

CHRISTIE'S

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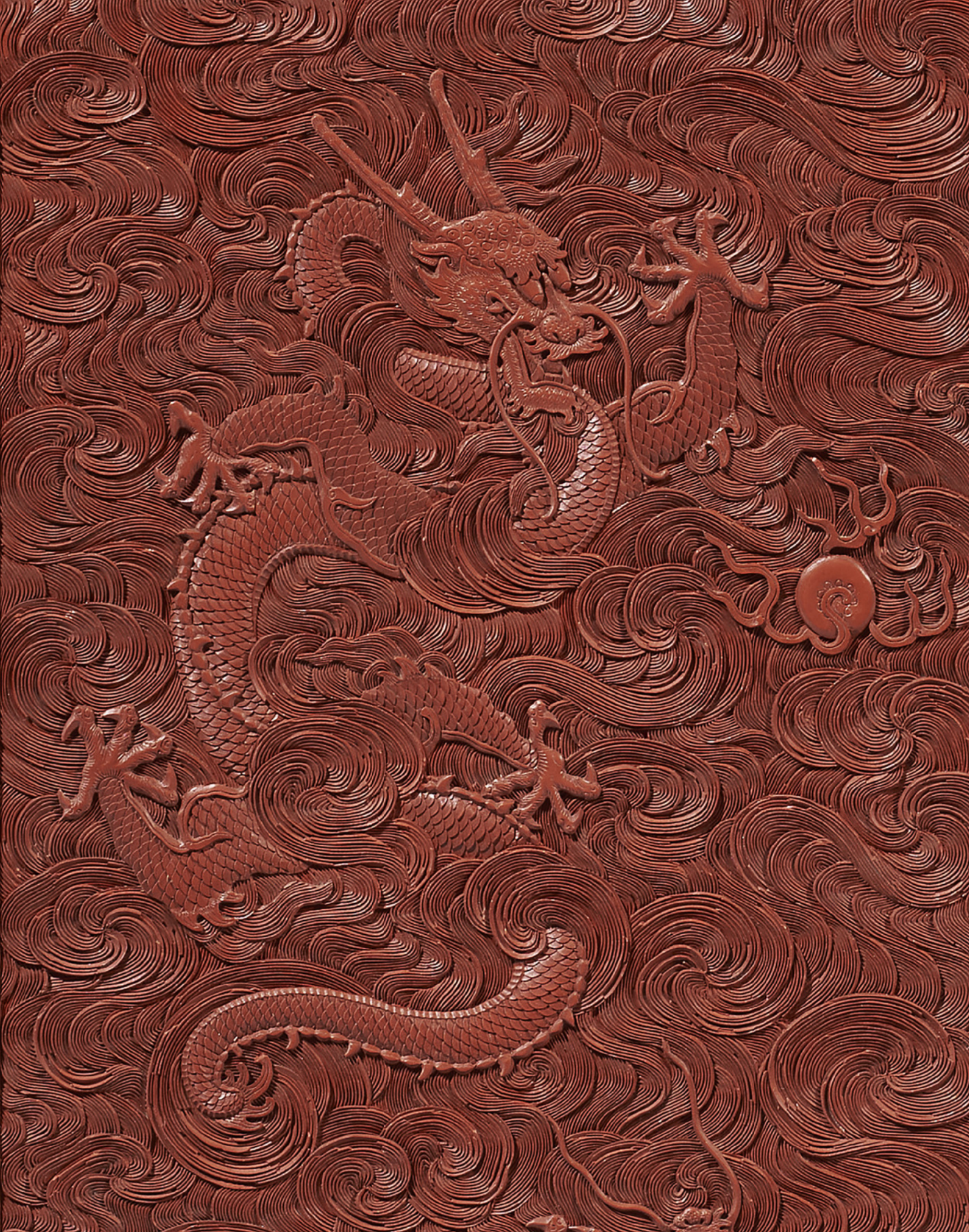
# CHINESE ART

INCLUDING THE COLLECTION OF DOROTHY TAPPER GOLDMAN

重要中國藝術  
暨高曼珍藏







IMPORTANT  
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**AUCTION**

Thursday 21 March at 9.00am (Lots 801-1002)  
Friday 22 March at 9.00am (Lots 1101-1239)

20 Rockefeller Plaza  
New York, NY 10020

**VIEWING**

Saturday	16 March	10.00am-5.00pm
Sunday	17 March	10.00am-5.00pm
Monday	18 March	10.00am-5.00pm
Tuesday	19 March	10.00am-5.00pm
Wednesday	20 March	10.00am-2.00pm

**AUCTION CODE AND NUMBER**

In sending absentee bids or making enquiries,  
this sale should be referred to as **DOROTHY-22642**

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Lot 969  
**INSIDE FRONT COVER**  
Lot 1124  
**FOLLOWING PAGE**  
Lot 1148  
**OPPOSITE PAGE 354**  
Lot 1123  
**INSIDE BACK COVER**  
Lot 1154 and 1155  
**BACK COVER**  
Lot 912



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**CHRISTIE'S**



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### SPECIALISTS



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



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



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



**Rufus Chen**  
Specialist  
Head of Sale  
rchen@christies.com



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



**Margaret Gristina**  
Senior Specialist  
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



**Laraine Dong**  
Cataloguer  
ldong@christies.com



**Shelley Chen**  
Sale Coordinator  
shelleychen@christies.com

### 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 COORDINATOR

Ning Chen  
Tel: +1 212 636 2605  
Davis Moffly  
Tel: +1 212 636 2248

### PAYMENT, SHIPPING AND COLLECTION

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





THURSDAY 21 MARCH 9.00AM

(Lots 801-1002)

# A Tribute to Dorothy Tapper Goldman: Collector Extraordinaire

高情遠致：杜麗芙·塔龐·高曼

by Robert D. Mowry 毛瑞

(Lots 801-904)

Collector, professor, connoisseur, philanthropist, world traveler... Dorothy Tapper Goldman was all of those and more. Best known to the public as the collector of American foundational documents who in November 2021 sold her print copy of the U.S. Constitution—one of only fourteen known copies from the original printing—Mrs. Goldman was also an esteemed collector of Chinese ceramics, particularly monochrome-glazed porcelains from the Ming and Qing dynasties (1368-1911).

Born in Jacksonville, FL, Dorothy Elizabeth Tapper grew up in Shaker Heights, OH, where visits in her youth to the nearby Cleveland Museum of Art with her parents, Irving and Jeanne Tapper, sparked an enduring interest in the arts. Residence in Boston, where she completed degrees in education—a B.S. at Tufts University and an M.S. at the Massachusetts College of Art (now the Massachusetts College of Art and Design)—and where, as a tenured professor, she subsequently taught courses in the departments of Architecture and of Interior Design at the Wentworth Institute of Technology, afforded ample opportunities to visit the neighboring Museum of Fine Arts, Boston, whose superb holdings of Asian art nurtured a deep and abiding love of Chinese art.

Living in New Canaan, CT, Mrs. Goldman made the acquaintance of Peter L. Rosenberg (1933-2013), owner of Vallin Gallery in nearby

Wilton, CT, and of legendary Asian art dealer Robert H. Ellsworth (1929-2014), who owned a home in New Fairfield, CT, in addition to his well-known Fifth Avenue residence in New York, both of whom encouraged her not just to admire Chinese porcelains but to collect them. And over the years she did, to the very last year of her life. Diligently perusing all Chinese ceramics on offer in New York during every March and September Asia Week and buying from New York dealers and auction houses alike, she assembled a collection of more than 100 Qing monochromes, acquiring the pieces one-by-one and displaying them in her Park Avenue penthouse apartment. Chosen with a discerning eye, Mrs. Goldman's porcelains are the crème de la crème of Qing monochromes, evincing the potters' consummate skill in creating glazes in a rich, varied palette from subtle to bold. Mrs. Goldman grouped her porcelains by color, with those exhibited in the living room ranging, among others, from snow white and lemon yellow to emerald green and the palest of blues, known as clair-de-lune; by contrast, she showcased her stunning array of Dehua porcelains, including both vessels and sculptures, in the dining room. The porcelains featured in the living room came mostly from the celebrated kilns at Jingdezhen, Jiangxi province, while those in the dining room—i.e., the Dehua porcelains familiarly known in the West as Blanc de Chine—came from the kilns in Dehua county, Fujian province. Always delighting in the presence of Chinese monochromes, Mrs. Goldman embellished her Paris apartment, where she spent several months each

杜麗芙·塔龐·高曼才情橫溢，長袖善舞，貴為鑒藏巨擘，專職高等教育，畢生傾囊善舉，立志周遊列國，其璀璨萬象的一生，又豈能借寥寥數筆盡錄。2021年11月，高曼夫人慷慨釋出寰球矚目的絕世名藏——傳世僅14份的《美國憲法》原稿，極為轟動。高曼夫人皮藏極富，所涉獵之中國瓷器品類精絕，尤以清代單色釉最為人津津樂道。

高曼夫人本名杜麗芙·伊莉莎白·塔龐（Dorothy Elizabeth Tapper），生於美國佛羅里達州傑克遜維爾，成長於俄亥俄州凱霍加縣沙卡高地，少時隨父母參觀毗鄰的克里夫蘭藝術博物館，從而對藝術萌生興趣。她在波士頓塔夫茨大學取得教育學士學位，又於麻省藝術學院（現為麻省藝術暨設計學院）修畢碩士學位，其後獲溫特沃斯理工學院終生聘用，擔任建築系及室內設計系教

授。工餘時，她喜到一路之隔、素有亞洲藝術殿堂之譽的波士頓美術館觀摩，為往後對中國藝術的熱情埋下伏筆。

久居康涅狄格州新迦南鎮的高曼夫人廣結藝苑名宿，包括鄰近威爾頓市的華林藝廊主人彼得·L·羅森伯格（Peter L. Rosenberg，1933—2013），以及亞洲藝術泰斗安思源（Robert H. Ellsworth，1929—2014）。安氏雖以其紐約第五大道清貴名宅最為人所稱道，亦曾在離高曼夫人不遠的康州丹伯里置業。他不但鼓勵高曼夫人賞析中國瓷器，更啟發她展開收藏之旅，成為往後那精耕成終生事業的契機。高曼夫人是紐約亞洲藝術週常客，每年春秋兩季風雨不改，駕臨中國瓷器拍賣會搜奇選妙。其顯赫名藏亦有來自紐約各大古董商、拍賣行，所蓄之清代單色釉瓷器達過百件，經年累月地逐一購藏，去蕪存







year, with a few emerald-green, lead-glazed pieces from China's Eastern Han period (AD 25–220).

Mrs. Goldman's interest in American historical documents stemmed from that of her husband, New York real estate developer S. Howard Goldman (1929–1997) who amassed a formidable collection of important printed Americana from the Revolutionary era through the framing of the Constitution, all of which he sold in 1995 except for the rare copy of the U.S. Constitution, which he gave to his wife, and which became the foundation of the distinguished collection of American printed foundational documents that she herself assembled. Mrs. Goldman's copy of the U.S. Constitution sold in a special evening sale at Sotheby's, New York, on 18 November 2021 (as Lot 1787, the date of that copy).

Mrs. Goldman contributed the proceeds from sale to the Dorothy Tapper Goldman Foundation, of which she was president. The foundation, which supports research and education, has made substantial contributions to the John Simon Guggenheim Memorial Foundation and, since 2007, has funded an annual Guggenheim Fellowship in Constitutional Studies; in fact, her generosity made possible the appointment of seventeen Constitutional Studies Fellows between 2008 and 2023. The foundation has also made generous grants to The New York Historical Society, including a grant of \$10 million to train teachers in educating students about democracy, the society noting that Mrs. Goldman's interest in the Constitution had been rooted in her background in teaching and perpetuated by the Constitution's inclusive "We the People", the opening words of its preamble. Following her late husband's lead, Mrs. Goldman joined the board of The U.S. Supreme Court Historical Society, serving as its Vice President and becoming friends over the years with former Supreme Court Justices Ruth Bader Ginsburg and Stephen Breyer.

A staunch advocate for the arts, Mrs. Goldman was active with the Smithsonian American Art Museum (Washington, DC), where she championed the inclusion of Native American art in both exhibitions and permanent-collection acquisitions. A bibliophile and a supporter of the Grolier Club (of New York) and of The Manuscript Society (of Overland Park, KS), Mrs. Goldman, as chair of the library advisory board of the Jewish Theological Seminary (JTS), New York, took a deep interest in the seminary's library and its extensive collection of manuscripts and other treasures. She gave the new JTS Library's Dorothy Tapper Goldman Exhibition Gallery, funding both the creation of the gallery and the exhibitions mounted within. And, under her



Dorothy Goldman at the Krishna Mandapa at Mahabalipuram, India, January 2014. Photograph courtesy of Dr. Vera Michaels.  
杜麗芙·塔龐·高曼女士，拍攝印度泰米爾納德邦，馬哈巴利普蘭城，2014年1月。  
圖片鳴謝：薇拉·迈克尔斯博士。

菁，在紐約公園大道的複式公寓內悉心陳列。高曼夫人獨具慧眼，其所精選清代單色釉瓷器軼類超群，所含之出衆釉色與紛陳風格，充分體現中國陶匠的鬼斧神工。高曼夫人按釉色分類藏品——客廳一組涵蓋雪白、檸檬黃、翠綠和天藍釉；飯廳是迥然不同的德化白瓷。前者皆出自江西景德鎮，後者則是福建德化縣。高曼夫人與中國單色釉瓷可謂結下不解之緣，旅居巴黎年間，總愛在公寓展示古意盎然的東漢綠釉陶瓷。

高曼夫人對美國歷史文獻的濃厚興趣，乃源自其丈夫——紐約房地產大亨S·賀華德·高曼（S. Howard Goldman，1929—1997）。高曼先生收藏大量美國從大革命時期到立憲年間的重要文獻，雖於1995年悉數出售，而獨留一份極其罕見的《美國憲法》原稿贈予愛妻，奠定她收藏美國立國時期文獻的重要基礎。高曼夫人的《美國憲法》於2021年11月18日在紐約蘇富比晚間專場上拍賣（拍品編號1787，為《憲法》簽署日期）。

樂善好施的高曼夫人，把拍賣所得捐贈其名下的杜麗芙·塔龐·高曼基金會。該會由她本人出任主席，旨在貢獻學術研究及教育工作。受惠於高曼基金會的機構衆多，包括得益甚巨、自2007年起每年受款籌辦憲法研究獎學金的約

翰·西蒙·古根漢紀念基金會。從2008至2023年，共有17位憲法研究學者獲益於該獎學金。獲贈1000萬美元培訓教師教導民主教育的紐約歷史學會指出，高曼夫人對憲法的興趣源於她的教學背景，並因憲法中擲地有聲的起首「我們人民」而得以延續。高曼夫人追隨亡夫步伐，出任美國最高法院歷史學會董事暨副主席，多年來與前最高法院大法官露絲·貝德·金斯堡（Ruth Bader Ginsburg）及史提芬·布雷耶（Stephen Breyer）交情匪淺。

高曼夫人對藝術滿懷熱忱，推動華府史密森尼美國藝術博物館發展，倡議把美國本土藝術納入展覽範疇及永久館藏。高曼夫人宏覽載籍，是位不折不扣的書迷，對紐約歌利亞書會及肯薩斯州奧弗蘭手稿協會支持有嘉。她也是紐約猶太神學院圖書館諮詢委員會主席，對院內藏書、珍貴手稿及其他歷史瑰寶深感興趣。高曼夫人於猶太神學院內設立杜麗芙·塔龐·高曼展覽廳，並傾囊資助建設展廳及策劃展覽。在她的領導下，猶太神學院委員會啟動巡展項目，於各地展出圖書館各式臻品的摹本，給予大眾一個安全觀摩藝術品的途徑。憑藉神學院裏的領導角色，以及與紐約大都會藝術博物館的長久關係，高曼夫人成功把一批神學院書庫珍藏展出於後者。猶太神學院圖書館高曼展廳的出色展覽以及和都會博物館建立的借展項目，實屬高曼女士作為猶太神學院主席立下的豐功偉績。





Photograph courtesy of Dr. Vera Michaels

direction, the JTS board of trustees initiated a touring exhibition program that showcased the library’s treasures in facsimile, thereby allowing wider access to its resources without risk of loss or damage to the actual works of art. Through her leadership of the JTS and her long association with New York’s Metropolitan Museum of Art, she oversaw the establishment of a lending program in which treasures of Judaica from the seminary’s library are shared with the public through exhibition at the Metropolitan Museum. The remarkably successful exhibitions in the library’s Goldman gallery and the institution of the lending program with the Metropolitan Museum of Art are the hallmarks of her board chairmanship at JTS.

She was also an important supporter of the Metropolitan’s Department of Asian Art, just as she was a significant donor to the Harvard Art Museums, where she served on the Asian Collections Committee. In a few instances her foundation made contributions inspired by her foreign travels, such as the grant she made to the Tongabezi Trust School, in Zambia, which serves underprivileged rural children.

大都會藝術博物館內的亞洲藝術部，亦是她的長期支持對象。高曼夫人更是哈佛大學藝術博物館資深贊助人兼亞洲收藏委員會成員。高曼夫人在旅行期間亦不忘濟弱扶傾，善行遠及海外，例如資助非洲贊比亞李文斯頓市東加比西信託學校教育鄉村貧困兒童。

高曼夫人熱衷於周遊列國，足跡遍佈歐、非、亞洲，鍾情中亞、印度、中國、韓國及日本，名副其實走遍天下。每次歸途總讓她思慕神往，顧念重游舊地，繼續尋幽探蹟，考究異國文化。鑒藏中國藝術亦然，高曼夫人力學不倦，對

An inveterate world traveler, Mrs. Goldman traveled extensively in Europe, Africa, and Asia, taking special delight in her visits to Central Asia, India, China, Korea, and Japan. She returned from every trip filled with joy and with the desire not only to pay a return visit to the countries just visited but to expand her knowledge and understanding of those areas. In like manner, every acquisition of Chinese art sparked a desire to learn more about the piece as well as about the artist and culture that created it. In short Dorothy Goldman was an exceptionally intelligent woman of great learning, taste, sophistication, and dedication who delighted in collecting but even more in using her resources to support research, to advance scholarship, and to promote education.

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

藝術家的事跡，以至作品的文化底蘊，一概求知若渴。高曼夫人的精彩故事不勝枚舉，一生博物多聞，篤志好學，品味儒雅，情致高遠。其終生抱負，不止於個人學養，或收藏偉業，而是回饋社會，獻身學術研究，推動普羅教育，洵屬難得。

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





Property from the Collection of Dorothy Tapper Goldman

801

A VERY RARE GILT-BRONZE 'GOOSE-NECK'  
VESSEL

EASTERN HAN DYNASTY (AD 25-220)

14⅞ in. (36.5 cm.) high, Japanese wood box

\$50,000-70,000

PROVENANCE:

Important Japanese collection, acquired in 1989.

Christie's New York, 21 March 2002, lot 80.

Early bronze vessels of this unusual and graceful shape are quite rare, and a gilt-bronze example especially rare. A Han-dynasty bronze example of the same size, but with some abstract detailing to the head, was included in the exhibition, *Bestiaire*, Beurdeley & cie, Paris, March 1993, no. 15. Sir Percival David in 'Hsiang and His Album', *T.O.C.S.*, 1933-34, vol. 11, pp. 22-47, reproduces, pl. XVIII, fig. 29, a page from the album that illustrates a bronze vessel of this form and a later 'black Ding' rendition. The drawing of the vessel on the left is from the *Xuanhe bogu tulu* (Illustrated Description of Antiquities in the Imperial Collection in the Xuanhe period [1119-26]), vol. XII, no. 38, showing that as early as the Song dynasty vessels of this form had been excavated. A line drawing of a similar Han 'goose-neck' vessel is illustrated in vol. 21, no. 5, of the *Xiqing gujian*, a 40-volume illustrated catalogue of ancient bronzes commissioned by the Qianlong Emperor. (Fig. 1) Compiled between 1749 and 1755, it includes some 1,529 bronze objects from the imperial collection.

高曼珍藏

東漢 鎏金銅鳬首曲頸壺

來源:

重要日本珍藏，入藏於1989年

紐約佳士得，2002年3月21日，拍品編號80

A similarly rendered goose head and neck can be seen forming the hook on garment hooks of the late Warring States-Western Han period, 3<sup>rd</sup>-2<sup>nd</sup> century BC, such as the gold example from the Johan Carl Kempe Collection sold at Christie's New York, Masterpieces of Early Chinese Gold and Silver, 12 September 2019, lot 508, and the gilt-bronze example dated late Warring States-early Western Han, 3<sup>rd</sup> century BC, illustrated by T. Lawton in *Chinese Art of the Warring States Period*, Freer Gallery of Art, 1982, p. 126, no. 74.

The form of the current vessel and others like it served as inspiration for artisans of subsequent periods and was reproduced in a variety of materials. For vessel of this form in *cloisonné* enamel, see the Qianlong-period 'duck-head' bottle from the collection of David B. Peck III sold at Christie's New York, Rivers of Color, Chinese *Cloisonné* Enamels from Private American Collections, 18 September 2014, lot 620. (Fig. 2) For a porcelain vessel of this form, see the Kangxi-period celadon-glazed vase in the W. T. Walters Collection illustrated by S. W. Bushell in *Oriental Ceramic Art*, New York, 1980 ed., p. 83.

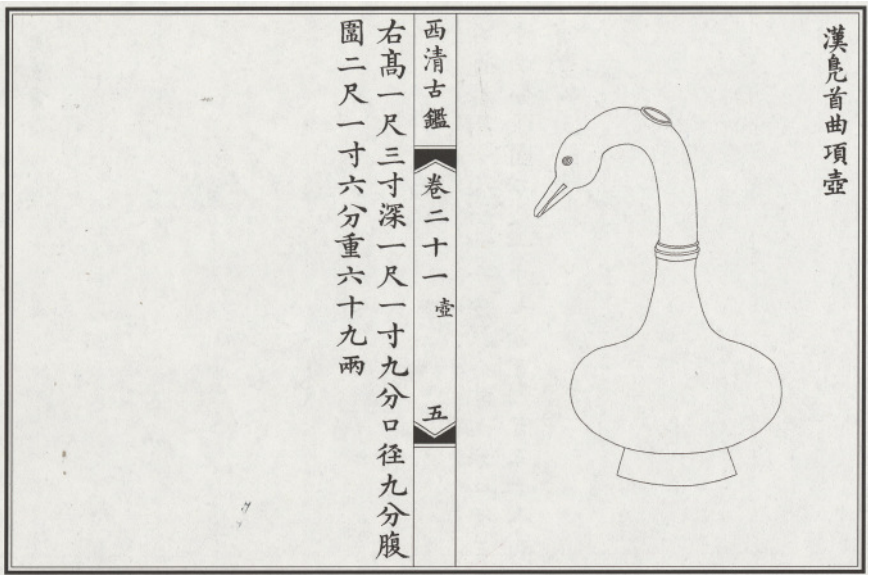


Fig. 1 A line drawing of a comparable vessel illustrated in *Xiqing Gujian* (compiled by 1755), vol. 21, no. 5.

圖一 《西清古鑒》，1755年，卷21，編號5，線描圖參照例



Fig. 2 A rare *cloisonné* enamel 'duck-head' bottle, Qianlong period (1736-1795), sold at Christie's New York, 18 September 2014, lot 620.

圖二 掐絲琺瑯鳬首曲頸壺，清乾隆，紐約佳士得，2014年9月18日，拍品編號620。





Property from the Collection of Dorothy Tapper Goldman

802

**A PAIR OF LARGE PAINTED POTTERY FIGURES OF PRANCING HORSES**

HAN DYNASTY (206 BC-AD 220)

Each 43 in. (109.2 cm.) high

\$15,000-25,000

**PROVENANCE:**

In Hong Kong by December 1999.

The result of Oxford Authentication Ltd. thermoluminescence test no. C199n49 is consistent with the dating of one horse.

高曼珍藏

漢 彩繪陶馬一對

來源:

香港，1999年12月前

其中一馬經牛津熱釋光測年法測試（測試編號C199n49），證實與本圖錄之斷代符合。



Property from the Collection of Dorothy Tapper Goldman

803

**A RARE SMALL WOOD FIGURE OF A STANDING HORSE**

HAN DYNASTY (206 BC-AD 220)

11½ in. (29.3 cm.) high

\$4,000-6,000

**PROVENANCE:**

Sotheby's New York, 6 December 1989, lot 66.

Property from an Important Private Collection; Christie's New York, 16 September 2011, lot 1444.

高曼珍藏

漢 木雕馬

來源:

紐約蘇富比，1989年12月6日，拍品編號66

重要私人珍藏；紐約佳士得，2011年9月16日，拍品編號1444

A similar, although much larger (86.4 cm.), Han dynasty wood figure of a prancing horse, was sold at Christie's New York, 24-25 March 2011, lot 1297.



Property from the Collection of Dorothy Tapper Goldman

804

**A PAIR OF PAINTED POTTERY LADIES**

TANG DYNASTY (AD 618-907)

15½ and 11½ in. (cm.) high

\$8,000-12,000

**PROVENANCE:**

Christie's New York, 10 December 1987, lot 138.

The result of Oxford thermoluminescence test no.466f48 is consistent with the dating of the pair of ladies.

高曼珍藏

唐 彩繪陶仕女俑一對

來源:

紐約佳士得，1987年12月10日，拍品編號138

仕女俑一對經牛津熱釋光測年法測試（測試編號466f48），證實與本圖錄之斷代符合。



Property from the Collection of Dorothy Tapper Goldman

805

**A GREEN-GLAZED JAR AND COVER**

TANG DYNASTY (AD 618-907)

5¼ in. (14.7 cm.) high, cloth box

\$6,000-8,000

**PROVENANCE:**

T. Y. King & Co. Ltd., Hong Kong, 19 March 1998.

Property from a Private American Collection;

Christie's New York, 21 March 2014, lot 2072.

The result of Oxford thermoluminescence test no. C114a12 is consistent with the dating of this lot.

高曼珍藏

唐 綠釉盤口蓋罐

來源:

T.Y. King & Co. Ltd.，香港，1998年3月19日

美國私人珍藏；紐約佳士得，2014年3月21日，

拍品編號2072

此拍品經牛津熱釋光測年法測試（測試編號C114a12），證實與本圖錄之斷代符合。



805

Property from the Collection of Dorothy Tapper Goldman

806

**A YELLOW-GLAZED FIGURE OF A PONY**

MING DYNASTY (1368-1644)

8¼ in. (20.5 cm.) high

\$8,000-12,000

**PROVENANCE:**

Christie's New York, 25 March 1998, lot 126.

The result of Oxford thermoluminescence test dated (no. C97f61) is consistent with the dating of this lot.

高曼珍藏

明 黃釉馬

來源:

紐約佳士得，1998年3月25日，拍品編號126

此拍品經牛津熱釋光測年法測試（測試編號C97f61），證實與本圖錄之斷代符合。



806





(the current figure in the Goldman residence)

Property from the Collection of Dorothy Tapper Goldman

807

A VERY RARE PAINTED POTTERY FIGURE OF A SEATED BOY

SONG DYNASTY (AD 960-1279)

11.¾ in. (30 cm.) high

\$60,000-80,000

PROVENANCE:

Private collection, Germany, 1950s (by repute).  
Raimann & Raimann, Weisbaden, Germany, 2010.  
Property from a Private New England Collection; Sotheby's New York, 15 March 2017, lot 601.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Children to Immortals: Figural Representations in Chinese Art*, 9 August 2018 - 23 February 2020.

LITERATURE:

Pengliang Lu, "Beyond a wish for Progeny: Boys in Chinese Art", *Arts of Asia*, March-April 2019, pp. 78-87, fig. 12.

高曼珍藏

宋 彩繪陶童子坐像

來源:

德國私人珍藏，1950年代（傳）  
Raimann & Raimann，威斯巴登，德國，2010年  
美國新英格蘭私人珍藏；紐約蘇富比，2017年3月15日，拍品編號601

展覽:

紐約，大都會藝術博物館，「Children to Immortals: Figural Representations in Chinese Art」，2018年8月9日– 2020年2月23日

出版:

陸鵬亮，「Beyond a wish for Progeny: Boys in Chinese Art」，《Arts of Asia》，2019年3–4月刊，頁78–87，圖版12

此拍品經牛津熱釋光測年法測試（測試編號C205m5），證實與本圖錄之斷代符合。

While depictions of boys were a popular theme in the Song dynasty, such large pottery figures as the present boy are extremely rare. The theme expresses the wish for many male children, and boys appear as decoration in every media, including *qingbai* and Yaozhou wares and as the figural base of pillows. Song-dynasty miniature pottery figures can also be found, such as a group of five Northern Song miniature red pottery boys in the Zhengjiang City Museum, illustrated in *Zhongguo wenwu jinghua daquan: taocijuan (The Compendium of Chinese Archaeological Treasures: Ceramics Volume)*, Hong Kong, 1993, p. 171, no. 584. A rare miniature Ding figure of a boy from the Falk Collection was sold at Christie's New York, 16 October 2001.

The current life-size figure of a boy is extremely rare. A related pottery figure of a boy, seated with the hands raised and of comparable size (31.7 cm.) to the present figure was offered at Sotheby's New York, 21 September 2005, lot 60. This related figure also wears with bracelets and an amulet at the neck, but is molded and painted with clothing.

When the present figure was included in the exhibition *Children to Immortals: Figural Representations in Chinese Art* at The Metropolitan Museum of Art, New York, it was noted that "Song historical tests and archaeological discoveries indicate that this type of pottery doll (*nihai'er*), elaborately dressed with real clothes and jewelry, was made for the Qixi Festival (the seventh day of the seventh lunar month) and kept in people's homes to express the wish for many male children." (<https://www.metmuseum.org/art/collection/search/775525>)

The result of Oxford thermoluminescence test no.C205m5 is consistent with the dating of this lot.







Property from the Collection of Dorothy Tapper Goldman

808

A RARE PAIR OF SMALL MOLDED WHITE-GLAZED  
‘LOTUS’ DISHES

LIAO DYNASTY (AD 907-1125)

5 $\frac{5}{8}$  in. (13.5 cm.) diam.

\$12,000-18,000

**PROVENANCE:**  
Sotheby's New York, 19 September 2002, lot 60.

Compare the similar white stoneware dish dated to the Liao dynasty, 10<sup>th</sup>-11<sup>th</sup> century, but with five petals rather than six, illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. I, p. 195, no. 339. Another similar white stoneware dish with five petals, in the Avery Brundage Collection, Asian Art Museum of San Francisco, is illustrated by W. Watson in *Tang and Liao Ceramics*, London, 1984, p. 136, no. 115, where it is described as Xingzhou ware, early 10<sup>th</sup> century.

高曼珍藏  
遼 白釉模印蓮式盤一對  
來源：  
紐約蘇富比，2002年9月19日，拍品編號60

Property from the Collection of Dorothy Tapper Goldman

809

A RARE WHITE WARE LION-  
HANDLED EWER

TANG DYNASTY (AD 618-907)

7 $\frac{3}{4}$  in. (19.7 cm.) high, cloth box

\$20,000-30,000

**PROVENANCE:**  
Christie's New York, 26 March 2003, lot 206.

A very similar early white ware ewer of comparable size is illustrated in the J.J. Lally & Co. exhibition catalogue, *Chinese Porcelain and Silver in the Song Dynasty*, New York, 2002, no. 2, where comparisons are made with smaller versions of the form in the Freer Gallery, Washington D.C.; the Hans Popper Collection; the Carl Kempe Collection; the Meiyintang Collection; and the Asian Art Museum, San Francisco.

The fine white body of this ewer and the reduction-fired glaze are both similar to those of 10<sup>th</sup>-century wares from the Ding kiln. Early Ding wares were fired in a reducing atmosphere, resulting in the 'cold' white color, as seen on this ewer, in contrast to the later Ding wares, fired in an oxidized atmosphere, which have a warm ivory tone. Interestingly, the spout on the current ewer shares its unusual dragon-head form with Ding ware *kundika* vessels excavated from both the Jingzhi and Jingzhongyuan Temple pagodas at Dingxian. These pagoda deposits are dated to AD 977 and AD 995, respectively. See *Treasures from the Underground Palaces*, Idemitsu Museum of Arts, Tokyo, 1997, nos. 59 and 87; and *Zhongguo meishu quanji: gongyi meishu bian 2; taoci zhong*, Shanghai, 1988, p. 108, no. 119.

高曼珍藏  
唐 白瓷龍首獅把執壺  
來源：  
紐約佳士得，2003年3月26日，拍品編號206







810



811

Property from the Collection of Dorothy Tapper Goldman

**810**  
**AN UNUSUAL WHITE-GLAZED  
DRAGON-HANDLED EWER AND  
COVER**

YUAN DYNASTY (1279-1368)  
7 in. (17.8 cm.) wide  
\$6,000-8,000

**PROVENANCE:**  
Sotheby's New York, 19 March 1997, lot 213.  
Marilyn Burnett Ross Collection, Pleasant Ridge,  
Michigan.  
Christie's New York, 29 March 2006, lot 411.

For a Song dynasty prototype of this form,  
see Yang Xin, Li Yihua and Xu Naixiang,  
*The Art of the Dragon*, Boston, 1988, p. 82,  
no. 60, where a *qingbai* globular ewer with a  
dragon head as a spout, and its body as the  
handle, is illustrated. A Yuan ewer covered  
with a white glaze with a slight bluish tinge  
and surmounted by a dragon forming both the  
handle and the spout, is in the Musée Guimet,  
Michel Calmann Collection, no. 416, and is  
illustrated in *Oriental Ceramics, The World's  
Great Collections*, vol. 7, Tokyo, 1976, no. 14.

高曼珍藏  
宋/元 白釉龍首蓋壺  
來源：  
紐約蘇富比，1997年3月19日，拍品編號213  
Marilyn Burnett Ross珍藏，普萊森特里奇，密歇  
根州  
紐約佳士得，2006年3月29日，拍品編號411

Property from the Collection of Dorothy Tapper Goldman

**811**  
**A GROUP OF FOUR SMALL DING  
FLORIFORM DISHES**

NORTHERN SONG DYNASTY (AD 960-1127)  
3 $\frac{3}{8}$  in. (8.5 cm.) diam.  
\$5,000-7,000

**PROVENANCE:**  
The Property of a Lady; Christie's New York, 20  
September 2002, lot 279.

**EXHIBITED:**  
Colorado, The Denver Art Museum, *Bright as  
Silver, White as Snow: Chinese White Ceramics  
from Late Tang to Yuan Dynasty*, October  
1998-October 1999.

**LITERATURE:**  
The Denver Art Museum, *Bright as Silver, White as  
Snow: Chinese White Ceramics from Late Tang to  
Yuan Dynasty*, October 1998-October 1999, no. 17.

高曼珍藏  
北宋 定窯白釉葵口盤四件  
來源：  
女史珍藏；紐約佳士得，2002年9月20日，拍品編  
號279  
展覽：  
科羅拉多州，丹佛美術館，「如銀似雪：中國晚唐至  
元代白瓷賞析」，1998年10月– 1999年10月  
出版：  
丹佛美術館，〈如銀似雪：中國晚唐至元代白瓷賞  
析〉，1998年10月– 1999年10月，編號17

Property from the Collection of Dorothy Tapper Goldman

**812**  
**A RARE PAIR OF WHITE-  
GLAZED LOBED DISHES**

LIAO DYNASTY (AD 907-1125)  
9 $\frac{9}{16}$  in. (23.8 cm.) diam., cloth boxes  
\$10,000-15,000

**PROVENANCE:**  
Christie's New York, 24 March 2004, lot 147.

Compare a smaller but very similar lobed dish  
illustrated by Gustaf Lindberg, "Hsing-Yao and  
Ting-Yao: An Investigation and Description  
of Some Chinese T'ang and Sung White  
Porcelain in the Carl Kempe and Gustav  
Lindberg Collections", *B.M.F.E.A.*, No. 25,  
Stockholm, 1953, pl. 35, no. 29.

高曼珍藏  
遼 白釉花口盤一對  
來源：  
紐約佳士得，2004年3月24日，拍品編號147



812





813

Property from the Collection of Dorothy Tapper Goldman

**813**  
**A PERSIMMON-GLAZED  
CONICAL STONEWARE  
FLORIFORM BOWL**  
NORTHERN SONG DYNASTY (AD 960-1127)  
6½ in. (16.5 cm.) diam.  
\$6,000-8,000

高曼珍藏  
北宋 紫金釉花口笠式盃



814

Property from the Collection of Dorothy Tapper Goldman

**814**  
**A LONGQUAN CELADON 'LOTUS  
PETAL' BOWL**  
SOUTHERN SONG DYNASTY (1127-1279)  
6⅝ in. (16.8 cm.) diam.  
\$6,000-8,000

高曼珍藏  
南宋 龍泉青釉蓮瓣紋盃

Property from the Collection of Dorothy Tapper Goldman

**815**  
**A LONGQUAN CELADON *ZHADOU***  
SOUTHERN SONG DYNASTY (1127-1279)  
4⅝ in. (11.2 cm.) diam.  
\$10,000-15,000

Compare the similar but larger (13 cm. diam.) Longquan *zhadou* dated to the Southern Song dynasty, from the Linyushanren Collection, sold at Christie's New York, 22 March 2019, lot 1718. See, also, the example dated to the late Northern Song dynasty, illustrated by Zhu Boqian in *Celadons from Longquan Kilns*, Taipei, 1998, p. 171 no. 143.

高曼珍藏  
南宋 龍泉青釉渣斗





Property from the Collection of Dorothy Tapper Goldman

816

AN EXTREMELY RARE PAINTED CIZHOU DEEP BOWL

JIN DYNASTY (1115-1234)

7½ in. (19 cm.) diam., lacquer cover, silk pouches, Japanese wood box

\$60,000-80,000

PROVENANCE:

The Manno Art Museum, Osaka, no. 458.  
One Man's Vision: Important Chinese Art From the Manno Art Museum;  
Christie's Hong Kong, 28 October 2002, lot 516.  
Sen Shu Tey, Tokyo.  
Linyushanren Collection, Tokyo.  
The Classic Age of Chinese Ceramics - The Linyushanren Collection, Part III;  
Christie's New York, 22 March 2018, lot 514.

EXHIBITED:

Tokyo, Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, 2006.  
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22-27 November 2012; New York, 15-20 March 2013; London, 10-14 May 2013.

LITERATURE:

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, 2006, p. 69, no. 91.  
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 138-39, no. 57.



(detail)

It is exceedingly rare to find a painted Cizhou deep bowl decorated entirely with butterflies, as seen on this elegant deep bowl. This design of butterflies appears to be on only two other published examples: one illustrated by Hasebe Gakuji, *Toki Zenshu*, 13, *So No Jishuyo* (Ceramics Anthology, 13, Song Cizhou ware), Tokyo, 1958, no. 35, and the other of slightly smaller size in the Umezawa Collection, illustrated by Hasebe Gakuji, ed., *Toji Taikai 39: Jishu Yo* (Compendium of Ceramics 39: Cizhou Wares), Tokyo, 1974, no. 58.

This well-potted deep bowl set on a small-diameter straight foot is one of the most elegant forms produced at the Cizhou kilns, and appears to have been particularly popular during the Jin period. The form was decorated in a number of different styles, but in all cases, including the present example, the foot and the lower part of the exterior were neither glazed nor covered in slip, and the pale beige color of the clay contrasts with the creamy white of the rest of the vessel. The interior and the upper part of the exterior have a white slip covered with a colorless, transparent glaze.

Deep bowls of this type have been excavated from the Guantai kilns in Cixian, Hebei province. Some of these were left plain white, such as the example illustrated in *Beijing Daxue Kaogu Xuesi, Guantai Cizhou yaozhi*, *Wenwu chubanshe*, Beijing, 1997, color pl. VI, no. 2, or decorated with linear *sgraffiato* designs incised through the slip to reveal the body beneath, *ibid.*, color pl. VI no. 1, monochrome pl. XIII, no. 4. The majority of the deep bowls, both excavated and preserved in collections, are decorated with bold designs painted in black or dark brown slip (see *ibid.*, color pl. VI, no. 3, monochrome pl. XIII, no. 3, left and right, pl. XIV, no. 1; and Yutaka Mino, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, 1980, pp. 152-3, pl. 64, figs. 170, 171, 173). The most effectively decorated are those, like the current bowl, which have bold black painted decorative motifs, on which details have been incised through the black slip to reveal the white slip beneath, see *Guantai Cizhou yaozhi*, *op. cit.*, monochrome pl. XIII, no. 3, center.

Many of the most appealing decorative themes seen on deep bowls decorated using this technique are inspired by the natural world: for example, a striking bowl decorated with fish with cross-hatched scales, also from the Linyushanren Collection, was sold at Christie's New York, 15 September 2016, lot 710. Another popular decorative theme was flowers and plants, as seen on the bowl illustrated by Mikami Tsugio, *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 13: Liao, Chin and Yüan Dynasties, Tokyo, 1981, p. 237, no. 245. Some of these have the addition of butterflies, such as the examples illustrated *ibid.* p. 237, nos. 244 and 248.

高曼珍藏

金 磁州窯白地黑花蝴蝶紋鉢

來源:

萬野美術館藏品，大阪，編號458

《One Man's Vision: Important Chinese Art from the Manno Art Museum》，香港佳士得，2002年10月28日，拍品編號516

千秋庭，東京

臨宇山人珍藏，東京

《古韻天成－臨宇山人珍藏（三）》，紐約佳士得，2018年3月22日，拍品編號514

展覽:

東京，千秋庭，「創立10周年記念展覽會」，2006年

佳士得，「古韻天成：臨宇山人宋瓷珍藏展覽」，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日

出版:

千秋庭，《中國美術蒐集》，東京，2006年，頁69，編號91

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，頁138-139，編號57



(another view with box)







817 (two views)



818

Property from the Collection of Dorothy Tapper Goldman

817

A PAINTED CIZHOU CIRCULAR BOX AND COVER

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

4 $\frac{5}{8}$  in. (11.7 cm.) diam., cloth box

\$4,000-6,000

PROVENANCE:

Yang De Tang Collection, Taiwan.  
Song Tradition: Early Ceramics from the Yang De Tang Collection; Sotheby's New York, 17 March 2015, lot 80.

高曼珍藏

宋/金 磁州窯白地黑花花卉紋蓋盒

來源:

養德堂珍藏，台灣  
《宋瓷源流：養德堂收藏選萃》；紐約蘇富比，2015年3月17日，拍品編號80

Property from the Collection of Dorothy Tapper Goldman

818

A LARGE PAINTED CIZHOU 'FISH' JAR

YUAN DYNASTY (1279-1368)

16 $\frac{7}{8}$  in. (42.7 cm.) high

\$7,000-10,000

PROVENANCE:

Vallin Galleries, Connecticut, August 2001.

高曼珍藏

元 磁州窯白地黑花魚藻紋罐

來源:

Vallin Galleries，康涅狄格州，2001年8月

Property from the Collection of Dorothy Tapper Goldman

819

A TALL PAINTED CIZHOU MEIPING

JIN-YUAN DYNASTY (1115-1368)

15 in. (38.3 cm.) high, cloth box

\$12,000-18,000

PROVENANCE:

Yang De Tang Collection, Taiwan.  
Song Tradition: Early Ceramics from the Yang De Tang Collection; Sotheby's New York, 17 March 2015, lot 78.

EXHIBITED:

Tokyo, *Chugoku meito ten: Chugoku toji 2000-nen seika* [Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics], 9 April-23 November 1992.

LITERATURE:

*Chugoku meito ten: Chugoku toji 2000-nen seika* [Exhibition of Chinese Pottery: Two Thousand Years of Chinese Ceramics], Tokyo, 1992, no. 34.

高曼珍藏

金/元 磁州窯白地黑花鳥紋梅瓶

來源:

養德堂珍藏，台灣  
《宋瓷源流：養德堂收藏選萃》；紐約蘇富比，2015年3月17日，拍品編號78

展覽:

東京，「中国名陶展：中国陶磁2000年の精華」，1992年4月9日-11月23日

出版:

《中国名陶展：中国陶磁2000年の精華》，東京，1992年，編號34





Property from the Collection of Dorothy Tapper Goldman

820

**A RARE WELL-PAINTED AND INCISED CIZHOU 'BIRDS' JAR**

JIN-YUAN DYNASTY (1115-1368)

9 ¾ in. (24.7 cm.) wide, Japanese wood box

\$40,000-60,000

**PROVENANCE:**

Hirano Kotoken, Tokyo, 1974.

A Noble Pursuit: Important Chinese and Korean Art from a Japanese Private Collection; Sotheby's New York, 11 September 2019, lot 508.

高曼珍藏

金/元 磁州窯白地黑刻花花鳥紋罐

來源:

平野古陶軒，東京，1974年

《鴻雅超然：重要日本私人收藏中國及韓國藝術品》，紐約蘇富比，2019年9月11日，拍品編號508



Property from the Collection of Dorothy Tapper Goldman

821

**A RARE LARGE PAINTED CIZHOU 'BOY AND CRANE' JAR**

JIN DYNASTY (1115-1234)

16 in. (40.5 cm.) high

\$25,000-35,000

**PROVENANCE:**

Dr. Peter M. Greiner (1940-2013) Collection.

Christie's New York, 18 September 2014, lot 791.

高曼珍藏

金 磁州窯白地黑花童子立鶴圖罐

來源:

Dr. Peter M. Greiner (1940-2013) 珍藏

紐約佳士得，2014年9月18日，拍品編號791



(another view)







822 (two views)



Property from the Collection of Dorothy Tapper Goldman

**822**

**A RARE SMALL MARBLED CIRCULAR BOX AND COVER**  
NORTHERN SONG-JIN DYNASTY (AD 960-1234)

2 in. (5.2 cm.) diam., Japanese wood box  
\$4,000-6,000

**PROVENANCE:**  
Property from a Japanese Private Collection;  
Sotheby's New York, 21 September 2022, lot 254.

高曼珍藏  
北宋/金 攪胎圓蓋盒  
來源:  
日本私人珍藏; 紐約蘇富比, 2022年9月21日, 拍品  
編號254

Property from the Collection of Dorothy Tapper Goldman

**823**

**A MARBLED DISH**  
NORTHERN SONG-JIN DYNASTY (AD 960-1234)

6¾ in. (17 cm.) diam., Japanese wood box  
\$6,000-8,000

高曼珍藏  
北宋/金 攪胎盤



823

Property from the Collection of Dorothy Tapper Goldman

**824**

**A RARE PAINTED CIZHOU DEEP BOWL**  
JIN DYNASTY (1115-1234)

8¾ in. (22.4 cm.) diam., lacquer cover, silk pouches, Japanese wood box  
\$20,000-30,000

**PROVENANCE:**  
The Idemitsu Collection, Tokyo, prior to 1979.  
Sen Shu Tey, Tokyo.  
Linyushanren Collection, Tokyo.  
Masterpieces of Cizhou Ware: The Linyushanren Collection, Part IV; Christie's  
New York, 13 September 2018, lot 831.

**EXHIBITED:**  
Tokyo, Idemitsu Art Museum, *The Ceramics of Song Dynasty*, 1979.

**LITERATURE:**  
Idemitsu Art Museum, *The Ceramics of Song Dynasty*, Tokyo, 1979, no. 107.F.  
Koyama (ed.), *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no.  
515.

高曼珍藏  
金 磁州窯白地黑花草紋鉢

來源:  
出光美術館藏, 1979年前  
千秋庭, 東京  
臨宇山人珍藏, 東京  
《磁州窯集珍: 古韻天成-臨宇山人珍藏(四)》; 紐約佳士得, 2018年9月13日,  
拍品編號831  
展覽:  
東京, 出光美術館, 「宋代の陶瓷」, 1979年  
出版:  
出光美術館, 《宋代の陶瓷》, 東京, 1979年, 編號107  
《中国陶磁出光美術館藏品図録》, 東京, 1987年, 編號515



(another view with box and silk pouch)







825



826

Property from the Collection of Dorothy Tapper Goldman

825

**A TALL PAINTED CIZHOU *MEIPING***  
NORTHERN SONG-JIN DYNASTY, 12TH-13TH CENTURY

15½ in. (38.5 cm.) high, Japanese wood box

\$10,000-15,000

**PROVENANCE:**

The Property of a Private Collection; Christie's New York, 19 September 2006, lot 221.

Property from an Important Private Collection; Christie's New York, 25 March 2022, lot 1099.

高曼珍藏

北宋/金 十二至十三世紀 磁州窯白地黑花花卉紋梅瓶

來源:

私人珍藏; 紐約佳士得, 2006年9月19日, 拍品編號221

重要私人珍藏; 紐約佳士得, 2022年3月25日, 拍品編號1099

Property from the Collection of Dorothy Tapper Goldman

826

**A PAINTED CIZHOU OVOID JAR**  
SONG-JIN DYNASTY (AD 960-1234)

5½ in. (14 cm.) wide, cloth box

\$6,000-8,000

**PROVENANCE:**

Spink & Sons Ltd., London.

Christie's New York, 15 September 2011, lot 1463.

A similar jar is illustrated by M. Sullivan, *Chinese Ceramics, Bronzes and Jades in the Collection of Sir Alan and Lady Barlow*, London, 1963, p. 64-5, pl. 56a. Another from the collection of Mr. and Mrs. Stanley Herzman is illustrated by Yutaka Mino, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, 1980, pp. 152-3, no. 64. See, also, the similar jar illustrated in *Fire and Earth, Early Chinese Ceramics (3500 B.C. - 1400 A.D.) in the Museum of East Asian Art*, Cologne, 2008, p. 185, no. 145.

高曼珍藏

宋/金 磁州窯白地黑花花卉紋罐

來源:

Spink & Sons Ltd., 倫敦

紐約佳士得, 2011年9月15日, 拍品編號1463

Property from the Collection of Dorothy Tapper Goldman

827

**A LARGE CARVED CIZHOU  
BLACKISH-BROWN-GLAZED  
OVOID FLORAL JAR**

XIXIA KINGDOM OR JIN-YUAN DYNASTY,  
12TH-14TH CENTURY

20⅞ in. (51.2 cm.) high

\$6,000-8,000

高曼珍藏

西夏或金/元 十二至十四世紀

磁州窯黑剔花卉紋大雙繫罐





Property from the Collection of Dorothy Tapper Goldman

828

**A SMALL IMPERIAL YELLOW-GLAZED DEEP DISH**

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

5 $\frac{7}{8}$  in. (15 cm.) diam.

\$20,000-30,000

**PROVENANCE:**

Vallin Galleries, Connecticut, March 2001.

高曼珍藏

明弘治 御製黃釉盤 雙圈六字楷書款

來源:

Vallin Galleries，康涅狄格州，2001年3月



(reverse)



Property from the Collection of Dorothy Tapper Goldman

829

**AN IMPERIAL YELLOW-GLAZED DISH**

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

8 $\frac{1}{4}$  in. (21.1 cm.) diam.

\$20,000-30,000

高曼珍藏

明正德 御製黃釉盤 雙圈六字楷書款

Property from the Collection of Dorothy Tapper Goldman

830

**AN IMPERIAL YELLOW-GLAZED DISH**

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

6 $\frac{7}{8}$  in. (17.5 cm.) diam.

\$20,000-30,000

**PROVENANCE:**

E. E. Shahmoon Collection.

Sotheby's New York, 20 March 1976, lot 138.

Nathan L. Halpern Collection, New York.

Christie's New York, 21 September 2004, lot 246.

Compare a dish of similar size illustrated by John Ayers, *Chinese Ceramics: The Koger Collection*, London, 1985, p. 93, no. 69. A slightly larger example in the Indianapolis Museum of Art is illustrated in *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, Indianapolis, 1985, pp. 248-9, pl. 98; and another in the Asia Society *Handbook of the Mr. and Mrs. John D. Rockefeller III Collection*, The Asia Society, New York, 1981, p. 79. A slightly larger example was sold at Christie's New York, 23 March 1995, lot 101.

高曼珍藏

明正德 御製黃釉盤 雙圈六字楷書款

來源:

E. E. Shahmoon珍藏

紐約蘇富比，1976年3月20日，拍品編號138

Nathan L. Halpern 珍藏，紐約

紐約佳士得，2004年9月21日，拍品編號246



829 (mark)



830 (mark)



829



830



Property from the Collection of Dorothy Tapper Goldman

831  
AN IMPERIAL YELLOW-GLAZED  
DISH

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

8 $\frac{5}{8}$  in. (22 cm.) diam.

\$25,000-35,000

PROVENANCE:  
Cédric Curien Art Asiatique, Marseille, March 2007.

高曼珍藏  
明正德 御製黃釉盤 雙圈六字楷書款  
來源:  
Cédric Curien Art Asiatique，馬賽，2007年3月



(reverse)







Property from the Collection of Dorothy Tapper Goldman

832

AN IMPERIAL YELLOW-GLAZED DISH

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

6 7/8 in. (17.6 cm.) diam.

\$20,000-30,000

PROVENANCE:  
Vallin Galleries, Connecticut, October 1999.

高曼珍藏  
明正德 御製黃釉盤 雙圈六字楷書款  
來源:  
Vallin Galleries, 康涅狄格州, 1999年10月



(reverse)

Property from the Collection of Dorothy Tapper Goldman

833

AN IMPERIAL YELLOW-GLAZED DISH

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

7 in. (17.8 cm.) diam.

\$30,000-50,000

PROVENANCE:  
Bluett & Sons Ltd., London.  
Property from a New York Collection; Christie's New York, 19 September 2007, lot 283.

高曼珍藏  
明嘉靖 御製黃釉盤 雙圈六字楷書款  
來源:  
Bluett & Sons Ltd., 倫敦  
紐約珍藏; 紐約佳士得, 2007年9月19日, 拍品編號283



(reverse)







834



40

835

Property from the Collection of Dorothy Tapper Goldman

834

A RARE MOLDED DEHUA  
ARCHAISTIC GUI-FORM  
CENSER

17TH-18TH CENTURY

8¼ in. (21 cm.) across handles

\$10,000-15,000

PROVENANCE:

Roger Keverne, London, January 2012.

EXHIBITED:

London, Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics Summer Exhibition*, 2011.

LITERATURE:

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics Summer Exhibition*, London, 2011, no. 47.

A virtually identical Dehua *gui*-form censer formerly in the J. M. Hu Collection was sold at Christie's New York, 14-15 September 2009, lot 403.

高曼珍藏

十七/十八世紀 德化白釉模印饕餮紋龍耳簋式香爐

來源:

Roger Keverne, 倫敦, 2012年1月

Property from the Collection of Dorothy Tapper Goldman

835

A DEHUA HEXAGONAL TRIPOD CENSER

17TH CENTURY

4¾ in. (12.2 cm.) wide, cloth box

\$6,000-8,000

PROVENANCE:

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

A Collection of Blanc-de-chine from an East Coast Collection; Christie's New York, 15 September 2009, lot 412 (part).

EXHIBITED:

Hong Kong, Art Gallery, The Chinese University of Hong Kong, *An Exhibition of Te Hua Porcelain*, January-June 1975.

Hong Kong, Min Chiu Society, Hong Kong Museum of Art, *Monochrome Ceramics of the Ming and Ch'ing Dynasties*, 8 February-10 April 1977.

LITERATURE:

Art Gallery, The Chinese University of Hong Kong, *An Exhibition of Te Hua Porcelain*, Hong Kong, January-June 1975, no. 40.

Min Chiu Society, Hong Kong Museum of Art, *Monochrome Ceramics of the Ming and Ch'ing Dynasties*, Hong Kong, 8 February-10 April 1977, no. 146.

高曼珍藏

十七世紀 德化白釉象腿六方三足爐

來源:

胡惠春 (1911-1995) 暫得樓珍藏

《A Collection of Blanc-de-chine from an East Coast Collection》  
; 紐約佳士得, 2009年9月15日, 拍品編號412 (其一)

展覽:

香港中文大學文物館, 「德化瓷器展覽」, 1975年1月- 6月  
香港藝術館, 「敬求精舍—明清單色釉瓷展覽」, 1977年2月8日-4月10日

出版:

香港中文大學文物館, 《德化瓷器展覽》, 1975年1月- 6月, 編號40  
香港藝術館, 《敬求精舍—明清單色釉瓷展覽》, 1977年2月8日-4月10日, 編號146

Property from the Collection of Dorothy Tapper Goldman

836

A LARGE DEHUA MOLDED GU-FORM VASE

17TH-18TH CENTURY

16½ in. (42 cm.) high

\$6,000-8,000

PROVENANCE:

E. T. Hall (1924-2001) Collection, London, no. 273.

Chinese Monochrome Porcelain from the Collection of the Late Professor E.T. Hall, C.B.E.; Christie's London, 7 June 2004, lot 136.

高曼珍藏

十七/十八世紀 德化白釉模印幾何瑞獸紋花觚

來源:

E.T. Hall (1924-2001) 珍藏, 倫敦, 編號273

《Chinese Monochrome Porcelain from the Collection of the Late Professor E.T. Hall, C.B.E.》; 倫敦佳士得, 2004年6月7日, 拍品編號136

836

41



Property from the Collection of Dorothy Tapper Goldman

837

A DEHUA 'DRAGON' MALLET  
VASE

17TH CENTURY

8½ in. (22 cm.) high, cloth box

\$10,000-15,000

**PROVENANCE:**  
Sotheby's New York, 20 March 2007, lot 782.

A similar Dehua 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. See, also, the similar vase sold in the sale of J. J. Lally & Co., Christie's New York, 23 March 2023, lot 899.

高曼珍藏  
十七世紀 德化白釉貼螭龍腳芝紋搖鈴尊  
來源:  
紐約蘇富比, 2007年3月20日, 拍品編號782



Property from the Collection of Dorothy Tapper Goldman

838

A DEHUA RETICULATED  
'PEONY' BRUSH POT

17TH CENTURY

5½ in. (13.7 cm.) high

\$5,000-7,000

**PROVENANCE:**  
Pierre Saqué, Paris (according to label).  
Sotheby's New York, 20 March 2007, lot 766 (part).

高曼珍藏  
十七世紀 德化白釉鏤雕牡丹紋筆筒  
來源:  
Pierre Saqué, 巴黎 (據標籤)  
紐約蘇富比, 2007年3月20日, 拍品編號766 (其一)



838

Property from the Collection of Dorothy Tapper Goldman

839

A DEHUA INSCRIBED EWER  
AND COVER

17TH-18TH CENTURY

The ewer is inscribed on one side with a poem describing the moon, in reference to the shape of the ewer.

6¼ in. (16 cm.) wide

\$6,000-8,000

**PROVENANCE:**  
A. W. Bahr Collection.  
Edna Helen Bahr, Ridgefield, Connecticut, 11 December 1959.  
Dr. and Mrs. William L Corbin Collection.  
Christies New York, 17 September 2010, lot 1391 (part).

**EXHIBITED:**  
Portland Art Museum, *Selections from the William and Winifred Corbin Collection of Chinese Pottery and Porcelain*, 1-29 March 1964, no. 48.

高曼珍藏  
十七/十八世紀 德化白釉詩文茶壺  
來源:  
A.W. Bahr珍藏  
Edna Helen Bahr, 里奇菲爾德, 康涅狄格州, 1959年12月11日  
Dr. William L Corbin伉儷珍藏  
紐約佳士得, 2010年9月17日, 拍品編號1391 (其一)  
展覽:  
波特蘭美術館, 「Selections from the William and Winifred Corbin Collection of Chinese Pottery and Porcelain」, 1964年3月1-29日, 編號48



839





840

Property from the Collection of Dorothy Tapper Goldman

840

A DEHUA TRIPOD CENSER  
17TH-18TH CENTURY

6½ in. (16.7 cm.) high, *zitan* stand  
\$5,000-7,000

PROVENANCE:  
Jan van Beers, London, April 2005.

