Galleries, New York.

**EXHIBITED:**  
London, Oriental Ceramic Society, *Sung Dynasty Wares, Chun and Brown Glazes*, 1-31 May 1952.  
London, Victoria and Albert Museum, *The Mount Trust Collection of Chinese Art*, London, January-March 1970.

**LITERATURE:**  
Oriental Ceramic Society, *Sung Dynasty Wares, Chun and Brown Glazes*, London, 1952, p. 11, no. 98.  
Victoria and Albert Museum, *The Mount Trust Collection of Chinese Art*, London, 1970, cat. no. 54.

重要美國珍藏

北宋 鈞窯青釉盤

**來源:**  
The Mount Trust Collection  
Chait Galleries, 紐約

**展覽:**  
倫敦東方陶瓷學會：「Sung Dynasty Wares, Chun and Brown Glazes」, 1952年5月1-31日  
維多利亞與艾爾伯特博物院：「The Mount Trust Collection of Chinese Art」, 倫敦, 1970年1-3月

**出版:**  
倫敦東方陶瓷學會：《Sung Dynasty Wares, Chun and Brown Glazes》, 倫敦, 1952年, 頁11, 編號98  
維多利亞與艾爾伯特博物院：《The Mount Trust Collection of Chinese Art》, 倫敦, 1970年, 圖錄編號54







953

0953

**A SMALL CARVED DING CARVED DISH**  
NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The dish with shallow sides is carved on the interior with a leafy stem bearing a single lotus and is covered overall with a glaze of ivory tone that also covers the base.

5½ in. (14.3 cm.) diam., cloth box

\$6,000-8,000

**PROVENANCE:**  
Japanese private collection, Kanazawa.

北宋/金 定窯白釉刻蓮紋盤



954

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

954

**A QINGBAI OVOID VASE, MEIPING**  
NORTHERN SONG DYNASTY (AD 960-1127)

The ovoid body is incised with six double vertical lines rising from the unglazed foot to a bowstring band encircling the rounded shoulder, all below a cylindrical neck and flanged mouth rim, covered with a translucent glaze of pale blue-tinged tone that ends above the foot to expose the white body.

11¼ in. (28.5 cm.) high

\$8,000-12,000

**PROVENANCE:**  
E. & J. Frankel, Ltd., New York, 1991.

重要美國珍藏

北宋 青白釉瓶

**來源:**  
E. & J. Frankel, Ltd., 紐約, 1991年

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

955

**A DING-TYPE PEAR-SHAPED VASE, YUHUCHUNPING**  
NORTHERN SONG DYNASTY (AD 960-1127)

The vase has a tapering ovoid body rising to the slender, waisted neck and flared mouth rim, and is covered in a white slip under a clear glaze that falls short of the thick, slightly flared foot.

11 in. (28 cm.) high, cloth box

\$8,000-12,000

**PROVENANCE:**  
J. J. Lally & Co., New York, 2003.  
The result of Oxford Authentication Ltd. thermoluminescence test no P201d30 is consistent with the dating of this lot.

重要美國珍藏

北宋 定窯系白釉玉壺春瓶

**來源:**  
藍理捷, 紐約, 2003年

此拍品經牛津熱釋光測年法測試  
(測試編號P201d30)・證實與本圖錄之斷代相符







(another view with boxes)

VARIOUS PROPERTIES

956

A LONGQUAN CELADON CONG-FORM VASE  
SOUTHERN SONG DYNASTY (1127-1279)

Finely potted in imitation of a Neolithic jade *cong*, the vase has a rectangular body of square section with a cylindrical foot and short neck, and is covered overall with a glaze of rich sea-green color stopping just short of the foot rim to expose the light grey stoneware body.

9¾ in. (24.7 cm.), Japanese double wood box

\$30,000-50,000

**PROVENANCE:**  
Private collection, Toyama.

**EXHIBITED:**  
Toyama, Japan Ceramic Society (date unknown).

A Longquan celadon *cong*-form vase of similar size and proportions collected by the Qing Palace and currently in the collection of the Palace Museum, Beijing, is illustrated in *Longquan of the World: Longquan Celadon and Globalization*, vol. 2, *state vessels*, Beijing, 2019, pp. 48-49, no. 15.

南宋 龍泉窯青釉琮式瓶

**來源:**  
日本富山市私人珍藏

PROPERTY FROM AN IMPORTANT WASHINGTON PRIVATE COLLECTION

957

A RARE LARGE MOLDED AND CARVED LONGQUAN CELADON  
'DRAGON' DISH  
YUAN DYNASTY (1279-1368)

The dish is potted with shallow rounded sides rising to an everted rim, and the center of the interior is decorated in relief with a scaly four-clawed dragon in pursuit of a flaming pearl, below scrolls carved in the well. The exterior is carved with chrysanthemum petals and is covered overall with a glaze of sea-green color, an unglazed circle on the base burnt orange in the firing.

13¾ in. (35.2 cm.) diam., fitted cloth box

\$50,000-70,000

**PROVENANCE:**  
Property of a Southeast Asian Gentleman; Christie's Hong Kong, 1 June 2011, lot 3817.

A nearly identical Longquan celadon 'dragon' dish is in the collection of Mr. and Mrs. R. K. Booker and is illustrated by Southeast Asian Ceramic Society Singapore, *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1979, p. 204, pl. 132.

重要華盛頓私人珍藏

元 龍泉窯青釉龍紋大盤

**來源:**  
東南亞士紳珍藏, 香港佳士得, 2011 年 6 月 1 日, 拍品編號3817







958



959

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**958**  
**A SMALL *QINGBAI* WATER POT**  
SONG DYNASTY, 2ND HALF 11TH CENTURY

The bowl is covered overall in a clear crackled glaze with a bluish tinge and the base has been left unglazed to reveal the white body.  
3⅞ in. (8.5 cm.) wide, brocade box

\$10,000-15,000

**PROVENANCE:**  
Sotheby's New York, 23 March 2004, lot 621.

Although the Jingdezhen kilns in northern Jiangxi province produced the greatest volume of *qingbai* wares, other kilns in Jiangxi province as well as kilns in the provinces of Anhui, Zhejiang, Guangdong, and Fujian also produced their own versions of this distinctive ware. Two similar water pots were discovered in a tomb dated to 1087, along with forty other *qingbai* wares, in Susong xian, Anhui province. See Wang Yeyou, "Qiantan Suson xian jinian my chutu de Bei Song yingqing ciqin," *Jingdezhen Taoci* 2, 1984:61, no. 6, fig. 1. Another example discovered at the Song kilns in Fanchang county, is illustrated by Hu Yueqian, 'Anhui Green-glazed Wares from the Sui to Song Dynasties: Comparisons with Zhejiang Wares', *New Light on Chinese Yue and Longquan Wares: Archaeological Ceramics Found in Eastern and Southern Asia, A.D. 800-1400*, Hong Kong, 1994, pl. 2. Other similar *qingbai* water pots are illustrated in *Porcelain Collected by Anhui Province Museum*, Beijing, 2002, p. 66, no. 50, and in the Metropolitan Museum of Art, New York, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p. 110, no. 105. See, also, the *qingbai* water pot sold at Christie's New York, 30 March 2005, lot 306.

顯赫私人珍藏

宋 十一世紀下半葉 青白釉小水丞  
**來源:**  
紐約蘇富比, 2004 年 3 月 23 日, 拍品編號 621

PROPERTY FROM A WEST COAST COLLECTION

**959**  
**A CARVED *QINGBAI* MEIPING**  
SOUTHERN SONG DYNASTY (1127-1279)

The high-shouldered, tapering body is carved with a band of peony scroll between a band of upright petals below and a band of stylized clouds above, all under a crackled glaze of pale blue-green tone that continues over the short neck and molded rim and falls just above the foot.  
10⅞ in. (27 cm.) high, brocade box

\$6,000-8,000

美國西岸珍藏  
南宋 青白釉刻纏枝蓮紋梅瓶

VARIOUS PROPERTIES

**ø960**  
**A CARVED *QINGBAI* 'BOYS' BOWL**  
SOUTHERN SONG DYNASTY (1127-1279)

The thinly potted bowl has conical sides rising to the rim carefully notched at six points along the edge. The interior is carved with three boys playing amidst flower scrolls. The bowl is covered overall with a transparent pale blue glaze.  
7 in. (17.8 cm.) diam., Japanese wood box

\$20,000-40,000

南宋 青白釉葵刻嬰戲紋葵口盃







0961

**A LONGQUAN CELADON 'LOTUS' BOWL**  
SOUTHERN SONG DYNASTY (1127-1279)

The rounded sides are carved in low relief on the exterior with a band of overlapping lotus petals rising from the slightly tapering ring foot. The bowl is covered inside and out with a glaze of soft blue-green tone.

6⅞ in. (16.7 cm.) diam., Japanese wood box

\$8,000-12,000

**PROVENANCE:**  
Asahi Bijutsu, Tokyo.  
Tsuji Seimei (1927-2008), Tokyo.  
Kochukyo, Tokyo.

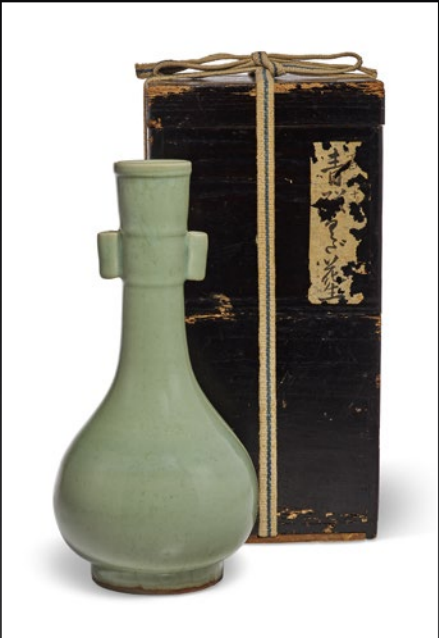
南宋 龍泉窯青釉蓮瓣式盃

來源:

朝日美術, 東京  
辻清明 (1927-2008), 東京  
壺中居, 東京



(another view with box)



(another view with box)

0962

**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.

11½ in. (29.2 cm.), Japanese wood box

\$20,000-30,000

**PROVENANCE:**  
Private collection, Toyama.

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 celadon 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 is illustrated in *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 龍泉窯青釉貫耳瓶

來源:

日本富山市私人珍藏







963

0963  
A LONGQUAN CELADON 'DRAGON' JAR  
SOUTHERN SONG DYNASTY (1127-1279)

The lower body of the jar is carved with a wide band of upright petals below the ribbed upper body encircled by an applied four-clawed dragon with ridged dorsal spine. The vessel is covered overall with a glaze of soft sea-green tone.

8¾ in. (22.2 cm.) high

\$15,000-25,000

PROVENANCE:  
Japanese private collection, Osaka.

南宋 龍泉窯青釉龍紋罐

來源:  
日本私人珍藏, 大阪



964

0964  
A LONGQUAN CELADON TRIPOD CENSER  
YUAN DYNASTY (1279-1368)

The censer raised on three *ruyi*-form feet is decorated around the rim and above the feet with star-shaped bosses and is covered overall with a sea-green glaze.

6⅞ in. (17.3 cm.) diam., Japanese wood box

\$6,000-8,000

PROVENANCE:  
Japanese private collection, Osaka, 1970s.

元 龍泉窯粉青釉鼓形三足爐

來源:  
日本私人珍藏, 大阪, 1970年代



965

PROPERTY FROM A PRIVATE SOUTHWEST AMERICAN COLLECTION

965  
A RARE CARVED LONGQUAN CELADON JAR, *GUAN*  
MING DYNASTY (1368-1644)

The stoutly potted body is carved on the exterior with a band of overlapping *ruyi*-form clouds at the shoulder and lotus scroll in the center, all above a band of upright petals. The jar is covered inside and out with a glaze of olive-green tone ending at the foot, revealing an unglazed area which has fired dark orange and cants inward towards the inset glazed base.

12½ in. (31.7 cm.) wide

\$12,000-18,000

美國西南部私人珍藏

明 龍泉窯青釉刻如意雲紋罐





966

ANOTHER PROPERTY

966

**A RARE SLIP-DECORATED BROWN-GLAZED VASE AND A COVER, MEIPING WANLI PERIOD (1573-1619)**

The high-shouldered, tapering body is decorated in white slip on an amber-brown ground with two lotus sprays separated by a standing crane, below four cranes in flight at the shoulder. The cover is decorated with stylized clouds.

10¾ in. (27.2 cm.) high, Japanese wood box

\$6,000-8,000

**PROVENANCE:**  
Private collection, Japan.

Jessica Harrison-Hall, in *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, London, 2001, pp. 347-49, nos. 11:188-89 and 11:190-93, illustrates several brown-glazed white slip decorated vessels of different forms. Harrison-Hall notes that this decoration was introduced in the Wanli period, as shards of vessels of this decoration have been excavated in Zhushan in Jingdezhen dating to the late Ming dynasty.

明萬曆 棕地白花梅瓶及蓋

**來源:**  
私人珍藏, 日本

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

967

**A VERY RARE BLUE-GLAZED TRIPOD CENSER**

15TH CENTURY, PROBABLY XUANDE PERIOD

The cylindrical censer is molded around the exterior with concentric bow-string ribs, raised on three stout legs, and applied with a rich, deep-blue glaze from the mouth rim to slightly around the edge of the base, leaving most of the base in biscuit and the interior covered in a transparent glaze.

5 in. (12.7 cm.) high

\$40,000-60,000

佛羅里達州私人珍藏

十五世紀 或為明宣德 藍釉弦紋三足爐



967

Ming-dynasty ribbed censers of this form derive their shape from Tang-dynasty pottery prototypes such as a green-glazed example sold at Christie's New York, 14 September 2018, lot 1279. This rare blue-glazed example can be compared to two glazed censers of similar form in the National Palace Museum, Taipei (see *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 102-105), an aubergine-glazed example bearing a raised six-character Xuande mark below the rim, but with the glaze falling around the edge of the base in a similar manner to that seen on the present example.



Tripod incense burner with relief bands and peacock-green glaze, Ming dynasty, Xuande reign (1426-1435). National Palace Museum, Taipei, 故瓷 009940N000000000.

孔雀綠釉弦紋三足爐, 明宣德, 臺北國立故宮博物院藏, 館藏編號故瓷009940N000000000



967 (base)





968

THE PROPERTY OF A NEW YORK GENTLEMAN

**968**  
**A LARGE *FAHUA* 'DRAGON' JAR, *GUAN***  
MING DYNASTY, 15TH-16TH CENTURY

The vessel is decorated with a continuous scene of two pairs of dragons contesting a flaming pearl above waves, below *ruyi*-shaped panels containing phoenixes alternating with flower sprays. The decoration is outlined in raised slip and picked out in pale aubergine, cream, and yellow, all on a turquoise ground. The interior is covered with a green glaze.

13½ in. (34.3 cm.) high

\$6,000-8,000

紐約仕紳珍藏

明十五/十六世紀 法華雙龍戲珠紋大罐



968 (another views)

VARIOUS PROPERTIES

**969**  
**A VERY RARE PAIR OF LARGE INCISED WHITE-GLAZED VASES**  
JIAJING PERIOD (1522-1566)

One vase is incised with dragons contesting a flaming pearl below a band of phoenixes amidst floral scroll. The other vase is decorated with carp swimming amidst lotus and other aquatic plants below a band of lotus scroll. Both are covered overall with a white glaze that stops short of the foot rim that has been left unglazed to expose the ware burnt orange in the firing.

24 in. (61 cm.) high

\$25,000-30,000

**PROVENANCE:**  
Japanese private collection.

A pair of gold bottles and covers of similar shape excavated from the Dingling Mausoleum, where the Wanli Emperor, together with his two empresses Wang Xijie and Dowager Xiaojing, were buried, is illustrated in *Catalogue of Relics from the Dingling Mausoleum*, Beijing, 2006, no. 11, plates 6.9 and 6.10.

明嘉靖 白釉劃花大瓶一對

**來源:**  
日本私人珍藏



969





970 (two views)

970

**A RARE BLUE AND WHITE 'DRAGON AND PHOENIX' DISH**  
LONGQING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD(1567-1572)

The dish is decorated on the interior with a five-clawed dragon and a long-tailed phoenix contesting a flaming pearl amidst clouds, beneath a lotus scroll in the cavetto. The reverse is similarly decorated with a dragon and a phoenix.

