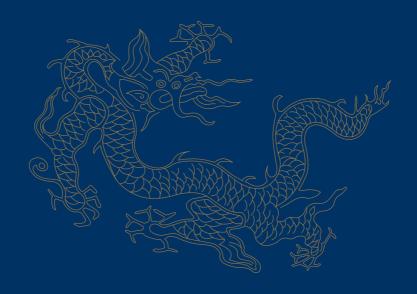
J. J. LALLY & CO.

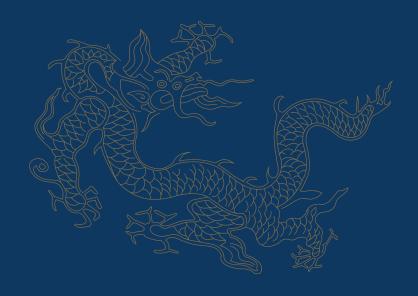
藍理捷



CHRISTIE'S



J. J. LALLY & Co. 藍理捷



CHRISTIE'S





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AUCTION

Thursday 23 March at 8.30am (Lots 801-938)

20 Rockefeller Plaza New York, NY 10020

ONLINE AUCTION

J. J. Lally & Co. — The Library Sale 20463 (Lots 1-116)

Bidding opens 15 March at 8.30am EST Bidding closes 30 March at 8.30am EST

VIEWING

Friday	17 March	10.00am-5.00pm
Saturday	18 March	10.00am-5.00pm
Sunday	19 March	1.00pm-5.00pm
Monday	20 March	10.00am-5.00pm
Tuesday	21 March	10.00am-5.00pm
Wednesday	22 March	10.00am-2.00pm

AUCTIONEERS

Rahul Kadakia David Kleiweg de Zwaan Adrien Meyer

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LALLY-20461**

> ABSENTEE AND TELEPHONE BIDS Tel: +1 212 636 2437



Please scan for complete auction information

CHRISTIE'S

Lot 817

previous page
Lot 896

opposite
Lot 839

following page
Lot 876

SPECIALISTS AND SERVICES FOR THIS AUCTION



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



Michael Bass International Director mbass@christies.com



Vicki Paloympis Specialist Head of Department vpaloympis@christies.com rchen@christies.com



Rufus Chen Specialist Head of Sale



Michelle Cheng Senior Specialist mcheng@christies.com



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



Andrew Lueck Specialist, San Francisco alueck@christies.com



Sophia Zhou Specialist Chinese Paintings szhou@christies.com



Lucy Yan Cataloguer lucyyan@christies.com



Zhengdong Guo Cataloguer & Researcher zguo@christies.com



Kathleen Coyne Sale Coordinator kcoyne@christies.com

For inquiries, please contact the Sale Coordinator, Kathleen Coyne, at kcoyne@christies.com or +1 212 636 2180.

HEAD OF SALE MANAGEMENT Holly Rittweger

hrittweger@christies.com Tel: +1 212 641 7529

REGIONAL MANAGING DIRECTOR

Rachel Orkin-Ramey rorkin-ramey@christies.com Tel: +1 212 636 2194

POST-SALE COORDINATORS

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

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 and Aster Ng for their invaluable expertise and consultation on this catalogue, as well as Iris Che for her continuous assistance.



25/01/2023



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J. J. LALLY & CO.

藍理捷

Jim Lally, 1995 Maggie Nimkin Photography

In 1987, the esteemed scholar and art critic Souren Melikian reviewed the opening of J. J. Lally & Co. in New York. Melikian's review, published in the *International Herald Tribune* and re-printed on the following pages, astutely foreshadowed the importance of the gallery in the field of Chinese art for the next 30 years. In the first sentence Melikian observed "When the president of the most powerful auction house in the United States steps down to open his own art gallery, it means something big is happening in the field," and indeed he was right. For the following three decades, the gallery reflected the sophisticated eye and passion of its founder, welcoming scholars, collectors, amateurs and professionals alike.

James (Jim) Lally graduated from Harvard College and Columbia University and joined Sotheby's New York in 1970, working first in Los Angeles and then in London. He returned to Sotheby's New York in 1972, where he took charge of the Chinese Art Department. The catalogues which he produced were a radical departure for the New York department, employing a rigorous scholarly approach to the presentation of objects. In 1974, he joined his senior colleague Julian Thompson in the founding of Sotheby's Hong Kong, traveling there several times each year to meet with collectors, catalogue works of art and participate in conducting biennial auctions. In the mid 1980's he was named president of Sotheby's North America and continued to travel in Asia and conduct auctions in Hong Kong and New York. In 1987, Lally left Sotheby's and opened J.J. Lally & Co. on 57th Street in New York to concentrate on the Chinese works of art that most intrigued him - early ceramics, ritual bronze vessels, archaic jade carvings and sculpture. From the start, Lally's high standards, integrity and goodwill were always evident at the gallery. The intimate and elegant setting that he created at the Fuller Building became a space where collectors and curators felt at home. The main room presented objects in sleek, museum-style cases, while the reference library served as a private space for first-hand viewing, study and discussion. Lally's unerring eye and constant emphasis on connoisseurship were evident upon first setting foot in the gallery. His annual exhibitions were highlights of New York Asia Week, and the authoritative catalogues the gallery published are well-regarded and enduring, important reference works in the field. The focus of J.J. Lally & Co. was always the quality and rarity of the objects themselves; neither market trends nor fashion drove Lally's exhibitions. One of the great scholar-dealers in the field of Chinese art, Jim Lally has gained the admiration and respect of curators, collectors and dealers around the world. The quality and art-historical importance of the works sold by J. J. Lally & Co. is evidenced by the long list of museums around the world that acquired works from the gallery and continue to seek Lally's advice and counsel.

Christie's is honored to present the auction of Chinese art from J. J. Lally & Co., offering the works in this catalogue in celebration of the extraordinary contribution the gallery has made to the appreciation and understanding of Chinese art.



PUBLISHED BY THE NEW YORK TIMES

SATURDAY-SUNDAY, JANUARY 31-FEBRUARY 1, 1987

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Arts/Leisure

James Lally and the Booming Chinese Market

By SOUREN MELIKIAN

International Herald Tribune

NEW YORK - When the president of the most powerful auction house in the United States steps down to open his own art gallery after devoting 15 years of his professional life to the company, it means that something big is happening in his field.

All the indications are that Chinese art, particularly its early forms from Shang bronzes to Ming Porcelain, is on the eve of yet another boom. The career of James J. Lally, who resigned as president of Sotheby's North America on Dec. 31, 1985, to set up a gallery at 42 East 57th Street simply called J.J. Lally & Co. Oriental Art, nearly coincides with the developments that have led to the present price explosion on the Chinese market

Little in his university background predestined Lally to become a leading market expert in Chinese art. Neither his undergraduate studies in English literature at Harvard nor the combined degree in economics and diplomatic history he took at Columbia pointed to commerce or art, let alone China. Early exposure to the outstanding collection of Chinese art in the Museum of Fine Art in Boston, his hometown, was the initial factor that awoke what was to become a lifetime passion. While in Europe to see more Chinese art, Lally was offered a job at Sotheby's. Hired for his competence in finance and economics, he somehow managed to have a yearlong stint in the Chinese art department in London under James Kiddell, of whom he still speaks in reverential tones.

In May 1973, while Chinese art was riding a crest thanks to Japanese buying and the awakening of Hong Kong, there came an opening in New York. Sotheby's expert in Chinese art was leaving for Europe, Lally joined the department and, on Nov. 20, 1973 held the first sale for which he had written up all the entries. It was a landmark in American auctions of Chinese art. For the first time, footnotes and cross-referencing in scholarly style loomed large in contrast

riod. A white porcelain bowl of otherwise bathat brought in the discoveries of Swedish scholar Jan Wirgin.

jects instead of waiting for them to fall in his lap. While walking about Georgetown, his eye was caught by a jade vase in the window of a shop of antiques of every description. He walked in, and inquired about the price, which was \$15,000, and said he could get three times as much in his forth- istrative chores and cut off from what he coming auction. In that Nov. 20 sale the superb Kangxi covered vase set a world Like other experts, he did not like the new record at five times the dealer's price. By atmosphere — "I had no wish to be another the end of the year. Lally was director of the Chinese department.

Julian Thompson, director of the Chinese department in London, was then setting up Sotheby's Hong Kong. The November experimental sale had been a thumping



© MACCIE NIMKIN PHOTOGRAPHY Large archaic bronze bell of the Zhou dynasty.

to the past, when objects were broadly char-success. Lally, who had been to Hong Kong acterized in terms of medium, size and pe- and met the dealers and collectors, sensed a fantastic opportunity. He asked to join. Afnal appearance was shown to be connected ter a trial period, he became a director of with the Liao kingdom on the basis of an in- Sotheby's Hong Kong in 1974 and from then cised mark in a well-documented discussion until his resignation from Sotheby's, ran the operation with Thompson. The rich Chinese business community was gradually drawn The other major innovation was Lally's into the auction game and this had a worldapproach to the market. He scouted for obporcelain in the Chinese taste.

> When A. Alfred Taubman bought Sotheby's in 1982, a new era opened for Lally, who soon became president of Sotheby's America. Two years later he resigned. He had found himself bogged down in admincared most about — objects and collectors. sort of apparatchik," Lally wryly notes. The challenge of working in an auction house as an expert, which is in being confronted with hundreds of objects and learning daily, no longer worked. There comes a time when you sift more and more and learn less and

Above all, Lally felt that time was ripe for a new gallery in Chinese art. Two giants in early Chinese objects are now slowly withdrawing from the New York scene. J.T. Tai, who sold most of the great archaic bronzes to be seen in American collections. has been winding up his operation for the last five years. Another major dealer, Alan Hartman, recently closed his gallery, Rare Art Inc., on Madison Avenue, to operate from home.

Their semi-retreat takes place at the moment when New York is emerging as a major trading center for Chinese art after a prolonged eclipse. When Lally first stepped into Sotheby's Chinese department, yearly sales for the season (1972-1973) stood at \$1.7 million. In his last full season (1984-1985), they had jumped to \$17.5 million - an increase of \$5 million from the previous year.

Several factors account for the New York renaissance. It took a generation to erase the consequences of the law banning



© MAGGIE NIMKIN PHOTOGRAPHY

James Lally and Tang dynasty lion.

any imports from Communist China.

A second factor, Lally says, is the impetus given by the special consultant for Far Eastern art in the Metropolitan Museum. Professor Wen Fong of Princeton University. In New York, where interest in art often collectors was perceptible.

bordering on shyness, would not dream of discussing, is Lally himself. I have accompanied him on visits to collectors, equally reserved and determined to shield their privacy, who, when handling objects in his company, thawed as he does too. He has undoubtto Hong Kong.

The location that Lally chose, the way in which he built up his stock, and the procedures for his opening exhibition all reflect his experience as an auction house man, and even the professionals he most admires. It is probably no accident if the premises he follows trends set by an institution or a per- chose on 57th Street call to the London galsonality with a high profile, the impact on lery of Giuseppe Eskenazi at 166 Picadilly. Both are above street level, allowing priva-A third factor that Lally, with his reserve cy. In both, the display, discreetly modern, is for themselves

To launch his gallery, Lally decided to he used to in the Sotheby days. He cast his net far and wide, traveling from New York edly stimulated some old collectors and to Hong Kong and Europe, and produced inspired new ones. Moreover, he is the man a catalogue that deceptively looks like can be dated to the first half of the seventh who established a two-way traffic between some of his last catalogues at Sotheby's, century now stands in the Cleveland Muse-New York and Hong Kong, attracting collec- down to the dark blue background for a um of Art. Lally passes his inaugural exhibitors and dealers from the Far East to New creamy sculpture on the cover. With a dif-tion test with flying colors, A new power has York and persuading New Yorkers to go ference: the pieces are Lally's own choice, arisen in the international arena of Chinese not that of a mixed bunch of vendors. art. And New York has scored once again.

They amount to what an auctioneer would consider a dream sale.

Lally enjoys the rare advantage of combining the object lover's instant perception and the scholar's awareness of historical significance. His selection went all the way from neolithic pottery from the Gansu to enameled glass brush pots made under Qianlong (1736-1795). It is characterized by a mix of blockbusters (the most beautiful bronze bell of the Zhou period, of the seventh-sixth centuries B.C., I have seen on the market as part of a chime, of which another may be seen in the Arthur Sackler Museum at the Smithsonian) and of marvelous rarities not worth a great deal because they are so unobtrusive. His admirable bronze incense burner of the early Han period, with an openwork spiraling dragon on the lid, has no known parallel.

Lally had sent out 100 catalogues and 400 invitations to the private viewing on Dec. 2, stipulating that the sale would start by 6 P.M. By Dec. 1 at 10 P.M., four people were queuing on 57th Street in a snowfall. When Lally arrived at 8 A.M. on Dec. 2, two more had joined them. By noon, Lally had to improvise. Buvers would be allowed in according to arrival order established by ticket numbers. Each buyer would be limited to five items only. On the first night, 25 of the 47 items had

At the end of the exhibition on Dec. 17 unassuming and leaves the objects to speak only 10 remained unsold, with sales exceeding \$1 million. Buyers included two New York collectors, a Japanese agent dispatched by a hold an exhibition and proceeded much as Tokyo syndicate, a London dealer representing a European collector, and five U.S. museums. The stone figure of a Bodhisattva that retains much of its original polychromy and

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Jim Lally and Julian Thompson, Mandarin Hotel, Hong Kong, 1974.



China tour, Mee Seen Long, Pat Curtin, Carol Conover, Jim Lally at the Qingbai kiln site in Hutian, 1981.

MUSEUM COLLECTIONS FEATURING WORKS FROM J. J. LALLY & CO.

Abegg-Stiftung Museum, Riggisberg, Switzerland
Ackland Art Museum, Chapel Hill, North Carolina
Art Gallery of New South Wales, Sydney
Art Institute of Chicago
Asian Art Museum of San Francisco
Asian Civilisations Museum, Singapore
Baltimore Museum of Art
Bristol Museums and Art Gallery, England
British Museum
Brooklyn Museum
Cantor Arts Center at Stanford University
Cleveland Museum of Art
Dayton Art Institute

Denver Art Museum
Detroit Institute of Arts

Flagstaff House Museum of Tea Ware, Hong Kong Fondazione Giovanni Agnelli, Turin Freer Gallery of Art and Arthur M. Sackler Gallery

Harvard University Art Museum Herbert F. Johnson Museum of Art, Cornell University

Hong Kong Museum of Art Idemitsu Museum of Arts, Tokyo

Indianapolis Museum of Art

Israel Museum, Jerusalem

Kimbell Art Museum

Kresge Art Museum, Michigan State University Los Angeles County Museum of Art

Matsuoka Museum of Art, Tokyo

Metropolitan Museum of Art, New York

Middlebury College Museum of Art

Miho Museum, Shigaraki

Minneapolis Institute of Arts

Musees Royaux de l'Art et d'Histoire, Brussels

Museum fur Ostasiatische Kunst, Berlin

Museum fur Ostasiatische Kunst, Cologne

Museum of Fine Arts, Boston

Museum of Fine Arts, Houston

Museum of Oriental Ceramics, Osaka

Museum Rietberg Zurich

Nelson-Atkins Museum of Art

New Orleans Museum of Art Philadelphia Museum of Art

Portland Art Museum

Princeton University Art Museum

Royal Ontario Museum, Toronto

Saint Louis Art Museum

Samuel P. Harn Museum of Art, University of Florida

San Antonio Museum of Art

San Diego Museum of Art

Santa Barbara Museum of Art

Seattle Art Museum

Shanghai Museum

Speed Art Museum, Louisville

Spencer Museum of Art, University of Kansas

Tokyo National Museum

Virginia Museum of Fine Arts, Richmond

Worcester Art Museum

Yale University Art Gallery



I-Hsuan Chen, Jim Lally and Vanessa Quinn, 2021.



Jim and Helen Lally, Paris Biennale, 2010.

17



藍理捷藝廊 J. J. LALLY & Co.

1987年,知名學者暨藝評人梅禮珩 (Souren Melikian) 曾撰文評析藍理捷藝廊於紐約開業一事。該篇評論發表於《國際先驅論壇報》多個版面,梅氏在文中一語道破,這家藝廊在接下來的三十年裡,必將在中國藝術領域叱吒風雲。他在篇首斷言:「美國頂級拍賣行的主席此番離職,並自立門戶開辦藝廊,看來在業內定然大有作爲。」此言甚是。爾後三十年內,藍理捷藝廊旣體現了創辦人的卓犖眼力和滿腔熱忱,亦成爲了學者、藏家、愛好者及業界人士濟濟一堂、交流切磋的所在。

藍理捷 (James Lally) 畢業於哈佛學院及哥倫比亞大學,1970年加入紐約蘇富比,起初以洛杉磯為基地,其後遷至倫敦。1972年,他重返紐約蘇富比,並執掌中國藝術部門。藍氏編製的圖錄迥異於紐約藝術部的常規,其呈現藝術品的手法專業學術、嚴謹到位。時至1974年,他與資深同事朱湯生 (Julian Thompson) 聯袂創辦香港蘇富比,每年多次蒞臨香江,以便會晤藏家、編錄藝術品及籌辦雙年拍賣會。八十年代中期,蘇富比擢升藍氏爲北美地區主席,他在任內繼續穿梭於亞洲各地,並主理香港和紐約兩地的拍賣會。1987年,藍氏離任蘇富比,其創辦的藍理捷藝廊在紐約五十七街正式開幕,專注經營他最念茲在茲的中國藝術品類別,如高古陶瓷、青銅禮器、玉雕和造像等。

自始至終,藝廊一直恪守藍氏精益求精、嚴謹求實和商譽至上的信念。他在富勒大廈的店面營造出閒適愜意、優雅含蓄的氛圍,藏家和策展人在此無不賓至如歸。藝廊展廳採用美術館式的雅潔展櫃來陳列藝術品,而藏書室則是觀摩鑑賞、研究學習和交流的私人空間。甫踏入藝廊,藍氏眼力之精道與鑑藏力之深湛已一覽無遺。他策劃的年展向來是紐約亞洲藝術週的亮點,而藝廊編製的重量級圖錄在業內廣受推崇,是歷久彌新的參考著作。





801 A BRONZE RITUAL TRIPOD FOOD VESSEL, *DING*

LATE SHANG DYNASTY, ANYANG, 12TH-11TH CENTURY BC

The deep body is raised on three columnar legs and is cast with a band of circular bosses alternating with *kui* dragons below the everted rim set with a pair of bail handles. The patina is of mottled olivegreen color with areas of malachite encrustation on the interior.

91/4 in. (23.5 cm.) high

\$80,000-100,000

PROVENANCE:

Caroline B. Carter Collection. Estate of Caroline B. Carter; Sotheby's New York, 29 November 1993, lot 177.

J. J. Lally & Co., New York, no. 4637.

A bronze *ding* of smaller size (15 cm. high), but of similar proportions and with a similar band of whorls and *kui* dragons below the mouth rim, from a Shang dynasty tomb in Guojiazhuang, Anyang, Henan province, is illustrated in *Zhongguo qingtongqi quanji* (Compendium of Chinese Bronzes), Beijing, 1997, vol. 2, Shang (II), no. 27. A similar band of whorls and very similarly rendered *kui* dragons can also be found on a late Shang *gui* sold at Christie's New York, 14 September 2017, lot 904, and again at Sotheby's New York, 17 March 2021, lot 192.



(another view)

晚商 安陽時期 公元前十二至十一世紀 青銅夔龍圓渦紋鼎

を源:

Caroline B. Carter 珍藏 Caroline B. Carter舊藏; 紐約蘇富比, 1993年11月29日, 拍品編號177 藍理捷, 紐約, 編號4637



802 A BRONZE RITUAL WINE VESSEL AND COVER, YOU LATE SHANG DYNASTY, ANYANG, 11TH CENTURY BC

The pear-shaped body is cast on the shoulder with a band of diamond-shaped *leiwen* centered on an animal mask in relief between borders of circles, and the rope-twist handle is attached to the narrow sides by loops. The domed cover is similarly decorated beneath a segmented finial cast with cicadas. The interior of the cover and the vessel is cast with an inscription probably reading wen fu mu and wen fu mu fu yi respectively, and the base of the vessel is cast with a turtle design.

9 in. (23 cm.) high

\$100,000-150,000

PROVENANCE:

J. J. Lally & Co., New York, 1993. Dr. John T. Biggs (1942-1998) Collection, St. Louis. J. J. Lally & Co., New York, no. 4641.

晚商 安陽時期 公元前十一世紀 青銅卣 銘文:或作「文婦目」及「文婦目父乙」

藍理捷, 紐約, 1993年 John T. Biggs醫生 (1942–1998) 珍藏, 密蘇里州聖路易藍理捷, 紐約, 編號4641



(turtle-form motif on base of vessel)











(inscription: interior of vessel)

(inscription: interior of cover)

The inscription cast inside the cover consists of the character *wen*, probably a clan sign, and a character reading either *mu* or *qi* (Lady Mu or Lady Qi). The same inscription is cast in the center of the base of the vessel, with two additional characters, *fu yi* (Father Yi).

For a similar bronze *you* unearthed in 1970 from a Shang dynasty tomb at Anyang, Henan province, see *Shang and Zhou Bronzes unearth from Henan Province*, vol. I, Beijing, 1981, p. 198, no. 249, and the example in the Museum of Eastern Antiquities, Oxford, illustrated by W. Watson in *Ancient Chinese Bronzes*, London, 1962, pl. 23a. A larger bronze you (28.6 cm. high) dated 11th century BC of similar form and with similar decoration and rope-twist handle is illustrated by R. W. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D. C., 1987, p. 388, no. 68, where the author notes, p. 390, "The fine angular spirals that fill the decorated bands differ from *leiwen* by their arrangement in

a regular pattern of triangles and rhombs... It was probably not created *de nouveau* near the end of the Anyang period but instead seems to have evolved from early Anyang designs of scorpions." Bagley illustrates, p. 390, a bronze *hu* and cover in the Museum für Ostasiatiche Kunst, Köln, featuring a geometricized scorpion.

A turtle motif similar to that cast on the base of the present vessel can be seen in the center of a late Shang bronze ritual water basin (pan) from the Avery Brundage Collection, and now in the Asian Art Museum of San Francisco, illustrated by R. Y. d'Argencé in Ancient Chinese Bronzes in the Avery Brundage Collection, San Francisco, 1967, p. 38, pl. XIV:B. Another similar turtle motif can be seen in a rubbing of a late Shang bronze you illustrated by M. Hayashi, In Shū jidai seidōki no kenkyū (A Study of Shang Zhou Bronzes), vol. II, Tokyo, 1986, p. 294, no. 10-109.



803 A VERY RARE GOLD-INLAID ARCHAIC BRONZE DAGGER-AXE, JI

EASTERN ZHOU DYNASTY, CIRCA 5TH CENTURY BC

The slender blade is pierced with four rectangular apertures and is finely inlaid in gold in bird script on one side with three characters running horizontally along the upper edge of the blade and three further characters running vertically along the *hu*. The *nei* is cast on both sides with twin hooked scroll motifs within double line borders.

10% in. (26.4 cm.) long, metal stand, Japanese double wood box

\$30,000-40,000

PROVENANCE:

Private collection, Japan.

Kochukyo, Tokyo, by 1995.

J. J. Lally & Co., New York, no. 4081.

EXHIBITED

New York, J. J. Lally & Co., *Ancient Chinese Bronzes*, 19 March–9 April 2011.

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東周 公元前五世紀前後 青銅錯金戟

來源:

私人珍藏, 日本 壺中居, 東京,1995年已入藏 藍理捷, 紐約, 編號4081

展覽:

紐約, 藍理捷,「Ancient Chinese Bronzes」, 2011年3月19-4月9日

出版

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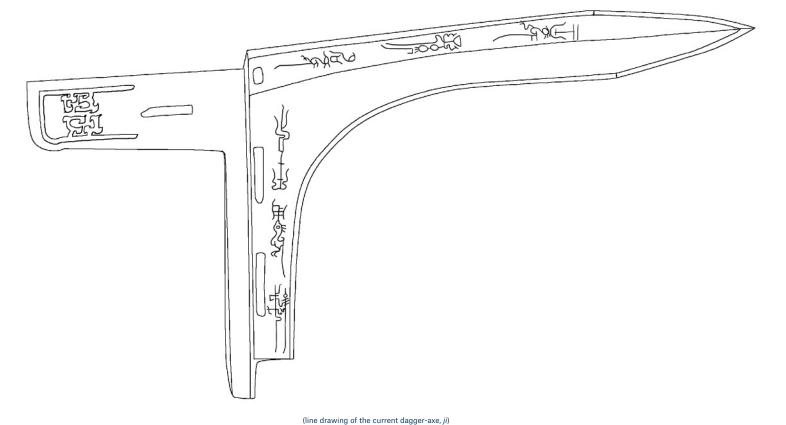




(inscription)







The gold-inlaid inscription in bird script may be read as, *Wang Sun Ming zhi yong ji (ji* for the use of Wang Sun Ming). The name Wang Sun Ming is cited in *Shang Zhou qingtongqi mingwen xuan* (Selected Bronze Inscriptions from the Shang and Zhou), vol. 4, Beijing, 1990, p. 428, footnote no. 1, as being a person from the state of Chu.

According to Zhang Han in "Study on Gold Inlaid Bird Script Bronze Ge Daggers Unearthed from Wanrong," *Wenwu*, 1962, nos. 4-5, pp. 35-36, this very decorative style of script is first seen on bronze weapons made in Southern China during the late Spring and Autumn period.

A set of three bronze daggers, comprised of a *ji* similar to the present example and two *ge*, was unearthed in 1978 from the tomb of the Marquis Yi of Zeng (c. 433–300 BC) in Leigudun, Suizhou, Hubei province, and is now in the Hubei Provincial Museum. Like the present *ji*, the three daggers are each inlaid in gold with an

inscription in bird script reading, 'Halberd for the use of Maquis Yi of Zeng'. The set is illustrated Zeng Hou Yi mu (Tomb of Marquis Yi of State Zeng), vols. I-II, Beijing, 1989, p. 267, no. 157 in. vol. I and pl. XCI in vol. II, and again in Zhongguo qingtongqi quanji: Dong Zhou, IV (Compendium of Chinese Bronzes: Easter Zhou, IV) vol. 10, Beijing, 1998, no. 170, with a description on p. 58. The set was published again recently by Fan J. Zhang and Jay Xu (eds.) in Phoenix Kingdoms: The Last Splender of China's Bronze Age, Asian Art Museum, San Francisco, 2022, p. 155, no. 86, where a reconstruction of the weapon is also illustrated. As noted by Haicheng Wang in his entry for the set, the three blades were "originally mounted perpendicular to the eight-foot-long shaft of a spear. The one at top has a tang that extends through the shaft... The three blades were set in slots cut into the shaft and tied in place through slits in their long back edges... To avoid breakage, the shaft was made of a wooden core covered by bamboo strips and then wrapped with leather or rattan straps. It was further coated with lacquer and adorned with a horn fitting at its bottom."

J. J. LALLY & CO. 藍理捷



804 A BRONZE SCRIBE'S KNIFE, XIAO DAO WARRING STATES PERIOD, 4TH-3RD CENTURY BC

The slender curving blade has a very sharp edge which continues to the rounded tip, with the narrow fluted handle ending in an oval loop terminal. The burnished surface retains the original 'golden' tone of the bronze.

10¾ in. (27.4 cm.) long, cloth box

\$5,000-7,000

PROVENANCE:

Acquired in Hong Kong, 1998. J. J. Lally & Co., New York, no. 2879.

This distinctive type of knife, called a *xiao dao*, was used for preparing bamboo strips to be used as stationery for calligraphy written with brush and ink. Knives of this type are associated with Southern regions of China, around the Yangzi River basin.

A bronze knife of very similar form unearthed in 1965 from a Chu culture site northwest of Ji'nan, Hubei, and now in the Hubei Provincial Museum, is illustrated by J. Rawson in *Mysteries of Ancient China: New Discoveries from the Early Dynasties*, London, 1996, pp. 150–51, no. 69.

戰國 公元前四至三世紀 青銅小刀

來派

1998年入藏於香港 藍理捷, 紐約, 編號2879

Another similar knife, but of smaller size, unearthed in 1978 from the tomb of the Marquis Yi of Zeng (d. 433 BC) is illustrated in the excavation report, *Zeng Hou Yi mu* (Tomb of Marquis Yi of State Zeng), vols. I-II, Beijing, 1989, pl. LXXXIV, no. 1 in vol. II. See, also, a related bronze knife exhibited at the Osaka Municipal Museum and illustrated in the catalogue, *Chūgoku Sengoku jidai no bijutsu* (Chinese Art of the Warring States Period), Osaka, 1991, p. 101, no. 144.

805 A BRONZE CEREMONIAL DAGGER-AXE. *GE*

WARRING STATES PERIOD (475-221 BC)

The dagger-axe is cast in openwork with a sinuous dragon framed by beveled edges. The surface has a pale grey-green patination.

51/8 in. (13 cm.) long, softwood stand, cloth box

\$4,000-6,000

PROVENANCE

Collection of Alexandre J. Argyropoulos (1894–1978), Greek Ambassador to China, late 1940s–early 1950s, and thence by descent within the family.

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

LITERATUR

A. J. Argyropoulos, "The Chinese Ritual Bronzes," *The Connoisseur Magazine*, London, February 1964, p. 94, pl. 9.

戰國 青銅鏤雕龍紋戈

希臘駐華大使Alexandre J. Argyropoulos (1894–1978)珍藏, 1940年代至1950年代初, 後於家族流傳 藍理捷, 紐約

A. J. Argyropoulos,〈The Chinese Ritual Bronzes〉,《The Connoisseur Magazine》,倫敦, 1964年2月, 頁94, 圖版 9





806 A RED AND BLACK LACQUERED-WOOD 'EAR CUP', ER BEI

WARRING STATES PERIOD, CIRCA 4TH-3RD CENTURY BC

The elliptical cup rests on a flat base, with the deep rounded sides rising to a thin lip and flanked by a pair of 'butterfly-wing' shaped ears decorated with zig-zag patterns on top and spiral motifs on the sides. The decorations are painted in red and black, the lower sides and base are lacquered in black, and the interior is lacquered red.

6% in. (17.5 cm.) long, cloth box

\$8,000-12,000

PROVENANCE:

Acquired in Hong Kong, 1995. J. J. Lally & Co., New York, no. 2113C.

A very similar lacquered wood ear cup (er bei), was discovered in 1965 in tomb no. 1 in the Warring States cemetery at Wangshan, Jiangling, Hubei province, and is illustrated in Hubei chutu Zhanguo Qin Han qiqi (Lacquerware from the Warring States to the Han Periods Excavated in Hubei Province), Hong Kong, 1994, no. 3. The same ear cup is illustrated again in the excavation report, Jiangling Wangshan Shazhong Chu mu (Chu Tombs at Wangshan and Shazhong, Jiangling), Beijing, 1996, col. pl. 3, no. 1, together with another very similar example from tomb no. 2 at Wangshan, illustrated in pl. 76, no. 3.

戰國 公元前四至三世紀前後 漆耳盃

來源:

1995年入藏於香港 藍理捷, 紐約, 編號2113C



(another view

807 A RARE CRYSTAL-INLAID RED AND BLACK LACQUERED RITUAL SPOON, *BI*

WESTERN HAN DYNASTY (206 BC-AD 9)

The spoon has a long slender handle and a flat ovoid bowl centered with a faceted rock crystal insert. It is decorated on the handle and on the reverse of the bowl with red scrollwork painted on a dark brownish-black lacquer ground.

101/4 in. (26 cm.) long, composite stand, plexiglass case

\$6,000-8,000

PROVENANC

Acquired in Hong Kong, 1995. J. J. Lally & Co., New York, no. 2120.

A similarly decorated lacquer ritual spoon of closely related form but without a rock crystal insert was discovered at the Qin State cemetery in Shuihudi, Yunmeng, Hubei province, and is illustrated in *Yunmeng Shuihudi Qin mu* (Qin Tombs in Shuihudi, Yunmeng County), Beijing, 1981, pl. 17, no. 2 and in a line drawing on p. 33, pl. 34.

Archaeologists and scholars today refer to this form of long-handled spoon as a *bi*. According to the Eastern Han dynasty historian Zheng Xuan (AD 127-200) in his commentary on ancient rituals, the *bi* was used to handle and divide food during ceremonies.

西漢 彩漆雲氣紋と

^乘 1995年入藏於香港 藍理捷, 紐約, 編號2120



detail)

808 A SET OF SIX SMALL GILT-BRONZE VOTIVE VESSELS

NORTHERN QI-SUI DYNASTY (AD 550-618)

The set comprises two miniature stem cups, a larger stem cup with fitted cover, a miniature funnel, a small banded bulbous storage vessel and cover (*hu*), and a compressed pear-shaped vase (*tuohu*). Each vessel is richly gilded with scattered areas of bright malachite green and azurite blue patination.

Stem cups: 1½ in. (2.9 cm.) high; 1¾ in. (3.5 cm.) high, fitted softwood stand
Covered stem cup: 2¼ in. (5.7 cm.) high
Funnel: 1½ in. (4.1 cm.) high
Covered hu: 3 in. (7.6 cm.) high
Tuohu: 2¾ in. (7 cm.) high

\$30,000-40,000

PROVENANCE:

Acquired in Hong Kong prior to 2000. J. J. Lally & Co., New York, no. 3906.

A group of small votive vessels is illustrated by A. Juliano, *Art of the Six Dynasties*, New York, 1975, pp. 38-40, particularly the *tuohu*, cat. no. 16, with a lengthy discussion of the early adoption of this type of Chinese bronze vessel for use in Buddhist rituals. See, also, the group of small bronze vessels discovered in the Western Han royal tomb of Liu Fei (169-127 BC), the King of Jiangdu, at Dayun Mountain in Xuyi, Jiangsu province, illustrated by Xu (ed.), *Tomb Treasures: New Discoveries from China's Han Dynasty*, San Francisco, 2017, p. 120, no. 43.

Two small Han dynasty *hu*-shaped gilt-bronze vessels are illustrated by P. Singer in *Early Chinese Miniatures*, New York, 1977, p. 34, no. 55 (from the Los Angeles County Museum of Art), and on p. 40, no. 75 (from the British Museum).

北齊至隋 鎏金銅禮器一組六件

來源:

2000年前入藏於香港 藍理捷, 紐約, 編號3906



J. J. LALLY & Co. 藍理捷



809 A GROUP OF FIVE BRONZE COINS

XIN DYNASTY (AD 9-24) AND TANG DYNASTY (AD 618-907)

The knife coin, Xin dynasty (AD 9-24), is inscribed on one side with an inscription that reads *yi dao ping wu qian* (one knife is worth five thousand), with the first two characters inlaid in gold on the circular ring and the other three characters cast on the 'blade'. Each circular coin, Tang dynasty (AD 618-907), is cast on one side with four characters surrounding the square central aperture reading *kai yuan tong bao* (circulating treasure from the inauguration of a new epoch).

Knife coin: 3 in. (7.6 cm.) long, cloth box Each circular coin: 1 in. (2.5 cm.) diam.

\$1,500-2,000

PROVENANCE:

Acquired in Hong Kong, 1997. J. J. Lally & Co., New York, nos. 2514I and 2513B.

A similar gold-inlaid bronze 'knife coin' with the same inscription, excavated in 1983 from Guyuan, Ningxia province, is illustrated in *Zhongguo wenwu jinghua daquan: jin, yin, yu, shi juan* (The Compendium of Chinese Art: Gold, Silver, Jade and Stones), Hong Kong, 1994, no. 027. Another coin of this 'knife' type in the Shaanxi History Museum is illustrated by Li (ed.) in *Shaanxi qingtong qi* (*The Shaanxi Bronzes*), Xi'an, 1994, p. 341, no. 304, and again by Zheng Wenlei (ed.) in *A Journey into China's Antiquity*, vol. 2, Beijing, 1997, p. 128, no. 143.

新莽及唐 銅錢一組五件

來源:

(5)

1997年入藏於香港 藍理捷, 紐約, 編號2514I及2513B

The circular coins with characters reading *kai yuan tong bao* were issued by Emperor Gaozu (r. AD 618-626) on the fourth year of *Wude* (corresponding to AD 621) to commemorate the founding of the Tang dynasty. This currency was widely circulated throughout the Tang and minted in large quantities by both the government and non-government agencies, resulting in a variety of casting details. Similar bronze coins from the Tang dynasty cemetery at Xingyuan village, Yanshi city, Henan province, are illustrated in *Yanshi Xingyuan Tang mu* (The Tang Tombs in Yanshi Xingyuan), Beijing, 2001, p. 233, pl. 225, and described in detail on pp. 232-34 with an outline of their characteristics as basis for dating and attribution.

810 A SMALL BRONZE JAR AND COVER

The ovoid jar has a flat base and the high shoulders are cast with three double lines. The slightly domed cover has matching double line bands and is surmounted by a bud finial. Both have a scattered reddish-brown patina with areas of malachite encrustation.

3 in. (7.6 cm.) high, cloth box

\$5,000-7,000

PROVENANC

J. J. Lally & Co., New York, no. 4623.

A similar small bronze jar of this form, without a cover, in the collection of Kubosō Memorial Museum of Art, Izumi, is illustrated in *Chugoku no kyōdō: rokuro hiki no seidōki* (Tin-Bronze of China: Bronzes of the Potter's Wheel), Osaka, 1999, p. 45, no. 88.

唐 銅弦紋小蓋罐

藍理捷, 紐約, 編號4623



811 A VERY RARE LARGE AND FINELY CHASED SILVER SHELL-FORM BOX

TANG DYNASTY (AD 618-907)

Realistically formed as a clam shell with silver hinge at one side, the box is decorated on the exterior of each half with birds amidst exotic blooms and lush foliage borne on scrolling stems, all reserved on a fine ring-punched ground.

41/8 in. (10.5 cm.) wide, cloth box

\$150,000-180,000

PROVENANCE:

Acquired in Macau, 1985. J. J. Lally & Co., New York, no. x2630.

A smaller Tang-dynasty chased silver clamshell-form box decorated with a peacock and a phoenix amidst dense scrolling foliage on a punched ground is in the Freer Gallery of Art and illustrated in *Masterpieces of Chinese and Japanese Art: the Freer Gallery of Art Handbook*, Washington D.C., 1976, p. 24, no. 30.50. A smaller (25% in.) Tang-dynasty parcel gilt clamshell-form silver box decorated with birds in the collection of The Art Institute of Chicago is illustrated by H. Trubner in *The Arts of the T'ang Dynasty*, Los Angeles, 1957, p. 125, no. 354. Another related example, decorated with birds and otter, from the Carl Kempe Collection, is illustrated in *Chinese Gold and Silver in the Carl Kempe Collection*, Ulricehamn, 1999, p. 185, no. 137.

唐 銀鏨珍珠地纏枝卷草花鳥紋貝殼形盒

來源:

1985年入藏於澳門 藍理捷, 紐約, 編號x2630





(additional views)





(detail)

812 A FINELY ENGRAVED GILT-BRONZE STEM CUP

TANG DYNASTY (AD 618-907)

The exterior of the cup is engraved with a wide band of leafy flower scroll reserved on a ring-punched ground below a narrow band of florets linked by 'C'-scrolls. The splayed foot is decorated with four fan-shaped panels, each engraved with a different flower. The cup is covered overall in thick, well-preserved gilding, with small areas of malachite and cuprite encrustation.

25% in. (6.7 cm.) high, cloth box

\$20,000-25,000

PROVENANCE

Dr. Giovanni Fabri Collection.

Highly Important Chinese Tang Pottery, Metalworks and Sculpture from a European Private Collection; Sotheby's London, 10th June 1986, lot 34.

Private European collection.

J. J. Lally & Co., New York, no. 4728.

唐 鎏金銅刻花草紋高足杯

來源:

Giovanni Fabri 醫生珍藏 《歐洲私人珍藏重要中國唐代陶器、金工及造像》;倫敦蘇 富比,1986年6月10日,拍品編號34 歐洲私人珍藏 藍理捷, 紐約, 編號4728

This finely engraved stem cup exemplifies the refinement of Tang-dynasty metalwork. Compare a smaller gilt-bronze stem cup engraved with a different pattern of floral scroll on a ring-punched ground from the collection of Mrs. Roy Hunt illustrated by H. Trubner in *The Arts of the T'ang Dynasty*, Los Angeles, 1957, no. 121. Another smaller gilt-bronze stem cup in the Avery Brundage Collection, engraved with a hunting scene, is illustrated by J. Fontein and Wu Tung, *Unearthing China's Past*, Boston, 1973, p. 180, pl. 93.



J. J. LALLY & Co. 藍理捷



813 A BRONZE BASIN

TANG DYNASTY (AD 618-907)

The shallow basin has steep sides with a flat base and has a smooth green patina with patches of malachite encrustation.

8¾ in. (22.2 cm.) diam., cloth box

\$5,000-7,000

PROVENANCE:

Acquired in Hong Kong, 1999. J. J. Lally & Co., New York, no. 3093.

A bronze basin of very similar form unearthed in 1957 from a Sui dynasty tomb located in the outskirts of Xi'an, is illustrated in *Tang Chang'an cheng jiao Sui Tang mu* (Excavations of Sui and Tang Tombs at Xi'an), Beijing, 1980, pl. 13:4, and described on p. 20.

唐 銅鉢

來源

1999年入藏於香港 藍理捷, 紐約, 編號3093



(interior)

814 A BRONZE BOTTLE VASE

TANG DYNASTY (AD 618-907)

The vase has an ovoid body surmounted by a slender neck rising to a flared rim, and has a silvery black patina with cuprite and malachite encrustation.

7¾ in. (19.7 cm.) high

\$12,000-18,000

PROVENANCE

J. J. Lally & Co., New York, no. 4885.

Vases of this shape, known as ambrosia vases, were often shown in Buddhist images and sculpture carried by the *bodhisattva* Guanyin (Avalokitesvara). They were thought to contain the healing elixir that the *bodhisattva* could pour out for mortals seeking salvation.

A bronze vase of very similar form in the Idemitsu Museum, Tokyo, is illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no. 330, where it is dated Sui-Tang dynasty. Another similar bronze vase in the Tokyo National Museum is illustrated in *Chūgoku no kyōdō: rokuro hiki no seidōki* (Tin-Bronze of China: Bronzes of the Potter's Wheel), Osaka, 1999, p. 32, no. 56. See, also, the Tang bronze vase of very similar form in the Minneapolis Institute of Art, illustrated by R. Jacobsen in *Appreciating China* – *Gifts from Ruth and Bruce Dayton*, Minneapolis, 2002, p. 56, no. 24.

唐 銅長頸瓶

來源:

藍理捷, 紐約, 編號4885





815 A GILT-BRONZE LOCK

TANG DYNASTY (AD 618-907)

The lock comprises a long slender rod connected to an oblong box containing the mechanism, with a quadrangular slot at one end of the box to receive the key. The sliding bolt at the other end is cast with a bud-shaped decoration in relief. The long rod is threaded through two rings attached to plain medallions. Each piece has a gilt surface with traces of bright green patination.

7 in. (17.8 cm.) long, softwood stand

\$1,000-2,000

PROVENANCE:

Acquired in Hong Kong prior to 2000. J. J. Lally & Co., New York, no. 3328b.

A Tang-dynasty gilt-bronze lock of this type was excavated from the tomb of Princess Linchuan (d. AD 682), north of Xinzhai village, Zhao town, Liquan county, Shaanxi Province, and is illustrated in *Wenwu*, 1977, No. 10, p. 54, fig. 7.

事 鎏金銅鎖

來源:

2000年前入藏於香港 藍理捷, 紐約, 編號3328b

816 AN ENGRAVED GILT-BRONZE STEM CUP

TANG DYNASTY (AD 618-907

The exterior of the cup is engraved with a continuous scene of two hunters on horseback, one with a club extended and ready to strike, the other with bow drawn and followed by two hounds, all reserved on a ring-punched ground below a foliate scroll band. The gilded surface has areas of green patination.

21/4 in. (5.7 cm.) high, cloth box

\$8,000-12,000

PROVENANCE

Acquired in Hong Kong, 1999. J. J. Lally & Co., New York, no. 3098.