高曼珍藏  
十七/十八世紀 德化白釉獸足鼎式香爐  
來源:  
Jan van Beers，倫敦，2005年4月

Property from the Collection of Dorothy Tapper Goldman

841

A LARGE DEHUA 'GARLIC-MOUTH DRAGON' VASE  
17TH-18TH CENTURY

15⅞ in. (40.3 cm.) high  
\$6,000-8,000

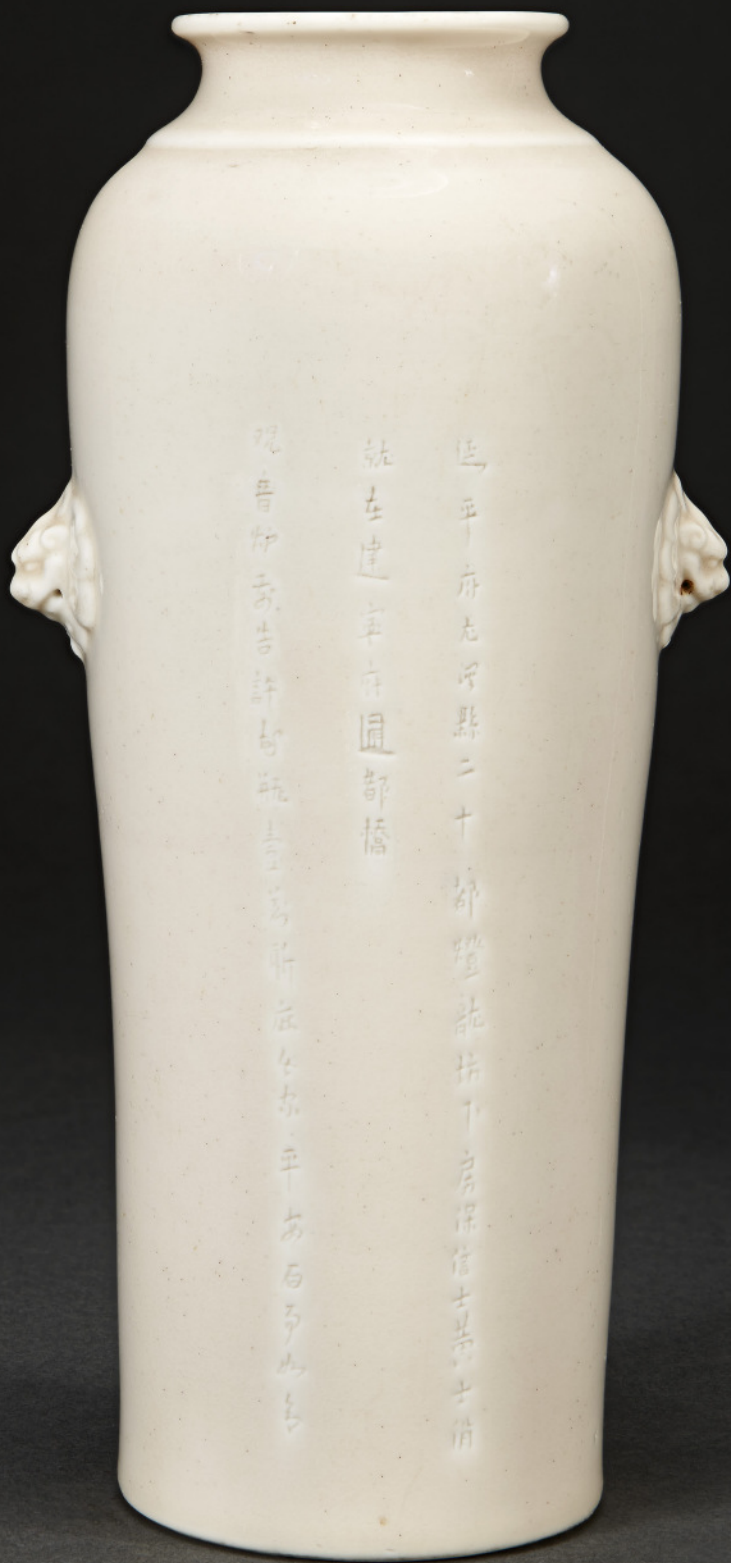
PROVENANCE:  
Vallin Galleries, Connecticut, March 2002.

高曼珍藏  
十七/十八世紀 德化白釉貼螭龍紋蒜頭瓶  
來源:  
Vallin Galleries，康涅狄格州，2002年3月



841





842

Property from the Collection of Dorothy Tapper Goldman

842  
A DEHUA SLEEVE VASE  
17TH CENTURY

The vase is incised on one side with an inscription incorporating the name of the donor of this vase, Huang Shiyi of Yanping Fu (located in Fujian province), and wishes for peace and safety. 10⅞ in. (27 cm.) high

\$6,000-8,000

PROVENANCE:  
Vallin Galleries, Connecticut, December 1997

高曼珍藏  
十七世紀 德化白釉詩文鋪獸首雙耳筒瓶  
詩文：  
延平府龍灣縣二十都燈龍坊下房保信士黃士倚  
就在建寧府通都橋  
觀音爐秀告許□瓶壹□聽庇闔家平安百□□  
來源：  
Vallin Galleries，康涅狄格州，1997年12月

Property from the Collection of Dorothy Tapper Goldman

843  
A RARE DEHUA BAMBOO-FORM  
MODEL OF A FLUTE  
17TH CENTURY

The flute is stored in three fitted wood boxes, the largest with an inscription dated to the Meiji period. The *jichimu* box is carved with a four-character inscription reading Liao Xiecheng zao (made by Liao Xiecheng), the inner cypress box has a two-character inscription *chang shen* (unobstructed mind). The interior of the box has a further inscription dated to the Meiji period. 22 in. long, *jichimu* and cypress boxes

\$15,000-25,000

PROVENANCE:  
Kagedo Gallery, Orcas, Washington.  
The Ian and Susan Wilson Collection of Scholar's Objects; Christie's New York, 17 March 2016, lot 1183.

EXHIBITED:  
Chicago, Art Institute of Chicago, *Spirit Stones of China, The Ian and Susan Wilson Collection of Chinese Stones, Paintings and Related Scholar's Objects*, 1 May-1 August 1999.

LITERATURE:  
S. Little, *Spirit Stones of China, The Ian and Susan Wilson Collection of Chinese Stones, Paintings and Related Scholar's Objects*, Chicago, 1999, no. 66.



843



843 (inscriptions on boxes)

高曼珍藏  
十七世紀 德化白釉竹節簫  
來源：  
Kagedo Gallery，虎鯨島，華盛頓州  
《威爾遜伉儷文玩珍藏》：紐約佳士得，2016年3月17日，拍品編號1183  
展覽：  
芝加哥藝術博物館，「Spirit Stones of China, The Ian and Susan Wilson Collection of Chinese Stones, Paintings and Related Scholar's Objects」，1999年5月1日- 8月1日  
出版：  
S. Little，「Spirit Stones of China, The Ian and Susan Wilson Collection of Chinese Stones, Paintings and Related Scholar's Objects」，芝加哥，1999年，編號66



843 (another view with boxes)





844

Property from the Collection of Dorothy Tapper Goldman

844

A DEHUA EWER AND COVER

17TH-18TH CENTURY

9½ in. (24 cm.) high

\$5,000-7,000

PROVENANCE:  
Vallin Galleries, Connecticut, August 2007.

高曼珍藏  
十七/十八世紀 德化白釉龍柄桃鈕執壺  
來源:  
Vallin Galleries，康涅狄格州，2007年8月

Property from the Collection of Dorothy Tapper Goldman

845

A DEHUA SLEEVE VASE

17TH CENTURY

13¾ in. (35.1 cm.) high

\$5,000-7,000

PROVENANCE:  
Vallin Galleries, Connecticut, March 1999.

高曼珍藏  
十七世紀 德化白釉鋪獸首雙耳筒瓶  
來源:  
Vallin Galleries，康涅狄格州，1999年3月



845

Property from the Collection of Dorothy Tapper Goldman

846

A DEHUA 'DRAGON' BOTTLE VASE

17TH CENTURY

9¼ in. (23.5 cm.) high

\$20,000-30,000

PROVENANCE:  
Pierre Saqué, Paris (according to label).  
Anthony Carter, London.  
The Marie Theresa L. Virata Collection of Asian  
Art: A Family Legacy; Christie's New York, 16  
March 2017, lot 620.

高曼珍藏  
十七世紀 德化白瓷貼螭龍御靈芝長頸瓶  
來源:  
Pierre Saqué，巴黎（據標籤）  
Anthony Carter，倫敦  
《家族遺珍：瑪麗·泰瑞莎·L·維勒泰亞洲藝術珍  
藏》；紐約佳士得，2017年3月16日，拍品編號620







847

Property from the Collection of Dorothy Tapper Goldman

**847**  
**A PAIR OF MOLDED DEHUA  
'MARCO POLO' CENSERS,  
COVERS AND STANDS**  
EARLY 18TH CENTURY

Censers: 5 $\frac{7}{8}$  in. (15 cm.) wide  
Stands: 6 $\frac{1}{2}$  in. (16.5 cm.) wide  
\$8,000-12,000

**PROVENANCE:**  
Christie's Amsterdam, 20 November 2007, lot 165.

高曼珍藏  
清十八世紀初 德化白釉模印花卉紋八方蓋爐  
連托一對  
來源：  
阿姆斯特丹佳士得，2007年11月20日，拍品編號165

Property from the Collection of Dorothy Tapper Goldman

**848**  
**A MOLDED DEHUA  
HEXAGONAL TEAPOT AND  
COVER**  
17TH-18TH CENTURY

7 $\frac{5}{8}$  in. (19.4 cm.) wide  
\$5,000-7,000

**PROVENANCE:**  
Christie's New York, 19 March 2008, lot 667.

高曼珍藏  
十七/十八世紀  
德化白釉模印開光高士圖瑞獅鈕六方蓋壺  
來源：  
紐約佳士得，2008年3月19日，拍品編號667



848

Property from the Collection of Dorothy Tapper Goldman

**849**  
**A LARGE DEHUA FIGURE OF  
GUANDI**  
LATE QING DYNASTY-REPUBLIC PERIOD

The back of the figure is impressed with two seals  
reading Xu Yunlin *zhi* (made by Xu Yunlin) and  
Dehua.  
18 in. (45.8 cm.) high  
\$10,000-15,000

**PROVENANCE:**  
Vallin Galleries, Connecticut, February 2000.

高曼珍藏  
晚清/民國 德化白釉關帝像  
款識：「德化」、「許雲麟製」  
來源：  
Vallin Galleries，康涅狄格州，2000年2月



(mark)







850



851

Property from the Collection of Dorothy Tapper Goldman

**850**  
**A LARGE CARVED DEHUA GU-FORM  
BEAKER VASE**  
17TH-18TH CENTURY  
18 in. (45.8 cm.) high  
\$7,000-9,000

**PROVENANCE:**  
Knapton Rasti Asian Art, London, 1 April 2005.

高曼珍藏  
十七/十八世紀 德化白釉刻蕉葉紋花觚  
來源:  
Knapton Rasti Asian Art , 倫敦 , 2005年4月1日

Property from the Collection of Dorothy Tapper Goldman

**851**  
**A RARE BLACK-GLAZED PEAR-SHAPED  
EWER AND COVER**  
KANGXI PERIOD (1662-1722)  
8 in. (20.3 cm.) high  
\$3,000-5,000

**PROVENANCE:**  
Knapton Rasti Asian Art, London, September 2003.

高曼珍藏  
清康熙 烏金釉帶蓋執壺  
來源:  
Knapton Rasti Asian Art , 倫敦 , 2003年9月

Property from the Collection of Dorothy Tapper Goldman

**852**  
**A GILT-DECORATED BLACK-  
GLAZED 'PHOENIX-TAIL' VASE**  
KANGXI PERIOD (1662-1722)  
17½ in. (44.5 cm.) high  
\$8,000-12,000

**PROVENANCE:**  
Le Compagnie des Indes, Paris.  
Vallin Galleries, Connecticut, March 2003.

高曼珍藏  
清康熙 烏金釉描金壽菊紋鳳尾尊  
來源:  
Le Compagnie des Indes , 巴黎  
Vallin Galleries , 康涅狄格州 , 2003年3月







Property from the Collection of Dorothy Tapper Goldman

853

A FINELY CARVED CELADON-GLAZED 'CHILONG'  
BRUSH POT

KANGXI PERIOD (1662-1722)

7 in. (17.8 cm.) diam.

\$15,000-25,000

**PROVENANCE:**  
Charlotte Dorrance Wright (1911-1977) Collection.  
Christie's New York, 5-8 June 1978, lot 514.  
Christie's New York, 29 March 2006, lot 517.

高曼珍藏  
清康熙 青釉刻螭龍穿靈芝紋筆筒  
來源:  
Charlotte Dorrance Wright珍藏  
紐約佳士得，1978年6月5-8日，拍品編號514  
紐約佳士得，2006年3月29日，拍品編號517

Property from the Collection of Dorothy Tapper Goldman

854

A LARGE BLACK-GLAZED  
BOTTLE VASE

KANGXI PERIOD (1662-1722)

16 in. (40.7 cm.) high

\$10,000-15,000

A similar black-glazed bottle vase was included in the exhibition, *Iron in the Fire*, Ashmolean Museum, Oxford, 10 May - 19 June 1988, pp. 82-3, no. 93, where it is noted that "about 1720, Père d'Entrecolles recorded that the Jingdezhen 'mirror-black' was a high-temperature glaze coloured with low-grade Chinese cobalt." Other vases of this type include the example illustrated by J. Ayers, *Chinese Ceramics: The Koger Collection*, London, 1985, no. 137, and the example illustrated in the Min Chiu Society exhibition catalogue, *Monochrome Ceramics*, Hong Kong, 1977, no. 125.

高曼珍藏  
清康熙 烏金釉長頸瓶







Property from the Collection of Dorothy Tapper Goldman

855

**A RARE LARGE YELLOW-ENAMELED MOLDED 'LOTUS' DISH**

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

11½ in. (29.6 cm.) diam.

\$15,000-25,000

**PROVENANCE:**

Forbes, The Lords Clinton, Bowes-Lyon and Somervell Families, Fettercairn House, Kincardineshire.  
S. Marchant & Son, London, March 2001.

A nearly identical Yongzheng-marked yellow-enameled 'lotus' dish, also from the collection of Forbes, The Lords Clinton, Bowes-Lyon and Somervell Families, Fettercairn House, Kincardineshire, was sold at Sotheby's New York, 22 September 2021, lot 73.

高曼珍藏

清雍正 檸檬黃彩模印蓮瓣盤 雙圈六字楷書款

來源:

福布斯家族，克林頓男爵，鮑斯-里昂、薩莫維爾家族，費特凱恩莊園收藏，金卡丁郡  
馬錢特，倫敦，2001年3月



(mark)

Property from the Collection of Dorothy Tapper Goldman

856

**A VERY RARE JUN-TYPE FACETED *HU*-FORM VASE**

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

11½ in. (28.4 cm.) high

\$30,000-50,000

A Yongzheng mark-and-period vase of this very rare form and of comparable size, but covered in a celadon glaze, is illustrated in *Treasures from Japan: Masterpieces of Chinese Ceramics from Yamanaka & Co., Ltd. and other Japanese Collections*, Beijing, 2020, pp. 194-5, no. 75.

高曼珍藏

清雍正 仿鈞釉貫耳六方壺 六字篆書刻款







Property from the Collection of Dorothy Tapper Goldman

857

A LARGE BLACK-GLAZED  
BOTTLE VASE

KANGXI PERIOD (1662-1722)

17¼ in. (43.8 cm.) high

\$15,000-25,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York,  
before 1977.

The Collection of Robert Hatfield Ellsworth Part  
III - Chinese Works of Art: Qing Ceramics, Glass  
and Jade Carvings; Christie's New York, 19 March  
2015, lot 416.

高曼珍藏

清康熙 烏金釉長頸瓶

來源:

安思遠珍藏，紐約，1977年前

《錦瑟華年－安思遠私人珍藏第三部分：中國工藝  
精品－清代瓷器、料器及玉雕》；紐約佳士得，2015  
年3月19日，拍品編號416



Property from the Collection of Dorothy Tapper Goldman

858

A RARE PAIR OF SMALL CLAIR-DE-LUNE-GLAZED  
DISHES

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

Each 5¼ in. (13.3 cm.) diam.

\$60,000-80,000

PROVENANCE:

Christie's New York, 24 March 2004, lot 244.

The beautiful, clear bluish glaze of the present dishes is inspired by the legendary Ru glaze of the Song dynasty. Traditionally much admired by Chinese connoisseurs, the Ru glaze was copied on porcelain as early as the 15th century. Excavations at the imperial kilns at Jingdezhen have revealed that Ru-type glazes were made for the Ming imperial court. In 1984 a porcelain bowl with inverted rim and Ru-type glaze was excavated from the Xuande stratum at the imperial kilns, and is 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. 276-7, no. 97. The imitation of this revered glaze became even more popular at court in the 18th century under the Yongzheng and Qianlong Emperors.

A pair of very similar dishes, also bearing Yongzheng marks within double squares, is illustrated by P. Y. K. Lam, *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Hong Kong, 2005, p. 140, no. 72, and another pair, described as having a 'pale cobalt-blue glaze', in the Percival David Foundation of Chinese Art is included in the *Illustrated Catalogue of Ming and Ch'ing Monochrome*, London, 1973, Section 6, nos. B560 and 561. Another dish in the Nanjing Museum is illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, no. 40. See, also, a similar example, also with the Yongzheng mark within a double square, in Marchant: *Nine Decades in Chinese Art*, sold at Christie's New York, 14 September 2017, lot 743.

高曼珍藏

清雍正 天藍釉盤一對 雙方框六字楷書款

來源:

紐約佳士得，2004年3月24日，拍品編號244



(marks)





859

Property from the Collection of Dorothy Tapper Goldman

**859**  
AN UNUSUAL SMALL *FAMILLE VERTE* AND  
GILT-DECORATED POWDER-BLUE-GLAZED  
'RIVERSCAPE' ROULEAU VASE  
KANGXI PERIOD (1662-1722)

11½ in. (29.2 cm.) high  
\$4,000-6,000

高曼珍藏  
清康熙 內五彩外灑藍地描金遊河圖



860

Property from the Collection of Dorothy Tapper Goldman

**860**  
A COPPER-RED-GLAZED BOTTLE VASE  
18TH CENTURY

12 in. (30.6 cm.) high  
\$6,000-8,000

高曼珍藏  
清十八世紀 紅釉長頸瓶

Property from the Collection of Dorothy Tapper Goldman

**861**  
A RARE BLUE AND WHITE CYLINDRICAL 'ODE TO  
THE RED CLIFF' BRUSH POT  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE  
PERIOD (1662-1722)

7½ in. (19 cm.) diam.  
\$40,000-60,000

PROVENANCE:  
Jan van Beers, London, 16 June 2003.

高曼珍藏  
清康熙 青花「赤壁賦」詩文筆筒 六字楷書款  
來源:  
Jan van Beers · 倫敦 · 2003年6月16日



(mark)



(another view)







Property from the Collection of Dorothy Tapper Goldman

862

**A SMALL INCISED YELLOW-GLAZED 'DRAGON AND PHOENIX' DISH**

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

5½ in. (14.4 cm.) diam.

\$5,000-7,000

**PROVENANCE:**

Stephen Junkunc, III (d. 1978) Collection.  
The Property of a Gentleman; Christie's New York, 18 September 2003, lot 358 (part).

高曼珍藏

清雍正 黃釉刻龍鳳紋盤 雙圈六字楷書款

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏  
士紳珍藏; 紐約佳士得, 2003年9月18日, 拍品編號358 (其一)



(reverse)

Property from the Collection of Dorothy Tapper Goldman

863

**A SMALL INCISED YELLOW-GLAZED 'DRAGON AND PHOENIX' DISH**

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

5½ in. (14 cm.) diam.

\$20,000-30,000

**PROVENANCE:**

Stephen Junkunc, III (d. 1978) Collection.  
The Property of a Gentleman; Christie's New York, 18 September 2003, lot 358 (part).

高曼珍藏

清雍正 黃釉刻龍鳳紋盤 雙圈六字楷書款

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏  
士紳珍藏; 紐約佳士得, 2003年9月18日, 拍品編號358 (其一)



(reverse)







Property from the Collection of Dorothy Tapper Goldman

864

A RARE PAIR OF SMALL LEMON-YELLOW-ENAMELED DISHES

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

Each 4¼ in. (11 cm.) diam.

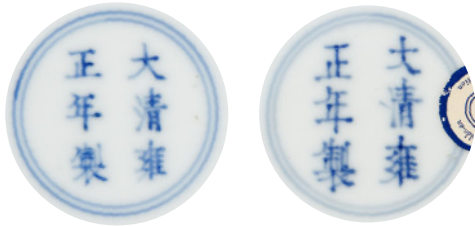
\$70,000-90,000

PROVENANCE:

Sotheby's Hong Kong, 16 May 1989, lot 185 (part).  
Property of an Asian Collection; Christie's New York, 20 September 2002, lot 369.

The crisp, bright-yellow enamel color, achieved by combining antimoniate of iron with tin oxide, first appeared on Chinese porcelain during the late Kangxi period, but reached perfection during the Yongzheng reign. Because of the difficulty in achieving an even tone of this bright yellow, cups and dishes of a small size are usually found. A pair of lemon-yellow dishes of the same size in the Tianminlou Collection is illustrated in *Chinese Porcelain*, vol. II, p. 216, nos. 140 and 141, and another pair from the Percival David Foundation, London, is illustrated by M. Medley in *Catalogue of Ming and Ch'ing Monochrome in the Percival David Foundation of Chinese Art*, London, 1973, nos. B543 and B544. Also, see a pair from the YC Chen Collection that sold at Christie's Hong Kong, 29 May 2013, lot 1909.

高曼珍藏  
清雍正 檸檬黃彩小盤一對 雙圈六字楷書款  
來源：  
香港蘇富比，1989年5月16日，拍品編號185（其一）  
亞洲珍藏；紐約佳士得，2002年9月20日，拍品編號369



(marks)

Property from the Collection of Dorothy Tapper Goldman

865

A RARE RU-TYPE FACETED VASE

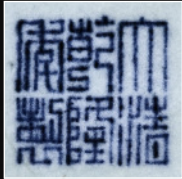
QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

13¼ in. (33.8 cm.) high

\$40,000-60,000

A Qianlong mark-and-period vase of this rare form and of similar size and covered in a Ru-type glaze is illustrated in *Treasures from Japan: Masterpieces of Chinese Ceramics from Yamanaka & Co., Ltd. and other Japanese Collections*, Beijing, 2020, pp. 244-5, no. 97.

高曼珍藏  
清乾隆 仿汝釉六方瓶 六字篆書款



(mark)







866

Property from the Collection of Dorothy Tapper Goldman

**866**  
**A YELLOW-GLAZED VASE**  
The base is inscribed with a six-character Kangxi mark.  
6½ in. (16.5 cm.) high  
\$10,000-15,000

高曼珍藏  
黃釉長頸瓶



866 (mark)



867

Property from the Collection of Dorothy Tapper Goldman

**867**  
**A YELLOW-GLAZED PEAR-SHAPED VASE**  
The base is inscribed with a six-character Kangxi mark.  
7¾ in. (19.7 cm.) high, silk pouch, cloth box  
\$10,000-15,000

高曼珍藏  
黃釉長頸瓶



867 (mark)

Property from the Collection of Dorothy Tapper Goldman

**868**  
**AN INCISED YELLOW-GLAZED 'DRAGON' DISH**  
DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND  
OF THE PERIOD (1821-1850)  
6¾ in. (7.3 cm.) diam.  
\$5,000-7,000

高曼珍藏  
清道光 黃釉刻遊龍戲珠紋盤 六字篆書款



(reverse)







869 (two views)

Property from the Collection of Dorothy Tapper Goldman

**869**

**A GUAN-TYPE SHELL-FORM WASHER**

18TH CENTURY

4¼ in. (11 cm.) long

\$5,000-7,000

**PROVENANCE:**

Professor E. T. Hall C.B.E. (1924-2001) Collection, London, no. 269.  
Chinese Monochrome Porcelain from the Collection of the Late Professor E.T. Hall, C.B.E.; Christie's London, 7 June 2004, lot 136.

高曼珍藏

清十八世紀 仿官釉螺形洗

來源:

E.T. Hall C.B.E. 教授 (1924-2001) 珍藏, 倫敦, 編號269  
《Chinese Monochrome Porcelain from the Collection of the Late Professor E.T. Hall, C.B.E.》;  
倫敦佳士得, 2004年6月7日, 拍品編號181

Property from the Collection of Dorothy Tapper Goldman

**870**

**A GILT FAUX BOIS ENAMELED AND BOWL**

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

4⅝ in. (11.8 cm.) diam.

\$3,000-5,000

**PROVENANCE:**

Sotheby's New York, 17 September 2013, lot 355.

高曼珍藏

或為清乾隆 仿木紋釉盃

來源:

紐約蘇富比, 2013年9月17日, 拍品編號355

Property from the Collection of Dorothy Tapper Goldman

**871**

**A SMALL FINELY ENAMELED FAUX-PUDDINGSTONE MODEL OF A DRUM**

The base is inscribed with a six-character Qianlong seal mark in gilt.

4¾ in. (12.2 cm.) high

\$8,000-12,000

**PROVENANCE:**

Christie's Paris, 15 December 2010, lot 125.

高曼珍藏

仿抱子石釉袖珍鼓墩

來源:

巴黎佳士得, 2010年12月15日, 拍品編號125



870 (mark)

870



871





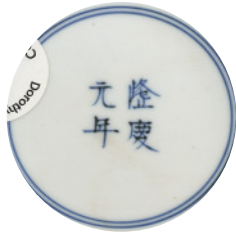
872

Property from the Collection of Dorothy Tapper Goldman

**872**  
**AN INCISED YELLOW-GLAZED 'FIVE DRAGON'**  
**MEIPING**  
19TH CENTURY

The base is inscribed with a Longqing *yuan nian* (made in the first year of Longqing [1567]) mark within a double circle.  
13¾ in. (35 cm.) high  
\$5,000-7,000

高曼珍藏  
清十九世紀 黃釉刻龍紋梅瓶



872 (mark)



873

Property from the Collection of Dorothy Tapper Goldman

**873**  
**A GUAN-TYPE *FANGHU*-FORM VASE**  
18TH-19TH CENTURY

12 in. (30.7 cm.) high  
\$6,000-8,000

高曼珍藏  
清十八/十九世紀 仿官釉貫耳方壺

Property from the Collection of Dorothy Tapper Goldman

**874**  
**A RARE LARGE INCISED LEMON-YELLOW-ENAMELED 'DRAGON' BASIN**  
TONGZHI-GUANGXU PERIOD (1862-1908)

The base is incised with a four-character mark reading Tihedian *zhi* (made for The Hall of Manifest Harmony).  
16⅞ in. (41.5 cm.) diam.  
\$20,000-30,000

**PROVENANCE:**  
Private collection, Virginia, acquired in Hawaii, 1990s.  
Christie's New York, 16 September 2016, lot 1389.

高曼珍藏  
清同治/光緒 檸檬黃彩刻遊龍趕珠紋折沿盆 「體和殿製」款  
來源：  
私人珍藏，維吉尼亞州，1990年代於夏威夷入藏  
紐約佳士得，2016年9月16日，拍品編號1389



(another view)



(mark)







Property from the Collection of Dorothy Tapper Goldman

**875**

**A PAINTED WOOD FIGURE OF A SEATED LUOHAN**

SONG-MING DYNASTY (AD 960-1644)

24 in. (61 cm.) high

\$15,000-25,000

**PROVENANCE:**

Estate of John Fox, San Diego (by repute).  
Michael C. Hughes, New York, 3 April 2007.

**EXHIBITED:**

New York, Michael C. Hughes LLC, *Sculpture and Figure Paintings from Diverse Asian Cultures*, March 2007.

**LITERATURE:**

M. C. Hughes, *Sculpture and Figure Paintings from Diverse Asian Cultures*, New York, 2007, no. 49.

高曼珍藏

宋/明 彩繪木雕羅漢坐像

來源:

John Fox舊藏，聖地牙哥（傳）

Michael C. Hughes，紐約，2007年4月3日

展覽:

紐約，Michael C. Hughes LLC，「Sculpture and Figure Paintings from Diverse Asian Cultures」，2007年3月

出版:

M. C. Hughes，『Sculpture and Figure Paintings from Diverse Asian Cultures』，紐約，2007年，編號49

Property from the Collection of Dorothy Tapper Goldman

**876**

**A POLYCHROME WOOD FIGURE OF A SEATED BODHISATTVA**

MING-QING DYNASTY (1368-1911)

22¾ in. (58 cm.) high

\$20,000-30,000

**PROVENANCE:**

Private collection, Germany, 1930 (by repute).  
Charlotte Horstman, Riverside, Connecticut, 1999.

高曼珍藏

明/清 彩繪木雕菩薩坐像

來源:

德國私人珍藏，1930年（傳）

Charlotte Horstman，里弗賽德，康涅狄格州，1999年







877

Property from the Collection of Dorothy Tapper Goldman

**877**

**A SMALL GILT-BRONZE FIGURE OF ANANDA**  
NORTHERN WEI DYNASTY (AD 386-534)

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

\$7,000-10,000

**PROVENANCE:**  
Hirano Kotoken, Tokyo.  
Kitayama Fine Arts, Tokyo, acquired in the 1970s.  
A Distinguished Private Japanese Collection; Sotheby's New York,  
19 March 2013, lot 13.

高曼珍藏  
北魏 鎏金銅阿難立像  
來源：  
平野古陶軒，東京  
北山美術，東京，1970年代入藏  
日本顯赫私人珍藏；紐約蘇富比，2013年3月19日，拍品編號13



878

Property from the Collection of Dorothy Tapper Goldman

**878**

**A GILT-BRONZE FIGURE OF AMITAYUS**  
QIANLONG PERIOD, INCISED WITH CYCLICAL *GENGYIN* DATE,  
CORRESPONDING TO 1770, AND OF THE PERIOD

The interior of the plinth has one seal reading *bao* (precious), and is incised  
with Suzhou numerals for five-hundred, and the characters *Chengwen*.

8½ in. (21.5 cm.) high

\$6,000-8,000

**PROVENANCE:**  
Property from a North American Private Collection; Christie's New York,  
24 March 2011, lot 1640.

高曼珍藏  
清乾隆1770年 鎏金銅無量壽佛坐像「大清乾隆庚寅年敬造」刻款  
來源：  
北美私人珍藏；紐約佳士得，2011年3月24日，拍品編號1640

Property from the Collection of Dorothy Tapper Goldman

**879**

**A SMALL WELL-CAST GILT-BRONZE FIGURE  
OF A LION WITH CUBS**  
MING DYNASTY (1368-1644)

2⅞ in. (7.4 cm.) long

\$8,000-12,000

**PROVENANCE:**  
Christie's New York, 17 September 2015, lot 2115.

高曼珍藏  
明 鎏金銅太師少師擺件  
來源：  
紐約佳士得，2015年9月17日，拍品編號2115



(another view)







880

Property from the Collection of Dorothy Tapper Goldman

880

A WOOD FIGURE OF A STANDING ATTENDANT  
MING DYNASTY (1368-1644)

29¾ (75.5 cm.) high, softwood base

\$6,000-8,000

PROVENANCE:

James R. Herbert Boore Collection.  
Sotheby's New York, 29 November 1988, lot 72.

高曼珍藏

明 木雕侍者立像

來源:

James R. Herbert Boore珍藏  
紐約蘇富比，1988年11月29日，拍品編號72

Left:  
Lot 881 shown on the terrace of the Goldman residence.

Property from the Collection of Dorothy Tapper Goldman

881

A LARGE TAIHU SCHOLAR'S ROCK

37 in. (94 cm.) high, concrete stand

\$10,000-15,000

PROVENANCE:

Vallin Galleries, Connecticut, January 2000.

高曼珍藏

太湖石供

來源:

Vallin Galleries，康涅狄格州，2000年1月



881





882

Property from the Collection of Dorothy Tapper Goldman

**882**  
**A PAIR OF SILVER PETAL-LOBED DISHES**  
SOUTHERN SONG-YUAN DYNASTY (1127-1368)  
4 $\frac{5}{8}$  in. (11.7 cm.) diam.  
\$4,000-6,000

**PROVENANCE:**  
Blitz Chinese Ceramics & Works of Art, Maastricht,  
12 October 2007.

高曼珍藏  
南宋/元 銀花口盤一對  
來源:  
Blitz Chinese Ceramics & Works of Art, 馬斯垂克, 荷蘭, 2007年10月12日

Property from the Collection of Dorothy Tapper Goldman

**883**  
**A PAIR OF *TIXI* LACQUER STEM CUPS**  
MING-EARLY QING DYNASTY, 16TH-17TH CENTURY  
The interior of each is covered with a silver liner.  
3 $\frac{1}{8}$  in. (8 cm.) high  
\$6,000-8,000

高曼珍藏  
明/清初 十六/十七世紀  
剔犀如意雲紋高足盃一對



883

Property from the Collection of Dorothy Tapper Goldman

**884**  
**A SILVER HEXALOBED CUP AND A CUP STAND**  
SOUTHERN SONG-YUAN DYNASTY (1127-1368)  
Cup: 4 $\frac{1}{4}$  in. (10.8 cm.) diam.  
Stand: 6 in. (15.3 cm.) diam.  
\$8,000-12,000

**PROVENANCE:**  
Blitz Chinese Ceramics & Works of Art, Maastricht,  
March 2008.

高曼珍藏  
南宋/元 銀花口盞及盞托  
來源:  
Blitz Chinese Ceramics & Works of Art, 馬斯垂克, 荷蘭, 2008年3月



884

Property from the Collection of Dorothy Tapper Goldman

**885**  
**A RARE *TIXI* LACQUER AND LAC BURGAUTE BOX AND COVER**  
17TH-18TH CENTURY  
6 $\frac{3}{4}$  in. (17.2 cm.) wide  
\$12,000-18,000

**PROVENANCE:**  
James H. Kelley Collection, acquired circa 1960s-74 and thence by descent within the family.  
Christie's New York, 15 September 2009, lot 236.

Compare the box and cover similarly carved with pommel scroll in the manner of earlier Ming *tixi* lacquer, as is the present chest, in the Qing Court collection, and bearing a Qianlong inscription, illustrated in *The Complete Collection of Treasures of the Palace Museum - 46 - Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, p. 54, no. 35.

高曼珍藏  
十七/十八世紀 剔犀嵌鏤細如意雲紋官皮箱  
來源:  
James H. Kelley珍藏, 入藏於1960年代至74年間, 後於家族傳承  
紐約佳士得, 2009年9月15日, 拍品編號236



(another view)







886

Property from the Collection of Dorothy Tapper Goldman

**886**  
**A SMALL GILT-BRONZE *DING*-FORM CENSER**

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

3¾ in. (9.5 cm.) high

\$6,000-8,000

**PROVENANCE:**  
Gerard Hawthorn Oriental Art Ltd., London, January 2007.

高曼珍藏  
明末/清初十七至十八世紀  
鎏金銅仿古夔龍雷紋三足爐  
來源:  
Gerard Hawthorn Oriental Art Ltd. , 倫敦, 2007年1月

Property from the Collection of Dorothy Tapper Goldman

**888**  
**A SMALL GILT-BRONZE 'BIRD AND FLOWER' TWO-HANDLED CUP**

17TH CENTURY

3½ in. (9 cm.) wide across handles

\$6,000-8,000

**PROVENANCE:**  
Christie's New York, 15-16 September 2011, lot 1168.

高曼珍藏  
十七世紀 鎏金銅開光花鳥圖菊耳盃  
來源:  
紐約佳士得, 2011年9月15-16日, 拍品編號1168



888



887

Property from the Collection of Dorothy Tapper Goldman

**887**  
**A GILT-BRONZE ZOOMORPHIC WATER DROPPER AND STOPPER**

17TH-18TH CENTURY

3⅝ in. (9.5 cm.) long

\$6,000-8,000

**PROVENANCE:**  
Denys Sutton (1917-1991) Collection.  
Christie's New York, 17 September 2008, lot 214.

高曼珍藏  
十七/十八世紀 鎏金銅瑞獸形水滴  
來源:  
Denys Sutton (1917-1991) 珍藏  
紐約佳士得, 2008年9月17日, 拍品編號214

Property from the Collection of Dorothy Tapper Goldman

**889**  
**A SMALL GOLD-SPLASHED BRONZE OVOID JAR**

17TH-18TH CENTURY

The base is cast with an apocryphal Xuande mark.  
5½ in. (14 cm.) wide across handles

\$10,000-15,000

**PROVENANCE:**  
George Walter Vincent Smith (1832-1923), Springfield, Massachusetts, acquired prior to 1910. The Springfield Museums, Springfield, Massachusetts.  
Christie's New York, 24 September 2021, lot 905.

高曼珍藏  
十七/十八世紀 銅灑金獸首啣環耳罐  
來源:  
George Walter Vincent Smith (1832-1923) , 斯普林菲爾德, 麻薩諸塞州, 1910年前入藏  
斯普菲博物館, 斯普林菲爾德, 麻薩諸塞州  
紐約佳士得, 2021年9月24日, 拍品編號905



889 (mark)



889





890

Property from the Collection of Dorothy Tapper Goldman

**890**  
**A WHITE JADE RETICULATED RECTANGULAR PLAQUE**  
JIN-YUAN DYNASTY, 13TH-14TH CENTURY  
2⅞ in. (7.3 cm.) wide  
\$5,000-7,000

高曼珍藏  
金/元 十三至十四世紀 白玉鏤雕魚化龍穿花長方牌

Property from the Collection of Dorothy Tapper Goldman

**891**  
**A BEIGE AND BROWN JADE CARVING OF A BIRD**  
MING DYNASTY (1368-1644)  
3½ in. (9 cm.) long  
\$6,000-8,000  
**PROVENANCE:**  
Knapton Rasti Asian Art, London.

高曼珍藏  
明 褐玉鳥  
來源:  
Knapton Rasti Asian Art, 倫敦



891 (two views)

Property from the Collection of Dorothy Tapper Goldman

**892**  
**A RARE BLACK AND GREENISH-GREY JADE BASIN**  
MING DYNASTY (1368-1644)  
10¾ in. (27.4 cm.) diam.  
\$15,000-25,000

**PROVENANCE:**  
Ira and Nancy Koger Collection, Jacksonville, Florida.  
Christie's New York, 19 September 2006, lot 18.

A very similar jade basin, of slightly larger size (29 cm. diam.), was excavated from the Dingling Mausoleum of the Wanli Emperor and two of his empresses, Wang Xijie and Dowager Xiaojing, and is illustrated in *Gems of Beijing Cultural Relics Series – Jades*, Beijing, 2002, no. 170.

高曼珍藏  
明 青灰玉折沿盆

來源:  
Ira 暨 Nancy Koger珍藏, 傑克遜維爾, 佛羅里達州  
紐約佳士得, 2006年9月19日, 拍品編號18



(another view)





Property from the Collection of Dorothy Tapper Goldman

893

A WELL-CARVED AMBER 'LIU HAI  
AND TOAD' PLAQUE

18TH CENTURY

3½ in. (8.8 cm.) wide, fruitwood stand

\$3,000-5,000

PROVENANCE:

Knapton Rasti Asian Art, London, 2003.

高曼珍藏

清十八世紀 琥珀雕劉海戲蟾圖飾

來源:

Knapton Rasti Asian Art，倫敦，2003年



893

Property from the Collection of Dorothy Tapper Goldman

894

A SMALL CHINESE EXPORT  
PADOUK DROP-FRONT DESK

18TH CENTURY

25¼ in. (64.1 cm.) high, 24⅞ in. (63.2 cm.) wide, 15¼ in. (38.7 cm.) deep

\$7,000-9,000

PROVENANCE:

Northeast Auctions, Portsmouth, New Hampshire,  
17 August 2002, lot 1155.

高曼珍藏

清十八世紀 外銷紫檀帶屨書桌

來源:

Northeast Auctions，普茲茅斯，新罕布夏州，2002  
年8月17日，拍品編號1155



894 (another view)

Property from the Collection of Dorothy Tapper Goldman

895

A LARGE YELLOW GLASS OVOID  
JAR

18TH-19TH CENTURY

9½ in. (24.2 cm.) diam.

\$6,000-8,000

PROVENANCE:

Richard Yeakel, Laguna Beach, California,  
September 1979.  
Barney (1913-1994) and Emma (1914-2012) Dagan  
Collection, Los Angeles, California.  
Christie's New York, 21 March 2014, lot 2371.

EXHIBITED:

Asian Art Museum of San Francisco, *A Chorus  
of Colors: Chinese Glass from Three American  
Collections*, 5 December 1995-25 February 1996,  
no. 66.

LITERATURE:

C. F. Shangraw and C. Brown, *A Chorus of Colors:  
Chinese Glass from Three American Collections*,  
Asian Art Museum of San Francisco, 1995, p. 94,  
no. 66.

高曼珍藏

清十八/十九世紀 雞油黃玻璃罐

來源:

Richard Yeakel，拉古納海灘，加州，1979年9月  
Barney（1913–1994）及Emma（1914–2012）Dagan  
伉儷珍藏，洛杉磯，加州  
紐約佳士得，2014年3月21日，拍品編號2371

展覽:

舊金山亞洲藝術博物館，「A Chorus of Colors:  
Chinese Glass from Three American Collections」  
，1995年12月5日– 1996年2月25日，編號66

出版:

C.F. Shangraw 及C. Brown，《A Chorus of Colors:  
Chinese Glass from Three American Collections》，  
舊金山亞洲藝術博物館，1995年，頁94，編號66

Property from the Collection of Dorothy Tapper Goldman

~896

A HUANGHUALI SEAL CHEST

17TH-18TH CENTURY

11½ in. (29.2 cm.) high; 13½ in. (34.4 cm.) wide; 10½ in. (26.6 cm.) deep

\$15,000-25,000

PROVENANCE:

Nicholas Grindley, London, 2006.  
John and Julia Curtis Collection.  
Christie's New York, 13 September 2019, lot 883.

高曼珍藏

十七/十八世紀 黃花梨官皮箱

來源:

Nicholas Grindley，倫敦，2006年  
朱麗雅及約翰·柯蒂斯珍藏  
紐約佳士得，2019年9月13日，拍品編號883



895



896





Property from the Collection of Dorothy Tapper Goldman

**897**

**A LARGE *KESI* 'PEONY' BED COVER**  
LATE QING DYNASTY

91¼ in. (233 cm.) long x 68½ in. (174 cm.) wide

\$3,000-5,000

高曼珍藏

晚清 繡絲牡丹紋床罩



898

Property from the Collection of Dorothy Tapper Goldman

**~898**

**A RARE SMALL *HUANGHUALI* CORNER-LEG SIDE TABLE**  
19TH CENTURY

34 in. (86.4 cm.) high, 37¼ in. (94.6 cm.) wide, 18½ in. (47 cm.) deep

\$15,000-25,000

**PROVENANCE:**

Northeast Auctions, Portsmouth, New Hampshire,  
12 November 2011, lot 327.

高曼珍藏

清十九世紀 黃花梨馬蹄足半桌

來源:

Northeast Auctions, 普茲茅斯, 新罕布夏州, 2011  
年11月12日, 拍品編號327

A similarly-proportioned *huanghuali* corner-leg side table with stretchers that are flush to the apron, from the Lu Ming Shi Collection, is illustrated by Grace Wu Bruce in *Ming Furniture in the Forbidden City*, Beijing, 2006, p. 100, no. 16.



899

Property from the Collection of Dorothy Tapper Goldman

**~898**

**A RARE *HUANGHUALI* ROOTWOOD-FORM STAND**  
18TH-19TH CENTURY

13¾ in. (34.9 cm.) high, 12¼ in. (31.1) wide

\$12,000-18,000

**PROVENANCE:**

Ellsworth & Goldie, New York, 1971  
Anna Moffo Sarnoff Collection.  
Sotheby's New York, 21 September 2006, lot 177.

高曼珍藏

清十八/十九世紀 黃花梨木根式座

來源:

Ellsworth & Goldie, 紐約, 1971年  
Anna Moffo Sarnoff舊藏  
紐約蘇富比, 2006年9月21日, 拍品編號177

A taller (77.5 cm high) *huanghuali* root-form stand was sold at Christie's New York, 24-25 March 2022, lot 1007.



Property from the Collection of Dorothy Tapper Goldman

~900

A PAIR OF *HUANGHUALI* HORSESHOE-BACK  
ARMCHAIRS

17TH-18TH CENTURY

Each 40½ in. (102.9 cm.) high, 25¼ in. (64.1 cm.) wide, 21 in. (53.3 cm.) deep

\$100,000-150,000

PROVENANCE:

Vallin Galleries, Connecticut, 8 July 1999.

高曼珍藏

十七/十八世紀 黃花梨圈椅一對

來源:

Vallin Galleries, 康涅狄格州, 1999年7月8日

The horseshoe-back armchair is one of four types of Chinese chairs, and is one of the most popular forms within Chinese furniture. The delicate, simple lines and graceful curve of the crestail are what give the horseshoe-back armchair its elegant appearance. A pair of *huanghuali* horseshoe-back armchairs, similarly decorated with a *ruyi*-head medallion on the backsplat, and formerly in the Walter P. Rundle collection, New York, was sold at Christie's New York, 24-25 March 2022, lot 1992.







901

Property from the Collection of Dorothy Tapper Goldman

**901**  
**A SMALL *LONGYANMU* CABINET**  
17TH-18TH CENTURY

19½ in. (49.5 cm.) high, 15¾ in. (40.5 cm.) wide, 9 in. (22.7 cm.) deep  
\$5,000-7,000

**PROVENANCE:**  
Robert H. Ellsworth (1929-2014) Collection.  
Christie's New York, 20 September 2002, lot 136.

高曼珍藏  
十七/十八世紀 龍眼木小圓角櫃  
來源：  
安思遠（1929–2014）珍藏  
紐約佳士得，2002年9月20日，拍品編號136

Property from the Collection of Dorothy Tapper Goldman

**~902**  
**AN UNUSUAL LARGE  
RECTANGULAR *HUANGHUALI*  
BENCH**  
18TH-19TH CENTURY

20½ in. (52 cm.) high; 41¼ in. (105 cm.) wide; 27½ in. (69.7 cm.) deep  
\$12,000-18,000

高曼珍藏  
清十八/十九世紀 黃花梨羅銅根大長方凳



902



903

Property from the Collection of Dorothy Tapper Goldman

**~903**  
**A PAIR OF SMALL HARDWOOD FOUR-PANEL  
HANGING SCREENS WITH IRON LANDSCAPE  
SCENES**  
19TH CENTURY

Each panel 21¾ in. (55.2 cm.) high, 14⅞ in. (36 cm.) wide, ½ in. (1.2 cm.) deep  
\$7,000-9,000

**PROVENANCE:**  
Property of a Gentlemen; Sotheby's New York, 19 March 2007, lot 343.

高曼珍藏  
清十九世紀 硬木框鐵畫四開掛屏一對  
來源：  
士紳珍藏；紐約蘇富比，2007年3月19日，拍品編號343

A four-section hanging panel with landscape pictures made from iron, set within wood frames, and dating to the early Qing period is in the Palace Museum, Beijing, and illustrated in *The Palace Museum Collection, A Treasury of Ming & Qing Palace Furniture-54*, Beijing, 2007, p. 204-205, pl. 177.

Property from the Collection of Dorothy Tapper Goldman

**904**  
**A SMALL *JICHIMU* CABINET**  
17TH-18TH CENTURY

22½ in. (57 cm.) high; 16⅝ in. (43 cm.) wide; 7½ in. (19 cm.) deep  
\$4,000-6,000

高曼珍藏  
十七/十八世紀 雞翅木小圓角櫃  
來源：  
紐約佳士得，2003年3月26日，拍品編號129



904





905

Property from the Collection of Dr. Alvin Friedman-Kien

905

A LARGE PAINTED POTTERY JAR

NEOLITHIC PERIOD, MAJIAYAO CULTURE, MACHANG TYPE, LATE 3RD MILLENNIUM BC

15½ in. (38 cm.) high

\$2,000-4,000

PROVENANCE:

Hung Kee Antique Shop, Hong Kong, 15 August 1985.

弗里德曼-基恩醫生珍藏

新石器時代 馬家窯文化 馬廠類型  
公元前三千紀末 彩繪陶罐

來源:

Hung Kee Antique Shop, 香港, 1985年8月15日

Various Properties

906

A LARGE PAINTED POTTERY JAR

NEOLITHIC PERIOD, MAJIAYAO CULTURE, BANSHAN TYPE, LATE 3RD MILLENNIUM BC

15 in. (38 cm.) high

\$4,000-6,000

PROVENANCE:

J. J. Lally & Co., New York, 11 August 1994.

新石器時代 馬家窯文化 半山類型  
公元前三千紀末 彩繪陶罐

來源:

藍理捷藝廊, 紐約, 1994年8月11日



906

907

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

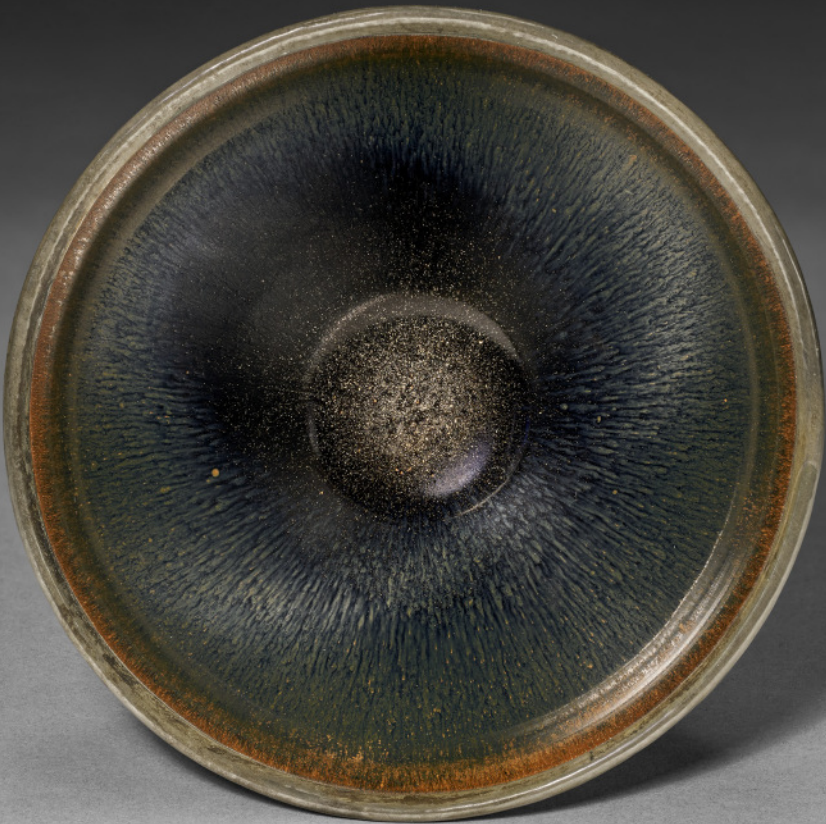
4⅝ inch. (12.5 cm.) diam., Japanese double wood box

\$8,000-12,000

南宋 建窯兔毫盞



(another view)







908



909 (two views)

908

A CARVED DING 'LOTUS' DISH  
NORTHERN SONG-JIN DYNASTY (AD 960-1234)  
4½ in. (11.2 cm.) diam., Japanese wood box  
\$6,000-8,000

PROVENANCE:  
Private collection, Japan.

北宋/金 定窯刻蓮紋盤  
來源：  
日本私人珍藏

909

A JIAN 'HARE'S FUR' FLARED  
CONICAL TEA BOWL  
SOUTHERN SONG DYNASTY (1127-1279)  
4½ in. (11.5 cm.) diam., Japanese wood box  
\$6,000-8,000

南宋 建窯兔毫笠式盞

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

910

A RUSSET-PAINTED BLACK-  
GLAZED 'PHOENIX' BOTTLE  
VASE, YUHUCHUNPING  
JIN DYNASTY, 13TH CENTURY  
11¼ in. (28 cm.) high, fitted cloth box  
\$6,000-8,000

PROVENANCE:  
J. J. Lally & Co., New York, 6 April 2006.

重要私人珍藏  
金十三世紀 黑釉褐彩鳥紋玉壺春瓶  
來源：  
藍理捷藝廊，紐約，2006年4月6日



910



Important Chinese Ceramics from the Linyushanren Collection

911

A VERY RARE JIZHOU PAPER-CUT RESIST-  
DECORATED BOWL

SOUTHERN SONG DYNASTY (1127-1279)

6 1/8 in. (15.6 cm.) diam., silk pouch, Japanese double wood box with inscriptions

\$60,000-80,000

PROVENANCE:

Baron Masuda (Masuda Takashi, 1848-1938) Collection, Tokyo (according to label on box).

EXHIBITED:

Nagoya, Maruei department store, *Exhibition for One Hundred Tea Bowl*, 16-21 November 1968.

Among the daring and innovative techniques for which the Jizhou kilns in Jiangxi province are most famous is the technique of using paper cut-outs as stencils to create resist designs. Carefully detailed on the interior with fifteen stylized papercut plum blossoms, with an extremely well-preserved glossy glaze, this bowl is an exceptional example of its type. For a discussion of the processes involved in producing designs using paper cut-outs, see R. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics*, 400-1400, Cambridge, Massachusetts, 1996, pp. 36-7.

臨宇山人珍藏重要中國瓷器

南宋 吉州窯剪紙貼花梅紋盃

來源:

男爵益田孝 (1848–1938 ) 珍藏，東京 ( 據木盒標籤 )

展覽:

名古屋，丸榮百貨公司，「Exhibition for One Hundred Tea Bowl」，1968年11月16日至21日

A bowl of similar decoration and size (15.2 cm. diam.), but a more golden-toned ground on the interior, from the Avery Brundage Collection, Asian Art Museum of San Francisco, is illustrated by R. Mowry, *ibid.*, p. 250, no. 101. For examples of smaller size, see a bowl from the Charles B. Hoyt Collection in the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo, 1980, vol. 10, no. 171, and the bowl from the Charlotte Horstmann Collection sold at Christie's New York, 26 May 2003, lot 218.



(another view with boxes)





## An Elegant Ge Ware Dish for Appreciation and Study

賞鑒千年：南宋哥窯盤

by Rosemary Scott, *Independent scholar*

The current would have been highly treasured from the time of its creation, and remains so to the present day. Evidence for the esteem in which such early crackled ware dishes were held during the reigns of the great Qing emperors Yongzheng (1723-35) and Qianlong (1736-95) can be found in contemporary court paintings – both informal imperial portraits and detailed depictions of selected treasures from the imperial collection. Small, lobed, Song or Yuan crackled ware dishes, similar to the current example, appear on the famous Yongzheng handscrolls entitled *Guwan tu* (Pictures of Ancient Playthings) in the Percival David Collection (currently on loan to the British Museum) and the Victoria and Albert Museum, dated 1728 and 1729 respectively. Sections of the scrolls depicting these related dishes are illustrated in E.S. Rawski and J. Rawson (eds.), *China – The Three Emperors 1662-1795*, Royal Academy, London, 2005, pp. 253 (bottom row, third from the right) **Fig. 1** and 254 (top row second from the right).

The Qianlong Emperor's admiration for such Song/Yuan crackle-glaze dishes can also be seen from the fact that vessels similar to the current dish appear in several informal portraits of the emperor, where he is depicted as a connoisseur of antiquities. One such portrait is a hanging scroll by Giuseppe Castiglione (1688-1766 Lang Shining), entitled *Hongli looking at a Painting*, which is in the collection of the Palace Museum, Beijing (illustrated in *China – The Three Emperors 1662-1795*, *op. cit.*, p. 282, no. 194). The emperor is shown seated beside a table on which a range of precious antiques have been placed – including jades, bronzes, and early 15th century monochrome porcelains, as well as a lobed Song/Yuan crackle-glazed dish, similar to the current vessel. The famous anonymous painting entitled 'One or Two?', of which there are three versions in the Palace Museum, Beijing, also depicts one of these dishes displayed for the emperor's enjoyment. **Fig. 2** One of these paintings is illustrated in the catalogue of the exhibition *The Qianlong Emperor – Treasures from the Forbidden City*, National Museums of Scotland, Edinburgh, 2002, p. 112, no. 59. The Qianlong emperor is shown seated on a day-bed in front of a screen on which is hung a portrait of himself, and surrounded by precious objects from his famous collection of antiques. A small crackle-glazed dish, similar to the current piece, is shown on the table nearest to the emperor.



Fig. 1 Detail of the *Guwan tu* (Pictures of Ancient Playthings), Percival David Collection (currently on loan to the British Museum), dated 1728, ©SOAS University of London.

圖一《古玩圖》細節，大維德爵士中國藝術基金會（目前借展于大英博物館），1728年，©倫敦大學亞非學院

哥窯瓷器清雅絕塵，宋人什襲而藏，今人神往如昔，追捧程度有過之而無不及。這些片紋斑駁的千年細器，豈止風靡古今藏家，更受歷代皇帝珍視。清代雍、乾兩帝的宮廷繪畫，早為此留下詳實記錄。蔚為大觀的雍正《古玩圖》，洋灑繪記宮廷瑰寶，內有諸如本品的宋元葵口小盤，珍存自傳世僅二卷的雍正六年（1728）繪、寄存大英博物館的大維德爵士珍藏一卷，以及雍正七年（1729）繪、維多利亞與艾爾伯特博物館珍藏之另一卷。圖見羅友枝（E.S. Rawski）、J·羅森（J. Rawson）等編：《China – The Three Emperors 1662—1795》，倫敦，2005年，頁253（下排右三）（圖一）、頁254（上排右二）。

乾隆皇帝對這類宋元小盤的熱愛，從多幅化身成風雅文士的宮廷畫作中可見一斑。北京故宮博物院藏郎世寧（Giuseppe Castiglione，1688—1766

年）繪《弘曆觀畫圖》軸，見乾隆皇帝悠然端坐，身旁一案古物琳琅，有玉器、青銅器、明代中葉單色釉瓷，以及一件狀如本品的宋元葵口盤，圖見前述著錄，頁282，編號194。同為北京故宮博物院所藏三卷佚名《乾隆皇帝一是一二圖》軸（圖二），亦有相類陳設，几案床榻上盡是書籍古玩，當中即有同類小盤。一卷圖見《The Qianlong Emperor — Treasures from the Forbidden City》，蘇格蘭國立博物館，愛丁堡，2002年，頁112，編號59。

這類宋元開片雅器，自古在日本備受推崇，至近代名震歐美，二十世紀著名美國收藏家史蒂芬（伊斯特凡）·瓊肯三世（Stephen (István) Junkunc III，約1904—1978年）即其主人之一。（圖三）瓊肯三世約在1904年生於匈牙利布達佩斯，童年隨父史蒂芬·瓊肯二世（1873—1948年）舉家移





Fig. 2 *One or Two?*, ink and color on paper, anonymous artist, Qing dynasty, ©Palace Museum, Beijing 故00005313

圖二 乾隆皇帝是一是二圖軸，清代，故宮博物院，北京，館藏編號故00005313，  
©故宮博物院，北京。

Song/Yuan crackle-glazed wares of this type have traditionally been revered in Japan, but in more recent centuries appreciation of their subtle elegance spread to Europe and America. One of the 20th century owners of the current dish was the famous, and greatly-respected, American collector Stephen Junkunc III (c. 1904-1978). **Fig. 3** Stephen (István) Junkunc III was born in Budapest, Hungary, in around 1904, but emigrated to the United States when he was a child. His father, Stephen Junkunc II (1873- 1948) brought the family to Chicago, where in 1918 he founded the General Machinery & Manufacturing Company on South Aberdeen Street; later moving it to North Keeler Street, where it is still located today, under the leadership of a fourth generation Junkunc. GMMCO began as a tool and die shop, but became the largest casket hardware stamping company in the US prior to World War II. During the war, Junkunc turned over a significant part of the firm's production to support the war effort. This included

aerospace manufacturing for the Ford Motor Company as a sub-contractor for Pratt & Whitney. The latter were so impressed with the precision of GMMCO, that after the war, in the 1950s, Pratt & Whitney commissioned GMMCO to manufacture a special fuel nozzle seal for their new jet engines.

While the 1950s and 1960s saw the largest number of artworks entering his collection, Stephen Junkunc III seems to have started collecting Chinese art in the 1930s, following his serendipitous introduction to a book on Chinese art. He was to establish a large library of books on the subject, which he housed in his home and in his office. These he studied with great assiduity, reading voraciously whenever he had free time. He took an additional interest in Chinese language. In the 1940s Junkunc began dedicated acquisition of Chinese art, which he pursued alongside his responsibilities as manager and part-owner of GMMCO. His Chinese collection, which at its height encompassed some 2,000 items, covered a number of areas, including ceramics, Buddhist art, jade carvings, bronzes and paintings.

In relation to jade, Junkunc formed a friendship with Alfred Salmony (1890-1958) – a professor at the Institute of Fine Arts, New York University, who was a leading, internationally-respected, scholar in the field of Chinese jade. Salmony visited Junkunc's collection of early Chinese jades in February 1950 with a view to including some of them in his forthcoming encyclopaedic two-volume history to be entitled *Chinese Jades of All Periods*. Sadly, Salmony died at sea before he could complete the project, but letters reveal that he entrusted Junkunc and the British collector Desmond Gure (1905-1970), who had both supported his research, to complete his publication. The first volume entitled *Chinese Jade Through the Wei Dynasty*, was published posthumously in 1963, and included a significant number of pieces from Junkunc's collection.

