

# IMPORTANT CHINESE ART

NEW YORK | 12 SEPTEMBER 2018



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FRONT COVER  
LOTS 116, 105, 104  
BACK COVER  
LOTS 103, 112, 116, 115  
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LOT 256







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# IMPORTANT CHINESE ART

AUCTION IN NEW YORK  
12 SEPTEMBER 2018  
SALE N09904

SESSION ONE: 10:30 AM  
Immediately following the  
sale of Junkunc: Chinese  
Buddhist Sculpture  
SESSION TWO: 2:00 PM

## EXHIBITION

Friday 7 September  
10 am-5 pm

Saturday 8 September  
10 am-6 pm

Sunday 9 September  
10 am-5 pm

Monday 10 September  
10 am-5 pm

Tuesday 11 September  
10 am-5 pm

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# SESSION ONE

NEW YORK  
WEDNESDAY  
12 SEPTEMBER 2018  
10:30AM

LOTS 101-176





# STEPHEN JUNKUNC, III PORTRAIT OF A COLLECTOR

LOTS 101-121

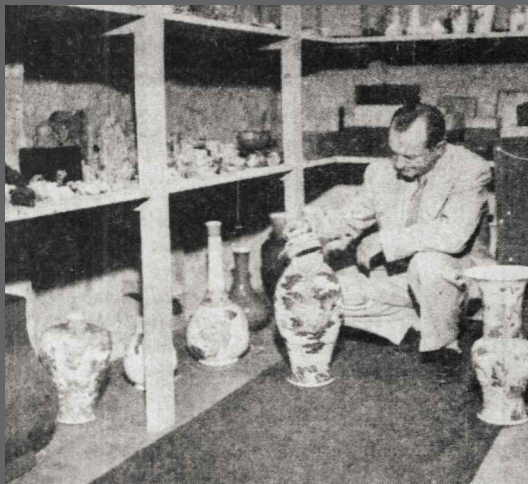
There are a handful of names in the world of Chinese art that are inextricably associated with works of exceptional quality. Stephen Junkunc, III is amongst these luminaries. The name itself is instantly evocative of a period during which some of the greatest Chinese treasures came to America. The Junkunc name today serves as one of the most important, and indeed desirable, provenances for Chinese art. Formed in America in the mid-20th century, by Stephen Junkunc, III (d. 1978) the Junkunc Collection at its height numbered over 2,000 examples of exceptional Chinese porcelain, jade, bronzes, paintings and Buddhist sculptures; serving as a testament to a period of unprecedented wealth of Chinese material available in the West, as well as to an astounding intellectual curiosity and the means with which to buy internationally from the leading dealers in the field.

Stephen Junkunc, III was born in Budapest, Hungary *circa* 1905, and emigrated to Chicago, Illinois as a young child, where his father Stephen Junkunc, II (d. 1948), a tool-and-die maker, founded General Machinery & Manufacturing Company in 1918. The company specialized in the manufacture of metal stampings for casket hardware. With the outbreak of World War II, General Machinery converted its shop for the war effort and began manufacturing

various aircraft parts, including B-29 hydraulic spools on behalf of Ford Motor Company, who was sub-contracting work from engine maker Pratt & Whitney.

Alongside his role as manager and part owner of the company, Stephen Junkunc, III spent his free time forming an extraordinary collection of Chinese art. With an unabated hunger for knowledge, Junkunc was a voracious reader who studied the Chinese language and kept extensive libraries of Chinese art reference books and auction catalogues at both his home and office. Junkunc appears to have made his first acquisitions in the early 1930s, apparently after having happened upon a book on Chinese art. It is perhaps no coincidence that Junkunc's initial collecting activity largely coincided with the establishment of the Chicago branch of the reputable Japanese dealer Yamanaka & Co., Ltd., who opened a gallery at 846 North Michigan Boulevard in 1928. Many of Junkunc's early purchases came from Yamanaka, and before long, he was buying directly from the leading London dealers specializing in Chinese art: Bluett & Sons, W. Dickinson & Sons, H.R.N. Norton and, of course, John Sparks, seeking fine examples of porcelain for his collection.

The collection of Chinese ceramics from the Junkunc Collection ranks amongst the greatest assemblages of porcelain ever formed in the West. The collection included two examples of the fabled Ru ware, of which only eighty-seven examples in the world are known. These two dishes represented two of the only seven examples of Ru ware to have been offered at auction since the 1940s. One of the Ru dishes, purchased from C.T. Loo in 1941, set a new world record when it sold at auction for \$1.6 million in New York in 1992, and is today in the esteemed collection of Au Bak Ling. Junkunc's discerning eye for ceramics was well established even in his nascent years of collecting, as evidenced by a letter he wrote to W. Dickinson & Sons in October 1935, requesting that they be on the lookout for him for Kangxi and Yongzheng period copper-red, peachbloom and celadon-glazed 'cabinet pieces' of 'very fine quality only'. In May of 1936, he wrote to Bluett & Sons in London requesting that they continue to look for underglaze-red and peachbloom pieces for him, and to H.R.N. Norton in July of 1936 asking that he 'send



Stephen Junkunc photographed with his collection, illustrated in *The Chicago Tribune*, 7th September 1952

史蒂芬·瓊肯三世與其收藏合照，刊於《芝加哥論壇報》，1952年9月7日

[him] photos of any nice pieces in monochromes or finely decorated pieces of the Ching dynasty', along with Ming pieces 'in the Chinese taste' such as 'fine dainty bowls, stem cups, vases etc. of almost any description, but not the clumsy types with poor color and hurried drawings.'

Following the Japanese attack on Pearl Harbor in 1941, the inventories of Yamanaka's galleries in America fell into the custody of the United States government, which dissolved the company, seizing and eventually selling off much of its merchandise through auctions held at the Parke-Bernet Galleries in New York in May and June 1944. This same year Hisazo Nagatani (d. 1994), the former manager of Yamanaka's Chicago gallery, established himself as an independent dealer in Chicago under the company name Nagatani Inc. Nagatani continued to serve as a consistent source of works for Junkunc for over three decades, supplying by far the majority of the works in the Junkunc Collection. During the 1940s, Junkunc appears to have broadened the scope of his collecting interests to focus on earlier material, including Song to Ming ceramics, archaic bronzes and – crucially – Buddhist sculpture. Aside from Nagatani, he purchased extensively from auction, particularly from New York's Parke-Bernet Galleries, as well from Tonying & Company and C.T. Loo, both in New York.

In the January 1938 edition of the art magazine *Parnassus*, Junkunc noticed an advertisement for John Sparks Ltd illustrating a limestone relief fragment from the Longmen caves showing a luohan holding a lotus blossom. Junkunc tore out and kept this advertisement in his files. Fifteen years later, on 3rd March 1953, when his collecting activity was very much focused on early Buddhist sculpture, Junkunc wrote to Sparks reminding them of their advertisement and requesting that should the sculpture ever become available, to contact him at once. Regrettably, Junkunc never managed to secure this spectacular fragment. It was sold at auction in July 1970 to fellow Chicago-based collectors, James and Marilyn Alsdorf, later sold by Eskenazi in London in 1978, and is today in the collection of the Cultural Relics Bureau in Beijing. Nonetheless, Junkunc continued undaunted to form one of the greatest

collections of early Buddhist stone sculpture ever assembled in the West.

By the early 1950s, Junkunc had amassed an impressive collection of Chinese works of art which by then was largely securely stored in the museum-like environs of a subterranean bomb shelter in the grounds of his home in Oak Park, Illinois. In a 1952 profile in the *Chicago Tribune*, the bunker is described as storing a 'priceless hoard', with 'shelves weighted with priceless pieces of Chinese art, prizes produced thru [sic] a span of centuries. A record of a nation in tapestry, bronze, jade, pottery, robes, and lacquer'.

The 1950s witnessed perhaps the most fervent period of buying activity for Stephen Junkunc, when he continued to make large acquisitions from Nagatani and Frank Caro, the successor to C.T. Loo, as well as from Alice Boney in and Warren E. Cox in New York, and Barling of Mount Street Ltd., in London. His purchases during this decade, which sometimes involved acquiring up to fifty works at a time, appear to have concentrated primarily on early material, including a number of acquisitions of Buddhist sculpture, which consistently ranked amongst his most expensive purchases. Junkunc continued purchasing and studying Chinese art until his death in 1978, whereupon the collection passed to his son Stephen Junkunc IV and has remained in the family collection.

Throughout his lifetime, Stephen Junkunc III worked closely with and actively supported the curators at American museums. He retained a long-standing relationship with the Art Institute of Chicago (AIC), repeatedly loaning works from his collection to exhibitions through the 1940s-60s. Works from the Junkunc Collection were also loaned to the seminal *Ming Blue and White* exhibition at the Art Institute of Chicago, which traveled to the Philadelphia Museum of Art in 1949, and to the *Arts of the T'ang* exhibition of 1956 at the Los Angeles Museum of History, Science and Art. Junkunc's generosity towards American museums also extended to bequests, with gifts from his collection now housed in the Milwaukee Public Museum, Wisconsin, and the Lowe Art Museum, University of Miami, Florida, near his Coral Gables summer home.



# 史蒂芬·瓊肯三世 一個收藏家的故事

在中國藝術品收藏界，僅有為數不多的一些名字能夠使人立刻聯想到那些精美絕倫的不世之珍，史蒂芬·瓊肯三世便是其中之一。通觀其建立的瓊肯收藏，尋盡千古，集成大宗，珍如滄海之遺珠，廣若浩瀚之星雲。先生於二十世紀中葉開啟鑑賞之路。時大量中國藝術精品湧入西方，加大了西方對中國文化的了解與興趣，同時各大中國藝術品古董商在國際市場上也表現活躍。先生趁此機緣集成雅敘，在高峰時期藏品數量一度高達兩千件有餘，其中包括了瓷器、玉器、青銅器、書畫和佛教造像，藏寶聚珍，締造了一個璀璨於世的收藏傳奇。

史蒂芬·瓊肯三世約1905年出生於匈牙利的布達佩斯，年幼時跟隨父親移民到芝加哥。瓊肯二世（1948年生）為模具製造商，在1918年建立了通用機械製造公司（General Machinery & Manufacturing Company），專門製造燃油噴頭。後來二戰爆發，公司轉型開始生產各種飛機零件，其中包括幫福特公司生產引擎製造商普惠公司分包給其的B-29液壓滑閥。

瓊肯三世當時身兼公司負責人及經理，閒暇之於，醉心於中國藝術品收藏。先生求知若渴，飽讀群書，並研習中文，在公司和住家各自設立圖書館，藏大量藝術參考書籍及拍賣圖錄。瓊肯先生在1930年代初入藏第一件中國藝術品，據傳是因為他無意間接觸到了一本中國藝術參考書籍。1928年，山中商會在芝加哥設立分號，這對於先生早期收藏的建立有非常直接的影響。沒過多久，先生開始直接從各大倫敦古董商如 Bluett & Sons、W. Dickinson & Sons、H. R. N. Norton 以及 John Sparks 等處大量購買品質精良的瓷器。

瓊肯先生的陶瓷收藏皆是精挑細選的珍佳之品，冠列西方最偉大的中國陶瓷收藏之一。先生曾擁有過兩件汝窯盤。汝窯在中國陶瓷史上當屬至珍，傳世品僅知八十七件，寥如晨星，而瓊肯先生有幸能入藏兩件，實屬不易。自1940年代起，汝窯在拍賣市場上只出現過七次，其中即包括這兩件盤。其中的一件是瓊肯先生於1941年從盧芹齋手上購得，後於1992年在紐約拍出了一百六十萬美金的天價，創下了當時的世界記錄，由香港資深藏家區百齡入藏。瓊肯先生獨具慧眼，品位出眾，即使在早期，也可由他與倫敦知名古董商信件往來內容窺知一二。1935年10月，先生致信 W. Dickinson & Sons，要求商家尋找「品質上乘」的康熙與雍正時期的紅釉、豎豆紅釉以及青釉的適合展櫃尺寸的瓷器。1936年5月，在寫給 Bluett & Sons 的信件中，也要求其尋找釉裏紅及豎豆紅釉瓷。1936年7月，先生去信 H.R.N. Norton，要求「給他寄送單色釉或繪工極好的清瓷的照片」，以及「符合中國傳統品味的明瓷，如小巧精美的盃、高足盃、瓶等等。圖案不限，但屏除顏色不佳或畫工粗糙的瓷器」。

1941年，日軍偷襲珍珠港，美國對日宣戰。美國政府隨之查封了山中商會在美國的庫存，並將其中大部分於1944年5月及6月在紐約 Parke-Bernet Galleries 進行了公開拍賣，時數以千計的藝術珍品流散於世界各地。

同年，原為山中商會的經理 Hisazo Nagatani (1994年逝) 另立門戶，成立 Nagatani Inc.，正式成為獨立的古董商。在接下來的三十年裡，瓊肯先生從 Nagatani 手裡購買了許多中國藝術精品。在1940年代這十年之間，瓊肯先生逐漸拓寬了他的收藏品類，開始轉向高古，包括從宋代到明代的陶瓷器、高古的青銅器及早期的佛教造像。除了 Nagatani，他也從拍賣會（尤其是紐約 Parke-Bernet Galleries）、位於紐約的通運公司以及盧芹齋等處大量購買。

1938年1月，瓊肯先生看到了 John Sparks Ltd. 為了宣傳這尊石灰石雕羅漢持蓮像在《Parnassus》藝術雜誌所刊登的廣告。

瓊肯先生把這頁廣告從雜誌上撕下並仔細收藏。1953年3月3日，也就是十五年後，他致信 Sparks 詢問羅漢像是否有洽購的機會。很可惜的是，這尊羅漢像於1970年7月在拍賣會上被賣給了同樣在芝加哥的藏家 James 及 Marilyn Alsdorf 伉儷，後來又於1978年由倫敦古董商 Eskenazi 轉手售出，現藏於北京市文物保護局。雖無緣此羅漢像，瓊肯先生並未氣餒，其隨後所建立的早期佛教造像珍藏成為了西方最為重要的收藏之一。

到了1950年代初期，瓊肯先生的中國藝術品收藏達到了高峰，他在位於伊利諾伊州奧克帕克的宅邸打造了一個博物館級別的地下避難所，做為這些珍寶的家。在1952年，芝加哥論壇報做了一篇報導，內容指出這個地堡藏有許多「珍貴的無價之寶，架上的中國藝術品多得不勝枚舉、琳瑯滿目，集歷代之大成，用繡帷、銅器、玉器、陶器、龍袍及漆器等記錄著這個偉大國家的輝煌歷史」。

瓊肯先生對於中國藝術品的狂熱在1950年代及1960年代達到了巔峰。他不僅從 Nagatani 及弗蘭克·卡羅（盧芹齋的繼任者）處大量收購，也從紐約的愛麗絲·龐耐及 Warren E. Cox、倫敦的 Barling of Mount Street, Ltd 等知名古董商處持續購買，有時會一次性購買高達五十件藝術品。在這十年當中，先生所買的大部分是高古門類，其中也包括了花重金買入的數件佛教造像。瓊肯三世在1978年去世之前仍持續購買及學習中國藝術。之後其收藏由其子史蒂芬·瓊肯四世繼承，並一直保存至今。

在瓊肯先生的收藏之路上，他長期對美國的各大博物館提供大力支持。身為芝加哥的藏家，他自然與芝加哥藝術博物館關係緊密，並且於1940年代至1960年代之間多次出借許多心愛的藏品供其辦展。瓊肯珍藏中的藏品曾展於芝加哥藝術博物館所舉辦的極具影響力的明代青花瓷大展；這個展覽於1949年又轉至費城藝術博物館繼續展覽。除此外，洛杉磯歷史、科學及藝術博物館於1956年亦與先生合作，舉辦了一個唐代藝術大展。瓊肯先生對美國美術館慷慨大方，為推廣中國文化不遺餘力，陸續捐贈藏品給密爾瓦基歷史博物館、洛伊美術館以及佛州邁阿密大學。



**A RARE FINELY-PAINTED BLUE AND WHITE  
'LANDSCAPE' CUP**

**KANGXI MARK AND PERIOD**

finely potted, of beaker form, supported on a tall straight foot, the steep, gently flaring sides rising to an everted rim, the exterior superbly painted in shades of underglaze blue with a continuous scene depicting a procession of bullock carts approaching the gates of a walled city, the surrounding landscape finely detailed with washy dots, with faint washes above suggesting the peaks of a mountain range in the background, all enclosed within double line borders, the interior with a circular medallion enclosing two huts within a landscape, the base with a six-character mark in underglaze blue

Height 3 in., 7.6 cm



**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

This delicate cup is an outstanding example of the high level of skill of porcelain artists working at Jingdezhen during the Kangxi period. Despite the small surface of the cup, the craftsman has successfully evoked the depth of the landscape by skillfully using inky washes of underglaze blue in techniques reminiscent of ink painting. Another Kangxi mark and period cup of the same subject, possibly the pair to the present cup, in the Victoria and Albert Museum, London, is illustrated in Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911*, Chicago, 1998, pl. 41.

**\$ 10,000-15,000**

清康熙 青花城關郊色圖仰鐘式盃

《大清康熙年製》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏





**AN EXTREMELY RARE MOLDED  
COPPER-RED-DECORATED 'DRAGON'  
AMPHORA VASE**

**KANGXI MARK AND PERIOD**

the sides flaring from a narrow foot and rising to a slender, waisted neck with three raised fillets encircling the lower neck and silver-mounted everted rim, the lower body molded in low relief and incised with turbulent waves strewn with ribbon-like currents and plumes of sea spray, two sinuous dragons painted in liver-toned copper red rising formidably from the sea, their three-clawed paws outstretched and jaws open wide, the recessed base with a six-character mark in underglaze blue

Height 8 $\frac{1}{8}$  in., 20.6 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

The present vase belongs to a small group of Kangxi-marked amphorae molded with dragons leaping from crashing waves. However, even within this rare type, this vase stands out as perhaps the only example in which the dragons are painted in underglaze-red against a molded white ground. By contrast, on other amphora vases of this type, both the dragons and the sea are molded, and the vase is covered entirely in celadon glaze. Celadon-glazed versions include an example in the collection of the Palace Museum, Beijing, published in *Zhongguo meishu quanji: Gongyi meishu bian, taoci* [Complete Collection of Chinese Art: Decorative Arts, Ceramics], vol. 3, Shanghai, pl. 157; one from the Jingguantang Collection, formerly in the collection of the Tsui Museum of Art, published in *The Tsui Museum of Art: Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, pl. 3, and sold at Christie's Hong Kong, 3rd November 1996, lot 566; one sold in our Hong Kong rooms, 28th November 1979, lot 363; and another sold in the same rooms, 23rd October 2005, lot 368.

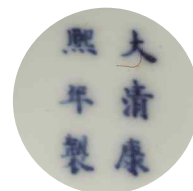
**\$ 8,000-12,000**

清康熙 白釉暗刻海水紉裏紅龍紋  
萊菔尊

《大清康熙年製》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏





103

**A PEACHBLOOM-GLAZED  
BRUSHWASHER  
KANGXI MARK AND PERIOD**

delicately potted of compressed circular form, supported on a shallow tapered foot, the incurved, rounded sides covered with a rich raspberry-red glaze with copper-red flecks, the interior and base left white, the base with a six-character mark in underglaze blue  
Diameter 4 $\frac{5}{8}$  in., 11.7 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 30,000-50,000**

清康熙 豇豆紅釉鐘鐃洗

《大清康熙年製》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏

Notoriously difficult to achieve due to the temperamental nature of the copper pigment, the attractive 'peachbloom' glaze is only found on a small group of vessels for the scholar's table and is one of the most iconic groups of porcelain created under the Kangxi emperor. Recent research by Peter Lam and other leading scholars indicates that the famous 'peachbloom' group was produced during the early years of the Kangxi period under the supervision of the skilled Zang Yingxuan, who was sent to Jingdezhen in 1681 to oversee the rebuilding of the kilns and serve as imperial supervisor. To manage the fugitive copper-lime pigment, scholars believe that it was sprayed via a long bamboo tube onto a layer of transparent glaze and then fixed with another layer, so that the pigment is suspended within two layers of clear glaze. The spotted green flecking, referred to as *pingguo qing* 'apple green', is possible through a technique using varied concentrations of copper that, when exposed during firing, oxidize to form green spots and modulation.

Examples of this celebrated type of peachbloom brush washer are represented in many of the world's finest museums including the Metropolitan Museum of Art, New York, The Palace Museum, Beijing, and the Sir Percival David Collection at the British Museum, London. A closely related washer with strikingly similar coloration sold in our Hong Kong rooms, 27th April 2003, lot 169; another, formerly in the collection of Emily Trevor, sold at Christie's New York, 19th September 2007, lot 341; a third, formerly in the collection of Edward T. Chow sold at Christie's New York, 19th March 2008, lot 636; another from the Edward T. Chow Collection sold thrice with us, most recently in our Hong Kong rooms, 8th April 2009, lot 1657; and a further example, from the Jie Rui Tang Collection, sold in these rooms, 20th March 2018, lot 318.





**AN EXCEPTIONALLY RARE PAIR OF COPPER-RED RELIEF-MOLDED 'CHILONG' BOTTLE VASES**

**KANGXI MARKS AND PERIOD**

each finely potted with an ovoid body and a rounded shoulder rising to a tall cylindrical neck flaring slightly to a lipped rim, the shoulder and neck encircled by a relief-molded striding three-clawed *chilong*, decorated with a copper-red 'peachbloom' glaze, the recessed base with a six-character mark in underglaze blue (2)  
Height 8¾in., 22.3cm

**PROVENANCE**

Collection of George R. Davies (1843-1918).  
Edgar Ezekiel Gorer, London and New York.  
Collection of William H. Whitridge (d. 1939).  
Parke-Bernet Galleries, New York, 16th April 1939, lot 534.  
Collection of Stephen Junkunc, III (d. 1978).

**EXHIBITED**

*Catalogue of the Collection of Old Chinese Porcelains formed by George R. Davies, Purchased by Gorer and Exhibited at Dreicer & Co., NY, New York, 1913, cat. no. 124.*  
*The Whitridge Collection of Chinese Pottery and Porcelain, Baltimore Museum of Art, Baltimore, 1930, cat. no. 287.*  
Art Institute of Chicago, Chicago, 1951

**\$ 100,000-150,000**

清康熙 白釉貼釉裏紅螭龍紋長頸瓶一對

《大清康熙年製》款

來源

George R. Davies (1843-1918) 收藏

Edgar Ezekiel Gorer, 倫敦及紐約

William H. Whitridge (1939年逝)

Parke-Bernet Galleries, 紐約, 1939年4月16日, 編號534

史蒂芬·瓊肯三世 (1978年逝) 收藏

展覽

《Catalogue of the Collection of Old Chinese Porcelains formed by George R. Davies, Purchased by Gorer and Exhibited at Dreicer & Co., NY》, 紐約, 1913年, 編號124

《The Whitridge Collection of Chinese Pottery and Porcelain》, 巴爾的摩藝術博物館, 巴爾的摩, 1930年, 編號287

芝加哥藝術博物館, 芝加哥, 1951年









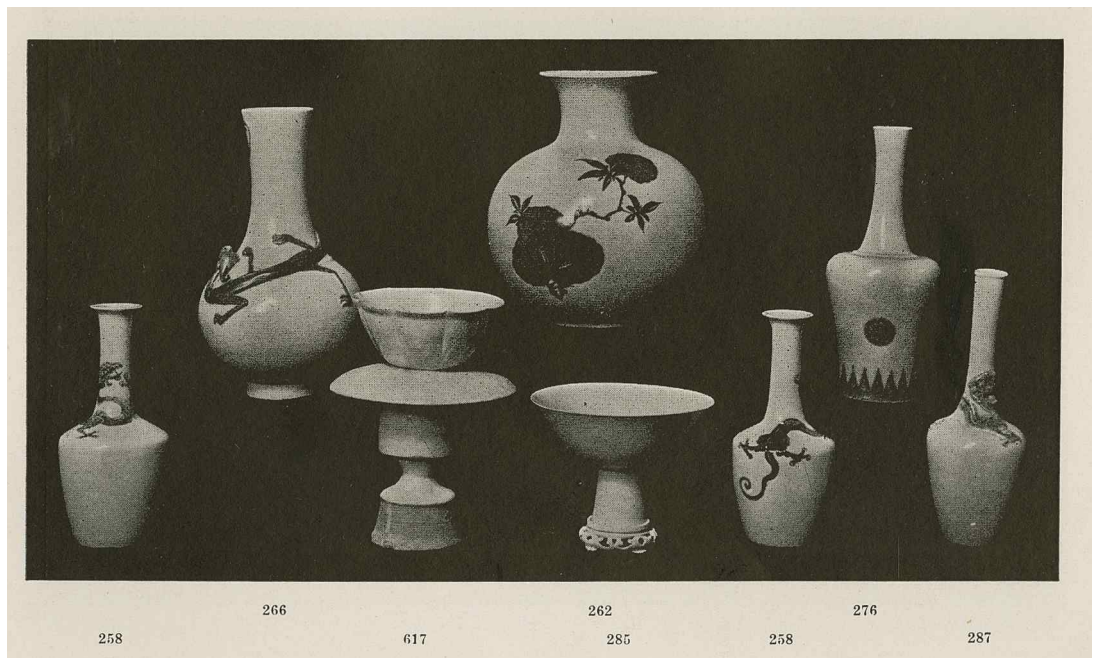
Porcelain vases decorated with relief-molded dragons from the Kangxi period are extremely rare and rarer still is the present pair, of which no other example appears to be published. Vessels of this type were produced as a variation of the 'chrysanthemum' vase which formed one of the eight prescribed vessels for the scholar's table, one of the most iconic groups of porcelain created under the Kangxi emperor.

These vases are unusual for their white body and *chilong* which have been colored in the peachbloom glaze that was typically reserved for these eight prescribed vessels. Compare a related Kangxi mark and period vase, but potted with a straight cylindrical neck, the body washed with peachbloom glaze and the *chilong* rendered green, in the Metropolitan Museum of Art, New York, published in Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p. 237, no. 232; and another, from the Tsui Museum of Art, Hong Kong, illustrated in *The Tsui Museum of Art*, Hong Kong, 1991, pl. 123, together with five further vessels, this set of six later sold at Christie's Hong Kong, 3rd November 1996, lot 557. Two similar vases, with an apocryphal mark of Chenghua, the white body applied with an aubergine-glazed archaistic dragon, were sold in our London rooms, one from the Aykroyd collection, 17th May 1966, lot 222, and the second, 14th April 1970, lot 150.

Kangxi mark and period vases of related form were also produced with a similarly rendered *chilong* painted to the shoulder in copper red; see a pair, from the Richard Bennet and J. Insley Blair Collections, sold at Christie's Hong Kong, 28th November 2012, lots 2116 and 2117.

The use of coiling dragons modeled in high relief around the necks and shoulders of vases was already well known by the Tang dynasty (618-907) and continued to be popular in the Song dynasty in both bronze and ceramics, such as Longquan celadon and *qingbai*. Preference for the motif intensified in the late Ming dynasty, particularly at the Dehua kilns, as well as being produced in cloisonné enamel and bronze wares. By recreating them in porcelain and covering them in a peachbloom glaze that was pioneered in the Kangxi period, they possess a sense of modernity while celebrating traditions of the past.

For bronze versions of this vase see two cast with narrow necks and garlic mouths and applied with models of dragons, attributed to the 16th/17th century due to their resemblance with Dehua counterparts of this type, in the Victoria and Albert Museum, London, illustrated in Rose Kerr, *Later Chinese Bronzes*, London, 1990, pl 29; and a bronze vase of pear form, the cylindrical neck decorated with a dragon in relief chasing a pearl, attributed to the Qing dynasty, published in Philip K. Hu, *Later Chinese Bronzes. The Saint Louis Art Museum and Robert E. Kresko Collections*, St Louis, 2008, pl. 29.



The present lot illustrated in *The Whitridge Collection of Chinese Pottery and Porcelain*, Baltimore Museum of Art, Baltimore, 1930, cat. no. 287  
 本拍品示於《The Whitridge Collection of Chinese Pottery and Porcelain》，巴爾的摩藝術博物館，巴爾的摩，1930年，編號287



# A SUPERB PEACHBLOOM-GLAZED 'BEEHIVE' WATERPOT

## KANGXI MARK AND PERIOD

finely potted of classic domed 'taibai zun' form, the slightly tapering sides rising to a rounded shoulder and short waisted neck below a lipped mouth rim, the exterior evenly applied overall save for the rim and base with a vibrant crimson-red glaze suffused with green sprinkles imitating the skin of a ripening peach, the body further faintly incised with three stylized archaistic dragon roundels, the recessed white base with a six-character mark in three columns in underglaze blue

Diameter 5 in., 12.7 cm

## PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

\$ 200,000-300,000

清康熙 豇豆紅釉團龍紋太白尊

《大清康熙年製》款

來源

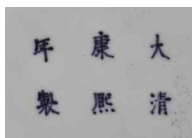
史蒂芬·瓊肯三世（1978年逝）收藏

Striking for its vibrant crimson-red glaze, this waterpot is a rare example that has been successfully fired to an extraordinary quality. Copper pigment is notoriously difficult to control due to its temperamental nature, and the number of examples featuring different tones of red glaze impressively highlights the difficulties experienced by the potters working at the imperial kilns during the Kangxi period (r. 1662-1722). This attractive glaze is found only on a select group of vessels for the scholar's table in eight different shapes, one of the most iconic groups of porcelain created under the Kangxi emperor.

Compare two closely related examples sold in our Hong Kong rooms, one from the collections of Dudley L. Pickman and General Charles G. Loring, 5th April 2017, lot 1113, the second, 4th April 2012, lot 3101; and another from the Robert Chang Collection, included in *An Exhibition Important Chinese Ceramics from the Robert Chang Collection*, Christie's London, 1993, cat. no. 36.

Further waterpots of this type include one in the Palace Museum, Beijing, illustrated in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 142, pl. 125; one in the Shanghai Museum, Shanghai, published in Wang Qingzheng, ed., *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pl. 206; another from the Sir Percival David Collection, now in the British Museum, London, published in Margaret Medley, *Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, 1989, pl. 580; and a fourth example, sold at Christie's Hong Kong, 8th October 1990, lot 467, and again in our Hong Kong rooms, 6th April 2016, lot 3612.

These waterpots are known as *taibai zun* after the Tang dynasty poet Li Taibai, who is often depicted leaning against a large wine jar of similar form, as seen in a porcelain sculpture which shows the poet seated with closed eyes and a cup in hand, published in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, op. cit., p. 106, pl. 89. They are also referred to as *jizhao zun*, because their shape resembles that of a chicken coop.







**A BLUE AND WHITE 'DRAGON' BOWL  
KANGXI MARK AND PERIOD**

with rounded sides gently rising from a slightly tapered foot to a flared rim, the exterior painted in rich cobalt tones with two five-clawed dragons striding amidst flame scrolls each in pursuit of a 'flaming pearl', above a band of overlapping lappets and separated by two *lingzhi* sprigs each supporting a shaped cartouche enclosing *fu* and *shou* characters, all within double line borders, the interior with a circular medallion enclosing a single frontal dragon, the base with a six-character mark in underglaze blue within a double circle  
Diameter 5½ in., 13.2 cm

**PROVENANCE**

Collection of Paul Baerwald (1871-1961).  
John Sparks, London, 29th June 1937.  
Collection of Stephen Junkunc, III (d. 1978).

**EXHIBITED**

*An Exhibition of the Paul Baerwald Collection of Chinese Porcelain*, John Sparks, London, 1937, cat. no. 53.

Compare a similar bowl in the Powell-Cotton Collection, Kent, illustrated in Gordon Lang, *The Powell-Cotton Collection of Chinese Ceramics*, Birchington, 1988, pl. 82. A pair of bowls of this design were sold at Christie's London, 8th June 1992, lot 36, and a single bowl was sold in our London rooms, 11th July 1978, lot 213.

**\$ 30,000-50,000**

清康熙 青花福壽雲龍紋盃

《大清康熙年製》款

來源

Paul Baerwald (1871-1961) 收藏  
John Sparks, 倫敦, 1937年6月29日  
史蒂芬·瓊肯三世 (1978年逝) 收藏

展覽

《An Exhibition of the Paul Baerwald Collection of Chinese Porcelain》, John Sparks, 倫敦, 1937年, 編號53



**A FAMILLE-VERTE 'CRABAPPLE'  
MONTH CUP**

**KANGXI MARK AND PERIOD**

finely potted with steep gently flaring sides rising from a short foot, the exterior delicately enameled with red crabapple buds, the reverse inscribed in underglaze blue with a poem reading *qing xiang he su yu, jia se chu qing yan* ('the fragrance blends with the flavor of evening rain; the beautiful color stands out in clear weather like in mist'), followed by a seal mark reading *shang* ('to appreciate'), the base with a six-character mark in underglaze blue within a double circle

Diameter 2 $\frac{5}{8}$  in., 6.7 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 50,000-70,000**

Among the celebrated set of finely enameled wine cups representing the twelve months of the year, those painted with crabapple represent the fifth month. A similar cup in from the Avery Brundage Collection in the Asian Art Museum, San Francisco is illustrated in René-Yvon Lefebvre d'Argencé, *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pl. LXVIIIc. Other examples with the same decoration, palette and bearing Kangxi reign marks include one from the Edward T. Chow Collection that sold in our Hong Kong rooms, 25th November 1980, lot 148, and another from the collection of Sir Harry Garner that sold first in our London rooms, 25th March 1975, lot 267, and more recently in our Hong Kong rooms, 7th October 2015, lot 3703.

Complete sets of month cups are therefore extremely rare. A full set of month cups in the Palace Museum, Beijing, is illustrated in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 65, pl. 48.

清康熙 五彩芙蓉圖詩文花神盃

《大清康熙年製》款

詩文：

清香和宿雨 佳色出晴煙

印文：賞

來源

史蒂芬·瓊肯三世（1978年逝）收藏







108

**A FINE WHITE-GLAZED ANHUA-  
DECORATED 'DRAGON' CUP  
KANGXI MARK AND PERIOD**

finely potted, the deep rounded sides rising from a short, slightly tapered foot, incised with two five-clawed dragons striding amidst flame scrolls each in pursuit of a 'flaming pearl', covered overall in a fine, translucent rich glaze, the base with a six-character mark in underglaze blue within a double circle  
Diameter 2½ in., 6.5 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 50,000-70,000**

Closely related Kangxi cups have sold in our Hong Kong rooms, 28th November 1978, lot 129, and 20th May 1980, lot 90. A pair with Yongzheng marks were also sold in our Hong Kong rooms, 17th November 1975, lot 134, and included in the *Exhibition of Ming and Ch'ing Porcelain from the Collection of the T.Y. Chao Family Foundation*, Hong Kong Museum of Art, Hong Kong, 1978, cat. no. 55, and later sold in the same rooms, 19th May 1987, lot 280.

清康熙 白釉暗刻趕珠龍紋盃  
《大清康熙年製》款

來源  
史蒂芬·瓊肯三世（1978年逝）收藏



# A FINE BLUE AND WHITE 'PEONY' 'MONTH' CUP

## KANGXI MARK AND PERIOD

finely potted, the deep U-shaped sides supported on a straight foot and rising to a gently everted rim, the exterior delicately painted to one side with peony stems springing forth from behind gnarled rockwork, their long leafy stems swaying under the weight of their luscious blooms, the tonality of the cobalt deliberately calibrated to convey depth and imitate the natural variegation of peony petals and leaves, accompanied by a poetic couplet inscribed on the opposite side and followed by a seal reading *shang* ('to appreciate'), the base with a six-character mark in underglaze blue within a double circle  
Height 2 in., 5 cm

## PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

\$ 80,000-120,000

This delicately potted cup depicting flowering peony bushes, accompanied by complementary two-lined poems, exemplifies a classic design of the Kangxi period. It represents the fourth month of the year, and would have originally been part of a set of twelve cups each depicting seasonal flowers. Cups of this type were known to have been used for wine drinking at court during the Kangxi period. The poem can be translated as:

*Xiao yan yuan fen jin zhang lu. Mu xiang shen re yu tang feng.*

'At dawn its beauty receives dew from a golden palm. In the evening the fragrance penetrates deep into the Jade Hall.'

Compare a full set of blue and white month cups from the Qing Court Collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, pl. 71; a 'peony' month cup sold at Christie's Hong Kong, 27th November 2013; and another sold in our Hong Kong rooms, 1st November 1994, lot 134.

清康熙 青花牡丹圖詩文花神盃

《大清康熙年製》款

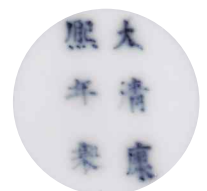
詩文：

曉艷遠分金掌露 暮香深惹玉堂風

印文：賞

來源

史蒂芬·瓊肯三世（1978年逝）收藏







110

110

**A COPPER-RED-DECORATED  
'MYTHICAL BEASTS' BOTTLE VASE  
QING DYNASTY, KANGXI PERIOD**

the bulbous pear-shaped body set over a short, straight foot and narrowing dramatically to a cylindrical neck and a lipped rim encircling the mouth, the full lower body painted in underglaze-red with three mythical beasts each sitting on its haunches, emanating flame-like wisps of *qi*, its body in variegated liver-red tones, the counter-sunk base unglazed  
Height 5¾ in., 14.6 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 7,000-9,000**

清康熙 釉裏紅瑞獸紋長頸瓶

來源

史蒂芬·瓊肯三世（1978年逝）收藏



111

111

**A 'LANGYAO' BALUSTER VASE  
QING DYNASTY, KANGXI PERIOD**

the slender ovoid body rising from a countersunk base to rounded shoulder and a flaring cylindrical neck, applied overall with a deep copper-red glaze, thinning to white at the rim and suffused with a faint network of crackle, stopping unevenly above the foot, the interior and foot applied with a crackled greenish-white glaze  
Height 16⅝ in., 42.2 cm

**PROVENANCE**

Collection of Thomas B. Clarke (1848-1931)  
(according to label).

Collection of Stephen Junkunc, III (d. 1978).

**\$ 20,000-30,000**

清康熙 郎窯紅釉瓶

來源

Thomas B. Clarke（1848-1931）收藏（標籤）

史蒂芬·瓊肯三世（1978年逝）收藏

# A RARE WHITE-GLAZED 'BEEHIVE' WATERPOT

## KANGXI MARK AND PERIOD

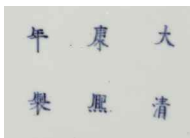
of classic 'taibai zun' form, the domed hemispherical body with rounded sides tapering to a short waisted neck, the exterior finely molded and carved with three coiled *chilong* medallions, the exterior applied with an even milky-white glaze, the countersunk base with a three-column six-character reign mark in underglaze blue

Diameter 5½ in., 13cm

## PROVENANCE

Frank Caro, New York, 9th January 1964.  
Collection of Stephen Junkunc, III (d. 1978).

\$ 80,000-120,000



Beehive waterpots of this shape are well-known with peachbloom glazes but those covered in other monochrome glazes were produced in smaller numbers. A closely related waterpot in the Shanghai Museum, Shanghai, is illustrated in *Kangxi Porcelain Wares*, Hong Kong, 1998, pl. 228; one from the Qing Court Collection, is published in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 111; another in the Koger Collection, illustrated in J. Ayers, *Chinese Ceramics. The Koger Collection*, London, 1985, pl. 139, was sold in our London rooms, 16th May 2012, lot 171; another from the Riesco Collection, illustrated in Edgar E. Bluett, *The Riesco Collection of Old Chinese Pottery and Porcelain*, London, 1951, pl. 61 (right), was sold in our London rooms, 11th December 1984, lot 430; and a fifth example exhibited on loan at Yale University Art Gallery, New Haven, from the collection of Mrs Yale Kneeland, was sold in our New York rooms, 1st June 1994, lot 371, and again at Christie's Hong Kong, 26th April 1999, lot 507. Compare also a similar waterpot sold twice in our Hong Kong rooms, 20th November 1984, lot 471, and again, 5th April 2017, lot 3607.

清康熙 白釉團龍紋太白尊

《大清康熙年製》款

來源

弗蘭克·卡羅，紐約，1964年1月9日

史蒂芬·瓊肯三世（1978年逝）收藏





113

**AN EXCEPTIONALLY RARE AND FINE  
WHITE-GLAZED 'LINGZHI' CUP  
YONGZHENG MARK AND PERIOD**

delicately potted, the steep, tapering sides rising to a slightly flaring rim, the exterior applied with exquisitely incised white-slip decoration of a delicately meandering stem issuing leafy sprays and four *lingzhi* heads wreathed by curling leaves, the recessed base inscribed with a six-character mark in underglaze blue  
Diameter 1¾ in., 4.4 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 40,000-60,000**

Small cups of this type are extremely rare, this form more often having been decorated with *anhua* incised dragons or covered in lemon yellow or other enamels. For a dragon-decorated cup in the Palace Museum, Beijing, see Geng Baochang, ed., *Gugong Bowuyuan cang Qingdai yuyao ciqu* [Porcelains from the Qing dynasty imperial kilns in the Palace Museum collection], Beijing, 2005, vol. I, part 2, pl. 8. See also a slightly larger pair of undecorated white cups from the Meiyintang Collection sold in our Hong Kong rooms, 7th April 2011, lot 26.

清雍正 白釉靈芝紋小盃

《大清雍正年製》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏





# A RARE INSCRIBED BLUE-GLAZED DISH

## 17TH CENTURY

the gently rounded sides rising from a recessed base, covered overall with a thick deep blue glaze suffused with a subtle network of fine dark crackles, the rim and base dressed in brown, later inscribed around the interior of the countersunk base with a poem eulogizing Guan wares from the *Xiuneisi* kiln, accompanied by an inscription reading *Qianlong gengxu qinghe yuti* ('composed by the Qianlong emperor in the fourth month of the cyclical year *gengxu*'), followed by a two-character seal reading *guxiang* ('scent of archaism'), wood stand (2) Diameter 5¾ in., 14.7 cm

## PROVENANCE

Yamanaka & Co., Chicago, 1st November 1937.  
Collection of Stephen Junkunc, III (d. 1978).

\$ 30,000-50,000

Compare a 17th century blue-glazed bowl, with a later-inscribed imperial poem composed by the Qianlong emperor in the second spring month of the *bingshen* cyclical year, corresponding to 1776, in the Percival David Collection, now in the British Museum, London, illustrated in Stacey Pierson and Amy Barnes, *A Collector's Vision: Ceramics for the Qianlong Emperor*, London, 2002, pl. 86.

A bowl of closely related form and size with a similar crackled blue glaze to the exterior but a celadon glaze to the interior, attributed to circa 1640-1650, is illustrated in Sir Michael Butler, Margaret Medley, and Stephen Little, *Seventeenth-Century Chinese Porcelain from the Butler Family Collection*, Alexandria, VA, 1990, pl. 73.

## 十七世紀 藍釉臥足盤

### 鑄文：

修內精陶官窯名 始宋及今集大成  
天藍彌足貴 把玩一徵吟 乾隆庚戌清和御題

鑄印：古香

### 來源

山中商會，芝加哥，1937年11月1日  
史蒂芬·瓊肯三世（1978年逝）收藏



**A FINE AND RARE 'GUAN'-TYPE VASE  
QIANLONG SEAL MARK AND PERIOD**

elegantly potted, the compressed globular body rising from a short foot to a waisted neck and flared mouth, applied overall with a soft bluish-gray glaze suffused with a fine crackle diagonally encircling the body, the footrim dressed in brown, the base with a six-character seal mark in underglaze blue  
Height 6⅞ in., 16.2 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 60,000-80,000**

Notable for its elegant form and subtle bluish glaze suffused with fine streaks of golden-brown crackles, this well-potted vase embodies the Qianlong emperor's fondness for celebrated Guan ware of the Southern Song dynasty. It also testifies to the high level of technical dexterity of the potters of the imperial kilns at Jingdezhen, who have skilfully imitated not only the iconic unctuous glaze of the prototype, but also the dark brown foot, which has been left unglazed and stained dark brown.

For other Guan-type vases of similar form, see a slightly larger example covered with a pale ash-gray glaze with dark stained crackles, sold in our Hong Kong rooms, 20th May 1986, lot 83, and again at Christie's Hong Kong, 27th May 2008, lot 1799; and another, sold at Christie's London, 6th June 1988, lot 115. See also Ru-type vases of similar form, such as one from the collection of Stephen Junkunc, III, sold at Christie's New York, 19th March 2008, lot 658; and a slightly larger version from the J.M. Hu Collection, illustrated in Helen D. Long and Edward T. Chow, *Collection of Chinese Ceramics from the Pavilion of Ephemeral Attainment*, vol. IV, Hong Kong, 1950, pl. 172, sold in our Hong Kong rooms, 9th October 2012, lot 111; and another sold twice in our Hong Kong rooms, 14th November 1989, lot 180, and 10th January 2001, lot 584.

清乾隆 仿官釉荸薺瓶

《大清乾隆年製》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏







**A VERY RARE IMPERIALY  
INSCRIBED DOUBLE LOZENGE-  
FORM FAMILLE-ROSE BRUSHPOT  
QIANLONG SEAL MARK AND PERIOD**

finely potted with ribbed edges framing each panel of the double-lozenge form, the four longer sides vibrantly enameled with chrysanthemum, peonies, morning glory, pinks and bamboo growing from rockwork with two butterflies in flight, the narrow faceted sides each with a two column inscription in *zhuan* script, each bearing two seals reading *qian* and *long*, all framed within iron-red and gilt borders, the interior and base with a turquoise enamel, save for the six-character seal mark inscribed in underglaze blue beneath a clear glaze  
Width 5¼ in., 13.5 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

\$ 60,000-80,000

This unusual brushpot represents the Qianlong emperor's personal taste, which gravitated towards porcelain designs that were artistically complex, and revealed his appreciation for scholarship as expressed in his writings and poems.

A smaller *famille-rose* brushpot of this form, painted with panels enclosing court ladies and attendants engaged in leisurely pursuits, as well as flowers amidst rockwork, was sold at Christie's London, 11th May 2010, lot 268. Brushpots of such distinctive auspicious shape were also produced in various palettes; such as one covered in a 'robin's egg' glaze, illustrated in Qing Zhenzong, *Qingdai ciqi shangjian* [Appreciation of Qing Dynasty Porcelain], Hong Kong, 1994, pl. 179; and an underglaze-red example painted with a landscape scene, in the Guangdong Provincial Museum, Guangzhou, illustrated in *Guangdongsheng bowuguan cang taoci xuan* [The Collection of Ceramics of the Guangdong Provincial Museum], Beijing, 1992, pl. 182.

清乾隆 粉彩花卉圖詩文雙勝形筆筒

《大清乾隆年製》款

詩文：

素華獨殿群芳後 箇裏原藏萬卉春  
重門難把芳心綰 獨露一枝深院東  
逞盡風流還自恨 被人強喚是花奴  
莫耽佳麗人間樂 河畔盈盈最有情

印文：乾隆

來源

史蒂芬·瓊肯三世（1978年逝）收藏





117

**A MOLDED CRACKLE-GLAZED  
'LOTUS' WATER POT**

**QING DYNASTY, 18TH / EARLY 19TH  
CENTURY**

the globular body narrowing at the neck and molded with a raised fillet beneath the lipped rim, the body slip-decorated with a crane, butterflies, and blossoming and leafing lotus plants, the neck with slip-painted rosettes, covered overall in an ivory-toned glaze suffused with craquelure

Height 2½ in., 6.4 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 5,000-7,000**

清十八 / 十九世紀初 仿官釉堆白  
一路連科紋水盂

來源

史蒂芬·瓊肯三世（1978年逝）收藏



117

118

**A 'GUAN'-TYPE LINGZHI-SHAPED  
INK PALETTE**

**QING DYNASTY, 19TH CENTURY**

modeled in the form of a *lingzhi* borne on a short stem issuing two further small fungi, covered overall in a thick grayish-celadon glaze suffused with fine evenly composed crackles of charcoal gray, the base with eight tiny spur marks

Width 4½ in., 11.5 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 5,000-7,000**

清十九世紀 仿官釉靈芝形筆搥

來源

史蒂芬·瓊肯三世（1978年逝）收藏



118



**TWO BLUE AND WHITE 'BIRD' SEAL  
PASTE BOXES AND COVERS  
REPUBLIC PERIOD, BY WANG BU**

both of compressed circular form and similarly decorated, each meticulously painted in varying tones of underglaze blue, the first with a bird perching on rockwork, the box with two fish swimming among waterweed; the second with a bird fluttering amid grasses, the box with a detached flower spray, both with the artist's studio mark inscribed to the base reading *yuanwen wuguo zhizhai* ('the Studio of Recognizing My Mistakes') (4)  
Diameter  $2\frac{7}{8}$  in., 7.5 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

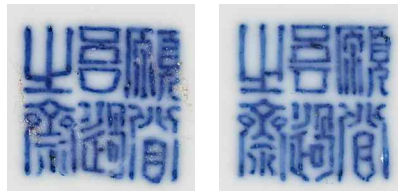
**\$ 20,000-30,000**

民國 王步作青花雀鳥圖印泥盒兩件

《願聞吾過之齋》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏





120

120

**A FAMILLE-VERTE 'KINGFISHER  
AND LOTUS' VASE**

**QING DYNASTY, KANGXI PERIOD**

the slender ovoid body surmounted by a trumpet neck, boldly enameled to one side with a kingfisher perched on a lotus stem rising from a lotus pond, with furled lotus flowers, pads and water weeds, the other side with a ten-character poetic inscription signed *Yunqiao* in black enamel, followed by an iron-red seal reading *Zhushiju*, the shoulder encircled by a collar of prunus on a spiral green ground, with a black-enameled leafy bamboo stem to the neck

**PROVENANCE**

J.T. Tai & Co., Inc., New York, 9th March 1964.  
Collection of Stephen Junkunc, III (d. 1978).

**\$ 12,000-15,000**

清康熙 五彩蓮塘佳色圖詩文瓶

題識：

細扇相敬綠 香囊獨立紅 雲樵

印文：居竹

來源

戴潤齋，紐約，1964年3月9日  
史蒂芬·瓊肯三世（1978年逝）收藏



121

121

**A FAMILLE-VERTE HU-FORM VASE**

**QING DYNASTY, KANGXI PERIOD**

the pear-shaped body rising from a tall spreading foot to a flared mouth with a galleried rim, enameled around the body with four large pendent *ruyi* enclosing butterflies and flower sprays, alternated with smaller *ruyi* containing chrysanthemum heads, all against a stippled pale green ground, the shoulder encircled by a diaper band below upright plantain leaves, the foot with a band of overlapping lappets

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 10,000-15,000**

清康熙 五彩如意開光花蝶紋琵琶尊

來源

史蒂芬·瓊肯三世（1978年逝）收藏

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A MASSIVE YELLOW-GLAZED BOWL  
KANGXI MARK AND PERIOD**

the finely potted deep sides rising in generous flared profile from the thick wedge-shaped foot, applied overall with a vitreous, translucent pale yellow glaze pooling unevenly at the rim and foot to a richer egg-yolk tone, the base white-glazed with a six-character mark in underglaze blue

Diameter 14¾ in., 37.5 cm

**PROVENANCE**

Collection of Ira (1912-2004) and Nancy (1915-2005) Koger.

Sotheby's New York, 27th November 1990, lot 30.

Ralph M. Chait Galleries, New York, 1997.

Large monochrome yellow-glazed bowls with imperial marks originated during the Jiajing emperor's reign (1521-1567) and enjoyed a renaissance under the Kangxi emperor (r. 1662-1722). A Jiajing-marked example from the Qing Court Collection and now in the Palace Museum, Beijing, is illustrated in *The Complete Collection of the Palace Museum: Monochrome Porcelain*, vol. 37, Hong Kong, 1999, cat. no. 43.

Kangxi-marked versions were produced in two sizes: bowls with a diameter between 12¼ and 12½ inches (31.1 - 31.8 cm), and those with a diameter between 14 and 15 inches (35.6 cm - 38.1 cm). The present bowl belongs to the latter group, which is the rarer of the two. Other bowls of this immense scale include a pair from the Sir Percival David Foundation, now in the collection of the British Museum (coll. no. PDF, A.522); an example in the Shanghai Museum published in *Kangxi Porcelain Wares from the*

*Shanghai Museum Collection*, Hong Kong, 1998, cat. no. 238; one sold in our London rooms, 14th March 1972, lot 150; an example from the Earl Morse Collection sold in these rooms, 24th March 1998, lot 661; a third sold at Christie's New York, 29th March 2006, lot 515; and another sold at Christie's New York, 20th-21st March 2014, lot 2178. Another of this type from the Meiintang Collection sold in our Hong Kong rooms, 8th April 2013, lot 2.