A gilt-bronze stemcup of this form engraved with similar hunting scene in the Royal Ontario Museum, Toronto, is illustrated in *Chinese Art in the Royal Ontario Museum*, Toronto, 1972, p. 221, no. 139. A silver stem cup with similar design, unearthed in 1970 from a treasure hoard at Hejiacun in the southern suburbs of Xi'an, Shaanxi province, is illustrated in *Wenwu*, 1972, No. 1, p. 39, no. 19. The same stemcup is illustrated again in *Zhongguo Meishu Quanji*, (The Great Treasure of Chinese Fine Arts), Vol. 10: *Gongyi Meishu Bian* (Works of Art and Craft), Beijing, 1987, p. 23, no. 49, with full description on p. 14.

唐 鎏金銅刻狩獵紋高足杯

1999年入藏於香港 藍理捷, 紐約, 編號3098





AN EXCEPTIONALLY RARE CHASED GOLD CUP FROM THE SONG DYNASTY

Robert D. Mowry

宋 金鏨蓮紋鋬耳盃

毛瑞

ating to the Song dynasty (AD 960-1279), this exceptionally rare gold cup demonstrates that Chinese sophistication in goldsmithing persisted from the Tang dynasty (AD 618-907) well into the Song. The vessel's finely chased decoration features a leafy spray bearing a single lotus bud and two stylized lotus blossoms on its flat floor and a single fruit at the center of a symmetrical arrangement of leaves on the horizontal flange that serves as its wing, or grip, handle. The cup's plain, lightly burnished side walls perfectly showcase the elegant decorative scheme. The vertically set, loop handle that appears under the lobed, crescent-shaped flange visually echoes the vessel's narrow, half-round lip. Frequently exhibited and often published, this beautiful cup has a distinguished provenance, having passed through the Ton-Ying Collection of Zhang Renjie (1877–1950) as well as through the collections of Mrs. Christian R. Holmes (1871–1940) and U.S. Senator Hugh Scott (1900–1994).

Some have suggested that this vessel might have served as a brush washer for the desk of an emperor or high government official, as ceramic examples in this shape sometimes served as brush washers in the studios of the literati in Ming (1368–1644) and Qing (1644–1911) times.¹ In fact, the exact function of such gold vessels at the time of their creation has yet to be determined, but at least some archaeologists believe that they were used as drinking cups at the imperial court.²

As witnessed by this superb cup, the decorative motifs on Song gold and silver vessels typically appear against a plain, unembellished ground in contrast to the beautiful but staid designs on Tang vessels whose backgrounds were frequently textured with row upon row of tiny intaglio circles referred to as a ring-mat ground in English and as a fish-roe pattern in Chinese. In fact, the design motifs on Song gold and silver vessels took inspiration from contemporaneous bird-and-flower paintings on paper and silk, mimicking the paintings' refined compositions, naturalistic style, and fluid lines.



Fig. 1 Gold cup with chased motifs, Yuan dynasty (1279-1368). Victoria and Albert Museum, London, M.30-1935. © Victoria and Albert Museum, London.

圖一 金鏨蓮紋鍪耳盃,元,維多利亞和阿爾伯特博物館藏,倫敦,館藏編號M.30-1935, ② 維多利亞和阿爾伯特博物館,倫敦

此例宋代(公元960至1279年)金盃工藝精湛,將自唐(公元618至907年)至宋薪火相傳、出神入化的金器工藝詮釋得淋漓盡致。盃的內底精心鏨刻枝繁葉茂的折枝蓮紋,枝上結一蓮蕾和兩朵綻放的蓮花,鋬耳或板沿表面平鏨對稱葉紋,中段綴一果實。盃身光素且抛光柔和,將紋飾構圖襯托得益發淸新雅潔。口沿一側出菱花邊月牙板沿,下接一垂直環耳,與另一半的細窄盃沿上下呼應。此盃妙不可言,它常現身各大展覽,且時有發表,其經手藏家無不赫赫有名,諸如通運公司的張人傑先生(1877至1950年),以及洪默思夫人(Mrs. Christian R. Holmes, 1871至1940年)及美國參議員史柯特(Hugh Scott, 1900至1994年)等。

有人認爲,此盃當年或許是天子或大臣的文房筆洗,蓋因明(公元1368至1644年)、清(公元1644至1911年)二代文人的書桌之上,間或也有形制雷同的陶瓷筆洗。i 誠然,此類金器製作之時的具體用途仍有待商権,但至少有一部份考古學家相信,這批作品應是宮中的飲器。ii

誠如本季的精美金盃所示,宋代金銀器的紋樣地子大多光素無紋,較 諸唐代器物精美繁縟但略爲刻板的紋樣,及其排列細密的經典陰線小 圈(英文常形容爲「珍珠地 (ring-mat ground)」,中文多稱之爲魚子紋) ,兩者可謂大異其趣。事實上,宋代金銀器的紋飾題材脫胎於當時的



Fig. 2 Brush washer, Jun ware, Northern Song dynasty, early 12th century. Asia Society, New York: Mr. and Mrs. John D. Rockefeller 3rd Collection, 1979.138. Photography by Synthescape, courtesy of Asia Society. Photo credit: Asia Society / Art Resource, NY. 洗, 鈞窯, 北宋, 亞洲協會藏, 紐約, 約翰 · D · 洛克菲勒三世夫婦珍藏, 館藏編號1979.138

In addition to related gold cups unearthed in Inner Mongolia, the collection of the Victoria and Albert Museum, London, includes an allied gold cup (M.30–1935),³ (**Fig.1**) and J.J. Lally & Co., New York, featured a kindred gold cup in the March 2002 exhibition *Chinese Porcelain and Silver in the Song Dynasty* (cat. no. 11).⁴ Formerly in the collection of Carl Kempe (1884–1967), a silver cup of similar form and with related lotus-blossom décor on its floor sold at Christie's, New York, on 12 September 2019, lot 583.⁵

In Song and Jin times, vessels of this shape inspired ceramic imitations in Jun ware and Yaozhou ware; whatever their function might have been at the time of manufacture, those vessels were often used as brush washers by Ming- and Qing-period literati.

The most famous Jun examples include one in the Mr. and Mrs. John D. Rockefeller 3rd Collection at The Asia Society, New York (1979.138) (Fig. 2), one in the Sir Herbert Ingram Collection at the Ashmolean Museum, Oxford University (EA1956.1326), and another in the Sir Percival David Collection now housed at the British Museum, London (PDF.67). A similarly shaped Yaozhou vessel—which has been termed a *xi*, or brush washer, by the museum curators—and now in the Capital Museum, Beijing, was excavated from a Jin-dynasty tomb in Beijing. A "moon white" Yaozhou vessel, also termed a *xi* and now in the Yaozhou Kiln Museum, Shaanxi province, was one of the thirty-six, Jin-dynasty, Yaozhou vessels in a cache recovered at Liulinzhen, Yaozhouqu, Tongchuan, Shaanxi province in April 1988.6

紙本和絹本花鳥畫,並細意模仿後者精巧之構圖、寫實之畫風和行雲 流水般的線條。

內蒙古曾出土若干近似金盃,而倫敦的維多利亞與艾伯特博物館亦珍藏一例近似之作 (館藏號M.30-1935),3 紐約J.J. Lally & Co.於2002年3月舉辦「Chinese Porcelain and Silver in the Song Dynasty (中國宋代瓷器與銀器展)」展覽,展品中也一件類似的金盃 (圖錄編號11)。4 2019年9月12日,紐約佳士得拍出一件卡爾·凱波 (1884至1967年) 舊藏銀盃,其器形與本拍品相若,內底亦刻同一類型的蓮花紋 (拍品編號583)

宋金時期,鈞窯和耀州窯均有仿燒此類形制的陶瓷版本;無論其燒造時的原始用途,明淸文人的確經常以之充當筆洗。就知名度最高的鈞窯實例而言,一者出自紐約亞洲協會(館藏號1979.138),此乃洛克菲勒三世伉儷舊藏(Mr. and Mrs. John D. Rockefeller 3rd Collection);其二為英格朗爵士舊藏(Sir Herbert Ingram Collection),現已入藏牛津大學艾希莫林博物館(館藏號EA1956.1326);另一例源自大維德爵士舊藏,今藏倫敦大英博物館(館藏號PDF.67)。北京首都博物館也有一件形制相若的耀州器,它是北京一座金代古墓的出土文物,該館專家稱之為洗。另一例耀州窯月白釉近似例為陝西耀州窯博物館藏,它同樣



(the current gold cup)

With its engaging shape, handsome design, burnished side walls, and delicately chased decoration, this exquisite gold cup ranks amongst the masterpieces of the Chinese goldsmith's art. Noteworthy also for its distinguished provenance and lengthy record of exhibition and publication, it stands alongside the rarest treasures from the Song dynasty.

Robert D. Mowry

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

- ¹ Kai-yin Lo, *Bright as Silver, White as Snow: Chinese White Ceramics from Late Tang to Yuan Dynasty: Examples from the Kai-yin Lo Collection* (Hong Kong: Yungmingtang), 1998, (translated by Brenda W.L. Li), p. 120.
- ² Wang Jianqi and Shao Qinglong, eds., *Chengjisihan: Zhongguo gudai beifang caoyuan youmu wenhua* [Genghis Khan: The Ancient Nomadic Culture of the Northern China], 1st ed. (Beijing: Beijing Chubanshe), 2004, p. 270.
- ³ See: Susan Whitfield, ed., *The Silk Road: Trade, Travel, War and Faith* (Chicago: Serindia Publications), 2004, p. 239, pl. 169. According to Victoria and Albert Museum records, this cup was originally attributed to the Tang dynasty but was re-attributed to the Yuan dynasty on 22 September 2009 by Peking University Professor Qi Dongfang, who is a specialist in Chinese gold and silver. Also see: https://collections.vam.ac.uk/item/O93536/cup-unknown/
- ⁴ See: J.J. Lally & Co., ed., Chinese Porcelain and Silver in the Song Dynasty, March 18– April 8, 2002 (New York: J.J. Lally & Co.), 2002, no. 11.
- ⁵ See: Christie's, New York, ed., *Masterpieces of Early Chinese Gold and Silver, 12 September 2019* (New York: Christie's), 2019, p. 155, Lot 583.
- ⁶ At the time of the discovery, the place was known as Liulinxiang, Yaoxian, Tongchuan, Shaanxi province.

定名爲洗,屬於 1988年4月在陝西銅川耀州區柳林鎭出土的一批36件 金代窖藏文物。6

此例極品金盃的造型美不勝收,而且設計別出心裁,器壁抛光細膩,再 襯以精心鏨刻的紋飾,洵爲中國藝術史上不可多得的上乘金器。再者, 這件作品身世顯赫,且屢屢現身於各大展覽和學術鉅著,足證此乃宋 代珍品中的巔峰之作。

毛瑞 (Robert D. Mowry)

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

- 1羅啟妍著作《如銀似雪——中國晚唐至元代白瓷賞析:羅啟妍收藏精選》頁120(香港:雍明堂,1998);譯者為李惠玲。
- ² 王建琪、邵清隆主編的《成吉思汗:中國古代北方草原遊牧文化》第1版頁270 (北京:北京出版 社,2004)。
- 。Susan Whitfield編著的《The Silk Road: Trade, Travel, War and Faith》頁239圖版169 (芝加哥: Serindia Publications · 2004)。維多利亞與艾伯特博物館記錄顯示,此盃原斷代為唐代作品,北京大學教授齊東方於2009年9月22日更訂為元代作品,齊教授為中國金銀器專家。另可參見: https://collections.vam.ac.uk/item/O93536/cup-unknown/。
- ⁴ J.J. Lally & Co.編著的《Chinese Porcelain and Sliver in the Song Dynasty, March 18-April 8, 2002》圖錄編號11 (紐約: J.J. Lally & Co. · 2002)。
- ⁶ 紐約佳士得編著的《 Masterpieces of Early Chinese Gold and Silver, 12 September 2019》頁155拍品編號583 (紐約:佳士得,2019)。

53

6 文物出土之際,該地仍稱陝西銅川市耀縣柳林鄉。

52

817 A VERY RARE GOLD CUP WITH CHASED DECORATION

SONG DYNASTY (AD 960-1279)

The shallow cup is of slightly irregular, circular form, and is finely chased in the center of the interior with a delicate leafy spray bearing a lotus bud and two lotus flowers. The rim of the cup is set on one side with a flat, crescent-shaped, lobed flange chased with a single fruit flanked by leaves and projects over a plain loop handle.

43/8 in. (11.1 cm.) wide, cloth box

\$250,000-350,000

PROVENANCE

The Zhang Renjie (1877-1950), Ton-Ying Collection. Mrs. Christian R. Holmes (1871-1940) Collection. Collection of Senator Hugh Scott (1900-1994). Sotheby's New York, 4 June 1985, lot 37. J. J. Lally & Co., New York, no. 4726.

Allentown, Pennsylvania, Allentown Art Museum, 1968.

EXHIBITED

Fredericksburg, Virginia, Mary Washington College Art Gallery, 1968. Philadelphia, Pennsylvania, University of Pennsylvania Museum, 1969. Richmond, Virginia, Virginia Museum of Fine Arts, 1969. Pittsburgh, Pennsylvania, University of Pittsburgh Art Gallery, 1969. Pittsburgh, Pennsylvania, Carnegie Mellon University, 1–29 March 1970. New York, China Institute in America, 21 October 1971-

New York, China Institute in America, 21 October 1971–30 January 1972.

New York, J. J. Lally & Co., Silver and Gold in Ancient China, 16 March-14 April 2012, no. 38.

LITERATURI

H. Scott, *The Golden Age of Chinese Art: The Lively Tang Dynasty*, Tokyo, 1966, p. 49, no. 12.

R. D. Kinsman, *Chinese Art from the Collection of the Hon. Hugh Scott*, Fredericksburg, VA, 1968, no. 17a-b.

Wang Yi-t'ung and B. Wiant, Chinese Art from the Collections of the Honorable Hugh Scott, Pittsburgh, 1970, no. 20-12.

P. Singer, Early Chinese Gold & Silver, China Institute in America, New York, 1971, p. 68, no. 98.

J. J. Lally & Co., Silver and Gold in Ancient China, New York, 2012, no. 38.

宋 金鏨蓮紋鋬耳盃

來源:

通運公司張人傑 (1877-1950) 珍藏 Christian R. Holmes夫人 (1871-1940) 珍藏 Hugh Scott參議員 (1900-1994) 珍藏 紐約蘇富比, 1985年6月4日, 拍品編號37 藍理捷, 紐約, 編號4726

展覽:

阿倫敦, 賓夕法尼亞州, 阿倫敦藝術博物館, 1968年 弗雷德里克斯堡, 弗吉尼亞州, 瑪麗華盛頓大學美術館, 1968年 費城, 賓夕法尼亞州, 賓夕法尼亞大學藝術館, 1969年 里士滿, 弗吉尼亞州, 弗吉尼亞美術館, 1969年 匹茲堡, 賓夕法尼亞州, 匹茲堡大學美術館, 1969年 匹茲堡, 賓夕法尼亞州, 卡內基·梅隆大學, 1970年3月1日 -29日 紐約, 華美協進社, 1971年10月21日-1972年1月30日 紐約, 藍理捷, 「Silver and Gold in Ancient China」, 2012年3月 16日-4月14日, 編號38

出版:

H. Scott, 《 The Golden Age of Chinese Art: The Lively Tang Dynasty 》, 東京, 1966年, 頁49, 編號12 R. D. Kinsman, 《 Chinese Art from the Collection of the Hon. Hugh Scott, Fredericksburg, VA 》, 1968年, 編號17a-b 王伊同及 B. Wiant, 《 Chinese Art from the Collections of the Honorable Hugh Scott, Pittsburgh 》, 1970年, 編號20-12 P. Singer, 《 Early Chinese Gold & Silver, China Institute in America 》, 紐約, 1971年, 頁68, 編號98 藍理捷, 《 Silver and Gold in Ancient China 》, 紐約, 2012年, 編號38





(two views)

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818 A BRONZE OCTAFOIL MIRROR

SONG DYNASTY (AD 960-1279)

The mirror is cast with a central knob and a scene of Bodhidharma standing on a reed while navigating wind-blown waves and holding his hat, opposite a temple which emerges from a water spout that rises from a dragon's mouth, all enclosed by the barbed and lobed edge. The reverse is plain and the silvery-grey surface has areas of malachite and azurite patination.

6 in. (15.2 cm.) diam., composite stand

\$4,000-6,000

PROVENANC

J. J. Lally & Co., New York, no. 2508.

Bodhidharma is a Buddhist figure whose teachings eventually became the foundation of Chan (Zen) Buddhism. He is often depicted standing on a reed leaf, representing the episode where he crossed the Yangtze river to evade pursuers.

A very similar lobed bronze mirror decorated with the same scene is in the Shanghai Museum and illustrated in *Ancient Bronze Mirrors from the Shanghai Museum*, Shanghai, 2005, p. 347, no. 134, with a rubbing on p. 346.

宋 銅一葦渡江圖菱口鏡

藍理捷, 紐約, 編號2508





819 A SILVERY-BRONZE SQUARE MIRROR SONG-JIN DYNASTY, 12TH-13TH CENTURY

One side is cast with a scholar playing the flute opposite a seated tiger holding a wine cup, with a gourd-shaped wine jar between them, all below a five-character inscription reading *jie shi ming ru jing* (the regional military governor is honorable and incorruptible). The reverse is plain and the silvery surface has areas of green encrustation. There are a few indecipherable characters later-carved on the left side of the flat border.

4¹/₄ in. (10.8 cm.) square, cloth box

\$7,000-9,000

PROVENANCE:

J. J. Lally & Co., New York, no. 3289.

For other bronze mirrors with similar carved inscriptions, see Sha Yuanzhang, "Discussion on the Ancient Chinese Registration System and the Nüzhen Tribe Meng'an mouke System," in the Chinese periodical *Chinese Bronze Mirrors*, 2015, No. 6, pp. 24-33.

宋/金 十二/十三世紀 銅「節使明如鏡」方鏡

57

來源:

藍理捷, 紐約, 編號3289

820 AN INSCRIBED AND DATED RED SANDSTONE BUDDHIST STELE

NORTHERN WEI DYNASTY (AD 386-534), DATED BY INSCRIPTION TO AD 500

The main side of the stele is carved in high relief with a figure of Buddha shown seated in *dhyanasana* and right hand held open in *abhaya mudra*. The adjacent sides are carved in more shallow relief, with one showing the Buddha standing between two *bodhisattvas* below a pair of *apsaras* holding a lotus flower, and the other showing the Buddha seated in meditation above two *bodhisattvas* in conversation. The fourth side is carved with a dedicatory inscription and the entire pillar is surmounted by a four-sided peaked roof.

101/4 in. (26 cm.) high

\$5,000-7,000

PROVENANCE:

Acquired in Hong Kong, 1998. J. J. Lally & Co., New York, no. 2824.

EXHIBITED:

New York, J. J. Lally & Co., *Buddhist Sculpture from Ancient China*, 10–31 March 2017.

LITERATUR

J. J. Lally & Co., Buddhist Sculpture from Ancient China, New York, 2017, no. 3.

北魏景明元年 紅砂岩佛龕

來源:

1998年入藏於香港 藍理捷, 紐約, 編號2824

展覽:

紐約, 藍理捷,「Buddhist Sculpture from Ancient China」, 2017年3月10-31日

出版:

藍理捷,《Buddhist Sculpture from Ancient China》, 紐約, 2017年, 編號3

The carved inscription begins with a date which may be translated as "tenth day, seventh month, first year [of the reign of] Jing Ming," corresponding to AD 500.

A Northern Wei stone Buddhist stele of closely related form in the collection of the Taito City Calligraphy Museum, Tokyo, dated by inscription to the 2nd year of Yanxing (AD 472), is illustrated in *Hokugi seikizō bukkyō chōkkoku no tenkai* (Development of Buddhist Sculpture in Northern Wei Dynasty China), Osaka, 2013, pp. 16–17, no. 02. See, also, the Northern Wei stone carving of a seated Buddha with very similar treatment of the drapery of the robes, illustrated by Matsubara, *Chūgoku bukkyō chōkokushi kenkyō* (Chinese Buddhist Sculpture: A Study Based on Bronze and Stone Statues other than Works from Cave–Temples), Tokyo, 1966, pl. 54a, with description on p. 238.





(additional views)





(another view)

821 A LARGE RED SANDSTONE HEAD OF VAIROCANA

SONG DYNASTY (AD 960-1279)

The full face is carved with a small mouth and hooded eyes below gracefully curved brows. The hair is delineated with rows of tight curls and is surmounted by a crown carved in relief with three figures representing the Buddhas of the past, present and future, each seated on a lotus throne.

24 in. (60.1 cm.) high, composite stand

\$18,000-20,000

PROVENANCE:

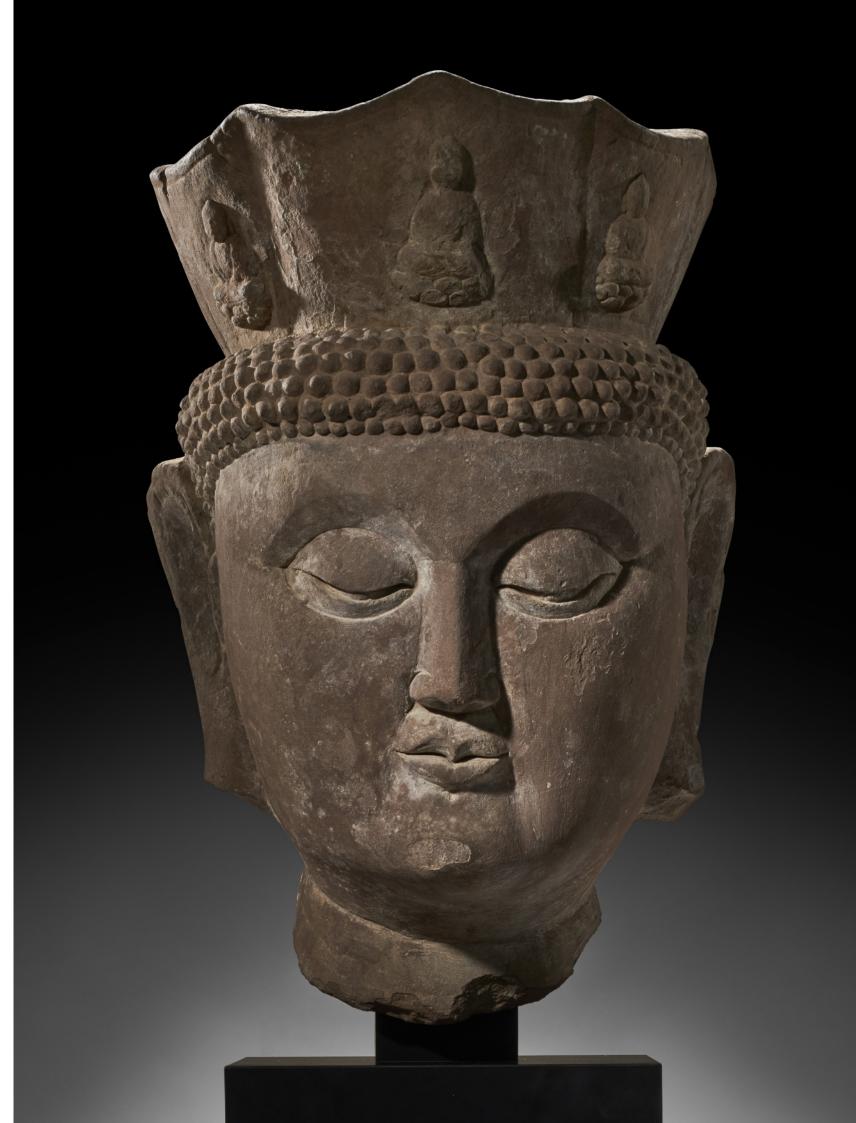
J. J. Lally & Co., New York.

宋 紅砂岩佛首

來源:

藍理捷, 紐約

Vairocana is considered to be the Great Solar Buddha of Light and Truth, and is the Bliss Body of the historical Buddha in Buddhist Law. Vairocana is also considered one of the Five Dhyani Buddhas, also known as the Five Wisdom Tathagatas, which are representations of the five qualities of the Buddha. Unlike other Buddhas, Vairocana is often depicted with an elaborate five-tiered crown, as seen on the present Buddha.



J. J. LALLY & Co. 藍理捷



822 A PAIR OF POLYCHROME AND GILT-DECORATED STUCCO FIGURES OF LUOHAN

YUAN-MING DYNASTY, 14TH-15TH CENTURY

Each luohan is shown seated in three-quarters profile on a rocky base and wearing layered robes painted in red, green, black and white with gilt borders. The faces are detailed in black and red pigment and the heads are encircled by red-painted wire halos.

Each: 12% in. (32.7 cm.) high, composite stands

\$4,000-6,000

PROVENANCE:

J. J. Lally & Co., New York, no. 2327.

元/明 十四/十五世紀 彩繪泥塑羅漢一對

藍理捷, 紐約, 編號2327

823 A CARVED WALNUT FIGURE OF A LUOHAN

The *luohan* is shown seated in *dhyanasana* and wearing long robes gathered over one shoulder with a ring clasp and falling in pleated folds over the legs. The face is set in a contemplative gaze with heavily lidded eyes. The dark brown wood has an attractive striated grain with a polished patina.

111/4 in. (28.6 cm.) high, fitted composite stand

\$4,000-6,000

J. J. Lally & Co., New York, no. 2564.

Images of *luohan*, the enlightened followers of the Buddha, became exceedingly popular in China from the Tang period onwards. Because they were often depicted in groups of at least 16, artists began to imbue the different *luohan* with individualized or distinguishing characteristics of their spiritual states. The portrait-like depictions of many sculptures of luohan in different media from the Song dynasty onwards suggests that some of these depictions may have been portraits of actual monks.

A related Ming-dynasty wood figure of seated luohan in the collection of the Palace Museum, Beijing, is illustrated in Gugong Bowuyuan cangping daxi: diaosu bian 9 (Compendium of Collections in the Palace Museum: Sculpture 9), Beijing, 2009, pp. 119, no. 90. See, also, Christie's New York, 22 March 2019, lot 1784, for a similarly depicted Mingdynasty figure of a luohan in bronze.

明 十五/十六世紀 核桃木羅漢坐像

^{來源:} 藍理捷, 紐約, 編號2564



824 A BLUE, AMBER AND CREAM-GLAZED POTTERY FIGURE OF A COURT LADY

TANG DYNASTY (AD 618-907)

The lady is shown standing with a small cloth bundle held at her chest and wearing chestnut-amber robes draped with a long blue shawl. The plump face is modeled with delicate features and her hair is drawn up into a soft loop that falls onto her forehead.

12¾ in. (32.4 cm.) high, cloth box

\$20,000-30,000

PROVENANCE:

J. J. Lally & Co., New York, 1990, no. RE 1064.

EXHIBITED:

New York, J. J. Lally & Co., Arts of Ancient China, 31 May-23 June 1990.

LITERATURE:

J. J. Lally & Co., Arts of Ancient China, New York, 1990, no. 20.



(detail)

善 三彩藍釉仕女俑

₹源:

藍理捷, 紐約, 編號RE 1064

展覽:

紐約, 藍理捷,「Arts of Ancient China」, 1990年5月31-6月23日

出版:

藍理捷,《Arts of Ancient China》, 紐約, 1990年, 編號20

The presence of cobalt-blue glaze on this figure would have made it expensive to produce, and comparable examples are rare. A related example, with amber dress and the hands held under blue sleeves, was sold at Christie's Los Angeles, Treasures of the Tang, 4 December, 1998, lot 7, and subsequently at Christie's New York, 26 March 2003, lot 193.

A well-known figure of this type, also with blue-glazed cloak and tiered ribbon, but with her hand lowered to the waist, is illustrated in several publications, including Seiichi Mizuno, *Tousansai* (Tang sancai), Japan, 1977, vol. 35, fig. 110; in Masterworks of Eastern Ceramics, Aichi Prefectural Ceramic Museum, Japan, 1994, *Inaugural Exhibition Catalogue*, p. 107, no. 20; and by Yuzo Sugimara and W. Watson, *Chinese Sculpture, Bronzes and Jades in Japanese Collections*, Japan, 1966, no. 40.

See, also, the similar figure of a court lady with similar hair arrangement and hands folded in front and concealed by her sleeves, with blue glaze, illustrated in *Kaogu*, 1983, No. 5, pl. 8, no. 5 (M6:28), excavated in 1972 in Luoyang, Henan Province.



825 A PAINTED POTTERY FIGURE OF A COURT LADY

TANG DYNASTY (AD 618 -907)

The tall elegant figure wears a short tunic over a floor-length gown, with the tips of her shoes protruding from beneath the hem. The round face is modeled with delicate features and the hair is worn in an asymmetrical coiffure pulled into a coiled loop at one side. The base is pierced with the character *wan* (king).

15½ in. (39.4 cm.) high, cloth box

\$3,000-4,000

PROVENANC

Acquired in Hong Kong, 1995. J. J. Lally & Co., New York, no. 2209I.

唐 彩繪陶仕女师

1995年入藏於香港 藍理捷, 紐約, 編號2209I



(detail of base)



826 A GREEN AND AMBER-GLAZED POTTERY TRIPOD OFFERING DISH

TANG DYNASTY (AD 618-907)

The dish has a lipped rim and is covered with a rich leaf-green glaze pooling darker in some areas, with three spur marks evenly spaced on the interior. The glaze on the underside stops short of the base to show the pale buff-colored pottery and the three short paw supports are splashed with an amber-yellow glaze.

113/8 in. (28.9 cm.) diam., cloth box

\$15,000-25,000

PROVENANCE:

Lord Cunliffe (1899-1963) Collection, United Kingdom, no. PT18.

J. J. Lally & Co., New York, no. 3341.

EXHIBITED:

London, Oriental Ceramic Society, *Wares of the T'ang Dynasty*, 27 April-8 June 1949.

LITERATUR

Transactions of the Oriental Ceramic Society 1948-1949, "Catalogue of the Exhibition of Wares of the T'ang Dynasty," London, 1951, p. 76, no. 168.

A similar Tang green-glazed pottery tripod dish is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 3 (1), London, 2006, p. 244, no. 1265.

唐 綠釉三足盤

來源:

Cunliffe勳爵 (1899-1963) 珍藏, 英國, 編號PT18 藍理捷, 紐約, 編號3341

民覽:

倫敦東方陶瓷學會,「Wares of the T'ang Dynasty」, 1949年4月 27-6月8日

出版:

《東方陶瓷學會會刊 1948-1949》,〈「Wares of the T'ang Dynasty」展覽圖錄〉,倫敦, 1951, 頁76, 編號168



(another view)

66

J. J. LALLY & Co. 藍理捷



827 A CARVED YUE CELADON **CUP STAND**

EARLY NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The cup stand is of lower saucer shape with a wide, flat petallobed rim incised with lotus blossoms. The central support rises from a deep recess and is carved around the sides with a band of overlapping petals below a circular lip enclosing a platform. The stand is covered overall with a glaze of greenish-olive tone.

5 in. (12.6 cm.) diam., cloth box

\$10,000-15,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4886.

A very similar Yue cup stand discovered in 1979 at a construction site in Shangpuzha, Shangyu city, Zhejiang province, and now in the Shangyu Museum, is illustrated by Zhang (ed.) in Zhongguo chutu ciqi quanji (Complete Collection of Ceramic Art Unearthed in China), vol. 9, Beijing, 2008, p. 155, no. 155.

Shards of similar cup stands unearthed from the Yue kiln sites at Silongkou, Zhejiang province, are illustrated in Silongkou Yueyao zhi (The Yuezhou Kiln Site at Silongkou), Beijing, 2002, p. 167, color pl. 209 and in line drawings on p. 166, pl. 93-1 and 93-5.

北宋初 十/十一世紀 越窯青釉刻蓮紋盞托

藍理捷,紐約,編號4886



828 A DING CIRCULAR BOX AND COVER

The box has straight sides tapering in towards the base and is raised on a small ring foot. The flat cover with beveled edge is divided into six equal lobes by deep notches embellished with finely incised feathery lines. Both are covered overall with a transparent glaze of ivory tone.

41/8 in. (10.5 cm.) diam., brocade box

\$10,000-15,000

J. J. Lally & Co., New York, no. 4880.

Compare the white porcelain circular box and cover dated Tang to Five Dynasties, 10th Century, of similar shape with an extended inner rim in the collection of the National Palace Museum, Taipei, illustrated in Dingzhou huaci: yuancang Dingyao xi baici tezhan (Decorated Porcelains of Dingzhou: White Ding wares from the Collection of the National Palace Museum), Taipei, 2013, p. 41, no. I-22, where the author notes Changsha circular covered boxes with the same distinctive wide rounded inner rim have been found bearing the inscription *you he* (oil box), indicating this type of box may have been used as a cosmetic container.

A white porcelain circular covered box with extended inner rim unearthed from the crypt of pagoda no. 2 of the Fawangsi temple at Dengfeng city, Henan province was exhibited at the Tokyo

五代/北宋 十世紀 定窯白釉刻花六瓣式蓋盒

^{來源:} 藍理捷, 紐約, 編號4880

National Museum and illustrated in the catalogue Kentōshi to Tō no bijutsi (Cultural Crossings: Tang Art and the Japanese Envoys), Tokyo, 2005, p. 79, no. 44. Another white porcelain circular box and cover of this type is illustrated by R. Mowry, Peace and Quietude—Song Ceramics from the Qingjingtang Collection, Lisbon, 2014, pp. 168-169, no. 44, where it is described as Xing ware following a silver shape and dated Tang to Five Dynasties. A further comparable circular box with similarly notched cover, inscribed on the base Yuanyou si nian (Yuanyou fourth year), corresponding to AD 1089, is illustrated by B. Gyllensvärd, Chinese Ceramics in the Carl Kempe Collection, Stockholm, 1964, p. 129, no. 403, where it is identified as Ding ware.





829 A GLAZED WHITE PORCELAIN EWER FIVE DYNASTIES PERIOD, 10TH CENTURY

Of tapered ovoid form surmounted by a cylindrical neck with slightly flaring wide mouth, the ewer is applied with a short spout set opposite a strap handle, which is impressed with a row of small ring motifs overlaid with an attachment strap at its base. The ewer

is covered with a glossy transparent glaze that pools to a pale bluish tone around the handle.

8% in. (22.5 cm.) high, cloth box

\$20,000-30,000

J. J. Lally & Co., New York, no. 4882.

Compare the silver ewer of very similar form unearthed in 1982 from a late Tang dynasty cache at Dingmaoqiao, Dantu county, illustrated in Wenwu, 1982, No. 11, p. 26, pl. 35.

五代 十世紀 白釉執壺





830 AN EXTREMELY RARE YUE CELADON EWER, COVER AND WARMING BASIN

FIVE DYNASTIES-NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The ewer has an almost spherical body incised with four large floral medallions alternating with pairs of foliate sprays below scrollwork bands at the shoulder and the base of the neck, and is flanked by the short, curved spout and arched, double-strap handle, both with incised foliate motifs. The domed cover fits over the neck of the ewer and is decorated with petal lappets and further scrolls. The deep basin is decorated on the exterior with four scroll-filled medallions and on the interior with a central design of stylized waves. The ewer, cover and basin are covered overall with a translucent glaze of pale olive-green tone.

Ewer: 7³/₄ in. (19.7 cm.) high, brocade box Basin: 6½ in. (16.5 cm.) diam., brocade box

\$120,000-150,000

PROVENANCE:

J. J. Lally & Co., New York, no. 3757.

This type of Yue ewer is exceptionally rare. Only a handful of published examples are known, with varying decoration of foliate roundels as seen on the present ewer, birds or parrots, or no decoration. Even rarer, and perhaps unique, is that it has survived together with its corresponding basin.

A Yue ewer of similar form, incised with twin parrot medallions and foliate decoration, in The Metropolitan Museum of Art, New York, is illustrated by S. Valenstein in *A Handbook of Chinese Ceramics*, New York, 1975, p. 78, no. 72a, and also on the Musuem's website. (**Fig. 1**) The Met ewer also exhibits the same whitish kiln adhesions on the base as those seen on the present ewer. (**Fig. 2**)

五代/北宋 十/十一世紀 越窯青釉帶蓋執壺及溫盌

來源:







Fig. 1 Ewer with parrots, Five Dynasties Period, 10th century. Metropolitan Museum of Art, Gift of Dr. and Mrs. Roger G. Gerry, 1979, 1979.502. 越窯青釉鸚鵡紋執壺, 五代, 十世紀, 大都會藝術博物館藏, Roger G. Gerry伉儷捐贈, 1979年, 館藏編號1979.502

Other Yue ewers of similar shape and with similar foliate roundels include a ewer and cover illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 181, no. 312, and a ewer exhibited by J. J. Lally & Co. in *Early Chinese Ceramics*, *An American Private Collection*, New York, 2005, no. 47.

See, also, the very similar Yue ewer and cover with incised medallions and foliate motifs under a degraded glaze, from

Zhengjiang city, Jiangsu province, illustrated in *Zhongguo taoci quanji: 6, Tang, Wudai* (The Complete Works of Chinese Ceramics: vol. 6, Tang and Five Dynasties), Shanghai, 2000, no. 147, where another Yue ewer of this form without cover and lacking incised decoration, from Cixi city, Zhejiang province, is illustrated, no. 164.

The result of Oxford Authentication Ltd. thermoluminescence test no. P202a23B is consistent with the dating of the basin.





(current ewer)





(detai

831 A RARE GLAZED WHITE PORCELAIN GOURD-FORM EWER

FIVE DYNASTIES-NORTHERN SONG DYNASTY, 10TH-12TH CENTURY

The ewer has an ovoid body with a globular neck and ribbed collar, and is set on the shoulder with a short, faceted spout opposite a curved strap handle molded with a woven rattan pattern. The ewer is covered with a translucent glaze of pale ivory tone.

9 in. (22.9 cm.) high, cloth box

\$30,000-50,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4605.

五代/北宋 十至十二世紀 白釉葫蘆式執壺

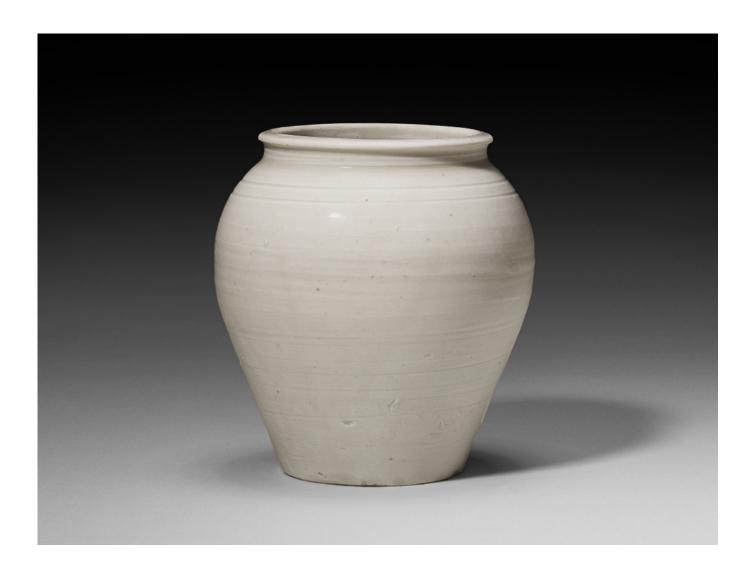
來源:

藍理捷, 紐約, 編號4605

A white porcelain ewer of very similar form in the National Palace Museum is illustrated in *Tingyao baici tezhan tulu* (Catalogue of the Special Exhibition of Ting ware White Porcelain), Taipei, 1987, no. 10. Another similar ewer in the Museum of Fine Arts, Boston is illustrated in the catalogue of *The Charles B. Hoyt Collection*, Boston, 1972, vol. II, no. 31.

Another similar ewer, but of smaller size, excavated from a tomb dated to 1125–1160 at Haidian, Beijing municipality, is illustrated in *Treasures from a Swallow Garden, Inaugural Exhibit of the Arthur M. Sackler Museum of Art and Archaeology, Peking University*, Beijing, 1992, pp. 266–67, no. 143. See, also, the similar ewer excavated in 2003 from a construction site at Xinggang, Xingtai city, Hebei province, illustrated by Zhao and Zhang (eds.) in *Qian nian Xing yao* (Xing Kiln in its Millennium), Beijing, 2007, p. 143.





832 A GLAZED WHITE PORCELAIN JAR

FIVE DYNASTIES-NORTHERN SONG DYNASTY, 10TH-12TH CENTURY

The jar is of ovoid form with a wide mouth and flanged rim, and is decorated with a pair of incised lines on the steeply rounded shoulders. It is covered overall with a clear glaze applied over white slip, with a pool of dark iron-brown glaze in the center of the interior.

41/8 in. (10.5 cm.) high, cloth box

\$6,000-8,000

PROVENANCE:

Roger Keverne, London, 2015. Private European collection. J. J. Lally & Co., New York, no. 4851.

Compare the Ding covered jar of very similar form, also decorated with pairs of incised lines, found in 1969 in the underground foundation vault of the Jingzhongyuan Pagoda, dated to AD 995, in Dingzhou city, Hebei province, illustrated in Zhongguo chutu ciqi quanji (Complete Collection of Ceramic Art Unearthed in China), vol. 3, Hebei, Beijing, 2008, p. 113,

五代/北宋 十至十二世紀 白釉罐

Roger Keverne, 倫敦, 2015年 歐洲私人珍藏 藍理捷, 紐約, 編號4851

833 A DING-TYPE EWER

The ewer has a globular body with a waisted neck and a wide, flaring mouth, and is raised on a slightly splayed foot. The rounded shoulder is incised with a double-line band interrupted by a short upright spout opposite a double-stranded arching handle. The ewer is covered overall with a glossy, pale-bluish-tinged translucent glaze.

5% in. (14.3 cm.) high, cloth box

\$12,000-15,000

Sotheby's New York, 7 December 1983, lot 220. Robert Ferris Collection, Windsor, Vermont. J. J. Lally & Co., New York,1997. Private American collection, 1997-2019. J. J. Lally & Co., New York, no. 4904.

New York, J. J. Lally & Co., Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection, 19 September-18 October 1997, no. 22.

J. J. Lally & Co., Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection, New York, 1997, no. 22.

The ovoid form of this ewer, the arching double-stranded handle, and the straight spout are strongly reminiscent of late Tang white wares, such as the ewer from the Florence and Herbert Irving Collection, sold at Christie's New York, 21 March 2019, lot 1230. However, the refined potting, the high ring foot, and the very high-fired porcelaneous body all illustrate a transition to the style of the Five Dynasties period.

A similar white porcelain ewer from the tomb of Qian Kuan (buried AD 900) in Lin'an, Zhejiang province, is illustrated in the excavation report Wan Tang Qian Kuan fufu mu (The Qian Kuan Couple Tombs in Late Tang), Beijing, 2012, col. pl. 10, with a line drawing on p. 29, ill. 3-28.

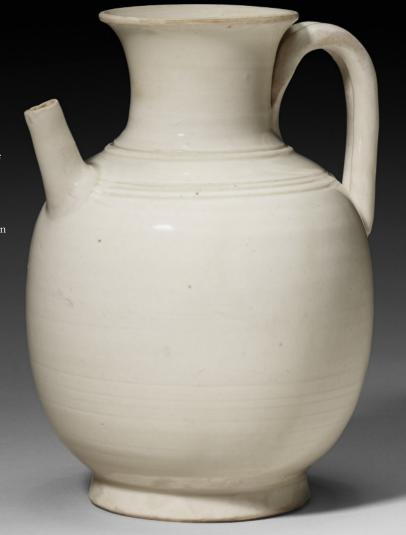
See, also, the similar white porcelain ewer of smaller size in the Shanghai Museum, illustrated in Zhongguo gudai baici guoji xueshu yantaohui lunwenji (Symposium on Ancient Chinese White Porcelain Proceedings), Shanghai, 2005, p. 685, col. pl. 19.

