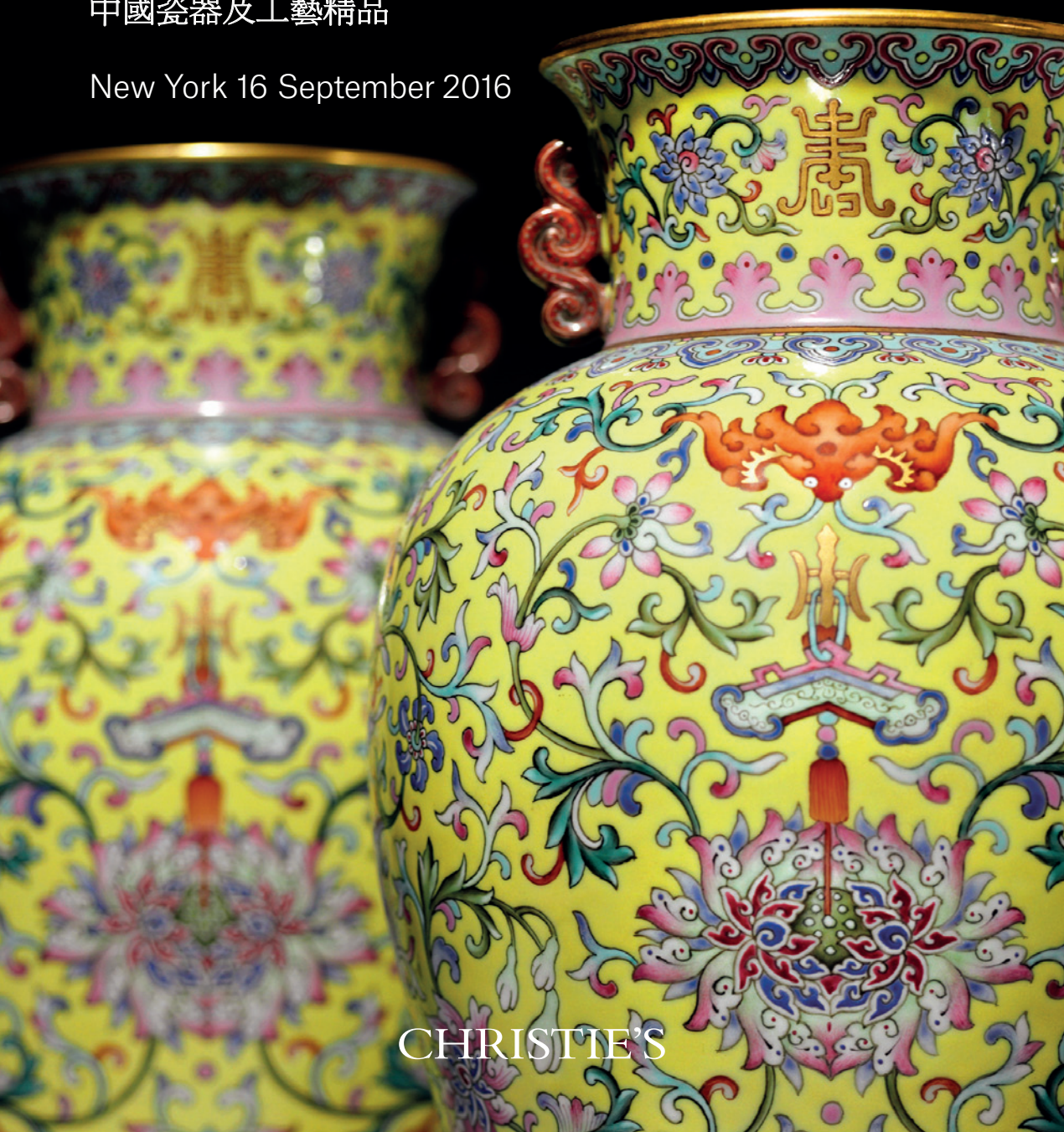


**FINE CHINESE CERAMICS  
AND WORKS OF ART**

中國瓷器及工藝精品

New York 16 September 2016



CHRISTIE'S

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# FINE CHINESE CERAMICS AND WORKS OF ART

## AUCTION

Friday 16 September 2016  
at 11.00 am (Lots 1201-1264) and 2.00 pm (Lots 1265-1390)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	9 September	10.00 am - 5.00 pm
Saturday	10 September	10.00 am - 5.00 pm
Sunday	11 September	1.00 pm - 5.00 pm
Monday	12 September	10.00 am - 5.00 pm
Tuesday	13 September	10.00 am - 5.00 pm
Wednesday	14 September	10.00 am - 2.00 pm

## AUCTIONEERS

Andrew McVinish (# 1379272)  
Gemma Sudlow (# 2016494)  
Hugh Edmeades (# 1171526)

front cover  
Lot 1368

back cover  
Lot 1227

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21/06/16

# CHRISTIE'S



FRIDAY 16 SEPTEMBER 2016  
AT 11.00 AM (LOTS 1201-1264)

PROPERTY FROM THE COLLECTION OF MR. AND MRS. JONATHAN AUERBACH

**1201**

**A HUANGHUALI KANG TABLE, KANGZHUO**

17TH CENTURY

The single-paneled top is set within a rectangular frame above a recessed waist and beaded, shaped aprons carved with intertwined tendrils and *lingzhi* motif. All is supported on cabriole legs terminating in *ruyi*-form feet.

12¼ in. (31.2 cm.) high, 35¾ in. (90.8 cm.) wide, 20 in. (50.8 cm.) deep

\$40,000-60,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong.

明末清初 黄花梨炕桌



(another view)



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

**1202**

**A RARE HUANGHUALI 'SOUTHERN OFFICIAL'S HAT' ARMCHAIR,  
NANGUANMAOYI**

17TH-18TH CENTURY

The curved crest rail is supported on curved rear posts and a deeply curved back splat, with unusual beaded spandrels where the crest rail meets the rear posts. The arms are supported on slender standing stiles and terminate in the front posts, with similar beaded spandrels where the arms meet the front posts. The mat seat is enclosed in the rounded rectangular frame over continuous beaded aprons and spandrels, and is raised on legs of round section joined by a foot rest in the front and stepped stretchers at the sides and back.

41¾ in. (106 cm.) high, 21¾ in. (55.2 cm.) wide, 21¼ in. (54 cm.) deep

\$100,000-150,000

**PROVENANCE**

Acquired in Paris in the 1930s and thence by descent.

The 'southern official's hat' armchair differs from the official's hat armchair in that its crest rail continues into the back rails as opposed to extending beyond them. The present chair has the added unusual feature of spandrels beneath the crest rail and below the arms. A chair of this type is illustrated by Sarah Handler in *Ming Furniture in the Light of Chinese Architecture*, Berkeley, 2005, p. 117. Another example with a burl-inset backsplat, dated to the 17th/early 18th century, is illustrated by M. Flacks, *Classical Chinese Furniture: a very personal point of view*, London, 2011, p. 50.

十七/十八世紀 黃花梨南官帽椅



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**1203**

**A HUANGHUALI WAISTED DAY BED, TA**

17TH CENTURY

The well-proportioned bed has a narrow waist, which supports a rectangular molded frame enclosing the hard mat seat. The bed is raised on sturdy beaded legs, terminating in hoof feet and joined by plain beaded aprons and humpback stretchers.

21½ in. (54.9 cm.) high, 75½ in. (191.7 cm.) wide, 24½ in. (62.2 cm.) deep

\$250,000-350,000

**PROVENANCE**

Nicholas Grindley, Ltd., London, 1989.

Due to its simple design and light weight, the daybed was a versatile piece of furniture, easily suited for both indoor and outdoor purposes. Woodblock prints dating from the Ming dynasty often show scholars or ladies relaxing on daybeds in garden settings or along riverbanks. For uses of the daybed as indoor and outdoor seating during the Ming dynasty, refer to Wang et al., *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 6. A related *huanghuali* daybed, of slightly larger proportions and with legs terminating in carved scroll-form feet is illustrated by R. H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 146, no. 38.