His letters suggest that Chinese ceramics were one of Junkunc's first collecting passions, and it is clear that he set a consistently high standard for the pieces he acquired. He only purchased from the most trusted international dealers. It has been noted that Junkunc's interest in Chinese art followed the establishment in 1928 of the Chicago rooms of the famous Japanese dealers Yamanaka & Co. Ltd. After Yamanaka's was forcibly dissolved by the US government in 1941 – after the attack on Pearl Harbour – its former manager Hisazo Nagatani (1905-1994) set up an independent dealership, Nagatani Inc., in 1944. It was Nagatani, who, over three decades, was the most influential of the dealers working with Stephen Junkunc and supplied a substantial number of

his Chinese pieces. However, Junkunc bought from many of the most renowned dealers of the mid-20th century. In the US these included C.T. Loo (1880-1957 Lu Qinzhai) and his former colleague and successor Frank Caro in New York; Ton-Ying & Company, Warren E. Cox (1895-1977) and Alice Boney (1901-1988), also in New York, as well as major London dealers such as: John Sparks, Bluett & Sons, H.R.N. Norton, and Barling of Mount Street. A letter written by Junkunc in 1935 to another London firm, W. Dickinson & Sons, provides an indication of his early determination to acquire only the best examples. He requested the dealer to seek out particular monochrome porcelains of the Kangxi and Yongzheng reigns, but specified that he only wanted 'cabinet pieces' of 'very fine quality'. These requirements were repeated to Bluett & Sons the following year. Also in 1936, Junkunc wrote to H.R.N. Norton asking to be sent photographs of any 'nice pieces in monochromes finely decorated pieces of the Ching dynasty', while also requesting pictures of Ming pieces 'in Chinese taste', such as 'fine dainty bowls stem cups, vases etc. of almost any description, but not clumsy types with poor color and hurried drawings'.

While his ceramic taste in the 1930s seems to have been primarily focussed on the Qing dynasty, in the 1940s Junkunc took a greater interest in earlier material, including fine ceramics from the Song-Ming period. It is a testament to the exceptional rarity and quality of the early pieces in his collection that, in addition to the current dish, it included two examples of the esteemed Ru ware, including one purchased in 1941 from C.T. Loo, which is now in the famous Au Bak Ling Collection.

By the early 1950s, Junkunc's collection of Chinese art was substantial. He kept the majority of the items at his home in Oak Park, Illinois, in a World War II underground bomb-shelter. On 7th September 1952 a report in the *Chicago Tribune* described the bomb-shelter as containing a 'priceless hoard' with 'shelves weighted with priceless pieces of Chinese art, prizes produced thru a span of centuries'. The writer of the article was inspired to describe Junkunc's collecting in the language of a novel: 'Junkunc sits spider-like in the center of a web of agents scattered throughout the world. His escapades in procuring some objects have called for the suavity of a diplomat, the daring of an international spy, and the speed of a distance runner. Cloaked in intrigue and secrecy, and spiced by competition, collecting oriental art is no role of a Milquetoast.' The similes may be a little far-fetched, but Junkunc certainly exhibited remarkable dedication, in addition to taste and discernment, in putting together a collection of ceramics which included such rare and beautiful pieces as the two Ru wares and the current exceptional Ge ware dish.



Fig. 3 Stephen Junkunc, III (d. 1978). Photographer unknown.

圖三 史蒂芬·瓊肯三世（1978年逝），佚名攝影師

居美國芝加哥。1918年，瓊肯二世在市內南亞伯丁街創辦通用機械製造公司（General Machinery & Manufacturing Company，簡稱GMMCO），其後遷址北基勒街，現由家族第四代後人執掌，至今仍屹立該址。GMMCO以銷售工具與模具起家，在二次大戰前已是全美棺槨金屬飾件衝壓商巨頭。戰時公司轉營軍工援仗，包括承辦普惠公司（Pratt & Whitney）為福特汽車製作航太機械項目。GMMCO以精工取勝，獲普惠公司持續賞識，戰後1950年代受委託為新型噴氣發動機製造專用燃油噴頭。

回顧瓊肯三世的收藏生涯，1950至60年代是高峰期，1930年代則是萌芽期，與中國藝術結緣自一本書。他此後藏書日富，填滿府邸和辦公室，儼然如中國藝術藏書閣。他手不釋卷，潛心研讀，擅用閒暇博覽群書，更對漢語產生濃厚興趣。1940年代，身為GMMCO經理兼合夥人的瓊肯三世，開始著力蒐購中國藝術品。瓊肯三世的藏品數量驚人，巔峰時高達2000件，涵蓋陶瓷、佛教藝術、玉雕、青銅器，以至繪畫等諸多範疇。

時任紐約大學美術學院教授的艾弗雷·薩爾莫尼（Alfred Salmony，1890—1958年），是蜚聲國際的中國玉器權威。1950年2月，薩爾莫尼觀賞瓊肯三世的高古玉器珍藏，二人惺惺相識。前者有意把部分玉器載入其即將刊印、分錄成上下冊的百科全書式巨著《Chinese Jades of All Period》，可惜夙願未嘗，在海上卒然身故。按書信記錄，薩爾莫尼付託瓊肯三世和英國收藏家德斯蒙·古雷（Desmond Gure，1905—1970年）完成遺作。1963年，上冊《Chinese Jade Through the Wei Dynasty》問世，收錄大批瓊肯珍藏。

薩爾莫尼筆下表示，瓊肯三世早在收藏肇始，便對中國陶瓷深感著迷，慎重而藏的精神始終如一。事實上，瓊肯只會經業界翹楚嚴選佳品。1928年，著名日本古董商山中商會在芝加哥開設業務，打開瓊肯對中國藝術的知識大門。1941年珍珠港事件爆發，山中商會遭美國政府清盤。1944年，前商會經理永谷寿三（1905—1994年）自立門戶，創辦永谷會社。三十年來，

永谷對瓊肯影響最巨，經他入手入藏的中國藝術品恆河沙數。與此同時，瓊肯珍藏的精闢來源也涵蓋二十世紀中葉各路藝壇巨擘。在紐約包括 盧芹齋（1880—1957）及其接班人法蘭克·卡羅（Frank Caro）、通運公司、華倫·E·寇斯（Warren E. Cox，1895—1977）及愛麗絲·龐尼（Alice Boney，1901—1988年）；在倫敦有史帕斯（Sparks）、布魯特父子商行（Bluett & Sons）、H.R.N.萊爾頓（H.R.N. Norton）和望特街巴林公司（Barling of Mount Street）等等。1935年，瓊肯信洽倫敦狄勁森父子商行（D. Dickinson & Sons），流露早年鍛煉銳眼的決心。他著對方蒐羅康熙、雍正年製單色釉瓷，強調只要「博物館級」的「曠世絕品」。翌年，他向布魯特父子商行發出同類書函。1936年，瓊肯去信H.R.N.萊爾頓物色藏品，包括「一流的清代單色釉瓷、彩繪瓷」，以及「貫徹華夏美學」的明瓷，諸如「纖巧精細的高足盃、應有盡有的瓶器」，切忌「色濁無光、紋樣粗率的次品」。

瓊肯雅好的陶瓷品類，在1930年代聚焦清代，至1940年代上推至宋明時期。除本哥窯盤外，瓊肯還蓄有兩件百年難遇的汝極品，其一在1941年購自 盧芹齋，後由鑒藏家區百齡入藏。瓊肯精益求精，目光如炬，是名副其實的收藏大王。

1950年代初，瓊肯的珍藏規模已極為可觀，絕大部分存於伊利諾州橡樹園家中的二戰地下防空洞。1952年9月7日，《芝加哥論壇報》比喻洞庫為「地下王國」，畫是「琳琅滿目的數百年中國藝術精華」。記者以奇詭文辭寫道：「瓊肯猶如蜘蛛，蟄伏在縱橫四方的網絡中心。藏寶洞主身懷絕技，具備外交官的機智、跨國間諜的膽識、長跑選手的韌度。蒐羅東方藝術是神秘國度裏的棘手競技，等閒之輩只能瞠乎其後。」作者未免誇張，但確能點出瓊肯的成功之道——糅合個人品味、鑒賞能力與鴻鵠大志。上述汝窯名器、本哥窯盤足証所言非虛。





Fig. 4 C. F. Yao, circa 1940, signed 'Iraida/NY' in red ink, sold Christie's New York, 23-24 September 2021, lot 703 (part).  
圖四 姚昌復，約1940年，紅色墨水簽註“Iraida/NY”，紐約佳士得，2021年9月23日至24日，拍品編號703（部分）。

Stephen Junkunc III was also a generous patron of the arts. In his lifetime he regularly loaned items from his collection to the Art institute of Chicago throughout the 1940s-1960s, to the famous 1949 Philadelphia *Ming Blue-and-White Exhibition*, and the 1956 *Arts of the*

*T'ang* exhibition held at the Los Angeles Museum of History, Science and Art. In addition, Junkunc made generous bequests to a number of other US museums.

Prior to entering Junkunc's collection the current Ge ware dish was in the collection of C.F. Yao **Fig. 4**, who, in 1952, loaned it to the Los Angeles County Museum exhibition *Chinese Ceramics from the Prehistoric Period Through Ch'ien Lung: A Loan Exhibition from Collections in America and Japan* (p. 69, no. III). C.F. Yao was also an important figure in the world of Chinese art in America. His full name was Yao Changfu (d. 1963) and he was the brother-in-law of Zhang Renjie (1877-1950, also known as Zhang Jingjiang), who founded the famous Ton-Ying and Company in Paris in 1905, establishing a branch on New York's Fifth Avenue in 1925 and at 5 East 57th Street in 1946. After Zhang Renjie's death in 1950, C.F. Yao took over the running of Ton-Ying in New York.

The current dish belongs to a group of ceramics which has fascinated collectors and scholars for centuries, and which has been the subject of extensive research – especially in the last 50 years. This group encompasses the elegant vessels with deliberately crackled, somewhat opaque, blue-, grey- and cream-toned glazes made in the Song and Yuan periods. These stoneware vessels are known as Guan ware and Ge ware. Both Guan ware and Ge ware are characterized by subtly-coloured glazes which were deliberately crackled to achieve a fine network of lines over the surface of the vessel. One of the reasons that these crackle lines were admired was probably that they were reminiscent of the fissures in jade, the most prized of all natural materials. One feature which many scholars associate with Ge wares is the double crackle, known in Chinese as *jinsi tiexian* 'golden thread and iron wire', characterised by a distinct dark brown/black crackle combined with a finer golden-brown crackle. This feature has been exceptionally well created on the current dish.

Guan wares, made for the Southern Song court have been convincingly identified, and the kilns, which made them are mentioned in early texts. The sites of both of these kilns – Jiaotianxia and Xiuneisi – have been found in the Hangzhou area, with the latter located at Laohudong. However, the kilns making the other crackle-glazed ware, Ge ware, have not yet been conclusively identified, although various theories have been proposed by scholars. Traditionally Ge ware was attributed to one of the Song dynasty kilns run by two brothers from the Zhang family - Zhang Shengyi and Zhang Sheng'er - in Chu prefecture in the Longquan area of Zhejiang, and the name Ge ware was said to derive

爪的裂紋開片，可媲美矜貴玉璞的天然脈紋，是官、哥名窯的一大特色，歷來評價極高。古人以鱗血形容裂紋色澤，現今學界通稱「金絲鐵線」，比喻色黃如金的幼紋、色褐如鐵的粗紋相互交織，本品即絕佳範例。

宋代官窯窯址可按古籍溯源，「官窯器，宋修內司燒者」（《格古要論》）、「後郊壇下別立新窯」（《垣齋筆衡》）等云之「修內司」、「郊壇下」兩窯遺址，近年在杭州鳳凰山北老虎洞、玉皇山南出土。「哥窯」一詞雖錄史冊，但背景未名。有說是浙江處州人章生一、章生二兄弟於龍泉各主一窯燒造，「生一以兄故，其所陶者曰哥窯」（《陶說》）。明嘉靖四十年（1561年）薛應旂等纂《浙江通誌》也有如此說法，惟資訊有限。已故學者汪慶正為哥窯端本清源，仔細翻查典籍，在〈官、哥兩窯若干問題的探索〉中表示「哥窯」一名在宋代文獻未見，待至元代孔齊（又名孔克齊）約在元順帝至正二十五年（約1365年）著成的《至正直記》，方有「哥哥洞窯」或「哥哥窯」之說。明洪武二十一年（1388年）曹昭著《格古要論》亦記「哥哥窯」。明宣德三年刊（1428年）《宣德鼎彝譜》出現「哥窯」一詞，為現存文獻最古。各書用字雖略有差異，但總算一脈相承，所指窯爐相同，惟地點尚難辨識。



Fig. 5 Lobed dish, Guan or Ge ware, Southern Song-Yuan dynasty, PDF 69 ©SOAS University of London.  
圖五 菱口盤，官窯或哥窯，南宋至元，PDF 69，©倫敦大學亞非學院

from the term *gege* (elder brother). Although this story is even repeated in the *Zhejiang tongzhi* (Zhejiang Provincial Gazetteer) of 1561, it has little basis in fact, but was retold many times. The late Professor Wang Qingzheng undertook considerable research into the literary evidence for the name Ge ware. He was unable to locate a reference in Song dynasty literature, but noted that the Yuan dynasty scholar Kong Qi in his *Candid Records of the Zhizheng Era* (c. 1365, *Zhizheng zhi ji*) mentioned both *gege dong yao* ('kiln in the elder brother's cave') and *gege yao* ('elder brother's kiln'). The early Ming dynasty author Cao Zhao also used the term *gege yao* in *The Essential Criteria of Antiquities* (1388, *Gegu yaolun*). The first reference to *ge yao* in surviving literature appears to be in the 1428 publication *Manual of Xuande Ritual Vessels* (*Xuande ding yi pu*). It seems likely that these all refer to the same ware or kiln, but that the name became simplified over time, and the location of the kiln site is still unconfirmed.

考古發掘方面，迄今出土的官、哥窯瓷器雖然極少，但1970年，南京舊中央門外發現之汪興祖墓，為學界提供莫大裨益。碑文記載墓立於洪武四年（1371年），內藏11件片紋花口小盤。見李蔚然：〈南京明汪興祖墓清理簡報〉，《考古》，1972年，卷4，頁31—33。現藏南京博物館的一盤圖見蘇玫瑰：〈Guan or Ge Ware? A re—examination of some pieces in the Percival David Foundation〉，《Oriental Art》，1993年夏，39期，編號2，頁21，圖版17、18。汪興祖（1338—1371年）是明初開國名將，隨朱元璋征戰有功。其墓葬價值連城，多件出土瓷器被斷為宋或元製。哥窯類被學者引用作元瓷之斷代依據，用之對照宋瓷雖罕，但也不能全盤否定後者的意義。

事實上，哥窯的斷代問題一直衆說紛紜，有些學者認為哥窯出自元代而非南宋，官、哥窯千絲萬縷的歷史淵源長久備受爭論。乾隆皇帝曾為宮藏片紋瓷器題詩銘文，惟對官、哥窯分類有矛盾直之嫌。乾隆皇帝對官、哥瓷器的熱愛，從前述書像、宮藏實例中可見端倪。文獻方面，乾隆皇帝之《清高宗御制詩文全集》更載有相關的御題詩句。帶御題詩的傳世例子，現藏於大維德爵士基金會及北京故宮博物院，可參考前引蘇玫瑰文，頁19—20。大維德爵士珍藏一



Fig. 6 Reverse of lobed dish, Guan or Ge ware, Southern Song-Yuan dynasty, PDF 69 ©SOAS University of London.  
圖六 菱口盤背面，官窯或哥窯，南宋至元，PDF 69，©倫敦大學亞非學院

Relatively few Guan or Ge ware pieces have been excavated from burial sites, but eleven lobed, crackle-glazed dishes were excavated in 1970 from the tomb of Marquis Wang Xingzu, a general who was buried in 4th year of Hongwu [AD 1371], outside the Zhongyang Gate, at Nanjing, (see Li Weiran 'Nanjing Ming Wang Xingzu mu qingli jianbao'(Brief report of the investigation of the Ming dynasty tomb of Wang Xingzu in Nanjing), *Kaogu*, 1972, vol. 4, pp. 31-33). One of the dishes from the Wang Xingzu tomb (now in the Nanjing Museum) was illustrated by Rosemary Scott in 'Guan or Ge Ware? A re-examination of some pieces in the Percival David Foundation', *Oriental Art*, Summer 1993, vol. XXXIX, No. 2, p. 21, pls. 17 and 18). These dishes were part of a collection of valuable goods interred with Wang Xingzu, who played an important part in the first Ming emperor's military victory. Other items from the tomb have been identified as being of Song or Yuan date. Although these excavated dishes have been used to indicate a Yuan date for Ge wares, a Song date cannot be ruled out.

例與本品十分相似，其色偏黃，典藏編號69，圖見同文，圖版14、15右下。（圖五及圖六）

大維德爵士另藏一葵口紋片小盤，底銘「乾隆乙未春御題」，即乾隆四十年（1775年）御題，又記「春風堂不觀隨筆，那識哥窯所得名」，同句載於《清高宗御制詩文全集》四集卷26。《春風堂隨筆》由明朝中葉著名文學家、書法家陸深（1477—1544）所撰。典藏編號14，圖見同文左上。（圖七及圖八）大維德爵士珍藏中另有一葵口盤，按造坯與釉色與本品對照，幾乎如出一轍。其底銘「鐵足冰紋火氣調，口分六出體規圓，較於瓶罍猶多見，華者脆和樸者堅」，載於《清高宗御制詩文全集》四集卷89。末記「乾隆丙申夏御題」，即乾隆四十一年（1776年）御題。典藏編號13，圖見同文左下。（圖九及圖十）

臺北故宮博物院藏有數例，其一就形制與釉色而言，皆本品非常相似，載於《故宮藏瓷：哥窯》下冊，香港，1962年，編號52。兩者底部相異，該盤為圈足平放燒造，本盤則以支釘承托。院藏官窯例子採支釘燒的可參考《宋官窯特展》圖錄，臺北，1989年，編號118—124；平足燒的見同書，編號





Fig. 7 Lobed dish, Guan or Ge ware, Southern Song-Yuan dynasty, PDF 14 ©SOAS University of London.

圖七 菱口盤，官窯或哥窯，南宋至元，PDF 14，©倫敦大學亞非學院

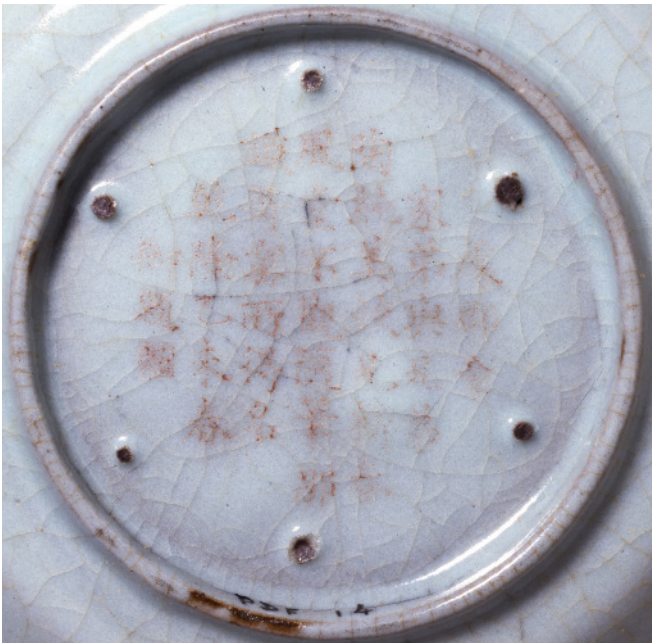


Fig. 8 Reverse of lobed dish, Guan or Ge ware, Southern Song-Yuan dynasty, PDF 14 ©SOAS University of London.

圖八 菱口盤背面，官窯或哥窯，南宋至元，PDF 14，©倫敦大學亞非學院

Indeed, the dating of Ge ware has been the subject of much debate in recent years, with some scholars suggesting that Ge wares should be dated to the Yuan dynasty, rather than the Southern Song, while the complexities of distinguishing between Guan and Ge wares has also been much discussed. Certainly, to judge from the inscriptions applied by the Qianlong emperor on early crackled wares in the imperial collection, he was inconsistent in his attributions. However, the high regard in which such pieces were held by the Qianlong Emperor, is demonstrated not only in their inclusion in imperial portraits – as discussed above – but by the fact that inscriptions which were applied on his orders to both Ge and Guan wares in the Qing imperial collection, and these were recorded in Complete Collection of Works by the Qing Emperor Gaozong [Qianlong], Qing Gaozong yuzhi *shiwén quanji*. Several such inscriptions appear on early crackled wares in the collection of Sir Percival David, as well as those in the Chinese palace collections. The Percival David Collection includes both Ge and Guan ware dishes of lobed form, of similar size, and, like the current dish, fired on spurs. These are discussed by Rosemary Scott in ‘Guan or Ge Ware? A re-examination of some pieces in the Percival David Foundation,’ *Oriental Art*, vol. XXXIX, no. 2, 1993, pp. 19-20. One of the David Collection dishes which closely resembles the current dish, although with a more yellowish glaze, is PDF 69 (illustrated *op. cit.*, plates 14 and 15, lower right). **Figs. 5 and 6**

An inscription on another lobed crackle-glazed dish in the collection of Sir Percival David provides a suggestion of a literary work to which the Qianlong Emperor traced the name Ge ware. The inscription on this dish (PDF 14, illustrated *op. cit.*, upper left) **Figs. 7 and 8**, is dated to the cyclical *yíwēi* year [AD 1775] and can be found under the title ‘On a Dish of Ge ware’ in Complete Collection of Works by the Qing Emperor Gaozong, vol. 26, section IV. Part of the inscription reads: ‘Had we not read the essays from the Spring Wind Hall [*Chunfengtang suibi* by Lu Shen AD 1477-1544], how could we know whence Ge ware got its name.’

The Percival David collection dish closest in potting and glaze colour to the current piece is PDF 13 (illustrated *op. cit.* lower left). **Figs. 9 and 10** This dish bears a Qianlong inscription dated to the cyclical *bingshen* year [AD 1776]. The inscription can be found under the title ‘On a Dish of Guan ware’ in Complete Collection of Works by the Qing Emperor Gaozong, vol. 89, section IV.

‘It has an iron foot, and crackled ice pattern from its high firing. Its rim is six-petalled like a flower, but its body is round. This form is not so rare as vases or cups. Objects of beauty are fragile, but those of simple strength endure.’

125—131。北京故宫博物院所藏同形制、支釘燒的官、哥盤中，最接近本品一例載於《故宫博物院藏文物珍品全集：兩宋瓷器》下冊，1996年，頁100，編號91，其色略深。（圖十一）

1992年10月，汪慶正教授在上海博物館舉辦為期三天的哥窯學術座談會，期間展出館藏一件較大的紋片葵口盤，展開他所認為哥窯實分兩類的理論研討。該盤的紋片布局與本盤雷同，但僅一色，非本盤之「金絲鐵線」雙色。

該釉偏藍，被定為哥窯。圖見 Shelagh Vainker 〈Ge Ware Conference Report〉，《Oriental Art》，1993 年夏，卷 39，2 期，頁5，圖 1。

明朝年間，宋瓷地位無與倫比，帝皇貴族、騷人墨客一概對其趨之若鶩。明人推許「官、哥、汝、鈞、定」為「五大名瓷」，五瓷聲名非同凡響。五窯大美盈累千年，古韻澹哲積厚流光，本哥盤盡得其髓，堪稱模範。



Fig. 9 Lobed dish, Guan or Ge ware, Southern Song-Yuan dynasty, PDF 13 ©SOAS University of London.

圖九 菱口盤，官窯或哥窯，南宋至元，PDF 13，©倫敦大學亞非學院



Fig. 10 Reverse of lobed dish, Guan or Ge ware, Southern Song-Yuan dynasty, PDF 13 ©SOAS University of London.

圖十 菱口盤背面，官窯或哥窯，南宋至元，PDF 13，©倫敦大學亞非學院

The current dish is very similar in shape and colour to a slightly smaller Ge ware dish in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum - Ko Ware of the Sung Dynasty*, Book II, Hong Kong, 1962, no 52. The Taipei dish has, however, been fired on its foot rim, rather than on spurs. A number of Guan ware dishes of this form, which have been fired on spurs, have also been preserved in the National Palace Museum, Taipei. These have been illustrated in the *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, National Palace Museum, Taipei, 1989, nos. 118-24. Further examples of similar form, but which have been fired standing on their foot rims, are illustrated in the same volume, nos. 125-31. Of the Ge and Guan ware dishes of similar size and shape, and fired on spurs, in the collection of the Palace Museum, Beijing, the closest to the current dish – although with slightly darker glaze – is that illustrated in the *Complete Collection of Treasures of the Palace Museum, porcelain of the Song dynasty (II)*, 1996, p. 100, no. 91. **Fig. 11**

A somewhat larger lobed dish with crackled-glaze from the collection of the Shanghai Museum was exhibited at the three-day conference on Ge ware organized by Professor Wang Qingzheng in Shanghai in October 1992. This formed part of the discussion of his theory that there were in fact two types of Ge ware. This dish has similar crackle lines to those on the current dish, but of a single colour. It has been designated Ge ware, despite the glaze colour being of a bluer tone. (illustrated by Shelagh Vainker, ‘Ge Ware Conference Report’, *Oriental Art*, Summer 1993, vol. XXXIX, No. 2, p. 5, fig. 1).

In the Ming dynasty, when connoisseurs choose to honour classes of Song dynasty ceramics which had enjoyed the appreciation of the imperial court and members of the Song elite for their refined beauty, they named Guan, Ge, Ru, Jun, and Ding wares as the *wu dāmíng cǐ* ‘Five Famous Wares of the Song’. The beautiful little Ge ware dish in the current sale exemplifies all the aesthetic qualities for which the five were justifiably revered.

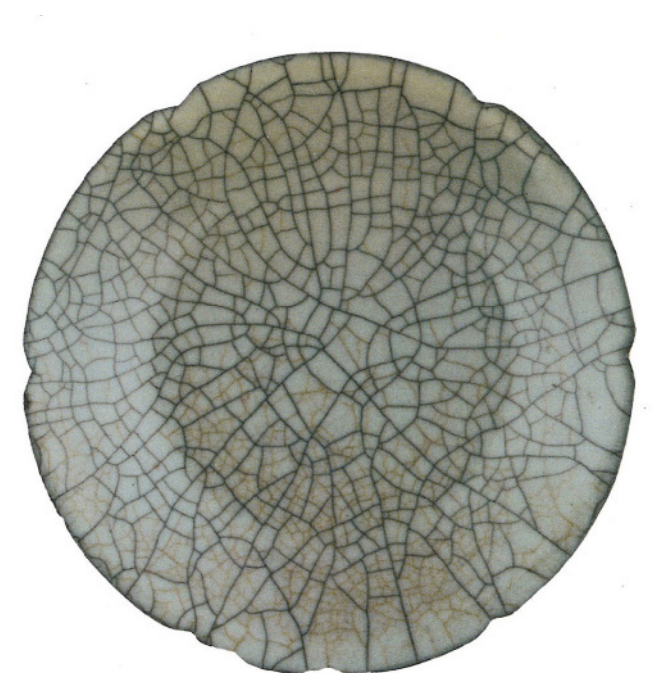


Fig. 11 Ge dish in the Palace Museum, Beijing, as illustrated in the *Complete Collection of Treasures of the Palace Museum, porcelain of the Song dynasty (II)*, Hong Kong, 1996, p. 100, no. 91. 新00140079

圖十一 哥窯葵瓣口盤，故宮博物院，北京，《故宮博物院藏文物珍品全集：兩宋瓷器（下）》，香港，1996年，頁100，編號91，館藏編號新00140079。



Important Chinese Ceramics from the Linyushanren Collection

912

A SUPERB AND VERY RARE GE FOLIATE DISH

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

5½ in. (14 cm.) diam., fitted cloth box

\$1,800,000-2,500,000

PROVENANCE:

C. F. Yao (Yao Chang Foo, 1884-1963) Collection, New York.

Stephen Junkunc, III (d. 1978) Collection.

Property from an American Private Collection; Christie's New York, 24 March 2004, lot 151.

Sen Shu Tey, Tokyo.

Linyushanren Collection, Japan

EXHIBITED:

Los Angeles, Los Angeles County Museum, *Chinese Ceramics from the Prehistoric Period through Ch'ien Lung*, 14 March-27 April 1952.

Tokyo, Sen Shu Tey, *Special Exhibition 'Run Through 10 Years'*, 2006.

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22-27 November 2012; New York, 15-20 March 2013; London, 10-14 May 2013.

LITERATURE:

H. Trubner, *Chinese Ceramics from the Prehistoric Period through Ch'ien Lung*, Los Angeles, 1952, p. 69, no. 111.

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, 2006, p. 48, no. 57.

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 188-191, no. 80.

R. Scott, 'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection', *Arts of Asia*, March-April 2014, pp. 97-108, fig. 22.

臨宇山人珍藏重要中國瓷器

南宋/元 哥窯葵口盤

來源:

姚昌復 (1884–1963 ) 珍藏，紐約

史蒂芬·瓊肯三世 (1978年逝) 珍藏

美國私人珍藏；紐約佳士得，2004年3月24日，拍品編號151

千秋庭，東京

臨宇山人珍藏

展覽:

洛杉磯郡藝術館，「Chinese Ceramics from the Prehistoric Period Through Ch'ien Lung: A Loan Exhibition from Collections in America and Japan」，1952年3月14日至4月27日

東京，千秋庭，「創立十周年紀念展覽會」，2006年

佳士得，「古韻天成：臨宇山人宋瓷珍藏展覽」，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日

出版:

H. Trubner，《Chinese Ceramics from the Prehistoric Period Through Ch'ien Lung: A Loan Exhibition from Collections in America and Japan》，洛杉磯，1952年，頁69，編號111

千秋庭，《中國美術蒐集》，東京，2006年，頁48，編號57

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，頁188–191，編號80

蘇玫瑰，「Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection」，《Arts of Asia》，2014年3/4月刊，頁97–108，圖22



(reverse)





# Property from the Collection of Dr. Hiroshi Horiuchi

## 堀内洋志醫生珍藏中國藝術

(Lots 913–927)



Dr. Horiuchi at Christie's, Tokyo.  
堀内醫生訪問佳士得東京辦公室

Dr. Hiroshi Horiuchi earned his doctorate from Jikei University's School of Medicine, Japan's oldest private medical university, where he pursued gastroenterology with a specialization in gastrointestinal endoscopy. He holds an additional Master of Medical Administration from the Tokyo Medical and Dental University's School of Medical Administration. During his storied career, his focus has been on the integration of AI into endoscopic medicine and treatment

methods. Descended from a long line of physicians, Dr. Horiuchi's grandfather was a surgeon who maintained close relationships with doctors and politicians from foreign countries such as the U.S. and China, serving as a local guide and friend to the family of Michael Joseph Mansfield, mentor to U.S. President Joe Biden and former Majority Leader of the United States Senate, during his tenure as American ambassador to Japan. Dr. Horiuchi began work as a hospital CEO while still in his thirties. He is currently in charge of Japan's Advanced Medical Council, an organization he founded to further promote the integration of scientific inquiry and medical treatment that provides support to cutting-edge medical researchers and their patients.

Dr. Horiuchi's family has collected artwork for generations. Dr. Horiuchi has long enjoyed reading through auction house publications, a pastime that started with Christie's catalogues in his teen years. From his late twenties onward, he began to pursue the acquisition of Chinese works of art in earnest—exactly when the Chinese art market began to experience a surge of renewed interest. However, even when the competition was fierce, he frequented Tokyo's most esteemed antiques dealers and used his own acquired knowledge to painstakingly select works for acquisition. Coincidentally, his alma mater, his place of employment, and own residence are all close to the Tokyo Art Club, and as a result, he has served as a physician and medical consultant for over thirty auction and art industry professionals, supporting their health as much as they have supported him in his connoisseurship. To honor this partnership, a portion of the proceeds from this sale of high-quality works will be donated to fund gastrointestinal cancer research.

Archaic jades from the collection of Dr. Horiuchi will be offered in the present sale lots 1129-1131.

Property from the Collection of Dr. Hiroshi Horiuchi

913

### A LONGQUAN CELADON 'TWIN FISH' DISH

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

5 in. (12.5 cm.) diam., Japanese wood box

\$6,000-8,000

#### PROVENANCE:

Shogado, Tokyo.

#### EXHIBITED:

On loan: Fukuoka, Kyushu National Museum, August 2019-June 2023.

堀内洋志醫生珍藏

### 南宋/元 龍泉窯青釉雙魚紋盤

來源:

尚雅堂，東京

展覽:

借展：福岡，九州國立博物館，2019年8月–2023年6月



Property from the Collection of Dr. Hiroshi Horiuchi

914

### A RARE CARVED DING 'DUCKS' BOWL

NORTHERN SONG DYNASTY (AD 960-1127)

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

\$8,000-12,000

#### PROVENANCE:

Sotheby's London, 13 November 2002, lot 83.

#### EXHIBITED:

On loan: Tokyo National Museum, September 2022-June 2023.

堀内洋志醫生珍藏

### 北宋 定窯刻雙鳧戲塘圖盃

來源:

倫敦蘇富比，2002年11月13日，拍品編號83

展覽:

借展：東京國立博物館，2022年9月–2023年6月

Property from the Collection of Dr. Hiroshi Horiuchi

915

### AN UNUSUAL LARGE CARVED DING 'LOTUS' BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

10 in. (25.4 cm.) diam., Japanese wood box

\$5,000-7,000

#### PROVENANCE:

Sen Shu Tey, Tokyo.

#### EXHIBITED:

Tokyo, Sen Shu Tey, *The Collection of Chinese Art II - Special Exhibition 'Strolled for last ten years'*, 2016.

#### LITERATURE:

Sen Shu Tey, *The Collection of Chinese Art II - Special Exhibition 'Strolled for last ten years'*, Tokyo, 2016.

堀内洋志醫生珍藏

### 北宋 / 金 定窯刻蓮紋盃

來源:

千秋庭，東京

展覽:

東京，千秋庭，「中國美術蒐集II：創立20周年紀念展覽會」，2016年

出版:

千秋庭，《中國美術蒐集II：創立20周年紀念展覽會》，東京，2016



915 (another view with box)



914



915



Property from the Collection of Dr. Hiroshi Horiuchi

¥916

A JIAN 'HARE'S FUR' TEA BOWL  
SOUTHERN SONG-YUAN DYNASTY (1127-1368)

4 in. (10 cm.) diam., Japanese wood box

\$4,000-6,000

PROVENANCE:  
Kitayama Fine Art, Tokyo.

EXHIBITED:  
On loan: Fukuoka, Kyushu National Museum, August 2019-June 2023.

堀内洋志醫生珍藏  
南宋/元 建窯兔毫盞  
來源：  
北山美術，東京  
展覽：  
借展：福岡，九州國立博物館，2019年8月-2023年6月



(another view)



Property from the Collection of Dr. Hiroshi Horiuchi

¥917

A QINGBAI FOLIATE STEM BOWL  
NORTHERN SONG DYNASTY (AD 960-1127)

4⅞ in. (12.4 cm.) diam., Japanese wood box

\$4,000-6,000

PROVENANCE:  
Bluett & Sons Ltd., London.  
Morton & Grace Gordon Collection, New Jersey.  
Magnificent Qing Monochrome Porcelains and Earlier Works of Art from the Gordon Collection; Christie's New York, 24 September 2011, 1117 (part).  
Mayuyama, Tokyo.

EXHIBITED:  
Tokyo, Mayuyama, *An Exhibition of Song Ceramics*, 12-21 October 2018.  
On loan: Tokyo National Museum, September 2022-June 2023.

LITERATURE:  
Mayuyama, *An Exhibition of Song Ceramics*, Tokyo, 2018, p.52-53, no.33.

堀内洋志醫生珍藏  
北宋 青白釉花口高足盃  
來源：  
Bluett & Sons Ltd.，倫敦  
Morton & Grace Gordon珍藏，新澤西  
《Magnificent Qing Monochrome Porcelains and Earlier Works of Art from the Gordon Collection》；紐約佳士得，2011年9月24日，1117（其一）  
繭山龍泉堂，東京  
展覽：  
東京，繭山龍泉堂，「宋磁」，2018年10月12-21日  
借展：東京國立博物館，2022年9月-2023年6月  
出版：  
繭山龍泉堂，《宋磁》，東京，2018年，頁52-53，編號33



917

Property from the Collection of Dr. Hiroshi Horiuchi

¥918

A CARVED QINGBAI BOX AND COVER  
SONG DYNASTY (AD 960-1279)

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

\$3,000-5,000

PROVENANCE:  
Kochukyo, Tokyo.

EXHIBITED:  
Tokyo, Kochukyo, *Kobijutusu tono Deai, Hako (Box and Cover)*, 10-15 April 2017.  
On loan: Fukuoka, Kyushu National Museum, August 2019-June 2023.

LITERATURE:  
*Sekai toji zenshu*, vol. 12, Sung Dynasty, Tokyo, 1977, p. 295, fig. 179.  
Kochukyo, *Kobijutusu tono Deai, Hako (Box and Cover)*, Tokyo, 2017, no.19.

堀内洋志醫生珍藏  
宋 青白釉刻葉紋蓋盒  
來源：  
壺中居，東京  
展覽：  
東京，壺中居，「Kobijutusu tono Deai, Hako (Box and Cover)」，2017年4月10-15日  
出版：  
小山富士夫，《世界陶瓷全集》，卷12，圖179  
壺中居，《Kobijutusu tono Deai, Hako (Box and Cover)》，東京，2017年，編號19



918





919

Property from the Collection of Dr. Hiroshi Horiuchi

¥919  
A JUN PURPLE-SPLASHED BOWL

YUAN DYNASTY (1279-1368)

7⅞ in. (8 cm.) diam., Japanese wood box

\$4,000-6,000

PROVENANCE:  
Sen Shu Tey, Tokyo.

堀内洋志醫生珍藏  
元 鈞窯天藍釉紫斑盃

來源:  
千秋庭，東京

Property from the Collection of Dr. Hiroshi Horiuchi

¥920  
A SMALL JUN BOWL

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

3⅞ in. (8.5 cm.) diam., Japanese wood box

\$10,000-15,000

PROVENANCE:  
Sen Shu Tey, Tokyo.

EXHIBITED:  
Tokyo, Sen Shu Tey, *The Collection of Chinese Art II - Special Exhibition 'Strolled for last ten years'*, 2016.

LITERATURE:  
Sen Shu Tey, *The Collection of Chinese Art II - Special Exhibition 'Strolled for last ten years'*, Tokyo, 2016.

堀内洋志醫生珍藏  
北宋/金 鈞窯小盃

來源:  
千秋庭，東京  
展覽:  
東京，千秋庭，「中國美術蒐集II：創立20周年紀念展覽會」，2016年  
出版:  
千秋庭，《中國美術蒐集II：創立20周年紀念展覽會》，東京，2016年

Property from the Collection of Dr. Hiroshi Horiuchi

¥921  
A RARE BLUE AND WHITE 'DRAGON' STEM CUP

LATE YUAN-EARLY MING DYNASTY, 14TH CENTURY

3⅞ in. (9.9 cm.) diam., Japanese wood box

\$12,000-18,000

PROVENANCE:  
Kitayama Fine Art, Tokyo.

EXHIBITED:  
On loan: Tokyo, Tokyo National Museum, September 2022-June 2023.

A slightly larger stem cup (11.7 cm. high) of similar form and with similar decoration to that of the present example is in the collection of the Palace Museum, Beijing. The Palace Museum stem cup has an additional plantain leaf band in underglaze blue around the stem, and the dragon design on the interior is described by the authors as having been molded. The stem cup is published in *The Complete Collection of Treasures of the Palace Museum - 34 - Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, p. 14, no. 12, where it is dated to the Yuan dynasty.

Two similar blue and white stem cups have previously been sold at Christie's: one at Christie's Hong Kong, 24 October 1993, lot 718, and the other at Christie's New York, 21 March 2002, lot 159. Both of these stem cups were purchased from Yamanaka & Co. Another blue and white stem cup from the collection of Stephen Junkunc, III, dated to the Yuan-early Ming dynasty, sold at Christie's New York, 29 March 2006, lot 420.

堀内洋志醫生珍藏  
元末/明初 十四世紀 青花龍紋高足盃

來源:  
北山美術，東京  
展覽:  
借展：東京，東京國立博物館，2022年9月–2023年6月



921 (interior)



921



Property from the Collection of Dr. Hiroshi Horiuchi

0922

**A SET OF SIX BLUE AND WHITE FOLIATE BOWLS**

KANGXI PERIOD (1662-1722)

5¼ in. (14.5 cm.) diam. each, Japanese wood box

\$4,000-6,000

**PROVENANCE:**

Sen Shu Tey, Tokyo.

堀内洋志醫生珍藏

清康熙 青花人物花鳥雜寶圖花口折沿盤一組六件

來源:

千秋庭，東京



922

Property from the Collection of Dr. Hiroshi Horiuchi

0923

**A BLUE AND WHITE 'DRAGON' BOWL**

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

4½ in. (11.5 cm.) diam., Japanese wood box

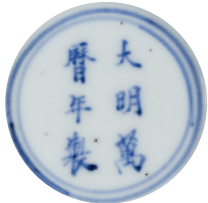
\$4,000-6,000

堀内洋志醫生珍藏

明萬曆 青花團龍紋盤 雙圈六字楷書款



923



923 (mark)



Property from the Collection of Dr. Hiroshi Horiuchi

0924

**A LARGE FAMILLE VERTE DISH**

KANGXI PERIOD (1662-1722)

13¼ in. (33.6 cm.) diam., Japanese wood box

\$6,000-8,000

**PROVENANCE:**

Mayuyama, Tokyo.

**EXHIBITED:**

On loan: Fukuoka, Kyushu National Museum, August 2019-June 2023.

堀内洋志醫生珍藏

清康熙 磬紅五彩人物庭臺圖盤

來源:

繭山龍泉堂，東京

展覽:

借展：福岡，九州國立博物館，2019年8月-2023年6月





925



926



927

Property from the Collection of Dr. Hiroshi Horiuchi

¥925

**A RARE INCISED YELLOW-GLAZED 'DRAGON' BOWL**  
XIANFENG SIX-CHARACTER MARK AND OF THE PERIOD (1851-1861)

4⅜ in. (10 cm.) diam., Japanese wood box

\$10,000-15,000

**PROVENANCE:**  
Mayuyama, Tokyo.

**EXHIBITED:**  
On loan: Tokyo, Tokyo National Museum, September 2022-June 2023.

堀内洋志醫生珍藏  
清咸豐 黃釉劃龍鳳戲珠紋盃  
黑彩六字楷書款  
來源：  
繭山龍泉堂，東京  
展覽：  
借展：東京，東京國立博物館，2022年9月-2023年6月



925 (mark)

Property from the Collection of Dr. Hiroshi Horiuchi

¥926

**A WHITE-GLAZED DISH**  
GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

8⅝ in. (22 cm.) diam., Japanese wood box

\$4,000-6,000

**PROVENANCE:**  
Saga Kinmoto (1922-1998, brother-in-law to Pujie) Collection, Tokyo.  
Sen Shu Tey, Tokyo

堀内洋志醫生珍藏  
清光緒 白釉盤 六字楷書款  
來源：  
嵯峨公元 (1922-1998, 溥傑之內弟)珍藏，東京  
千秋庭，東京



926 (mark)

Property from the Collection of Dr. Hiroshi Horiuchi

¥927

**TWO 'HAIR' CRYSTAL WATER POTS**  
18TH-19TH CENTURY

The larger 4⅝ in. (11.7 cm.) diam., metal spoon, Japanese wood box  
The smaller 3½ in. (9 cm.) diam., Japanese wood box  
\$6,000-8,000

**PROVENANCE:**  
The larger: Private collection, Japan.  
Sen Shu Tey, Tokyo.  
The smaller: Sen Shu Tey, Tokyo.

**EXHIBITED:**  
The smaller: Tochigi Kuranomachi Museum, *Suiteki no Sekai (The World of Water Droppers)*, 18 February-25 March 2012.

堀内洋志醫生珍藏  
清十八/十九世紀 髮晶雕龍紋水丞兩件  
來源：  
較大水丞：  
日本私人珍藏  
千秋庭，東京

較小水丞：  
千秋庭，東京  
展覽：  
較小水丞：  
栃木縣，栃木藏之街美術館，「水滴の世界」展，2012年2月18日-3月25日



Various Properties

928

A RARE PAINTED CIZHOU  
FIGURE OF BUDDHA

JIN DYNASTY (1115-1234)

16⅞ in. (41 cm.) high, Japanese wood box

\$4,000-6,000

PROVENANCE:

Japanese private collection, acquired prior to  
World War II.

A similar painted Cizhou figure, but with the  
addition of green enamels, was excavated in  
1972 from Fengfeng Mining District, Handan  
City, and is illustrated in *Complete Collection  
of Ceramics Art Uncarthed in China - 3 -  
Hebei*, Beijing, 2008, no. 192, where it is dated  
to the Jin dynasty. For examples of other  
painted Cizhou Buddhist figures, see *ibid.* no.  
192 and 194.

金 磁州窯彩繪佛坐像

來源:

日本私人珍藏, 二戰前入藏



929

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

7 in. (17.8 cm.) diam., Japanese wood box

\$12,000-18,000

南宋 青白釉刻嬰戲紋葵口盃



(another view)

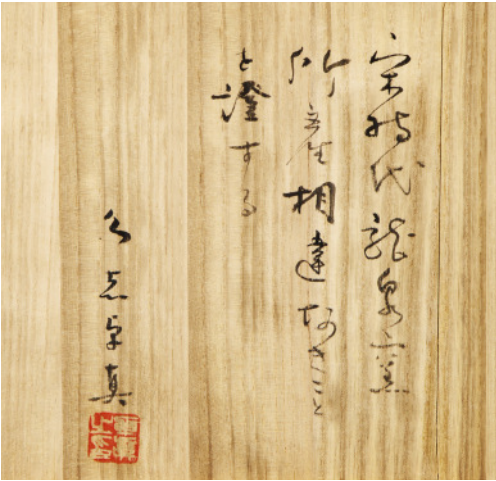




0930  
A LONGQUAN CELADON 'TWIN FISH' DISH  
SOUTHERN SONG-YUAN DYNASTY (1127-1368)  
8 3/8 in. (21.5 cm.) diam., Japanese wood box  
\$6,000-8,000

PROVENANCE:  
Kushi Takushin (1898-1973) Collection, Japan (according to inscription on wood box).

南宋/元 龍泉窯青釉雙魚紋盤  
來源:  
久志卓真 (1898-1973) 珍藏, 日本 (據木盒題識)



(inscription on interior of box cover)

0931  
A RARE MOLDED AND CARVED LONGQUAN  
CELADON CENSER  
SOUTHERN SONG DYNASTY (1127-1279)  
6 1/2 in. (16.5 cm.) diam., reticulated silver cover, Japanese double wood box  
\$40,000-60,000

南宋 龍泉窯青釉模印刻花卉紋三足香爐



(another view)







932

0932

A LONGQUAN CELADON COLD-WATER JAR, *MIZUSASHI*

CHONGZHEN PERIOD, DATED BY INSCRIPTION TO THE NINETH YEAR OF CHONGZHEN CORRESPONDING TO 1636

9⅞ in. (25 cm.) high, black lacquer cover, Japanese wood box

\$8,000-12,000

明崇禎（1636年）  
龍泉窯青釉桶式水指 「崇禎九年」款



932 (inscription)



933

0933

A LONGQUAN CELADON PEAR-SHAPED VASE

YUAN DYNASTY (1279-1368)

10¼ in. (26 cm.) high, Japanese wood box

\$12,000-18,000

元 龍泉青釉雙耳啣環瓶

0934

A LONGQUAN CELADON 'BAMBOO-NECK' VASE

MING DYNASTY (1368-1644)

10⅞ in. (27 cm.) high, Japanese wood box

\$10,000-15,000

PROVENANCE:  
Private collection, Kanazawa.

明 龍泉窯青釉竹節式長頸瓶

來源：  
日本金澤私人珍藏

Longquan vases of this elegant form have been sought after since the Southern Song period. The encircling lines at the junction of shoulder and neck and the second-lowest line on the body appear to be linked to luting lines. The fine, raised lines give the shape one of its Chinese names, *xianwenping*, meaning 'string pattern vase.' A similar vase, dated Southern Song-Yuan dynasty, in the collection of the National Palace Museum, Taipei, is illustrated in *Green - Longquan Celadon of the Ming Dynasty*, National Palace Museum, Taipei, 2009, no. 151. Another similar example with a cup-shaped mouth, dated to the Ming dynasty, is illustrated in *Sekai Toji Zenshu*, vol. 14, Tokyo, 1976, pl. 227. See, also, the similar example sold at Sotheby's Hong Kong, 4 April 2017, lot 3049.







0935

**A CARVED LONGQUAN CELADON STEM CUP**  
YUAN DYNASTY (1279-1368)

4½ in. (11.5 cm.) diam., Japanese wood box  
\$4,000-6,000

元 龍泉窯青釉刻花高足盃

The flared stem of this stem cup is divided into three sections by horizontal ribs in imitation of a stalk of bamboo. As noted by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 463, “bamboo is assigned Confucian qualities which are much admired in a man – it does not break under pressure, and is constant, never losing its colour even in adverse conditions.” Harrison-Hall illustrates, pp. 463-64, nos. 16:2-16:5, four Longquan celadon stem cups with similar “bamboo” stems, all of which are dated Yuan to Ming dynasty, c. 1300-1400. The bowls of the stem cups illustrated by Harrison-Hall, however, are all plain, unlike the bowl of the current stem cup which is carved with petal lappets.

0936

**A CARVED LONGQUAN CELADON DISH**  
MING DYNASTY, 15TH-16TH CENTURY

15¾ in. (40 cm.) diam., Japanese wood box  
\$5,000-7,000

明十五/十六世紀 龍泉窯青釉折沿盤

Three very similar Longquan celadon dishes of comparable size are in the National Palace Museum, Taipei, and are illustrated by Tsai Mei-fen, ed., in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 84-7, nos. 36-8.







(another view with box)

~0937

**A LARGE AND VERY RARE WUCAI 'DRAGON' JAR**  
JIAJING SIX-CHARACTER MARK IN A DOUBLE CIRCLE AND OF THE PERIOD (1522-1566)

15¾ in. (40 cm.) high, hardwood stand, cloth box

\$250,000-350,000

**PROVENANCE:**

The collection of Niigata prefecture politician Yamamoto Teijiro (1870-1937), Japan (according to label on box).  
The collection of tea practitioner Kimura Shigeyoshi (1896-1990), Japan.

**LITERATURE:**

*Kimura Sado Bijutsukan Zuroku*, Kashiwazaki, 1984.

明嘉靖 五彩折枝蓮紋開光龍紋罐 雙圈六字楷書款

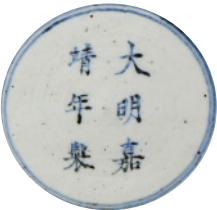
來源:

日本新潟縣政治家山本悌二郎 (1870-1937) 珍藏 (據木盒標籤)

日本茶人木村重義 (1896-1990) 收藏

出版:

《木村茶道美術館図録》, 柏崎市, 日本, 1984年



(mark)







It is very rare to find a Jiajing mark and period jar of this impressive large size and quality, with such well-preserved enamels. A Jiajing jar of similar size and shape and with the same decorative scheme as the current jar in the Shanghai Museum is illustrated in *Shanghai Museum*, Tokyo, 1993, p. 202, no. 122. (Fig. 1) Another similar jar formerly in the Qing court collection and now in the collection of the Palace Museum, Beijing is illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 7, no. 6. A slightly smaller Jiajing jar of the same shape and with similar design in the collection of the Musée Guimet in Paris is illustrated by D. Lion-Goldschmidt, *Ming Porcelain*, London, 1978, p. 170, no. 149. The Guimet jar also has a white ground and the decoration in green, yellow, turquoise and red. The only notable difference in the design scheme is that the band of waves around the base of the Guimet jar is slightly narrower than on the current vessel. Another jar of this shape and design in the collection of the British Museum, see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp. 265-6, no. 9:116. A further similar, white-ground, example in the Baur Collection is illustrated by J. Ayers, *Chinese Ceramics in the Baur Collection*, Geneva, 1999, no. 89. A Jiajing jar of similar size and decoration, but with an aubergine ground, from the Saint Louis Art Museum, was sold at Christie's New York, 30 March 2005, lot 344. (Fig. 2) This jar is now in the Songzhutang Collection, illustrated in *Encompassing Precious Beauty: The Songzhutang Collection of Imperial Chinese Ceramics*, Hong Kong, 2016, pp. 38-9, no. 9.

There is a variant of these white-ground Jiajing jars, which is of similar form, size and design, but which utilize a different palette, and which are inscribed with Wanli marks on a yellow-glazed base. Both the Museum of Oriental Ceramics, Osaka, see *Masterpieces of Oriental Ceramics*, Museum of Oriental Ceramics, Osaka, 1994, p. 75, no. 51, and the Shanghai Museum, see *Ancient Chinese Ceramic Gallery*, Shanghai, 1996, no. 67, have examples of the Wanli type. These Wanli jars are of particular interest in that they employ the same palette as the

current jar - aubergine, turquoise, green, yellow and black. Their bands around the foot are similarly arranged and colored, and the plantain bands and roundels are also very similar, although they use the colors in different areas of the design. In choice of palette, disposition of colors and use of certain motifs the current jar is very close to the magnificent Wanli mark and period jar sold in our Hong Kong rooms on 26 April 2004, lot 1000. This jar shares with the current vessel similar aubergine ground and identical wave and plantain bands around the foot. The only difference being that the dividing line between these bands is aubergine on the current jar and yellow on the Hong Kong jar. The coloration of the dragons is also the same on the two vessels. The closeness of the current jar to these Wanli vessels may suggest that it was produced towards the end of the Jiajing reign.

The palette combining aubergine, turquoise, green, yellow and black used on these vessels appears on porcelains from the Jingdezhen imperial kilns as early as the Chenghua reign. The famous example of this is the excavated late Chenghua duck censer exhibited in Hong Kong and illustrated and discussed in *A Legacy of Chenghua - Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Tsui Museum of Art, Hong Kong, 1993, pp. 156-7, no. C34. The combination of aubergine turquoise, yellow and green had, of course, been seen on architectural ceramics since at least Jin times, and on *fahua*-type vessels made at the tilework kilns since at least the Yuan. While the *fahua* technique appeared at the Jingdezhen kilns in the Xuande reign, the traditional *fahua* palette including aubergine and turquoise does not seem to have been used with this technique at Jingdezhen until the very end of the 15th century. A rare 16th century *kinrande* ewer, of a shape usually attributed to the Jiajing reign, is in the collection of the Egawa Museum of Art, Hyogo, and illustrated in *Special Exhibition - Chinese Ceramics*, Tokyo National Museum, 1994, p. 196, no. 280. This shares with the current jar both the use of colored grounds, and the employment of turquoise, aubergine and yellow. The panel on the side of this ewer shows a yellow dragon on an aubergine ground above turquoise waves.



Fig. 1 A *wucaizai* jar, Jiajing six-character mark and of the period, Shanghai Museum.  
圖一 五彩團龍紋壺，明嘉靖，上海博物館。



Fig. 2 A polychrome-glazed lobed jar, Jiajing six-character mark and of the period, sold at Christie's New York, 30 March 2005, lot 344.  
圖二 團龍蓮瓣紋罐，明嘉靖，佳士得紐約，2005年3月30日，拍品編號344。



# Chinese Ceramics from the Alita Davis Weaver Reed Collection

阿立塔·戴維斯·薇荷·理德珍藏中國瓷器

(Lots 938–949)

Samuel C. Davis (1871-1940) was born in St. Louis to a prominent family of dry-good merchants and gained his interest in Chinese ceramics while embarking on a world tour after graduating from Harvard University in 1893. In 1904 Davis attended the Louisiana Purchase Exposition, informally known as the St. Louis World's Fair, where there were displays of Asian art. Around 1920 Davis met the preeminent Chinese art dealer C. T. Loo, who subsequently became Davis's primary dealer for the next twenty years. With Loo's guidance, Davis amassed one of the largest collections of Chinese porcelain in America. Loo organized exhibitions of Davis's collection at the St. Louis Art Museum in 1935 and 1936, as well as in 1940 after Davis's death. Upon his death, Davis bequeathed over two hundred pieces of porcelain, as well as stone, bronze and lacquer works, to the St. Louis Art Museum, including the Museum's celebrated Ru ware dish. Davis also bequeathed a large number of Chinese ceramics and works of art to Harvard University. Samuel Davis's illustrious brother, Dwight F. Davis (1879-1945), after whom the international tennis tournament Davis Cup is named, served as Secretary of War from 1925-1929 and Governor General of the Philippines from 1929-1932.

山姆·戴維斯（1871–1940年）生於聖路易斯一個顯赫的乾貨世家，於1893年哈佛大學畢業後，展開環球之旅，並對中國瓷器產生了濃厚興趣。1904年，戴維斯參加了路易斯安那購地博覽會（俗稱聖路易斯世界博覽會），博覽會內有琳瑯滿目的亞洲藝術品。於1920年前後，戴維斯結識了中國藝術品鑒藏大亨 盧芹齋。在此後二十年來，盧芹齋成為戴維斯蒐藏古董的主要經紀人。在 盧芹齋的鼎力相助下，戴維斯搜奇選妙，構建了全美最大的中國瓷器珍藏之一。

盧芹齋於1935年及1936年在聖路易斯藝術博物館舉辦了戴維斯集珍特展，並於1940年，在戴維斯與世長辭後，第三度舉辦特展。戴維斯遺贈了兩百餘件瓷器、石雕、青銅器以及漆器給聖路易斯藝術博物館，其中包括其鎮館之寶—汝窯盤。除此之外，戴維斯還為哈佛大學遺贈了各色中國瓷器及工藝珍品。山姆·戴維斯的胞弟，大衛·戴維斯（1879–1945年）的名字家喻戶曉，國

Works of art, including the following selection of ceramics, were passed down through the family to Samuel C. Davis's granddaughter, Alita Davis Weaver (1941-2023), who married the prominent environmentalist and political aide Nathaniel Pryor Reed (1933-2018) in 1965. While serving at the US Department of the Interior as the Assistance Secretary of Fish, Wildlife and Parks, Nathaniel Reed co-wrote the Endangered Species Act of 1973. He is also credited with helping to pass the Clean Water Act and the Marine Mammal Protection Act, as well as stopping the use of the potent insecticide DDT. Residing on Jupiter Island, Florida, the Reed Family made significant contributions to the local community and to the conservation of Florida lands, including a 1968 donation of five miles of beachfront to create the Hobe Sound National Wildlife Refuge.

Jade carvings from the Alita Davis Weaver Reed Collection, which were formerly in the Samuel C. Davis Collection, will be offered in this sale as lots 1235 and 1236.

際網球比賽“戴維斯盃”並是以其而命名。大衛·戴維斯曾於1925至1929年擔任美國戰爭部長一職，並於1929至1932年擔任菲律賓總督。

以下瓷器及工藝精品，傳承有序，乃屬山姆·戴維斯孫女阿立塔·戴維斯·薇荷所得家族遺贈。薇荷於1965年與著名環保及政治家納撒尼爾·普賴爾·理德（1933–2018）喜結連理。納撒尼爾·理德在美國內政部擔任漁農及公園事務的助理部長期間，於1973年聯席起草了《瀕危物種法》。他也因為協助通過《淨水法》、《海洋哺乳動物保護法》及禁止使用強效殺蟲劑滴滴涕而備受讚譽。理德家族在定居弗洛裡達州的朱庇特島後，對當地社區及弗洛裡達州的土地保護立下汗馬功勞，並於1968年捐贈五英里海岸線，用以建立霍佈桑德國家野生動物保護區。

阿立塔·戴維斯·薇荷·理德珍藏中，山姆·戴維斯舊藏的兩件玉雕也於本次拍賣中上拍，編號1235及1236。

Property from the Alita Davis Weaver Reed Collection

938

A VERY RARE PURPLE-SPLASHED JUN VASE ON  
INTEGRAL STAND

JIN-YUAN DYNASTY (1115-1368)

7½ in. (19 cm.) high

\$30,000-50,000

#### PROVENANCE:

Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection,  
Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed  
Collection, Jupiter Island, Florida, and thence by descent within the family.