清康熙 黃釉大盃

《大清康熙年製》款

來源

Ira (1912-2004) 及 Nancy (1915-2005) Koger 伉儷收藏

紐約蘇富比1990年11月27日，編號30

Ralph M. Chait Galleries，紐約，1997年

\$ 60,000-80,000





123

PROPERTY FROM A BALTIMORE PRIVATE COLLECTION

**A RARE COPPER-RED AND UNDERGLAZE-BLUE WATERPOT**

**KANGXI MARK AND PERIOD**

of compressed globular form, elegantly potted with generous rounded sides rising from a concave base to an incurved mouthrim recessed into the shoulder, the exterior intricately painted in rich tones of raspberry red with four stylized full, round blooms of chrysanthemum, peony, lotus and hibiscus, each borne on a curved leafy spray and surrounded by stylized foliage, all below a narrow classic-scroll band, the incurved mouth encircled by a stylized lotus meander and the foot with triangular lappets, set between underglaze-blue line borders, the base with a six-character mark in three vertical columns in underglaze-blue, later metal cover (2)  
Diameter 3⅞ in., 9.8 cm

**PROVENANCE**

Collection of George A. Lucas (1824-1909).  
Collection of Jesse G. Kaufman (1883-1976), and thence by descent.

**\$ 5,000-7,000**

清康熙 釉裏紅四季團花紋蘋果尊

《大清康熙年製》款

來源

George A. Lucas (1824-1909) 收藏  
Jesse G. Kaufman (1883-1976) 收藏，此後家族傳承



123



124

**A PEACHBLOOM-GLAZED 'BEEHIVE' WATERPOT**  
**KANGXI MARK AND PERIOD**

finely potted of classic domed 'taibai zun' form, the slightly tapered sides rising to a rounded shoulder and short waisted neck below a lipped mouth rim, the exterior evenly applied overall save for the rim and base with a glaze of deep rose shading to grayish-rose and mottled with raspberry tinged flecks, the body faintly incised with three stylized archaic dragon roundels, the recessed base with a six-character mark in underglaze blue  
Diameter 5 in., 12.7 cm

**PROVENANCE**

Sotheby's Hong Kong, 30th April-1st May 1996, lot 375.

**\$ 10,000-15,000**

清康熙 豇豆紅釉團龍紋太白尊

《大清康熙年製》款

來源

香港蘇富比1996年4月30日至  
5月1日，編號375



124



**A FAMILLE-VERTE 'PRUNUS' MONTH CUP  
KANGXI MARK AND PERIOD**

finely potted with deep rounded sides rising from a short foot to a flared rim, the exterior delicately enameled with prunus trees growing beside rockwork, the reverse inscribed in underglaze blue with a poem reading *suyan xueningshu, qingxiang fengmanzhi* ('its simple beauty is that of a tree frozen with snow, its branches moving in the wind are full of a clear fragrance'), followed by a seal mark reading *shang* ('to appreciate'), the base with a six-character mark in underglaze blue  
Diameter 2½ in., 6.5 cm

**PROVENANCE**

Sotheby's Olympia, 13th November 2003, lot 429.

**\$ 10,000-15,000**

清康熙 五彩梅花圖詩文花神盃

《大清康熙年製》款

詩文：

素艷雪凝樹 清香風滿枝

印文：賞

來源

奧林匹亞蘇富比2003年11月13日，編號429



# PROPERTY FROM THE ESTATE OF ARON AND ELIZABETH LANDAUER

LOTS 126-130

126

## A PAIR OF ENAMELED AND UNDERGLAZE BLUE BOWLS YONGZHENG MARKS AND PERIOD

each with rounded sides rising from a slightly tapered foot, the exterior brightly enameled with a green leafy vine suspending red fruits, the interior painted in underglaze blue with a 'flaming pearl' at the well surrounded by a pair of striding four-clawed dragons and flame scrolls, the base with a six-character mark in underglaze blue within a double circle (2)  
Diameter 3⅞ in., 9.6 cm

### PROVENANCE

C. T. Loo, Paris and New York.  
Parke-Bernet Galleries New York, 10th-11th  
October 1962, lot 112.

\$ 5,000-7,000

清雍正 外五彩花果紋內青花趕珠  
雲龍紋盃一對

《大清雍正年製》款

來源

盧芹齋，巴黎及紐約

Parke-Bernet Galleries，紐約，1962年10月  
10至11日，編號112





# A FAMILLE-VERTE 'CRABAPPLE' MONTH CUP

## KANGXI MARK AND PERIOD

the delicate bell-shaped sides rising from a short foot to an everted rim, one side of the exterior finely painted with a blossoming young crabapple tree amidst rocks and burgeoning vegetation all executed in soft underglaze blue and precisely applied overglaze enamels, the other side inscribed in underglaze blue with a poem reading *qing xiang he su yu, jia se chu qing yan* ('the fragrance blends with the flavor of evening rain; the beautiful color stands out in clear weather like in mist'), followed by a seal mark reading *shang* ('to appreciate'), the base with a six-character mark in underglaze blue within a double circle

Height 2 in., 5 cm

## PROVENANCE

Christie's New York, 28th October 1977, lot 157.

\$ 60,000-80,000

'Month' cups were produced in the Kangxi period (1662-1722) in both *famille-verte* and blue and white palettes. Variation in the sizes, colors, inscriptions, and proportional representation of different months, suggests that the cups were issued consecutively rather than as complete sets of twelve. The present cup is associated with the second lunar month of the year. Another cup of this type symbolizing the second month sold in our Hong Kong rooms, 8th October 2013, lot 3274; one formerly in the collection of Sir Harry Garner sold in those same rooms, 7th October 2015, lot 3703; and an example from the Anna-Maria and Stephen Kellen Foundation Collection sold at Christie's New York, 14th-15th September 2017, lot 1224.

A full set of 'month' cups, in the Palace Museum, Beijing, is illustrated in *Kangxi. Yongzheng. Qianlong. Qing Porcelain from the*

*Palace Museum Collection*, Hong Kong, 1989, pl. 48; a set from the Sir Percival David Collection and now in the British Museum, is published in the *Illustrated Catalogue of Qing Enamelled Wares in the Percival David Foundation of Chinese Art*, (rev. ed.), London, 1991, pl. 815; another in the Idemitsu Museum of Art, Tokyo, is included in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 221.

清康熙 五彩芙蓉圖詩文花神盃

《大清康熙年製》款

詩文：

清香和宿雨 佳色出晴煙

印文：賞

來源

紐約佳士得1977年10月28日，編號157



**A 'CLAIR-DE-LUNE'-GLAZED DISH  
YONGZHENG MARK AND PERIOD**

the shallow rounded sides rising from a short foot, the exterior coated in a rich lavender-blue glaze suffused with minute specks of cobalt, the interior white, the base with a six-character reign mark in underglaze blue within a double circle

Diameter 6¼ in., 16.9 cm

**PROVENANCE**

C. T. Loo, New York and Paris.

Parke-Bernet Galleries New York, 10th-11th October 1962, lot 122.

**\$ 8,000-12,000**

清雍正 天藍釉盤

《大清雍正年製》款

來源

盧芹齋，紐約及巴黎

Parke-Bernet Galleries，紐約，1962年10月10至11日，  
編號122



**A FAMILLE-ROSE 'PEONY' BOWL**  
**YONGZHENG MARK AND PERIOD**

the rounded sides sweeping up from the straight foot to an everted rim, the exterior painted in brilliant enamels with resplendent pink peony blooms surrounded by teal and kelly-green leaves, peony buds, and sprays of blossoming asters and bright yellow buttercups, the interior centered with two leafy orchid sprigs bearing pink buds, the base with a six-character mark in underglaze blue within a double circle, wood stand (2)  
 Diameter 7 $\frac{1}{8}$  in., 18.1 cm

**PROVENANCE**

Tin Po Kok & Siu's Trading Co., Hong Kong, 18th March 1976.

**\$ 10,000-15,000**

清雍正 粉彩牡丹圖盃

《大清雍正年製》款

來源

天寶閣蕭氏貿易公司，香港，1976年3月18日





## A PAIR OF FINE FAMILLE-ROSE 'BALSAM PEAR' BOWLS

### QIANLONG SEAL MARKS AND PERIOD

each with deep rounded sides rising from a straight foot to an everted rim, finely enameled with a balsam pear vine twisting around the exterior suspending ripe fruit bursting with seeds and issuing verdant leaves and pale yellow blossoms, bamboo shoots rising to one side of the vine and a butterfly fluttering nearby, the motif repeated at the interior, the base with a six-character seal mark in underglaze blue (2)

Diameter 4 $\frac{3}{8}$  in., 11.1 cm

### PROVENANCE

Alberts-Langdon, Boston, 17th January 1969.

\$ 60,000-80,000

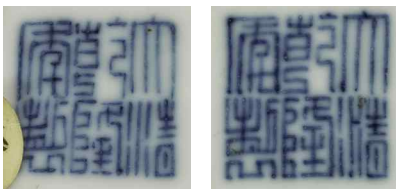
A pair of bowls of this type, from the Percival David Collection and now in the British Museum, London, is illustrated in *Catalogue of Ch'ing Enamelled Wares*, London, 1958, pl. 897; a bowl in the Musée Guimet, Paris, is illustrated in *Oriental Ceramics. The World Great Collections*, vol. 7, Tokyo, 1981, pl. 91; and another is published in the *Illustrated Catalogue of Tokyo National Museum. Chinese Ceramics*, vol. 2, Tokyo, 1980, pl. 660. A fine pair of bowls from the Alfred Beit Collection, sold in our London rooms, 6th November 2013, lot 78; another fine pair sold in our Hong Kong rooms, 8th October 2014, lot 3646; a single bowl of this type sold in our Hong Kong rooms, 27th May 2014, lot 724; another, from the Wen Tsan Yu Collection, sold at Christie's New York, 18th-19th September 2014, lot 959; and a third sold in these rooms, 21st March 2018, lot 543.

清乾隆 粉彩過枝癭瓜紋盃一對

《大清乾隆年製》款

來源

Alberts-Langdon, 波士頓, 1969年1月17日







131

PROPERTY OF A VIRGINIA PRIVATE COLLECTOR

**A SMALL 'RU'-TYPE BOTTLE VASE  
YONGZHENG SEAL MARK AND PERIOD**

the gently compressed globular body encircled at the shoulder by a raised ring, surmounted by a tall slender neck with flaring rim, flanked on each side by zoomorphic handles, covered overall in an even, lustrous pale-blue glaze, the base with a four-character seal mark in underglaze blue  
Height 5 $\frac{3}{8}$  in., 13.7 cm

**\$ 50,000-70,000**

Inspired by renown Song dynasty forms and glazes, identical Yongzheng mark and period vases of this rare form include one sold at Christie's Hong Kong, 27th May 2009, lot 1892, which was previously sold six years earlier in our Hong Kong rooms, 12th June 2003, lot 180; another in our London rooms, 8th June 1993, lot 109; and one in these rooms, 1st June 1988, lot 158. A similar vase but celadon-glazed sold at Christie's Paris, 10th December 2014, lot 283. See also two related vases in the Baur Collection, Geneva, illustrated in John Ayers, *The Baur Collection*, vol. III, Geneva, 1972, pl. A361 for a Yongzheng vase of similar size but lacking handles and pl. A341 for a Qianlong vase with handles.



清雍正 仿汝釉雙耳小瓶

《雍正年製》款

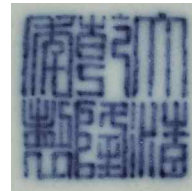
**A RARE 'RU'-TYPE LOTUS POD-MOUTH VASE  
QIANLONG SEAL MARK AND PERIOD**

finely potted with the globular body rising from a short foot to a tall cylindrical neck surmounted by a lotus pod-shaped mouth sealed on top save for seven pierced holes, covered overall with a smooth grayish-celadon glaze accentuated with occasional pale golden crackles, the foot ring dressed in brown imitating Song stoneware, the base with a six-character seal mark in underglaze blue, Japanese wood box (3)  
Height 9¼ in., 23.4 cm

**\$ 30,000-50,000**

The Japanese wood box cover has an inscription to the interior stating the vase was formally collected by Abe from the Edo period (1603-1868), signed by Ōba Iwao (1899-1975) and dated 1968.

Vases of this type are particularly rare. Compare a Qianlong mark and period *flambé*-glazed vase of very similar shape sold at Christie's New York, 15th September 2011, lot 1600. See a related Yongzheng clair-de-lune vase of a different shape but also with a lotus pod-head pierced with seven apertures, from the Meiyintang Collection, illustrated in Regina Krah, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, pl. 845; and also a Jiaqing celadon-glazed example with carved designs, sold in our Hong Kong rooms, 17th November 1975, lot 153; and another, or possibly the same one, sold at Christie's Hong Kong, 29th April 2001, lot 554.



清乾隆 仿汝釉蓮蓬口瓶

《大清乾隆年製》款







133

**A GREEN-GLAZED SAUCER DISH  
QIANLONG SEAL MARK AND PERIOD**

finely potted, the rounded sides set on a short, straight foot, covered overall in a lustrous apple-green glaze, the base with a six-character seal mark in underglaze blue  
Diameter 5½ in., 14.1 cm

**PROVENANCE**

Collection of Anthony du Boulay (b. 1929).  
Marchant, London, 9th June 2004.  
European Private Collection.  
Sotheby's London, 15th May 2013, lot 236.

**\$ 10,000-15,000**

清乾隆 綠釉小盤

《大清乾隆年製》款

來源

Anthony du Boulay (1929年生) 收藏

Marchant, 倫敦, 2004年6月9日

歐洲私人收藏

倫敦蘇富比2013年5月15日, 編號236

**A CELADON-GLAZED JAR AND COVER  
QIANLONG SEAL MARK AND PERIOD**

finely potted with the ovoid body rising from a recessed base to a short neck, molded on each side below the shoulders with a reversed C-shaped mock handle, the cover of a shallow domed form, covered overall with a smooth sea-green glaze, thinning to a lighter tone at the rim and handles, the base with a six-character seal mark in underglaze blue (2)

Height 8½ in., 21.6 cm

This vessel form, with its superbly harmonious profile, integrating its cover, and its unusual C-shaped motifs on the sides appears to have originated during the Kangxi reign. The shape is often called *riyueguan* ('sun-and-moon jar'), its cover supposedly representing the sun and the crescents at its sides the moon, but no comparable iconography appears to be known from other works of art. A rare Kangxi version of this design in the National Palace Museum, Taipei, is

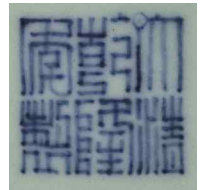
included in the exhibition *Catalog of the Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty in the National Museum Palace*, Taipei, 1986, cat. no. 27.

A similar jar from the Meiyintang Collection was sold in our Hong Kong rooms, 4th April 2012, lot 14; and another from the T.Y. Chao Collection was sold in the same rooms, 19th May 1987, lot 283; one without a cover in the Hong Kong Museum of Art was included in the museum's exhibition *The Wonders of the Potter's Palette. Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984-5, cat. no. 79; and a Daoguang variant, lacking the raised C-shaped motifs, in the Palace Museum, Beijing, is published in Geng Baochang, ed., *Gugong Bowuyuan cang gu taoci ciliao xuancui* [Selection of ancient ceramic material from the Palace Museum], vol. II, Beijing, 2005, pl. 278.

**\$ 20,000-30,000**

清乾隆 粉青釉日月罐

《大清乾隆年製》款



**A RARE RELIEF-CARVED WHITE-GLAZED  
'DRAGON AND PHOENIX' VASE  
QIANLONG SEAL MARK AND PERIOD**

the cylindrical body supported on a slightly splayed base and rising to a short neck and gently everted lipped rim, the body delicately carved in relief with a sinuous *chilong* confronting a soaring phoenix amid five swooping bats and scrolling clouds, all between a *ruyi*-head border at the canted shoulder, surmounted by a band of four bats encircling the neck, and a key fret band around the foot, the base incised with a six-character seal mark  
Height 10¾ in., 27.3 cm

The present vase exemplifies the Qianlong emperor's taste for archaism and innovation, and the ability of the craftsmen working in the imperial kilns in Jingdezhen to cater to his predilections. It belongs to a select group of imperial porcelain wares produced during his reign that is referred to in Chinese as 'fang Ding yao', or 'in imitation of Ding ware' after the deep opaque white of the much celebrated official Ding wares of the Song dynasty (960-1279). This vase is particularly notable for the crisply carved dragon and phoenix which have been carefully placed with luxuriant scrolling clouds to ensure the entire space is harmoniously filled. The form also references antiquity, resembling bronze vessels of the Song and Ming periods in its cylindrical form, angled shoulders and splayed foot, such as an incense tool vase, from the Water, Pine and Stone Retreat Collection, sold in our Hong Kong rooms, 8th April 2014, lot 220.

The material used for the making of white-glazed porcelain wares of this type is distinctive. It is a Qing innovation whereby *huashi* replaced *kaolin*, allowing the vessel to be fired at a lower temperature to avoid warping of the material and to create a rich creamy-white glaze that could be used for both contemporary designs as well as making objects imitating Ding wares. Further vases belonging to this group, also incised with a six-character seal mark of Qianlong, were produced in various forms and designs; see a bottle vase

decorated with a lotus pond motif, from the collections of L. Allen Lewis, J. Pierpont Morgan and Marsten J. Perry, sold at Christie's London, 24th and 25th June 1974, lot 108, and again, 11th June 1990, lot 217; a vase of baluster form, with two deer-shaped handles and carved on the body with cranes amongst clouds, from the Estate of Dr. Joseph and Donna Lee Boggs, sold in our London rooms, 7th November 2012, lot 110; and a vase with a compressed globular body, decorated in relief with a five-clawed dragon, sold in our Hong Kong rooms, 3rd October 2017, lot 3603. Vases of this type with an impressed Qianlong mark were also produced; see one of baluster form, modeled with four handles at the shoulders and decorated with a flower scroll, published in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 239; a pomegranate-form vase carved with a scrolling lotus and bat design, in the National Palace Museum, Taipei, included in the museum's exhibition *Qingdai danse you ciqi tezhan* [Special exhibition of monochrome glazed porcelain of the Qing dynasty], Taipei, 1981, cat. no. 64; and a pear-shape version carved with lotus blooms, sold in our London rooms, 10th December 1991, lot 280, again at Christie's Hong Kong, 2nd November 1999, lot 528, from the collection of Robert Chang, and a third time in our London rooms, 8th November 2017, lot 17.

The vibrant design on the present vessel is rich in symbolism. The sinuous dragon, emblem of the emperor, represents wisdom and power, whereas its harmonic counterpart, the soaring phoenix, symbol of the empress, signifies immortality and resurrection. Such symbolic union was commonly used to decorate imperial objects starting from the Ming dynasty (1368-1644), and continued to prevail in the Qing court where they were used on vessels made in various media.

**\$ 150,000-250,000**

清乾隆 白釉浮雕龍鳳雲蝠紋燈籠瓶

《大清乾隆年製》款







**A BLUE-GLAZED BOTTLE VASE  
QIANLONG SEAL MARK AND PERIOD**

the pear-shaped body supported on a straight foot and tapering to a straight neck, covered overall in a rich, even indigo-colored glaze, the interior and base white, the base with a six-character seal mark in underglaze blue  
Height 12 $\frac{7}{8}$  in., 32.7 cm

**PROVENANCE**

New York Private Collection.

Imperial kilns during the Qianlong emperor's reign (1736-1795) produced dark-blue-glazed vases in a number of shapes. The present form with the straight foot and teardrop-shaped body rising to a subtly tapered cylindrical neck is among the less common forms manufactured during that period. A closely-related vase, though slightly shorter, sold at Christie's New York, 24th March 2011, lot 1740; another, though taller than the present example, sold in our Hong Kong rooms, 8th October 2013, lot 3058; a third sold in our London rooms, 9th November 2016, lot 178.

**\$ 30,000-50,000**

清乾隆 藍釉長頸瓶

《大清乾隆年製》款

來源

紐約私人收藏



**A RARE FLAMBE-GLAZED LOBED VASE  
QING DYNASTY, QIANLONG PERIOD**

of trefoil section, the tall slender form with neck divided into three lobes, rising to a conforming everted foliate rim, all supported on three tapered short feet, applied overall with a rich purple glaze streaked with shades of milky-blue and pooling to a lavender tone in the recesses  
Height 12¾ in., 32.4 cm

A small number of Qianlong period flambé-glazed vases of this extremely unusual trilobate form are known. Compare one in the Qing Court Collection in Beijing illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, pl. 183. Another was sold at Christie's Hong Kong, 30th April 2001, lot 718, and is now in the collection of Alan Chuang, illustrated in Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 66. A third was sold in our Hong Kong rooms, 27th April 2003, lot 246.

**\$ 20,000-30,000**

清乾隆 窯變釉三聯瓶





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PROPERTY FROM A BALTIMORE PRIVATE COLLECTION

**A RARE MOLDED MOON WHITE-GLAZED RITUAL FOOD VESSEL AND COVER (DUI)**

**QIANLONG SEAL MARKS AND PERIOD**

the spherical form modeled after a Warring States ritual food vessel, the body raised on three blade-form feet, the cover of conforming shape, both finely molded in shallow relief with borders of scrollwork, keyfret and *wanzi* diaper, centered with a mallow-form floret framed by scrollwork, the opaque 'moon white' glaze pooling in the recesses, each of the interiors centered with an incised six-character seal mark (2)  
Height 8 in., 20.4 cm

**PROVENANCE**

Collection of George A. Lucas (1824–1909).  
Collection of Jesse G. Kaufman (1883-1976),  
and thence by descent.

Compare a related Qianlong mark and period white-glazed ritual vessel, in the form of a *xing*, carved with archaic motifs and raised on three similar blade feet, sold at Christie's New York, 27th November 1991, lot 348.

**\$ 10,000-15,000**

清乾隆 月白釉敦

《大清乾隆年製》款

來源

George A. Lucas (1824-1909) 收藏  
Jesse G. Kaufman (1883-1976) 收藏，此後  
家族傳承



**A FINE TEADUST-GLAZED BOTTLE VASE  
QIANLONG SEAL MARK AND PERIOD**

stoutly potted with the compressed globular body rising from a splayed foot to a tall cylindrical neck, applied overall with a mottled olive-green glaze flecked with a fine golden-yellow mist, the foot ring dressed in a dark wash, the base incised with a six-character seal mark reserved in a square beneath a brown glaze, Japanese wood box (3)  
Height 13¼ in., 33.5 cm

A pair of closely related vases preserved in the Seikado Bunko Museum, Tokyo, was included in the Museum's exhibition, *Seikado zo Shincho toji. Keitokuchin kanyo no bi* [Qing porcelain collected in the Seikado. Beauty of the Jingdezhen imperial kilns], Tokyo, 2006, cat. no. 109; one from the Meiyintang Collection, is illustrated in Regina Krah, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 936; and another, but with a pale rim, from the Victoria and Albert Museum, London, is published in Rose Kerr, *Chinese Ceramics. Porcelain of the Qing Dynasty 1644-1911*, London, 1986, pl. 25. Further Qianlong marked teadust-glazed vases of this type include one from the collection of Gerson and Judith Leiber, recently sold in these rooms, 20th March 2018, lot 437; one sold in our Hong Kong rooms, 3rd October 2017, lot 3665; another in these rooms, 13th September 2017, lot 24; and one sold at Christie's New York, 17th March 2017, lot 1245. Compare also a similar vase from the T.Y. Chao Collection, sold in our Hong Kong rooms, 19th May 1987, lot 294, and again at Christie's New York, 20th March 1997, lot 128.

**\$ 50,000-70,000**

清乾隆 茶葉末釉荸薺瓶

《大清乾隆年製》款





PROPERTY FROM A DISTINGUISHED NEW  
YORK COLLECTION

**A TEADUST-GLAZED BOTTLE VASE  
DAOGUANG SEAL MARK AND PERIOD**

the compressed globular body rising from  
a splayed foot to a broad cylindrical neck,  
covered in a thick olive glaze with fine dark  
green speckling, the recessed base similarly  
glazed and incised with a six-character seal  
mark, the footring applied with a dark wash,  
wood stand (2)

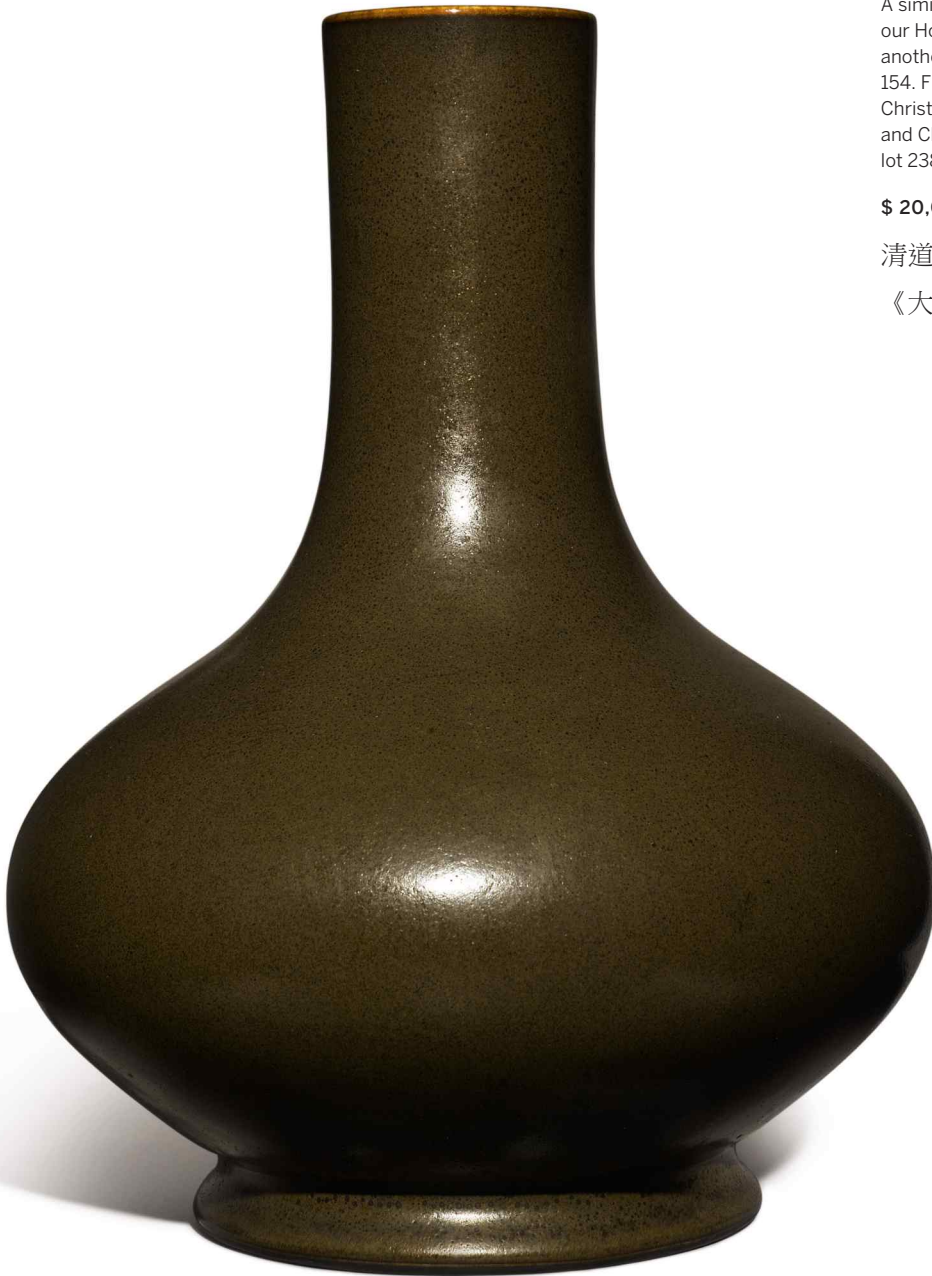
Height 12¾ in., 32.4 cm

A similar Daoguang-marked example sold in  
our Hong Kong rooms 22nd May 1985, lot 238;  
another in these rooms, 30th May 1990, lot  
154. Further examples of this type have sold at  
Christie's Hong Kong, 8th October 1970, lot 854  
and Christie's New York, 20th November 1979,  
lot 238.

**\$ 20,000-30,000**

清道光 茶葉末釉荸薺瓶

《大清道光年製》款



**A RARE TEADUST-GLAZED OVOID VASE  
QIANLONG SEAL MARK AND PERIOD**

of tapering ovoid form, the rounded sides broadening to a sloping shoulder before sweeping to a waisted neck and flaring rim, covered overall in a finely speckled olive-colored glaze, the footring dressed in dark brown, the base carved with a six-character seal mark coated in a burnt-toffee-toned glaze  
Height 10 $\frac{5}{8}$  in., 27 cm

**PROVENANCE**

Collection of Count Arvid Rutger Fredriksson Posse (1820-1901), Sweden.

A closely related vase sold at Christie's Hong Kong, 27th May 2008, lot 1802; and an example from the collection of Ella Jaffe sold at Parke-Bernet New York, 20th-21st November 1973, lot 542.

Count Posse was the Prime Minister of Sweden from 1880-1883. This vase was reputedly gifted to his granddaughter, Amelie Posse-Brázdová (1884-1957), as a christening gift.

**\$ 40,000-60,000**

清乾隆 茶葉末釉瓶

《大清乾隆年製》款

來源

Arvid Rutger Fredriksson Posse 伯爵 (1820-1901) 收藏，瑞典



## A PAIR OF COPPER-RED 'WUFU' BOWLS

### YONGZHENG MARKS AND PERIOD

each delicately potted with deep curved sides rising from a straight foot to a gently flared rim, the exterior boldly painted with four bats swooping and soaring in copper-red silhouettes, the intensity of the red deftly shifting from deep crimson to a pale pinkish-gray at the wing tips, all reserved on a white ground, the interior center with a further bat in flight, the base with a six-character mark within a double circle in underglaze blue (2)  
Diameter 6 in., 15.3 cm

Designs created through red-glaze silhouettes originated in the early Ming dynasty and are best known from the Xuande (1426-35) period, but the technique had already been developed

during the Yongle reign (1403-24), when silhouettes of animals and fish were used in combination with underglaze-blue designs; for an example excavated from the late Yongle stratum of the Ming imperial kiln site, see *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong Museum of Art, Hong Kong, 1989, cat. no. 38 and a Xuande period example recovered from the Xuande stratum of the Ming imperial kiln site at Jingdezhen and included in the exhibition *Jingdezhen chutu Ming Xuande guanyao ciqu* [Xuande Imperial Porcelain Excavated at Jingdezhen], Chang Foundation, Taipei, 1998, cat. no. 101-2.

Notoriously difficult to achieve, copper-red glazes had been largely abandoned at Jingdezhen since the early Ming dynasty and

were revived during the Kangxi reign. Recent research by Peter Lam and other leading scholars indicate that the inspiration to revisit the celebrated but technically challenging pigment occurred during the early years of the Kangxi period under the direction of Zang Yingxuan, who was sent to Jingdezhen in 1681 to oversee the rebuilding of the kilns and serve as imperial supervisor. It was in these early years of the Qing dynasty that a series of copper-red mythical beasts appear, their abstracted rich-red forms boldly contrasting with white porcelain body covered with a pale blue-tinged transparent glaze.

By the Yongzheng period, the technique had been perfected and achieved its finest form of expression with the crimson-red glaze silhouettes of fish, pomegranates and most rare of all, bats, appearing on bowls, stem bowls and



dishes, and bearing imperial reign marks. This silhouette technique, which makes use of the copper-red glaze, possibly sandwiched between layers of clear glaze, is different from the more common method of painting designs in copper-red pigment directly onto the body before the glaze is applied. The present technique, if successfully handled, results in intensely red designs which do not allow for the rendering of detail and are best suited for silhouettes.

A nearly identical pair to the present example, from the Malcolm McDonald Collection, in the Oriental Museum, Durham University is illustrated in Ireneus László Legeza, *A Descriptive and Illustrated Catalogue of the Malcolm McDonald Collection of Chinese Ceramics in the Gulbenkian Museum of Oriental Art and Archaeology School of Oriental Studies University of Durham*, London, 1972, pl. LXXVIII,

nos 218, 219. Another identical example is illustrated in Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl., 788; and a bowl of similar palette and decoration was sold at Christie's Hong Kong, 1st June 2011, lot 3527. Yongzheng mark and period bowls of this same pattern are also recorded with the copper-red decoration on a celadon-glazed ground, for example, the Baur Collection, Geneva has a bowl of this type illustrated in John Ayers, *Chinese Ceramics in the Baur Collection*, vol. 2, Geneva, 1999, pl. 199 and another is in the Victoria and Albert Museum, London and illustrated in John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 206.

**\$ 120,000-150,000**

清雍正 釉裏紅五蝠紋盃一對

《大清雍正年製》款







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PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

# A PAIR OF COPPER-RED 'FISH' DISHES

## YONGZHENG MARKS AND PERIOD

each with low, rounded sides set over a slightly tapered foot, the exterior painted in underglaze copper red with three fish swimming gracefully against the white ground, their tails sweeping gently up and fins extended, the varying blush tones of the copper red enhancing the naturalism, the interior unadorned, the base with a six-character mark in underglaze blue within a double circle (2)

Diameter 6 in., 15.2 cm

## PROVENANCE

Acquired in Hong Kong, 1990.

\$ 60,000-80,000

This sophisticated pair of dishes encapsulates the Yongzheng emperor's (r. 1723-35) fervent interest in antiquities. The design of three red fish against an undecorated white ground has its roots in the Xuande period (r. 1424-25), when a select group of imperial cups, stem cups and stem bowls embellished with such distinct silhouettes were produced. This iconic style of decoration was rarely used until it was revived in the early Qing dynasty. According to *Taocheng jishi bei* [Commemorative Stele on Ceramic Production] compiled in 1735 by the great Tang Ying (1682-1756), the most accomplished superintendent of the imperial kiln at Jingdezhen in the 18th century, the three fish decoration, along with three fruits, three *lingzhi* fungus and five bats, were the four copper-red designs from the Xuande reign that were specifically replicated at the imperial kilns during the Yongzheng period.

Compare a closely related pair of dishes included in the Hong Kong Oriental Ceramic Society *Exhibition of Chinese Blue and White Porcelain and Related Underglaze Red*, City Museum and Art Gallery, Hong Kong, 1975, cat. no. 129; a pair sold in these rooms, 23rd March 2011, lot 724; and another sold at Christie's Hong Kong, 30th November 2011, lot 2949. See also a closely related dish sold in our London rooms, 15th May 2013, lot 232; and another sold at Christie's New York, 24th March 2004, lot 228.

For the Ming precedent, see a Xuande mark and period stem bowl in the collection of the National Palace Museum, Taipei, illustrated in *Mingdai Xuande guanyao jinghua tezhan tulu/ Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. no. 99, together with two similar stem cups of smaller size, cat. nos 81 and 87.

清雍正 釉裏紅三魚紋盤一對

《大清雍正年製》款

來源

購於香港，1990年

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PROPERTY FROM A VIRGINIA PRIVATE  
COLLECTION

**A BLUE AND WHITE 'MEDALLION'  
BOWL**

**YONGZHENG MARK AND PERIOD**

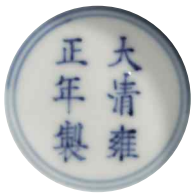
delicately potted, the steeply rounded sides  
deftly painted in varying tones of underglaze  
blue on the exterior with five chrysanthemum  
medallions each composed of four flowerheads  
wreathed by broad leaves, enclosed by  
interlaced foliate scrolls, all set between double  
lines encircling the rim and foot, the base with a  
six-character mark in underglaze blue within a  
double circle

Diameter 5 $\frac{5}{8}$  in., 14.2 cm

**\$ 15,000-25,000**

清雍正 青花團花紋盃

《大清雍正年製》款



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**A BLUE AND WHITE 'MELON'  
DISH**

**YONGZHENG MARK AND PERIOD**

the rounded sides resting on a gently tapering  
foot, the exterior delicately painted in washes  
of cobalt blue with two flowering scrolling vines  
with ripe melons, all between line borders, the  
base with a six-character mark in underglaze  
blue within a double circle, wood stand (2)

Diameter 8 $\frac{1}{4}$  in., 21 cm

**PROVENANCE**

Hong Kong Private Collection.

**\$ 10,000-15,000**

清雍正 青花瓜瓞綿綿紋盤

《大清雍正年製》款

來源

香港私人收藏



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**A BLUE AND WHITE 'MELON' JAR  
YONGZHENG MARK AND PERIOD**

the globular body molded with six lobes rising to a compressed neck with a rolled rim, each lobe painted in underglaze blue with leafy vines suspending ripe melons and spindly tendrils, the base with a six-character mark in underglaze blue

Height 3 $\frac{5}{8}$  in., 9.2 cm

**\$ 30,000-50,000**

清雍正 青花瓜瓞綿綿紋瓜棱小罐

《大清雍正年製》款



**A FINE BLUE AND WHITE JARLET  
YONGZHENG MARK AND PERIOD**

well potted with the ovoid body supported on a short foot, gently rising to an angled shoulder, surmounted by a waisted neck and a lipped rim, painted around the exterior in brilliant shades of underglaze blue with stylized Islamic star motif enclosing floral scrolls, the florets divided by double-lozenge cartouches, all between a band of cresting wave motifs and floral scroll border, the base with a six-character mark in underglaze blue within a double circle, wood stand (2)  
Height 2 $\frac{7}{8}$  in., 7.5 cm



**\$ 10,000-15,000**

清雍正 青花錦地開光花卉紋小罐

《大清雍正年製》款





# A BLUE AND WHITE MING-STYLE BOTTLE VASE QIANLONG SEAL MARK AND PERIOD

the globular body rising from a splayed foot to a tall waisted neck, molded around the stepped shoulder and the body with raised fillets, finely painted in 'heaped and piled' deep blue tones with a composite flower scroll band, all between lotus-lappet and classic scroll bands at the foot and a *ruyi* band at the shoulder, the neck with stiff leaf and keyfret bands below a wave band at the rim, the recessed base with a six-character seal mark in underglaze blue  
Height 15½ in., 39 cm

## PROVENANCE

Littleton & Hennessy Asian Art, Ltd., London, 2005.

\$ 80,000-120,000

Elegantly decorated with early-Ming inspired motifs, the craftsman of this vase has also successfully simulated the distinctive mottled 'heaping and piling' effect of the celebrated 15th century blue and white wares through a deliberate application of darker and thicker spots of cobalt on the design. Beginning with the Yongzheng emperor, successive rulers revisited this famous blue and white pattern. Qianlong period examples include a closely related example in the Nanjing Museum, illustrated in *Treasures of the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 233; one in the Shanghai Museum is published in *Zhongguo taoci quanji*, vol. 15, Shanghai, 2000, pl. 2; and four vases are illustrated in Regina Krahl, *Chinese Ceramics in the Topkapı Saray Museum*, vol. III, London, 1996, pl. 2564, one with an elaborate 19th century Ottoman gilt-metal cover. Another vase of this type, from the Toguri Collection, was sold in these rooms, 9th June 2004, lot 5; another was sold in our London rooms, 10th November 2010, lot 102A; and a third vase was sold in our Hong Kong rooms, 3rd December 2015, lot 426.

清乾隆 青花纏枝花卉紋賞瓶

《大清乾隆年製》款

來源

利特爾頓 & 軒尼詩亞洲藝術，倫敦，2005年





**A BLUE AND WHITE 'DRAGON'  
JARDINIÈRE**

**QIANLONG SEAL MARK AND PERIOD**

the steeply rounded sides rising to a gently lipped rim, painted around the body with a pair of five-clawed dragons striding among clouds above a band of foaming waves, the slightly concave base with an unglazed ring encircling a further recessed-central medallion, with a six-character seal mark in underglaze blue  
Diameter 8¼ in., 21 cm

**PROVENANCE**

English Private Collection.  
Bonhams London, 7th November 2013, lot 56.

See a jardinière of this type in the Nanjing Museum, illustrated in Xu Huping, ed., *Treasures in the Royalty. The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 274; and another sold in these rooms, 23rd March 2011, lot 732.

**\$ 20,000-30,000**

清乾隆 青花海水雲龍紋鉢

《大清乾隆年製》款

來源

英國私人收藏

倫敦邦瀚斯2013年11月7日，編號56





WORKS OF ART SOLD TO BENEFIT THE  
BERKSHIRE MUSEUM

**A LARGE BLUE AND WHITE  
'DRAGON' VASE**

**QING DYNASTY, 18TH / EARLY 19TH  
CENTURY**

of *yuhuchun* form, rising from a splayed foot to a pear-shaped body and a flared rim, painted in vibrant cobalt blue tones with two animated four-clawed dragons striding amidst cloud scrolls in pursuit of a 'flaming pearl' above a tumultuous sea, the foot with five soaring bats (*wufu*) between blue lines  
Height 17 $\frac{7}{8}$  in., 45.4 cm

**PROVENANCE**

Collection of Courtland Field Bishop (1870-1935).  
Donated to the Berkshire Museum, Pittsfield, Massachusetts in 1922.

**EXHIBITED**

Berkshire Museum, Pittsfield, MA.

The present *yuhuchun ping* is notable for its grand size, standing significantly taller than other vases of this type. It is also remarkable for its decoration. In the 18th and 19th centuries, *yuhuchun* vases were either produced with a monochrome glaze or painted in underglaze blue, with the latter almost exclusively painted with either the standard 'bamboo and plantain' garden or with all-over floral patterns. The exception is a Qianlong seal mark and period blue and white 'dragon' *yuhuchun* sold at Christie's Hong Kong, 15th May 1990, lot 151. On the Christie's example, which is of standard size, the dragons stride across a field of scrolling lotus, all between typical border motifs comprised of plantain leaves, classic scroll, pendent *ruyi* heads, lappets, and lotus at the neck and foot. On the present vase, the tonality of the cobalt blue and the treatment of the dragons, particularly their bushy manes and elongated toes and claws, compare favorably to other blue and white vases of the late 18th to early 19th centuries, including a Jiaqing seal mark and period bottle vase sold in these rooms, 13th September 2017, lot 22, and a pair of unmarked blue and white 'dragon' vases attributed to the Qianlong / Jiaqing period sold at Christie's New York, 13th-14th September 2012, lot 1461.

**\$ 30,000-50,000**

清十八 / 十九世紀初 青花蒼龍教  
子圖大玉壺春瓶

來源

Courtland Field Bishop (1870-1935) 收藏  
1922年捐與伯克郡博物館，皮茨菲爾德，  
麻省

展覽

伯克郡博物館，皮茨菲爾德，麻省







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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**A DOUCAI 'LADY' DISH  
QING DYNASTY, KANGXI /  
YONGZHENG PERIOD**

with shallow rounded sides resting on a slightly tapering foot, the interior enameled with an elegant lady in flowing robes seated comfortably alongside a table, in a terraced garden beneath a willow tree, the exterior enameled with two leafy bamboo sprays, the base with an apocryphal six-character Chenghua mark in underglaze blue  
Diameter 6½ in., 16.5 cm

**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

**\$ 5,000-7,000**

清康熙 / 雍正 鬥彩仕女圖盤

《大明成化年製》仿款

來源

二十世紀上半葉得於中國，此後家族傳承



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**A RARE DOUCAI 'FLORAL' JAR  
QIANLONG SEAL MARK AND PERIOD**

the ovoid body rising to a short straight neck, enameled around the exterior with three large blooms of stylized peony, camellia and lotus on leafy stems, all above a band of upright lappets at the foot, the shoulder encircled by a collar of *ruyi* heads and dots, the rim gilt, the interior neck and base enameled turquoise save for the six-character seal mark in underglaze blue  
Height 4 in., 10.2 cm

**\$ 20,000-30,000**

清乾隆 鬥彩折枝花卉紋小罐

《大清乾隆年製》款



**A DOUCAI 'LOTUS AND  
CHRYSANthemum' JAR AND COVER  
QIANLONG SEAL MARK AND PERIOD**

the ovoid body swelling from a tapered foot to a rounded shoulder beneath an upright rim, the sides painted in soft-toned underglaze-blue and overglaze enamels with two registers of alternating scrolling lotus sprays and roundels enclosing pairs of red and yellow chrysanthemum blossoms against leafy green grounds, all between bands of underglaze-blue *ruyi*-heads centered with a small dot of enamel in alternating red and yellow tones, the cover centered with a similar chrysanthemum medallion and with leafy stems of blossoming yellow lotus around the sides, the base with a six-character seal mark in underglaze blue (2) Height 4½ in., 11.4 cm

This type of *doucai* 'lotus and chrysanthemum' jar is believed to be modeled after Chenghua prototypes. No exact Chenghua original appears to be recorded, however the design is well-known from Chenghua bowls; see a *doucai* bowl excavated from the waste heaps of the Ming imperial kilns at Jingdezhen included in the exhibition *A Legacy of Chenghua*, The Tsui Museum of Art, Hong Kong, 1993, cat. no. C119. Compare also a Chenghua jar and cover with a related design in the Palace Museum, Beijing, illustrated in *Zhongguo meishu quanji. Gongyi meishu bian: Taoci* [Complete series on Chinese art. Arts and crafts section: Ceramics], Shanghai, 1988-91, vol. 3, pl. 96.

A pair of similar *doucai* jars and covers from the Qianlong period is illustrated in *Tianjin shi yishu bowuguan cang ci / Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pl. 177;

another pair is published in *Min Shin no bijutsu* [Ming and Qing Art], Tokyo, 1982, pl. 170; and a single jar and cover in the National Palace Museum, Taipei, is included in *Catalogue of Ch'ing Dynasty Porcelain*, vol. 2, Tokyo, 1981, pl. 24. A jar of this type, without the cover, sold in these rooms, 11th-12th September 2012, lot 40; a pair of jars and covers sold at Christie's Hong Kong, 27th November 2013, lot 3209; a single jar and cover sold in our Hong Kong rooms, 7th April 2015, lot 3713; and another sold at Christie's London, 15th May 2018, lot 192.

**\$ 30,000-50,000**

清乾隆 鬥彩番蓮團菊紋蓋罐

《大清乾隆年製》款





154

**A PAIR OF DOUCAI 'FIGURAL' DISHES  
KANGXI MARKS AND PERIOD**

each with shallow rounded sides rising from a tapered foot, finely enameled to the interior with a lady sitting in a pavilion overseeing a child grasping a branch of bamboo with a phoenix perching atop, beside a carp leaping above waves, the exterior with three further carp leaping above crashing waves, the base with a six-character mark in underglaze blue within a double circle (2)

Diameter 6¼ in., 15.8 cm

Compare a *doucai* dish of this type sold at Christie's Hong Kong, 26th September 1989, lot 728.

**\$ 6,000-8,000**

清康熙 鬥彩人物故事圖盤一對

《大清康熙年製》款



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A PAIR OF DOUCAI 'FLORAL' BOWLS**  
**JIAQING SEAL MARKS AND PERIOD**

each finely potted with rounded sides rising from a short foot to a gently flaring rim, delicately enameled on the interior with a medallion of composite iron-red, white and blue-petaled flowers encircled by a band of diaper cells enclosing red florets and further wreathed by interlocked blue and green strapwork, all below double-line borders at the rim, the exterior with six similar clusters of flowers springing from the foot and framed by interlocked foliate scrolls forming strapwork panels, all below a yellow-ground band of underglaze blue *ruyi* at the rim, the base with a six-character seal mark in underglaze blue (2)  
 Diameter 5 $\frac{7}{8}$  in., 14.9 cm

**PROVENANCE**

South American Private Collection.  
 Sotheby's New York, 27th March 1996, lot 210.

\$ 30,000-50,000

This ornate, lively pattern was designed during the Yongzheng period and reproduced by successive Qing emperors. It is rare to find a bowl of this pattern bearing a Jiaqing mark; most examples date from the Yongzheng and Daoguang periods. For a Yongzheng period example see a reconstructed bowl illustrated in *Gu taoci ziliao xuancui* [Selection of ancient ceramics], vol. 2, Beijing, 2005, pl. 143 and a pair that sold in our Hong Kong rooms, 5th October 2016, lot 3624. A Jiaqing bowl of this form and decoration is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pl. 362.

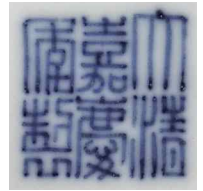
清嘉慶 鬥彩花卉貫套紋盃一對

《大清嘉慶年製》款

來源

南美私人收藏

紐約蘇富比1996年3月27日，編號210





**A LARGE AND RARE FAMILLE-ROSE  
'LANDSCAPE' VASE  
QIANLONG SEAL MARK AND PERIOD**

stoutly potted with the ovoid body rising from a splayed foot to a waisted neck and flared rim, the neck flanked by a pair of phoenix-form handles, finely painted around the body with a continuous landscape depicting a large walled compound of storied pavilions built on a lake island surrounded by jagged rockwork and trees, distant figures standing on the grassy banks or crossing over an arched bridge, leading to further pavilions, islands, and river paths, misty mountains in the far distance, all between an opulent ground of polychrome lotus blossoms and floral scrolls over a dense network of iron-red coiling leafy vines at the foot and neck, the interior and base enameled turquoise, the latter inscribed in iron red with a six-character seal mark reserved in a white square  
Height 27¾ in., 70.5 cm

**PROVENANCE**

M.W. Williams Ltd., London, 1970s (by repute).  
Collection of Jaap Nieuwenhuis (b. 1927) (by repute).

**\$ 500,000-700,000**

清乾隆 粉彩湖山村隱圖錦上添花鳳耳大瓶

《大清乾隆年製》款

來源

M.W. Williams Ltd.，倫敦，1970年代（傳）  
Jaap Nieuwenhuis（1927年生）收藏（傳）











This sumptuous vase is a striking display of the virtuosity of the craftsmen working during the Qianlong period in both its massive size and decoration. It seamlessly combines the idealized Chinese landscape with European-inspired curling fronds to result in a piece that celebrates both tradition and exoticism. Such vessels are marvels of the Qianlong period, of which only a small group was produced, and represent the Qianlong emperor's personal taste which increasingly gravitated towards porcelain designs that were artistically complex.

Favored by members of the court and scholar elite as they provided an escape from the duties and responsibilities of official life, idealized landscape scenes were frequently portrayed on a variety of vessels made of precious media but are rather rare on Qianlong porcelain. Such continuous scenes encircled the vessel like a painting on an unrolled hand scroll, and required not only accomplished brushwork but also particular skill at composition. Mountainous landscapes featuring pavilions in richly colored vegetation among towering rockwork and expanses of water were applied to porcelain by Tang Ying (1682-1756), superintendent of the Jingdezhen imperial factory and a gifted painter himself. Scenes marked with his seal, either painted by him directly onto the vessel or transferred there from his ink paintings by professional porcelain decorators, have survived from the early Qianlong period; see, for example, Peter Y.K. Lam, 'Tang Ying (1682-1756). The Imperial Factory Superintendent at Jingdezhen', *Transactions of the Oriental Ceramic Society* vol. 63, 1998-9, pp 65-82, figs 8 and 9, where a landscape painting by Tang Ying is compared to a porcelain vase with similar decoration from the collection of Paul and Helen Bernat, sold in these rooms, 15th November 1988, lot 52.

With its combination of dramatic mountain scenery with European-inspired scrollwork on a *sgraffiato*-simulated ground, this vase represents a somewhat later stage of porcelain decoration in the Qianlong reign. The rich web

of iron-red feathery scrolls gives the impression of a pink ground when viewed from a distance and it is only upon closer inspection that the full effect can be appreciated. A sense of exoticism is achieved through the clever incorporation of rococo-esque curling fronds in the *ruyi* lappets bordering the shoulder and interwoven in the lotus scroll neck and foot. Furthermore, the gilt-painted rim and foot, together with the archaistic handles enameled in blue, heighten its opulence in their imitation of painted metal-bodied wares that were also rapidly developing concurrently.

Although the individual elements of both shape and decoration are all well-known from this reign, close counterparts are difficult to find, since the Qianlong potters were masters at combining their many style elements in myriad ways to create ever new designs. Compare a pair of vases, with Qianlong marks and of the period, their wide cylindrical bodies painted with a related landscape scene and bordered by a pink ground accented with a darker pink feathery scroll and flanked by a pair of archaistic 'C' shape handles, from J.T. Tai Co. Ltd., sold in our Hong Kong rooms, 7th October 2010, lot 2130. A vase of this type, but lacking the reign mark and attributed to the Qianlong period, was sold at Christie's Hong Kong, 29th-30th October 2001, lot 856.