晚唐/五代 十世紀 定窯系白釉執壺

紐約蘇富比, 1983年12月7日, 拍品編號220 Robert Ferris 珍藏, 佛蒙特州溫莎 藍理捷, 紐約,1997年 美國私人珍藏, 1997-2019年 藍理捷、紐約、編號4904

紐約, 藍理捷, 「Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection」, 1997年9月19日-10月18日, 編號22

藍理捷,《Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection》, 紐 約,1997年,編號22



834 A LARGE CIZHOU VASE NORTHERN SONG DYNASTY (AD 960-1127)

The vase has a round body that tapers to the splayed foot, and a tall slender neck rising to the wide, flaring dish-shaped mouth. It is covered with a creamy white slip under a clear glaze suffused with fine crackle, with some areas stained a pale reddish tone.

153/4 in. (40 cm.) high, cloth box

\$30,000-50,000

PROVENANCE:

Private collection, New Canaan, Connecticut. J. J. Lally & Co., New York, no. 4900.

A very similar Northern Song vase excavated in 1998 at Huangpu, Tochuan city, Shaanxi province, is illustrated by Zhang (ed.) in Zhongguo chutu ciqi quanji (Complete Collection of Ceramic Art Unearthed in China), vol. 15, Shaanxi, Beijing, 2008, p. 130, no. 130, where it is noted that although the vase was discovered at the Yaozhou kiln site, it is not Yaozhou ware.

北宋 白釉盤口大瓶

^{來源:} 私人珍藏, 康涅狄格州新迦南 藍理捷, 紐約, 編號4900



(detail)





835 A CARVED CIZHOU JAR

NORTHERN SONG DYNASTY, 11TH CENTURY

The globular body is carved through the white slip with three leaping deer on a ring-punched ground interspersed with stylized clouds and flame motifs, all above a band of overlapping petals above the foot. The incised decoration has been infilled with a reddish-brown pigment and the jar is covered overall with a clear glaze.

7½ in. (19 cm.) wide

\$15,000-25,000

PROVENANCE:

Blitz Oriental Art, Amsterdam, 2000. J. J. Lally & Co., New York, no. 3185.

The decoration of a leaping deer on a ring-punched ground can also be found on Song-dynasty Cizhou pillows. See two examples illustrated by J. Wirgin in *Sung Ceramic Designs*, London, 1979, pl. 43, b (Museum of Fine Arts, Boston) and c (formerly Lord Cunliff Collection).

北宋 十一世紀 磁州窯白釉珍珠地劃花鹿紋罐

來源:

Blitz Oriental Art, 阿姆斯特丹, 2000年 藍理捷, 紐約, 編號3185

836 A CARVED CIZHOU SGRAFIATTO VASE, *MEIPING*

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The tapering body is carved through the creamy-white slip to the pale-grey ground with a central band of geese and oversized leaves between two foliate scrolls above and a petal border below, all under a clear glaze.

14¾ in. (37.5 cm.) high, cloth box

\$25,000-35,000

PROVENANCE

J. J. Lally & Co., New York, no. 3424.

A Cizhou meiping of very similar form carved with the same pattern is in the collection of the Tokyo National Museum, donated by Mr. Hirota Matsushige, and is published in *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I*, Tokyo, 1988, p. 138, no. 555. A slightly larger Cizhou meiping with related bands of decoration is in The Metropolitan Museum of Art, New York, gift of Mrs. Samuel T. Peters, accession no. 26.292.56.

北宋/金 磁州窯白釉剔花雁紋梅瓶

^{來源:} 藍理捷, 紐約, 編號3424





837 A MARBLED BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The bowl is formed from chocolate-brown and milk-white marbled clay forming 'feather' patterns beneath a plain white slip band at the rim, all under a clear glaze.

41/4 in. (10.8 cm.) diam., brocade box

\$10,000-15,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4568.

Marbling, known in Chinese as *jiao tai* (mixed clay), became a popular decorative technique on ceramics of the Tang dynasty and continued to be made throughout the Song-Jin period at a number of northern kilns, including the Kuangshan kilns in Jiaozuo and the Dangyangyu kilns in Xiuwu county, both in northern Henan province. The marbled appearance could be achieved either by combining clays of different colors when making the vessel, as is the case with the present bowl, or by slicing the twisted and kneaded clay into thin layers that would be laminated onto the surface of the vessel. In either case the piece was afterwards covered with a transparent glaze. Both marbling techniques required considerable skill on the part of the potter.

北宋/金 絞胎盌

來源:

藍理捷, 紐約, 編號4568

A very similar Song-dynasty marbled bowl with parallel 'feather'-pattern, white rim and flat base, is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol 3. (II), London, 2006, p. 527, no. 1528. Another very similar example from the Dangyangyu kiln site in Henan province, now in the collection of Henan Archaeological Research Institute, is illustrated in *Zhongguo Dangyangyu yao* (Chinese Dangyangyu Kiln), Beijing, 2011, p. 137, no. 125. See, also, a similar example from the tomb of Xu Gui, dated by epitaph to AD 1161, illustrated by Zhang (ed.) in *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China), vol. 5, Shanxi, Beijing, 2008. p. 83, no. 83.

838 A CIZHOU SGRAFFIATO DEEP BOWL

The deep rounded sides are carved through the dark brown glaze to the white slip ground with a band of five stylized leafy sprays between line borders. The brown glaze extends slightly over the in-curved mouth rim on the white slip-covered interior and the vessel is covered overall with a clear glaze that stops above the foot ring.

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

\$15,000-20,000

PROVENANCI

J. J. Lally & Co., New York, no. 4502.

EXHIBIT

New York, J. J. Lally & Co., Chinese Ceramics in Black and White, 20 March-10 April 2010, no. 27.

LITERATUR

J. J. Lally & Co., Chinese Ceramics in Black and White, New York, 2010, no. 27.

北宋 磁州窯黑釉刻花卷草紋缽

藍理捷,紐約,編號4502

展覧:

紐約, 藍理捷,「Chinese Ceramics in Black and White」, 2010年3月20-4月10日, 編號27

藍理捷,《Chinese Ceramics in Black and White》, 紐約, 2010年, 編號27

A Cizhou jar of similar shape, with a design of 'cash' pattern cut through the dark brown glaze to the white slip ground, from the Linyushanren Collection, was sold at Christie's New York, 22 March 2018, lot 508. Another deep bowl of this distinctive shape carved with a design of foliate sprays and small florettes in The Metropolitan Museum of Art is illustrated by Y. Mino in *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tzuchou Type Wares, 960-1600 AD*, Indianapolis, 1980, pp. 110-11, no. 43.

The design found on the present jar, with leafy sprays on a combed ground, can also be found on a white-ground Cizhou jar of the same shape, also from the Linyushanren Collection, sold at Christie's New York, 24 July 2020, lot 63.

The result of Oxford Authentication Ltd. thermoluminescence test no. P109a50 is consistent with the dating of this lot.



839 A VERY RARE CIZHOU SGRAFFIATO VASE

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

The pear-shaped vase has a wide neck that tapers to the flat, everted rim, and is carved on the body through the dark-brown glaze to the creamy-white slip ground with a wide band of geometric panels enclosing trefoil clouds on striated grounds, below a band of foliate scroll and a band of wavy lines on the neck. The top of the neck and the mouth rim are left in creamy white. The grooved foot and recessed base are unglazed.

9 in. (22.9 cm.) high, cloth box

\$150,000-200,000

PROVENANCE:

Offered, Sotheby's London, 17 November 1999, lot 731. J. J. Lally & Co., New York, no. x2609.

The shape of this vase is rare to find in Cizhou wares, but a Yaozhou vase of similar shape from the Eumofopoulos Collection is illustrated by J. Ayers in *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, col. pl. 29, where it is dated to the 11th–12th century. The design of the trefoil-like clouds in the central band on the present vase is also very rare.

The result of Oxford Authentication Ltd. thermoluminescence test no. P199u52 is consistent with the dating of this lot.

北宋/金 十二/十三世紀 磁州窯白地黑釉劃花幾何紋瓶

₹源:

倫敦蘇富比, 1999年11月17日, 拍品編號731 藍理捷, 紐約, 編號x2609





840 A MARBLED BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The rounded bowl is formed from marbled dark-brown and cream-colored clay twisted into irregular swirls and compressed into uneven rows, all under a glossy clear glaze.

51/8 in. (13 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE:

J. J. Lally & Co., New York, no. 2925.

As noted in the catalogue note for lot 837, the technique employed for 'marbled' or *jiaotai* wares was challenging for potters, but achieved striking results. It is also interesting to note that although formerly thought to be derived from the *tixi* multi-colored lacquer tradition, recent scholarship finds the inspiration to have more likely come from marbelized glasswares of the ancient Near East. Such pieces have been found in excavations as far as Afghanistan and Korea. Evidentally Tang potters of the early 8th century adapted this technique to pottery, creating the world's earliest form of marbelized ceramics. For further discussion, refer to Wu Tung, *Earth Transformed: Chinese Ceramics in the Museum of Fine Arts*, Boston, 2001, p. 39. A slightly larger bowl of similar shape and pattern, with the cream-tone clay more prominent, was sold at Christie's New York, 24-25 March 2022, lot 1093.

北宋/金 絞胎盌

來源:

藍理捷, 紐約, 編號2925



(base)



841 A MARBLED SAUCER DISH

NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The shallow dish is formed from dark brown and cream-colored clay marbled in loosely concentric circles, all under a clear glaze of slightly yellowish tone.

7¼ in. (18.4 cm.) diam., brocade box

\$15,000-25,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4775.

A marbled pottery dish of very similar form and closely related design is illustrated by H. Tseng and R. P. Dart in *The Charles B. Hoyt Collection in the Museum of Fine Arts Boston*, vol. II, Boston, 1972, no. 9. See, also, the marbled pottery dish of this form and closely related design illustrated by Zhang (ed.), *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China), vol. 5, Shanxi, Beijing, 2008, p.149, no. 149.

北宋 十/十一世紀 絞胎盤

來源:



(reverse)

842 A YAOZHOU PERSIMMON-GLAZED CONICAL BOWL

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The conical bowl is covered overall with a rich persimmon-brown glaze that ends neatly above the foot.

4% in. (12.4 cm.) diam., silk pouch and cover, Japanese wood box \$60,000-80,000

PROVENANCE:

George de Menasce (1891-1967) Collection, London, no. 258. Spink & Son, London.

Mayuyama & Co., Tokyo.

Private Japanese collection.

Song: A Japanese Collection; Sotheby's London, 11 May 2011, lot 9. Roger Weston (b. 1943) Collection, Chicago.

J. J. Lally & Co., New York, no. 4892.

EXHIBITED:

London, Sung Dynasty Wares: Chun and Brown Glazes, Oriental Ceramic Society, 1-31 May 1952.

Venice, *Mostra d'Arte Cinese* (Exhibition of Chinese Art), 1954. London, *The George de Menasce Collection*, part II, Spink & Son, 10-26 May 1972.

LITERATURE:

Oriental Ceramic Society, Sung Dynasty Wares: Chun and Brown Glazes, London, 1952, no. 126.

Mostra d'Arte Cinese (Exhibition of Chinese Art), Venice, 1954, no. 553.

The George de Menasce Collection, part II, Spink & Son, London, 1972, no. 247.

Koyama Fujio, *Toji taikei* (Outlines of Ceramics), Vol. 38: *Temmoku*, Tokyo, 1974, pls. 26–27.

Ryusen shuho (Mayuyama, Seventy Years), Vol. 1, Tokyo, 1976, p. 209, pl. 626.



(with box)

北宋 十一/十二世紀 耀州窯柿釉笠式盌

來源:

George de Menasce (1891–1967) 珍藏, 倫敦, 編號258 Spink & Son, 倫敦

繭山龍泉堂,東京

日本私人珍藏

《日本珍藏宋代瓷器》倫敦蘇富比, 2011年5月11日, 拍品編號9 Roger Weston (1943年生) 珍藏, 芝加哥 藍理捷, 紐約, 編號4892

覽:

倫敦, 東方陶瓷學會, 「Sung Dynasty Wares: Chun and Brown Glazes」, 1952年5月1-31日

威尼斯,「Mostra d'Arte Cinese (Exhibition of Chinese Art)」, 1954年

倫敦, George de Menasce 珍藏(第二部分), Spink & Son, 1972 年5月10-26日

出版:

東方陶瓷學會,《Sung Dynasty Wares: Chun and Brown Glazes, 倫敦, 1952年. 編號126

《Mostra d'Arte Cinese (Exhibition of Chinese Art)》,威尼斯, 1954年, 編號553

《The George de Menasce Collection, part II 》, Spink & Son, 倫敦, 1972年, 編號247

小山富士夫:《陶瓷大系-卷38-天目》, 東京, 1974年, 圖版 26-27

繭山龍泉堂:《龍泉集芳》, 卷1, 東京, 1976年, 頁209, 圖版626

The firing of the rich persimmon glaze on this bowl is particularly successful. Persimmon glazes were made at several northern Chinese kilns during the Song and early Jin periods, including the Ding and Yaozhou kilns, and seem to have been especially admired on vases and vessel forms associated with the tea ceremony. Although the Yaozhou kilns are most commonly associated with celadon-glazed wares and black and white wares, a small number of fine persimmon-glazed Yaozhou wares have been preserved. Four examples were included in the major exhibition of Yaozhou ware at the Museum of Oriental Ceramics, Osaka in 1997 and are illustrated in *The Masterpieces of Yaozhou Ware*, pp. 40-1 and 44, nos. 47, 48, 50 and 56.

A Yaozhou persimmon-glazed bowl, but with a notched rim, is illustrated in *Black Porcelain from the Mr. & Mrs. Yeung Wing Tak Collection*, Guangzhou, 1997, no. 160.



(labels on box





843 A RUSSET-SPLASHED BLACK-**GLAZED DISH**

SONG DYNASTY (AD 960-1279)

The dish has a flat everted rim and is covered with a lustrous blackish-brown glaze liberally splashed in rust-brown tones with silvery iridescence, and ends in an irregular line on the reverse.

6¾ in. (17.1 cm.) diam., cloth box

\$15,000-25,000

PROVENANCE:

J. J. Lally & Co., New York, no. 3539.

A similar dish with russet splashes, of comparable size to the current dish, was sold at Christie's New York, 14-15 September 2017, lot 1157.

宋 黑釉鐵斑盤

藍理捷, 紐約, 編號3539

844 A CIZHOU-TYPE RUSSET-SPLASHED BLACK-GLAZED VASE

The vase has a tapering body and high rounded shoulders surmounted by a short neck and everted rim. It is covered overall with a lustrous blackish-brown glaze splashed with russet-brown markings in the form of abstract five-petaled flowers, and ends in an irregular line above the foot.

6½ in. (16.5 cm.) high, cloth box

\$40,000-60,000

J. J. Lally & Co., New York, no. 4415A.

北宋/金 磁州窯黑釉鷓鴣斑瓶

^{來源:} 藍理捷, 紐約, 編號4415A

A meiping in the Art Institute of Chicago, which is similarly glazed and also has a flat, everted mouth rim, is illustrated by R. Mowry in Hare's Fur, Tortoiseshell, and Partridge Feathers, Harvard University Art Museums, 1996, no. 35. In his discussion of the russet markings the author notes that the "term, zhegu ban (partridgefeather mottles) appears in texts of the mid-tenth century to describe ceramics with mottled decoration." He further notes that the larger "partridge-feather mottles," of the type seen on both meiping, "began to appear in dark-glazed Cizhou-type wares in the eleventh century."





845 A GROUP OF SEVEN MINIATURE POTTERY FIGURES

SONG DYNASTY (AD 960-1279)

The group comprises a seated boy holding a small dog, a boy holding a lotus spray, a boy reclining with his head on a drum, a standing boy holding a fruit, a boy acolyte standing with hands together, a figure of Shennong (god of agriculture) holding a hoe and a basket and wearing a skirt of leaves, and a wild boar on an oval plaque.

Largest: 3½ in. (9 cm.) high, cloth boxes

\$3,000-5,000

PROVENANCE:

J. J. Lally & Co., New York, no. 3965.

A group of five Northern Song miniature red pottery boys in the Zhengjiang City Museum is illustrated in *Zhongguo wenwu jinghua daquan: taocijuan (The Compendium of Chinese Archaeological Treasures: Ceramics Volume*), Hong Kong, 1993, p. 171, no. 584. A related miniature pottery figure of a girl is in the Royal Ontario Museum, accession no. 920.1.157.

宋 紅陶袖珍泥塑像一組七件

來源:

(7)

藍理捷, 紐約, 編號3965

846 A LARGE RUSSET-PAINTED BLACK-GLAZED JAR, GUAN

JIN DYNASTY (1115-1234)

The high-shouldered jar with lipped mouth is covered with a blackish-brown glaze and painted on the sides in russet slip with three flying bird motifs.

9 in. (23 cm.) high, cloth box

\$20,000-30,000

PROVENANCE

Priestley & Ferraro, London, 2014. J. J. Lally & Co., New York, no. 4835.

Typically dark-glazed, Jin-dynasty jars of this type are often painted in russet or rust-brown slip with abstract floral decoration or designs suggestive of birds in flight, such as those seen on the present example, characteristically rendered with vigorous, calligraphic strokes. Compare a jar of similar design and form illustrated by J. Ayers in *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, col. pl. 26. Another jar of this design in the Meiyintang Collection is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 3 (II), London, 2006, p. 514, no. 1517.

金 黑釉鐵鏽花鳳鳥紋大罐

^{來源:} 覺是軒, 倫敦, 2014年 藍理捷, 紐約, 編號4835





847 A BLACK-GLAZED BOTTLE VASE

SONG DYNASTY (AD 960-1279)

The vase has a pear-shaped body that rises to a tall, slightly flared neck with lipped rim, and is covered with a rich brownish-black glaze suffused with bluish-tan areas around the sides and ending in a sweeping line above the foot.

135% in. (34.6 cm.) high, cloth box

\$20,000-30,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4857.

The elongated pear shape of this vase was produced at various kilns in Northern China during the Song dynasty. It appears that black-glazed examples are particularly rare. For a stoneware vase of this form with black 'oil-spot' glaze see R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 3 (II), London, 2006, pp. 502–503, no. 1508. See, also, a plain Yaozhou celadon vase of a similar form from a Japanese collection illustrated in the catalogue *Song Ceramics*, Asahi Shimbun, Tokyo, 1999, p. 54, no. 17, and a Junyao vase of similar form in the Percival David Collection, now in the British Museum, illustrated in *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, Los Angeles, 1989, p. 38, no. 14.

宋 黑釉膽瓶

來》

藍理捷, 紐約, 編號4857



848 A RUSSET-PAINTED BLACK-GLAZED PILLOW

NORTHERN SONG DYNASTY-JIN DYNASTY, 12TH CENTURY

Of elongated octagonal form, the waisted pillow is molded on the lower portion with recessed panels between petal lappet borders interrupted by columns at the angles and two figures at the back. The slightly concave top is painted in iron-rust brown with a feathery floral motif. The flat base is pierced with two vent holes.

73/8 in. (18.8 cm.) long, cloth box

\$12,000-18,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4852.

Russet-painted black-glazed pillows are rare and it appears that the form of this pillow, raised on a waisted base, may be unique. Compare a black-glazed bean-shaped pillow painted with two large Chinese characters in rust-brown illustrated in *Chinese Ceramic Pillows from the Yeung Wing Tak Collection*, Museum of Oriental Ceramics ed., Osaka, 1984, cat. no. 121, p. 156, where it is dated 12th century.

A black-glazed pottery pillow with figural base dated to the Jin dynasty, in the Capital Museum Collection, is illustrated by Zhang (ed.) in *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China), vol. 1, Beijing, 2008, no. 70. See, also, a figural pillow covered in a dark-brown glaze that was included in the exhibition, *The Silk Road, Treasures of Tang China*, The Empress Place, Singapore, 1991, p. 140.

北宋/金 十二世紀 黑釉鐵鏽花卷草紋須彌座式枕

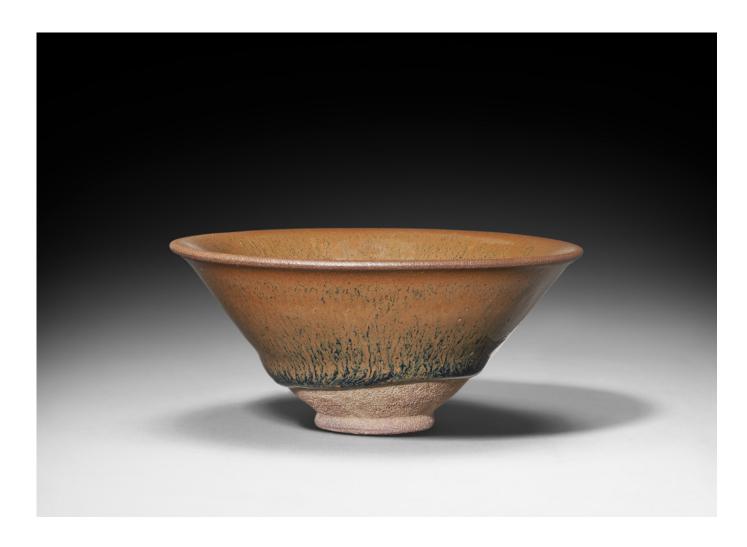
藍理捷, 紐約, 編號4852



(another view)

101

100



849 A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The conical bowl is covered overall with a thick, lustrous black glaze finely streaked with silvery-brown 'hare's fur' markings, which thins to a matte russet-brown at the rim and pools in a line above the foot.

4¾ in. (12.1 cm.) diam., cloth box

\$15,000-20,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4850.

For a similar Jian tea bowl from the Havemeyer Collection, now in The Metropolitan Museum of Art, see S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p. 115, no. 110. See, also, a slightly larger Jian tea bowl from the Falk Collection, illustrated by R. Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1996, pp. 217–18, no. 81, and subsequently sold at Christie's New York, 20 September 2001, lot 91.

南宋 建窯觅毫盞

來源:

藍理捷, 紐約, 編號4850



(interior)

850 A PAIR OF JIZHOU RESIST-DECORATED 'PRUNUS' BOTTLE VASES

SOUTHERN SONG-YUAN DYNASTY, 13TH-14TH CENTURY

Each pear-shaped vase is covered in a dark brown glaze and is decorated with two prunus sprigs in wax-resist technique with painted details and branches carved through the glaze.

Each: 8 in. (20.3 cm.) high, cloth box

\$25,000-35,000

PROVENANCE

J. J. Lally & Co., New York, no. 4620a-b.

For a similar vase of slightly more squat shape from the

Scheinman Collection, see R. Mowry, *Hare's Fur, Tortoiseshell, Partridge Feathers*, Cambridge, 1996, no. 102, where the author discusses the method of decoration on wares of this type, pp. 251-2. Another similar Jizhou 'prunus' vase is illustrated by H. Tseng and Dart in *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Boston, 1972, no. 129. A further similar vase in the Ashmolean Museum, Oxford is illustrated by J. Wirgin, 'Sung Ceramic Wares from Chi-Chou' in the *Bulletin of the Museum of Far Eastern Art*, Stockholm, No. 34, 1962, pl. 8b.

南宋/元 十三/十四世紀 吉州窯黑釉剪紙貼剔花梅紋瓶一對

_{來源:} 藍理捷, 紐約, 編號4620a-b



851 A JIZHOU LEAF-DECORATED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The conical bowl is decorated on the interior with the purplish-brown and light-buff gossamer imprint of a large leaf against the dark-brown glaze, which thins to an amber color at the rim and ends above the foot.

5% in. (14.9 cm.) diam., brocade box

\$60,000-80,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4490.

Leaf-decorated tea bowls, referred to in Chinese as *muye wenyang wan* or *shuye tuyang wan* ('tree-leaf-pattern bowls'), are the most famous products of the Jizhou kilns and among the most celebrated of all ceramics made for tea use. The design was created by affixing a leaf to the interior of a bowl and then immersing the bowl in the dark brown glaze slurry. When fired in the kiln, chemical reactions stripped the leaf of its dark brown color, creating a ghostly impression of the leaf structure, typically golden amber or pale yellow in color. For further discussion of the processes involved in producing leaf decoration and for two examples of bowls decorated in this manner, the first from the collection of The Art Institute of Chicago and the second from the Arthur M. Sackler Museum, Harvard University, see R. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, Massachusetts, 1996, pp. 259-62, nos. 107 and 108.

南宋 吉州窯黑釉木葉紋盞

來源:

藍理捷, 紐約, 編號4490

A bowl of this type from the Ataka Collection, classified as an Important Cultural Property of Japan, is in The Museum of Oriental Ceramics, Osaka, and illustrated by G. Hasebe, *Ceramic Art of the World, Sung Dynasty*, Tokyo, 1977, vol. 12, pp. 109–10, figs. 107–8. Another comparable bowl is illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo National Museum, Tokyo, 1980, vol. 1, no. 94. See, also, the very similar example from the Yangdetang Collection, sold at Christie's Hong Kong, 30 November 2016, lot 3162.

The result of C-Link Research and Development Ltd. thermoluminescence test no. 2649WG19 is consistent with the dating of this lot.



(another view)





852 A JIAN 'HARE'S FUR' TEA BOWL SOUTHERN SONG DYNASTY (1127-1279)

The conical bowl is covered overall with a black glaze streaked with brown and silvery 'hare's fur' markings, which thins to a

russet-brown tone at the rim and ends above the foot.

4% in. (12.4 cm.) diam., cloth box

\$3,000-5,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4773.

A Jian 'hare's fur'-glazed tea bowl of this classic form in the Victoria and Albert Museum is illustrated by R. Kerr in *Song Dynasty Ceramics*, London, 2004, p. 113, pls. 114 and 114a. Another similarly glazed Song-dynasty tea bowl of this form, with metal-bound rim, from the Linyushanren Collection, was sold at Christie's New York, 13 September 2019, lot 1032.

The result of C-Link Research and Development Ltd. thermoluminescence test no. 8854BA19 is consistent with the dating of this lot.

南宋 建窯兔毫盞

來源:

藍理捷, 紐約, 編號4773



(another view)

853 A LARGE RUSSET-MOTTLED BLACK-GLAZED VASE

NORTHERN SONG DYNASTY (AD 960-1127)

The vase has an ovoid body that rises to a short, narrow neck with a wide flaring lip, and is covered overall with a lustrous brownishblack glaze speckled with russet mottling that ends above the foot.

111/4 in. (28.6 cm.) high, cloth box

\$20,000-30,000

PROVENANCE:

Linyushanren Collection, Tokyo. J. J. Lally & Co., New York, no. 4840.

EXHIBITED:

Cambridge, Massachusetts, Arthur M. Sackler Museum, Harvard University, 23 December 1995-10 March 1996. New York, China Institute Gallery, 20 April-6 July 1996. Madison, Wisconsin, Elvehjem Museum of Art, University of Wisconsin, 9 November 1996-19 January 1997.

LITERATURE:

R. Mowry, Hare's Fur, Tortoiseshell, and Partridge Feathers, Cambridge, 1996, pp. 135-136, no. 33.

In his discussion of the current vase in *Hare's Fur, Tortoiseshell, and Partridge Feathers*, Cambridge, 1996, pp. 135-36, Robert Mowry cites a very similar vase in the Idemitsu Museum, Tokyo, which has a brush-written inscription on the base reading: *Xuanhe yuannian wuyue ershiri suo zao*, ('Made on the twentieth day of the fifth month of the first year of the Xuanhe [1119]'). The Idemitusu vase is illustrated in *Sōdai no toji* (Ceramics of the Song Dynasty), Tokyo, 1979, no. 74; in *Chūgoku tōji: Idemitsu bijutsukan zōhin zuroku* (Chinese Ceramics in the Idemitsu Collection), Tokyo, 1987, no. 530; and was also previously published by Y. Mino in *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-chou Type Wares*, 960-1600 A.D., Indianapolis, 1980, p. 224.

A related truncated meiping is illustrated by Li Zhiyan and S. Kwan, Song dai taoci (Song Ceramics), Hong Kong, 2012, pp. 408-409, no. 168, where the authors cite another similar example of smaller size in the Beijing Palace Museum, illustrated in The Complete Collection of Treasures of the Palace Museum - 32 - Northern and Southern Song (I), Hong Kong, 1996, p. 223, no. 201.

北宋 黑釉鐵斑瓶

を源:

臨宇山人珍藏,東京 藍理捷,紐約,編號4840

展覽:

麻省劍橋, 哈佛大學薩克勒博物館, 1995年12月23日-1996年3 月10日

紐約, 華美協進社, 1996年4月20日-7月6日 威斯康辛麥迪遜, 威斯康辛大學麥迪遜分校Elvehjem美術館 (現Chazen美術館),1996年11月9-1997年1月19日

出版

毛瑞,《Hare's Fur, Tortoiseshell, and Partridge Feathers, Chinese Brown— and Black—Glazed Ceramics, 400—1400》, 麻 省劍橋, 1996年, 頁135—136, 編號33





854 A MOLDED YAOZHOU CELADON 'DUCK AND LOTUS' BOWL AND A SAUCER

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The petal-lobed bowl is decorated with a band of swimming ducks and lotus encircling a central floral medallion beneath leafy scroll. The saucer has an upturned rim and is similarly decorated on the interior with a band of ducks swimming amidst stylized waves, lotus and sagittaria, which surround the central medallion with a blossoming lotus stem. Both are covered overall with a glossy, olive-green glaze.

Cup: 4 in. (10 cm.) diam., Japanese wood box Saucer: 53% in. (13.5 cm.) diam., Japanese wood box

\$15,000-25,000

PROVENANCE:

Kochukyo Co. Ltd., Tokyo, 1993. J. J. Lally & Co., New York.



北宋 十一/十二世紀 耀州窯青釉印花鴨戲蓮塘紋盌及盤各一件

壺中居, 東京, 1993年 藍理捷, 紐約

A Yaozhou celadon bowl of this rare form impressed with the same design, from the Yao Zhou Ware Museum, is illustrated in The Masterpieces of Yaozhou Ware, Osaka, 1997, p. 108, no. 147. Another petal-lobed Yaozhou bowl with a closely related pattern is illustrated by J. Ayers in The Baur Collection, Geneva, 1968, pl. A26, and by J. Wirgin in Sung Ceramic Designs, B.M.F.E.A. No. 42, Stockholm, 1970, pl. 8h. Compare, also, small Yaozhou bowls molded with very similar patterns discovered at the Yaozhou kiln sites in Huangpu, Shaanxi province, illustrated in Song dai Yaozhou yaozhi (The Yaozhou Kiln Site of the Song Period), Beijing, 1998, pl. 41-3 and 41-4, with line drawings on p. 172, pl. 172-8 and 172-9 and descriptions on p. 173.

A very similar Yaozhou celadon saucer is illustrated by J. Ayers in The Seligman Collection of Oriental Art, vol. II, Chinese and Korean Pottery and Porcelain, London, 1964, pl. LI, D146, and by J. Wirgin, op. cit., pl. 10f. Another Yaozhou celadon saucer of closely related form but with a raised ring at the center is illustrated by R. Hobson in Catalogue of the Eumorfopoulos Collection, vol. II, pl. LII, B176.

855 A MOLDED AND CARVED YAOZHOU CELADON 'BOYS' BOWL

The bowl with notched rim is molded on the interior with three boys swinging playfully from boughs of jagged leaves and peony buds. The exterior is freely carved with a loose pattern of foliate motifs. The bowl is covered overall with a glaze of olive-green tone.

8 in. (20.3 cm.) diam., cloth box

\$20,000-30,000

J. J. Lally & Co., New York, no. 3668.

北宋 耀州窯青釉内印童子外劃花草紋盌

^{來源:} 藍理捷, 紐約, 編號3668

The complex design on the present bowl, combining molded decoration on the interior and carved decoration on the exterior, as well as the large size, are extremely rare.

Compare the smaller Yaozhou bowl decorated on the interior with boys and lotus, but with plain exterior, illustrated by R. Krahl in Chinese Ceramics from the Meivintang Collection, vol. 1, London, 1994, p. 238, no. 427. See, also, the small conical bowl molded with boys amidst a foliate design on the interior, also with plain exterior, in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I), Hong Kong, 1996, p. 128, no. 114.



856 A MOLDED YAOZHOU CELADON FIGURE OF A LION

NORTHERN SONG DYNASTY, 11TH CENTURY

Possibly the cover of a censer, the lion is shown seated on its haunches with its proper right paw resting on a ball and mouth open. The curled mane and tail are detailed with fine lines and the chest is applied with a bell and tassels. The lion is seated on a circular base pierced with an opening leading to the mouth and is covered overall with a dark olive-green glaze.

4% in. (11.7 cm.) high, fitted metal stand, cloth box

\$10,000-15,000

PROVENANCE

J. J. Lally & Co., New York, no. 1984.

北宋 十一世紀 耀州窯青釉獅型薰爐鈕

藍理捷, 紐約, 編號1984

A similar Yaozhou figure of a lion from the Calmann Collection, now in the collection of the Musée Guimet, Paris, is illustrated in Terre de Neige, de Glace, et d'Ombre: Quatorze siècles d'histoire de la céramique chinoise à travers les collections du Musée Guimet, Taipei, 1999, p. 61, no. 23, where it is dated Northern Song.

See, also, the fragment of a Yaozhou censer with a lion cover, discovered at the Yaozhou kiln site in Huangpu, illustrated in *Wu dai Huangpu yao zhi* (Excavations of the Five Dynasties Period Kiln-Site at Huangpu in Tongchuan, Shaanxi), Beijing, 1997, and in line drawings on p. 139, pl. 75–1, with description on p. 137. Other fragments of very similar lions found at the Huangpu kilns are illustrated in *Song dai Yaozhou yao zhi* (The Yaozhou Kiln Site of the Song Period), Beijing, 1998, pl. 120, nos. 1–3, and in line drawings on pp. 400–401, pls. 197–4, 197–5, and 198–1, with descriptions on p. 399.





857 A MOLDED YAOZHOU CELADON 'FISH AND WATER WEEDS' BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The shallow bowl is crisply molded on the interior with small fish swimming amidst a dense pattern of leafy water weeds and the underside is freely incised with radiating lines. It is covered overall with a glossy bright olive-green glaze.

7% in. (20 cm.) diam., cloth box

\$25,000-35,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4877.

北宋/金 耀州窯青釉印花魚藻紋盌

₹源:

藍理捷, 紐約, 編號4877

The pattern on this bowl, with fish amongst dense water weeds, is extremely rare. One very similar example was sold at Christie's New York, 20 March 2001, lot 24. More commonly found are bowls with designs of fish on or amongst waves.

A pottery mold of the same water plants and fish design was discovered at the Yaozhou kiln site in Huangpu, Tongchuan city, Shaanxi province, and is illustrated in line drawings in *Song dai Yaozhou yao zhi* (The Yaozhou Kiln Site of the Song Period), Beijing, 1998, p. 490, pl. 238-6, with description on p. 491.

111



858 A SMALL MOLDED YAOZHOU CELADON BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The conical bowl is crisply molded on the interior with a scrolling stem bearing six flowerheads encircling a florette in the center. It is covered overall with a glossy olive-green glaze, with the knife-cut ring foot and recessed base left unglazed.

 $4\frac{1}{4}$ in. (10.8 cm.) diam., cloth box

\$4,000-6,000

PROVENANCE:

Property from the Estate of Rose D. Seligsberg (d. 1974); Sotheby Parke Bernet, New York, 12 March 1975, lot 289.
Robert Ferris Collection, Windsor, Vermont, 1975–1997.
Private American collection, 1997–2019.
J. J. Lally & Co., New York, no. 4905.

EXHIBITED:

New York, J. J. Lally & Co., Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection, 19 September-18 October 1997, no. 6.

LITERATURE

J. J. Lally & Co., Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection, New York, 1997, no. 6.

北宋/金 耀州窯青釉印花菊紋小盌

來源

Rose D. Seligsberg (1974年卒)基金會; 紐約蘇富比Parke Bernet, 1975年3月12日, 拍品289 Ferris 珍藏, 佛蒙特州溫莎, 1975–1997年 美國私人珍藏, 1997–2019年 藍理捷, 紐約, 編號4905

展覽

紐約, 藍理捷, 「Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection」, 1997年9月19日-10月18日, 編號6

出版:

藍理捷,《Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection》, 紐約, 1997年, 編號6

Yaozhou bowls of this classic form and flower scroll pattern can be found in museum collections worldwide and include the example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 129, no. 115; one in the National Palace Museum, Taipei, illustrated in *Song Yuan ciqi tezhan mulu* (Special Exhibition of Sung and Yuan Porcelains), Taipei, 1971, no. 44; another in the Art Institute of Chicago, illustrated by Y. Mino and K. Tsiang in *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis, 1986, no. 62; one in The Metropolitan Museum of Art, New York, illustrated by S. Valenstein in *A Handbook of Chinese Ceramics*, Rev. Ed., New York, 1989, no. 74; and one in The Museum of Fine Arts, Boston illustrated by J. Fontein and Wu Tung, *World's Great Collections: Oriental Ceramics*, Vol. 10, Tokyo, 1980, no. 156.

859 A CARVED YAOZHOU CELADON 'PEONIES' BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The interior of the wide shallow bowl is carved with three large peony blooms borne on two slender intertwining stems and surrounded by feathery leaves. The reverse is plain except for a line border below the rim. The bowl is covered overall with a glaze of even olive-green tone.

8¾ in. (22.2 cm.) diam., cloth box

\$20,000-30,000

PROVENANCE

J. J. Lally & Co., New York, no. 4741.

While peonies were a popular motif found on Yaozhou wares, this particular pattern, with three blooms borne on central slender stems, appears to be quite rare. A smaller Yaozhou dish carved with a closely related pattern in the Fitzwilliam Museum, Cambridge is illustrated in *The Arts of the Sung Dynasty*, London, 1960, pl. 51, no. 134, p. 57.

北宋/金 耀州窯青釉刻牡丹紋盌

藍理捷,紐約,編號4741



860 A RARE AND LARGE YAOZHOU CELADON TRIPOD CENSER

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The compressed censer is raised on three paw-form feet surmounted by animal masks, and is decorated with a continuous band of six molded archaistic dragon motifs separated by plain flanges, all below a short waisted neck interrupted by a pair of angular bail handles that rise from the wide everted rim. The censer is covered on the exterior and the interior of the rim with a pale green glaze continuing over the rounded base.

91/8 in. (23.2 cm.) high, cloth box

\$50,000-70,000

PROVENANCE:

J. J. Lally & Co., New York, no. 1774.

北宋/金 十二世紀 耀州窯靑釉印花龍紋雙耳三足爐

^{來源:} 藍理捷, 紐約, 編號1774

A similar Yaozhou censer, with molded as opposed to flat flanges, in the Shaanxi History Museum, is illustrated in The Masterpieces of Yaozhou Ware, Osaka, 1997, p. 82, no. 104, where it was dated to the Jin dynasty. The same censer was previously illustrated by W. Watson in The Genius of China: An Exhibition of Archaeological finds of the People's Republic of China, London, 1973, p. 151, no. 337. See, also, the large Yaozhou celadon censer of very similar form, but lacking handles, formerly in the Collection of E.G. Kostolani, W. W. Winkworth and F. M. Mayer, illustrated by P. Dubosc in Mostra d'Arte Cinese: Settimo Centenario di Marco Polo, Venice, 1954, p. 121, no. 416, and illustrated again by J. Cahill in The Art of Southern Sung China, New York, 1962, no. 41.







861 A GLAZED WHITE PORCELAIN DEEP BOWL

JIN DYNASTY, 12TH-13TH CENTURY

The bowl is of deep, rounded form and is covered overall with a glossy clear glaze of slightly creamy tone. The center of the interior has five tiny spur marks.

5% in. (14.9 cm.) diam., cloth box

\$5,000-7,000

PROVENANCE:

J. J. Lally & Co., New York, no. 3733.

The finely potted form and smooth creamy glaze are characteristic of wares made at the Huozhou kilns in Shanxi province. The five tiny spur marks on the interior of this bowl are also typical of these wares, which were fired on spurs as opposed to stacking on unglazed rings. For a few other examples of this type of Huozhou ware see R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, pp. 276–77, nos. 509–512.

金 十二/十三世紀 白釉盌

來源:

藍理捷, 紐約, 編號3733

862 A GLAZED WHITE PORCELAIN PEAR-SHAPED VASE, YUHUCHUNPING

NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The vase has a tapering ovoid body rising to the slender, waisted neck and flared mouth rim, and is covered in a clear glaze of very pale ivory tone that ends unevenly above the foot. The base is inscribed with two characters in black ink possibly reading *zhou X*.

10¾ in. (27.3 cm.) high, cloth box

\$30,000-40,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4607.

The elegant yuhuchunping form, possibly used as a decanter of wine, was eminently suitable to grace the tables of the refined Song elite. When William Watson illustrated a similar vase in *Tang and Liao Ceramics*, London, 1984, pl. 63, he noted that this form is "...one of the purest expressions of the feeling for delicately curving, unarticulated profiles which grew through the Five Dynasties period into the Northern Song." This similar vase, from the Collection of Mr. and Mrs. Eugene Bernat, was previously illustrated in *The Ceramic Art of China*, London, 1971 no. 57, pl. 40.

See, also, other similar vases, one from the Charles B. Hoyt Collection in the Boston Museum of Fine Arts, illustrated in the Memorial Exhibition Catalogue, 1952, pl. 88, no. 349; one in the Hakone Art Museum, Japan, illustrated in *Mayuyama*, *Seventy Years*, 1976, vol. 1, no. 637; one in The Metropolitan Museum of Art, New York, illustrated by S. Valenstein in *The Herzman Collection of Chinese Ceramics*, New York, 1992, no. 25; and one in *Born of Earth and Fire, Chinese Ceramics from the Scheinman Collection*, 1992, no. 57.

北宋 十/十一世紀 白釉玉壺春瓶



863 A SUPERB CARVED DING 'LOTUS' BOWL

NORTHERN SONG DYNASTY (AD 960-1127)

The bowl is freely carved on the interior with a large lotus blossom borne on a slender stem enclosed by leaves and curling tendrils, all beneath the petal-lobed rim which is bound with a copper band. The bowl is covered overall in a transparent glaze of pale ivory tone.

8% in. (22.5 cm.) diam., cloth box, wood box

\$200,000-300,000

PROVENANCE:

Francis Stewart Kershaw (1869-1930) Collection, Boston. Sotheby Parke Bernet New York, 20 March 1976, lot 83. Robert Ferris Collection, Windsor, Vermont, 1976-1997. Private American collection, 1997-2019.

J. J. Lally & Co., New York, 1997, no. 4903.

EXHIBITED

On loan: Cambridge, Massachusetts, Fogg Art Museum, Harvard University.

On loan: Minneapolis, Minneapolis Institute of Arts. New York, J. J. Lally & Co., Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection, 19 September–18 October 1997, no. 21.

LITERATURE:

J. J. Lally & Co., Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection, New York, 1997, no. 21.

北宋 定窯白釉劃花蓮紋盌

を源:

Francis Stewart Kershaw (1869–1930) 珍藏, 波士頓 紐約蘇富比Parke Bernet, 1976年3月20日, 拍品編號83 Robert Ferris 珍藏, 佛蒙特州溫莎, 1976–1997年 藍理捷, 紐約, 1997年 美國私人珍藏, 1997–2019年 藍理捷, 紐約, 編號4903

展覽

借展: 麻省劍橋, 福格美術館, 哈佛大學 借展: 明尼阿波利斯, 明尼阿波利斯藝術博物館 紐約, 藍理捷, 「Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection」, 1997年9月19日-10月18日, 編號21

出版:

藍理捷,《 Brush & Clay: Paintings by Robert Ferris and Chinese Ceramics of the Song Dynasty from the Artist's Collection 》, 紐約, 1997年, 編號21



(with box)





This superb bowl is a classic example of the Song-dynasty Ding ware bowls which have been greatly admired by literati and officials since their initial manufacture. In the poem Shiyuan jiancha (Tea Brewing in the Examination Hall), the esteemed Song-dynasty literatus Su Shi recalls an event where tea turned red against a caved Ding white-glazed bowl, resembling carved red jade. This poem reveals both that Ding bowls were used for tea drinking, and more importantly, that they were favored by the literati at the time. Interestingly, in 1093, two decades after Su Shi wrote the poem, he was appointed Governor of Dingzhou, the province where the Ding kilns were located. Su Shi's praise solidified the status of Ding porcelains amongst subsequent connoisseurs, such as the Jin-dynasty scholar Liu Qi (1203-1259), who wrote in a poem Dingzhou huaciou, yanse tianxia bai (decorated porcelain bowls from Dingzhou have the best white color under Heaven).