金/元 鈞窯紫斑連座瓶

來源:

Samuel Craft Davis (1871–1940) 珍藏，聖路易斯，密蘇里州

William Bigler (1908–1979) 及 Alita Davis (1905–1988) Weaver 伉儷珍藏，  
格林威治，康乃狄克州

Nathaniel Pryor (1933–2018) 及 Alita Davis Weaver (1941–2023) Reed 伉  
儷珍藏，朱庇特島，佛羅里達州，後於家族傳承

Compare the Jun vase of similar form and size and raised on integral glazed stand, but lacking purple splashes, from the collection of Evelyn Annenberg Jaffe Hall, was sold at Christie's New York, 24 March 2023, lot 1022.







939

Property from the Alita Davis Weaver Reed Collection

939

A SMALL JUN CUP AND A JUN DISH  
NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The cup: 2½ in. (6.3 cm.) diam.  
The dish: 4½ in. (11.4 cm.) diam.

\$8,000-12,000

**PROVENANCE:**  
Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection,  
Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed  
Collection, Jupiter Island, Florida, and thence by descent within the family.

阿立塔·戴維斯·薇荷·理德珍藏  
北宋/金 鈞窯天藍釉盃及盤

來源：  
Samuel Craft Davis（1871–1940）珍藏，聖路易斯，密蘇里州  
William Bigler（1908–1979）及Alita Davis（1905–1988）Weaver 伉儷珍藏，  
格林威治，康乃狄克州  
Nathaniel Pryor（1933–2018）及Alita Davis Weaver（1941–2023）Reed 伉儷  
珍藏，朱庇特島，佛羅里達州，後於家族傳承

Jun cups of this form are exceptionally rare. A Jun cup of similar octagonal form and size and with a dragon-head handle, but lacking purple splashes, is illustrated in *Zhongguo taoci quanji – 12 - Junyao*, Shanghai/Tokyo, 1983, no. 31. A Yaozhou ‘moon-white’ cup dated to the Jin dynasty of similar form and with a dragon-head handle, but with shallower walls, from the Huangbao (Huangopu) kiln site, Tongchuan city, Shaanxi province, and now in the Shaanxi Institute of Archaeology, is illustrated by Zhang Bai (ed.) in *Zhongguo chutu ciqu quanji* (Complete Collection of Ceramic Art Unearthed in China), vol. 15, Shanxi, Beijing, 2008, no. 179.



940 (another view)



940

Property from the Alita Davis Weaver Reed Collection

940

A VERY RARE PURPLE-SPLASHED JUN  
OCTAGONAL CUP

YUAN DYNASTY (1279-1368)

4 in. (10 cm.) wide  
\$20,000-30,000

**PROVENANCE:**  
Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection,  
Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed  
Collection, Jupiter Island, Florida, and thence by descent within the family.

阿立塔·戴維斯·薇荷·理德珍藏  
元 鈞窯玫瑰紫斑八方單耳盃

來源：  
Samuel Craft Davis（1871–1940）珍藏，聖路易斯，密蘇里州  
William Bigler（1908–1979）及Alita Davis（1905–1988）Weaver 伉儷珍藏，  
格林威治，康乃狄克州  
Nathaniel Pryor（1933–2018）及Alita Davis Weaver（1941–2023）Reed 伉儷  
珍藏，朱庇特島，佛羅里達州，後於家族傳承



Property from the Alita Davis Weaver Reed Collection

941

AN EXCEPTIONALLY RARE IRON-RED-  
DECORATED BLUE AND WHITE STEM CUP

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A  
DOUBLE CIRCLE AND OF THE PERIOD (1573-1620)

3⅞ in. (9.8 cm.) diam.

\$70,000-90,000

PROVENANCE:

Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection,  
Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed  
Collection, Jupiter Island, Florida, and thence by descent within the family.

阿立塔·戴維斯·薇荷·理德珍藏

明萬曆 霽紅青花海獸紋高足盃 雙圈六字楷書款

來源:

Samuel Craft Davis (1871–1940) 珍藏，聖路易斯，密蘇里州  
William Bigler (1908–1979) 及 Alita Davis (1905–1988) Weaver 伉儷珍  
藏，格林威治，康乃狄克州  
Nathaniel Pryor (1933–2018) 及 Alita Davis Weaver (1941–2023) Reed 伉  
儷珍藏，朱庇特島，佛羅里達州，後於家族傳承



(mark)



(another view)



A Wanli mark-and-period blue and white reverse decorated stem cup sold at Christie's  
New York, Marchant: Eight Treasures for the Wanli Emperor, 21 September 2023, lot 881.  
明萬曆青花海獸紋高足盃，馬錢特：萬曆瓷器八珍，紐約佳士得2023年9月21日，  
拍品編號881

This rare stem cup is finely decorated on the exterior with nine mythical sea creatures (*haishou*), including a winged dragon, a turtle, a lion, a *qilin* and a celestial horse. The design is based on earlier Xuande prototypes on which the sea creatures are reserved in white against a wave ground. For an example of this earlier type, formerly in the Brankstone Collection, see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 128, no. 4:13, where the author notes that the nine mythical creatures can be found in *Shan Hai Jing* (Classic of the Seas and Mountains), "a book completed in the Han dynasty by Liu Xiang and his son, revised and illustrated by Guo Pu in the Eastern Jin dynasty". The theme regained popularity during the 15th century.

A Wanli mark-and-period stem cup decorated with the *haishou* in iron-red, but set against a ground of underglaze-blue waves which is repeated on the tall splayed foot, also with the mark written on the interior, from the Nathan L. Halpern Collection, was sold at Christie's New York, 21 September 2004, lot 255. The Helpersn stem cup had previously been in the collection of Sir Harry and Lady Garner and exhibited in the seminal 1954 Venice exhibition, *Chinese Art*, no. 724, as well as in the London O. C. S exhibition, *The Arts of the Ming Dynasty*, 1956, pl. 45, no. 191. See, also, the reverse-decorated blue-and-white Wanli stem cup of this design in the National Palace Museum, Taipei, illustrated in *Ming Ci Ming Pin Tu Lu, Jiajing, Longqing, Wanli, The Catalogue of Famous Ming Porcelain from Japan and Taiwan*, 1978, no. 82, and again by Liu Liang-yu in *Ming Official Wares*, Taipei, 1991, p. 281, and another reverse-decorated example sold at Christie's New York, Marchant: Eight Treasures for the Wanli Emperor, 21 September 2023, lot 881. These reverse-decorated stem cups are decorated in the interior with a nine-character mantra in lanca characters.







Property from the Alita Davis Weaver Reed Collection

942

**A RARE UNDERGLAZE-BLUE-DECORATED  
YELLOW-GLAZED SQUARE DISH**

JIAJING SIX-CHARACTER MARK AND OF THE PERIOD (1522-1566)

9 3/8 in. (23.8 cm.) diam.

\$15,000-25,000

**PROVENANCE:**

Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection, Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed Collection, Jupiter Island, Florida, and thence by descent within the family.

A similar Jiajing mark-and-period underglaze-blue-decorated yellow-glazed square dish of approximately the same size is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, p. 253, no. 9:87. Harrison-Hall describes the decoration as “a composite plant combining the Three Friends of Winter – prunus, pine and bamboo – with two *lingzhi* plants”.

阿立塔·戴維斯·薇荷·理德珍藏

明嘉靖 黃地青花歲寒三友圖方盤 六字楷書款

來源:

Samuel Craft Davis (1871-1940) 珍藏, 聖路易, 密蘇里州  
William Bigler (1908-1979) 及 Alita Davis (1905-1988) Weaver 伉儷珍藏,  
格林威治, 康乃狄克州  
Nathaniel Pryor (1933-2018) 及 Alita Davis Weaver (1941-2023) Reed 伉儷  
珍藏, 朱庇特島, 佛羅里達州, 後於家族傳承



(reverse)

Property from the Alita Davis Weaver Reed Collection

943

**A RARE LARGE GLAZED  
BISCUIT FIGURE OF GUANYIN**

LATE MING-EARLY QING DYNASTY, 17TH  
CENTURY

35 1/4 in. (89.5 cm.) high

\$40,000-60,000

**PROVENANCE:**

Samuel Craft Davis (1871-1940) Collection, St.  
Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis  
(1905-1988) Weaver Collection, Greenwich,  
Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis  
Weaver (1941-2023) Reed Collection, Jupiter  
Island, Florida, and thence by descent within the  
family.

阿立塔·戴維斯·薇荷·理德珍藏

明末清初 十七世紀 素三彩觀音立像

來源:

Samuel Craft Davis (1871-1940) 珍藏, 聖路易, 密蘇里州  
William Bigler (1908-1979) 及 Alita Davis  
(1905-1988) Weaver 伉儷珍藏, 格林威治, 康乃  
狄克州  
Nathaniel Pryor (1933-2018) 及 Alita Davis  
Weaver (1941-2023) Reed 伉儷珍藏, 朱庇特  
島, 佛羅里達州, 後於家族傳承



(detail)







Property from the Alita Davis Weaver Reed Collection

**944**  
**A SMALL WUCAI 'DRAGON AND PHOENIX'**  
**CIRCULAR BOX AND COVER**  
KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Jiajing mark.  
4¾ in. (12 cm.) diam.  
\$5,000-7,000

**PROVENANCE:**  
Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver  
Collection, Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023)  
Reed Collection, Jupiter Island, Florida, and thence by descent  
within the family.

阿立塔·戴維斯·薇荷·理德珍藏  
清康熙 五彩龍鳳紋圓蓋盒

來源:  
Samuel Craft Davis (1871–1940) 珍藏，聖路易斯，密蘇里州  
William Bigler (1908–1979) 及 Alita Davis (1905–1988) Weaver  
伉儷珍藏，格林威治，康乃狄克州  
Nathaniel Pryor (1933–2018) 及 Alita Davis Weaver (1941–2023)  
Reed 伉儷珍藏，朱庇特島，佛羅里達州，後於家族傳承



(base and cover)

Property from the Alita Davis Weaver Reed Collection

**945**  
**A LARGE FAMILLE JAUNE**  
**'PHOENIX TAIL' VASE**  
18TH-19TH CENTURY

The base is inscribed with an apocryphal  
Chenghua mark.  
27 in. (68.5 cm.) high  
\$7,000-10,000

**PROVENANCE:**  
Samuel Craft Davis (1871-1940) Collection,  
St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-  
1988) Weaver Collection, Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis  
Weaver (1941-2023) Reed Collection, Jupiter  
Island, Florida, and thence by descent within the  
family.

阿立塔·戴維斯·薇荷·理德珍藏  
清十八/十九世紀 黃地五彩喜上眉梢鳳尾尊  
來源:  
Samuel Craft Davis (1871–1940) 珍藏，聖路易斯，  
密蘇里州  
William Bigler (1908–1979) 及 Alita Davis (1905–  
1988) Weaver 伉儷珍藏，格林威治，康乃狄克州  
Nathaniel Pryor (1933–2018) 及 Alita Davis  
Weaver (1941–2023) Reed 伉儷珍藏，朱庇特島，  
佛羅里達州，後於家族傳承







Property from the Alita Davis Weaver Reed Collection

946

**A FINELY DECORATED *FAMILLE VERTE* 'BIRDS AND LOTUS POND' BOWL**

KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Chenghua mark.  
5⅝ in. (14.2 cm.) diam.

\$12,000-18,000

**PROVENANCE:**

Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection, Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed Collection, Jupiter Island, Florida, and thence by descent within the family.

Compare the very similar Chenghua-marked bowl illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp. 150-1, no. 102.

阿立塔·戴維斯·薇荷·理德珍藏

清康熙 五彩鴛鴦戲蓮圖盤

來源:

Samuel Craft Davis (1871-1940) 珍藏, 聖路易, 密蘇里州  
William Bigler (1908-1979) 及 Alita Davis (1905-1988) Weaver 伉儷珍藏, 格林威治, 康乃狄克州  
Nathaniel Pryor (1933-2018) 及 Alita Davis Weaver (1941-2023) Reed 伉儷珍藏, 朱庇特島, 佛羅里達州, 後於家族傳承



(additional views)

Property from the Alita Davis Weaver Reed Collection

947

**A VERY RARE AND LARGE DEHUA RETICULATED VASE**

17TH-18TH CENTURY

14½ in. (36.8 cm.) high

\$8,000-12,000

**PROVENANCE:**

Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection, Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed Collection, Jupiter Island, Florida, and thence by descent within the family.

A slightly larger (38.5 cm.) Dehua vase of similar shape and with similar reticulated decoration, but lacking the mask handles, the band of band of pierced circles near the foot, and the gilt-decorated bands, is illustrated by R. H. Blumenfield in *Blanc de Chine: The Great Porcelain of Dehua*, Berkeley, 2002, p. 37, where it is dated early to mid-seventeenth century.

阿立塔·戴維斯·薇荷·理德珍藏

十七/十八世紀 德化白釉鏤雕描金松鶴延年鋪獸首筒瓶

來源:

Samuel Craft Davis (1871-1940) 珍藏, 聖路易, 密蘇里州  
William Bigler (1908-1979) 及 Alita Davis (1905-1988) Weaver 伉儷珍藏, 格林威治, 康乃狄克州  
Nathaniel Pryor (1933-2018) 及 Alita Davis Weaver (1941-2023) Reed 伉儷珍藏, 朱庇特島, 佛羅里達州, 後於家族傳承



(another view)





Property from the Alita Davis Weaver Reed Collection

948

A VERY RARE PEACHBLOOM-TYPE CUP

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

2⅞ in. (7.2 cm.) diam.

\$20,000-30,000

PROVENANCE:

Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection, Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed Collection, Jupiter Island, Florida, and thence by descent within the family.

The glaze on the present cup is reminiscent of the peachbloom glaze that was first developed in the Kangxi period and used on eight vessel shapes referred to as the *badama*, or 'Eight Great Numbers.' While favored during the Kangxi reign, small peachbloom-glazed wares of Yongzheng date, such as the current cup, are quite rare.

Two Yongzheng mark-and-period *meiping* covered with a glaze described as peachbloom-type, formerly in the collection of Adaline Havemeyer Frelinghuysen, were sold at Christie's New York, 13 March 2012, lots 1545 and 1546. The glaze on lot 1546, which shades from crushed-strawberry red to greyish red and celadon, is quite similar to that on the current cup.

阿立塔·戴維斯·薇荷·理德珍藏

清雍正 仿豇豆紅釉盤 雙方框六字楷書款

來源:

Samuel Craft Davis (1871–1940) 珍藏，聖路易斯，密蘇里州  
William Bigler (1908–1979) 及 Alita Davis (1905–1988) Weaver 伉儷珍藏，  
格林威治，康乃狄克州  
Nathaniel Pryor (1933–2018) 及 Alita Davis Weaver (1941–2023) Reed 伉儷  
珍藏，朱庇特島，佛羅里達州，後於家族傳承



(base)



Property from the Alita Davis Weaver Reed Collection

949

A PEACHBLOOM-GLAZED BRUSH WASHER,  
*TANGLUO XI*

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

4¼ in. (10.8 cm.) diam.

\$20,000-30,000

PROVENANCE:

Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection, Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed Collection, Jupiter Island, Florida, and thence by descent within the family.

阿立塔·戴維斯·薇荷·理德珍藏

清康熙 豇豆紅釉鏝鐏洗 三行六字楷書款

來源:

Samuel Craft Davis (1871–1940) 珍藏，聖路易斯，密蘇里州  
William Bigler (1908–1979) 及 Alita Davis (1905–1988) Weaver 伉儷珍藏，  
格林威治，康乃狄克州  
Nathaniel Pryor (1933–2018) 及 Alita Davis Weaver (1941–2023) Reed 伉儷  
珍藏，朱庇特島，佛羅里達州，後於家族傳承



(base)



Another Property

¥950

A RARE BLUE AND WHITE 'DRAGON AND PHOENIX' WRITING BOX AND COVER

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1573-1620)

11½ in. (29.5 cm.) wide, Japanese wood box

\$120,000-180,000

PROVENANCE:

Private Japanese collection, Nara, prior to World War II.

Decorated in rich blue tones of imported cobalt blue, this box exhibits the remarkable skill of the Wanli potters in the execution of the shape using slab construction. The 90 degree angles of such boxes were prone to splitting in the firing process, and the thickness of the walls led to warping. Since the cover has to fit precisely over the sides, very precise construction was necessary. The current box and cover is exceptional in its successful firing without warping.

The cover of this box is decorated with the popular Ming motif of the dragon and phoenix, which can be found on other porcelain scholar's objects of the period such as pens and pen trays. The shape can be found with similar floral decoration on the interior and exterior of the box, and similar mark within a *ruyi* rectangle, but with a scene of scholars in a garden on the top of the cover. For examples with the scholar scene on the cover see one in the Percival David Foundation

明萬曆 青花開光龍鳳紋長方蓋盒 雙長方框單行六字楷書款

來源:

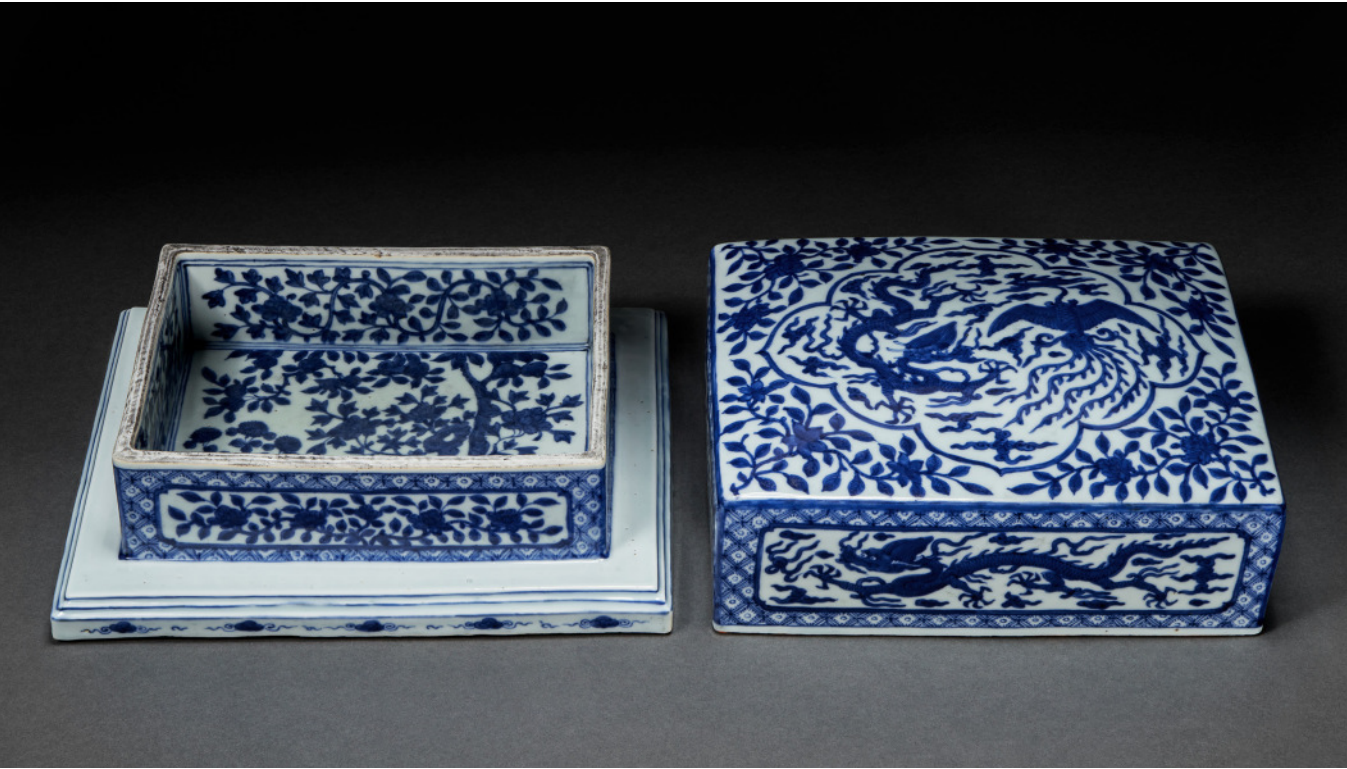
日本奈良私人珍藏，入藏於二戰前

illustrated by R. Scott in *Elegant Form and Harmonious Decoration*, London, 1992, p. 92, no. 94; one in the Tokyo National Museum, illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, p. 310, no. 923; one in the Gemeentemuseum, The Hague, illustrated by C. J. A. Jörg in *Oriental Porcelain in the Netherlands, Four Museum Collections*, Groningen, 2003, pp. 20-21, no. 4; and one from Marchant: Eight Treasures of the for the Wanli Emperor, sold at Christie's New York, 21 September 2023, lot 882.

A related Wanli-period *wuca*i box and cover of the same shape, decorated with confronting dragons on the top of the cover, in the Umezawa Gallery, Japan, is illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, p. 311, no. 926. An interesting blue and white example of this form with the sides and cover left blank, likely for *wuca*i decoration, is in the Idemitsu Collection, Tokyo, and illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 730.



(mark)



(another view)







The Property of a Lady

951

**A BLUE AND WHITE RECTANGULAR 'DRAGON' BOX AND PIERCED COVER**

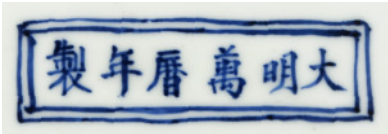
WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1573-1620)

12 $\frac{1}{8}$  in. (30.8 cm.) wide

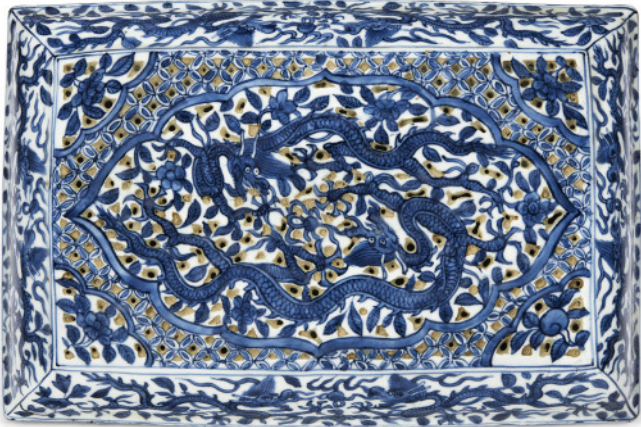
\$8,000-12,000

**PROVENANCE:**  
William Charles Henry Morris Georgi (1889-1973) Collection, and thence by descent.

女史珍藏  
明萬曆 青花鏤雕雙龍戲珠紋長方蓋盒 雙長方框單行六字楷書款  
來源：  
William Charles Henry Morris Georgi (1889-1973) 珍藏，後於家族傳承



(mark)



(another view)

The Property of a Gentleman

952

**A RARE BLUE AND WHITE 'WINDSWEPT'-STYLE *MEIPING* AND COVER**

MING DYNASTY, LATE 15TH CENTURY

16 $\frac{1}{4}$  in. (41.3 cm.) high, cloth box

\$30,000-50,000

**PROVENANCE:**  
J.J. Lally & Co., New York, 2009.

A similar 'windswept' *meiping*, although without a cover, in the Benaki Museum, is illustrated by L. Ashton and R.L. Hobson in the *Catalogue of the Chinese Pottery & Porcelain*, Athens, 1939, pl. XXIX, no. 398. A smaller example (27.3 cm.), also lacking its cover, where the attendant is depicted carrying a *qin*, was sold at Christie's New York, 19 March 2008, lot 574.

士紳珍藏  
明十五世紀晚期 青花雲肩紋仙人圖帶蓋梅瓶  
來源：  
藍理捷藝廊，紐約，2009年



(another view)





Property from the Estate of Marvin Davidson

953

**A BLUE AND WHITE  
SHOULAO AND DEER GROUP**  
WANLI PERIOD (1573-1620)

13⅞ in. (33.4 cm.) high

\$6,000-8,000

**PROVENANCE:**

S. Marchant & Son, London, 1997.

**EXHIBITED:**

London, S. Marchant & Son, *Seventeenth-Century Blue and White and Copper-Red and Their Predecessors*, 8-20 June 1997.

**LITERATURE:**

S. Marchant and Son, *Seventeenth-Century Blue and White and Copper-Red and Their Predecessors*, London, 1997, p. 27, no. 14.

Marvin Davidson舊藏

明萬曆 青花壽老騎鹿坐像

來源:

馬錢特，倫敦，1997年

展覽:

倫敦，馬錢特，「Seventeenth-Century Blue and White and Copper-Red and Their Predecessors」，1997年6月8-20日

出版:

S. Marchant and Son，《Seventeenth-Century Blue and White and Copper-Red and Their Predecessors》，倫敦，1997年，頁27，編號14



Property from the Estate of Marvin Davidson

954

**A BLUE AND WHITE FIGURE OF  
A STANDING IMMORTAL**  
WANLI PERIOD (1573-1620)

11½ in. (29.3 cm.) high

\$4,000-6,000

Marvin Davidson舊藏

明萬曆 青花鍾離權立像





Various Properties

955

AN UNUSUAL CARVED DEHUA  
'SHOULAO IN LANDSCAPE' VASE

17TH CENTURY

14½ in. (37 cm.) high

\$6,000-8,000

A carved Dehua vase of similar form in the collection of the Guangdong Municipal Museum was included in the Guangdong Municipal Museum exhibition *Sailing the Seven Seas: Legend of Ming Maritime Trade during the Wanli Era*, 23 September 2015-23 March 2016, pp. 181-82.

十七世紀 德化白釉刻壽老山水圖瓶

956

A DEHUA FIGURE OF SEATED  
GUANYIN

EARLY 17TH CENTURY, HE CHAOZONG IMPRESSED  
SEAL MARK

10¼ in. (26 cm.) high

\$80,000-100,000

PROVENANCE:

P. C. Lu & Sons, Ltd., Hong Kong (according to label).

Unlike the factories at Jingdezhen, porcelain production at Dehua was not under Imperial supervision; reign marks were therefore rarely used, and instead potters sometimes impressed their own seals or workshops marks. Some of these marked pieces have come to enjoy great prestige among collectors, most notably the works of He Chaozong. His Guanyin figures are graceful and serene, often with finely detailed accessories such as the fine *ruyi* hairpin, necklace, and elegant figures of the present example. Despite his renown, little is known about the potter, but modern scholarship now considers a late Ming dynasty/17th century date to be most likely for his dates of activity.

A closely related figure of Guanyin, also with a He Chaozong mark, and seated in the same posture with a scroll and hairpin, but atop a reed mat, was included in the exhibition at the China Institute Gallery and illustrated by J. Ayers, *Blanc de Chine: Divine Images in Porcelain*, New York, 2002, p. 83, no. 34.

明十七世紀初 德化白釉觀音坐像

印款：「何朝宗」

來源：

魯氏父子有限公司，香港（據標籤）



956 (mark)



956



The Property of a Gentleman

957

AN ANHUA-DECORATED WHITE-GLAZED  
'DRAGON' DISH

QING DYNASTY (1644-1911)

The dish is inscribed with an apocryphal Hongzhi four-character mark in the center below dragons in the well, all executed in *anhua*.

7¾ in. (19.7 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:

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

士紳珍藏

清 白釉暗花刻雙龍趕珠紋盤

來源:

暫得樓胡惠春(1911-1995)珍藏



(another view)



The Property of a Gentleman

958

AN ANHUA-DECORATED WHITE-GLAZED 'FIVE  
DRAGONS' BOWL

QING DYNASTY (1644-1911)

An apocryphal Yongle four-character seal mark in archaistic script is inscribed in the center of the interior.

8½ in. (21.6 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE:

Acquired in New York prior to 1990.

士紳珍藏

清 白釉暗花刻遊龍趕珠紋盃

來源:

1990年前入藏於紐約



(detail of *anhua* decoration)





The Property of a Gentleman

959

A VERY RARE SMALL INCISED WHITE-GLAZED  
'LOTUS SCROLL' MOON FLASK  
KANGXI-YONGZHENG PERIOD (1662-1735)

An apocryphal Chenghua six-character mark in underglaze blue is inscribed in a line below the mouth rim.

7⅞ in. (18 cm.) high, cloth box

\$60,000-80,000

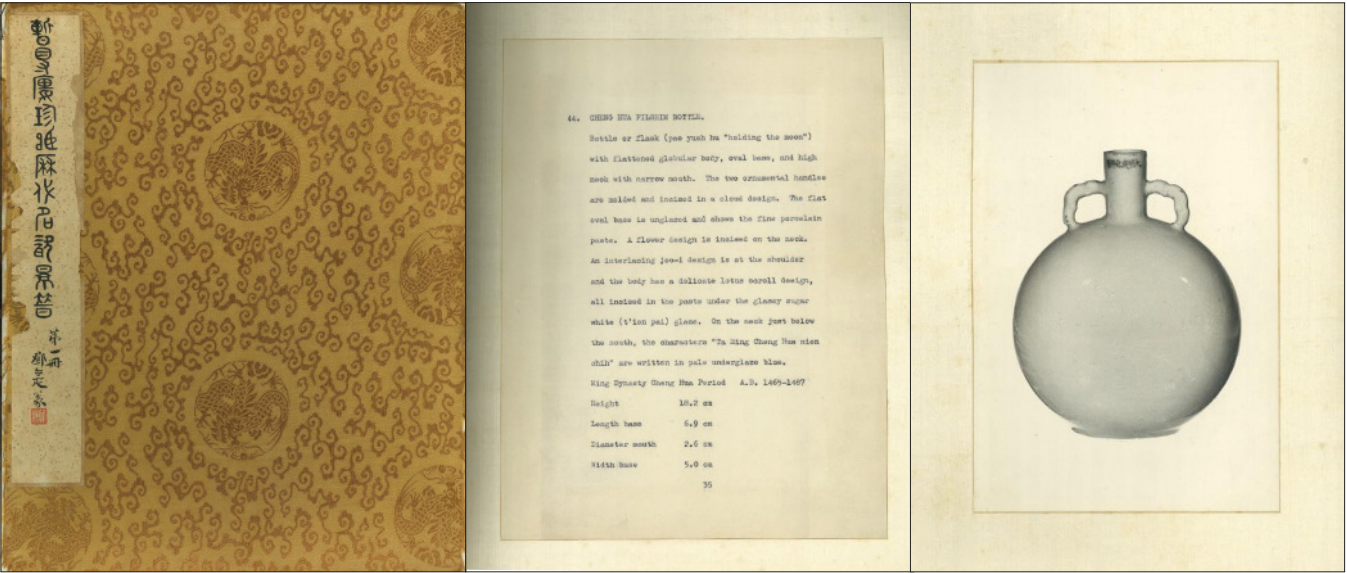
**PROVENANCE:**  
J. M. Hu (1911-1995), Zande Lou Collection.

**LITERATURE:**  
Helen D. Ling and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 44

The present moon flask belongs to a small and very rare group of small moon flasks with shaped handles and six-character Chenghua marks, all with similar body material, delicate clear glaze, and form. The present moon flask appears to be the only example from this group which is incised rather than decorated in *doucai* enamels.

A moon flask of similar size, form, and with a similarly written Chenghua mark in a line below the mouth rim, but with the addition of *doucai* decoration is in the Percival David Foundation collection, illustrated in *Oriental Ceramics, The World's Great Collections, volume 7, The Percival David Foundation of Chinese Art*, Tokyo, 1976, no. 92. Another *doucai*-decorated moon flask from this group was sold at Christie's New York, 23-24 March 2003, lot 1060.

士紳珍藏  
清康熙/雍正 白釉刻折枝蓮紋雙耳抱月瓶  
來源:  
暫得樓胡惠春 (1911–1995 ) 珍藏  
出版:  
Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,第一冊,香港,1950年,編號44



The present vase illustrated by Helen D. Ling and Edward T. Chow in *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. I, Hong Kong, 1950, no. 44. 本拍品著錄於Helen D. Ling及仇焱之,《暫得樓珍藏歷代名瓷影譜》,第一冊,香港,1950年,編號44.







960

The Property of a Gentleman

960

A GILT-DECORATED POWDER-BLUE-GLAZED *JARDINIÈRE*  
KANGXI PERIOD (1662-1722)

9 in. (23 cm.) diam.

\$4,000-6,000

士紳珍藏

清康熙 灑藍釉描金山水庭臺圖花盆



961

Another Property

961

A KAKIEMON-STYLE *FAMILLE VERTE* MELON-FORM TEAPOT  
AND COVER

KANGXI PERIOD (1662-1722)

7 3/8 in. (18.8 cm.) wide

\$12,000-18,000

A very similar teapot and cover is illustrated by J. Ayers in *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, vol. 1, London, 2016, p. 233, no. 502.

清康熙 五彩花卉紋瓜棱式茶壺

The Property of a Lady

962

AN UNUSUAL LARGE *FAMILLE VERTE* 'DRAGON' BOTTLE VASE  
KANGXI PERIOD (1662-1722)

The base is incised with an apocryphal six-character Chenghua mark.

17 1/8 in. (45.5 cm.) high

\$10,000-15,000

PROVENANCE:

*Tonying Collection of Chinese Art*; Parke-Bernet Galleries, New York, 18 December 1941, lot 63.  
William Charles Henry Morris Georgi (1889-1973) Collection, and thence by descent.

The original 1941 Parke-Bernet Galleries invoice is included with this lot. (Fig. 1)

女史珍藏

清康熙 五彩遊龍戲珠紋長頸瓶

來源:

《Tonying Collection of Chinese Art》; Parke-Bernet藝廊, 紐約, 1941年12月18日, 拍品編號63  
William Charles Henry Morris Georgi (1889-1973) 珍藏, 後於家族傳承

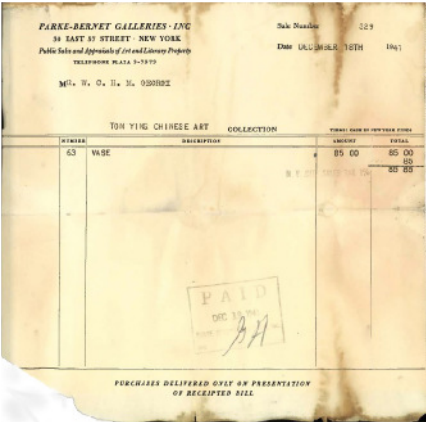


Fig. 1 The original Parke-Bernet Galleries 1941 invoice included with this lot.

圖一 本拍品附有Parke-Bernet Galleries 1941年的收據





Another Property

0963

A VERY RARE BLUE-GLAZED POMEGRANATE-FORM VASE

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

7⅞ in. (18 cm.) high

\$100,000-150,000

PROVENANCE:  
Sotheby's Hong Kong, 4 May 1994, lot 88.

Fruit and flowers served as inspiration to the Qing-dynasty potters, with the natural shapes translated into both porcelain shapes and other decorations laden with hidden meanings. A well-known emblem of fertility and numerous progeny, the pomegranate is also a pun on the character *zi*, which means "seed" or "offspring." Introduced to China in the Tang dynasty, the pomegranate appears as a decorative motif as prolifically as the peach, the emblem of longevity, but is perhaps better suited in proportion and shape to serve as a small vase such as the present rare example.

This attractive and easy-to-handle form appears to have been produced with a variety of well-applied monochrome glazes in the Yongzheng reign. A similar vase covered with a crackled celadon glaze, with a Yongzheng mark, is in the National Palace Museum, Taipei, and is illustrated in *Catalog of the Special Exhibition of K'ang-Hsi, Yung-Cheng and Ch'ien-Lung Porcelain Ware from the Ch'ing Dynasty in the National Palace Museum*, 1986, p. 93, no. 62. (Fig. 1) A teadust-glazed example with a Yongzheng mark, in the Musée Guimet, Paris, is illustrated in *Oriental Ceramics, The World's Great Collections*, Vol. 7, Tokyo, 1981, no. 47 and a Yongzheng-marked example covered in a *flambé* glaze, in the National Museum of China, Beijing, is illustrated in *Zhongguo guojia bowuguan guancang wenwu yanjiu congshu - ciqu juan - Qing dai*, Shanghai, 2007, p. 95, no. 61.



Fig. 1 Pomegranate-shaped vase in celadon glaze, Yongzheng mark and period, National Palace Museum, Taipei, 故宮015633N000000000. 圖一 粉青石榴尊，清雍正，國立故宮博物院，館藏編號故宮015633N000000000

清雍正 藍釉石榴尊 雙圈六字楷書款

來源：  
香港蘇富比，1994年5月4日，拍品編號88



(base)







Nobuyoshi Ikeda, photographed in his garden with a *bonsai* tree that is reputedly 1500-2000 years old.  
池田信良・攝於其庭園中・與一盆約有1500-2000年歷史的盆栽樹合影。

Property from the Collection of Nobuyoshi Ikeda

¥964

## A RARE 'PEACOCK FEATHER'-GLAZED RECTANGULAR *JARDINIÈRE*

YONGZHENG IMPRESSED SEAL MARK AND OF THE PERIOD (1723-1735)

10⅞ in. (27.7 cm.) wide, Japanese wood box

\$60,000-80,000

### PROVENANCE:

Private collection, Tokyo, prior to 1957.

Anonymous family collection, Tokyo; *Bonsai Daiuritate-kai* (Important Bonsai Auction), 18 February 1957, no. 32.

### LITERATURE:

*Nihon Bonsai Kyudokumiai Soritsu 20 shunen Kinen Shuppann, Bijutsu Bonki Meihin Taisei, Bijutsu Bonki Meihin Taisei, Chugoku*, Kyoto, 1990, p. 156, no. 441.

池田信良珍藏

清雍正 爐鈞孔雀羽毛釉長方花盆 六字篆書印款

來源:

東京私人珍藏・1957年前

東京私人家族珍藏；《Bonsai Daiuritate-kai》・1957年2月18日・編號 32

出版:

《Nihon Bonsai Kyudokumiai Soritsu 20 shunen Kinen Shuppann, Bijutsu Bonki Meihin Taisei, Bijutsu Bonki Meihin Taisei, Chugoku》・京都・1990年・頁156・編號441

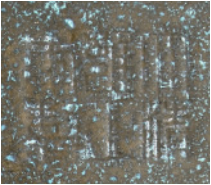
The extraordinary effect of this glaze is achieved by applying an opaque stippled turquoise glaze colored with copper and made opaque by mixing the arsenic as an opacifier. Rose Kerr noted in *Chinese Ceramics, Porcelain of the Qing dynasty*, London, 1986, p. 88, that while visual examination reveals 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.

Peacock feather-glazed *jardinières* of this exact form are very rare. The closest example is the Yongzheng-marked celadon-glazed example of comparable size (22.8 cm. long) with plain sides and *ruyi*-bracket feet, in the Wang Xing Lou Collection, illustrated in *Imperial Perfection, The Palace Porcelain of Three Chinese Emperors: Kangxi - Yongzheng - Qianlong*, Hong Kong, 2004, pp. 182-83, no. 67, where it is noted that shallow *jardinières* or *penjing* (pot landscapes) of this type "were used for miniature gardens or single bonsai trees", which were popular in the Qing palace. Two other celadon-glazed examples of larger size have been published: one (46.2 cm.) that has plain sides and no feet was sold at Christie's Hong Kong, 27 May 2009, lot 1889; and the other (37.3 cm.), raised on three pairs of bracket feet, is illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Shanghai, 2005, pp. 60-61, no. 13.

For an example of a robin's egg-glazed *jardinière* of round lobed form, see an example illustrated in *Treasures from Japan: Masterpieces of Chinese Ceramics from Yamanaka & Co., Ltd. and other Japanese Collections*, Beijing, 2019, p. 107, no. 107. The inspiration for the shape of the present and Wang Xing Lou *jardinières* may have been Song dynasty prototypes, such as the rectangular Jun example in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong 1996, p. 23, pl. 19, which also has an everted rim and is raised on *ruyi* feet.

While the present vessel was originally made in the imperial kilns and intended to function as a *jardinière*, it has been appreciated among *Bonsai* connoisseurs since its entry into Japan in the mid-twentieth century.

The cultivation of *bonsai*, (literally 'tree planted in a dish') began in China more than 2,000 years ago. Gardeners of the Han dynasty (206 BC-AD 220) replicated real landscapes in miniature, introducing trees, rocky outcrops, rivers and even tiny houses into compositions placed in shallow dishes. This branch of art is known as *penjing* and from it developed the more refined art of *bonsai*, where an individual tree becomes the focus of the horticulturist's efforts. Miniature cypresses, plum trees, pines and even bamboos are depicted growing in trays in paintings dating from the Tang Dynasty in the 7<sup>th</sup> century AD.



(mark)

*Bonsai* arrived in Japan in the 8<sup>th</sup> century and the style of *Bonsai* today was formed around the 13<sup>th</sup> century. *Bonsai* was first practiced and appreciated by Buddhist monks, the aristocracy, and the samurai, but by the 18<sup>th</sup>-19<sup>th</sup> centuries, became a popular pursuit for the Japanese people. The highest quality *Bonsai* have been regarded as unique collectors' items since the Meiji period, and have been appreciated by renowned Japanese connoisseurs of art such as Iwasaki Yanosuke, Nezu Kaichiro and Nakano Chutaro.

After the Xinhai Revolution of 1911, a number of Chinese Yixing wares were imported into Japan to be used as *bonsai* pots. The present *jardinière* likely came to Japan during this period, and was later sold

in a 1957 auction organized by the Tokyo *Bonsai* Club of over four-hundred *Bonsai* wares from an anonymous Japanese family collection. It was then passed down through collectors and connoisseurs to the present owner, Nobuyoshi Ikeda. Ikeda has been a *bonsai* practitioner for 35 years, winning first prize four times in the *Kokufu Bonsai ten*, the oldest and most prestigious *bonsai* contest in Japan. Ikeda possesses many *bonsai*, including one registered as *kicho bonsai*, a title given by the Nippon *Bonsai* Association in order to preserve *bonsai* of exquisite aesthetic value and academic importance. Since acquiring the present *jardinière*, Ikeda has appreciated it both as an important work of art from the Qing imperial kilns as well as for its subtle beauty and historical importance in both China and Japan.





# Property from the collection of Okada Keisuke, The 31<sup>st</sup> Prime Minister of Japan

日本第三十一任內閣總理大臣岡田啟介家族珍藏



The family of Okada Keisuke at the Prime Minister's official residence in Nagatacho, Tokyo. Photographer unknown.  
岡田啓介及其家人於內閣總理大臣官邸，永田町，東京，佚名攝影師。



Okada Keisuke (1868-1952) at his home in Tsunohazu, Shinjuku. Photographer unknown.  
岡田啓介 (1868-1952) 於家中，角筈（現新宿），東京，佚名攝影師。

This superb vase was originally in the collection of Okada Keisuke (1868-1952), an esteemed navy officer who later assumed the role of the 31st Prime Minister of Japan in 1934 amidst the rising influence of militarists and the looming threat of a *coup d'état*.

Born in Fukui city in 1868, Okada graduated from the Naval War College in 1901 and achieved the rank of Full Admiral in 1924. After serving as the Commander in Chief of the combined fleet, he assumed the position of Minister of the Navy in the Tanaka Cabinet in 1927 and later served in the Saitō Cabinet in 1932.

Despite Okada's initial reluctance to seek power, his sincere and diligent approach to duty garnered trust among the Japanese people. Unexpectedly nominated as Prime Minister in 1934, he found himself in

the midst of an extremist political landscape. He served until resigning in 1936 just after the February 26<sup>th</sup> incident, an attempted *coup d'état* organized by members of the Imperial Japanese Army.

While Okada faced challenges in his career in confronting the overwhelming power of militarists, he was always known for his strong resilience and democratic voice. Two years after the war's end, Okada was granted permission to use a cane in court, a rare honor. In celebration of his eightieth birthday, Okada received a cane topped with a silver pigeon.

The present vase is recorded in Okada's notebook, which documented his receipt of this vase. (Fig. 1)

此粉青釉荸薺瓶為前日本內閣總理大臣岡田啟介(1868-1952)舊藏。岡田氏原為備受尊崇之海軍軍官，1934年在軍國主義逐漸高漲以及政變脅迫的情勢下擔任日本第31任內閣總理大臣。

岡田氏於1868年出生於福井市，1901年畢業於海軍大學校，並於1924年榮升大將。其後，他曾擔任海軍聯合艦隊司令長，並分別於1927年田中義一內閣總理大臣及1932年齊藤實內閣總理大臣任內入閣，二度出任海軍大臣。

儘管岡田氏最初無心追逐權力，他的以誠待人及孜孜不倦的努力獲得了日本人民的信任。1934年，他意外獲得內閣總理大臣提名，從此進入水深火熱的政

治叢林。1936年，日本帝國陸軍部分成員主導的政變『二二六事件』爆發，岡田氏隨即辭去內閣總理大臣一職。

岡田氏在其職業生涯中一直面臨對抗軍國主義壓倒性力量的挑戰，但他始終以其堅強的韌性以及對民主的發聲而聞名。二戰結束後兩年，岡田氏獲准在朝中使用權杖，為相當罕見的榮譽，並於八十大壽時獲贈一支以銀鴿杖首裝飾的權杖。

本拍品記載於岡田氏的手札，並記錄了此瓶的收據。（圖一）

Property from the collection of Okada Keisuke, The 31st Prime Minister of Japan

~Ø965

## A SUPERB CELADON-GLAZED BOTTLE VASE

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

12¾ in. (32.5 cm.) high, fitted cedar box, hardwood stand

\$150,000-250,000

### PROVENANCE:

Property from the collection of Okada Keisuke (1868-1952), the former prime minister of Japan and thence by descent within the family.

A celadon-glazed vase of comparable size and shape, Yongzheng mark and period, was sold at Sotheby's Hong Kong, 8 October 2019, lot 3110. The refined shape can also be found with a *Guan*-type glaze, as seen on a smaller example (8 5/8 in.) from the Ken un sho Collection, Japan, sold at Christie's Hong Kong, 27 May 2009, lot 1888. Such *Guan*-type Yongzheng-period examples often have a brown-dressed foot, and are thought to have been inspired by Song-dynasty prototypes.

日本第三十一任首相岡田啟介家族珍藏

清雍正 粉青釉荸薺瓶 六字篆書款

來源：

岡田啓介（1868-1952）珍藏，前日本內閣總理大臣，後於家族中流傳



(mark)



(another view with box)

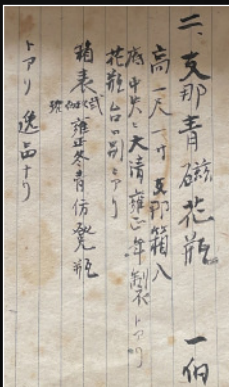


Fig 1. The present vase recorded in Okada Keisuke's notebook.  
圖一 本拍品曾記錄於岡田啓介的手札





966

The Property of a Gentleman

966

A PEACHBLOOM-GLAZED BRUSH WASHER,  
*TANGLUO XI*  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)  
4½ in. (11.6 cm.) diam.  
\$15,000-25,000

士紳珍藏  
清康熙 豇豆紅釉鐙鐏洗 三行六字楷書款



966 (base)

Property from a Private Connecticut Collection

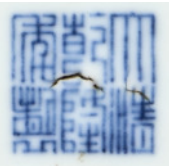
967

A BLUE AND WHITE BOTTLE 'LOTUS' VASE  
QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)  
14¾ in. (37.5 cm.)  
\$60,000-80,000

PROVENANCE:  
Anson Burlingame (1820-1870), United States Minister to China, 1861-1867 (by repute).  
Constance B. Burlingame (1875-1951), Washington, Connecticut (by repute).  
Private collection, Washington, Connecticut, and thence by descent within the family.

康涅狄格州私人珍藏  
清乾隆 青花纏枝蓮紋賞瓶 六字篆書款

來源:  
蒲安臣 (1820-1870) , 美國駐華公使, 1861-1867年 (傳)  
Constance B. Burlingame (1875-1951) , 華盛頓, 康涅狄格州 (傳)  
華盛頓鎮私人珍藏, 康涅狄格州, 後於家族傳承



967 (mark)

The distinctive shape of this vase, characterized by a bulbous body and an elongated neck, is identified in Chinese as *shang ping* or a "reward vase." This elegant form was favored by the Yongzheng Emperor, who often bestowed such vases as rewards upon officials for their achievements at court, giving rise to the name *shang ping*. Notably, the lotus motif which appears on the present vase in the broad band of the body, symbolizes purity and honesty, and was a recurrent feature on these vases. The wordplay within the *qing* (blue) and *lian* (lotus) elements forms the term *qinglian* (incorruptible), an idiomatic expression used by emperors to counsel officials against corruption throughout their careers. Consequently, the tradition of decorating *shang ping* vases with the blue and white lotus motif became a longstanding practice in the production of imperial porcelains. A nearly identical Qianlong mark-and-period 'lotus' bottle vase is in the collection of the Beijing Palace Museum, illustrated by Wang Jianhua in *Gugong bowuyuan cang gu taoci ziliao xuan cui* (*Selected Collection of Ancient Ceramics in the Palace Museum*), vol.2 , Beijing, 2005, p. 203, no. 179. Another similar example was sold at Christie's New York, 24 March 2011, lot 1673.

The present vase is reputed to have been given to Anson Burlingame (1820-1870), a distinguished American attorney and politician, by the Xianfeng Emperor to express his appreciation for Burlingame's services in negotiating the Chinese treaties. Appointed as the United States Minister to China by President Abraham Lincoln in 1861, Burlingame played a pivotal role in renegotiating the Treaty of Tianjin, thereby fostering improved diplomatic relations between the United States and China. In 1867, the Chinese government appointed Burlingame as an envoy extraordinary and minister plenipotentiary to lead a diplomatic mission to the United States and principal European nations. His exceptional efforts in strengthening diplomatic ties significantly contributed to laying the groundwork for future cooperation between China and the United States.



967





(another view)

Another Property

968

A RARE GREEN AND YELLOW-ENAMELED  
'DRAGON' BOWL

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

5½ in. (14 cm.) diam., cloth box

\$150,000-250,000

PROVENANCE:

The Yiqingge Collection, Japan.

Christie's Hong Kong, 1 June 2011, lot 3733.

清雍正 黃地綠彩雲龍趕珠紋盃 雙圈六字楷書款

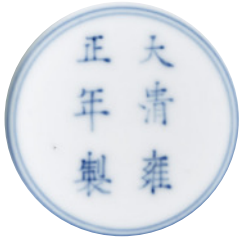
來源:

益清閣珍藏，日本

香港佳士得，2011年6月1日，拍品編號3733

The present yellow-ground green-enameled bowl is noteworthy not only for its strikingly rendered dragons but also for its significant historical context within the Qing court. The Palace enforced strict rules and regulations governing the types and quantity of tableware permissible for use by imperial family members. According to *Huangchao Liqi Tushi* (*The Illustrated Regulations for Ceremonial Paraphernalia of the Qing Dynasty*), an official encyclopedia documenting the regulations and hierarchy of utilitarian and ritual objects at the Qing court, compiled and published by Yun Lu and Jiang Pu in 1766, vessels adorned with green dragons on a yellow ground were designated for use by *guifei* and *fei*, the emperor's concubines of the second and third rank.

In 1983, several yellow-ground green-enameled vessels decorated with dragons from the Yongle period were unearthed at the Ming imperial porcelain factory archaeological site in Jingdezhen. This discovery implies that the prototype inspiring the green and yellow palette and dragon decoration of the present Yongzheng bowl can be traced back to the early 15th century. Only a few Yongzheng mark-and-period dragon bowls of this design have survived. A Yongzheng bowl with nearly identical design and size from the Qing Court Collection, is illustrated by Geng Baochang and Lu Chenglong in *The Complete Collection of Treasures of the Palace Museum—Miscellaneous Enamelled Porcelains and Plain Tricoloured Porcelains*, Shanghai, p. 119, no. 98. The authors note that compared to examples from other dynasties, the yellow enamel on the Yongzheng bowls is purer, more even and delicate, and the color tones are more soft and subtle. Another similar Yongzheng example, formerly in the Greenwald Collection, is illustrated in G. M. Greenwald's *The Greenwald Collection: Two Thousand Years of Chinese Ceramics*, 1996, no. 64, and was later sold at Christie's Hong Kong, 1 December 2010, lot 2828.



(mark)







(reverse)

Property from a Distinguished Private Collection

969

**A RARE LARGE BLUE AND WHITE 'DRAGON' DISH**  
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

17 $\frac{5}{8}$  in. (44.8 cm.) diam.

\$300,000-500,000

**PROVENANCE:**

T. Y. Chao Family Trust, no. 78.  
The T.Y. Chao Private and Family Trust Collections of Important Chinese Ceramics and Jade Carvings: Part I; Sotheby's Hong Kong, 18 November 1986, lot 80.

**EXHIBITED:**

Chinese University of Hong Kong, *Ch'ing Porcelain from the Wah Kwong Collection*, November 1973-February 1974.  
Hong Kong Museum of Art, *Exhibition of Ming and Ch'ing Porcelain from the Collection of the T. Y. Chao Family Foundation*, January-March 1978.

**LITERATURE:**

*Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1973, cat. no. 61.  
*Exhibition of Ming and Ch'ing Porcelain from the Collection of the T. Y. Chao Family Foundation*, Hong Kong, 1978, no. 81.

The central decoration on this exceptional blue and white dish depicts a powerful five-clawed dragon. The link between dragons and Chinese emperors can be traced to legends associated with emperors of early China. One of these relates to the legendary first emperor of China, known as the Yellow Emperor (Huangdi) whose dates are usually given as 2697-2597 BC. Among the myths associated with the Yellow Emperor it is stated that at his death he was transformed into a dragon and ascended to Heaven. This and other legends contributed to the adoption of the dragon as the symbol of imperial power – a symbolism which spread to other parts of Asia. Here the dragon is seen grasping for a *shou* roundel, the well-known emblem of longevity.

顯赫私人珍藏

清雍正 青花騰龍捧壽紋折沿大盤 雙圈六字楷書款

來源:

趙從衍家族基金會收藏，編號78  
《趙從衍家族基金會藏重要中國瓷器及玉雕專場：第一部分》；香港蘇富比，1986年11月18日，拍品編號80

展覽:

香港中文大學文物館，「華光艸堂珍藏清代瓷器」，1973年11月-1974年2月  
香港藝術館，「趙從衍家族基金會珍藏明清瓷器展」，1978年1-3月

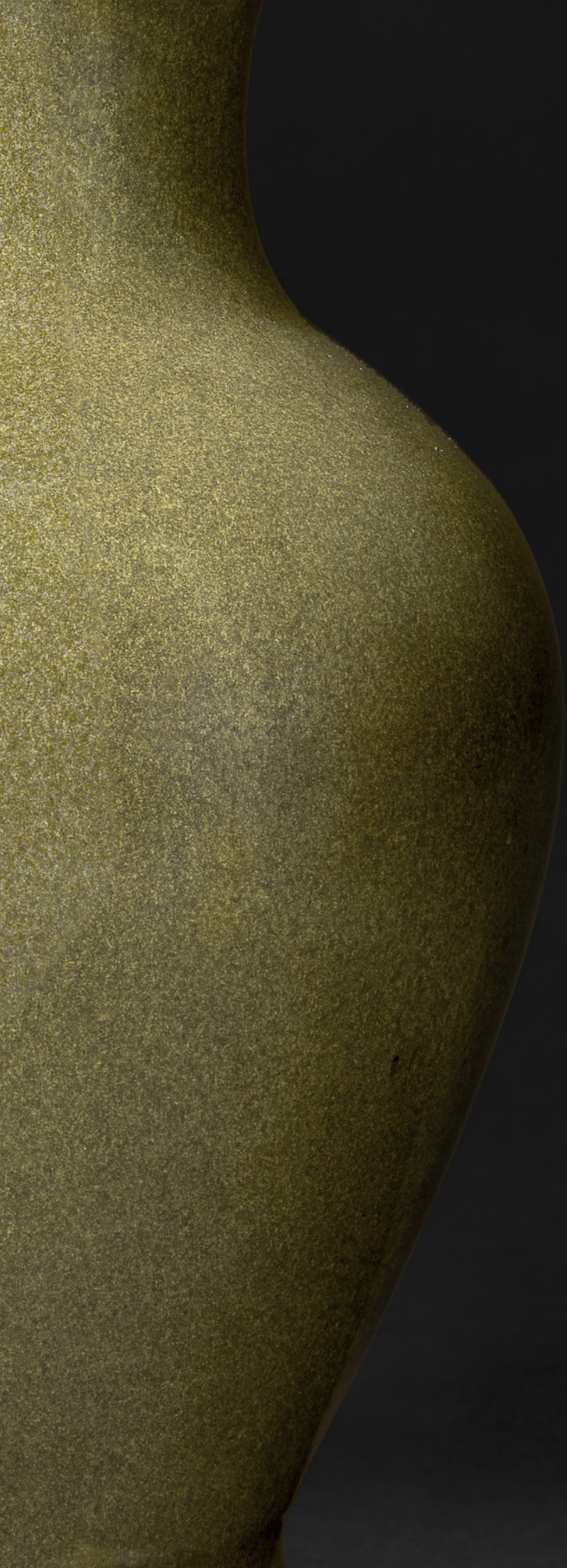
出版:

《華光艸堂珍藏清代瓷器》，香港，1973年，圖錄編號61  
《趙從衍家族基金會珍藏明清瓷器展覽圖錄》，香港，1978年，編號81

A similar blue and white Yongzheng-period 'dragon' dish in the Royal Ontario Museum, Toronto, is illustrated by K. Vollmer and Nagai-Berthong in *Silk Roads-China Ships*, Toronto, 1983, p. 229, and another is in the National Museum of China, illustrated in *Zhongguo guojia bowuguan guancang wenwu yanjiu congshu - ciqi juan - Qing dai*, Shanghai, 2007, p. 62, no. 38. Qianlong-marked versions were also produced; see R. Krahl with C. von Spee, *Chinese Ceramics in the Gulexuan Collection*, Düsseldorf, 2003, p. 157, no. 123.







Another Property

Φ970

A RARE AND UNUSUAL 'EEL SKIN'-GLAZED VASE  
YONGZHENG IMPRESSED SEAL MARK AND OF THE PERIOD (1723-1735)

12½ in. (30.7 cm.) high, Japanese wood box

\$150,000-250,000

PROVENANCE:  
Mayuyama, Tokyo.

Opaque crystalline green glazes, like the 'eel skin' glaze on the present vase, which belong to the tea-dust group, seem to have their origins in the Tang dynasty at kilns making black wares, but reached their peak of popularity on imperial porcelains of the 18th century. Their unique appearance is due to slight under firing of a glaze with significant iron and magnesium oxide content, which results in the development of fine pyroxene crystals during cooling. These give the glaze the attractive brown, greenish or yellowish micro-crystalline appearance, which was so prized at the Qing court. The perfection of this glaze on porcelain seems to have been achieved in the Yongzheng reign, when the imperial kilns were at pains to produce elegant new glazes for the emperor's appreciation. These glazes are sometimes called *Changguan you* or 'Imperial Factory glazes' in Chinese, and indeed they are mentioned in Tang Ying's famous *Taocheng jishi bei ji* (Commemorative Stele on Ceramic Production) of 1735, where three types are noted - eel-skin yellow, snake-skin green, and spotted yellow. In particular, the Emperors Yongzheng and Qianlong seem to have admired the 'antique' quality that these tea-dust and eel-skin glazes imparted to the porcelains on which they were used.

Yongzheng-period 'eel skin' glazed vases of this size are somewhat unusual, perhaps because of the difficulty in firing the glaze to perfection. A smaller (27.9 cm.) vase with 'eel skin' glaze modeled after a bronze form was sold in Important Chinese Art Including Jades from the De An Tang Collection and Gardens of Pleasure – Erotic Art from the Bertholet Collection, was sold at Sotheby's Hong Kong, 29 April 2022, lot 3614. The more standard, smaller (18.4 cm. high) shape found with the 'eel skin' glaze is the bottle form with bulbous lower section, such as an example with an impressed Qianlong seal mark sold at Christie's Hong Kong, 28 November 2012, lot 2314.

清雍正 鱗魚黃釉瓶 六字篆書印款

來源:  
繭山龍泉堂, 東京



(mark)





# Chinese Porcelain from the Collection of Professor and Mrs. Yu Chunming

## 余春明教授伉儷珍藏中國瓷器

(Lots 971-991)



Portrait of Professor and Mrs. Yu Chunming  
余春明教授伉儷合影

Yu Chunming (b. 1955) graduated from China Academy of Art, Zhejiang province, in 1982 and served as a professor in the department of architecture at the Nanchang University in Jiangxi province, China from 1982 to 1996. Originally trained as an oil painter, he has held more than two dozen personal exhibitions in galleries and museums and his paintings of traditional Chinese architecture have been collected by institutions around the world. Later in his academic career, Professor Yu became a visiting scholar in the East Asian Studies Department at UCLA (University of California, Los Angeles) in 1997, and specialized in the history and culture of regional folk houses in China.