5 in. (14 cm.) diam., Japanese wood box

\$20,000-30,000

**PROVENANCE:**  
Japanese private collection, Osaka, 1950-1960s.

明隆慶 青花龍鳳紋盤 雙圈六字楷書款

**來源:**  
日本私人珍藏, 大阪, 1950–1960年代



971



971 (mark)

971

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

The compressed globular body is decorated with a band of cranes flying amidst clouds, above horses galloping above waves and further clouds, all between double-line borders and beneath a ruyi border at the shoulder.

4⅞ in. (11 cm.) high, Japanese wood box

\$7,000-9,000

**PROVENANCE:**  
Japanese private collection, Osaka, 1950-1960s.

明嘉靖 青花雲鶴紋罐 雙圈六字楷書款

**來源:**  
日本私人珍藏, 大阪, 1950–1960年代

972

**A RARE BLUE AND WHITE 'DRAGON AND PHOENIX' EWER AND COVER**  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The rounded body is decorated with four lobed cartouches each enclosing a five-clawed dragon and a phoenix contesting a flaming pearl. The spout and the handle are decorated with floral scroll and the flat cover is painted with the Three Friends of Winter.

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

\$20,000-30,000

**PROVENANCE:**  
Japanese private collection, Osaka, 1950-1960s.

明萬曆 青花開光龍鳳紋提梁壺 雙圈六字楷書款

**來源:**  
日本私人珍藏, 大阪, 1950–1960年代



972 (mark)



972





973

**973**  
**A RARE BLUE AND WHITE GLOBULAR JAR**

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

The squat body is decorated with a scroll of lotus and leaves, all between pendent lappet borders at the high shoulder and above the splayed foot decorated with small flower heads.

4¾ in. (12 cm.) wide

\$7,000-9,000

A nearly identical blue and white Wanli-marked jar in the collection of the Palace Museum, Beijing, is illustrated in *Imperial Porcelains from the Reign of Jiajing, Longqing and Wanli in the Ming Dynasty*, Beijing, 2018, pp. 510-11, no. 298.

明萬曆 青花蓮紋罐 雙圈六字楷書款



973 (mark)

**975**  
**A VERY RARE LARGE BLUE AND WHITE 'FISH' BOWL**  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The deep bowl with everted rim is decorated on the exterior with small and large carp swimming amidst aquatic plants. The interior is painted in the center with a pair of cranes flying amidst vaporous clouds and encircled by a *ruyi* border, all beneath a band of further cranes and clouds below the rim.

12¾ in. (32.3 cm.) diam., Japanese wood box

\$50,000-70,000

**PROVENANCE:**  
Japanese private collection, Osaka, 1950-1960s.

明萬曆 青花魚藻紋大盃 雙圈六字楷書款

**來源:**

日本私人珍藏, 大阪, 1950-1960年代



(interior)



(mark)



974

**974**  
**A RARE BLUE AND WHITE AND YELLOW-ENAMELED 'CHRYSANTHEMUM' 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 a central *shou* character and encircled by three tiers of stylized chrysanthemum petals. The exterior is decorated in the *wuca*i palette with floral scroll.

5½ in. (13.8 cm.) diam., Japanese wood box

\$10,000-15,000

**PROVENANCE:**  
Japanese private collection, Osaka, 1950-1960s.

明嘉靖 黃地青花壽字菊紋盤 雙圈六字楷書款

**來源:**

日本私人珍藏, 大阪, 1950-1960年代



974 (mark)



0976

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

The compressed globular body supported on a short, flared foot is decorated with a continuous scene of cranes in flight amidst scrolling clouds and medallions of the Eight Trigrams (*bagua*).

5½ in. (14 cm.) wide, Japanese wood box, metal cover

\$20,000-30,000

**PROVENANCE:**  
Japanese private collection, Osaka, 1950-60s.

明嘉靖 青花雲鶴八卦紋罐 六字楷書款

**來源:**  
日本私人珍藏, 大阪, 1950-1960年代



(base)

0977

**A BLUE AND WHITE 'LUDUAN' CENSER AND COVER**  
WANLI PERIOD (1573-1619)

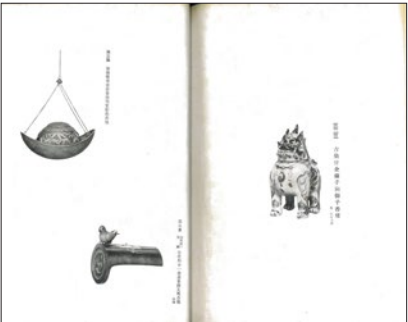
The stout mythical beast is potted standing foursquare, with either side of the body decorated with a lotus flower emblem and each leg painted with flames that rise from the clawed feet. The neck is applied with a collar suspending a bell and beads. The head is modeled with bulging eyes and the mouth agape to reveal its tongue between sharp teeth, all below pricked ears and a single horn. 8 in. (20.3 cm.) high, Japanese wood box

\$20,000-30,000

**PROVENANCE:**  
Asami Family Collection, Shiga prefecture, Japan, prior to 1928.  
Asami Family Collection auction; Kyoto Bijutsu Club, 22-24 September, 1928.

明萬曆 青花甬端形熏爐

**來源:**  
淺見家, 滋賀県, 日本, 入藏於1928年前  
淺見家珍藏拍賣會, 京東美術協會, 1928年22-24日



The present censer as illustrated in the Asami Family Collection auction, Kyoto Bijutsu Club, 22-24 September 1928.

本拍品載錄於淺見家拍賣, 京東美術協會, 1928年9月22-24日







978 (two views)

☎978  
**A BLUE AND WHITE 'LOTUS' DISH**  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)  
With shallow rounded sides rising to an everted rim, the dish is decorated on the interior with a roundel enclosing four lotus blossoms, with similar decoration forming a frieze on the exterior, all within double line borders.  
5½ in. (13.8 cm.) diam., Japanese wood box

\$8,000-12,000

明萬曆 青花蓮紋盤 雙圈六字楷書款

☎979  
**A BLUE AND WHITE CRESCENT-SHAPED FLASK**  
LATE MING DYNASTY, 16TH CENTURY  
The hollow vessel is potted in the shape of a crescent raised on four low *ruyi* supports and molded on the sides with two curved 'seams' that border the cloud decoration on the lower body and the lotus scroll on the upper body that surround a diaper-filled quatrefoil collar at the base of the tall, waisted neck below the compressed, bulbous mouth decorated with pendent leaf tips.  
7¼ in. (18.4 cm.) long

\$6,000-8,000

A similar vessel, found in West Sumatra, and now in the Pukat Museum, Jakarata, is illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo, 1982, col. pl. 31. Another is illustrated by C.J.A. Jorge in *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties*, Amsterdam, 1997, p. 36, no. 10, where the author refers to the shape as that of a leather water bag, and notes that as Islam became dominant in Java, the crescent shape may have appealed to Islamic buyers throughout Indonesia.

晚明十六世紀 青花纏枝花卉紋酒壺



979



☎980  
**A BLUE AND WHITE 'AUSPCIOUS CHARACTERS' JAR**  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD(1573-1619)  
The globular body is decorated with large *fu* (happiness) and *shou* (longevity) characters formed by the twisted trunks of a pine tree, a prunus tree, and bamboo, each rising from stylized rock formations. The shoulder is encircled with lotus scroll beneath an upright petal border on the straight neck.  
9⅞ in. (24.5 cm.) high, Japanese wood box

\$20,000-30,000

**PROVENANCE:**  
Japanese private collection, Osaka, 1950-60s.

明萬曆 青花福壽紋罐 雙圈六字楷書款  
**來源:**  
日本私人珍藏, 大阪, 1950-1960年代



(another view)





0981  
A BLUE AND WHITE CUSHION-FORM BOX AND COVER  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1573-1619)

Of square form with canted corners, the cover is painted with peony and chrysanthemum stems flanking a scholar's rock. The sides of the cover are decorated with panels enclosing further peony and chrysanthemum sprays above a wave border. The sides of the box are similarly decorated.

4¾ in. (12.3 cm.) wide, Japanese wood box

\$25,000-35,000

PROVENANCE:  
Japanese private collection, Osaka.

明萬曆 青花洞石花卉紋倭角方蓋盒 六字楷書款

來源:  
日本私人珍藏, 大阪



(mark)



(another view with box)

0982  
A LARGE BLUE AND WHITE 'AUSPICIOUS CHARACTERS'  
BOWL

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

The deep, rounded sides are decorated with large *fu* and *shou* characters formed by the twisted trunks of a pine tree, a prunus tree, a chrysanthemum stem and bamboo, all growing amidst tufts of grass and between double line borders.

12 in. (30.3 cm.) diam., lacquer cover, Japanese wood box

\$20,000-30,000

PROVENANCE:  
Japanese private collection, Osaka, 1950-60s.

明萬曆 青花福壽紋大盃

來源:  
日本私人珍藏, 大阪, 1950-60年代



(mark)



(another view)







983 (two views)

ø983

**A WUCAI 'SCHOLARS AND ATTENDANTS' BOWL**  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The exterior of the bowl is decorated with a continuous scene of four scholars and attendants in a landscape, between a floral scroll at the rim and a cloud border on the foot. The interior is decorated with a writhing, front-faced dragon within double circles, below auspicious emblems encircling the rim.

6½ in. (16.4 cm.) diam., Japanese wood box

\$20,000-30,000

**PROVENANCE:**  
Japanese private collection, Osaka, 1950-60s.

明萬曆 五彩高士圖盤 雙圈六字楷書款

**來源:**  
日本私人珍藏, 大阪, 1950-1960年代

984

**A RARE WUCAI SQUARE CENSER AND COVER**  
17TH CENTURY

The square censer is decorated on each side with an immortal riding on top of vaporous clouds and raised on an integral openwork base with floral scroll and quatrefoil perforations. The cover is similarly decorated and is surmounted by a Buddhist lion seated with its left paw resting on a beribboned brocade ball.

8¼ in. (21 cm.) high

\$10,000-15,000

A nearly identical *wucai* square censer dating to the 17<sup>th</sup> century was sold at Christie's New York, 22-23 March 2018, lot 731.

十七世紀 五彩仙人圖獅形蓋方爐



(another view with box)

ø985

**A RARE WUCAI ZUN-FORM 'DRAGON' VASE**  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The trumpet-shaped neck and the bulbous midsection are painted with two dragons above waves and amidst floral scroll, both registers accentuated with flanges. The flaring, ridged foot is decorated with further dragons between lappet and cloud borders, all rendered in iron-red, green, turquoise, yellow and black.

12½ in. (30.8 cm.) high, Japanese lacquered wood box

\$30,000-50,000

**PROVENANCE:**  
Japanese private collection, Osaka.

明萬曆 五彩龍紋尊 雙圈六字楷書款

**來源:**  
日本私人珍藏, 大阪



(mark)







986

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

**986**  
**A WUCAI/ HEXAGONAL DOUBLE-GOURD VASE**  
JIAJING PERIOD (1522-1566)

Of hexagonal section, the double-gourd vase is decorated on each facet of the lower body with flowering and fruiting trees, with the entwined branches resembling stylized characters below the waisted neck decorated with panels of flowers and fruit interspersed with auspicious emblems.

8½ in. (21.5 cm.) high

\$6,000-8,000

**PROVENANCE:**  
Sotheby's New York, 4 December 1984, lot 331.

**EXHIBITED:**  
Miami, Florida, Lowe Art Museum, University of Miami, *Birds, Beasts, Blossoms and Bugs in East Asian Art*, 12 June 1991-4 August 1991. (National Tour, 13 September 1993-1 September 1996)

**LITERATURE:**  
B. Dursum, *Birds, Beasts, Blossoms and Bugs in East Asian Art*, Seattle, Washington, 1993, p. 53, no. 169.

南佛羅里達私人珍藏

明嘉靖 五彩壽字紋六方葫蘆瓶

**來源:**

紐約蘇富比, 1984年12月4日, 拍品編號331

**展覽:**

邁阿密大學Lowe美術館, 佛羅里達州: 「Birds, Beast, Blossoms and Bugs in East Asian Art」, 1991年6月12日- 1991年8月4日 (1993年9月13日- 1996年9月1日全國巡展)

**出版:**

B. Dursum, 《Birds, Beasts, Blossoms and Bugs in East Asian Art》, 西雅圖, 華盛頓州, 1993年, 頁53, 圖版編號169



987 (two views)



988

**987**  
**A BLUE AND WHITE 'Q/LIN' DISH**  
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1619)

The dish is painted on the interior with a scene depicting a *qilin* bearing an elaborate canopy with banners flanked by two figures carrying treasures, all below vaporous clouds and encircled by lotus scroll in the well. The exterior is decorated with canopies hung with banners and a lantern alternating with beribboned emblems.

5½ in. (14 cm.) diam., Japanese wood box

\$7,000-9,000

明萬曆 青花麒麟獻瑞紋盤 雙圈六字楷書款

**988**  
**A SET OF FOUR BLUE AND WHITE CUPS**  
JIAJING SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE RECTANGLES AND OF THE PERIOD (1522-1566)

Each cup is decorated on the exterior with a continuous scene of intertwined prunus, pine and bamboo ('The Three Friends of Winter'). The interior is decorated in the center with a similar scene within double-line borders.

2⅞ in. (7.3 cm.) diam., silk pouches, Japanese double wood box

\$12,000-18,000

**PROVENANCE:**  
Japanese private collection, Osaka, 1950-60s.

明嘉靖 青花歲寒三友紋盃一組四件 雙方框六字楷書款

**來源:**

日本私人珍藏, 大阪, 1950-1960年代



988 (mark on one cup)



988 (interior of one cup)



# A Selection of Qing Porcelains

The Property of a Lady

女史珍藏清代瓷器

(Lots 989-1012)

THE PROPERTY OF A LADY

0989

A SUSANCAI 'FLOWER AND FRUIT' BOWL  
KANGXI SIX-CHARACTER MARK WITHIN A

The bowl with deep rounded sides rising from a slightly tapered foot is decorated on the exterior with two butterflies fluttering near two flower sprigs, and incised with a dragon beneath each sprig.

5 7/8 in. (14.8 cm.) diam.

\$50,000-70,000

PROVENANCE:

The Baoyizhai Collection.  
Sotheby's Hong Kong, 8 April 2014, lot 3119.

This unusual double decoration seems to only be found on bowls of this design and corresponding dishes with pomegranates. A similar bowl is illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 67; another in the collection of the Beijing Palace Museum is illustrated in *Qingdai Yuyao Ciqi*, vol. I, part I, Beijing, 2005, pp. 142-3, no 37.

女史珍藏

清康熙 素三彩暗劃龍紋花果彩蝶紋盤 雙圈六字楷書款

來源:

抱一齋珍藏  
香港蘇富比, 2014年4月8日, 拍品編號3119



(another view)



(mark)



THE PROPERTY OF A LADY

0990

A RARE INCISED YELLOW-ENAMELED FOLIATE 'DRAGON' DISH  
KANGXI SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE AND OF  
THE PERIOD (1662-1722)

The dish is elegantly potted with petal-lobed sides with barbed rim. The interior is incised with a full-faced dragon writhing against a background of waves and clouds and surrounded by four characters, *wan shou tian qi* (ten thousand years of long life as boundless as heaven). The dish is covered overall with a soft yellow enamel.

7 1/8 in. (19.3 cm.) diam.

\$70,000-90,000

Four other dishes of this rare and auspicious design have been published. One is in the Beijing Palace Museum, illustrated in *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, pl. 48. Another example in the Percival David Foundation is illustrated by R. Scott, *For the Imperial Court - Qing Porcelain from the Percival David Foundation of Chinese Art*, New York/Singapore, 1998, pp. 18, 50-51, no. 2. The pair to the David dish, which was previously also in the Percival David Foundation, was in the Meiyintang Collection and sold at Sotheby's Hong Kong, 7 April 2011, lot 25, and is also illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. II, London, 1994, no. 896. The fourth example, formerly in the Paul Baerwald Collection and the Falk Collection, was sold at Christie's New York, 16 October 2001, lot 152.