The current bowl is particularly distinguished for its elegant form, fluid carving and resplendent glaze. A hexafoil bowl of similar form and size, but with lotus carved in a slightly different style, in the Beijing Palace Museum Collection, is illustrated in *Zhongguo taoci quanji* – *Dingyao*, Shanghai, 1981, pl. 90. See, also, the Ding hexafoil bowl sold at Christie's Hong Kong, 26 November 2018, lot 8005.

Other comparable Ding bowls with carved lotus design include a further example in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I), Hong Kong, 1996, p. 60, no. 52, from the Qing court collection; in the National Palace Museum, Taipei, illustrated in Gugong songci tulu (Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum), Ting Ware and Ting-Type Ware, Taipei, 1973, no.18; in the British Museum from the Oppenheim Collection, illustrated by J. Rawson in The World's Great Collections: Oriental Ceramics, Vol. 5, The British Museum, London, Tokyo, 1981, col. pl. 20; in the Museum of Far Eastern Antiquities, illustrated by J. Wirgin, 'Sung Ceramics Designs', B.M.F.E.A. No. 42, Stockholm, 1970, pl. 60; and the example illustrated by D. Leidy in Treasures of Asian Art - The Asia Society's Mr. and Mrs. John D. Rockefeller 3rd Collection, New York, 1994, no. 144, p. 154; in the Newark Museum from the Jaehne Collection, illustrated by Reynolds and Pei, Chinese Art from the Newark Museum, China Institute, New York, 1980, no. 13, p. 31; and in the Idemitsu Museum, illustrated in Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987, no. 413.



base)

864 A VERY RARE DING BOTTLE VASE AND COVER

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The elegant pear-shaped body tapers to a tall, slender neck rising to a slightly flared mouth with lipped rim. The domed cover is surmounted by a bud-shaped finial. Both are covered overall with a clear glaze shading to a pale creamy tone in some places.

Vase: 11¾ in. (29.8 cm.) high And cover: 13⅓ in. (33.3 cm.) high, cloth box

\$80,000-100,000

PROVENANCE:

J. J. Lally & Co., New York, no. 3900.

It is extremely rare to find vases of this type with a cover. A very similar bottle-vase without a cover in the Carl Kempe Collection is illustrated by B. Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 118, no. 359. Also, see, a similar version, without cover, in the Idemitsu Museum, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, col. pl. 84. The same vase was previously illustrated in *Teiyō hakuji* (White Porcelain of Dingyao), Tokyo, 1983, p. 68, no. 112.

Another similar white porcelain bottle-vase from a mural tomb in Luoyang, Henan province is illustrated in *Wenwu*, 1992, No. 12, p. 49, pl. 39, with a line drawing, pl. 34-2. The same vase is illustrated again by Zhang (ed.), *Zhongguo chutu ciqi quanji* (Complete Collection of Ceramic Art Unearthed in China), vol. 12, *Henan*, Beijing, 2007, p. 175, no. 175, described as Jin dynasty and is currently in the collection of the Luoyang Museum.

A silver bottle-vase and cover of the same shape as the present vase, in the Nelson Atkins Museum of Art, is illustrated by R. Ward and P. Fidler (eds.) in *The Nelson-Atkins Museum of Art:* A Handbook of the Collection, New York, 1993, p. 339.

北宋/金 十二世紀 定窯白釉帶蓋膽瓶

來源:



865 A RARE DING PERSIMMON-GLAZED HEXAFOIL BOWL

NORTHERN SONG DYNASTY (AD 960-1127)

The bowl has rounded flared sides that rise from the small knife-cut foot to the notched, petal-lobed rim, and is covered overall with a glaze of rich, slightly lustrous reddish-brown color that thins on the rim and also covers the base.

65% in. (16.8 cm.) diam., Japanese double wood box

\$70,000-100,000

PROVENANCE:

Sheldon L. and Barbara R. Breitbart Collection, New York. Property from the Breitbart Collection; Sotheby's New York, 16 September 2014, lot 105.
J. J. Lally & Co., New York, no. 4837.

Persimmon glazes were made at several northern Chinese kilns in the Song and early Jin periods, including the Ding and Yaozhou kilns, and were particularly admired on forms associated with the tea ceremony. It is noted in Cao Zhao's 1388 publication *Gegu Yaolun* (The Essential Criteria of Antiques) that 'purple' (i.e. persimmon) and black Ding wares were even more expensive than white Ding wares (see Sir Percival David, *Chinese Connoisseurship - The Ko Ku Yao Lun*, London, 1971, p. 141).

A similar Ding persimmon-glazed bowl, also with a petal-lobed rim, is in the Freer Gallery of Art, illustrated by J. A. Pope, et. al., in *The World's Great Collections: Oriental Ceramics*, vol. 9, *The Freer Gallery of Art, Washington D.C.*, Tokyo, 1972, no. 62. Other Ding persimmon-glazed bowls include the example illustrated by

北宋 定窯柿釉葵口盌

來源:

Breitbart伉儷珍藏, 紐約 Breitbart珍藏; 紐約蘇富比, 2014年9月16日, 拍品105 藍理捷, 紐約, 編號4837

S. Kwan, Song Ceramics from the Kwan Collection, Hong Kong, 1994, pp. 82-83, no. 23, and the Ding persimmon-brown glazed bowl of slightly larger size in the Princeton Art Museum illustrated by Z. Kwok, The Eternal Feast: Banqueting in Chinese Art from the 10th to 14th Century, Princeton, 2019, p. 170, no. 41.

A persimmon-glazed bowl of this form found at the Ding kiln site is illustrated in *Ding Ware: The World of White Elegance – Recent Archaeological Findings*, The Museum of Oriental Ceramics, Osaka, 2013, pp. 162–163, no. 36, where it is dated mid-Northern Song dynasty.





(additional views)





866 A SMALL GLAZED WHITE PORCELAIN BOX AND COVER

NORTHERN SONG DYNASTY (AD 960-1127)

The box has straight narrow sides, with the underside angled in to a small ring foot enclosing a recessed base, and with a slightly domed cover. The box and cover are covered with a white slip and a transparent, ivory-tone glaze, which ends in an uneven line around the foot of the box.

 $3\frac{1}{4}$ in. (8.3 cm.) diam., cloth box

\$15,000-25,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4845.

Boxes of this shape can also be found in Ding ware. A Ding box of similar shape is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 435, no. 1433, where the author cites a similar box and cover discovered in 1985 amongst a group of Ding white porcelains from a tomb at Nanxinzhuang, Haidian district, Beijing municipality, dated to the early Jin period (AD 1125-1160).

北宋 白釉蓋盒

來源:

藍理捷, 紐約, 編號4845

867 A CARVED DING 'DAYLILY' BOWL NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

The bowl has rounded sides that rise from the narrow foot and flaring slightly to the unglazed rim, and is boldly carved in the interior with a daylily spray bearing three large blossoms with tightly curled leaves. It is covered overall with an ivory-tinted clear glaze.

81/8 in. (20.7 cm.) diam., cloth box

\$40,000-60,000

PROVENANCE

J. J. Lally & Co., New York, no. 4739.

北宋/金 十二/十三世紀 定窯白釉劃花萱草紋盌

藍理捷, 紐約, 編號4739

A very similar Ding 'daylily' bowl, but with a band at the rim, from the Qing Court Collection and now in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 60, no. 52. Another Ding bowl carved with a daylily spray on the interior is in the National Palace Museum, Taipei, and illustrated in *Dingzhou huaci: yuancang Dingyao xi baici tezhan* (Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum), Taipei, 2013, p. 93, no. II-46.

The result of C-Link Research & Development Ltd. thermoluminescence test no. 1433ZA08 is consistent with the dating of this lot.





868 A EXCEPTIONALLY RARE CARVED DING BEAN-SHAPED PILLOW

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The slightly concave top is decorated with a carp swimming amidst lotus blooms, lily pads, and other aquatic plants framed by a running scroll border and the tall sides are embellished with a wide band of scrollwork, all carved through the pale iron-brown slip to reveal the white ground and covered overall with a transparent glossy glaze. The base is left unglazed and has four small vent apertures.

113/8 in. (28.9 cm.) long, cloth box

\$60,000-80,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4854.

北宋/金 十二世紀 定窯白地剔花魚戲蓮塘腰圓枕

來源:

藍理捷, 紐約, 編號4854

It is extremely rare to find a Ding pillow with zoomorphic decoration, as most examples exhibit floral designs. For a two-color Ding pillow carved with a lotus design in the Palace Museum, Beijing, dated by inscription to the eighth year of Dading (1168), see *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pp. 98–99, no. 89. A further, two-color Ding pillow of related form and floral design is in the Palace Museum, Beijing, and illustrated in *Dingci yaji: Gugong bowuyuan zhencang ji chutu Dingyao ciqi huicui* (Selection of Ding Ware: The Palace Museum's Collection and Archaeological Excavation), Beijing, 2012, no. 100.

See, also, the carved Ding pillow now in the Dingzhou Museum, Hebei province, illustrated by Mu in *Dingci yishu* (The Art of Ding Porcelain), Shijiazhuang, 2002, p. 148, no. 198. Other carved two-color Ding pillows of this type include one in the Philadelphia Museum of Art illustrated by B. Gray in *Sung Porcelain and Stoneware*, London, 1984, p. 72, no. 52; another in *Chinese Ceramic Pillows from Yeung Wing Tak Collection*, Osaka, 1984, p. 34, no. 6; and one in the collection of Museum of Fine Arts, Houston, accession number 59.16.





(additional views)



869 A FINELY MOLDED DING BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The bowl has gently rounded sides rising to a notched, unglazed rim and is crisply molded on the interior with four peony blossoms borne on leafy stems enclosing a floral spray in the recessed center, all below a narrow keyfret border. It is covered overall with a clear glaze of faint ivory tone continuing over the small ring foot and recessed base.

6½ in. (16.3 cm.) diam., cloth box

\$40,000-60,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4263.

Molded decoration on Ding wares was adopted in the latter part of the Northern Song dynasty (AD 960-1127) and flourished during the Jin dynasty (1115-1234). A similar lobed molded Ding bowl of larger size similarly decorated with sprays of peony blossoms and keyfret border, in the National Palace Museum, Taipei, is illustrated in the exhibition catalogue Dingzhou huaci: yuan cang Dingyai xi baici tezhan (Decorated Porcelains of Dingzhou: White Ding wares from the Collection of the National Palace Museum), Taipei, 2013, p. 164, no. II-106, where it is dated Northern Song-Jin dynasty, 12th century. Another lobed Ding bowl with closely related molded floral decoration, also in the collection of the National Palace Museum, Taipei, is illustrated *ibid.*, p. 165, no. II-107, and dated Jin dynasty, 12th-13th century.

北宋/金 定窯白釉印花卉紋盌

來源:



(another view)





(another view

870 A VERY RARE AND FINELY MOLDED DING 'TWIN FISH' WASHER

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The washer is molded on the interior with a pair of fish swimming in tandem amidst frothing waves, encircled by two sinuous *chilong* on the rounded sides below a keyfret border and unglazed rim. It is covered overall with a translucent glaze of pale ivory tone.

4½ in. (11.4 cm.) diam., brocade box

\$8,000-12,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4627.

For a Ding washer of this form molded with fish and a keyfret border, from the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelains of the Song Dynasty (I)*, Hong Kong, 1996, p. 92, no. 83. See, also, the Ding shards molded with closely related fish designs in the collection of the Palace Museum, Beijing, illustrated in *Gugong bowuyuan cang Zhongguo gudai yaozhi biaoben* (Examples of Ancient Chinese Kiln Sites in the Palace Museum Collection), vol. II: *Hebei*, Beijing, 2006, pp. 224–25, no. 186.

北宋/金 定窯白釉印花雙魚紋洗

來源:





871 A SMALL JUN DISH

NORTHERN SONG-JIN DYNASTY, 11TH-12TH CENTURY

The dish has a shallow recessed center and a wide rim that gently turns downwards. It is covered overall with an opaque, pale milky-blue glaze thinning to mushroom on the rim and falling in an irregular line above the foot ring.

47/8 in. (12.5 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:

Collection of Ivan Traugott (1871-1952), Stockholm. Bukowskis, Stockholm, 7 December 2012, lot 1456. J. J. Lally & Co., New York, no. 4746.

A very similar blue-glazed Jun dish formerly in the collection of Edward T. Chow is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 220, no. 382. The author refers to similar dishes in the Ru Kiln Museum, Ruzhou, Henan province illustrated in *Ruyao de xin faxian* (New Discoveries of Ru Kiln), Beijing, 1991, pls. 46 and 128 and suggests that this form of dish may have been used together with small matching bowls, as both covers and stands.

北宋/金 十一/十二世紀 鈞窯天青釉小盤

來源:

Ivan Traugott (1871–1952)珍藏, 斯德哥爾摩 Bukowskis, 斯德哥爾摩, 2012年12月7日, 拍品編號1456 藍理捷, 紐約, 編號4746



(base)

872 A LARGE PURPLE-SPLASHED JUN BOWL

JIN-YUAN DYNASTY, 13TH-14TH CENTURY

The bowl has gently rounded flaring sides and is covered overall with a glaze of pale milky blue thinning to a mushroom color at the rim. There is a large reddish-purple glaze splash on the interior that drips over to the exterior, and two small reddish-purple drips in the well.

8 in. (20.2 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE

Collection of Alexandre J. Argyropoulos (1894-1978), Greek Ambassador to China, late 1940s-early 1950s, and thence by descent within the family.

J. J. Lally & Co., New York, no. 4244.

A slightly larger, purple-splashed Jun bowl, from the Songde Tang Collection, was sold at Christie's Hong Kong, 3 December 2021, lot 2813. See, also, a Jun bowl with a purple splash on the interior, illustrated in *Beauty & Entirety - Ceramics of the Song Dynasty from The Palace Museum*, Museum of Art in Macau, 2012, pl. 38.

金/元 十三/十四世紀 鈞窯天靑釉紫斑大盌

源:

希臘駐華大使Alexandre J. Argyropoulos (1894–1978)珍藏, 1940年代至1950年代初, 後於家族流傳藍理捷, 紐約, 編號4244





873 A JUN DEEP BOWL

NORTHERN SONG-JIN DYNASTY, 11TH-12TH CENTURY

The bowl has deep rounded sides rising from the slightly tapered foot to the slightly incurved rim, and is covered overall with a glaze of milky, sky-blue tone thinning to mushroom at the rim and falling in a somewhat irregular line onto the foot. The recessed, unglazed base is inscribed with two characters in faint black ink.

7½ in. (19.1 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE:

Collection of Alexandre J. Argyropoulos (1894-1978), Greek Ambassador to China, late 1940s-early 1950s, and thence by descent within the family. J. J. Lally & Co., New York, no. 4243.

A similar blue-glazed Jun bowl is illustrated by R.Krahl in Chinese Ceramics from the Meivintang Collection, London, 1994, vol. I, p. 221, no. 387. See, also, the Northern Song blue-glazed Jun bowl of this form and of similar size in the collection of Henan Provincial Museum, illustrated in Zhongguo Taoci Quanji: Song (The Complete Works of Chinese Ceramics: Song), vol. 7, Shanghai, 1999, p. 184, no. 186, with description on p. 274.

北宋/金 十一/十二世紀 鈞窯天青釉盌

希臘駐華大使Alexandre J. Argyropoulos (1894–1978)珍藏, 1940年代至1950年代初, 後於家族流傳 藍理捷,紐約,編號4243

~874 A LARGE JUN TRIPOD CENSER

The compressed globular body is supported on three short feet and is surmounted by a wide cylindrical neck rising from the shoulders to an everted rim with upturned lip. The censer is covered overall with a lightly crackled sky-blue glaze of even tone thinning at the rim to a pale mushroom color.

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

\$40,000-60,000

Collection of Alexandre J. Argyropoulos (1894-1978), Greek Ambassador to China, late 1940s-early 1950s, and thence by descent within the family.

J. J. Lally & Co., New York, no. 4247.

北宋/金 十二/十三世紀 鈞窯天青釉大三足爐

*源: 希臘駐華大使Alexandre J. Argyropoulos (1894–1978)珍藏, 1940年 代至1950年代初,後於家族流傳 藍理捷, 紐約, 編號4247

The large size of this censer is very unusual as most Jun censers are of smaller size with somewhat shorter necks. A Jun censer of similar size is illustrated by R. Hobson in A Catalogue of Chinese Pottery and Porcelain in the Collection of Sir Percival David Bt., F.S.A., London, 1934, pl. LXVII; and again by S. Pierson in Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art, London, 1999, rev. ed., p. 38, col. pl. 95, with description on p. 50. See, also, a smaller Jun censer of very similar form with sky-blue glaze in the collection of the Idemitzu Museum of Art, illustrated in Sōji: shinpo no yakimono (Song Ceramics: Utensils of Sublime Beauty), Tokyo, 2018, p. 72, no. 54, with description on p. 147, and the smaller Jun censer with shorter neck sold at Christie's New York, 18-19 March 2021, lot 886.



875 A CARVED QINGBAI *TIXI-*STYLE VASE, *MEIPING*

SOUTHERN SONG DYNASTY, 13TH CENTURY

The tall, high-shouldered vase is carved overall with scrolling tendrils between double line borders, all under a crackled glaze of pale aquamarine tone that continues over the mouth and ends just above the foot.

105% in. (27 cm.) high, brocade box

\$60,000-80,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4630.

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

Qingbai vases of similar shape and design are in the collections of important museums and institutions around the world. An almost identical example was in the Qing Court Collection, now in the Beijing Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pl. 167. Two other examples of varying sizes, one with a height of 26 cm. in the Sichuan Chongqing Museum, the other with a height of 35.1 cm. in the Shaanxi Provincial Museum, are illustrated in *Zhongguo taoci quanji: Song Yuan qingbai ci*, vol. 16, Kyoto, 1984, pls. 20 and 101. Another example, registered as an Important Art Object in Japan, is illustrated in *Mayuyama Seventy Years*,

南宋 十三世紀 青白釉劃卷草紋梅瓶

來源:

藍理捷, 紐約, 編號4630

vol. 1, Tokyo, 1976, pl. 450. An example in the collection of The Metropolitan Museum, New York, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 11, New York, Tokyo, 1982, pl. 59. A slightly larger example (28.6 cm. high) in the Idemitsu Collection is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 423, and another in the Meiyintang Collection is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, p. 325, no. 606. Two further *qingbai meipings* of this type from the Yangde Tang Collection, were sold at Christie's Hong Kong, 30 November 2016, lots 3140 and 3141.

Two very similar Song dynasty vases, with the cylindrical covers and the same combed scrolling decoration, were found in a Southern Song hoard excavated in 1991 at Jinyucun, Suizhu, Sichuan province. See *Newly Discovered Southern Song Ceramics - A Thirteenth-Century "Time Capsule"*, Tokyo, 1998, p. 59, nos. 62 and 63.

The result of C-Link Research and Development Ltd. thermoluminescence test no. 8822YK03 is consistent with the dating of this lot.



876 A VERY RARE BROWN-SPLASHED QINGBAI 'SHENG PLAYER' EWER

NORTHERN SONG DYNASTY (AD 960-1127)

The domed vessel is molded and carved as a female musician shown dressed in a long blouse over a pleated skirt with the slippers emerging from beneath the hem at front, and with the hair elaborately dressed with flowers and topped by a six-petaled headdress. The top of the head is left open to serve as the mouth of the vessel, and the figure holds a hollowed *sheng* that serves as the spout opposite the double-strap handle. The vessel is covered overall with a brown-splashed, greenish-tinged glaze and has five wide spur marks on the foot rim.

7¾ in. (19.7 cm.) high, cloth box

\$150,000-200,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4621.

北宋 青白釉仙人吹笙執壺

來源:

藍理捷, 紐約, 編號4621



Fig. 1 A rare Qingbai iron-brown-decorated figural ewer, Northern Song dynasty (AD 960-1127), sold at Christie's New York, 19 March 2015, lot 837.

A very similar figural ewer in the collection of the Cleveland Museum of Art, formerly in the collection of Samuel T. Peters, was exhibited at the Los Angeles County Museum and published in the exhibition catalogue by H. Trubner in *The Arts of the Tang Dynasty*, Los Angeles, 1957, pp. 102–103, no. 271. The same ewer is illustrated by W. Watson, *Tang and Liao Ceramics*, London, 1984, p. 121, pl. 92.

Another figural ewer excavated in Anhui province in 1994 from a tomb dated to AD 1025 in Susong county, near Anqing, is illustrated by Zhang (ed.) in *Complete Collection of Ceramic Art Unearthed in China*, vol. 8, Anhui, Beijing, 2008, no. 98. This ewer is of similar size to that of the current ewer and also has details highlighted in iron brown. The form of this Susong ewer depicts a Daoist immortal playing a reed pipe, and the hair is tied up in a simple cloth. A *qingbai* figural ewer, without such an elaborate headdress, from the Collection of Robert H. Ellsworth was sold at Christie's New York, 20 March 2015, lot 837. (Fig. 1)

A similarly modeled porcelain figural ewer covered in a plain white glaze, dated Northern Song and excavated in 1971 at Tengyun village, Huaining county, Anqing city, Anhui province, is illustrated by Zhang (ed.), *ibid.*, p. 150, no. 150.

The result of Oxford Authentication Ltd. thermoluminescence test no. P110r22 is consistent with the dating of this lot.





877 A BAISHE 'MOON AND PRUNUS' CONICAL TEA BOWL

SONG DYNASTY (AD 960-1279)

The bowl is carved through the pale milky-blue glaze on the interior with a blossoming prunus spray and a crescent moon. The details and the interior rim edge are painted in a reddish-brown slip and the recessed unglazed base is inscribed in black ink with the character *hai* (sea).

4½ in. (11.4 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4902.

A bowl of the same form and design is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 278, no. 515, where it is noted that similar wares with a light blue *qingbai* glaze applied over a slip have been excavated at the Baishe kilns in Nanfeng county, Jiangxi province. A similar small conical bowl excavated at Baishe is illustrated in *Kaogu*, 1985, No. 3, pl. 6: 1 & 2, and in a line drawing on p. 226, fig. 4:1. Another very similar Baishe 'moon and prunus' tea bowl in the Columbia Museum of Art, Columbia, North Carolina, is illustrated in *Eye to the East: The Turner Collection of Chinese Art*, Columbia, 2008, p. 64.

宋 白舍窯青白釉劃月影梅紋盞

來源:

藍理捷, 紐約, 編號4902

This motif is also found on white stoneware boxes and covers made at the nearby Jizhou kilns, such as the example illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 279, no. 517, and another from the Falk Collection, sold at Christie's New York, 16 October 2001, lot 96.

878 A *QINGBAI* CENSER AND COVER, *BOSHANLU*

SONG DYNASTY (AD 960-1279)

The censer has a rounded bowl that is raised on a hexagonal pedestal foot molded with overlapping petals. The domed cover is molded in the form of a stylized mountain peak that rises to a star-shaped opening and is pierced at the sides with cloud-form apertures. Both are covered overall with a glossy translucent glaze of brilliant aquamarine-blue tone.

45% in. (11.8 cm.) high, cloth box

\$5,000-7,000

PROVENANCI

J. J. Lally & Co., New York, no. 4873.

宋 青白釉博山爐

藍理捷, 紐約, 編號4873

A similar qingbai tripod boshanlu censer is in the collection of the Museum of Oriental Ceramics, Osaka, and illustrated in Sōdai no seihakuji (Qingbai Wares of Song Dynasty), Osaka, 1994, p. 16, no. 42. Another related qingbai tripod boshanlu censer in the collection of the Idemitsu Museum is illustrated in Tōyō no shiroi yakimono: Junnaru sekai (White Ceramics of the East: the Genuine Pure World), Tokyo, 2012, p. 42, no. 54, described as Fujian type from the Southern Song dynasty.





879 A RARE *QINGBAI* FOLIATE DISH

YUAN DYNASTY, EARLY 14TH CENTURY

The lobed shallow dish is decorated on the interior in white slip with a scene of a scholar standing beneath a willow tree in conversation with a young woman holding a letter, with a small animal, possibly a sheep, between them, and the rim decorated with 'pearls'. The dish is covered overall with a pale blue glaze.

5% in. (14.4 cm.) diam., cloth box

\$15,000-20,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4855.

Qingbai ceramics with finely beaded decoration, such as that seen on this delicate dish, were produced in the early 14th century. The applied 'pearls,' in underglaze slip, most often adorn cups, vases and figures; dishes are rare to find with this decoration. In Yuan Porcelain and Stoneware, London, 1974, Margaret Medley illustrates a group of these wares, including a cup, stem cup, vase on stand and ewer (pls. 8a-10).

十四世紀初 青白釉人物故事圖菱口盤

藍理捷, 紐約, 編號4855

A very similar qingbai porcelain foliate dish is in the collection of the Baltimore Museum of Art and illustrated by F. Klapthor, Chinese Ceramics from the Baltimore Museum of Art, Baltimore, 1993,

The scene depicted on this dish may refer to a popular Yuan dynasty zaju drama, At Dongting Lake Liu Yi Delivers a Letter (Dongting hu Liu Yi chaun shu), showing the scholar Liu Yi meeting San Niang herding sheep by the Jing River.

880 A CARVED QINGBAI VASE

The spherical body is carved with a leafy scroll bearing two large blossoms below the cylindrical neck with a double-line band and the flared mouth with a petal-shaped rim. The vase is covered overall with a crackled glaze of pale blue tone.

7 in. (17.7 cm.) high, brocade box

\$8,000-12,000

J. J. Lally & Co., New York, no. 4878.

或爲南宋 青白釉劃蓮紋花口瓶

^{來源:} 藍理捷, 紐約, 編號4878

A similarly decorated qingbai vase of this distinctive form is in the Museum of Far Eastern Antiquities, Stockholm, and is illustrated by J. Wirgin in 'Sung Ceramic Designs,' B.M.F.E.A. Bulletin No. 42, Stockholm, 1970, pl. 18a. Another qingbai vase of very similar form with incised decoration of fish in rippling water around the body is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp. 270-71, no. 117.





AN EXCEPTIONALLY RARE GUAN WARE VASE

Rosemary Scott, *Independent Scholar*

南宋官窯膽瓶

蘇玫瑰 · 獨立學者

his elegant vase is a very rare Guan ware example of a form that is known in Chinese as a dan ping or danshi ping, literally meaning gallbladder vase. This name may be a simple reference to the shape of the vessel, but could equally carry with it the connotation of bravery or courage, which is also associated with the character dan. Essentially, it is a graceful pearshaped vase with columnar neck raising from sloping shoulders and with a straight mouth, devoid of eversion. A shard from what appears to be a similar vase was found at the kiln site at Wuguishan, in the suburbs of modern-day Hangzhou, and is now in the Tokyo National Museum (illustrated by Koyama Fujio in Toji Taikei, volume 36, Tokyo, 1978, p. 113, fig. 44, upper right; and by Y. Mino and K.R. Tsiang in Ice and Green Clouds - Traditions of Chinese Celadon, Indianapolis, 1986, p. 168, fig. 66a). This shard is significant in respect of the current vase, since Wuguishan has been identified as the site of the Jiaotanxia kiln, which was one of the two kilns producing Guan (official) wares for the Southern Song imperial court, after its capital was established at Lin'an (modern-day Hangzhou) following the fall of the Northern Song. Initially discovered in the 1930s, this site was thoroughly investigated by Chinese archaeologists between 1985 and 1986 (see Zhu Boqian, 'A Pearl among Greenwares: Guan Ware of the Southern Song', Transactions of the Oriental Ceramic Society, vol. 56, 1991-1992, London, 1993, pp. 29-35). The Southern Song Dynasty Official Kiln Museum has been built at the Wuguishan site.

Guan wares made for the Southern Song court, although greatly inspired by the imperial Ru wares of the Northern Song, tend to have much darker body material. Where the glaze has either run thin on the mouth of the vessel or where there is no glaze on the edge of the foot rim, the dark colour of the body shows through. This aesthetically-appreciated feature of Guan wares is known in Chinese as *zikou tiezu* 'purple mouth and iron foot' and can clearly be seen on the current vase. Analyses carried out at the National Palace Museum, Taiwan, indicates that in general – ignoring trace elements – the clay used at the southern Guan kilns contained about 65% silica, 20–28% alumina, and 2–4.2% iron oxide (see Ts'ai Ho-pi, "An Overview of the Exhibition of Sung Kuan Ware", *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, p. 29). This high iron content is responsible for the rich, dark colour of the Guan body material.

The glaze on the current vase and other high quality Guan wares is bluish in tone, relatively thick and deliberately crackled. The texture and crackle of Guan wares is believed to have been created in deliberate emulation of jade. The glaze was applied in several – possibly as many as four – layers. This facilitated the achievement of a glaze with richness of texture and colour. The glaze contained a high percentage of calcia, in the region of 15% – compared, for example, to 5–12% in Longquan glazes. This makes the Guan ware glaze rather viscous and also promoted the crackle that is so

此瓶淸雋素雅,是一例彌足珍貴的官釉膽瓶(亦名「膽式瓶」),因狀若懸膽,故名。膽瓶之稱或僅指瓶形,但也可能借喻英勇膽識。總體而言,本品造型雅潔,呈梨形,長直頸,溜肩,直口無外翻。東京國立博物館藏烏龜山(今杭州市郊)出土殘器應源自近似瓷瓶,圖見小山富士夫《陶磁大系》卷36頁113圖44右上(東京:1978),另可參照蓑豐與蔣人和合著的《Ice and Green Clouds - Traditions of Chinese Celadon》頁168圖66a(印第安納波利斯:1986)。由於烏龜山現已推定爲南宋朝廷(北宋亡國之後建都臨安的政權,位於今日杭州)兩大官窯之一的郊壇下遺址,所以就本拍品而言,該例殘器可謂意義重大。這一遺址發現於1930年代,中國考古專家曾於1985及1986年間展開深入全面的調

查,詳見朱伯謙所著<A Pearl among Greenwares: Guan Ware of the Southern Song> 全文載於《東方陶瓷學會會刊》1991-1992年刊號56頁29-35 (倫敦:1993)。如今,南宋官窯博物館即坐落於烏龜山遺址。

為南宋朝廷燒造的官窯器,雖然大致仍以北宋汝窯御瓷為藍本,但其胎色明顯較深。器口釉薄或足沿素胎處,可見深色胎土。此即「紫口鐵足」,這一官窯器的審美特徵在本拍品一覽無遺。根據臺北國立故宮博物院的分析,除微量元素之外,南宋官窯胎土大多含65%的氧化硅,氧化鋁佔20-28%,氧化鐵則爲2-4.2%,就此可參考蔡和壁論文<An Overview of the Exhibition of Sung Kuan Ware>詳見《宋官窯特展》

J. J. LALLY & Co. 藍理捷



Fig. 1 Gall-bladder-shaped vase in celadon glaze, Guan ware, Southern Song dynasty (1127-1279). National Palace Museum, Taipei, 故瓷017702N000000000. 青瓷膽瓶, 官窯, 南宋, 臺北國立故宮博物院藏, 館藏編號故瓷017702N00000000

admired by connoisseurs (see P.B. Vandiver and W.D. Kingery, "Celadons: The Technological Basis of Their Visual Appearance", Appendix A in Y. Mino and K.R. Tsiang, Ice and Green Clouds: Traditions of Chinese Celadon, Indianapolis, 1987, pp 221-3). In order to achieve the optimum colour, texture and crackle, the vase would first have been fired without glaze. Although the main firing of Guan wares was done in a large long 'dragon' kiln, small kilns have also been found at the Jiaotanxia site and at the other Guan ware site at Laohudong. It is likely that these smaller kilns would have been used for this so-called biscuit firing. Biscuit firing to a low temperature not only stabilised the body prior to glaze application, but the removal of water from the clay also aided the production of a bluish glaze colour. After each application of glaze, the vase would have been fired again at a low temperature, before the next glaze layer was added. Thus, some of the finest Guan wares, such as the current vase, may have been fired up to five times.

At each firing there would have been some losses, making these ceramics extremely expensive to produce and additionally precious. The wares were fired in a reducing atmosphere using wood and brushwood as fuel in order to facilitate the achievement of a bluishgreen glaze. It would have been very difficult for the potters to control precisely the atmosphere up the entire length of the dragon kilns, and the best pieces – such as the current example – would have been fired in the middle of the kiln. As the final firing was been at 1000–1100°C, both body and glaze are slightly underfired, but above this temperature the glaze becomes transparent, and would have lost its much-revered lustrous quality.

Although rare in the Song dynasty, extant examples of this vase form may be found among both Guan and Ge wares. Indeed, this was a form that was particularly well-suited to crackled glazes. On the one hand the smooth contours of the shape allowed even

圖錄頁29 (臺北:1989)。官窯器胎色深重,正是含鐵高所致。

以本拍品爲例的上品官釉器,大多顏色泛藍,釉質肥厚,釉面帶刻意爲之的開片。官釉器的質感與開片,有說是特意仿燒玉之質感。官釉常疊施,甚至多達四層,使釉質與呈色益顯腴潤。官釉所含氧化碳高達15%,相較之下,龍泉釉的氧化碳只有5-12%。故此,官釉較爲黏稠,更易產生鑑藏家歷來推崇的開片効果,詳見P.B. Vandiver與W.D. Kingery合撰的< Celadons: The Technological Basis of Their Visual Appearance>,全文載於蓑豐與蔣人和之著作《Ice and Green Clouds: Traditions of Chinese Celadon》頁221-3附錄A (印第安納波

利斯:1986)。爲營造最佳的色澤、質感及開片,本品先要經過素燒。雖然燒造官釉器主要是在大型龍窯進行,但郊壇下遺址和位於老虎洞的其他官窯遺址也曾發現較小的窯,它們很可能便是負責此類素燒。低溫素燒可以在施釉之前穩定胎質,還可去除胎土中的水份,有助於產生泛藍的釉色。每回施釉之後,瓶體必須入窯低溫燒造,然後再罩施另一層釉料。因此,以本拍品爲例的上乘官釉器,動輒爲五次窯燒而成。每次窯燒過後,總有一批殘損之作,所以此類作品成本不菲,製成品亦格外罕貴。官窯器物是用燃燒木和柴形成的還原焰來燒造,這亦有助於產生泛藍的天靑色。若要精準控制整段龍窯的窯燒氣氣,對陶工而言難度極大,像本拍品這樣的佳妙之作,燒造時應是置於龍窯中



Fig. 2 *Guwan tu (Pictures of Ancient Playthings)*, handscroll (detail), 1728, Yongzheng reign (1723-1735). Sir Percival David Collection, The British Museum, London, PDF,X.01. © The Trustees of the British Museum.
古玩圖, 手卷, 1728年, 清雍正, 大維德爵士珍藏, 大英博物館藏, 倫敦, 館藏編號PDF,X.01. © 大英博物館信託基金

distribution of the crackles, while the throwing of the neck often set up stresses within the clay that resulted in visually pleasing spirals in the crackle rising from the shoulders to the mouth. This can be seen to particular advantage on the current vase. It can also be seen, although somewhat obscured by staining and other effects of burial, on a Guan ware vase of similar shape which was excavated in 1953 from one of the famous Ren family Yuan dynasty tombs at Gaojiatai, Qingpu district, Shanghai (illustrated in *The Complete Collection of Ceramic Art unearthed in China*, volume 7, *Jiangsu and Shanghai*, Beijing, 2008, no. 30).

Another similarly-shaped Guan ware vase is in the collection of the National Palace Museum, Taipei. (Fig. 1) This was included in the 2016 exhibition *Precious as the Morning Star: 12th-14th Century Celadons in the Qing Court Collection*, and is illustrated in the catalogue on pages 164-5, exhibit number II-47. The authors

of the catalogue compare the National Palace Museum vase to the Qingpu excavated example and date it to the Southern Song-Yuan dynasty. Two similar vases, also from the Qing court collection, but identified as Ge ware, have been preserved in the Palace Museum, Beijing and illustrated in *The Complete Collection of Treasures of the Palace Museum*, vol. 33, *Porcelain of the Song Dynasty II*, Hong Kong, 1996, pp. 40–2, nos. 35 and 36. Both the Beijing vases have the more straw-coloured glaze with darker crackle associated with Ge ware.

The continued imperial appreciation of Song dynasty crackled ware vases of this form is further evidenced by the inclusion of such a piece in a long handscroll in the collection of Sir Percival David, which was painted in 1728 for the Yongzheng Emperor (1723–35) (see E. Rawski and J. Rawson (eds.), *China – the Three Emperors* 1662-1795, London, 2005, p. 253, middle row). (Fig. 2) The scroll,

段。鑑於最後一次窯燒的溫度爲1000至1100攝氏度,胎體和釉料均略 微欠燒,但設若溫度更高,釉料即呈透明狀,如此一來,官釉備受推崇 的瑩潤質感便會蕩然無存。

此類膽瓶在宋代甚罕,但官哥二窯均有傳世的近似之作。誠然,這一 形制與紋片釉堪稱天作之合:一方面,膽瓶曲線柔和,紋片因而分佈均 匀;另一方面,瓶頸胎土在拉坯時形成的張力,造就了器肩至口沿之間 賞心悅目的旋狀紋片。凡此種種,本拍品無不詮釋得淋漓盡致。該等 特徵亦見於著名的元代任氏墓群官釉瓶,此例於1953年在上海青浦區 高家台出土,其造型與本品相若,但由於沁色及其他墓葬因素,其清晰 度不及本拍品明顯,圖見《中國瓷器出土全集》第七冊之「江蘇、上海」編號30 (北京:2008)。

臺北故宮亦珍藏一例形制相仿的官釉瓶,它曾亮相於2016年「貴似晨星:清宮傳世十二至十四世紀靑瓷特展」(詳見圖錄頁164-5,展品編號II-47)。圖錄作者曾比對國立故宮藏品與靑浦出土實例,並將前者斷代爲南宋製品。北京故宮博物院也有兩件淸宮舊藏近似例,據館方鑑定爲哥窯器,圖見《故宮博物院藏文物珍品至集33:兩宋瓷器(下)》(香港:1996)頁40-2編號35及36。這兩件北京故宮膽瓶的釉色均微微泛黃,紋片顏色較深,呈典型的哥窯特徵。

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J. J. LALLY & Co. 藍理捷



This vase has a prestigious provenance, having previously been owned by one of the great collectors from the golden age of Chinese art collection in Europe – the Swedish collector Carl Kempe (1884-1967), whose particular passion was for fine Tang and Song dynasty monochrome wares.

Fig. 3 Carl Kempe, 1912. History and Art Collection / Alamy Stock Photo 上爾,拉並,1042年

which is one of a series, is entitled *Guwan tu Pictures of Ancient Playthings*, and depicts a selection of antiques, crafted primarily in ceramic, jade and bronze, from the imperial collection. At the end of the scroll an empty imperial throne is depicted, as if awaiting the emperor's appearance to peruse his treasures.

This vase has a prestigious provenance, having previously been owned by one of the great collectors from the golden age of Chinese art collection in Europe – the Swedish collector Carl Kempe (1884–1967), whose particular passion was for fine Tang and Song dynasty monochrome wares. Kempe was an industrialist and an active philanthropist, who was also a keen sportsman – in 1912 winning an Olympic silver medal in the indoor tennis doubles at the Stockholm Summer Olympics with his partner Gunnar Setterwall. (Fig. 3) Carl Kempe's interest in Chinese art began

in the early 1920s, and from the 1930s onwards he developed a particular interest in Chinese white-glazed and celadon-glazed wares, especially those from the Tang-Song period, including crackle-glazed vessels. It was probably HRH Crown Prince Gustaf Adolf (1882-1973, from 1950 HM King Gustaf VI Adolf), who was on the Committee of Honour for the *International Exhibition of Chinese Art* held at the Royal Academy in London in 1935-36, who suggested that Carl Kempe loan twelve items (primarily ceramics) to the *International Exhibition of Chinese Art*.

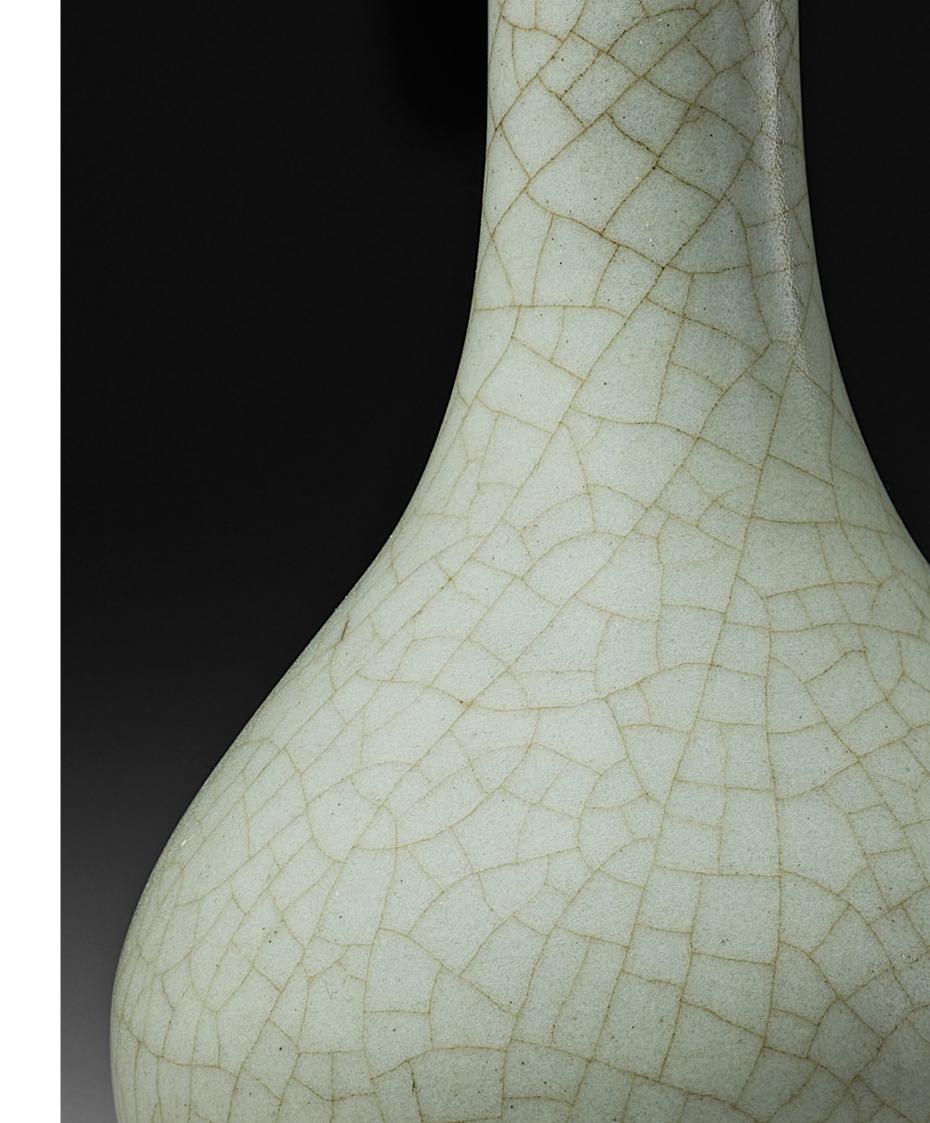
Made for the court of the Southern Song emperor, the current vase reflects the refined aesthetic traditions of the Northern Song court, while belonging to a group of wares so highly esteemed by successive generations of connoisseurs that it was to influence the ceramics made for the Chinese imperial court well into the Qing dynasty.