It was after he immigrated to the US that Professor Yu developed a zealous enthusiasm for collecting and studying Chinese export porcelain, acquiring some of the finest examples offered by notable dealers and auction houses in the US and Europe. In 2012, Professor Yu donated over 200 pieces of Chinese porcelain to the Nanchang University Museum, which became the foundation of the museum's collection. He has since authored five books dedicated to the research of Chinese export porcelain and European armorial porcelains. These publications have been an indispensable academic contribution to the field and promote the interest in and studies of this category of Chinese ceramics. Together with his wife Zhuang Wenjin, Professor Yu amassed an encyclopedic collection of top-quality porcelain. The couple fervently sought examples decorated with unusual and rare scenes and motifs, which they considered an important resource for showcasing ancient Chinese legends and symbols. The Chinese stories depicted on porcelains became a subtle conduit to the cultural exchange between China and the West.

余春明（1955年生）於1982年從中國美術學院畢業，其後在江西省南昌大學建築系擔任教授（1982-1996年）。余氏原為著名油畫家，曾於各大博物館、畫廊舉辦個人展覽逾二十場，其中國傳統建築畫作先後被多國文化機構收藏。學術生涯方面，余氏在1997年獲邀成為加州大學洛杉磯分校訪問學人，專研中國民間建築歷史與居住文化。

余氏自移居美國後，開始熱衷收藏及研究中國外銷瓷，藏品來自歐美著名古董商及拍賣行。2012年，余氏把200餘件中國瓷器珍藏捐贈南昌大學博物館，奠定該館館藏基礎。此後，他撰寫了五部有關中國外銷瓷及歐洲紋章瓷的專論。這些書籍的學術意義非凡，提升大眾對此瓷器門類的關注，並促進研究發展。余氏與夫人莊文瑾攜手選粹，建立出一個宛如百科全書般鉅細無遺的重要珍藏。二人鍾情紋飾獨特、主題罕見例子，視它們為中國古代人物故事及傳說的資料寶庫。瓷器上繪飾的華夏故事，成為中西文化交流的一道橋梁。

Property from the Collection of Professor and Mrs. Yu Chunming

971

A COPPER-RED-DECORATED POWDER-BLUE-GLAZED 'MONK' DISH  
KANGXI PERIOD (1662-1722)

10½ in. (26.6 cm.) diam.  
\$7,000-9,000

PROVENANCE:  
Feng-Chun Ma, Chinese & Japanese Art Consultancy, Amsterdam.

余春明教授伉儷珍藏  
清康熙 灑藍地釉裡紅和尚圖盤  
來源：  
馬鳳春中日藝術諮詢公司，阿姆斯特丹



Property from the Collection of Professor and Mrs. Yu Chunming

972

A BLUE AND WHITE 'PHOENIX HEAD' EWER  
KANGXI PERIOD (1662-1722)

9 in. (23 cm.) high  
\$4,000-6,000

PROVENANCE:  
Ralph M. Chait Galleries, New York.  
Private collection, Westchester.  
Christie's New York, 28 January 2013, lot 404 (part).

余春明教授伉儷珍藏  
清康熙 青花鳳首壺  
來源：  
Ralph M. Chait藝廊，紐約  
威斯特徹郡私人珍藏  
紐約佳士得，2013年1月28日，拍品編號404（其一）



972

Property from the Collection of Professor and Mrs. Yu Chunming

973

TWO BLUE AND WHITE FIGURAL BOWLS  
KANGXI PERIOD (1662-1722)

The base of each vase has an apocryphal Chenghua mark.  
7¾ in. (19.7 cm.) diam.  
\$4,000-6,000

PROVENANCE:  
Christie's South Kensington, 15 May 2013, lot 744.

EXHIBITED:  
San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏  
清康熙 青花「趙公明投奔聞太師」及「杜十娘怒沉百寶箱」圖盤  
來源：  
倫敦南肯辛頓佳士得，2013年5月15日，拍品編號744  
展覽：  
聖地牙哥中華歷史博物館，「瓷上世界：中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日



973

The present bowls are noteworthy for the two distinct scenes they depict. The first bowl depicts Zhao Gongming riding a tiger to join the forces of Grand Preceptor Wen Taishi in rescuing the country during a turbulent period in the Zhou dynasty (circa 1046-221 BC). The tiger in this scene symbolizes Zhao's determination, courage, and loyalty, reflecting the political upheaval of the time. The second bowl illustrates a scene from the Ming-dynasty novel *Ordinary Words to Warn the World*. It depicts Du Shiniang, a renowned Peking courtesan, experiencing heartbreak after believing she had found true love with Li Jia. However, Li betrayed her by selling her to a wealthy salt merchant in exchange for *qianjin* (one thousand gold ingots) to appease his family. Upon discovering this heartbreaking betrayal, Du, overwhelmed with disappointment and anger, sank her only dowry - a meticulously crafted treasure box containing jewels worth more than *wanjin* (ten thousand gold ingots) - into the river. This poignant scene became an idiom to describe one's determination in holding high moral standard or making a sacrifice for a greater goal.





974

Property from the Collection of Professor and Mrs. Yu Chunming

**974**  
**A BLUE AND WHITE 'SEVEN SAGES' BOWL**

KANGXI PERIOD (1662-1722)

8¾ in. (22.3 cm.) diam.

\$4,000-6,000

余春明教授伉儷珍藏

清康熙 青花「竹林七賢」圖盤



975

Property from the Collection of Professor and Mrs. Yu Chunming

**975**  
**A BLUE AND WHITE DOUBLE-GOURD-SHAPED VASE**

TRANSITIONAL PERIOD, 17TH CENTURY

13¾ in. (34.8 cm.) high

\$6,000-8,000

**PROVENANCE:**

Christie's New York, 21 January 2016, lot 14.

**EXHIBITED:**

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

The scene depicted on the present vase can be identified as *Li Jing Wen Jin* (Li Jing asking about the ford), a narrative derived from the renowned Ming-dynasty novel, *Investiture of the Gods*. In this tale, Li Jing, a prominent general and statesman, dispatches his son, Li Guang, to explore a river ford in anticipation of a military campaign against the rebel An Lushan. Li Jing's inquiry about the ford extends beyond the physical location of the river crossing; it serves as a metaphor for seeking advice and guidance. *Li Jing Wen Jin* has since evolved into a Chinese idiom that symbolizes the act of seeking advice or guidance in challenging situations. It embodies a humble and wise approach to problem-solving, recognizing the necessity for assistance and knowledge from others.

余春明教授伉儷珍藏

過渡期十七世紀 青花「李靖問津」葫蘆瓶

來源:

紐約佳士得，2016年1月21日，拍品編號14

展覽:

聖地牙哥中華歷史博物館，「瓷上世界：中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日

Property from the Collection of Professor and Mrs. Yu Chunming

**976**  
**A PAIR OF BLUE AND WHITE GU-FORM VASES**

KANGXI PERIOD (1662-1722)

13¾ in. (34.8 cm.) high

\$6,000-8,000

**PROVENANCE:**

Questa Antichità, Turin (according to label).

Christie's South Kensington, 29 February 2012, lot 625.

**EXHIBITED:**

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.



余春明教授伉儷珍藏

清康熙 青花山水花卉紋花觚一對

來源:

Questa Antichità，都靈（按標籤）

倫敦南肯辛頓佳士得，2012年2月29日，拍品編號625

展覽:

聖地牙哥中華歷史博物館，「瓷上世界：中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日





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Property from the Collection of Professor and Mrs. Yu Chunming

977

**A FAMILLE VERTE 'WARRIORS' DISH**

KANGXI PERIOD (1662-1722)

14 $\frac{5}{8}$  in. (37.2 cm.) diam.

\$10,000-15,000

**PROVENANCE:**

Ralph M. Chait Galleries, New York.

**EXHIBITED:**

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清康熙 五彩猛將圖盤

來源:

Ralph M. Chait 藝廊, 紐約

展覽:

聖地牙哥中華歷史博物館, 「瓷上世界: 中國16-19世紀外銷瓷器展」, 2018年9月15日-2019年1月19日



Property from the Collection of Professor and Mrs. Yu Chunming

978

**A PAIR OF FAMILLE VERTE 'MYTHICAL BEASTS' DISHES**

KANGXI PERIOD (1662-1722)

14 $\frac{5}{8}$  in. (36.5 cm.) diam.

\$10,000-15,000

余春明教授伉儷珍藏

清康熙 五彩瑞獸圖盤一對



978



# RUBY-BACK PORCELAINS

## An Extraordinary Achievement of the Yongzheng Kilns

登峰造極：雍正胭脂紅粉彩

by Becky MacGuire



It was during the relatively short reign of the Yongzheng Emperor that arguably the finest enameled Chinese porcelains were made, and Yongzheng ‘ruby-back’ wares represent a pinnacle of this production. Meticulously painted in the new ‘*famille rose*’ palette of delicate tones and subtle shading, ruby-back dishes and small bowls were often formed of the very thin porcelain known as ‘eggshell’, further enhancing their refinement. Some have edge-to-edge decoration, typically asymmetrical and with compelling use of negative space, while many display charming scenes with complex series of intricately patterned borders. Favored subjects for these scenes were elegant mothers and their sons, the women seated on rattan and wood benches amongst large, floor-standing jars and tables of antiques. Others featured cockerels or phoenix alongside lush peonies or, more occasionally, clusters of fruits or even landscape.

The technological and aesthetic achievement of these exquisite porcelains was the culmination of 400 years of porcelain production at Jingdezhen. Jingdezhen kilns had long mastered the many steps necessary to the creation of high-fired, glazed wares with fine, white vitrified bodies as well as the sophisticated painting of both underglaze

and overglaze enamels. But it was the further development of the so-called ‘*famille rose*’ palette (called, in its different iterations, *yangcai*, *fencai* or *falangcai* in China) in about 1720 that enabled the achievements of the Yongzheng era. The arrival of this pivotal new palette has long been broadly understood from both the evidence of mark and period examples and the surprisingly detailed and accurate 1720s letters written from Jingdezhen by the French Jesuit Père d’Entrecolles. Yongzheng marked pieces demonstrate that this enameling had been mastered, as do datable export pieces displaying the new, opaque rose pink, such as the very thinly potted teawares enameled with the arms of the VOC after a coin of 1728.

But in recent decades this story has been fleshed out by both research into Chinese Imperial archives and scientific analysis of enamel components. The lead-arsenate white that is key to the new palette was known to Chinese *cloisonné* makers in the 17<sup>th</sup> century. And under the Kangxi Emperor the Imperial glassworks were conversant with the new enamels, as seen in a small group of Kangxi *yuzhi* pieces. It is likely, as long believed, that Jesuit gifts of European painted enamels had whetted the Imperial appetite for the further development of this

清雍正年祚雖短，但瓷業昌盛，詣臻高峰，堪稱中國瓷器史的黃金時代。雍正瓷器釉色齊備，屢創新品，胭脂紅地彩繪即一大成就。胭脂紅釉清麗雅緻，作地巧拼粉彩圖案之玲瓏小盤、小盅，瓷質細薄猶如蛋殼，施釉細膩且繪畫傳神。胭脂紅地與粉彩紋飾佈局多樣，有通體互參，有壁上開光，有襯綴邊飾，一概構圖凝練，時見虛實相間，華而不綳。紋飾主題豐富，以各類人物故事居多，如仕女嬰戲，背景博古雅，又不乏各式花鳥圖案，如雉雞或夔鳳牡丹，亦偶見瓜瓞碧桃、山水樓閣等等。

雍正胭脂紅粉彩水平超卓，不論燒造技術，抑或美學成就，都建基於景德鎮四百年的造瓷偉業。作為歷史悠久的陶瓷重鎮，景德鎮窯早年已駕馭燒製胎白質細的高溫釉瓷技術，陶匠對釉下彩、釉上彩的掌控亦相當精練。

然而，及至1720年前後，「粉彩」（又稱「洋彩」、「琺琅彩」）技術方臻於成熟，確立「雍正粉彩」的顯赫地位。法國耶穌會士裴德祿（Père d’Entrecolles）1720年代從景德鎮寄出的書信，曾鉅細無遺地記述當地瓷器，所涉之底款及紀年為後世留下寶貴的文字紀錄。現存雍正帶款範例的水平之高，即其藝術成就之一大佐證。可按商賈文件溯源之景德鎮外銷瓷器，也提及過「玫瑰粉色」的新穎品種，例如瓷胎細薄的粉彩茶具，即帶有荷蘭東印度公司按1728年硬幣圖案設計之紋章。

近半世紀，隨著學者對清宮檔案的反複研究，加上釉彩科學分析技術日益進步，上述粉彩簡史逐漸得以補缺拾遺。十七世紀，含砷酸鉛的白釉成為掐絲琺瑯的釉彩精髓，康熙御製玻璃器也用上嶄新色料。長久以來，有說清帝對色





enhanced palette. Qing Imperial archives reflect the Kangxi Emperor's desire for progress with the new style, and both foreign and local enamellers were recruited, as recorded in 1716 by a Guangzhou official who dispatched enamellers to the workshops in Beijing.

Crucial to the new '*famille rose*' palette were a rose-pink derived from colloidal gold, a lead-potassia opaque white, an opaque lead-stannate yellow, and a new, lead-potassia cobalt blue used overglaze. The Chinese lead-based white differed from the European tin-based white (used at Delft, in Persia and in Turkey to simulate Chinese porcelain). It allowed the Chinese enamellers to create subtle shading and multiple tones of enamel color, enabling the creation of extremely delicate and refined decoration on porcelain. Bird and flower subjects inspired by Chinese painting traditions display the enameling mastery of the Yongzheng period potters, whose wares often showed an extremely spare elegance, sometimes with sophisticated innovations like the continuation of a motif over the rim of a dish or bowl.

Before the new '*famille rose*' palette was mastered Chinese potters had used copper-red enamel to create both deep reds and a ruby pink. The only pigment other than cobalt blue able to withstand a high-temperature firing, copper-red was difficult to control, but with great care could be fired in a reduction atmosphere to create a deep magenta red (*langyao*) or the deep rose known as 'peachbloom' (in Chinese, sometimes known as *pingguo hong*, apple red, *jiangdou hong*, bean red, or *meiren zui*, drunken beauty). The famed Kangxi period peachblooms made for the scholars table, the Eight Great Numbers, or *ba da ma*,

show both the kilns' mastery of the copper oxide glazes by this period and also the esteem with which these wares were held.

But it was under the Yongzheng Emperor that perhaps the greatest use was made of the deep rose or ruby glaze. Combining exquisitely fine decoration in the new enamel palette on the front of a dish or the interior of a bowl with a copper-red – or ruby – solid glaze on its exterior was an innovation of the Yongzheng kilns. Some scholars have speculated that this innovation came about because of the elegantly thin potting of these wares, some 'eggshell' and some 'semi-eggshell'. A ruby glaze on their backs provided a solid canvas for the finely enameled scenes that otherwise would have been rendered on an almost transparent surface.

Ruby-back porcelains of the Yongzheng period have been highly desirable in the West since they were first collected early in the 19<sup>th</sup> century. The holdings of major museums reflect their prominence in such collections as that of Percival David (the British Museum), P.A.B. Widener (National Gallery, Washington DC), James A. Garland (St. Louis Art Museum) and Benjamin Altman (the Metropolitan Museum of Art). Today, these meticulously painted, finely potted porcelains remain as fascinating as they no doubt were at the court of Yongzheng in the 1720s and 30s.

**Becky MacGuire**

Independent Researcher

Author, *Four Centuries of Blue & White: the Frelinghuysen Collection of Chinese & Japanese Export Porcelain*

調的審美標準，受耶穌會士來華進貢的歐洲彩繪琺瑯器所影響，遂令御器廠加以研發新釉。據清檔所載，康熙皇帝力求進步，嚴選中外巨匠進駐官窯提升技術，記錄指1716年有廣州官員派遣廣府匠師上京協作。

這種新興「粉彩」的重要成分，包括從膠態金中提煉出來的玫瑰粉色、含錫鉛的不透明白、含錫酸鉛的不透明黃以及含錫鉛的釉上鈷藍。中國的含鉛白有別於歐洲的含錫白（荷蘭代爾夫特、波斯及土耳其用之模仿中國瓷器）。前者有助彩料提升濃淡層次，增強色度變化，令彩瓷紋飾更趨細膩。受中國古畫啟發，雍正粉彩瓷器不時以花鳥為題，其畫意生動，筆觸酣暢，且偶發新潮，為盤、盃繪飾極其複雜的邊飾圖案。

在粉彩燒造工藝尚未成形之時，瓷匠多用銅紅發色，調製深沉至翠艷等效果。除鈷藍以外，銅紅是當時唯一能承受高溫的顏料，雖極難控制，但若謹慎處理，即能在還原性氣氛過程中形成一種朦朧幽眇的非凡色調——「郎窯紅」及「海棠紅」（又稱「蘋果紅」、「豇豆紅」或「美人醉」）。康熙郎窯紅聞名遐邇，多以製作典雅秀巧的文房用品。涵蓋太白尊、印盒之「八大碼」深受時人青睞，足証當時氧化銅釉的燒製技術已甚爐火純青。

清初窯務雖已如日方中，雍正釉色則更上一層樓，其時品類百花齊放，胭脂紅可謂一枝獨秀。前述胎薄質細的小巧盤盃，一類外壁罩施胭脂紅釉，內壁精勾細勒，拼湊宛轉美妙的粉彩紋飾，堪稱雍正瓷器的神來之作。有學者推測，瓷坯之輕盈纖細可歸功於前朝的脫胎或半脫胎法，成就雍正細器「薄如卵幕」之美譽。至於色地粉彩，胭脂紅的烘托更見相得益彰，不然紋飾坐落幾近透明的光素背景，略顯索然無味。

雍正胭脂紅地粉彩之魅力無遠弗屆，自十九世紀以來一直深受西方鑑藏家青睞，例見現藏大英博物館的大維德爵士（Percival David）珍藏、美國華府國家美術館 P.A.B.·維德納（P.A.B. Widener）珍藏、聖路易斯藝術博物館詹姆士·A·加蘭（James A. Garland）珍藏及大都會博物館班雅明·阿特曼（Benjamin Altman）珍藏。時至今日，這些曠古佳器風采依然，中外藏家無不對雍正官窯彩瓷趨之若鶩。

**馬博懿**

獨立學者，著有《青花四百年：費里林海森珍藏中日外銷瓷》



Property from the Collection of Professor and Mrs. Yu Chunming

**979**

**A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH**

YONGZHENG PERIOD (1723-1735)

7 $\frac{1}{2}$  in. (20.1 cm.) diam.

\$10,000-15,000

**PROVENANCE:**

Cohen & Cohen, London.

**EXHIBITED:**

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清雍正 外胭脂紅地內粉彩良母教子圖盤

來源:

Cohen & Cohen，倫敦

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16–19世紀外銷瓷器展」，2018年9月15日–2019年1月19日



(reverse)





980

Property from the Collection of Professor and Mrs. Yu Chunming

980

**A FAMILLE ROSE 'LADY AND CHILDREN' DISH**

YONGZHENG PERIOD (1723-1735)

8 1/4 in. (20.8 cm.) diam.

\$5,000-7,000

**PROVENANCE:**

Cohen & Cohen, London.

**EXHIBITED:**

San Diego, San Diego Chinese Historical Museum, *World of Porcelain: 16th-19th Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清雍正 粉彩良母教子圖盤

來源:

Cohen & Cohen，倫敦

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日



Property from the Collection of Professor and Mrs. Yu Chunming

982

**A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILD' DISH**

YONGZHENG PERIOD (1723-1735)

8 1/4 in. (21.2 cm.) diam.

\$5,000-7,000

**PROVENANCE:**

Christie's New York, 23 January 2012, lot 388 (part).

**EXHIBITED:**

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

A nearly identical example is illustrated by the Chinese Porcelain Company in *Chinese Glass Paintings & Export Porcelain*, New York, 1996, p.77, no. 46.

余春明教授伉儷珍藏

清雍正 外胭脂紅地內粉彩良母教子圖盤

來源:

紐約佳士得，2012年1月23日，拍品編號388（其一）

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日



(reverse)

Property from the Collection of Professor and Mrs. Yu Chunming

981

**A FAMILLE ROSE AND GRISAILLE 'LADY AND SCHOLAR' DISH**

YONGZHENG PERIOD (1723-1735)

8 1/4 in. (20.9 cm.) diam.

\$3,000-5,000

**EXHIBITED:**

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清雍正 粉彩文人仕女圖盤

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日



981





983 (two views)

Property from the Collection of Professor and Mrs. Yu Chunming

983

**A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH**  
YONGZHENG PERIOD (1723-1735)

8½ in. (21.5 cm.) diam.

\$5,000-7,000

**PROVENANCE:**  
Cohen & Cohen, London.

**EXHIBITED:**  
San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏  
**清雍正 外胭脂紅地內粉彩良母教子圖盤**  
來源:  
Cohen & Cohen, 倫敦

展覽:  
聖地牙哥中華歷史博物館,「瓷上世界: 中國16–19世紀外銷瓷器展」, 2018年9月15日–2019年1月19日



Property from the Collection of Professor and Mrs. Yu Chunming

984

**A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH**  
YONGZHENG PERIOD (1723-1735)

7⅞ in. (20 cm.) diam.

\$4,000-6,000

**EXHIBITED:**  
San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

For a similarly decorated example from the Collection of J. P. Morgan, see S. Bushell and W. Laffan, *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1907, vol. 1, p. 58; and another example from the Captain A. T. Warren Collection, see R. L. Hobson, *The Later Ceramic Wares of China*, pl. LVI, fig. 2.

余春明教授伉儷珍藏  
**清雍正 外胭脂紅地內粉彩良母教子圖盤**  
出版:  
聖地牙哥中華歷史博物館,「瓷上世界: 中國16–19世紀外銷瓷器展」, 2018年9月15日–2019年1月19日



984 (two views)



Property from the Collection of Professor and Mrs. Yu Chunming

985

**A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH**  
YONGZHENG PERIOD (1723-1735)

7⅞ in. (19.9 cm.) diam.

\$6,000-8,000

**PROVENANCE:**  
Bonhams London, 25 February 2015, lot 47.

**EXHIBITED:**  
San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.

**清雍正 外胭脂紅地內粉彩良母教子圖盤**  
來源:  
倫敦邦翰斯, 2015年2月25日, 拍品編號47  
展覽:  
聖地牙哥中華歷史博物館,「瓷上世界: 中國16–19世紀外銷瓷器展」, 2018年9月15日–2019年1月19日



(reverse)





986

Property from the Collection of Professor and Mrs. Yu Chunming

986

**A FAMILLE ROSE 'LADY AND CHILDREN' DISH**

YONGZHENG PERIOD (1723-1735)

8½ in. (20.5 cm.) diam.

\$5,000-7,000

**PROVENANCE:**

Ralph M. Chait Galleries, New York.

余春明教授伉儷珍藏

清雍正 粉彩良母教子圖盤

來源:

Ralph M. Chait藝廊，紐約



987

Property from the Collection of Professor and Mrs. Yu Chunming

987

**A FAMILLE ROSE 'MAGU' DISH**

YONGZHENG PERIOD (1723-1735)

8⅞ in. (22.7 cm.) diam.

\$4,000-6,000

**PROVENANCE:**

Christie's South Kensington, 11 May 2010, lot 256.

**EXHIBITED:**

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清雍正 粉彩麻姑獻壽圖盤

來源:

倫敦南肯辛頓佳士得，2010年5月11日，拍品編號256

展覽:

聖地牙哥中華歷史博物館，「瓷上世界：中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日

Property from the Collection of Professor and Mrs. Yu Chunming

988

**A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH**

YONGZHENG PERIOD (1723-1735)

8¼ in. (21 cm.) diam.

\$4,000-6,000

**PROVENANCE:**

Ralph M. Chait Galleries, New York.

余春明教授伉儷珍藏

清雍正 外胭脂紅地內粉彩良母教子圖盤

來源:

Ralph M. Chait 藝廊，紐約



(reverse)





989

Property from the Collection of Professor and Mrs. Yu Chunming

989

A FAMILLE ROSE 'COCKERELS' DISH

YONGZHENG PERIOD (1723-1735)

8½ in. (21.6 cm.) diam.

\$3,000-5,000

PROVENANCE:

Suchow & Seigel Fine Antiques, New York.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16-19 Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.

LITERATURE:

Yu Chunming, *Yi ci yi gu shi: Ming jia dai ni shang Ming dai ming ci* (Porcelain and background story: famous porcelains of the Ming dynasty), Nanchang, 2017, p. 59, pl. 2.

余春明教授伉儷珍藏

清雍正 粉彩功名富貴圖盤

來源:

Suchow & Seigel Fine Antiques，紐約

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16–19世紀外銷瓷器展」，2018年9月15日–2019年1月19日

出版:

余春明，《一瓷一故事: 名家帶你賞明代名瓷》，南昌，頁59，圖版2



990

Property from the Collection of Professor and Mrs. Yu Chunming

990

A FAMILLE ROSE MOLDED AND RETICULATED TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

6¾ in. (17 cm.) long

\$6,000-8,000

PROVENANCE:

Mary Clark Thompson (1835-1923) Collection.  
The Metropolitan Museum of Art, New York, accessioned in 1923.  
Collected in America: Chinese Ceramics from The Metropolitan Museum of Art; Christie's New York, 15 September 2016, lot 953.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelains: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清乾隆 粉彩描金透雕帶蓋獅柄獅流茶壺

來源:

Mary Clark Thompson (1835–1923 ) 珍藏

紐約大都會藝術博物館，入藏於1923年

《美藏於斯——大都會藝術博物館珍藏中國瓷器》；紐約佳士得，2016年9月15日，拍品編號953

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16–19世紀外銷瓷器展」，2018年9月15日–2019年1月19日

Property from the Collection of Professor and Mrs. Yu Chunming

991

A LARGE FAMILLE ROSE CHARGER

QIANLONG PERIOD (1736-1795)

16½ in. (41.8 cm.) diam.

\$6,000-8,000

LITERATURE:

Yu Chunming, *Yi Ci Yi Gu Shi: Ming Jia Dai Ni Shang Qing Dai Ming Ci* (Porcelain and background story: famous porcelains of the Qing dynasty), vol. 1, Nanchang, 2017, p. 102, pl. 8-2.

The story depicted on the present dish can be identified as *Zhang Sheng Tiao Qiang* (Zhang Sheng scaling a wall), a scene from the renowned Yuan-dynasty drama *Romance of the Western Chamber*, written by Wang Shifu. The play unfolds a tale of "love at first sight" between Zhang Sheng, an aspiring scholar, and Cui Yingying, the daughter of a wealthy chief minister of the Tang court. Faced with significant disparities in their financial and social backgrounds, the lovers endure considerable hardships to be together. Their story has long stood as an epitome of challenging feudal norms and advocating for freedom of marriage in ancient China.

In this particular scene, Zhang Sheng is en route to his romantic encounter with Cui Yingying, aided by Hong Niang, Cui's handmaiden, as he navigates over the light-pink wall. The stark contrast between Zhang's eager anticipation for the rendezvous and his awkwardness while scaling the wall often lends a comedic touch to the scene. Notably, there has been ongoing debate among literary critics regarding the interpretation of this scene, especially concerning the reasons prompting Zhang to climb the wall. Entering the chamber of a lady, particularly one with a traditional upbringing in a wealthy family, in such an abrupt manner is considered highly offensive. In the original novel, Cui conveyed the time and location of their rendezvous to Zhang through an encrypted love poem. The polysemes used in this poem might have contributed to the misunderstanding between the two.

The story of *Zhang Sheng Tiao Chang* has enjoyed popularity among Chinese literati, with the play accompanied by illustrated woodblock prints widely accessible. Therefore, it is not surprising that Jingdezhen artisans have translated this scene onto porcelain. A dish depicting the same scene was sold at Christie's London, 27 October 2015, lot 34; and another was sold at Christie's London, 6 September 2007, lot 1592.

余春明教授伉儷珍藏

清乾隆 粉彩「張生跳牆」圖盤

出版:

余春明，《一瓷一故事: 名家帶你賞明代名瓷》，卷一，南昌，頁102，圖版8–2







The Property of a Gentleman

992

A *DOUCAI* 'PHOENIX' DISH

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

7 $\frac{7}{8}$  in. (19.3 cm.) diam.

\$15,000-25,000

PROVENANCE:

Christie's New York, 25 March 1998, lot 226.

士紳珍藏

清乾隆 門彩鳳紋盤 六字篆書款

來源:

紐約佳士得，1998年3月25日，拍品編號226



(reverse)

Various Properties

993

A RARE PAIR OF *DOUCAI* FLORAL BOWLS

YONGZHENG SIX-CHARACTER MARKS WITHIN DOUBLE-CIRCLES AND OF THE PERIOD (1723-1735)

3 $\frac{3}{4}$  in. (9.5 cm.) diam. each, Japanese wood box

\$60,000-80,000

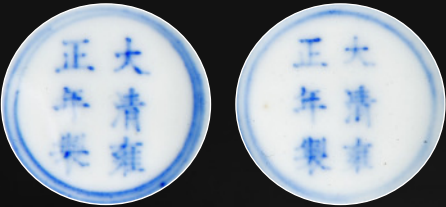
PROVENANCE:

Kochukyo, Tokyo.

Japanese private collection, Tokyo, 1990s.

Many Yongzheng-period *doucai*-enameled wares were made to emulate Chenghua *doucai* prototypes, as is the case with the present pair of elegantly decorated bowls. A similar floral design to that seen on this pair, with 'pomegranate-shaped' pistil, can be found on a Chenghua-period iron-red and blue and white cup in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Ch'eng-Hua Porcelain Wares*, Taipei, 2003, p. 78, no. 54.

Yongzheng-period *doucai* bowls of this design are considerably rare. A Yongzheng *doucai* bowl of this design is in the Jingdezen Ceramic Museum and illustrated in *Jiangxi cangci quanji – Qingdai*, vol. 1, Beijing, 2005, p. 161, fig. 2, and a pair from The Baofang Pavillion Collection of Imperial Ceramics was sold at Christie's Hong Kong, 29 May 2019, lot 2804.



(marks)

清雍正 門彩花卉紋盤一對 雙圈六字楷書款

來源:

壺中居，東京

日本私人珍藏，1990年代



(base of one)

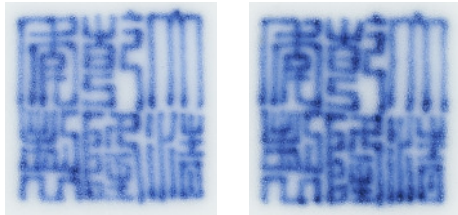






994  
A PAIR OF SMALL *FAMILLE ROSE* 'BATS AND FLOWERS' DISHES  
QIANLONG SEAL MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD  
3 $\frac{3}{8}$  in. (8.6 cm.) diam. each, Japanese wood box  
\$6,000-8,000

或為清乾隆 粉彩蝠紋小盤一對



(marks)

The Property of a Lady

995

A FINELY ENAMELED *FAMILLE ROSE* 'PEONY' BOWL

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

5 $\frac{1}{2}$  in. (14 cm.) diam.

\$10,000-20,000

PROVENANCE:

Yamanaka & Company Inc., New York.  
Parke-Bernet Galleries, New York, 28 June 1944, lot 234 (part).  
William Charles Henry Morris Georgi (1889-1973) Collection, and thence by descent.

女史珍藏

清雍正 粉彩牡丹紋盤 雙圈六字楷書款  
彩或為後加

來源:

山中商會，紐約  
Parke-Bernet Galleries，紐約，1944年6月28日，拍品編號234（其一）  
William Charles Henry Morris Georgi (1889-1973) 珍藏，後於家族傳承



(base)





Various Properties

0996

A LARGE FAMILLE ROSE BASIN

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

16 in. (40.6 cm.) diam., Japanese wood box

\$20,000-30,000

PROVENANCE:

Sotheby's Hong Kong, 1 June 2018, lot 535.

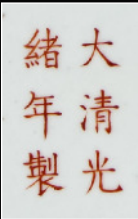
清光緒 粉彩花卉紋洗 礮紅六字楷書款

來源:

香港蘇富比，2018年6月1日，拍品編號535



(another view)



(mark)



0997

A RARE BLUE-GLAZED MOLDED LOTUS-PETAL TEAPOT AND COVER

JIAQING SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

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

\$25,000-35,000

清嘉慶 藍釉花瓣式壺 六字篆書款



(mark)

The lotus-petal form and the blue glaze on this rare teapot may have been inspired by earlier Ming examples such as the blue-glazed Xuande-marked teapot and cover in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum, Monochrome Ware of the Ming Dynasty*, Hong Kong, 1968, p. 68, plates 10-10d. Later, in the Qing dynasty, the stout, compressed shape (without petals) can be found on Yixing wares with imperial marks. See two Yixing examples in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - Purple Sandy Ware*, Beijing, 2008, p. 28, no. 22 (Qianlong mark) and p. 54, no. 41 (Jiaqing mark).



The Property of a Gentleman

~998

**A RARE ENAMELED FAUX-PUDDINGSTONE  
PEACH-SHAPED BOX AND COVER**  
19TH CENTURY

The undecorated recessed base is inscribed in iron red with an apocryphal Qianlong seal mark.

3¼ in. (8.2 cm.) wide, box, hardwood stand

\$5,000-7,000

**PROVENANCE:**

Acquired in New York prior to 1990.

士紳珍藏

清十九世紀 仿抱子石釉桃形蓋盒

來源:

1990年前入藏於紐約



(mark)



'Puddingstone' is a generic term applied to any conglomerate sedimentary rock that is characterized by colorful inclusions. The conglomerate is composed of pebbles that have been worn smooth by water and have been cemented together by a finer mineral deposit. This finer mineral deposit fills in the spaces between the pebbles and forms a solid rock. The particular puddingstone that was admired in China was formed from pebbles of jasper cemented together with quartz, and it is this that the ceramic decorator of the current box has so successfully recreated on porcelain.

An identically-shaped box and cover decorated with a slight variation of this pattern was sold at Christie's Hong Kong, 22 March 1993, lot 772. A very similarly decorated round box and cover from the collection of Sir Harry and Lady Garner, now in the Meiyintang Collection, is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, p. 267, no. 954, where the author dates it to the early 19th century. Compare, also, a Qianlong-period faux-puddingstone quadrilobed box and cover from the Robert H. Blumenfield Collection, sold at Christie's New York, 25 March 2010, lot 877.

Another Property

999

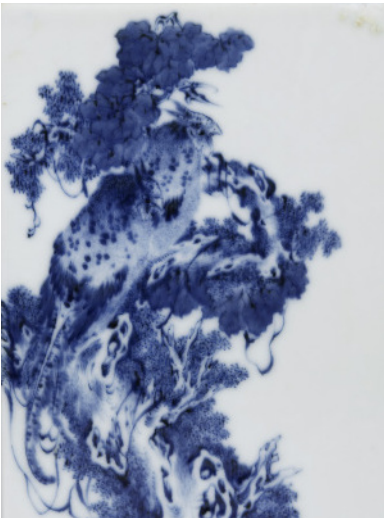
**A FINELY PAINTED BLUE AND  
WHITE CONG-FORM VASE**  
REPUBLIC PERIOD

The vase is finely painted in the style of Wang Bu (1898-1968), and the base is inscribed with an apocryphal Qianlong seal mark.

16⅞ in. (41.2 cm.) high

\$10,000-15,000

民國 青花英雄鬥志琮式瓶



(details)





Property from an Important American Private Collection

1000

A MASSIVE AND RARE PAIR OF *FAMILLE ROSE*  
LAVENDER-GROUND DOUBLE-GOURD VASES

*YONGQING CHANGCHUN* MARKS IN IRON RED, GUANGXU PERIOD  
(1875-1908)

24 in. (61 cm.) high

\$120,000-180,000

PROVENANCE:

A French Family Collection.

Sotheby's Hong Kong, 23 October 2005, lot 443.

The mark that appears on the base of these rare vases, *Yongqing Changchun* (Eternal Celebration of Everlasting Spring), can also be found on more typical *Dayazhai* wares made for the Empress Cixi, and may have been a reference to one of her residences. After the Tongzhi Emperor reached his age of majority, the dowager empress moved into the Changchun Gong (Palace of Eternal Spring), and lived there for some ten years before she had the *Chuxiu Gong* (Palace of Harboursing Grace) refurbished and took up residence there.

The size and decorative scheme of the present pair is extremely unusual. A related, but much smaller yellow-ground vase with a similar design, also with a *Yongqing Changchun* mark, was sold at Christie's Hong Kong, 26 April 2004, lot 1085, with an identical vase in the Palace Museum, Beijing, illustrated in Guo Xingkuan and Wang Guangyao, *Guanyang Yuci: Gugong bowuyuan cang Qingdai zhici guanyang yu Yuyao* (Official Designs and Imperial Porcelain: The Palace Museum's Collection of Official Porcelain Designs and Porcelains from Imperial Kilns of the Qing Dynasty), Forbidden City Publishing, Beijing, 2007, p. 321.

The original sketch on which the shape and design of the present pair is based is illustrated in *Guanyang Yuci* (ibid.), p. 320, no. 103. (Fig. 1) According to the note accompanying the sketch, pairs were commissioned in both 'light blue' and yellow grounds. Two pairs of large (2 *chi*) light-blue ground vases, such as the present pair, were ordered, as well as a number of pairs in smaller sizes.



(marks)

重要美國私人珍藏

清光緒 淺藍地粉彩花卉紋葫蘆大瓶一對 磬紅「永慶長春」款

來源:

法國家族珍藏

香港蘇富比，2005年10月23日，拍品編號443



Fig. 1 Original sketch of a double-gourd vase of this pattern, as illustrated in *Guanyang Yuci*, Beijing, 2007, p. 321, ©Palace Museum, Beijing.  
圖一 該葫蘆大瓶紋樣的原始草圖，來源於《官樣御瓷》，北京，2007年 頁321，  
©故宮博物院，北京。







1001

Another Property

1001

A PAIR OF PUCE-ENAMELED 'CHILONG' VASES

The base of each are inscribed with apocryphal Qianlong seal marks in underglaze blue.

Each 12¼ in. (31.2 cm.) high

\$20,000-30,000

胭脂紅螭龍紋瓶一對

Property from the Collection of Adolphus Andrews, Jr. and Emily Taylor Andrews

1002

A PAIR OF LARGE BLUE AND WHITE AND PUCE-ENAMELED *HU*-FORM VASES

LATE QING DYNASTY-REPUBLIC PERIOD

The base of each vase has an apocryphal Qianlong mark.

Each 19 in. (48.3 cm.) high

\$25,000-35,000

Adolphus Andrews, Jr.及Emily Taylor Andrews珍藏

晚清/民國 青花加彩蓮紋尊一對



1002



FRIDAY 22 MARCH 9.00AM

(Lots 1101-1239)



1101

Various Properties

~**¥1101**

**A MOTHER-OF-PEARL-INLAID CIRCULAR BOX AND COVER**

MING DYNASTY, 16TH CENTURY

9½ in. (24 cm.) diam., Japanese wood box

\$10,000-15,000

明十六世紀 黑漆螺鈿仙人童子圖圓蓋盒

~**¥1102**

**A MOTHER-OF-PEARL-INLAID BLACK LACQUER LOW TABLE**

KANGXI PERIOD (1662-1722)

24¾ in. (62 cm.) wide, 16½ in. (41 cm.) long, 9¼ in. (23.5 cm.) high

\$10,000-15,000

清康熙 黑漆螺鈿庭園人物几



1102

~**¥1103**

**AN EXQUISITE AND VERY RARE MOTHER-OF-PEARL-INLAID BOX AND COVER**

YUAN DYNASTY (1279-1368)

Together with the Osaka Bijitsu 1934 catalogue which includes the present box and cover.

8 in. (20 cm.) wide, Japanese wood box

\$60,000-80,000

PROVENANCE:

Hirase Family Collection.

Osaka Bijitsu Club, Osaka, 1934.

The current Yuan lacquer box with exquisite mother-of-pearl inlay represents the most impressive manifestation of Yuan-dynasty lacquer art. The extraordinary delicacy and intricacy of the inlaid decoration, as well as the complexity and artistry of the overall design of the box, makes it a masterpiece of 14th-century lacquer.

In 1970, a large fragment of mother-of-pearl inlaid lacquer was excavated from the site of the Yuan-dynasty capital Dadu in the west of Beijing. This fragment, possibly from the lid of a large box or a tray, depicts the Guanghan Palace (the Moon Palace, which was the abode of the moon goddess Chang'e), and the precision of shaping and laying the pieces as well as the use of colors and the fineness of the details incised into the tiny pieces of shell can still clearly be seen. The design on this fragment, like the scene on the cover of the present box, is very pictorial. In addition, mother-of-pearl lacquers decorated with pictorial scenes incorporating human figures appear to have been especially

admired, based on a comment by Cao Zhao in the *Gegu yaolun* (The Essential Criteria of Antiques) in a section discussing the mother-of-pearl-inlaid lacquer: 'In the Yuan Dynasty, rich families ordered this type of ware, but left the manufacturers to take their own time in their making. The products are in very solid lacquer, and the designs with human figures on them are delightful to the beholder.'

The scene depicted on the cover of the present box, although yet to be identified, can be found on two other published Yuan-period black lacquer boxes inlaid with mother-of-pearl. One is a square tiered box and cover with indented corners from the Florence and Herbert Irving Collection and illustrated in *East Asian Lacquer: The Florence and Herbert Irving Collection*, p. 129-130, no. 57. The other is an octagonal box and cover dated to Yuan dynasty also from the Mike Healy Collection and illustrated in *Masterpieces of Chinese Lacquer from the Mike Healy Collection*, Honolulu, 2003, cat. no. 6, pp. 34-35.

The scene on the top of the Irving box is similar to the scene on the top of the present box in depicting ladies in a lush courtyard. The Healy box, however, depicts a group of figures with their farming tools and a dog. While the scene on the Healy box is different from that on the aforementioned boxes, the stylization of the figures and intricacy of the inlay is very similar and the similarity in composition in these three boxes suggests the likely use of a template.

元 黑漆螺鈿人物故事圖茶箱

來源:

平瀨家族珍藏

大阪美術俱樂部, 大阪, 1934年



203





1104

Property from a West Coast Collection

~1104

A BURLWOOD STATIONARY BOX

18TH CENTURY

8¾ in. (22.5 cm.) high, 19½ in. (48.5 cm.) wide, 10¾ in. (27.3 cm.) deep

\$8,000-12,000

美國西岸私人珍藏

清十八世紀 瘿木小箱



1105

Property from a West Coast Collection

~1105

A SMALL HUANGHUALI BOX

18TH-19TH CENTURY

4 in. (10.5 cm.) high, 6⅞ in. (15.7 cm.) wide, 5 in. (12.7 cm.) deep

\$3,000-5,000

PROVENANCE:

In San Francisco by 2013.

清十八/十九世紀 黃花梨小箱

來源:

2013年於舊金山

Property from the Collection of Jonathan and Jessika Auerbach

~1106

A RARE HUANGHUALI WAISTLESS FLUSH-CORNER-LEG SIDE TABLE

17TH-18TH CENTURY

28¾ in. (73 cm.) high, 28 in. (71.1 cm.) wide, 16⅞ in. (42.9 cm.) deep

\$60,000-80,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, mid 1990s.

Jonathan 暨 Jessika Auerbach 伉儷珍藏

十七/十八世紀 黃花梨四面平條桌

來源:

嘉木堂, 香港, 1990年代中期



*Pipa Ji* (The Story of the Lute), Wanli edition.

《琵琶記》, 明萬曆刻本。



1106

The present flush-sided table combines rigid geometric form with simple and elegant lines. The lines are restrained yet fluid, deviating only at the gently flared hoof-form foot. The sophisticated design and superb carpentry are typical of the Suzhou region in the late Ming period. Furniture of this form is likely derived from the earlier method of box-construction. For an early version of a *simianping* table illustrated in a painting of the Song dynasty, see *Special Exhibition of Furniture in Chinese Paintings*, The National Palace Museum, Taipei, 1996, pp. 50-1, no. 19.

A table of similar construction but not as deep is in the Lu Ming Shi Collection, dated to the late 16th or early 17th century, and is illustrated by Grace Wu Bruce in *Living with Ming - the Lu Ming Shi Collection*, p. 110, no. 23. A *huanghuali* and *nanmu* lute table of similar construction and with 'giant's arm braces', currently in the Minneapolis Institute of Art, is illustrated by R. D. Jacobsen and N. Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pp. 104-105, no. 32, where the use of a central *nanmu* panel enhanced the resonance of the *qin* when played. A *huanghuali* flush-corner table of larger proportion was sold at Christie's New York, 17 September 2008, lot 157.





Another Property

~1107

**A VERY RARE AND UNUSUAL EIGHT-PANEL  
SOAPSTONE AND MOTHER-OF-PEARL-INLAID  
HUANGHUALI FOLDING SCREEN**

17TH CENTURY

76 $\frac{7}{8}$  in. (195.4 cm.) high, 22 $\frac{3}{8}$  in. (57 cm.) wide, each panel

\$80,000-120,000

十七世紀 黃花梨嵌壽山石及螺鈿人物八扇屏風

The present screen combines the technical mastery of furniture construction and carving with the subtle carving techniques of the lapidary artist. This eight-panel folding screen was reduced from a larger twelve-panel screen, and is constructed from joining vertical posts, and *huanghuali* panels inset with soapstone figural panels. Larger vertical apertures, which could have held paintings or textiles, would have dominated the center of the screen, and are now lost. In its current configuration, the screen was reduced in height, thereby highlighting the distinctive decorative elements

of the screen, most notably the panels. Each *huanghuali* panel is centered by a singular soapstone figure inlaid into a shaped medallion. The contrast of materials and color create a vibrant decorative effect.

A complete twelve-panel *huanghuali* folding screen is illustrated by Grace Wu Bruce in *The Best of The Best: The MQJ Collection of Ming Furniture*, vol. 2, Beijing, 2017, pp. 428-34. This screen is distinguished by twenty-four soapstone-inlaid panels depicting *luohans*, immortals, and mythical beasts. The present screen, has

additional mother-of-pearl embellishments alongside soapstone and includes nearly identical renditions of *luohans* and immortals, as the screen in the MQJ Collection. Interestingly, the present screen includes European subjects and foreigners, each shown alongside mythical beasts in the lowest register, an element notably absent in the MQJ Collection screen. Another notable difference is the carved dragons encircling the panels, while the panels on the present screen are set within openwork dragons.





(details)

The meticulous integration of soapstone and mother-of-pearl in the screen's inlay attests to commendable craftsmanship and the use of high-quality materials. The finely rendered figures, characterized by soft and dynamic folds in their robes, emotively expressive facial features, and intricately detailed hair, are further enhanced by the expert use of natural markings in the stone. A particularly noteworthy example is the portrayal of the *luohan* Kalika, characterized by his smiling countenance, elaborately curled hair, a buttoned and pleated jacket with incised decoration, and an elaborate mother-of-pearl shawl. The figure is poised on an elephant, with each fold in the body and trunk is meticulously delineated.

The presence of European figures makes the present screen particularly rare. While European figure were a typical subject-matter for the Kangxi Emperor who was particularly interested in European innovations and technical knowledge, decorative arts from the period more commonly depict European subjects in porcelain and not on furniture. One example of a Kangxi-period twelve-panel soapstone-inlaid zitan and hardwood screen, formerly part of the John Wanamaker Collection, sold at Christie's Hong Kong on July 7, 2003, lot 592, and was also published in J. Wanamaker, *A Notable Carved and Painted Twelve-Fold Chinese Screen of the Late Seventeenth and Early Eighteenth Centuries from the Imperial Palace in Peking*, New

York and Philadelphia, 1928, where the author stated that the screen was 'made as a gift from a Premier to an Emperor', *ibid.*, p. 3. Based on its massive size and superb quality in craftsmanship, it is likely that the screen was carved by artisans in the Imperial workshops, commissioned by Kangxi as a birthday gift to a high official. The Wanamaker screen is much more densely and elaborately decorated than the present screen, but is similar in both its fine quality and its inclusion of European subjects. It is quite possible that the present screen was also a commissioned gift by the Kangxi Emperor, judging both by its refined quality and presence of a subject matter that was of such interest to the emperor.

There are other examples of soapstone-inlaid panels decorated with European figures, which were similar to the Wanamaker screen which feature European figures and European architecture in Western-style perspective. These include a pair of panels from the C. Ruxton and Audrey B. Love Collection, sold at The C. Ruxton and Audrey B. Love Collection: Important European Furniture and Asian Works of Art; Christie's New York, 20 October 2004, lot 478, and a panel offered at Christie's New York, 23-24 September 2021, lot 741. Interestingly, the present screen is the only example where the European subjects are rendered similarly to the *luohan* and immortals, rather than in Western-style perspective.



Property from the Collection of Jonathan and Jessika Auerbach

~1108

A RARE MARBLE-INSET *HUANGHUALI*  
RECTANGULAR CORNER-LEG TABLE

17TH CENTURY

32¼ in. (81.9 cm.) high, 25½ in. (64.5 cm.) wide, 19¾ in. (50.2 cm.) deep

\$70,000-90,000

PROVENANCE:

Grace Wu Bruce, Hong Kong, mid 1990s.

Jonathan 暨 Jessika Auerbach 伉儷珍藏

十七世紀 黃花梨嵌雲石有束腰半桌

來源:

嘉木堂, 香港, 1990年代中期

The present table is a superb example of the highly successful combination of *huanghuali* and mottled stone. The variegated marble panel in tones of pink, grey, white and ochre creates a subtly textured pattern that when set within the amber tones and dynamic grain of

the *huanghuali* frame creates a pleasing aesthetic. In this example, the combination of contrasting materials make one balanced piece of furniture. Surviving examples of marble-inset tables are relatively few, as stone tops are more susceptible to cracking and damage from use. A *famille-rose* 'eggshell' ruby-back 'lady and child' dish, lot 982 in the present sale, depicts and elegantly dressed woman seated at a marble-inset corner-leg table. Atop the table rests a dish of peaches and a blue-glazed bottle vase holding peony blossoms. The decoration on the dish beautifully demonstrates the sumptuous effect of contrasting surfaces and textures.

A marble-inset *huanghuali* table, carved on the aprons with confronting *chilong*, and of slightly larger proportions is illustrated by G. Wu Bruce, *Living with Ming - the Lu Ming Shi Collection*, Hong Kong, 2000, p. 108, no. 20. Another elegant grey and yellow variegated marble-inset *huanghuali* table, carved with interlocking floral scroll on the aprons, is illustrated by G. Wu Bruce, *Ming Furniture Through My Eyes*, Beijing, 2015, p. 35.



Lot 982 (detail)



(view of top)







Eleanor P. Brenner. © International Center of Photography and Scavullo Trust Beneficiaries. Photographer: Scavullo.  
埃莉諾·P·布倫納，攝影：斯卡烏洛，© International Center of Photography and Scavullo Trust Beneficiaries

## Property from the Estate of Eleanor P. Brenner

埃莉諾·P·布倫納珍藏

(Lots 1109–1113)

Eleanor P. Brenner was born on March 12, 1934 in New York City, where she spent most of her life until moving to Santa Fe, New Mexico in the late 1990s. She graduated from New York University and was inducted into Phi Beta Kappa. She was the personification of a New Yorker of her generation—stylish, sophisticated, elegant, and without a doubt, glamorous. Eleanor met her husband Richard Arthur Brenner when they both worked at Bloomingdale's. The couple welcomed two children, Tony and Patty, soon after they were married, and were deeply in love for 56 years until Dick's passing in 2013. Eleanor was a force of nature with many talents and abilities; indeed, her life and career were defined by her creativity and her vision. After leaving Bloomingdale's, she became a nationally acclaimed interior decorator, fashion designer, cookbook author, and philanthropist. Among the many philanthropic activities in which she was engaged, one was particularly dear to Eleanor. In 2003, she and Dick created First Serve – New Mexico, a non-profit charitable corporation affiliated with the United States Tennis Federation. Combining academic tutoring with life coaching and professional tennis instruction, First Serve endeavors to encourage students to recognize their own opportunity for success through determination and diligence. Eleanor was a beloved wife, mother, grandmother, and friend who passed away on April 2, 2023. Christie's is honored to offer five pieces of Chinese furniture from her collection, the quality of which attests to her discerning taste.

埃莉諾·P·布倫納於1934年三月12日生於紐約市，她於此度過大半生，後於1990年代末移居新墨西哥州聖塔菲市。布倫納畢業於紐約大學，並曾入選美國大學優等生榮譽學會(Phi Beta Kappa)。她集其所處的時代對「紐約客」的定義於一身－時尚大方，饒富品味，優雅迷人，且無疑的充滿魅力。埃莉諾於布魯明黛百貨公司任職時與夫婿理查·亞瑟·布倫納相識，婚後兩人育有一子一女東尼與派蒂。夫妻倆相知相守56年直到2013年東尼逝世為止。埃莉諾精力超群，天賦過人，才華洋溢，她的創意及眼界誠然造就了她的一生及事業。自布魯明黛百貨公司離職後，她成為全美知名的室內裝潢師，服裝設計師，美食作家，以及慈善家。在她參與的慈善活動當中，有一項對她來說意義最為重大。2003年，她與理查創辦了一家附屬於美國網球協會的非營利組織第一發－新墨西哥。第一發結合課業及生活輔導與網球教學，盡心竭力鼓勵學生透過決心及毅力意識到自己成功的契機。曾為人妻，人母，祖母及摯友的埃莉諾於2023年4月2日逝世。佳士得為能呈獻其皮藏五件充分展現其精緻獨到品味之中國家具感到十分榮幸。

Property from the Estate of Eleanor P. Brenner

~1109

A *HUANGHUALI* KANG TABLE

17TH CENTURY

11½ in. (28.3 cm.) high, 30¾ in. (77.2 cm.) wide, 19 in. (49.3 cm.) deep

\$25,000-35,000

**PROVENANCE:**

Cola Ma, Hong Kong, 1989.

Eleanor P. Brenner Collection, New Mexico.

埃莉諾·P·布倫納珍藏

十七世紀 黃花梨炕桌

來源:

馬可樂，香港，1989年

埃莉諾·P·布倫納珍藏，新墨西哥州

Property from the Estate of Eleanor P. Brenner

~1110

A *HUANGHUALI* RECTANGULAR CORNER-LEG TABLE

18TH-19TH CENTURY

30½ in. (87.6 cm.) high, 39 in. (99 cm.) wide, 29 in. (73.7 cm.) deep

\$50,000-70,000

**PROVENANCE:**

Eleanor P. Brenner Collection, New Mexico, acquired before 2013.

埃莉諾·P·布倫納珍藏

清十八/十九世紀 黃花梨有束腰長方桌

來源:

埃莉諾·P·布倫納珍藏，新墨西哥州，2013年以前入藏

The form of the present table, with its simple, elegant lines, is one of the most successful, and popular forms found in Chinese furniture construction, dating the Ming and the Qing dynasties. A related rectangular corner-leg table with cusped, beaded aprons and carved with conjoined floral scroll was sold at Christie's New York, 13 September 2019, lot 950.



1109



1110



Property from the Estate of Eleanor P. Brenner

~1111

A PAIR OF *HUANGHUALI* 'SOUTHERN OFFICIAL'S  
HAT' ARMCHAIRS

17TH-18TH CENTURY

44¼ in. (112.4 cm) high, 24¼ in. (61.6 cm) wide, 20¼ in. (51.4 cm) deep

\$120,000-180,000

PROVENANCE:

Eleanor P. Brenner Collection, New Mexico, acquired before 2013.

埃莉諾·P·布倫納珍藏

十七/十八世紀 黃花梨南官帽椅一對

來源:

埃莉諾·P·布倫納珍藏, 新墨西哥, 2013年以前入藏

The 'southern official's hat' armchair is one of the most popular forms in Chinese furniture construction. They differ from the 'official's hat' armchair in that their crestrails continue into the back posts as opposed to extending beyond them. The continuous line of the crestrail joining into the rear upright posts is achieved with a rounded, right angle joint called a 'pipe-joint,' which is again used to join the curved arms to the front upright posts. A smaller pair of *huanghuali* 'southern official's hat' armchairs, also with plain back splats, formerly in the collection of Dr. Frank E. and Lillian Whitacre was sold at Christie's New York, 18-19 March 2021, lot 841.





Property from the estate of Eleanor P. Brenner

~1112

AN IMPRESSIVE AND RARE *HUANGHUALI 'FU LU SHOU'* SIX-POST CANOPY BED

17TH-18TH CENTURY

86¼ in. (219 cm.) high, 81½ in. (207 cm.) wide, 48¾ in. (123.8 cm.) deep

\$350,000-550,000

PROVENANCE:

Teresa Coleman Fine Arts, Hong Kong, 1989.

Eleanor P. Brenner Collection, New Mexico.

埃莉諾·P·布倫納珍藏

十七/十八世紀 黃花梨「福祿壽」六柱架子床

來源:

Teresa Coleman 藝廊, 香港, 1989年

埃莉諾·P·布倫納珍藏, 新墨西哥







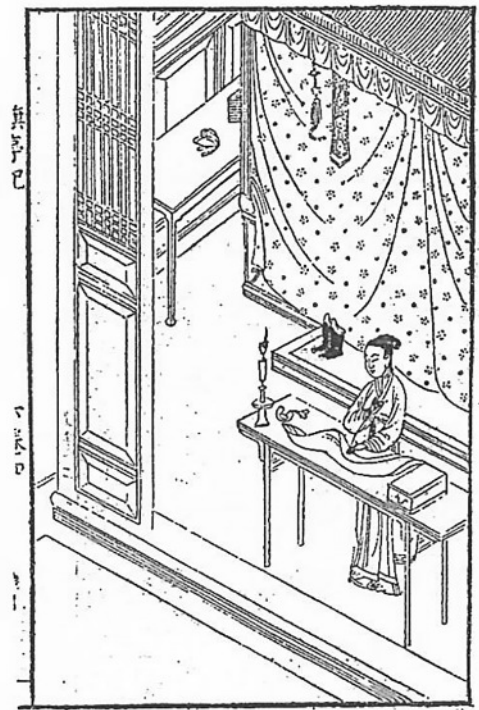
In the traditional Chinese domestic setting, the bed is among the most important pieces of furniture. Its large size meant that it would dominate the bedroom, and it was probably the most expensive item to commission, due to the large amount of timber used. Canopy beds appear to have been closely influenced by architectural construction. It is the only form of furniture noted in the Ming dynasty carpenter's manual *Lu Ban Jing* to have used auspicious measurements that was also employed for buildings. A canopy bed served multiple functions, offering not only a place to sleep at night but also to act as a center of activity during the day. It was common practice to use drapery to create a private world within a closed curtain. During the daytime a bed would be used, with curtains drawn, for entertaining guests, often seated around small items of furniture designed to be accommodated on the beds. At night, the curtains would be closed and the bed would become a private world of rest and intimacy, as illustrated in the two Wanli period woodblock prints *Xianyuan Jishi* (Chronicles of the Immortal Lady) and *Qiting Ji* (The Story of Flag Pavilion) shown above. The current example is carved on the railings with the characters *fu*, *lu*, and

*shou* translating to prosperity, success and longevity, and are thought to bring good fortune to the owner.

The present canopy bed is distinguished by the elaborate carving on the legs and frame and the finely carved railings. The high waist and shaped, beaded apron are carved with striding *chilong*, and 'bamboo'-form struts at the corners and dividing the recessed panels on the waist. The legs are boldly carved with animal masks bearing their pointed teeth and terminating in claw feet. The geometric pattern of the lower rails nicely contrast to the more elaborate openwork railings, which are carved with *chilong* interspersed with the characters *fu*, *lu* and *shou*. A *huanghuali* bed of slightly larger size, also featuring lion-mask and claw legs and 'bamboo'-form struts is illustrated by Wang Shixiang and C. Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 22, no. 11. Another related *huanghuali* canopy bed, with similar platform decoration, and railings carved with *chilong*, *fu* and *shou* in the Liangyi Collection is illustrated in C. Evarts, *Liang Yi collection: Zitan*, Hong Kong, 2007, p. 80, no. 22 and 23.



*Xianyuan Jishi* (Chronicles of the Immortal Lady), Wanli edition.  
《仙媛紀事》，明萬曆刻本。



*Qiting Ji* (The Story of Flag Pavilion), Wanli 27th-year edition (1599).  
《旗亭記》，萬曆二十七年（1599年）刻本。





(view of top)



Property from the Estate of Eleanor P. Brenner

~1113

**A HUANGHUALI TRESTLE-LEG TABLE**

18TH CENTURY

37 $\frac{7}{8}$  in. (96.2 cm.) high, 60 $\frac{3}{4}$  in. (154.3 cm.) wide, 14 $\frac{5}{8}$  in. (37.1 cm.) deep

\$80,000-120,000

**PROVENANCE:**

Eleanor P. Brenner Collection, New Mexico, acquired before 2013.