It is rare to find Qianlong mark and period vases of such large size and only a small number appear to have been published, all with elaborate archaistic handles and different decoration; a coral-ground version enclosing figural panels on the body and neck, in the Palace of Fontainebleau, is illustrated *in situ* in *Le Musée chinois de l'impératrice Eugénie*, Paris, 1986, p. 24; another, also painted with figural panels against a turquoise ground, was sold at Christie's New York, 14th September 2017, lot 748; and a third, but lacking the galleried lip and of slightly larger size, decorated with flowers on a yellow ground and archaistic dragon handles, from the collection of Alberto Pasini, was sold in our Hong Kong rooms, 7th April 2015, lot 3608.



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A RARE AND FINE FAMILLE-ROSE 'PEACH' VASE, TIANQIUPING**

**JIAQING SEAL MARK AND PERIOD**

with a globular body rising to a tall cylindrical neck, superbly enameled with a gnarled tree trunk emerging from pierced rockwork issuing two asymmetric peach branches extending halfway around the body and wrapping around the neck, the fruiting boughs with pink blossoms edged in white, the nine peaches depicted in varying degrees of ripeness ranging in color from pale yellow, tinged with green, to rose-pink deepening to darker pink spots and patches, the green-enameled leaves shaded in turquoise and a yellowish-green to distinguish top and underside, all amid five soaring iron-red bats and between *lingzhi*, grasses and foliage springing from a pale green ground and a pale pink spearhead border around the gilt rim, the turquoise-enameled base with a six-character seal mark in iron red: **together with** a similar vase, Republic Period, identically enameled in mirror image, the base with an apocryphal Jiaqing seal mark, *zitan* wood stands (4)

Height 12¾ in., 32.4 cm

**PROVENANCE**

Ton-Ying & Co., New York.

American Art Association, New York, 1st-2nd February 1929, lot 415.

New York Private Collection.

Imperial Oriental Art, New York, 1998.

**\$ 80,000-120,000**

Based on a Kangxi pattern developed in the imperial enameling workshops of the Forbidden City, Beijing, its obvious auspicious relevance would have made it popular with the Yongzheng as well as the Qianlong emperor, who had peaches represented in all possible media. The superb pattern of twin flowering and fruiting peach trees extending around the sides became one of the best-loved porcelain designs in the Qianlong period; however both the shape and motif rarely feature in the Jiaqing reign and no other closely related example appears to have been published. This Jiaqing version also introduces the spearhead border into the design, which was modified in the succeeding Daoguang reign.

Compare two slightly smaller Daoguang mark and period versions of this vase, with the bats and peaches bordered by larger *ruyi* lappets encircling the rim and foot, one in the Huaihaitang Collection, included in the exhibition *Ethereal Elegance. Porcelain Vases of the Imperial Qing. The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, cat. no. 139; and another sold at Christie's Hong Kong, 17th January 1989, lot 699. For a slightly smaller Jiaqing vase of this form, see a yellow-glazed version incised with dragons amidst clouds and waves, in the Museum of Fine Arts, Boston, accession no. 54.1130.

清嘉慶 粉彩福壽雙全圖天球瓶

《大清嘉慶年製》款

及 民國 粉彩福壽雙全圖天球瓶

《大清嘉慶年製》仿款

來源

通運公司，紐約

美國藝術聯盟，紐約，1929年2月1至2日，編號415

紐約私人收藏

帝國東方藝術，紐約，1998年



American Art Association, New York, 1st-2nd February 1929, lot 415  
本拍品示於美國藝術聯盟拍賣圖錄，1929年2月1至2日，編號415



Mark of the Republic  
Period vase  
民國瓶款





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**A FAMILLE-ROSE 'MILLE-FLEURS' CUP  
JIAQING SEAL MARK AND PERIOD**

of deep 'U' form with slightly flaring sides rising from a small foot, the exterior and foot delicately painted in enamels of magenta, yellow, green, lavender, iron-red and white with a colorful array of flowers including large clusters of chrysanthemum, surrounded by sprigs of camellia, iris, lotus, hydrangea, daylily and aster, all blooming against a ground of dense foliage below a gilt rim, the interior and base left white and with a six-character seal mark in iron red, wood stand (2)

Diameter 3¼ in., 8 cm

**PROVENANCE**

The Oriental Art Collector, Singapore, 1982.

\$ 10,000-15,000

清嘉慶 粉彩萬花錦紋盃

《大清嘉慶年製》款

來源

東方藝術收藏，新加坡，1982年





**A YELLOW-GROUND 'FORI CHANGMING' BOWL  
QIANLONG MARK AND PERIOD**

the deep, rounded sides rising from a short foot to a gently everted rim, the exterior sumptuously enameled with four pink medallions finely painted with iron-red trellis pattern and enclosing the characters *fo ri chang ming* ('the light of Buddha shines eternally') in bright cobalt, all framed by meandering lush green foliate stems laden with pink and blue lotus blossoms against the lemon-yellow ground, the base with a four-character mark in underglaze blue within a double square

Diameter 6 $\frac{3}{8}$  in., 16.2 cm

**PROVENANCE**

Japanese Private Collection (by repute).

**\$ 40,000-60,000**

Bowls of this pattern include one sold in our Hong Kong rooms, 27th April 2003, lot 190; one sold at Christie's Hong Kong, 3rd November 1998, lot 967; one from the British Rail Pension Fund, sold in our London rooms, 13th November 1972, lot 180, and sold in our Hong Kong rooms, 16th May 1989, lot 86; one first sold in our Hong Kong rooms, 20th May 1987, lot 550, and later at Christie's Hong Kong, 28th November 2012, lot 2202; and a fifth, sold in these rooms, 21st March 2018, lot 699.

清乾隆 黃地粉彩「佛日常明」盃

《乾隆年製》款

來源

日本私人收藏（傳）





PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

# A FINE AND RARE 'MILLE-FLEURS' BOTTLE VASE

## JIAQING SEAL MARK AND PERIOD

finely potted, the slightly compressed globular body sweeping to a tall cylindrical neck and flaring rim, brilliantly enameled in varying tones of pinks, greens, iron red, blue, yellow and lavender with a rich profusion of flowers centering on a large peony bloom with petals of pale pink edges deepening to crimson at the center, amid further blossoms including chrysanthemum, morning glory, rose, hibiscus and aster, all against a dense ground of green, leafy foliage, a gilt line encircling the top of the base and the rim, the interior and base glazed turquoise, the base with a six-character seal mark in iron red reserved within a white square  
Height 12¼ in., 31.1 cm

## PROVENANCE

Christie's Hong Kong, 1st-3rd May 1994, lot 678A.  
Sotheby's Hong Kong, 5th November 1996, lot 892.

The *mille-fleurs* pattern – in Chinese *wan hua dui*, ('ten thousand flowers piled up'), or *bai hua tu*, ('hundred flowers design') – with its joyful evocation of nature's abundance is such a universally appealing motif that it is extremely well known despite being exceedingly rare. It was developed on porcelain in the imperial factories under the keen eye of the Yongzheng emperor and the rigorous scrutiny of the kiln supervisor Tang Ying. With its multitude of enamel

colors, complex and densely interwoven layout, naturalistic representation of blooms and leaves and an astonishing attention to detail, this design must have been one of the most challenging for the imperial porcelain painters to master. The Chinese name for this type of dense design *jiacai* ('mixed or mingled colors') appropriately describes the multitude of *famille-rose* shades used.

The idea for this demanding design appears to originate from the imperial enameling workshops in the Forbidden City in Beijing, where in the Kangxi reign it was tried on a minute copper vessel, a water pot of less than 3 cm height, which is still preserved in the Palace Museum today. Although a large number of different flowers appear on that vessel, their arrangement is less dense and the background was covered with yellow enamel.

A Jiaqing mark and period vase of ovoid form, in the Nanjing Museum, is published in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 357; its possible pair, in the Shanghai Museum, is illustrated in *Chugoku toji zenshu*, vol. 21, Kyoto, 1981, pl. 144; and another of compressed globular form was sold in our London rooms, 17th November 1999, lot 765.

For a Qianlong mark and period version, see a baluster vase in the Musée Guimet, Paris, included in *Oriental Ceramics. The World's Great Collections*, vol. 7, Tokyo, 1981, pl. 52; and a compressed pear-shaped vase, from the Avery Brundage Collection and now in the Asian Art Museum of San Francisco, published in He Li, *Chinese Ceramics. A New Comprehensive Study*, New York, 1996, pl. 665.

**\$ 250,000-350,000**

清嘉慶 粉彩萬花錦紋長頸瓶

《大清嘉慶年製》款

來源

香港佳士得1994年5月1至3日，編號678A

香港蘇富比1996年11月5日，編號892





**A RARE PINK-GROUND FAMILLE-ROSE  
SGRAFFIATO 'MEDALLION' BOWL  
JIAQING SEAL MARK AND PERIOD**

the rounded sides rising from a tapered foot to a slightly flared rim, the exterior enameled with four roundels enclosing flowers, trees, and rockwork, divided by stylized lotus sprays, all reserved on a light pink *sgraffiato* ground, the interior painted in underglaze blue with a central medallion enclosing a rabbit in a landscape, encircled by four composite floral sprays at the cavetto, the base with a six-character seal mark in underglaze blue  
Diameter 5 $\frac{7}{8}$  in., 14.9 cm

**PROVENANCE**

Acquired from a descendant of R.J. Reynolds (1850 – 1918).

Compare Jiaqing 'medallion' bowls of this type, but with varying color grounds and floral designs, such as a blue-ground bowl with floral medallions interspersed by flower blossoms of a different design, in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille-Rose Decoration*, vol. 29, Hong Kong, 1999, pl. 183; and a ruby-ground bowl from Fulbeck Hall, Lincolnshire, sold in our London rooms, 13th November 2002, lot 154.

**\$ 15,000-20,000**

清嘉慶 粉地粉彩錦上添花開光花卉圖盃

《大清嘉慶年製》款

來源

得於 R.J. Reynolds (1850-1918) 後裔

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**A RUBY-GROUND FAMILLE-ROSE  
SGRAFFIATO 'MEDALLION' BOWL  
DAOGUANG SEAL MARK AND PERIOD**

the deep rounded sides supported on a narrow straight foot and rising to a gently everted rim, brightly enameled with four circular reserves enclosing 'antiques', flowers and lanterns, against a reddish-pink *sgraffiato* ground with floral sprays, the interior with four beribboned lanterns and a central stylized medallion in underglaze blue, the base with an underglaze blue six-character seal mark  
Diameter 5 $\frac{7}{8}$  in., 14.8 cm

**\$ 5,000-7,000**

清道光 胭脂紅地粉彩錦上添花開光博古圖盃

《大清道光年製》款



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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**A RUBY-GROUND FAMILLE-ROSE  
SGRAFFIATO 'MEDALLION' BOWL  
DAOGUANG SEAL MARK AND PERIOD**

the deep rounded sides supported on a narrow straight foot rising to a gently everted rim, the exterior finely enameled with four circular reserves enclosing 'antiques', flowers, millet and lanterns between stylized floral sprays, all against a deftly incised *sgraffiato* ruby ground, the interior painted in underglaze blue with four beribboned lanterns at the cavetto and a central medallion radiating butterfly and foliate sprays, the base with a six-character seal mark in underglaze blue  
Diameter 6 in., 15.2 cm



**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

A bowl of this type is illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille-Rose Decoration*, vol. 39, Hong Kong, 1999, pl. 216, where the author states that the depiction of lanterns, antiques and stems of millet conveys auspicious rebuses such as 'abundant grain harvest' (*wu gu feng deng*), 'peace all year round' (*si ji ping'an*), and 'may you have a surplus of good luck' (*ji qing you yu*).

**\$ 20,000-30,000**

清道光 胭脂紅地粉彩錦上添花開  
光博古圖盃

《大清道光年製》款

來源

二十世紀上半葉得於中國，此後家族傳承





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PROPERTY OF A NORTH AMERICAN PRIVATE COLLECTOR

**A FINE WUCAI 'DRAGON AND PHOENIX' BOWL**

**QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides rising from a slightly tapered foot to a gently flaring rim, painted to the exterior with two dragons each striding in pursuit of a 'flaming pearl', divided by two phoenix in flight, reserved on a leafy floral ground, all below a band of 'Auspicious Emblems' and *ruyi* at the rim, the interior with a medallion enclosing a further dragon and 'flaming pearl', the base with a six-character seal mark in underglaze blue  
Diameter 6 $\frac{1}{8}$  in., 15.5 cm

**PROVENANCE**

Reportedly given to President Rutherford Birchard Hayes (1822-1893) by a member of the Chinese imperial family in the late 1800s. Gifted by the Hayes family to the mother of the present owner in the 1960s.

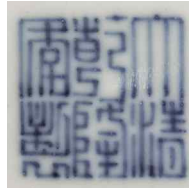
**\$ 20,000-30,000**

清乾隆 五彩龍鳳呈祥紋盃

《大清乾隆年製》款

來源

傳十九世紀末由清皇室成員贈與美國前總統拉瑟福德·伯查德·海斯（1822-1893）海斯家族於1960年代贈與現任藏家之母



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**A WUCAI 'DRAGON AND PHOENIX' BOWL**

**QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides rising from a straight foot to flaring rim, the exterior painted in polychrome enamels with two five-clawed dragons each pursuing a 'flaming pearl', a pair of soaring phoenix dividing the beasts, the interior with a central dragon medallion at the well, the base with a six-character seal mark in underglaze blue  
Diameter 6 in., 15.2 cm

**PROVENANCE**

Japanese Private Collection (by repute).

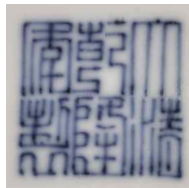
**\$ 20,000-30,000**

清乾隆 五彩龍鳳呈祥紋盃

《大清乾隆年製》款

來源

日本私人收藏（傳）



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# A PAIR OF WUCAI 'DRAGON AND PHOENIX' BOWLS

## DAOGUANG SEAL MARKS AND PERIOD

each with deep, rounded sides set over a slightly tapered foot and flaring at the rim, the exterior painted in bright enamels with two five-clawed dragons each pursuing a 'flaming pearl', a pair of soaring phoenix dividing the dragons, the interior with a dragon medallion at the well, the base with a six-character seal mark in underglaze blue (2)

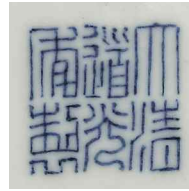
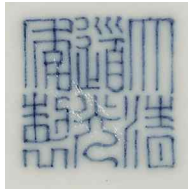
Diameter 6¼ in., 15.9 cm

Bowls decorated in the *wucai* palette bearing images of dragons and phoenix in the present arrangement and imperial marks on the base came into vogue during the Kangxi period (1662-1722) and continued under subsequent Qing emperors. Bowls of this type from the Daoguang reign (1820-1850) include a pair sold at Christie's Hong Kong, 28th November 2012, lot 2144; a single bowl sold in our Hong Kong rooms, 8th October 2014, lot 3628; an example sold in these rooms, 18th March 2017, lot 1010; one sold in our Hong Kong rooms, 3rd October 2017, lot 3736; and one sold at Christie's Paris, 13th June 2018, lot 144.

\$ 20,000-30,000

清道光 五彩龍鳳呈祥紋盃一對

《大清道光年製》款





PROPERTY  
FROM A  
HONG KONG  
PRIVATE  
COLLECTION  
LOTS 167-169









# A FINE GREEN-ENAMELED 'DRAGON' DISH

## ZHENGDE MARK AND PERIOD

with shallow rounded sides supported on a short slightly tapered foot, the interior decorated with a central medallion enclosing a five-clawed dragon writhing among stylized clouds, the head, scaly body and limbs finely incised, reserved on the biscuit and covered with green enamel, the claws and spikes picked out in green enamel over the glaze, all within a green circle repeated at the rim, the exterior incised with two five-clawed dragons striding above crested waves and rocks, similarly reserved on the biscuit and painted with a green enamel against the white ground, the base with a six-character reign in underglaze blue within a double ring

Diameter 7 in., 17.8 cm

## PROVENANCE

Collection of Neil F. Phillips (1924-1997).  
Collection of the Reach Family.  
Eskenazi Ltd., London.  
The Meiyintang Collection.  
Sotheby's Hong Kong, 9th October 2012, lot 21.

## EXHIBITED

*Chinese Art from the Reach Family Collection*, Eskenazi Ltd, London, 1989, cat. no. 40.  
*Evolution to Perfection. Chinese Ceramics from the Meiyintang Collection/Evolution vers la perfection. Céramiques de Chine de la Collection Meiyintang*, Sporting d'Hiver, Monte Carlo, 1996, cat. no. 127.

## LITERATURE

Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994-2010, vol. 2, no. 694.

\$ 200,000-300,000

Imperial porcelain dishes with green-enameled dragon designs first appeared in the Chenghua period (1465-87), with and sometimes without reign marks. More were manufactured in later periods of the Ming dynasty, particularly during the Hongzhi (r. 1488-1505) and Zhengde (r. 1506-21) periods, and almost always with reign marks. The various periods of the Qing dynasty spanning from Kangxi (r. 1662-1722) to Guangxu (r. 1875-1908) also saw the production of 'green dragon' dishes, demonstrating their importance as a classic and representative type of porcelain favored at the Ming and Qing imperial courts. As well as saucer-shaped dishes, matching bowls were made in this decorative scheme. While dragons on most Qing dishes are only painted over the glaze in green, on Ming examples they are usually first incised and reserved in the biscuit during firing and their silhouettes then filled with green enamel for a second firing. This extra procedure of incising gives a somewhat three dimensional touch to the finished product.

Closely related dishes include one in the British Museum, London, published in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pls 8: 33-35; one in the Shanghai Museum, illustrated in Lu Minghua, *Shanghai Bowuguan zangpin yanjiu daxi/Studies of the Shanghai Museum Collections: A Series of Monographs. Mingdai guanyao ciqu* [Ming imperial porcelain], Shanghai, 2007, pl. 1-44; and another from the Leshantang Collection, published in *The Leshantang Collection of Chinese Porcelain*, Taipei, 2005, pl. 18. See also a dish of this type, from collections of R.H.R. Palmer and Edward T. Chow, included in the Oriental Ceramic Society exhibition *Polychrome Porcelain of the Ming and Manchu Dynasties*, London, 1950, cat. no. 77, sold in our London rooms, 27th November 1962, lot 18 and our Hong Kong rooms, 25th November 1980, lot 37; a second dish from the Edward T. Chow collection sold in our Hong Kong rooms, 19th May 1981, lot 447; and a dish from the British Rail Pension Fund sold four times in our rooms, in London, 13th December 1966, lot 73; 1st July 1969, lot 149; and 17th November 1970, lot 76, and in Hong Kong, 16th May 1989, lot 27.

明正德 白地暗刻海水素胎綠彩雲龍紋盤

《大明正德年製》款

來源

Neil F. Phillips (1924-1997) 收藏

Reach 家族收藏

Eskenazi Ltd., 倫敦

玫茵堂收藏

香港蘇富比2012年10月9日，編號21

展覽

《Chinese Art from the Reach Family Collection》，Eskenazi Ltd，倫敦，1989年，編號40

《Evolution to Perfection. Chinese Ceramics from the Meiyintang Collection》，Sporting d'Hiver，蒙地卡羅，1996年，編號127

出版

康蕊君，《玫茵堂中國陶瓷》，倫敦，1994-2010年，卷2，編號694





**A FINELY PAINTED BLUE AND  
WHITE 'DRAGON AND PHOENIX'  
GARLIC-MOUTH BOTTLE VASE**

**WANLI MARK AND PERIOD**

sturdily potted, the pear-shaped body supported on a short tapered foot, rising to a tall neck with a garlic-head mouth and upright mouth rim, the body boldly painted in deep tones of cobalt-blue with two sinuous five-clawed dragons each in pursuit of a 'flaming pearl' between two phoenix in flight, all amidst a composite floral scroll and above bands of overlapping upright lappets and *ruyi* heads at the foot, and below a border of keyfrets at the shoulder, the slightly waisted neck painted with meandering floral scroll with 'auspicious emblems', with bands of stylized pendent *ruyi* and cloud scroll encircling the mouth, the six-character mark inscribed in a horizontal line within a rectangular cartouche at the rim. Height 17 $\frac{1}{8}$  in., 43.5 cm

**PROVENANCE**

English Private Collection, acquired between 1910-20.  
S. Marchant & Son, London.

**EXHIBITED**

*Recent Acquisitions*, S. Marchant & Son, London, 2005, cat. no. 6.  
*Ming Porcelain*, S. Marchant & Son, London, 2009, cat. no. 33.

**\$ 200,000-300,000**

Garlic-mouth vases of this distinctive form are outstanding among the larger Wanli wares and the treatment of their horizontal bands varies. Of this group of vases, the present type is particularly rare for the undecorated band at the mouth. Only one other closely related example appears to be known, sold in these rooms, 7th December 1983, lot 301, again in our London rooms, 13th December 1988, lot 169, and a third time in our Hong Kong rooms, 2nd May 2000, lot 659.

Two similar vases of slightly larger size, but with tasseled pendants encircling the mouth, were sold in our London rooms, the first, from the Hay Collection, 25th June 1946, lot 24, and the second, 21st June 1983, lot 249; and another was sold at Christie's London, 27th November 1967, lot 42. Compare also larger vases decorated with the dragon and phoenix design, but with a lotus scroll on the neck and bordered by various design bands, such as one in the Shanghai Museum, Shanghai, illustrated in *Mingdai guanyao ciqu* [Ming imperial porcelain], Shanghai, 2007, pl. 1-74; two sold in these rooms, one, with a reduced rim, from the collection of Dr. Hsi Hai Chang, Minister Plenipotentiary of the Chinese Republic, 23rd-24th May 1974, lot 352, and the other, 15th March 2015, lot 11; and a fourth vase sold at Christie's New York, 28th March 1996, lot 343, and published in Regina Krah, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, pt. 1, London, 2010, pl. 1697.

Vases of this type can also be found painted in the *wucai* palette; see one formerly in the Lindley-Scott Collection and later sold in our London rooms, 4th July 1945, lot 80, included in Soame Jenyns, *Ming Pottery and Porcelain*, London, 1988, pl. 187; another in the Chang Foundation Collection published in James Spencer, *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pl. 110; and a third sold in our Los Angeles rooms, 2nd November 1981, lot 304.

The shape of this vase, with its bulbous head, appears to be based on archaic bronze versions, such as a pair attributed to the Western Han period (206 BC – AD 9), sold twice in these rooms, 12th-13th March 1975, lot 157, and again, 22nd March 2011, lot 191, from the collection of J.T. Tai & Co. Chenghua blue and white porcelain also served as inspiration; for an example of which, see a pear-shaped vase rising to a lotus bud-shaped mouth with raised overlapping layers of petals, the body painted with lotus blooms on meandering leafy stems, sold in these rooms, 9th October 2007, lot 1557.

明萬曆 青花穿花龍鳳紋蒜頭瓶

《大明萬曆年製》款

來源

英國私人收藏，得於1910至1920年之間  
S. Marchant & Son，倫敦

展覽

《Recent Acquisitions》，S. Marchant & Son，倫敦，2005年，編號6

《Ming Porcelain》，S. Marchant & Son，倫敦，2009年，編號33







PROPERTY FROM A HONG KONG PRIVATE COLLECTION

# A RARE YELLOW-GLAZED BOWL

## WANLI MARK AND PERIOD

with shallow rounded sides rising from a short foot ring to a gently flared rim, covered overall with a rich egg yolk-yellow glaze, the white-glazed base with the six-character mark in underglaze blue within a double ring, Japanese box (3)  
Diameter 6 $\frac{5}{8}$  in., 16.9 cm

## PROVENANCE

Japanese Private Collection.  
Christie's Hong Kong, 30th May 2005, lot 1461.



A slightly larger yellow-glazed bowl with a Wanli reign mark and of the period is in the Percival David Foundation included in the *Illustrated Catalogue of Ming and Qing Monochrome Wares*, Section 6, London, 1989, cat. no. 543. See also a bowl from the W.A. Evill Collection and included in the exhibition *Monochrome Porcelains*, Oriental Ceramic Society, London, 1948, cat. no. 182, sold in our London rooms, 30th November 1965, lot 53.

\$ 40,000-60,000

明萬曆 黃釉盃

《大明萬曆年製》款

來源

日本私人收藏

香港佳士得2005年5月30日，編號1461



**A WUCAI 'GARDEN' CIRCULAR BOX AND COVER  
WANLI MARK AND PERIOD**

of rounded form, the domed cover with a slightly raised circular panel, the rims with raised horizontal bands, all supported on a straight foot, painted in deep tones of underglaze blue with details in red, green and yellow enamels, the cover with a central garden scene with two long-tailed parrots perched on the branches of a willow tree, all above pairs of butterflies and insects in flight amidst lilies, asters and other flowers growing among rocks, the sides with sprays of pomegranate, peach, lychees, vines and flowers, the raised rim borders with diaper bands, the base with the six-character reign mark in underglaze blue (2) Diameter 9 $\frac{3}{8}$  in., 23.8 cm

The design on the present box is inspired by a Chenghua period *doucai* design, the only extant example of which was excavated at the waste heaps of the Ming imperial site at Jingdezhen, having been destroyed before the enamels were added, and included in the exhibition *Imperial Porcelain: Recent Discoveries of Jingdezhen Ware*, Museum of Oriental Ceramics, Osaka, 1995, cat. no. 114.

Further Wanli mark and period *wuca*i boxes of this design include one in the Manchester City Art Galleries, illustrated in C.M. Kauffman, 'Chinese Pottery and Porcelain in the Manchester City Art Galleries', *Oriental Art*, vol. V, Autumn 1959, pp. 120-22, pl. 3; one formerly in the collection of George and Cornelia Wingfield Digby, later in the Meiyintang Collection and sold at our Hong Kong rooms, 9th October 2012, lot 48; and a third sold at Christie's Paris, 19th December 2012, lot 95.

**\$ 25,000-35,000**

明萬曆 五彩柳園花色圖蓋盒

《大明萬曆年製》款



PROPERTY OF A FLORIDA PRIVATE COLLECTION

# A BLUE AND WHITE 'CRANES' BOX AND COVER WANLI MARK AND PERIOD

of robustly potted circular form painted in deep cobalt blue hues, the domed cover decorated with eight cranes in flight amidst auspicious emblems including a large peach, *lingzhi*, and scrolling clouds, enclosed by four lobed panels, each with a pair of cranes flanking a *lingzhi* sprig, reserved on a *wanzi* ground above a band of scrolling foliage at the rim, the box similarly painted but with the four lobed panels alternating peaches and *lingzhi*, all supported on a short foot ring, the slightly-recessed base glazed white and centered by a six-character mark in underglaze blue within a double circle (2)

Diameter 11 in., 28 cm

## PROVENANCE

Toguri Museum of Art, Tokyo.  
Sotheby's London, 9th June 2004, lot 43.

## LITERATURE

Fujioka, Ryoichi, *Toji taikai: Min no sometsuke* [Blue and white ware of the Ming dynasty], vol. 42, Tokyo, 1975, pl. 87.  
Fujioka Ryoichi and Hasebe Gakuji, *Sekai tōji zenshū / Ceramic Art of the World*, vol. 14, Tokyo, 1976, pl. 103.

\$ 80,000-120,000

Vigorously painted overall in deep cobalt blue with carefully selected auspicious motifs, this large box exudes the keen interest in Daoism at court during the Wanli reign (r.1573-1620). Artifacts brimming with Daoist imagery were already popular in the Jiajing reign due to the emperor's devotion to Daoist beliefs and practices, and continued to blossom during Wanli's reign. Soaring cranes, auspicious *lingzhi* and peaches painted on the present box were conventional symbols of longevity and chosen with the intention of protecting the emperor against the vicissitudes of fortune.

Compare a closely related box in the Idemitsu Museum, Tokyo, included in the Museum's exhibition *Gen Min no tōji* [Yuan and Ming Ceramics], 1977, cat. no. 92; one sold in our Hong Kong rooms, 19th November 1984, lot 188; and a third example sold in our London rooms, 7th June 1988, lot 226.

See also similarly decorated Jiajing mark and period boxes of circular form, including one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed-Red (II)*, Hong Kong, 2000, pl. 109; one sold in our Hong Kong rooms, 11th April 2008, lot 2941; and another sold at Christie's New York, 19th March 2008, lot 585.

明萬曆 青花雲鶴雜寶紋蓋盒

《大明萬曆年製》款

來源

戶栗美術館，東京

倫敦蘇富比2004年6月9日，編號43

出版

藤岡了一，《陶磁大系：明の染付》，卷42，東京，1975年，圖版87

藤岡了一及長谷部楽爾，《世界陶磁全集》，卷14，東京，1976年，圖版103







PROPERTY FROM A JAPANESE COLLECTION

**A LARGE BOLDLY ENAMELED WUCAI ZUN-SHAPED VASE****WANLI MARK AND PERIOD**

rising from a tall spreading foot to a bulbous middle section, surmounted by a flaring neck with a horizontal rib and a galleried rim, painted in vibrant overglaze red, yellow, ocher, green and black enamels and underglaze blue with a band of prunus reserved on a green wave band, the lower section of the body with blossoming camellia and prunus growing amidst pierced rockwork, two baskets and two jardinières filled with fruit and flowers encircling the bulbous middle, framed above by a composite floral scroll and a band of upright lappets at the neck, the rim with a classic scroll border, the six-character mark in a horizontal line in underglaze blue within a rectangular cartouche, wood stand, wood box (4)

Height 27 in., 68.6 cm

**\$ 200,000-300,000**

明萬曆 五彩花卉紋大花瓶

《大明萬曆年製》款



*Wucai* wares of the Wanli period belong to one of the most sumptuous group of wares of the Ming dynasty, and are characterized by vibrant designs in vivid colors. They represent the strong revival of Buddhism and unprecedented imperial patronage of Buddhist causes under the Wanli emperor and the Empress Dowager Cisheng. Using funds from the imperial treasury, Wanli erected or restored many temple buildings, leading to an increased production of ritual and ceremonial pieces, altar vases for Buddhist worship within the imperial palaces and for donations to worthy Buddhist clerics.

Alongside his patronage of Buddhism, the Wanli emperor was also a devout follower of Daoism. As a result, Buddhist furnishings frequently combined both Buddhist and Daoist imagery. This vase is an example of such blending; while the vase is clearly intended for Buddhist worship, the basket of flowers is the attribute of Lan Caihe, one of the Eight Immortals who grants immortality.

The present vase, which derives its form from bronze originals, is magnificent in size and brilliantly painted, and only a small number of closely related examples are known; one is illustrated in Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, Oxford, 1984, p. 170, pl. 1, sold at Christie's London, 11th December 1978, lot 111; and a smaller version, in the Matsuoka Art Museum, Tokyo, is illustrated in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, pl. 916.

Compare a vase of related form and large size, but the central body painted with birds amongst rocks and flowers and the neck with dragons, in the Palace Museum, Beijing, included in *Zhongguo taoci quanji*, vol. 13, Shanghai, 2000, pl. 129; and another, in the Victoria and Albert Museum, London, published in John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 171.





大清萬曆年製

PROPERTY OF A JAPANESE GENTLEMAN

**AN AUBERGINE AND YELLOW ENAMELED  
SQUARE 'PHOENIX' BOWL**

**JIAJING MARK AND PERIOD**

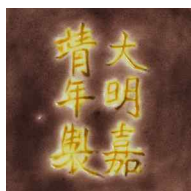
each side with a subtle S-curved profile imbuing the quadrangular vessel with a rounded belly and flared rim set above a tapered foot, incised and painted to the exterior with a marigold-yellow phoenix soaring amidst scrolling lotus above a lotus petal-band all against an aubergine ground, the motif repeated at the well, the interior rim wrapped with a continuous *lingzhi* scroll, the base with an incised and yellow-enameled six-character mark on an aubergine ground, Japanese wood box (3)  
Width 6½ in., 16.5 cm

Square bowls of the present form appear to be an innovation of the Jiajing period. Produced in varying palettes and decorated with auspicious themes of 'Dragons', 'Boys', 'Fish' and 'Phoenix and Crane' that reflected the Jiajing emperor's well-chronicled dedication to Daoism. The present bowl is a rare expression of the form in both palette and subject matter which depicts a phoenix in flight on all four sides and the interior. Related examples of this theme are more commonly expressed with alternating panels of phoenix and crane; see one illustrated in *Sekai toji zenshu*, vol. 14, Tokyo, 1976, p. 81, no. 82-83; another in the National Palace Museum in *Porcelain of the National Palace Museum, Enamelled Wares of the Ming Dynasty*, vol. II, 1966, Hong Kong, pp. 58-59, pls. 6a, b, c, d; and a third in the British Museum, London in Margaret Medley, *Illustrated Catalogue of Ming Polychrome Wares in the Percival David Foundation of Chinese Art*, London, 1978, pl. VI, no. 59.

**\$ 40,000-60,000**

明嘉靖 紫地黃彩穿蓮鳳凰紋方斗盃

《大明嘉靖年製》款







PROPERTY FROM THE JUNKUNC  
COLLECTION

**A SLIP-DECORATED BROWN-GLAZED  
'LOTUS POND' MEIPING**

**MING DYNASTY, WANLI PERIOD**

elegantly proportioned, the body rising from a recessed base to a gently rounded shoulder and short trumpet neck with an everted rim, decorated in white slip with lightly incised details with cranes amongst sprays of flowering lotus blossoms issuing from large lotus leaves and leafy waterweeds on each side, against an iridescent coffee-brown glaze, the foot ring and base applied with a clear glaze  
Height 10¼ in., 26 cm

**PROVENANCE**

J. T. Tai & Co., Inc., New York, 9th January 1958.

Collection of Stephen Junkunc, III (d. 1978).

**\$ 6,000-8,000**

明萬曆 醬釉堆白路路連科圖梅瓶

來源

戴潤齋，紐約，1958年1月9日

史蒂芬·瓊肯三世（1978年逝）收藏



**A PAIR OF BLUE AND WHITE  
'WINDSWEPT' MEIPING**

**MING DYNASTY, 15TH CENTURY,  
INTERREGNUM PERIOD**

each with a high rounded shoulder tapering to a narrow foot and surmounted by a short waisted neck and everted rim, boldly painted with a scholar standing on a rocky ledge beneath a willow tree, approached by an attendant carrying a wrapped *qin*, the scene divided

by scrolling clouds, all above a broad band of stylized lappets at the foot, the shoulder encircled by a collar of lobed cartouches enclosing lotus blossoms amidst dense foliage and a *ruyi* band, with scattered cloud scrolls to the neck (2)

Height of taller 11½ in., 29.2 cm

**PROVENANCE**

Sotheby's Hong Kong, 15th-16th November 1988, lot 125.

**\$ 30,000-50,000**

明十五世紀 空白期 青花攜琴訪友  
圖梅瓶一對

來源

香港蘇富比1988年11月15至16日，編號125



## A RARE BLUE AND WHITE 'ROSETTE' MOONFLASK

### MING DYNASTY, YONGLE PERIOD

elegantly potted with a flattened spherical body rising to a waisted neck and a pear-shaped upper bulb, set with two strap handles accentuated by a central raised ridge and a leaf-shaped terminal, the domed circular front and back deftly painted in tones of deep cobalt with a formal rosette centered by a *yin-yang* medallion within a ring of petal lappets, surrounded by a radiating eight-pointed starburst of alternating foliate and floral motifs, all within a formal 'half-cash' diaper border around the edge, the upper bulb picked out with a narrow band of aster and carnation between double lines repeated at the base of the neck and rim, the handles outlined with double fillets and decorated with a spray of peony at the lower end, above two blue lines running along the flat sides, covered overall with a glossy glaze of fine, smooth texture, pooling at the recesses to a slight blue-tinged tone, the oval foot ring left unglazed  
Height 10<sup>3</sup>/<sub>8</sub> in., 26.3 cm

#### PROVENANCE

North Carolina Private Collection (by repute).

\$ 80,000-120,000

This moon flask belongs to a group of vessels which both in shape and decoration represented a new departure for Chinese porcelain and which derived their inspiration from abroad. The geometric star-shaped medallion which is centered on a *yin-yang* symbol, consists of curved bands and pointed tips vaguely reminiscent of leaves and buds and the surrounding border also consists of petal elements. Their rigid, formal arrangement, however, discourages any evocation of representational forms and draws upon Middle Eastern design. Only the *yin-yang* emblem, narrow flower-scroll band on the bulb and small floral sprays at the handles seem to derive from the traditional Chinese design repertoire. The delicate combination of minute asters and carnations in this band is particularly attractive and effectively balances the strict geometry of the overall design.

Flasks of this type, which are also known with a slightly different rosette design, come in two different shapes, with and without a Xuande reign mark, possibly distinguishing Yongle (r.1403-24) and Xuande (r.1426-35) versions. While both versions were probably made in both periods, the present type may represent the slightly later Yongle version, its pleasing, harmonious proportions reflect a recalibration of the original shape, which is slightly taller and has a more elongated bulb. The taller shape is usually unmarked, whereas the present form, with its more pronounced pear-shaped bulb, typically bears a Xuande reign mark.

A similar flask from the Qing Court Collection in the Palace Museum, Beijing, is illustrated in Geng Baochang, ed., *Gugong Bowuyuan cang*

*Ming chu qinghua ci* [Early Ming blue-and-white porcelain in the Palace Museum], vol. 1, Beijing, 2002, pl. 85; another in the Shanghai Museum, in Wang Qingzheng, *Underglaze Blue and Red*, Hong Kong, 1993, pl. 52; both are attributed to the Xuande reign. Another similar flask from the Ardabil Shrine is in the National Museum of Iran, Teheran, published in *Oriental Ceramics: The World's Great Collections*, vol. 4, Tokyo, New York, and San Francisco, 1980-82, col. pl. 58. For a similar flask of Xuande mark and period from the Sir Percival David Collection in the British Museum, London, see Stacey Pierson, *Blue and White for China. Porcelain Treasures in the Percival David Collection*, London, 2004, pl. 19.

A similar flask from the collection of Major Lindsay Hay was sold in our London rooms, 25th June 1946, lot 62; another sold in our Hong Kong rooms, 18th May 1982, lot 148, was included in the exhibition *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, Hong Kong, 1987, cat. no. 14.

For flasks of this design with a more elongated neck, compare an unmarked example excavated from the waste heaps of the Ming imperial kilns at Jingdezhen included in the exhibition *Jingdezhen chutu Ming chu guanyao ciqu / Imperial Hongwu and Yongle Porcelain Excavated at Jingdezhen*, Chang Foundation, Taipei, 1996, cat. no. 65; or one in the Topkapi Saray Museum, Istanbul, in Regina Krah, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, ed. John Ayers, London, 1986, vol. II, no. 616; and a flask of Xuande mark and period in the Palace Museum, Beijing, in Geng Baochang, *op. cit.*, pl. 84.

明永樂 青花輪花紋綬帶耳葫蘆扁瓶

來源

北卡羅來納州私人收藏（傳）











# SESSION TWO

NEW YORK  
WEDNESDAY  
12 SEPTEMBER 2018  
2PM

LOTS 177-384



177

PROPERTY OF A GENTLEMAN

AN ARCHAIC BRONZE RITUAL WINE  
VESSEL (GU)

LATE SHANG DYNASTY, 13TH - 11TH  
CENTURY BC

of slender waisted form, crisply cast around the mid-section with pairs of *taotie* masks with raised eyes divided by notched flanges, the splayed foot similarly decorated, the tall flared neck encircled by four upright triangular blades rising from a band of spirals, the surface with areas of malachite encrustation  
Height 9¾ in., 24.7 cm

PROVENANCE

K. Yokoyama & Co., Kyoto, 1953.  
Collection of Josef (1894-1969) and Meri (1920-2017) von Sternberg, and thence by descent.

\$ 5,000-7,000

商末 公元前十三至十一世紀 青銅  
饕餮紋觚

來源

橫山古美術，京都，1953年

Josef (1894-1969) 及 Meri (1920-2017) von Sternberg 伉儷收藏，此後家族傳承

PROPERTY FROM THE JUNKUNC  
COLLECTION

**AN ARCHAIC BRONZE RITUAL WINE  
VESSEL (JUE)**

**LATE SHANG DYNASTY**

the deep U-shaped body rising from three  
splayed triangular blade legs to a pointed rim  
opposite a guttered spout flanked by a pair of  
posts capped with conical finials, the exterior  
cast with two *taotie* masks with bulging eyes  
beneath a band of upright cicada lappets,  
one side set with a loop handle issuing from a  
bovine mask, enclosing an inscription reading  
*X zhi fu xin*, the surface oxidized with areas of  
malachite encrustations  
Height 8  $\frac{3}{4}$  in., 22.2 cm

**PROVENANCE**

Nagatani, Inc., Chicago, 17th March 1947.  
Collection of Stephen Junkunc, III (d. 1978).

**\$ 40,000-60,000**

商末 止父辛爵

銘文：  
止父辛

來源

Nagatani, Inc., 芝加哥，1947年3月17日  
史蒂芬·瓊肯三世（1978年逝）收藏





PROPERTY FROM THE JUNKUNC COLLECTION

**A RARE ARCHAIC BRONZE RITUAL WINE VESSEL (YOU)**

**LATE SHANG DYNASTY**

the elongated pear-shaped body raised on a tall hollow foot cast with a *leiwen* band, the neck of oval section, decorated with a pair of *taotie* masks on *leiwen* ground, each mask divided by a narrow flange in the center, the tall swing handle decorated with a diamond pattern terminating in serpent heads, cast below the handle on each side with an inscription reading *wei* ('surround'), the surface with areas of malachite encrustation

Height 13½ in., 33.3 cm

**PROVENANCE**

Acquired in New York, 6th April 1967.

Collection of Stephen Junkunc, III (d. 1978).

**\$ 80,000-120,000**

The present *you* is notable for its fine casting which creates an elegant silhouette. The exquisite workmanship is further revealed by the intricately cast design of the handle ending in snake-like heads, which deliberately draws attention to the elegant curves of the slender vessel. The minimalist surface decoration and graceful form of this piece are typical of the early stage of the bronze development in Anyang during the Shang dynasty (c.1570 - c.1046 BC). Bronze *you*, which were used as wine containers at ancestral rituals, emerged as one of the major ceremonial receptacles in the late Shang dynasty and remained prominent until the mid-Western Zhou dynasty.

Compare a closely related *you* with a cover, excavated in 1950 from a tomb in Wuguancun, Anyang, Henan Province, and now in the National Museum of China, illustrated in *Zhongguo Wenwu Jinghua Daquan* [The Quintessence of Chinese Cultural Relics], *Qingtong Juan* [Bronzes], Hong Kong, 1994, pl. 109. See further examples of this form, such as a slightly larger example, cast with a narrower band of *leiwen* spirals and a *taotie* mask around the neck, from the Arthur M. Sackler Collection and now in The Art Museum, Princeton University, New Jersey, illustrated in Robert W. Bagley, *Ancient Chinese Bronzes in the Arthur M. Sackler Collections*, Washington D.C., 1987, pl. 61; one featuring a more elaborately decorated handle, formerly from the collection of Hans-Jürgen von Lowchow, included in the exhibition *Frühe Chinesische Bronzen aus der Sammlung Klingenberg*, Museum für Ostasiatische Kunst, Cologne, 1993, cat. no. 9; and another in the Idemitsu Museum, Tokyo, published in *Ancient Chinese Arts in The Idemitsu Collection*, Tokyo, 1989, pl. 64.

The pictogram on this vessel, *wei*, may be translated as 'surround' and is found on three archaic bronze *gu*, published in *Shang zhou qing tong qi ming wen ji tu xiang ji cheng*, 17. *Jiuqi. Gu jiao jue*. Shanghai, 2012, pls 08986, 08987 and 08989, the first from the Museum für Asiatische Kunst, Berlin, the second sold in our London rooms, 13th December 1977, lot 210, and the third in the Palace Museum, Beijing, respectively.

商末 圍卣

銘文：

圍

來源

購於紐約，1967年4月6日

史蒂芬·瓊肯三世（1978年逝）收藏





PROPERTY FROM THE JUNKUNC  
COLLECTION

**A VERY LARGE CARVED BONE  
SHANG DYNASTY**

the length of rib narrowing and curving inward at one end, the tapered half carved to both sides with motifs characteristic of Shang dynasty bronzes including a cicada-lappet upper register followed by registers of *kuilong*, *taotie* masks, bovine masks, reptiles, and hooked curls, the patterns varying on each side, the bone a pale yellowish-beige color  
Length 18¼ in., 46.3 cm

**PROVENANCE**

Acquired by C.T. Loo, 3rd November 1946.  
C. T. Loo, New York, 11th October 1954.  
Collection of Stephen Junkunc, III (d. 1978).

• \$ 20,000-30,000

商 獸面紋雕花骨

來源

盧芹齋購於1946年11月3日

盧芹齋，紐約，1954年10月11日

史蒂芬·瓊肯三世（1978年逝）收藏

180



PROPERTY FROM THE JUNKUNC  
COLLECTION

**A GROUP OF CARVED BONE AND  
POTTERY PIECE MOLD FRAGMENTS  
SHANG DYNASTY**

each of irregular shape, the most elaborate carved in high relief with *taotie* or *kuilong* motifs and finely detailed with incised *leiwen* and linear patterns, others incised with similar designs, traces of red pigment, all stored in a box with thirty-one customized recessions to accommodate the fragments, Japanese purple silk cloth (60)  
Length of largest 2⅞ in., 6 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

• \$ 10,000-15,000

商 甲骨及陶範殘片一組

來源

史蒂芬·瓊肯三世（1978年逝）收藏



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# A RARE ARCHAIC BRONZE DOUBLE-SIDED POLE FINIAL

LATE SHANG / EARLY WESTERN  
ZHOU DYNASTY

cast to one side with a powerful *taotie* mask, detailed with bulging eyes and flared nostrils below large C-shaped horns, the reverse with a raised mythical beast head with flat-ended horns sweeping back over the protruding eyes and the broad nose gently curved with a central ridge, pierced to both sides with square apertures, the polished surface with areas of malachite encrustation  
Height 4¼ in., 10.7 cm

## PROVENANCE

Sotheby's London, 13th November 2002, lot 36.

This crisply cast finial belongs to a distinct group of bronze finials featuring impressive masks on both sides, used as ceremonial paraphernalia during the late Shang/early Western Zhou period. Finials of this type are notable for the contrasting styles of casting on each side: while one side shows a more naturalistic rendering of an animal mask, the other features a highly stylized *taotie* mask. As such, it demonstrates the diverse ornamentation of bronze objects and ceremonial practices during this time. These finials adorned chariots, which were richly decorated with painted designs and bronze fittings prior to being bestowed at investiture ceremonies.

No other closely related animal mask finials appear to have been published, although related examples of this type are known; see two, one from the Freer Gallery of Art, Washington D.C., and the other from the collection of C.T. Loo, illustrated in Sueji Umehara, *Shina-koda seikwa/Selected Relics*

of *Ancient Chinese Bronzes from Collections in Europe and America*, pt. III, *Miscellaneous Objects*, vol. I, Osaka, 1933, pl. 26; one sold in our London rooms, 6th April 1976, lot, 12, now in the collection of the Idemitsu Museum of Arts, Tokyo, published in Giuseppe Eskenazi, *A Dealer's Hand. The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, pl. 7; and a fourth example from the collections of William van Heusden and Mr. and Mrs. Richard C. Bull, included in the exhibition *Arts of the Chou Dynasty*, Stanford University Museum, Stanford, 1958, cat. no. 16, and illustrated in William van Heusden, *Ancient Chinese Bronzes*, Tokyo, 1952, pl. LV, sold in these rooms, 21st March 2018, lot 581.

\$ 30,000-50,000

商末 / 西周初 青銅饕餮獸面紋杖首  
來源  
倫敦蘇富比2002年11月13日，編號36



# THE DRAGON AND THE CICADA: VISIONS OF TRANSFORMATION ON A MAGNIFICENT SHANG DYNASTY BRONZE ZUN

Notable for its crisp decoration that has been remarkably preserved, this *zun* is an outstanding example of late Shang bronze workmanship. Similar to a *gu* but broader across the body, *zun* of this form are relatively rare. The craftsman has paid careful attention to the decorative motifs, which complement its elegant silhouette, by placing cicadas at the tip of each upright blade encircling the neck and in the bold rendering of the *taotie* mask, with prominent jaws and C-shaped horns. Both the shape and style of the decoration suggest a late YinXu date, also evident in the bold high-relief motifs and allover *leiwen*.

Related *zun* are more commonly known with upward-looking *taotie* masks enclosed within the blades; see one in the Arthur M. Sackler Collection, illustrated in Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, vol. 1, Cambridge, MA., 1987, pl. 46; and another in the National Palace Museum, Taipei, published in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pl. 56. Compare also a similar *zun*, but lacking *leiwen* on the high-relief motifs and with an additional band of two pairs of *kuilong* below the neck, from the collection of Sakamoto Gorō, sold in these rooms, 13th September 2016, lot 12.

Some vessels of similar beaker shape have flanges extending to the neck; one in the Arthur M. Sackler Collection illustrated in Robert W. Bagley, *op. cit.*, pl. 47, was sold in these rooms, 2nd-5th May 1972, lot 435; another, in the Shanxi Archaeological Research Institute, is published in *Zhongguo qingtongqi quanji*, vol. 4, Beijing, 1998, pl. 119; and a third in the Shanghai Museum, is illustrated in *Shanghai bowuguan cang. Qingtongqi* [Ancient bronzes in the Shanghai Museum], Shanghai, 1964, pl. 8. See also a *zun* of slightly stouter shape, illustrated in Wang Tao, *Chinese Bronzes from*

*the Meiyintang Collection*, London, 2009, pl. 62, where the author notes that these types of high-relief decoration over a dense background design 'fall into the "transitional" style between the late Shang dynasty and the early Western Zhou' (see p. 135).

Originally used as ritual wine containers, *zun* are known from the late Erligang period and grew in popularity during the Shang dynasty. They were made either with angular shoulders or of beaker shape, such as the present piece, which appears to have evolved from archaic bronze *gu*. Elongated *zun* were not among the altar vessels recovered from Fu Hao's tomb, in Anyang, Henan province, dated to around 1200 BC, which suggests that they became popular only after this period.

In ancient China, the cicada was a symbol of transformation and resurrection due to its life cycle. After mating, the female cicada deposits eggs into a groove she cuts into a tree limb; after a nymph hatches, it feeds on the tree fluids until it develops sufficient strength to emerge from the bark and crawl down into the earth; the nymph then dwells underground for two to seventeen years, tunneling and feeding all the while; eventually, the mature cicada emerges from the ground, sheds its skin, spreads its wings, and finds a mate. The insect's repeated emergence from burial, each time returning to the world in a new, stronger phase of its life, inspired a sense of hope for the regeneration of other beings in the spiritual realm of the ancestors. Thus, as early as the 3rd millennium BC, the Chinese carved jade cicadas and interred them in the ritual burial of the deceased; a practice that continued through the Han dynasty. For a jade cicada from the Hongshan Culture dated to around 2500 BC, see an example in the collection of the British Museum (coll. no. 2006.0502.10). Images of cicadas cast onto bronze vessels,

which could be used in life or interred with the body at death, would have borne the same connotations for the users or owners of the vessels.

The other zoomorphic motifs cast onto the present *zun*—the *taotie* and *kuilong*—were also potent totems. According to the *Lüshi chunqiu* ('Master Lü's Spring and Autumn Annals') *taotie* were ferocious beasts that destroyed their own bodies before devouring men, which is why they are depicted as disembodied heads on Shang and Zhou dynasty bronzes. The *Shanhaijing* ('Classic of the Mountains and Seas') maintains that *kui* were single-footed dragon-form spirits that dwelled underwater and caused violent storms when they emerged, thereby associating them with thunder. In the *Zuozhuan* ('Commentary of Zuo'), 3rd year of Duke Xuan (606 BC), Wangsun Man of Ding explains to the King of Chu that the creatures represented on bronze *ding* allow people to identify the 'helping and the harming spirits' as a way of protecting the people and harmonizing 'the high and the low' (e.g., heaven / the ancestral realm and earth). It follows that the same would have been true for animal representations on other ritual paraphernalia, including the present *zun*.