歷代宮廷皆對此類紋片宋瓷趨之若鶩,最佳佐證莫過於1728年爲雍正皇帝(公元1723至1735年)繪製的手卷,圖中也有一例近似膽瓶,該畫出自大維德爵士舊藏,圖見E. Rawski與J. Rawson合編的《盛世華章》頁253中排(倫敦:2005)。手卷題爲《古玩圖》,來自一系列卷軸,畫中描摹了一組精心挑選的宮廷古玩,以陶瓷、玉雕和青銅器爲主。卷末繪一寶座,座上空空如也,恍若靜候皇上駕臨御覽各式珍玩。

本品系出名門,它來自瑞典收藏家卡爾,坎普 (1884至1967年,歐洲庋藏中國藝術品全盛時期的泰斗之一) 珍藏,其收藏焦點爲唐宋單色釉佳器。坎普旣是一名熱心公益的企業家,更是一名運動健將,曾與搭檔Gunnar Setterwall贏得斯德哥爾摩夏季奧運會的室內網球雙打銀

牌。他早於1920年代初已對中國藝術萌生興趣,自三十年代起,更迷上了以唐宋爲主的中國白釉和靑釉器,當中不乏紋片之作。1935至1936年期間,倫敦皇家藝術學院舉辦「中國藝術國際展覽 (International exhibition of Chinese Art)」,古斯塔夫王儲 (HRH Crown Prince Gustaf Adolf,生卒年爲1882至1973年,1950年登基爲古斯塔夫六世)出任榮譽委員會成員,坎普當年很可能是應王儲之邀,向展覽會借出十二件藏品,其中泰半爲陶瓷器物。

本拍品是特爲南宋宮廷燒造的御製珍品,它旣體現了北宋宮廷素雅簡約的審美觀,更是後世藏家奉爲圭臬的範例之一,對中國宮廷御瓷的影響極其深遠,晚至清代仍仿燒不斷。



881 A VERY RARE GUAN BOTTLE VASE

The small, pear-shaped vase has a tall, cylindrical neck and is covered overall with a thick glaze of pale-bluish-green tone suffused with a network of golden-brown crackles. The dark body is revealed where the glaze runs thin on the lipped mouth rim and on the wide ring foot wiped clean of glaze.

51/8 in. (13 cm.) high, cloth box

\$700,000-900,000

Stephen D. Winkworth (d. 1938) Collection, London. Sotheby's London, 26 April 1938, lot 32. Dr. Carl Kempe (1884-1967) Collection, Ekolsund, Sweden. J. J. Lally & Co., New York, no. 4445.

B. Gyllensvärd, Chinese Ceramics in the Carl Kempe Collection, Stockholm, 1964, p. 68, pl. 168.

Oriental Ceramics, The World's Great Collections, vol. 8, Tokyo, 1982, pl. 138.

南宋 官窯膽瓶

Stephen D. Winkworth (1938年逝) 珍藏, 倫敦 倫敦蘇富比, 1938年4月26日, 拍品編號32 卡爾·坎普 (1884–1967) 珍藏, 艾高森, 瑞典 藍理捷, 紐約, 編號4445

兪博,《Chinese Ceramics in the Carl Kempe Collection》, 斯德哥爾摩, 1964年, 頁68, 圖版編號 168 《Oriental Ceramics, The World's Great Collections》, 卷8, 東 京, 1982年, 圖版編號 138



(base)



882 TWO RU-TYPE SHARDS

NORTHERN SONG DYNASTY, LATE 11TH CENTURY-EARLY 12TH CENTURY

One fragment with a short leg at one edge is from the base of a tripod censer and the other is a fragment from a deep bowl with a slightly flared ring foot. Both are covered with a satiny glaze of pale bluish-grey tone suffused with faint crackle, and the underside of each has a small 'sesame seed' spur mark.

 $4\frac{1}{4}$ in. (10.8 cm.) long and $3\frac{3}{4}$ in. (9.5 cm.) long (2

\$1,000-1,500

PROVENANCE:

J. J. Lally & Co., New York, no. 3646.

北宋 十一世紀末/十二世紀初 汝窯系瓷殘片兩件

來源:

藍理捷, 紐約, 編號3646



882

883 A GUAN OCTAGONAL CUP

SOUTHERN SONG DYNASTY (1127-1279)

The thinly potted faceted sides are slightly concave on the exterior and slightly convex on the interior. The cup is raised on a small ring foot and is covered overall with a crackled bluish grey-green glaze that continues on to the recessed base, and showing a Y-shaped gilt lacquer repair.

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

\$15,000-20,000

PROVENANCE:

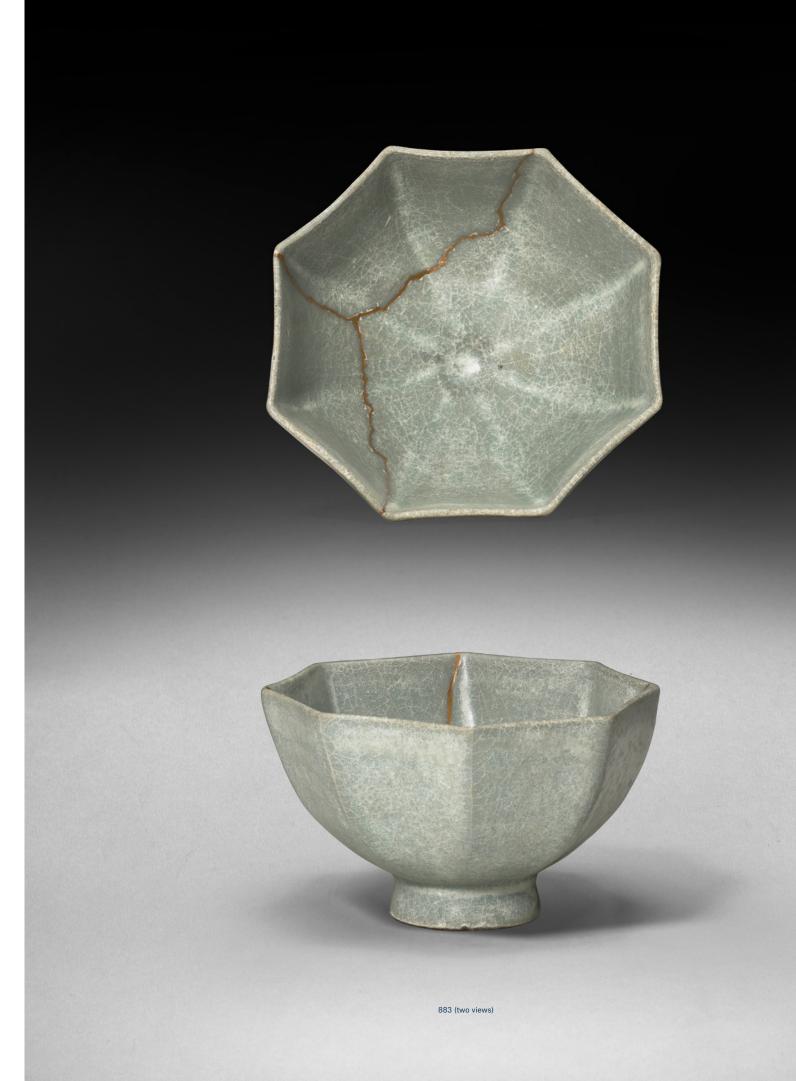
J. J. Lally & Co., New York, no. 3313.

The delicate, octagonal form of this cup, raised on a short foot, can be found in various wares of the Song dynasty. A *Ge* cup of very similar form in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, no. 69, p. 76. See, also, a *qingbai* cup of this shape illustrated by J. Wirgin in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 164, no. 530, and the Longquan celadon cup of this form in the collection of the Shanghai Museum illustrated in *Longquan yao yanjiu* (The Research of Longquan Kiln), Beijing, 2011, p. 53, pl. 5.

The faceted shape of this cup suggests that it was based on a metal prototype, such as a Southern Song gilt-silver octagonal cup illustrated in *Zhongguo Meishu Quanji* (The Great Treasure of Chinese Fine Arts), vol. 10: *Gongyi Meishu Bian* (Works of Art and Craft), Beijing, 1987, no. 95, p. 45, with full description on p. 27.

南宋 官窯八方盃

來源:



884 A LONGQUAN CELADON GUAN-TYPE VASE

SOUTHERN SONG DYNASTY (1127-1279)

The compressed pear-shaped body is raised on a wide ring foot and has a tall cylindrical neck that rises to a lipped rim. The vase is covered overall with a greenish-blue glaze suffused with a golden-brown crackle.

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

\$40,000-60,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4541.

A Longquan celadon vase of very similar form in the collection of the National Palace Museum, Taipei, is illustrated in *Dynastic Renaissance: Art and Culture of the Southern Song – Antiquities*, Taipei, 2010, p. 92, no. II-8. See, also, another similar example discovered in a Southern Song cache at Jinyucun, Suining, Sichuan province illustrated in *Fūlin sareta Nansō toji ten* (Newly Discovered Southern Song Ceramics: A Thirteenth–Century "Time Capsule"), Tokyo, 1998, p. 24, no. 14.

A larger Longquan celadon vase of very similar form with a crackled glaze in the British Museum is illustrated by S. Vainker in *Chinese Pottery and Porcelain from Prehistory to the Present*, New York, 1991, p. 107, no. 78 and another comparable Longquan celadon example of this form in the Museum of Fine Arts, Boston, is illustrated by H. Tseng and R. Dart in *The Charles B. Hoyt Collection in the Museum of Fine Arts, Boston*, Vol. II, Boston, 1972, no. 43.

The result of C-Link Research & Development Ltd. thermoluminescence test no. 9548XE12 is consistent with the dating of this lot.

南宋 龍泉窯仿官釉長頸瓶

來源:



J. J. LALLY & Co. 藍理捷



(another view)

885 A RARE LARGE LOBED LONGQUAN CELADON BASIN

SOUTHERN SONG-YUAN DYNASTY, 13TH CENTURY

The basin has a slightly recessed center that rises to the petal-lobed cavetto below a rim of conforming shape, and the exterior has a central raised band. The basin is covered overall with a lustrous bluish-green glaze.

111/4 in. (28.6 cm.) diam., cloth box

\$30,000-50,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4863.

Longquan celadon basins of this form and size are very rare. No other example of this large size with lobed sides appears to have been published, however smaller examples exist. A similar Longquan celadon dish, described as a "sugarcane-sectioned washer," 4½ in. (11.4 cm) in diameter, is illustrated by Zhang (ed.), Zhongguo chutu ciqi quanji - 6 - Shandong (Complete Collection of Ceramic Art Unearthed in China), vol. 6, Shandong, Beijing, 2008, p. 179. Another smaller Longquan celadon dish, 4 7/8 in. (12.4 cm) in diameter, discovered in the Sinan shipwreck, is illustrated in Special Exhibition of Cultural Relics Found off Sinan Coast, National Museum of Korea, Seoul, 1977, fig. 132.

南宋/元 十三世紀 龍泉窯青釉菊瓣洗



886 A LONGQUAN CELADON HEXAFOIL BRUSH WASHER

SOUTHERN SONG DYNASTY (1127-1279)

The washer has slightly flaring short sides that rise to a wide mouth divided into six lobes framed by notches in a raised band around the exterior rim and with corresponding ribs on the interior. It is covered overall with an even sea-green glaze, with the unglazed foot rim burnt orange during the firing.

4¼ in. (10.8 cm.) diam., brocade box

\$25,000-35,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4883.

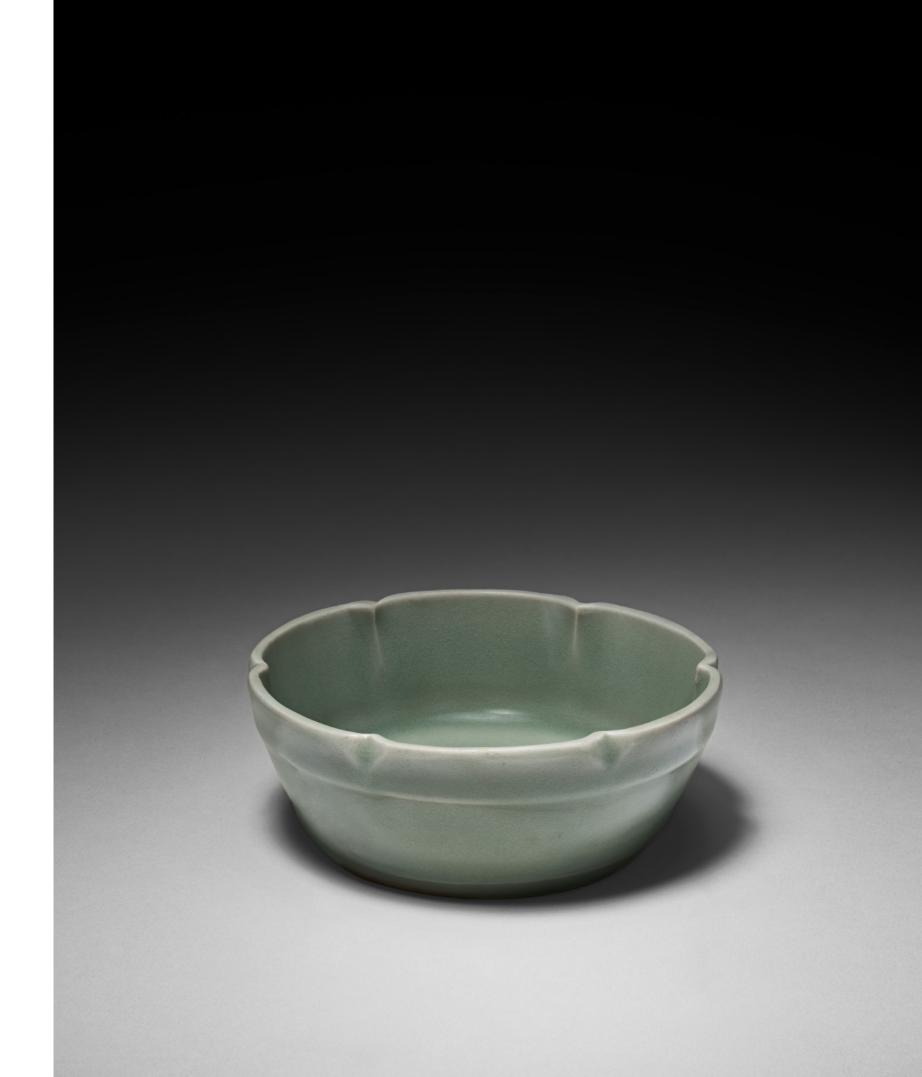
A Longquan celadon brush washer of this lobed form and size, in the National Palace Museum. Taipei, is illustrated in Gugong Song ci tulu: Longquan yao, Ge yao, ji qita geyao (Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum: Lung-ch'üan Ware, Ko Ware and Other Wares), Taipei, 1974, no. 19. See, also, the Longquan celadon washer of very similar form in the Tokyo National Museum, published in Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics I, Tokyo, 1988, p. 126, no. 502; and another very similar Longquan celadon brush washer in the Nakamura Kinenkan, Kanazawa, illustrated by G. Hasebe in Sekai tõji zenshū (Ceramic Art of the World), vol. 12, Song Dynasty, Tokyo, 1977, col. pl. 78.

南宋 龍泉窯青釉葵口洗

來源:



(base)



887 A VERY RARE LONGQUAN CELADON GUAN-TYPE MALLET VASE

SOUTHERN SONG-YUAN DYNASTY, 12TH-13TH CENTURY

The rounded body with high canted shoulder tapers very slightly towards the foot and has a cylindrical neck that rises slightly to a flared mouth rim. The vase is covered overall with a satiny greyish blue-green glaze suffused with golden crackle that falls short of the unglazed foot rim.

6 in. (15.2 cm.) high, brocade box

\$70,000-90,000

PROVENANCE:

The Collection of Mr. and Mrs. Alphonse Cohen, 1970s. Christie's New York, 19 September 2007, lot 259. J. J. Lally & Co., New York, no. 4385.

A Guan mallet vase of larger size in the Freer Gallery of Art is illustrated in *The World's Great Collections: Oriental Ceramics*, Vol. 9, *The Freer Gallery of Art, Washington D.C.*, Tokyo, 1981, col. pl. no. 1, with description on p. 163. See, also, an example of larger size in the Umezawa Kinenkan Museum, Tokyo, illustrated in *Nansō no seiji: sora o utsusu utsuwa* (Heavenly Blue: Southern Song Ceramics), Tokyo, 2010, p. 34, no. 2.

南宋/元 十二/十三世紀 龍泉窯仿官釉紙槌瓶

來源:

Alphonse Cohen伉儷珍藏, 1970年代 紐約佳士得, 2007年9月19日, 拍品編號259 藍理捷, 紐約, 編號4385



(base)





888 A LONGQUAN CELADON TRIPOD CENSER

SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

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

5¾ in. (14.5 cm.) diam., cloth box

J. J. Lally & Co., New York, no. 3712.

\$80,000-120,000

PROVENANCE:

Sir Michael Moissey Postan (1899-1981) and Lady Cynthia Rosalie Postan (1918-2017) Collection. Bluett & Sons, London. Ray Thompson Family Collection, no. R.T. 24. Dries Blitz, Amsterdam.

EXHIBITED

London, Bluett & Sons, *The Postan Collection of Early Chinese Ceramics*, 8-25 November 1972.

LITERATURE:

Bluett & Sons, *The Postan Collection of Early Chinese Ceramics*, London, 1972, no. 17.

The shape of this censer, based on that of the ancient bronze ritual food vessel, *li*, was produced from the Southern Song into the Yuan period for the domestic as well as the export market. The numerous tripod censers retrieved from the Sinan shipwreck (1323) provide evidence that this shape was much sought after in Japan, the original destination of the ship's cargo, and where they have since been widely collected.

Longquan celadon censers of this classic form from the Qing Court Collection, now in the Beijing Palace Museum, are illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 136, pl. 122, p. 139, pl. 125, and pp. 140-141, pl. 12. Another slightly smaller censer of this form, also reportedly from the Qing Court Collection, now in the Percival David Foundation, London, is illustrated by M. Medley in *The World's Great Collections: Oriental Ceramics*, vol. 6, New York, 1982, no. 37.

Other Longquan celadon censers of this form are in several museum collections, including one in the Tokyo National Museum in *Oriental Ceramics, The World's Great Collections*, vol. 1, Tokyo, 1982, no. 97. Other comparable censers include the example illustrated by J. Ayers, *The Baur Collection: Chinese Ceramics*, vol. I, Geneva, 1972, no. A99; and the censer in the National Palace Museum, Taipei, included in the *Illustrated Catalogue of Sung Dynasty Porcelain*, Taipei, 1974, no. 12. A larger example (19.7 cm. diam.), found in 1991 in Jinyu village of Nanqiong, Suining city, Sichuan province, is illustrated in *Longquan Celadon: The Sichuan Museum Collection*, Macau, 1998, pp. 210–11, no. 83.

南宋 十二/十三世紀 龍泉窯青釉鬲式三足爐

₹源:

Michael Moissey Postan爵士(1899–1981)及Cynthia Rosalie Postan 女勳爵(1918–2017) 珍藏 Bluett & Sons, 倫敦 Ray Thompson家族珍藏, 編號R.T. 24 Dries Blitz, 阿姆斯特丹 藍理捷, 紐約, 編號3712

展覽:

倫敦, Bluett & Sons, 「The Postan Collection of Early Chinese Ceramics」, 1972年11月8-25日

出版:

Bluett & Sons, 《The Postan Collection of Early Chinese Ceramics》, 倫敦, 1972年, 編號17



889 A SMALL LONGQUAN CELADON 'TWIN-PHOENIX' MALLET VASE

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The mallet-shaped body tapers slightly towards the foot from the canted shoulders, with the tall neck flanked by a pair of phoenix handles below the widely flared mouth with upturned rim. The vase is covered overall with an even glaze of soft sea-green tone which ends in an irregular line above the unglazed foot rim.

6½ in. (16.5 cm.) high, brocade box

\$60,000-80,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4032.

The majority of this type of Longquan celadon mallet vases were made with two distinctive handles, either in the form of phoenixes, as in the case of the current vase, or in the form of fish. A very similar Longquan mallet vase with a pair of phoenix-shaped handles, from the Qing Court Collection and now in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 110, no. 98. Another with fish handles is illustrated *ibid*, p. 110, no. 96.

A shard of a vase of this form excavated at Longquanxian is illustrated by J. Wirgin in *Sung Ceramic Designs*, Stockholm, 1970, fig. 30C-16, together with a larger vase of the same form, pl. 39I. A vase of similar size to the present example is illustrated in *Special Exhibition of Cultural Relics found off Sinan Coast, National Museum of Korea*, Seoul, 1977, no. 7. Other Longquan mallet vases with phoenix handles include one illustrated by M. Sullivan in *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, pl. 80a; and one in *Oriental Ceramics, The World's Great Collections, Museum Pusat, Jakarta*, vol. 3, 1982, pl. 130.

The result of C&C Authentication Laboratory Ltd. thermoluminescence test no. 8283RE04C is consistent with the dating of this lot.

南宋/元 龍泉窯青釉鳳耳瓶

來源:



890 A LONGQUAN CELADON BRUSH WASHER

The shallow washer has angled sides that rise from the short foot to a slightly everted rim. It is covered overall with a glaze of sea-green tone that pools to a more intense blue around the well.

5¼ in. (13.4 cm.) diam., Japanese wood box

\$15,000-25,000

Private collection, New York. J. J. Lally & Co., New York, no. 4721.

Similar Longquan celadon brushwashers are in museum collections such as the Percival David Foundation, illustrated by W. Watson and S. Pierson in Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art, London, 1997, p. 34, col. pl. 284. See, also, one in the Art Institute of Chicago from the Tyson Collection, illustrated by Y. Mino and K. Tsiang in Ice and Green Clouds: Traditions of Chinese Celadon, Indianapolis, 1986, pp. 178-179, no. 71; one in a private Japanese collection, illustrated in Tokubetsuten: Sensei, bansei to Ryūsen-yō no seiji (Special Exhibition: Sensei, Bansei and Celadon of Longquan Kiln), Izumi, 1996, p. 52, no. 49; and one in the Idemitsu Museum, illustrated in Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987, col. pl. 96. A similar example was sold at Christie's New York, 13 September 2019, lot 1045.

南宋 龍泉窯青釉洗

私人珍藏, 紐約 藍理捷, 紐約, 編號4721





891 A LONGQUAN CELADON TRIPOD CENSER

YUAN-EARLY MING DYNASTY, LATE 14TH-EARLY 15TH CENTURY

The cylindrical body is raised on three splayed bracket feet and is incised on the exterior with a double-line band. The censer is covered with a glossy sea-green glaze, with the interior and exterior base partially unglazed.

3% in. (8.6 cm.) diam., reticulated silver cover, inner lacquered box, Japanese wood box

\$8,000-12,000

PROVENANCE:

Private Japanese collection. Kochukyo, Tokyo. Lam & Co., Hong Kong. J. J. Lally & Co., New York, no. 4891.

The shape of this censer originates from archaic bronze *lian* vessels from the Han dynasty (206 BC - AD 220). Ceramic vessels of this form are often molded with bow-strings around the body. A Longquan tripod censer of closely related form, also decorated with two raised lines, in the collection of the Sichuan Provincial Museum, is illustrated in Longquan Celadon: The Sichuan Museum Collection, Macao, 1998, pp. 146-47, no. 47. See, also, an example with triple bow-string bands from the Linyushanren Collection, sold at Christie's New York, 22 March 2018, lot 527.

元/明初 十四世紀末/十五世紀初 龍泉窯青釉小奩式爐

私人日本珍藏 壺中居,東京 松豐堂,香港 藍理捷, 紐約, 編號4891



(another view)

173



892 A CARVED LONGQUAN CELADON STEM CUP

YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The cup has rounded sides rising to a lipped rim and is carved on the interior with lotus scroll and on the exterior with four large petal lappets. It is raised on a tall, ribbed stem foot and is covered overall with a lustrous sea-green glaze.

51/4 in. (13.2 cm.) diam.

\$2,000-3,000

PROVENANCE:

Galeria Internacional de Arte, Brazil, 1997. J. J. Lally & Co., New York, no. 2533.

Similar Longquan celadon stem cups are in the Museum of Fine Arts, Boston, illustrated in The Charles B. Hoyt Collection Memorial Exhibition, Boston, 1952, p. 57, no. 227; in the Tokyo National Museum, illustrated in the Illustrated Catalogue of Tokyo National Museum: Chinese Ceramics II, Tokyo, 1990, p. 7, no. 19; and in the Seligman Collection, published by J. Ayers, The Seligman Collection of Oriental Art, Vol. II, London, 1964, pl. LXI, no. D187, described on pp. 90-91. See, also, examples in the British Museum, London, of similar form without the lotus scroll on the exterior, illustrated by R. Harrison-Hall in Catalogue of Late Yuan and Ming Ceramics in the British Museum, London, 2001, pp. 463-464, nos. 16:2-16:5.

元/明初 十四/十五世紀 龍泉窯青釉高足盃

Galeria Internacional de Arte, 巴西, 1997年 藍理捷, 紐約, 編號2533

893 A LONGQUAN CELADON TRIPOD BULB BOWL

The compressed body is raised on three curved mask supports and is carved around the exterior with the Eight Trigrams (bagua) between bands of bosses. The whole is covered in a glaze of rich sea-green color ending unevenly on the interior around a molded floral medallion in the unglazed center.

121/4 in. (31 cm.) diam.

\$4,000-6,000

Collection of Captain S. N. Ferris Luboshez (1896-1984), Washington D.C. J. J. Lally & Co., New York, no. 2907.

元/明初 十四世紀末/十五世紀初龍泉窯青釉八卦乳釘紋三足爐

海軍上校S. N. Ferris Luboshez (1896-1984)珍藏, 華盛頓特區 藍理捷, 紐約, 編號2907

A Longquan celadon bulb bowl of the same design from the Eumorfopoulos Collection, now in the British Museum, was included in the International Exhibition of Chinese Art, London 1935-36, and illustrated in the Catalogue, no. 1325, and also illustrated by R. L. Hobson in the Eumorfopoulos Collection Catalogue, Vol. II, pl. XXXVI, no. B136. See, also, another example of this type with similar peony sprig impressed in the unglazed center and with the Eight Trigrams carved around the sides, also in the British Museum, illustrated by J. Harrison-Hall, Ming Ceramics, London, 2001, p. 495, no. 16:87, where it is dated Yuan to early Ming dynasty, c. 1300-1400.



894 A RARE LONGQUAN CELADON VASE,

MING DYNASTY, 15TH CENTURY

Of pear shape, the vase is molded with a pair of lug handles that flank the neck and is raised on a tall splayed foot. It is covered overall with a crackled olive-green glaze that ends above the foot rim.

9½ in. (24.1 cm.) high, Japanese lacquered wood box

\$20,000-30,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4732.

The simple, elegant shape of this vase, with no carved decoration, is rare. A Longquan celadon pear-shaped bottle vase with similar hollow tubular handles and wide foot rim, incised with a Xuande (1426-1435) reign mark on the recessed base, in the Freer Gallery of Art, is illustrated in *The World's Great Collections: Oriental Ceramics, vol. 9, The Freer Gallery of Art, Washington D.C.*, Tokyo, 1981, pl. 81.

明 十五世紀 龍泉窯青釉貫耳壺

來源:



~895 A LARGE TIANBAI-GLAZED JAR

YONGLE PERIOD (1403-1425)

The heavily-potted high-shouldered jar is covered overall with a fine 'sweet white' glaze shading to pale greenish-blue, with the base and bottom of the foot left unglazed.

13% in. (34 cm.) high, hardwood and rootwood cover with jade finial, cloth box

\$20,000-30,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4291.

EXHIBITED

New York, J. J. Lally & Co., *Chinese Ceramics in Black and White*, 20 March-10 April 2010.

LITERATURE:

J. J. Lally & Co., Chinese Ceramics in Black and White, New York, 2010, no. 34

This jar is a rare example of the so-called *tianbai* (sweet white) glaze applied to a large vessel. The slightly matte, silky *tianbai* glaze was developed in the Yongle reign (1403-25) in response to the emperor's preference for white porcelains and his desire to have fine white wares both for use in the Palace and for ceremonial purposes. Excavations at the site of the Imperial kilns have shown that by far the greatest proportion of imperial porcelains made during the Yongle reign were white. Even in the Xuande reign (1426-35), when imperial production was dominated by underglaze blue-decorated wares, fine *tianbai* white wares were highly prized by the court. Few surviving white vessels from either reign period, however, match the large size of the current jar.

An early Ming 'sweet white'-glazed jar of slightly larger size than the present jar, with lotus-leaf shaped porcelain cover, in the collection of the Nanjing Museum, is illustrated by Xu Huping in *The Treasures of the Nanjing Museum*, Hong Kong, 2001, p. 56, no. 39. Another slightly larger white jar of similar shape to the current example was excavated from the Xuande strata of the Imperial kilns at Jingdezhen in 1983, illustrated in *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Urban Council, Hong Kong, 1989, pp. 212-3, no. 65. See, also, another smaller *guan* of closely related form, with dragons lightly engraved under a 'sweet white' (*tian bai*) glaze, excavated from the site of the Ming imperial kilns at Jingdezhen and dated to the Yongle period, illustrated in *Yuan and Ming Imperial Porcelains Unearthed from Jingdezhen*, Beijing, 1999, p. 146, no. 95.

明永樂 甜白釉大罐

₹源:

藍理捷, 紐約, 編號4291

展覽

紐約, 藍理捷,「Chinese Ceramics in Black and White」, 2010年3月20-4月10日

出版:

藍理捷,《Chinese Ceramics in Black and White》, 紐約, 2010年, 編號34





A VERY RARE 15TH CENTURY FAHUA DRAGON JAR

Rosemary Scott, *Independent Scholar*

十五世紀琺花五爪龍紋罐

蘇玫瑰 · 獨立學者

his exceptional jar is a very rare example of a Ming dynasty porcelain vessel decorated in the so-called *fahua* technique with a design of five imperial five-clawed dragons. The name *fahua* was coined by collectors in the 1920s¹ and can be translated as 'designs with borders'. Fine relief lines of clay slip were applied to the surface of the ceramic item and these lines served as outlines to the design and also created bounded areas in which to apply relatively low-firing alkaline glazes of different colours. On some pieces, such as the current jar, details of elements such as the scales on dragons, the feathers on birds or the veins on leaves, were additionally incised into the body of the vessel under the glaze. This type of decoration is also sometimes referred to as the 'cloisonné technique', since it shares some similarities with cloisonné decoration on metal.

The technique of using raised outlines in ceramic decoration appears to have initially been used in the Yuan, or possibly even the Song, period on stoneware items from the tile-making kilns in Shanxi, and was later adopted in more refined form for use on porcelain at the Jingdezhen kilns. This decorative technique is especially associated with porcelains of the late 15th and early 16th centuries, particularly the reigns of the Hongzhi (1487–1505) and Zhengde (1505–1521) emperors. However, archaeological research has now revealed that the technique was used in rare instances at the Jingdezhen imperial kilns in the Xuande (1426–35) and Chenghua (1465–87) reigns. A dish decorated on the exterior with

a design of green dragons and clouds on a yellow ground was excavated from the Xuande stratum of the Zhushan imperial kilns at Jingdezhen in 1988 and is illustrated in *Xuande Imperial Porcelain excavated at Jingdezhen*, Chang Foundation, Taipei, 1998, p. 78, no. 73. Even more significantly, a very similar yellow and green dragon dish with *fahua* decoration was also excavated from the mid-Chenghua stratum at the imperial kilns (illustrated in *The Emperor's broken china – Reconstructing Chenghua porcelain*, London, 1995, p. 104, no. 142). (Fig. 1) The similarities of proportion and form between the dragons on the green and yellow dish excavated from the mid-Chenghua stratum at the imperial kilns and the dragons on the current jar raise the distinct possibility that the jar could date to the Chenghua reign.

A fahua jar of the same size, shape and decoration as the current jar is today in the collection of the Saint Louis Art Museum, having been bequeathed to the museum by Samuel Craft Davis (1871–1940). (Fig. 2) The Saint Louis jar was included in the exhibition Ming Porcelains – A Retrospective, held by the China Institute in America, October 29, 1970-January 31, 1971 and is illustrated on page 50 of the exhibition catalogue, exhibit 22. The author of the catalogue, Suzanne Valenstein, dated the jar to the late 15th century and notes similarities between the five dragons on the jar and nine dragons on a Hongzhi blue and white bowl in the collection of the National Palace Museum, Taipei, which is illustrated in Porcelain of the National Palace Museum, Blue-and-White Porcelain of the Ming,

此罐品相奇佳,洵爲明瓷中的珍罕之作,它採用的是「琺花」工藝,並飾以皇家御苑的五爪龍紋。「琺花」一名盛行於1920年代收藏界,這指「帶輪廓的紋飾」。這種工藝是用瓷漿在陶瓷器表堆出細線,以凸線勾勒輪廓並區隔諸彩,進而塡施用較低窯溫燒造的鹼性色釉。以本罐爲例,有些作品的若干紋飾細節(如龍鱗、翎毛、葉脈等)須在施釉前直接刻劃於胎體之上。鑑於琺花工藝與掐絲琺瑯金屬器之間頗有呼應,所以也有人稱之爲「掐絲工藝」。

在陶瓷紋飾中用凸線勾勒輪廓的手法,似乎始於元代 (甚或宋代) 山西磚瓦窯燒製的陶器,其後景德鎮官窯加以改良並運用於製瓷。這種工藝與十五世紀末及十六世紀初瓷器的關係尤爲密切,其中又以弘

治(公元1487至1505年)與正德(公元1505至1521年)二朝最爲突出。但當前的考古調研顯示,其實早於宣德(公元1426至1435年)與成化(公元1465至1487年)年間,景德鎭御窯已在少量製品中結合了琺花工藝。1988年,景德鎮珠山官窯宣德堆積層曾出土一件外飾黃地綠彩雲龍紋的瓷盤,圖見鴻禧美術館出版的《景德鎮出土明宣德官窯瓷器》頁78編號73(臺北:1998)。更重要的是,官窯成化中期堆積層亦曾出土一件大同小異的黃地綠彩龍紋琺花盤,圖見《The Emperor's broken china - Reconstructing Chenghua porcelain》頁104編號142(倫敦:1995)。觀乎官窯成化中期堆積層出土的黃地綠彩盤,其龍紋的大小比例和造型均與本拍品相若,據此看來,本罐大有可能燒造於成化年間。

J. J. LALLY & Co. 藍理捷



Fig. 1 Dish with green dragons painted in raised slip on a yellow ground, mid-Chenghua period Jingdezhen Institute of Ceramic Archaeology. 黃地堆綠龍紋盤, 成化中期, 景德鎮市陶瓷考古研究所

Book IV, Hung-chih Ware, Hong Kong, 1965, pls. 5, 5A-5-E, to support a late 15th century date. However, since that catalogue was written extensive new information on the porcelains of the Chenghua reign has been gleaned from archaeological excavations carried out at the site of the imperial kilns, including the discovery of the fahua dish mentioned above. It is also interesting to compare the form of the dragons on the current jar with those painted in underglaze blue on a dish excavated from the early Chenghua stratum at Jingdezhen. This dish is illustrated in A Legacy of Chenghua – Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen, Tsui Museum of Art, Hong Kong, 1993, pp. 100-101, no. A6. (Fig. 3)

It is also worth noting that the shape of the current jar with its wide, rounded shoulders, tapering sides and slightly compressed profile was one that rose in popularity in the Chenghua reign. The excavations at the imperial kilns revealed a wealth of jars of this form amongst the *doucai* wares from the late Chenghua stratum.

Many of these excavated jars belong to the group on which the character *tian* (heaven) is written in underglaze blue on their base (see *Jingdezhen chutu Yuan Ming guan ciqi* (Yuan and Ming Imperial Porcelain Unearthed from Jingdezhen), Beijing, 1999, pp. 304-7, nos. 322-7, although, as might be expected, the *doucai* jars are of somewhat smaller size compared to the current *fahua* jar.

The palette used on the current jar of deep cobalt blue, vivid copper turquoise and brilliant white was to become the most popular colour combination on *fahua* porcelains of the late 15th and early 16th century – often with the addition of small areas of yellow and/or aubergine purple. On the majority of 15th century *fahua* vessels, cobalt blue was used as the ground colour – as on the current jar. On a lesser number of vessels, turquoise was used as the ground colour, while the aforementioned reign-marked dishes excavated from the imperial kilns have a yellow ground. The use of a thin copper green glaze on the interior of the current jar is common to many closed-form *fahua* porcelain vessels. It is

如今,聖路易藝術館藏一例Samuel Craft Davis (1871至1940年) 饋贈之琺花罐,其大小、形狀和紋飾俱與本品一般無二。該罐曾亮相於1970年10月29日至1971年1月31日華美協進社舉辦的《Ming Porcelains - A Retrospective》展覽,詳見圖錄頁 50展品編號 22。據圖錄作者Suzanne Valenstein分析,此物燒造於十五世紀末,並指出器身五龍近似臺北國立故宮博物院藏弘治青花盌的九龍紋,以此作爲十五世紀末的斷代依據,該盌可參見《故宮藏瓷》系列《明青花瓷之四:弘治》圖版5、5A-5-E (香港:1965)。但該圖錄面世以來,官窯遺址的考古發掘提供了大量有關成化瓷的新資訊,像上文提到的出土琺花盤便是一例。若將本拍品的龍紋樣式,較諸一例景德鎮成化初年堆積層出土盤的釉下青花龍紋,比對結果同樣引人入勝,該盤圖見《成窯遺珍:景德鎮珠山出土成化官窯瓷器》頁100-101編號A6 (香港:徐氏藝術館,1993)。

另一點值得注意的是,本品豐肩、腹下微斂、外型扁圓的樣式,在成化朝風行一時。御窯成化末年堆積層出土了大量同一形制的鬥彩罐。這批出土罐中,不少器底書釉下靑花「天」字,詳見《景德鎮出土元明官窯瓷器》頁304-7編號322-7 (北京:1999),但一如所料,這些鬥彩罐的器型俱小於本季呈獻的琺花罐。

本罐結合了湛藍、松石綠和瑩白色釉,此乃十五世紀末及十六世紀初 琺花瓷最流行的顏色組合,其間常綴以小塊黃色及/或茄紫。以本 拍品爲例,十五世紀的琺花器泰半以鈷藍爲地。但其中也有松石綠 地之作,惟數量較少,而上文提到的御窯出土年號款瓷盤則是黃地。 本品器內薄施松石綠釉,這一手法亦見於許多閉合式的琺花器。或須 一提的是,鈷藍與松石綠的搭配亦見於景德鎭御窯宣德與成化堆積



The waves from which the dragons on the current jar leap are probably intended to evoke the legend of the dragon rising from the waves at the spring equinox in order to bring rain to water the crops.

Fig. 2 Jar (guan) with design of dragons amidst waves, late 15th century, Ming dynasty, probably Hongzhi period; porcelain with overglaze enamels; $7\,\%$ x $8\,\%$ inches; Saint Louis Art Museum, Bequest of Samuel C. Davis 1108:1940.

琺華龍紋罐, 15世紀末, 或為明弘治, 聖路易斯藝術博物館, Samuel C. Davis 捐贈, 館藏編號 1108:1940

perhaps worth noting that the combination of cobalt blue and copper turquoise can be seen on porcelains excavated from both the Xuande and Chenghua strata at the imperial Jingdezhen kilns. These bowls and dishes have underglaze blue aquatic designs covered with a turquoise glaze (see Jingdezhen chutu Yuan Ming guan ciqi, op. cit., pp. 268-9, nos. 272-3 for Xuande examples, and The Emperor's broken china – Reconstructing Chenghua porcelain, op. cit., p. 104, no. 145 for a Chenghua example). The colour combination was thus well-established by the Chenghua reign. As the Jingdezhen fahua porcelains were biscuit-fired, and not given a clear porcelain glaze before the decorative colours added, the whole of the vessel needed to be covered with the coloured alkaline glazes, including the ground. The finished effect had the visual intensity of an embroidery on dark blue satin.

The waves from which the dragons on the current jar leap are probably intended to evoke the legend of the dragon rising from the waves at the spring equinox in order to bring rain to water the crops. The form of these waves, with their white-tipped spume

relates to the waves on the famous late 15th century Ataka *fahua guan* jar in the collection of the Museum of Oriental Ceramics, Osaka (see R. Fujioka and G. Hasebe (eds.), *Ceramic Art of the World*, vol. 14, *Ming Dynasty*, Tokyo, 1976, p. 134, no. 135), and may represent a slightly earlier incarnation of the motif. A further development of the design can be seen on a 16th century *fahua* temple vase decorated with dragons above waves on a turquoise ground in the Burrell Collection (see Rosemary Scott, 'The Unexpected Chinese Ceramic Collection of Sir William Burrell (1861–1958)', *Transactions of the Oriental Ceramic Society*, vol. 85, 2021, p. 160, fig. 16).

As mentioned above, dragons are rare on *fahua* vessels, but a *guan* jar with four dragons is illustrated in '2000 Years of Chinese Ceramics', *The Newark Museum Quarterly*, Summer/Fall 1977, fig. 32; a *fahua guan* jar with dragons, dated to 1500, was sold by Sotheby's Hong Kong in November 1990, lot 155 and again in 2005, lot 295. A *fahua guan* jar with turquoise ground, decorated with four dragons was sold by Christie's New York in September 2022, lot 968. However, the distinctive shape of the current jar,

層出土的瓷器。該批出土盌盤俱飾以釉下青花魚藻紋,其上罩施松石綠釉,相關的宣德實例可參見前述著作《景德鎮出土元明官瓷器》頁268-9編號272-3,成化實例則可參照《Emperor's broken china - Reconstructing Chenghua porcelain》頁104編號145。由此可見,這類顏色組合在成化年間儼然已成定式。由於景德鎮琺花器爲素燒而成,塗飾諸彩後方施以透明釉,所以必須通體(包括地子)掛施鹼性色釉。燒造之後,其湛藍呈色濃艷,堪與絲繡媲美。

此例琺花罐的龍紋自驚濤駭浪中騰飛而起,呈現的很可能是蛟龍於春分登天施雲佈雨、滋養萬物之傳說。這款帶白色浪尖的波濤紋,與大阪市立東洋陶磁美術館安宅舊藏中著名的十五世紀末琺花罐遙相呼應,圖見藤岡了一及長穀部樂爾合編的《世界陶瓷全集》卷十四之「

明」頁134編號135 (東京:1976),或屬於同類題材之中略早的呈現方式。尚有一例十六世紀琺花松石綠地海水龍紋瓶,它呈現的是同類題材的另一款變奏,此器爲布萊爾珍藏 (Burrell Collection),圖見拙作

<The Unexpected Chinese Ceramic Collection of Sir William Burrell (1861–1958)>,全文發表於《東方陶瓷學會會刊》2021年刊號85頁160圖16。

如前所述,飾龍紋的琺花器甚罕,但1977年夏/秋《紐瓦克博物館季刊》(The Newark Museum Quarterly) 曾發表一例四龍紋琺花罐,圖見 < 2000 Years of Chinese Ceramics> 圖32;1990年11月,香港蘇富比亦曾拍出一例據稱爲1500年的琺花龍紋罐 (拍品編號155),此罐於2005年再度易手 (拍品編號295)。2022年9月,紐約佳士得亦拍出一例松石

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Fig.~3~Dish~with~dragons~and~strings~of~flowers~in~underglaze~blue, early~Chenghua~period, Jingdezhen~Institute~of~Ceramic~Archaeology.

青花穿花龍紋盤,成化早期,景德鎮市陶瓷考古研究所

together with aspects of its design, including the well-formed lappet band around the shoulder, sets it apart from these other jars.

A *fahua* jar of similar form and size, decorated with phoenix and white peony, was among the ceramics donated to the Shanghai Museum by the famous Shanghainese collector Mr J. M. Hu (1911-1995 Hu Jenmou), whose studio name was Zande Lou (Studio of Transitory Enjoyment). This jar has been dated by the museum to the Chenghua reign. The Hu jar is illustrated in the catalogue *Selected Ceramics from the Collection of Mr, & Mrs. J. M. Hu*, which was published by the Shanghai Museum in 1989 to celebrate the opening of an exhibition of Mr and Mrs Hu's donated items, pages 50–1, no. 18. While the current jar is decorated on the exterior in cobalt blue, copper turquoise and white, and on the interior with green, the exterior of the Hu jar includes yellow and aubergine in the phoenix decoration. Interestingly, however, there appear to be

no incised details on the Hu jar, while the dragons on the current jar have finely incised scales along the length of their bodies. It is also noticeable that the lappet band around the shoulder of the current jar is of a more sophisticated type compared to that around the base of the Hu jar.