明末清初 黃花梨有束腰羅鍋榻

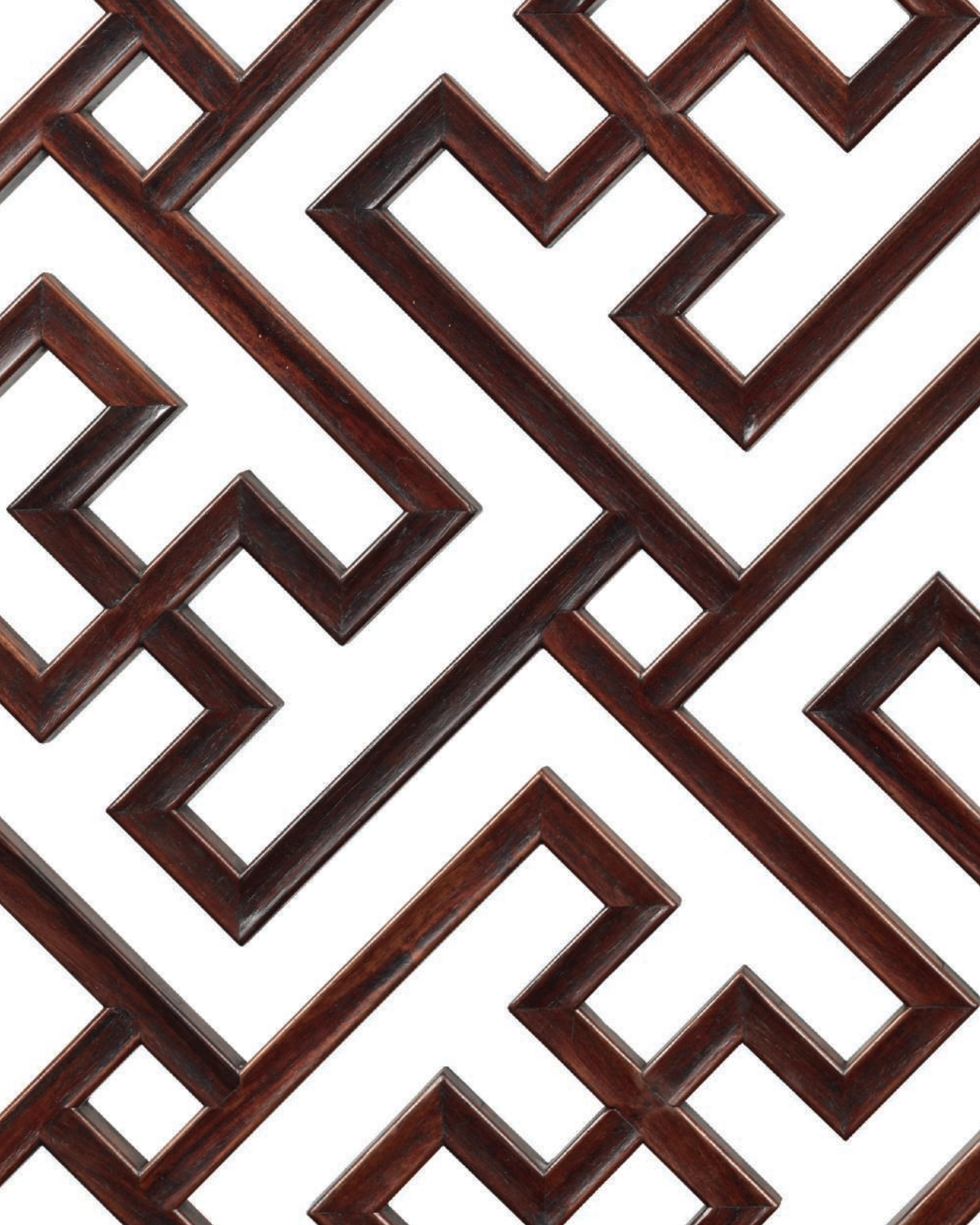


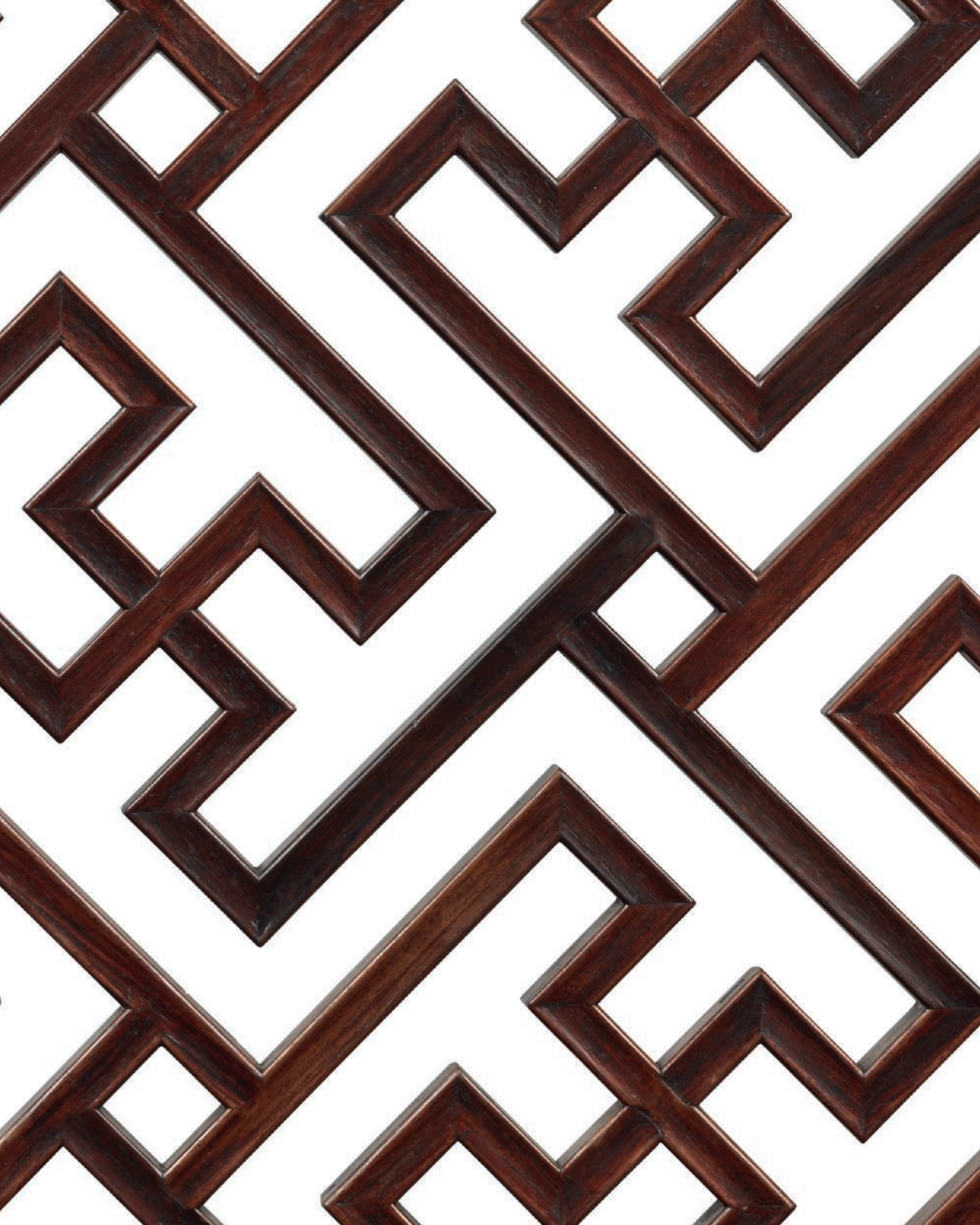




(detail)







**1204**

**A MAGNIFICENT SIX-POST HUANGHUALI CANOPY BED, JIAZICHUANG**  
LATE 16TH-EARLY 17TH CENTURY

The mat top is set into a rectangular waistless frame above plain aprons continuing to the rectangular legs with incurving hoof feet. The posts are joined on all sides by openwork railings of wan-design lattice, humpback stretchers, and the rectangular top frame.

80¾ in. (205.1 cm.) high, 81½ in. (207 cm.) wide, 41⅞ in. (106.4 cm.) deep  
\$300,000-500,000

**PROVENANCE**

Grace Wu Bruce, Ltd., Hong Kong.

**EXHIBITED**

Museum für Ostasiatische Kunst, Köln, *Pure Form: Classical Chinese Furniture: Vok Collection*, 6 November 2004 - 28 March 2005.

**LITERATURE**

N. Grindley et al., *Pure Form: Classical Chinese Furniture: Vok Collection*, Padua, 2004, pl. 39.

In the traditional Chinese domestic setting, the bed is among the most important pieces of furniture. Its large size meant that it would dominate the bedroom, and was probably the most expensive item to commission, due to the large amount of timber used. A canopy bed served multiple functions, offering not only a place to sleep at night but also to act as a center of activity during the day. Curtains were hung from the canopy frame, providing a private, intimate, and warm place to sleep. During the day, the curtains were drawn to the side, and the bed functioned as a couch; sometimes a side table was pulled up to the frame of the bed, or a *kang* table could be placed directly on the mat itself, offering a surface for tea or wine, small meals, or board games.

In contrast to the day-bed (*ta*) or couch-bed (*luohanchuang*), which were often found in men's scholars studios or bedrooms, the canopy bed was generally associated with the female setting. The canopy bed would have been the most important part of a woman's dowry when she wed, and in the cases of divorce, was one of the items of property she would have retained. The bed's most important function in the female setting was for the conception of children, particularly sons. As such, the *Lu Ban jing*, the Ming-dynasty carpenter's manual, cites the bed as the only piece of furniture which should be built according to astrological considerations, taking into account, for example, auspicious days of the year to ensure the conception of sons.

The form of the canopy bed subtly mirrors traditional Chinese architecture, and likely developed from the application of the same set of skills; many of the complex joins found in Chinese furniture are derived from architectural carpentry techniques. When viewed from the front, the basic form of the six-post canopy bed in particular emulates the appearance of a traditional three-bay building, with the posts standing in for columns and the latticework railings echoing openwork balustrades. The curtains, too, with the ability to easily transition between opened and closed, mimic the removable lattice window screens of a hall, which in summer could be removed to allow the breeze to carry through the room. As such, the bed was in essence a room within a room, allowing for privacy when needed and serving as a social hub during the day.

The platform bed as a form was well established as early as the late Eastern Zhou period (770-221 BC), as evidenced by the folding platform bed discovered in tomb no. 2 at the Chu-kingdom site of Baoshan in Hubei province, illustrated by N. Berliner in *Beyond the Screen: Chinese Furniture of the 16th and 17th centuries*, Boston, 1996, p. 43, fig. 9; in this early example, the openwork railings already resemble the balustrades of a hall. Free-standing canopy frames are known by at least the Western Han period (206 BC-AD 25), and it is only in the Ming dynasty that they become integrated into the frame of the bed itself.

The form of the present bed is very rare as only one other known example displays a four-flush-sided base section, that being the *huanghuali* alcove bed in the collection of the Nelson-Atkins Museum in Kansas City, illustrated by S. Handler in *Ming Furniture in the Light of Chinese Architecture*, Berkeley, 2005, p. 69. There is also a miniature model of an alcove bed from the Ming-dynasty tomb of Pan Yunzheng that closely resembles the Nelson-Atkins example, although with a waisted frame, illustrated by S. Handler, *ibid.*, p. 150, cat. no. 30a. Both examples notably have a similar *wan* motif in the lattice railings to that of the present bed, which reflects a desire for longevity.