It is well known that the Shang rulers used bronze ritual vessels and other tools (such as oracle bones and divination) to commune with the higher powers of the ancestral spirit realm. Rulers may have performed the rituals personally, or with the aid of a spirit medium, such as a shaman. These rituals underpinned the religio-political order, therefore the selection and application of animal, insect, and abstract images for these ritual implements, as well as the contents of the vessels for consumption, were deliberate and for particular ends. Claude Lévi-Strauss argues in his seminal essay, "Split Representation in the Art of Asia





and America" (1963), that the use of masks in ritual, regardless of if the mask is worn as a costume or applied to a ritual implement (e.g., *taotie* on the *zun*), permits the user to embody or otherwise harness the power of the creature(s) depicted. Furthermore, Lévi-Strauss, along with Harlee G. Creel, and K. C. Chang, among other scholars, have observed that Shang dynasty bronzes frequently depict animals in 'split representation', meaning that both sides of the animal are depicted in

profile. In the case of the present *zun*, this occurs in the *taotie* masks, the cicada, and the *kuilong* at the edges of the upright blades. Split representation allows the entire creature to be rendered, presumably improving the potency through the complete imaging of the animal. Split representation also effectively wraps the animal's 'skin' around the vessel, implying that the contents of the vessel become synonymous with the contents of the animal(s). When the shaman or ruler drank the wine, they were in

fact ingesting these creatures and the powers possessed by each. This process in conjunction with the mind-altering properties inherent to the wine itself would have enabled those who drank from the present *zun* to physically, psychologically, and spiritually bring the *taotie*, *kuilong*, and cicada into themselves. The drinker would transform into an elevated state embodying the properties of these creatures as he transcended the divide between the mortal and the spirit realms.





## 幻變：商尊上的龍與蟬

本品尊鑄工非凡，紋飾縝密，保存良好，清晰分明，當屬商朝青銅器中的傑出典範。其器形與觚相近，但通身更寬，在存世青銅尊中當屬相對少見的一類。本尊紋飾布局精細，頸部蕉葉紋末梢飾蟬紋，腹部饕餮紋頸線剛硬，雙角彎曲，浮飾及地子均飾雷紋，器形比例勻稱，與紋飾兩相呼應。鑑其器形與紋飾，當屬殷墟後期風格。

相類尊多見蕉葉內飾仰面饕餮紋者，如見亞瑟·M·賽克勒收藏一例，載於羅伯特·貝格利，《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，卷1，劍橋，麻省，1987年，圖版46；亦見台北國立故宮博物院藏一例，《故宮商代青銅禮器圖錄》，1998年，圖版56。再比一相類尊例，浮飾無雷紋，坂本五郎珍藏，售於紐約蘇富比2016年9月13日，編號12。

再可比數例，出戟從腹部延伸至頸。其一見亞瑟·M·賽克勒收藏，載於羅伯特·貝格利，前述出處，圖版47，售紐約蘇富比1972年5月2至5日，編號435；另一例為陝西省考古研究院所藏，著錄於《中國青銅器全集》，卷4，北京，1998年，圖版119；第三例為上海博物館所藏，載《上海博物館藏青銅》，上海，1964年，圖版8。另見一尊例，刊於汪濤，《玫茵堂藏中國銅器》，倫敦，2009年，圖版62，作者指出此類立體的浮雕紋飾襯繁複地子的樣式，屬於「過渡時期」的風格，也就是商朝晚期至西周早期之間（見頁135）。

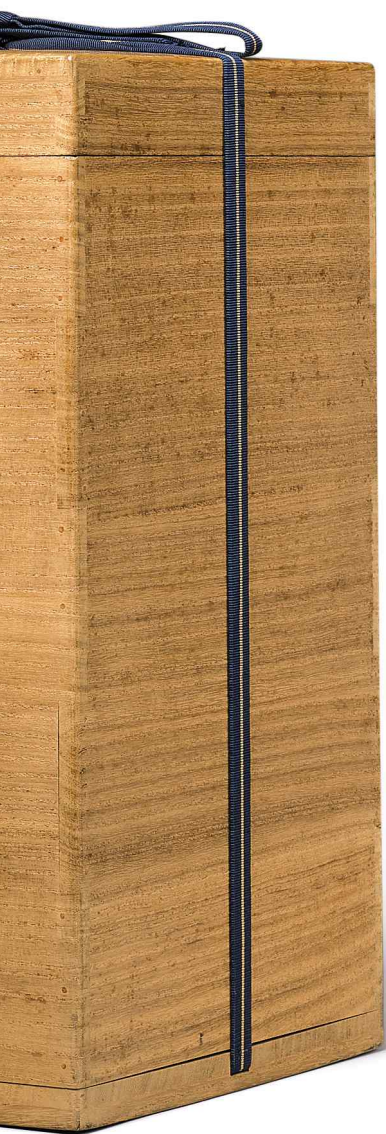
尊，作為祭祀時所用的酒器，最早出現於二里崗文化晚期，後至商朝逐漸發展普及。器形方面多見寬肩或類觚者，如本品很明顯是由青銅觚演變而來的，而在河南安陽的婦好墓（約公元前1200年前後）所出土的青銅器中，並未見此類器形的尊，如此推測，此類尊應於之後才逐漸發展成熟。

蟬，因為其生命週期的循環，在中國古代文化中有著蛻變及復活的寓意。當蟬出生時，母蟬會將樹幹刨出一個凹槽，並將卵放入其中；蟬卵孵化之後，以樹液為食，直到它生長到一定的程度，會從樹皮中出來並鑽入地下，蟄伏於地下兩到十七年不等。最終，成蟬破土而出，經過多次的蟬蛻，然後羽化。蟬不斷重複的生命週期，每一次以更強壯的形態重生，象徵生命的再生，亦代表著古人對祖先輪迴轉世的希望。早在公元前三千年前，古人就以玉蟬

陪葬，至漢朝仍見這一傳統。參考倫敦大英博物館館藏的紅山文化時期玉蟬（館藏編號 2006.0502.10）。不論是青銅器上的蟬紋，或者是用來陪葬的玉蟬，都有相同再續生命的意義。

除了蟬紋，本尊所飾的饕餮紋及夔龍紋，也是極賦象徵意義的獸形紋飾。據《呂氏春秋》記載，饕餮是一種貪殘的猛獸，在吃人之前會把自己的身體先吞食，所以在商周青銅器上的饕餮紋只見首不見身。在《山海經》中，夔龍又名雷獸，是一足奇獸，頭上無角，出入水必有風雨，能發出雷鳴之聲。關於此類獸形紋飾的作用及象徵意義，後人可根據《左傳》中的記載略知一二。《左傳》中記，魯宣公三年，周定王派大夫王孫滿前去慰勞楚莊王，言談之中，楚莊王問起周室國寶重器「九鼎」的輕重，王孫滿答曰：「在德不在鼎。昔夏之方有德也，遠方圖物，貢金九牧，鑄鼎象物，百物而為之備，使民知神、奸……」。

商人崇信鬼神，君主多用青銅器做為祭祀禮器，或使用其它工具如甲骨占卜來與神明溝通，祈求啟示。貴族多數親自舉行祭祀或禮儀活動，且通過某種媒介如巫師來加強法力。此等禮儀活動具有合併宗教及政治權力的目的，所以在器皿上所見到的動物、昆蟲、及抽象的圖象，還有祭品的內容，都是經過精心挑選、設計的。Claude Lévi-Strauss 於其文章〈Split Representation in the Art of Asia and America〉(1963年)中申論，面具無論是做為穿戴的飾品，或做為禮器上的紋飾（如本尊上的饕餮紋），均可讓使用者通過這個媒介，來體現或傳達生物神秘的靈力。再者，Lévi-Strauss、Harlee G. Creel及張光直以及多位學者都表示，商朝青銅器的動物紋飾大多以側面展示，也就是對稱表現法，呈現動物兩側。以此尊為例，可以看到饕餮紋、蟬紋以及夔龍紋，以對稱的方式，清楚地展現動物體態的完整性，意在加強靈力。對稱表現法也可以將動物完全的包覆整件器皿，暗指容器承裝的內容，也等於動物的身體。換句話說，尊裡的酒就像是裝在蟬、饕餮及夔龍的身體裡，當祭祀者飲用了酒，他們不僅是攝入了動物的身體，也同時獲得了牠們的靈力。由於酒本身有讓人產生幻覺的功效，這使得服用者不論是在生理、心理和精神上更容易獲取饕餮、夔龍及蟬的超自然力量，可以輕易擺脫肉體的束縛，穿越自然和靈界，達到天人合一。



**AN ARCHAIC BRONZE RITUAL VESSEL (ZUN)  
SHANG DYNASTY, YINXU PERIOD**

of cylindrical form, superbly cast with a subtly rounded midsection set above a spreading foot and surmounted by a trumpet neck, recessed horizontal bands separating each section and four vertical notched flanges dividing the foot and midsection into quadrants, the foot and midsection each cast in high relief with two pairs of dissolved *taotie* masks staring outward and *kuilong* crawling alongside the flanges, further *kuilong* marching around the trumpet neck and extending their slender bodies to border the arched blades ascending toward the rim, a pendent cicada positioned at the pinnacle of each blade, the creatures' bodies and the ground both covered with a fine *leiwen* pattern, the interior of the base cast with two large characters reading *luo jing*, wood stand, two Japanese wood boxes, handwritten description label by Kunio Fujita, senior curator for Asian Art, Tokyo National Museum, circa 1960 (6)  
Height 13<sup>5</sup>/<sub>16</sub> in., 34.6 cm

**\$ 650,000-850,000**



**PROVENANCE**

Nagao Art Museum, Tokyo.  
Japanese Private Collection.

**EXHIBITED**

*Chugoku In-Shu Doki Ten* [Chinese Shang Zhou Bronzes Exhibition], Nihonbashi Takashimaya, Tokyo, 1958, cat. no. 19.

**LITERATURE**

Yu Shengwu, *Shang Zhou jin wen luyi* [Record of Shang and Zhou Bronze Inscriptions], Beijing, 1957, no. 189 (inscription).  
Seiichi Mizuno, *In-Shu Seidoki to Gyoku* [Yin and Zhou Bronzes and Jades] Tokyo, 1959, pl. 82, fig. 70g (inscription).  
Umehara Sueji, *Shina Kodo Seika* [Selected Relics of Ancient Chinese Bronzes], vol. 2, Tokyo, 1960, pl. 138.  
*Sekai Bijutsu Zenshu 12 Chugoku (1) In, Shu, Sengoku* [Collection of World's Art. China (1). Shang, Zhou, Warring States], vol. 12, Tokyo, 1962, pl. 23.  
Kunio Fujita, *In Teikoku Chugoku Kodai no Bijutsu* [Shang Empire Chinese Ancient Art], Tokyo, 1962, pl. 88.  
Noel Barnard and Cheung Kwong-Yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American and Australasian Collections*, vol. 7, Taipei, 1978, p. 778, no. 1273 (inscription).  
Yan Yiping, *Jinwen Zongji* [Corpus of bronze inscriptions], Taipei, 1983, no. 4544.  
Minao Hayashi, *Inshu-jidai seidoki-monyo no kenkyu / Studies on Yin and Zhou Bronze Decoration: A Conspectus of Yin and Zhou Bronze Vessels*, vol. II, Tokyo, 1986, pl. 45.  
Institute of Archaeology, CASS, ed., *Yin Zhou Jinwen Jicheng* [Compendium of Bronze Inscriptions from Yin and Zhou Dynasties], Beijing, 2007, pl. 05444 (inscription).  
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of Inscriptions and Images of Bronzes from Shang and Zhou Dynasties], vol. 20, Shanghai, 2012, no. 11248.













PROPERTY FROM THE JUNKUNC  
COLLECTION

**TONGBAN XIQING GUJIAN [COPPER-  
PLATE ENGRAVINGS OF CATALOGUE  
OF CHINESE RITUAL BRONZES  
IN THE COLLECTION OF THE  
QIANLONG EMPEROR], 22 VOLS., 1888**

each volume thread bound, reprinted from *Xiqing gujian* [Catalogue of Chinese ritual bronzes in the collection of the Qianlong Emperor] first published in 1793, each entry with a woodcut illustration of the object and a description in Chinese including dimensions and weight (22)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 10,000-15,000**

《銅版西清古鑑》，二十二  
卷，1888年

題記：

光緒十四年邁宋書館在日本銅鐫

來源

史蒂芬·瓊肯三世（1978年逝）收藏



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PROPERTY FROM THE JUNKUNC  
COLLECTION

**UMEHARA SUEJI, SHINA KODO  
SEIKA / SELECTED RELICS OF  
ANCIENT CHINESE BRONZES  
FROM COLLECTIONS IN EUROPE  
AND AMERICA, VOLS. 1, 2, 5, AND 6,  
OSAKA, 1933**

Yamanaka & Company, original olive-colored cloth with green stylized painted design, ties on spine, silk label inscribed in Chinese, text in Chinese, Japanese and English with black and white illustrations (4)

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 3,000-5,000**

梅原末治，《歐米蒐儲支那古銅  
精華》，卷一、二、五及六，大  
阪，1933年

來源

史蒂芬·瓊肯三世（1978年逝）收藏



185

**A RARE BRONZE 'MYTHICAL BEAST'  
POLE FINIAL  
SHANG DYNASTY**

well cast, of circular section, surmounted by a twin-horned mythical beast, the bulging eyes and a broad flattened nose, flanked by protruding pointed ears, all below tall curved horns cast with scroll work, the bronze of a reddish-brown patina with malachite encrustation, **together with** a catalogue, *Early Chinese Art from the Cunliffe Collection*, Bluett & Sons Ltd., London, 1973. Height 4 in., 10.1 cm

**PROVENANCE**

Collection of Lord Cunliffe, The Rt. Hon. Rolf, 2nd Baron Cunliffe of Headley (1899-1963). Bluett & Sons Ltd., London, 25th March 1985. Collection of Professor R. Beaver.

**EXHIBITED**

*Early Chinese Art from the Cunliffe Collection*, Bluett & Sons Ltd., London, 1973, cat. no. 8.

**\$ 4,000-6,000**

**商 青銅獸面杖首**

及圖錄《Early Chinese Art from the Cunliffe Collection》，Bluett & Sons Ltd.，倫敦，1973年

**來源**

The Rt. Hon. Rolf, 2nd Baron Cunliffe of Headley, Cunliffe 勳爵（1899-1963）收藏  
Bluett & Sons Ltd.，倫敦，1985年3月25日  
R. Beaver 教授收藏

**展覽**

《Early Chinese Art from the Cunliffe Collection》，Bluett & Sons Ltd.，倫敦，1973年，編號8



# AN ARCHAIC BRONZE RITUAL WINE VESSEL (ZUN)

## SHANG DYNASTY, YINXU PERIOD

cast with a tall spreading foot supporting a globular body surmounted by a trumpet neck, the sides of the belly cast with three dissolved *taotie* masks, their horns, jaws, and other features abstractly rendered in low-relief hooked curls and the hemispherical eyes emerging in high relief, a procession of *kuilong* marching in the band above, the angled shoulder with a band of three simplified *taotie* masks aligned with their counterparts below, the center of each superimposed with a bovine mask in high relief, the foot and lower neck each cast with two parallel string-relief bands, the dark olive-gray patina mottled with various tones of green and brownish-red oxidation  
Height 8½ in., 21.6 cm

### PROVENANCE

Collection of Arthur M. Sackler (1913-1987).

### LITERATURE

Robert W. Bagley, *Shang Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1987, pl. 45.

\$ 180,000-200,000

The origin of the *zun* form is discussed by Robert W. Bagley in *Shang Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1987, p. 265, where he observes that *zun* seem to have evolved from the earlier *lei*. *Zun* was one of the more popular forms during the first half of the Anyang period, and produced in a variety of sizes and proportions of the three sections.

The development and flourishing of the bronze workshops in Anyang coincided with the establishment of the Shang capital to the modern-day village of Xiaotun, near Anyang, by King Wuding (r. circa 1250-1192 BC). With his conquest of the Jiangnan regions, bronze factories in the south were destroyed and the artisans were transferred to Anyang. Bronze vessels of Anyang are characterized by highly ornate designs that often incorporate zoomorphic features. Crafted using piece-mold casting, sharp, bold designs as seen on the present were achieved. For a thorough analysis on the development of bronze workmanship during this time, see Su Rongyu, 'Bronze-Casting Technology in the Late Shang Dynasty', *Mirroring China's Past. Emperors, Scholars, and their Bronzes*, The Art Institute of Chicago, 2018, pp 32-37.

A *zun* of this type, in the National Palace Museum, Taipei, was included in the museum's exhibition *Shang Ritual Bronzes in the National Palace Museum Collection*, 1998, cat. no. 53; one in the Hunan Provincial Museum, is illustrated in *Zhongguo qingtongqi quanji*, vol. 4, Beijing, 1998, pls 117 and 118; and another, in the Brooklyn Museum, New York, is included in Robert W. Bagley, *op. cit.*, p. 281, fig. 45.1. Further related *zun* include one sold twice in our London rooms, 13th November 2002, lot 34, and again 12th May 2010, lot 16; and two sold in these rooms, 11th September 2012, the first of similar size, lot 146, and the second of larger size and from Yamanaka Co. Ltd., and J.T. Tai, lot 159.

商 殷墟時期 青銅饕餮紋尊

來源

亞瑟·M·賽克勒 (1913-1987) 收藏

出版

羅伯特·貝格利, 《Ritual Bronzes from the Arthur M. Sackler Collections》, 華盛頓, 1987年, 圖版45





**AN ARCHAIC BRONZE RITUAL VESSEL (DING)  
LATE SHANG / EARLY WESTERN ZHOU  
DYNASTY**

the deep U-shaped body supported on three columnar legs, the flattened everted rim set with two small upright loop handles, a band of *kuilong* encircling the vessel beneath the rim, their bodies comprised of hooked lines and *leiwen* and shown in 'split representation' centered by the face in profile with a large raised eye, the remainder of the exterior sides cast with a diagonal grid, each diamond-shaped unit with an individual *leiwen* border and centered with a conical boss, a single pictogram cast to the well, the sage-green patina with patches of malachite, dark gray and reddish-brown encrustations  
Height 8 in., 20.4 cm

**PROVENANCE**

Sotheby's London, 11th December 1979, lot 25.  
Sotheby's London, 15th May 2008, lot 522.

**LITERATURE**

Liu Yu and Lu Yan, ed., *Jinchu Yin Zhou jinwen jilu* [Compilation of recently discovered bronze inscriptions], Beijing, 2002, pl. 192.  
Wang Tao and Liu Yu, *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, Shanghai, 2007, pl. 25.  
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of Inscriptions and Images of Bronzes from Shang and Zhou Dynasties], vol. 1, Shanghai, 2012, no. 00334.

Robustly cast with an attractive design of raised bosses, this type of distinctive 'diamond and boss' decoration appears to have been an innovation of the Anyang bronze foundries and very popular in the late Shang, based on the excavated examples of the period. Most often seen on *gui* and *yu*, this motif is commonly found on round-bodied vessels. For a further discussion on the decoration see Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C., 1987, pp 504-514.

The striking surface decoration has been accentuated through the deliberate use of carbon, a practice common to Shang bronzes. A related *ding*, but of slightly smaller size and with cicadas cast below the rim, excavated in 1970 from Xiaoning tun, Anyang, Henan province, and now in the collection of the Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, is illustrated in *Zhongguo qingtongqi quanji*, vol. 2, Beijing, 1997, pl. 26; and a larger version, and with blades cast onto the legs, in the Avery Brundage Collection, is included in Rene-Yvon Lefebvre-d'Argence, *Ancient Chinese Bronzes in the Avery Brundage Collection*, Berkeley, 1966, pl. IV (right).

*Ding* vessels decorated with this design were more commonly cast with circles in place of the raised bosses; see one in the Museum of Far Eastern Antiquities, Stockholm, illustrated in Bernard Kalgren, 'New Studies on Chinese Bronzes', *Bulletin of the Museum of Far Eastern Antiquities*, no. 9, 1937, pl. XXXII, fig. 132; another from the collection of Alan and Simone Hartman, published in Christian Deydier, *Les Bronzes Chinois*, Fribourg, 1980, pl. 14, sold in our London rooms, 3rd December 1963, lot 171, and again in these rooms, 19th March 1997, lot 2; and a third also sold in these rooms, 19th September 2001, lot 8. See also two related vessels excavated in the late Shang tomb of Fu Hao, a consort of King Wu Ding (r.1324-1265 BC), published in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pl. XI, figs 1 and 2; and another excavated in 1985 from a tomb site near Anyang, Henan province, published in *Zongguo qingtongqi quanji*, op. cit., pl. 23.

**\$ 200,000-300,000**

商末 / 西周初 𠙴鼎

銘文：

𠙴

來源

倫敦蘇富比1979年12月11日，編號25

倫敦蘇富比2008年5月15日，編號522

出版

劉雨及盧岩編，《近出殷周金文集錄》，北京，2002年，圖版192

汪濤及劉雨，《流散歐美殷周有銘青銅器集錄》，上海，2007年，圖版25

吳鎮烽，《商周青銅器銘文暨圖像集成》，卷1，上海，2012年，編號00334







**AN ARCHAIC BRONZE RITUAL FOOD  
VESSEL (DING)**

**LATE SHANG / EARLY WESTERN  
ZHOU DYNASTY**

the deep rounded body supported on three tall slightly tapered cylindrical legs, rising to an everted rim cast with two upright loop handles, cast in low relief below the rim with a narrow *taotie* band comprising three pairs of dragons centered on a shallow horizontal flange  
Height 8¾ in., 22.3 cm

**PROVENANCE**

New York Private Collection.  
Sotheby's New York, 28th November 1964, lot 267.  
J.T. Tai & Co., New York.  
Sotheby's New York, 22nd March 2011, lot 50.

**\$ 20,000-30,000**

商末 / 西周初 青銅饕餮紋鼎

來源

紐約私人收藏

紐約蘇富比1964年11月28日，編號267

戴潤齋，紐約

紐約蘇富比2011年3月22日，編號50



**A BRONZE TRIPOD VESSEL (DING)  
EARLY SPRING AND AUTUMN  
PERIOD**

the rounded belly set on three cabriole legs cast with *taotie* mask terminals, two upright handles rising from the everted rim above, the exterior of the body cast with a band of abstracted *kuilong* above a band of simplified lappets, the interior with a later-added inscription, the patina green with black and reddish-brown oxidation  
Diameter 7¾ in., 19.7 cm

**PROVENANCE**

Collection of Dr. Rigley.

**LITERATURE**

'Developing a Decorative Theme', *Interior Design*, December 1951.

**\$ 8,000-12,000**

春秋初 青銅夔龍紋鼎

來源

Rigley 醫生收藏

出版

〈Developing a Decorative Theme〉，

《Interior Design》，1951年12月



## AN ARCHAIC BRONZE BELL (BO) EASTERN ZHOU DYNASTY

of pointed oval section, each side cast with four principal registers, the broad lowest register cast in low relief with a *taotie* mask flanked by dragons, the creatures' bodies richly patterned in *leiwen* spirals, the upper three registers divided by a central vertical panel and each bearing six large hemispherical bosses cast in the form of coiled animals, horizontal bands of interlaced dragons between each register, the flat top supporting an elaborate openwork suspension loop in the form of a pair of confronting feline mythical beasts, their sinuous bodies moving in an undulating rhythm from their curling tails to their arched torsos and long necks turned back to grasp their backs with their jaws, two snakes twisting around the felines' necks and extending their tails upward to form twin loops, *leiwen* swirling across the bodies of the felines and snakes, the surface with a gray-green patina and scattered malachite, azurite, and brownish-red encrustations  
Height 11½ in., 29.3 cm

### PROVENANCE

Collection of Dr. A. F. Philips (1874-1951).  
Sotheby's London, 30th March 1978, lot 23.  
Collection of the British Rail Pension Fund.  
Sotheby's London, 12th December 1989, lot 12.

### EXHIBITED

San Antonio Museum of Art, 1986-1988.

Imposing in form and design, this bell reflects the sophistication of bronze musical instruments which had been produced in China since the thirteenth century BC. It is cast using techniques typical of the state of Jin (present-day Shanxi province), which became the center of bronze casting in north China and was renowned for exquisite bells such as the present.

Bells of this type were decorated by using carved clay pattern blocks, which were impressed onto strips of clay to become molds for the bronze. Thus, one master pattern block could be used for several different bells, and would have contributed to the impressive rows of identically decorated bells. As the bell would have been suspended from a loop, it is known as a *bo* or *niu zhong*. In large sets of bells, such as that from the tomb of the Marquis Yi of Zheng (d. ca. 433 BC), *bo* were included with sets of another type of bell, *yong zhong*.

Bells with very similar decoration and probably from the same set, of various sizes, include one exhibited in the Marco Polo Seventh Centenary Exhibition, *Chinese Art*, Venice, 1954, cat. no. 75 (16.5 inches high); one from the Pillsbury Collection, illustrated in George W. Weber, *The Ornaments of Late Chou Bronzes*, New Brunswick, 1973, pl. 61 (12.5 inches); another included in the *Exhibition of Chinese Ritual Bronzes*, Detroit Institute of Art, Detroit, 1940, cat. no. 45 (11.75 inches); and a fourth, published in Rene-Yvon Lefebvre-d'Argence, *Ancient Chinese Bronzes in the Avery Brundage*

*Collection*, Berkeley, 1966, pl. XLVI B. Further bells of this type include one in the Metropolitan Museum of Art, New York, acc. no. 1988.20.7; one in the British Museum, London, published in Jessica Rawson, *Art and Ritual*, London, 1987, pl. 35; and another in the Compton Verney Art Gallery, Warwickshire, coll. no. CVCSC 0405.A. A set of fourteen bells of related design, excavated at Jinshengcun, Taiyuan, Shanxi province, is illustrated in *Zhongguo qingtongqi quanji* [The complete collection of Chinese archaic bronzes], vol. 8, Beijing, 1995, pls 113 and 114.

According to Jessica Rawson in *Mysteries of Ancient China. New Discoveries from Ancient China*, London, 1996, p. 134, 'their elliptical cross section is crucial to the musical quality and determines the two notes that can be achieved: one by striking the bell on the outside at the central point of the lip, and the other by striking the corner'.

**\$ 100,000-150,000**

東周 青銅蟠虺紋鐃

來源

安東·飛利浦博士（1874-1951）收藏  
倫敦蘇富比1978年3月30日，編號23  
英國鐵路養老基金會收藏  
倫敦蘇富比1989年12月12日，編號12

展覽

聖安東尼奧藝術博物館，1986至1988年





# A WHITE MARBLE FIGURE OF A LION

## TANG - SONG DYNASTY

carved, seated on its haunches with the forelegs locked, the jaws open and the mane hanging in thick curling locks down the back, raised on a domed circular base, pierced at the base and hollow through the beast's mouth  
Height 4 $\frac{5}{8}$  in., 11.3 cm

## PROVENANCE

Collection of C. W. F. France, Esq.  
Sotheby's London, 2nd December 1974, lot 45.  
Collection of the British Rail Pension Fund.  
Sotheby's London, 12th December 1989, lot 29.

\$ 8,000-12,000

# 唐至宋 大理石雕坐獅

## 來源

C. W. F. France 收藏

倫敦蘇富比1974年12月2日，編號45

英國鐵路養老基金會收藏

倫敦蘇富比1989年12月12日，編號29







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PROPERTY FROM THE JUNKUNC COLLECTION

# A RARE WHITE MARBLE VESSEL AND COVER (XU)

## EARLY SPRING AND AUTUMN PERIOD OR LATER

of rectangular form with rounded corners raised on a tall splayed foot with a bracket-shaped opening on each side, carved around the sides with a wide band of formalized angular cloud motifs, interrupted by a pair of loop handles issuing from mythical beast heads, the domed cover of conforming shape similarly decorated and surmounted by four upright stepped feet, the interior of the vessel and cover carved in mirror image with a three-character inscription reading *wei fu ren* ('for the wife'), the stone speckled with black inclusions (2)  
Width 10½ in., 26.8 cm

### PROVENANCE

Collection of Jay C. Leff (1925-2000).  
Parke-Bernet Galleries, 9th-10th May 1969, lot 267.  
Sotheby Parke-Bernet, 1st June 1972, lot 20.  
Nagatani, Inc., Chicago, 1st August 1972.  
Collection of Stephen Junkunc, III (d. 1978).

The present vessel has a closely related bronze counterpart of very similar shape and design, excavated in Xi'an, Shaanxi province, attributed to the early Spring and Autumn period, bearing a longer inscription with the first two characters (maker's name) since effaced, reading *XX wei furen xingxu yongzheng yongxing maisui yongshang* ('XX made this xu for the wife to be used for ten thousand years'), formerly in the collection of Liu Tizhi and Rong Geng, published in Wu Zhenfeng, ed., *Shangzhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties], Shanghai, 2012, vol. 12, no. 05590, where the author noted there is an extant bronze *ding* with the same inscription, also missing the first two characters.

Stone wares made in the form of archaic bronze ritual vessel, such as the present *xu* and cover, are extremely rare, although examples of this type have been excavated, providing evidence of the existence of stone ritual vessels in Bronze Age China. See a jade *ding*, excavated from a tomb in Luoyang, Henan province, dated mid-Spring and Autumn period, inscribed with a three-character inscription to the shoulder reading *gong ci ding* ('bestowed by the duke'), published in Wu Zhenfeng, *op. cit.*, no. 19701. The same tomb also yielded a bronze *ding* and

two bronze *he* bearing the same inscription, which suggests they were made as a set. A further late Shang dynasty white marble *dou* and a green jade *gui*, excavated from Fu Hao's tomb, Henan province, are illustrated in National Museum of China, ed., *Zhongguo guojia bowuguan guancang wenwu yanjiu congshu. yuqi juan / Studies of the Collections of the National Museum of China: Jade*, Shanghai, 2007, pls 32 and 33.

\$ 8,000-12,000

春秋初或更晚 為甫人石盥

銘文：  
為甫人

來源

Jay C. Leff (1925-2000) 收藏  
Parke-Bernet Galleries, 1969年5月9至10日, 編號267  
蘇富比 Parke-Bernet, 1972年6月1日, 編號20  
Nagatani, Inc., 芝加哥, 1972年8月1日  
史蒂芬·瓊肯三世 (1978年逝) 收藏

194 No Lot



**A RARE LIMESTONE HEAD OF  
BUDDHA  
SUI DYNASTY**

the softly rounded face gracefully carved and framed by arched brows extending to a refined nose, eyes gently cast down half closed in an expression of quiet contemplation, above full cheeks and a delicately formed mouth, framed by a pair of pendulous earlobes and hair neatly swept up into a gently domed *ushnisha*, the gray stone of a smooth dark brown patina, mounted on a wood stand  
Height 9½ in., 24 cm

**PROVENANCE**

Acquired in Paris in 1976.  
Galerie Gérard Levy, Paris.

**EXHIBITED**

*La Biennale des Antiquaires*, Grand Palais, Paris, 1986.

The serene meditative expression of this sculpture, rendered through the sensitive carving style and harmonious curves, epitomize the high quality achieved by stone carvers in the Sui dynasty. The slender but fleshy face, narrow slit eyes, sharply carved, arched brows which form a harmonious curve with the ridge of the nose encapsulate the classic style of the Buddha image in the Sui dynasty.

See a related Sui dynasty stone head of similar size but carved in a less refined quality, sold in these rooms, 6th November 1981, lot 57; and a larger white marble head with the features carved in a related style, formally in the David-Weill Collection, sold twice in our London rooms, first 29th February 1972, lot 14, and then 27th November 1973, lot 49.

**\$ 20,000-30,000**

**隋 石灰石雕佛首像**

來源

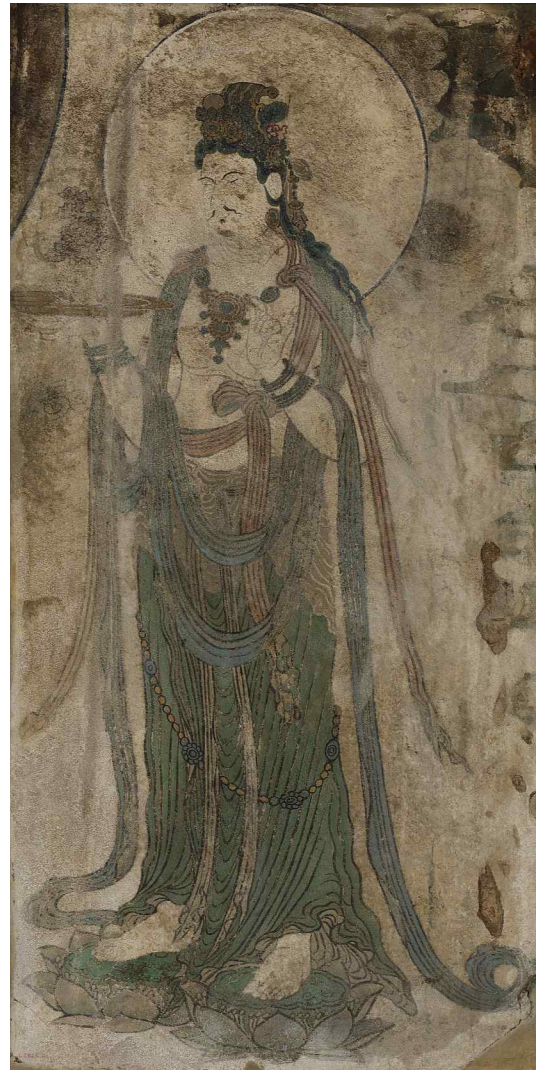
購於巴黎，1976年

Galerie Gérard Levy，巴黎

展覽

《巴黎古董雙年展》，巴黎大皇宮，1986年





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PROPERTY FROM THE JUNKUNC  
COLLECTION

**A RARE PAIR OF POLYCHROME  
STUCCO FRESCO FRAGMENTS OF  
BODHISATTVAS**

**FIVE DYNASTIES - SONG DYNASTY**

each of rectangular form, the first elegantly painted with an attendant bodhisattva standing on lotus blossoms and with a circular halo framing the head, holding a lotus sprig with a long leafy stem, the deity wearing a loose *dhoti* and a long flowing scarf, further adorned with beaded necklaces and elaborate headdresses; the second painted with a similarly depicted bodhisattva with the right hand holding a tray possibly supporting a censer and the left hand in *karana mudra*, framed (2)  
Height 35¾ in., 90.8 cm; Width 17⅞ in., 43.5 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

These rare wall paintings are in the lineage of Buddhist imagery best known from wall paintings and silks of the Tang dynasty (618-907) preserved in the Dunhuang cave temples of Gansu province. With the exaggerated chubby cheeks and chin, graceful curves of the exposed belly above waistline, fluttering ribbons wrapping the body and an elaborate jeweled coiffure, the present paintings carry characteristic touches of Buddhist figural paintings attributed to the eighth to ninth centuries. See a late Tang painting of a bodhisattva of more elaborate style, discovered in the Mogao caves, Dunhuang, from the collection of Sir Marc Aurel Stein, and now preserved in the British Museum, London, included in the Museum's exhibition *Caves of the Thousand Buddhas. Chinese Art from the Silk Route*, 1990, cat. no. 14.

The present fragments are notable for the clever use of vivid colors and determined brushstrokes that imbue volume to the overall composition. They were likely part of a larger mural covering the walls of a temple, depicting various members of the Buddhist pantheon all flanking a central Buddha. For other examples of this type, see a fresco fragment of a bodhisattva, attributed to the Northern Song dynasty, formerly in the collection of Carl Otto von Kienbusch Jr., and in the Art Museum, Princeton University, New Jersey, museum no. y1952-51; and stucco panel attributed to the Song/Jin Dynasty, sold in our Hong Kong rooms, 3rd-4th December 2015, lot 287.

**\$ 60,000-80,000**

五代至宋 灰泥彩繪菩薩圖壁畫殘  
部一對

來源

史蒂芬·瓊肯三世（1978年逝）收藏

**A RARE BRONZE FIGURE OF  
AVALOKITESHVARA  
LIAO DYNASTY**

cast seated in *lalitasana* on a raised lotus pedestal, the right arm lowered and the left hand held in *dhyanamudra* supporting a circular disc, wearing long robes opening at the chest revealing a beaded necklace, the face with a benevolent expression, the hair gathered into a high elaborate chignon with long tresses falling across the shoulders

Height 4⅞ in., 10.5 cm

The present figure of the bodhisattva Avalokiteshvara belongs to a small group of finely modeled Buddhist gilt-bronze sculptures which are related to the famous large clay bodhisattvas of the Liao dynasty at the Lower Huayan

Temple at Datong in Shanxi province dated to AD 1038. Sensitive cast to convey a dignified and serene quality, the figure is characteristic of Liao Buddhist statuary; in its seated position in a lotus flower and elegant robe.

For another Liao dynasty bodhisattva, see the example in the Nelson-Atkins Museum, Kansas City, illustrated in Marilyn Greidig Gridley, *Chinese Buddhist Sculpture Under the Liao*, New Delhi, 1993, pl. 102, fig. 144; and another in the National Palace Museum, Taipei, included in the exhibition *Recently Acquired Gilt-Bronze Buddhist Images*, Taipei, 1996, cat. no. 14. Compare also a smaller Liao bronze figure of Amithaba Buddha, sold in our Hong Kong rooms, 27th May 2014, lot 752.

**\$ 20,000-30,000**

遼 銅觀音菩薩坐像







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PROPERTY FROM THE JUNKUNC COLLECTION

**A RARE INCISED STONE PLAQUE**

**MING DYNASTY, 16TH / 17TH CENTURY**

of flattened circular form, finely incised to one side with Avalokiteshvara sitting in *lalitasana* on rockwork with the left hand holding a rosary, the bodhisattva depicted wearing loose robes, flowing scarfs, bejeweled necklace and elaborate headdresses, accompanied by deities, guardians, disciples, attendants, and a parrot flying above, all within a landscape detailed with bamboo, lotus, and rockwork, the reverse decorated with Zhenwu wearing a long loose robe adorned at the chest with a sinuous dragon roundel, accompanied by groups of guardians and deities, all set in a landscape of pine tree, bamboo, and rockwork, the narrow sides incised with meandering floral scrolls  
Diameter 10 $\frac{5}{8}$  in., 27.1 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 30,000-50,000**

明十六 / 十七世紀 石刻線畫觀音及真武像

來源

史蒂芬·瓊肯三世（1978年逝）收藏





199

**A POLYCHROME STUCCO FRESCO  
FRAGMENT**

**YUAN / MING DYNASTY**

the rectangular panel painted with two celestial maidens, one adorned in a phoenix headdress, a flowing robe with an elaborate necklace suspending a *ruyi* pendant, bearing a tablet, the other maiden with a headdress centered by an orb, an associated pendant ornamenting the necklace over lotus-patterned yellow flowing robes, holding a lantern suspended by a phoenix handle, painted in polychrome pigments highlighting the gilded ornamentation with gesso relief, framed  
Height 30½ in., 77 cm; Width 21¾ in., 55 cm

**PROVENANCE**

Acquired in Turin, Italy, 1960s.  
Italian Private Collection.

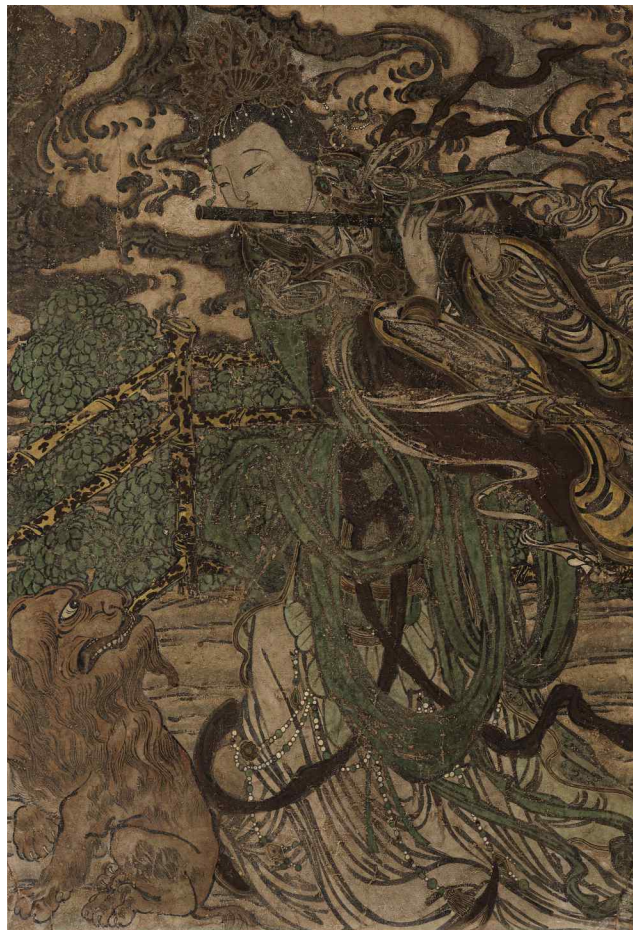
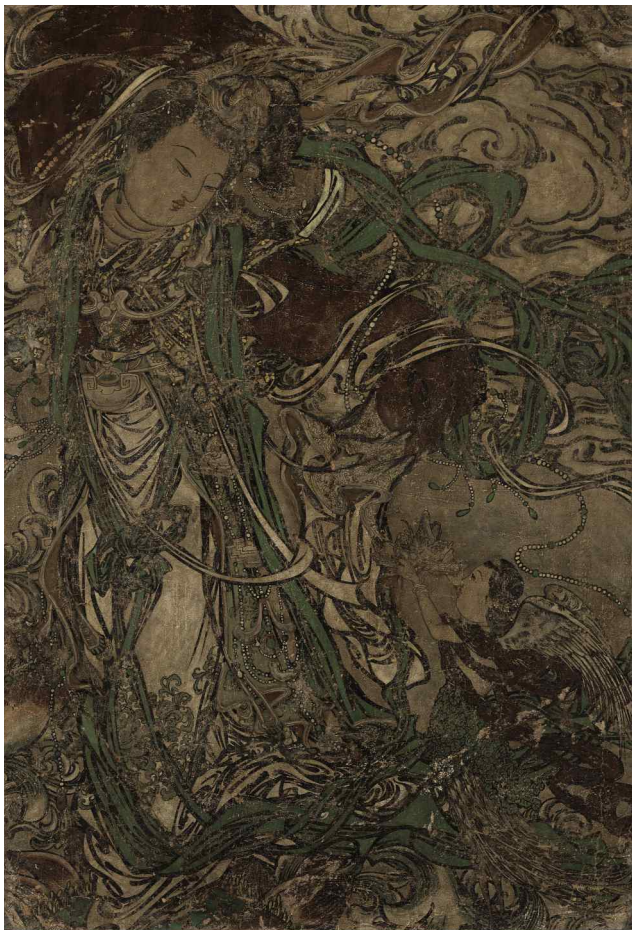
**\$ 25,000-35,000**

元 / 明 灰泥彩繪天女圖壁畫殘部

來源

得於都靈，意大利，1960年代  
意大利私人收藏





200

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

# **A PAIR OF POLYCHROME STUCCO FRESCO FRAGMENTS**

**YUAN / MING DYNASTY**

each depicting a celestial deity attired in flowing robes, sashes, and ornaments, the saintly round faces painted with delicate features crowned by elaborate phoenix headdresses, with textural details picked out in gesso relief, the first, painted dancing with one arm gracefully arced above the head, attended by a small *kalavinka* presenting a tray of 'Buddha's hand' citrons, the other, charming a lion with *dizi* song beside a spotted bamboo balustrade, each composition set against a heavenly sky of billowing clouds, framed (2)  
Height 60½ in., 154 cm; Width 41 in., 104 cm

## **PROVENANCE**

Collection of Fred Olsen (1891-1986).  
Parke-Bernet Galleries, New York,  
28th February 1964, lots 213 & 214.  
New York Private Collection.

The present frescoes are inspired by earlier depictions of Buddhist deities, like the ones seen in the Mogao grottoes at Dunhuang. Compare the sculpture and murals in Cave 57, illustrated in Roderick Whitfield et. al., *Cave Temples of Mogao. Art and History on the Silk Road*, Los Angeles, 2000, p. 37, as well as the murals of bodhisattva in caves 172 and 199, illustrated in Chang Shuhong, *The Art Treasures of Dunhuang*, Hong Kong and New York, 1981, paying close attention to the garments and ornamentation of the figures. Compare as well a pair of frescoes sold at Sotheby Parke-Bernet,

18th-19th October 1945, lot 437; sold again in these rooms, 22nd March 2001, lots 19 and 21; and one of the pair sold a third time in these rooms 15th September 2010, lot 293.

**\$ 40,000-60,000**

元 / 明 灰泥彩繪天女圖壁畫殘部一對

來源

Fred Olsen (1891-1986) 收藏  
Parke-Bernet Galleries, 紐約,  
1964年2月28日, 編號213及214  
紐約私人收藏



PROPERTY OF A LADY

**A PAIR OF PAINTED POTTERY HORSES****TANG DYNASTY**

each horse rearing onto the bent back legs while vigorously raising one front leg and planting the other firmly on the base, the suspended hoof poised at a deliberate angle in preparation to plunge forward, the drama heightened by the arched neck, wide eyes, flared nostrils, and exposed teeth behind upcurled lips, the saddle blanket and tassels of the strapwork trappings flying outward in motion, traces of pigment (2)

Height 13¾ in., 34.9 cm

**PROVENANCE**

Yamanaka & Company, Osaka, 1936.

Collection of Brigadier General William Cary (1891-1978) and Lois (1896-1988) Crane, and thence by descent.

Brigadier General Crane was a decorated veteran who, among other distinguished positions, served as the military attaché to the U.S. Ambassador in Japan in the 1930s, and became the Chief of Staff of the Southern Defense Command in 1942.

**\$ 15,000-20,000**

唐 陶加彩馬一對

來源

山中商會，大阪，1936年

William Cary Crane 准將 (1891-1978) 及夫人 Lois Crane (1896-1988) 收藏，此後家族傳承





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**A SANCAI-GLAZED POTTERY BIRD-FORM OIL LAMP**

**TANG DYNASTY**

molded as a plump-bodied recumbent bird with its neck arched over the opening between the feather-molded wings to grasp a lobed flower-form opening to support the wick, the body crisply molded with foliate decoration and feathers on a granulated ground, all beneath an amber and green-splashed glaze stopping irregularly above the base to reveal the buff pink body, the interior unglazed  
Length 4¾ in., 11.9 cm

**PROVENANCE**

New England Private Collection, acquired prior to the mid 1960s.  
Harlan J. Berk Ltd., Chicago.

Compare related bird-form *sancai*-glazed oil lamps, including one in the British Museum illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 5, Tokyo, 1981, pl. 27, and another from the Georges deBatz collection sold at Christie's New York, 30th November 1983, lot 314.

**\$ 20,000-30,000**

唐 三彩寶鵝形燈盞

來源

新英格蘭私人收藏，得於1960年代中期之前  
Harlan J. Berk Ltd.，芝加哥

# SOVEREIGN BEAUTY: AN IMAGE OF AN ELITE MAIDEN IN THE TANG DYNASTY

This charming figure offers an invaluable glimpse into the cultural, social and political strength of the Tang dynasty; in particular the enjoyment of power, privilege and autonomy of court women. Such figures were commissioned for royal and aristocratic tombs, with elite families vying to stage the most spectacular funerals. Objects made to accompany the departed, known as *mingqi*, were paraded through the great metropolitan centers of north China and prominently displayed on platforms before being placed in special niches within the tombs themselves.

The glory of the Tang dynasty is characterized by its cosmopolitan openness to foreign trade and a rich flourishing of the arts. A mutual exchange of religion, ideas and culture occurred concurrently with the abundant trade along the Silk Road. Within this bustling environment, elite women had access to high levels of learning and the liberty to exercise political influence, as well as enjoying preferential access to freedom granted through religion. This liberal image of women is implied by Wu Zetian (624-705), China's only female emperor (r. 690-705). Furthermore, as Tang society followed the traditions of Northern China, which was closely related to the nomadic tribes of Central Asia, women occupied powerful positions within society as well as being active in warfare and sports such as polo.

The present sculpture reflects that newfound confidence and aesthetic exchange. The figure is dressed in the fashionable Persian style of its time, in a high-waisted gown with tight sleeves, loose, flowing skirt and décolleté (a very non-Confucian feature). The seated pose, depicted upright, alert and comfortable, conveys the poise of privileged women at the time. Furthermore, the curled shoes that peep beneath the hem also indicate the mobility of Tang women, a marked contrast to the practice of foot-binding from the Song dynasty until the fall of the Qing Empire.

Amongst the celebrated *sancai* figures, sculptures of women constitute a rare and notable group. The present belongs to a distinct group of models of young girls, identifiable by their broad youthful faces framed in a double-bun hairstyle and dressed in striped skirts molded with floral designs. Of the group, those that feature the highly-prized blue glaze are particularly rare as blue pigment could have been more expensive than gold as the cobalt was imported from Central Asia. They possess a sense of individuality through their attractively painted features, often applied with blushing pink cheeks, delicately drawn eyes and red lips.









The style of dress and elaborate hairstyle are related to the elegant figures found on the frescoes on the west wall of the antechamber of the tomb of Princess Yongtai (685-701), discovered in the Qianling Mausoleum, Shaanxi province, in 1960 and excavated from 1964. Similarly slim-framed and dressed, with minimal makeup, the present figure appears contemporaneous to the tomb and can be attributed to the early eighth century, before fuller-figured women with heavier makeup became fashionable.

A closely related figure, but with one hand holding a flower at the chest and the other resting on the knee, inscribed to the base with black ink, *Guang jia zhi nu zi* ('daughter of the Guang family'), was sold at Christie's Hong Kong, 29th November 2017, lot 2916. Compare similar seated figures also dressed in molded robes colored in amber and green with ochre splashes, and modeled with youthful round cheeks, but lacking the blue glaze and their hair arranged in a variation of the two buns, such as one published in C. Hentze, *Chinese Tomb Figures*, London, 1929, pl. 63B; one sold in our London rooms, 14th April 1970, lot 62; and another offered in our London rooms, 12th June 2003, lot 98.

A related figure of a seated lady playing the cymbals, her long robe decorated with spotted stripes of dark blue and amber, was sold at Christie's London, 12th October 1970, lot 99. Compare also a standing figure of related type, but her hair arranged in longer buns and skirt decorated in stripes of blue and amber with cream resist dots, offered at Christie's New York, 19th March 2008, lot 515. A similar seated figure but green and amber-glazed and with hair in a tall winged arrangement from the Collection of Captain S.N. Ferris Luboshez and the Collection of A. Alfred Taubman was sold in these rooms, 16th March 2016, lot 272.



## 無上至美：唐代仕女之形象

大唐一朝，文化、社會及政治鼎盛，尤其宮廷女子享有權利，兼可自主，未見於中國歷代各朝，這點從本品唐三彩女坐俑身上即可窺見一斑。本俑為皇親權貴陵墓特製。家屬舉辦葬禮，力求盛大奢華，陪葬明器先巡於北方通都大邑，後而方始入墓，奉於墓中特設龕位。

唐代盛況，以其對外貿易開放，以及文藝發展繁盛見著。絲路通商頻繁，沿途各地宗教、思想及文化交流隨之而生。唐代社會女性自主，貴族女子可接受高等教育，並具政治影響，中國歷代唯一女皇帝武則天即為最佳佐證。唐代社會依照中國北方習俗，而北方傳統接近中亞游牧民族，故唐時女性享有社會權位，驍勇善騎，參與戰事，並活躍於馬球等運動項目。

本俑塑造之女子，反映上述自信形像，並見異域交流之美學成果。本俑服裝屬波斯風格，高裙腰、束袖、闊身衣袍、低領衣著，後者與儒家服飾大異。本俑坐姿挺拔，意態自若，神采飛揚，突顯當時女性之優雅氣質及社會地位。除此之外，本俑所穿之鞋鞋頭上卷，與宋至清代女性纏足習俗對比鮮明，可見唐代女性行動自由。

存世三彩陶俑中，女俑頗為鮮見。本品屬三彩陶俑中青年女子像一類。此類俑面容年輕、髮做雙髻、裙身帶條紋、並飾花卉紋飾。同類俑當中以施藍彩者最受推崇。唐時鈷料需從中東進口，故傳比黃金更為珍貴。此類俑均製工精美，女子粉頰紅唇，眉目姣好，每品各具獨特風采。

觀乎本俑衣飾及華麗髮型，相信與陝西乾陵1960年發現、1964年出土之永泰公主（685-701年）墓前廳西牆壁畫上所繪優雅女子形像相近。兩者均屬纖瘦身材、衣飾相近、妝容簡潔，憑此可推測本俑應與該墓年代相近，可斷代八世紀初期，應在身材豐滿並作濃妝打扮之女子形像流行之前。

比較一例，女子一手持花於胸前，一手置於膝上，器底書「光家之女子」款，售於香港佳士得2017年11月29日，編號2916。另可比較數例，衣袍飾黃、綠彩，綴赭斑，臉頰豐滿嬌潤，無藍彩，雙髻造型稍異，其一載於 C. Hentze, 《Chinese Tomb Figures》，倫敦，1929年，圖版63B；其二售於倫敦蘇富比1970年4月14日，編號62；其三亦售於倫敦蘇富比2003年6月12日，編號98。

再比一女坐俑例，持鉞，袍施深藍及黃彩，售於倫敦佳士得1970年10月12日，編號99。尚有一立俑例，發髻形態較修長，裙上飾藍、黃色條紋及白斑，上拍於紐約佳士得2008年3月19日，編號515。另見一坐俑例，施綠及黃彩，美國海軍上校 S.N. Ferris Luboshez 及 A·阿弗烈·陶博曼收藏，售紐約蘇富比2016年3月16日，編號272。





**A RARE AND IMPORTANT BLUE AND  
AMBER-GLAZED POTTERY FIGURE  
OF A COURT LADY**

**TANG DYNASTY**

exquisitely modeled and brightly glazed, the elegant young lady sitting demurely on a waisted stool, wearing a long, pleated skirt of alternating blue and amber-glazed stripes ornamented with crisply impressed circular florets, the robe pooling at the base revealing the amber-glazed soles of 'triple-cloud' slippers, both hands demurely gathering the folds of the long deep blue and amber-glazed shawl draped low over the shoulders and across the chest, the gently rounded face with delicate features, the hair parted in the center and bound up in an elaborate knotted-bun set to either side, wood stand, two Japanese wood boxes (5)  
Height 11½ in., 29.3 cm

**\$ 500,000-700,000**

**EXHIBITED**

*Chugoku Kotoji To-So Meitoten* [Chinese ceramics. The exhibition of Tang-Song masterworks], Japan Ceramic Society, Tokyo, 1964, cat. no. 33.