The form of the dish is skillfully molded in multi-petalled flower form. The number of long slender petals suggests that the dish may have been intended to represent a chrysanthemum, which is a symbol of longevity,

because infusions made from its flowers are said to have health-giving properties. The wish for longevity is made even more explicit in the incised decoration on the dish. In the center of the dish the five-clawed imperial dragon (symbolizing the emperor) is depicted leaping above the waves. Between its two front claws the dragon holds the Chinese character *wan* (ten thousand). Below the dragon is the character *shou* (longevity), while to his left and right are the characters *tian* (heaven) and *qi* (equal to). Thus the four characters can be read as 'ten thousand years of long life as boundless as heaven'. The dish therefore carried the hope that the emperor would enjoy prosperity and extended long life, and thus would have been appropriate for the celebration of an imperial birthday.

女史珍藏

清康熙 黃彩劃龍紋「萬壽齊天」花口盤



(mark)





991

THE PROPERTY OF A LADY

**ø991**  
**A PAIR OF BLUE AND WHITE AND CORAL-GLAZED BOWLS**  
 KANGXI SIX-CHARACTER MARKS IN

Each bowl has rounded sides rising from a straight foot, and is decorated on the interior with a medallion of egrets in a lotus pond, and covered on the exterior in a deep coral glaze.

4½ in. (11.4 cm.) diam.

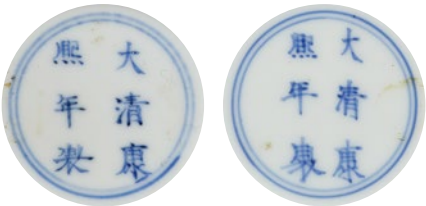
\$20,000-30,000

**PROVENANCE:**  
 Frank Caro Collection, nos. 3709 and 3710.  
 E.T. Hall (1924–2001) Collection, nos. 131 and 138  
 Chinese Monochrome Porcelains from the Collection of the late Professor E. T. Hall, C.B.E.; Christie's London, 7 June 2004, Lot 252.

女史珍藏

清康熙 外珊瑚紅內青花蓮塘紋盃一對 雙圈六字楷書款

**來源:**  
 Frank Caro 珍藏, 編號3709 and 3710.  
 霍氏 (1924–2001) 珍藏, 編號131 and 138  
 《霍氏珍藏重要明清單色釉瓷器》; 倫敦佳士得, 2004年6月7日, 拍品編號252



991 (marks)

THE PROPERTY OF A LADY

**ø992**  
**AN AUBERGINE-GLAZED INCISED 'POMEGRANATE' DISH**  
 YONGZHENG SIX-CHARACTER MARK WITHIN A DOUBLE CIRCLE  
 AND OF THE PERIOD (1723-1735)

The shallow rounded sides are incised on the exterior with a band of pomegranate scroll, the undulating stem bearing leaves interspersed with fruits. The dish is covered overall with a pale aubergine glaze.

4½ in. (11.3 cm.) diam.

\$30,000-50,000

**PROVENANCE:**  
 The Collection of Captain George Francis Warre, CBE (1876-1957).  
 The Collection of K. W. Woollcombe-Boyce (b. 1888).  
 The Collection of Derek G Ide (d 1979).  
 Sidney L. Moss, Ltd, London, 25 May 1960.

Similar aubergine-glazed dishes with incised pomegranate scrolls include an example in the Museum of East Asian Art, Bath, illustrated in *Inaugural Exhibition - Chinese Ceramics*, vol. 1, 1993, no. 203, p. 257, and one from the E. T. Hall collection, sold at Christie's London, 7 June 2004, lot 124. Another similar example from the Meiyintang Collection is illustrated by R. Krah1 in *Chinese Ceramics from the Meiyintang Collection*, Volume Two, London, 1994, p. 228, no. 891. The design of the Eight Buddhist Emblems appear to be more common than that of scrolling pomegranates on dishes of this type. See, for example, the dish illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pl. 318 [A476].

女史珍藏

清雍正 茄皮紫釉劃石榴紋盤 雙圈六字楷書款

**來源:**  
 George Francis Warre爵士 (1876–1957) 珍藏  
 K.W. Woollcombe Boyce珍藏  
 Derek G Ide (1979逝)珍藏  
 Sidney L. Moss, Ltd, 倫敦, 1960年5月25日



992 (two views)

THE PROPERTY OF A LADY

**ø993**  
**A PALE LAVENDER-GLAZED DISH**  
 YONGZHENG SIX-CHARACTER MARK IN

The dish has shallow, rounded sides flaring to a slightly everted rim, and is covered on the exterior with a glaze of pale lavender color in contrast to the white rim and interior.

6⅞ in. (16 cm.) diam.

\$10,000-15,000

**PROVENANCE:**  
 Acquired in New York in the early 20th century.  
 The Collection of Robert and Adolf Hentschel.  
 Christie's New York, 20 March 2014, lot 2194 (part).

女史珍藏

清雍正 淺紫釉盤 雙圈六字楷書款

**來源:**  
 二十世紀初入藏於紐約  
 Robert及Adolf Hentschel珍藏  
 紐約佳士得, 2014年3月20日, 拍品編號219 (其一)



993





THE PROPERTY OF A LADY

❧994  
A TURQUOISE-GLAZED DISH  
YONGZHENG FOUR-CHARACTER INCISED

The shallow dish is potted with rounded sides that rise to an everted rim, and covered overall with a deep turquoise glaze that pools above the shallow foot. 7½ in. (17.8 cm.) diam.

\$40,000-60,000

A related Yongzheng-marked dish of similar shape but molded on the exterior with a bow-string band and covered in a dark-blue glaze, was sold at Sotheby's London, 11 May 2011, lot 243.

女史珍藏

清雍正 松石綠釉盤 四字篆書款



(base)

THE PROPERTY OF A LADY

❧995  
A RARE DARK BLUE-GLAZED FOOTED DISH  
YONGZHENG FOUR-CHARACTER IMPRESSED MARK AND OF THE PERIOD (1723-1735)

The dish raised on five small *ruyi*-head-form feet rising to a slightly everted mouth rim is decorated on the exterior with three ribs above the base, and covered inside and out with a deep lazurite-blue glaze.

7½ in. (18 cm.) diam.

\$50,000-80,000

PROVENANCE:  
Sotheby's Paris, 16 December 2010, lot 243.

For other Yongzheng wares covered in a similar lazurite-blue glaze, see the garlic-mouth bottle vase from the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum- 37 -Monochrome Porcelain*, Hong Kong, 1999, pl. 194, and the jar illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 289, pl. 118.

清雍正 深藍釉如意足盤 四字篆書印款

來源:  
巴黎蘇富比, 2010年12月16日, 拍品編號243



(additional views)







996

THE PROPERTY OF A LADY

996

**A PAIR OF LEMON-YELLOW-ENAMELED DEEP DISHES**  
YONGZHENG SIX-CHARACTER MARKS WITHIN DOUBLE CIRCLES  
AND OF THE PERIOD (1723-1735)

Each dish with shallow, rounded sides and slightly everted mouth rim, and raised on a short straight foot, is covered on the exterior with an even lemon-yellow enamel.

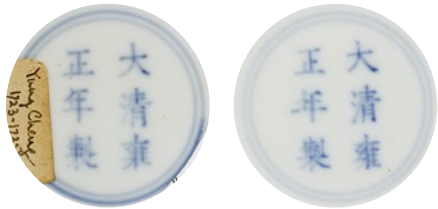
4¼ in. (10.7 cm.) diam.

\$50,000-70,000

A pair of similar small Yongzheng-marked lemon-yellow enameled dishes was sold at Christie's London, 13 May 2014, lot 359, and another pair was sold at Christie's Hong Kong, 26 November 2014, lot 3287. Also compare the current dishes with a pair of dishes in the Percival David Foundation, London, illustrated by M. Medley in *Illustrated Catalogue of Ming and Ch'ing Monochrome* in the Percival David Foundation of Chinese Art, London, 1973, nos. B543-B544.

女史珍藏

清雍正 檸檬黃彩小盤一對 雙圈六字楷書款



996 (marks)

THE PROPERTY OF A LADY

997

**A TEADUST-GLAZED VASE, FANGHU**  
QIANLONG INCISED SIX-CHARACTER SEAL MARK AND OF THE  
PERIOD (1736-1795)

Of faceted pear shape, the vase is molded in low relief on the two broad sides with large peach-shaped panels and the neck with indented corners is flanked by a pair of rectangular lug handles. The vase is covered overall in an even olive-green glaze with fine gold speckling which also covers the base surrounding the mark which is covered with a brown glaze, and the foot is covered with a blackish-brown wash.

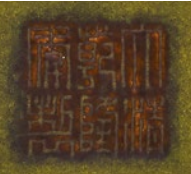
12 in. (30.2 cm.) high

\$120,000-180,000

During the Qianlong period, vases of this shape were made with various monochrome glazes. Some of the other monochrome glazes include a Ge-type glaze, as seen on a vase illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, no. 960; a *flambé* glaze found on two vases sold at Christie's Hong Kong, 29 May 2013, lot 2279 and 1 June 2011, lot 3716; and a Ru-type glaze on a larger vase (16½2 in. high), also sold at Christie's Hong Kong, 31 May 2017, lot 3203. A teadust-glazed vase of this form and of comparable size (12½ in. high) was sold at Christie's Hong Kong, 1 June 2011, lot 3708, and another teadust-glazed example from the Studio of Clear Garden collection was sold at Christie's New York, 22 March 2018, lot 609.

女史珍藏

清乾隆 茶葉末釉方壺 六字篆書刻款



997 (mark)



997





THE PROPERTY OF A LADY

ø998  
A PAIR OF CELADON-GLAZED LOBED DISHES  
QIANLONG SIX-CHARACTER SEAL MARKS IN

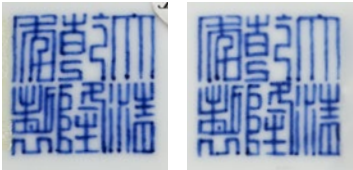
Each dish has shallow rounded sides molded with a wide band of petals stopping beneath the bracket-lobed mouth rim. The exterior and interior are covered in a glaze of soft sea-green tone which thins to white on the mouth rim and the edges of the petals.

4¾ in. (11.7 cm.) diam.

\$30,000-40,000

**PROVENANCE:**  
Private collection, Hong Kong.  
Sotheby's Hong Kong, 27 May 2014, lot 654.

女史珍藏  
清乾隆 豆青釉蓮瓣式盤一對 六字篆書款  
**來源:**  
香港私人珍藏  
香港蘇富比, 2014年5月27日, 拍品編號654



(marks)

THE PROPERTY OF A LADY

ø999  
A CELADON-GLAZED BARREL-FORM JAR  
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1736-1795)

The jar is decorated in relief with a pair of 'mask and ring' handles between two rows of 'nail heads', and is covered overall with a glaze of soft celadon color.

6½ in. (16.5 cm.) high

\$40,000-60,000

A similar jar from the Edward T. Chow Collection was sold at Sotheby's Hong Kong, 25 November 1980, lot 96. See, also, a pair of ormolu-mounted jars of this form sold at Christie's London, 15 May 2018, lot 179.

女史珍藏  
清乾隆 粉青釉鼓式罐 六字篆書款



(mark)



(another view)







1000 (two views)

THE PROPERTY OF A LADY

Ø1000

**A CAFÉ-AU-LAIT-GLAZED DISH**

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

The shallow, rounded sides rise from a low foot to the slightly flared rim and are encircled by a double bow-string band. The dish is covered inside and out with a slightly iridescent glaze of reddish-brown color, and the base is white.

6¾ in. (17 cm.) diam.

\$15,000-25,000

**PROVENANCE:**

Christie's New York, 17 September 2015, lot 2167.

女史珍藏

清乾隆 醬釉盤 六字篆書款

**來源:**

紐約佳士得, 2015年9月17日, 拍品編號2167

It is unusual to find a dish of this type with a Qianlong mark, but a pair in the Zhuyetang Collection is illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods*, The Chinese University of Hong Kong, 2005, p. 230, no. 153. See, also, the two dishes of the same size sold at Christie's New York, 29 March 2006, lot 459 and 19 September 2006, lot 380.

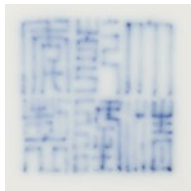
For a Kangxi precursor see the dish in the Percival David Foundation, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, no. 233. The eight-character mark on the base of the David dish may be translated, 'made for the Zhonghe Pavilion in the *renzi* year of Kangxi', corresponding to 1672. Yongzheng-marked examples are represented by one illustrated in *Old Oriental Ceramics Donated by Mr. Yokogawa*, Tokyo National Museum, 1953, pl. 389, and another included in the exhibition, *Chinese Antiquities from the Brian S. McElney Collection*, Hong Kong Museum of Art, 1987, no. 100.



1001



1000 (mark)



1001 (mark)

THE PROPERTY OF A LADY

Ø1001

**A CAFÉ-AU-LAIT-GLAZED BOWL**

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

The bowl with everted mouth rim is covered inside and out with an even glaze of beigish-russet color. 7 in. (17.7 cm.) diam.

\$20,000-30,000

The shape of this bowl, with single bow-string band and wide, everted rim, is unusual to find with this glaze. An example of the more common shape of Qianlong-period, café-au-lait-glazed bowls, with slightly flared rim and double bow-string band on the exterior, was sold at Christie's New York, 29 March 2006, lot 459.

女史珍藏

清乾隆 醬釉盤 六字篆書款

THE PROPERTY OF A LADY

Ø1002

**AN UNUSUAL CARVED CELADON-GLAZED CARVED PEAR-SHAPED VASE, YUHUCHUNPING**

18TH CENTURY

Imitating Longquan celadon, the swelling body is finely carved with a broad band of leafy, peony scroll between borders of *ruyi* heads above and upright leaf tips below. The neck and shoulder are encircled by bands of classic scroll, key fret and petal lappets below the trumpet-shaped mouth. The vase is covered overall with a glaze of olive-green color, and the foot and seven 'faux' spur marks on the base are covered with a brown dressing.

12½ in. (31.7 cm.) high

\$40,000-60,000

**PROVENANCE:**

Christie's New York, 19 September 2013, lot 1361.

This unusual vase is based on Longquan celadon wares of the Yuan and Ming dynasties, such as the Yuan dynasty pear-shaped vase with very similar carved design, illustrated by Zhu Boqian in *Celadons from Longquan Kilns*, Taipei, 1998, p. 188, no. 161.

女史珍藏

清十八世紀 青釉刻牡丹紋玉壺春瓶

**來源:**

紐約佳士得, 2013年9月19日, 拍品編號1361



1002





1003

THE PROPERTY OF A LADY

Ø1003

**A MING-STYLE BLUE AND WHITE 'LOTUS' JARLET**  
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The short cylindrical body is decorated on the exterior with leafy lotus scrolls, all below a narrow decorative border on the shoulder.

1¾ in. (4.2 cm.) high

\$6,000-8,000

女史珍藏

清雍正 青花卷蓮紋袖珍罐 六字楷書款



1003 (mark)

THE PROPERTY OF A LADY

Ø1004

**A COPPER-RED-DECORATED 'PHOENIX' VASE, MEIPING**  
18TH CENTURY

The elegantly potted vase is decorated with three phoenixes in flight amongst blossoming branches of hibiscus, between further hibiscus scrolls at the shoulder and pendent leaves above the foot.

13 in. (33 cm.) high

\$60,000-80,000

PROVENANCE:

Christie's Hong Kong, 13 January 1987, lot 518.  
Sotheby's Hong Kong, 8 April 2011, lot 3132.

This finely drawn pencil-line technique in underglaze copper-red was an innovative style of decoration that was first developed in the Kangxi period, exemplified by a *jardinière* and a brush washer from the Qing Court Collection, illustrated in *Blue and White Porcelain with Underglaze Red (III)*, *The Complete Collection of Treasures of the Palace Museum*, Commercial Press, 2000, pp. 183-184, nos. 167 and 168.

A similar 18th-century copper-red-decorated *meiping* was sold at Christie's Hong Kong, 1 June 2011, lot 3925.

女史珍藏

清十八世紀 釉裡紅鳳紋梅瓶

來源:

香港佳士得, 1987年1月13日, 拍品編號518  
香港蘇富比, 2011年4月8日, 拍品編號3132



1004





THE PROPERTY OF A LADY

ø1005

A *FLAMBÉ*-GLAZED BOTTLE VASE  
18TH CENTURY

The vase is decorated on the bulbous body with a double rib rising to a tall slender neck with three further ribs, and is covered overall with a deep mottled red glaze.