明十六/十七世紀 黃花梨萬字紋圍子架子床







PROPERTY FROM THE COLLECTION OF RONALD W. LONGSDORF

**1205**

**A RARE AND SUPERB HUANGHUALI RECESSED-LEG WINE TABLE,  
JIUZHUAO**

17TH CENTURY

The two-panel top is set within a rectangular frame with molded edge above plain aprons and spandrels. The whole is supported on thick legs of rounded section joined by pairs of stretchers.

32 in. (82.3 cm.) high, 39 $\frac{7}{8}$  in. (101.3 cm.) wide, 28 $\frac{1}{2}$  in. (72.4 cm.) deep

\$250,000-350,000

**PROVENANCE**

Everarts Gallery, Hong Kong.

A distinguishing and very rare feature of the present table is the *huanghuali* top. Due to the heavy use of these portable, lighter weight tables, more durable materials such as stone or less luxurious woods were often used as work surfaces. Woodblock prints depict tables of this size and proportion used in daily activities, such as for writing, displaying objects, and dining. See, a smaller serpentine-inlaid *huanghuali* wine table illustrated by Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, pp. 94-95, no. 44. The presence of a *huanghuali* top suggests the wealth and importance of the gentleman who commissioned the table.

In *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. II, Hong Kong, 1990, p. 77, no. B34, Wang Shixiang illustrates a wine table of smaller proportions with square-section, beaded legs. The author also discusses the form, and its variants, *ibid.*, vol. I, pp. 54-6.

明末清初 黃花梨夾頭榫酒桌



(another view)











PROPERTY FROM THE COLLECTION OF MR. AND MRS.  
JONATHAN AUERBACH

**1206**

**A HUANGHUALI SQUARE-CORNER TRAVELING  
BOOKCASE, TUSHUXINGGUI**  
17TH-18TH CENTURY

The top and sides of the bookcase are constructed from attractively-grained single panels of *huanghuali*. The single panels on the doors are set into rectangular frames, and open to reveal the interior, which is fitted with drawers. The whole is set into a *huanghuali* platform base, with *baitong* mounts and handles on the sides.

32 in. (81.3 cm.) high, 25 in. (63.5 cm.) wide, 14 in. (35.6 cm.) deep  
\$120,000-180,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong.

Cabinets of this type were likely to have been filled with books, scrolls, or paintings. To facilitate transport and to protect the traveling case from moisture or insects, the cabinet was raised on a fitted base and fitted with an upright frame and would have been carried at either end of a long carrying pole. Consequently, the stress placed on the frame required a particularly strong construction, reinforced with inlaid hardware. For a discussion of metal fittings on bookcases, see an article by Curtis Evarts, "Uniting Elegance and Utility: Metal Mounts on Chinese Furniture", *JCCFS*, Summer 1994, pp. 27-47.

A smaller *huanghuali* medicine cabinet (58 cm.), in the collection of Dr. R. J. C. Hoeppli, is illustrated by G. Ecke, *Domestic Chinese Furniture*, Rutland and Tokyo, 1962, p. 135, fig. 107, where Ecke illustrates the chest with the doors open revealing numerous drawers. See, also, a similar *huamu* traveling bookcase of larger proportion and inset with *nanmu*-burl doors sold at Christie's New York, 17 September 2015, lot 911.

十七/十八世紀 黃花梨圖書行櫃



PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

**1207**

**A MAGNIFICENT LARGE HUANGHUALI  
RECESSED-LEG PAINTING TABLE, HUA'AN  
17TH CENTURY**

The two-panel top is enclosed by a frame with molded edge above plain aprons and spandrels. The slightly splayed legs are of circular section and are joined at the sides by pairs of stretchers.

32 in. (81.3 cm.) high, 90¼ in. (229.2 cm.) wide,  
27⅞ in. (70.8 cm.) deep

\$500,000-700,000

**PROVENANCE**

Collection of Tsao Hui Min, Taiwan.  
Christie's New York, 21 September 2004, lot 29.





The recessed-leg table is among the most well-known and immediately recognizable forms found in classical Chinese furniture construction. Tables of this elegant and restrained form, with the graceful splay of the legs, trace their origins to furniture design of the Song dynasty, and several variations on this type are known. The basic proportions were adapted to make large painting tables, smaller tables, benches and stools. This form of table is referred to in the *Lu Ban Jing* as a 'Character One Table' due to its similarity in profile to the single horizontal stroke of the Chinese character for the number one. Tables of the size of the present table are generally referred to as painting tables.

Tables using large sections of *huanghuali*, such as seen here, are often considered early examples, as the precious material became harder to acquire in subsequent years. The generous proportions are testament to the fact that the table would have been quite expensive, even at the time of manufacture, and therefore would have likely been in the household of a wealthy literati family.

For a similar, slightly smaller (89 in. long) *huanghuali* recessed-leg table, see the 16th-17th century example illustrated by Wang Shixiang and Curtis Everts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago, 1995, p. 114, no. 54, later sold at Christie's New York, 19 September 1996, lot 75. Everts also points out that this basic form of table has been repeatedly depicted in paintings, as well, from as early as the Song dynasty (960 - 1279). Other tables of this elegant form include the example illustrated by R. H. Ellsworth, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 164-5, no. 61, where it is dated ca. 1600-1650, and by G. Ecke, *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, p. 46, pl. 36.

明末清初 黄花梨大畫案



(another view)





VARIOUS PROPERTIES

**1208**

**A HARDWOOD CLOTHING RACK, YIJIA**

LATE QING DYNASTY

The two slender corner posts are of rounded section and joined to the top rail, which terminates in two inward facing dragon heads. Two of the four additional horizontal rails enclose openwork panels of lotus and *chilong* below three lotus medallions. The whole is fitted into shoe feet carved with archaistic scrollwork and joined by a latticework shelf, with standing spandrels in the form of stylized dragons.

75 in. (190 cm.) high, 70 in. (177.8 cm.) wide, 18¼ in. (46.4 cm.) deep  
\$6,000-8,000

A related *hongmu* clothes rack fitted with openwork panels carved with archaistic scroll was sold at Christie's New York, 19 May 2009, lot 658.

晚清 硬木衣架



(detail)





**1209**

**A HUANGHUALI BALANCE STAND, TIANPINGJIA**

18TH CENTURY

The upright beaded frame with humpback top rail encloses the humpback balance support. The corner posts are flanked by standing spandrels carved in openwork with stylized scrollwork and supported on the long rectangular base with two drawers.

27¼ in. (70.5 cm.) high, 21¼ in. (55.2 cm.) wide, 8½ in. (21.9 cm.) deep

\$20,000-30,000

清十八世紀 黃花梨天平架

**1210 No Lot**

1211

**A SMALL ZITAN LOTUS LEAF-FORM BOX**

QING DYNASTY (1644-1911)

The cover is carved in high relief as the back of a lotus leaf borne on a stem, and with two crabs. The low sides of the conformingly lobed box are plain and raised on four shaped supports.

3½ in. (9 cm.) wide

\$4,000-6,000

**PROVENANCE**

Private collection, Massachusetts, 1980s.

The juxtaposition of the crab (*xie*) and lotus (*he*), represents the rebus *hexie*, which means harmony. The crab's hard shell is represented by the word *jia*, meaning armor, which is a homophone for 'first'. This refers to achieving first place in the civil service examinations.

清 紫檀荷蟹紋蓋盒



1211



1212

1212

**A RARE SMALL ZITAN BOX**

18TH-19TH CENTURY

The box is meant to be suspended, and each of the convex sides has a sliding cover and is carved all over with two bats swooping amidst clouds, while the narrow sides are carved with angular scrolls. A scrolled suspension loop is carved on top and a smaller one on the bottom. Three of the bats have mother-of-pearl ears.

3½ in. (8 cm.) high

\$4,000-6,000

清十八/十九世紀 紫檀雲蝠紋小盒

1213

**A PAIR OF ZITAN WEIQI COUNTER CONTAINERS, WEIQIZIHE**

17TH-18TH CENTURY

Each is of melon-form, with well-rounded double lobes divided in half by ridged beading. The high curving shoulder rises from the tapered base, and the gently domed cover has a flattened edge and a central dimple.

3¾ in. (9.5 cm.) high, 4¾ in. (11.7 cm.) diam.

(2)

\$20,000-30,000

**PROVENANCE**

MD Flacks, Ltd., New York.

Important Chinese Furniture: Formerly the Museum of Classical Chinese Furniture Collection; Christie's New York, 19 September 1996, lot 5.

**LITERATURE**

Leslie Lackman Mott, "The Challenge of Simplicity: An Interview with James Kline", *JCCFS*, Spring 1993, p. 56, fig. 4.

Sarah Handler, "Square Tables Where the Immortals Dine", *JCCFS*, Autumn 1994, p. 19, fig. 24.

Wang Shixiang, et al., *Masterpieces from the Museum of Classical Chinese Furniture*, 1995, p. 192, no. 93.

十七/十八世紀 紫檀瓜棱圍棋蓋罐一對





1214

**1214**

**A ZITAN DOCUMENT BOX**  
17TH-18TH CENTURY

The top of the hinged box has *baitong*, *ruyi*-shaped mounts at the corners above bail handles at the sides, and a two-part lockplate and cloud-form hasp in front.

5 $\frac{1}{8}$  in. (13 cm.) high, 13 $\frac{1}{2}$  in. (34.3 cm.) wide,  
6 $\frac{1}{8}$  in. (17.5 cm.) deep

\$9,000-12,000

十七/十八世紀 紫檀小箱



1215

VARIOUS PROPERTIES

**1215**

**A HONGMU ROUND-CORNER  
TAPERED CABINET, YUANJIAOGUI**

The single-panel top is set within the beaded, overhanging, rounded frame and is supported on elegantly splayed rounded legs. The doors open from the removable center stile to reveal the interior with two shelves, all above plain aprons and spandrels on the front and sides.