The form and decoration of the current jar, including the design of five-clawed dragons, have long been attributed to the second half of the 15th century, while the results of recent archaeological excavation and research suggest that it may in fact be a rare example dating to the Chenghua reign.

For further discussion see Zhou Zhiwen, et al., 'An Analysis of the Origin of Fahua name from the Perspective of Social Trends and the Implicit Egocentric Effect', International Journal of Scientific and Technology Research, vol. 9, issue 9, 2020, pp. 9.11

綠地四龍紋琺花罐 (拍品編號968)。跟前述實例相比,本拍品的造型不落窠臼,且紋飾別出心裁,如器肩雍容飽滿的蓮瓣紋,益顯彌足珍貴。

上海鑑藏界巨擘暫得樓主胡惠春先生 (1911至1995年) 曾向上海博物館饋贈一批陶瓷,當中有一件形制、大小與本品相若的白牡丹鳳紋琺花罐。根據館方的斷代,此乃明成化瓷器。爲誌慶展出胡氏伉儷饋贈藝術品,上博於1989年出版了《胡惠春先生、王華雲女士捐贈瓷器精品選》,前述琺花罐圖見頁 50-1編號18。即便胡氏藏品外飾鈷藍、松石綠和白色,內飾綠彩,但罐外的鳳紋亦結合了黃紫二色。但有意思的是,故氏舊藏似乎未有刻花,而本拍品的龍紋則通體細劃鱗甲。同樣

值得一提的是,較諸胡氏罐脛部的蓮瓣,本罐器肩的蓮瓣樣式更爲細膩工巧。

長久以來,本拍品的形制與紋飾,包括五爪龍紋,均屬於十五世紀下 半葉的斷代特徵,再輔之以近年的考古發掘和研究成果,看來此作極 有可能爲成化年間的稀世之作。

¹ 詳見周志文 (音譯) 等合著的< An Analysis of the Origin of Fahua name from the Perspective of Social Trends and the Implicit Egocentric Effect>, 全文發表於《International Journal of Scientific and Technology Research》2020年刊號9 第9期頁 9-11。



~896 A VERY RARE IMPERIAL *FAHUA* JAR, *GUAN*

CHENGHUA-HONGZHI PERIOD, LATE 15TH CENTURY

The jar is boldly decorated with five dragons writhing above crashing waves all below a lotus lappet band encircling the short neck, the designs outlined in raised slip with incised details and picked-out in turquoise and white glaze on a dark blue-glazed ground. The interior and base are covered in a thin wash of green glaze.

7½ in. (18.4 cm.) high, hardwood cover, cloth box

\$200,000-300,000

PROVENANCE

Private collection, France.

Beaussant Lefevre, Art d'Asie, Hôtel Drouot, Paris, 29 April 2011, lot 15.

明成化/弘治 十五世紀末 御製琺華龍紋罐

來源:

法國私人珍藏

Beaussant Lefevre, 亞洲藝術, 德魯奧, 巴黎, 2011年4月29日, 拍品編號15



another view)





(another view

897 A RARE WUCAI BOX AND COVER

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

The square box is decorated on each side with a five-clawed dragon writhing amidst clouds above crashing waves, the body of each dragon coiled around a 'flaming pearl'. The flat cover is similarly decorated with a single dragon coiled around the Buddhist lion-form finial.

5% in. (14.9 cm.) high, cloth box

\$100,000-150,000

PROVENANCE:

French private collection. Christie's Paris, 10 June 2009, lot 125. J. J. Lally & Co., New York, no. 4538.



(mark

明萬曆 五彩龍紋方蓋罐 雙圈六字楷書款

來派

法國私人珍藏 巴黎佳士得, 2009年6月10日, 拍品編號125 藍理捷, 紐約, 編號4538

This sturdily potted and boldly painted wucai box demonstrates the exuberance of color and design seen among imperial polychrome porcelains in the Wanli reign. A very similar Wanli mark and period wucai box and cover in the collection of the Tokyo National Museum is illustrated in Illustrated Catalogue of Tokyo National Museum: Chinese Ceramics II, Tokyo, 1990, p. 84, no. 324. See, also, a Wanli mark and period wucai box and cover in the collection of the Nezu Museum, Tokyo, with a restored knob on the cover, illustrated in Nezu Bijutsukan zōhinsen: kōgei hen (Catalogue of Selected Masterpieces from the Nezu Collections: Decorative Art), Tokyo, 2001, p. 87, no. 91. A square example with variation to the design, showing children at play, from the Baofang Pavilion of Imperial Ceramics and the Manno Art Museum, was sold at Christie's Hong Kong, 29 May 2019, lot 2816.

For another Wanli-marked box and cover of this type decorated in underglaze-blue in the Musée Guimet, Paris, see M. Paul-David and A. Le Bonheur in *The World's Great Collections: Oriental Ceramics*, Vol. 8, Musée Guimet, Tokyo, 1975, pl. 84, from the Grandidier Collection.



J. J. LALLY & Co. 藍理捷



898 AN INCISED WHITE-GLAZED SOFT-PASTE 'TWIN FISH' DISH

17TH CENTURY

The shallow dish is incised on the interior with a pair of fish enclosed by a floral scroll band and a thin scroll beneath the turned-out rim. It is covered overall with a crackle-suffused glaze of ivory tone.

10% in. (27.6 cm.) diam., cloth box

\$5,000-7,000

LITERATURE:

Samuel T. Peters (1854-1912) Collection. J. J. Lally & Co., New York, no. 4335.

The motif of twin fish on the present dish looks back to Song-dynasty versions that were produced with celadon glazes. An emblem of harmony, it is symbolic of "connubial felicity." A smaller soft-paste white porcelain dish incised with twin fish in waves is illustrated by J. Ayers in *The Baur Collection*, *Geneva: Chinese Ceramics*, vol. 3, *Monochrome: Glazed Porcelain of the Ch'ing Dynasty*, Geneva, 1972, no. A429, described as "imitating Sung Ting ware".

十七世紀 漿胎白釉劃雙魚紋盤

來源:

Samuel T. Peters (1854-1912) 珍藏 藍理捷, 紐約, 編號4335



(reverse)

899 A DEHUA 'CHILONG' VASE

The high-shouldered vase has a waisted body and a tall neck applied with a *chilong* grasping a leafy stem in its mouth below the galleried rim. It is covered overall with a glaze of milky-white color.

8% in. (22.5 cm.) high, cloth box

\$8,000-12,000

DDOVENANCE

R. M. Chait Gallery, New York, no. 3636. Estate of D. D. Kneeland. Private European collection. J. J. Lally & Co., New York, no. 4332.

A similar vase is illustrated by P. J. Donnelly in *Blanc de Chine*, New York, 1967, pl. 49C, where the author notes other examples in various museums such as the Rijksmuseum, Amsterdam, the Percival David Foundation, London, the Musée Guimet, Paris and the Art Institute of Chicago. Another example in the Baur Collection, Geneva, is illustrated by J. Ayers in the Baur Collection *Catalogue*, Vol. II, Geneva, 1968, no. A262.

淸康熙 十七世紀 德化白釉堆塑螭龍紋瓶

R. M. Chait藝廊, 紐約, 編號3636 D. D. Kneeland舊藏 歐洲私人珍藏 藍理捷, 紐約, 編號4332



900 A MAGNIFICENT *LANGYAO*BALUSTER VASE, *GUANYIN ZUN*

KANGXI PERIOD (1662-1722)

The tall vase is of baluster form with high rounded shoulders surmounted by a short neck and flared mouth, and is covered with a rich, translucent glaze of brilliant raspberry-red tone. The rim and the interior are glazed white and the slightly recessed, flat base is covered with an oatmeal-colored glaze.

17½ in. (44.5 cm.) high, gilt metal stand

\$120,000-180,000

PROVENANCE:

Mr. and Mrs. John E. (1813-1904) Berwind, and by descent from Edward Julius Berwind (1848-1936), Newport, Rhode Island. Skinner's Boston, 21 October 2006, lot 395.

J. J. Lally & Co., New York, no. 4295.

The term *langyao* (*lang* ware), derives its name from Lang Tingji, director of the official kilns at Jingdezhen between 1705–1712, who is credited with the revival of monochrome glazes and particularly copper-red glazes. The copper-red color is often considered the most challenging to regulate during the firing process as exactly the right conditions are required within the kiln to achieve the rich tones demonstrated by the present lot. Although copper-red was used successfully in the Ming dynasty, particularly in the Xuande period, the copper-red monochrome glazes seen in the Qing dynasty became even more refined and were of an exceptionally even and vibrant tone. The fine glaze and elegant form of the present vase exemplifies the skill of the Chinese potters under Lang Tingji.

清康熙 郎窯紅釉觀音瓶

を源:

John E. Berwind伉儷珍藏, Edward Julius Berwind傳承, 紐波特, 羅德島州

波士頓Skinner's, 2006年10月21日, 拍品編號395 藍理捷, 紐約, 編號4295

The shape of the current vase, which is sometimes referred to as a 'Guanyin vase', is characteristic of lang wares. Compare two langyao vases of similar shape, one in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 37- Monochrome Porcelain*, Hong Kong, 1999, p. 18, no. 15, and another in the collection of the National Palace Museum, Taipei, illustrated in Catalogue of *A Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum*, Taipei, 1981, p. 35, no. 1. See, also, another example in the Yale University Art Gallery, Illustrated by S. Lee in *Selected Far Eastern Art in the Yale University Art Gallery*, New Haven, 1970, p. 175, no. 349.



(base)



J. J. LALLY & Co. 藍理捷



901 A YELLOW-GLAZED 'MEDALLIONS' BOWL

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

The deep bowl is incised on the interior with a stylized floral medallion and on the exterior with four medallions and scrolling cloud motifs above a lappet border. It is covered overall with a bright yellow glaze.

4¾ in. (12.1 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:

Bonhams & Butterfields San Francisco, 15 December 2009,

J. J. Lally & Co., New York, no. 4572.

A similar bowl with Kangxi mark is illustrated by R. Krahl and C. von Spee in Chinese Ceramics from the Gulexuan Collection, Germany, 2003, pp. 128-9, no. 97, and was previously sold at Christie's London, 13 December 1976, lot 55. Another example in the Percival David Foundation is included in the Illustrated Catalogue of Ming and Ch'ing Monochrome, London, 1973, no. A599. Bowls of this pattern continued to be made during the Qianlong and Daoguang periods.

淸康熙 黃釉暗刻團花紋盌 雙圈六字楷書款

舊金山邦瀚斯, 2009年12月15日, 拍品8289 藍理捷, 紐約, 編號4572





~902 A RARE LAVENDER-BLUE CRACKLE-**GLAZED TRIPOD CENSER**

KANGXI PERIOD (1662-1722)

The deep censer of bombé-form is raised on three short legs and rises to the slightly flaring rim, and is applied with two 'C'-scroll handles. The exterior is covered with a pale lavender-blue glaze suffused with a network of black crackles, which thins slightly around the rim and stops neatly around the concave base. The interior is covered with a finely-crackled pale-grey glaze.

61/4 in. (15.8 cm.) across handles, hardwood cover and stand, cloth box

\$20,000-30,000

PROVENANCE:

Christie's London, 15 May 2007, lot 250. J. J. Lally & Co., New York, no. 4374.

The lavender-blue crackled glaze seen on this censer is rare. For a Kangxi-period bottle vase covered with the same lavender-blue crackled glaze in the Freer Gallery of Art see Oriental Ceramics: The World's Great Collections, vol. 9, The Freer Gallery of Art, Washington D.C., New York, 1981, col. pl. 23, pp. 167-168.

清康熙 藍釉冰裂紋雙耳三足爐

倫敦佳士得, 2007年5月15日, 拍品編號250 藍理捷, 紐約, 編號4374



(another view with cover and stand)

195



903 A SMALL AUBERGINE AND GREEN-GLAZED 'DRAGON' BOWL

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

The bowl with slightly flaring rim is incised and decorated on the exterior in aubergine with five-clawed dragons striding amidst flames and clouds in pursuit of flaming pearls above a band of waves crashing on rocks, all reserved on a bright green-glazed ground.

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

\$18,000-25,000

PROVENANCE:

Private New York collection.
J. J. Lally & Co., New York, no. 4718.

Compare two Kangxi-marked bowls of this design and size from the Helen and Peter Lin Collection illustrated in *Joined Colors: Decoration and Meaning in Chinese Porcelain, Chinese Ceramics from the Min Chiu Society, Hong Kong*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., 1993, pp. 90-1, nos. 19 and 20.

The design was based on a Ming original, such as a larger bowl with a Wanli reign mark and an additional band of keyfret around the foot, illustrated in *Porcelain of the National Palace Museum*, *Enameled Ware of the Ming Dynasty*, Hong Kong, 1966, book III, pl. 9.

清康熙 綠地茄皮紫釉雙龍趕珠紋盌 雙圈六字楷書款

來源:

紐約私人珍藏 藍理捷, 紐約, 編號4718



(base)

904 A LARGE INCISED MING-STYLE WHITE-GLAZED DISH

YONGZHENG PERIOD (1723-1735)

The dish is finely incised on the interior and the exterior with composite floral scroll and is covered overall with a white glaze of a slightly bluish tinge.

14 in. (35.7 cm.) diam., cloth box

\$10,000-15,000

PROVENAN

Chait Galleries, New York. J. J. Lally & Co., New York, no. 4683. 清雍正 白釉暗刻纏枝花卉紋大盤

Chait藝廊, 紐約 藍理捷, 紐約, 編號4683





905 AN EXTREMELY RARE *CLAIR-DE-LUNE*-GLAZED 'HUNDRED RIB' JAR, *GUAN*

KANGXI PERIOD (1662-1722)

Sturdily potted with broad, rounded shoulders beneath the lipped rim, the jar is molded with narrow, vertical ribs and is covered overall with an even sky-blue glaze with the exception of the flat base.

101/8 in. (25.7 cm.) wide, cloth box

\$400,000-600,000

PROVENANCE:

J. J. Lally & Co., New York, no. 3902.

Clair-de-lune or 'tian lan' (sky blue) glazed wares were highly prized in the Kangxi period and the color was strictly reserved for imperial porcelain. The glaze was first developed in the Xuande (1426-1435) period, as evidenced by the excavated Xuande-marked stem bowl illustrated by S. Liang in Yuan's and Ming's Imperial Porcelains Unearthed from Jingdezhen, Beijing, 1999, p. 256, no. 257. The glaze did not gain prominence until the Kangxi period when it was refined and used mostly for scholar's objects, in many of the same shapes as peachbloom-glazed wares. In reference to three small clair-de-lune glazed wares in The Metropolitan Museum of Art, Sue Valenstein notes, "They illustrate why clair de lune is among the most treasured of the Qing-dynasty glazes.'
(S. Valenstein, A Handbook of Chinese Ceramics, New York, 1975, p. 241) The ribbed form most likely derives from Longquan celadon ribbed jars from the 14th century.

清康熙 天藍釉百條缸

來源:

藍理捷, 紐約, 編號3902

An almost identical clair-de-lune jar is in the Palace Museum, Beijing, illustrated in Gutaoci ziliao xuancui (Selected Information Regarding the Beijing Palace Museum Ceramics), vol. 2, Beijing, 2005, p. 127, no. 105. Another similar example is illustrated in Studies of the Collections of the National Museum of China- Ceramics- Qing Dynasty, Shanghai, 2007, p. 48, no. 30.

Another similar 'tian lan' glazed 'hundred ribs' jar from the Zande Lou Collection is illustrated in *Qing Imperial Monochromes:* The Zande Lou Collection, Hong Kong, 2005, p. 44-45, no. 5, where the author cites a similar jar in the collection of the Shanghai Museum and also notes that the shape could possibly have been made to imitate a basket. See, also, Sotheby's Hong Kong, 25 November 1980, lot 73, for a 'hundred rib' jar from the Edward Chow Collection.



906 A PEACHBLOOM-GLAZED SEAL PASTE BOX AND COVER, *YINSE HE*

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

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

2% in. (7.3 cm.) diam., cloth box

\$60,000-80,000

PROVENANCE:

Private collection, New York. J. J. Lally & Co., New York, no. 4713.

This type of seal paste box represents one of the *ba da ma* or 'Eight Great Numbers', a group of eight specific vessels covered in a distinctive peachbloom glaze. The glaze appears to have been developed during the Kangxi period, and is characterized by blushes of red against a soft pink base color, sometimes with clear greenish or greyish mottled areas, giving an impression of delicate blushing skin or fruit ripening in the sun. This 'blushing' or 'peachbloom' effect was very complex to produce, requiring colorants to be blown onto a surface covered with transparent glaze, which was then applied with an additional layer of transparent glaze before being fired at high temperature.

淸康熙 豇豆紅釉印色盒 三行六字楷書款

來源:

紐約私人珍藏 藍理捷, 紐約, 編號4713

Similar peachbloom seal paste boxes are in various museum collections, including the Palace Museum, Beijing, illustrated in Kangxi Yongzheng Qianlong, Hong Kong, 1989, p. 141, col. pl. 124; The Metropolitan Museum of Art, illustrated by S. Valenstein in A Handbook of Chinese Ceramics, New York, 1975, pl. 138; and the National Palace Museum, Taipei, included in the Special Exhibition of Kangxi, Yongzheng, Qianlong Porcelain, 1988, no. 11.



(base)





(base)

907 A RARE WHITE-GLAZED BOWL

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

The bowl has rounded sides and is glazed overall with a transparent pale bluish-tinged glaze.

61/8 in. (15.6 cm.) diam., cloth box

\$40,000-60,000

PROVENANCE:

S. Marchant & Son, London. J. J. Lally & Co., New York, no. 4727.

EXHIBITED:

London, S. Marchant & Son, *Qing Mark and Period Monochromes* and Enamelled Wares, 12–24 July 1981.

LITERATURE:

S. Marchant & Son, *Qing Mark and Period Monochromes and Enamelled Wares*, London, 1981, no. 3.

Imperial monochrome-glazed bowls of this shape were created in various colors during the Yongzheng reign, however white-glazed examples appear to be considerably rare. A rare small white-glazed jar and cover, Yongzheng six-character mark and of the period, from the Anna-Maria and Stephen Kellen Foundation, was sold at Christie's New York, 14-15 September 2017, lot 1232.

清雍正 白釉盌 雙圈六字楷書款

來源

S. Marchant & Son, 倫敦 藍理捷, 紐約, 編號4727

展覽

倫敦, S. Marchant & Son, 「Qing Mark and Period Monochromes and Enamelled Wares」, 1981年7月12-24日

出版:

S. Marchant & Son, 《Qing Mark and Period Monochromes and Enamelled Wares》, 倫敦, 1981年, 編號3



908 A PALE BLUISH-GREEN-GLAZED SHALLOW BOWL

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

The shallow bowl has a slightly flared rim and is decorated on the exterior with a petal lappet band above the foot. It is covered overall with a transparent blue-tinged glaze that pools to a deeper tone around the foot.

47/8 in. (12.4 cm.) diam., cloth box

\$30,000-50,000

PROVENANCE:

Sotheby's Hong Kong, 25 November 1981, lot 335. Private collection, New York. J. J. Lally & Co., New York, no. 4715.

The decoration and glaze on this bowl appears to be inspired by Yuan dynasty *shufu* wares. The term *shufu* usually refers to a type of glaze which is slightly more opaque than that of a *qingbai* glaze and is silky in texture, rather than glassy. The term derives from the characters *shu* and *fu* executed in low relief under the glaze found on some wares with this glaze. It is believed that wares with this mark were intended for use by a Yuan dynasty government department, the *Shumiyuan*, which is equated with a Privy Council. A Yuan-dynasty *shufu* molded bowl from the Falk Collection that illustrates this glaze was sold at Christie's New York, 16 October 2001, lot 123.

清雍正 淡青釉蓮瓣紋淺盌 雙方框六字楷書款

來源:

香港蘇富比, 1981年11月25日, 拍品編號335 紐約私人珍藏 藍理捷, 紐約, 編號4715



base)



909 A VERY RARE 'PEACOCK FEATHER'-GLAZED MALLET VASE

YONGZHENG FOUR-CHARACTER INCISED SEAL MARK AND OF THE PERIOD (1723-1735)

The vase has a slightly tapering cylindrical body rising to an angled shoulder below a tall cylindrical neck and is covered overall with a rich, opaque lavender-blue glaze mottled with deep reddish purple.

6½ in. (16.5 cm.) high, cloth box

\$250,000-350,000

PROVENANCE

J. J. Lally & Co., New York, no. 4372.

The extraordinary effect of this glaze is achieved by applying an opaque stippled turquoise glaze colored with copper and made opaque by mixing the arsenic as an opacifier. Rose Kerr noted in *Chinese Ceramics, Porcelain of the Qing dynasty*, London, 1986, p. 88, that while visual examination reveals there to be two distinctive types of robin's-egg glaze, one streaked with copper-red and the other stippled with blotches of turquoise and dark blue, further analysis is required to clarify the chemistry of these glazes. The robin's-egg glaze was a monochrome glaze first invented in the Yongzheng reign. The peacock-feather glaze appears to be closely related to the more common robin's-egg glaze, but the former is much rarer, possibly due to the difficulty in successfully achieving its desired effect.

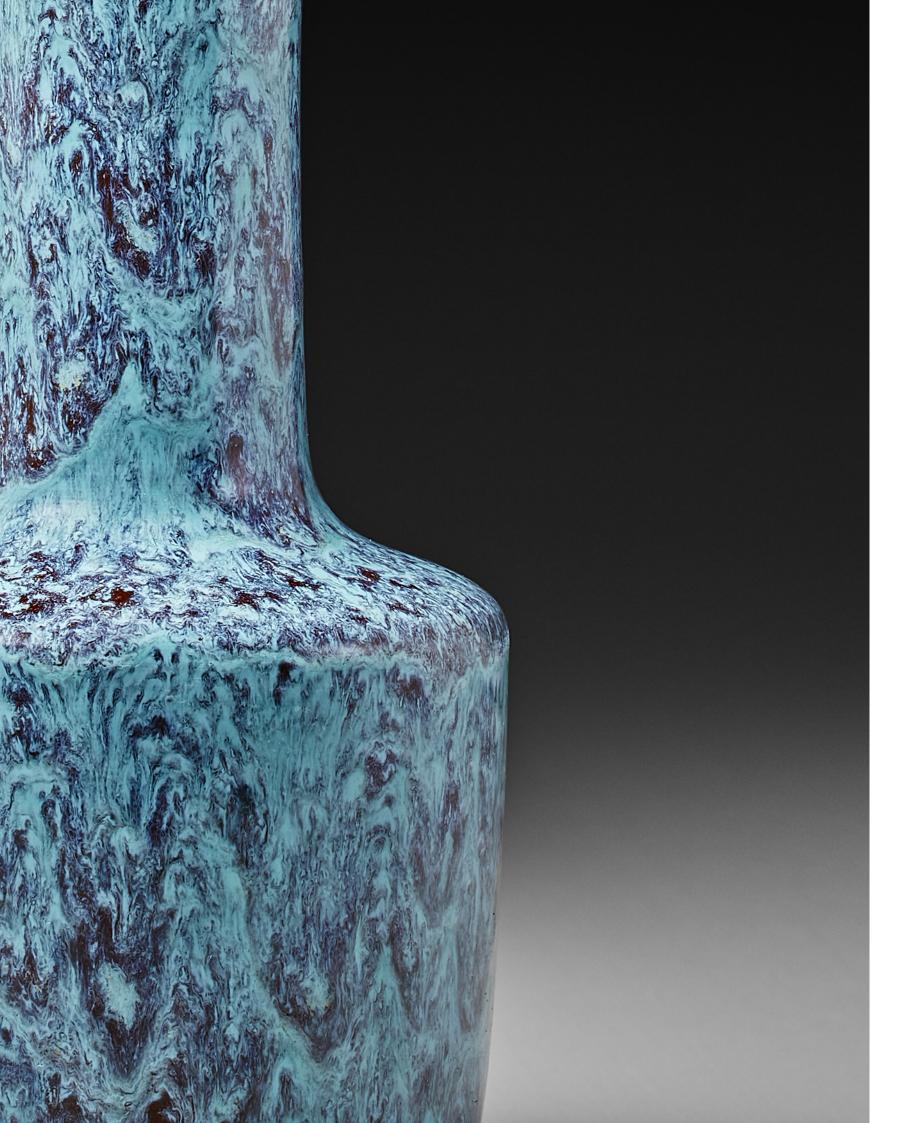


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清雍正 孔雀藍釉棒槌瓶 四字篆書刻款

來源:





The shape of the current vase is inspired by mallet-form vases from the Song dynasty, such as a Ding example in the Percival David Foundation illustrated by S. Pierson and S.F.M. McCausland, Song Ceramics: Objects of Admiration, London, 2003, pp. 20–21, no. 1; and a Guan example in the National Palace Museum, Taipei, illustrated in Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware, Taipei, 1989, p. 66, pl. 24. A Yongzheng mark and period Ge-type mallet vase was sold at Christie's New York, 24–25 March 2022, lot 1048. (Fig. 1)

A very similar 'robin's egg'-glazed mallet vase with a similar incised four-character seal mark on the base in the collection of the National Museum of China is illustrated in *Studies of the Collections of the National Museum of China: Porcelains, Qing Dynasty*, Shanghai, 2007, p. 103, no. 67. See, also, the very similar 'robin's egg' mallet vase sold at Sotheby's Hong Kong, *Monochrome II*, 9 October 2020, lot 37.

Several other peacock-glazed vessels in important collections are known, such as the Yongzheng-marked zun from the J. M. Hu and C. P. Lin Collections, illustrated by R. E. Scott, Elegant Form and Harmonious Decoration, Singapore and London, 1992, pl. 151; a Qianlong jar of 'fish basket' form is illustrated in Kangxi Yongzheng Qianlong, Qing Porcelain from the Palace Museum Collection, Forbidden City Publishing House, Hong Kong, 1989, p. 457, no. 139; and a moonflask with this glaze is illustrated in An Exhibition of Important Chinese Ceramics from the Robert Chang Collection, Christie's London, 1993, no. 48, sold at Christie's Hong Kong, 28 November 2006, lot 1305. Also, see, a rare Yongzheng-marked robin's-egg-glazed pear-shaped vase from the Baofang Pavillion Collection of Imperial Ceramics, sold at Christie's Hong Kong, 29 May 2019, lot 2807.



Fig. 1 Ge-type mallet vase, Yongzheng mark and period, sold at Christie's New York, 24-25 March 2022, lot 1048.

910 A LAVENDER-BLUE-GLAZED BOWL

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

The bowl has gently flaring sides and is covered on the exterior with a lavender-blue glaze.

45% in. (11.7 cm.) diam., cloth box

\$60,000-80,000

PROVENANCE:

Private collection, New York. J. J. Lally & Co., New York, no. 4716.

A pair of Yongzheng-marked bowls in pale lavender blue is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol 2, London, 1995, pp. 190–191, no. 839, where the author cites another pair from the Tianminlou Collection, illustrated in *Chinese Porcelain: the S.C. Ko Tianminlou Collection*, Hong Kong, 1987, no. 148. See, also, a slightly larger bowl in the Victoria and Albert Museum, London, illustrated by R. Kerr in *Chinese Ceramics: Porcelain of the Qing Dynasty*, London, 1986, p. 45, pl. 20.

清雍正 天藍釉盌 雙圈六字楷書款

來源:

紐約私人珍藏 藍理捷, 紐約, 編號4716



(base)





911 A RARE POWDER-BLUE-GLAZED 'CHRYSANTHEMUM' DISH

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

The dish has rounded sides that are molded as chrysanthemum petals rising from the foot ring with corresponding notches to the scalloped rim. It is covered on the interior and exterior with a speckled, powder-blue glaze.

7 in. (17.8 cm.) diam., cloth box

\$200,000-300,000

PROVENANCE:

Mr. and Mrs. Julian Ganz Collection, Los Angeles. Harold Carter Collection, Albuquerque, New Mexico. J. J. Lally & Co., New York, no. 4679.

Chrysanthemum-form porcelain dishes, reviving a Song dynasty lacquer shape, were produced in twelve different colors during the Yongzheng period. A number of chrysanthemum-shaped dishes with Yongzheng marks are in the Beijing Palace Museum Collection and illustrated in *The Complete Collection of Treasures of the Palace Museum - 37- Monochrome Porcelain*, Hong Kong, 1999, pl. 257. Six are illustrated by Feng Xianming, *Wenwu*, 1984, p. 37, no. 10, where the author noted that a decree issued in the eleventh year of Yongzheng (corresponding to 1733) instructed Nian Xiyao, Minister of the Imperial Household, to send "the twelve colours of chrysanthemum dishes, one of each colour, for the inspection of the permanent guardian of the treasury and chief eunuch Samuha."

清雍正 灑藍釉菊瓣盤 雙圈六字楷書款

來源:

Julian Ganz伉儷珍藏, 洛杉磯 Harold Carter珍藏, 阿爾伯克基, 新墨西哥州 藍理捷, 紐約, 編號4679

The decree further mentions "forty pieces to be fired of every type according to the samples." A rare complete set of Yongzheng chrysanthemum dishes in the twelve different colors is illustrated in Kangxi, Yongzheng and Qianlong: Qing Porcelain from the Palace Museum Collection, Hong Kong, 1989, p. 316, no. 145.

A similar powder-blue-glazed Yongzheng chrysanthemum dish is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, London, 1994, Vol II, p. 196, no. 847. Another pair of Yongzheng powder-blue-glazed dishes in the Museum of Fine Arts, Boston, is illustrated in *The World's Great Collections. Oriental Ceramics*, vol. 10, Tokyo, 1980, pl. 264.



(base



912 A RARE PURPLE-ENAMELED 'CHRYSANTHEMUM' DISH

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

The dish has rounded sides that are molded as chrysanthemum petals rising from the foot ring with corresponding notches to the scalloped rim. It is covered overall with a reddish-purple enamel that surrounds the circular reserve for the mark on the base.

6% in. (17.5 cm.) diam., cloth box

\$200,000-300,000

PROVENANCE:

Christie's Hong Kong, 3 November 1998, lot 926. J. J. Lally & Co., New York, no. 4680.

Chrysanthemum-form porcelain dishes, reviving a Song dynasty lacquer shape, were produced in twelve different colors during the Yongzheng period. See the note to the previous lot in this catalogue for the origins of this imperial order. The dark purple enamel seen on this dish is rare, however, a similar example in the Palace Museum, Beijing, is illustrated in *China. The Three Emperors* 1662 – 1795, Royal Academy of Arts, London, 2005–6, cat. no. 172 (second row, left)

清雍正 紫釉菊瓣盤 雙圈六字楷書款

來源:

香港佳士得, 1998年11月3日, 拍品編號926 藍理捷, 紐約, 編號4680

A rare complete set of Yongzheng chrysanthemum dishes in the twelve different colors is illustrated in Kangxi, Yongzheng and Qianlong: Qing Porcelain from the Palace Museum Collection, Hong Kong, 1989, p. 316, no. 145.







913 A TEADUST-GLAZED GU-FORM VASE QIANLONG SIX-CHARACTER INCISED SEAL MARK AND OF THE

PERIOD (1736-1795)

The vase rises from a splayed foot to the raised mid-section and a flaring neck, and 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 brown wash.

71/8 in. (18.1 cm.) high, cloth box

\$150,000-200,000

PROVENANCE:

Estate of James A. Johnson, Minneapolis. Collection of Mr. and Mrs. Julian Ganz, Los Angeles. J. J. Lally & Co., New York, no. 4691.

The shape of this elegantly potted vase follows that of the archaic bronze gu from the Shang and Zhou dynasties. This adaption, however, is molded without any of the complex motifs normally found on archaic bronzes, which accentuates the graceful contours of the vase and accentuates the rich glaze. Vases of this form were made in various glaze colors during the Yongzheng and Qianlong reigns, but those applied with teadust glaze are rare. A similar Qianlong teadust-glazed gu in the National Palace Museum, is illustrated in Monochrome Porcelains of the Ch'ing Dynasty, Taipei, 1981, colour pl. 30. Another Qianlong teadust-glazed gu molded with flanges on the body is in the Baur Collection and illustrated in The Baur Collection- Chinese Ceramics, vol. 3, Geneva, 1972, pl. A395.

清乾隆 茶葉末釉觚式瓶 六字篆書刻款

James A. Johnson舊藏, 明尼阿波利斯 Julian Ganz伉儷珍藏, 洛杉磯 藍理捷, 紐約, 編號4691











(base of one)

(2)

914 A PAIR OF *FAMILLE-ROSE* BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1736-1795)

Each bowl is decorated on the exterior with a dense pattern of composite foliate scroll interspersed with 'endless knot' motifs flanked by twin peaches, all below the gilt rim.

Each: 5½ in. (14 cm.) diam.

\$10,000-15,000

PROVENANCE:

Estate of Lieutenant William T. McDuffie, acquired in 1946 in Tianjin, China.

J. J. Lally & Co., New York, nos. 4483c and 4483d.

清乾隆 白地粉彩勾蓮紋盌一對 礬紅六字篆書款

來源

William T. McDuffie中尉舊藏, 1946年於天津入藏 藍理捷, 紐約, 編號4483c、4483d

915 A PAIR OF *FAMILLE-ROSE* BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1736-1795)

Each bowl is decorated on the exterior with a dense pattern of composite foliate scroll interspersed with 'endless knot' motifs flanked by twin peaches, all below the gilt rim.

Each: 5½ in. (14 cm.) diam. (2)

\$20,000-30,000

PROVENANCE:

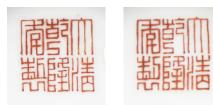
Estate of Lieutenant William T. McDuffie, acquired in 1946 in Tianjin, China.

J. J. Lally & Co., New York, nos. 4483e and 4483f.

清乾隆 白地粉彩勾蓮紋盌一對 礬紅六字篆書款

來源:

William T. McDuffie中尉舊藏,, 1946年於天津入藏 藍理捷, 紐約, 編號4483e、4483f









915 (marks)



914



J. J. LALLY & Co. 藍理捷



916 A SMALL DEHUA POMEGRANATE-FORM TEAPOT AND COVER

17TH CENTURY

The teapot is formed as a pomegranate resting on a star-shaped foot simulating the calyx, with the straight spout opposite a branchform handle. The body is molded with leafy sprigs and the cover is further molded with a leafy spray and surmounted by a twig-loop finial. Both are covered on the exterior with a transparent glaze and are fitted with 18th-century Continental silver mounts.

5½ in. (14 cm.) wide

\$3,000-4,000

Collection of Alexandre J. Argyropoulos (1894-1978), Greek Ambassador to China, late 1940s-early 1950s, and thence by descent within the family.

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

十七世紀 德化白釉貼花石榴式蓋壺

希臘駐華大使Alexandre J. Argyropoulos (1894–1978)珍藏, 1940年代至1950年代初,後於家族流傳 藍理捷, 紐約

917 A GILT-DECORATED CORAL-

GROUND BOWL
JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE

The bowl is decorated in gilt on the exterior with four medallions enclosing the individual characters *wan shou wu jiang* (myriad ages without end), separated by bats and a dense ground of foliate scrolls with *shou* flowerheads and endless knot motifs, all reserved on a coral-red ground. The interior is painted in iron red with a shou medallion encircled by five bats (wufu).

43/8 in. (11.1 cm.) diam.

\$10,000-15,000

J. J. Lally & Co., New York, no. 4484.

清嘉慶 礬紅地描金開光「萬壽無疆」 盌 礬紅六字篆書款

^{來源:} 藍理捷, 紐約, 編號4484







918 A DUAN *SIZHIYANG* RECTANGULAR INKSTONE

SONG DYNASTY (AD 960-1279)

The smooth purplish-grey stone is crisply carved with straight flat sides enclosing a sloping platform that descends to a deep water well at the closed end, with the opposite end and underside cut away. Both sides are carved in high relief with a flaming pearl to cleverly utilize an 'eye' in the stone.

6½ in. (16.5 cm.) long, cloth box

\$1,000-1,500

PROVENANCE:

J. J. Lally & Co., New York, no. 2753.

A slightly larger Song dynasty Duan inkstone of very similar form and with natural 'eye' markings is in the Nanjing Museum and illustrated by Xu Huping in *The Treasures of the Nanjing Museum*, London, 2001, no. 80. See, also, an inkstone with four straight sides (*sizhiyang*) illustrated by S. Kwan in *Chinese Inkstones*, Hong Kong, 2005, pp. 146–147, no. 34.

宋 端石抄手硯

來源:

藍理捷, 紐約, 編號2753



(another view

919 A GREY-GREEN STONE SET OF TWIN RECTANGULAR INKSTONES AND COVER

SOUTHERN SONG DYNASTY (1127-1279)

The rectangular inkstones are each carved with a flat grinding surface and half-round water well enclosed by raised squared borders. The cover is carved in relief with a branch with a prunus blossom. The three elements fit together in a neat stack, with the bottom inkstone resting on four shallow square feet, each with remnants of red ink.

Each: 5% in. (14.9 cm.) long, cloth box

\$2,000-3,000

PROVENANCE:

J. J. Lally & Co., New York, no. 3459.

南宋 石刻梅紋長方套硯

來源:

藍理捷, 紐約, 編號3459



(another view)

227



920 A SHE RECTANGULAR INKSTONE AND COVER

SONG DYNASTY (AD 960-1279)

The flat cover is carved in shallow relief with a court lady dressed in sumptuous robes holding a sheet of paper in one hand and a brush in the other. She stands in an elegant interior, with a low table behind her and a tall oil lamp and drapery tied with tasseled cords at one side. The grinding surface is gently rounded and slopes down to form a water well at one end, all enclosed by a narrow raised frame and raised on short bracket legs. The smoothly polished stone is of an even steel grey color.

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

\$2,000-3,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4593.

來源:

藍理捷, 紐約, 編號4593

An inkstone and cover of similar form and with similar bracket legs, carved with foliage on the cover, was excavated from a Northern Song tomb at Macheng, Hubei, and illustrated in *Kaogu*, 1965, No. 1, p. 24, plate 10. See, also, a two-part Song-dynasty inkstone and cover of rectangular form, carved in shallow relief with a swan-goose amidst water weeds, illustrated by S. Kwan in *Chinese Inkstones*, 2005, no. 68, p. 212.



(cover)





921 A SHE SIZHIYANG RECTANGULAR INKSTONE

SONG DYNASTY (AD 960-1279)

The dark grey stone is carved with flat sides enclosing a sloping and slightly domed platform for grinding the ink, which descends to a deep water well at the closed end. The opposite end is open and the underside is cut away. The smooth surface is lightly scratched with indecipherable characters on three sides.

6¼ in. (15.9 cm.) long, cloth box

\$800-1,200

PROVENANCE:

J. J. Lally & Co., New York, no. 1377.

An inkstone with four straight sides (sizhiyang) is illustrated by S. Kwan in Chinese Inkstones, Hong Kong, 2005, pp. 146-147, no. 34, where the author explains the other term commonly used to describe this form of inkstone is chaoshou, which may be a shortened phrase of chaoxie zhi shou or "copyist's stone."

藍理捷, 紐約, 編號1377

922 A WHITE DUAN *SIZHIYANG* RECTANGULAR INKSTONE

The inkstone is carved with the grinding surface set within a narrow frame and gently sloping into a recessed water well at one end. The creamy-white stalactite stone has traces of red pigment.

5% in. (14.9 cm.) long, fitted zitan box, cloth box

\$6,000-8,000

J. J. Lally & Co., New York, no. 4581.

The scientific term for this kind of Duan stone is stalactite. A similar inkstone is illustrated by S. Kwan in Chinese Inkstones, Hong Kong, 2005, pp. 278-279, no. 101, where the author notes that because of the relative hardness and density of the 'white Duan' stone, the surface is too smooth for grinding ink, but "... is more suited to working cinnabar pigments and other materials." He also relays the long history of the use of this rare stone noting "In his Yan Jian (juan 3) the Song scholar Gao Sisun records an example of an inkstone made from stalactite and so we know that there is a long history of this material being used to fashion inkstones."

^{來源:} 藍理捷, 紐約, 編號4581



923 A SHE TILE-FORM INKSTONE

18TH-19TH CENTURY

Of thick cylindrical section, the inkstone is decorated on one side in the style of a Han pottery tile, with four large seal script characters reading *qi ye yong xiang* (eternal good fortune for seven generations) within fan-shaped cartouches encircling a central boss. The reverse has a slightly concave grinding surface and crescent-shaped well. The sides are incised with two inscriptions and the black stone is flecked with pale-greenish natural markings.

5% in. (14.9 cm.) diam., lacquered cover and stand, Japanese wood box

\$12,000-15,000

PROVENANCE:

Private collection, Japan, 2006.

Brian Harkins Oriental Art, London, January 2007.

Hugh Moss, Shuisongshi Shanfang (Water, Pine and Stone Retreat) Collection.

J. J. Lally & Co., New York, no. x2620.

EXHIBITED:

New York, J. J. Lally & Co., Elegantly Made: Art for the Chinese Literati, 13-27 March 2020.

LITERATURE:

J. J. Lally & Co., *Elegantly Made: Art for the Chinese Literati*, New York, 2020, no. 25.

The four large seal script characters on one side of this inkstone may be read as *qi ye yong xiang (e*ternal good fortune for seven generations). The *kaishu* inscriptions on the sides may be read as *jiangu zhai fangzhi (*made in emulation [of a Han eaves-tile] at the Studio of Appreciation of Antiquity) and *Yingchuan Chunhui guan wenbao (*cultural treasure of Springtime Sun Hall in Yingchuan).

Jiangu zhai, the manufactory of the Wang Jinsheng family active in the early 18th century in Huizhou, Anhui province, is known to have made ink for the imperial palace during the Qing dynasty. She stone is a variety of slate found in She county, Anhui province. It is a favorite material for inkstones and has been in use since the Tang dynasty.

清十八/十九世紀 歙石仿漢「七葉永祥」瓦當硯 款:「鑑古齋仿製」「穎川春暉館文寶」

₹源:

日本私人珍藏, 2006年 Brian Harkins Oriental Art, 倫敦, 2007年1月 水松石山房莫士撝珍藏 藍理捷, 紐約, 編號x2620

展覽:

紐約,藍理捷,「雅製:中國文人藝術」,2020年3月13-27日

出版

藍理捷,《雅製:中國文人藝術》,紐約,2020年,編號25

A very similar *she* inkstone with the same two *kaishu* inscriptions on the narrow sides but decorated with four different large seal characters is illustrated in *Shuang qing cang yan* (The Fine Chinese Inkstone: Collection of Steven Hung and Lindy Chern), Taipei, 2001, pp. 264-265. Also, see, two Han pottery eaves tiles cut and polished for use as inkstones formerly in the Fujita Museum, Osaka, sold at Christie's New York, 15 March 2017, lot 519. Two other Han pottery eavestile inkstones are illustrated by Wei and Yang (eds.) in *Zhongguo yantai tulu* (Illustrated Catalogue of Chinese Inkstones), Ürümiqi, 2002, pp. 112 and 140.









(inscriptions)







~924 TWO FRAMED 'DREAMSTONE' WALL PLAQUES

SIGNED RUAN YUAN, 18TH-19TH CENTURY

The horizontal plaque is of warm ivory tone with black and grey markings and is inscribed with a lengthy poetic inscription in running script. The vertical plaque is of ivory tone with muted brown inclusions resembling a mountain range and is entitled *shan yi xiang qiu duo* (mountain mood tends much towards autumn), after a Jin dynasty poem by Yuan Haowen. It has two lengthy inscriptions after the Yuan poet Gong Shitai (1298–1362) and the Tang poet Ma Dai.

Each: 23 x 18 in. (58.5 x 45.7 cm.), hardwood frames

\$50,000-70,000

PROVENANCE:

Poon Family Collection, acquired at Whampoa, Guangdong, circa 1890–1920s, and thence by descent within the family. Christie's New York, 15 September 2009, lot 248.

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

EXHIBITED:

New York, J. J. Lally & Co., *Elegantly Made: Art for the Chinese Literati*, 13–27 March 2020.

LITERATUR

Ruan Yuan, *Shi hua ji*, vol. 5, Guangdong, Xue hai tang, 3rd year of Guangxu (1877), juan 4, p. 12b (inscription on horizontal panel).