14½ in. (37.1 cm.) tall

\$20,000-30,000

女史珍藏

清十八世紀 窯變釉瓶

THE PROPERTY OF A LADY

ø1006

A *FLAMBÉ*-GLAZED VASE, *FANGHU*  
QIANLONG INCISED SIX-CHARACTER SEAL  
MARK AND OF THE PERIOD (1736-1795)

The body tapers towards the quatrefoil mouth rim and is molded on the wider sides with a peach-shaped panel, and flanked by a pair of lug handles on the neck. The vase is covered with a streaked glaze of milky blue and reddish-purple color. The interior of the foot is covered with a pale brown wash.

12 in. (30.5 cm.) high, Japanese wood box

\$80,000-100,000

PROVENANCE:

A Japanese private collection, acquired in the first half of the 20th century.

Christie's Hong Kong, 29 May 2013, lot 2279.

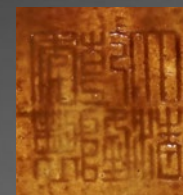
A similar Qianlong-marked *flambé*-glazed vase is illustrated by J. J. Marquet de Vasselot and M. J. Ballot, *The Louvre Museum: Chinese Ceramics*, vol. II, 1922, pl. 35. See, also, the Qianlong-marked *flambé*-glazed *fanghu*-form vase sold at Christie's Hong Kong, 26 April 2004, lot 1058, and another at Christie's New York, 17 September 2008, lot 521.

女史珍藏

清乾隆 窯變釉方壺 六字篆書刻款

來源:

日本私人珍藏, 入藏於20世紀上半葉  
香港佳士得, 2013年5月29日, 拍品編號2279



(mark)







THE PROPERTY OF A LADY

ø1007  
AN IRON-RED-ENAMELED BLUE AND WHITE 'DRAGON' DISH  
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1736-1795)

The dish is decorated on the interior with an iron-red five-clawed dragon writhing amidst underglaze blue waves, the exterior with a continuous band of nine smaller dragons on a wave ground below a stylized flowerhead border at the rim.  
7 in. (17.7 cm.) diam.

\$12,000-18,000

**PROVENANCE:**  
Bonhams London, 13 May 2010, lot 261 (part).

A similar Qianlong-marked dish is illustrated by G. M. Greenwald in *The Greenwald Collection, Two Thousand Years of Chinese Ceramics*, 1996, p. 57, and was subsequently sold at Christie's New York, 24-25 March 2011, lot 1784. Another example was sold at Christie's Hong Kong, 31 May 2010, lot 2056.

女史珍藏  
清乾隆 青花礬紅海水龍紋盤 六字篆書款  
**來源:**  
倫敦邦瀚斯, 2010年5月13日, 拍品編號261 (其一)



(reverse)

THE PROPERTY OF A LADY

ø1008  
A FAMILLE VERTE 'DRAGON AND PHOENIX' BOWL  
QIANLONG SIX-CHARACTER SEAL MARK AND OF THE PERIOD  
(1736-1795)

The bowl is decorated with a green and a red five-clawed dragon alternating between two downwards-flying phoenix amidst foliate and blossoming tendrils, all beneath a band containing the Eight Buddhist Emblems beneath the rim.  
6½ in. (15.4 cm.) diam.

\$40,000-60,000

**PROVENANCE:**  
A distinguished European private collection.  
Bonhams London, 15 May 2014, lot 77.

A bowl of this pattern with a Qianlong seal mark in the Qing Court Collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Beijing, 1999, p. 148, no. 136. Another Qianlong-marked example was sold at Christie's New York, 15-16 September 2011, lot 1498.

女史珍藏  
清乾隆 五彩龍鳳紋盃 六字篆書款  
**來源:**  
歐洲顯赫私人珍藏  
倫敦邦瀚斯, 2014年5月15日, 拍品編號77



(another view)



(mark)

ø1008







1009 (two views)

THE PROPERTY OF A LADY

ø1009  
A FAMILLE ROSE AND IRON-RED DECORATED 'BATS' DISH  
SHENDETANG ZHI FOUR-CHARACTER MARK IN IRON RED,  
DAOGUANG PERIOD (1821-1850)

The dish is decorated on the interior with the *wufu* (five bats) encircling a *shou* character, all enclosed by a border of *ruyi* heads on the rim.  
11¼ in. (28.9 cm.) diam.

\$25,000-35,000

A similar dish in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum – 39 – Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 241, no. 213.

女史珍藏  
清道光 粉彩五福捧壽紋盤 霽紅「慎德堂製」款

THE PROPERTY OF A LADY

ø1010  
A FINELY ENAMELED FAMILLE ROSE TURQUOISE-GROUND  
VASE  
DAOGUANG SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE  
PERIOD (1821-1850)

The vase is finely decorated with flowers including peony, chrysanthemum, begonia and hibiscus, between *ruyi*-head bands. Each blossom is detailed with leafy stems and enameled with delicate shades of yellow, pink, blue and red. The waisted neck is decorated on a turquoise ground with stylized lotus blossoms borne on leafy scrolls and gilt *shou*-characters with peaches and bats.

11¼ in. (29 cm.) high

\$120,000-180,000

The present vase can be compared with a few similar vases from this period in the Palace Museum, Beijing, including an example illustrated in *Falangcai, Fencai, The Complete Collection of Treasures from the Palace Museum*, Hong Kong, 1999, no. 189, with a design of trees and flowers and bearing a Shende *tang* mark; also no. 191, a yellow-ground example, with a Daoguang seal mark; and no. 193, a ruby-ground vase decorated with flowering trees and bearing Daoguang mark. A vase in the Shanghai Museum, very similar in form and decoration, is illustrated in *Chugoku Toji Zenshu*, vol. 21, Japan, 1981, no. 147. Another similarly decorated vase with birds and flowers and lotus scroll on a green-ground on the neck was sold at Christie's London, 10 May 2011, lot 296.

女史珍藏  
清道光 粉彩秋季花卉紋瓶 霽紅六字篆書款



1010 (mark)



1010





1011

THE PROPERTY OF A LADY

ø1011  
A PAIR OF *FAMILLE ROSE* LIME-GREEN-GROUND  
DAOGUANG SIX-CHARACTER MARKS IN IRON

Each bowl is decorated on the exterior with four lotus blossoms and 'double happiness' characters interspersed with iron-red bats and *shou* characters, all reserved on a bright lime-green ground.

5½ in. (14.1 cm.) diam.

\$30,000-50,000

**PROVENANCE:**  
A distinguished European private collection.  
Bonhams London, 15 May 2014, lot 91.

A pair of Daoguang-marked blue and white bowls with a related design including “double happiness” and *shou* characters and bats, but with hibiscus flowers instead of lotus, was sold at Christie’s New York, 13-14 September 2012, lot 1491.

女史珍藏

清道光 粉彩綠地蝠壽雙喜紋碗一對 磬紅六字篆書款

**來源:**  
歐洲顯赫私人珍藏  
倫敦邦瀚斯, 2014年5月15日, 拍品編號91



1011 (marks)



1012 (mark)

THE PROPERTY OF A LADY

ø1012  
A *FAMILLE ROSE* PINK-GROUND 'EIGHT EMBLEMS' VASE  
DAOGUANG SIX-CHARACTER MARK IN IRON

The vase is decorated with large lotus flowers borne on meandering scrolls issuing foliate leaves, alternating with attributes of the Eight Immortals tied on curling ribbons, interspersed with cloud scrolls and reserved on a bright pink ground above lappets on the foot and below a band of *ruyi* on the everted mouth rim. The interior and the base are covered in a turquoise enamel.

10⅞ in. (27.6 cm.) high

\$70,000-90,000

**PROVENANCE:**  
An English private collection, circa 1900 and thence by descent.  
Bonhams London, 12 May 2011, lot 363.  
A distinguished Asian private collection.

女史珍藏

清道光 粉紅地纏枝蓮托暗八仙紋瓶 磬紅六字篆書款

**來源:**  
英國私人珍藏, 約1900年後家族傳承  
倫敦邦瀚斯, 2011年5月12日, 拍品編號363  
顯赫亞洲私人珍藏

The Eight Daoist emblems interspersed with the lotus flowers on the current vase represent the attributes carried by the Eight Daoist immortals. Each is tied with a fluttering ribbon creating a sense of movement that is reminiscent of the fluttering scarves in Buddhist art.



1012



PROPERTY FROM AN IMPORTANT WASHINGTON PRIVATE COLLECTION

1013

A SUPERB AND FINELY DECORATED BLUE AND WHITE  
'SECOND ODE ON THE RED CLIFF' BRUSH POT  
KANGXI PERIOD (1662-1722)

The cylindrical sides are decorated with a scene of scholars and attendants drinking wine in a covered boat beneath a constellation, and approaching a crane flying underneath a rocky outcropping. The reverse is inscribed with the 'Second Ode on the Red Cliff' by Su Shi seals, with two seals possibly reading Er Yan and Jiang Xia. The base has a four-character mark reading *wen zhang shan dou* (scholarship as high as the mountains and the Great Bear).

7½ in. (18 cm.) diam., fitted cloth box

\$70,000-90,000

**PROVENANCE:**  
Sotheby's New York, 30 March 2006, lot 312.

華盛頓重要私人珍藏

清康熙 青花「後赤壁賦」筆筒 「文章山斗」款

來源:

紐約蘇富比, 2006年3月30日, 拍品編號312



(mark)

The inscription on this brush pot is the second part of *Hou Chi Bi Fu* (*Ode to the Red Cliff*) by the Song-dynasty poet Su Shi (Su Dongpo, 1037-1096), and the finely painted scene on the reverse represents an episode from the poem showing the poet on a tranquil boating trip by night. The two seals after the inscription probably read Er Yan and Jiang Xia and may represent names, however these individuals do not appear to have been recorded.

This subject was very popular during the Kangxi period and appears on a variety of high-quality blue and white wares, including brush pots, square-section vases, large 'phoenix-tail vases' and *gu*-form vases. The scenes depicted are generally from the First or Second *Ode to the Red Cliff*, and are generally accompanied by excerpts from the poem and sometimes followed by one or two seals. River scenes such as that on the current brush pot, depicting a group of scholars on a boat, often with a crane flying above, likely reference the episode when a crane flew over the poet's boat in the evening. The constellation that appears at the top of the current scene is referenced by the *wen zhang shan dou* mark on the base.

A blue and white brush pot from the Robert H. Blumenfield Collection, also depicting a river scene from the *Second Ode to the Red Cliff* and with the same mark on the base, was sold at Christie's New York, 25 March 2010, lot 957. Two other examples with a related scenes, inscriptions and marks, were sold at Christie's New York, 22 March 2007, lot 324 and Christie's Hong Kong, 31 March 1992, lot 691. An interesting *gu*-form vase in the Palace Museum, Beijing, showing a related scene on the lower portion, with the inscription on the flared neck followed by two seals, one reading Jiang Xia, as on the current brush pot, is illustrated in *The Complete Collection of Treasures of the Palace Museum – 36 – Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, p. 39, no. 32.



(additional views)





THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**1014**  
**A BLUE AND WHITE BOTTLE VASE**  
17TH CENTURY

The vase is decorated with sprays of fruit and flowers, including prunus, camellia, lotus, and bamboo, beneath a band of floral scroll between double-line borders at the shoulder and a motif of a sun encircled by four clouds at the slightly bulbous upper portion of the neck.

14¾ in. (37.5 cm.) high

\$8,000-12,000

紐約私人珍藏

十七世紀 青花花果紋瓶



1015



1014

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**1015**  
**A BLUE AND WHITE 'PHOENIX TAIL' VASE**  
KANGXI PERIOD (1662-1722)

The vase is decorated overall with a pattern of lotus blossoms borne on leafy tendrils, within double-line borders and a cloud-form band at the base of the neck. The base is inscribed with a *lingzhi* mark within a double circle.

17¾ in. (45.1 cm.) high

\$10,000-15,000

**PROVENANCE:**  
Christie's New York, 10 December 1987, lot 252.

紐約私人珍藏

清康熙 青花蓮紋鳳尾尊

**來源:**

紐約佳士得, 1987年12月10日, 拍品編號252



PROPERTY OF ROBERT B. AND BEATRICE C. MAYER FAMILY COLLECTION

**1016**  
**A PAIR OF BLUE AND WHITE OVOID JARS AND COVERS**  
KANGXI PERIOD (1662-1722)

Each jar is decorated with two scenes of court ladies and 'antiques,' with one lady in the foreground holding a fan and two ladies and a boy attendant behind a palace façade in the background, all between geometric and floral borders. The covers are decorated with a central roundel of 'antiques' encircled by two registers of pendent lappet borders.

15¾ in. (40 cm.) high

\$15,000-20,000

**PROVENANCE:**  
John Sparks, Ltd., London, 10 October 1967.

**EXHIBITED:**  
Montreal Museum on Fine Arts, *The Robert B. Mayer Memorial Loan Collection*, 1976-1981.  
Minneapolis Museum of Art, *The Robert B. Mayer Memorial Loan Collection*, 1981-1992.



MAYER伉儷家族珍藏

清康熙 青花仕女圖蓋罐一對

**來源:**

John Sparks, Ltd., 倫敦, 1967年10月10日

**展覽:**

蒙特利爾藝術博物館, 「The Robert B. Mayer Memorial Loan Collection」, 1976-1981年  
明尼阿波利斯藝術博物館, 「The Robert B. Mayer Memorial Loan Collection」, 1981-1992年



PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

1017  
A BLUE AND WHITE OVOID JAR AND A COVER  
KANGXI PERIOD (1662-1722)

The elongated ovoid jar is decorated with a continuous scene of the Seven Sages of the Bamboo Grove engaged in various scholarly pursuits, including playing the *qin* and inscribing a rock. The cover is decorated with a scene of rocks, bamboo, and chrysanthemums.

10¼ in. (26 cm.) high

\$6,000-8,000

**PROVENANCE:**  
Oriental Accessory House, Miami, Florida.

**EXHIBITED:**  
Miami, Florida, Lowe Art Museum, University of Miami, 15 November 1979-13 January 1980.

南佛羅里達州私人珍藏

清康熙 青花竹林七賢圖罐

**來源:**  
Oriental Accessory House, 邁阿密, 佛羅里達州

**展覽:**  
邁阿密, 佛羅里達州, 邁阿密大學, 1979年11月15日-1980年1月13日



1017



1018

PROPERTY FROM A SOUTH FLORIDA PRIVATE COLLECTION

1018  
A SMALL BLUE AND WHITE 'PHOENIX TAIL' VASE  
KANGXI PERIOD (1662-1722)

The vase is decorated on the flared neck and bulbous body with continuous scenes of figures in a landscape, all between bands of cloud motifs at the flared rim and the foot.

11½ in. (29.2 cm.) high

\$6,000-8,000

**PROVENANCE:**  
T. K. Oriental Arts, Williamsburg, Virginia.

南佛羅里達州私人珍藏

清康熙 青花山水人物圖鳳尾尊

**來源:**  
T. K. Oriental Arts, 威廉斯堡, 弗吉尼亞州



(two views)

PROPERTY FROM AN IMPORTANT WASHINGTON PRIVATE COLLECTION

1019  
A BLUE AND WHITE BRUSH POT  
KANGXI PERIOD (1662-1722)

One side is decorated with a rectangular panel enclosing a scene with Zhang Qian floating on a tree-trunk raft approaching two ladies seated at a table besides a cave entrance, with each holding a flywhisk. The other side is decorated with 'antiques,' books, and a duck-shaped censer.

6% in. (16.1 cm.) diam., fitted brocade box

\$30,000-50,000

**PROVENANCE:**  
S. Marchant & Son, London, 12 December 2007.

**LITERATURE:**  
S. Marchant & Son, *Recent Acquisitions*, 2007, no. 58, p. 108.

重要華盛頓私人珍藏

清康熙 青花「張騫乘槎」圖筆筒

**來源:**  
S. Marchant & Son, 倫敦, 2007年12月12日

**出版:**  
S. Marchant & Son, *Recent Acquisitions*, 2007年, 編號58, 頁108



(another view)





1020 (two views)

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**1020**  
**A BLUE AND WHITE BRUSH POT**  
KANGXI PERIOD (1662-1722)

Potted with a tapered waist and a slightly flared rim, the brush pot is decorated with a continuous garden scene of a banana plant, rock formation, and seated scholar accompanied by attendants. The base is inscribed with an apocryphal Chenghua mark.