49 in. (124.5 cm.) high,  
32 in. (81.3 cm.) wide, 15 $\frac{3}{4}$  in. (40 cm.) deep

\$4,000-6,000

**PROVENANCE**

Nina C. Bushnell (1921-2000) Collection,  
Los Angeles.

清十八/十九世紀 紅木圓角櫃

△1216

**A HUANGHUALI DOCUMENT BOX**

17TH-18TH CENTURY

The box is of rectangular form with *huangtong* mounts at the corners and bail handles on the sides, with a square two-part lockplate and cloud-form hasp on the front.

7 $\frac{1}{2}$  in. (18 cm.) high, 15 $\frac{1}{2}$  in. (39 cm.) wide,  
8 $\frac{3}{4}$  in. (22.3 cm.) deep

\$8,000-10,000

**PROVENANCE**

Grace Wu Bruce, Hong Kong.

十七/十八世紀 黃花梨小箱

THE PROPERTY OF A GENTLEMAN

1217

**A PAIR OF HONGMU ARMCHAIRS**

18TH-19TH CENTURY

Each has a tall curved back splat that extends above the openwork back and side rails carved as archaic scrollwork. The wide rectangular seat is above continuous beaded aprons and spandrels, the aprons centered by a carved *ruyi* motif. The legs are of square section and are joined by a footrest at front and stepped stretchers at the sides and back.

34 in. (86.3 cm.) high, 24 $\frac{3}{4}$  in. (62.9 cm.) wide,  
22 in. (55.9 cm.) deep

(2)

\$5,000-7,000

**PROVENANCE**

Mrs. Grace Norman Wilcox Collection, Los Angeles,  
acquired in the 1970s.

清十八/十九世紀 紅木扶手椅一對



1216



1217



ANOTHER PROPERTY

1218

**A SET OF FOUR CLOISONNÉ-INSET  
HONGMU BARREL-FORM STOOLS**

GUANGXU PERIOD (1875-1908)

Each has a circular frame enclosing a *cloisonné* panel centered by a lotus medallion surround by floral scroll. The sides are carved with a band of bosses at the top and bottom and with a motif of bats suspending chimes, in between inset panels of *cloisonné* decorated with lotus blossoms.

18 in. (45.7 cm.) high

(4)

\$8,000-12,000

A very similar pair of *cloisonné*-inset barrel-form *zitan* stools, dated mid-Qing period, is in the Palace Museum, Beijing, and is illustrated by Tian Jiaqing, *Classic Chinese Furniture of the Qing Dynasty*, Hong Kong, 1995, p. 82, no. 16.

清光緒 紅木嵌珐瑯綉墩四張成堂

PROPERTY FROM A PRIVATE COLLECTION

1219

**A LARGE KESI/GOLD-GROUND PANEL**

QING DYNASTY (1644-1911)

The large panel is finely woven with archaistic vases, *jardinières* and censers containing flowers, *lingzhi*, and finger citron, and with beribboned auspicious objects. The whole is surrounded by a peach-ground border woven with *chilong* amidst leafy branches.

105½ x 71 in. (266.9 x 180.3 cm.)

\$40,000-60,000

The use of 'antiques' as decoration in Chinese art was a popular theme in the Qing dynasty, beginning in the Kangxi period due to the Kangxi Emperor's interest in archaism. Three small *kesi* panels with similar groupings of 'antiques' and flowers in the Amy S. Clague Collection of Chinese Textiles are illustrated by C. Brown in *Weaving China's Past*, The Phoenix Art Museum, Seattle, 2000, pp. 88-91, no. 14. Brown suggests that these *kesi* panels were likely made for New Year's celebrations because of the association of finger citron, plum blossoms, orchid and osmanthus with New Year motifs. As these motifs are also on the present panel, it may also have been made for the celebration of the New Year.

A related *kesi* hanging scroll, dated to the Qianlong period and, similarly decorated with shaped panels of 'antiques' and flowers, is in the Beijing Palace Museum collection and is illustrated in *Catalogue of the Special Exhibition of Kesi Textiles (kesi tezhan tulu)*, National Palace Museum, Taiwan, 1989, no. 31. 'Antiques' similar to those on the present carpet are often included on the borders of Chinese coromandel screens. An example of a screen with a border decorated with similar 'antiques' formerly in the Doris Duke Charitable Foundation, was sold at Christie's New York, 17-18 March 2016, lot 1328.

清 緯絲博古花卉紋掛屏



1218





VARIOUS PROPERTIES

**1220**

**A SILVERY BRONZE CIRCULAR MIRROR**

SUI DYNASTY (AD 581-618)

The central knob is encircled by six clouds and six muscular beasts amidst further clouds below a hachured band and an outer inscription band. There are areas of malachite and ferrous encrustation.

7% in. (19.3 cm.) diam.), Japanese wood box

\$8,000-10,000

**PROVENANCE**

Acquired in Tokyo, 6 June 1985.

隋 青銅神獸紋鏡



1221

**A SILVERY BRONZE CIRCULAR MIRROR**

HAN DYNASTY (206 BC-AD 220)

The central knob is encircled by a band of nine nipples within C-scrolls, a narrow scrolling foliate band and an outer band of eight roundels with central nipple alternating with various animals and birds, all within hatchured borders below sawtooth and cloud bands on the raised rim. There are areas of malachite encrustation, some with fabric impressions.

7½ in. (19 cm.) diam., Japanese wood box  
\$8,000-10,000

**PROVENANCE**

Acquired in Tokyo, 6 June 1985.

漢 青銅乳釘神獸紋鏡



1221

1222

**A SILVERY BRONZE 'TLV' CIRCULAR MIRROR**

HAN DYNASTY (206 BC-AD 220)

The central knob is within a square band of twelve nipples alternating with the characters of the Twelve Branches, surrounded by 'TLV' motifs and eight nipples, the Guardians of the Four Directions (Blue Dragon, Red Bird, White Tiger and the Dark Warrior), as well as other animals, birds and *pixie*, all within decorative borders below further decorative bands on the raised rim. There are areas of malachite encrustation.

7½ in. (19.1 cm.) diam., Japanese wood box  
\$8,000-10,000

**PROVENANCE**

Acquired in Tokyo, 6 June 1985.

漢 青銅博局紋鏡



1222

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**1223**

**A RARE PARCEL-GILT SILVER BOX AND COVER**

LIAO DYNASTY (AD 907-1125)

The domed cover is decorated with a *repoussé* design of a single three-clawed dragon pursuing a flaming pearl encircled by a row of raised bosses. The body is decorated with bands of phoenixes in flight between flower sprays, and further decorated with bands of foliate scrolls and petal lappets. The whole is raised on a splayed foot and highlighted in gilding and reserved on a fine ring-punched ground.

5 in. (12.7 cm.) diam.

\$15,000-20,000

**PROVENANCE**

Acquired in Indiana in the mid-1950s and thence by descent within the family.

Silver boxes of the present form and decoration are extremely rare. Compare a parcel-gilt silver box and cover of smaller size and with 'bird and flower' decoration, illustrated in *The Great Treasury of Chinese Fine Arts-Arts and Crafts*, vol. 10: Gold, Silver, Glass and Enamelware, Beijing, 1987, p. 32, pls. 66 and 67. It is interesting to note that the form and design of Liao silver wares can also be found in Five Dynasties and early Northern Song ceramics. Compare a Yue box of similar form, but with lotus motif, sold at Christie's New York, 15 September 2009, lot 321.

遼 銀鑲金龍鳳紋蓋盒



(cover)



VARIOUS PROPERTIES

**1224**

**A BRONZE COVER FOR AN  
ARCHAISTIC VESSEL, *DOU***

QIANLONG SIX-CHARACTER CAST  
SEAL MARK AND OF THE PERIOD  
(1736-1795)

The domed cover is cast in relief with three decorative bands below the finial cast as two entwined rope-twist loops. The interior is cast with the *nianhao*.

6¼ in. (16 cm.) diam.

\$2,000-3,000

清乾隆 青銅萬字紋蓋 六字楷書鑄款



1224



1224 (mark)

**1225**

**A BRONZE COVER FOR AN  
ARCHAISTIC TRIPOD VESSEL, *XING***

QIANLONG SIX-CHARACTER CAST  
SEAL MARK AND OF THE PERIOD  
(1736-1795)

The domed cover is cast with decorative bands including *wan* diaper and key fret below three leaf-form projections that surround the flower head radiating scrolling tendrils in the center and act as supports when the cover is inverted. The interior is cast with the *nianhao*.

6½ in. (16.2 cm.) diam.

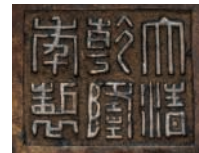
\$2,000-3,000

This cover would have been made for a bronze *xing*, such as the pair with Qianlong marks sold at Christie's New York, 17-18 September 2015, lot 2114.

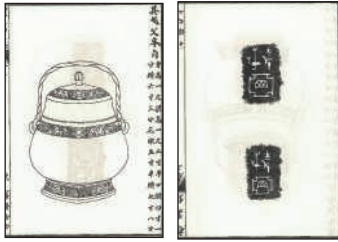
清乾隆 青銅重環紋蓋 六字楷書鑄款



1225



1225 (mark)



The present lot illustrated by Liu Tizhi in *Shanzhai jijin lu* (The Records of Archaic Bronzes in the Shanzhai Studio), 1934, vol. 4, p. 18.



(inscription)

PROPERTY FROM THE MCROBERTS FAMILY COLLECTION

**1226**

**AN ARCHAISTIC BRONZE WINE VESSEL AND COVER,  
YA QI GE FU XIN YOU**  
QING DYNASTY (1644-1911)

The *you* is of pear shape and elliptical section, raised on a spreading pedestal foot decorated with a pair of confronted *kui* dragons on each side. The sides are cast with two pairs of confronted *kui* dragons, each centered by an animal mask in high relief and with two loops at the ends, to which are attached the ends of the rope-twist handle. The domed cover has waisted sides and is decorated with a similar band below the segmented finial. The bottom of the interior and the interior of the cover are cast with matching five-character inscriptions, reading *ya qi ge fu xin*, which may be translated "made for Father Xin".