埃莉諾·P·布倫納珍藏

清十八世紀 黃花梨翹頭案

來源:

埃莉諾·P·布倫納珍藏, 新墨西哥, 2013年以前入藏

The trestle-legs of the present table support a solid plank top of deep amber color and richly textured grain. The elegantly tapering legs belie the robust construction required to support the substantial weight of this solid and thick panel. The present table is further distinguished by the elegantly carved spandrels, featuring beaded openwork and comma-form decorative elements. A similarly proportioned *huanghuali* trestle-leg table, also with solid panel top, is in the Philadelphia Museum of Art, illustrated in *Philadelphia Museum Bulletin: Winter 1963: Chinese Furniture*, Volume LVIII, Number 276, p. 71, pl. 15. Another related *huanghuali* trestle-leg table with stylized *ruyi*-form spandrels was sold at Christie's New York, 9 December 2020, lot 158.

Property from a Prestigious Private Collection

~1114

**A HUANGHUALI RECTANGULAR SIDE TABLE**

18TH CENTURY

34 $\frac{1}{4}$  in. (87 cm.) high, 36 $\frac{7}{8}$  in. (93.7 cm.) wide, 18 $\frac{7}{8}$  in. (47.9 cm.) deep

\$40,000-60,000

**PROVENANCE:**

Arthur M. Sackler (1913-1987) Collections, New York.

Acquired from the above in 2000.

顯赫私人珍藏

清十八世紀 黃花梨有束腰半桌

來源:

亞瑟·M·賽克勒 (1913–1987) 珍藏, 紐約

於2000年得自上述藏家







1115 (another view)



1115

Property from a Private Collection, London

Φ1115

# A TALL PETRIFIED WOOD 'SCHOLAR'S ROCK'

63 in. (160 cm.) high, rootwood stand

\$10,000-15,000

## PROVENANCE:

Private collection, London.

## LITERATURE:

M. Flacks, *Contemplating Rocks*, London, 2013, pp. 66-7, and 180.

## 太湖石供

來源:

倫敦私人珍藏

出版:

馬科斯·弗拉克斯, 《Contemplating Rocks》, 倫敦, 2013年, 頁 66-7, 及180

Property from a Private Collection, London

Φ1116

# LIU DAN (B. 1953)

## Rock

Scroll, mounted and framed, ink on paper

72 1/8 x 39 7/8 in. (183 x 101 cm.)

With one seal of the artist

Executed in 2006

\$80,000-120,000

## PROVENANCE:

The Chinese Porcelain Company, New York, 2007.

劉丹 (1953年生)

雅石

水墨紙本 鏡框 二〇〇六年作

鈐印: 劉丹之印

來源:

中國瓷器公司, 紐約, 2007年

In the tradition of rock collecting and connoisseurship in China, rocks have long been viewed as microcosms of the universe that invite contemplation. Meticulously rendered with a sense of heightened hyperrealism, *Rock* unfolds as an intimate portrait of a slender scholar's rock, with jagged peaks and angled crags rising from the abyss. Liu Dan transforms the rock's textured surfaces into a gateway to an imaginary world.

The art of Liu Dan is deeply rooted in the classical tradition of Chinese ink painting, and yet he approaches the medium with a distinctively contemporary perspective. His fascination with the structural essences of objects prompts him to extract the rock from its original context, thereby making it simultaneously familiar and strange. Through the act of decontextualization and magnification to the extreme, Liu Dan ventures beyond narrative constraints in pursuit of a pure visual experience.



1116





Property from an Important American Private Collection

~1117

**A VERY RARE PAIR OF *DALI* MARBLE-INSET  
*HUANGHUALI* 'SOUTHERN OFFICIAL'S HAT'  
ARMCHAIRS**

17TH-18TH CENTURY

36 in. (91.4 cm.) high, 21½ in. ( 54.6 cm) wide, 16½ in. ( 41.9 cm) deep

\$120,000-180,000

**PROVENANCE:**

Oriental Art Ltd., Honolulu, Hawaii, 18 January 1991.

美國重要私人珍藏

十七/十八世紀 黃花梨嵌大理石南官帽椅一對

來源:

Oriental Art Ltd., 檀香山, 夏威夷, 1991年1月18日

The present pair of chairs is distinguished by the striking *Dali* marble panels, unusual carved side points, and diminutive size. Chairs of this type, typically have either plain or simply carved back splats. A pair of plain *huanghuali* 'southern official's hat' armchairs of slightly larger size, and with dramatic downward curving arms, was sold at Christie's New York, 22-23 March 2018, lot 938.

Decorative stone panels were used in furniture and table screens to add color and texture to furniture. Panels could be functional, such as on wine tables, or could be decorative, like on the present pair. Chosen

for their natural markings and carefully polished to reveal evocative and poetic scenes, the panels instantly transport the viewer to that contemplative place in nature that only the finest panels can convey. Here is an everchanging scene of a landscape. The panel on the left could be a mountainous landscape, the sky alight with the setting sun, and the panel on the right is wild and untamed, recalling a powerful storm or a turbulent sea. Wen Zhenheng, the late Ming arbiter of taste, lauded the use of marble panels in Chinese furniture and praised them as the height of sophisticated taste among the *literati* and elite. An extremely rare pair of *Dali* marble-inset *huanghuali* continuous horseshoe-back armchairs was sold at Christie's New York, 23-24 September 2021, lot 1003. Compare, also, a set of four *Dali* marble *huanghuali* horseshoe-back armchairs formerly in the collection of the Museum of Classical Chinese Furniture, and illustrated by Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 62-63, no. 29.

The pair is further distinguished by the elegantly carved side posts, carved to resemble lengths of bamboo issuing from a pear-shaped vase. The carved side post is a rare variation from the tapering curved side posts most commonly seen on armchairs. This style of carved posts has precedents in Ming-period folding horseshoe-back armchairs. A pair of *huanghuali* 'official's hat' armchairs carved with phoenix and *qilin*, illustrated by Grace Wu in *The Best of The Best: The MQJ Collection of Ming Furniture*, vol. 1, Hong Kong, 2017, pp. 230-31 features this distinctive style of carved side posts.

1118 NO LOT





Property from an Important American Private Collection

~1119

A VERY RARE GREEN MARBLE-INSET  
*HUANGHUALI* WINE TABLE  
17TH CENTURY

30 $\frac{7}{8}$  in. (78.4 cm.) high, 28 in. (71.1 cm.) wide, 16 $\frac{1}{8}$  in. (41.0 cm.) deep  
\$150,000-250,000

**PROVENANCE:**  
Acquired in 2009, St. Paul, Minnesota.

美國重要私人珍藏  
十七世紀 黃花梨嵌綠雲石酒桌  
來源：  
2009年入藏於明尼蘇達州聖保羅

Portable and with its durable green marble top, the present table could have been used for outdoor entertaining in a garden or along a riverbank. The table could have been used for the burning of fragrant incense or for the presentation of wine. Stone tops were prized for both their decorative effect but also for their durability. Tables with stone tops are easy to clean and resistant to heat and moisture. A practical surface, the stone could more easily withstand the wear and tear of hot

censers, staining from wine or tea, and the outdoor elements than its wood counterparts. Thus, there are few surviving examples from the 17th century, as the harder wear on the table tops resulted in damage from use. Serpentine, marble, puddingstone, agate were materials commonly used for the stone tops. These materials were selected for their decorative patterning and rich colors. *Huanghuali* tables with stone tops are a harmonious marriage of contrasting materials to create an elegant piece of furniture. For a discussion of marble and other stones used in Ming and early Qing furniture, see Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. I, Hong Kong, 1990, pp. 153-4.

A green stone-inset *huanghuali* recessed-leg wine table, dating to the 17th century, with similarly carved legs formerly in the collection of Dr. S.Y. Yip was sold at Sotheby's Hong Kong, 6 October 2015, lot 101. See, also another larger green stone *huanghuali* recessed-leg wine table illustrated by G. W. Bruce, *Two Decades of Ming Furniture*, Beijing 2010, p. 71. A third green stone, identified as serpentine, *huanghuali* recessed-leg table with demountable legs, formerly in the Museum of Classical Chinese Furniture, is illustrated by Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 94-95, no. 44.







重要中國藝術暨高曼珍藏



Property from a Private European Collection

~Ø1120

**A RARE *HUANGHUALI* 'OFFICIAL'S HAT'  
ARMCHAIR**

17TH-18TH CENTURY

40<sup>7</sup>/<sub>8</sub> in. (104.1 cm.) high, 22<sup>1</sup>/<sub>2</sub> in. (57.2 cm.) wide, 23<sup>1</sup>/<sub>4</sub> in. (59.1 cm.) deep

\$80,000-120,000

**PROVENANCE:**

Eastern Pacific (Hei Hunglu), Hong Kong.  
A Private European Collection.

歐洲私人珍藏

十七/十八世紀 黃花梨四出頭官帽椅

來源:

東泰商行 (黑洪祿), 香港

歐洲私人珍藏

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

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

The present chair is distinguished by the lack of side posts, the elegantly curving arm extends beyond a single recessed, curved front post. The effect is dramatic and the lack of side posts strip the lines of the chair to the bare minimum, creating a more sophisticated and dynamic design.

A similar armchair dated to the seventeenth century, and also with arm rails supported on single curved tapering front vertical posts, is illustrated by Wang and Evarts, *Masterpieces From the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 48. A taller example, also with set back curved front posts, was sold at Christie's New York, 25 September 2020, lot 1645. Another slightly taller *huanghuali* armchair was sold at Christie's New York, 24-25 March 2022, lot 1010.





Another Property

1121

A LARGE NINGXIA 'BUDDHIST LION' CARPET  
18TH CENTURY

149½ in. x 152 in. (379.7 × 386 cm.)  
\$30,000-50,000

清十八世紀 寧夏獅紋毯

Chinese carpets featuring Buddhist lions emerged in the early seventeenth century. These early examples are clearly drawn and embody the fierce and protective nature of these stylized beasts. As time went on, these Buddhist lions developed features of the Pekinese dog, popular as pets in the palace, which were deliberately bred to reproduce the imaginative characteristics of the semi-mythological lion. By the eighteenth century, Buddhist lions were depicted on carpets in a more stylized manner, and are often shown circling around a coin in a medallion (see, M. Franes, H. König, and Hwee Lie The, *Lion-dogs, Hundred Antiques, Classical Chinese Carpets I*, London, 2000, pp. 19-23).

Eighteenth-century carpets featuring Buddhist lions are incredibly rare. According to M. Franes, there are only eight examples that can be attributed to the first half of the eighteenth century- which has now been increased to nine since the emergence of the Eyrie-Rockefeller Buddhist lion carpet, which sold at Christie's New York, 10 May 2018, lot 992- and approximately forty examples which are attributed to the second half of the eighteenth century.

For a related carpet, referred to as a 'platform cover,' featuring similarly rendered Buddhist lions in the center and of similar size and proportions, see an example illustrated in *ibid.*, pp. 48-9, pl. 25. Another related eighteenth-century carpet, of narrower proportions and possibly for use as a daybed cover, was sold at Christie's New York, 13 April 2017, lot 224.

Property from a Prestigious Private Collection

~1122

A RARE HUANGHUALI SQUARE TABLE  
18TH-19TH CENTURY

33¾ in. (85.7 cm.) high, 37¾ in. (95.9 cm.) square  
\$70,000-90,000

PROVENANCE:  
Arthur M. Sackler (1913-1987) Collections, New York.  
Acquired from the above in 2000.

顯赫私人珍藏  
清十八/十九世紀 黃花梨羅鍋枱方桌  
來源:  
亞瑟·M·賽克勒 (1913–1987) 珍藏, 紐約  
2000年得自上述藏家



For dining, writing, appreciating antiques, or playing games, the square table is one of the most versatile forms in Chinese furniture. The humpback stretchers provide added strength while lightening the overall appearance, and not interfering with the knees of the sitters. A *huanghuali* square table with cusped, beaded aprons and carved with confronted *chilong* was sold at Christie's New York, 25 September 2020, lot 1646. A *huanghuali* square table with plain, beaded edges and supported by 'giant's arm' braces was sold at The Marie Theresa L. Virata Collection of Asian Art: A Family Legacy, Christie's New York, 16 March 2017, lot 605.





Property from an American Family Collection

1123

A LARGE AND MAGNIFICENT IMPERIAL CARVED  
ZITAN MIRROR STAND

QIANLONG PERIOD (1736-1795)

36¼ in. (92.1 cm.) high, 32½ in.(82.6 cm.) wide, 19¼ in. (48.9 cm) deep

\$80,000-120,000

PROVENANCE:

Frank Finnell (1888-1967) and Marie Hinman (1894-1980) Collection, acquired before 1939, and thence by descent within the family.

Massive in size and richly carved with dynamic five-clawed dragons against a dense landscape of swirling clouds, the present mirror stand would have added richness and texture to a majestic interior space. This magnificent mirror stand is distinguished by its imposing size, the high-quality *zitan*, and its dynamic and precise carving. Measuring over 92 cm. high, the present mirror stand is larger than the *huanghuali* mirror stand carved with dragon and phoenix in the Palace Museum, Beijing and illustrated in *The Palace Museum Collection, A Treasury of Ming & Qing Palace Furniture-54*-Beijing, 2007, p. 251-252, pl. 202-203. The exceptional quality of the *zitan*, both in its deep color and the tightness of its grain, suggest the carpenter most likely had access to the Imperial supply of *zitan*. The detailed and refined carving, seen in the animated posturing of the dragons and the delicate openwork carving, highlights

both the carver's expert skill and the beauty of this material. *Zitan* was one of the favored materials in the high Qing period. The density of the wood makes this material especially suitable for fine and intricate carving and when combined with its jade-like, lustrous surface created lavish and sumptuous interior spaces.

The mirror or dressing stand consists of five interlocking, stepped and finely carved panels, the top rails each terminating in a dragon-head terminal. A mirror set atop a removable stand would have sat on the central platform above the drawers. Mirror or dressing stands, such as the present example, would have been an essential accessory for a lady's bed chamber.

Frank Finnell arrived in Beijing in 1920 to work as the Purser for the U.S. Delegation to China. In 1924, he started the Baltimore Clipper Importing Company. Marie Hinman (1894-1980) traveled to Japan in 1922, working as a stenographer. She was evacuated to Beijing following the Great Kanto Earthquake of 1923, where she met Frank, and they married in 1927. The Finnells returned to the US after the breakout of World War II and settled in Berkeley, California.

美國家族珍藏

清乾隆 御製紫檀雕龍紋大鏡臺

來源:

Frank Finnell (1888–1967) 暨 Marie Hinman (1894–1980) 珍藏，入藏於1939年，後於家族傳承





The Property of a West Coast Private Collector

1124

A VERY RARE LARGE CARVED RED LACQUER  
KANG CABINET

QIANLONG PERIOD (1736-1795)

46¼ in. (117.5 cm.) high, 30½ in. (77.5 cm) wide, 12¼ in. (31.1 cm.) deep

\$150,000-250,000

PROVENANCE:

The Collection of President Ulysses S. Grant (1822-1877) (by repute).

The Collection of Elizabeth Chapman Grant (1850-1945).

The Collection of Chapman Grant (1887-1983).

美國西岸私人珍藏

清乾隆 剔紅龍紋炕櫃

來源:

美國總統尤利西斯·S·格蘭特 (1822–1877)珍藏 (傳)

伊麗莎白·查普曼·格蘭特 (1850–1945)珍藏

查普曼·格蘭特 (1887–1983)珍藏

The current cabinet was purchased from a descendent of the family of Ulysses S. Grant (b. 1822-1885) through Grant's granddaughter, Elizabeth Chapman Grant (1850-1945) and her son, Chapman Grant (1887-1983) both of San Diego, California, from whom correspondence are held by the current owner.

Following his presidency of 1869-1877, Ulysses S. Grant, embarked on a world tour as a diplomatic envoy at the urging of the current President, Rutherford B. Hayes. During these travels he met with many notable world leaders including King Leopold II, the Meiji Emperor, Otto von Bismarck, Queen Victoria, and Pope Leo XIII. Included in the tour was a portion through Asia and visits in China where Grant met with Prince Gong and General Li Hongzhang. Given his prowess as a great military tactician following his victory as the leader of the Union Army during the American Civil War, Grant was asked to act as mediator over a dispute between China and Japan over the Ryukyu Islands. Over the course of the travels, President Grant amassed a large collection which went on to serve as the core of a permanent exhibition at the Smithsonian. A portion of the collection was donated by the Grant family in 1885.

Superbly carved and of impressive size, measuring 117.5 cm. high, this magnificent cabinet far outsizes its more commonly-seen counterparts, which typically measure around 60 cm. high. The cabinet is finely carved on the front with writhing dragons amidst clouds, and carved on the sides with bats and flowers. Most unusually, the reverse is incised with floral patterns underscoring an overarching attention to detail and quality, where attention is given to areas that would have remained hidden from the viewer. The quality and the scale of the present cabinet suggests that this was made for an imperial context. A nearly identical example, measuring 129 cm. high, is in the Palace Museum, Beijing and illustrated in *The Palace Museum Collection, A Treasury of Ming & Qing Palace Furniture-54*, Beijing, 2007, p. 247, pl. 210, where another related example, but in *zitan*, illustrated, p. 245, no. 208. Cabinets of this size would have been placed on a larger *kang* platform, such as the embellished *zitan* example shown in situ by the north window of the west room in the “Palace of Gathering Excellence” (*Chu Xiu Gong*), illustrated in *ibid.*, p. 298, no. 251.



(another view)







(view of top)

The Property of a Noblewoman

**1125**

**AN IMPERIAL RED AND GILT-DECORATED  
BLACK LACQUER 'NINE DRAGON' THRONE BASE**  
KANGXI PERIOD (1662-1722)

19¾ in. (50.2 cm.) high, 64 in. (162.5 cm.) wide, 43 in. (109.3 cm.) deep

\$25,000-35,000

**PROVENANCE:**

Manheim Gallery, New Orleans, Louisiana, 1996.

貴族珍藏

清康熙 御製黑地朱漆描金九龍紋寶座臺

來源:

Manheim 藝廊, 新奧爾良, 路易斯安那州, 1996年



(details)

Property from the Collection of George and Rosemary Lois

**~1126**

**AN IMPERIAL YELLOW FUR-TRIMMED KESI  
TWELVE-SYMBOL 'DRAGON' ROBE FOR AN  
EMPRESS, LONGPAO**

GUANGXU PERIOD (1875-1908)

51½ x 67¾ in. (130.8 × 172.1 cm.)

\$40,000-60,000

**PROVENANCE:**

Sotheby's New York, 18 June 1980, lot 277.

Linda Wrigglesworth Ltd., London, 2001.

Charles D. Kelekian (1900-1982), New York.

George Lois (1931-2022) and Rosemary Lois (1930-2022), New York, acquired from the above and thence by descent to the current owner.

George 暨 Rosemary Lois 伉儷珍藏

清光緒 御製黃地絳絲金龍十二章后妃龍袍

來源:

紐約蘇富比, 1980年6月18日, 拍品編號277

Linda Wrigglesworth, 倫敦, 2001年

Charles D. Kelekian (1900–1982), 紐約

George Lois (1931–2022) 暨 Rosemary Lois (1930–2022) 伉儷, 紐約, 購自上述古董商, 後於家族傳承

This elegant robe is finely woven with The Twelve Symbols of Imperial Authority, which were prescribed by official dress edicts and first appeared on the Manchu emperor's clothing in 1759. These symbols were superimposed on the general decorative scheme of Qing court garments, and could only be worn by the emperor, empress, empress dowager, and crown prince. Yellow robes, like the present robe, could only be worn by the emperor and empress. These symbols are arranged in three groups of four: the sun, the moon, constellation, mountain, *fu* symbol, axe, paired dragons, golden pheasant, pair of libation cups, aquatic grass, grains of millet and flames. The presence of these symbols, combined with the Guangxu-period dating, indicate that this robe was likely made for the Dowager Empress Cixi or her niece, Empress Longyu.

*Kesi* robes are of the most desirable and difficult to preserve, due to the delicate nature of the technique and painterly outcome of the design. They come in varying quality, particularly in the nineteenth century, but the delicate outlining and fine shading, rather than painting, of the Twelve Symbols on the present robe indicate that it is of the highest quality. This robe would likely have taken at least two years to complete.

The sable fur trim on this robe indicates that it was made for wear during autumn or spring, when members of the imperial family often wore robes lined with fur.

Interestingly, in addition to its imperial history, this robe was also worn in the 1963 film '55 Days in Peking,' by the late Dame Flora Robson, who played the Dowager Empress.



Property from the Collection of Sam and Myrna Myers

1127

A LARGE MOTTLED BLACK AND GREEN JADE *BI*, DISC

NORTHWEST CHINA, NEOLITHIC PERIOD, 3RD-2ND MILLENNIUM BC

11⅝ in. (29 cm) diam.

\$12,000-18,000

PROVENANCE:

Sam and Myrna Myers Collection, acquired in New York, 5 June 1986.

EXHIBITED:

Montreal, Canada, Pointe-à-Callière Montréal Museum of Archaeology and History, *Two Americans in Paris: A Quest for Asian Art*, 17 November 2016-19 March 2017.  
Fort Worth, Texas, Kimbell Art Museum, *From the Lands of Asia: The Sam and Myrna Myers Collection*, 18 March-19 August 2018.

LITERATURE:

Paul Desroches, *Two Americans in Paris: A Quest for Asian Art*, Paris, 2016, p.45, no.53.

SAM 及 MYRNA MYERS 伉儷珍藏

中國東北部 新石器時代 公元前三千至二千紀 玉璧

來源:

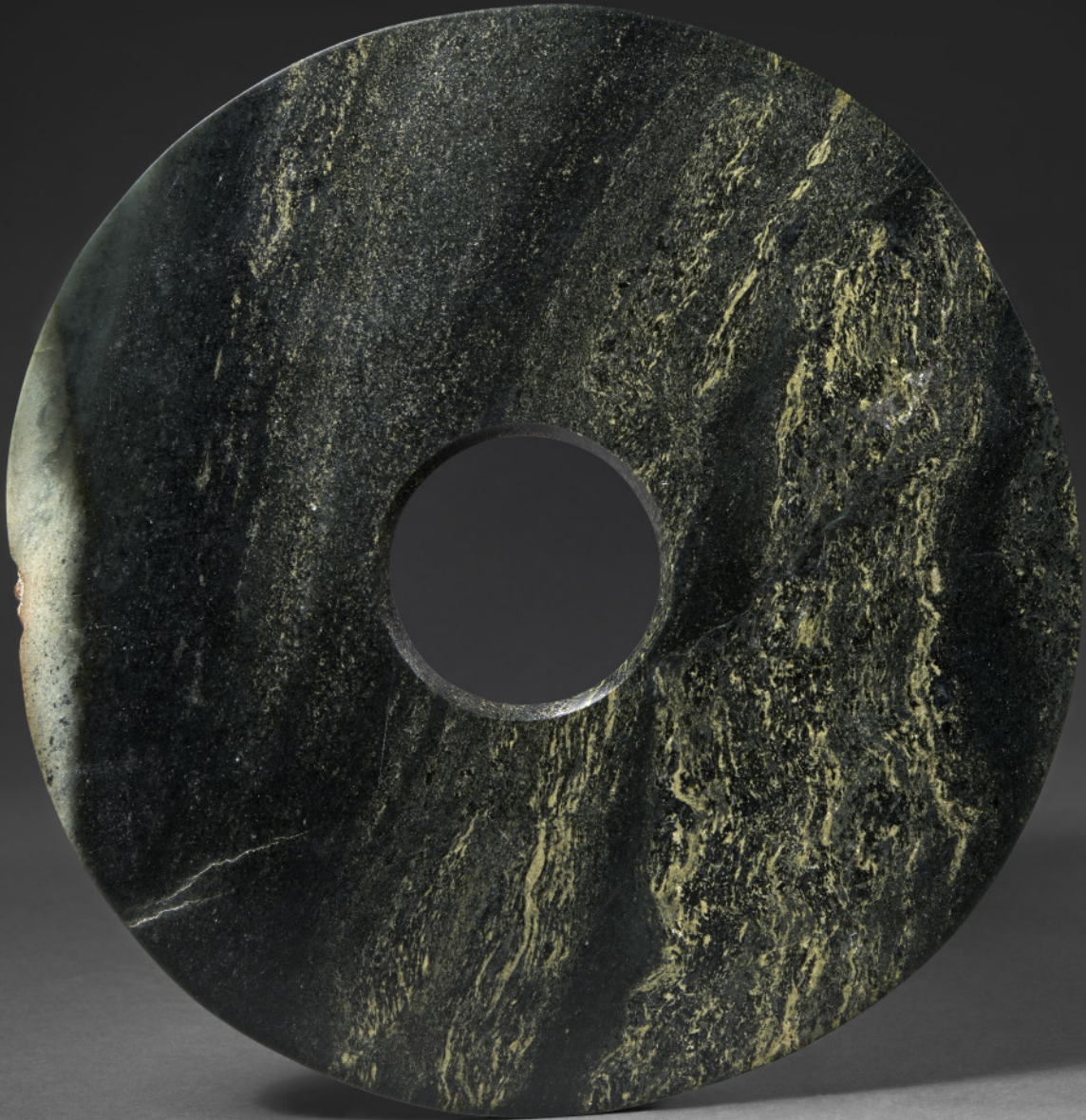
Sam 及 Myrna Myers 伉儷珍藏，入藏於紐約，1986年6月5日

展覽:

蒙特利爾，加拿大，Pointe-à-Callière 考古歷史博物館，「Two Americans in Paris: A Quest for Asian Art」，2016年11月17日-2017年3月19日  
沃斯堡，得克薩斯州，Kimbell 美術館，「From the Lands of Asia: The Sam and Myrna Myers Collection」，2018年3月18日-8月19日

出版:

Paul Desroches, 《Two Americans in Paris: A Quest for Asian Art》, 巴黎，2016年，頁45，編號53



Chinese Jades from the Collection of T. Eugene Worrell

1128

A PAIR OF LARGE GREYISH-GREEN JADE 'DRAGON' PENDANTS

LATE WARRING STATES PERIOD, 3RD CENTURY BC

8⅞ in. (20.7 cm.) long, metal stand

\$20,000-30,000

PROVENANCE:

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

EXHIBITED:

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

LITERATURE:

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



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

T. EUGENE WORRELL 珍藏中國玉器

戰國晚期 公元前三世紀 青玉龍紋珮一對

來源:

David David-Weill (1871-1952) 珍藏，巴黎  
Mathias Komor (1909-1984)，紐約，1955年9月  
Myron S. (1906-1992) 及 Pauline Baerwald Falk (1910-2000) 伉儷珍藏，紐約  
《Falk 伉儷珍藏(一)》，紐約佳士得，2001年10月16日，拍品編號205

展覽:

費城，賓夕法尼亞大學藝術館，「Chinese Jade」，1962年11月30日-1963年2月3日  
波士頓，波士頓美術館，「Unearthing China's Past」，1973年  
夏洛茨維爾，Worrell 家族藝廊，2001-2022年

出版:

賓夕法尼亞大學藝術館，《Chinese Jade》，費城，1963年，編號108  
J. Fontein 及 吳同，《Unearthing China's Past》，波士頓，1973年，頁86，編號34



# Property from the Collection of Dr. Hiroshi Horiuchi

## 堀内洋志醫生珍藏中國藝術

(Lots 1129-1131)

Chinese Art from the Collection of Dr. Hiroshi Horiuchi

¥1129

### A GREYISH-BROWN AND BUFF JADE *GE*- HALBERD BLADE

LATE SHANG DYNASTY, CIRCA 1400-1200 BC

10⅞ in. (25.7 cm.) wide, Japanese wood box

\$10,000-15,000

#### PROVENANCE:

Collection of Sackville George Pelham (1888-1948), 5th Earl of Yarborough, UK.  
The Property of a Gentleman; Christie's Hong Kong, 30 November 2016, lot 3208 (part).  
Sen Shu Tey, Tokyo.

#### EXHIBITED:

Fukuoka, Kyushu National Museum, 2019.1.

堀内洋志醫生珍藏中國藝術

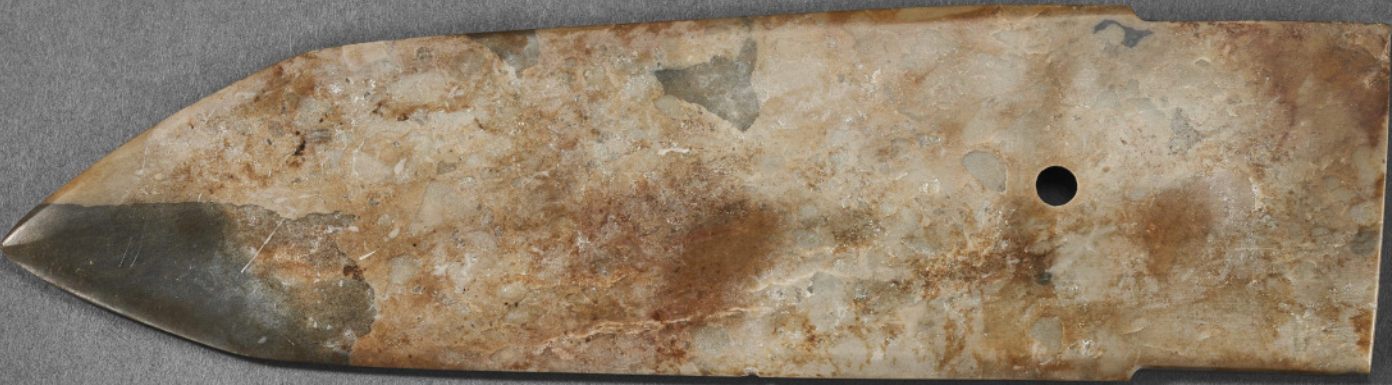
晚商 公元前1400–1200年前後 玉刀

來源:

Sackville George Pelham (1888–1948)珍藏，雅伯羅伯爵五世，英國士紳珍藏；香港佳士得，2016年11月30日，拍品編號3208（其一）  
千秋庭，東京

展覽:

福岡，九州國立博物館，2019年1月



Chinese Art from the Collection of Dr. Hiroshi Horiuchi

¥1130

### A MOTTLED RUSSET AND PALE-GREENISH-BUFF JADE DISC

NORTHWEST CHINA, 2ND-1ST MILLENNIUM BC

4½ in. (11.4 cm.) diam., Japanese wood box

\$12,000-18,000

#### PROVENANCE:

Sen Shu Tey, Tokyo, Japan, February 1997.  
Linyushanren Collection, Tokyo.  
Property from Important Japanese Private Collection; Christie's New York, 20 September 2013, lot 1448.

#### EXHIBITED:

Tokyo, Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run through 10 years'*, 2006.

#### LITERATURE:

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run through 10 years'*, Tokyo, 2006, p. 13, no. 6.

堀内洋志醫生珍藏中國藝術

中國西北部 公元前二至一千紀 褐玉璧

來源:

千秋庭，東京，日本，1997年2月  
臨宇山人珍藏，東京  
重要日本私人珍藏；紐約佳士得，2013年9月20日，拍品編號1448

展覽:

東京，千秋庭，「The Collection of Chinese Art – Special Exhibition 'Run through 10 years'」，2006年

出版:

千秋庭，《The Collection of Chinese Art – Special Exhibition 'Run through 10 years'》, 2006年，頁13，編號6



1130

Chinese Art from the Collection of Dr. Hiroshi Horiuchi

¥1131

### AN OLIVE-GREEN AND RUSSET JADE DISC

NORTHWEST CHINA, LATE 2ND-1ST MILLENIUM BC

4⅜ in. (11 cm.) diam., Japanese wood box

\$6,000-8,000

#### PROVENANCE:

Sen Shu Tey, Tokyo, May 1997.  
Linyushanren Collection, Tokyo.  
Property from an Important Japanese Private Collection; Christie's New York, 20 September 2013, lot 1447.

#### EXHIBITED:

On loan: Fukuoka, Kyushu National Museum, August 2019-June 2023.

#### LITERATURE:

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p.13, no.7.

堀内洋志醫生珍藏中國藝術

中國西北部 公元前二千紀末至一千紀 褐玉璧

來源:

千秋庭，東京，1997年5月  
臨宇山人珍藏，東京  
重要日本私人珍藏；紐約佳士得，2013年9月20日，拍品編號1447

展覽:

借展：福岡，九州國立博物館，2019年8月–2023年6月

出版:

千秋庭，「The Collection of Chinese Art – Special Exhibition 'Run Through 10 Years'」，東京，2006年，頁13，編號7



1131



Property from the Collection of Sam and Myrna Myers

1132

A PALE GREYISH-BEIGE AND BROWN JADE  
PENDANT

MID TO LATE WESTERN ZHOU DYNASTY, 9TH-8TH CENTURY BC

3¾ in. (9.5 cm.) long

\$7,000-10,000

PROVENANCE:

Sam and Myrna Myers Collection, acquired in Paris, 15 July 1995.

Sam 及 Myrna Myers 伉儷珍藏

西周中期至晚期 西元前九至八世紀 褐玉龍珮

來源:

Sam 及 Myrna Myers 伉儷珍藏，入藏於巴黎，1995年7月15日

Dongxi Studio

Property from a Distinguished Private Belgian Collection

1133

A RARE PALE GREENISH-WHITE AND BROWN  
JADE SECTION OF A *BI*

WESTERN HAN DYNASTY (206 BC-AD 8)

6¼ in. (15.8 cm.) long, cloth box

\$30,000-50,000

PROVENANCE:

Galaxie Art (B.K. Wong), Hong Kong, 20 November 1989.

EXHIBITED:

*Chinese Jade and Scroll Paintings from the Dongxi Collection*, Kredietbank Gallery, Brussels, 25 October-17 December 1995; Kredietbank Luxembourg, 1 February-13 April 1996.

LITERATURE:

Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 78, no. 40.

東西軒：比利時顯赫私人珍藏

西漢 玉半璧

來源:

Galaxie Art (王炳權)，香港，1989年11月20日

展覽:

「Chinese Jade and Scroll Paintings from the Dongxi Collection」，Kredietbank 藝廊，布魯塞爾，1995年10月25日-12月17日；蓋森堡，Kredietbank 藝廊，1996年2月1日-4月13日

出版:

Nicole De Bisscop，《Chinese Jade and Scroll Paintings from the Dongxi Collection》，布魯塞爾，1995年，頁78，編號40

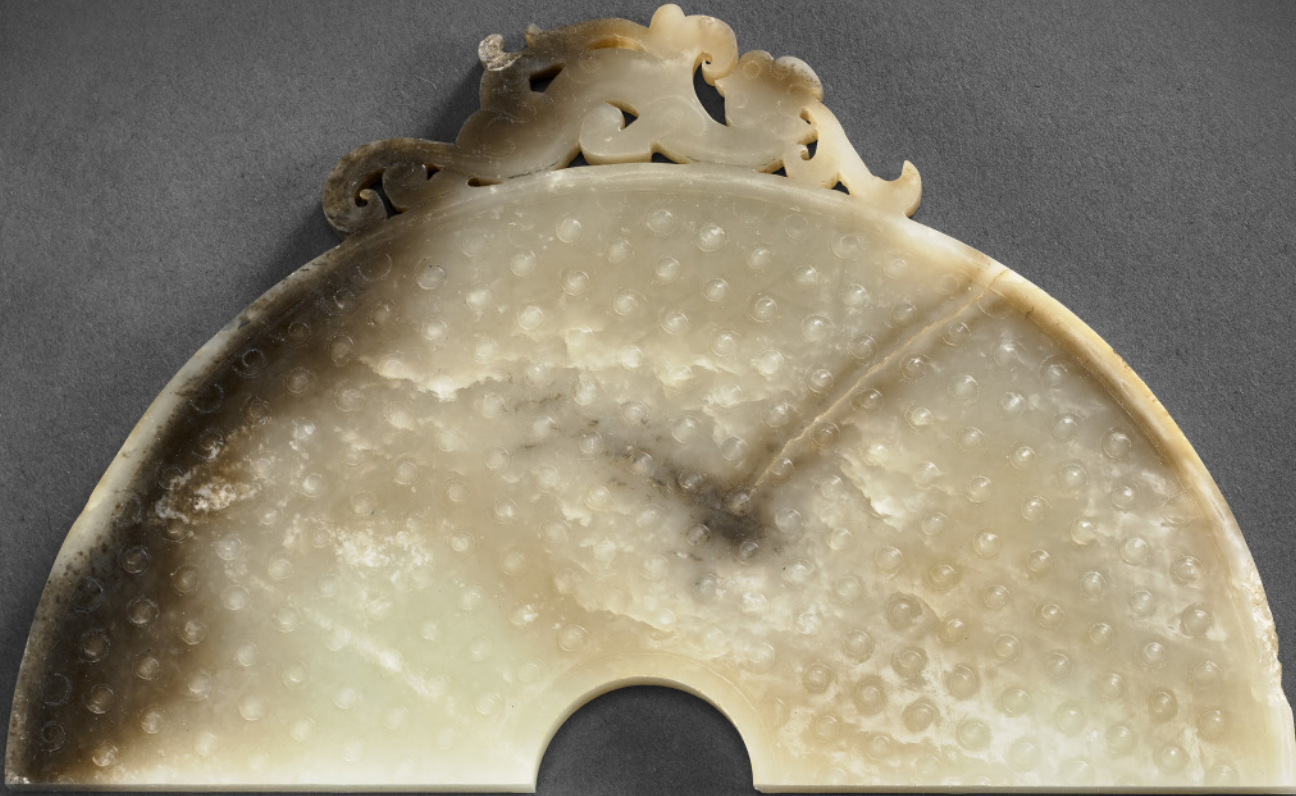


1132

重要中國藝術暨高曼珍藏

This piece is half of what would have been a complete *bi*, such as the example of similar size (15.8 cm. diam.) and color, with small central aperture, and fine, glossy polish, carved with small plain bumps rather than comma spirals, from the collection of Robert Hatfield Ellsworth, sold at Christie's New York, 19 March 2015, lot 592. Another complete *bi* of this type (16 cm. diam.) in the British Museum is illustrated by J. Rawson in *Chinese Jades from the Neolithic to the Qing*, British Museum, 1995, p. 254, no. 15:3. The author compares this *bi* to one carved on the outer edge in openwork with a large projection of dragons and clouds, from the tomb of Prince Liu Sheng at Hebei Mancheng, late 2nd century BC, which is illustrated in a rubbing, p. 250, fig. 6. The author notes, p. 250, that the functions of the discs with openwork decoration projecting from the outer edge were different from the more usual *bi* discs, and goes on to say that each one was different, and presumably made for an "individual owner on a particular occasion." Rawson also illustrates, p. 310, a Han dynasty *bi* of this elaborate type in the Freer Gallery of Art, which has a large

openwork carving of a striding feline dragon projecting from the outer edge. Another example carved with an openwork projection of two confronted dragons, in the collection of Ernest Erickson, is illustrated by A. Salmony in *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXVII, where it is dated Han. See, also, the *bi* of this type carved in openwork on the outer edge with two phoenixes in the Qing Court Collection, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum - 40 - Jewellery (I)*, Hong Kong, 1995, p. 154, pl. 127. In *Chinese Jade throughout the ages*, Oriental Ceramic Society, Victoria and Albert Museum, 1975, J. Rawson and J. Ayers illustrate a complete white jade *bi* disc in the British Museum, no. 97, of similar size (14.2 cm. wide), and type, which is carved in a manner similar to that of the present piece with openwork decoration around the outer edges of the Animals of the Four Quarters: the Tiger of the West, the Dragon of the East, and the Bird of the South, but the Black Warrior of the North is missing.



1133





The Property of a Private New York Collector

1134

A BRONZE HELMET

LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

10¼ in. (26 cm.) high

\$8,000-12,000

PROVENANCE:

Jeffrey Novick, San Francisco, 2 March 1993.  
The James and Marilyn Alsdorf Collection, Chicago.  
Sacred and Imperial: The James and Marilyn Alsdorf Collection Part II;  
Christie's New York, 24 September 2020, lot 880.

紐約私人珍藏

晚商 公元前十三至十一世紀 青銅盔

來源:

Jeffrey Novick，舊金山，1993年3月2日  
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥  
《崇聖御寶－詹姆斯及瑪麗蓮·阿爾斯多夫珍藏（第二部分）》；紐約佳士得，2020年9月24日，拍品編號880

Dongxi Studio

Property from a Distinguished Private Belgian Collection

1135

A BRONZE RITUAL WINE VESSEL, GU

LATE SHANG DYNASTY, 13TH-12TH CENTURY BC

12¼ in. (31 cm.) high

\$30,000-50,000

PROVENANCE:

Collection of Captain Dugald Malcolm (1917-2000), England, before 1951.  
Nicole De Bisscop.

EXHIBITED:

The Oriental Ceramic Society, *Early Chinese Bronzes*, London, 7 November-15 December 1951.

LITERATURE:

*Burlington Fine Art*, Winter 1939.  
London, The Oriental Ceramic Society, *T.O.C.S.*, 1950-51, Vol. 26, p. 81, no. 66.

The present *gu* is associated with the early 'mature' style of *gu* from Anyang (late 13th to early 12th century BC) which all exhibit the same distinctive structure and the same decorative sequence of motifs. A very similar example is illustrated by R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, Washington D.C., 1987, pp. 239-41, no. 33.

東西軒：比利時顯赫私人珍藏

晚商 青銅夔龍紋觚

來源:

Captain Dugald Malcolm舊藏  
Nicole De Bisscop舊藏

展覽:

東方古陶瓷協會，「Early Chinese Bronzes」，倫敦，1951年11月7日至12月15日，圖錄編號66

出版:

《Burlington Fine Art》，1939年冬  
東方古陶瓷協會，《T.O.C.S.》，倫敦，1950至51，卷26，81頁，編號66





The Property of a Gentleman

1136

**A RARE BRONZE RITUAL WINE VESSEL, GONG**  
LATE SHANG DYNASTY, 12TH CENTURY BC

The vessel is cast on the interior with an inscription reading: *Fu* [ ] *Qian* (Father [ ] Qian).  
8 in. (20.4 cm.) long  
\$30,000-50,000

**PROVENANCE:**  
Acquired in Tokyo in the early 1990s.

The bronze *gong* is one of the wine vessel types that appeared during the Anyang period of the Shang dynasty without being based on earlier ceramic prototypes, and by the middle of the Western Zhou dynasty it had disappeared. The shape of the vessel facilitated pouring the wine, while the cover sealed in warmth and kept out contaminants. These ritual wine vessels, with their fascinating zoomorphic imagery, share the same general shape, with some of rectangular form rather than the more graceful oval section of the present vessel, and have either the head of a tiger or a dragon, and in a few instances a bovine, forming the front of the cover.

*Gong* can vary quite dramatically in the arrangement of the decoration. On some, there are horizontal and vertical divisions created by vertical flanges on the body, such as the *gong* illustrated in *The Complete Collection of Treasures of the Palace Museum - 27 - Bronze Ritual Vessels and Musical Instruments*, Hong Kong, 2006, p. 140, no. 89, while on others the decoration on the sides of the body is a direct continuation of the animal on the cover, such as the example from Xiaotun Locus North, at Yinxu, Anyang, Henan province included in the exhibition, *The Golden Age of Chinese Archaeology*, National Gallery of Art, Washington and the Nelson-Atkins Museum of Art, Kansas City, 1999-2000, pp. 170-2, no. 49. In a few instances, such as the present *gong*, and an example, which retains its cover, in the Norton Gallery and School of Art, illustrated by M. Loehr, *Ritual Vessels of Bronze Age China*, The Asia Society, New York, 1960, no. 34, the stylized body of the dragon continues down from the cover onto the vessel, which has additional zoomorphic designs arranged in quadrants.

士紳珍藏  
晚商 公元前十二世紀 青銅觥  
銘文：父□𠂔  
來源：  
1990年代初入藏於東京



(inscription)



The Property of a Gentleman

1137

**A BRONZE RITUAL FOOD VESSEL, GUI**  
WESTERN ZHOU DYNASTY, 10TH CENTURY BC

The interior of the vessel has a five-character inscription reading *zuo Fu Yi bao gui* (Precious *gui* made for Father Yi).  
10⅞ in. (27 cm.) wide across handles  
\$30,000-50,000

**PROVENANCE:**  
Acquired in Hong Kong in the early 1990s.

Two very similar *gui*, in the National Palace Museum, Taipei, are illustrated in *Catalogue to the Special Exhibition of Grain Vessels of the Shang and Chou Dynasties*, Taipei, 1985, pp. 280-3, pls. 54-5, where they are dated middle Western Zhou dynasty. Other *gui* of similar proportions and with similar blunt-horned animal heads decorating the handles, but with different bands of decoration below the rim, are illustrated by J. Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington, DC and Cambridge, Massachusetts, 1990, vol. IIB, pp. 380-9, nos. 42-4.

士紳珍藏  
西周 公元前十世紀 青銅簋  
銘文：作父乙賁簋  
來源：  
1990年代初入藏於香港



(inscription)







The Property of a Gentleman

1139

**A RARE SET OF BRONZE RITUAL CLEANSING VESSELS, YI AND PAN**  
LATE WESTERN ZHOU DYNASTY, 8TH CENTURY BC

Yi: 9¼ in. (23.3 cm.) long

Pan: 11⅞ in. (28.2 cm.) wide across handles

\$20,000-30,000

**PROVENANCE:**

Acquired in Hong Kong in the early 1990s.

A similar tubular spout with animal mask decoration, and a similar low, rounded foot with rope-twist band can be seen on a yi of larger size (25 cm. long) from Shanxi Hunyuan Liyu, which is now in the Musée Guimet, and illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington, D. C., 1995, p. 331, fig. 65.2. See, also, the yi of larger size (27 cm. long) with a more elaborate, high-relief mask on the spout, as well as on the handle, from Xiasi Temple, Xichuan, Henan province, and now in the Henan Provincial Museum, illustrated in *Zhongguo qingtongqi quanji* (Complete Collection of Chinese Bronzes), vol. 10: Eastern Zhou 4, Beijing, 1998, no. 71.

士紳珍藏

西周晚期 公元前八世紀 青銅匜及青銅盤一組

來源:

1990年代初入藏於香港

The Property of a Gentleman

1139

**A RARE SET OF BRONZE RITUAL CLEANSING VESSELS, YI AND PAN**

LATE WESTERN ZHOU DYNASTY, 8TH CENTURY BC

Yi: 9¼ in. (23.3 cm.) long

Pan: 11⅞ in. (28.2 cm.) wide across handles

\$20,000-30,000

**PROVENANCE:**

Acquired in Hong Kong in the early 1990s.

士紳珍藏

西周晚期 公元前八世紀 青銅匜及青銅盤一組

來源:

1990年代初入藏於香港

The *pan* and *yi* were used in conjunction to form a set of vessels for the ritual washing of hands. Such vessels would have been included in the ritual vessel sets "required by an individual or family of a given period to perform the customary ritual food and wine offerings to the ancestors." See J. Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIA, Washington, DC and Cambridge, Massachusetts, 1990, p. 98. Such a set, of middle Western Zhou date, from Shaanxi Fufeng Qijiacun M19, is illustrated in a line drawing, *ibid.*, p. 99, fig. 142d.

Not only is it very rare to find a set of these vessels still together, but also to find a set with this unusual simple decoration of horizontal grooves. For the more typical three-legged *yi*, see J. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, New York, 1995, p. 340, no. 68, for an example dated to the early Spring and Autumn period, 8th century BC, which has a band of S-shaped dragons below the rim and a more prominent dragon-headed handle. Also illustrated, pp. 342-3, figs. 68.1 and 68.3, are two further three-legged *yi*, one in the Honolulu Academy of Arts and one in the Sen'oku Hakkokan, Kyoto, which feature bands of stylized dragon scroll below the rim.



(detail)





Another Property

01140

A VERY RARE BRONZE RITUAL FOOD VESSEL AND A COVER, *GUI*

LATE WESTERN ZHOU DYNASTY-EARLY SPRING AND AUTUMN PERIOD, 8TH-7TH CENTURY BC

15¾ in. (40 cm.) across the handles, Japanese wood box inscribed by Hata Zoroku the 4th (1898-1984) and dated to 1939

\$150,000-250,000

**PROVENANCE:**  
In Japan prior to 1939.

**LITERATURE:**  
The inscription on the interior of the cover:  
Wu Rongguan, *Junqing guan jinwen* (*Bronze Inscriptions in the Hall of Junqing*), 1842, vol. 3, no. 22.  
Wu Shifen, *Meigu lu jinwen* (*The Record of Pursuing Antiquity: Archaic Bronze Inscriptions*), published posthumously in 1895, vol. 2.2, no. 69.  
Liu Xinyuan, *Qigu Shi jijin wenshu* (*Studies of Bronze Inscriptions in the Studio of Rare Gu*), 1902, vol. 16, no. 34.  
Zhu Shanqi, *Jinwu xin shi yiqi kuanzhi* (*Ritual Bronze Inscriptions Compiled at the Jingwuxinshi Studio*), 1908, vol. 2, no. 13.  
Zou An, *Zhou jin wencun* (*Surviving Bronze Inscriptions from the Zhou Dynasty*), 1916, vol. 3, p. 72.  
Liu Tizhi, *Xiaojiao jingge jinwen taben* (*Rubbings of Bronze Inscriptions at the Xiaojiao jingge Studio*), 1935, vol. 8 no. 5.1  
Guo Morun, *Liangzhou jinwenci daxi tulu kaoshi* (*Catalogue and Exegesis of the Comprehensive Bronze Inscription from the Zhou Dynasties*), 1935, no. 226.  
Luo Zhengyu, *Sandai jijin wencun* (*Surviving Writing from the Xia, Shang and Zhou Dynasties*), Beijing, 1937, vol. 8. no. 3.1  
Zeng Yigong, *Shandong jinwen jicun* (*Bronze Inscriptions from Shandong*), 1940, vol. 3  
Yan Yiping, *Jinwen zongji* (*Corpus of Bronze Inscriptions*), Taipei, 1983, no. 2534.  
Ma Chenyuan, *Shang Zhou qingtong qi mingwen xuan* (*Collection of Shang and Zhou Bronze Inscriptions*), Beijing, 1986, no. 485.  
Shanghai Provincial Museum, *Bronze Inscriptions from Shandong*, 2007, p. 335.



(inscription inside cover)



(another view with box)

西周末至春秋早期 公元前八至七世紀 青銅簋及蓋  
銘文：魯大宰原父作季姬牙鬯簋其萬年眉壽永寶用

來源：  
1939年前於日本  
出版：  
蓋內銘文：  
吳榮光,《筠清館金文》,1842年,卷3,編號22  
吳式芬,《攬古錄金文》,1895年,卷2之2,頁69  
劉心源,《奇觚室吉金文述》,1902年,卷16,編號34  
朱善旂,《敬吾心室彝器款識》,1908年,卷2,編號13  
鄒安,《周金文存》,1916年,卷3,頁72  
羅振玉,《三代吉金文存》,北京,1937年,卷8之3  
郭沫若,《兩周金文辭大系圖錄考釋》,1935年,編號226  
劉體智,《小校經閣金文拓本》,1935年,卷8之5  
曾毅公,《山東金文集存(先秦編)》,1940,魯3  
嚴一萍,《金文總集》,台北,1983年,編號2534  
馬承源,《商周青銅器銘文選》,北京,1986年,編號485  
山東省博物館編,《山東金文集成》,2007年,頁335

The interior of the cover is cast with a lengthy inscription that may be translated as, "Lu Dazai Yuanfu created this ritual vessel, Ji Ji Ya Sheng *gui*. May it last for ten thousand years, and may it be used for everlasting blessings and longevity."





Property from a Private New England Collection

1141

A RARE LARGE ARCHAIC BRONZE BELL, *BO ZHONG*

LATE SPRING AND AUTUMN PERIOD, LATE 6TH-EARLY 5TH CENTURY BC

14⅞ in. (37.8 cm.) high, velvet base

\$70,000-100,000

PROVENANCE:

C. T. Loo, Inc., New York, before 1940.  
Ephron Gallery, New York, 1954.  
Leon Earl (1894-1956) and Ruth Louise Walmsley (1897-1965) Colvin Collection,  
Essex Falls, New Jersey, and thence by descent to the present owner.

EXHIBITED:

Detroit, Michigan, The Detroit Institute of Arts, *An Exhibition of Ancient Chinese Ritual Bronzes Loaned by C. T. Loo*, 18 October-10 November 1940.

LITERATURE:

M. W. Riepe and J. M. Menzie, *An Exhibition of Ancient Chinese Ritual Bronzes Loaned by C. T. Loo*, Detroit, 1940, no. 45, plates III and XXV.

新英格蘭私人珍藏

春秋晚期 公元前六世紀末至五世紀初 青銅鐃鐘

來源:

蓋芹齋，紐約，1940年前

Ephron藝廊，紐約，1954年

Leon Earl Colvin (1894–1956) 及Ruth Louise Walmsley Colvin (1897–1965) 珍藏，埃塞克斯瀑布郡，新澤西，後傳承至現藏家

展覽:

密歇根底特律，底特律藝術博物館，「An Exhibition of Ancient Chinese Ritual Bronzes Loaned by C. T. Loo」，1940年10月18日–11月10日

出版:

M. W. Riepe 及J. M. Menzie，《An Exhibition of Ancient Chinese Ritual Bronzes Loaned by C. T. Loo》，底特律，1940年，編號45，圖版3及25



Leon Earl Colvin (1894-1956) with the current bell. Photograph: George B. Biggs, Inc.  
Leon Earl Colvin (1894–1956) 與現拍品合照，攝影師：George B. Biggs, Inc.

The handle on the present *bo zhong* consists of a central large serpent seen *en face* with two bodies, each going up in a bold S-curve and wrapping around the necks of two addorsed tigers with backward-turned heads. A very similar handle and similar decoration on the body can be seen on a *bo zhong* of smaller size (31.7 cm.) illustrated by B. Karlgren in *A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection*, Minneapolis Institute of Arts, 1952, pp. 156-59, no. 58, pls. 81-1. A similar handle can also be seen on a massive (67 cm.) *bo zhong* in the Museum of Far Eastern Antiquities, Stockholm, illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1995, p. 377, fig. 77.5. For related large bronze *bo zhong* sold at auction, see the example of smaller size (33 cm.) sold at Christie's New York, 22-23 March 2012, lot 1513, and the example of larger size (43.7 cm.) sold at Christie's New York, 13 September 2018, lot 1117.



The present bell and a line drawing of its handle, illustrated in *An Exhibition of Ancient Chinese Ritual Bronzes Loaned by C. T. Loo*, The Detroit Institute of Arts, 1940.  
本拍品曾展覽並著錄於底特律藝術博物館，《An Exhibition of Ancient Chinese Ritual Bronzes Loaned by C. T. Loo》，1940年







1142

Property from a Private Rhode Island Collection

**1142**  
**TWO SMALL BRONZE BELLS**  
EASTERN ZHOU DYNASTY (770-256 BC)  
12<sup>5</sup>/<sub>8</sub> in. (32 cm.) high and 8<sup>1</sup>/<sub>4</sub> in. (21 cm.) high  
\$7,000-10,000

**PROVENANCE:**  
The larger: Sotheby's New York, 30 March 1996, lot 70.  
The smaller: William Doyle Galleries, New York, 23 October 1997, lot 186.

羅德島私人珍藏  
**東周 青銅鐘兩件**  
來源:  
大件: 紐約蘇富比, 1996年3月30日, 拍品編號70  
小件: William Doyle藝廊, 紐約, 1997年10月23日, 拍品編號186

Property from a Private Rhode Island Collection

**1143**  
**A RARE BRONZE BELL, ZHENG**  
WARRING STATES PERIOD, 4TH-3RD CENTURY BC  
15<sup>1</sup>/<sub>2</sub> in. (40 cm.) high, metal stand  
\$6,000-8,000

**PROVENANCE:**  
Leon Earl (1894-1956) and Ruth Louise Walmsley (1897-1965) Colvin Collection, Essex Falls, New Jersey, before 1956.

A very similar bronze bell of comparable size from Fuling, Sichuan province, is illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1995, p. 397, fig. 81.2, where it is dated 4<sup>th</sup>-3<sup>rd</sup> century BC. Another similar bell dated to the Warring States period is in the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., acc. no. S1999.120.19.

羅德島私人珍藏  
**戰國 青銅鉦**  
來源:  
Leon Earl (1894-1956) 及Ruth Louise Walmsley (1897-1965) Colvin 珍藏,埃塞克斯瀑布郡, 新澤西, 入藏於1956年前



1143 (view of interior)



1143

Property from a Private Rhode Island Collection

**1144**  
**A BRONZE BELL, YONGZHONG**  
LATE SPRING AND AUTUMN PERIOD, 6TH-5TH CENTURY BC  
10 in. (26 cm.) high  
\$10,000-15,000

**PROVENANCE:**  
Leon Earl Colvin (1894-1956) and Ruth Louise Walmsley Colvin (1897-1965) Collection, Essex Falls, New Jersey, before 1956.

Compare the very similar bronze bell, but of slightly larger size (28.5 cm.), from the collection of Charles and Margot Nesbitt, sold at Christie's New York, 17-18 March 2016, lot 1400.

羅德島私人珍藏  
**春秋晚期 公元前六至五世紀 青銅甬鐘**  
來源:  
Leon Earl Colvin (1894-1956) 及Ruth Louise Walmsley Colvin (1897-1965) 珍藏, 埃塞克斯瀑布郡, 新澤西, 入藏於1956年前





Property from a Private Rhode Island Collection

1145

A RARE INSCRIBED BRONZE BELL WITH  
DRAGON-HEADED CLAPPER

EASTERN HAN DYNASTY (AD 25-220)

The bell is engraved on either side with a long, vertically oriented inscription flanked on one side by a dragon and on the reverse with a bird grasping a fish in its beak.

11⅞ in. (29 cm.) high

\$7,000-10,000

PROVENANCE:

Robert Hatfield Ellsworth Collection, New York, collection no. B1573, by 1989.  
The Robert Hatfield Ellsworth Collection: Chinese Archaic & Gilt Bronzes;  
Sotheby's New York, 19 March 2002, lot 142.

The inscriptions include a date (seventh day of the fifth month in the second year of Yanxi, corresponding to AD 159), acknowledges the promotion of an official, and states that this bell is to be passed onto his descendants.

For other bronze works with engraved decoration of animals and abstract patterns, see the Warring States (AD 475-221 BC) bronze brassard engraved with animals and insects from Jiangchuan county, Yunnan province, and now in the Yunnan Provincial Museum, and the Western Han bronze arrow quiver engraved with animals and human figures from Kunming, Yunnan province, and now in the Yunnan Provincial Institute of Cultural Relics and Antiquities, both illustrated in *Hunting and Rituals: Treasures from the Ancient Dian Kingdom of Yunnan*, Hong Kong, 2004, pp. 140-1, no. 81 and pp. 164-5, no. 94, respectively.

See, also, the Han-dynasty bronze flatiron engraved with a long inscription incorporating a date (made in the sixth year of Yongyuan, corresponding to AD 94) and auspicious wishes for descendants, in the Palace Museum, Beijing, illustrated in *Bronze Articles for Daily Use – 28 – The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2006, p. 147, no. 125.



(inscriptions)

羅德島私人珍藏

東漢 青銅刻文鐘及龍首鐘舌

來源:

安思遠，紐約，編號B1573，1989年前  
紐約蘇富比，2002年3月19日，拍品編號142



Dongxi Studio

Property from a Distinguished Private Belgian Collection

1146

A GLASS-INSET GILT-BRONZE  
BELT HOOK

LATE WARRING STATES PERIOD-WESTERN  
HAN DYNASTY, LATE 3RD-2ND CENTURY BC

6⅞ in. (15.6 cm.) long, cloth box

\$20,000-30,000

PROVENANCE:

B. K. Wong, Hong Kong, 28 September 1992.

EXHIBITED:

*Chinese Jade and Scroll Paintings from the Dongxi Collection*, Kredietbank Gallery, Brussels, 25 October - 17 December 1995; Kredietbank Luxembourg, 1 February - 13 April 1996.

LITERATURE:

Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 53, no. 26.

This belt hook is related to another gilt-bronze example cast in openwork with the scrolling bodies of two dragons that enclose four circular inlays, dated 1st-2nd century BC in the British Museum, illustrated by W. Watson, *The Arts of China to AD 900*, New Haven/London, 1995, p. 47, pl. 90 (middle). Compare, also, the gilt-bronze openwork example cast as a dragon with sinuous body enclosing three white glass circular plaques, dated Western Han, sold at Christie's New York, 29 March 2006, lot 359 (part).