*Chugoku bijutsu ten series: Zui To no bijutsu* [Chinese art exhibition series. The art of the Sui and Tang dynasty], vol. 3, Osaka Art Museum, Osaka, 1976, cat. no. 1~200.

**LITERATURE**

*Sekai Toji Zenshu Zui To Hen* [Collection of world's ceramics. Sui and Tang], vol. 9, Tokyo, 1961, pl. 110 (right).

*Touki Zenshu, Tou Sansai* [Complete works of Ceramics, Tang Sancai], vol. 25, Tokyo, 1965, pl. 61.

**唐 三彩女坐俑**

**展覽**

《中国古陶磁：唐宋名陶展》，日本陶磁協会，東京，1964年，編號33

《中国美術展シリーズ：隋唐の美術》，卷3，大阪市立美術館，大阪，1976年，編號1~200

**出版**

《世界陶磁全集：隋唐篇》，卷9，

東京，1961年，圖版110（右）

《陶瓷全集：唐三彩》，卷25，

東京，1965年，圖版61



The present lot illustrated in *Chugoku bijutsu ten series: Zui To no bijutsu* [Chinese art exhibition series. The art of the Sui and Tang dynasty], vol. 3, Osaka Art Museum, Osaka, 1976, cat. no. 1~200

本拍品示於《中国美術展シリーズ：隋唐の美術》，卷3，  
大阪市立美術館，大阪，1976年，編號1~200



**AN EXTREMELY RARE MOLDED SANCAI  
'CIZHOU' PILLOW**

**JIN - YUAN DYNASTY**

of rectangular section with a slightly concave sloping top, the top surface with a central panel finely incised with a lady leaning against the branch of a pine tree beside a lotus pond with a waterfall cascading from rockwork, framed on either side by a five-character couplet, the two long sides molded and carved with a mythical beast striding amidst lotus flowers and pads, the short sides with floral motifs, all richly applied and detailed with *sancai* glazes, the base unglazed  
Width 14 $\frac{7}{8}$  in., 37.8 cm

**PROVENANCE**

Mayuyama & Co. Ltd., Tokyo.  
Nagao Art Museum, Tokyo, acc. no. 144.  
Idemitsu Museum of Arts, Tokyo.  
Chinese Ceramics Museum, Kyushu.

**EXHIBITED**

*Sodai no tōji* [Song ceramics], Idemitsu Museum of Arts, Tokyo, 1979, cat. no. 115.

**LITERATURE**

*Idemitsu Bijutsukan zhin zuroku. Chugoku toji / Chinese Ceramics in the Idemitsu Collection*, vol. 3. Tokyo, 1987, pl. 560.

**\$ 60,000-80,000**

金至元 三彩松下觀瀑圖枕

詩文：

柳塘春水漫 花塢夕陽遲

來源

繭山龍泉堂，東京  
長尾美術館，東京，館藏編號144  
出光美術館，東京  
中國陶瓷美術館，九州

展覽

《宋代の陶磁》，出光美術館，東京，1979年，編號115

出版

《中国陶磁：出光美術館藏品図録》，卷3，東京，1987年，圖版560





This pillow is notable for not only its deft delineation of the figural scene on the central panel flanked by two classical poetic verses, but also the bold decoration adorning the side. Ceramic pillows decorated with colorful *sancai* glaze have their roots in the Tang dynasty (618-906) and continued to be admired by the Jin and their conquerors, the Jurchens. The present piece, featuring a prominent central panel, encapsulates the characteristics of Jin dynasty (1115-1234) ceramic pillows from the Cizhou kiln of the Hebei province known for its carving and delicately incised lines, all of which endow a sense of three-dimensionality to the overall aesthetic of this piece.

Cizhou pillows decorated in the *sancai* palette with a figural scene from the Jin dynasty are rare, although one, originally attributed to the Song dynasty but now to the Jin dynasty, decorated with a scene of Xiaohe chasing Hanxin under the moonlight, excavated from the Fangshang district, Beijing, and now in the Capital Museum, Beijing, is illustrated in

*Shoudu bowuguan cangci xuan* [Collection of Ceramics in the Capital Museum], Beijing, 1991, pl. 26; and a smaller pillow, decorated with two floral roundels in the central band, in the Victoria and Albert Museum, London, is published in Rose Kerr, *Song Dynasty Ceramics*, London, 2004, pl. 71. See also two *sancai* pillows attributed to the thirteenth century, one depicting three ducks and the other with a flying bird, from the Yeung Wing Tak Collection, included in the *Exhibition of Chinese Ceramic Pillows from Yeung Wing Tak Collection*, Museum of Oriental Ceramics, Osaka, 1984, cat nos 116 and 117.

The two verses painted on each end of the pillow are derived from a five-character 'regulated' classic, *Chou liuyuanwai jianji* by Yan Wei, a poet from the Jiangnan region active during the Dali reign (c. 766-779) the Tang dynasty. It may be translated as:

*In the spring, the willow pond fills up  
The sun sets late so the blossoms stay open for longer.*



**A RARE AND LARGE 'CIZHOU'  
CARVED 'PEONY' VASE  
NORTHERN SONG DYNASTY**

superbly potted, the gently rounded ovoid body tapering to a splayed foot and surmounted by a tall trumpet neck and rolled rim, fluidly carved around the exterior through the iron-black slip to the white-slipped body with a dense undulating peony scroll, with combed details, continuing up the neck and stopping short of the rim, framed below by an overlapping lotus-lappet band encircling the foot, all beneath a clear glaze, the base unglazed revealing the buff stoneware body, two Japanese wood boxes (5) Height 18 $\frac{3}{8}$  in., 46.7 cm

The present vase is a masterpiece of carved Cizhou ware, which derives its beauty from the seemingly nonchalant *sgraffiato* carving skilfully laid out over the majority of the available space, with no awkward gaps or ungainly clusters, and the impeccable potting which creates its neat profile. The bold and striking light/dark contrasts are captured in the vigorous decoration of a lively peony scroll characteristic of the Guantai kilns' production.

The term Cizhou tends to be freely used for a wide variety of kilns using slip designs, distributed particularly over Hebei and Henan, the most important being the Cizhou type site at Guantai in Cixian (Ci county), the region formerly known as Cizhou, in the southernmost part of Hebei province. The Guantai kilns were renowned not only for their wide variety of decorative styles but also for their masterful yet free manner of execution. The potters wielded their carving knife, and later the brush, with a spontaneity like that displayed by literati painters of the time in their ink paintings. The most important styles, which were developed before painted decoration became prevalent, were the various *sgraffiato* designs that make decorative use of the contrast between white and black slip, as seen on this impressive vase.

Although features of this vase, such as the form and carved design, are familiar from other Cizhou vessels, no other closely related example appears to have been published. The closest examples in size and elaborate style of carving are two green-glazed versions, where the buff color of the body has been carved and the peony scroll reserved in the white

slip; one of slightly larger size was included in the exhibition *Charm of Black and White Ware: Transition of Cizhou Type Wares*, Osaka Municipal Museum of Art, Osaka, cat. no. 104; and the other is published in *Toji zenshu. So no Jishuyo*, vol. 13, Tokyo, 1966, pl. 47.

The present vase is more commonly known in a much smaller size and with a simpler foliate peony design; see one in the Victoria and Albert Museum, London, coll. no. C.38-1946; another published in *Charm of Black and White Ware: Transition of Cizhou Type Wares*, Osaka, 2002, pl. 36, and included in the exhibition *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Christie's Hong Kong, 2012, cat. no. 49; and a third example sold in our London rooms, 9th November 2016, lot 113. The present vase is however particularly unusual for the petals that radiate around the foot, as the foot was more generally left plain black with the petals above it.

**\$ 150,000-200,000**

北宋 磁州窑黑釉剔刻缠枝牡丹纹  
大瓶









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**A 'JIZHOU' 'PAPERCUT' BOWL  
SOUTHERN SONG DYNASTY**

with deeply rounded sides rising to a slightly incurved rim, the interior with three papercut lozenges in brown reserved on a mottled mushroom-brown ground, the exterior applied with a 'tortoiseshell' glaze stopping unevenly above the foot to reveal the pale buff body  
Diameter 4¼ in., 10.7 cm

**PROVENANCE**

Collection of T.Y. Chao (1911-1999).  
Sotheby's Hong Kong, 18th November 1986, lot 14.

**\$ 10,000-15,000**

南宋 吉州窯剪紙貼花盃

來源

趙從衍（1911-1999）收藏  
香港蘇富比1986年11月18日，編號14



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PROPERTY OF A JAPANESE GENTLEMAN

**A BLACK LACQUER TEA BOWL  
STAND  
SONG DYNASTY**

fine-walled, the cylindrical foot flaring at the base and supporting a broad circular tray upturning at the rim, the globular stand affixed atop the tray and open at the interior forming a hollow column from the rim to the foot, evenly coated allover with lacquer the color of black coffee, gilt at the edges, Japanese wood box (3)  
Diameter 6¼ in., 15.9 cm

**\$ 10,000-15,000**

宋 黑漆盞托

PROPERTY OF A JAPANESE GENTLEMAN

A 'JIAN' 'HARE'S FUR' TEMMOKU  
TEA BOWL

SOUTHERN SONG DYNASTY

sturdily potted with rounded sides rising steeply from a knife-pared foot, a subtle groove just below the metal-rimmed mouth, coated allover with a thick black glaze suffused with silvery streaks draining down the sides and flecked with gilt near the rim, the glaze pooling unevenly above the foot to reveal a dark brown biscuit body, **together with** a 19th century Japanese red-lacquered cup stand skirted with a foliate tray and later-added gilt and splashes, two Japanese wood boxes (6)  
Diameter 4½ in., 11.4 cm

\$ 30,000-40,000

南宋 建窑黑釉兔毫紋盃  
及 日本 十九世紀 漆盞托





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**A SMALL 'YAOZHOU' CELADON-GLAZED BOWL**

**NORTHERN SONG DYNASTY**

with steeply rounded walls rising from a short, slightly flared foot, the interior centered by a freely carved floral sprig encircled by undulating combed lines in the cavetto, the exterior with a single line carved below the lip, covered overall in a semi-translucent olive-green glaze suffused with crackle save for the foot ring  
Diameter 5 $\frac{5}{8}$  in., 14.3 cm

**PROVENANCE**

Eskenazi Ltd., London, circa 1985-1986.  
Christie's New York, 19th September 2007, lot 243.

**\$ 4,000-6,000**

北宋 耀州窑青釉刻花小盃

來源

Eskenazi Ltd., 倫敦, 約1985至1986年  
紐約佳士得2007年9月19日, 編號243



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**A LARGE 'YAOZHOU' CELADON-GLAZED CARVED 'FLORAL' BOWL**

**NORTHERN SONG DYNASTY**

of broad conical form with gently rounded sides rising to a lipped rim, the interior with combed leaves sprouting from a carved undulating vine encircling a lobed, floriform center enclosing further foliage, covered overall with an olive-green glaze suffused with a fine craquelure, the foot ring left unglazed exposing the buff clay body  
Diameter 8 $\frac{5}{8}$  in., 22 cm

**EXHIBITED**

*Chinese Art*, Museum of Decorative Arts, Copenhagen, 1950, cat. no. 465 (according to label).

**\$ 4,000-6,000**

北宋 耀州窑青釉刻花大盃

展覽

《Chinese Art》, 裝飾藝術館, 哥本哈根, 1950年, 編號465 (標籤)



PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A RARE 'YAOZHOU' CELADON-  
GLAZED 'PEONY' DISH**

**NORTHERN SONG DYNASTY**

the low, conical sides rising from a straight foot to a prominent rolled rim, the interior carved and combed with a magnificent peony blossom surrounded by a profusion of curling leaves and stems, the swirling lines of the motif moving lyrically beneath the translucent olive-colored glaze, the glaze deepening in tonality in the recesses and suffused with a fine craquelure throughout, the unglazed footring burnt reddish-brown during firing  
Diameter 7 $\frac{5}{8}$  in., 19.3 cm

**PROVENANCE**

Acquired in Hong Kong, 1986.

**\$ 30,000-50,000**

北宋 耀州窑青釉刻牡丹紋盤

來源  
購於香港，1986年





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PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A 'YAOZHOU' CELADON-GLAZED  
'WAVE' DISH**

**NORTHERN SONG DYNASTY**

the interior incised and combed with turbulent waves, the exterior with an incised band encircling the angled sides, covered overall in an attractive olive-colored glaze stopping short of the recessed base to reveal the russet-toned biscuit body

Diameter 4¾ in., 12 cm

**PROVENANCE**

Acquired in Hong Kong, 1986.

**\$ 4,000-6,000**

北宋 耀州窑青釉刻劃水波紋盤

來源

購於香港，1986年

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PROPERTY OF A GENTLEMAN

**A CELADON-GLAZED DISH**

**JIN DYNASTY**

with broad flared sides rising to an upturned rim from a short foot, covered overall save for the foot ring in a pale celadon-green glaze suffused throughout with crackle

Diameter 8⅝ in., 22 cm

**PROVENANCE**

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

**\$ 15,000-20,000**

金 青釉盤

來源

J.J. Lally & Co., 紐約



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# A RARE CARVED 'YAOZHOU' 'PEONY' VASE

## SONG DYNASTY

the teardrop-shaped body set over a low foot and rising to a narrow, waisted neck broadening toward the rim, freely carved all around with a long peony stem undulating around the body and issuing slender shoots of new growth coiling up the neck, clusters of curling leaves peeling from each branch and framing resplendent blossoms of various sizes, fine-combed incisions delicately detailing the leaves and petals, all above a double band of upright petals, covered overall in a translucent olive-green glaze suffused with craquelure  
Height 7 $\frac{3}{8}$  in., 18.7 cm

The present vase is striking for its elegant proportions and the lively calligraphic gestures of its lines. It belongs to a small group of carved 'peony' bottle vases produced at the Yaozhou kilns in the Northern Song dynasty. Vases of this type include a nearly identical example in the collection of the MOA Museum of Art, Atami, Japan, published in *The Masterpieces of Yaozhou Ware*, Osaka Museum of Oriental Ceramics, Osaka, 1997, cat. no. 35; a closely related example but with a double band of stylized petals at the neck sold in our London rooms, 11th May 2011, lot 2; a second vase of that design sold at Christie's Hong Kong, 6th April 2015, lot 147; a slightly larger example set on a spreading foot is in the collection of the Victoria and Albert Museum, London, coll. no. C810-1936; and another of that form is in the collection of the Freer Gallery of Art, Smithsonian Institution, Washington, D. C., acc. no. F.1919.90.

**\$ 40,000-60,000**

宋 耀州窑青釉刻缠枝牡丹纹瓶





**A LARGE AND RARE CARVED 'YAOZHOU' BOWL  
NORTHERN SONG / JIN DYNASTY**

the deep rounded sides rising from a short tapered foot to a straight lipped rim, freely carved to the interior with stylized lotus amidst a combed ground, the exterior with a broad band of four-petaled florets above a border of lappet motifs at the foot, covered overall with a lustrous olive-green glaze, pooling to a dark green in the recesses, a ring to the interior and the foot ring unglazed, Japanese wood box (3)  
Diameter 8½ in., 21.6 cm

**PROVENANCE**

Japanese Private Collection, acquired in the 1960s.

**\$ 200,000-300,000**

北宋 / 金 耀州窑青釉刻花莲池纹钵

來源

日本私人收藏，得於1960年代



Extremely rare for its large size, this bowl is a masterpiece of the Yaozhou kilns. The slightly waisted silhouette, which endows it with a sense of elegance, is carved with a lively floral design. The restrained strokes complement the subtle curves of the form while adding a sense of overall space and vitality. Bowls of this type were created to be used in conjunction with a ewer, whereby warm water was poured into the bowl to keep the contents of the ewer hot; see a closely related bowl with its ewer in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 102, together with a slightly smaller bowl, pl. 103.

Another bowl of this type, in the Tokyo National Museum, Tokyo, was included in the exhibition *The Masterpieces of Yaozhou Ware*, Osaka Museum of Oriental Ceramics, Osaka, 1997, cat. no. 96. See also a kiln waster consisting of a similar bowl with remains of a second, smaller bowl inside it, excavated from the kiln site and illustrated in *The Yaozhou Kiln Site of the Song Period*, Beijing, 1998, col. pl. 3, fig. 2, together with fragmentary bowls of this form with different incised designs, pls 30 and 31.

The Yaozhou kilns at Huangpu, southwest of Tongchuan city in Shaanxi province, which had gained renown through their pale green vessels with deep, large-scale carving in the Five Dynasties period (907-960), became China's major suppliers of high-quality celadon wares in the Northern Song dynasty (960-1127). While they turned to producing bowls and dishes with incised or molded designs on a vast scale and repeated many designs identically in large quantities, they also made small numbers of more individually fashioned items. Typically, 'Yaozhou' bowls are decorated on the interior only, the design leaving free a plain broad band at the rim. The delicate overall carved motifs give these bowls an exquisite air.

Matching bowls with ewers were popular among the gentry of the Northern Song period and were also made in *qingbai*. Numerous paintings of the period depict *qingbai* ewers of this type, being used to serve wine; see for example three ewers and their matching bowls portrayed in the hanging scroll *Literary Gathering*, attributed to the Huizong emperor (r. 1101-1125), in the National Palace Museum, Taipei, illustrated in the catalogue to the Museum's exhibition *Precious as the Morning Star*, Taipei, 2016, p. 41.





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PROPERTY FROM THE JUNKUNC  
COLLECTION

**A SMALL 'JUN' DISH  
NORTHERN SONG DYNASTY**

covered overall with a thick glossy pale sky-blue glaze transmuting to a mushroom tone at the rim, save for the narrow brown-dressed footring, the slightly recessed base with three irregular spur marks revealing the gray stoneware body  
Diameter 4¾ in., 12.2 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 6,000-8,000**

北宋 鈞窑天藍釉小盤

來源

史蒂芬·瓊肯三世（1978年逝）收藏



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**A PURPLE-SPLASHED 'JUN' DISH  
NORTHERN SONG / JIN DYNASTY**

with shallow rounded sides covered overall with a rich lavender-blue glaze accentuated with bold purple splashes, thinning at the rim to a mushroom tone and stopping unevenly around the unglazed neatly pared footring  
Diameter 6⅝ in., 16.8 cm

**\$ 15,000-25,000**

北宋 / 金 鈞窑天藍釉紫斑盤



PROPERTY FROM AN ASIAN PRIVATE  
COLLECTION

**A LAVENDER-BLUE 'JUN' BOWL**  
**NORTHERN SONG DYNASTY**

the steep rounded sides rising to a delicately  
incurved rim, covered overall in an evenly  
applied milky lavender-blue glaze suffused with  
a pale crackle and draining to a mushroom tone  
at the rim, the glaze pooling unevenly above the  
unglazed neatly pared ring foot  
Diameter 7¾ in., 19.7 cm

**PROVENANCE**

Vallin Galleries, Connecticut, April 1996.  
Collection of Roy and Ruth Nutt.

**\$ 30,000-50,000**

北宋 鈞窯天藍釉盃

來源

Vallin Galleries，康州，1996年4月  
Roy 及 Ruth Nutt 伉儷收藏



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**A LARGE PURPLE-SPLASHED LAVENDER-GLAZED 'JUN' NARCISSUS BOWL**

**EARLY MING DYNASTY**

of shallow circular form, the rounded sides gently curving to a flat recessed base supported on three *ruyi*-shaped feet, the mouth rim decorated with a band of evenly spaced bosses between two narrow raised bands, a further band of bosses above the feet, the glaze on the interior of a milky-blue color, the exterior a vivid purple thinning to a mushroom tone on the bosses, the thick glaze coagulating in droplets around the exterior, the base covered in a brown dressing and incised with the character *yi* ('one')

Diameter 9½ in., 24 cm

This narcissus bowl with purple-and-blue glaze combination embodies the essence of Jun ware, the beauty of which is in their robust forms and thick opaque glazes of varied bright blue colorations that thin to translucent around the rim and edges of the vessel. The inside of the present bowl features a milky-blue glaze infused with the characteristic markings that are known as 'earthworm tracks'. The exterior is a dazzling, rich purple tone.

Two bowls of similar size, one incised with the numeral *er* (two) and the other with *yi* (one), in the Palace Museum, Beijing, are illustrated in *Selection of Jun Ware. The Palace*

*Museum's Collection and Archaeological Excavation*. Beijing, 2013, pls 94 and 95; another, also incised with the number *yi* (one), but covered in sky-blue glaze, in the National Palace Museum, Taipei, is published in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, Taipei, 1999, pl. 28, together with further examples inscribed with different numbers, pls 27-31 and 34-36. Compare also a bowl sold at Christie's Hong Kong, 1st May 1995, lot 637, and again in our Hong Kong rooms, 7th May 2002, lot 521.

Mold-made vessels of this type are frequently incised with numbers from one to ten on the base. The significance of the inscribed numbers is poorly understood. The numbers coincide roughly with different sizes, *yi* ('one') being the largest and *shi* ('ten') the smallest version of the shape. This system would help to match sets of flower pots and their stands but does not explain the appearance of numbers on the base of vases and bulb bowls, such as the present bowl, which generally are stand-alone vessels. For further information see George J. Lee, 'Numbered Chun Ware', *Transactions of the Oriental Ceramic Society*, vol. 21, 1945-46, p. 61, which records five 'numbered Jun' vessels from the collection of Ernest B. and Helen Pratt Dane, possibly one of the most important collectors of 'numbered Jun' wares outside China, and now in the Harvard University Art Museums, Cambridge, MA.

**\$ 100,000-150,000**

明初 鈞窑葡萄紫紅釉鼓釘三足水仙盆

底字：

一









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**A 'DING' LOBED DISH  
NORTHERN SONG DYNASTY**

the flat base rising to flaring sides divided into six lobes, applied overall with an ivory-colored transparent glaze with characteristic pooling to the underside, Japanese wood box (3)  
Diameter 4½ in., 11.3 cm

**PROVENANCE**

Bluett & Sons Ltd., London.  
Collection of R.F.A. 'Jimmy' Riesco (1877-1964),  
coll. no. 100e.  
Sotheby's London, 23rd June 1970, lot 30.  
Collection of G.K. Kiong.  
Marchant Ltd., London.  
Mayuyama & Co Ltd., Tokyo.

**\$ 6,000-8,000**

北宋 定窑白釉花式盤

來源

Bluett & Sons Ltd., 倫敦  
R.F.A. 'Jimmy' Riesco (1877-1964) 收藏，收  
藏編號100e  
倫敦蘇富比1970年6月23日，編號30  
G.K. Kiong 收藏  
Marchant Ltd., 倫敦  
繭山龍泉堂，東京



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PROPERTY FROM A CANADIAN PRIVATE  
COLLECTION

**A MOLDED 'DING' 'FLORAL' BOWL  
JIN DYNASTY**

the rounded sides set over a low foot, crisply  
molded to the interior with leafy sprays of  
blossoming peony, lotus, and other flora  
beneath a keyfret band, covered overall in  
an ivory-toned glaze, the rim bound in metal,  
Japanese wood box (3)  
Diameter 7½ in., 18.1 cm

**PROVENANCE**

Acquired between 1970s-1990s, and thence by  
descent.

**\$ 7,000-9,000**

金 定窑白釉印花卉紋花口盃

來源

得於1970年代至1990年代之間，此後家  
族傳承



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PROPERTY OF A GENTLEMAN

**A FINELY MOLDED 'DING' 'PEACOCK'  
SAUCER DISH**

**NORTHERN SONG / JIN DYNASTY**

finely potted with deeply rounded sides rising from a countersunk base, impressed to the interior with a design of a peacock in flight, clasping a long stem in its beak, all amidst meandering peony scroll, the well with a cloud scroll below a keyfret band at the rim, all beneath an ivory-white transparent glaze, pooling in the recesses, the rim unglazed  
Diameter 5⅞ in., 12.9 cm

**PROVENANCE**

Berwald Oriental Art, London and New York.

A similar design of a peacock amidst peonies is seen on a slightly larger footed Ding dish in the collection of the National Palace Museum was included in their exhibition *Decorated Porcelains of Dingzhou. White Ding wares from the collection of the National Palace Museum*, Taipei, 2014, cat. no. II.126.

**\$ 20,000-30,000**

北宋 / 金 定窑白釉印穿花孔雀紋  
小盤

來源  
心雅堂，倫敦及紐約

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**A WHITE-RIMMED BLACK-GLAZED  
TEA BOWL**

**NORTHERN SONG DYNASTY**

the conical sides rising from a low foot and covered in black-coffee-colored glaze at the interior and exterior, the dark glaze stopping above the foot to reveal the contrasting white biscuit body, white slip under a clear glaze applied to the lipped rim, Japanese wood box (3)

Diameter 4¼ in., 10.8 cm

**\$ 4,000-6,000**

北宋 黑釉白口盃



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**A 'JIAN' RUSSET-SPLASHED BLACK-  
GLAZED BOWL**

**SONG DYNASTY**

the conical sides rising from a short, straight foot and turning outward to an everted rim, bathed in an ebony-colored glaze and splashed to the interior with russet, the copper-toned spots coalescing in greater concentration around the rim, the footring unglazed revealing the buff-colored body, Japanese wood box (3)

Diameter 5⅞ in., 13 cm

**PROVENANCE**

Collection of R.F.A. 'Jimmy' Riesco (1877-1964), coll. no. 62.

Sotheby's London, 11th December 1984, lot 174.

**\$ 5,000-7,000**

宋 黑釉鷓鴣斑紋盃

來源

R.F.A. 'Jimmy' Riesco (1877-1964) 收藏，  
收藏編號62

倫敦蘇富比1984年12月11日，編號174



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PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A 'HENAN' BLACK-GLAZED AND  
RUSSET-PAINTED MEIPING  
YUAN DYNASTY**

of slightly compressed form, rising from a narrow foot and dramatically sweeping outward to the angled shoulder beneath the low, ribbed neck, covered overall in a lustrous black glaze and painted at the shoulder in russet tones with two abstract soaring birds, the recessed base unglazed revealing the buff-colored body  
Height 7¼ in., 18.4 cm

**PROVENANCE**

Acquired in Hong Kong, 1985.

Compare a similar Yuan dynasty black-glazed russet-splashed *meiping* of this type sold at Christie's New York, 4th June 1987, lot 246.

**\$ 10,000-15,000**

元 黑釉鐵鏽花飛鳳紋梅瓶

來源

購於香港，1985年



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PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A BLACK-GLAZED HANDLED JAR  
SONG DYNASTY**

the ovoid body supported by a low foot and surmounted by a broad, upright neck set with two ribbed handles, a thick black glaze covering the upper portion of the exterior and thinning to pale brown at the interior, the buff-colored biscuit exposed at the lower body and foot  
Height 5½ in., 13 cm

**PROVENANCE**

Acquired in Hong Kong, 1986.

**\$ 6,000-8,000**

宋 黑釉雙繫罐

來源

購於香港，1986年



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**A SMALL BLACK-GLAZED 'OIL SPOT' BOWL**

**SONG / JIN DYNASTY**

the shallow rounded sides rising from a knife-pared foot to a gently incurved rim, covered overall with a lustrous black-brown glaze suffused with iridescent silvery-brown 'oil spots' of varying size, the glaze thinning to a chocolate-brown at the rim and stopping irregularly above the foot, the unglazed section applied with a dark brown dressing largely concealing the buff-colored body  
Diameter 3 $\frac{7}{8}$  in., 9.8 cm

**\$ 12,000-15,000**

宋 / 金 黑釉油滴紋小盃

228

PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A BLACK-GLAZED RUSSET-SPLASHED JAR**

**JIN DYNASTY**

the ovoid body set on a knife-pared foot and rising to an upright rim, thick black glaze streaked with russet draining down the exterior stopping unevenly along the sides to reveal the buff biscuit body, the interior with a semi-translucent black glaze  
Height 4 $\frac{1}{8}$  in., 10.5 cm

**PROVENANCE**

Acquired in Hong Kong, 1986.

**\$ 4,000-6,000**

金 黑釉醬斑罐

來源

購於香港，1986年



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**A RUSSET-SPLASHED BLACK-  
GLAZED 'PARTRIDGE FEATHER'  
BOWL**

**NORTHERN SONG / JIN DYNASTY**

well potted with gently rounded sides rising from a short straight foot to an everted rim, the interior covered with a lustrous black glaze, accentuated with russet 'partridge feather' streaks, the exterior covered in a persimmon glaze stopping neatly above the foot to reveal the grayish-yellow stoneware body  
Diameter  $4\frac{5}{8}$  in., 11.7 cm

**\$ 15,000-20,000**

北宋 / 金 黑釉鷓鴣斑紋盃





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**A LARGE BLACK-GLAZED  
STONEWARE JAR  
SONG DYNASTY**

well potted, the rounded body tapering to a knife-pared foot ring and rising to short straight rim, covered overall with a finely mottled deep brown-black glaze suffused with minute gold-toned flecks, stopping neatly at the foot and just below the mouth rim revealing the buff-colored ware, the interior applied with a thin semi-translucent dark brown glaze  
Height 11½ in., 29.2 cm

**\$ 30,000-50,000**

宋 黑釉大罐

PROPERTY FROM THE JUNKUNC  
COLLECTION

**A RECTANGULAR PAINTED 'CIZHOU'  
PILLOW,**

**JIN - YUAN DYNASTY, BY WANG  
SHOUMING**

of rectangular section with a slightly concave sloping top, delicately painted in brown over a creamy-white slip with a military official approaching a scholar seated in an open pavilion, with their attendants, within a shaped cartouche reserved on a floral ground, with two quatrefoil panels enclosing an inscription reading *Zhangbin Yiren zhi* ('Made by the idler of the bank of the Zhang'), the sides with similar panels enclosing peony and lotus sprays, reserved on floral grounds, the unglazed base with an impressed mark reading *Wang shi Shouming*, and with an inscription written in black ink dated to the twenty-first day in the twelfth month of the eleventh year of Zhizheng, corresponding to 1351

Width 17 $\frac{3}{8}$  in., 44.1 cm

**PROVENANCE**

Warren E. Cox, New York, 23rd October 1957.  
Collection of Stephen Junkunc, III (d. 1978).

Rectangular pillows finely painted with narrative scenes within lobed, shaped cartouches reserved against dense floral grounds were produced during the thirteenth and fourteenth centuries. Wang Shouming is believed to have produced pillows in Cixian, Hebei province during the Jin dynasty. Compare another pillow by Wang Shouming in the British Museum, London, purchased from George Eumorfopoulos in 1936, acc. no. 1936.1012.219.

**\$ 20,000-30,000**

金至元 磁州窑白地黑花開光閒庭  
拜友圖瓷枕

《漳濱逸人製》《王氏壽明》款

墨書：

至正十一年十二月二十一日記調誌諸論語

來源

Warren E. Cox，紐約，1957年10月23日

史蒂芬·瓊肯三世（1978年逝）收藏





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PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A 'LONGQUAN' 'GUAN'-TYPE 'LOTUS' BOWL**

**SONG DYNASTY**

the steep, rounded sides molded to the exterior with lotus petals extending from the low foot to the slightly flaring rim, covered all over in a sage-green glaze suffused with craquelure  
Diameter 5½ in., 13.9 cm

**\$ 6,000-8,000**

宋 龍泉窰仿官窰式蓮瓣紋盃



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PROPERTY FROM A DISTINGUISHED NORTH AMERICAN PRIVATE COLLECTION

**A SMALL 'LONGQUAN' 'GUAN'-TYPE MALLET VASE**

**SONG DYNASTY**

the cylindrical body tapering slightly towards the recessed base and surmounted by a tall columnar neck set with a wide everted rim, covered overall in an even grayish-celadon glaze, save for the foot ring left unglazed revealing the dark gray body  
Height 5⅝ in., 14.2 cm

See a closely related 'Longquan' Guan-type mallet vase of slightly larger size, from the collection of H.W. Lycett Green and Mrs. O. Harriman, sold in our London rooms, 7th November 2012, lot 227. Compare also a 'Longquan' celadon-glazed example of similar size sold at Christie's London, 15th May 2018, lot 65.

**\$ 10,000-15,000**

宋 龍泉窰仿官窰式小紙槌瓶



PROPERTY FROM THE JUNKUNC COLLECTION

A 'LONGQUAN' CELADON-GLAZED  
TRIPOD CENSER

## SOUTHERN SONG DYNASTY

the compressed globular body supported on three slightly splayed legs, the shoulder with a horizontal rib, intersected by vertical flanges extending to each leg, rising to a waisted neck and a widely everted rim, applied throughout with a smooth sage-green glaze thinning at the ridges, the bottom of each leg left unglazed revealing the gray stoneware body burnt russet-orange in the firing, Japanese gilt-lacquer restoration  
Diameter  $6\frac{1}{8}$  in., 15.6 cm

## PROVENANCE

Warren E. Cox & Associates, New York, 6th  
January 1959.  
Collection of Stephen Junkunc, III (d. 1978).

\$ 20,000-30,000

南宋 龍泉窰青釉鬲式爐

來源

Warren E. Cox & Associates, 紐約, 1959年1  
月6日  
史蒂芬·瓊肯三世(1978年逝)收藏



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PROPERTY FROM THE JUNKUNC COLLECTION

A 'LONGQUAN' CELADON-GLAZED  
'DRAGON' JAR AND A COVER

## SOUTHERN SONG DYNASTY

the tall ovoid body with three graduated rounded ribs encircling the upper body, applied at the shoulder in high relief with a powerful dragon with long sinuous body coiled around the sides in pursuit of a 'flaming pearl', poised with mighty paws set with outstretched talons gripped to the surface, with ferocious gaping jaws, bulbous eyes and long horns, the body carved with scale pattern and flaming mane, over a wide band overlapping upright lotus petals, all supported on a slightly tapered foot, the domed cover with undulating foliate rim surmounted by a bird-form finial, covered all over in a rich blue-green glaze, the unglazed footring and mouth rim burnt russet-brown in the firing (2)  
Height  $9\frac{1}{2}$  in., 24.1 cm

## PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

\$ 12,000-15,000

南宋 龍泉窰青釉貼龍紋罐配蓋

來源

史蒂芬·瓊肯三世(1978年逝)收藏



235

# A 'LONGQUAN' CELADON-GLAZED 'CONG' VASE SOUTHERN SONG DYNASTY

the archaistic form with a tall, square-section body between a short circular foot and neck, each long edge of the body molded with eight raised horizontal bands within a raised rectangular frame, a recessed central panel dividing the frames on each side, covered overall in a lustrous celadon glaze thinning to a pale bluish-white at the raised edges and pooling to seafoam-green at the recessed areas, two Japanese wood boxes (5)

Height 8½ in., 21.7 cm

## PROVENANCE

Japanese Private Collection.

Celadon vases of this type imitate archaic ritual jade implements in shape and color and are one of the most iconic types of Song ceramics. The form derives from jade *cong*, which are open tubes, and are associated with the Neolithic Liangzhu culture. A fine example from the Shanghai Museum, Shanghai, was included in the exhibition *Gems of Liangzhu Culture*, Hong Kong Museum of History, Hong Kong, 1992, cat. no. 57.

Several celadon-glazed *cong* vases can be seen in famous collections throughout the world; one in the Shanghai Museum is illustrated in *Longquan qingci* [Celadon of Longquan], Beijing, 1966, pl. 15; one is published in the *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum. Lung-ch'uan Ware, Ko Ware and Other Wares*, Tokyo, 1974, pls 8 and 9; another from the Eumorfopoulos Collection and now in the Victoria and Albert Museum, London, is included in John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 124; and a fourth example from the Oppenheim Collection and now in the British Museum, London, is published in Jessica Rawson, ed., *The British Museum Book of Chinese Art*, London, 1992, pl. 8 left.

Compare also a vase of this type, from the Toguri Collection, sold in our London rooms, 9th June 2004, lot 53; one from the Baron Hatvany Collection, included in the exhibition *Song Ceramics*, Southeast Asian Ceramic Society, Singapore, 1983, cat. no. 36, and sold in our London rooms, 5th November 1996, lot 605; an example sold in our London rooms, 5th November 2014, lot 23; another, sold in the same rooms, 13th May 2015, lot 106; one sold in our Hong Kong rooms, 4th April 2017, lot 3009; and a further one sold in our London rooms, 16th May 2018, lot 75.

**\$ 50,000-70,000**

南宋 龍泉窰青釉琮式瓶

來源

日本私人收藏







PROPERTY OF A GENTLEMAN

**A 'LONGQUAN' 'LOTUS' BOWL  
SOUTHERN SONG DYNASTY**

finely potted, the deep rounded sides rising from a short slightly tapered foot, the exterior subtly molded with overlapping lotus petals, covered overall with a sea-green glaze, save for the unglazed footring revealing the gray stoneware body  
Diameter 6½ in., 16.6 cm

**PROVENANCE**

Collection of Hans Popper (1903-1988).  
Eskenazi Ltd., London.

**EXHIBITED**

Center for Asian Art and Culture (now known as Asian Art Museum), San Francisco, 1973.  
Worcester Art Museum, Worcester, 1973 - 1974.  
The Baltimore Museum of Art, Baltimore, 1974.  
Cleveland Museum of Art, Ohio, 1974.  
Seattle Art Museum, Seattle, 1974.  
Asian Art Museum, San Francisco, 1985 - 1990 (on loan).  
Dallas Museum of Art, Dallas, 1991 - 2005 (on loan).  
*Song Ceramics from the Hans Popper Collection*, Eskenazi Ltd., London, 2005, cat. no. 13.

**LITERATURE**

René-Yvon Lefebvre D'Argencé, *The Hans Popper Collection of Oriental Art*, Tokyo, 1973, pl. 92.

**\$ 30,000-50,000**

南宋 龍泉窰青釉蓮瓣紋盃

來源

Hans Popper (1903-1988) 收藏  
Eskenazi Ltd., 倫敦

展覽

亞洲藝術及文化中心（現名為亞洲藝術博物館），舊金山，1973年  
伍斯特藝術博物館，伍斯特，1973至1974年  
巴爾的摩藝術博物館，巴爾的摩，1974年  
克利夫蘭藝術博物館，俄亥俄州，1974年  
西雅圖藝術博物館，西雅圖，1974年  
亞洲藝術博物館，舊金山，1985至1990年（借展）  
達拉斯藝術博物館，達拉斯，1991至2005年（借展）  
《Song Ceramics from the Hans Popper Collection》，Eskenazi Ltd., 倫敦，2005年，編號13

出版

René-Yvon Lefebvre D'Argencé, 《The Hans Popper Collection of Oriental Art》，東京，1973年，圖版92



PROPERTY FROM A NORTH AMERICAN PRIVATE  
COLLECTION

**A 'LONGQUAN' CELADON-GLAZED MEIPING  
SONG DYNASTY**

the narrow foot rising to a subtly waisted lower body then gradually broadening to a full, rounded shoulder surmounted by a narrow neck with a lipped rim, the graceful contours of the profile highlighted by horizontal ribs covering the surface, covered overall in a soft seafoam-green glaze pooling and thinning along the ribs and suffused with craquelure, the recessed base glazed save for the footring burnt orange from firing  
Height 8½ in., 21.6 cm

**PROVENANCE**

Acquired in Hong Kong, January 1994.

See a pair of slightly smaller Longquan ribbed *meiping* of similar shape, each with a cover, sold twice in these rooms, first 8th May 1981, lot 248, and later 28th April 1982, lot 228; a larger *meiping* and cover excavated in the tomb of Cheng Daya, dated first year of Qingyuan, corresponding to 1195, in Lishui city, Songyang county, Zhejiang province, illustrated in the exhibition catalogue *Heavenly Blue: Southern Song Celadons*, Nezu Museum, Tokyo, 2010, no. 3; and another, with a shorter neck, in the Cleveland Museum of Art, published on the museum's website (coll. no. 1957.52).

*Meiping* of this type vary in shape. For example, see a slightly larger *meiping* and cover with straight tapered sides, in the Ashmolean Museum, Oxford, illustrated in G. St. G. M. Gompertz, *Chinese Celadon Wares*, London & Boston, 1980, pl. 92; another sold in these rooms, 22nd September 2005, lot 312; one with a more flattened shoulder, from the collection of Mr. and Mrs. Eugene Bernat, sold in these rooms, 7th November 1980, lot 152; one of similar size as the present vase, lacking a cover, from the collection of Mrs. Alfred Clark, sold in our London rooms, 25th March 1975, lot 48; another larger in size, sold in these rooms, 4th December 1984, lot 307; and a smaller *meiping* of baluster form sold in our Hong Kong rooms, 17th November 1975, lot 182.

Existing evidence suggests that *meiping* of this type continued to be made during the Yuan dynasty. See a slightly larger example without a cover, recovered from a ship sunk off the coast of Korea in the first half of the fourteenth century, exhibited in *Special Exhibition of Cultural Relics Found off Sinan Coast*, National Museum of Korea, Seoul, 1977, cat. no. 41. Compare another example, attributed to the Yuan dynasty, in the Baur Collection, published in John Ayers, *The Baur Collection Chinese Ceramics*, vol. 1, Geneva, 1968, cat. no. A106; and a further one, attributed to Yuan-Ming dynasty, published in Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1965, cat. no. 151.

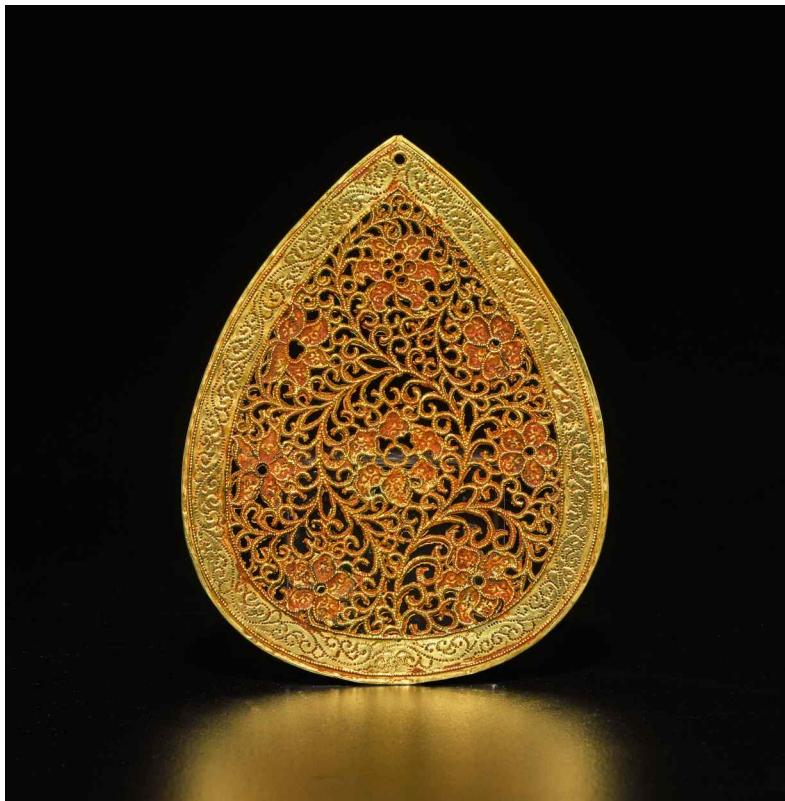
**\$ 60,000-80,000**

宋 龍泉窰青釉弦紋梅瓶

來源

購於香港，1994年1月





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**A GOLD FILIGREE PENDANT  
SONG DYNASTY**

of tear-drop form, the plaque with an intricate openwork floral meander of lotus blossoms issuing from a sinuous, leafing stem enclosed within a punched border of foliate scrollwork  
Length 3¾ in., 9.5 cm

This type of pendant was a popular luxury item and most often used with two halves joined together forming a container that served as a pomander for elite clientele. Aromatic substances were sometimes put into these openwork pendants, turning them into perfumers that could be attached to clothing such as on a long scarf or shawl as well as functional objects. Two examples are illustrated in *Dynastic Renaissance, Art and Culture of the Southern Song*, National Palace Museum, Taipei, 2010, pls III-6 and III-20.

**\$ 30,000-50,000**

宋 金纏枝花卉紋帔墜

240

**A SMALL GOLD 'CHRYSANTHEMUM'  
BOX AND COVER  
SONG DYNASTY**

of circular outline, the slightly domed cover with repoussé and chased decoration of flowering chrysanthemum blossoms borne on leafing stems within a border of *leiwen* and a band of classic scroll encircling the rim, repeated around the foot of the box (2)

Diameter 1⅞ in., 4.8 cm

**\$ 25,000-35,000**

宋 金鑿菊花圖小蓋盒



240



## A LOBED SILVER VASE

## SONG DYNASTY

thinly cast, the slightly tapering ovoid body divided into twelve vertical lobes rising to a waisted neck and flat everted rim, all raised on a short, straight foot, the patina a brownish-gray with dark brown and pale green encrustation  
Height 6 $\frac{5}{8}$  in., 16.8 cm

Compare a closely related silver vase of very similar form, excavated from a Song dynasty horde in Pengzhou, Sichuan province, now in the Pengzhou City Museum, published in *Sichuan Pengzhou Songdai jinyinqi jiaocang* [The Song dynasty horde of gold and silver wares in Pengzhou, Sichuan province], Beijing, 2003, pl. 167.

\$ 40,000-60,000

宋 銀瓜棱瓶



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A RELIEF-DECORATED 'LONGQUAN' CELADON-GLAZED 'FIGURAL' GUAN 14TH CENTURY**

beautifully potted, the rounded body crisply molded with three lively vignettes within a garden setting of an elegant lady and a young female attendant engaged in various domestic activities, the scenes separated by flowering trees, leafy plants, and an elegant multi-storied pavilion, all above a band of vertical ribs, applied overall with a rich, unctuous sea-green glaze pooling to a deeper tone at the recesses, save for the unglazed mouthrim and neatly trimmed wedge-shaped foot fired to a burnt-orange

Height 9½ in., 24.1 cm

**PROVENANCE**

Collection of Mrs. R. Collin Smith.  
Sotheby's London, 7th February 1967, lot 76.  
Christie's Hong Kong, 25th October 1993, lot 712.  
Christie's Hong Kong, 2nd May 1994, lot 622.  
The Jinguantang Collection.  
Christie's Hong Kong, 3rd November 1996, lot 540.

**LITERATURE**

Ye Peilan, *Yuandai ciqi* [Porcelain of the Yuan dynasty], Beijing, 1998, pl. 445B.

This jar showcases the outstanding craftsmanship at the Longquan kilns in Zhejiang province in the Yuan dynasty (1279-1368). Longquan kilns excelled in creating subtle and understated green-glazed vessels, and moved towards a more exuberant style during the Yuan dynasty to contend with increasing competition from the neighboring Jingdezhen kilns with their vivid blue-painted porcelains. The resulting products feature elaborately carved, molded or applied decoration, generally of floral designs and occasionally with vivid figural scenes from popular Yuan dramas, such as the present piece.

Compare a jar of this type decorated around the sides with the Eight Immortals, sold in our Hong Kong rooms, 28th-29th April 1992, lot 22, and again at Christie's Hong Kong, 1st June 2011, lot 3818; another, decorated with four figural scenes from a Yuan play, from the Su Lin An Collection, sold in our Hong Kong rooms, 31st October 1995, lot 310; and a slightly larger jar, depicting ladies with attendants in a garden setting, from the Russell Beverley Collection,

illustrated in John Ayers, 'Some Characteristic Wares of the Yuan Dynasty', *Transactions of the Oriental Ceramic Society*, vol. 29, 1954-55, pl. 36, fig. 7. See also a hexagonal brushpot decorated with alternating sides of floral scenes and inscription, from the Edward T. Chow Collection, sold in our Hong Kong rooms, 8th October 2013, lot 3033.

**\$ 60,000-80,000**

十四世紀 龍泉窰青釉庭閣仕女圖罐

來源

R. Collin Smith 夫人收藏

倫敦蘇富比1967年2月7日，編號76

香港佳士得1993年10月25日，編號712

香港佳士得1994年5月2日，編號622

靜觀堂收藏

香港佳士得1996年11月3日，編號540

出版

葉佩蘭，《元代瓷器》，北京，1998年，圖版445B



PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTION

**A CARVED 'LONGQUAN' CELADON-  
GLAZED 'PEONY' GUAN AND COVER  
MING DYNASTY, EARLY 15TH  
CENTURY**

sturdily potted, of wide baluster form swelling generously from a short, slightly tapered foot, the lobed sides freely incised with eight leafing peony blossoms, all above a wide band of stiff upright-leaf lappets, the domed cover with similar fluted and carved decoration encircling the low conical knop, a flowerhead medallion impressed on the underside, covered overall with a thick even glaze of sea-green color, the unctuous bubble-suffused glaze pooling to a deeper green in the recesses, stopping short of the unglazed foot, revealing the pale gray body burnt reddish-orange in the firing (2)  
Height 12½ in., 30.5 cm

**PROVENANCE**

Collection of Edmund Odon Fisher, Esq.  
Sotheby's London, 26th June 1973, lot 213.  
Sotheby's Hong Kong, 21st May 1979, lot 32.  
Collection of Mr. and Mrs. Jack Chia.  
Sotheby's Hong Kong, 5th November 1996, lot 651.

**\$ 50,000-70,000**

明十五世紀初 龍泉窰青釉刻牡丹  
紋蓋罐

來源

Edmund Odon Fisher 收藏

倫敦蘇富比1973年6月26日，編號213

香港蘇富比1979年5月21日，編號32

Jack Chia 伉儷收藏

香港蘇富比1996年11月5日，編號651







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PROPERTY FROM A NORTH AMERICAN  
PRIVATE COLLECTION

**A CARVED AND MOLDED  
'LONGQUAN' CELADON-GLAZED  
DISH**

**SONG DYNASTY**

the rounded, lobed sides rising to an everted barbed rim, the central medallion molded with a peony blossom wreathed by buds and leaves and enclosed in an incised quatrefoil, the cavetto and exterior freely carved with further peony blossoms borne on long, curling stems, covered overall in a lustrous seafoam-green glaze save for a circle at the base burnt orange during firing

Diameter 12 $\frac{7}{8}$  in., 32.7 cm

**PROVENANCE**

Christie's Hong Kong, 17th January 1989, lot 586.

**\$ 10,000-15,000**

宋 龍泉窰青釉印牡丹紋菱花式盤

來源

香港佳士得1989年1月17日，編號586



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PROPERTY FROM A MICHIGAN PRIVATE  
COLLECTION

**A 'LONGQUAN' CELADON-GLAZED  
'PEONY' DISH**

**YUAN / MING DYNASTY**

the interior centered by an impressed peony blossom wreathed by a ring of leaves, further bordered by a ring of carved tapering clefts, encircled by a single line border, the cavetto freely carved with further foliate motifs, covered overall in a rich seafoam-green glaze save for a ring on the base fired orange

Diameter 13 in., 33 cm

**PROVENANCE**

C.C. Lai, Toronto.