J. J. Lally & Co., *Elegantly Made: Art for the Chinese Literati*, New York, 2020, no. 17.

丹起甲 點五 遅 金淡雜 高人牡儿 鳥 粉翠 七眞丹 \equiv 分倦 尺奇及 丹色 綠飛 青背如 許境雜 開世本 色而 屬刻此詩 峰知 誰絕句 下 還 十過開 覓 一且 朵靈春 有 得首 坡 官雪 陀亦 廟滿 見山 人 粉夜 常 好 色 紅月

Fig. 1 The text that appears on the horizontal panel, as recorded in Ruan Yuan's *Shi hua ji*, vol. 5, Guandong, Xue hai tang, 3rd year of Guangxu (1877), juan 4, p. 12b.

清十八/十九世紀 詩文石畫兩幅 阮元(款)

款識:伯元題於琅環仙館

印文:「阮式石」 「琅環僊館」 「石癖」 「阮式伯元珍藏」

₹源:

潘氏家族珍藏, 約1890至1920年代於廣州入藏, 後家族流傳 紐約佳士得, 2009年9月15日, 拍品編號248 藍理捷, 紐約

展覽:

紐約,藍理捷,「雅製:中國文人藝術」,2020年3月13-27日

出版

阮元,《石畫記》,卷五,光緒三年(1877年),頁12(橫石畫詩文) 藍理捷,《雅製:中國文人藝術》,紐約,2020年,編號17

The poetic inscription on the horizontal panel is followed by, *Boyuan ti yu langhuan xian guan* (Boyuan composed at the Langhuan Hall of Immortals), followed by one seal of the artist, *Ruan shi shi* (stone of Mr. Ruan), and with a second seal in the lower left corner reading, *langhuan xian guan* (Jade Garland Immortals Hall). The inscription on the vertical panel is followed by two seals reading *shi* and *sheng* (begotten in stone), and with two artist's seals at the bottom left corner reading *shi pi* (stone mania) and *Ruan shi boyuan zhen cang* (treasured by Mr. Ruan Boyuan).

Ruan Yuan (1764-1849), zi Boyuan, hao Yuntai, was a well-known scholar-official and connoisseur-collector from Yizheng, Jiangsu province. His studio was called langhuan xian guan (Jade Garland Immortals Hall). Ruan Yuan passed his jinshi examination in 1789 and was appointed to the Hanlin Academy the following year. He was famous for his literary work, Biographies of Astronomers and Mathematicians, and was a prolific scholar, writing on a wide range of topics, including both ancient and contemporary arts. Ruan Yuan also had a long official career, rising to the rank of Grand Secretary.

Ruan Yuan had a special interest in writings found in bronze and stone. He also excelled in the art of cutting, polishing and framing marble selected for its dramatic natural markings, particularly marble from Dali, Yunnan province, to create semi-abstract imagery on panels which he called *shihua* (stone paintings). Ruan Yuan wrote a treatise on marble panels of this type entitled *Shi hua ji* (Commentary of Stone Paintings), recording a number of stone panels he had inscribed, noting their texts and sizes. The horizontal panel shown here is the first example which can be directly associated with Ruan Yuan's published record. (**Fig. 1**) It is thought that the rest of his collection was likely lost when his estate in Yangzhou was destroyed during the Taiping Rebellion shortly after his death.

A similar Dali marble 'stone painting' inscribed and signed by Ruan Yuan is in The Metropolitan Museum of Art, New York, and is illustrated by D. Hart (ed.) in *Museum of Stones: Ancient and Contemporary Art at the Noguchi Museum*, New York, 2016, p. 113, no. 55. Another Dali marble panel, mounted as a table screen inscribed and signed by Ruan Yuan, is in the collection of the Minneapolis Institute of Arts and illustrated by R. Jacobsen and N. Grindley in *Classical Chinese Furniture*, Minneapolis, 1999, pp. 210–211, no. 79.





925 A LARGE PALE GREENISH-WHITE JADE 'PEACH' BOX AND COVER

17TH-18TH CENTURY

The box and cover are formed as a flattened peach borne on a gnarled, leafy branch, and carved in high relief as if the branch continues from the bottom of the box onto the cover where two bats flitter amidst the leaves and two small peaches. The two hollowed halves are joined by a large loose ring threaded through the branch. The stone is of a pale greenish-white tone with russet coloration scattered throughout.

10 in. (25.4 cm.) long, cloth box

\$300,000-400,000

PROVENANCE:

Spink & Son, London, 1957.

Dr. Peter Hariolf Plesch (1918-2013) Collection, no. Hh26L. Christie's London, 3 November 2009, lot 167.

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

The Hedda and Lutz Franz Collection, Hong Kong, no. 1530. J. J. Lally & Co., New York, no. x2615.

EXHIBITED:

Manchester, Manchester City Art Gallery, Works of Art from the Plesch Collections, 1964.

London, Victoria & Albert Museum and Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, 1 May-22 June 1975. New York, J. J. Lally & Co., *Elegantly Made: Art for the Chinese Literati*, 13-27 March 2020.

LITERATURE:

J. Rawson and J. Ayers, Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, London, 1975, p. 109, no. 358. FranzArt: Chinese Art from the Hedda and Lutz Franz Collection, Vol. 1: Jade, Hong Kong, 2010, pp. 262–263 and p. 316, no. 1530.

J. J. Lally & Co., Elegantly Made: Art for the Chinese Literati, New York, 2020, no. 12.

十七/十八世紀 玉雕桃式活環大蓋盒

來源:

Spink & Son, 倫敦, 1957年 Peter Hariolf Plesch (1918–2013) 醫生珍藏, 編號Hh26L 倫敦佳士得, 2009年11月3日, 拍品編號167 藍理捷, 紐約

Hedda and Lutz Franz伉儷珍藏, 香港, 編號1530 藍理捷, 紐約, 編號x2615

展覽

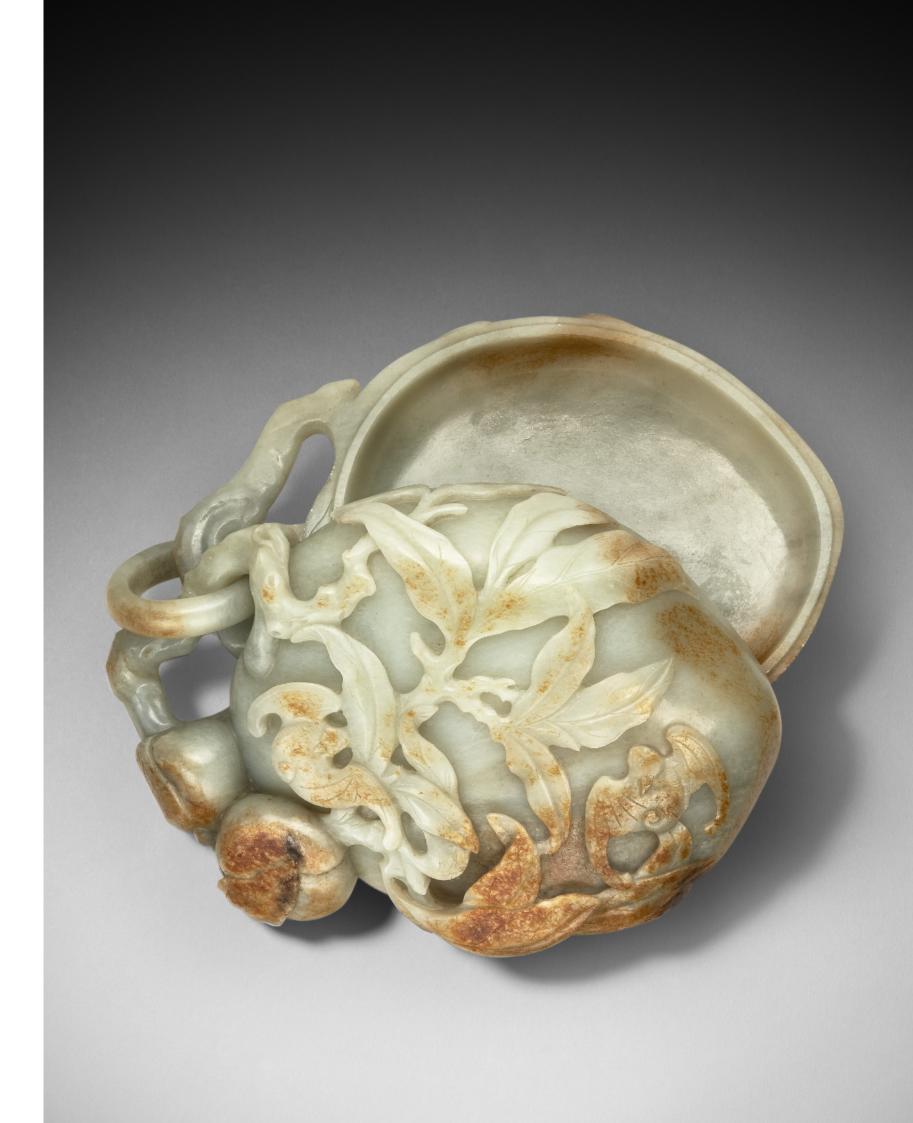
曼徹斯特, 曼徹斯特美術館, 「Works of Art from the Plesch Collections」, 1964年

倫敦, 維多利亞與艾伯特博物館及東方陶瓷學會,「Chinese Jade Throughout the Ages」, 1975年5月1-6月22日 紐約, 藍理捷,「雅製:中國文人藝術」, 2020年3月13-27日

出版

J. Rawson and J. Ayers, 東方陶瓷學會,《Chinese Jade Throughout the Ages》, 倫敦, 1975年, 頁109, 編號358 《FranzArt: Chinese Art from the Hedda and Lutz Franz Collection Vol 1: Jade》, 香港, 2010年, 頁262-263、頁316, 編號1530

藍理捷,《雅製:中國文人藝術》,紐約,2020年,編號12



J. J. LALLY & Co. 藍理捷



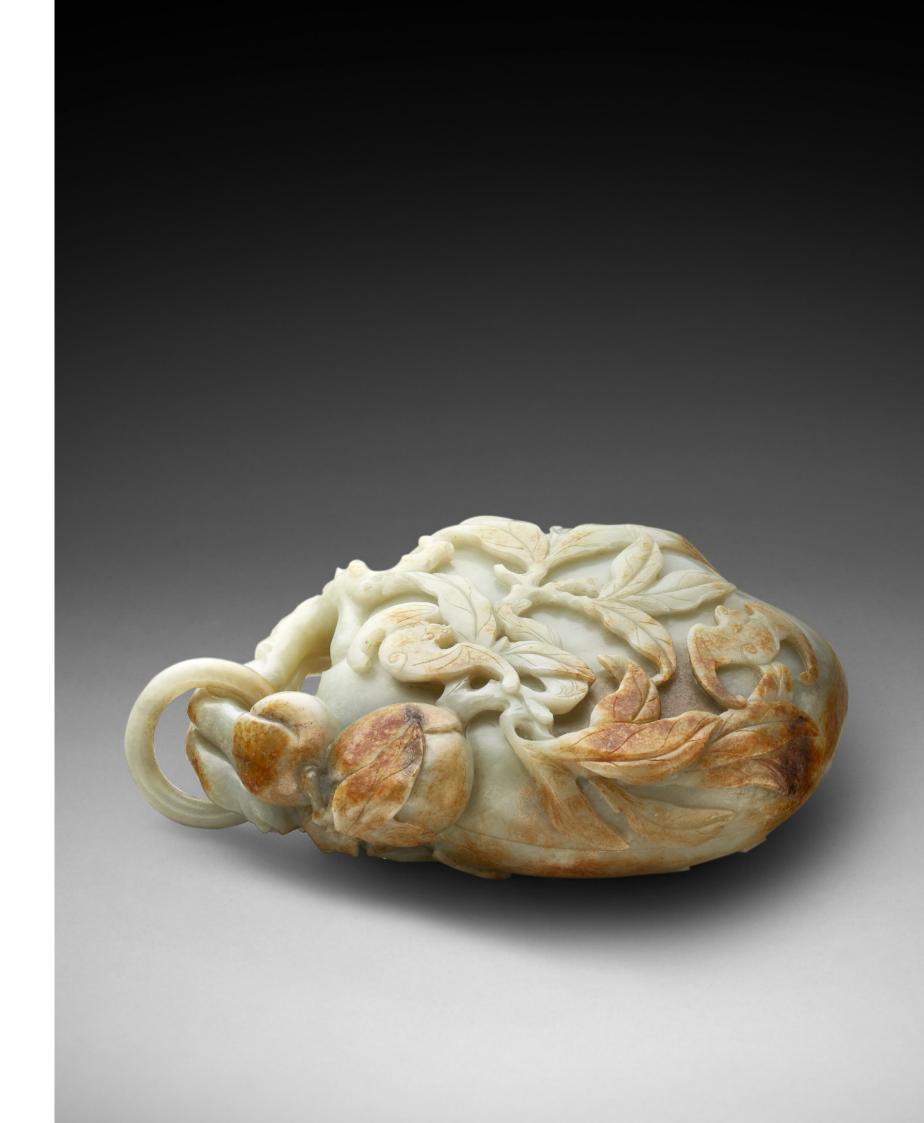
(another view)

Professor Peter H. Plesch (1918-2013) and his wife Gerta Regina "Traudi" Plesch OBE (1921-2013) were avid collectors of Chinese, Japanese and Korean art. The first antique purchased by Peter, while he was a student at Cambridge University, was a Chinese 19th-century silver hip flask, which he used throughout World War II. However, his career as a real collector started much later, when in 1957 he inherited the very varied Chinese artifacts of his parents, and he realized that he knew very little about them. Peter quickly sought knowledgeable advice and found it at the Grosvenor House Antiques Fair of 1958 where he met Adrian Maynard of Spink's Chinese Department, who became a trusted adviser and friend.

The present jade peach box and cover is known to be Peter's first purchase of Chinese jade. After Peter and Traudi's marriage in 1963 jade was to become one of her favorite collecting areas. The

couple went on to collect Asian art in a wide range of materials, from Song dynasty ceramics to Japanese sword-fittings, netsuke and wood-block prints, and from Korean celadons to Qing dynasty glass. Peter became known as a serious collector when he purchased a Ru narcissus bowl in March 1959 at Sotheby's for £2,200 against the dealer J.T. Tai. The bowl was later sold in February 1970 for £46,000, a record for a Chinese ceramic at the time.

For a similar jade peach box and cover of smaller size also carved from a single jade boulder and connected by interlocking branches, in the collection of the Victoria and Albert Museum, London, see M. Wilson, *Chinese Jades*, London, 2004, pp. 56–57, no. 58. See, also, a smaller jade box and cover in the form of a bitter melon, connected by a loose ring, illustrated in *The Arts of the Ch'ing Dynasty*, Oriental Ceramic Society, London, 1964, pl. 127, no. 393.



926 A SOAPSTONE FIGURE OF BUDAI

KANGXI PERIOD (1662-1722)

The figure is shown seated on a separate white soapstone base, dressed in loose robes with gilt detailing, with the right hand placed on the raised right knee and his left arm resting on his sack. The face is detailed with a jovial expression.

3% in. (9.8 cm.) high, cloth box

\$10,000-15,000

PROVENANCE:

Ralph M. Chait Galleries, 2005. J. J. Lally & Co., New York, no. 4073.

EXHIBITED:

New York, J. J. Lally & Co., *Chinese Art from the Scholar's Studio*, 13 March-11 April 2015.

LITERATURE:

J. J. Lally & Co., Chinese Art from the Scholar's Studio, New York, 2015, no. 14.

The monk Budai, also known as the Laughing Buddha, is an incarnation of the *bodhisattva* Maitreya, who is the Buddha predicted to succeed Gautama Buddha in the future. Typically depicted with a joyful expression and wearing loose fitting robes to reveal his plump stomach representing contentment and abundance, Budai is also associated with the protection of children and is often shown with small children playfully climbing on his belly or back.

A slightly smaller soaptsone figure of Budai shown in a similar pose and seated on a low, rocky base, signed Zixiu, was sold at Christie's Hong Kong, 27 November 2019, lot 2820.

清康熙 壽山石雕布袋坐像

來源:

Ralph M. Chait藝廊, 2005年 藍理捷, 紐約, 編號4073

展覽:

紐約, 藍理捷,「Chinese Art from the Scholar's Studio」, 2015年3月13-4月11日

出版:

藍理捷,《Chinese Art from the Scholar's Studio》, 紐約, 2015年, 編號14





(additional views)



J. J. LALLY & CO. 藍理捷

~927 A MOTHER-OF-PEARL-INLAID ZITAN BRUSH POT

18TH-19TH CENTURY

Of cylindrical form with thick straight sides, the brush pot is inlaid in mother-of-pearl with two poetic inscriptions in running script referring to the art of calligraphy, followed by the signature *Shi'an* and a blank seal.

4% in. (12.4 cm.) high; cloth box

\$50,000-70,000

PROVENANCE:

Hugh Moss, Shuisongshi Shanfang (Water, Pine and Stone Retreat) Collection.

J. J. Lally & Co., New York, no. 2619.

EXHIBITED:

New York, J. J. Lally & Co., Elegantly Made: Art for the Chinese Literati, 13-27 March 2020.

LITERATURE:

J. J. Lally & Co., *Elegantly Made: Art for the Chinese Literati*, New York, 2020, no. 3.

The first three inscribed lines are taken from a short prose composition, the *Jiu hua tie* (Chive Blossoms Couplet) by Yang Ningshi (AD 873-954), an important calligrapher of the Five Dynasties period (AD 907-960). The composition reads:

When a single leaf first announces autumn's here That's when chive blossoms begin to flaunt their flavor. *Ningshi*

This is followed by five lines excerpted from a five-syllable poem also by Yang Ningshi, *Shenxian qiju fatie* (Method of Daily Life that Leads to Immortality):

Never grow tired by frequency of practice through days and nights without number. For only after long years of accumulated success does one gradually enter the path of immortality. 清十八/十九世紀 紫檀嵌螺鈿詩文筆筒 款識:「石蓭」

₹源:

水松石山房莫士撝珍藏 藍理捷, 紐約, 編號2619

展覽:

紐約, 藍理捷, 「雅製:中國文人藝術」, 2020年3月13-27日

出版:

藍理捷,《雅製:中國文人藝術》,紐約,2020年,編號3

This is followed by the name Shi'an, which is a hao of Liu Yong (1719–1804).

Liu Yong was a high official and a calligrapher renowned for his interpretations of Jin, Tang, and Song calligraphic styles and known for his upright reputation. Although both inscriptions on the present example are excerpts from poems by Yang Ningshi, only the first is based on Yang's hand; the second is Liu Yong's own style.

An example of Liu Yong's calligraphy based on Yang Ningshi's *Jiu hua tie* (Chive Blossoms Couplet), quoting the same couplets followed by the name Ningshi as shown on the present brush pot, in the collection of the National Palace Museum, Taipei, is illustrated by Wang, '*Liu Yong shuxue tanlue* (Brief Discussion on the Studies of Liu Yong's Calligraphy),' *NPM Monthly of Chinese Art*, Taipei, 2002, No. 5 (Issue 230), p. 71.





(additional views





928 A GILT-DECORATED RED AND BLACK LACQUER OCTAFOIL BOX AND COVER

YUAN DYNASTY, 14TH CENTURY

The lobed box is gilt-decorated on the exterior with leafy scroll on a lacquered crimson ground. The cover of conforming shape is similarly decorated, with a large stylized lotus blossom in the center and an s-scroll border. The interior of both and the underside of the box is covered with black lacquer.

5¾ in. (14.6 cm.) diam., cloth box

\$4,000-6,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4155.

A ten-lobed black lacquer box and cover of similar form from a Northern Song tomb at Huai'an, Jiangsu province, is illustrated in *Wenwu*, 1963, No. 5, pl. 4, no. 4, with a line drawing on p. 50, pl. 3, no. 6. See, also, a black lacquer box and cover of related form from a Northern Song tomb at Xingzhu village, Wuxi, Jiangsu province, is illustrated in *Wenwu*, 1990, No. 3, p. 20, pl. 4, with a line drawing on p. 19, pl. 2, no. 5.

The shape can also be found in contemporary silver. A six-lobed silver box from the tomb of Lü Shimeng and his wife near Suzhou, Wu county, Jiangsu province, dated by epitaphs to 1304 and 1315 respectively, is illustrated in *Wenwu*, 1959, No. 11, p. 22, no. 4.

Another interesting comparison is the s-scroll border on the present box which is similar to that found on Cizhou wares of the Jin and Yuan dynasties. See, for example, a Cizhou circular box and cover dated to the Song-Yuan dynasty, 12th-14th century, with similar s-scroll border, sold at Christie's London, 15 November 2000, lot 13.

The result of Rafter Radiocarbon Laboratory C-14 test no. R 29698 is consistent with the dating of this lot.

元 十四世紀 朱漆描金寶相花紋葵瓣式蓋盒

來源:

藍理捷, 紐約, 編號4155



~929 A MOTHER-OF-PEARL-INLAID BLACK LACQUER RECTANGULAR TRAY

YUAN DYNASTY, 13TH-14TH CENTURY

The shallow tray is raised on four cabriole feet and is inlaid with mother-of-pearl on the interior with flowering prunus branches beneath a crescent moon, all on a dark brownish-black ground. The base is lacquered in red with a signature possibly reading *Huai Chuan*.

12% in. (32.6 cm.) long, silk pouch, Japanese double wood box, cloth wrap

\$30,000-50,000

PROVENANCE:

Jean-Pierre Dubosc (1904-1988) Collection, Kamakura and Paris. Eskenazi Ltd., London, 1992.

J. J. Lally & Co., New York, no. 1710.

EXHIBITED

London, Eskenazi, Ltd., Chinese Lacquer from the Jean-Pierre Dubosc Collection and Others, 8-22 December 1992.

LITERATURE

Eskenazi, Ltd., *Chinese Lacquer from the Jean-Pierre Dubosc Collection and Others*, London, 1992, pp. 42-43, no. 12.

M. Kopplin, Museum Für Lackkunst, *Katalog Ostasiatische Lackkunst: Ausgewählte Arbeiten* (Catalogue of East Asian Lacquer Art: Selected Works), Münster, 1993, p. 63, pl. 26.



(inscription)

元 十三/十四世紀 黑漆螺鈿月影梅紋長方盤

₹源:

Jean-Pierre Dubosc (1904-1988) 珍藏, 鎌倉及巴黎 埃斯卡納齊 Ltd., 倫敦, 1992年 藍理捷, 紐約, 編號1710

展覽

倫敦, 埃斯卡納齊, 「Chinese Lacquer from the Jean-Pierre Dubosc Collection and Others」, 1992年12月8-22日

出版:

埃斯卡納齊,《Chinese Lacquer from the Jean-Pierre Dubosc Collection and Others》, 倫敦, 1992, 頁42-43, 編號12 M. Kopplin,《Museum Für Lackkunst, Katalog Ostasiatische Lackkunst: Ausgewählte Arbeiten (Catalogue of East Asian Lacquer Art: Selected Works)》,明斯特, 1993年, 頁63, 圖版 26

The theme of flowering plum blossoms was a popular motif in the Song and Yuan dynasties and can be found in lacquer and other media. A mother-of-pearl-inlaid black lacquer dish of octagonal form decorated with blossoming plum branches in a similar style, now in The Metropolitan Museum of Art, is illustrated by J. Watt and B. Ford in *East Asian Lacquer, The Florence and Herbert Irving Collection*, New York, 1991, pp. 126–128, no. 55. See, also, a Song-Yuan dynasty black lacquer table screen similarly decorated with mother-of-pearl-inlaid blossoming plum branches, in the Asian Art Museum of San Francisco, illustrated in *Hai-Wai Yi-Chen* (Chinese Art in Overseas Collections: Lacquer Ware), Taipei, 1987, p. 51, no. 49.

The lyrical depiction of prunus blossoms beneath a crescent moon is also found on contemporary ceramics, such as the Baishe teabowl in this catalogue, lot 77, and a Longquan celadon carved conical bowl, Southern Song-Yuan dynasty, sold at Christie's New York, 22 March 2007, lot 277.



~930 A FINELY DECORATED *LAC BURGAUTÉ* CIRCULAR BOX AND COVER

17TH-18TH CENTURY

The top of the cover is finely inlaid in mother-of-pearl, gold foil, and silver foil with a scene of a reclining scholar admiring a flourishing lotus pond and two attendants, with one holding a fan and the other boiling water for tea. A quotation from a poem by Zhou Dunyi is inscribed on the top left and is followed by a square seal with the name Fujiu. The interior of the cover is inlaid with a chrysanthemum bouquet tied with a ribbon. The exterior of the box is encircled by a narrow floral diaper and the base is inscribed with a four characters reading *Fang Fujiu zuo* (made by Fang Fujiu). The interior of the box is further decorated with a group of articles for the scholar's desk.

4 in. (10 cm.) diam., cloth box

\$60,000-80,000

PROVENANCE:

Grace Wu Bruce, Hong Kong.

Sydney L. Moss Ltd., London, January 1987.

Hugh Moss, Shuisongshi Shanfang (Water, Pine and Stone Retreat) Collection.

J. J. Lally & Co., New York, no. x2627.

EXHIBITED: New York

New York, J. J. Lally & Co., Elegantly Made: Art for the Chinese Literati, 13-27 March 2020, no. 10.

LITERATURE

J. J. Lally & Co., *Elegantly Made: Art for the Chinese Literati*, New York, 2020, no. 10 and cover.

十七/十八世紀 黑漆螺鈿高士圖圓蓋盒款:「方扶九作」

來源:

嘉木堂,香港

Sydney L. Moss Ltd., 倫敦, 1987年1月 水松石山房莫士撝珍藏 藍理捷, 紐約, 編號x2627

展覽:

紐約, 藍理捷, 「雅製:中國文人藝術」, 2020年3月13-27日, 編號10

出版:

藍理捷,《雅製:中國文人藝術》,紐約,2020年,編號10及封面

The scene of a scholar beside a lotus pond in a garden setting was a popular theme in paintings and on ceramics and other works of art throughout the Ming and Qing dynasties, and is meant to evoke the refined lifestyle of the *literati*. The verses on this box are from a famous poem on the same theme by Zhou Dunyi (1017-1093) entitled *Ai lian shuo* (On the Love of Lotus). In the poem, Zhou uses flowers to describe different types of men and presents the lotus as the "gentleman among flowers," exemplary of the character of the ideal scholar-gentleman. The verses on this box may be translated as: "hollow at the center and straight outside; no vines and no branches" (open-minded and upright; not overreaching and not diverging).

A *lac burgauté* circular box and cover of similar form to the present box and decorated with figures in a landscape on the cover, in the Shanghai Museum, is illustrated in *Qian wen wan hua: Zhongguo lidai qiqi yishu* (In a Myriad of Forms: the Ancient Chinese Lacquers), Shanghai, 2018, pp. 196-97, no. 131, and dated to the early Qing dynasty, 17th – 18th century.





(additional views)



931 AN IMPERIAL EMBELLISHED-JADE HUNTING KNIFE AND GOLD SCABBARD

QIANLONG PERIOD (1736-1795)

The slender steel blade is incised with a gilt three-clawed dragon chasing a flaming pearl near the hilt on either side, and the white jade handle is decorated at both ends with bands of faceted square ruby-red glass inlays. The gold scabbard is wrought in openwork floral scroll and decorated with similar glass collars at either end, with the open end further decorated with a small florette and surmounted by a protruding dragon-head tab fitted with a loop for suspension. The base of the scabbard and the top of the handle have matching inlaid eight-petaled florettes.

Overall: 12% in. (31.5 cm.) long, steel stand, cloth box Knife: 10 3 4 in. (27.4 cm.) long Scabbard: 8^3 4 in. (22.2 cm.) long

\$70,000-90,000

PROVENANCE

Sotheby's Hong Kong, 8 April 2010, lot 1812. Hugh Moss, Shuisongshi Shanfang (Water, Pine and Stone Retreat) Collection. J. J. Lally & Co., New York, no. x2623.

EVILIDITED

New York, J. J. Lally & Co., Elegantly Made: Art for the Chinese Literati, 13-27 March 2020.

LITERATURE:

J. J. Lally & Co., *Elegantly Made: Art for the Chinese Literati*, New York, 2020, no. 23.



(another view)

清乾隆 御製白玉柄鏤空嵌寶金鞘解食刀

₹源:

香港蘇富比,2010年4月8日,拍品編號1812 水松石山房莫士撝珍藏 藍理捷,紐約,編號x2623

寶:

紐約,藍理捷,「雅製:中國文人藝術」,2020年3月13-27日

出版:

藍理捷,《雅製:中國文人藝術》,紐約,2020年,編號23

The current type of knife was originally used as a hunting knife by the Manchus, although intricately decorated versions such as the present example were more likely intended for ceremonial use by the Qing Emperors or high-ranking Manchu nobles. A Qianlong-period imperial knife with jade handle and gold scabbard decorated with turquoise, coral and lazurite inlays in the Palace Museum, Beijing, is illustrated by C. Ho and B. Bronson in Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong, Chicago, 2004, p. 201, no. 248, where an alternative use is noted: "The use of personal knives at meals was a mark of Manchu identity. When eating sacrificial pork, not only men but also women were expected to cut up their own meat." These small knives are known to have been worn suspended from the belt. A similar knife and scabbard suspended from an imperial court belt is illustrated ibid. p. 59, fig. 52 and another is shown in a detail image from an official portrait of the Qianlong emperor in full regalia, p. 59, fig. 53.

Two other ceremonial court belts from the Qing dynasty with suspended accessories including similar knives in fitted scabbards are in the National Palace Museum, Taipei, and illustrated in *Qing dai fushi zhanlan tulu* (Catalogue of the Exhibition of Ch'ing Dynasty Costume Accessories), Taipei, 1986, pp. 114–15, nos. 32 and 33.





932 A RARE IMPERIAL GILT-BRONZE RITUAL BELL, *BIAN ZHONG*

KANGXI PERIOD, DATED BY CAST INCRIPTION TO 1713

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 panel enclosing the reign date Kangxi *wushier nian zhi*, 'made in the fifty-second year of Kangxi', one with three characters *bei wuyi*, denoting its tone, and two panels filled with archaistic dragon motifs, 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

\$400,000-600,000

PROVENANCE:

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

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). 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 earliest Qing bells were part of a program reviving season rituals to be performed by the emperor, reinforcing his claim to the Mandate of Heaven to bring harmony to China.

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 tone, 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; 1oth, nanlu; 11th, wuyi (as cast on the present bell); 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, and pei yingzhong.

清康熙五十二年 鎏金銅交龍鈕「倍無射」編鐘

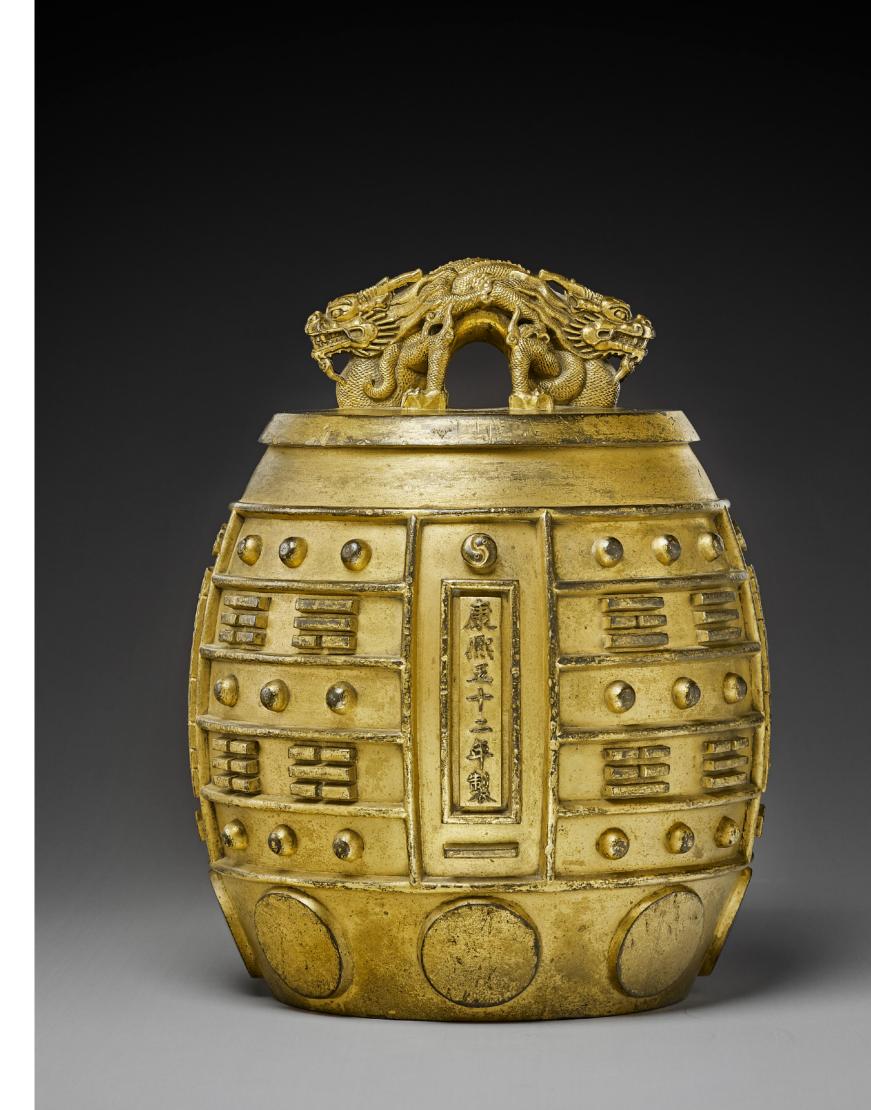
來源:

藍理捷, 紐約

All sixteen *bianzhong* would have been suspended in two tiers of eight and 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 carillion of sixteen bells is illustrated in *Life in the Forbidden City of Qing Dynasty*, The Forbidden City Publishing House, 2007, pp. 30-31, 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). A very similar gilt-bronze bell cast with the Eight Trigrams and an inscription indicating it was made in the 52nd year of the reign of Kangxi (1713) is in the collection of the Palace Museum Beijing, illustrated by Sun Zhaohua, *Qing gong bianzhong zhizuo kao* (A Review of Musical Instrument Chime's Process in the Qing Court), *Palace Museum Journal*, Beijing, 2020, No. 4, p. 21, pl. 4, and is described by the author as one of a few sets kept in the Forbidden City for use in ritual ceremonies at the Imperial Ancestral Temple (*Tai miao*) and the Hall for Ancestral Worship (*Fengxiandian*).

Further gilt-bronze bells dating to the 52nd year of Kangxi include a group of five from the Audrey B. Love Collection sold at Christie's New York, 20 October 2004, lot 455; an example sold at Christie's New York, 29 November 1984, lot 554; and one from the Lord and Lady Hesketh Collection sold at Sotheby's Hong Kong, 9 October 2007, lot 1327. A pair of bells dating to the 54th year of Kangxi (1715), was sold at Christie's Hong Kong, 27 May 2009, lot 1818.



~933 AN IMPERIAL YELLOW GLASS BOTTLE VASE

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

The bulbous body is raised on a short foot with a slightly recessed base and rises to a tall, cylindrical neck. The opaque glass is of lemon-yellow color.

8% in. (22.5 cm.) high, hardwood stand

\$7,000-10,000

PROVENANCE

J. J. Lally & Co., New York, no. 4429.

Glass vases of this distinctive shape were produced in the Qing imperial workshops in various colors in both transparent and opaque glass. Yellow versions appear to be more rare than other colors. Several examples in different colors, all inscribed with imperial reign marks, in the collection of Andrew K. F. Lee, are illustrated in *Elegance and Radiance: Grandeur in Qing Glass*, The Art Museum, The Chinese University of Hong Kong, Hong Kong, 2000, pp. 98–110, nos. 8–14.

Two transparent red glass vases of the same form, Qianlong mark and period, are illustrated in *Clear as Crystal, Red as Flame*, New York, 1990, p. 60, no. 24.

清乾隆 黃玻璃長頸瓶 方框四字楷書刻款

^{來源:} 藍理捷, 紐約, 編號4429



(mark

~934 AN IMPERIAL TURQUOISE-BLUE GLASS BOTTLE VASE

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

The bulbous body is raised on a splayed foot with a slightly recessed base and rises to a tall, cylindrical neck. The opaque glass is of even turquoise color.

85% in. (21.9 cm.) high, hardwood stand, cloth box

\$10,000-15,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4430.

EVUIDITED

New York, J. J. Lally & Co., *Elegantly Made: Art for the Chinese Literati*, 13-27 March 2020.

LITERATURE:

J. J. Lally & Co., Elegantly Made: Art for the Chinese Literati, New York, 2020, no. 20.

As noted in the catalogue note for the previous lot, glass vases of this distinctive shape were produced in the Qing imperial workshops in various colors in both transparent and opaque glass.

A very similar opaque turquoise-blue glass vase of this shape from the collection of Robert H. Clague is illustrated by C. Brown and D. Rabiner, *Chinese Glass of the Qing Dynasty, 1644-1911*, Phoenix, 1987, pp. 36-37, no. 35. Another opaque turquoise glass vase of slightly different shape, Qianlong mark and period, is illustrated in *Clear as Crystal, Red as Flame*, New York, 1990, p. 69, lot 33.

清乾隆 藍坡埚長頸瓶 万框四字楷書刻款

來源:

藍理捷, 紐約, 編號4430

紐約,藍理捷,「雅製:中國文人藝術」,2020年3月13-27日

藍理捷,《雅製:中國文人藝術,紐約》,2020年,編號20



(mark



935 A BRONZE TRIPOD CENSER AND STAND

18TH CENTURY

Of compressed form, the censer is raised on three short tapering feet and is cast with two upright loop handles on the rim, and the base is cast with an apocryphal Xuande mark. The stand is shaped as a mallow flower with three *ruyi*-form feet. Both the censer and the stand have a rich reddish-brown patina suffused with very fine gilt speckling.

7¼ in. (18.4 cm.) wide

\$50,000-70,000

DROVENANCE

Acquired in Hong Kong, October 1981.

Hugh Moss, Shuisongshi Shanfang (Water, Pine and Stone Retreat) Collection.

The Hedda and Lutz Franz Collection, Hong Kong, no. 1274. J. J. Lally & Co., New York, no. x2616.

EXHIBITED

New York, J. J. & Lally & Co., Elegantly Made: Art for the Chinese Literati, 13-27 March 2020.

LITERATURE:

J. J. Lally & Co., Elegantly Made: Art for the Chinese Literati, New York, 2020, no. 1.

清十八世紀 銅冲耳乳足連座爐

來源:

1981年10月入藏於香港 水松石山房莫士撝珍藏 Hedda and Lutz Franz伉儷珍藏, 香港, 編號1274 藍理捷, 紐約, 編號x2616

展覽:

紐約, 藍理捷, 「雅製:中國文人藝術」, 2020年3月13-27日

出版

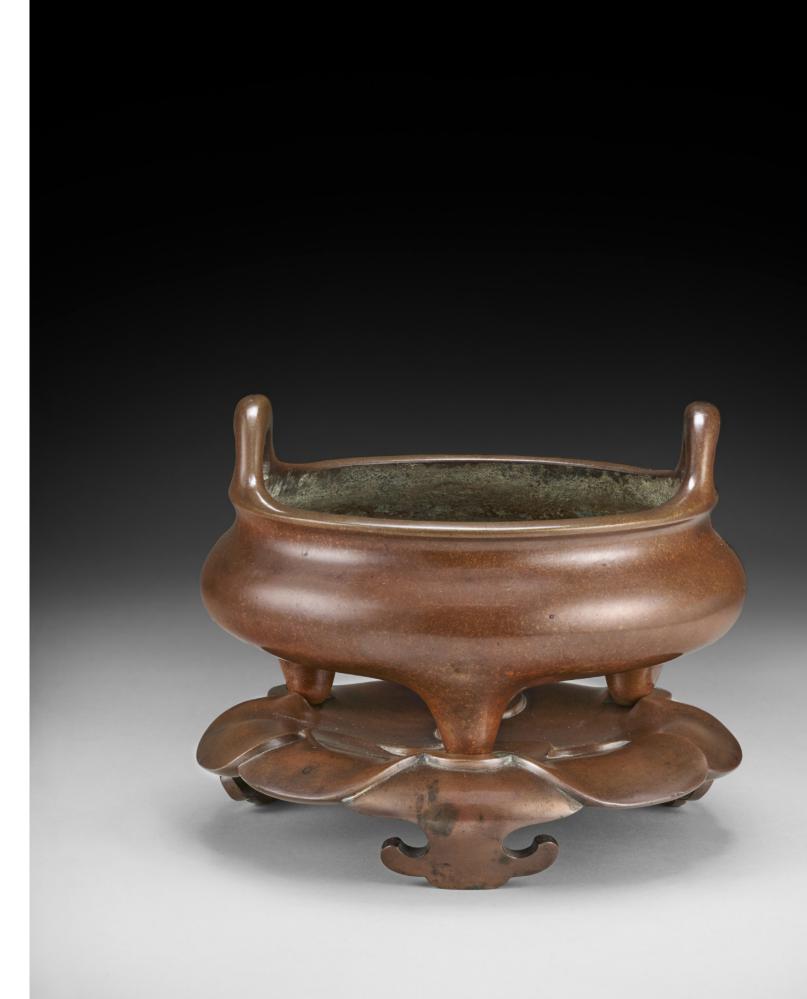
藍理捷,《雅製:中國文人藝術》,紐約,2020年,編號1

The very fine gilt speckling throughout the reddish-brown patina on this censer is traditionally referred to as 'golden rain' or 'golden mist'.

It is rare to find a bronze censer with upright handles raised on a petal-form stand, however, a gilt-splashed example dated to the Kangxi-Qianlong period (1662-1795) was included in the exhibition, Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections, Saint Louis, 2008, p. 137, no. 28. Another Xuande-marked incense burner and stand of this form, decorated with gold splashes, is illustrated by G. Tsang and H. Moss in Arts from the Scholar's Studio, Hong Kong, 1986, pp. 150-51, no. 123, where the authors provide a lengthy discussion of the history of this type of bronze incense burner.



(base)



936 A LARGE DATED BRONZE TRIPOD CENSER AND STAND

DAOGUANG PERIOD, DATED BY INSCRIPTION TO 1829

The heavily cast, compressed body is raised on three feet and set with a pair of loop handles, with incised inscriptions on two sides. The stand is cast in the form of overlapping lily pads surrounding a 'cash' medallion in openwork and is supported on three *myi*-shaped feet. Both the censer and the stand have an attractive, mottled olive-brown and green patina.

12 in. (30.5 cm.) across handles

\$18,000-25,000

PROVENANCE:

J. J. Lally & Co., New York, no. 4364.

The inscription on one side of this incense burner is a cyclical date, Daoguang *jiu nian meng dong ji ri li* (made on an auspicious day in the winter of the ninth year of Daoguang), corresponding to 1829. The other inscription notes that the incense burner is respectfully offered by "disciple Zeng Longchang."

This classic form of incense burner first appears in the early Ming dynasty and continues in wide use at the court, in temple halls and in the scholar's studio throughout the Qing dynasty. It is rare to find an example such as the present censer, which retains its original stand and is dated by an inscription.