5¼ in. (13.2 cm.) high

\$6,000-8,000

紐約私人珍藏

清康熙 青花高仕圖筆筒

ANOTHER PROPERTY

**1021**  
**A RARE PAIR OF BLUE AND WHITE 'HUNDRED BOYS' JARS**  
KANGXI PERIOD (1662-1722)

Each jar is finely decorated with a scene of boys at play in a garden terrace amidst rock formations, beneath a vaporous cloud border on the shoulder and beribboned emblems on the neck.

13¾ in. (35 cm.) high

\$30,000-50,000

**PROVENANCE:**  
Private collection, New York.

The decorative theme on this pair of vases, the 'hundred boys' motif, appeared in China as early as the Southern Song period, when imagery of boys at play in a garden setting became popularized by the court artist

清康熙 青花百子圖罐一對

**來源:**  
紐約私人珍藏

Su Hanchen. The theme of 'a hundred boys' became symbolic of progeny and fulfillment of Confucian ideals in education, and the advancement of sons, and became a popular theme on a wide range of decorative arts, including porcelain, jade, textile and lacquerware, in the Ming and Qing dynasties.

On the present pair of vases the theme is animated with boys at play in various pursuits, relaying the wish for abundant offspring, sons and wealth. Blue and white wares decorated with this theme appear more frequently in the Ming dynasty, particularly in the Jiajing and Wanli periods. Kangxi-period examples, such as the present pair, are more rare to find.



1021 (detail)



1021





1022 (two views)

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**1022**

**A SMALL YELLOW-GROUND POLYCHROME 'DRAGON' DISH**  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The interior is decorated with a central roundel of two dragons contesting a flaming pearl amidst clouds within a double-line border, and the exterior is decorated with four cranes in flight alternating with cloud motifs, all in underglaze blue, iron red, and green and lavender enamels on an egg yolk-yellow ground.

5½ in. (14.1 cm.) diam.

\$8,000-12,000

**EXHIBITED:**  
Design Museum Denmark, Copenhagen, 1950, no. 524 (according to label).

紐約私人珍藏

清康熙 黃地加彩遊龍戲珠紋盤 雙圈六字楷書款

**來源:**

丹麥設計藝術館, 哥本哈根, 1950年, 編號524 ( 據標籤)

PROPERTY FROM A NEW ENGLAND COLLECTION

**~1023**

**A RARE AND UNUSUAL DOUCAI MOON FLASK**  
18TH CENTURY

The flattened flask is surmounted by a cylindrical neck and flanked by a pair of thin, wide handles decorated with three dots. The body is decorated on either side with branches of peaches, finger citrons and lychees, all between stylized lappet borders.

12½ in. (30.8 cm.) high, hardwood stand

\$30,000-50,000

**PROVENANCE:**  
Probably acquired in Berlin or Amsterdam in the late 19th century, and thence by descent to the present owner, prior to 1959.

The shape of this vase is based on Ming dynasty prototypes of early fifteenth century date. A Ming example of the same height, but with a narrower neck and different handles, is illustrated by R. Scott in *Percival David Foundation of Chinese Art: A Guide to the Collection*, London, 1989, p. 73, no. 61, where the author notes that this shape has its origins in Syrian glass. However, the decoration on the present vase is purely Chinese. The three fruiting branches seen here represent the *sanduo* (Three Abundances), comprised of the citron (abundance of blessings), the peach (abundance of longevity) and the lychee (abundance of sons). The citron, pronounced *foshou* in Chinese, is similar in its first character (*fo*) to *fu*, which means 'blessings'. Peaches are symbols of longevity, and the second character for lychee, *zhi*, resembles the word for 'sons'.

新英格蘭珍藏

清十八世紀 鬥彩三多圖抱月瓶

**來源:**

或於十九世紀晚期自柏林或阿姆斯特丹入藏, 後於1959年以前傳承至現藏家。



1023





1024 (two views)

THE PROPERTY OF A PRIVATE COLLECTOR

**1024**  
**A BLUE AND WHITE AND COPPER-RED-DECORATED ROULEAU VASE**  
KANGXI PERIOD (1662-1722)

The vase is decorated in vibrant underglaze blue with a continuous scene of a seated lady and three attendants receiving a bowing scholar, with details including the embellishments on the clothing and the tassels on the lanterns picked out in copper red, all below key-fret and *ruyi* borders on the neck and a cloud scroll border encircling the shoulder.  
17¾ in. (45.1 cm.) high

\$12,000-18,000

**PROVENANCE:**  
Sotheby's New York, 2 June 1976, lot 425.

私人珍藏  
清康熙 青花釉裡紅人物故事圖棒槌瓶  
**來源:**  
紐約蘇富比, 1976年6月2日, 拍品編號425

PROPERTY FROM THE JOHN C. AND SUSAN L. HUNTINGTON COLLECTION

**1025**  
**A RARE DEHUA FIGURE OF BUDDHA**  
LATE QING DYNASTY-REPUBLIC PERIOD, SIGNED XU YUNLIN

The Buddha is shown seated in *dhyanasana* with hands held above the crossed legs and wearing draped robes that reveal a beaded necklace centered by a *wan* emblem. The four-tiered lotus petal base rises from furled lily pads and lotus buds amidst waves. The lower back of the figure is impressed with three seals of Xu Yunlin.  
24 in. (61 cm.) high

\$30,000-50,000

**PROVENANCE:**  
G. T. Marsh & Co., San Francisco, 31 August 1971.

HUNTINGTON 伉儷私人珍藏

晚清/民國 德化白釉釋迦牟尼像  
印款:「德化」「許雲麟製」「許雲麟製」

**來源:**  
G. T. Marsh & Co., 舊金山, 1971年8月31日



1025 (marks)



1025



ANOTHER PROPERTY

1026  
TWO DEHUA FIGURES OF SAMANTABHADRA AND MANJUSHRI  
LATE QING DYNASTY-REPUBLIC PERIOD, THE FIGURE OF  
SAMANTABHADRA SIGNED XU YUNLIN

Each *bodhisattva* is seated in *dhyanasana* on a lotus pedestal and wearing long flowing robes exposing an elaborate beaded necklace above a *dhoti* tied at the waist. Manjusri is shown riding on a Buddhist lion and holding a *ruyi* scepter. Samantabhadra is shown riding on an elephant and holding a scepter in the form of a lotus frond. Both are modeled with serene expressions beneath a crown that frames the long hair falling on the shoulders.

The taller: 15⅞ in. (40.3 cm.) high

\$60,000-80,000

PROVENANCE:  
Imperial Oriental Art, New York.  
Private collection, New York.



(marks on Samantabhadra)



晚清/民國 德化白釉普賢菩薩及文殊菩薩  
普賢菩薩印款:「德化」「許雲麟製」「許雲麟製」

來源:

Imperial Oriental Art, 紐約  
紐約私人珍藏

The seal Xu Yunlin *zhi*, which appears on the back of the figure of Samantabhadra, is that of the potter Xu Youyi (1887-1949). According to J. Ayers in *Blanc de Chine, Divine Images in Porcelain*, New York, 2002, p. 121, Xu was a follower of the potter Su Xuejin, and came from a family of carvers of wood and clay figures. Xu's skill at emanating the work of the early potters at Dehua is evidenced in works such as the standing Buddha in the aforementioned exhibition, p. 121., no. 72, and it is no surprise that P. J. Donnelly, one of the earliest scholars of Dehua porcelain, considered Xu to be a late 18<sup>th</sup>-century potter. For further information on the life of Xu Youyi

see R.H. Blumenfield, *Blanc de Chine, The Great Porcelain of Dehua*, Berkeley, 2002, p. 145, and also pp. 204-205 and frontispiece for a similar Dehua figure of Samantabhadra on an elefant.

A pair of figures of Manjusri and Samantabhadra on a lion and elephant, respectively, both with Xu Yunlin *zhiseals*, was sold at Sotheby's Hong Kong, 8 April 2013. Another related pair of figures of Manjusri and Samantabhadra, from the estate of C.P. Shortman, was sold at Sotheby's New York, 1 December 1988, lots 263 and 264.





THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

**1027**  
**A CARVED CELADON-GLAZED 'CHILONG' BRUSH POT**  
KANGXI PERIOD (1662-1722)

The well-potted cylindrical body is carved with four *chilong* writhing through vaporous clouds and *lingzhi*, all between a key-fret border at the top and a cloud scroll at the bottom. The exterior is covered with a pale green glaze, the interior and rim with a creamy-white glaze, and the base unglazed.

8¾ in. (22.1 cm.) diam.

\$8,000-12,000

A celadon-glazed Kangxi brushpot with similar carved decoration was included in the exhibition, *Oriental Green Wares: Pottery and Porcelain from the Near and Far East*, British Museum, 3 May - 13 July 1997, *TOCS*, vol. 60, 1995-1996, p. 131, no. 43. See, also, the example with chevron band below the rim illustrated by R. Krahl, *The Anthony de Rothschild Collection of Chinese Ceramics*, vol. 2, The Eranda Foundation, 1996, no. 143.

紐約私人珍藏

清康熙 青釉刻螭龍紋筆筒



(another view)



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

**1028**  
**A SMALL CELADON-GLAZED 'LINGZHI' DISH**  
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The dish is thinly potted with rounded sides and incised on the interior with a roundel enclosing four *lingzhi* borne on a scrolling stem, repeated as a frieze on the exterior, all under a glaze of soft sea-green tone.

4⅝ in. (11.7 cm.) diam.

\$35,000-40,000

**PROVENANCE:**  
Collection of Andrew N. Jergens (1881-1967), Cincinnati, Ohio.

The *lingzhi* fungus is among the most popular motifs in Chinese art, signifying longevity. Considered the food of the immortals, *lingzhi* is also a wish-granting symbol as its form is related to the *ruyi* scepter. A similar Yongzheng-marked dish is illustrated by I. L. Legeza in *Malcolm MacDonald Collection of Chinese Ceramics in the Gulbenkian Museum of Oriental Art and Archaeology School of Oriental Studies University of Durham, London*, 1972, pl. XXXVII, no. 115. Another Yongzheng-marked celadon-glazed dish of comparable size with similar *lingzhi* design on the exterior, but the interior and base left white, was sold in Marchant - Fifty Qing Imperial Porcelains, Sotheby's Hong Kong, 11 July 2020, lot 3101.

新英格蘭私人珍藏

清雍正 青釉刻靈芝紋小盤 雙圈六字楷書款

**來源:**  
Andrew N. Jergens (1881-1967) 珍藏, 辛辛那提, 俄亥俄州



(reverse)



VARIOUS PROPERTIES

ø1029  
A GE-TYPE *FANGHU*-FORM VASE  
18TH CENTURY

The broad bulbous body of rectangular section is applied on the narrow sides with a pair of animal mask handles suspending fixed rings and is covered overall with a pale blue-grey glaze suffused with dark grey and faint gold crackle. The unglazed foot rim is covered with a dark brown dressing.  
10¼ in. (16 cm.), Japanese wood box

\$50,000-70,000

PROVENANCE:  
Nozu Katsumi (1917-2002) Collection, Okayama.

Lot 761, the white jade vase and cover in the present sale, was also formerly in the collection of Nozu Katsumi, as well as in the collection of Hayashibara Ichiro.

清十八世紀 仿哥釉方壺  
來源:  
野津克己(1917–2002)珍藏, 岡山



(another view with box)







1030

**A RARE CELADON-GLAZED VASE, MEIPING**  
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE  
BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD  
(1723-1735)

The elegantly potted vase is covered overall with a pale celadon  
glaze of bluish-green tone.

9¼ in. (23.4 cm.) high

\$80,000-120,000

**PROVENANCE:**  
Rare Art, Inc., New York, 1984.

A Yongzheng celadon-glazed vase of this distinctive *meiping* form  
with elegant indented foot, of similar size and retaining its cover,  
in the Palace Museum, Beijing, is illustrated in *Qingdai Yuyao*  
*ciqu*, vol. 1, Beijing 2005, pp. 232-33, no. 102. Another Yongzheng  
celadon-glazed example of similar size was sold at Sotheby's  
Hong Kong, Marchant II - Qing Imperial Porcelain, 29 April 2022,  
lot 3505. *Meiping* of this specific type with recessed foot, and of  
similar size, also appear decorated in underglaze blue, such as  
the Yongzheng example decorated with scrolling tendrils with  
feathery leaves, from the Shorenstein Collection, sold at Christie's  
Hong Kong, 1 December 2010, lot 2966, and the example  
decorated with flower scrolls against a yellow-enamel ground  
illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*,  
vol. 2, Geneva, 1999, p. 90, no. 209.

清雍正 淡青釉梅瓶 雙圈六字楷書款

**來源:**  
Rare Art, Inc., 紐約, 1984年



(mark)





1031

**A GE-TYPE CONG-FORM VASE WITH ORMOLU MOUNTS**  
THE VASE DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850); THE MOUNTS FRENCH, PROBABLY L'ESCALIER DE CRISTAL, CIRCA 1880

The vase is molded in the shape of a *cong* with the Eight Trigrams (*bagua*) and covered overall with a pale bluish-grey glaze suffused with a network of black crackles.

With mounts: 17½ in. (44.5 cm.) high

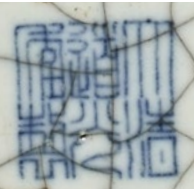
\$60,000-80,000

The beautiful ormolu mounts closely relate to those produced by the Parisian *marchand-éditeur* and luxury boutique L'Escalier de Cristal, who was renowned for their innovative and expressive bronze mountings for precious Chinese porcelain. Established in 1802 by Mme. Désarnaud, the firm would become in the late 19<sup>th</sup> century the premier retailer of *objets de luxe* including vases, lighting, furniture, clocks and *biblot* from showrooms in the fashionable area of L'Opéra. As '*Fournisseur breveté du Roi*' they supplied furniture and *objets d'art* to noble families throughout France and beyond, including to Russian clientele such as Tsar Alexander III, Grand Duke Alexis Alexandrovitch and the Demidov Family.

A *flambe*-glazed vase with very similar ormolu mounts is illustrated by A. Masseau and D. Masseau in *L'Escalier de Cristal: le luxe à Paris 1809-1923*, Paris, 2021, p. 174. A pair of such vases was supplied by the firm to the Rothschild Family and a related example is preserved in the permanent collection of Waddesdon Manor. The model was additionally adapted by the celebrated *ébéniste*, Emmanuel-Alfred Beurdeley (d. 1919), whose family workshop was lauded for the extremely high-level quality of bronze chasing and use of excessively precious hardstones and porcelain. A celadon-glazed *cong*-form vase with very similar ormolu mounts was sold following the closing of the *atelier* on 6-9 May 1895 at Galerie Georges Petit, Paris, lot 16. (Fig. 1)

A similar Daoguang-marked *cong*-form vase formerly in the collection of Dr. Henri Onimus was sold at Christie's London, 8 November 2011, lot 362. Another Daoguang-marked example was sold at Christie's New York, 18 September 2015, lot 2176.

清道光 仿哥釉八卦琮式瓶 六字篆書款  
金屬配件: 法國, 1880年前後



(mark)

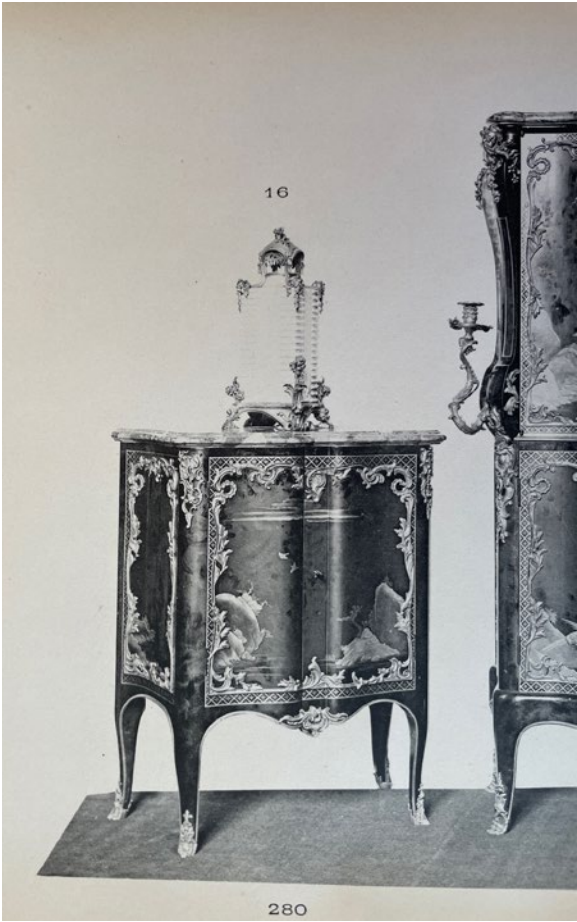


Fig. 1 A similar ormolu-mounted celadon *cong*-form vase sold following the closing of the atelier of Emmanuel-Alfred Beurdeley (d. 1919) on 6-9 May 1895 at Galerie Georges Petit, Paris, lot 16.