東西軒：比利時顯赫私人珍藏

戰國晚期/西漢 銅鑲金嵌琉璃龍首帶鉤

來源:

王炳權，香港，1992年9月28日

展覽:

「Chinese Jade and Scroll Paintings from the Dongxi Collection」，Kredietbank藝廊，布魯塞爾，1995年10月25日-12月17日；蓋森堡，Kredietbank 藝廊，1996年2月1日-4月13日

出版:

Nicole De Bisscop，《Chinese Jade and Scroll Paintings from the Dongxi Collection》，布魯塞爾，1995年，頁53，編號26



(detail of monkey)

重要中國藝術暨高曼珍藏





(additional views)

The Property of a Lady

1147

A RARE LARGE MARBLE HEAD OF BUDDHA

LIAO-JIN DYNASTY (AD 907-1234)

15½ in. (39.4 cm.) high, composite base

\$120,000-180,000

PROVENANCE:

Christie's New York, 27 November 1991, lot 21.

This spectacular head of Buddha is exceptional for its large size, powerful, bold carving, and for being carved from marble, since most large-scale Buddhist sculpture from the Liao-Jin period (AD 907-1234) was carved from wood. The prominent brows, long, slender eyes slanting upward from the well-defined nose, relatively small, crisply carved mouth, prominent curls of hair, large *urna*, high cheek bones and fleshy cheeks are all characteristics of Buddhist sculptures from the Liao-Jin period. The present head bears a strong resemblance to the head of a painted marble figure of seated Buddha dated to the Tang-Liao dynasties (AD 618-907) from the Irving Collection, sold at Christie's New York, 21 March 2019, lot 1225. The shape of the face, mouth, nose, and eyes of the present head are also very similar to that of the the monumental stucco head of Buddha dated to the Liao dynasty sold at Sotheby's Hong Kong, 2 April 2019, lot 3050, as well

女史珍藏

唐/遼 石雕佛首

來源:

紐約佳士得，1991年11月27日，拍品編號21

as to the important large polychrome wood figure of seated Guanyin of Jin-dynasty date sold at Christie's Paris, 9 June 2021, lot 17, and the large polychrome wood figure of Shakyamuni Buddha dated to the Jin dynasty included in the National Museum of History, Taipei, exhibition, *The Splendour of Buddhist Statuaries. Chinese Buddhist Wooden Sculpture from Sung and Yuan Dynasties*, 1997, pp. 34-7, and subsequently sold at Sotheby's Hong Kong, 8 October 2019, lot 3629.

See, also, two seated marble figures of Buddha, dated to the Liao dynasty, from the collection of General Munthe, Beijing, illustrated by Osvald Sirén in *Chinese Sculpture from the Fifth to the Fourteenth Century*, vol. II, pls. 584 A and B. These two Liao-dynasty figures display a similar treatment of the elaborate whorl-detailed curls seen on the hair of the present head.





Property from a California Collection

1148

A VERY RARE AND LARGE GILT-BRONZE FIGURE  
OF A SEATED LUOHAN

SOUTHERN SONG-EARLY MING DYNASTY, 13TH-15TH CENTURY

The interior of the robe in engraved with a number and location, *zuo liu* (left six).  
33½ in. (85.5 cm.) high

\$500,000-700,000

PROVENANCE:

Gerda Mordhorst Collection, New York, prior to 1978.  
Rare Art, Inc. New York.

This masterfully cast gilt-bronze figure of a *luohan* is exceptional for its large size, the sensitive rendering of his serene face, and the fluid and elegant treatment of the drapery. He takes the form of a youthful Buddhist monk wearing a Chinese-style robe and is shown sitting in a contemplative pose his hands joined in *dhyana-mudra*, an attitude of meditation, and with his legs crossed beneath his robe which falls in graceful folds as if draped over an edge. Two characters, *zuo liu* (left six), inscribed on the inside hem of his robe, likely indicate the figure's intended placement when displayed in a temple.

The worship of *luohan* reached its peak in the Song dynasty, when stories of miraculous events associated with *luohan* were widespread and propagated by the literati class. From the imperial family to laymen, all were participating in the worship, and the Northern Song-dynasty statesman, calligrapher and poet Su Shi, also known as Su Dongpo (1037-1101), was the most famous amongst them. His maternal grandfather, Cheng Wenying was said to have received generous help from sixteen monks, whom he believed to be the Sixteen *Luohan* in disguise, when he suffered crippling adversity at one point in his life. Thereafter, Cheng Wenying organized four large-scale ceremonies of *luohan* worship every year to commemorate them. When Su Shi was demoted and banished to Hainan Island, he remembered his grandfather's story, and visited a local *luohan* temple to pay his respects. He offered his calligraphy to the temple and also composed four poems in praise of *luohan*. Later, he acquired a painting of the Eighteen *Luohan* by Zhang Xuan of the Five Dynasties period (AD 907-979), and sent it as a gift to his brother Su Che. There was a wide range of subjects for which people offered their prayers to *luohan* in the Song dynasty: prayers concerning the weather (rain); health and longevity; success in examination and officialdom; and prayers for the dead – almost every aspect of one's life was touched by the worship of *luohan*.

Although the origin of *luohan* can be traced to the *arhats* in Indian scriptures, *arhats* were not objects of devotion in ancient India. The cult of *luohan* and its artistic representation is therefore indigenous to China, a by-product of Buddhism's long history of sinicization. The

美國加州珍藏

南宋/明初 十三至十五世紀 鑲金銅羅漢坐像  
刻文：左六

來源：

Gerda Mordhorst，紐約，入藏於1978年前  
Rare Art, Inc.，紐約

Tang-dynasty Emperor Xuanzang's translation of *Nandimitravadana*, a scripture dedicated to the Sixteen *Arhats* (*Luohan*), in AD 654 provided the theological foundation for the cult of *luohan* as well as the basis for their artistic representations, which took shape in the late Tang/Five-Dynasties periods. Although there are depictions of monks in cave sculpture of the Tang period, the earliest depiction of the Sixteen *Luohan*, as prescribed in *Nandimitravadana*, is found in the Yanxia Cave in Hangzhou, dated to AD 953 during the Wuyue Kingdom period. Apart from the Sixteen *Luohan* in the scripture, two more figures were added: Nandimitra, the author of *Nandimitravadana*, and another unnamed figure, possibly Xuanzang. The Yanxia Cave set can thus also be considered the earliest depiction of the Eighteen *Luohan*, a composition not rooted in any Buddhist scriptures, but which gained popularity from the Song period onwards.

There are few bronze figures of *luohan* that can be definitively dated to the Song dynasty. Among the most notable are the four figures dating to the Northern Song dynasty in the Xiangguo Temple in Kaifeng. They were allegedly part of a set of Fine Hundred *Luohan*, all which except for these four were destroyed in 1927. The Xiangguo Temple figures display a naturalistic, unadorned style not dissimilar to that of the current figure.

The present figure is very similar in style and size to a gilt-bronze figure of a seated *luohan* dated to the Song-Yuan dynasty sold at Christie's Hong Kong, 30 May 2016, lot 3233, and now in the Tsz Shan Monastery Buddhist Art Museum, and to another pair of seated gilt-bronze figures sold at Christie's Hong Kong, 1 October 1991, lot 1668. The close similarity of these three figures and the current figure may indicate they were originally part of the same set. A pair of stylistically similar gilt-bronze figures of *luohan* of comparable size, but shown with legs pendent, was sold at Christie's Hong Kong, 30 March 2022, lot 2891, and is now in The Cleveland Museum of Art, acc. no 4.2023. Like the current *luohan*, both of the Cleveland figures are inscribed with two-characters (*zuo si* [left four] and *you si* [right four]) which likely indicate their intended placement when on display.





Another Property

¥1149

A LARGE WELL-CAST GILT-BRONZE FIGURE OF A GUARDIAN KING

MING DYNASTY, 16TH-17TH CENTURY

27½ in. (70 cm.) high, bronze stand

\$200,000-300,000

PROVENANCE:

Private collection, Europe.

This large and finely cast gilt-bronze figure may represent one of the Four Guardian Kings, sworn to protect Buddhism eternally. These figures were traditionally placed at the cardinal points of the compass in Buddhist temples to protect Buddhist deities.

A standing Guardian King of similar large size (28 in. high) is in the collection of the Seattle Art Museum, accession no. 33.820, was included in the Seattle Asian Art Museum exhibition *Discovering Buddhist Art- Seeking the Sublime*, 9 July 2003- 3 June 2005. The Seattle figure has a similar serene expression, wears similar chain-mail armor and has similar celestial scarved and billowing ribbons. A slightly smaller (21 in. high) gilt-bronze standing figure, identified as Weituo and dated to the Ming dynasty, 16th-17th century, was sold at Christie's New York, 24 March 2011, lot 1632.

明十六/十七世紀 鎏金銅天王立像

來源：  
歐洲私人珍藏

Another related gilt-bronze guardian figure of smaller size (12 1/2 in. high), and shown seated, formerly in the Robert Hatfield Ellsworth Collection, and in the collection of The Metropolitan Museum of Art, is illustrated by Denise Patry Leidy and Donna Strahan in *Wisdom Embodied: Chinese and Daoist Sculpture in The Metropolitan Museum of Art*, New York, 2010, p. 184, no. A63, where it is dated to the 17<sup>th</sup> century. See also a similar figure sold at Sotheby's Paris, 11 June 2019, lot 29 (one of two), a similar but smaller (12.5 in.) figure sold at Christie's New York, 23-24 March 2023, lot 1130, and a slightly larger (31 in.) figure from the Alan and Simone Hartman collection which sold at Bonhams New York, 14 December 2023, lot 12.



(detail)







Property from a North American Collection

01150

A GILT-LACQUERED BRONZE FIGURE OF  
BUDDHA

MING DYNASTY, 15TH-16TH CENTURY

15¾ in. (40.1 cm.) high

\$15,000-25,000

PROVENANCE:

Acquired in the mid-twentieth century, and thence by descent within the family.

北美私人珍藏

明 十五至十六世紀 漆金銅坐佛

來源:

於二十世紀中入藏，後家族傳承

Another Property

1151

A LARGE WELL-CAST GILT-  
BRONZE FIGURE OF A HIGH  
DAOIST IMMORTAL

MING DYNASTY, 16TH-17TH CENTURY

20 in. (50.7 cm.) high

\$30,000-50,000

明 十六至十七世紀 鑲金銅道教仙人像







1152

Property from an American Family Collection

1152

A GILT-LACQUERED WOOD SEATED FIGURE OF  
BUDDHA  
18TH-19TH CENTURY

20⅞ in. (51.2 cm.) high  
\$8,000-12,000

**PROVENANCE:**  
Frank Finnell (1888-1967) and Marie Hinman (1894-1980) Collection, acquired  
before 1939, and thence by descent within the family.

美國家族珍藏  
清十八/十九世紀 漆金木雕坐佛  
來源:  
Frank Finnell (1888–1967) 及Marie Hinman (1894–1980) 珍藏，入藏於1939年  
前，後於家族傳承

Another Property

1153

A RARE GILT-LACQUERED WOOD FIGURE OF  
MEDICINE BUDDHA ENTHRONED  
17TH-18TH CENTURY

21½ in. (55 cm.) high  
\$80,000-120,000

Stylistically, the current figure can be associated with a collection of Buddhist gilt-lacquer sculptures commissioned during the reigns of the Kangxi and Qianlong Emperors at the Buddhist site of Rehol, near Chengde in Hebei province. Early in Kangxi's rule, he recognized the importance of building strong relations with the various Mongol tribes in the expansive steppes to the north and west of the capital. To foster close ties with Mongol chieftains, he regularly invited them on hunting excursions. Rehol initially served as a temporary hunting site, strategically located north of Beijing at Chengde, known for its picturesque beauty and featuring a prominent phallus-shaped rock called Qingchui, reminiscent of Mount Sumeru, the Buddhist axis mundi.

As the Mongols were avid followers of Tibetan-style Buddhism, Kangxi initiated the construction of Tibetan-style Buddhist temples arranged around the axis of Qingchui. Under the rule of his grandson, the Qianlong Emperor, the site underwent significant expansion, with its layout mirroring the Buddhist cosmology of a mandala. Qianlong even commissioned the construction of replicas of the Potala Palace in Lhasa (Putuo Zongcheng) and the ancient Samye Monastery in Tibet (Puning Temple).

The central focus of worship in many of these temples was large gilt-lacquered sculptures, such as the 22-meter-high figure of Thousand-Armed Avalokiteshvara at the Puning Temple. Similar to the present work are three massive Buddha figures in the Zongyin Hall of the Pule Si, constructed in 1766. These sculptures featured deeply colored gilding, mimicking patinated gilt-bronze, atop thick red or black lacquer.

A distinctive feature of the Zongyin Hall Buddhas is the ornate flaming aureole behind each figure, with separately carved figures of Garuda at the top, resembling an example sold at Christie's New York in 2011. The present work shares a striking affinity with these sculptures, exhibiting stylistic qualities reminiscent of the Kangxi period.

While the present work seems to predate 1766, possibly from the Kangxi period, its composition and style may have influenced the larger Pule Si examples. It is plausible that the three Buddhas at the Zongyin Hall represent the Three Buddhas of the Ages: Shakyamuni at the center, Dipankara (Buddha of the Past) at his right, and Maitreya (Future Buddha) on his left. Qianlong's mid-18th-century fascination with the Three Buddhas of the Ages is evident in his orders for *kesi* tapestries depicting the theme, as discussed by P. Berger in "Empire of Emptiness: Buddhist Art and Political Authority in Qing China." The present work's similarity to the three Buddhas at the Pule Si suggests a potential representation of Shakyamuni Buddha, possibly accompanied by corresponding figures of Dipankara and Maitreya Buddhas. Another similar, but slightly larger (76.8 cm. high) example of a gilt-lacquered wood figure of Buddha enthroned sold at Christie's New York, 22-23 March 2018, lot 1041.

十七/十八世紀 漆金木雕藥師佛坐像



1153



Property from a Distinguished Private Collection

~1154

**A VERY RARE AND FINELY-CAST IMPERIAL GILT-BRONZE FIGURE OF SEATED AMITAYUS**

KANGXI PERIOD (1662-1722)

16½ in. (42 cm.) high, softwood stand

\$400,000-600,000

As a newly established dynasty, the Qing, who were themselves Manchus and not of Han Chinese descent, relied on the discipline and support of other foreign ethnic groups, including the Mongolians and Tibetans, for their dominance of China proper. In the pursuit of this goal, the Manchus propagated and heavily patronized Tibetan-style Buddhism. As early as the Yuan dynasty, the Mongolians had relied on the spiritual wisdom of Tibetan Buddhist masters as guidance in matters both religious and secular. They would consult with Tibetan *lamas* (teachers), for instance, prior to battle, and believed that

顯赫私人珍藏  
清康熙 御製鑲金銅無量壽佛

subsequent victories were the result of their karmic righteousness. In the following centuries, Mongolian adherence to Tibetan Buddhism only increased, and the Qing emperors took advantage of this devotion by lavishly patronizing Buddhist activities in both the capital of Beijing and in areas closer to Mongolia. During the reigns of the Kangxi, Yongzheng, and Qianlong Emperors, several Tibetan Buddhist temples were constructed in Beijing and in Inner Mongolia and filled with *lamas* from Tibet, who increasingly took on administrative roles within the secular government.



Fig. 1 An Imperial gilt-bronze figure of Amitayus, Kangxi period (1662-1722), from The Collection of Peggy and David Rockefeller, sold at Christie's New York, 10 May 2018, lot 982.  
圖一 御製鑲金銅無量壽佛坐像，清康熙，佩吉及大衛·洛克菲勒夫婦珍藏：旅遊及美國文物，佳士得紐約，2018年5月10日，拍品編號982







(another view)

Although the Kangxi Emperor may have propagated Tibetan Buddhism initially as a means to control the Mongol tribes, he eventually became a devout Buddhist himself. After 1696, he increasingly came under the sway of the Mongolian *lama* and artist, Zanabazar, and from 1701 until 1723 alone, he himself produced more than four hundred handwritten versions of the *Heart Sutra* and *Medicine Buddha Sutra*. He also commissioned large-scale gilt-bronze images of various Buddhist deities during his reign. A gilt-bronze figure of Shadakshari Avalokiteshvara, now in the collection of the Beijing National Palace Museum, was commissioned by the Kangxi Emperor in memory of his recently deceased grandmother, the Empress Dowager Xiaozhuang; the poetic inscription, incised along the base in Tibetan, Chinese, Manchurian, and Mongolian, dates the work to the 25th year of his reign, corresponding to 1686 (see *The Complete Collection of Treasures of the Palace Museum - Buddhist Statues of Tibet*, Hong Kong, 2008, p. 237, no. 226). Another large-scale (69.2 cm. high) gilt-bronze image of Dipankara Buddha, now in the collection of the Rhode Island School of Design, is dated by its inscription to 1662 and was likely presented to an important monastery in Tibet as a gift.

Many of the massive gilt-bronzes commissioned during the Kangxi Emperor's reign, however, do not bear inscriptions, making their

purpose more difficult to ascertain. The nature behind the present work is not entirely known, but it is often suggested that such cast images of Amitayus were commissioned for the birthdays of the Emperor or his royal family. As Amitayus was considered to be the deity of long life, images of the *bodhisattva* were fitting gifts for such occasions. In the reign of the Qianlong Emperor (1736-1795) for instance, thousands of small, and significantly less expensive, images of Amiyas were cast for the sixtieth, seventieth, and eightieth birthdays of Qianlong's mother, the Empress Dowager Xiaoshengxian.

A number of identical examples to the present work are known, both in museum and private collections, and have appeared on the market in recent years. Most noteworthy is a similar example from The Collection of Peggy and David Rockefeller, sold at Christie's New York, 10 May 2018, lot 982. (**Fig. 1**) All of these similar examples are almost identical in weight and proportions, indicating they were likely cast from a mold, and many retain some gilt lacquer and cold gold on the torso and face, as in the Rockefeller example. It is unclear if they were cast at different times or as a single group, but many, including the current work, bear numbers inscribed under the edge of the base. Whether they were cast individually or at one time, an enormous amount of bronze and gilding would have been required for each image, and would thus have been an extremely important commission.



Property from a Private New England Collection

1155

A RARE AND SUPERB PAIR OF IMPERIAL GILT-BRONZE RITUAL BELLS, *BIAN ZHONG*

KANGXI PERIOD, DATED BY CAST INSCRIPTION TO THE 52ND YEAR OF KANGXI, CORRESPONDING TO 1713

12 in. (30.5 cm.) high

\$600,000-900,000

PROVENANCE:

The Caledonian Market, Boston, 1950.

Leon Earl (1894-1956) and Ruth Louise Walmsley (1897-1965) Colvin Collection, Essex Falls, New Jersey, and thence by descent to the present owner.

新英格蘭私人珍藏

清康熙五十二年 御製鎏金銅交龍鈕「仲呂」及「大呂」編鐘

來源:

The Caledonian Market · 波士頓 · 1950年

Leon Earl (1894-1956) 及 Ruth Louise Walmsley (1897-1965) Colvin 珍藏，埃塞克斯瀑布郡，新澤西，後傳承至現藏家



Leon Earl Colvin (1894-1956) with lot 1141 in the current sale. Photograph: George B. Biggs, Inc.

Leon Earl Colvin (1894-1956) 與本次拍賣拍品1141號合照，攝影：George B. Biggs, Inc.



(another view)







(another view)

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. *Bianzhong* were produced for the Qianlong 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 bells were 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 appeared in the following sequence: 1st, *huangzhong*; 2nd, *dalu*; 3rd, *taicu*; 4th, *jiazhong*; 5th, *guxi*; 6th, *zhonglu*; 7th, *ruibin*; 8th, *lingzhong*; 9th, *yize*; 10th, *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*. The tones on the present two bells are *dalu* (2<sup>nd</sup> tone) and *zhonglu* (6<sup>th</sup> tone).

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

Guisepppe Castiglione entitled, 'Imperial Banquet in Wanshu Garden', illustrated by Chuimei Ho and Bennet Bronson, *Splendors of China's Forbidden City*, The Field Museum, Chicago, p. 52, pl. 42. The bells are arranged in accordance to their thickness and respective musical tone. A carillon of sixteen bells is illustrated in *Life in the Forbidden City of Qing Dynasty*, The Forbidden City Publishing House, 2007, pp. 30-31, no. 50.

There appear to be two groups of these gilt-bronze bells dating to the Kangxi period: the first, like the present pair, dated to the 52nd year (1713), and the second group dated 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 52<sup>nd</sup> 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 J. J. Lally & Co, sold at Christie's New York, 23 March 2023, lot 932 (cast with *wuyi*, 11<sup>th</sup> tone). A pair of bells dating to the 54<sup>th</sup> year of Kangxi (1715), was sold at Christie's Hong Kong, 27 May 2009, lot 1818.





Various Properties

01156

A SMALL GILT-BRONZE FIGURE OF MYTHICAL BEAST

DATED BY INSCRIPTION TO THE FIRST YEAR OF TIANQI, CORRESPONDING TO 1621

The base is inscribed with four characters reading *Tianqi Yuannian* (first year of Tianqi, corresponding to 1621).

2⅞ in. (6.8 cm.) long, cloth box

\$18,000-25,000

PROVENANCE:

Christie's Paris, 22 June 2016, lot 299.

明天啟1621年 鎏金銅瑞獸 「天啟元年」刻款

來源:

巴黎佳士得，2016年6月22日，拍品編號299



(another view)



(mark)



01157

A SMALL FINELY-CAST PARCEL-GILT BRONZE CENSER

17TH CENTURY

The base has a gilt rectangular cartouche engraved with the maker's mark, *Yunjian Hu Wenming zhi* (made by Hu Wenming of Yunjian).

3⅞ in. (9.8 cm.) high, reticulated silver cover

\$20,000-30,000

十七世紀 局部鎏金銅花卉紋三足爐

底款：雲間胡文明製



(mark)



(another view with box)





Property from the Eva Moore Adams Collection

**1158**  
**A GOLD-SPLASHED BRONZE CENSER**  
17TH-18TH CENTURY

The base is cast with an apocryphal Xuande mark.  
10⅞ in. (27 cm.) across handles, bronze bamboo-form stand  
\$8,000-12,000

Eva Moore Adams珍藏  
十七/十八世紀 灑金銅香爐  
底款：大明宣德年製



(mark)

Another Property

**1159**  
**A LARGE ARCHAISTIC GILT-BRONZE *LEI*-FORM VESSEL**  
18TH-19TH CENTURY

20½ in. (52.1 cm.) high  
\$7,000-9,000

清十八/十九世紀 鎏金銅仿古罍



(detail)







1160

Property from an Important American Collection

**1160**  
**A LARGE CLOISSONNÉ ENAMEL LOBED 'BUDDHIST LIONS' BASIN**

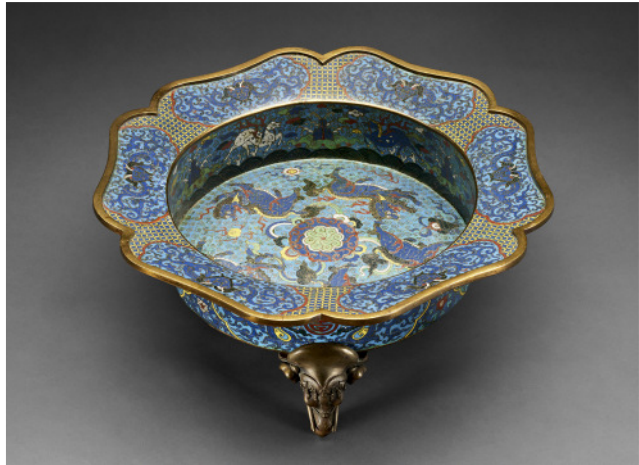
KANGXI-YONGZHENG PERIOD (1662-1735)

21½ in. (54.6 cm.) diam., bronze tripod stand with elephant-head supports

\$15,000-18,000

**PROVENANCE:**  
Christopher Bruckner, London.

重要美國珍藏  
清康熙/雍正 掐絲琺琅獅紋三足洗  
來源:  
Christopher Bruckner, 倫敦



1160 (another view)

Property from an Important American Collection

**1161**  
**AN UNUSUAL CLOISSONNÉ ENAMEL BASIN WITH MAGPIES**

ASSEMBLED, THE ELEMENTS 17TH TO EARLY 19TH CENTURY

A Kangxi four-character mark is cast on the circular panel covering of the basin.

Overall 22 in. (55.9 cm.) wide

\$50,000-70,000

**PROVENANCE:**  
Christopher Bruckner, London.

This remarkable *cloisonné* enamel group represents an interesting practice of taking elements from high-quality Ming and Qing works and combining them into opulent, and often fantastic assemblages. For another example, see the unusual *cloisonné* and *champlevé* enamel pagoda from the C. Ruxton and Audrey B. Love Collection, sold at Christie's New York, 20 October 2004, lot 450. The Ruxton-Love pagoda incorporates various 18<sup>th</sup> century elements to create an elaborate pagoda and includes a drum inscribed with a Qianlong four-character mark. The practice of creating such assemblages may have evolved from the tradition of Qing craftsman at the Palace workshops updating earlier *cloisonné* wares with elegant establishments in contemporaneous style.

重要美國珍藏  
掐絲琺琅喜上加喜擺件  
飾件: 十七至十九世紀初; 底座帶「康熙年製」款  
來源:  
Christopher Bruckner, 倫敦



1161 (detail)



1161





1162

Property from the Collection of Adolphus Andrews, Jr. and Emily Taylor Andrews

**1162**  
**A PAIR OF CLOISONNÉ ENAMEL TAPERING CYLINDRICAL TRIPOD CENSERS AND COVERS**  
18TH-19TH CENTURY

Each 14½ in. (36.9 cm.) high

\$40,000-60,000

Adolphus Andrews, Jr. 暨 Emily Taylor Andrews 伉儷珍藏  
清十八/十九世紀 掐絲琺瑯寶相花紋三足蓋爐一對

Property from an Important American Collection

**1163**  
**A RARE MASSIVE IMPERIAL CLOISONNÉ ENAMEL TRIPOD CENSER AND COVER**  
QIANLONG PERIOD (1736-1795)

38¾ in. (98.4 cm.) high

\$40,000-60,000

**PROVENANCE:**  
*Belle Collection de Porcelaines de Chine d'Emaux Cloisonnes et de Sculptures en Corail*; Sotheby Parke Bernet Monaco SA., 4 March 1984, lot 261.

**EXHIBITED:**  
Dallas, The Crow Museum of Asian Art of the University of Texas at Dallas, *Five Colors: Chinese Cloisonné Vessels on Loan from the Mandel Family Collection*, 28 August 2010-6 June 2011.

重要美國珍藏  
清乾隆 掐絲琺瑯鶴鹿同春大蓋爐  
來源:  
Belle Collection de Porcelaines de Chine d'Emaux Cloisonnes et de Sculptures en Corail, 蘇富比 Parke Bernet 摩納哥, 1984年3月4日, 拍品編號261  
展覽:  
達拉斯, 德州大學達拉斯分校克羅亞洲藝術博物館, 「Five Colors: Chinese Cloisonné Vessels on Loan from the Mandel Family Collection」, 2010年8月28日-2011年6月6日

An almost identical *cloisonné* enamel censer, and possibly the pair to the present censer, is in the Pierre Uldry Collection and illustrated in H. Brinker and A. Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, New York, 1989, pl. 323. Other similar censers supported on cranes include the example in the British Museum, illustrated in *China: The Three Emperors, 1662-1795*, London, 2006, pl. 304, and the censer

with similar 'S'-shaped handles shown in a photograph of the interior of the house of the famous Philadelphian art collector Henry C. Gibson, taken c. 1883-84, illustrated in *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, New York, 2011, p. 204, fig. 10.21. The Gibson censer was one of three *cloisonné* enamel censer he purchased from the American Centennial Exhibition in 1876.



1163





(another view)

Property from an Important American Collection

1164

A RARE PAIR OF LARGE CLOISSONNÉ ENAMEL MOON FLASKS

QIANLONG PERIOD (1736-1795)

19½ in. (49.5 cm.) high

\$60,000-80,000

PROVENANCE:

A & J Speelman Ltd., London.

重要美國珍藏

清乾隆 掐絲琺瑯祝壽圖抱月瓶一對

來源:

A & J Speelman, 倫敦

Adorned with vibrant enamel depicting various auspicious symbols, the two main scenes on each moon flask feature quails and cranes in a landscape, symbolizing wishes for "*suisui pingan*" (peace year after

year) and "*songhe tongchun*" (longevity akin to the crane and pine). The narrow sides showcase lotus flowers and the Eight Buddhist Emblems associated with Daoism, serving as symbols of longevity. These details collectively suggest that the pair was a significant gift for a birthday celebration.

Moon flasks with *cloisonné* enamel are notably scarce, given that the form, featuring two large circular canvases, provides craftsmen with greater flexibility to design intricate decorative motifs. Compare a smaller example of a *cloisonné* moon flask (36.1 cm. high) adorned with rocks and peonies, as illustrated by C. Brown in *Chinese Cloisonné, The Clague Collection*, Phoenix Art Museum 1980, pl. 46. Additionally, two other examples with simpler handles are featured in the National Palace Museum exhibition, *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999. One is designed with a scene from the 'Ode on the Red Cliff' (46 cm. high), illustrated in the Catalogue, pl. 65, while the other depicts spring cultivation (46.8 cm. high), illustrated in the Catalogue, pl. 66.







1165

Property from an Important American Collection

**1165**  
**A CLOISONNÉ ENAMEL TRIPOD CENSER AND COVER**

QIANLONG PERIOD (1736-1795)

18¼ in. (46.4 cm.) high

\$15,000-25,000

**PROVENANCE:**  
Michael Weisbrod, New York.

**EXHIBITED:**  
On loan: Dallas, The Crow Museum of Asian Art of the University of Texas at Dallas, *Five Colors: Chinese Cloisonné Vessels on Loan from the Mandel Family Collection*, 28 August 2010-6 June 2011.

重要美國珍藏  
清乾隆 掐絲琺瑯八吉祥紋三足蓋爐  
來源：  
Michael Weisbrod, 紐約  
展覽：  
借展：達拉斯, 德州大學達拉斯分校克羅亞洲藝術博物館, 「Five Colors: Chinese Cloisonné Vessels on Loan from the Mandel Family Collection」, 2010年8月28日-2011年6月6日



1166

Property from an Important American Collection

**1166**  
**A PAIR OF CLOISONNÉ ENAMEL 'FISH' VASES**

EARLY 19TH CENTURY

Each 18¼ in. (46.4 cm.) high

\$15,000-18,000

**PROVENANCE:**  
Michael Weisbrod, New York.

**EXHIBITED:**  
On loan: Dallas, The Crow Museum of Asian Art of the University of Texas at Dallas, *Five Colors: Chinese Cloisonné Vessels on Loan from the Mandel Family Collection*, 28 August 2010-6 June 2011.

重要美國珍藏  
清十九世紀初 掐絲琺瑯鯉魚紋瓶一對  
來源：  
Michael Weisbrod, 紐約  
展覽：  
借展：達拉斯, 德州大學達拉斯分校克羅亞洲藝術博物館, 「Five Colors: Chinese Cloisonné Vessels on Loan from the Mandel Family Collection」, 2010年8月28日-2011年6月6日

Another Property

**1167**  
**A PAIR OF CLOISONNÉ ENAMEL FANGGU-FORM VASES**

18TH CENTURY

14⅞ in. (35.8 cm.) high

\$20,000-30,000

清十八世紀 掐絲琺瑯饕餮龍紋出戟方觚一對





The Property of a Lady

1168

A PAINTED ENAMEL BRACKET-  
LOBED BASIN

QIANLONG PERIOD (1736-1795)

17¾ in. (45 cm.) diam.

\$12,000-18,000

**PROVENANCE:**  
William Charles Henry Morris Georgi (1889-1973)  
Collection, and thence by descent.

女史珍藏  
清乾隆 銅胎畫琺瑯人物故事圖菱口洗  
來源：  
William Charles Henry Morris Georgi (1889-1973)  
珍藏，後於家族傳承



1168

Various Properties

1169

A VERY RARE PAINTED ENAMEL  
‘SANDUO’ RUYI SCEPTER

18TH CENTURY

21¼ in. (54 cm.) long

\$25,000-35,000

**PROVENANCE:**  
Christie's New York, 15-16 March 2015, lot 3273.

清十八世紀 銅胎畫琺瑯三多花卉紋如意  
來源：  
紐約佳士得，2015年3月15-16日，拍品編號3273



1169

1170

A PAIR OF RARE AND LARGE PAINTED  
ENAMEL GU-FORM VASES

18TH CENTURY

23¼ in. (59 cm.) high

\$18,000-25,000

清十八世紀 銅胎畫琺瑯仿古饗餐紋出戟花觚一對





# The Passionate Connoisseur

## 阿爾文·弗里德曼－基恩醫生珍藏

(Lots 1171-1178)



Portrait of Dr. Friedman-Kein ©Alon Reininger/Contact Press Images. Photographer: Alon Reininger.  
阿爾文·弗里德曼－基恩醫生肖像，攝影：阿隆·萊寧格，©Alon Reininger/Contact Press Images

Dr. Alvin Friedman-Kien's deep passion for collecting began as a small child, and continues without abatement today. Starting with marbles, stamps, and then Oriental carpets (he still has the beloved Tekke Bokhar rug he bought at age 11 from a Salvation Army shop), the breadth of his collecting vision today spans statuary, objects and textiles of ancient civilizations to modern and contemporary fine and decorative arts, and virtually everything in between. A visit to see his collection is an experience in the interconnected timelessness of form and beauty - seamlessly and confidently interwoven into a holistic tableau.

A distinguished virologist and dermatologist and longtime patron of the arts, Dr. Friedman-Kien's always-present curiosity and razor sharp eye laid the groundwork for the cultivation of deep relationships and friendships with a wide and international swath of dealers, artists and curators. His love of Folk Art culminated in a single-owner 2007 Christie's auction that raised \$2.3 million for his foundation. Guided by his long friendship with the Pacific Northwest artist Morris Graves, Friedman-Kien immersed himself into studying and collecting Asian art - particularly Japanese and Chinese furniture, painting, sculpture and ceramics. "The pleasure of collecting and living with great art and objects is a highly satisfactory experience, it enriches our lives and appreciation of the creative spirit not only of the artist but of the viewer as well."

阿爾文·弗里德曼－基恩醫生自幼熱愛收藏，及至今日無有減退。從最初的大理石，郵票，及至東方地毯（他11歲時在救世軍家品店入藏的特克布哈拉地毯至今仍是他的珍寶），他的搜羅對象涵蓋雕像，文物，古文明織品，現代和當代藝術及裝置藝術，以及任何介於兩者之間的一切。參觀他的收藏是一次永恆不朽形式與美感交流的體驗——一幅完美與自信交織的全方位場景。

作為一位傑出的病毒學家及皮膚科醫生，以及藝術的長期贊助者，弗里德曼－基恩醫生永遠抱持著靈心慧目，為其與國際古董商，藝術家及策展人深入的交流及友誼打下了深厚基礎。他對民間藝術的愛好造就了2007年佳士得的一場專拍，為其基金會籌得兩百三十萬美元。在太平洋西北區藝術家莫里斯·格雷夫斯多年情誼的引導之下，弗里德曼－基恩開始學習並收藏亞洲藝術，其中又以日本及中國家具，書畫，雕像和瓷器為大宗。「收藏之樂趣以及與藝術和文物一起生活是一場令人感到心滿意足的體驗，豐富我們的人生和欣賞創意的精神，不僅對藝術家如此，對鑑賞人亦然。」



1171



1172

Property from the Collection of Dr. Alvin Friedman-Kien

### 1171 A SET OF FOUR CARVED WHITE MARBLE DRUM STOOLS

18TH-19TH CENTURY

21 in. (54 cm.) high

\$12,000-18,000

阿爾文·弗里德曼－基恩醫生珍藏  
清十八/十九世紀 漢白玉鼓墩一組四件

Property from the Collection of Dr. Alvin Friedman-Kien

### 1172 A CHINESE ROOTWOOD SCROLL POT

30⅞ in. (78.3 cm.)

\$1,500-2,000

阿爾文·弗里德曼－基恩醫生珍藏  
瘦木畫筒

Property from the Collection of Dr. Alvin Friedman-Kien

### 1173 A PALE BEIGE AND BROWN MARBLE SCHOLAR'S ROCK

20TH CENTURY

20½ in. (52 cm.) long, *tielimu* stand

\$1,000-1,500

阿爾文·弗里德曼－基恩醫生珍藏  
二十世紀 雲石供



1173





1174

Property from the Collection of Dr. Alvin Friedman-Kien

~1174

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

18TH-19TH CENTURY

45½ in. (116 cm.) high, 24½ (62.2 cm.) wide, 20¼ in. (51.4 cm.) deep

\$30,000-50,000

PROVENANCE:

Dale Keller, Hong Kong, 27 June 1995.

阿爾文·弗里德曼-基恩醫生珍藏

清十八/十九世紀 黃花梨四出頭官帽椅一對

來源:

Dale Keller, 香港, 1995年6月27日



Property from the Collection of Dr. Alvin Friedman-Kien

~1175

A RARE *HUANGHUALI* SQUARE-CORNER CABINET

18TH-19TH CENTURY

63⅝ in. (160.3 cm.) high, 32½ in. (82.6 cm.) wide, 18½ in. (47 cm.) deep

\$25,000-35,000

PROVENANCE:

Michael Dunn Antiques, New York, 25 August 1998.

阿爾文·弗里德曼-基恩醫生珍藏

清十八/十九世紀 黃花梨方角櫃

來源:

Michael Dunn Antiques , 紐約 , 1998年8月25日



1175





1176

Property from the Collection of Dr. Alvin Friedman-Kien

~1176

A PAIR OF *HUANGHUALI* SIDE CHAIRS  
20TH CENTURY

41¼ in. (104.8 cm.) high, 19¼ in. (50.2 cm.) wide, 18¾ in. (47.6 cm.) deep

\$4,000-6,000

PROVENANCE:

Acquired in New York prior to 2007.

阿爾文·弗里德曼-基恩醫生珍藏

二十世紀 黃花梨燈掛椅一對

來源:

2007年以前購藏於紐約

Property from the Collection of Dr. Alvin Friedman-Kien

~1177

A 'SHAGREEN'-INSET *HUANGHUALI*  
CORNER-LEG TABLE  
17TH CENTURY

34½ in. (87.6 cm.) high, 43½ in. (110.5 cm.) wide, 20¼ in. (51.4 cm.) deep

\$15,000-20,000

PROVENANCE:

Acquired in New York prior to 2015.

阿爾文·弗里德曼-基恩醫生珍藏

十七世紀 黃花梨嵌仿黨革面有束腰條桌

來源:

2015年以前購藏於紐約



1177



1178

Property from an Important American Collection

1179

A PAIR OF LARGE GILT-BRASS FAN-SHAPED STANDARDS

GUANGXU PERIOD, DATED BY INSCRIPTION TO THE 19TH YEAR OF GUANGXU, CORRESPONDING TO 1894

Each standard bears an inscription stating that it was gifted by the Hall of Yuqing (*Yuqing tang jing song*), and is mounted on a bamboo pole.

Each 91 in. (231 cm.) high overall

\$4,000-6,000

阿爾文·弗里德曼-基恩醫生珍藏

光緒十九年(1894) 鎏金黃銅龍紋儀仗一對

款識:「光緒十九年」「餘慶堂敬送」「南勝坊」



1179 (inscription)



1179

Property from the Collection of Dr. Alvin Friedman-Kien

1178

A YELLOW-GROUND 'NINE  
DRAGON' CARPET  
20TH CENTURY

There is a four-character mark reading *Chu Xiu Gong yong* (for imperial use in the Palace for Gathering Elegance) in a line at the top.

97⅞ in. (248.4 cm.) wide x 118½ in. (300.9 cm.) long

\$8,000-12,000

阿爾文·弗里德曼-基恩醫生珍藏

二十世紀 黃地九龍紋毯





1180

Property from an Important American Collection

**1180**  
**A CARVED RED LACQUER**  
**KANG TABLE**  
19TH CENTURY  
15¼ in. (38.5 cm.) high, 33¾ in. (86 cm.) wide,  
14 in. (35.6 cm.) deep  
\$4,000-6,000

重要美國珍藏  
清十九世紀 剔紅遊龍戲珠紋炕几



1181

Property from an Important American Collection

**1181**  
**A CARVED RED LACQUER**  
**KANG TABLE**  
19TH CENTURY  
14½ in. (36.8 cm.) high, 37 in. (94 cm.) wide,  
25 in. (63.5 cm.) deep  
\$6,000-8,000

**PROVENANCE:**  
Michael Weisbrod, New York.

重要美國珍藏  
清十九世紀 剔紅庭園人物圖炕桌  
來源:  
Michael Weisbrod, 紐約

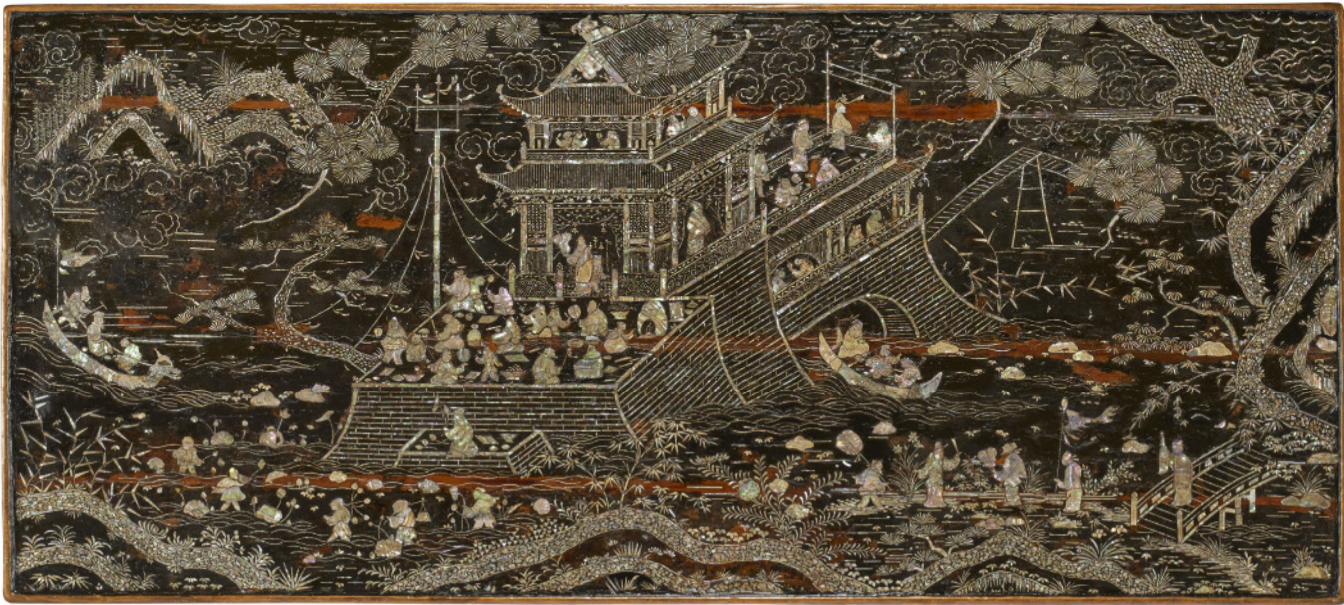


1182

Property from an Important American Collection

**1182**  
**A CARVED RED AND BLACK**  
**LACQUER BOX AND COVER**  
19TH CENTURY  
13¾ in. (34.7 cm.) diam.  
\$5,000-7,000

重要美國珍藏  
清十九世紀 黑地剔紅人物故事圖圓盒



(view of top)



Property from an Important American Collection

**1183**  
**A LARGE MOTHER-OF-PEARL-INLAID LACQUER**  
**TABLE**  
MING DYNASTY (1368-1644)  
18 in. (46 cm.) high; 62¼ in. (158 cm.) wide; 28½ in. (72.5 cm.) deep  
\$20,000-30,000

**PROVENANCE:**  
Michael Weisbrod, New York.

重要美國珍藏  
明 黑漆螺鈿有束腰長方桌  
來源:  
Michael Weisbrod, 紐約





1184

Property from an Important American Collection

1184

A WELL-CARVED RED LACQUER INCENSE STAND  
QING DYNASTY (1644-1911)

The underside of the top is carved with an apocryphal Qianlong six-character mark in gilt.  
35 in. (89 cm.) high, 19¾ in. (50.2 cm.) wide, 19 in. (48 cm.) deep  
\$30,000-50,000

PROVENANCE:  
Sotheby's New York, 2 June 1993, lot 599.

重要美國珍藏  
清 剔紅龍紋三彎腿香几  
來源:  
紐約蘇富比, 1993年6月2日, 拍品編號599



1184 (mark)



1185

Property from an Important American Collection

1185

A WELL-CARVED RED LACQUER INCENSE STAND  
QING DYNASTY (1664-1911)

35 in. (89 cm.) high, 17¼ (45.1 cm.) wide, 18 in. (45.7 cm.) deep  
\$30,000-50,000

PROVENANCE:  
Property from a Private Collection; Sotheby's New York, 20 September 2000, lot 147.

重要美國珍藏  
清 剔紅鳳鳥紋三彎腿香几  
來源:  
私人珍藏; 紐約蘇富比, 2000年9月20日, 拍品編號147

Property from an Important American Collection

1186

A RARE PAIR OF CARVED RED LACQUER  
ARMCHAIRS

QING DYNASTY (1644-1911)

The underside of each seat is carved with an apocryphal Qianlong six-character mark in gilt.  
34½ in. (87.6 cm.) high, 23½ in. (60 cm.) wide, 22 in. (56 cm.) deep  
\$40,000-60,000

PROVENANCE:  
Fritz Low-Beer Collection (1906-1976), Paris.  
Michael Weisbrod, New York.

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

LITERATURE:  
M. Weisbrod, *Dragons, Monsters and Auspicious Beasts*, New York, 1988, pp. 110-13, no. 57.



重要美國珍藏  
清 剔紅龍紋圓椅一對

來源:  
Fritz Low-Beer (1906-1976) 珍藏, 巴黎  
Michael Weisbrod, 紐約

展覽:  
紐約, Michael Weisbrod, 「Dragons, Monsters and Auspicious Beasts」, 1988年6月1-17日

出版:  
M. Weisbrod, 《Dragons, Monsters and Auspicious Beasts》, 紐約, 1988年, 頁110-13, 編號57



(marks)





1187

Property from a Prestigious Private Collection

~1187

**A HUANGHUALI RECTANGULAR LOW CORNER-LEG TABLE**

17TH-18TH CENTURY

18½ in. (47.3 cm.) high, 37½ in. (95.3 cm.) wide, 23½ in. (59.7 cm.) deep

\$20,000-30,000

**PROVENANCE:**

Robert and William Drummond, New York, 1960.  
Arthur M. Sackler (1913-1987) Collections, New York.  
Acquired from the above in 2000.

顯赫私人珍藏

十七/十八世紀 黃花梨有束腰長方桌

來源:

Robert and William Drummond, 紐約, 1960年  
亞瑟·M·賽克勒 (1913–1987) 珍藏, 紐約 2000年得自上述藏家

Property from a Massachusetts Family

~1188

**A HUANGHUALI DISPLAY CABINET**

LATE QING DYNASTY

59¾ in. (151.7 cm.) high, 28⅞ in. (73.5 cm.) wide, 15¾ in. (40 cm.) deep

\$35,000-45,000

**PROVENANCE:**

Acquired in Boston, 16 May 1995.

麻省家族珍藏

晚清 黃花梨亮格櫃

來源:

入藏於波士頓, 1995年5月16日

300



1188



1189

The Property of a Gentleman

~1189

**A PAIR OF HUANGHUALI "SOUTHERN OFFICIAL'S HAT" ARMCHAIRS**

19TH CENTURY

42¼ in. (107.3 cm) high, 23⅜ in. (59.4 cm) wide, 19⅞ in. (49.2 cm) deep

\$40,000-60,000

**PROVENANCE:**

Altfield Gallery, Hong Kong.  
Christie's New York, 26 October 1983, lot 486.

私人珍藏

清十九世紀 黃花梨南官帽椅一對

來源:

Altfield 藝廊, 香港  
紐約佳士得, 1983年10月26日, 拍品編號486

Property from a Prestigious Private Collection

~1190

**A HUANGHUALI CORNER-LEG KANG TABLE**

19TH CENTURY WITH MODIFICATIONS

14½ in. (37.2 cm.) high, 35½ in. (90.2 cm.) wide, 24½ in. (62.2 cm.) deep

\$12,000-18,000

**PROVENANCE:**

Arthur M. Sackler (1913-1987) Collections, New York.  
Acquired from the above in 2000.



1190

顯赫私人珍藏

清十九世紀 黃花梨有束腰炕桌(後經改裝)

來源:

亞瑟·M·賽克勒 (1913–1987) 珍藏, 紐約  
2000年得自上述藏家

301





1191

Property from a Distinguished Private American Collection

**1191**  
**A PAIR OF LACQUERED *JUMU* STOOLS**  
19TH CENTURY  
20⅞ in. (51.1 cm.) high, 23 in. (58.4 cm.) square  
\$3,000-5,000

**PROVENANCE:**  
C. L. Ma, Hong Kong.

顯赫美國私人珍藏  
清十九世紀 櫟木罩漆方凳一對  
來源：  
馬可樂，香港



The Property of a New York Collector

**1192**  
**A *JUMU* 'BAMBOO'-STYLE CORNER-LEG TABLE**  
18TH CENTURY  
31¾ in. (80.8 cm.) high, 72¼ in. (180.9 cm.) wide, 22 in. (56 cm.) deep  
\$10,000-15,000

**PROVENANCE:**  
Watermoon Gallery, New York, June 2003.

紐約私人珍藏  
清十八世紀 櫟木仿竹加矮老條桌  
來源：  
Watermoon 藝廊，紐約，2003年6月



1192

Property from a Private American Collection

**1193**  
**A YELLOW-GROUND SILK CARPET**  
19TH CENTURY  
There is a five-character mark reading Qianqing Gong yuyong (for imperial use in the Palace of Heavenly Purity) in a line along the top.  
67 × 105 in. (170.2 × 266.7 cm.)  
\$30,000-50,000

The Qianqing Gong, or 'Palace of Heavenly Purity', the first of the Three Rear Halls, formerly contained the sleeping chambers of Ming emperors. During the Qing dynasty, however, emperors began to manage state affairs from the Qianqing Gong. The Palace was eventually turned into a formal living room and offices, where emperors summoned subordinates for consultation, received foreign envoys, as well as gave banquets for family members, relatives and high officials (see Wan-go Weng and Yang Boda, *The Palace Museum: Peking, Treasures of the Forbidden City*, 1982, p. 50). It is uncertain whether or not this carpet was ever used in the Palace, but if it were, carpets inevitably would have been replaced at regular intervals. A similar carpet sold at Christie's Hong Kong, 31 May 2010, lot 1930.

美國私人珍藏  
清十九世紀  
黃地絲織「乾清宮御用」團花紋毯





# THE FAGAN JADES

## An Extraordinary Group of Massive Green Jade Vessels

(Lots 1194–1196)

The following group of massive green jade vessels, along with the imperial Yongzheng-period jade tablet book, lot 1197, and lots 1198–1200, from the Fine Arts Museum of San Francisco, were bequeathed to the Museums by the American sugar heiress Helene Irwin Fagan (1887–1966). The group comprises a pair of double-gourd ewers and covers, a pair of ladles, and a basin. Each vessel bears the reign mark of the Qianlong Emperor and exhibits an opulent luxurious use of precious green jade.

Spinach-green jade plays an important role in the history of the Qianlong Emperor's (r. 1736–1795) court. In 1759, Qianlong expanded his empire to include the northwest province of Xinjiang and ordered his banner men to look for sources of jade in this newly-conquered province. Before this time, jade was considered a foreign tribute rather than a local product, but now that jade could be sourced from a province within the empire, this connotation would change going forward. In 1762, the banner men found 1,514 *jin* (a unit of weight) of jade stone, much of which was of a distinctive 'green jade' color, and sent it to Suzhou to be carved into Imperial articles. On August 3<sup>rd</sup>, 1761, Prince Zhuang, a

first-rank prince of the Qianlong period, claimed that "[n]o stone [...] would be better for crafting the chimes [for the Confucian ritual of the winter solstice] than the beautiful nephrite jade mined from the newly pacified territory of Xinjiang." (See Yulian Wu, "Chimes of Empire: The Construction of Jade Instruments and Territory in Eighteenth-Century China," *Late Imperial China*, Vol. 40, No. 1, June 2019, 43). Thus, for the Qianlong Emperor, jade was associated with both Confucian ritual culture and the successes of ruling power.

A plethora of Imperial spinach-green jade objects, all likely crafted out of the jade from the newly-discovered 1762 quarry, emerged soon after this time. Most notably, a large group of dated Qianlong-period spinach-green jade chimes that includes an example, dated by inscription to 1764, sold at Christie's Hong Kong, 26 November 2014, lot 2941. (Fig. 1) Other spinach-jade chimes with the same 1764 date include one exhibited in China Institute in America, *Chinese Jade through the Centuries*, New York, 1968, no. 66; one from the Baron Antoine Allard Collection, sold at Sotheby's Paris, 10 June 2014, lot 80; and another example sold at Sotheby's Hong Kong, 8–9 November

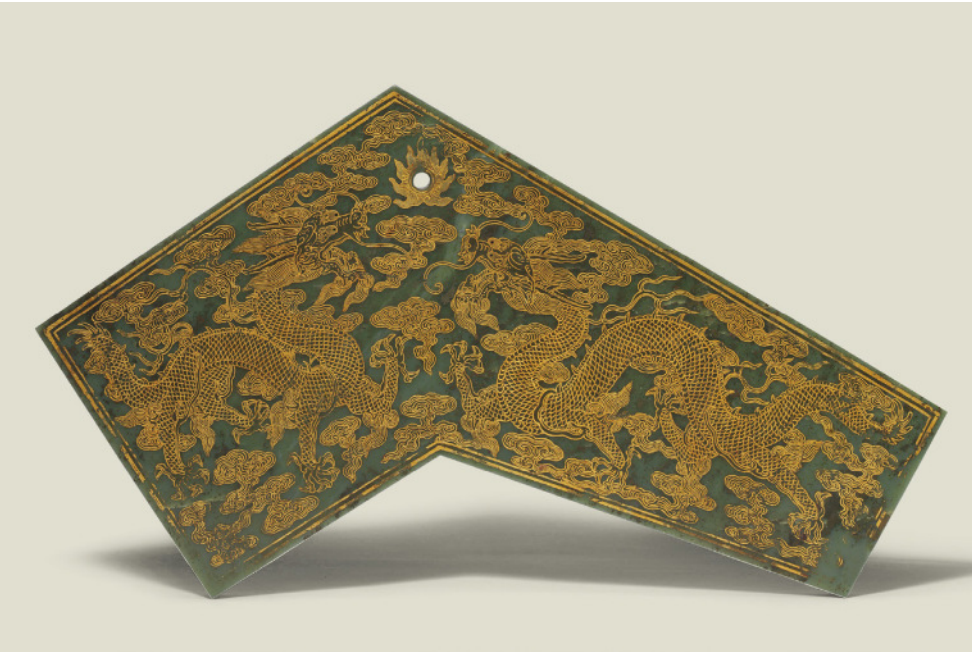


Fig. 1 Spinach-green jade chime, Qianlong period, dated by inscription to 1764, sold at Christie's Hong Kong, 26 November 2014, lot 2941.  
圖一 清乾隆，碧玉描金龍紋「南呂」編磬，描金《乾隆二十九年製》款，1764年，佳士得香港，2014年11月26日，拍品編號2941。







Fig. 2 Carved spinach-green jade basin, Qianlong period, dated by inscription to 1770. Palace Museum, Beijing 故00199581, ©Palace Museum, Beijing.  
圖二 叶尔羌青玉龙纹盘，據銘文所載，可考為乾隆時期，1770年，故宮博物院，北京，館藏編號故00199581，©故宮博物院，北京。

1982, lot 362. Also noteworthy is a large group of dishes, bowls, and cups all carved from similar green jade and inscribed with Qianlong seal marks, such as the group of six vessels deaccessioned from the Art Institute of Chicago and sold at Christie's New York, 22 March 2007, lot 108, and the group of eight, also deaccessioned from the Art Institute of Chicago, sold at Christie's New York, 2 September 2001, lot 313. A single Qianlong mark-and-period bowl carved from similar green jade is illustrated in *Gems of Beijing Cultural Relics Series – Jades*, Beijing, 2002, no. 236.

In addition to the spinach green jade chimes, this distinctive green Xinjiang jade was used to make other massive articles, such as vessels, including the example densely carved with dragons amidst clouds and water and set on a *zitan* stand, in the collection of the Palace Museum, Beijing, illustrated in *Zhongguo Yuqi Quanji* - 6 - *Qing*, Hebei, 1991, p. 175 and 325, no. 252. This vessel is also illustrated by Yang Boda, ed., *Chinese Jades Throughout the Ages – Connoisseurship of Chinese Jades*, vol. 12, Qing Dynasty, 1996, no. 2. (Fig. 2) This Palace Museum basin is inscribed with various couplets from officials and scholars praising the material and noting that it came from Xinjiang. The basin is inscribed with a Qianlong mark and a date (1770), but the author notes that work commenced on this basin in the Palace workshops in 1773 and it required an impressive six years for completion. The lengthy inscriptions and lengthy completion times for this basin further demonstrates the extensive resources, material and appreciation awarded to spinach green jades during this time. Another green jade basin of similar material and massive size, also carved with dragons, currently displayed in Le Shou Tang, is in the collection of the Palace Museum, Beijing, accession number 00199325. The website notes that this vessel was carved from jade from Xinjiang, and that it took four years to complete and was finished in the 45<sup>th</sup> year of the Qianlong reign, corresponding to 1780. The similarity in stone, size and mark between this basin and the Fagan jades places the Fagan jades amongst this elite and highly prized group of Imperial mid-Qianlong-period spinach-green jade vessels.



Fig. 3. Spinach-green jade basin with inscriptions, Qianlong period. The Yale University Art Gallery, 1976.117.  
圖三 詩文碧玉盆，清乾隆，耶魯大學美術館，館藏編號1976.117。

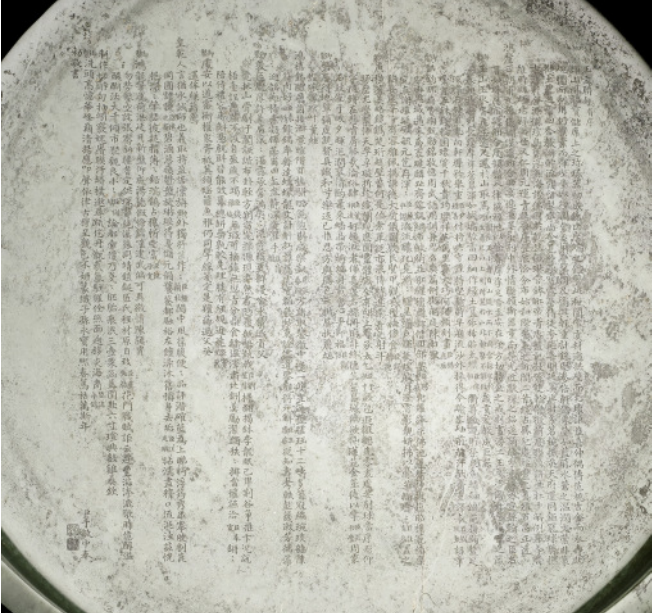


Fig. 4 Spinach-green jade basin, Qianlong period, dated by inscription to 1762. Palace Museum, Beijing 故00093384, ©Palace Museum, Beijing.  
圖四 和田碧玉光素盤，據銘文所載，可考為乾隆時期，1762年，故宮博物院，北京，館藏編號故00093384，©故宮博物院，北京。

The Fagan jade basin carved with lotus scroll is of almost identical form to a slightly larger Qianlong-marked basin (56.5 cm.) fashioned from similar stone and with similar satiny polish from the Yale University Art Gallery, illustrated by Denise Leidy, “Chinese Jades: Selections from the Yale University Art Gallery,” *Arts of Asia*, May-June 2020, pp. 30-31, no. 22m. (Fig. 3) The Yale basin is inscribed on the base with a large Qianlong six-character seal mark within a square that is identical to the seal mark on the Fagan basin. The Yale basin, however, is undecorated on the exterior and is inscribed with numerous poems and odes on the interior, showcasing its status as an imperial object. This inscription illustrates the significant reception of this basin at court, and records twenty-eight poems praising the basin, written by court ministers and members of the Imperial Academy under the supervision of Yu Minzhong (1714-1780), who served as Minister of State from 1760. As Leidy notes, other poems inscribed in the basin were authored by Fu Heng (1722-1770), the younger brother of Qianlong's first empress, Su Hede (1710-1772), Dong Banda (1696-1769), and Liu Xingwei (1718-1772). The poems and the basin were likely finished around 1766, which is just two years after the aforementioned 1764 chimes, and just four years after the Xinjiang quarry was discovered and mined. Given the likely completion date of 1766 and similar material, it could indicate that this basin and the Fagen green jades were made around the same time.