清道光九年 銅橋耳三足連座爐

來源:

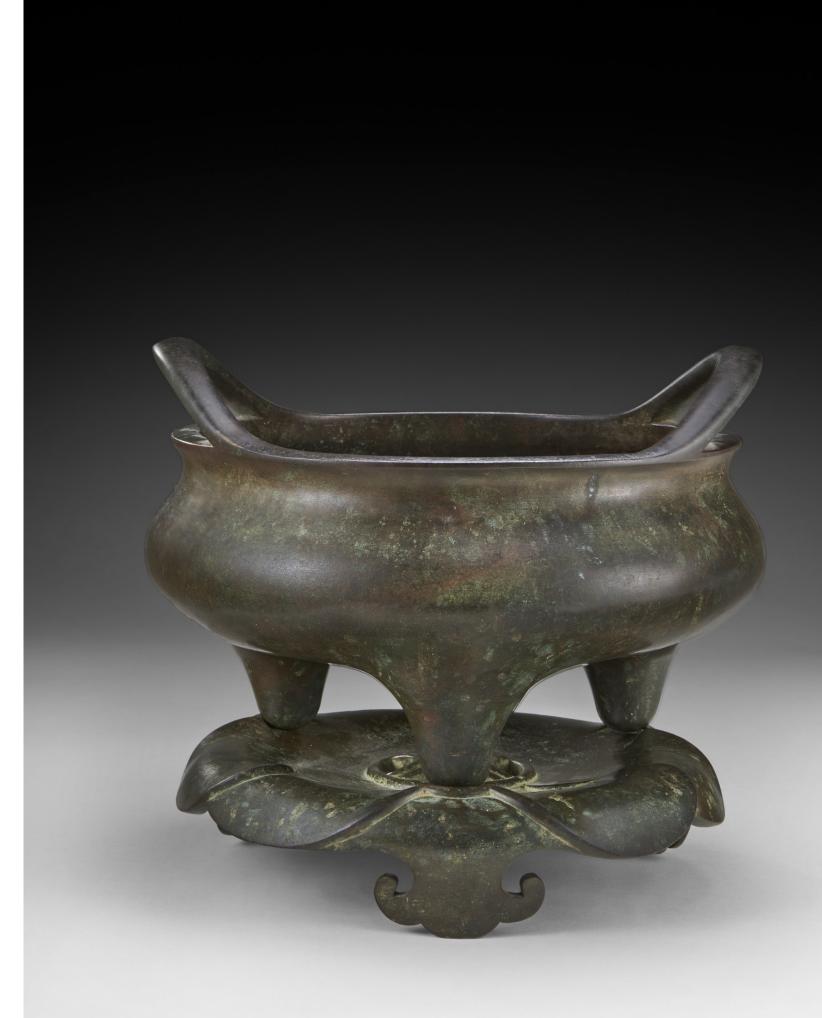
藍理捷, 紐約, 編號4364

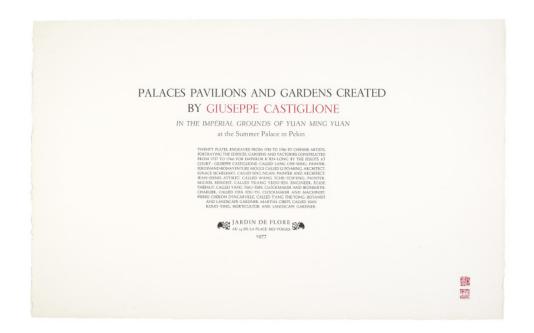
An 18th-century bronze censer and stand of this form, decorated with gold splashes and with an apocryphal Xuande reign mark on the base of the censer, is illustrated by P. Hu in *Later Chinese Bronzes: The Saint Louis Art Museum and Robert E. Kresko Collections*, Saint Louis, 2008, pp. 137-141, no. 28.





(inscriptions)





937 A SET OF TWENTY ETCHINGS OF PALACES, PAVILIONS AND GARDENS BY GIUSEPPE CASTIGLIONE IN THE IMPERIAL GROUNDS OF THE SUMMER PALACE, BEIJING, YUANMINGYUAN

1977

The original etchings were created for the Qianlong Emperor between 1783 and 1786 by the Jesuit missionary to the Chinese court, Giuseppe Castiglione (also known as Lang Shining). They illustrate the edifices, gardens and palace grounds constructed from 1737–1766.

Etching: 20 x 34¾ in. (50.8 x 88.2 cm.) Paper: 23¾ x 37½ in. (60.4 x 95.2 cm.)

\$4,000-6,000

PROVENANCE:

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

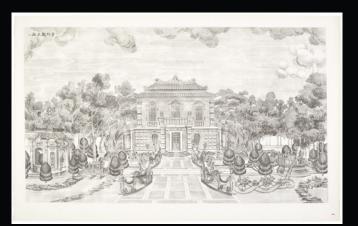
1977年《郎世寧圓明園西洋樓》版畫 二十幅全

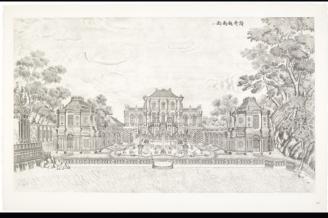
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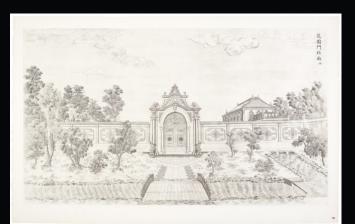
藍理捷, 紐約

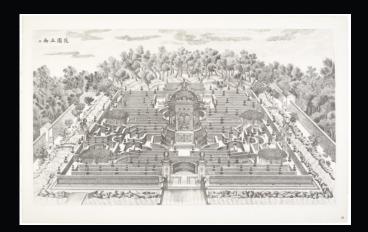


















938 HE HUAISHUO (B. 1941)

Childhood

Scroll, mounted on cardboard for framing, ink and color on paper 17 $1\!\!/\!_2$ x 20 in. (44.6 x 52.2 cm.)

Entitled, inscribed and signed, with three seals of the artist Dated 1981

\$5,000-7,000

PROVENANCE:

Sotheby's Hong Kong, 6 October 2008, lot 1099. J. J. Lally & Co., New York.

Born in Guangdong, He Huaishuo moved to Taiwan in 1961 and graduated from National Taiwan Normal University, before furthering his education at St. John's University in New York. He taught at several universities in Taiwan, including Taipei National University of the Arts and National Taiwan Normal University. The artist once said: "the modernism in Modern art is not based on the exclusion or the inclusion of the passé. It is contingent on the artist's innovation or perspective in the life of the universe." Depicting a boy sitting pensively under a tree, *Childhood* is a poetic expression of the artist's observations on life, imbued with great psychological depth and pathos.

何懷碩(1941年生)

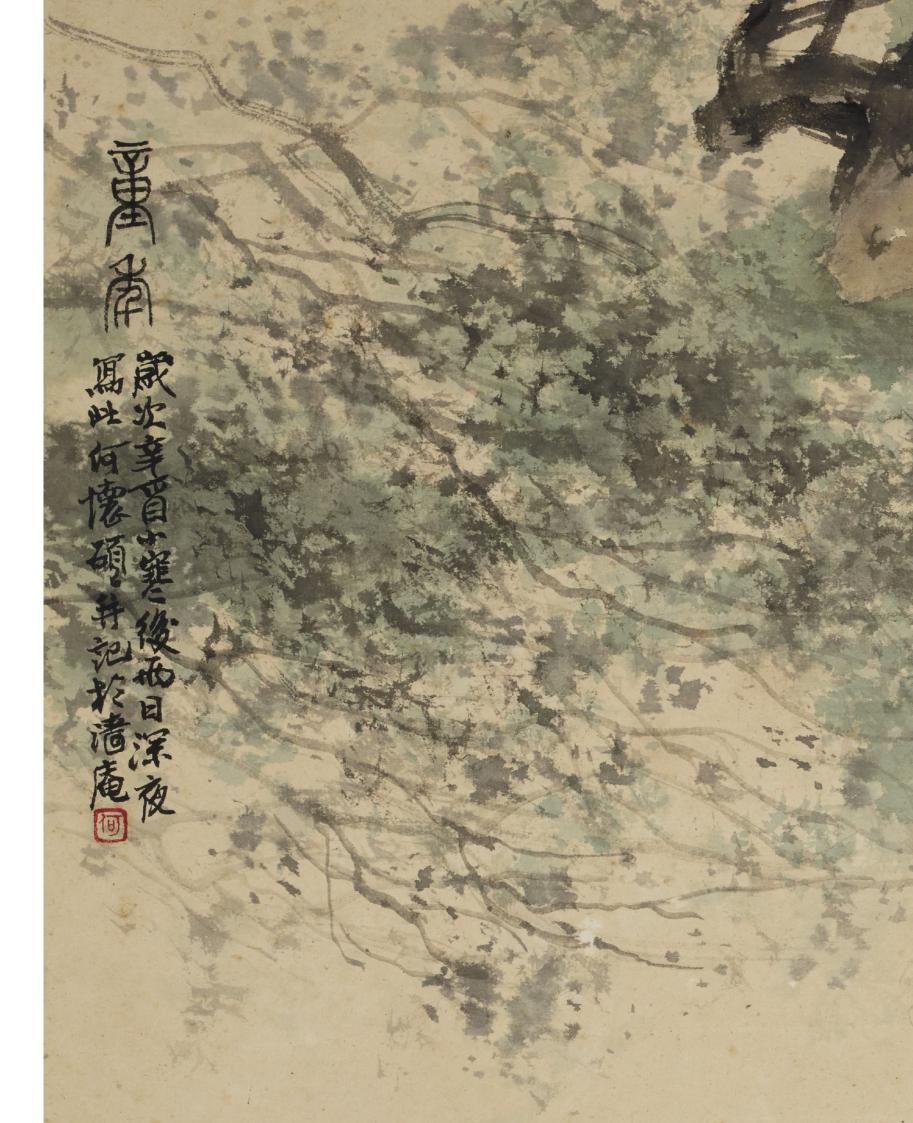
至年

設色紙本 鏡片一九八一年作 題識:童年。歲次辛酉(1981年)小寒後兩日深夜寫此,何 懷碩並記於澀庵。 鈐印:何、未聞、澀盦

來源:

香港蘇富比, 2008年10月6日, 拍品編號1099 藍理捷, 紐約









1 J. J. LALLY & CO. CATALOGUES -A complete set of 33 exhibition catalogues, 1986-2020.

\$2,000-3,000

1986-2020年 中英雙語 藍理捷展覽圖錄 33冊



2 CHINESE BRONZES - A group of approximately 22 publications on Chinese bronzes.

\$400-600

中國靑銅器著作22冊



3 CHINESE BRONZES FROM C. T. LOO -TCH'OU, To-Yi and Paul Pelliot. Bronzes Antiques de La Chine Appartenant à C. T. Loo et Cie (Chinese Ancient Bronzes from C. T. Loo & Cie). Paris and Bruxelles: Librairie Nationale d'Art et d'Histoire, 1924. 1 volume.

\$400-600

1924年 原函精裝限量編號英文簽名版 《盧芹齋藏中國古代青銅器》



4 MIZUNO, SEIICHI - MIZUNO, Seiichi and J. O. Gauntlett. Bronzes and Jades of Ancient China. Tokyo: The Nihon Keizai, 1968. \$200-300

水野淸一(1905-1971)編著 1968年 原函精裝日英雙語《殷周靑銅器與玉》



5 SCHROEDER, ULRICH VON -Indo-Tibetan Bronzes. Hong Kong: Visual Dharma Publications, 1981. \$800-1,200

1981年 原函精裝限量編號英文 《印度西藏銅器》



6 CHINESE BRONZES - A group of 6 publications on Chinese bronzes. \$1,500-2,500

中國靑銅器著作6冊



7 CHINESE BRONZES AND WORKS OF ART - A group of approximately 48 publications on Chinese bronzes and works of art.

\$1,000-1,500

中國靑銅器及工藝品著作約 48冊



8 CHINESE BRONZES - A group of approximately 57 publications on Chinese bronzes. \$800-1,200

中國靑銅器著作約 57冊



9 CHINESE BRONZES AND WORKS OF ART - A group of approximately 46 publications on Chinese bronzes and works of art.

\$800-1,200

中國靑銅器及工藝品著作約 46冊

J. J. LALLY & Co. 藍理捷



10 CHINESE BRONZES AND WORKS OF ART - A group of approximately 122 publications on Chinese bronzes and works of art.

\$3,000-5,000

中國靑銅器及工藝品著作約 122冊



11 CHINESE BRONZES AND ART - A group of approximately 71 publications on Chinese bronzes and art.

\$2,000-3,000

中國靑銅器及藝術著作約 71冊



12 CHINESE BUDDHIST ART AND CULTURAL RELICS - A group of approximately 99 publications on Chinese Buddhist art and cultural relics.

\$3,000-5,000

中國佛教與文物著作約 99冊



19 CHINESE ARCHAEOLOGY - A group of approximately 20 publications on Chinese archaeology.

\$300-500

中國考古與藝術刊物20冊



20 ARCHAEOLOGY AND CULTURAL RELICS - EDITORIAL Department of Archaeology and Cultural Relics. *Archaeology* and Cultural Relics. Xi'an: Shaanxi Academy of Archaeology, 1986–2017. Approximately 101 volumes.

\$1,000-1,500

1986-2017年 《考古與文物》101冊



21 BULLETIN OF THE MUSEUM OF FAR EASTERN ANTIQUITIES - Bulletin of the Museum of Far Eastern Antiquities. Stockholm: The Museum of Far Eastern Antiquities, 1929–1979. Approximately 29 volumes, including issues nos. 1–52.

\$400-600

1929-1979年 精裝英文合訂本 《遠東文物博物館期刊》29冊52期全



13 CHINESE RELIGION AND TOMB SCULPTURES - A group of approximately 40 publications on Chinese religion and tomb sculpture.

\$1,500-2,500

中國宗教與墓葬雕塑著作約 40冊



14 CHINESE BUDDHIST ART AND CULTRAL RELICS - A group of approximately 50 publications on Chinese Buddhist art and cultural relics.
\$800-1,200

中國佛教藝術及中國文物著作約 50冊



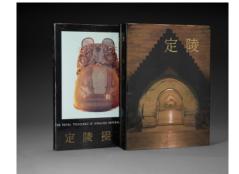
SIRÉN, OSVALD - A group of 7 publications by Sirén, Osvald.\$7,000-9,000

奥斯伍爾徳・喜仁龍編著書目7冊



22 ACTA ARCHAEOLOGICA SINICA-INSTITUTE OF ARCHAEOLOGY, Chinese Academy of Social Sciences. Acta Archaeologica Sinica. Beijing: Kaogu Zazhishe, 1955–2015. Approximately 87 volumes.
\$800-1,200

1955-2015年 《考古學報》87冊171期



23 DINGLING MAUSOLEUM - A group of 3 publications on the Dingling Mausoleum. \$200-300

兩套3冊定陵考古著作



24 CHINESE ARCHAEOLOGY - A group of approximately 65 publications on Chinese archaeology.

\$1,500-2,500

中國考古學著作約 65冊



16 MATSUBARA, SABURO - A group of 6 publications by Matsubara, Saburo.\$3,000-5,000

松原三郎編著書目6冊



17 CHINESE AND ASIAN SCULPTURE -A group of approximately 73 publications on Chinese and Asian sculpture.

\$1,000-1,500

中國與亞洲雕塑著作約 73冊



18 COMPENDIUM OF COLLECTIONS
IN THE PALACE MUSEUM: CHINESE
SCULPTURES - The Palace Museum.
Compendium of Collections in the Palace
Museum: Sculpture. Beijing: the Forbidden City
Publishing House, 2009. 9 volumes.
\$1,000-1,500

故宮博物院編著 2009年 精裝中英雙語 《故宮博物院藏品大系:雕塑編》9冊全



25 CHINESE ARCHAEOLOGY - A group of approximately 47 publications on Chinese archaeology.

\$500-800

中國考古學著作約 47冊



26 CHINESE ARCHAEOLOGY - A group of approximately 50 publications on Chinese archaeology.

\$500-800

中國考古學著作約 50冊



27 MAYUYAMA, JUNKICHI - A group of 7 publications by Mayuyama, Junkichi. \$2,000-3,000

繭山順吉著作7冊



28 NATIONAL PALACE MUSEUM CERAMIC COLLECTION - A group of approximately 14 catalogues by the National Palace Museum.

\$5,000-7,000

國立故宮博物院藏瓷器圖錄14冊



29 CHINESE CERAMICS - A group of approximately 28 publications on Chinese ceramics.

\$1,500-2,500

中國陶瓷著作約28冊



30 ORIENTAL CERAMICS FROM THE ATAKA COLLECTION - HAYASHIYA, Seizo. Masterpieces of Chinese and Korean Ceramics in the Ataka Collection. Tokyo: The Nihon Keizai Shimbun, 1980. 3 volumes. \$600-800

> 1980年 原函精裝限量編號日文 《安宅收藏東洋陶磁名品圖錄》1函3冊全



31 BAUR COLLECTION - A group of 6 publications on The Baur Collection. \$2,000-3,000

鮑爾珍藏中國瓷器著作6冊



32 CHUGOKU TOJI ZENSHU (COMPLETE COLLECTION OF CHINESE CERAMICS)
- YANG, Daomin and Shanghai People's Fine Arts Publishing House. Kyoto: Bi no Bi, 1981-1986. 7 yolumes

1986.7 volumes. \$200-300 1981-1986年 原函精裝日文 《中國陶瓷全集》7冊



33 CERAMICS - A group of approximately 21 publications on ceramics. \$800-1,200

中國與世界陶瓷藝術著作21冊



34 CHINESE CERAMICS AND WORKS OF ART - A group of approximately 21 publications on Chinese ceramics and works of art.

\$800-1,200

中國陶瓷及工藝品著作21冊



35 LIU, LIANG-YU - A set of 5 volumes of A Survey of Chinese Ceramics.\$300-500

劉良佑編著 1991年 精裝中英雙語 《中國歷代陶瓷鑑賞》5冊全



36 CHINESE CERAMICS FROM THE MEIYINTANG COLLECTION - A group of 4 publications on Chinese ceramics from The Meiyintang Collection.
\$1,000-1,500

康蕊君(Regina Krahl)編著 《玫茵堂藏中國陶瓷》4冊



J. J. LALLY & Co. 藍理捷



37 ORIENTAL CERAMICS: THE WORLD'S GREAT COLLECTION - Oriental Ceramics: The World's Great Collections. Tokyo, New York and San Francisco: Kodansha International Ltd., 1980-1982. Approximately 11 volumes. \$2,000-3,000

1980-1982年 原函精裝英文 《世界博物館藏東方陶瓷》11冊



38 COMPLETE COLLECTION OF CERAMIC ART UNEARTHED IN CHINA - ZHANG, Bo et al. Complete Collection of Ceramic Art Unearthed in China. Beijing: Science Press, 2008. Approximately 16 volumes. \$400-600

> 張柏等編著 2008年 原函 《中國出土瓷器全集》16冊全



39 HOWARD, DAVID AND JOHN AYERS -China for the West: Chinese Porcelain & Other Decorative Arts for Export Illustrated from the Mottahedeh Collection. London and New York: Sotheby Parke Bernet, 1978. 2 volumes. \$300-500

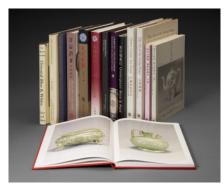
> 1978年 原函精裝英文簽名版《外銷瓷藝: 莫塔罕德珍藏 (The Mottahedeh Collection) 中國外銷瓷及裝飾器物》1函2冊全



46 CHINESE CERAMICS - A group of approximately 57 publications on Chinese ceramics.

\$800-1,200

中國瓷器著作約 57冊



47 CHINESE CERAMICS AND WORKS OF ART - A group of approximately 69 publications on Chinese ceramics and works of art.

\$1,500-2,500

中國陶瓷著作約 69冊

中國陶瓷及藝術著作約 62冊



48 CHINESE CERAMICS AND ART A group of approximately 62 publications on Chinese ceramics and art.

\$1,000-1,500



40 CHINESE EXPORT ART AND CERAMICS - A group of approximately 19 publications on Chinese export art and ceramics.

\$300-500

中國外銷藝術及中國陶瓷藝術著作約19冊



41 CHINESE CERAMICS AND ART -A group of approximately 39 publications on Chinese ceramics

\$1,000-1,500

中國瓷器著作與圖錄約 39冊



42 ORIENTAL CERAMIC SOCIETY -A group of approximately 84 publications of The Oriental Ceramic Society. \$1,000-1,500

> 《東方陶瓷學會匯刊》 及其他中國陶瓷出版物約 84冊



49 CHINESE CERAMICS AND WORKS OF ART - A group of approximately 47 publications on Chinese ceramics and works of art.

\$800-1,200

中國陶瓷藝術及工藝品著作約 47冊



50 CHINESE CERAMICS - A group of approximately 97 publications on Chinese ceramics.

\$3,000-5,000

中國陶瓷著作約 97冊



51 CHINESE CERAMICS - A group of approximately 52 publications on Chinese ceramics.

\$800-1,200

中國瓷器著作約 52冊



43 CHINESE PORCELAINS FROM THE MORGAN COLLECTION - A group of 3 publications on Chinese porcelains from The Morgan Collection. \$3,000-5,000

兩套共3冊《摩根珍藏中國瓷器圖錄》



44 CHINESE CERAMICS - A group of approximately 18 publications on Chinese ceramics. \$300-500

中國陶瓷著作約18冊



45 CHINESE CERAMICS AND WORKS OF ART EXHIBITION CATALOGUES -A group of approximately 71 Chinese ceramics and works of art exhibition catalogues. \$1,200-1,800

中國陶瓷及中國藝術展覽圖錄約 71冊



52 GORER, EDGAR AND J. F. BLACKER - GORER, Edgar and J. F. Blacker. Chinese Porcelain and Hard Stones. London: Bernard Quaritch, 1911. 2 volumes. \$3,000-5,000

> 1911年 燙金精裝限量編號英法雙語 《中國瓷器與玉石》2冊全



53 CHINESE CERAMICS - A group of 6 publications on Chinese ceramics. \$3,000-5,000

中國陶瓷圖錄6冊



54 CHINESE TOMB CERAMICS FROM THE SCHLOSS COLLECTION -SCHLOSS, Ezekiel. Ancient Chinese Ceramic Sculpture: From Han Through T'ang. Stamford: Castle Publishing Co., Ltd., 1977. 2 volumes. \$300-500

> 1977年 精裝限量英文簽名版 《漢代至唐代中國陶瓷雕塑》2冊全

> > 273

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55 CHINESE JADE - A group of approximately 16 publications on Chinese jade.\$500-800

中國玉器著作約 16冊



56 CHINESE JADE AND WORKS OF ART - A group of approximately 41 publications on Chinese jade and works of art.\$800-1,200

中國玉器與工藝品著作約 41冊



57 CHINESE JADE - A group of approximately 109 publications on Chinese jade.\$800-1,200

中國玉器著作約 109冊



64 CHINESE SNUFF BOTTLES AND ASIAN TEXTILES - A group of approximately 47 publications on Chinese snuff bottles and Asian textiles.

\$800-1,200

中國絲織品及中國鼻烟壺著作約47冊



65 CHINESE SNUFF BOTTLES - A group of approximately 17 publications on Chinese snuff bottles.

\$600-800

中國鼻烟壺藝術著作17冊



66 CHINESE SCHOLAR'S OBJECTS -A group of approximately 90 publications on Chinese scholar's objects.

\$3,000-5,000

中國文房清供著作約 90冊



58 CHINESE JADE - A group of approximately 46 publications on Chinese jade. \$800-1,200

中國玉器著作約 46冊



59 COMPENDIUM OF COLLECTIONS IN THE PALACE MUSEUM: CHINESE JADE - The Palace Museum. Compendium of Collections in the Palace Museum: Jade. Beijing: the Forbidden City Publishing House, 2011. 10 volumes.

\$1,000-1,500

故宮博物院編著 2011年 精裝中英雙語 《故宮博物院藏品大系:玉器編》10冊全



60 CHINESE JADES - A group of approximately 21 publications on Chinese jades. \$800-1,200

中國玉器著作21冊



67 CHINESE CARVING ARTS - A group of approximately 18 publications on Chinese carving arts.

\$400-600

中國雕刻著作18冊



68 CHINESE LACQUER - A group of approximately 74 publications on Chinese lacquer.

\$1,000-1,500

中國漆器著作約 74冊



69 CLASSICAL CHINESE FURNTIURE -A group of approximately 104 publications on classical Chinese furniture.

\$2,000-3,000

中國古典家具著作約 104冊



61 MOSS, HUGH - By Imperial Command: An Introduction to Ch'ing Imperial Painted Enamels. Hong Kong: Hibiya Company Ltd., 1976. 2 volumes. \$800-1,200

1976年 原函精裝限量編號英文簽名版 《御製:清代宮廷琺琅彩繪》1函2冊全



62 CHINESE GLASS AND WORKS OF ART - A group of approximately 25 publications on Chinese glass and works of art.
\$600-800

中國玻璃器物及工藝品出著作約25冊



63 CHINESE ENAMEL WARE - A group of approximately 11 publications on Chinese enamel ware.

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中國琺琅器著作11冊



70 CHINESE GOLD AND SILVER WARES - A group of approximately 31 publications on Chinese gold and silver wares.

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71 CHINESE PAINTING AND WORKS OF ART - A group of approximately 68 publications on Chinese painting and works of art.

\$1,000-1,500

中國書畫及工藝品著作約68冊



72 MOSS, PAUL - The Single Feather of Auspicious Light: Old Chinese Painting and Calligraphy. Hong Kong: Sydney L. Moss Ltd., 2010. 7 volumes. \$400-600

保羅 · 莫斯 (Paul Moss) 編著 2010年 原函精裝英文《吉光片羽:中國古代書畫》 1函7冊全

275





73 CHINESE PAINTING AND
CALLIGRAPHY - A group of approximately
94 volumes on Chinese painting and
calligraphy.
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74 CHINESE PAINTING AND
CALLIGRAPHY - A group of approximately
52 publications on Chinese painting and
calligraphy.
\$1,000-1,500

中國書畫著作約52冊

\$1,000-1,500



57 publications on Chinese painting and

中國書畫著作約57冊

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76 CHINESE ART IN MUSEUM AND PRIVATE COLLECTIONS - A group of approximately 60 publications on Chinese art in museum and private collections.
\$1,000-1,500

博物館藏中國藝術及私人藏中國藝



77 MUSUEM COLLECTIONS AND EXHIBITIONS - A group of approximately 141 publications on museum collections and exhibitions.

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78 MUSEUM COLLECTIONS AND EXHIBITIONS - A group of approximately 91 publications on museum collections and exhibitions.

\$1,000-1,500

中國博物館展覽及館藏圖錄約 91冊



79 CHINESE ART MUSEUM EXHIBITION CATALOGUES - A group of approximately 46 Chinese art museum exhibition catalogues. \$500-800

中國藝術展覽圖錄約 46冊



80 CHINESE MUSEUMS SERIES - Zhongguo Bowuguan Congshu (Chinese Museums Series). Beijing: Cultural Relics Publishing House, 1983-1994. Approximately 14 volumes. \$600-800

> 1983-1994年 精裝《中國博物館叢書》 14冊全



81 MUSEUM COLLECTIONS INCLUDING THE TOPKAPI SARAY MUSEUM -A group of 9 publications on museum collections.

\$2,000-3,000

博物館藏中國藝術圖錄9冊

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82 OSAKA CITY MUSEUM OF FINE ARTS -A group of 5 publications by the Osaka City Museum of Fine Arts. \$800-1,200

一組5套大阪市立美術館出版中國藝術史著作



83 MUSEUM COLLECTIONS AND EXHIBITIONS - A group of approximately 61 publications on museum collections and exhibitions.

\$1,500-2,500

博物館展藏中國藝術著作約 61冊



84 MUSEUM AND PRIVATE
COLLECTIONS - A group of approximately
114 publications on museum and private
collections.

\$2,000-3,000

博物館藏世界藝術及私人收藏藝術著作約 114冊



91 CHINESE CERAMICS AND WORKS OF ART - A group of approximately 26 publications on Chinese ceramics and works of art.

\$2,000-3,000

中國藝術著作約86冊



92 CHINESE AND ASIAN ART - A group of approximately 49 publications on Chinese and Asian art.

\$600-800

中國藝術著作約49冊



93 ART AND CULTURAL JOURNALS -A group of approximately 126 publications on art and cultural journals.

\$1,500-2,500

考古與文化遺產期刊約126冊



85 CHINESE SNUFF BOTTLES, JADE AND ART IN PRIVATE COLLECTIONS -

A group of approximately 25 publications on Chinese snuff bottles, jade and art in private collections.

\$600-800

私人收藏中國藝術圖錄約25冊



86 BULLETIN OF THE ASIA INSTITUTE
- BROMBERG, Carol Altman et al. Ames:
Iowa State University Press, 1990-2004.
Approximately 16 volumes, comprising
vols. 4-18.

\$400-600

1990-2004年 精裝英文 《亞洲研究院期刊》16冊



87 THE ASIA SOCIETY ARCHIVES -A group of approximately 38 publications by The Asia Society Archives.

\$1,000-1,500

美國中華藝術協會檔案出版物38冊



94 CHINESE ART - A group of approximately 25 publications on Chinese art. \$400-600

中國藝術著作約25冊



95 CHINESE WORKS OF ART - A group of approximately 23 publications on Chinese works of art.

\$600-800

中國器物藝術著作約 23冊



96 CHINESE ART AND CULTURAL RELICS -A group of approximately 44 publications on Chinese art and cultural relics.

\$800-1,200

中國藝術及文物著作約44冊



88 CHINESE ART AND CULTURE - A group of approximately 25 publications on Chinese art and culture.

\$400-600

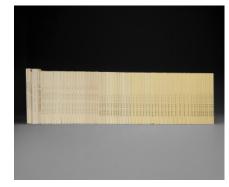
中國藝術及文化著作約25冊



89 CHINESE CERAMICS AND WORKS OF ART - A group of approximately 92 publications on Chinese ceramics and works of art.

\$1,500-2,500

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90 ARTIBUS ASIAE - A group of approximately 71 volumes of *Artibus Asiae*.

\$1,000-1,500

1953-2020年 英文《亞洲藝術》71冊 (第14-80期卷二)



97 ASIAN ART - A group of approximately 85 publications on Asian art. \$800-1,200

亞洲藝術著作約85冊



98 JAPANESE, CHINESE AND ASIAN ART - A group of approximately 89 publications on Japanese, Chinese and Asian art.

\$1,000-1,500

亞洲藝術著作及圖錄約89冊



99 JAPANESE, CHINESE AND ASIAN ART -A group of approximately 94 publications on Japanese, Chinese and Asian art.
\$1,000-1.500

亞洲藝術著作約94冊

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100 THE GREAT TREASURY OF CHINESE FINE ARTS: SCULPTURES - A set of 13 volumes of Zhongguo Meishu Quanji: Diaosu Bian (The Great Treasury of Chinese Fine Arts: Sculptures).

\$300-500

金維諾(1924-2018)等編著 1988年 原函精 裝《中國美術全集雕塑編》13冊全



101 CHINESE AND ASIAN ART - A group of approximately 141 publications on Chinese and Asian art.

\$3,000-5,000

亞洲藝術著作及刊物約141冊



102 CHINESE ART AND CULTURE - A group of approximately 93 publications on Chinese art and culture.

\$1,200-1,800

中國藝術與文化著作約93冊



109 CHINESE ART - A group of approximately 80 publications on Chinese art.\$800-1,200

中國藝術著作約 80冊



110 ASIAN ART - A group of approximately 76 publications on Asian art and the Silk Road. \$1,200-1,800

亞洲藝術著作約 76冊



111 ESKENAZI CATALOGUES - A group of approximately 81 *Eskenazi* catalogues. \$2,000-3,000

1972-2019年 英文《埃斯卡納齊》展覽圖錄 約81冊



103 ART JOURNAL - A group of approximately 106 journals on Chinese and Asian art. \$2,000-3,000

中國藝術期刊及亞洲藝術學報約106冊



104 CHINESE ART AND ARCHAEOLOGY - A group of approximately 33 publications on Chinese art and archaeology.
\$400-600

中國藝術與考古學著作約 33冊



105 EAST ASIAN ART - A group of approximately 28 publications on East Asian art.
\$600-800

東亞藝術著作及圖錄約 28冊



112 CHINESE & ASIAN ART DEALERS
CATALOGUES - A group of approximately
79 Chinese and Asian art dealers' catalogues.
\$1,000-1,500

中國與亞洲藝術古董商圖錄約79冊



113 AUCTION RECORDS - A group of approximately 25 publications on Chinese art auction records.

\$300-500

中國藝術拍賣圖錄25冊



114 AUCTION CATALOGUES OF ICONIC CHINESE ART COLLECTIONS
INCLUDING PRINCE KUNG - A group of approximately 43 auction catalogues of iconic Chinese art collections, including Prince Kung.
\$8,000-12,000

281

重要中國收藏拍賣圖錄約 43冊



106 CHINESE ART - A group of approximately 34 publications on Chinese art. \$800-1,200

中國藝術著作約34冊



107 CHINESE ART FROM PRE - QIN TO TANG - A group of approximately 91 publications on Chinese art from pre-Qin to Tang.
\$800-1,200

先秦至唐陶瓷藝術著作約 91冊



108 CHINESE CERAMICS AND WORKS OF ART - A group of approximately 70 publications on Chinese ceramics and works of art.

\$2,000-3,000

中國陶瓷藝術及工藝品著作約 70冊



115 SOTHEBY'S AUCTION CATALOGUES
OF CHINESE AND ASIAN ART - A group
of approximately 1130 Sotheby's auction
catalogues of Chinese and Asian art, spanning
from 1939.

\$12,000-18,000

1939-2021年 蘇富比拍賣圖錄 約1130冊



116 CHRISTIE'S AUCTION CATALOGUES OF CHINESE AND ASIAN ART - A group of approximately 790 Christie's auction catalogues of Chinese and Asian art, spanning from 1974.

\$8,000-12,000

1974-2021年 佳士得拍賣圖錄 約790冊



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 Idst 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

- (a)Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions, or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a)The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b)Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition reports

4 VIEWING LOTS PRE-AUCTION

- (a)If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional
- (b)Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAI

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b)All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c)We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports from internationally accepted gemmological laboratories, 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
- (d)For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- a)Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b)As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c)Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

 Important information about the sale, transport
- and shipping of watches and watchbands can be found in paragraph H2(f).

NEW BIDDERS (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought

B REGISTERING TO BID

- anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i)for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii)for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii)for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements
- (b)We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-638-2000.

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

PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/ her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www. christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a)Phone Bids

- Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for late only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b)Internet Bids on Christie's LIVE™ For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buying-services/buying-guide/register-and-bid/. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx. (c)Written Bids
- You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the lots online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher bid than yours, we will bid on your behalf at around 50% of the low estimate or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C CONDUCTING THE SALE 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without 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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

(a) refuse any bid;(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;

(c)withdraw any lot;

(d)divide any **lot** or combine any two or more **lots**; (e)reopen or continue the bidding even after the hammer has fallen; and

(f)in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

he **auctioneer** accepts bids from:

(a)bidders in the saleroom; (b)telephone bidders;

(c)internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d)written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller 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 hidding should start and the hid 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 last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 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 alent tax wherever such taxes may arise on the hammer price, the buyer's premium, and/or any

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 to which the lot will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State. New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a n 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 ized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful hidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot or within 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 hidder's responsibility to pay all taxes independent tax advisor with any questions.

E WADDANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the (a) is the owner of the **lot** or a joint owner of the

- tot 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 owne to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anvone else.
- (c) 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 varranty 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 al other obligations upon the seller which may be

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 glossa at the end of these Conditions of Sale. The terms the authenticity warranty are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Impo 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 befor (d) The authenticity warranty applies to the

- (e) The authenticity warranty does not apply oned since the where scholarship has developed since the auction leading to a change in generally accep opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- f) The authenticity warranty does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impraction was likely to have damaged the **lot**. ractical, or which
- (g) The benefit of the authenticity warranty is nly available to the original buyer shown on the nvoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the iginal buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else
- (h) In order to claim under the authenticity
- warranty you must:
 (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance onfirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of th

 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 ne liable for any loss of profits or business loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or
- (j) **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 llustration, we will refund your **purchase price** subject to the following terms:
 - (a)This additional warranty does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music atlases, maps or periodicals;
 - (iii) books not identified by title:
 - (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as sold not subject to return; o (vi) defects stated in any condition report or announced at the time of sale.
 - (b)To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of
- (k) South Fast Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.
 In these categories, the authenticity warranty does not apply because current scholarship do not permit the making of definitive statements

Christie's does, however, agree to cancel a sale

n 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 the property is a forgery in accordance with paragraph E2(h)(ii) above and the property nust 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

Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and

artist is identified, the authenticity warranty s given not only for the **Heading** but also for offormation 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

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, OR AL OR WRITTEN. WITH RESPECT TO THE LOT, NCLUDING THE IMPLIED WARRANTIES
OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

as references to both the **Heading** and the

4 YOUR WARRANTIES

Subheading.

- (a) You warrant that the funds used for settlement are not connected with any criminal activity including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
 - (i) you have conducted appropriate custon 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
 - (ii) the arrangements between you and the ultimate buver(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know and have no reason to suspect, that the funds used for settlemen 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

HOW TO PAY

- liately following the auction, you must pay he **purchase price** being: (i) the **hammer price**; and
- the buyer's premium; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th y following the date of the auction (the "due date")
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer JP Morgan Chase Bank, N.A.,
 - 270 Park Avenue, New York, NY 10017 ABA# 021000021: FBO: Christie's Inc. Account # 957-107978. for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card We accept Visa, MasterCard, American Express and China Union Pay, Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for

purchases in any other sale site.

We accept cash payments (including money aximum global aggregate of US\$7,500 er buyer. orders and traveller's checks) subject to a

(iv) Bank Checks

ou 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

(v) Checks

ist make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent

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@ (f) Cryptocurrency (if applicable): You may eithe
- 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 he **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 arount 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 s 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

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**, eve n circumstances where we have released t

3 TRANSFERRING RISK TO YOU

- The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the lot: or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you

4 WHAT HAPPENS IF YOU DO NOT PAY

- a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) we can charge interest from the due date at a rate of up to 1.34% per month on th unpaid amount due;
-) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law:
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids:
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located You will be deemed to have granted such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's** Group company, we can use any amount you do pay, including any deposit or other part-payment

you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's** Group company, as well as the rights set out in E4 above, we can use or deal with any of your proj we hold or which is held by another **Christie's** Group company in any way we are allowed to by lav We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any lot within thirty days lowing the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the lot in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, o 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. nmend another con of these purposes, we are not responsible for the acts, failure to act, or neglect.

2 EXPORT AND IMPORT Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a lot in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you ar 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/buyingguide/ship/ or contact us at PostSaleUS@ hristies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to
- (c) Endangered and protected species Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol-

in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin hinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations pefore 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

d) Lots containing Ivory or materials resembling ivory If a lot contains elephant ivory, or any other

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 an 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 ur 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 s your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export

or import of property containing such protected

or regulated material. e) Lots of Iranian origin

Some countries prohibit or restrict the purchase. 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 n certain circumstances. As a conve ouyers, 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

rade embargoes that apply to you. (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment rom the sale site. At some sale sites, Christie's may at its discretion, make the displayed ered species strap available to the buve rom 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**.

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 o this agreement by law are excluded. T seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties

- b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; 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 nistorical relevance. Except as required by local law, any warranty of any kind is excluded by this
- (c) In particular please be aware that our written and telephone bidding services, Christie's LIVE™ **condition** reports, currency converter and saleroom video screens are free services and we

are not responsible to you for any error (human or otherwise), omission or breakdown in these

- d) We have no responsibility to any person other than a buyer in connection with the purchase of
- any lot (e) If in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity o damages, or expenses.

OTHER TERMS

OUR ABILITY TO CANCEL

n addition to the other rights of cancellation tained in this agreement, we can cancel a sale 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 ncess 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 videotaned, vou máy maké arrangements to make a elephone or written hid or hid on Christie's LIVE nstead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any

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 nless otherwise noted in the catalogue). You cann use them without our prior written permission. W do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected. 5 TRANSFERRING YOUR RIGHTS AND

RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com**/about us/contact/privacy and if you are a resident of 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 thos proceedings), we agree we will each try to s the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York, If the Dispute s 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 Rul he 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 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 urisdiction over the relevant party or its assets Inisaction of the relevant party of 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 nvention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM Details of all **lots** sold by us, including **catalogue** descriptions and prices, may be reported on www. christies.com. Sales totals are hammer price s **buyer's premium** and do not reflect ancing fees, or application of buyer's or seller's

credits. We regret that we cannot agree to requests

o remove these details from www.christies.com

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's

authentic: a genuine example, rather than a copy or forgery of: (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the

- Heading as the work of that artist, author or (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or
- (iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or (iv) in the case of gems, a work which is made of

a particular material, if the lot is described in the **Heading** as being made of that material. authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in

paragraph E2 of this agreement. buyer's premium: the charge the buyer pays us

along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group. condition: the physical condition of a lot.

due date: has the meaning given to it paragraph 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 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 lot: an item to be offered at auction (or two or more

items to be offered at auction as a group). other damages: any special, consequential incidental or indirect damages of any kind or any damages which fall within the meaning of 'special',

incidental' or 'consequential' under local law purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph 2 and **Qualified Heading**s means the paragraph headed **Qualified Heading**s on the page of

the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com. which is also read to prospective telephone bidders and notified to clients who have left commission hids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

subheading: has the meaning given to it in

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

10/08/2022

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IMPORTANT NOTICES AND **EXPLANATION OF CATALOGUING PRACTICE**

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial

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.

^o 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 quarantee. Where Christie's holds such financial interest we identify such lots with the symbol o 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 ${\bf lot}$ 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 he 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 quarantors 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.

m 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 ${\tt m}$. 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

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 provis 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

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 catalog described by this term, and the authenticity warranty shall not be available with respect to lots described using this ter

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

"Circle of ...": in Christie's qualified opinion a work of the period of the "With maker's mark for Boucheron": in Christie's qualified opinion

"Follower of...": in Christie's qualified opinion a work executed in the Periods 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

ion 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

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

"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

 $\textbf{``Boucheron'':} when \, \text{maker's name appears in the title, in Christie's}$ 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

OUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's qualified on has a signature by the jewell

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Retro 1940s

HANDBAGS

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

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

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"), Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

Christie's has a direct financial interest in the lot See Important Notices and Explanation of Cataloguing Practice.

Properties in which Christie's or another Christie's Group companyhas an ownership or financial interest See Important Notices and Explanation of Cataloguing

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 othe material information may be bidding on the lot.

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.

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See

Paragraph H2(g) of the Conditions of Sale.

Please note that 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. f 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

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.

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.

of the Conditions of Sale.

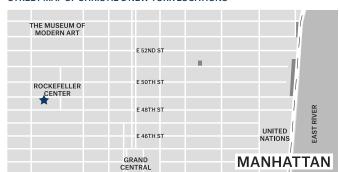
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 PostSaleUS@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

GOVERNORS ISLAND BROOKLYN

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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

10/08/2022 02/08/19





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:

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Heidi Yang Tel: +852 2978 6804

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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 Timothy Lai Audrey Lee Tel: +852 2760 1766

LONDON Kate Hunt

Tel: +44 207 752 3389

NEW YORK

Vicki Paloympis Rufus Chen Michelle Chena Margaret Gristina Lucy Yan Zhenadona Guo Tel: +1 212 636 2180

PARIS

Tiphaine Nicoul Camille de Foresta Zheng Ma Tel: +33 (Ó)1 40 76 83 75

SAN FRANCISCO

Andrew Lueck Tel: +1 415 982 0982

SHANGHAI

Tel: +86 (0)21 6355 1766

TAIPEI

Ruben Lien Tel: +886 2 2736 3356

TOKYO Masahiko Kuze

Tel: +81 (0) 3 6267 1766

CHAIRMAN

Athena Zonars Deputy Chairman, Americas Tel: +1 212 636 2177

CHINESE PAINTINGS

Kim Yu, International Specialist Head of Chinese Paintings Tel: +852 2760 1766

BELLING

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токуо

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SENIOR ADVISOR

Tel: +852 2978 9989

JAPANESE & KOREAN ART

Katsura Yamaguchi, Managing Director/ International Director, Asian Art Tel: +81 (0)3 6267 1766

NEW YORK

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HEADS OF SALE MANAGEMENT

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ASIA PACIFIC REGIONAL OFFICES

BANGKOK

Prapavadee Sophonpanich Tel: +66 (0)2 252 3685

Rebecca Yang Tel: +86 (0) 10 8583 1766

JAKARTA

Charmie Hamami Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Charmie Hamami Tel: +62 (0)2172786268

MUMBAI

Sonal Singh Tel: +91 222 280 7905

SEOUL

Jun Lee Tel: +82 2 720 5266

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Rebecca Yang Tel: +86 (0)21 6355 1766

SINGAPORE

Kim Chuan Mok Tel: +65 6735 1766

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10/02/2022