圖一 一件與是次拍品相近鑲金屬配件的青釉琮式瓶, 在Emmanuel-Alfred Beurdeley (1919年逝) 的工作室結業後於 1895 年 5 月6-9 日在巴黎喬治·佩蒂畫廊拍出, 拍品編號16







**1032**  
**A LARGE GILT-DECORATED BLUE-GLAZED 'DRAGON' VASE,**  
***TIANQIUPING***  
LATE QING DYNASTY

The globular body is decorated with a pair of five-clawed dragons in pursuit of a flaming pearl above cresting waves and below decorative borders at the top of the straight neck.

22¾ in. (57.8 cm.) high

\$10,000-15,000

晚清 藍釉描金遊龍戲珠紋天球瓶



(another view)

**1033**  
**A MASSIVE PALE BLUE-GLAZED**  
**VASE, *HU***  
18TH-19TH CENTURY

The heavily-potted vase has a waisted neck flanked by a pair of lug handles and is covered on the exterior with a pale blue glaze that stops above the foot rim.

19½ in. (49.5 cm.) high

\$15,000-25,000

清十八/十九世紀 淺藍釉貫耳大壺





1034  
A RARE AND FINELY ENAMELED *FAMILLE ROSE* YELLOW-GROUND BOWL  
QIANLONG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

With rounded sides rising to a slightly everted rim, the exterior is finely decorated with scrolling stems of feathery leaves bearing four large blossoms and smaller flowers and buds, all reserved on a ground of lemon-yellow color. The interior is decorated in the center with five swooping bats in iron red.

5⅞ in. (14.9 cm.) diam.

\$50,000-70,000

PROVENANCE:  
Private Midwestern collection.

This bowl is superbly enameled and demonstrates the height of Qianlong period craftsmanship. Qianlong bowls bearing a *kaishu* (standard script) six-character mark are exceptionally rare and few examples have been published. One in the Shanghai Museum is illustrated in *Zhongguotaoci quanji*, vol.21, Shanghai, 1981, pl. 111and in *Chugoku Toji Zenshu*, vol. 21, pl. 111; and another in the Wang Xing Lou Collection is illustrated in *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors, Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 158-159, no. 57. See, also, an example sold at Bonhams Hong Kong, 29 November 2016, lot 25, and one sold at Sotheby's New York, 16 September 2014, lot 171.

For examples of similar bowls, but with a typical six-character seal mark, see one in the Nanjing Museum included in the exhibition, *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, The Chinese University of Hong Kong Art Gallery, Hong Kong, 1995, no. 101, and another in the British Museum, illustrated by H. Moss, *By Imperial Command*, Hong Kong, 1976, pl. 6. Compare, also, the slightly larger bowl sold at Sotheby's Hong Kong, 10 April 2006, lot 1742.

清乾隆 黃地粉彩花卉紋盃 雙方框六字楷書款  
來源:  
美國中西部私人珍藏



(two views)



(additional views)







1035 (two views)

THOUGHTS ACROSS THE WATERS: ASIAN ART FROM THE DAVID DRABKIN COLLECTION

1035

**A UNUSUAL SMALL ENAMELED CONCH-FORM PALETTE**  
QIANLONG FOUR-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1736-1795)

The small palette is molded as a conch, with curvilinear ridges glazed in a speckled brown to imitate the spiraled shell, and the interior glazed in a pale blush tone, all raised on three small multicolored conch-form feet.

3¼ in. (8.2 cm.) wide

\$6,000-8,000

**PROVENANCE:**  
David Drabkin Collection.

遙思寄遠：龍大衛珍藏亞洲藝術

清乾隆 海螺式筆舔 磬紅四字篆書款

**來源：**  
龍大衛珍藏

THE PROPERTY OF A PRIVATE NEW YORK COLLECTOR

1036

**A LAVENDER-GLAZED ARCHAISTIC LIBATION CUP**  
18TH-19TH CENTURY

The square flaring cup is modeled in relief with *kui* dragons clambering over the sides, with one peering over the mouth rim, above shallowly carved decoration of broad leaves and a band of stylized masks, all under a thick bluish-lavender glaze.

4¾ in. (12 cm.) high

\$5,000-7,000

**PROVENANCE:**  
Christie's New York, 2 December 1985, lot 309.

紐約私人珍藏

清十八/十九世紀 淺藍釉仿古夔龍盃

**來源：**  
紐約佳士得，1985年12月2日，拍品編號309

1036



ANOTHER PROPERTY

1037

**A RARE WHITE-GLAZED FIGURE OF GUANYIN**  
QIANLONG PERIOD (1736-1795)

The Goddess of Mercy is shown seated with her right arm resting on her bent knee while holding a scroll in her left hand. She wears a long robe and her serene face is framed by an elegant topknot secured with a *ruyi*-form hairpin, with the coiffure finely incised and outlined in dark pigment.

9¼ in. (23.5 cm.) high, fitted cloth box

\$15,000-25,000

This rare and distinct type of white-glazed porcelain figure of Guanyin with finely painted hair details in dark pigments, is known to be associated with a group of Guanyin figures produced by Tang Ying (1682-1756), who was the head of Imperial porcelain workshop in Jingdezhen, Jiangxi province during the reigns of the Yongzheng and Qianlong Emperors from 1728 to 1756. The most well-known figure of in this group of seated Guanyin, inscribed with a four-character mark Tang Ying *jin zhi* (respectfully made by Tang Ying), and dated to the Qianlong period, is currently the collection of Tianjin Museum. See <https://www.tjbwg.com/cn/collectionInfo.aspx?Id=2610>

清乾隆 白釉持經觀音





1038

A VERY RARE SMALL GILT-DECORATED MOTTLED  
TURQUOISE-GROUND VASE

QIANLONG GILT SIX-CHARACTER SEAL MARK AND OF THE PERIOD  
(1736-1795)

The faceted vase is relief-decorated with various gilt patterns and motifs,  
including pairs of bats flanking beribboned *wan* emblems on the neck  
flanked by scroll handles, and decorated with quatrefoil panels of simulated  
‘dreamstone’ marble on each side of the body, all reserved on a mottled  
turquoise and blue-glazed ground accented with black specks.

5½ in. (14 cm.) high

\$60,000-80,000

**PROVENANCE:**  
Collection de M. le Comte de Semalle; Hôtel Drouot, 1-2 February 1922, lot  
324.

The exquisite diminutive vase belongs to a small group of Qianlong-marked  
porcelains decorated with mottled enamels of different types such as  
turquoise on the present piece, combined with café-au-lait-tone enamels and  
gilt motifs often in relief. See, for example, the Qianlong-marked miniature  
vase and cover with molded archaistic relief decoration set against a mottled  
turquoise, blue and black enamel ground in imitation of an ancient bronze  
patina, sold at Christie’s New York, 22 March 2013, lot 1530.

The combination of this type of decoration with the rectangular panels  
enameled in imitation of marble is very unusual. The Qianlong Emperor was  
particularly fascinated with the concept of imitating one material in another.  
During the Qianlong reign this fascination was at its height, and lacquer,  
stone, wood and bronze were among the materials reproduced in porcelain.  
With the technical advances and virtuosity of porcelain production during  
the Qianlong period, potters from the official kilns were able to experiment  
with different ways and techniques to satisfy the emperor’s penchant for the  
curious and novel. This fascination with imitating other materials through  
the use of glazes and enamels on porcelain can clearly be seen in a set of  
seven thumb rings in the collection of the National Palace Museum, Taipei,  
each of which imitates a different material, including pudding stone, wood,  
bamboo, inlaid bronze, malachite, turquoise, as well as marble. See *Emperor  
Ch’ien-lung’s Grand Cultural Enterprise*, National Palace Museum, Taipei, p.  
199, no. V-36.

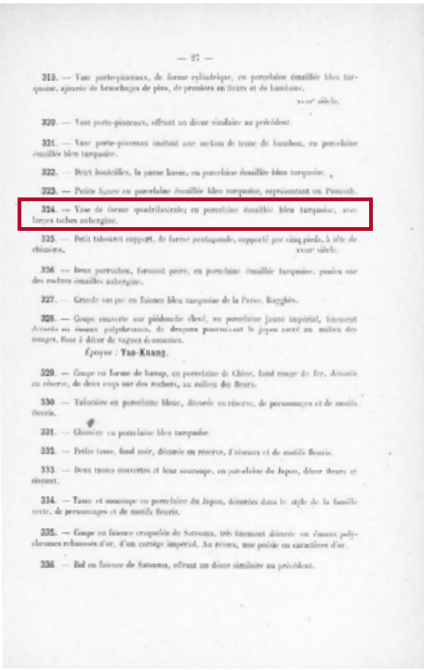
清乾隆 松石綠地描金開光仿石紋方瓶 描金六字篆書款

來源:

M. le Comte de Semalle珍藏; Hôtel Drouot, 1922年2月1-2日, 拍品編號324



(mark)



The present vase as listed in Hôtel Drouot, 1-2 February 1922, lot 324.  
本拍品出售於Hôtel Drouot, 1922年2月1-2日, 拍品編號324







PROPERTY FROM THE COLLECTION OF NELSON KLINE, NEW YORK

**1039**  
**A LARGE FAMILLE ROSE PUNCH BOWL**  
YONGZHENG PERIOD (1723-1735)

The bowl is brightly decorated on the exterior with a continuous scene of cockerels, a hen and chicks in a peony garden, the center of the interior with sprays of chrysanthemums.

15 3/4 in. (39 cm.) diam.

\$20,000-30,000

**PROVENANCE:**  
Martin-Hurst Collection (according to label).  
The Chinese Porcelain Company, New York, 1993.

A similarly decorated *famille rose* bowl with brilliantly enameled cockerels, hens and peonies, of similar size (15 3/4 in.) to the current bowl, from the Martin-Hurst Collection, is illustrated in G. C. Williamson, *The Book of Famille Rose*, London, 1970, pl. II (lower), where it is noted to illustrate "the highest water mark of *famille rose* decoration ..."

紐約NELSON KLINE珍藏

清雍正 粉彩雉雞牡丹紋大盃

**來源:**  
Martin-Hurst珍藏 (按標籤)  
The Chinese Porcelain Company, 紐約, 1993年



(another view)



PROPERTY FROM THE COLLECTION OF NELSON KLINE, NEW YORK

**1040**  
**A FAMILLE ROSE RUBY-BACK SAUCER DISH AND A FAMILLE ROSE SAUCER**  
YONGZHENG PERIOD (1723-1735)

The ruby-back saucer dish is decorated on the interior with a seated lady playing the *pipa* and a boy attendant holding a scepter. The saucer is decorated on the interior with Magu on a log raft and accompanied by a deer, the rim with three floral sprays.

Ruby-back saucer dish: 6 1/4 in. (15.7 cm.) diam.  
Saucer: 6 3/4 in. (16.2 cm.) diam.

(2)

\$4,000-6,000

**PROVENANCE:**  
Ruby-back saucer dish: Henry Moog, Atlanta, 1997.  
Saucer: JHR. C. Repelaer Collection, The Netherlands (according to label).

紐約NELSON KLINE珍藏

清雍正 粉彩教子圖小盤及仙女圖折沿小盤

**來源:**  
教子圖盤: Henry Moog, 阿特蘭大, 1997年  
仙女圖盤: JHR. C. Repelaer珍藏, 荷蘭 (按標籤)



1040

PROPERTY FROM THE COLLECTION OF NELSON KLINE, NEW YORK

**1041**  
**A SMALL FAMILLE ROSE RUBY-BACK DISH AND A FAMILLE ROSE SAUCER**  
YONGZHENG PERIOD (1723-1735)

The dish is decorated on the interior with pomegranates and flowers, the rim with three floral sprays. The saucer is decorated on the interior with a butterfly resting on top of a peony blossom amidst other flowers, all encircled by three fruit panels on pink and blue diaper bands.

Each: 6 1/4 in. (15.7 cm.) diam.

(2)

\$3,000-5,000

**PROVENANCE:**  
Saucer: Henry Moog, Atlanta.

紐約NELSON KLINE珍藏

清雍正 粉彩錦地開光牡丹紋小盤及白地牡丹紋折沿小盤

**來源:**  
折沿小盤: Henry Moog, 阿特蘭大



1041





1042

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

**1042**  
**TWO FAMILLE ROSE AND GILT TEABOWLS AND SAUCERS**  
YONGZHENG PERIOD (1723-1735)

One saucer is decorated on the interior roundel with three boys in a landscape, one sitting astride on a cow, the teabowl decorated *en suite*. The other saucer is decorated on the interior with 'antiques', flowers, a tray of fruit, and a *ruyi* scepter, the teabowl enameled with three cartouches of similar designs against a deep blue and gilt lotus ground.  
Larger teabowl: 3 in. (7.5 cm.) diam.  
Larger saucer: 4½ in. (11.5 cm.) diam.

\$3,000-5,000

**PROVENANCE:**  
Teabowl and saucer with boys: The Chinese Porcelain Company, New York.

A similar example with boys from the Martin-Hurst Collection is illustrated by G.C. Williamson in *The Book of Famille Rose*, London, 1970, pl. XII (upper left).

紐約NELSON KLINE珍藏

清雍正 粉彩描金開光嬰戲圖及博古圖茶碗及小盤兩組

**來源:**  
嬰戲圖茶碗及小盤：The Chinese Porcelain Company, 紐約



1043

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

**1043**  
**TWO FAMILLE ROSE AND GILT TEABOWLS AND SAUCERS**  
**WITH LANDSCAPES**  
YONGZHENG PERIOD (1723-1735)

The first saucer is decorated in the center with a river scene enclosed by a gilt diaper ground and blue bracketed band, with a border of floral panels on a pink diaper, the teabowl decorated *ensuite*. The second saucer is richly decorated in the center with a gilt and black-enameled river scene enclosed by a polychrome floral band, the teabowl decorated *ensuite*.  
Larger bowl: 2¾ in. (7.1 cm.) diam.  
Larger saucer: 4½ in. (11.4 cm.) diam.

(4)

\$4,000-6,000

**PROVENANCE:**  
The Chinese Porcelain Company, New York.

For a similar example to the first teabowl and saucer, from the Martin-Hurst Collection, see G.C. Williamson, *The Book of Famille Rose*, London, 1970, pl. XII (lower right).

紐約NELSON KLINE珍藏

清雍正 粉彩描金開光山水圖茶碗及小盤兩組

**來源:**  
The Chinese Porcelain Company, 紐約



1043



1044

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

**1044**  
**A FAMILLE ROSE SEMI-EGGSHELL SOUP PLATE**  
YONGZHENG PERIOD (1723-1735)

The soup plate is decorated in the center with a pair of seated ladies and two boys playing with rabbits, enclosed by a floral reserve, the rim with gilt floral cartouches on a pink diaper ground. *Together with a famille rose saucer*, Yongzheng period (1723-1735), with a seated lady and a boy attendant enclosed by a green diaper border.  
8¼ in. (21 cm.) diam.

\$5,000-7,000

**PROVENANCE:**  
Soup plate: Santos, London.  
Saucer: Marchant & Sons, London (according to label).

For what appears to be an identical example of the soup plate from the Martin-Hurst Collection see G.C. Williamson, *The Book of Famille Rose*, London, 1970, pl. XXXIII (upper right).



1045

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

**1045**  
**A ROUGE-DE-FER AND GILT DISH AND A FAMILLE ROSE AND**  
**SILVERED DISH**  
YONGZHENG-QIANLONG PERIOD (1723-1795)

The *rouge-de-fer* dish is decorated in the center with a scene of a lady with a drum seated with two scholars in an interior with a cat, chickens, and scholarly articles, the rim with alternating cartouches of riverscapes and goldfish. The silvered dish is enameled on the interior with a lady seated at her toilette admiring her reflection, with her female attendant holding a basket, the rim with alternating cartouches of flower sprays in blue enamel and gilt lotus medallions set against a red ground.  
The larger: 9 in. (22.8 cm.) diam.