Fig. 5 Gold double-gourd ewer, Qing dynasty. Palace Museum, Beijing 故00012131, ©Palace Museum, Beijing.  
圖五 金鑿雲龍紋葫蘆式執壺，清代，故宮博物院，北京，館藏編號故00012131，©故宮博物院，北京。

Another massive circular jade basin, of a slightly larger size (65.3 cm.) and with an everted rim, is inscribed and dated to the *renwu* year of the Qianlong period, corresponding to 1762, and is illustrated in *Zhongguo yuqi quanji*, vol. 6. Qing, Hebei, 1991, p. 46 and p. 275, nos. 76 and 77. (Fig. 4) The material, style of carving and polish are all very similar to that of the Fagan basin. The author states that this basin showcases the bold style and carving of Xinjiang jades.

The double-gourd ewers in the group have related examples in other materials, including a gold ewer of similar form, also with dragon-heads adorning the handle and spout, illustrated in *Qingong Yanyue Cangzhen* (*The Qing Palace Banquet Treasures*), Beijing, 2002, p. 7, no. 22. (Fig. 5) Such ewers were usually made in pairs, and it is speculated that these ewers were made to contain wine. The rendering of the dragon heads on the present ewers is similar to that on the aforementioned Palace Museum basin dated to 1770.

The high Imperial favor for spinach-green jades during the Qianlong reign are evidenced in this abundant quantity of large-scale spinach-green jades with Imperial marks, dates, and inscriptions. Of comparable size and material, and also bearing the Qianlong marks, the Fagan jade vessels likely belong to this well-documented group of highly-prized vessels.



# Property from the Fine Arts Museums of San Francisco

(Lots 1194–1200)

The following group of exceptional jade works was donated to the Legion of Honor in 1975 by the American sugar heiress Helene Irwin Fagan (1887-1966).

Helene Irwin Fagan was born in the territory of Hawaii in the city of Honolulu in 1887. The only child of William G. Irwin and Fannie Marie Ivers Holladay Irwin she was the heiress to the family’s fortune formed by her father. William G. Irwin gained his wealth in the sugar business through a very lucrative partnership with Adolph Claus J. Spreckels. It was Spreckel’s son, Adolph B. and his wife, Alma de Bretteville Spreckels who later founded the California Palace of the Legion of Honor museum in 1924. The close business partnership between Irwin and Spreckels no doubt continued to the next generation and the loyalty between the families was likely the impetus behind Helena Irwin Fagan’s later donations to the Legion of Honor which included the jades in this sale.

After the Irwin family’s relocation from Hawaii to San Francisco, Helene married Charles Templeton Crocker, the grandson of the

railroad magnate, Charles Crocker. With an eye for the exquisite, Helene spared no expense when it came to her surroundings. Using the fortune inherited from her parents she purchased land in Pebble Beach on which to build her home, securing the architect George Washington Smith for the task. As an example of her lavish taste, the 10,000 square foot building, later coined ‘The Crocker Mansion’ was opulently faced with stone cut from Mt. Vesuvius and was faced with 45 marble columns sourced from 16 countries.

The couple divorced in 1928 and Helene went on to marry Paul I. Fagan in 1929. They settled in multiple homes on the west coast as well as a 10,000 acre ranch in Hawaii and a resort in Maui. Helene died in 1966 and a number of works from her collection were donated to the Legion of Honor Museum in San Francisco, and formally accessioned in 1975. The generous donation illustrates the continued bond between the Irwin and Spreckels families, with the proceeds from the current sale supporting the acquisition fund of the Legion of Honor museum.

PROPERTY FROM THE FINE ARTS MUSEUMS OF SAN FRANCISCO

1194

## A VERY RARE PAIR OF MASSIVE SPINACH-GREEN JADE EWERS AND COVERS

QIANLONG INCISED SIX-CHARACTER MARKS IN A LINE AND PROBABLY OF THE PERIOD

Each 22½ in. (57.2 cm.) high

\$250,000-350,000

### PROVENANCE:

Helene Irwin Fagan (1887-1966) Collection, California.

Donated to the Legion of Honor Museum, San Francisco in 1975.

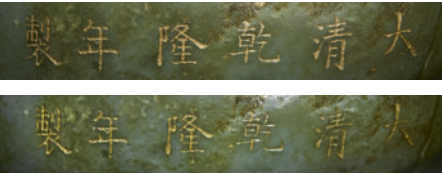
舊金山美術館珍藏

或為清乾隆 碧玉龍紋執壺一對 單行六字楷書描金刻款

來源:

Helene Irwin Fagan (1887–1966) 珍藏, 加州

於1975年贈與舊金山榮勳宮博物館



(marks)







1195 (base)

Property from a Fine Arts Museums of San Francisco

**1195**

**A MASSIVE AND VERY RARE CARVED SPINACH-GREEN JADE SHALLOW BASIN**

QIANLONG INCISED SIX-CHARACTER SEAL MARK AND PROBABLY OF THE PERIOD

17½ in. (43.5 cm.) diam.

\$150,000-250,000

**PROVENANCE:**

Helene Irwin Fagan (1887-1966) Collection, California.  
Donated to the Legion of Honor Museum, San Francisco in 1975.

舊金山美術館珍藏

或為清乾隆 碧玉雕花大盆 六字篆書刻款

來源:

Helene Irwin Fagan (1887-1966) 珍藏, 加州

於1975年贈與舊金山榮勳宮博物館



1195 (mark)



(mark on the Yale University Art Gallery jade basin)



Spinach-green jade basin with inscriptions, Qianlong period. The Yale University Art Gallery, 1976.117. (two views).

碧玉刻文大盤，清乾隆，耶魯大學藝術館，1976.117 (兩面)





Property from a Fine Arts Museums of San Francisco

1196

A VERY RARE PAIR OF MASSIVE  
SPINACH-GREEN JADE LADLES  
QIANLONG INCISED SIX-CHARACTER SEAL MARKS  
AND PROBABLY OF THE PERIOD

Each 22 in. (56 cm.) long

\$40,000-60,000

PROVENANCE:

Helene Irwin Fagan (1887-1966) Collection, California.  
Donated to the Legion of Honor Museum, San  
Francisco in 1975.

舊金山美術館珍藏

或為清乾隆 碧玉大勺一對 單方框六字篆書刻款

來源:

Helene Irwin Fagan (1887-1966) 珍藏, 加州  
於1975年贈與舊金山榮勳宮博物館



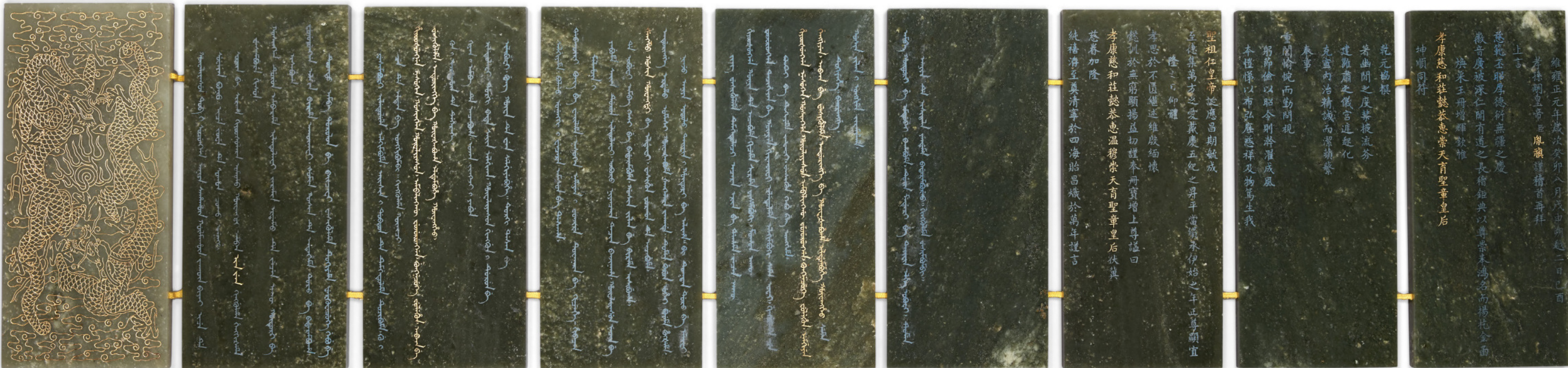
(marks)



(detail)







Property from the Fine Arts Museums of San Francisco

1197

### A RARE IMPERIAL INCISED AND GILT-DECORATED JADE NINE-TABLET BOOK

DATED BY INSCRIPTION TO THE FIRST YEAR OF YONGZHENG, CORRESPONDING TO 1723

Composed of nine rectangular tablets including a cover plaque, with inscriptions in Chinese and Manchu stating that the book was made in honor of Empress Xiao Kang Zhang (1640-1663), the Kangxi Emperor's mother. Each plaque 5⅞ x 11⅜ in. (13.1 × 29 cm.)

\$200,000-300,000

#### PROVENANCE:

Helene Irwin Fagan (1887-1966) Collection.

Donated to the Legion of Honor Museum, San Francisco in 1975.

舊金山美術館珍藏

雍正元年（1723年）孝康章皇后玉謚冊一組九頁

來源:

Helene Irwin Fagan (1887–1966) 珍藏, 加州 於1975年贈與舊金山榮勳宮博物館

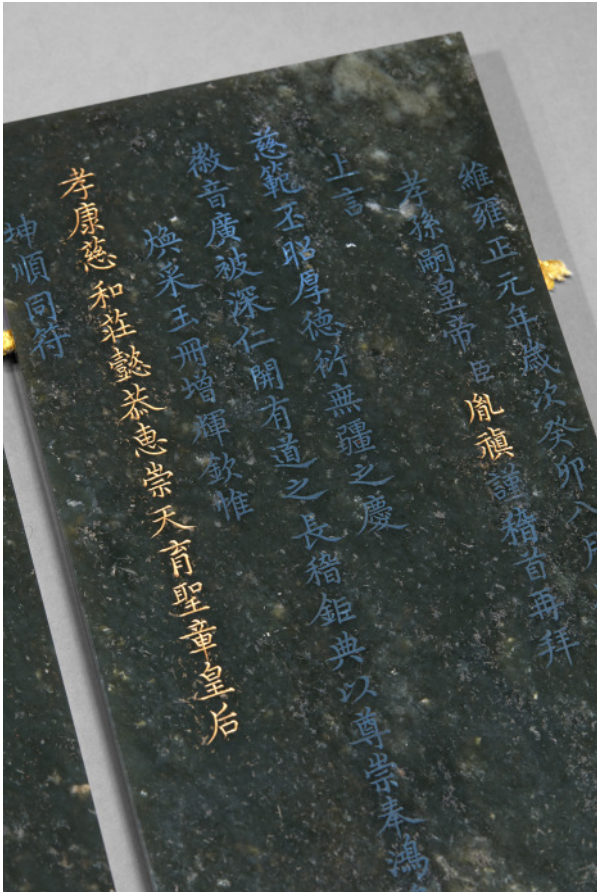
刻文：維雍正元年歲次癸卯八月戊申朔越二日巳酉孝孫嗣皇帝臣胤禩謹稽首再拜上言慈範丕昭厚德衍無疆之慶徽音廣披深仁開有道之長稽鉅典以尊崇奉鴻名而揚挖金函煥采玉冊增輝欽惟孝康慈和莊懿恭惠崇天育聖章皇后坤順同符乾元協撰著幽閒之度禁掖流芬著幽閒之度禁掖流芳建雍肅之儀宮庭起化克宣內治精誠而潔蘋蘩奉事重聞愉悅而勤問視躬節儉以昭令則澣濯成風本愷悌以布弘庥慈祥及物篤生我聖祖仁皇帝誕應昌期毓成至德集萬方之愛戴慶五紀之昇平當繼承伊始之年正尊顯宜隆之日仰體孝思於不匱繼述維殷緬懷懿訓於無窮顯揚益切謹奉冊寶增上尊諡曰孝康慈和莊懿恭惠溫穆崇天育聖章皇后伏冀慈眷加隆純禧淳至莫清寧於四海貽昌熾於萬年謹言

The present set of spinach-green jade book leaves is remarkable for its generous use of jade, meticulously carved inscriptions, and historical importance. Rare books of this kind from the Qing dynasty continued an ancient tradition of recording secular and temporal rites. During the Qing period, palace regulations specified that jade books were presented to an empress, empress dowager, or grand empress dowager, sometimes in lieu of a gold book or seal, upon her appointment or receipt of an honorary title.

The current jade book are dated to the eighth month of Guimao, the first year of Yongzheng, corresponding to 1723. The inscriptions commemorate the conferral of an additional posthumous title on Empress Xiao Kang Zhang (1640-1663), the paternal grandmother of the Yongzheng Emperor. In the lengthy inscription, Yongzheng praises her extraordinary elegance, self-discipline, and exemplary management of the inner palace household. The emperor expresses endless longing for her guidance and adds the title of *Wén Mu* to the Empress, concluding the praises with displays of filial piety and wishes for universal peace for the next ten thousand years. The inscriptions on the present jade book are documented in *Huangchao wenxian tong kao* [*Imperial Comprehensive Investigations based on Literary and Documentary Sources*], volume 240, published by the scholar-official Zhang Tingyu in 1787 during the Qianlong period. This publication records the rules and regulations at the Qing court from the founding of the Qing dynasty to the 57th year of the Qianlong reign (1785).

Although Empress Xiao Kang Zhang passed away at the young age of 24, she nevertheless achieved numerous advancements at the palace from a low-rank consort at the age of 13. According to *Qing Shi Gao* (Draft History of Qing), published by Zhao Erxun in 1927, in the spring of the 11th year of the Shunzhi period (1654), when Empress Xiao Kang Zhang (née Tong Jiashi) was pregnant, the empress dowager saw light shining from Xiao Kang Zhang's sleeves as if dragons were protecting her. Thus, the Empress dowager predicted that Xiao Kang Zhang would bring great fortune after giving birth to a son. Xiao Kang Zhang's son eventually succeeded to the throne and became the Kangxi Emperor.

Similar jade books conferring titles of honor to late sovereigns are recorded, inscribed with further text outlining the achievements of the pertinent deceased emperor. The first of these examples is illustrated by W. Watson, *Chinese Jade Books in the Chester Beatty Library*, Dublin, 1963, p. 34, pl. 8, dated to 1648, which records a conferment by the Emperor Shunzhi to his ancestor in the sixth generation. Another set of ten jade tablets in the Shenyang Palace Museum was included in the exhibition, *Imperial Life in the Qing Dynasty, The Empress Place*, Singapore, and illustrated in the catalogue, p. 28, together with its original yellow silk book jacket. The Shenyang Palace jade book is dated to the first year of Qianlong (1736) and honors his great-grandfather, the Emperor Shunzhi. A set of Kangxi-period jade books with similar carved gilt dragon decoration, consisting of five tablets, was sold at Sotheby's Paris, 16 December 2010, lot 264, and another book set of 10 tablets was sold at Christie's New York, 22-23 March 2012, lot 1805.



(detail)





1198

Property from the Fine Arts Museums of San Francisco

**1198**  
**A SMALL SPINACH-GREEN JADE TREE TRUNK-FORM VASE**  
20TH CENTURY  
5¼ in. (13.4 cm.) high  
\$3,000-5,000

**PROVENANCE:**  
Helene Irwin Fagan (1887-1966) Collection, California.  
Donated to the Legion of Honor Museum, San Francisco in 1975.

舊金山美術館珍藏  
二十世紀 翠玉樹樁式小花插  
來源：  
Helene Irwin Fagan (1887-1966) 珍藏，加州  
於1975年贈與舊金山榮勳宮博物館



1199

Property from the Fine Arts Museums of San Francisco

**1199**  
**A LAVENDER JADEITE JUE-FORM VESSEL**  
20TH CENTURY  
5½ in. (13.8 cm.) high  
\$3,000-5,000

**PROVENANCE:**  
Helene Irwin Fagan (1887-1966) Collection, California.  
Donated to the Legion of Honor Museum, San Francisco in 1975.

舊金山美術館珍藏  
二十世紀 翠玉爵盃  
來源：  
Helene Irwin Fagan (1887-1966) 珍藏，加州  
於1975年贈與舊金山榮勳宮博物館

Property from the Fine Arts Museums of San Francisco

**1200**  
**A LARGE MUGHAL-STYLE SPINACH-GREEN JADE RELIQUARY BOX AND COVER**  
20TH CENTURY  
The base of the box is carved with an apocryphal four-character mark of the Song-dynasty emperor Huizong (Xuanhe, 1119-1125).  
11¼ in. (28.7 cm.) square  
\$60,000-80,000

**PROVENANCE:**  
Helene Irwin Fagan (1887-1966) Collection, California.  
Donated to the Legion of Honor Museum, San Francisco in 1975.

舊金山美術館珍藏  
二十世紀 碧玉痕都斯坦式仙人紋四方蓋盒  
來源：  
Helene Irwin Fagan (1887-1966) 珍藏，加州  
於1975年贈與舊金山榮勳宮博物館



(another view)







1201

Property from the Estate of Marvin Davidson

**1201**  
**A SOAPSTONE FIGURE OF A SEATED LUOHAN**  
17TH-18TH CENTURY

4 in. (10.2 cm.) high  
\$4,000-6,000

Marvin Davidson 珍藏  
十七/十八世紀 壽山石雕羅漢坐像



1202

Property from an American Family Collection

**1202**  
**A WELL-CARVED SOAPSTONE FIGURE OF A SEATED LUOHAN**  
17TH-18TH CENTURY

4 3/8 in. (11.2 cm.) high  
\$7,000-9,000

**PROVENANCE:**  
Frank Finnell (1888-1967) and Marie Hinman (1894-1980) Collection, acquired before 1939, and thence by descent within the family.

美國家族珍藏  
十七/十八世紀 壽山石雕羅漢坐像

來源:  
Frank Finnell (1888–1967年) 暨 Marie Hinman (1894–1980年) 伉儷珍藏，於1939年前入藏，後於家族中流傳

The Property of a Gentleman

**1203**  
**A LARGE ‘CHICKEN BLOOD’ SOAPSTONE SEAL**  
QING DYNASTY (1644-1911)

The base is inscribed with four characters in seal script reading *zi sun bao zhi* (treasured by the offspring).  
3 3/4 in. (9.5 cm.) high, Japanese wood box  
\$25,000-35,000

**PROVENANCE:**  
Sen Shu Tey, Tokyo.  
Property from an Important Japanese Collection; Christie's New York, 20 March 2014, lot 2043.

The stone's name, 'chicken-blood,' is derived from the intense crimson streaks resembling fresh chicken blood drips. The finest chicken-blood stone is mined in the Yuyan Mountain in Lin'an County, Zhejiang province. The limited production of chicken-blood stone makes it highly desirable for master seal carvers to commission important seals. Alongside *tianhuang* stone and *furong* stone, chicken-blood stone is regarded as one of the *yinshi sanbao* (three treasured seal stones). The present example is extremely rare for its deep color and large size, measuring 9 cm. in height. Smaller chicken-blood seals of similar quality, formerly in the Xu Hanqing Collection, were sold at Christie's New York on 15 September 2011, lots 920 and 930.

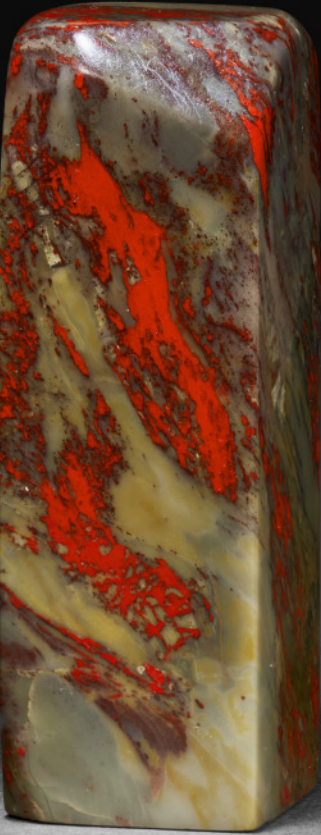
士紳珍藏  
清 雞血石大方章  
印文: 子孫寶止  
來源:  
千秋庭，東京  
日本重要私人珍藏  
紐約佳士得，2014年3月20日，拍品編號2043



(seal face)



(seal impression)





The Property of a Gentleman

1204

A FINELY CARVED *BAIFURONG* SOAPSTONE  
GUANYIN AND AN ACOLYTE GROUP

KANGXI PERIOD (1662-1722)

5½ in. (14 cm.) high, cloth box

\$30,000-50,000

PROVENANCE:

Spink & Son Ltd., London (according to label).  
Lydia, Baroness Dunn Collection, Hong Kong / United Kingdom.  
Christie's South Kensington, 14 March 2010, lot 135.

士紳珍藏

清康熙 芙蓉石雕送子觀音像

來源:

Spink & Son Ltd.，倫敦 (據標籤)  
鄧蓮如女男爵珍藏，香港/ 英國  
倫敦佳士得，2010年3月14日，拍品編號135



(detail)

The present soapstone figure of Guanyin, depicted with a standing boy worshipping, can be identified as Songzi Guanyin, the Goddess Giver of Children. The origin of Songzi Guanyin can be traced in the *Sūtra on the White Lotus of the True Dharma*, where it is mentioned that "if a fertile woman, wishing for a son, prays to Guanyin every week, her son will be blessed with fortune and intelligence; if she is wishing for a daughter, her daughter will be blessed with grace and beauty." According to Terese Bartholomew in *Hidden Meanings in Chinese Art*, San Francisco, 2006, p. 58, Chinese couples are expected to produce sons soon after their marriage who will perpetuate the family name and continue to worship the ancestors, praying to various gods and goddesses known to bless barren couples with children, such as Guanyin. The soapstone material used for this exquisite figure is *baifurong*, a variety of *furong* stone that ranges in color from white to pale creamy beige, found at the Jialiang mountains, located about eight kilometers outside of Shoushan village in Fujian province. The large size of the current figure and the naturalistic details of the carving distinguish it as among the finest soapstone carvings of the 17th and 18th centuries.

The distinguished provenance of this figure is noteworthy. It was once part of the collection of the Rt Hon. Baroness Dunn, an acclaimed businesswoman and politician. In 1981, she became the first woman to sit on the board of directors of HSBC (Hong Kong and Shanghai Banking Corporation); from 1992 to 2008, she served as the bank's Deputy Chairman. In 1989, she was appointed DBE (Dame Commander) and later became the first Chinese woman to be elevated to the British peerage in Queen Elizabeth II's 1990 Birthday Honours. She was introduced to the House of Lords as Baroness Dunn, of Hong Kong Island in Hong Kong and of Knightsbridge in the Royal Borough of Kensington and Chelsea on 24 August 1990. Baroness Dunn was also awarded the Prime Minister of Japan's Trade Award in 1987 and the United States' Secretary of Commerce award in 1988.







1205

Property from the Collection of Lady Thomson (Judith Bullitt)

1205

**TWO SMALL JADE FIGURES OF RECUMBENT BIRDS**

LIAO-YUAN DYNASTY (AD 907-1368)

Both figures are pierced through the body for suspension.  
The larger 2½ in. (5.5 cm.) long

\$6,000-8,000

**PROVENANCE:**

Lady Thomson (Judith Bullitt) (1939-2021) Collection, Cambridge, Massachusetts, by 1981.

Thomson 爵士夫人 (Judith Bullitt) 珍藏

遼/元 玉雕瑞禽兩件

來源:

Thomson 爵士夫人 (Judith Bullitt) (1939–2021) 珍藏, 麻州劍橋

Property from the Collection of Lady Thomson (Judith Bullitt)

1206

**A WELL-CARVED GREEN AND BROWN JADE LOTUS LEAF-FORM WASHER**

SOUTHERN SONG-MING DYNASTY (1127-1644)

4½ in. (11.5 cm.) long

\$7,000-10,000

**PROVENANCE:**

Lady Thomson (Judith Bullitt) (1939-2021) Collection, Cambridge, Massachusetts, by 1981.

Thomson 爵士夫人 (Judith Bullitt) 珍藏

南宋/明 青褐玉蓮葉式洗

來源:

Thomson 爵士夫人 (Judith Bullitt) (1939–2021) 珍藏, 麻州劍橋



1206 (two views)

Property from the Collection of Lady Thomson (Judith Bullitt)

1207

**A RARE PALE GREY AND BROWN JADE 'BOY AND DRAGON' WASHER**

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

¾ in. (8.3 cm.) wide

\$8,000-12,000

**PROVENANCE:**

Lady Thomson (Judith Bullitt) (1939-2021) Collection, Cambridge, Massachusetts, by 1981.

Compare the larger (11.7 cm.) jade vessel described as a cup and dated to the Jin-Yuan dynasty, 12<sup>th</sup>-14<sup>th</sup> century, which is flanked by *chilong* and also carved with clouds, formerly in the Florence and Herbert Irving Collection and now in the Metropolitan Museum of Art, New York, acc. no. 2015.500.5.7.

Thomson 爵士夫人 (Judith Bullitt) 珍藏

南宋/元 灰褐玉童子螭龍洗

來源:

Thomson 爵士夫人 (Judith Bullitt) (1939–2021) 珍藏, 麻州劍橋



1207 (two views)





1208 (two views)



Property from the Collection of Lady Thomson (Judith Bullitt)

**1208**

**AN UNUSUAL PALE GREENISH-GREY JADE CARVING OF A FOREIGNER WITH BUDDHIST LION**

YUAN-MING DYNASTY (1279-1644)

2¼ in. (5.8 cm.) high

\$6,000-8,000

**PROVENANCE:**  
Lady Thomson (Judith Bullitt) (1939-2021) Collection, Cambridge, Massachusetts, by 1981.

Thomson 爵士夫人 (Judith Bullitt) 珍藏  
元/明 灰青玉雕胡人戲獅把件  
來源:  
Thomson 爵士夫人 (Judith Bullitt) (1939–2021) 珍藏, 麻州劍橋

Property from an Important Private American Collection

**1209**

**A RARE SMALL WHITE JADE RECTANGULAR 'DEER, CRANE, AND PINE' PLAQUE**

JIN-YUAN DYNASTY (1115-1368)

3⅞ in. (8.7 cm.) long

\$5,000-7,000

**PROVENANCE:**  
Michael Weisbrod, New York.

重要美國私人珍藏  
金/元 白玉雕鶴鹿同春帶板  
來源:  
Michael Weisbrod, 紐約

1209

Property from the Collection of Lady Thomson (Judith Bullitt)

**1210**

**A WELL-CARVED WHITE AND BROWN JADE FIGURE OF A RECUMBENT MYTHICAL BEAST**

MING DYNASTY (1368-1644)

The figure is shown with its nose scrunched and one eye closed in contentment as it scratches its ear with its right hind leg

2¼ in. (5.8 cm.) wide

\$7,000-9,000

**PROVENANCE:**  
Lady Thomson (Judith Bullitt) (1939-2021) Collection, Cambridge, Massachusetts.

Thomson 爵士夫人 (Judith Bullitt) 珍藏  
明 白褐玉雕瑞獸啣芝把件  
來源:  
Thomson 爵士夫人 (Judith Bullitt) (1939–2021) 珍藏, 麻州劍橋



(another view)







1211

Property from the Collection of Lady Thomson (Judith Bullitt)

**1211**  
**A RARE WHITE AND BLACK JADE FIGURE OF A FOREIGN TRIBUTE BEARER**  
17TH-18TH CENTURY

2¾ in. (7.1 cm.) high  
\$7,000-9,000

**PROVENANCE:**  
Lady Thomson (Judith Bullitt) (1939-2021)  
Collection, Cambridge, Massachusetts, by 1981.

Thomson 爵士夫人 (Judith Bullitt) 珍藏  
十七/十八世紀 白玉帶黑皮胡人獻寶把件  
來源:  
Thomson 爵士夫人 (Judith Bullitt) (1939-2021) 珍藏, 麻州劍橋



1212

Property from the Collection of Lady Thomson (Judith Bullitt)

**1212**  
**A WHITE JADE CARVING OF A MAN WITH BUDDHIST LION**  
17TH-18TH CENTURY

2 in. (5.2 cm.) wide  
\$6,000-8,000

**PROVENANCE:**  
Lady Thomson (Judith Bullitt) (1939-2021)  
Collection, Cambridge, Massachusetts.

Thomson 爵士夫人 (Judith Bullitt) 珍藏  
十七/十八世紀 玉人戲獅把件  
來源:  
Thomson 爵士夫人 (Judith Bullitt) (1939-2021) 珍藏, 麻州劍橋

**Dongxi Studio**  
Property from a Distinguished Private Belgian Collection

**1213**  
**A GREENISH-WHITE JADE RHYTON**  
YUAN-MING DYNASTY (1279-1644)

7 in. (17.8 cm.) high, box  
\$20,000-30,000

**PROVENANCE:**  
Askenazie & Co, San Francisco.

**EXHIBITED:**  
Brussels, Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 25 October-17 December 1995. Luxembourg, Kredietbank Luxembourg, 1 February-13 April 1996.

**LITERATURE:**  
Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 109, no. 62.

東西軒-重要比利時顯赫私人珍藏  
元/明 青白玉雕螭龍紋角形盃  
來源:  
Askenazie & Co, 舊金山

展覽:  
布魯塞爾, Kredietbank 藝廊, 「Chinese Jade and Scroll Paintings from the Dongxi Collection」, 1995年10月25日-12月17日, 蓋森堡, Kredietbank 藝廊, 1996年2月1日-4月13日  
出版:  
Nicole De Bisscop, 《Chinese Jade and Scroll Paintings from the Dongxi Collection》, 布魯塞爾, 1995年, 頁109, 編號62



(another view)







1214 (two views)



1215

Property from the Collection of Lady Thomson (Judith Bullitt)

1214

A WELL-CARVED WHITE JADE FIGURE OF A RECUMBENT BIRD

MING-QING DYNASTY, 15TH-18TH CENTURY

The figure is pierced through the belly for suspension.

2½ in. (6.4 cm.) long

\$5,000-7,000

PROVENANCE:

Lady Thomson (Judith Bullitt) (1939-2021) Collection, Cambridge, Massachusetts.

Thomson 爵士夫人 (Judith Bullitt) 珍藏

明/清 十五至十八世紀 白玉鳥

來源:

Thomson 爵士夫人 (Judith Bullitt) (1939–2021) 珍藏, 麻州劍橋

The Property of a Private Hawaii Collector

1215

A WHITE JADE CARVING OF SHOULAO AND A DEER

18TH-19TH CENTURY

3¼ in. (8 cm.) high

\$5,000-7,000

夏威夷私人珍藏

清十八/十九世紀 白玉壽老瑞鹿擺件

Property from a West Coast Collection

1216

A PALE GREENISH-WHITE JADE RUYI SCEPTER

19TH CENTURY

15¾ in. (39.5 cm.) long, glass display box, cloth box

\$60,000-80,000

*Ruyi* means 'as one desires,' and is associated with expressions such as *jixiang ruyi*, 'may all your good fortunes be fulfilled.' The *ruyi*-form head symbolizes peace, prosperity and longevity. *Ruyi* scepters were known to have been commissioned by Qing emperors either to commemorate birthdays or to be bestowed as birthday gifts. Compare to a pair of scepters from The Florence and Herbert Irving Collection with floral motifs sold at Christie's New York, 21 May 2019, lot 1117.

美國西岸私人珍藏

清十九世紀 青白玉福壽雙全如意



(detail)



1216



Chinese Jades from the Collection of T. Eugene Worrell

1217

A PALE GREY AND RUSSET JADE FIGURE OF A RECUMBENT STAG

QING DYNASTY (1644-1911) OR EARLIER

6 1/8 in. (15.5 cm.) long

\$30,000-50,000

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

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

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

T. EUGENE WORRELL 珍藏中國玉器  
清或以前 灰褐玉臥鹿  
來源:  
紐約蘇富比, 2005年3月31日, 拍品編號55  
展覽:  
夏洛茨維爾, Worrell家族藝廊, 2005-2022年

Dongxi Studio  
Property from a Distinguished Private Belgian Collection

1218

AN UNUSUAL WELL-CARVED MOTTLED YELLOWISH-GREEN AND DARK BROWN JADE JAR

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

7 1/4 in. (18.4 cm.) wide across handles, box

\$40,000-60,000

PROVENANCE:  
Ashkenazie & Co., San Francisco, 15 February 1988.

EXHIBITED:  
California, Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*, 1990.  
*Chinese Jade and Scroll Paintings from the Dongxi Collection*, Kredietbank Gallery, Brussels, 25 October-17 December 1995; Kredietbank Luxembourg, 1 February-13 April 1996.

LITERATURE:  
*Magic, Art and Order: Jade in Chinese Culture*, Palm Springs Desert Museum, 1990, no. 1  
Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 85, no. 44.  
Filippo Salviati, "The Dongxi Collection of Chinese Jades", *Orientations*, November 1995, p. 51, fig. 14.

東西軒-重要比利時顯赫私人珍藏  
明末/清初 十七/十八世紀 灰青玉罐

來源:  
Askenazie & Co, 舊金山, 1988年2月15日

展覽:  
加州, 棕櫚泉美術館, 「Magic, Art and Order: Jade in Chinese Culture」, 1990年  
「Chinese Jade and Scroll Paintings from the Dongxi Collection」, 布魯塞爾 Kredietbank藝廊, 1995年10月25日-12月17日; 盧森堡 Kredietbank藝廊, 1996年2月1日-4月13日  
出版:  
《Magic, Art and Order: Jade in Chinese Culture》, 棕櫚泉美術館, 1990年, 編號1  
Nicole De Bisscop, 《Chinese Jade and Scroll Paintings from the Dongxi Collection》, 布魯塞爾, 1995年, 頁85, 編號44  
Filippo Salviati, "The Dongxi Collection of Chinese Jades", 《Orientations》, 1995年11月, 頁51, 圖14



(another view)







1219 (two views)

Dongxi Studio  
Property from a Distinguished Private Belgian Collection

1219  
A WELL-CARVED WHITE JADE FIGURE OF A  
RECUMBENT DOG

EARLY MING DYNASTY, 14TH-15TH CENTURY

3¼ in. (8.3 cm.) long, box

\$10,000-15,000

PROVENANCE:  
Important Jade Carvings from a Private Collection; Christie's Hong Kong, 26 April 2004, lot 1274.

東西軒—重要比利時顯赫私人珍藏

明初 十四/十五世紀 白玉臥犬

來源:

私人珍藏重要玉雕; 香港佳士得, 2004年4月26日, 拍品編號1274

Dongxi Studio  
Property from a Distinguished Private Belgian Collection

1220  
A PALE YELLOW JADE CARVING OF A  
RECUMBENT FELINE

LATE MING DYNASTY, 16TH-17TH CENTURY

2½ in. (6.4 cm.) long, cloth box

\$4,000-6,000

PROVENANCE:  
Sotheby's London, 7 June 1988, lot 59.

EXHIBITED:  
Brussels, Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 25 October-17 December 1995; Luxembourg, Kredietbank Luxembourg, 1 February-13 April 1996.

LITERATURE:  
Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 107, no. 60.

東西軒—重要比利時顯赫私人珍藏

晚明 十六/十七世紀 黃玉貓

來源:

蘇富比倫敦, 1988年6月7日, 拍品編號59

展覽:

布魯塞爾, Kredietbank 藝廊, 「Chinese Jade and Scroll Paintings from the Dongxi Collection」, 1995年10月25日–12月17日; 盧森堡, Kredietbank 藝廊, 1996年2月1日–4月13日

出版:

Nicole De Bisscop, 《Chinese Jade and Scroll Paintings from the Dongxi Collection》, 布魯塞爾, 1995年, 頁107, 編號60



1220

Dongxi Studio  
Property from a Distinguished Private Belgian Collection

1221  
A PALE GREYISH-GREEN JADE FIGURE OF A  
BACTRIAN CAMEL

MING DYNASTY (1368-1644)

2¼ in. (5.8 cm.) long, box

\$20,000-30,000

PROVENANCE:  
Christie's New York, 1 December 1988, lot 73.

EXHIBITED:  
California, Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*, 1990.  
Brussels, Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 25 October-17 December 1995; Luxembourg, Kredietbank Luxembourg, 1 February-13 April 1996.

LITERATURE:  
*Magic, Art and Order: Jade in Chinese Culture*, Palm Springs Desert Museum, 1990, p. 98, no. 98.  
Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 86, no. 45.

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

東西軒—重要比利時顯赫私人珍藏

明 灰青玉駱駝把件

來源:

紐約佳士得, 1988年12月1日, 拍品編號73

展覽:

加州, 棕櫚泉美術館, 「Magic, Art and Order: Jade in Chinese Culture」, 1990年布魯塞爾, Kredietbank 藝廊, 「Chinese Jade and Scroll Paintings from the Dongxi Collection」, 1995年10月25日–12月17日; 盧森堡, Kredietbank 藝廊, 1996年2月1日–4月13日

出版:

《Magic, Art and Order: Jade in Chinese Culture》, 棕櫚泉美術館, 1990年, 頁98, 編號98

Nicole De Bisscop, 《Chinese Jade and Scroll Paintings from the Dongxi Collection》, 布魯塞爾, 1995年, 頁86, 編號45



(another view)







1222 (two views)

Property from the Collection of Lady Thomson (Judith Bullitt)

**1222**  
**A FINELY CARVED WHITE JADE FIGURE OF A RECUMBENT BEAST**

17TH-18TH CENTURY

2¼ in. (5.8 cm.) wide

\$7,000-10,000

**PROVENANCE:**  
Lady Thomson (Judith Bullitt) (1939-2021) Collection, Cambridge, Massachusetts.

Thomson 爵士夫人 (Judith Bullitt) 珍藏  
十七/十八世紀 白玉瑞獸把件  
來源:  
Thomson 爵士夫人 (Judith Bullitt) (1939–2021) 珍藏, 麻州劍橋



1223

Chinese Jades from the Collection of T. Eugene Worrell

**1223**  
**A YELLOW AND RUSSET JADE FIGURE OF A RECUMBENT BIRD**

MING-QING DYNASTY, 16TH-18TH CENTURY

3½ in. (7.8 cm.) long

\$8,000-12,000

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

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

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

T. Eugene Worrell珍藏中國玉器  
明/清 十六至十八世紀 黃褐玉臥鳥擺件

來源:  
私人珍藏, 多塞特, 英國  
S. Marchant & Son, 倫敦, 2005年10月20日

展覽:  
倫敦, S. Marchant & Son, 「80th Anniversary Exhibition of Chinese Jades from Han to Qing」, 2005年10月31日–11月11日  
夏洛茨維爾, Worrell家族藝廊, 2005–2022年

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

Dongxi Studio  
Property from a Distinguished Private Belgian Collection

**1224**  
**A WELL-CARVED YELLOWISH-BROWN AND DARK BROWN JADE BIRD GROUP**

MING DYNASTY (1368-1644)

3⅞ in. (10.3 cm.) wide, cloth box

\$20,000-30,000

**PROVENANCE:**  
Ashkenazie & Co., San Francisco, 15 November 1988.

**EXHIBITED:**  
California, Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*, 1990.  
Brussels, Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 25 October-17 December 1995; Luxembourg, Kredietbank Luxembourg, 1 February-13 April 1996.

**LITERATURE:**  
*Magic, Art and Order: Jade in Chinese Culture*, Palm Springs Desert Museum, 1990, p. 99, no. 99.  
Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 83, no. 42.

東西軒–重要比利時顯赫私人珍藏

明 褐玉雙鳥形鎮

來源:  
Askenazie & Co, 舊金山, 1988年11月15日

展覽:  
加州, 棕櫚泉美術館, 「Magic, Art and Order: Jade in Chinese Culture」, 1990年  
布魯塞爾, Kredietbank 藝廊, 「Chinese Jade and Scroll Paintings from the Dongxi Collection」, 1995年10月25日–12月17日; 盧森堡, Kredietbank 藝廊, 1996年2月1日–4月13日

出版:  
《Magic, Art and Order: Jade in Chinese Culture》, 棕櫚泉美術館, 1990年, 頁99, 編號99  
Nicole De Bisscop, 《Chinese Jade and Scroll Paintings from the Dongxi Collection》, 布魯塞爾, 1995年, 頁83, 編號42



(base)







1225 (two views)



1226

Property from the Collection of Lady Thomson (Judith Bullitt)

1225

A FINELY CARVED WHITE JADE RECTANGULAR 'DREAM OF THE RED CHAMBER' PLAQUE

18TH-19TH CENTURY

One side is carved in relief with an excerpt from the 18th-century novel *Dream of the Red Chamber*, followed by a signature reading Zigang.

2⅞ in. (5.4 cm.) high

\$12,000-18,000

PROVENANCE:

Lady Thomson (Judith Bullitt) (1939-2021) Collection, Cambridge, Massachusetts, by 1981.

Thomson 爵士夫人 (Judith Bullitt) 珍藏

清十八/十九世紀 白玉乘槎圖詩文牌

來源:

Thomson 爵士夫人 (Judith Bullitt) (1939–2021) 珍藏, 麻州劍橋

Property from the Collection of Lady Thomson (Judith Bullitt)

1226

A WHITE JADE ARCHAISTIC 'MYTHICAL BEAST' PLAQUE

18TH CENTURY

2¾ in. (7.1 cm.) long

\$6,000-8,000

PROVENANCE:

Lady Thomson (Judith Bullitt) (1939-2021) Collection, Cambridge, Massachusetts.

Thomson 爵士夫人 (Judith Bullitt) 珍藏

清十八世紀 白玉仿古瑞獸飾件

來源:

Thomson 爵士夫人 (Judith Bullitt) (1939–2021) 珍藏, 麻州劍橋

Property from a Private Connecticut Collection

1227

A VERY RARE AND FINELY CARVED WHITE JADE CIRCULAR BOX AND COVER

QIANLONG PERIOD (1736-1995)

4⅝ (10.6 cm.) diam.

\$40,000-60,000

PROVENANCE:

Heber Reginald Bishop (1840-1902), New York, and thence by descent within the family.

A similar white jade circular box, but carved with floral scroll in Mughal-style, in the Capital Museum, Beijing, is illustrated in *Gems of Beijing Cultural Relics Series – Jades*, Beijing, 2002, p. 195, no. 228, where it is noted that it could accommodate a bracelet.

康州私人珍藏

清乾隆 白玉刻仿古紋環形盒

來源:

Heber Reginald Bishop (1840–1902), 紐約, 後於家族傳承



(another view)







Property from a West Coast Collection

**1228**

**A WHITE JADE ARCHAISTIC  
VASE AND COVER**

QIANLONG PERIOD (1736-1795)

12¼ in. (31.5 cm.) high, hardwood stand, cloth box

\$250,000-350,000

The present vase is representative of the taste of the Qianlong Emperor most notably for its large size and even white tone. The appetite for white jade reached a climax during the mid-reign of the Qianlong Emperor with the supply of jade coming as a direct result of his desire for it. This supply came in the form of tributes primarily from the Khotan. Compare to another Qianlong white jade vase with identical phoenix handles from the Collection of Sir Quo-Wei Lee II sold at Sotheby's Hong Kong, 8 October 2019, lot 110.

美國西岸珍藏

清乾隆 白玉刻仿古紋帶蓋扁瓶







1229

Various Properties

**1229**

**A YELLOWISH-GREEN JADE FIGURE OF A *LUDUAN***

MING-QING DYNASTY (1638-1911)

2 in. (5.1 cm.) long

\$8,000-12,000

**PROVENANCE:**  
Private collection, New York.

**明/清 青黃玉角端把件**  
來源:  
紐約私人珍藏



1230

~**1230**

**A RARE LAPIS LAZULI RECUMBENT MYTHICAL BEAST**

18TH CENTURY-EARLY 19TH CENTURY

4½ in. (11.5 cm.) wide, hardwood stand, Japanese wood box

\$4,000-6,000

The fine material used in this carving is similar to the lapis lazuli found on other 18th-century imperial carvings. See a Qianlong-period lapis lazuli seal in the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum - 30 - Ancient Seals*, Hong Kong, 2008, p. 221, no. 407, with similar material to the present carving.

**清十八/十九世紀初 青金石雕臥獸擺件**

**Dongxi Studio**  
Property from a Distinguished Private Belgian Collection

**1231**

**A LARGE SPINACH-GREEN AND OPAQUE MILKY BROWN JADE FIGURE OF MYTHICAL BEAST**

7½ in. (19 cm.) long, box

\$30,000-50,000

**PROVENANCE:**  
Ashkenazie & Co., San Francisco, 15 February 1988.

**EXHIBITED:**  
California, Palm Springs Desert Museum, *Magic, Art and Order: Jade in Chinese Culture*, 1990.  
Brussels, Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 25 October-17 December 1995; Luxembourg, Kredietbank Luxembourg, 1 February-13 April 1996.

**LITERATURE:**  
*Magic, Art and Order: Jade in Chinese Culture*, Palm Springs Desert Museum, 1990, p. 85, no. 79.  
Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 89, no. 49.

東西軒-重要比利時顯赫私人珍藏

**青褐玉瑞獸擺件**

來源:  
Askenazie & Co, 舊金山, 1988年2月15日

展覽:  
加州, 棕櫚泉美術館, 「Magic, Art and Order: Jade in Chinese Culture」, 1990年  
布魯塞爾, Kredietbank 藝廊, 「Chinese Jade and Scroll Paintings from the Dongxi Collection」, 1995年10月25日-12月17日; 盧森堡, Kredietbank 藝廊, 1996年2月1日-4月13日

出版:  
《Magic, Art and Order: Jade in Chinese Culture》, 棕櫚泉美術館, 1990年, 頁85, 編號79  
Nicole De Bisscop, 《Chinese Jade and Scroll Paintings from the Dongxi Collection》, 布魯塞爾, 1995年, 頁89, 編號49



(another view)







1232

Property from the Collection of Lady Thomson (Judith Bullitt)

1232  
A WHITE AND RUSSET JADE  
FIGURE OF A RECUMBENT  
QUAIL

18TH-19TH CENTURY

3¼ in. (8.4 cm.) long

\$4,000-6,000

PROVENANCE:  
Lady Thomson (Judith Bullitt) (1939-2021)  
Collection, Cambridge, Massachusetts.

Thomson 爵士夫人 (Judith Bullitt) 珍藏  
清十八/十九世紀 白玉歲歲平安把件  
來源:  
Thomson 爵士夫人 (Judith Bullitt) (1939-2021) 珍  
藏, 麻州劍橋



1233

Property from an Important American Collection

1233  
A WHITE JADE CARVING OF  
TWO MUSHROOMS

18TH-19TH CENTURY

2⅞ in. (6 cm.) long

\$3,000-5,000

PROVENANCE:  
Michael Hughes, New York.

重要美國珍藏  
清十八/十九世紀 白玉雙菇墜  
來源:  
雙菇墜: Michael Hughes, 紐約

Dongxi Studio  
Property from a Distinguished Private Belgian Collection

1234  
A LARGE PALE GREENISH-WHITE JADE LOTUS  
LEAF-FORM POURING VESSEL

18TH-19TH CENTURY

9 in. (22.8 cm.) long, cloth box

\$30,000-50,000

PROVENANCE:  
Sydney L. Moss, London.  
Bonhams London, 15 May 2010, lot 17.

東西軒-重要比利時顯赫私人珍藏  
清十八/十九世紀 青白玉蓮葉式水注  
來源:  
Sydney L. Moss, 倫敦  
倫敦邦瀚斯, 2010年5月15日, 拍品編號17







Property from the Alita Davis Weaver Reed Collection

**1235**  
**AN UNUSUAL PAIR OF PALE GREYISH-WHITE JADEITE RETICULATED FLOWER-SHAPED BOXES**

The base of each box is engraved with a poem followed by two seals, *qian* and *long*.

2¾ in. (7 cm.) wide each

\$10,000-15,000

**PROVENANCE:**  
Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection, Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed Collection, Jupiter Island, Florida, and thence by descent within the family.



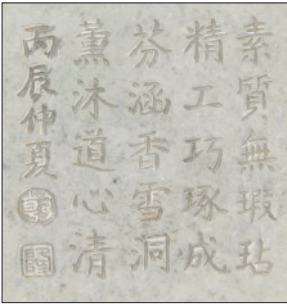
(another view)

阿立塔·戴維斯·薇荷·理德珍藏

**翠玉鏤雕菱花式詩文小蓋盒一對**

來源:

Samuel Craft Davis (1871–1940) 珍藏，聖路易斯，密蘇里州  
William Bigler (1908–1979) 及 Alita Davis (1905–1988) Weaver 伉儷珍藏，  
格林威治，康乃狄克州  
Nathaniel Pryor (1933–2018) 及 Alita Davis Weaver (1941–2023) Reed 伉儷  
珍藏，朱庇特島，佛羅里達州，後於家族傳承



(inscriptions)

Property from the Alita Davis Weaver Reed Collection

**1236**  
**A WHITE JADE VASE AND COVER**

LATE QING-EARLY 20TH CENTURY

12¼ in. (31 cm.) high

\$40,000-60,000

**PROVENANCE:**  
Samuel Craft Davis (1871-1940) Collection, St. Louis, Missouri.  
William Bigler (1908-1979) and Alita Davis (1905-1988) Weaver Collection, Greenwich, Connecticut.  
Nathaniel Pryor (1933-2018) and Alita Davis Weaver (1941-2023) Reed Collection, Jupiter Island, Florida, and thence by descent within the family.

阿立塔·戴維斯·薇荷·理德珍藏

**晚清/二十世紀初 白玉鋪首啣環扁瓶**

來源:

Samuel Craft Davis (1871–1940) 珍藏，聖路易斯，密蘇里州  
William Bigler (1908–1979) 及 Alita Davis (1905–1988) Weaver 伉儷珍藏，格林威治，康乃狄克州  
Nathaniel Pryor (1933–2018) 及 Alita Davis Weaver (1941–2023) Reed 伉儷珍藏，朱庇特島，佛羅里達州，後於家族傳承







1237 (cover)

The Property of a Private Hawaii Collector

1237

A WELL-CARVED PALE GREY-GREEN JADE  
RETICULATED *PARFUMIER* AND COVER  
17TH-18TH CENTURY

6⅞ in. (16.2 cm.) diam.

\$20,000-40,000

夏威夷私人珍藏

十七/十八世紀 灰青玉鏤雕福祿紋香薰

PROPERTY FROM THE ESTATE OF THE LATE GERARD ARNHOLD

1238

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

7⅛ in. (18 cm.) across handles

\$6,000-8,000

PROVENANCE:

The Gerard Arnhold (1918-2010) Collection, São Paulo, Brazil.

Gerold Arnhold舊藏

清十九世紀 碧玉蝶耳活環洗一對

來源:

Gerard Arnhold (1918-2010)珍藏, 聖保羅



1237



1238

Dongxi Studio

Property from a Distinguished Private Belgian Collection

1239

A CREAMY WHITE SOAPSTONE  
MOUNTAIN  
18TH-19TH CENTURY

The front is incised with two poems, one referring to plum blossoms and the other to bamboo. A third poem by Li Shangyin (AD 812-c. 858) is inscribed on the reverse.

5⅞ in. (13 cm.) wide, cloth box

\$10,000-15,000

PROVENANCE:

Ashkenazie & Co., San Francisco, 10 February 1991.

EXHIBITED:

Brussels, Kredietbank Gallery, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 25 October-17 December 1995; Luxembourg, Kredietbank Luxembourg, 1 February-13 April 1996.

LITERATURE:

Nicole De Bisscop, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, Brussels, 1995, p. 101, no. 57.

東西軒-重要比利時顯赫私人珍藏

清十八/十九世紀 壽山石梅竹詩文山子

來源:

Askenazie & Co, 舊金山, 1991年2月10日

展覽:

布魯塞爾, Kredietbank 藝廊, 「Chinese Jade and Scroll Paintings from the Dongxi Collection」, 1995年10月25日-12月17日; 盧森堡, Kredietbank 藝廊, 1996年2月1日-4月13日

出版:

Nicole De Bisscop, 《Chinese Jade and Scroll Paintings from the Dongxi Collection》, 布魯塞爾, 1995年, 頁101, 編號57



1239



# CONDITIONS OF SALE • BUYING AT CHRISTIE’S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – Non-Fungible Tokens”, the latter controls.

Unless we own a **lot** in whole 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** report.

## 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

## 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) 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.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimated** through measurement and, as such, should not be relied upon as exact.
- (e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) For jewellery sales, **estimates** are based on the information in any gemmological report, or 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.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

## 2 RETURNING BIDDERS

As described in paragraph B(i) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie’s, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie’s and that Christie’s will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) Phone Bids  
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) Internet Bids on Christie’s LIVE™  
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids  
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

## 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol ♦ next to the **lot** number. The **reserve** cannot be more than the **lot’s** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦♦.

## 3 • AUCTIONEER’S DISCRETION

The **auctioneer** can at his or her sole option:

- (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(i).

## 3 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie’s LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 4 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 5 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

## 6 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 7 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer’s** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 8 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER’S PREMIUM AND TAXES

### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer’s premium**, and/or any other charges related to the **lot**.

For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

In accordance with New York law, if Christie’s arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie’s), to collect the **lot** from a Christie’s New York location, Christie’s must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie’s delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie’s or a common carrier (authorized by Christie’s that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder’s responsibility to pay all taxes due*. Christie’s recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER’S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (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 F(i)(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our “**authenticity warranty**”). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO…” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship

has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
  - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - (a) This additional **warranty** does not apply to:
    - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (iii) books not identified by title;
    - (iv) **lots** sold without a printed **estimate**;
    - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in any **condition** report or announced at the time of sale.
  - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.



**ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.**

**4 YOUR WARRANTIES**

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will 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 buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

**F PAYMENT**

**1 HOW TO PAY**

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
- (i) **Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - (ii) **Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - (iii) **Cash**  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - (iv) **Bank Checks**  
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
  - (v) **Checks**  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
  - (vi) **Cryptocurrency**  
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol **✦** may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
- Christie's Inc. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services

by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

**2 TRANSFERRING OWNERSHIP TO YOU**

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

**3 TRANSFERRING RISK TO YOU**

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

**4 WHAT HAPPENS IF YOU DO NOT PAY**

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

**5 KEEPING YOUR PROPERTY**

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

**G COLLECTION AND STORAGE**

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the

auction we may, at our option

- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://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](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

**H TRANSPORT AND SHIPPING**

**1 SHIPPING**

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

**2 EXPORT AND IMPORT**

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **~** in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol **≈** and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/ or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **🐍** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

- (h) **Handbags**  
A **lot** marked with the symbol **≈** next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the handbag, 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 handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

**I OUR LIABILITY TO YOU**

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone

bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to I(d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

**J OTHER TERMS**

**1 OUR ABILITY TO CANCEL**

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

**2 RECORDINGS**

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

**3 COPYRIGHT**

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

**4 ENFORCING THIS AGREEMENT**

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

**5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES**

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

**6 TRANSLATIONS**

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

**7 PERSONAL INFORMATION**

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

**8 WAIVER**

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

**9 LAW AND DISPUTES**

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within

30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

**10 REPORTING ON WWW.CHRISTIES.COM**

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

**K GLOSSARY**

**auctioneer**: the individual auctioneer and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

**Christie's Group**: Christie's International PLC, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it paragraph F1(a).

**estimate**: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### A Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol **▲** next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### ◌ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◌ next to the **lot** number.

### ◌ ♦ Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◌ ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### ▲ ♦ Property in which Christie's has an interest and Third Party Guarantee/ Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol **▲ ♦** next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### ▢ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol **▢**. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

### Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

## Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

## PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

## QUALIFIED HEADINGS

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of... ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of... ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/ "Inscribed ...": in Christie's **qualified** opinion the work has been signed/ dated/inscribed by the artist.

"With signature ..."/"With date ..."/ "With inscription ...": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

## CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL  
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

## QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND POSSIBLY OF THE PERIOD

## JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mounted by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

## QUALIFIED HEADINGS

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

## Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

## WATCHES

### Removal of Watch Batteries

A **lot** marked with the symbol **🔋** next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

## FABERGÉ

### QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

## HANDBAGS

### Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

## Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

### References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'. 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.

## ◌

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

## ◌ ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

## ▲

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

## ▲ ♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. '

## ▢

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**.

## •

**Lot** offered without **reserve**.

## ~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

## ≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

## ∞

**Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

## Ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

## ➤

**Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

## 🔋

**Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

## ■

See Storage and Collection pages in the catalogue.

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.



STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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

02/08/19

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

CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM  
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St




Hours: 9.30 AM - 5.00 PM  
Monday-Friday except Public Holidays

As a leader in the art market,

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

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

The catalogue you are reading is:

-  printed on fully recycled paper;
-  printed with vegetable-based ink and biodegradable laminates;
-  printed in close proximity to our markets in an effort to reduce distribution emissions.



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

CHRISTIE'S



SCIENCE  
BASED  
TARGETS

DRIVING AMBITIOUS CORPORATE CLIMATE ACTION



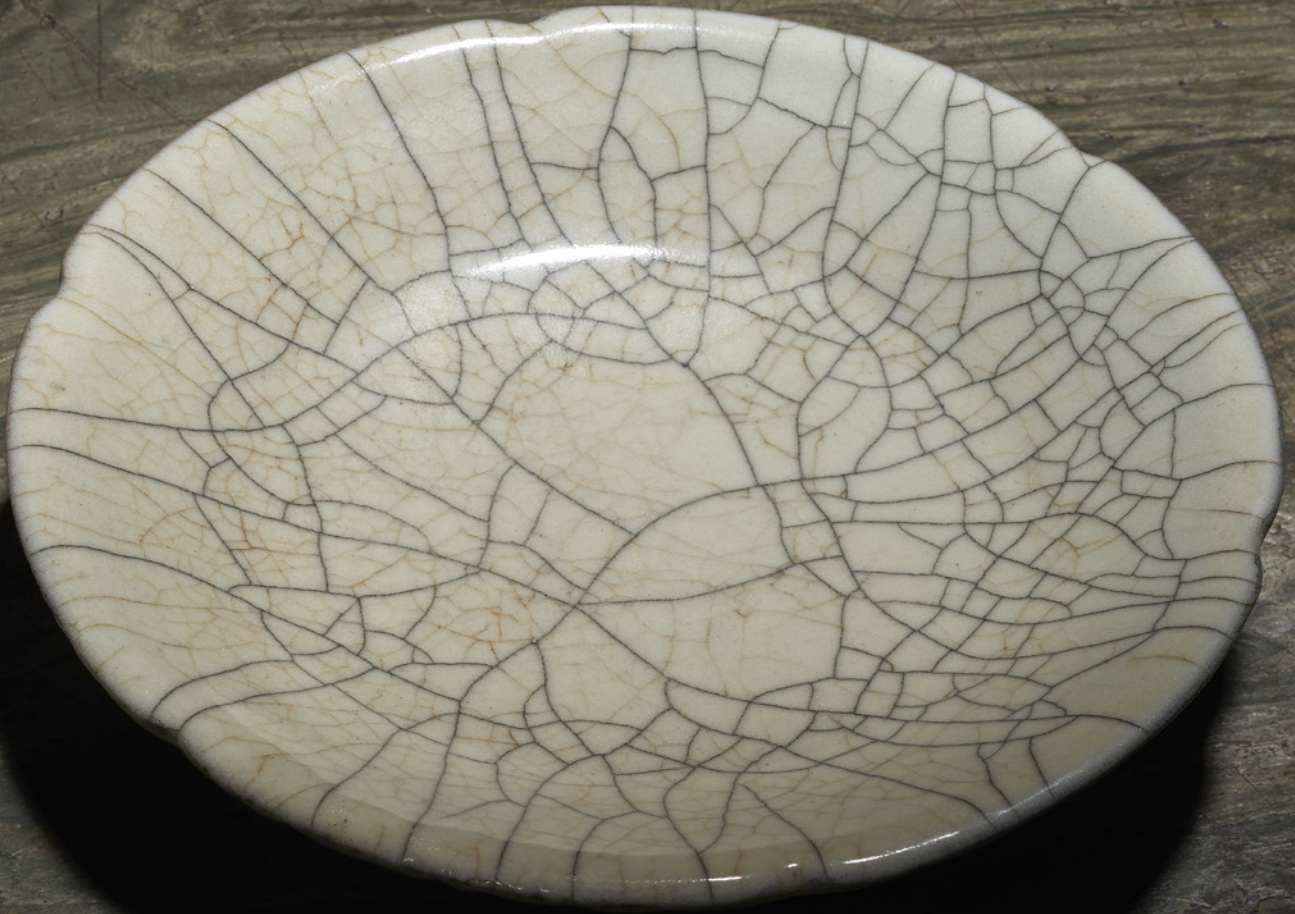




康熙五十二年製



CHRISTIE'S



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