11¼ in. (28.5 cm.) high

\$15,000-20,000

**PROVENANCE**

Liu Tizhi (1879-1962) Collection.  
Christie's New York, 2 December 1985, lot 80.

**LITERATURE**

Liu Tizhi, *Shanzhai jijin lu* (The Records of Archaic Bronzes in the Shanzhai Studio), 1934, vol. 4, p. 18.  
Liu Tizhi, *Xiaojiaojingge jinwen taben* (Rubblings of Archaic Bronze Inscriptions in the Xiaojiaojingge Studio), 1935, vol. 4, p. 30.  
The Institute of Archaeology, Chinese Academy of Social Sciences, *Yin Zhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), Beijing, 1984, vol. 10, no. 5168.  
Wang Xiantang, *Guoshi jinshizhi gao* (Draft of the Institute of National History's Records of Bronzes and Stone Stelae), Qingdao, 2004, no. 310.  
Wu Zhenfeng, *Shang Zhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 23, no. 13022.



清 亞其戈父辛卣

**來源**

劉體智 (1879-1962) 舊藏。  
紐約佳士得, 1982年12月2日, 拍品80號。

**文獻**

劉體智,《善齋吉金錄》,1934年,卷4,18頁。  
劉體智,《小校經閣金文拓本》,1935年,卷4,30頁。  
中國社會科學院考古研究所,《殷周金文集成》,北京,1984年,卷10,編號5168。  
王獻唐 (1896-1960),《國史金石志稿》,青島,2004年,編號265 (蓋)。  
吳鎮烽,《商周青銅器銘文暨圖像集成》,上海,2012年,卷23,編號13022。

此器為劉體智 (1879-1962) 小校經閣舊藏,歷經《善齋吉金錄》,《小校經閣金文拓本》,《國史金石志稿》等書著錄。劉體智,字晦之,晚號善齋老人,安徽廬江人,乃晚清重臣四川總督劉秉璋 (1826-1905) 第四子,大學士、帝師孫家鼐 (1827-1909) 之婿。劉氏收藏極其廣博,尤以甲骨、青銅和古籍著稱。容庚 (1894-1983) 在其《商周彝器通考》中評價到:“近年國人收藏吉金之富,首推廬江劉氏。”劉氏所藏甲骨和古籍於1950年代由文化部接收,現分別藏於國家圖書館和上海圖書館,得以完整保存。而其青銅器收藏則流轉頗繁,先後有經李鴻章長子李經方售予瑞典王子古斯塔夫·阿道夫 (即日後的瑞典國王古斯塔夫六世;1882-1973) 者,歸於容希白頌齋者,以及由傅斯年代表國民政府收購,現存臺北故宮博物院者。《善齋吉金錄》為圖錄形式,記載尺寸,繪畫圖象,標拓銘文。此器亦不例外,除銘文拓片外,亦有錢搨圖傳世 (圖一)。臺北中央研究院歷史語言研究所還藏有亞其戈父辛卣的銘文拓片兩張,上鈐有「國史院章」印,蓋為當日編纂《國史金石志稿》時所留 (圖二)。

VARIOUS PROPERTIES

1227

**A VERY RARE PAIR OF IMPERIAL BRONZE TRIPOD CENSERS AND COVERS**

QIANLONG SIX-CHARACTER CAST SEAL MARKS AND OF THE PERIOD (1736-1795)

Each censer is heavily and finely cast in high relief with three full-face, five-clawed dragons protecting a flaming pearl, each positioned above one of the lion-mask-surmounted cabriole legs and flanked by two dragons also pursuing flaming pearls, their bodies extending around the sides. Further dragons and flaming pearls decorate the rim and the handles, and a pair confronted on a flaming pearl form a band on the cover below a band of eight *ruyi* heads that encircle the base of the pearl-form finial. The seal mark is cast on the underside of the censer.

15½ in. (39.4 cm.) high

(2)

\$400,000-600,000

**PROVENANCE**

Collection of Phillip Maurice Torf (1922-2016) and Millicent Owen Torf, House of Props, Los Angeles.

The House of Props was one of Los Angeles' oldest and renowned prop houses. Founded in 1948 by Alexander Torf, former prop master for United Artist Studio Corporation, and later run by his nephew Philip and his wife Millicent, the House of Props worked behind the scenes of television shows and movie sets worldwide supplying rare art objects for over 70 years.

Sacrificial ceremonies were among the most important rituals of the Qing court, with the emperor attending, if not performing, all of the major rites. Buddhism was the primary religion of the Qing dynasty and there were numerous Buddhist shrines and temples, as well as altars, in the private quarters of the emperors and empresses. All of these necessitated ritual paraphernalia, including altar sets, which were made in various materials including bronze, porcelain and *cloisonné* enamel of varying size.



(mark)

This magnificent pair of censers and covers exemplifies the artistic excellence and technical quality of bronze ritual vessels cast for the imperial court in the 18th century. The present pair is particularly exceptional as each censer retains its original cover, and no other examples retaining their covers appear to have been sold at auction. The creation of such lavish vessels was a tremendous undertaking, with each vessel being cold-worked with a hammer and chisel after the initial casting to bring out the intricate and crisp details, such as the individual scales on the dragons' bodies. Two related bronze censers with their covers are illustrated by Wan Yi, et al., in *Daily Life in the Forbidden City*, New York, 1988, pls. 473 and 474, pp. 302-303, where they are shown *in situ* in the shrine in the interior of the rear Hall of the Imperial Ancestral Temple and in the rear part of the Hall of Ancestral Worship. Wang Yi points out that "this was the family temple of the Qing imperial house." The emperor himself would have visited or sent a relative on the day of the new moon with the most recently available foods for offerings to express his filial piety and to ensure that his ancestors would "enjoy the greatest range of delicacies as soon as they were available."

A Qianlong-marked bronze five-piece altar set including a nearly identical censer, but lacking a cover, is illustrated by R. D. Mowry in *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix Art Museum, 1993, p. 180, no. 38. Mowry explains that "both the style of the dragons and the relatively small number of clouds (compared to those on later Qianlong bronzes) indicate that this altar set was made early in the reign, probably before 1750." See, also, the Qianlong-marked bronze five-piece altar set sold at Sotheby's Hong Kong, 11 April 2008, lot 2826, which included a censer of similar broad proportions to the current example. However, unlike the current censer, which features a front-faced dragon protecting a flaming pearl over one of the lion-mask legs, the Sotheby's censer, as well as the other vessels of the garniture, are cast with pairs of dragons confronted on flaming pearls. Another Qianlong-marked bronze censer with a design of pairs of dragons, of slightly smaller size (37 cm. high) and of taller, less broad proportions than the current example, and also lacking a cover, was sold at Christie's New York, 22 March 2007, lot 201. Similar cast decoration of pairs of dragons confronted on flaming pearls can be also seen on a pair of Qianlong-marked bronze vases sold at Christie's London, 15 May 2012, lot 188.

清乾隆 青銅雲龍趕珠紋絳耳蓋爐一對 六字篆書鑄款









**1228**

**A RARE GILT-BRONZE FIGURE OF GUANYIN AND A CHILD**  
LATE YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The *bodhisattva* is shown seated in *rajalilasana* holding a pearl in the right hand and the left supporting a young boy seated on the left knee. A shawl is draped over the shoulders and a broad belt is tied with a bow around the top of the *dhoti* which is folded at the waist, exposing the bare chest spanned by a beaded necklace. The hair is drawn up into a topknot.

11¾ in. (30 cm.) high, stand

\$80,000-120,000

**PROVENANCE**

The Collection of John T. Dorrance, Jr.; Sotheby's New York, 20-21 October 1989, lot 311.

Private collection, New York.

The Chinese Porcelain Company, New York.

**EXHIBITED**

New York, The Chinese Porcelain Company, *Chinese Works of Art and Snuff Bottles*, 1-24 June 1994, no. 2.

**LITERATURE**

The Chinese Porcelain Company, *Chinese Works of Art and Snuff Bottles*, New York, June, 1994, pp. 10-11, no. 2.

The present figure sits in the 'Water and Moon' (*shuiyue*) posture, with the right arm draped languidly over the raised knee. Such depictions probably originated in the Tang period, but gained increasing prevalence in the Song and Yuan dynasties. The particularly slender waist and treatment of the jewelry and hair, however, associate the present work with a corpus of bronzes dated to the Yuan and Ming dynasties. See, for example, a related bronze in The Ashmolean Museum of Art & Archaeology, Oxford, and another in The Asian Art Museum, San Francisco, illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Sculptures in Overseas Collections*, vol. 7, Beijing, 2005, p. 1403 and p. 1401, respectively.

The present work is particularly rare as an early depiction of the Songzi form of Guanyin, or the 'Bringer of Sons,' identified by the boy seated on her knee. Extant depictions of Songzi Guanyin from the later Ming dynasty are known, such as a gilt-bronze figure seated on a lotus base, illustrated by H. Munsterberg in *Chinese Buddhist Bronzes*, Rutland, Vermont and Tokyo, 1967, no. 73.

元末/明初 鑲金銅送子觀音像





**-1229**

**A BRONZE FIGURE OF  
VAIROCHANA**

MING DYNASTY (1368-1644)

The Primordial Buddha is seated in *dhyanasana* on a double-lotus base with his hands held before his chest in *vajramudra*. He is clad in heavy robes with a lozenge-shaped clasp at his left shoulder, and his benevolent face is surmounted by a tiara.