(2)

\$5,000-7,000

**PROVENANCE:**  
*Rouge-de-fer* dish:  
Martin-Hurst Collection (according to label).  
W. Waddingham Antiques (according to label).  
Henry Moog, Atlanta.

Silvered dish:  
Henry Moog, Atlanta.





PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1046  
TWO FAMILLE ROSE TEABOWLS AND SAUCERS WITH COCKERELS  
YONGZHENG PERIOD (1723-1735)

Each saucer is decorated on the center with a cockerel perched on a rock amidst peonies, all enclosed by a pale blue diaper border, the teabowls decorated *en suite*. Together with a famille rose plate, Yongzheng period (1723-1735), with a similar scene of two cockerels enclosed by a wide blue diaper band with floral panels.

Each teabowl: 2⅝ in. (6.8 cm.) diam.  
The larger saucer: 4⅞ in. (11 cm.) diam.

\$5,000-7,000

PROVENANCE:  
One teabowl and saucer: The Chinese Porcelain Company, New York.  
Plate: Henry Moog, Atlanta.

紐約NELSON KLINE珍藏

清雍正 粉彩雉雞牡丹紋盤、茶盃及小盤兩組

來源:  
一茶盃及小盤: The Chinese Porcelain Company, 紐約  
折沿盤: Henry Moog, 阿特蘭大



1046

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1047  
A FAMILLE ROSE TEAPOT AND COVER AND A SMALL BEAKER  
YONGZHENG-QIANLONG PERIOD (1723-1795)

The teapot is enameled on either side of the body with a cockerel perched on a rock amidst peonies, all below gilt and enameled diaper bands at the shoulder. The small beaker is decorated with a similar cockerel and peony scene and a butterfly.

Teapot: 6⅞ in. (15.5 cm.) wide  
Beaker: 2⅝ in. (6.8 cm.) high

(2)

(5) \$4,000-6,000

PROVENANCE:  
Teapot: Henry Moog, Atlanta.  
Beaker: The Chinese Porcelain Company, New York.



1047

PROPERTY FROM THE COLLECTION OF NELSON KLINE, NEW YORK

1048  
A FAMILLE ROSE RUBY-BACK SAUCER DISH  
YONGZHENG PERIOD (1723-1735)

The dish is decorated on the interior with a lady and two boys seated amongst 'antiques' and potted plants, enclosed by a light blue diaper band containing three cartouches with floral sprays.  
7¾ in. (19.7 cm.) diam.

\$4,000-6,000

PROVENANCE:  
Santos, London, 1995.

紐約NELSON KLINE珍藏

清雍正 粉彩教子圖小盤

來源:  
Santos, 倫敦, 1995年



1048

PROPERTY FROM THE COLLECTION OF NELSON KLINE, NEW YORK

1049  
A FAMILLE ROSE RUBY-BACK SOUP PLATE  
YONGZHENG PERIOD (1723-1735)

The dish is finely decorated with two cockerels perched on top of a blue rock formation in a peony garden with an insect flying nearby, the rim with three gilt floral cartouches enclosing plum blossoms and fruit, all reserved on a pale pink diaper ground.  
8⅞ in. (20.5 cm.) diam.

\$4,000-6,000

PROVENANCE:  
The Chinese Porcelain Company, New York.

For what appears to be an identical example from the Martin-Hurst Collection see G.C. Williamson, *The Book of Famille Rose*, London, 1970, pl. XXXI (lower right).

紐約NELSON KLINE珍藏

清雍正 粉彩雉雞牡丹紋折沿盤

來源:  
The Chinese Porcelain Company, 紐約



1049



PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1050

A PAINTED ENAMEL ‘EUROPEAN-SUBJECT’ CUP AND A SNUFF BOX AND COVER

QIANLONG PERIOD (1736-1795)

The tall cup is brilliantly enameled on the exterior with a continuous scene of European gentlemen on horseback riding towards a robed lady standing in a *loggia*, with a cliffside castle and ships in the distant background, the rim and foot with gilding. The rectangular snuff box is enameled on top of the cover with two European ladies and a gentleman sitting in a garden, the interior with a scene painted in sepia and light blue of figures along a riverbank. The *bombé* sides feature similar riverscapes in cartouches against a dark blue ground, the base decorated with a spray of finger citrons and lilies, fitted with gilt metal mounts.

Cup: 2⅞ in. (6 cm.) high  
Snuff box: 3 in. (7.5 cm.) wide (2)

\$4,000-6,000

PROVENANCE:  
The Chinese Porcelain Company, New York.

EXHIBITED:  
Cup: New York, The Chinese Porcelain Company, *Chinese Works of Art and Snuff Bottles*, 1-24 June 1994.  
Snuff box: New York, The Chinese Porcelain Company, *Chinese Painted Enamels of the 18th Century*, 14-21 October 1993.

LITERATURE:  
Cup: The Chinese Porcelain Company, *Chinese Works of Art and Snuff Bottles*, New York, 1994, p. 34, no. 27.  
Snuff box: The Chinese Porcelain Company, *Chinese Painted Enamels of the 18th Century*, New York, 1993, p. 67, no. 58.

紐約NELSON KLINE珍藏

清乾隆 金屬胎畫琺瑯西洋人物圖盃及鼻烟盒

來源:

The Chinese Porcelain Company, 紐約

展覽:

盃: The Chinese Porcelain Company : 「Chinese Painted Enamels of the 18th Century」, 1994年6月1–24日  
盒: The Chinese Porcelain Company : 「Chinese Painted Enamels of the 18th Century」, 1993年10月14–21日

出版:

盃: The Chinese Porcelain Company : 《Chinese Works of Art and Snuff Bottles》, 紐約, 1994年, 頁34, 編號27  
盒: The Chinese Porcelain Company : 《Chinese Painted Enamels of the 18th Century》, 紐約, 1993年, 頁67, 編號58



1050



1050 (another view of box)



1051

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1051

A PAINTED ENAMEL SHELL-FORM SNUFF BOX AND A LADLE

QIANLONG PERIOD (1736-1795)

The snuff box is naturalistically formed in the shape of a lobed convex shell. The top of the flat cover is decorated with sprays of flowers, a fish, and a crab, the interior with flowers and finger citrons. The ridged and domed box is enameled on the exterior with alternating curvilinear bands of yellow and pink simulating the texture of the shell and is fitted with gilt metal mounts. The pointed, oval ladle is enameled on the exterior with a band of pendent grapes and peonies, the gently upcurved handle with peacock feathers and fitted with a gilt terminal in the shape of a peacock head. The interior is painted with a lively scene of shrimp swimming amidst water grasses. Snuff box: 2.7.8 in. (7.3 cm.) wide  
Ladle: 4 in. (10 cm.) long (2)

\$3,000-5,000

PROVENANCE:  
The Chinese Porcelain Company, New York.

EXHIBITED:  
Ladle: New York, The Chinese Porcelain Company, *Chinese Painted Enamels of the 18th Century*, 14-21 October 1993.

LITERATURE:  
Ladle: The Chinese Porcelain Company, *Chinese Painted Enamels of the 18th Century*, New York, 1993, p. 41, no. 39.

紐約NELSON KLINE珍藏

清乾隆 金屬胎畫琺瑯貝形鼻烟盒及勺

來源:

The Chinese Porcelain Company, 紐約

展覽:

勺: The Chinese Porcelain Company : 「Chinese Painted Enamels of the 18th Century」, 1993年10月14–21日

出版:

勺: The Chinese Porcelain Company : 《Chinese Painted Enamels of the 18th Century》, 紐約, 1993年, 頁41, 編號39

PROPERTY FROM THE NELSON KLINE COLLECTION, NEW YORK

1052

A SMALL FAMILLE VERTE GREEN-GROUND ‘PHOENIX-TAIL’ VASE

18TH-19TH CENTURY

The body is decorated with four quatrefoil panels, three with officials standing in a landscape and the fourth with a scholar seated in an interior dreaming. The shoulder is decorated with cartouches of a crane flying amidst clouds, below a band of cloud motifs in iron red, the trumpet-shaped neck featuring a similar band of panels enclosing officials and cranes, all reserved on an emerald-green ground.

14 in. (35.5 cm.) high

\$6,000-8,000

紐約NELSON KLINE珍藏

清十八/十九世紀 五彩綠地開光人物故事圖鳳尾尊



1052





1053 (two views)

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

1053

A FAMILLE ROSE DISH

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

The shallow dish is delicately painted in the boneless style on the interior with a polychrome butterfly flitting among stalks of pink peonies and other flowers. 5⅞ in. (14.8 cm.) diam.

\$7,000-9,000

南美私人珍藏

清雍正 粉彩花蝶紋盤 雙圈六字楷書款

THE PROPERTY OF A NEW YORK COLLECTOR

1054

A RARE AND FINELY DECORATED FAMILLE ROSE CONG-FORM VASE WITH FIGURAL PANELS

QIANLONG PERIOD (1736-1795)

Of rectangular section, each side is finely painted with a figural scene framed by a gilt archaistic dragon scroll border, between bands of keyfret on the foot and underneath the lipped mouth, and bats flying amidst clouds on the waisted neck. Three panels feature a richly attired lady and her attendants in an interior or garden scene and the fourth is decorated with a seated lady playing the *sanxian* for an elderly man in a landscape.

12¼ in. (31.1 cm.) high

\$20,000-30,000

This unusual vase exhibits the fascinating amalgam of decorative sources that occurred in 18<sup>th</sup> century China. The gilt, archaistic dragon border that frames each side of the vase may reference latticework on Chinese lanterns,

清乾隆 粉彩描金仕女圖琮式瓶

and connects the decoration to the shape of the vase. The beautifully enameled scenes evoke settings of idyllic ease, and include ladies in various leisurely pursuits within luxurious interiors. Similar interior scenes can be found on two imperial *famille rose* small dishes, Qianlong mark and period, in the National Palace Museum, Taipei, illustrated in *Qingdai Hua Falang Tezhan Mulu – Catalogue of a Special Exhibition of Qing Dynasty Painted Enamels*, Taipei, 1979, cover and nos. 110-111.

The scenes on the vase also interestingly reflect contemporary Chinese reverse mirror paintings. The image of the lady and elderly gentleman in a tranquil landscape closely references a scene found on a Chinese mirror painting in the British Royal Collection illustrated by M. Jourdain and R.S. Jenyns in *Chinese Export Art in the Eighteenth Century*, Feltham, 1967, no. 60, p. 103. The vignettes of sumptuous interiors on the other sides of the vase are also similar to scenes found on reverse mirror paintings and include elegant works of art, fruit and birds that all carry auspicious meanings.



1054 (another view)



1054 (two views)





1055

VARIOUS PROPERTIES

ø1055

**AN IRON-RED AND BLUE AND WHITE  
'DRAGON' BOWL**

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

The exterior is painted with two scaly dragons with black pupils writhing through vaporous clouds in pursuit of flaming pearls, all above stylized waves and rocks.

6⅞ in. (17.3 cm.) diam., Japanese wood box

\$8,000-12,000

**PROVENANCE:**

Japanese private collection, Osaka, 1950-1960s.

清道光 青花礬紅彩龍紋盃 「慎德堂製」款



1055 (mark)

ø1057

**A FAMILLE ROSE 'BALSAM PEAR' BOWL**

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

The exterior is finely enameled with bamboo and a balsam pear vine suspending ripe fruit and small yellow flowers, with a polychrome butterfly fluttering nearby. The interior is similarly decorated.

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

\$15,000-25,000

**PROVENANCE:**

Japanese private collection, Osaka, 1950-1960s.

清道光 粉彩花果紋盃 六字篆書款



(base)



1056

1056

**A PAIR OF IRON RED-DECORATED ALTAR  
PEDESTAL DISHES**

JIAQING-DAOGUANG PERIOD (1796-1850)

Each is modeled with a shallow bowl-form top supported on a tall cylindrical stem with two bulbous divisions and a domed, ridged base. The pedestals are decorated overall with bands of lotus scroll alternating with floral scroll.

12½ in. (30.7 cm.) high

\$7,000-9,000

清嘉慶/道光 礬紅彩纏枝蓮紋供座一對







1058

PROPERTY FROM THE ESTATE OF DAVID F. HOFF

**1058**  
**A PAIR OF YELLOW-GROUND 'SHOU' BOWLS**  
TONGZHI FOUR-CHARACTER MARKS IN IRON RED AND OF THE PERIOD (1861-1874)  
The exterior of each bowl is decorated with *shou* characters in blue enamel arranged in four rows and reserved on a lemon-yellow ground, the mouth rims and foot rings with gilt.  
8¼ in. (21 cm.) diam.

\$8,000-12,000

DAVID F. HOFF舊藏  
清同治 黃地壽字紋盃一對 磬紅四字楷書款



1058 (marks)

ANOTHER PROPERTY

**1059**  
**A FAMILLE ROSE YELLOW-GROUND JARDINIÈRE OR FISH BOWL**  
LATE QING DYNASTY  
The deep bowl is decorated on the exterior in bright enamels with stylized lotus blossoms alternating with the Eight Buddhist Emblems (*bajixiang*), all between bands of peony scroll and geometric borders.  
20 in. (50.8 cm.) diam.

\$6,000-8,000

A fish bowl with very similar decoration of the Eight Buddhist Emblems (*bajixiang*) alternating with floral scroll, but on a green ground, is in the collection of the Shenyang Palace Museum, and dated to the Jiaqing period (1796-1820). See [http://www.sypm.org.cn/products\\_detail/productId=572.html](http://www.sypm.org.cn/products_detail/productId=572.html)

晚清 粉彩黃地八吉祥紋花盆



1059

THE PROPERTY OF A PRIVATE CALIFORNIA COLLECTION

**1060**  
**A FAMILLE ROSE 'HUNDRED BATS' BOTTLE VASE**  
GUANGXU SIX-CHARACTER MARK IN IRON RED AND OF THE PERIOD (1875-1908)

The vase is decorated on the rounded body and straight neck with numerous iron-red bats in flight amidst cloud scrolls rendered in purple, turquoise, blue, and pale yellow enamel, beneath a band of *ruyi*-heads encircling the gilt mouth rim.  
13 1/8 in. (33.3 cm.) high

\$10,000-15,000

**PROVENANCE:**  
Acquired by Joseph and Effie Baile in the late 19th-early 20th century, and thence by descent within the family.

加州私人珍藏  
清光緒 粉彩百蝠尊 磬紅六字楷書款



(mark)







1061

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

**1061**

**A FAMILLE VERTE JARDINIÈRE**

19TH CENTURY

The heavily-potted, ovoid body is decorated on the sloping sides with a scene of an official surrounded by his courtiers and attendants being entertained by actors on horseback in a lavishly-furnished interior, between decorative bands, and a canted lip decorated with an upturned lappet border.

16 in. (40.6 cm.) high

\$6,000-8,000

VALLO BENJAMIN 醫生舊藏

清十九世紀 五彩人物故事圖花盆



ANOTHER PROPERTY

**1063**

**A FAMILLE ROSE 'HUNDRED DEER' VASE**

LATE QING DYNASTY

The *hu*-form vase is finely decorated with a continuous scene of bucks and does frolicking in grassy meadows and beside a river, all within a rocky, mountainous landscape with pines. The shoulders are set with a pair of stylized dragon handles decorated in iron-red and gilt. The interior of the neck is covered with turquoise enamel below the rim and the base has an apocryphal Qianlong mark.

18½ in. (47 cm.) high

\$15,000-25,000

**PROVENANCE:**

Japanese private collection.

日本私人珍藏

晚清 粉彩百鹿尊



(mark)



1062

PROPERTY FROM THE ESTATE OF DR. VALLO BENJAMIN

**1062**

**A LARGE FAMILLE VERTE 'FENGSHEN YANYI' DISH**

18TH-19TH CENTURY

The dish is decorated on the interior with characters from the sixteenth-century novel *Fengshen Yanyi* 'Investiture of the Gods', including the boy-deity Ne Zha standing on fire-wheels, and the winged god of thunder Lei Zhenzi holding his golden rod.

18 in. (45.7 cm.) diam.