**\$ 5,000-7,000**

元 / 明 龍泉窰青釉印牡丹紋盤

來源

C. C. Lai，多倫多

PROPERTY FROM AN IMPORTANT AMERICAN  
PRIVATE COLLECTION

**A 'LONGQUAN' CELADON-GLAZED  
GARDEN SEAT, ZUODUN**

**MING DYNASTY, 14TH / 15TH  
CENTURY**

of tapering barrel form, the sides boldly carved with four reserves, each enclosing a flowering peony plant growing from leafy scrolling stems on a combed ground, separated vertically by curved bands of diaper pattern, set between two rows of spring-molded florets and further bands of freely incised foliate meander, the slightly domed top with a trellis pattern in imitation of a caned seat, covered overall in a pale sea-green glaze with broad foot ring unglazed and burnt reddish-brown  
Height 14½ in., 36.9 cm

**PROVENANCE**

Sotheby's New York, 11th May 1978, lot 168.  
Sotheby's Hong Kong, 28th November 1979, lot 64.  
Collection of Mr. and Mrs. Jack Chia.  
Sotheby's Hong Kong, 5th November 1996, lot 649.

**LITERATURE**

Julian Thompson, 'Chinese Celadons', *Arts of Asia*, November-December 1993, p. 72, fig. 21 left.

**\$ 25,000-35,000**

明十四 / 十五世紀 龍泉窰青釉刻  
開光牡丹圖坐墩

來源

紐約蘇富比1978年5月11日，編號168

香港蘇富比1979年11月28日，編號64

Jack Chia 伉儷收藏

香港蘇富比1996年11月5日，編號649

出版

朱湯生，〈Chinese Celadons〉，《Arts of Asia》，1993年11至12月，頁72，圖21左



247

**A 'LONGQUAN' TRIPOD CENSER  
MING DYNASTY**

the lobed globular body raised on three tapering feet, the everted rim supporting two 'rope twist' loop handles, each lobe freely carved with a floral spray below a cloud scroll at the rim, applied overall with a rich sea-green glaze stopping irregularly above the base of the feet to reveal the body burnt orange in the firing  
Height 6½ in., 15.6 cm

**PROVENANCE**

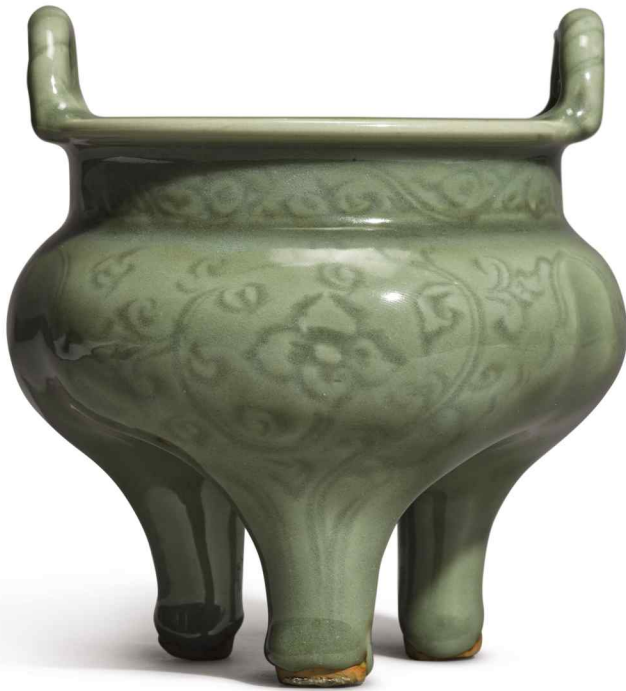
Sotheby's Hong Kong, 29th October 1991, lot 24.

**\$ 10,000-15,000**

明 龍泉窰青釉刻纏枝蓮紋索耳三足爐

來源

香港蘇富比1991年10月29日，編號24



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**A RARE 'LONGQUAN' CELADON-  
GLAZED STAND  
MING DYNASTY**

sturdily potted and carved in openwork design, the open circular footring supporting rounded sides rising to an angled neck and a flat everted rim, the sides cut-away with five T-shaped apertures with barbed edges, the remaining body forming leaf-shaped vertical supports each carved with a leafing floral spray, the neck pierced with two cloud-form apertures and three circular ones, the rim incised with simplified classic scroll, covered allover with an unctuous seagreen glaze save for a ring under the base burnt orange during firing, associated metal liner and support, two Japanese wood boxes (7)  
Diameter 10¾ in., 26.4 cm

**\$ 15,000-25,000**

明 龍泉窰青釉刻花座



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**A CARVED 'LONGQUAN' CELADON-  
GLAZED DISH**

**MING DYNASTY, 15TH CENTURY**

the shallow rounded sides rising from a short tapered foot to a flared rim, finely carved to the center with a single stylized lotus spray, the well with a border of lotus blooms between a narrow band of classic floral scroll, further lotus blooms to the exterior above a keyfret band at the foot, covered overall with an olive-green glaze, an unglazed ring to the base burnt orange in the firing

Diameter 7¾ in., 19.5 cm

**PROVENANCE**

Collection of John R. Menke (1919-2009).  
Sotheby's New York, 18-19 March 2014, lot 220.

Compare a similar dish in the National Palace Museum, Taipei, included in the exhibition *Green - Longquan Celadons of the Ming Dynasty*, Taipei, 2009, cat. no. 45. A slightly smaller dish from the George Heyer Collection was sold at Christie's New York, 22nd - 23rd March 2018, lot 923.

**\$ 20,000-30,000**

明十五世紀 龍泉窰青釉刻蓮紋盤  
來源

John R. Menke (1919-2009) 收藏  
紐約蘇富比2014年3月18至19日，編號220



250

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PROPERTY OF A JAPANESE GENTLEMAN

### A BLACK LACQUER DISH

SONG DYNASTY

delicately constructed with the sides sweeping upward in an elegant, everted curvature, six evenly spaced ridges radiating around the cavetto for a foliate effect, a thin raised lip around the rim, the base slightly recessed, coated allover in brownish-black lacquer thinning at the raised areas, Japanese wood box (3)

Diameter 7¼ in., 18.4 cm

\$ 6,000-8,000

宋 黑漆花式盤



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### A SILK 'DRAGON MEDALLION'

FRAGMENT

YUAN DYNASTY

the square fragment woven with lobed medallions enclosing coiled dragons against a field of flame wisps and auspicious emblems, the decoration formed from exposed rose-colored silk threads reserved from the weft of flat silvered paper strips

Height 15¾ in., 40 cm; Width 17 in., 43 cm

Central Asian textiles with lobed medallions were introduced in China during the Sui and Tang dynasties. Such textiles were prized, and could be used as currency or to express one's wealth. The lobed medallions were translated into Chinese brocades and continued to be cherished during the Mongol Yuan period. Compare another Yuan dynasty gold-faced paper and silk woven brocade fragment with a similar dragon medallion design from the Amy S. Clague Collection, published in *Weaving China's Past*, Phoenix Art Museum, Phoenix, 2000, cat. no. 2.

\$ 4,000-6,000

元 絲織團龍紋殘片



PROPERTY FROM THE JUNKUNC  
COLLECTION

**TWO SILK KESI FRAGMENTS  
MOUNTED AS A HANGING SCROLL  
YUAN - QING DYNASTY**

comprising a silk roundel centered with a large peony blossom borne on a leafy branch and surrounded by further foliate branches laden with six resplendent blooms and new buds, traces of green and black pigment, Yuan / Ming dynasty; and a rectangular fragment centered with a pendent peony blossom suspended from a pair of twisting vines sprouting curling leaves and round buds, segments of the vines creeping upward and interweaving with the angular scrollwork at the upper corners, the blue and green dyes preserved, Qing dynasty, Kangxi / Yongzheng period, both mounted as a hanging scroll

Width of larger 15¼ in.; 38.7 cm

**PROVENANCE**

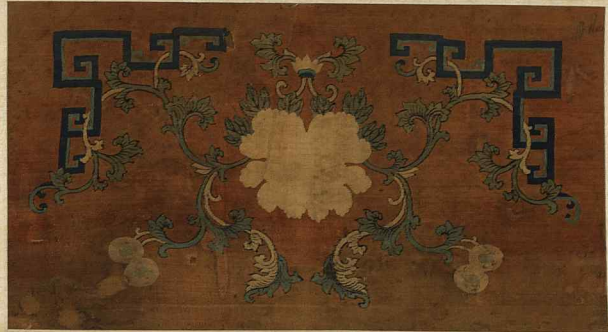
Collection of Stephen Junkunc, III (d. 1978).

**\$ 20,000-30,000**

元至清 繡絲花卉圖殘片兩件 立軸

來源

史蒂芬·瓊肯三世（1978年逝）收藏







253

**A CARVED CIRCULAR CINNABAR  
LACQUER 'LOTUS' BOX AND COVER  
MING DYNASTY, LATE 14TH / 15TH  
CENTURY**

the box and cover both of domed form, well carved through the multiple layers of cinnabar lacquer with central hexagonal lotus seed pods framed by an interlocking lozenge band, the sides of the cover and box carved with stylized lotus petals, the interiors lacquered black (2)  
Diameter 3½ in., 8 cm

Boxes of the same size and design can be found in the collection of the National Palace Museum, Taipei, included in the exhibition *Carving the Subtle Radiance of Colors, Treasured*

*Lacquerware in the National Palace Museum*, Taipei, 2007, cat. no. 35. Another of a slightly smaller size (2⅝ in., 6.7 cm) is in the Palace Museum, Beijing, illustrated in *Zhongguo qiqi quanji*, vol. 5, Fujian, 1995, pl. 34. A smaller box (2 3/16 in., 5.5 cm) formerly in the collection of Carl Kempe is inscribed with a four-character Xuande mark, illustrated by Fritz Low-Beer, 'Chinese Lacquer of the Early 15th Century', *The Museum of Far Eastern Antiquities*, no. 22, Stockholm, 1953, pls 2 and 3.

A number of cinnabar lacquer boxes of this design are found together with a corresponding tray, suggesting their intended use as utensils for the tea ceremony in temples in Japan. Two sets, one from the Tokyo National Museum and

another from a private collection, are illustrated in the exhibition *Carved Lacquer*, Tokugawa and Nezu Museums, 1984, cat. nos 86 and 87. A box and tray bearing a Zhou Ming mark was sold at Christie's Hong Kong, 1st December 2010, lot 3076.

**\$ 40,000-60,000**

明十四世紀末 / 十五世紀 剔紅蓮  
花式蓋盒

**254 No Lot**

A 'TIANQI' LACQUER 'DRAGON'  
PANEL

LATE MING DYNASTY

of elongated quatrefoil form, well-incised and colored in varying shades of red, ocher, green and black, the large barbed panel enclosing a five-clawed dragon coiled and writhing among *ruyi*-shaped clouds in pursuit of a 'flaming pearl', its powerful scaly body contorting in mid-air with tempestuous waves crashing against mountainous peaks to one side, all reserved on a sienna-colored ground figured with black *wanzi* pattern, the underside with further traces of lacquer decoration, all mounted as a low table on a modern, lacquered, cabriole-leg stand  
Width 41 in., 104.1 cm

PROVENANCE

French Private Collection.

The present panel with decoration to both sides appears to have always served as a table top on either a low or more likely a tall table so that the underside decoration could be more readily admired. A four-legged tall incense stand with a smaller top of similar decoration is illustrated in *The Complete Collection of Ming and Qing Furniture in the Palace Museum*, vol. 18., Beijing, 2015, pp 352-3. Another related example of comparable size designed as a low table is illustrated in Lee Yu-kuan, *Oriental Lacquer Art*, Tokyo, 1972, pl. 244. Cabinets of the period also bore *tianqi*-decorated cartouches of similar form and motif. Compare a Wanli mark and period cabinet in the collection of the Palace Museum, Beijing, illustrated in *Complete Collection of the Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, vol. 2, Hong Kong, 2002, cat.

no. 172; a smaller cabinet with a 'dragon and phoenix' cartouche in the collection of the Victoria and Albert Museum illustrated in Sir Harry Garner, *Chinese Lacquer*, London, 1979, pl. 128; and a box in the collection of Fritz Low-Beer, published in Fritz Low-Beer, 'Chinese Lacquer of the Middle and Late Ming Period', *The Museum of Far Eastern Antiquities Bulletin*, no. 24, 1952, pl. 99.

\$ 40,000-50,000

明末 填漆雲龍戲珠紋海棠式板

來源

法國私人收藏



PROPERTY FROM A JAPANESE COLLECTION

**A RARE AND FINELY CARVED LACQUER  
'IMMORTALS' QUATREFOIL TRAY  
MING DYNASTY, 16TH CENTURY**

deftly carved through layers of the cinnabar lacquer with three Immortals, including Zhongli Quan, standing on a rocky outcrop beneath an overhanging pine tree, with roiling waves crashing below and cloud wisps in the sky above, one cloud supporting Dongfang Shuo bearing a leafy peach sprig, all reserved on a diaper ground, the rim carved with a zigzag border enclosing lotuses, the underside with cranes in flight amidst ruyi-shaped clouds, above a keyfret band at the foot, the base lacquered brown, Japanese wood box (3)  
Width 6 $\frac{3}{8}$  in., 16.3cm

**PROVENANCE**

Collection of Kishu Tokugawa family.

**EXHIBITED**

*Kishu Tokugawa Ke Zouhin Tenkan Mokuroku* [Catalogue of the exhibition on the Tokugawa collection], Tokyo Art Club, Tokyo, 1927, cat. no. 231.

**\$ 80,000-120,000**

Compare a polychrome lacquer dish of this form carved in the center with scholars playing a board game, surrounded by sprigs of *lingzhi* fungus on a diaper background, all enclosed with sprays of flowers, attributed to the mid-16th century, formerly from the collection of Ruth and Bruce Dayton and now in The Minneapolis Institute of Arts, Minneapolis, illustrated in *Appreciating China. Gifts from Ruth and Bruce Dayton*, Minneapolis, 2002, pl. 64. See also a cinnabar lacquer dish carved with the four attributes of the Four Heavenly Kings in the Buddhist pantheon surrounding a central five-clawed dragon, with a six-character Jiaqing mark on base and of the period, from the Qing Court Collection and still in Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, pl. 126; another Jiaqing mark and period polychrome lacquer dish carved with four writhing dragons surrounding a central roundel featuring a dragon candle amidst millet plants, from the collection of Sir Percival and Lady David, included in the Oriental Ceramics Society exhibition *The Arts of The Ming Dynasty*, Arts Council Gallery, London, 1957, cat. no. 251, and sold twice in our London rooms, 29th May 1962, lot 171, and 24th February 1970, lot 78; and another sold at Christie's Hong Kong, 3rd June 2015, lot 3151.

明十六世紀 剔紅仙人圖菱花式盤

來源

紀州徳川家族收藏

展覽

《紀州徳川家藏品展覧目録》，東京美術俱樂部，東京，1927年，編號231











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大明萬曆年製

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PROPERTY FROM THE JUNKUNC  
COLLECTION

**A 'QIANGJIN' AND 'TIANQI' LACQUER  
'SCHOLAR' DISH**

**WANLI MARK AND PERIOD**

with shallow rounded sides, decorated in polychrome lacquer with a central roundel enclosing a seated scholar flanked by attendants and entertained by a dancing monkey, all within a garden setting, framed by scrolling lotus at the well, the exterior with a band of peony spray, traces of gilding to the incised lines, the base lacquered red, the six-character reign mark incised and gilt, Japanese wood box (3)  
Diameter 8½ in., 21.6cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 15,000-25,000**

明萬曆 餞金填漆高士圖盤

《大明萬曆年製》款

來源

史蒂芬·瓊肯三世（1978年逝）收藏



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PROPERTY FROM THE JUNKUNC  
COLLECTION

**A RARE 'QIANGJIN' AND 'TIANQI'  
LACQUER PEACH-FORM BOX AND  
COVER**

**LATE MING DYNASTY**

well constructed, the rounded fruit form, delicately decorated in polychrome lacquer and gilt incisions to the cover with a three-clawed dragon writhing amid clouds in pursuit of a 'flaming pearl', the box decorated with peaches, corals, and craggy mountains emerging from tumultuous sea, the base with a later incised six-character Wanli mark (2)  
Diameter 2⅞ in., 7.4 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 8,000-12,000**

明末 餞金填漆海水雲龍趕珠紋壽桃形蓋盒

《大明萬曆年製》後加款

來源

史蒂芬·瓊肯三世（1978年逝）收藏

PROPERTY FROM THE JUNKUNC  
COLLECTION

**A RARE DATED 'QIANGJIN' AND  
'TIANQI' LACQUER 'DRAGON' BOX  
AND COVER**

**WANLI MARK AND PERIOD, DATED  
JIACHEN YEAR, CORRESPONDING  
TO 1604**

of square form with canted corners, the cover decorated in polychrome lacquer and gilt incisions with two five-clawed dragons in three quarter view, one in red, the other in black, contesting a 'flaming pearl' above turbulent waves and amidst cloud scrolls, all reserved on a diaper ground, the rounded sides with recessed panels incised with peony sprays framed by *ruyi* meanders below and to the corners, the box similarly decorated, the

interiors and base lacquered red, the base incised and gilt with an inscription reading *Da Ming Wanli jiachen nian zhi*, corresponding to 1604. Japanese wood box (4)  
Width 6¼ in., 15.9 cm

**PROVENANCE**

Nagatani, Inc., Chicago, 2nd July 1951.  
Collection of Stephen Junkunc, III (d. 1978).

**\$ 40,000-60,000**

明萬曆甲辰年(1604年) 戩金填漆海水江崖雙龍戲珠紋方蓋盒

《大明萬曆甲辰年製》款

來源

Nagatani, Inc., 芝加哥, 1951年7月2日  
史蒂芬·瓊肯三世(1978年逝)收藏

大明萬曆甲辰年製







260

PROPERTY FROM THE JUNKUNC  
COLLECTION

**A CARVED CINNABAR LACQUER  
'LYCHEE' SEAL PASTE BOX AND  
COVER**

**MING DYNASTY, 16TH CENTURY**

the round sides and cover applied with numerous layers of black and red lacquer, deeply carved all over with thin stems bearing large lychee fruits surrounded by leaves naturalistically bending and curling, the fruits finely carved with various diaper patterns, the leaves incised with veins, the interiors and base lacquered black, the base with a later-added six-character Wanli mark (2)  
Diameter 3 in., 7.7 cm

**PROVENANCE**

Collection of Stephen Junkunc, III (d. 1978).

**\$ 6,000-8,000**

明十六世紀 剔紅荔枝圖印泥盒

《大明萬曆年製》後加款

來源

史蒂芬·瓊肯三世（1978年逝）收藏

261

PROPERTY FROM A NEW YORK COLLECTION

**A CARVED CINNABAR LACQUER  
BRUSH AND COVER**

**MING DYNASTY, 16TH CENTURY**

the slender columnar brush handle relief-carved with an old scholar and a boy playing a *sheng* in a rockery below a willow and scrolled clouds, the tapered end depicting a bird among fruiting branches and rockwork, the cover carved with two figures gathering *lingzhi*, each scene between decorative patterned bands (2)  
Length 9 $\frac{5}{8}$  in., 24.5 cm

**\$ 8,000-12,000**

明十六世紀 剔紅高士圖筆管及筆帽



261

262

**A CARVED CINNABAR LACQUER  
FLORIFORM BOX AND COVER**

**QING DYNASTY, QIANLONG PERIOD**

the six-lobed box with straight sides neatly fitting into the conforming cover, the cover coated in numerous layers of red lacquer and carved to the top with a central lotus blossom, its petals terminating in *ruyi* heads, encircled by a band of floral scroll and further blossoms and ribbons all over a wave-pattern ground, the sides carved with bats soaring amidst blossoming and fruiting peach boughs against a floral diaper ground, the interiors and base lacquered black (2)  
Width 3 in., 7.6 cm

**\$ 6,000-8,000**

清乾隆 剔紅法輪紋花式蓋盒



262

**A MOTHER-OF-PEARL INLAID  
BROWN LACQUER LOW TABLE  
17TH CENTURY**

the rectangular top depicting a gathering of the Immortals at a riverside pavilion in the company of elegant ladies and attendants, a deer nibbling grass nearby and second observing two cranes soaring past an old pine tree, details of the fabrics, fur, and vegetation finely incised in the mother-of-pearl, all set over a pierced and shaped apron supported by four scrolling cabriole legs and inlaid with fine diaper patterns and floral scrolls, Japanese wood box (3)  
Height 6½ in., 16.5 cm; Width 23 in., 58.4 cm; Depth 13¼ in., 33.7 cm

**PROVENANCE**

Japanese Private Collection.  
Sotheby's London, 15th May 2013, lot 200.

**\$ 20,000-30,000**

十七世紀 褐漆嵌螺鈿仙聚圖炕桌  
來源  
日本私人收藏  
倫敦蘇富比2013年5月15日，編號200





PROPERTY FROM A JAPANESE COLLECTION

**A MOTHER-OF-PEARL INLAID BLACK  
LACQUER MEDICINE BOX  
MING DYNASTY, 17TH CENTURY**

of rectangular form with two mounted metal handles suspended at the sides, the latched cover opening to reveal an integral tray, the front panel latched and secured with a key lock, the exterior of the cover and sides each meticulously inlaid with shaped and incised segments of mother-of-pearl forming a central lobed cartouche enclosing an auspicious scene of the Eight Immortals, boys at play, or scholars at leisure in a garden all reserved against an inlaid diaper ground, the interiors of the cover and front panel inlaid with calligraphic inscriptions, an inlaid floral scroll wrapping the bottom edge of the box, the interior with an upper tray over one long and four short drawers (Japanese and later-added), the metal key with a fabric pouch both attached by a cord, inscribed Japanese wood box (11)  
Height 8 $\frac{5}{8}$  in., 21.9 cm; Width 10 $\frac{7}{8}$  in., 27.6 cm; Depth 7 $\frac{7}{8}$  in., 19.4 cm

**PROVENANCE**

Japanese Private Collection.

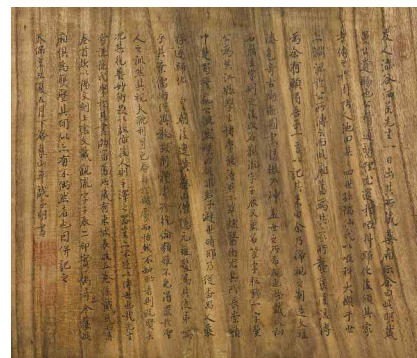
According to an inscription by Sakuma Shōzan (1811-1864) on the Japanese wood box, the present inlaid lacquer medicine box was in the collection of Dai Mangong (1596-1672), a late Ming dynasty scholar-monk from Hangzhou, who moved to Japan in 1653 and practiced medicine there. Dai was also known as Dokuryu Shoueki. According to the same inscription, the medicine box was subsequently in the collection of Mr. Shibuya. The last line of the inscription includes the date it was written: *tenpo sinchu natsu satsuki*, corresponding to May 1841.

**\$ 8,000-12,000**

明十七世紀 黑漆嵌螺鈿開光人物  
圖藥箱

來源

日本私人收藏



# A PAIR OF 'QIANGJIN' AND 'TIANQI' LACQUER INCENSE STANDS, XIANGJI

## QING DYNASTY, KANGXI PERIOD

each with a circular top painted in gilt-outlined polychrome on an umber ground with a lively depiction of a heron and its mate foraging amid lushly blooming lotus plants emerging from pierced rockwork and a pair of smaller birds swooping overhead, the rounded beaded edge continuing to a recessed waist pierced with a band of *ruyi*-heads against a delicate polychrome lotus scroll, divided by narrow vertical flanges with further lotus motif, over a wide, slightly flaring and cusped apron with lavish lotus flowers borne on leafy stems, all raised on five slender foliated cabriole legs with further lotus decoration and joined to a conforming, waisted and pierced pedestal base with a shaped apron supported on five flared tab feet (2)  
Height 36½in., 92.7 cm

## PROVENANCE

Grassy, Madrid, 18th May 1974.  
Spanish Private Collection.

This pair of stands is impressive for its elegant, sweeping form which has been meticulously decorated with an intricate floral design. Stands of this type were used both in religious and secular contexts to hold incense burners and flower vases. An earlier stand of this type is portrayed *in situ* on a woodblock print from chapter 18 of the famous novel *Jin Ping Mei* (*The Plum in the Golden Vase*), reproduced in Craig Clunas, 'The Novel *Jin Ping Mei* as a Source for the Study of Ming Furniture', *Orientalism*, January 1992, p. 62, pl. 5.

While *tianqi* ('filled-in lacquer') was known from at least the 3rd century, it grew in popularity during the Jiajing (r. 1522-66) and Wanli (r. 1573-1620) reigns. This technique, which involves filling different colors of lacquer into incised outlines, allowed craftsmen to achieve attractive shading effects in vibrant colours within clearly defined forms, particularly evident on the painterly scenes of bird and flower on the top panels. Highly laborious and time-consuming, this technique was mostly reserved for smaller-sized objects and rarely on larger furnishings such as the present pair.

Compare an incense stand of closely related form and design, but with the apron decorated in panels enclosing flowers, attributed to the Kangxi period, sold at Christie's Paris, 20th June 2017, lot 106; a smaller example decorated with dragons and further embellished in the *qiangjin* technique, and the waist detailed with quatrefoil floral scrolls, sold in our London rooms, 9th November 2011, lot 38, and again in our Hong Kong rooms, 8th October 2014, lot 3795; and a pair of stands with an eight-lobed top and a flared conforming bracket-lobed apron, sold in these rooms, 17th-18th March 2015, lot 228.

**\$ 100,000-150,000**

清康熙 戧金填漆荷塘佳色圖有束腰五足香几一對

來源

Grassy, 馬德里, 1974年5月18日  
西班牙私人收藏









# A SET OF FIVE RARE IMPERIAL INSCRIBED JADE BOOK LEAVES

DATED KANGXI 57TH YEAR, CORRESPONDING TO 1718

each of flat rectangular form, the front and cover leaves boldly incised and gilt with a pair of ascending and descending dragons in pursuit of a 'flaming pearl' among clouds, two leaves inscribed with commemorating texts in Chinese, one leaf inscribed in Manchu script (5)  
Length 11 in., 28 cm; Width 4¾ in., 12 cm

## PROVENANCE

Sotheby's Paris, 16th December 2010, lot 264.

Skilfully fashioned into uniform thin tablets and meticulously inscribed, these jade panels are dated to the *xinyou* day of the third month of the *wuxu* year of Kangxi (corresponding to 12th April 1718) and commemorate the conferring of a posthumous title on Empress Xiaohui Zhang (1641-1717) who was Dowager Empress for almost the entire reign of the Kangxi emperor (1662-1722). Empress Xiaohui Zhang was of the Mongol Borjigit clan. The inscription praises her diligent service and kindness to her great-aunt, the Superior Empress Dowager, her exemplary management of the inner palace household, and her role in contributing to the harmony that prevailed there all to her, before finally concluding with praise for her great skill as a calligrapher.

In 1653 the Shunzhi emperor demoted his first empress, her aunt, and promoted Xiaohui Zhang as imperial consort, and one year later officially made her his second empress. When he died in 1661, Xiaohui Zhang was made dowager empress, although she was not the Kangxi emperor's biological mother, Empress Xiaokang (1640-1663). Additionally, Empress Dowager Zhaosheng (1613-1688), mother of the Shunzhi emperor as well as the great-aunt of Empress Xiaohui Zhang, was then given the title Taihuang Taihou ('Superior Empress Dowager').

Although one panel, which probably contained eight columns of text, is missing along with the last panel, the entire inscription is preserved in the *Qing shilu* ('Veritable Records of the Qing'), which was collated, edited and published in a modern edition by the Beijing *Zhonghua shuju* in 1987. These sources reveal that while she is usually identified by her short title, Empress Xiaohui Zhang ('Filial and Kind Designated Empress'), her entire title is given at the very end of the Chinese inscription: 'Filial and Kind, Considerate and Exemplary, Dignified and Sincere, Compassionate and Gentle, Respectful and Content, Pure in Virtuous Conduct, Submissive to the Will of Heaven, Worthy Assistant to the Son of Heaven Designated Empress'. It is notable that *zhang*, the last character in the title just before 'empress' (*huanghou*), translated as 'designated', indicates that she deserved to have her tablet placed in the Imperial Ancestral Hall.

Further examples of jade books with commemorative inscriptions include two dated to 1648, documenting the posthumous title given by the Shunzhi emperor to his grandmother, one in the Qing Court Collection, and still in Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Jadeaware (III)*, Hong Kong, 1995, pl. 3, and the other from the Hartman Collection, sold at Christie's London, 12th December 1988, lot 241, and again in these rooms, 15th September 2010, lot 210. See also a jade book dated to 1736 with a eulogy dedicated to the Qianlong emperor's grandmother, in the collection of the Metropolitan Museum of Art, New York, illustrated in *Treasures of the Metropolitan Museum of Art*, New York, 1979, pl. 27; and another dated to 1778 commemorating the death of the Qianlong emperor's mother, Xiaosheng, sold at Christie's New York, 3rd June 1993, lot 56.

\$ 200,000-300,000

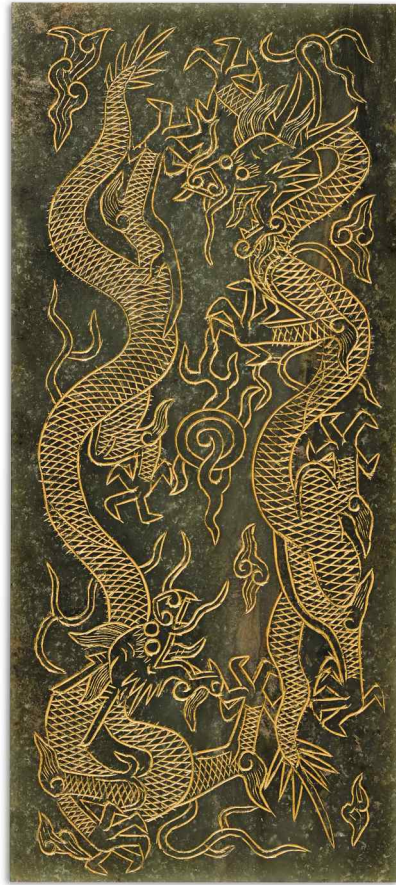
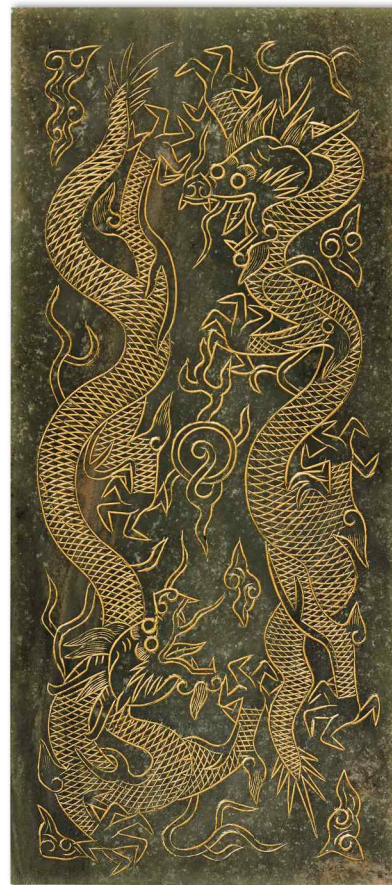
康熙五十七年（1718年） 孝惠章皇后玉謚冊  
一組五頁

冊首文：

維康熙五十七年歲次戊戌三月庚戌朔越十二日辛酉

來源

巴黎蘇富比2010年12月16日，編號264



維康熙五十七年歲次戊戌三月庚戌朔越十二日辛酉  
 孝子嗣皇帝臣玄燁謹稽首頓首  
 上言禮隆祔配將申假  
 廟之誠義極顯揚特重崇  
 親之典奉明禋而有恪熙鴻號以無窮欽惟  
 皇妣大行皇太后  
 儼天體順  
 應地含章鍾涓涓之殊靈繼蜀山之盛軌歸我  
 世祖章皇帝克襄內台每持敬謹之心允協坤成章章肅雍之

彭行欽宣述臣何田斌奉  
 建親場形容而莫罄用容羣議敬告  
 三靈謹奏冊寶上尊謹曰  
 孝惠仁憲端懿純德順天翼聖章皇后於戲考閱官之樂頌長發  
 其祥嗣京室之徽音克昌厥後伏冀  
 慈靈曲眷  
 海鏡斯憑典冊常新等球圖而並重隆名罔極與日月以齊懸炳  
 耀琅函輝華彤管謹言

其祥嗣京室之徽音克昌厥後伏冀  
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 耀琅函輝華彤管謹言





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**A YELLOW-GROUND EMBROIDERED  
SILK FRONTAL**  
**QING DYNASTY, QIANLONG PERIOD**

the rectangular panel of saffron-colored satin richly embroidered in polychrome silk threads, centered with an abstracted *shou* character couched in gold-wrapped threads and surrounded by five pink bats grasping peaches and soaring amidst blue and green cloud wisps all within a scrolling-lotus medallion, 'Auspicious Emblems' interwoven into the lotus stems, further scrolling lotus, abstracted dragon-form borders, and auspicious creatures decorating the remainder of the panel, a pair of comma-shaped embroidered tabs at the top corners for securing the panel  
Height 27¾ in., 70.5 cm; Width 19½ in., 49.5 cm

**\$ 10,000-15,000**

清乾隆 黃地繡五福捧壽紋帷

268

PROPERTY OF AN AMERICAN PRIVATE  
COLLECTOR

**A BLUE-GROUND SILK GAUZE  
'DRAGON' ROBE, JIFU**  
**QING DYNASTY, LATE 19TH  
CENTURY**

with couched gold-wrapped thread forming nine five-clawed dragons each pursuing a 'flaming pearl' amidst polychrome-embroidered clouds, bats, and 'Auspicious Emblems' all above crashing waves and *lishui* stripes, the embroidered 'dragon' motif repeated in the borders at the neck, chest, and horse-hoof cuffs  
Height 58 in., 147.3 cm; Width 88½ in., 224.8 cm

**PROVENANCE**

Christie's New York, 17th September 2008, lot 171.

**\$ 15,000-20,000**

清十九世紀末 藍紗納雲龍紋吉服  
來源  
紐約佳士得2008年9月17日，編號171



268





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PROPERTY FROM A NEW YORK PRIVATE  
COLLECTION

**AN IMPERIAL YELLOW SILK  
BROCADE 'DRAGON' KANG CUSHION  
COVER**

**QING DYNASTY, QIANLONG PERIOD**

finely woven with a sinuous dragon in couched  
gold thread clutching a 'flaming pearl' at the  
center surrounded by a border of blue clouds,  
the four corners each with a similar dragon in  
profile, all reserved on an elaborate lotus diaper  
ground worked in blue, orange, brown, green  
and gold threads

Length 52¼ in., 132.7 cm;

Width 41½ in., 105.41 cm

Compare a cushion cover with a similar central  
dragon medallion but on a different ground, and  
a throne back cushion cover of similar design,  
both published in Robert D. Jacobsen, *Imperial  
Silks: Ch'ing Dynasty Textiles in The Minneapolis  
Institute of Arts*, vol. II, Minneapolis, 2000, cat.  
nos 404 and 418. Two 18th century shaped  
throne back covers of the same design and  
technique are published in R. Soame Jenyns  
and William Watson, *Chinese Art. The Minors,  
II*, London, 1993, pl. 31, and in *The Minor Arts  
of China*, Spink & Son, Ltd., London, 1989, no.  
150. Examples nearly identical in design to the  
present lot sold in these rooms, 25th October  
1980, lot 124, and in our Paris rooms, 22nd  
June 2017, lot 139. See also a related example,  
but with a cell and star diaper ground, that sold  
at Christie's New York, 15th September 2011,  
lot 1238.

**\$ 20,000-30,000**

清乾隆 御製黃緞織錦地龍紋墊面





270

270

**A GILT-BRONZE FIGURE OF  
USHNISHAVIJAYA  
QING DYNASTY, QIANLONG PERIOD**

the goddess seated in *dhyanasana*, the eight arms in extended positions and once bearing attributes, each of the three faces with painted eyes and centered by a third eye beneath a double top-knot *ushnisha* encircled by a pointed diadem, the thick tresses falling about the shoulders and the body richly adorned, wearing a *dhoti* gathering in thick folds about the calves, supported by a double-lotus base with broad, radiating petals, the base sealed and inscribed with a stylized double-*vajra* (3)  
Height 13 $\frac{3}{4}$  in., 34 cm

**PROVENANCE**

Collection of Midwestern military family,  
acquired in Asia in the 1920s.

The Qianlong emperor embraced Tibetan Buddhism, and during his reign temples for esoteric practice proliferated, as well as statues to worship deities of the tradition. Ushnishavijaya (Chinese: Zun Sheng Fo Mu) was worshiped in the Ming and Qing dynasties as part of a trio of longevity deities. The Qianlong emperor erected the Xumifushou Temple, a replica of the Tibetan monastery Tashilhunpo, in celebration of his seventieth birthday in 1780, and dedicated the entire second floor to this goddess. Compare a figure of Ushnishavijaya, much smaller in scale but with similar modeling, offered in our Paris rooms, 15th December 2016, lot 115.

**\$ 8,000-12,000**

清乾隆 銅鑲金尊勝佛母坐像

來源

美國中西部軍人家庭收藏，1920年代得於亞洲



271

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**A GILT-LACQUER BRONZE FIGURE  
OF SIMHANADA AVALOKITESHVARA  
MING DYNASTY**

'Guanyin of the Lion's Roar' seated in *rajalilasana* on the back of a recumbent *qilin*, the proper right hand resting palm down on the raised knee, the other arm propped on a dragon-headed rest, the deity with a single topknot encircled by a diadem centered by Amitabha, clothed in loosely draped robes and ornate jewelry, the caparisoned crouching beast craning its neck to peer up adoringly, all raised on a five-tiered lotus base  
Height 18 in., 46 cm

**\$ 20,000-30,000**

明 銅漆金獅吼觀音像

PROPERTY FROM A SWISS PRIVATE  
COLLECTION

**A GILT-BRONZE FIGURE OF  
PADMASAMBHAVA**

**TIBET, 15TH CENTURY**

seated in *dhyanasana* holding a *vajra* in the proper raised right hand, a *kapala* in the left hand, wearing the peaked Indian cap of a *pandita* surmounted by feathers and adorned with a sun and moon, above the furrowed brow and the wide, almond-shaped eyes, the ears adorned with disc-form foliate earrings, wearing richly embroidered inner and outer patchwork robes and pointed Tibetan-style boots  
Height 11 in., 27.9 cm

**PROVENANCE**

Collection of the late Dr. Eugen W. Duetschler,  
Swiss Consul in Karachi from 1949.  
Gifted to the consignor, Switzerland, 1970s.

**\$ 60,000-80,000**

This charismatic work depicts the legendary Indian *pandita* Padmasambhava. Known as Guru Rinpoche to Tibetans, and by many other names which reflect his multiple forms, Padmasambhava is credited with establishing Buddhism in Tibet. In the 8th century, the Indian abbot Shantarakshita and the Tibetan *chögyal* or *dharma* king Trisong Detsen invited the *tantrika* Padmasambhava to make the arduous journey to Tibet.

Along the way, he encountered and subdued the many local spirits, gods and goddesses and bound them by oath as sworn protectors and protectresses of Buddhism in Tibet. Upon his arrival in Ü province, Padmasambhava subdued the local spirits hindering the construction of Tibet's first monastery, Samye.

Compare a circa 15th century Padmasambhava formerly in the Blanche C. Olschak Collection, see U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 449, pl. 122C, and compare the pedestal design with circa 15th century gilt-copper statues portraying *Shadakshari Lokeshvara* and a lama, *ibid.*, p. 449, pls. 122G-H.

Compare as well another circa 15th century gilt-copper Padmasambhava in the Victoria and Albert Museum, London, collected in Shigatse in 1914, that is similarly cast separately to its lotus base, Victoria and Albert Museum acc. no. IM.240-1922.

Himalayan Art Resources item no. 13394.

西藏 十五世紀 銅鑲金蓮華生大士坐像

來源

Eugen W. Duetschler 收藏，瑞士駐喀拉蚩領事（自1949年始）  
贈與現任藏家，瑞士，1970年代





# A PAIR OF LARGE CLOISONNE TRIPOD CENSERS

## QIANLONG MARKS AND PERIOD

each with a globular body set on three stout cabriole legs and surmounted by a short cylindrical neck and a wider upright mouth, the shoulder affixed with a pair of tall S-curved handles, the entirety covered in continuous polychrome lotus and chrysanthemum scrolls against a turquoise ground, the coiling vines issuing spirals of new growth in bright alternating colors, the dense pattern

interrupted only by six foliate-rimmed navy-ground 'scrolling lotus' medallions evenly spaced around the body and a large chrysanthemum blossom at the underside of the belly, gilt bands at the feet and the edges of each segment, a six-character reign mark incised at the rim, one censer with a metal liner (3)

Width 17 in., 43.1 cm

## PROVENANCE

American Private Collection, acquired in the 1950s-60s (by repute).

The present lavishly decorated pair of censers exemplify the high level of artistic and technical achievement of cloisonné enamel craftsmanship during the Qianlong period (r. 1736-1795). Cloisonné enamel censers of this type were likely used to furnish the temples located within the imperial compound.

Compare a censer with cover, but with a more globular body and decorated with geometric *kuilong* and floral scrolls, from the Alfred Morrison Collection and Fonthill Heirlooms, sold at Christie's London, 18th October 1971, lot 110, and again at Christie's Hong Kong, 1st December 2010, lot 3032; one decorated with floral scrolls, illustrated in Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, London, 1962, pl. 70; another enameled with



archaistic motifs, sold at Christie's New York, 26th March 2010, lot 1183; and a smaller censer decorated with an interlacing lotus design, illustrated as part of a five-piece altar set, in the Palace Museum, Beijing, published in *Compendium of Collections in the Palace Museum. Enamels. 3. Cloisonné in the Qing Dynasty (1644-1911)*, Beijing, 2011, pl. 6.



\$ 60,000-80,000

清乾隆 銅胎掐絲琺瑯開光番蓮紋  
朝冠耳三足爐一對

《大清乾隆年製》款

來源

美國私人收藏，得於1950年代至1960年代  
(傳)



PROPERTY FROM A PRIVATE COLLECTION

**A RARE PAIR OF BLACK AND GILT LACQUER  
'DRAGON' LANTERN STANDS**

**QING DYNASTY, 18TH CENTURY**

each stand emerging from an elaborate tripod stepped base, the three slab feet carved and gilt with scrolling clouds and *leiwen*, separated by three dragon heads emerging from the center pole decorated with further clouds wisps, the feet joined to the pole by ornate tapering spandrels of archaistic angular scrolls with details picked out in gilt, the detachable long staff finely carved in high relief with a brightly gilt, five-clawed dragon boldly coiled amid further clouds and extending the entire length of the black lacquered pole decorated with a gilt trellis pattern, the fierce head of the mythical beast arching over the top to form the lantern support; **together with** a pair of associated lanterns, 19th century, each of square-section carved with an openwork crown of red-and-gilt lacquer above a pierced waist the center section with upper and lower red and gilt lacquer openwork borders joined by slender knopped *zitan* columns at the corners and a wood frame enclosing four reverse-painted glass panels with floral sprays, wired for electricity (6)

Height 89½ in., 227.3 cm

**PROVENANCE**

Pelham Galleries, London, June 1988.

The ornate, intricate lacquer work and prominent dragon motif of the present lot indicates that the pair was likely to have been amongst the most lavish furnishings of the 18th century. Lantern stands of this kind were used for nighttime illumination of one of the many rooms of the grandest residential complexes. Although glass was introduced in the 18th century it is most likely that the present pair of stands originally suspended globular inside-painted horn lanterns. The dragon-head base and coiled-dragon-form stand is a motif seen in other media in the Qianlong period, for example a large cloisonné and gilt stand from the collection of Samuel Avery, illustrated in *Avery Collection of Ancient Chinese Cloisonnes*, Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, 1912, cat. no. 84.

Related examples to the present pair include a pair with similar bases and gilt phoenix-head tops seen in a painting from an album 'Strolling in the Moonlight' by Chen Mei (c. 1694-1745) illustrated in *The Golden Exile: Pictorial Expressions of the School of Western Missionaries' Artworks of the Qing Dynasty Court*, Museu de Arte de Macau, Macau, 2002, cat. no. 45, and a phoenix-head *zitan* pair photographed in a reception room in *Imperial Life in the Qing Dynasty, Treasures from the Shenyang Palace Museum*, Singapore, 1990, p. 58. Compare also a smaller pair of black lacquer and gilt phoenix-head lantern stands sold at Christie's Hong Kong, 7th July 2003, lot 60, and another pair described as 18th century and imperial of *zitan* wood also sold at Christie's Hong Kong, 28th November 2012, lot 2041.

**\$ 80,000-120,000**

清十八世紀 黑漆描金龍紋燈籠架一對

及 清十九世紀 朱漆描金配紫檀燈籠一對

來源

Pelham Galleries, 倫敦, 1988年6月





**A PAIR OF LARGE BRONZE 'DRAGON'  
CANDLESTICKS**  
**QIANLONG MARKS AND PERIOD**

each with a straight foot supporting a bell-shaped base surmounted by a tall conical shaft fitted with a large lower tray with an everted rim and a small upper tray with a central pricket, the bell-shaped base cast in very high relief with two pairs of confronting five-clawed dragons contesting 'flaming pearls', their ridged spines twisting with the motion of their scaly bodies, flames and whiskers flowing from skin over the surrounding cloud wisps, all between a band of pendent cicada-form lappets below and *ruyi*-head bands above, the 'dragon' motif repeated around the pillar and the exterior of each tray, the foot similarly decorated save for a horizontal panel with a six-character reign mark in relief, a circular plate sealing the underside of the foot, the patina a rich chocolate brown, the circular base carved of white marble with four cloud-form feet, a central band of cloud pattern, and an upper band of petal-lappets (4)  
Height 19 $\frac{7}{8}$  in., 50.5 cm

**PROVHEAD**

British Private Collection, acquired in Hong Kong in the early 20th century (by repute).

**\$ 200,000-300,000**



Striking for their large size and finely executed design of imperial dragons, this pair of candlesticks belongs to a rare group of altar wares commissioned by the Qianlong Emperor to furnish the many shrines, temples and ritual spaces within the compounds of the Imperial palaces. Made from the finest materials, including cloisonné enamel, bronze and porcelain, these wares were often placed in front of altars as part of a five-piece altar set (*wugong*), which typically comprised an incense burner flanked by two candleholders and vases. Each piece of the garniture played an essential part within the altar: candlesticks held candles, the light from the flames representing the offering of light to dispel the darkness of ignorance; vases held flowers, which were offered both for their beauty as well as reminders of impermanence; and the censer at the center was used to hold incense that was not only meant to fill the room with fragrance but also to carry prayers skyward.

Complete sets are extremely rare, although one with related design in Xianruo Temple, located in the garden of Cining Gong (Palace of Compassion and Tranquility) where the empress and consorts conducted Buddhist religious ceremonies is illustrated in situ in *Qingdai gongting shenghuo*, Hong Kong, 1985, p. 299, pl. 467; and another set was sold in our Hong Kong rooms, 11th April 2008, lot 2826.

Candlesticks of this type, but with variations in the minor design bands, include a pair sold in our London rooms, 5th June 1981, lot 73; another pair sold at Christie's New York, 30th November 1984, lot 557; and a single piece sold in our Hong Kong rooms, 9th November 2011, lot 331.

A universal monarch at the center of the world, the Qianlong Emperor lent his support to a variety of religious institutions, including Daoist and Buddhist temples, as well as Manchu shamanic shrines and the buildings and altars that housed the so-called 'State Religion', the worship of impersonal Heaven. Garniture sets were used at official sites, such as the Temple of Ancestors in the Forbidden City, and at non-official halls including the Shouhuangdian located in Jinshin, the park that lay immediately north of the Shenwu gate within the grounds of the Imperial Palace. While state ancestral halls feature Nurgaci (the dynastic founder) as the primary object of worship, halls such as the Shouhuangdian functioned as the imperial equivalent of a family ancestral hall for the descendants of Qianlong where his grandfather, the Kangxi Emperor, was the primary object of worship. Non-state halls of worship were also used for domestic ritual performance conducted by imperial family members.

清乾隆 銅趕珠雲龍紋燭臺一對

《大清乾隆年造》款

來源

英國私人收藏，二十世紀初得於香港（傳）











275A (DETAIL)



276 (DETAIL)

## 275A

PROPERTY FROM THE JUNKUNC COLLECTION

### AN IMPERIAL EDICT SCROLL QING DYNASTY

silk brocade woven with a dragon-cloud border and mounted as a handscroll, the texts written in both Chinese and Manchu script, the Chinese reading from right to left and the Manchurian from left to right, the opening section woven with two dragons flanking the characters *gaoming* ('imperial mandate'), repeated in the Manchurian section, signed with six different dates: 17th day, 12th month, 54th year of Qianlong; 17th day, 12th month, 8th year of Jiaqing; 17th day, 12th month, 15th year of Jiaqing; 2nd day, 8th month, 1st year of Daoguang; 17th day, 12th month, 20th year of Daoguang; 18th day, 12th month, 2nd year of Gaungxu, showing the line of hereditary succession to a military general title  
Length 202¾ in., 515 cm; Width 12⅞ in., 32 cm

#### PROVENANCE

Nagatani, Inc., Chicago, 15th October 1968.  
Collection of Stephen Junkunc, III (d. 1978).

**\$ 20,000-30,000**

清 世襲誥命文書

來源

Nagatani, Inc., 芝加哥, 1968年10月15日  
史蒂芬·瓊肯三世(1978年逝)收藏

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PROPERTY FROM A CANADIAN FAMILY COLLECTION

### AN IMPERIAL EDICT SCROLL DATED JIAQING 6TH YEAR, CORRESPONDING TO 1801

mounted as a handscroll, made from different colored brocade woven with a dense pattern of clouds, inscribed in Chinese and Manchurian, the Chinese reading from right to left and the Manchurian from left to right, the opening section decorated with two dragons flanking the characters *fengtian gaoming* ('imperial mandate of heaven'), repeated in the Manchurian section  
Length 164½ in., 417.8 cm; Width 12⅞ in., 31.3 cm

#### PROVENANCE

A diplomatic family serving in the Canadian Foreign Service, acquired in the 1960s, and thence by descent.

**\$ 10,000-15,000**

嘉慶六年(1801年) 誥命文書

來源

加拿大外交官家族, 得於1960年代, 此後家族傳承

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

# A BEIJING ENAMEL TRIPOD CENSER

## YONGZHENG MARK AND PERIOD

of compressed spherical form, raised on three short, tapered feet, the metal body finely enameled with an elegant floral meander of pink and blue peony blooms borne on sinuous stems issuing twisting green leaves all on a bright yellow ground, the gilt metal rim set with a pair of upright loop handles to either side, the interior turquoise-enameled, the base with a four-character reign mark enameled in red on a white ground within a double square  
Height 2¾ in., 7 cm

## PROVENANCE

Collection of Mr. and Mrs. Reginald Toms.  
Sotheby's London, 8th June 1995, lot 54.  
Sotheby's New York, 8th September 1996, lot 104.



Exceedingly rare, the present Yongzheng period tripod censer most closely compares to another of the same form, but with peach-form reserves against the yellow-ground peony meander sold at Christie's Hong Kong, 3rd November 1998, lot 1050. See also another closely related censer, but Kangxi period, included in Hugh Moss, *By Imperial Command*, Hong Kong, 1976, pl. 1. Another Kangxi period example of similar form but lacking handles is illustrated in *Sotheby's Hong Kong Twenty Years, 1973-1993*, Hong Kong, 1993, pl. 416, and sold in our Hong Kong rooms, 21st May 1980, lot 267.