13½ in. (34.3 cm.) high

\$20,000-30,000

**PROVENANCE**

Private collection, Canada.

明 銅大日如來坐像

1230

**A GILT-BRONZE FIGURE OF  
VAIROCHANA**

MING DYNASTY (1368-1644)

The Primordial Buddha sits in *dhyanasana* with the hands clasped in a form of *vajramudra*. He is clad in voluminous robes with hems elegantly incised with a foliate pattern. The face is serene in expression and surmounted by a tiara with diminutive Buddha images.

16¼ in. (41.3 cm.) high

\$40,000-60,000

The present gilt-bronze figure of Vairocana is an excellent example of its type, exhibiting fine casting, especially in the hems of the robes and the openwork crown. Vairocana is considered to be the Great Solar Buddha of Light and Truth, and is the Bliss Body of the historical Buddha in Buddhist Law. Vairocana is also considered one of the Five Dhyani Buddhas, also known as the Five Wisdom Tathagatas, which are representations of the five qualities of the Buddha. The latter is represented by the five diminutive Buddha images in the crown of the present figure.

A few related examples in gilt-bronze have been sold at Christie's; in particular, compare the present work with a gilt-bronze figure of Vairocana sold at Christie's New York on 15 September 2011, lot 1383.

明 鑲金銅大日如來坐像





1231

1231

**A CAST AND REPOUSSÉ  
GILT-BRONZE FIGURE OF A  
BODHISATTVA**

QIANLONG PERIOD (1736-1795)

The figure sits in *dhyanasana* on a double-lotus base with both hands held in *vitarkamudra*. He is clad in a flowing *dhoti* with hems incised with a foliate pattern, and is adorned with various jewelry. The face is centered by a third eye at the forehead, and the hair is pulled into a tall *chignon* behind the *repoussé* tiara. The base is sealed with a wooden plate.

14½ in. (37.1 cm.) high, wood box.

\$20,000-30,000

**PROVENANCE**

Private collection, Tokyo, early 20th century.

The present work exhibits many characteristics common to the Buddhist workshops of the Qianlong period, such as the combination of cast and *repoussé* parts, the languid and slightly effeminate treatment of the face and body, and the tightly waisted double-lotus base with broad petals.

Compare the larger but stylistically related figure of Eleven-Headed Avalokiteshvara sold at Christie's New York, 18 March 2016, lot 1425.

清乾隆 鑲金銅菩薩坐像

PROPERTY FROM A PRIVATE NEW YORK  
COLLECTION

1232

**A PAINTING OF AMITABHA IN THE  
SUKHAVATI HEAVEN**

QIANLONG PERIOD (1736-1795)

Amitabha sits in *dhyanasana* on a lotus blossom at center, holding an alms bowl in his folded hands. He is surrounded by the Eight Great Bodhisattvas, with the Eight Dakinis in the clouds above, and meritorious souls being born on lotus blossoms in the pool below.

Painting 50½ x 35½ in. (128.3 x 90.2 cm.)

\$20,000-30,000

**PROVENANCE**

Acquired in New York in the 1940s and  
thence by descent.





1232

In style, composition, and quality, the present painting is undoubtedly the product of the Imperial Buddhist workshops of the Qianlong period. Note the lavish use of gold in the robes and nimbus of Buddha, as well as in the roofs of the palace behind, which reference the architecture of the Forbidden City. The lively color palette, with bright pinks, greens and yellows next to deep, iridescent blues, is also a notable feature of Qianlong-era Buddhist paintings. Finally, the elegant silk brocade, subtly woven with the Eight Buddhist Emblems, indicates an Imperial commission.

During Qianlong period, the composition of Buddhist paintings, known as *thangka*, were prescribed according to iconographic manuals composed by the preeminent Buddhist gurus of the court, such as Changkya Rolpe Dorje (1717-1786). Many such works, still with brilliant pigments remaining, can be found in the collection of The Palace Museum in Beijing; compare, for example, with a painting of Shakyamuni, illustrated in *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1992, p. 36, fig. 14.1.

清乾隆 藥師佛淨琉璃淨土唐卡

PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTION

1233

**A PAINTED STONWARE FIGURE  
OF A SEATED LUOHAN**  
LATE MING DYNASTY,  
16TH-17TH CENTURY

The demonstrative figure is shown seated with right arm raised and bent at the elbow and the hand held in a fist, while the left hand rests on his knee. He wears loose monk's robes, and his face is well modeled in a grimace. There are traces of red, green and flesh-toned pigments, with details in black.

18½ in. (47.3 cm.) high

\$12,000-18,000

**PROVENANCE**

Christie's New York, 29 November 1990,  
lot 64.

This figure would likely have belonged to a set of sixteen or eighteen figures, each representing a different *luohan* with his distinguishing features. Other related stoneware figures of *luohan* include one sold at Sotheby's New York, 4 December 1984, lot 116, and two other related figures sold at Christie's: the first in Hong Kong, 2 November 1999, lot 766, and the second in New York, 26 March 2010, lot 1238. A stoneware figure, dated late Ming (1368-1644) or early Qing (1644-1911) dynasty, 17th-18th century, and with a TL test date of 1600-1800 C.E., in The Metropolitan Museum of Art collection, is illustrated by D. Leidy and D. Strahan in *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, p. 185, no. A65.

Each of these figures is roughly the same size, are all high-fired and have been cold painted with colored pigments. The close similarity in the sizes of the figures, and the style of the drapery, may suggest these figures all belonged to the same set.

The figure sold in 1984 was dated to the Song dynasty at the time of sale, while the figure sold in 1999 was dated Ming dynasty or earlier, and the figure sold in 2010 was dated Song-Ming dynasty, 12th-16th century. Current scholarship suggests a Ming dynasty date, 16th-17th century, is appropriate for these figures.

Oxford thermoluminescence test no. C110n22 is consistent with the dating of this lot.

晚明 瓷塑加彩羅漢坐像



PROPERTY FROM A TEXAS COLLECTION

**1234**

**A LARGE POLYCHROMED WOOD FIGURE OF  
GUANYIN**

MING DYNASTY (1368-1644)

The *bodhisattva* stands on a rectangular base dressed in flowing robes with the hands clasped together within the heavy folds of the full sleeves. The face is benevolent in expression with pursed lips, full cheeks, and downcast eyes, and is surmounted by a diadem centered by a diminutive image of Amitabha.

49¾ in. (126.4 cm.) high

\$10,000-15,000

**PROVENANCE**

Hôtel des Ventes de la Baie, France, 19 July 2011.

明 彩繪木雕觀音立像



VARIOUS PROPERTIES

**1235**

**A BAMBOO FIGURE OF A SCHOLAR SEATED ON A MYTHICAL BEAST**  
19TH CENTURY

The bearded scholar holds a partially unrolled scroll as he sits on the back of a horned beast, its broad head lowered and turned to the side.

6¼ in. (17.1 cm.) high

\$3,000-5,000

清十九世紀 竹根雕仙人騎獸擺件



1235



1236

**1236**

**A GILT-BRONZE FIGURE OF ELEVEN-HEADED AVALOKITESHVARA**  
18TH-19TH CENTURY

The *bodhisattva* stands on a lotus base with his principle hands held before him in *anjanimudra* and the others outstretched and holding various implements. The heads are arranged in three banks of three, and surmounted by one wrathful and one benevolent face. The base is sealed.

7¾ in. (18.7 cm.) high

\$4,000-6,000

**PROVENANCE**

Private collection, Tokyo, early 20th century.

清十八/十九世紀 鑲金銅十一面觀音立像

1237

**A BRONZE TRIPOD CENSER AND BRONZE STAND**  
17TH-18TH CENTURY

The heavily cast, compressed globular body is raised on three feet and set with a pair of loop handles. The base contains a three-character *Song yue lu* seal mark that can be translated as "Companion of pine and moon." The stand is cast in the form of three overlapping flower petals, supported on three wide feet. Both censer and stand have an attractive finely speckled patina.

6¾ in. (17.2 cm.) wide across handles

(2)

\$20,000-30,000

十七/十八世紀 銅雙耳鬲式爐連座



(mark)



1238-1250 No Lots



1251

**1251**

**A CARVED RED LACQUER CIRCULAR BOX AND COVER**  
MING DYNASTY, 16TH CENTURY

Both the cover and box are well carved with leafy, fruiting branches, each fruit finely carved with a different diaper pattern and all on a floret-diaper ground. The interior is covered in black lacquer.

3 $\frac{1}{4}$  in. (7.7 cm.) diam.

\$6,000-8,000

**PROVENANCE**

Private collection, Toyama, circa 1960s.

A red lacquer box and cover of similar size (7.9 cm.) wide, also dated to the 16th century is in the National Palace Museum, Taipei, and was included in the exhibition *Carving the Subtle Radiance of Colors - Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 66, no. 48.

明十六世紀 剔紅荔枝紋蓋盒

**1252**

**A LARGE BLACK AND RED LACQUER BOWL**  
MING DYNASTY, 16TH CENTURY

The exterior is carved through the black lacquer to the red lacquer ground with four figural scenes set in landscapes, all between a petal border below and a diaper border above. The interior and foot are covered in black lacquer.

9 $\frac{1}{2}$  in. (23.3 cm.) diam.

\$15,000-25,000

This large bowl is comparable in shape and size to a red lacquer bowl (25.3 cm. diam.) carved with four shaped panels and with a key-fret band around the foot that is dated by inscription to 1541 (Jiajing period) illustrated by D. Clifford, *Chinese Carved Lacquer*, London, 1992, p. 95, pl. 68.

明十六世紀 剔黑人物故事圖盤



1253

**A RARE SMALL CLOISSONNÉ ENAMEL  
RECTANGULAR VASE**

MING DYNASTY, 16TH-17TH CENTURY

The four sides are decorated with polychrome lotus blossoms joined by pale blue leafy tendrils all reserved on a dark blue ground. Within incised foliate borders below an incised quatrefoil collar that surrounds the base of the circular neck and flared mouth.