\$5,000-7,000

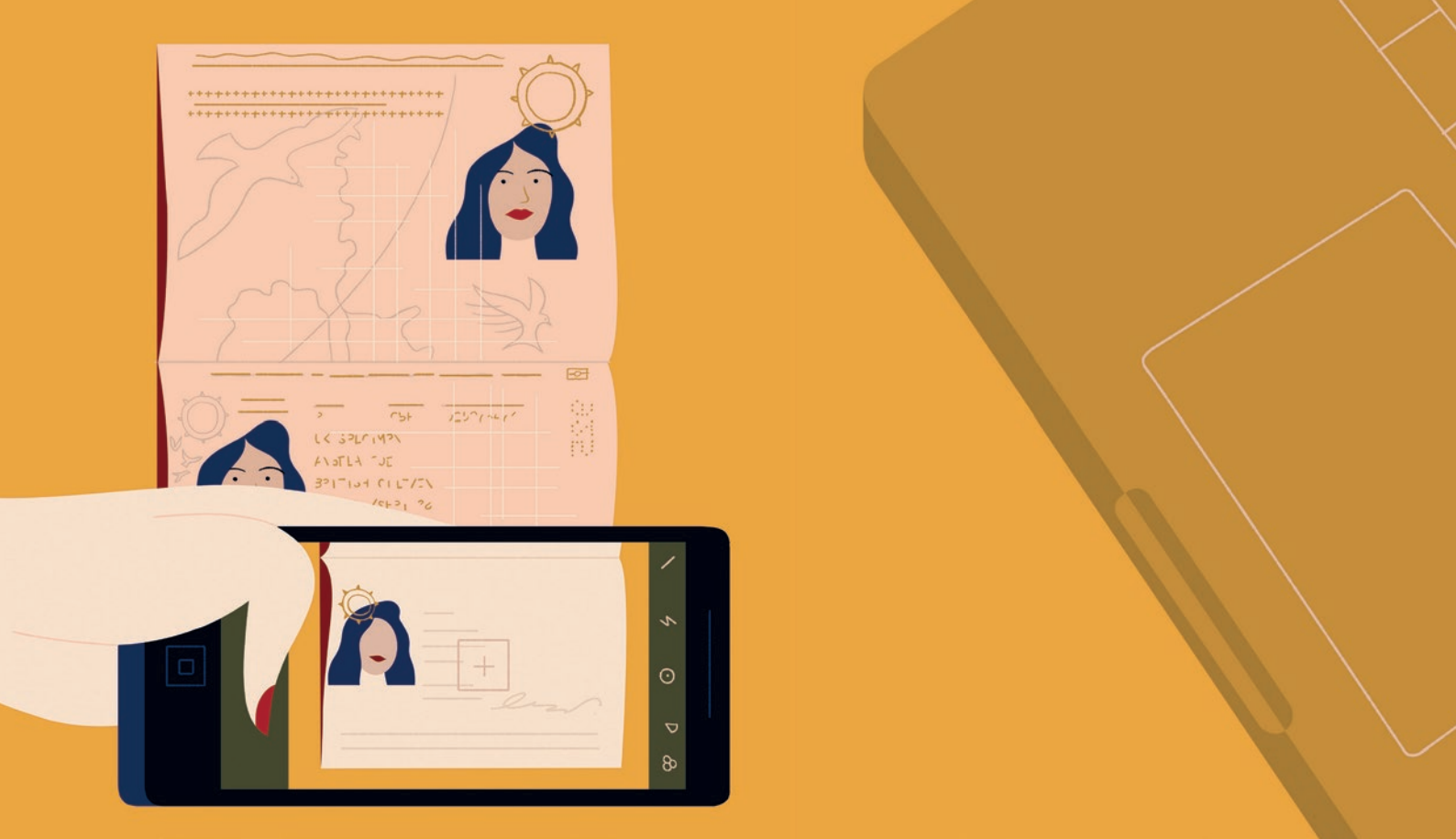
VALLO BENJAMIN 醫生舊藏

清十八/十九世紀 五彩「封神演義」大盤



(another view)





## 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](mailto: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](mailto: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 (Δ symbol), Christie's acts as agent for the seller.

### A BEFORE THE SALE

#### 1 DESCRIPTION OF LOTS

- 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".
- 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

- 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.
- 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

- 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.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

#### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

#### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

#### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

#### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

#### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on +1 212-636-2000.

#### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- 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.
- 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>.
- 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 a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♠.

#### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

#### 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

#### 6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

#### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 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 if 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.
- Where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash**  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks**  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks**  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:  
Christie's Inc. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.
- Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD\_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

## 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](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol -

in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
  - Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
  - Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
  - Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 🐍 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 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**; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
  - In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we

are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs 1(a) to 1(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, **other 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](http://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** (the "Dispute") 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](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it paragraph F1(a).

**estimate**: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.



# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

**Δ Property in which Christie's has an ownership or financial interest**

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol **Δ** 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.

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 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.

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'

## ◊

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

## Δ

Properties in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

## ✝

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**.

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.

10/08/2022

# 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.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

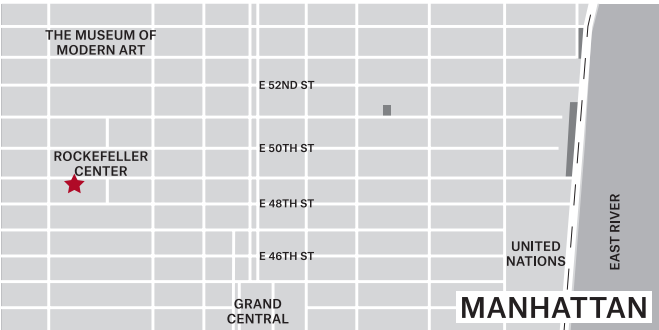
Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

## •

**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, but the shipment may be delayed while awaiting approval to export from the local government.

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

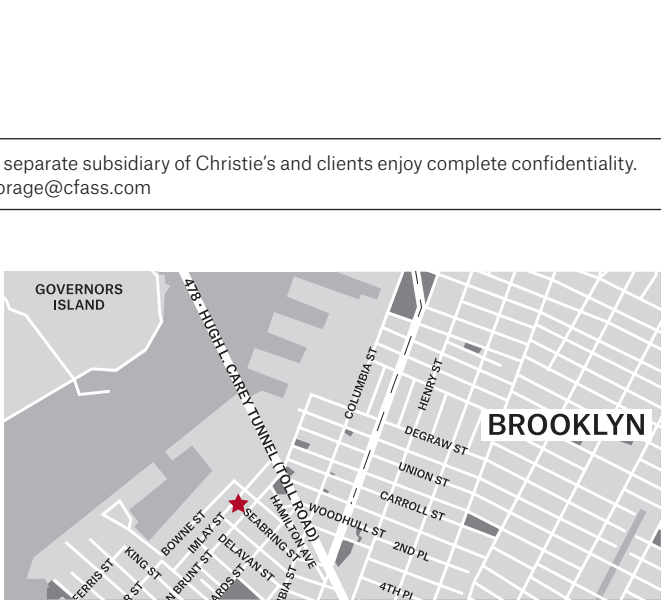
**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.



### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



# YOUR CAREER IN THE ART WORLD STARTS HERE

LEARN MORE AT [CHRISTIES.EDU](https://christies.edu)

CHRISTIE'S  
EDUCATION

CONTINUING EDUCATION • ONLINE COURSES

LONDON | NEW YORK | HONG KONG





INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR  
Heidi Yang  
Tel: +852 2978 6804

CHAIRMAN  
Athena Zonars  
Deputy Chairman, Americas  
Tel: +1 212 636 2177

SENIOR ADVISOR  
Jonathan Stone  
Tel: +852 2978 9989

CHINESE CERAMICS & WORKS OF ART

Pola Antebi,  
Deputy Chairman, Asia Pacific  
International Director  
Tel: +852 2978 9950

Michael Bass, International Director  
Tel: +1 212 636 2180

Chi Fan Tsang,  
Deputy Chairman, Asia Pacific  
International Director  
Tel: +852 2760 1766

BEIJING  
Dai Dai  
Felix Pei  
Tel: +86 (0) 10 8572 7958

HONG KONG  
Marco Almeida  
Liang-Lin Chen  
Cecilia Zi  
Timothy Lai  
Audrey Lee  
Yunhan Sun  
Tel: +852 2760 1766

LONDON  
Kate Hunt  
Tel: +44 207 752 3389

NEW YORK  
Vicki Paloympis  
Margaret Gristina  
Michelle Cheng  
Rufus Chen  
Lucy Yan  
Tel: +1 212 636 2180

PARIS  
Tiphaine Nicoul  
Camille de Foresta  
Zheng Ma  
Carla Trely  
Tel: +33 (0)1 40 76 83 75

SAN FRANCISCO  
Andrew Lueck  
Tel: +1 415 982 0982

SHANGHAI  
Sherese Tong  
Tel: +86 (0)21 6355 1766

TAIPEI  
Ruben Lien  
Tel: +886 2 2736 3356

TOKYO  
Masahiko Kuze  
Tel: +81 (0) 3 6267 1766

CHINESE PAINTINGS

Kim Yu,  
International Specialist Head of  
Chinese Paintings  
Tel: +852 2760 1766

BEIJING  
Michael Xie  
Vicky Liu  
Tel: +86 (0) 10 8572 7939

HONG KONG  
Jessie Or  
Carmen Shek Cerne  
Qiao Jing Jing  
Amy Cheng  
Dr Man Kung  
Yorkie Tam  
Frank Yang  
Andy Kang  
Tel: +852 2760 1766

NEW YORK  
Sophia Zhou  
Tel: +1 212 641 5760

TOKYO  
Seiji Inami  
Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

Katsura Yamaguchi,  
Managing Director/  
International Director, Asian Art  
Tel: +81 (0)3 6267 1766

NEW YORK  
Takaaki Murakami  
Hua Zhou  
Tel: +1 212 636 2160

BUSINESS DIRECTOR & REGIONAL MANAGING DIRECTORS

Rachel Orkin-Ramey  
Tel: +1 212 636 2194

Valeria Severini  
Tel: +33 (0)1 40 76 7286

Nicole Wright  
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi  
Tel: +852 2978 9936

Holly Rittweger  
Tel: +1 212 641 7529

Samantha Yuen  
Tel: +852 2978 6703

ASIA PACIFIC REGIONAL OFFICES

BANGKOK  
Prapavadee Sophonpanich  
Tel: +66 (0)2 252 3685

BEIJING  
Rebecca Yang  
Tel: +86 (0) 10 8583 1766

JAKARTA  
Charmie Hamami  
Tel: +62 (0)21 7278 6268

KUALA LUMPUR  
Charmie Hamami  
Tel: +62 (0)21 7278 6268

MUMBAI  
Sonal Singh  
Tel: +91 222 280 7905

SEOUL  
Jun Lee  
Tel: +82 2 720 5266

SHANGHAI  
Rebecca Yang  
Tel: +86 (0)21 6355 1766

SINGAPORE  
Kim Chuan Mok  
Tel: +65 6735 1766

TAIPEI  
Ada Ong  
Tel: +886 2 2736 3356

TOKYO  
Katsura Yamaguchi  
Tel: +81 (0)3 6267 1777

CHRISTIE’S

CHRISTIE’S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Honorary Adviser; Chairman, Europe  
Benjamin Gore, Chief Operating Officer  
Jean-François Palus  
Héloïse Temple-Boyer  
Sophie Carter, Director & Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie’s Int.  
Xin Li-Cohen, Deputy Chairman, Christie’s

CHRISTIE’S AMERICAS

Marc Porter, Chairman  
Bonnie Brennan, President

CHAIRMAN’S OFFICE

Alexander Rotter, Chairman  
Max Bernheimer, Deputy Chairman  
Catherine Busch, Deputy Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
Sara Friedlander, Deputy Chairman  
Jennifer K. Hall, Deputy Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Richard Lloyd, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Adrien Meyer, Co-Chairman  
Ellanor Notides, Chairman, West Coast  
Tash Perrin, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Margot Rosenberg, Deputy Chairman  
Sonya Roth, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

CHRISTIE’S AMERICAS

SENIOR VICE PRESIDENTS

Diane Baldwin, Heather Barnhart,  
Michael Bass, Max Carter, Ana Maria Celis,  
Angelina Chen, Nick Cinque, Deborah Coy,  
Francois de Poortere, Jessica Fertig,  
Johanna Flaum, Marcus Fox, Vanessa Fusco,  
Sayuri Ganepola, Benjamin Gore, Helena Grubescic,  
William Haydock, Allison Heilman, Sima Jalili,  
Alex Heminway, Darius Himes, Margaret Hoag,  
Erik Jansson, Michael Jefferson, Rahul Kadakia,  
Emily Kaplan, Jessica Katz, Caroline Kelly,  
Julie Kim, Stefan Kist, Deepanjana Klein,  
David Kleiweg de Zwaan, Emily Klug,  
Rachel Koffsky, Samantha Koslow, Kathryn Lasater,  
Natasha Le Bel, Daphne Lingon, Gabriela Lobo,  
Deidrea Miller, Michael Moore, Richard Nelson,  
Illysa Ortsman, Joanna Ostrem, Jason Pollack,  
Denise Ratinoﬀ, Stephanie Roach, Casey Rogers,  
Raj Sargule, Elise de la Selle, Will Staﬀord,  
Devang Thakkar, Sarah Vandeweerd, Cara Walsh,  
Michal Ward, Neda Whitney, Jen Zatorski,  
Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Nicole Arnot, Caroline Baker,  
Marina Bertoldi, Laura Betrián, Sara Bick-Raziel,  
Bernadine Boisson, Diana Bramham,  
Eileen Brankovic, Maryum Busby, Cristina Carlisle,  
Michelle Cheng, Kristen de Bruyn, Cathy Delany,  
Christine Donahue, Caitlin Donovan,  
Sarah El-Tamer, Brian Evans, Abby Farha,  
Stephanie Feliz, Kristen France, Christina Geiger,  
Joshua Glazer, Vanessa Graﬀ, Lindsay Griﬃth,  
Margaret Gristina, Izabela Grocholski,  
Anne Hargrave, John Hawley, Kristina Hayes,  
Amy Indyke, Heather Jobin, Bennett Jackson,  
Nicole Jacoby, Stephen Jones, Sumako Kawai,  
Paige Kestenman, Peter Klarnet, Elizabeth LaCorte,  
Isabella Lauria, Alexandra Lenobel,  
Andrew Leuck, Alexander Locke, Ryan Ludgate,  
Samantha Margolis, Alex Marshall,  
Anita Martignetti, Camille Massaro-Menz,  
Joanne McDonnell, Nina Milbank, Kimberly Miller,  
Melissa Morris, Christopher Munro,  
Takaaki Murakami, Libia Nahas,  
Michele Nauman, Marysol Nieves, Jonquil O’Reilly,  
Rachel Orkin-Ramey, Vicki Paloympis,  
Anna Pomales, Carleigh Queenth, Joseph Quigley,  
Elizabeth Quirk, Prakash Ramdas, Daphne Riou,  
Rebecca Roundtree, William Russell,  
Emily Salzberg, Stacey Sayer, Morris Scardigno,  
Elizabeth Seigel, Hannah Solomon,  
Joanna Szymkowiak, Pip Tannenbaum,  
Lillian Vasquez, Grace Voges, Connie Vu,  
Jill Waddell, Ben Whine, Rachael White Young,  
Kathryn Widing, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nishad Avari, Alexander Badura, Anna Baitchenko,  
Anna Bar, Alexandra Bass, Abigail Bisbee,  
Gabriela Bonilla, Tristan Bruck, Michelle Carpanzano,  
Stephen Chambers, Kayla Cohen, Laura DeMartis,  
Shaun Desiderio, Emma Diaz, Julie Drennan,  
Annabel Enquist, Danielle Finn, William Fischer,  
Juarez Francis, Douglas Goldberg, Lindsay Hogan,  
Allison Houghton, Rhiannon Knol, Sibyl Lafontant,  
David Lieu, Laura Mathis, Katya McCaffrey,  
Christopher Mendoza, Charles McCormick,  
Katie Merrill, Megan Murphy, Alexandra O’Neill,  
Nell Plumfield, Claibourne Poindexter,  
G. Rhett Prentice, Antonio Quizhpilema,  
Deborah Robertson, Rebecca Ross, Peter Rusinak,  
Reed Ryan, Nicole Sales, Jill Sieffert, Heather Smith,  
Victoria Solivan, Jessica Stanley, Amelie Sun,  
Jennie Tang, Victoria Tudor, Joslin Van Arsdale,  
Heather Weintraub, Sara Weintraub, Kristina Weston,  
Christina Wolf, Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Nancy Rome,  
Brett Sherlock, Jody Wilkie











CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020