\$ 30,000-50,000

清雍正 銅胎畫琺瑯黃地纏枝蓮紋朝天耳三足爐

《雍正年製》款

來源

Reginald Toms 伉儷收藏

倫敦蘇富比1995年6月8日，編號54

紐約蘇富比1996年9月8日，編號104





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PROPERTY FROM THE JUNKUNC COLLECTION

**AN ARCHAISTIC PAINTED ENAMEL WATERPOT  
QIANLONG MARK AND PERIOD**

of compressed cylindrical form, the rounded shoulder surmounted by a short galleried rim, the metal body finely enameled with a central band of four pairs of bright blue confronting *kui long* divided by abstracted *taotie*, set between rows of *lei wen* and a yellow, pink and blue stiff leaf foliate border encircling the shoulder, all on a ground of pale turquoise, the interior and base white-enameled, the base with a four-character mark within a double square in red enamel

Diameter 2 ¼ in., 5.7 cm

**PROVENANCE**

Nagatani, Inc., Chicago, 1st November 1952.  
Collection of Stephen Junkunc, III (d. 1978).

\$ 6,000-8,000

清乾隆 銅胎畫琺瑯仿古夔龍紋水盂

《乾隆年製》款

來源

Nagatani, Inc., 芝加哥, 1952年11月1日  
史蒂芬·瓊肯三世 (1978年逝) 收藏





**A PAINTED ENAMEL TRIPOD CENSER AND COVER**

**QING DYNASTY, 18TH CENTURY**

the deep U-form vessel raised on three tall tapering legs and set with a pair of upright loop handles to either side of the rim, finely enameled overall with lotus scrolls comprised of lush pink flowers issuing delicate curling green leaves and tender buds, interrupted at the center with a gilt-enameled band of archaic scrollwork, and a border of gilt overlapping stiff leaves encircling the top of each leg, all on a bright turquoise ground, the domed cover similarly decorated and pierced with six gilt *ruyi*-form apertures and a row of overlapping petals around the double-tiered *lingzhi*-form gilt finial, the interior turquoise-enameled (2)

Height 6½ in., 16.5 cm

**PROVENANCE**

French Private Collection.

**\$ 30,000-50,000**

清十八世紀 銅胎畫琺瑯松石綠地番蓮紋朝天耳三足蓋爐

來源  
法國私人收藏



**A RARE YELLOW-GROUND CANTON ENAMEL  
EGG-FORM BOX AND COVER**

**QING DYNASTY, 18TH / 19TH CENTURY**

the tapering lower section finely painted with two scholars, one standing with a fan, the other, the Tang poet Li Bai resting by a wine jar, separated by two rectangular panels enclosing poetic inscriptions, the hinged high-domed cover with two figures, a fisherman and nearby attendant with a basket, divided by fruit-form reserves enclosing further inscriptions, all against a rich yellow ground, the interior white-enameled, the gilt-copper rims incised with foliate motifs, a small aperture below the metal catch  
Height 3½ in., 8 cm

**EXHIBITED**

*Chinese Painted Enamels*, Ashmolean Museum, Oxford, England, 1978, cat. no. 113.

*Oriental Works of Art*, Gerard Hawthorn Ltd., London, 2005, cat. no. 67.

**\$ 5,000-7,000**

清十八 / 十九世紀 銅胎畫琺瑯黃地人物圖  
開光詩文橢圓蓋盒

**展覽**

《Chinese Painted Enamels》，阿什莫林博物館，  
牛津，英國，1978年，編號113

《Oriental Works of Art》，Gerard Hawthorn Ltd.，  
倫敦，2005年，編號67



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**A QUATREFOIL CANTON ENAMEL 'EUROPEAN  
SUBJECT' DISH**

**QING DYNASTY, 18TH CENTURY**

with shallow, upright sides around the shaped perimeter, the interior painted in bright enamels with elegantly dressed men and women gathered on a garden terrace appreciating various *objets d'art*, the city's buildings and treetops in the distance, the cavetto with abstracted lotus scroll painted in *grisaille*, the exterior with polychrome lotus scroll interspersed with portrait medallions, the base with two men sailing toward European-style buildings set in a Chinese-style mountainous landscape  
Length 11 in., 29.9 cm

**\$ 5,000-7,000**

清十八世紀 銅胎畫琺瑯西洋人物圖海棠式盤



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PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

# A PAIR OF CANTON ENAMEL HU-FORM VASES AND COVERS

## QIANLONG MARKS AND PERIOD

each of flattened quatrefoil section with the pear-shaped body supported on a splayed foot and sweeping to a broad neck flanked with archaic phoenix-form handles, finely painted in bright *famille-rose* enamels on a turquoise ground with a dense floral meander centered on a large lotus blossom issuing further leafy blooms, below a foliate band set between two spearhead borders in blue and yellow, further floral meanders around the neck and foot between ribbon-twist borders around the rim and base, the conforming cover similarly decorated and surmounted with a bud-form knob, the interior enameled turquoise, the base white-enameled with a six-character mark in blue within a double square (4)  
Height 17¾ in., 45 cm

## PROVENANCE

Collection of the Hon. Mrs. Nellie Ionides (1883-1962).  
Sotheby's London, 18th February 1964, lot 182.  
Sotheby's London, 8th November 1994, lot 355.  
The Chinese Porcelain Company, New York.

## LITERATURE

R. Soame Jenyns and William Watson, *Chinese Art II*, New York, 1966, pl. 110.

Compare further Qianlong mark and period painted enamel vessels referencing archaic bronze forms, such as a *hu*-form vase decorated with floral roundels against white ground, in the National Palace Museum, Taipei, included in the Museum's exhibition *Enamel Ware in The Ming and Ch'ing Dynasties*, Taipei, 1999, cat. no 145; and a pair of *gu*-form vases, decorated with foliage and leaves against a turquoise ground, sold at Christie's Paris, 8th June 2010, lot 218.

\$ 60,000-80,000

清乾隆 銅胎畫琺瑯松石綠地纏枝番蓮紋海棠式雙耳蓋壺一對

《大清乾隆年製》款

來源

Hon. Nellie Ionides 夫人 (1883-1962) 收藏  
倫敦蘇富比1964年2月18日，編號182  
倫敦蘇富比1994年11月8日，編號355  
The Chinese Porcelain Company，紐約

出版

R. Soame Jenyns 及 William Watson，《Chinese Art II》，紐約，1966年，圖版110





## A BLUE GLASS VASE

## JIAQING SEAL MARK AND PERIOD

of *ganlanping* form, the tall, slightly waisted foot expanding to a globular midsection then narrowing again to a long, waisted neck, the glass a translucent cobalt tone, the base with a wheel-cut four-character seal mark within a square

Height 7¼ in., 18.4 cm

\$ 8,000-12,000

清嘉慶 藍料橄欖瓶

《嘉慶年製》款



PROPERTY FROM A PRIVATE COLLECTION

**A PAIR OF CANTON ENAMEL GARDEN SEATS**  
**QING DYNASTY, 18TH / 19TH CENTURY**

each of quatrefoil section, finely enameled to the exterior with a floral meander the sinuous stems bearing colorful flowerheads and issuing curling leaves, all reserved on deep blue ground with gilt diaper-pattern decoration, each lobe with a pair of bats and phoenix with interlocking wings framing an oval aperture bisected by a *ruyi*-head band, all below a *ruyi*-head border and a recessed waist with pink elongated *kuilong* on green ground and a further *ruyi* band encircling the base, the interior enameled a pale yellow (2)  
 Height 18½ in., 47 cm

**PROVENANCE**

Christie's London, 19th February 1986, lot 181.

A nearly identical pair to the present but each enclosing a *gu*-shaped central column, was sold at Christie's Hong Kong, 30th April - 2nd May 1995, lot 593. A related openwork seat of different pattern was sold in our London rooms, 9th November 2011, lot 412.

**\$ 20,000-30,000**

清十八 / 十九世紀 銅胎畫琺瑯藍地纏枝團  
 花紋坐墩一對

來源

倫敦佳士得1986年2月19日，編號181







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PROPERTY FROM THE MRS. JAMES BISHOP  
PEABODY COLLECTION

**A SMALL INLAID LACQUER TABLE  
SCREEN**

**QING DYNASTY, 18TH / EARLY 19TH  
CENTURY**

finely inlaid with hardstones, coral, ivory, and mother-of-pearl to one side with a lotus pond scene, detailed with two large lotus blossoms supported on long slender stems issuing from the water, accompanied by large lotus leaves and an attendant bud, with a dragonfly hovering above, all against a black lacquer ground, the reverse with ten *shou* characters written in different calligraphic styles, followed by two auspicious seals reading *huafeng sanzhu* and *tianbao jiuru*, all reserved on a red lacquer ground, within a *hongmu* wood frame and stand  
Height 9¼ in., 23.5 cm

**PROVENANCE**

Collection of Heber R. Bishop (1840-1902).  
Collection of James C. Bishop (1870-1932).  
Collection of Mary C. Bishop Peabody (1893-1980).  
Collection of James B. Peabody (1922-1977),  
and thence by descent.

• \$ 20,000-30,000

清十八 / 十九世紀初 黑漆嵌百寶  
荷塘佳色圖硯屏

來源

Heber R. Bishop (1840-1902) 收藏  
James C. Bishop (1870-1932) 收藏  
Mary C. Bishop Peabody (1893-1980) 收藏  
James B. Peabody (1922-1977) 收藏，此後  
家族傳承



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PROPERTY FROM A NEW YORK COLLECTION

**A 'HUANGHUALI' TWO-TIERED  
PICNIC BOX AND COVER, THE**

**QING DYNASTY, 18TH / 19TH  
CENTURY**

of rectangular form, with two beaded-rimmed trays stacked above one another, the upper containing an additional fitted shallow tray, below a conforming cover, all on a base frame set with uprights flanked by shaped spandrels, joined at the top with an arched handle, the edges all reinforced by metal strap mounts and secured by a long metal pin  
Height 8½ in., 20.6 cm; Width 12½ in., 32.1 cm;  
Depth 7¼ in., 18.4 cm

• \$ 7,000-9,000

清十八 / 十九世紀 黃花梨兩撞提盒



**A PAIR OF 'HUANGHUALI'  
HORSESHOE-BACK ARMCHAIRS,  
QUANYI**

**QING DYNASTY, 18TH CENTURY**

each with a slender, generously curved five-segment top rail extending beyond the front corner posts and terminating in outscrolled handgrips above shaped spandrels, the sinuous S-form central splat flanked by beaded and shaped flanges, the hard-mat seat supported underneath by two transverse stretchers, set into the rectangular molded edge frame, all above neatly cusped and beaded aprons with long flange brackets on three sides, the back with a plain spandrelled apron, the legs of half-round section joined by stepped stretchers above beaded aprons (2)

Height 40 in., 101.6 cm; Width 24 in., 61 cm;  
Depth 18 $\frac{3}{8}$  in., 46.7 cm

**PROVENANCE**

Christie's New York, 28th March 1996, lot 254.  
Sotheby's New York, 18th-19th March 2014,  
lot 421.

Horseshoe-back armchairs are derived from chairs of nearly identical shape made of pliable lengths of bamboo, bent into a U-shape and bound together by natural fibers. These chairs were lightweight, sturdy, and strong. Fast growing and plentiful, bamboo was powerfully evocative to sophisticated urban dwellers of a simpler, rural life.

The bamboo horseshoe-back armchair was an appealing design due to its lightweight, sturdy and practical form. Moreover, bamboo has many positive associations in Chinese culture. Over time, this popular design was interpreted in wood. The cabinet maker had to either bend the wood to make the curved crestrail, which was not possible with dense tropical hardwoods, or construct it of lighter, less durable woods that did bend. Desiring to use beautiful tropical hardwoods, cabinet makers found a solution in an ingenious joinery technique that applied an equal amount of pressure to two sides of two interlocking slightly curved elements. The two pieces fit together with a cut-out to accommodate a tapered wood pin that when inserted put pressure on the two pieces, locking them firmly in place.

A series of these joins connected together, each forming a section of the overall curve of the U-shaped crestrail, created a single, strong unit. When lacquered, the underlying joinery was not visible and virtually impossible to wrest apart. For chairs made of *huanghuali*, *zitan*, or other hardwoods, the beauty of the wood grain enhanced the appeal, and the sections were reinforced by hot animal glues.

For similar horseshoe-back chairs with barbed flanged-splats and cusped aprons, compare two pairs sold in these rooms, 19th March 2013, lot 484 and 15th March 2016, lot 27, and third single armchair in our Hong Kong rooms, 5th April 2015, lot 2848.

• \$ 60,000-80,000

清十八世紀 黃花梨圈椅一對

來源

紐約佳士得1996年3月28日，編號254

紐約蘇富比2014年3月18至19日，編號421



WORKS OF ART SOLD TO BENEFIT THE BERKSHIRE MUSEUM

**A TEN-PANEL COROMANDEL 'BIRTHDAY' SCREEN**

**QING DYNASTY, KANGXI PERIOD, DATED JISI YEAR, CORRESPONDING TO 1689**

the rectangular panels forming a continuous composition, the front with carved polychrome decoration depicting a joyous gathering of the Daoist pantheon within the fantastic setting of the Turquoise Pond, *Yaochi*, on the paradisiacal Mount Kunlun, the rolling waves of the pond shown cresting as the numerous immortals ascend on their way towards a rocky grotto and the God of Longevity, Shou Lao sitting in anticipation of the celebratory event, as Xiwangmu, the Queen Mother of the West and her jade maidens approach from the upper left along with a host of celestial female musicians, the scene enclosed by a band of alternating *wanzi*-filled lozenges and roundels with cranes or *shou* characters, a four-clawed dragon pursuing a 'flaming pearl' at each end of the screen, a border of flowers above and a border of mythical beasts below, the reverse painted with gilt inscriptions honoring the birthday of a high official named Wang, surrounded by a red and gilt keyfret band, a wide border painted with the 'Hundred Antiques', and an outer border of scrolling lotus in gilt polychrome, all against a black lacquer ground, a red-lacquer scrolling apron between the feet

Height 94 $\frac{5}{8}$  in., 240.5 cm; Width of each panel 20 in., 50.8 cm

**EXHIBITED**

Berkshire Museum, Pittsfield, MA.

The term 'Coromandel' refers to the name given to the south eastern Indian coast (today forming part of the present-day states of Andhra Pradesh and Tamil Nadu), where Europeans established trading posts in the late 16th and 17th centuries, and Chinese junks docked to transfer lacquerwares to European vessels. The technique refers to a type of lacquer known as *ke hui* (literally 'incised ash'), consisting of a smooth surface in which designs were carved out and colored with oil or lacquer pigments. They are believed to have been principally manufactured in Fujian province south of Shanghai to serve the domestic market and were aimed at affluent merchants and civil servants, who aspired to the inlaid lacquer screens produced in the imperial workshops.

Most screens of the period feature twelve rather than ten panels, however, the dated inscription on the present screen indicates it was privately commissioned on the occasion of a significant birthday. An example of a twelve panel screen dated to 1693 sold in our London rooms, 8th November 2017, lot 38 and another but also depicting a 'Daoist Pantheon' dated to 1700 also in our London rooms, 15th May 2013, lot 342.

**\$ 80,000-120,000**

清康熙己巳年 (1689年) 髹漆加彩群仙祝壽圖十扇屏風

《己巳歲孟秋月》款

展覽

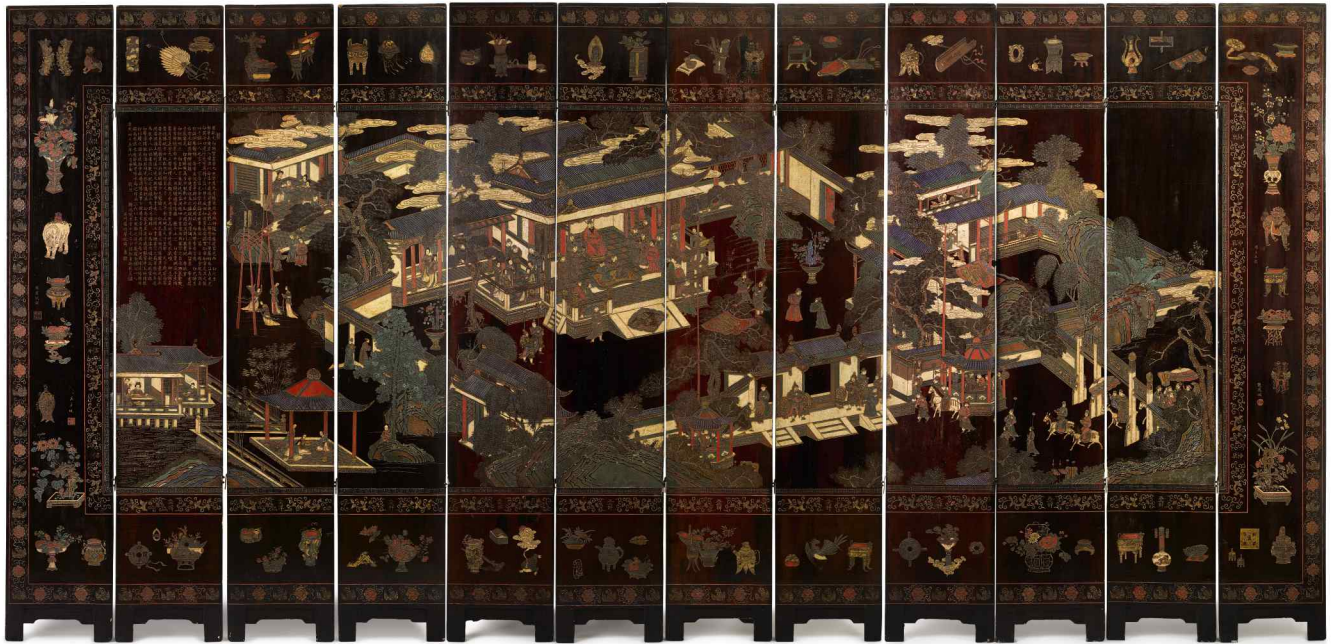
伯克郡博物館，皮茨菲爾德，麻省











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PROPERTY OF A NEW YORK PRIVATE  
COLLECTOR

**A TWELVE-PANEL BROWN LACQUER  
AND POLYCHROME COROMANDEL  
SCREEN**

**QING DYNASTY, 19TH CENTURY**

the panels carved with continuous scene depicting the birthday celebration of the renown Tang dynasty general Guo Ziyi, the dignitary enjoying the entertainment and receiving guests bearing tribute, surrounded by women and children at play, the reverse with the 'Hundred Birds' motif, with inscription an apocryphal Kangxi date, all set within elaborate, varying borders and raised on rectangular feet  
Height 113 in., 287 cm; Width of each panel 19 in., 48.3 cm

**PROVENANCE**

Stair and Co., New York, 1987.

**\$ 20,000-30,000**

清十九世紀 髹漆加彩郭子儀慶壽  
圖十二扇屏風

來源

Stair and Co., 紐約, 1987年

PROPERTY FROM A NEW YORK COLLECTION

**A 'HUANGHUALI' CONTINUOUS  
YOKEBACK ARMCHAIR,  
NANGUANMAOYI  
MING DYNASTY, 17TH CENTURY**

with an elegantly arched crestrail flattened in the center and curving down to join the slightly backward sloping rear posts continuing through the frame to form the back legs, and a well-figured wide rectangular S-shaped splat tenoned to the underside of the yoke and into the back rail of the seat frame, the serpentine arms pipe-jointed to shaped front posts, the rectangular seat frame, with molded edge, enclosing a soft-mat seat supported underneath by a pair of bowed stretchers, the legs joined by plain spandreed aprons and ascending height stretchers  
Height 48 in., 121.9 cm; Width 23¾ in., 60.3 cm; Depth 18 in., 45.7 cm

**PROVENANCE**

M.D. Flacks, London.

The restrained lines and minimal decoration serve to heighten the statuesque proportions and rich luster of the wood. The timber chosen for its lively whorl patterns, showing *huanghuali* wood at its best. The continuous yokeback armchair is one of the most classic of the scholarly Ming forms; a similar armchair with shaped aprons is illustrated in Robert D. Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, 1999, pl. 9. In discussing the form, the authors conjecture that the inspiration for the continuous top and arm rails might be found in bent bamboo construction popular in the Song and Ming dynasties and cite an illustration of the Wanli period *Kunqu* opera *The Tale of the Jade Hairpin* showing a pair of speckled bamboo tall back chairs with continuous crestrails. In addition, pottery examples of this form were found in the tomb of Pan Yunzheng dated to 1589, *op.cit.*, p. 52. A pair with inlaid decoration is illustrated in Nancy Berliner, *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries*, Museum of Fine Arts, Boston, 1996, p. 111. For another similar chair, see Nicholas Grindley, *Pure Form: Classical Chinese Furniture Vok Collection*, Museum für Ostasiatische Kunst Köln, Munich, 2004, pl. 10.

A pair of similar form, from the Richard Fabian Collection, was sold in these rooms, 15th March 2016, lot 7; another from the collection of Dr. S.Y. Yip was sold in our Hong Kong rooms, 7th October 2015, lot 111; and a related pair with different aprons sold in these rooms, 15th March 2017, lot 581.

• \$ 80,000-120,000

明十七世紀 黃花梨南官帽椅

來源

M. D. Flacks · 倫敦





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PROPERTY OF A MICHIGAN PRIVATE COLLECTOR

**A 'HUANGHUALI' 'FLORAL' BRUSHPOT, BITONG**

**QING DYNASTY, 18TH CENTURY**

the cylindrical form carved in low relief, forming six large upright overlapping petals gently curling at the rim, overlaid with three detached floral sprays emerging from rockwork  
Height 7 in., 17.8 cm

**PROVENANCE**

Sotheby's New York, 30th March 2006, lot 95.

• \$ 6,000-8,000

清十八世紀 黃花梨雕花石圖花式筆筒

來源

紐約蘇富比2006年3月30日，編號95

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PROPERTY OF A MICHIGAN PRIVATE COLLECTOR

**A 'HUANGHUALI' TREE TRUNK-FORM BRUSHPOT, BITONG**

**QING DYNASTY, 18TH / 19TH CENTURY**

of irregular outline, naturalistically carved to simulate the gnarled surface of a trunk with pierced hollows and knurled burr knots, a two-line poetic inscription to one side, *Liu long xi xing wan ren huan* ('Traveling West, His Majesties bring joy to all the people'), applied, conforming hardwood base  
Height 7 $\frac{3}{8}$  in., 18.7 cm

**PROVENANCE**

Sotheby's New York, 30th March 2006, lot 96.

• \$ 5,000-7,000

清十八 / 十九世紀 黃花梨樹椿形筆筒

詩文：

六龍西行萬人歡

來源

紐約蘇富比2006年3月30日，編號96



293

PROPERTY FROM A NEW YORK COLLECTION

**A 'ZITAN' DOCUMENT BOX AND COVER**

**QING DYNASTY, 18TH / 19TH CENTURY**

of rectangular form, the top comprised of a well-figured single panel with molded edges, the conforming lower section similarly carved from a single piece of timber, the hinges and oblong lock plate with cloud-form hasp of *baitong*  
Length 13 in., 33 cm

**\$ 6,000-8,000**

清十八 / 十九世紀 紫檀長方蓋盒



293

294

PROPERTY FROM A NEW YORK COLLECTION

**A JUMU FOOT REST, JIAOTA**

**QING DYNASTY, 18TH CENTURY**

of rectangular form, the top comprised of two sections each enclosing three cylindrical rollers, all raised on four short square-sectioned legs terminating in hoof feet  
Height 4½ in., 11.4 cm; Width 21¼ in., 54 cm;  
Depth 11⅞ in., 28.3 cm

**PROVENANCE**

M.D. Flacks, London.

**\$ 5,000-7,000**

清十八世紀 櫟木馬蹄足滾凳腳踏

來源

M. D. Flacks · 倫敦



294

## PROPERTY OF A GENTLEMAN

A 'ZITAN' WAISTED CORNER-LEG  
BENCH, CHUNDENGQING DYNASTY, 18TH / 19TH  
CENTURY

the rectangular frame with molded edge of typical miter, mortise and tenon construction enclosing a soft-mat seat supported underneath by three bowed transverse stretchers, resting on an associated base with a recessed waist and plain straight apron, made of one piece of wood and mitered, mortised, tenoned and half-lapped to square-section legs terminating in inward curved hoof feet  
Height 19½ in., 49.5 cm; Width 49½ in., 127.73 cm; Depth 20½ in., 52.1 cm

## PROVENANCE

Chinart, New York, 2001.

\$ 20,000-30,000

清十八 / 十九世紀 紫檀有束腰馬  
蹄足春凳

來源

Chinart, 紐約, 2001年



296

PROPERTY FROM A CANADIAN PRIVATE  
COLLECTION

**A BRONZE TRIPOD CENSER**

**17TH CENTURY**

the compressed globular body rising from three  
splayed feet to a short neck with a wide everted  
lipped rim, the bronze patinated to a deep  
golden-brown color, the underside cast with an  
apocryphal six-character Xuande mark within  
a rectangle

Diameter  $5\frac{1}{8}$  in., 12.8 cm

**PROVENANCE**

Collection of Major Oswald Stanhope Benbow-  
Rowe (1890-1940), and thence by descent.

**\$ 10,000-15,000**

十七世紀 銅鬲式爐

《大明宣德年製》仿款

來源

Oswald Stanhope Benbow-Rowe 少校 (1890-  
1940) 收藏，此後家族傳承



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297

**A BRONZE TRIPOD CENSER**

**17TH CENTURY**

the deep circular body rising to a wide flaring  
rim, cast as if on a stand with three elephant-  
head feet, the pierced handles with scrollwork,  
the base with an apocryphal six-character  
Xuande mark within a recessed rectangle

Diameter  $7\frac{3}{8}$  in., 19.8 cm

**\$ 6,000-8,000**

十七世紀 銅法盞爐

《大明宣德年製》仿款



297





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PROPERTY FROM A VIRGINIA PRIVATE COLLECTION  
A BRONZE QUADRANGULAR HU-FORM VASE  
YUAN DYNASTY

of rectangular section, each side similarly decorated, the rounded central section crisply cast with a large panel enclosing stylized roiling waves, surmounted by narrow panels of lozenge, stippled and stiff-leaf bands, the waisted neck flanked by a pair of lug handles with *leiwen*, all above a panel of fine scrollwork on the splayed foot  
Height 7 $\frac{3}{8}$  in., 18.7 cm

\$ 6,000-8,000

元 銅海水紋貫耳方壺

299

AN ARCHAISTIC BRONZE JUE  
QING DYNASTY, DATED QIANLONG THIRD  
YEAR, CORRESPONDING TO 1738

the U-shaped body supported on three curved blade feet and broadening to a long, cupped mouth, cast with a triple band of *leiwen* around the exterior and set with a beast-mask handle to one side and two posts at the rim, a ten-character dated inscription cast in relief under the mouth  
Length 6 $\frac{1}{2}$  in., 16.5 cm

\$ 4,000-6,000

清乾隆三年 (1738年) 銅仿古雷紋爵

銘文：

乾隆三年仲冬吉旦製



299



A LARGE ARCHAISTIC BRONZE TRIPOD CENSER  
LATE MING DYNASTY

the compressed globular body cast in low relief with a band of elongated *taotie* masks against a *leiwen* ground all supported on three stout cabriole legs issuing from beast masks and terminating in paw feet, the cylindrical *leiwen*-patterned neck surmounted by a stepped mouth expanding in three tiers and flanked by a pair of tall S-shaped handles issuing from the shoulder, the greenish-brown patina flecked with sage-green oxidation

Width 15 in., 38.1 cm

\$ 20,000-30,000

明末 銅獸面紋朝冠耳三足爐



**TWO SILVER-INLAID BRONZE  
BOTTLE VASES**  
**LATE MING DYNASTY**

each of pear-shaped form set on a low foot and rising to cylindrical neck and lipped rim, the body with a chocolate-brown patina and inlaid with silver wire in a scrolling lotus design around the body and an interlocking dragon motif beneath a keyfret band around the neck, gilt bands at the foot, shoulder, and mouth, one inscribed at the base with *Hu Wenming zuo* (2)  
Height of taller 4½ in., 11.4 cm

**\$ 6,000-8,000**

明末 銅錯銀纏枝蓮紋小瓶兩件

其一：《胡文明作》款





## A BRONZE 'LION' CENSER

17TH CENTURY

the compressed bombé form body rising from a tall splayed foot to a broad lipped rim, crisply cast on each side with a scene of lions at play chasing a brocade-covered ball amidst bamboo and rockwork, the recessed base inscribed with a mark reading *Yunjian Hu Wenming zhi*  
Diameter 5¾ in., 14.8 cm

\$ 5,000-7,000

十七世紀 銅佛獅戲繡球圖獅耳爐

《雲間胡文明製》款



303

**AN EXTREMELY RARE BRONZE  
CENSER**

**QING DYNASTY, YONGZHENG  
PERIOD, DATED JIYOU YEAR,  
CORRESPONDING TO 1729**

of stout cylindrical form, sturdily cast resting on three slim feet, the interior cast with two inscriptions reading *Liu Junren zhi* ('made by Liu Junren') and *Yancheng shizao* ('made in Yancheng'), the base with a four-character date mark reading *Yongzheng jiyou* within a recessed square

Diameter 4¼ in., 10.7 cm

**\$ 10,000-15,000**

清雍正己酉年（1729年）銅奩式爐  
《雍正己酉》款

銘文：  
劉俊人製 燕城施造



303



304

PROPERTY FROM A NEW YORK COLLECTION

**AN ARCHAISTIC GILT-SPLASHED  
BRONZE INCENSE-TOOL VASE**

**MING DYNASTY, 17TH CENTURY**

the cylindrical form rising to a waisted neck and everted rim, crisply cast with a wide band of cicada blades enclosing *taotie* masks against a *leiwen* ground, surmounted by a narrow band of confronting *kuilong* on further *leiwen* set with flanges and a pair of mask ring handles to either side, and a border of stylized *taotie* encircling the rounded shoulder, the warm dark brown patina scattered with irregular gilt splashes

Height 6⅜ in., 16.2 cm

**PROVENANCE**

Roger Keverne, London.

**\$ 4,000-6,000**

明十七世紀 銅灑金仿古紋獸耳活  
環小瓶

來源

Roger Keverne, 倫敦



304

**A LARGE GILT-SPLASHED BRONZE  
TWO-HANDLED BALUSTER VASE  
17TH / 18TH CENTURY**

cast in two sections, with the tall trumpet neck fitted into the top of the lobed baluster-form body, the splayed foot studded with bosses and a *ruyi*-head collar cast in high relief around the shoulder, the base of the neck with two raised fillets below a pair of cloud-form handles set to either side, a band of low-relief dragons and *leiwen* around the mid-section of the neck, the deep brown patina with irregular gilt splashes, the base with an apocryphal six-character Xuande mark

Height 18¾ in., 46.4 cm

**\$ 8,000-12,000**

十七 / 十八世紀 銅灑金雲耳大瓶  
《大明宣德年製》仿款







306

306

**A CLOISONNE ENAMEL TRIPOD CENSER**

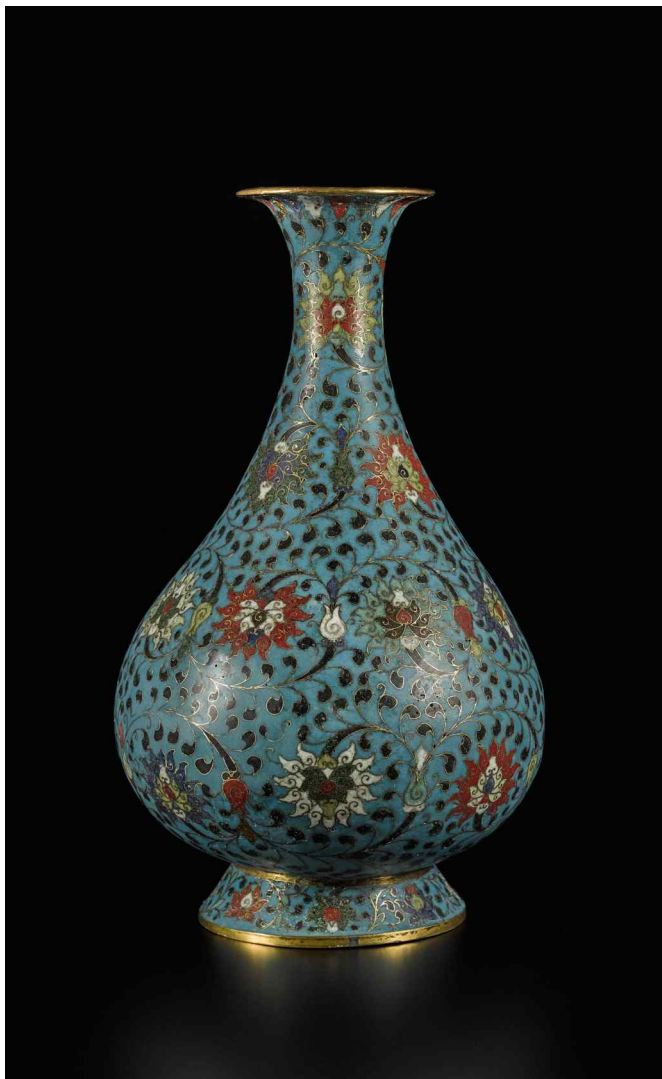
**MING DYNASTY, 16TH CENTURY**

the compressed bombé-form body rising from three short, tapered gilt legs and narrowing at the neck to the gilt rim set with two upright loop handles, decorated around the exterior with fruiting grapevine, the underside with four further florets, all reserved on a turquoise ground

Diameter 4¾ in., 12.1 cm

**\$ 5,000-7,000**

明十六世紀 銅胎掐絲琺瑯葡萄紋朝天耳三足爐



307

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**A CLOISONNE ENAMEL 'LOTUS' VASE**  
**MING DYNASTY, 16TH CENTURY**

of *yuhuchun* form, the pear-shaped body rising from a spreading foot to a waisted neck flaring at the rim, brightly decorated against a turquoise ground with four registers of lotus blossoms borne on dense meandering foliate scrolls, below a band of pendent *ruyi* heads encircling the rim, the foot similarly decorated with lotus scrolls

Height 13¾ in., 34 cm

**PROVENANCE**

Roger Keverne, London.

**\$ 5,000-7,000**

明十六世紀 銅胎掐絲琺瑯纏枝蓮紋玉壺春瓶

來源

Roger Keverne, 倫敦

A LARGE CLOISSONNE ENAMEL  
HU-FORM VASE

MING DYNASTY, 16TH / 17TH  
CENTURY

the pear-shaped body supported on a tall spreading foot and sweeping up to a waisted neck and flaring rim, patterned with five broad registers of polychrome lotus scroll against a turquoise ground, each bud and blossom comprising petals in contrasting colors, dark blue-ground bands with floral scrolls dividing each register

Height 23½ in., 59.7 cm

\$ 50,000-70,000

明十六 / 十七世紀 銅胎掐絲琺瑯  
纏枝蓮紋壺





309

## PROPERTY FROM A SOUTH CAROLINA PRIVATE COLLECTION

LOTS 309-311

**309**

### A WHITE JADE CARVING OF A PEACH QING DYNASTY, QIANLONG PERIOD

the fruit of flattened heart shape with crisply carved branches twisting across its top and wrapping around the sides, the leaves naturalistically rendered with veins and gentle folds, a small bat soaring on each side, the stone a milky tone with icy white inclusions  
Height 2 $\frac{3}{8}$  in., 6 cm

#### PROVENANCE

Collection of Edward D. King (1884-1968), New York, and thence by descent.

**\$ 8,000-12,000**

清乾隆 白玉雕福壽雙全把件

來源

Edward D. King (1884-1968) 收藏，紐約，  
此後家族傳承



310

**310**

### A PALE CELADON JADE CARVING OF A FISH QING DYNASTY, 18TH CENTURY

carved from a pebble, the plump fish laying atop a lotus leaf while nibbling the blossom, a further blossom rising to one side of its gently sloping tail, the smooth stone a faint celadon color with small russet inclusions  
Length 2 $\frac{1}{8}$  in., 5.4 cm

#### PROVENANCE

Collection of Edward D. King (1884-1968), New York, and thence by descent.

**\$ 4,000-6,000**

清十八世紀 青白玉雕連年有餘把件

來源

Edward D. King (1884-1968) 收藏，紐約，  
此後家族傳承



**A CELADON JADE RUYI SCEPTER  
QING DYNASTY, 19TH CENTURY**

the smooth, undulating shaft supporting a large *ruyi*-shaped head carved in relief with a bat suspending a beribboned lozenge above a *shou* character, two further bats swooping in to frame the auspicious character on either side, all within a raised border, at the opposite end of the shaft an openwork bat with pierced wings grasping the scepter in its mouth and paws, a loose ring carved under the bat for attaching a tassel, the stone of a whitish-green color flecked with opaque white inclusions  
Length 18¼ in., 46.4 cm

**PROVENANCE**

Collection of Edward D. King (1884-1968), New York, and thence by descent.

**\$ 30,000-50,000**

清十九世紀 青玉雕福壽雙全紋如意

來源

Edward D. King (1884-1968) 收藏，紐約，  
之後家族傳承





312

312

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

**A CELADON JADE ARCHAISTIC  
'CHILONG' VASE**

**QING DYNASTY, 18TH CENTURY**

of lobed *gu* form, the sinuous *chilong* carved in high relief crawling across the spreading foot, globular center, and tall flaring neck of the vessel, the glossy stone a pale sea-green color dappled with small white and russet inclusions  
Height 5½ in., 13 cm

**\$ 4,000-6,000**

清十八世紀 青玉雕螭龍紋海棠式  
花觚



313

313

**A PALE CELADON JADE CENSER AND  
COVER**

**QING DYNASTY, 18TH / 19TH  
CENTURY**

of *gui* form, the rounded sides supported on a splayed foot and set with a pair of upright everted handles, the body carved in relief with dissolved *taotie* masks against an incised *leiwen* ground, the domed cover carved with openwork lotus scroll beneath a band of lappets and a 'mythical beast' knob, wood stand (3)  
Width 5¾ in., 14.6 cm

**PROVENANCE**

East Coast Private Collection, acquired in Beijing circa 1900.  
Sotheby's New York, 17th-18th September 2013, lot 146.

**\$ 30,000-50,000**

清十八 / 十九世紀 青白玉雕獸面  
紋熏爐

來源

美國東岸私人收藏，約1900年得於北京  
紐約蘇富比2013年9月17至18日，編號146

PROPERTY FROM AN AMERICAN PRIVATE  
COLLECTION

**A PALE CELADON JADE ARCHAISTIC  
CENSER**

**QING DYNASTY, QIANLONG PERIOD**

of *gui* form, the bombé body supported on a circular stepped foot and set with two openwork handles issuing from 'beast masks', Western Zhou-style angular tabs suspended beneath the handles, the body carved with a band of dissolved *taotie* masks in relief against a *leiwen* ground, further beast masks in high relief above, a band of keyfret at the mouth, the base with a later-added Qianlong mark, the stone a faint green color with scattered traces of russet

Width 8¾ in., 22.2 cm

**PROVENANCE**

Collection of T.B. Kitson, Esq.  
Sotheby's London, 21st February 1961, lot 299.  
Sotheby's New York, 22nd-23rd March 1999,  
lot 408.

**\$ 30,000-50,000**

清乾隆 青白玉雕獸面紋簋式爐

《大清乾隆仿古》後加款

來源

T.B. Kitson 收藏

倫敦蘇富比1961年2月21日，編號299

紐約蘇富比1999年3月22至23日，編號408







315

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**A HAN-STYLE WHITE JADE CARVING  
OF A TURTLE DOVE**

**QING DYNASTY, QIANLONG PERIOD**

the bird resting with its two legs folded under the body, the wings tucked against its sides and the rounded feathers of the tail carved in openwork, the head nestled onto the back and turned slightly to one side with a curling plume rising above the neck, the stone a milky white with russet inclusions at the underside  
Length 2 in., 5.1 cm

**\$ 10,000-15,000**

清乾隆 白玉雕臥鳥把件



316

316

**A YELLOW AND BROWN AXE-FORM  
PENDANT**

**THE PENDANT SONG DYNASTY, THE  
RELIEF CARVING 18TH CENTURY**

the trapezoidal blade carved to each side with a prowling *chilong* beneath a band of abstract patterns, the pierced end surround by incised abstract motifs suggesting clouds, dragons, and bats, the stone a yellowish-celadon hue with opaque white and 'black coffee'-colored inclusions  
Length 2½ in., 6.3 cm

**\$ 4,000-6,000**

宋 玉雕仿古龍鳳紋斧形珮  
雕飾為清十八世紀

# A WHITE JADE 'DRAGON'-HANDLED CUP

## MING DYNASTY

the thin, bell-shaped sides supported on a low, straight foot, carved to either side with a dragon-form double-loop handle, the scaly beast standing on two feet, arching its back, and grasping the rim in its mouth, the long tail curling below forming the second loop, inscribed a with later-added Qianlong yuyong four-character mark to the base and a Jiaqing yuyong mark to the outside of the foot, the stone a milky white color with opaque white and scattered russet inclusions

Width 4 in., 10.2 cm

\$ 20,000-30,000

明 白玉雕龍耳盃

《乾隆御用》《嘉慶御用》後加款



**A PALE CELADON JADE RUYI  
SCEPTER  
QING DYNASTY, 19TH CENTURY**

of arched form, carved in relief with three shaped cartouches enclosing the 'Eight Immortals', all set within a landscape, detailed with gnarled pine trees and rockwork, the well polished stone an even pale celadon color with some cloudy-white inclusions  
Length 17 in., 43 cm

**PROVENANCE**

European Private Collection.  
Christie's London, 9th November 2010, lot 109.

**\$ 20,000-30,000**

清十九世紀 青白玉雕八仙圖如意

來源

歐洲私人收藏

倫敦佳士得2010年11月9日，編號109





319

PROPERTY OF A NEW YORK PRIVATE  
COLLECTOR

**A SPINACH-GREEN JADE BOWL  
QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides sweeping up from a  
straight foot to an everted rim, the interior  
and exterior sides polished to a silky finish,  
the recessed base incised with a six-character  
seal mark, the stone a dark olive green color  
dappled with lighter inclusions and flecks of  
hunter green  
Diameter 6⅞ in., 15.5 cm

**PROVENANCE**

Parish-Watson & Co., New York.  
Collection of Chester Dudley Tripp (1882-1974).  
Everson Museum of Art, Syracuse, New York.  
G. T. Marsh & Co., San Francisco, 10th May  
1979.

**EXHIBITED**

The Metropolitan Museum of Art, New York.

**\$ 10,000-15,000**

清乾隆 碧玉盃

《大清乾隆年製》款

來源

Parish-Watson & Co., 紐約

Chester Dudley Tripp (1882-1974) 收藏

伊弗森美術館，雪城，紐約

G. T. Marsh & Co., 舊金山，1979年5月10日

展覽

大都會藝術博物館，紐約



319



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**A SPINACH-GREEN JADE BOWL  
JIAQING MARK AND PERIOD**

the low rounded sides rising from a short  
foot to a slightly flared rim, the stone a deep  
moss-green color with russet and white  
striated inclusions, the base incised with a four-  
character reign mark  
Diameter 4½ in., 11.4 cm

**\$ 3,000-5,000**

清嘉慶 碧玉盃

《嘉慶年製》款



320





321

321

**A CELADON-JADE 'MYTHICAL BEAST' JOSS STICK HOLDER  
LATE MING DYNASTY**

deftly carved with the animal lying on its stomach, lifting its head, and bearing its teeth, a long beaded spine running from the back of the neck to the bifurcated bushy tail, three of the legs tucked under the body and its front left paw grasping a small jar, the center of the jar hollowed to support a joss stick, the stone a very pale green color, wood stand (2)  
Length 3 $\frac{7}{8}$  in., 9.8 cm

**PROVENANCE**

English Private Collection, acquired September 1970.

**\$ 4,000-6,000**

明末 青玉雕瑞獸香插

來源

英國私人收藏，得於1970年9月

322

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

**A WHITE JADE 'PEACH' WASHER  
QING DYNASTY, 18TH / EARLY 19TH CENTURY**

carved in the form of the fruit laying on its side with high-relief branches and leaves wrapping the exterior, the details naturalistically rendered, a bat swooping in just above one of the curling leaves, the interior well-hollowed, the stone an opaque creamy color with tinges of pale celadon and scattered faint russet inclusions

Width 4 in., 10.1 cm

**PROVENANCE**

Gump's, San Francisco.

**\$ 6,000-8,000**

清十八 / 十九世紀初 白玉雕壽桃形洗

來源

Gump's, 舊金山



322



323



324

323

**A PALE CELADON JADE PLAQUE  
QING DYNASTY, 19TH CENTURY**

carved to one side in shallow relief with the Tang dynasty poet Li Bai enjoying wine under a pine tree, the reverse with a line from Du Fu's poem 'Eight Immortals of the Wine Cup', signed *Zigang*, confronted *kuilong* flanking the aperture at the top, the stone of even pale celadon color  
Height 2½ in., 6.3 cm

**PROVENANCE**

Sotheby's New York, 17th-18th September 2013, lot 101.

**\$ 6,000-8,000**

清十九世紀 青白玉雕李白醉酒圖牌

《子岡》款

詩文：

天子呼來不上船 自稱臣是酒中仙

來源

紐約蘇富比2013年9月17至18日，編號101

324

**A PALE CELADON JADE 'CHILONG'  
SEAL**

**QING DYNASTY, QIANLONG PERIOD**

of square section with a canted upper edge, a *chilong* sprawled across the top of the seal, its legs extended in a crouch, its body forming an S-curve from the head to the bifurcated tail, the facial features and tufts of fur incised, the seal face uncarved

Width 1½ in., 3.8 cm

**\$ 4,000-6,000**

清乾隆 青白玉雕螭龍鈕章料





325

# PROPERTY FROM A HONG KONG PRIVATE COLLECTION

LOTS 325-335

325

## A CELADON AND BROWN JADE 'CHILONG' WATER POT

QING DYNASTY, 18TH / 19TH  
CENTURY

the oblong coupe with deep sides broadening toward the shoulder, the oval mouth opening to a well-hollowed interior, the exterior carved in high relief with three sinuous *chilong* of various sizes scaling the sides, two of the dragons confronting one another by the vessel's mouth and the third grasping a *lingzhi*, the pale green stone streaked with dark brown veins  
Length 5 in., 12.7 cm

\$ 6,000-8,000

清十八 / 十九世紀 青玉雕螭龍紋  
水盂



326

326

## A SMALL AGATE 'CHILONG' POURING VESSEL

QING DYNASTY, 18TH CENTURY

of oval section, the thinly carved walls rising to an undulating rim and a sloping spout, a sinuous *chilong* scaling the side opposite the spout, its bifurcated tail sweeping under the vessel to form a V-shaped foot, the stone a creamy white color with splashes of peach tones

Width 2 1/8 in., 5.4 cm

\$ 4,000-6,000

清十八世紀 瑪瑙雕螭龍紋小盃

A CELADON JADE 'TIGER' BRUSH  
WASHER

LATE MING DYNASTY

in the form of a rock-lined pond, *lingzhi*  
springing up between the stones, a tiger cub  
straddling a gap in the rocks, its fur incised  
along its twisted back, a second cub peeking  
up from the other side of the rocks, the stone a  
pale green color with fine russet striations  
Length 4 $\frac{3}{8}$  in., 11.1 cm

\$ 10,000-15,000

明末 青玉雕靈山瑞獸洗





328

328

**A PALE CELADON JADE 'MANDARIN DUCK' GROUP**

**QING DYNASTY, 18TH CENTURY**

the oval stone deftly carved into the form of a pair of Mandarin ducks swimming side-by-side, the larger duck affectionately reaching its head back to touch the smaller one, both ducks grasping lotus stems in their bills, the ribbon-like stems and attendant lotus pad and pod carved in openwork above the ducks, the stone a very pale green color with patches of russet skin at the lotus

Length 2¾ in., 6.9 cm

**\$ 6,000-8,000**

清十八世紀 青白玉雕銜蓮鴛鴦把件

329

**A WHITE JADE CARVING OF A MYTHICAL BEAST**

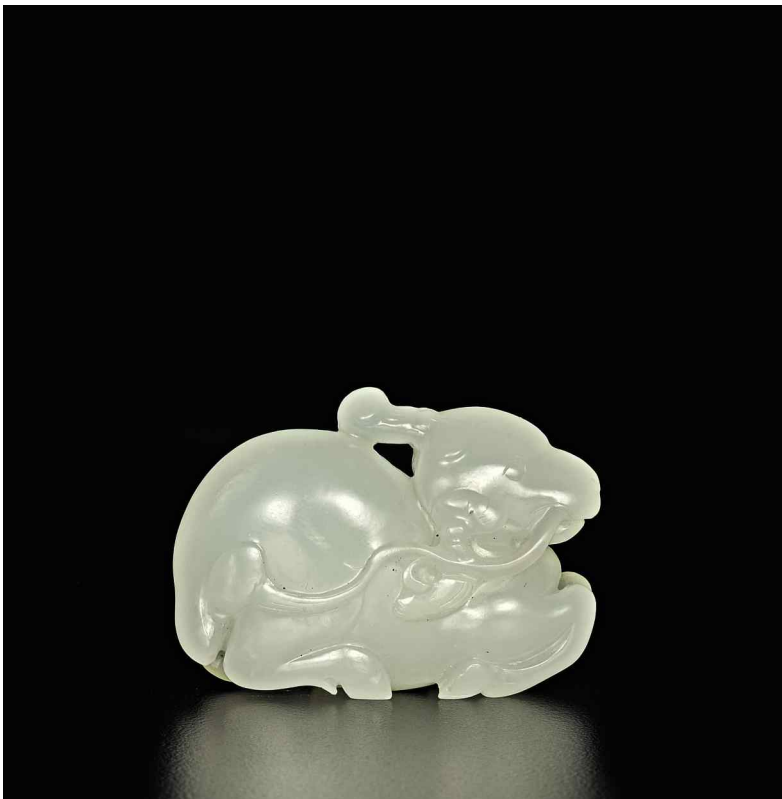
**QING DYNASTY, 18TH CENTURY**

the small oval stone worked to form a deer-like creature nibbling a *lingzhi* while laying recumbent with its legs folded beneath the body, the neck and head tucked back, a short *ruyi*-form antler rising from the crown of the head, the stone an even, icy white color

Length 1⅝ in., 4.1 cm

**\$ 5,000-7,000**

清十八世紀 白玉雕銜靈瑞獸把件



329



**A WHITE JADE 'SAN YANG' GROUP  
QING DYNASTY, 18TH CENTURY**

in the form of a recumbent ram grasping a large *lingzhi* stalk in its mouth, the blooming end of the fungus resting on the animal's back and supporting a *yin-yang* symbol, two baby rams curled up by their parent's chest, the rams' horns, fur, and hooves neatly carved, the stone an even pale green color  
Length 4 $\frac{3}{8}$  in., 11.7 cm

**\$ 10,000-15,000**

清十八世紀 白玉雕三羊開泰擺件





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**A PALE CELADON JADE  
'POMEGRANATE AND LOTUS' BELT  
BUCKLE**

**QING DYNASTY, 18TH CENTURY**

each part of oval section, one with an insect-form hook and a pair of ripe pomegranates borne on a leafy branch all carved in high relief, a circular button on the reverse; the other part with a rectangular aperture to accommodate the hook and carved to one side with a small bird sweeping down toward lotus pods and leaves, the reverse with a circular button, the stone an almost-white pale celadon color (2)  
Length of longer 2¾ in., 6.9 cm

**\$ 4,000-6,000**

清十八世紀 青白玉雕子孫連連紋帶釦



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**A WHITE JADE 'CHILONG' BELT  
BUCKLE**

**QING DYNASTY, 18TH CENTURY**

the larger part of the buckle carved with a 'dragon head'-form hook and a high-relief *chilong* crawling across the top surface, an oval button on the reverse; the smaller section with an oval aperture to accommodate the hook, the surface similarly carved with a *chilong* and the reverse with a raised button, the stone an even, white color (2)  
Length of longer 3⅞ in., 7.9 cm

**\$ 4,000-6,000**

清十八世紀 白玉雕螭龍紋帶釦

333

**A PALE CELADON JADE 'PEACH AND BAT' PENDANT**

**QING DYNASTY, 18TH / 19TH CENTURY**

of lobed rectangular shape with *ruyi*-form clouds along the top edge, one side carved in high relief with a bat alighting onto a pair of large ripe peaches, the fruits' leaves arching upward mimicking the curvature of the bat's outstretched wings, the reverse carved in low relief with a seal reading *fuluyin* ('the seal of happiness and prosperity'), pierced at the top, the stone a nearly-white pale celadon color  
Height 2½ in., 6.4 cm

**\$ 4,000-6,000**

清十八 / 十九世紀 青白玉雕富祿雙全紋珮

印文：富祿印



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**A CELADON JADE OPENWORK 'PEACOCK AND PEONY' OVAL PLAQUE**

**MING DYNASTY**

sensitively carved and pierced with a central peacock walking amidst rockwork and surrounded on all sides by luscious peony plants, the massive blossoms opening above the bird to reveal layer upon layer of petals, the lobed leaves sweeping in every direction filling the space, thin stems weaving lace-like in the background, the stone a pale green color with opaque white inclusions  
Length 4 in., 10.1 cm

**\$ 5,000-7,000**

明 青玉透雕一品富貴圖牌



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**A YELLOW AND RUSSET JADE 'MYTHICAL BEAST' PENDANT**

**QING DYNASTY, 18TH CENTURY**

of flat oval form, one side carved in relief with a prowling *chilong*, its legs and furcated tail stretching across the surface, the opposite side carved with a phoenix twisting its body in flight, pierced at one end, the stone pale yellowish-white with a caramel-colored skin particularly to the *chilong* side

Length 2½ in., 5.4 cm

**\$ 6,000-8,000**

清十八世紀 玉雕龍鳳紋珮

336

**A 'CHICKEN BONE' JADE 'PEACH AND BAT' GROUP**

**QING DYNASTY, 18TH / 19TH CENTURY**

the irregular boulder shape carved as a large peach borne on a leafing stem flanked by a further, smaller peach and a 'Buddha hand' citron, the central fruit with a bat in relief to one side and a *wan* symbol on the reverse, the stone of an opaque beige tone with dark brown and russet-pink highlights

Length 4¾ in., 12.1 cm

**\$ 5,000-7,000**

清十八 / 十九世紀 雞骨玉雕福壽萬全擺件



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**A SOAPSTONE FIGURE OF A SEATED LUOHAN  
QING DYNASTY, 18TH CENTURY**

leaning slightly to the proper left with the left arm extended downward supporting the body and the ankles crossed by the right hip with the right knee raised, the right arm bent at the elbow and holding a jewel between the forefinger and thumb, a loose robe falling in folds over the body and finely incised with a brocade pattern, the oval face with prominent cheekbones and eyes, the hairs on the head and face minutely incised and filled-in with black pigment, the stone shifting from blood-red at the head to yellowish-white and gray tones at the lower body, the hexagonal stand carved of matching stone and carefully incised with brocade patterns (2)

Height 5⅓ in., 13 cm

**\$ 6,000-8,000**

清十八世紀 壽山石雕羅漢坐像





338

**A 'DEHUA' ARCHAISTIC CENSER  
QING DYNASTY, 17TH CENTURY**

of *gui* form, the globular body supported on a circular foot and curling outward at the mouth for an everted rim, set to each side with a pair of handles issuing from simplified 'dragon masks', covered overall in an even, ivory-colored glaze, Japanese silver openwork cover, wood stand, two Japanese wood boxes (7)  
Width 6½ in., 15.5 cm

**\$ 8,000-12,000**

清十七世紀 德化白釉簋式爐



A 'DEHUA' FIGURE OF GUANYIN  
17TH / 18TH CENTURY

standing barefoot on a bank of swirling clouds, the face modeled with a serene expression with downcast eyes, pendulous earlobes and an *urna* mark on the forehead, the hair gathered in a high chignon secured by a *ruyi*-head tiara, robes draped over the rounded shoulders, open at the chest to reveal a beaded lotus necklace, the hands folded under the cascading billowing robes, the back impressed with a double gourd-shaped seal mark that reads *He Chaozong*  
Height 16 $\frac{3}{8}$  in., 41.5 cm

Standing with robes undulating gracefully in the wind, this figure of Guanyin is notable for its size, fine modeling and delicate posture. From the Ming and Qing dynasties to the present, the Dehua kilns in Fujian have made Guanyin figures such as the present piece for both the Chinese and global market, with most domestic images produced for devotion in both public and private shrines.