6 in. (15.3 cm.) high

\$5,000-7,000

晚明 掐絲琺瑯西番蓮紋方瓶



1253

1254

**A SMALL CLOISSONNÉ ENAMEL CIRCULAR BOX  
AND COVER**

QIANLONG FOUR-CHARACTER INSCRIBED MARK  
WITH AN ADDITIONAL CHARACTER, ZHONG, AND OF  
THE PERIOD (1736-1795)

The domed cover is centered by an Arabic inscription in black on a white ground within an outer field of flower scroll repeated on the sides of the box, with *ruyi* borders at the rims.

2½ in. (6.3 cm.) diam.

\$15,000-20,000

A three piece Arabic-inscribed altar set illustrated by H. Brinker and A. Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, The Asia Society, New York, 1989, no. 340 includes a similarly decorated circular box and cover of slightly larger proportions.

清乾隆 掐絲琺瑯阿文小蓋盒 《乾隆年製中》刻款



1254 (mark)



1254



1255

1255

**A RARE SMALL CLOISSONNÉ  
ENAMEL BOTTLE VASE**

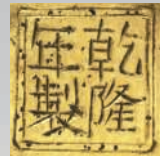
QIANLONG FOUR-CHARACTER  
ENGRAVED MARK WITHIN A  
DOUBLE SQUARE AND OF THE  
PERIOD (1736-1795)

The body is decorated with lotus scroll  
between petal-lappet and *ruyi* borders and  
the neck with two lotus sprays between the  
pair of archaistic bird-form handles.

4 in. (10.2 cm.) high

\$20,000-30,000

清乾隆 掐絲琺瑯夔鳳紋小瓶  
雙方框《乾隆年制》楷書刻款



1255 (mark)

1256

**A VERY LARGE CLOISSONNÉ  
ENAMEL VASE**

18TH CENTURY

The vase has lotus and archaistic  
decoration, and is applied around the  
bulbous body with four gilt-bronze *taotie*  
mask handles suspending loose rings and  
on the trumpet-shaped neck with a pair of  
phoenix-form handles.

26 in. (66 cm.) high

\$30,000-50,000

This large vase has features similar to  
a comparably large vase (72.8 cm.) sold  
at Sotheby's London, November 2009,  
lot 149. Both have archaistic and lotus  
decoration and a pair of gilt-bronze  
phoenix-form handles, but the latter vase  
is hexagonal. See, also, the related smaller  
(43 cm.) vase in the Qing Court Collection,  
Beijing, illustrated in *The Complete  
Collection of Treasures of the Palace  
Museum - 43 - Metal-bodied Enamel Ware*,  
Hong Kong, 2002, p. 151, pl. 143, which  
also has gilt-bronze *taotie* and loose ring  
handles applied to the body and a pair of  
phoenix-form handles applied to the neck.  
Another very similar vase is in the George  
Walter Vincent Smith Art Museum,  
Springfield, Massachusetts.

清十八世紀 掐絲琺瑯鳳耳大瓶







1257

**1257**

**A SMALL CLOISSONNÉ ENAMEL  
TRIPOD INCENSE BURNER  
AND COVER**

QIANLONG FOUR-CHARACTER  
MARK INSCRIBED IN A LINE AND  
OF THE PERIOD (1736-1795)

The censer is raised on three legs  
surmounted by lion masks and  
decorated around the sides with lotus  
scroll interrupted by a pair of lion mask  
and loose ring handles. The cover has  
further lotus scroll-decorated areas  
of ruyi shape that interrupt openwork  
cloud scroll below a Buddhist lion finial.  
The mark is inscribed on a gilt-bronze  
plaque in the center of the underside.

6 in. (15.1 cm.) high, wood stand

\$12,000-18,000

清乾隆 掐絲琺瑯纏枝蓮紋蓋爐  
《乾隆年制》楷書刻款



1257 (mark)



1258

1258

**A RARE CLOISONNÉ ENAMEL PINK-GROUND TEAPOT**  
QIANLONG-JIAQING PERIOD (1736-1820)

Each side is decorated with a shaped panel, one enclosing tree peony, the other crab apple, both surrounded by the pink Y-diaper ground. The handle and spout are decorated with lotus, as is the cover below the lotus-pod finial, and the interior is covered in dark turquoise enamel.

8 in. (20.3 cm.) wide

\$10,000-15,000

清乾隆/嘉慶 招絲珐瑯地開光花卉紋茶壺

1259

**A PAIR OF 'GRAPE ARBOR' JARDINIÈRES**  
18TH-19TH CENTURY

Each *cloisonné* enamel *jardinière* of hexalobed shape contains a white jade figure of a boy standing beneath an arbor supporting grape vines with greyish-green leaves and clusters of amethyst and green quartz grapes.

17½ in. (44.5 cm.) high approximately

(2)

\$20,000-30,000

A pair of *cloisonné* jardinières supporting similar fruit laden hardstone plants was sold at Christie's London, 5 December 2012, lot 569.

清十八/十九世紀 招絲珐瑯八寶葡萄架盆景一對





**1260**

**A PAIR OF UNUSUAL CLOISSONNÉ ENAMEL  
ARCHAISTIC DUCK-FORM VESSELS**

18TH-19TH CENTURY

The head of each hollow, standing figure is slightly turned, and the body, which supports a separately made vase, is decorated with feathers and archaic scrolls.

14 in. (35.7 cm.) high

\$25,000-35,000

**PROVENANCE**

Sotheby's New York, 30 March 2006, lot 179

A similar *cloisonné* enamel duck-form vessel with a vase of a different shape supported on the back was sold at Christie's London, 15 November 2000, lot 101. See, also, a related duck-form vessel in the collection of the Palace Museum, Beijing, illustrated in *Zhongguo Meishu Quanji*, Arts and Crafts, vol. 10, Beijing, 1987, no. 338.

- (2) Compare also a less naturalistic Qianlong *cloisonné* example in the National Palace Museum, Taipei, illustrated in *Enamel Ware in the Ming and Ch'ing Dynasties*, Taipei, 1999, no. 44.

For a prototype of this form see the Song dynasty archaic inlaid bronze bird with a vase on its back in the collection of the Victoria & Albert Museum, illustrated by R. S. Jenyns and W. Watson in *Chinese Art, The Minor Arts*, Fribourg, 1963, pp. 104-5, no. 42.

清十八/十九世紀 掐絲琺瑯天雞尊一對

1261

**A RARE JADE-EMBEDDED CLOISSONNÉ ENAMEL  
ARCHAISTIC CENSER**

QIANLONG-JIAQING PERIOD (1736-1820)

The *cloisonné* enamel body is inlaid with a band of jade nipples arranged in three rows between C-scroll borders and divided on two sides by a gilt-bronze flange and spanned on the other two sides by the pair of white jade handles surmounted by animal masks, all above a band of lotus scroll. The foot and neck are decorated with dragon scrolls separated by further gilt-bronze flanges, those on the foot centered on white jade *shou* medallions and those on the neck centered either on a small white jade animal mask or the handles.

9¾ in. (24.8 cm.) wide across handles, wood cover with Yuan/Ming dynasty (1279-1644) white jade openwork finial

\$60,000-80,000

**PROVENANCE**

Private collection, South Carolina.

A very similar *cloisonné* enamel censer in the Palace Museum, Beijing, is illustrated in *Gu gong bo wu yuan cang pin da xi. Fa lang qi bian. 3, Qing qia si fa lang - Compendium of collections in the Palace Museum. Cloisonné. 3, Qing dynasty cloisonné*, Beijing, 2011, p. 228, no. 193. The example in the Palace Museum has a pierced wood cover with a similar carved jade finial to that seen on the cover of the present censer.

清乾隆/嘉慶 掐絲琺瑯嵌玉乳釘紋簋



PROPERTY FROM AN AMERICAN COLLECTION

**1262**

**A PAIR OF MASSIVE CLOISSONNÉ ENAMEL FIGURES OF SHEEP**

20TH CENTURY

The two figures are shown standing in mirror image, each with the head turned to the side and decorated with a pattern of stylized birds reserved on a white ground on the body and a black ground on the head and legs. The plinth is decorated on top with designs interrupted in front by an Arabic inscription within a panel.

42½ in. (108 cm.) high

(2)

\$40,000-60,000



Massive *cloisonné* enamel figures of animals standing on plinths are seen as early as the Qianlong period, such as the figure of an elephant supporting a vase on its back (170 cm. high) in the Qing Court Collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, pp. 142-43, pl. 137. A pair of massive *cloisonné* enamel sheep, also with Arabic inscriptions, of a size comparable to that of the present figures (122 cm. wide) was sold at Christie's New York, 18 September 2014, lot 649.

掐絲琺瑯大羊一對





VARIOUS PROPERTIES

**1263**

**A PAINTED ENAMEL YELLOW-GROUND BOWL**

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

The bowl is decorated on the exterior with four circular roundels enclosing the characters *wanshou wujiang* (boundless longevity), together with the Eight Buddhist Emblems (*bajixiang*) and stylised lotus blossoms on leafy tendrils, all reserved on a yellow ground. The center of the interior is decorated with the Eight Buddhist Emblems encircling a *shou* character on a white ground.

7¼ in. (18.4 cm.) diam.

\$7,000-9,000

清乾隆 銅胎畫琺瑯萬壽無疆八吉祥紋盃 六字篆書料款



(mark)



1264

**A LARGE PAINTED ENAMEL DISH**

18TH CENTURY

The interior is decorated with a scene of five immortals standing on a promontory as they watch a crane with an arrow in its beak flying towards a jar of arrows housed in a pavilion surrounded by the froth-capped waves of the sea, within a blue archaistic bird border and floral scroll on a yellow ground in the well. There are three blue dragon scrolls on the exterior and a similar roundel on the base, all on a deep turquoise ground.