A closely related figure from the Kempe Collection was included in the exhibition *The Arts of the Ch'ing Dynasty*, The Oriental Ceramic Society, London, 1964, cat. no. 294. A figure of this type also with a He Chaozong mark, from the collection of Edward T. Chow, sold in our Hong Kong rooms, 19th May 1981, lot 465. Another similar figure, albeit smaller, was sold in our Hong Kong rooms, 24th November 1981, lot 377, again, 14th November 1989, lot 136, and for the third time, 2nd November 1998, lot 361. Related figures that sold in these rooms include a larger example, 11th July 1972, lot 146, and one of Guanyin with a diadem centering the Amida Buddha, 20th-21st November 1973, lot 460. See also an example that sold at Christie's Hong Kong, 29th May 2013, lot 2304.

\$ 40,000-60,000

十七 / 十八世紀 德化白釉觀音立像  
《何朝宗》款





340

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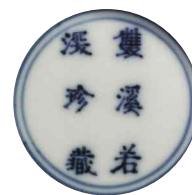
**A SMALL BLUE AND WHITE  
'HEAVENLY HORSE' DISH  
QING DYNASTY, KANGXI PERIOD**

the rounded sides set on a low, straight foot and rising to a gently everted foliate rim, reserve-decorated with a leaping 'Heavenly Horse' at the center and scattered prunus blossoms all against deep cobalt-blue coursing waves, the base with a six-character mark in underglaze blue reading *Shuangxi ruoshen zhencang* ('Precious Collection of the Deep Twin Streams'), Japanese wood box (3)  
Diameter 4 in., 10.1 cm

**\$ 4,000-6,000**

清康熙 青花海馬圖葵口小盤

《雙溪若深珍藏》款



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**A BLUE-GLAZED INCISED 'LOTUS'  
JAR  
QING DYNASTY, SHUNZHI PERIOD**

the ovoid body surmounted by a short neck with a lipped rim, incised with scrolling lotus spreading across the exterior issuing resplendent blooms and curling leaves all between a band of lotus petals below and a classic scroll above, covered in a dark cobalt glaze pooling in the recesses, the interior and base white, Japanese wood box (3)  
Height 9¾ in., 24.8 cm

**\$ 6,000-8,000**

清順治 藍釉暗花纏枝蓮紋罐

342

**A SMALL BLUE AND WHITE  
'FIGURAL' BOTTLE**  
MING DYNASTY, TIANQI /  
CHONGZHEN PERIOD

the globular body painted in inky cobalt tones with a deity and tiger traversing a garden of weeping willows, an attendant following with a picnic box, all beneath a band of pendent *ruyi*-heads, wood stopper, Japanese wood box (4)  
Height 4 $\frac{3}{8}$  in., 11.1 cm

\$ 6,000-8,000

明天啟 / 崇禎 青花人物故事圖小口瓶

343

**A POWDER-BLUE GROUND EWER  
AND COVER**  
QING DYNASTY, KANGXI PERIOD

the cylindrical body set with an S-curved spout opposite the handle, each side with a reserved quadrilobed panel painted in underglaze blue with flower sprays or the 'Hundred Antiques' all against a powder blue ground, the circular cover with a 'Buddhist lion' knob and a small aperture, Japanese wood box (4)  
Width 6 $\frac{1}{4}$  in., 16.9 cm

**PROVENANCE**

Marchant, London.

\$ 6,000-8,000

清康熙 灑藍地開光青花博古花卉圖茶壺

來源

Marchant, 倫敦



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# A FAMILLE-VERTE GARLIC-MOUTH VASE

## QING DYNASTY, KANGXI PERIOD

the baluster body rising from a splayed foot to a tall cylindrical neck molded with a horizontal rib, terminating in a bulbous mouth and everted rim, finely painted around the exterior with officials in a court setting, one kneeling and bearing a presentation tablet before a standing figure, flanked by attendants, the neck with bamboo sprays below a floret border at the rim  
Height 11 in., 28.1 cm

## PROVENANCE

Collection of J. Insley Blair (1870-1939).

## LITERATURE

*The J. Insley Blair Collection of Chinese Porcelain*, New York, 1925.

\$ 10,000-15,000

清康熙 五彩人物故事圖蒜頭瓶

《大明成化年製》仿款

來源

J. Insley Blair (1870-1939) 收藏

出版

《The J. Insley Blair Collection of Chinese Porcelain》，紐約，1925年



PROPERTY FROM A DISTINGUISHED NORTH  
AMERICAN PRIVATE COLLECTION

**AN UNDERGLAZE-BLUE COPPER-  
RED AND CELADON-GLAZED  
QUADRANGULAR VASE**

**QING DYNASTY, KANGXI PERIOD**

the tall, rectangular sides broadening toward the flat, square shoulder and surmounted by a trumpet neck, each side painted with a mountainous landscape within a double-line border, the sloping banks and distant peaks carved in low relief and glazed in pale celadon tones contrasting with the deep umber hues of the underglaze-red tree trunks and foliage and the inky cobalt passages of underglaze blue variously describing the rivers, mountains, ground, leaves, and pavilions, literati-style signatures reading Yunqiao or Qiaoyin and seals inscribed at the top of each panel, one panel with a poetic verse taken from a Tang dynasty poem by Wang Ji reading *shushu jieqiuse shanshan weiluohui* ('every tree is covered by the color of autumn, every mountain is glorified by the color of sunset'), floral sprays in underglaze blue at the corners of the shoulder, underglaze-blue and copper-red rockwork and flowers at the neck, the recessed base with an apocryphal four-character Chenghua mark in underglaze blue, wood stand (2)  
Height 21 $\frac{3}{8}$  in., 54.3 cm

Quadrangular porcelain vases with angled sides and trumpet necks were among the novel forms developed by potters of the Kangxi period (r. 1662-1722). Whereas vases of this form were typically painted in *famille-verte* enamels, the present example is distinguished by the use of underglaze-blue, copper-red, and celadon glaze, a palette that was normally reserved for round vases, brushpots, and jardinières. In addition to the shape and coloration, the use of literati-style inscriptions to mark the painted sides as if they were hanging scrolls is another trope characteristic of Kangxi era ceramicists.

**\$ 30,000-50,000**

清康熙 釉裏三彩秋山落暉圖方瓶

《成化年製》仿款

詩文：

樹樹皆秋色 山山惟落暉





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PROPERTY FROM A NEW YORK COLLECTION  
A LARGE FAMILLE-VERTE 'PHOENIX'  
DISH

QING DYNASTY, KANGXI PERIOD

the interior vividly enameled with a pair of phoenix in mutual gaze, one soaring above, the other strutting within a balustraded garden, a pair of cockerels in the foreground, flowering peony emerging from rockwork and a jardiniere containing 'the three friends' bamboo, pine and prunus, amid further foliage and a bright, colorful butterfly fluttering overhead, all enclosed within a dense border of further prunus, bamboo and gnarled pine reserving four butterflies, the underside with three camellia branches in iron-red and green enamel  
Diameter 15 1/4 in., 39 cm

PROVENANCE

Christie's London, 7th November 2006, lot 258.

\$ 4,000-6,000

清康熙 五彩有鳳來儀圖大盤

來源

倫敦佳士得2006年11月7日，編號258



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PROPERTY FROM A NEW YORK COLLECTION  
A PAIR OF FAMILLE-VERTE DOUBLE-  
GOURD 'LOTUS' VASES

QING DYNASTY, KANGXI PERIOD

each with with a larger compressed globular lower bulb, sweeping up to a constricted waist supporting a smaller upper bulb rising to a tapering neck and straight rim, both sections similarly painted with a scrolling band of flowering lotus borne on an undulating, leafing stem (2)  
Height 7 3/4 in., 19.7 cm

PROVENANCE

Ralph M. Chait Galleries, New York.

\$ 5,000-7,000

清康熙 五彩纏枝蓮紋葫蘆瓶一對

來源

Ralph M. Chait Galleries，紐約



**AN INSCRIBED WUCAI SLEEVE VASE  
QING DYNASTY, SHUNZHI PERIOD**

the cylindrical form rising to a waisted neck and slightly everted rim, well painted in bright enamels and underglaze blue with a continuous narrative scene depicting Emperor Huizong on horse, accompanied by attendants, departing from a secret visit to the famous courtesan of the capital Li Shishi, accompanied by a two-line poetic inscription  
Height 17 in., 43.2 cm

**PROVENANCE**

Christie's New York, 21st September 2000, lot 310.

**\$ 8,000-12,000**

清順治 五彩勒馬玉樓圖筒瓶

詩文：

金勒馬嘶芳草地 玉樓人醉杏花天

來源

紐約佳士得2000年9月21日，編號 310



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**A BLUE AND WHITE 'CRANE AND  
PHOENIX' ROULEAU VASE  
QING DYNASTY, KANGXI PERIOD**

Painted in tones of deep blue with three registers of medallions framed by brackets of stylized scrolled clouds, each roundel composed of alternating cranes or phoenix in flight amidst smaller clouds, the cylindrical neck with a horizontal rib bordered by scrollwork above and *leiwen* and *ruyi*-cloud bands below  
Height 18 in., 45.7 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

**\$ 8,000-12,000**

清康熙 青花鶴鳳紋棒槌瓶

來源

Ralph M. Chait Galleries，紐約



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**A PAIR OF CORAL-GROUND FAMILLE-VERTE  
BOTTLE VASES**

**QING DYNASTY, KANGXI PERIOD**

each of ovoid form rising from a tapered foot to a slender neck and everted mouth, painted with arrow vases on stands alternating with pendent tassels below a band of lotus meander at the shoulder, the neck with blossoms borne on leafy vines, all against a coral ground (2)

Height 12 in., 30.5 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

**\$ 12,000-18,000**

清康熙 珊瑚紅地五彩投壺紋長頸瓶一對

來源

Ralph M. Chait Galleries, 紐約

# A RARE LARGE FAMILLE-NOIRE 'DRAGON' SEAL

## LATE QING DYNASTY

of square section, applied to the top with a pair of addorsed dragon heads forming the finial, centered by a frontal dragon in relief coiling around a 'flaming pearl' among clouds and flames, the sides with four further striding dragons, all against a rich black ground, the seal face inscribed in *zhuwen* style with eight characters reading *Kangxi huangdi yulan zhibao* (seal for the appreciation of the Kangxi emperor)  
Width 7½ in., 19.2 cm

## PROVENANCE

Collection of George H. Taber (1859-1940).  
Collection of Graham and Margaret Groves, Coral Gables, FL (by repute).

## EXHIBITED

The Carnegie Museum of Art, Pittsburgh, Pennsylvania (on loan) 1935-1940.

## LITERATURE

Berthold Laufer, Copy of a note, 'Three Imperial Porcelain Seals', Field Museum of Natural History, 25th September 1933.

'A Rare Collection of Chinese Art: Porcelains, Jades and Horn Carvings Shown in the Exquisite Examples in the George H. Taber Loan to the Carnegie Institute', *Carnegie Magazine*, vol. 10, March 1937, figs. IV, V, p. 293.

Chao Ming Chen, 'Symbolism in Chinese Porcelain Decoration', *The Bulletin of the American Ceramic Society*, vol. 20, no. 6, June 1941, p. 197.

\$ 30,000-50,000

清末 墨地素三彩龍首鈕方印

印文：康熙皇帝御覽之寶

來源

George H. Taber (1859-1940) 收藏

Graham 及 Margaret Groves 伉儷收藏，科勒爾蓋布爾斯，佛州（傳）

展覽

卡內基美術館，匹茲堡，賓夕法尼亞州，1935至1940年（借展）

出版

Berthold Laufer 撰文複印件，〈Three Imperial Porcelain Seals〉，菲爾德自然史博物館，1933年9月25日

〈A Rare Collection of Chinese Art: Porcelains, Jades and Horn Carvings Shown in the Exquisite Examples in the George H. Taber Loan to the Carnegie Institute〉，〈Carnegie Magazine〉，刊10，1937年3月，圖IV及V，頁293

Chao Ming Chen，〈Symbolism in Chinese Porcelain Decoration〉，〈The Bulletin of the American Ceramic Society〉，卷20，編號6，1941年6月，頁197







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**A FAMILLE-VERTE BALUSTER VASE  
QING DYNASTY, KANGXI PERIOD**

the globular body rising from a flared foot to a waisted neck with a single horizontal rib and terminating in a wide trumpet mouth, painted in iron-red and bright enamels with reserves of peony, chrysanthemum, aster, dahlia, iris, rose, and prunus, as well as reserves of the 'Hundred Antiques' against floral and stippled backgrounds, the interior and base glazed white, the latter with an underglaze blue double ring

Height 17 $\frac{1}{8}$  in., 45.4 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

**\$ 6,000-8,000**

清康熙 五彩開光花蝶博古圖瓶

來源

Ralph M. Chait Galleries, 紐約

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PROPERTY FROM A NEW YORK COLLECTION

**A FAMILLE-VERTE 'BOYS' ROULEAU  
VASE**

**QING DYNASTY, KANGXI PERIOD**

the cylindrical body brightly enameled with boys at play, one with hands clasped over the eyes of a playmate, observed by an older boy wearing an official's robe and clasping a *ruyi* scepter, a small boy crouching over in laughter, as another, bearing a lotus-form lantern, happily tickles the central figure with a twig, all set between a band of lappets encircling the base and an elaborate cloud-collar band enclosing crane medallions on a pale-green stippled ground with fruiting peach boughs and florets, the shoulder with stylized chrysanthemum reserved on a diaper ground, the slender neck with a raised chevron file, repeated at the rim

Height 18 in., 45.7 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.  
Michael B. Weisbrod Inc., New York.

**EXHIBITED**

*Children in Chinese Art*, China Institute, New York, 1991.

**\$ 10,000-15,000**

清康熙 五彩嬰戲圖棒槌瓶

來源

Ralph M. Chait Galleries, 紐約  
Michael B. Weisbrod Inc., 紐約

展覽

《Children in Chinese Art》, 華美協進社, 紐約, 1991年

PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A PAIR OF LARGE FAMILLE-VERTE BALUSTER VASES AND COVERS**  
**QING DYNASTY, KANGXI PERIOD**

each of tapering ovoid form, brightly enameled with four lappet-form panels enclosing a beribboned basket overflowing with a colorful array of flowers in full bloom, above smaller panels of floral sprays rising from the foot and below shaped oblong panels reserving mythical animals, all against a black-speckled pale green ground with varying 'antiques', emblems and flowerheads, the domed cover similarly decorated and surmounted by lion-form knobs (4)

Height 24 in., 61 cm

**PROVENANCE**

Collection of Edgar (c. 1880-1972) and Hedwig (c. 1893-1987) Worch, from 1938.  
 Collection of Luis de Errazu, Madrid.  
 The Chinese Porcelain Company, New York, 1999.

Closely related examples include a pair from the collection of Major-General Sir George Burns, sold at Christie's North Mymms Paril, 24th - 26th September 1979, lot 720; a similar vase from the collection of Winston Quest, sold twice in these rooms, 2nd December 1967, lot 85 and again, 3rd June 1976, lot 476; one from the collection of F. Kreisler, included in the exhibition *Ausstellung Chinesischer Kunst*, Berlin, 1929, cat. no. 891; and two vases from the Peter Winkworth Collection, sold at Christie's South Kensington, 1st April 2015, lot 106. Compare also two similar vases, but lacking the panels on the shoulders and decorated with a band of cell-work ground encircling the foot, sold at Christie's London, 14th June 1976, lot 138, and 16th November 1998, lot 366 respectively.

\$ 70,000-90,000

清康熙 五彩開光花籃圖大蓋罐一對  
 來源

Edgar (約1880-1972) 及 Hedwig (約1893-1987) Worch 伉儷收藏，自1938年起  
 Luis de Errazu 收藏，馬德里  
 The Chinese Porcelain Company，紐約，1999年



PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE  
COLLECTION

**A LARGE FAMILLE-ROSE 'FLORAL' BALUSTER  
VASE AND COVER**

**QING DYNASTY, YONGZHENG PERIOD**

deftly enameled in varying pastel tones of rose-pink, purples, yellow and greens with intertwining layers of flowering branches of lush peony, delicate prunus blossoms and sprays of narcissus, amid further flowering plants, all issuing from colorful pierced rockwork, set between pink-ground bands of peony meander encircling the base and at the shoulder enclosing floral sprays, the domed cover similarly decorated and surmounted by a gilt lion-form finial (2)  
Height 36½ in., 90.3 cm

**PROVENANCE**

Christie's New York, 22nd September 1995, lot 679.

This vase is outstanding not only for its monumental size but also for the splendidly enameled scene depicting a lush setting of blossoming prunus, narcissus and peonies. *Famille-rose* vases of this monumental size attributed to the Yongzheng period are rare and were produced with a variety of designs; see a pair with covers painted with figures, sold at Christie's London, 22nd June 1981, lot 134. Compare also a smaller pair of *famille-rose* baluster vases of this type, painted with birds and magnolia tree issuing from rocks, from the collections of M.M. Tournet and Luis de Errazu, sold in these rooms, 20th March 2007, lot 805.

**\$ 70,000-90,000**

清雍正 粉彩花卉圖大蓋罐

來源

紐約佳士得1995年9月22日，編號679







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PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A PAIR OF FAMILLE-ROSE 'FLORAL' DISHES**

**QING DYNASTY, YONGZHENG PERIOD**

each brightly and well-enameled, the interior with a central foliate panel enclosing a floral array with a pair of butterflies fluttering above, reserved on a blue-ground floral meander with demi-florets, encircled by narrow pink trellis band along the cavetto and a pale green cellular border enclosing four shaped cartouches of varying fruit and flowers, the underside undecorated (2)

Diameter 9 in., 22.9 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York, 1997.

**\$ 15,000-25,000**

清雍正 粉彩花蝶圖盤一對

來源

Ralph M. Chait Galleries, 紐約, 1997年

357

PROPERTY FROM A NEW YORK COLLECTION

**A FAMILLE-ROSE 'THREE STAR GODS' VASE**

**QING DYNASTY, YONGZHENG PERIOD**

of slender baluster form with tapered sides rising to angled shoulders, a waisted neck, and flaring rim, brightly enameled with the auspicious trio gathered in conversation, Shoulao, the God of Longevity, leaning on a staff offering a peach to Luxing, the God of Rank and Emolument, clasping a *hu* court tablet alongside a large crane, and the God of Blessing, Fuxing, holding a small boy, all three dressed in colorful, voluminous robes, bats swooping above, the opposite side with a large, lush branch of flowering, leafy peony, the neck with a bough of fruiting pomegranate and a fluttering butterfly

Height 17½ in., 44.5 cm

**PROVENANCE**

Cohen & Cohen, London.

**\$ 10,000-15,000**

清雍正 粉彩福祿壽三星圖瓶

來源

Cohen & Cohen, 倫敦



PROPERTY FROM THE COLLECTION OF IRIS CORNELIA LOVE

**A PAIR OF FAMILLE-ROSE 'FLORAL' BALUSTER VASES AND COVERS**  
**QING DYNASTY, CIRCA 1735**

the rounded shoulders tapering to a gently flaring foot and sweeping to a wide straight neck, the body finely enameled with a lavish, colorful floral display centering on a lush peony, flanked by curling leaves of varying green tones, set amid a profusion of varying flowers, all emerging from pierced rockwork formations among dense foliage, set between an undulating band of slender lappets encircling the base and an elegant cloud collar band reserving leafy florets on an iron-red spiral ground, the domed covers similarly decorated and surmounted by bud-form knobs (4) Height 18 in., 45.7 cm

**PROVENANCE**

The C. Ruxton (1904-1971) and Audrey B. Love (1903-2003) Collection, acquired in China in 1929, and thence by descent.

*Famille-rose* porcelains with floral decoration were tremendously popular in the 18th century but it is rare to find examples that are as finely potted and enameled as the present perfectly matched pair. The auspicious subject matter related by the abundance of flowers, many of the plants easily identifiable alongside stylized blooms would have been readily appreciated and understood as a benevolent wish. Examples of similar palette, subject matter and quality include a three piece garniture sold in these rooms, 19th March 2007, lot 805; a pair of fish bowls sold in these rooms, 29th March 2011, lot 22, and a pair of massive vases and covers sold in our London rooms, 19th January 2017, lot 304.

The present lot comes from the esteemed collection of C. Ruxton Love (1904-1971) and Audrey B. Love (1903-2003) who met while sailing to China in 1926. He was Secretary to the U.S. Ambassador to China and she was undertaking a tour of the Far East with her

mother, Edythe Guggenheim Josephthal. The Loves were avid but discerning collectors who acquired superlative examples of fine and decorative art representing multiple cultures from around the world. The couple were generous patrons, lending and donating works of art to numerous museums including the Metropolitan Museum, New York, the Louvre, Paris, and the Victoria and Albert Museum, London. A single-owner auction of their collection including many Chinese works of art was held at Christie's New York, 20th October 2004.

**\$ 30,000-50,000**

清 約1735年 粉彩花卉圖蓋罐一對  
 來源

C. Ruxton (1904-1971) 及 Audrey B. Love (1903-2003) 伉儷收藏，1929年得於中國，此後家族傳承





**A RARE TURQUOISE-ENAMELED SLIP-  
DECORATED VESSEL**

**JIAQING SEAL MARK AND PERIOD**

of compressed double-gourd form raised on four low *ruyi*-shaped feet, decorated in white slip relief around the upper and lower section with detached formalized lotus blossoms divided by scrolling leafy florets at the waist all on a turquoise ground, the base inscribed in iron red with a six-character seal mark reserved in a white square, the rim gilt  
Width 6 $\frac{7}{8}$  in., 17.5 cm

Vessels of this shape are extremely rare, however a coral-ground gilt-decorated vessel of a very similar form and size, attributed to the Qianlong period, sold at Christie's New York, 26th March 2003, lot 271. Compare a Jiaqing triple-gourd vase in the National Palace Museum, Taipei, illustrated in Liu Lian-yu, *Ch'ing Official and Popular wares*, Taipei, 1991, p. 252 (top left); a globular vase from the Weishaupt Collection, included in the exhibition *From The Dragon's Treasure*, Museum für Kunsthandwerk, Frankfurt, 1987, cat. no. 17; a lobed washer sold in these rooms, 23rd October 2005, lot 538; and a bottle vase from the Alfred Morrison Collection, sold at Christie's London, 9th November 2004, lot 54.

**\$ 8,000-12,000**

清嘉慶 松石綠釉堆白蓮紋器

《大清嘉慶年製》款



359



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**AN INCISED CELADON-GLAZED BALUSTER  
VASE**

**QING DYNASTY, KANGXI PERIOD**

the slender, elongated body carved with peony stems laden with large blossoms against a dense foliate ground all between incised chevron bands at the foot and shoulder, the neck incised with upright plantain leaves, covered overall with a seafoam-green glaze pooling in the recesses, the rim and base white-glazed  
Height 17 $\frac{1}{2}$  in., 44.4 cm

**PROVENANCE**

Michael B. Weisbrod, New York.

**\$ 6,000-8,000**

清康熙 青釉刻纏枝牡丹紋瓶

來源

Michael B. Weisbrod, 紐約

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

# A FLAMBE-GLAZED VASE

## QIANLONG SEAL MARK AND PERIOD

the ovoid body with steep sides rising to broad angled shoulder, the elegantly waisted neck flaring at the rim, the neck set with two pierced scroll handles with extended terminals, covered overall in a raspberry-red glaze running and pooling with streaks of lavender and violet, the interior applied with a light blue glaze, the base with the six-character seal mark incised and applied with a mottled brown glaze

Height 11 $\frac{3}{8}$  in., 29 cm

## PROVENANCE

Sotheby's Hong Kong, 2nd May 2005, lot 682.

This vase is remarkable for its vibrant hues of ruby streaked with lavender, created in imitation of the celebrated Jun wares of the Song period. By the Qing dynasty, Jun wares were regarded as objects of admiration at court as well

as amongst literati connoisseurs and wealthy merchant collectors. The Yongzheng and Qianlong emperors sought to reproduce the beautiful glaze effects and graceful forms of Jun wares by commissioning copies from the imperial workshops at Jingdezhen. The streaks characteristic of this glaze are known as *yaobian* ('transmutation glaze'). Vases of this type are rare and only a small number of related examples are known. Compare one, formerly in the collection of the Rt. Hon. Lord Hollenden, sold in our London rooms, 27th November 1973, lot 349. Another, acquired from Yamanaka & Co. Beijing, in 1919, was sold at Christie's London, 9th November 2010, lot 218.

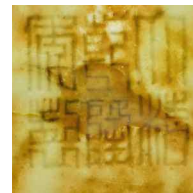
\$ 40,000-60,000

清乾隆 窑变釉双耳尊

《大清乾隆年製》款

來源

香港蘇富比2005年5月2日，編號682





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**A SMALL MOLDED 'ROBIN'S EGG'-  
GLAZED BOTTLE VASE**

**QING DYNASTY, YONGHENG PERIOD**

the ovoid body rising to a cylindrical neck with an everted rim, the foot and lower body molded with a double band of petals, the shoulder molded with two florets, covered overall in an opaque turquoise glaze marbled with aubergine tones, wood stand (2)

Height 4 $\frac{3}{8}$  in., 11.1 cm

**\$ 6,000-8,000**

清雍正 爐鈞釉菊瓣紋小瓶



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**A FANGHU-FORM 'TEADUST'-  
GLAZED VASE**

**QING DYNASTY, QIANLONG PERIOD**

the pear-shaped body of rectangular section supported on a short, straight foot, the neck set to either side with a simplified mask-form handle suspending an integral loop handle, covered overall in a dark olive-green glaze suffused with minute lime-green flecks

Height 4 $\frac{3}{8}$  in., 11.1 cm

**\$ 5,000-7,000**

清乾隆 茶葉末釉鋪首耳小方壺



364

**A RELIEF-MOLDED TURQUOISE AND  
AUBERGINE-GLAZED 'CHILONG'  
VASE**

**QING DYNASTY, EARLY 18TH  
CENTURY**

the shield-shaped body rising from a ribbed foot to a tall flaring neck, the lower body molded with a band of chrysanthemum petals, with single horizontal bands at the neck and foot, the sloping shoulder encircled by an aubergine-glazed sinuous dragon finely modeled in openwork, the vase applied with a turquoise glaze suffused with a faint crackle, the biscuit base unglazed, wood stand, Japanese wood box (4)

Height 5 $\frac{3}{8}$  in., 13.7 cm

**\$ 5,000-7,000**

清十八世紀初 孔雀藍釉貼紫釉螭  
龍紋瓶



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**A CELADON-GLAZED FANGHU-  
SHAPED VASE**

**QING DYNASTY, 18TH CENTURY**

of rectangular section, the broad belly supported on a waisted foot and rising to a tapered neck set with two lug handles, two raised fillets encircling the neck, covered overall in a lustrous, even seafoam-green glaze

Height 7 in., 17.8 cm

**\$ 6,000-8,000**

清十八世紀 粉青釉貫耳方壺



365



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**A 'GE'-TYPE TRIPOD CENSER  
MING DYNASTY**

the body divided into three lobes and raised on sharply tapered feet, rising to a waisted neck and lipped rim supporting two upright loop handles, applied overall with an unctuous soft gray glaze suffused with a dense network of black crackling and golden threads  
Width 4 in., 10.3 cm

**\$ 5,000-7,000**

明 仿哥釉朝天耳三足爐

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**A RARE 'RU'-TYPE TRIPOD CENSER  
JIAQING SEAL MARK AND PERIOD**

the globular body with shallow rounded sides rising from three short rounded feet, covered overall with a soft bluish-gray glaze save for an unglazed ring at the foot, applied with a brown dressing, the base with the six-character seal mark in underglaze blue  
Diameter 7 $\frac{7}{8}$  in., 20 cm

**PROVENANCE**

Christie's London, 7th November 2006, lot 202.

**\$ 15,000-25,000**

清嘉慶 仿汝釉三足爐

《大清嘉慶年製》款

來源

倫敦佳士得2006年11月7日，編號202



367

368

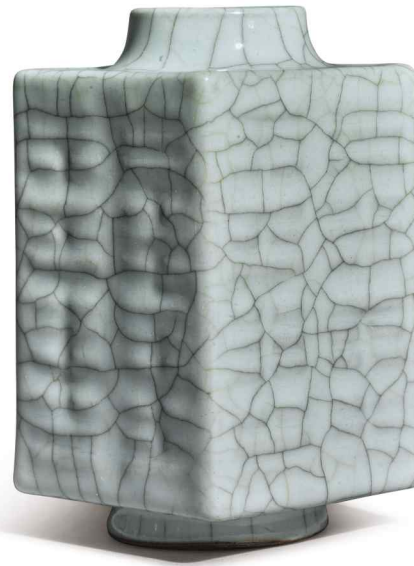
**A SMALL 'GUAN'-TYPE CRACKLE-GLAZED 'BAGUA' 'CONG' VASE**  
**QING DYNASTY, QIANLONG PERIOD**

the square-section body supported on a circular foot and surmounted by a short tapered circular neck, each side molded with the 'Eight Trigrams', covered overall in a pale celadon glaze suffused with of gray and beige crackles

Height 3¾ in., 9.6 cm

**\$ 5,000-7,000**

清乾隆 仿官釉八卦紋小琮式瓶



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PROPERTY FROM A NEW YORK COLLECTION

**A LARGE 'GUAN'-TYPE VASE**  
**QING DYNASTY, 18TH CENTURY**

sturdily potted of gentle baluster form, the cylindrical body rising to rounded shoulders applied with a pair of lion-mask handles suspending fixed rings, sweeping up to a waisted neck and a flared rim, covered overall in a thick opaque pale-gray glaze deftly suffused with a restrained network of dramatically vertical dark gray and golden crackles, save for the rim dressed in a dark brown slip and unglazed foot ring

Height 14¾ in., 37.5 cm

**PROVENANCE**

Ralph M. Chait Galleries, New York.

**\$ 12,000-18,000**

清十八世紀 仿官釉獅耳銜環大瓶  
來源

Ralph M. Chait Galleries, 紐約



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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**A FINE YELLOW AND GREEN-ENAMELED  
'DRAGON' BOWL**

**QIANLONG SEAL MARK AND PERIOD**

with deep sides rising to a flared rim, the exterior incised and enameled in bright green with two striding dragons chasing a 'flaming pearl' between a foliate scroll around the mouth and a *rui* border encircling the foot, the interior central medallion with a green-enameled *shou* character, all against a rich egg-yolk yellow ground, the base with a six-character seal mark in underglaze blue  
Diameter 4 in., 10.2 cm

**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

**\$ 8,000-12,000**

清乾隆 黃地綠彩雲龍趕珠紋盃

《大清乾隆年製》款

來源

二十世紀上半葉得於中國，此後家族傳承



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**A PAIR OF YELLOW-GROUND GREEN AND  
AUBERGINE-ENAMELED 'DRAGON' DISHES**  
**KANGXI MARKS AND PERIOD**

each with rounded sides rising from a short foot, incised to the center with two confronted dragons contesting a 'flaming pearl', the exterior with four double clusters of grapes, the base with a six-character mark in aubergine enamel (2)  
Diameter 5¼ in., 13.2 cm

**\$ 10,000-15,000**

清康熙 黃地紫綠彩雙龍戲珠紋盤一對

《大清康熙年製》款



PROPERTY OF A LADY

**A PAIR OF INCISED YELLOW-GLAZED 'FLORAL' BOWLS**

**KANGXI MARKS AND PERIOD**

each with the deep rounded sides resting on a straight foot, the exterior incised with four floral medallions divided by *ruyi* clouds, all above a band of petal lappets, the interior with a similar medallion, covered overall with a rich egg-yolk yellow glaze, the base reserved in white and inscribed with a six-character mark in underglaze blue (2)

Diameter 4¾ in., 11.9 cm

**PROVENANCE**

Acquired prior to 1920s, and thence by descent.

For Kangxi mark and period bowls of this type, see a pair sold in our London rooms, 8th November 2017, lot 18; and a single bowl, formerly in the collection of Georg Weishaupt, sold twice at Christie's, first in London, 3rd December 1973, lot 257, and later in Hong Kong, 26th November 2014, lot 3291. Bowls of this type are also known to have the mark written horizontally in three columns, such as a pair, from the collection of Emily Trevor and John B. Trevor, Jr., first sold at Christie's New York, 19th September 2007, lot 352, and later sold in our London rooms, 7th November 2012, lot 250; and another single bowl sold in these rooms, 15th September 2015, lot 31.

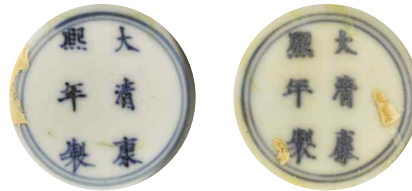
**\$ 10,000-15,000**

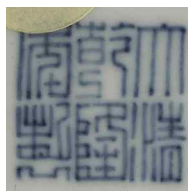
清康熙 黃釉暗刻團花紋盃一對

《大清康熙年製》款

來源

得於1920年代之前，此後家族傳承





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**A COPPER-RED-GLAZED BOWL  
QIANLONG SEAL MARK AND PERIOD**

the deep U-shaped sides rising from a slightly tapered foot, covered allover in a deep cranberry red glaze thinning to white at the rim and footring, the base with a six-character seal mark in underglaze blue  
Diameter 5½ in., 14 cm

**PROVENANCE**

Sotheby's London, 15th May 2013, lot 29.

**\$ 8,000-12,000**

清乾隆 寶石紅釉盃

《大清乾隆年製》款

來源

倫敦蘇富比2013年5月15日，編號29



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PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

**A PAIR OF 'LANGYAO'-TYPE BOWLS  
QING DYNASTY, 18TH CENTURY**

each with deep rounded sides rising to a gently flaring rim, the interior and exterior covered evenly in a liver-red glaze suffused with a dense network of craquelure, the base glazed white, rim bound in metal (2)  
Diameter 6 in., 15.2 cm

**PROVENANCE**

Acquired in China during the first half of the 20th century, and thence by descent.

**\$ 5,000-7,000**

清十八世紀 郎窯紅式盃一對

來源

二十世紀上半葉得於中國，此後家族傳承



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**A GREEN AND BLACK-ENAMELED  
'DRAGON' DISH**  
**QIANLONG SEAL MARK AND PERIOD**

with shallow rounded sides and a slightly everted rim, the interior depicting a sinuous dragon pursuing a 'flaming pearl' amidst flame scrolls, between two green and black-enameled line borders, the underside similarly decorated with two striding dragons, the base inscribed with a six-character seal mark in underglaze blue

Diameter 7 in., 17.7 cm

\$ 8,000-12,000

清乾隆 綠彩趕珠雲龍紋盤

《大清乾隆年製》款



375

**A WUCAI 'DRAGON AND PHOENIX'  
BOWL**  
**QIANLONG SEAL MARK AND PERIOD**

the deep rounded sides rising from a straight foot to flaring rim, the exterior painted in polychrome enamel with two five-clawed dragons each pursuing a 'flaming pearl', a pair of soaring phoenix dividing the beasts, a dragon medallion at the well, the base with a six-character seal mark in underglaze blue

Diameter 6¼ in., 15.9 cm

**PROVENANCE**

Japanese Private Collection (by repute).

\$ 18,000-25,000

清乾隆 五彩龍鳳呈祥紋盃

《大清乾隆年製》款

來源

日本私人收藏（傳）



376

377

**A FINE BLUE AND WHITE 'BOYS'  
BOWL**

**QIANLONG SEAL MARK AND PERIOD**

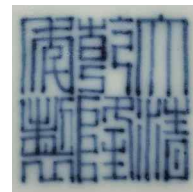
the rounded sides sweeping up from a slightly tapered foot to an everted rim, the exterior painted all around in varied cobalt tones with boys at play in a walled garden, some of the children gathering around a square fish pond, others chasing butterflies with their parasols, and still others playing musical instruments, the base with a six-character seal mark in underglaze blue

Diameter 6 $\frac{1}{8}$  in., 15.6 cm

**\$ 20,000-30,000**

清乾隆 青花嬰戲圖盃

《大清乾隆年製》款



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**A BLUE AND WHITE 'SHUANGXI'  
BOWL**

**DAOGUANG SEAL MARK AND PERIOD**

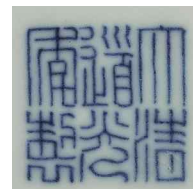
with deep rounded sides rising to a slightly flared rim, the exterior painted in shades of cobalt blue with alternating hibiscus sprays and *shuangxi* ('double happiness') characters enclosed by bats and lotus blooms, with further scrolling leafy stems and peaches, all between double line borders, the base with an underglaze blue six-character seal mark

Diameter 8 $\frac{3}{8}$  in., 21.3 cm

**\$ 5,000-7,000**

清道光 青花福壽雙喜紋盃

《大清道光年製》款



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**A PAIR OF BLUE AND WHITE  
'IMMORTALS' BOWLS  
DAOGUANG SEAL MARKS AND  
PERIOD**

each with deep rounded sides rising from a straight foot to a gently flared rim, the exterior decorated in cobalt blue with the Eight Immortals carrying their respective attributes and standing atop *ruyi* cloud swirls, the interior with a central medallion depicting the Three Star Gods gathered beneath an overhanging pine tree, the base with a six-character seal mark (2)

Diameter 5 $\frac{7}{8}$  in., 15 cm

**PROVENANCE**

The Oriental Art Collector, Singapore, 1982.

**\$ 6,000-8,000**

清道光 青花八仙圖盃一對

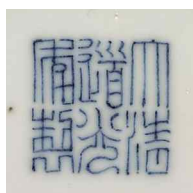
《大清道光年製》款

來源

東方藝術收藏，新加坡，1982年



379



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**A FINE MING-STYLE BLUE AND  
WHITE BOTTLE VASE  
DAOGUANG SEAL MARK AND PERIOD**

the tapered cylindrical body painted with ten vertical panels of alternating lotus and camellia scroll between borders of foliate meander, the angled shoulder with a band of petal lappets and classic scroll all below the tall cylindrical neck painted with three peony stems below a further classic scroll border at the rim and repeated at the foot, the base with the six-character seal mark in underglaze blue, Japanese wood box (3)

Height 12 $\frac{5}{8}$  in., 32.1 cm

**\$ 20,000-30,000**

清道光 青花開光花卉紋瓶

《大清道光年製》款



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PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**A FAMILLE-ROSE 'LOTUS' BOWL AND COVER**

**DAOGUANG SEAL MARK AND PERIOD**

the steep rounded sides well-painted on the exterior with three overlapping rows of lotus petals in shaded pink enamels with fine veining below a band of stylized stamens in yellow and brown and above a stippled green border around the foot suggesting a stem, the domed cover similarly decorated on a ground of stylized leaves, the spherical gilt knob rising from a yellow-ground seed-pod, the base with a six-character seal mark in underglaze blue (2) Diameter 4¼ in., 10.8 cm

**PROVENANCE**

Sotheby's New York, 23rd September 1995, lot 475.

**\$ 5,000-7,000**

清道光 粉彩蓮瓣紋蓋盃

《大清道光年製》款

來源

紐約蘇富比1995年9月23日，編號475



381

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PROPERTY FROM A NORTH AMERICAN PRIVATE COLLECTION

**A PUCE-ENAMELED BLUE AND WHITE 'EIGHT IMMORTALS' BOWL**  
**DAOGUANG SEAL MARK AND PERIOD**

sturdily potted with the rounded sides resting on a slightly tapered foot, the exterior decorated with the Eight Immortals carrying their respective attributes, riding on various sea creatures or plants across tumultuous waves, all above a keyfret band encircling the foot, the interior similarly decorated with a central medallion enclosing Shoulao and a deer among crested waves below scrolling clouds, the base with a six-character seal mark in underglaze blue

Diameter 8⅞ in., 22.4 cm

**\$ 10,000-15,000**

清道光 青花胭脂紅彩八仙過海圖盃

《大清道光年製》款



382

**A FAMILLE-ROSE 'WINTER  
LANDSCAPE' BRUSHPOT  
BY HE XUREN, REPUBLIC  
PERIOD, DATED JIAXU YEAR,  
CORRESPONDING TO 1934**

of square form with indented corners, finely  
enameled to two sides with winter riverscape  
scenes, each depicting a scholar in a pavilion  
surrounded by snow-covered trees and  
mountains, accompanied by a poetic verse,  
followed by a signed and dated inscription

and two artist seals, the other two sides each  
inscribed with a long poem, accompanied by  
a signed and dated inscription and two artist  
seals, the base with a four-character seal mark  
in iron red reading *Xuren chupin* ('made by  
Xuren')

Height 7¼ in., 18.4 cm

**PROVENANCE**

Hong Kong Private Collection.

**\$ 15,000-25,000**

民國甲戌年（1934年） 何許人作  
粉彩雪閣寒林圖詩文四方筆筒

**《許人出品》款**

題識：

雪餘孤萼寒猶斂 寫向屏山作畫圖 時在甲  
戌仲春月 陽谷許人何處畫於湓浦  
寫出寒林圖 恍入清香閣 時在甲戌仲春月  
許人何處畫於湓浦  
時在甲戌仲春月澤馥仁兄先生清玩 弟雲  
庵敬贈 許人何處畫  
時在甲戌仲春月陽谷許人何處畫於湓浦

印文：許人 何處

來源

香港私人收藏



PROPERTY OF A NEW YORK PRIVATE COLLECTOR

**A SET OF TWO FAMILLE-ROSE 'FIGURAL' PLAQUES****BY WANG DAFAN, DATED REPUBLIC 18TH YEAR, CORRESPONDING TO 1929**

both rectangular panels finely enameled, the first, painted with the story of Fan Li delighting in a reclusive life with Xi Shi on the Five Lakes, the renowned Spring and Autumn period military strategist of Yue depicted sitting together with Xi Shi, one of the Four Beauties, in a sampan boat journeying on a lake, with a gnarled overhanging willow tree in the foreground and a distant pavilion in the background, accompanied by a poem on the same subject written by the Yuan dynasty poet Li Huan, followed by an inscription, dated Republic 18th year, corresponding to 1929, and an artist seal reading *Dafan*; the second, depicting Hong Fu Nü visiting the Tang dynasty general Li Jing at night, the legendary beauty depicted wearing a shawl conversing with an attendant holding a candle at the gate to a pavilion, accompanied by a related poem written by the Ming dynasty poet Gao Qi, followed by an inscription, dated *yisi* year, corresponding to 1929, and two artist seals reading *Kun* and *Dafan* (2)  
Height 31 $\frac{7}{8}$  in., 81 cm; Width 8 $\frac{1}{4}$  in., 20.5 cm

**PROVENANCE**

Acquired in New York, early 1980s.

Striking for the vivid colors and meticulous details, these two splendidly painted plaques are the works of Wang Dafan (1888-1961), a member of the prominent group of Jingdezhen ceramic artists, the *Zhushan Bayou* [Eight Friends of Zhushan]. A native of Yixian, Anhui province, Wang went to Jingdezhen at the age of fifteen and studied under artist Wang Xiaotang (1885-1924), a master at painting figures of ladies in *famille-rose* enamel and vice-president of the Porcelain Painting Research Institute. By utilizing fluid, expressive brushstrokes with exquisite colors, as well as fusing elements from both traditional Chinese and Western paintings, Wang was able to create intricate and whimsical figures, which later became his personal style. Already a highly respected artist within China, his artistic mastery gained him further recognition internationally, when his *Fugui Shoukiao* [Wealth, Honor and a Long Life] won a gold medal at the Panama-Pacific International Exposition held in San Francisco in 1915. His influence on *famille-rose* figural painting can still be felt today, as the works of his son, Wang Xiaofan, and his nephew, Wang Xiliang (b. 1922-present), both well-known contemporary porcelain painters, demonstrate traces of Wang Dafan's exuberant style.

One of these splendidly painted plaques depicts Hong Fu Nu (the Red-whisk bearing lady), a legendary Chinese folk figure from the Sui/Tang period, visiting a small inn in Chang'an to meet her lover Li Jing (c. 571-649), who later became the General to Li Shimin (626-649), the future emperor of the Tang dynasty (618-907). Originally a courtesan to Yang Su (c. 544-606), a powerful minister of Sui court notorious for his cruelty, it was said that Hong Fu Nu, who possessed both incredible martial talent and an intelligent mind, eloped with the brilliant Li Jing in order to address the grievances of the people suffering under the tyranny of the court.

These two figures were first mentioned, along with a third individual, Qiu Ran Ke (Dragon-beard man), in the fiction *Qiu Ran Ke Zhuan/The Biography of the Dragon-Beard Man* by Du Guangtong (c. 850-933), forming the trio known as *Feng Chen San Xia* (Three Heroes of the Wind and Dust) and together overthrew the Sui Dynasty.

The scene rendered on the second plaque is derived from a well-known romance in Chinese history of Fan Li (c. 536-448 BC), a prominent minister and military strategist of the Yue kingdom during the Spring and Autumn period (770-476 BC) and Xi Shi, one of the Four Beauties of ancient China. With her ethereal beauty and unmatched elegance, Xi Shi was chosen to be sent as a tribute to the court of Wu kingdom, a long-time enemy of her home state, the Yue kingdom, with the intention to seek revenge by spying and taking advantage of the lust of King Fuchai of Wu. Xi Shi fell deeply in love with Fan Li during the journey to the Wu Kingdom, and the wise minister also grew to admire the courage of this young lady. The mission was subsequently accomplished after nearly two decades, and the two were said to have retired from political service thereafter and lived in relative obscurity. The scene depicted on the present plaque is a popular illustration of the two, who pleasantly roamed the misty wilderness of the placid Lake Taihu on a small boat.

Further *famille-rose* figural plaques by Wang Dafan include one painted with promenading figures, included in the exhibition *Brush and Clay. Chinese Porcelain of the Early 20th Century*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 68; two sold at Bonhams San Francisco, one painted with statesmen and female musicians, 25th June 2014, lot 6382, and a smaller second plaque illustrating Li Bo, 17th December 2013, lot 8354; and a fourth example, painted with scholars, from the collection of the Hon. Andrew Li Kwok Nang, sold at Christie's Hong Kong, 1st December 2010, lot 3279.

**\$ 150,000-200,000**

民國十八年（1929年）王大凡作粉彩泛舟五湖圖及紅拂夜奔圖瓷板一組兩屏

泛舟五湖圖瓷板題識：

壁馬當年暫入虞 先生此計有深圖

心知指日成功速 一舸歸來泛五湖 民國十八年夏四月  
上澣大凡王堃寫

印文：大凡

紅拂夜奔圖瓷板題識：

花枝不鎖後堂春 夜半長安旅邸貧

棄去老奴從此客 可怜小妓亦知人 時在己巳初夏之月  
黟山樵子王大凡寫於昌江

印文：堃 大凡

來源

購於紐約，1980年代初

**END OF SALE**







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		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$

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Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing [enquiries@sothebys.com](mailto:enquiries@sothebys.com). Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

## TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written saleroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii)

return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements. All saleroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### □ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ✓ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### ⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also

refer to the section on Endangered Species in the information on Buying at Auction.

#### II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### 🔑 Premium Lot

In order to bid on "Premium Lots" (🔑 in print catalogue or 🏠 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

## 2. BEFORE THE AUCTION

**The Catalogue** A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please

contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

**Salesroom Notices** Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## 3. DURING THE AUCTION

**The Auction** Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you.

You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

**Absentee Bidding** If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result

of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at [sothebys.com](http://sothebys.com).

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

#### 4. AFTER THE AUCTION

**Payment** If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

**Payment by Check** Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

#### Collection and Delivery

Post Sale Services  
+1 212 606 7444  
FAX: +1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.



**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

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## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

**(1) In our galleries**

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

**(2) By photograph**

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

**(3) In your home**

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you

wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

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## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

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## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

**Why Sotheby's Collects Sales Tax**

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within

the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

**Where Sotheby's Collects Sales Tax**

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas, Vermont and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

**Where Sotheby's is Not Required to Collect Sales Tax**

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

**Restoration and Other Services**

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

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## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

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## GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

**Pottery Figure of a Horse, Tang Dynasty**

This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

**Pottery Figure of a Horse, Tang Style**

This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

**By Ma Shaoxuan** This work is, in our best judgment, by the named artist.

**Attributed to Ma Shaoxuan** In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

**Signed Ma Shaoxuan** The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

**Absence of Guarantee of Authenticity for Chinese Paintings** The artists' names recorded in this catalogue are not to be taken as unqualified attributions

to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. **Therefore, none of the paintings in this catalogue is subject to any guarantee of authenticity and all the property is sold "AS IS". Any reference to the Terms of Guarantee does not apply to Chinese paintings.** Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

## GLOSSARY FOR CHINESE FURNITURE

With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali', 'Hongmu', 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

## IMPORTANT NOTICES

**Property Collection** As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

**Collection & Shipping** The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to [billsoflading@sothebys.com](mailto:billsoflading@sothebys.com) and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

## NOTICE REGARDING BURMESE JADEITE

Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

## NOTICE REGARDING ENDANGERED SPECIES

● Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

## Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

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1 October 2018  
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7 November 2018  
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### ARTS D'ASIE

12 December 2018  
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