25¾ in. (40 cm.) diam.

\$8,000-12,000

清十八世紀 銅胎畫琺瑯海屋添籌圖盤



FRIDAY 16 SEPTEMBER 2016  
AT 2.00 PM (LOTS 1265-1390)



**1265**  
**A PALE GREENISH-WHITE JADE RETICULATED**  
**'DRAGON' FINIAL**

YUAN-MING DYNASTY, 13TH-14TH CENTURY

The finial is finely carved in openwork with a five-clawed, horned dragon slithering amidst leafy peony stems, its head emerging at the top. Two bull-nose attachment holes pierce the concave, oblong base. There are some areas of russet color.

2 1/4 in. (5.4 cm.) high

\$8,000-12,000

Compare two similar finials, both dated Yuan dynasty, sold at Christie's, one in Hong Kong, 1 June 2011, lot 3930, the other in London, 8 November 2013, lot 1229.

元/明 青白玉透雕龍紋爐頂



(another view)

1266

**A PALE GREENISH-WHITE JADE 'SPRING WATER' OVAL PLAQUE**  
YUAN-MING DYNASTY, 14TH-16TH CENTURY

The plaque is carved in openwork with a goose in flight amidst the intertwining stems of a lotus plant and water weeds. There are opaque areas of ivory color in the stone.

3 $\frac{5}{8}$  in. (9.1 cm.) wide, wood stand

\$8,000-12,000

Compare the similar plaque dated to the Yuan dynasty from the Michael S. L. Liu Collection illustrated in the exhibition catalogue, *Virtuous Treasures: Chinese Jades for the Scholar's Table*, University Museum and Art Gallery, The University of Hong Kong, 2007, p. 146, no. 76, where it is described as a "spring water" plaque, and that it was probably made towards the end of the Yuan dynasty. See, also, the jade plaque of similar design from the Lizzadro Collection sold at Christie's New York, 21 March 2013, lot 824.

元/明 青白玉透雕春水牌飾



Ψ1267

**A RARE PALE GREENISH-WHITE JADE FIGURE OF A RECUMBENT HORSE**  
SONG-YUAN DYNASTY, 11TH-14TH CENTURY

The horse is finely carved in a recumbent position with head slightly lowered, and the left foreleg bent while the other three legs are tucked along the sides of the body. Both the mane, which falls on the muscular cheeks of squared outline below the forward-pricked ears and on either side of the neck, and the long tail, which is tucked over the right rear leg and continues under the body, have fine hair markings. The softly polished stone has areas of pale brown color.

6¾ in. (16.2 cm.) long, wood stand, cloth box with jadeite clasps

\$200,000-300,000

**PROVENANCE**

George F. de Menasce (1891-1967) Collection.

The Collection of John T. Dorrance, Jr.; Sotheby's New York, 20-21 October 1989, lot 247.

**EXHIBITED**

London, *The Arts of the Sung Dynasty*, Oriental Ceramic Society, 1960.

**LITERATURE**

Desmond Gure, "Jade of the Sung Group", *Transactions of the Oriental Ceramic Society*, vol. 32, 1959-60, pl. 93, no. 255, and p. 49.

S. Bernstein, "A Tale of Two Horses," *Arts of Asia*, March-April 2007, pp. 161-165.





(another view)

The present jade horse was included in the Oriental Ceramic Society exhibition, *The Arts of the Sung Dynasty*, 1960, no. 255, pl. 93, where a similar but smaller horse (2.7 in. long), from the collection of Captain Dugald Malcolm, is also illustrated, no. 261. Desmond Gure in "Jade of the Sung Group", T.O.C.S., vol. 32, 1959-60, p. 49, described the current figure as "particularly fine" and continued: "The modelling is strong and decisive, the formation of the head with its marked convexity of outline resembling that on a horse depicted on a mural painting in a Northern Sung tomb discovered at Pai-sha, in Honan in 1951." The mural is illustrated by Su Pai (ed.) in *A Report on Three Sung Dynasty Tombs* excavated at Pai-sha, Peking, 1957. In these Song dynasty murals one can see the same strong outline of the head, the broad forehead, prominent eyes and long mane that are found on the present horse.

A similar jade figure of a recumbent horse with legs tucked alongside and under the body, and with similarly rendered head and detailed mane, from a Jin-period (13th-14th century) site in Heilongjiang province, is illustrated *Wenwu*, 1977:4, pl. 7:2. Jessica Rawson, in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 372, fig. 1, illustrates a drawing of this Jin horse and notes, "it is thoroughly naturalistic in its pose." Another comparable, but smaller (8 cm. long) jade figure of a horse, the color of the stone similar to that of the present horse, carved with head turned backwards, is illustrated in *Arts from the Scholar's Studio*, Oriental Ceramic Society, Hong Kong, 1986, pp. 176-77, no. 155, where the authors G. Tsang and H. Moss state that, "recent opinion on the dating of post-archaic jades would probably tend to date this example as Song or Yuan."

宋/元 青白玉雕卧马摆件

1268

**A RARE WELL-CARVED RUSSET AND GREYISH OLIVE-GREEN JADE  
BRUSH POT**

17TH CENTURY

Of irregular, triangular section, the sides are well carved in relief with a large horned dragon emerging from wind-tossed waves that rise from the swirled waters of the base to confront one of the two *chilong* writhing amidst the clouds carved around the sides.

8½ in. (21.5 cm.) high

\$40,000-60,000

明末清初 青玉留皮螭龍紋盃





1269

**A PALE GREENISH-WHITE AND RUSSET JADE LEAF-FORM  
BRUSH WASHER**

17TH-18TH CENTURY

The brush washer is well carved as a large leaf borne on a gnarled branch that forms a handle at one end and bears further small leaves including one on the interior on which sits a beetle.

5 in. (12.8 cm.) long, wood stand

\$10,000-15,000

十七/十八世紀 青白玉葉形筆洗





1270

**AN UNUSUAL FINELY CARVED  
PALE GREYISH-WHITE JADE  
'NINE DRAGON' VASE**

17TH-18TH CENTURY

Of oblong section, the vase is raised on a pedestal foot encircled by a bowstring band and is carved around the sides in high relief with a horned, three-clawed dragon and eight *chilong*, all weaving in and out of clouds above a band of waves crashing against rocks. The semi-translucent stone of pale greyish-white color is suffused with fine black speckling.

6¾ in. (17.2 cm.) high

\$20,000-30,000

十七/十八世紀 青灰玉雕螭龍紋瓶



(another view)



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**1271**

**A WELL-CARVED GREEN JADE MOUNTAIN**  
18TH CENTURY

One side is deeply carved with Shoulao holding a peach branch accompanied by two attendants ascending a mountain path towards a pavilion, and the reverse with a stag standing beneath a pine branch.

7¼ in. (18.5 cm.) high, wood stand

\$60,000-80,000

**PROVENANCE**

Private collection, New York, acquired prior to 1980, and thence by descent to the present owner.

Jade carvings of mountains can be found in a number of different sizes and depicting varied scenes representing idealized landscapes upon which the collector would contemplate. Jade is a material that from ancient times has been associated with longevity and immortality. It is therefore a particularly appropriate medium from which to carve representations of the mountainous realm of the Daoist immortals. On the present boulder the theme of longevity is clearly evident with the depiction of Shoulao on the main side and the deer under a pine tree on the reverse.

The virtuosity of the carver is demonstrated on the present boulder, with remarkable depth and use of relief carving, to depict the layered mountain and three-dimensional scenes. A boulder of comparable size and quality, formerly in the collection of Miss H.E. Ionides and exhibited at *The International Exhibition of Chinese Art* in London in 1935-36, was sold at Christie's New York, 20 September 2002, lot 207.

清十八世紀 碧玉壽老圖山子



(another view)



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**1272**

**A WELL-CARVED PALE GREENISH-GREY AND RUSSET  
JADE BRUSH POT**  
18TH-19TH CENTURY

The sides of the irregularly-shaped brush pot are deeply carved with a hunting scene on one side and two figures, one riding a horse, on the reverse. The carving is highlighted by the russet color.

6 in. (15.2 cm.) high, fitted spinach-green jade stand

\$60,000-80,000

**PROVENANCE**

Private collection, New York, acquired prior to 1980, and thence by descent to the present owner.

The present brush pot exhibits fine workmanship in its use of the russet skin, the attention and depth of the carving, and with the subjects portrayed in exceptionally lively poses.

While depictions of scholars or immortals in landscapes are more commonly found on Qing-dynasty jade brush pots, hunting scenes are somewhat more unusual. The depiction of horses appears as topical imagery in the arts during the early Qing dynasty among the Manchu rulers, who were themselves descendants of nomadic herdsmen. It is known that Emperor Qianlong, while still a Prince, prided himself on being a keen horseman and was portrayed as such in Court paintings.

清十八/十九世紀 青白玉留皮獵圖筆筒



(another view)





1273 (two views)



PROPERTY FROM A PRIVATE COLLECTION

**1273**

**A PALE GREENISH-WHITE AND RUSSET JADE FIGURE OF A QILIN**

18TH CENTURY

The recumbent mythical beast is shown with its head turned to the side, the vapor issuing from its jaws supporting a ribbon-tied book that is highlighted by the dark russet color.

3 $\frac{3}{8}$  in. (9.2 cm.) long

\$8,000-12,000

**PROVENANCE**

Private collection, Japan, 1999.

清十八世紀 青白玉雕麒麟把件

**1274**

**A SMALL WHITE JADE FIGURE WITH A MONKEY**

18TH CENTURY

The figure is shown standing with one foot behind the other and holding the tether of the monkey standing on his shoulder and leaning on his head. The stone is of even color.

3 in. (7.6 cm.) high

\$4,000-6,000

**PROVENANCE**

Salns-Moss Collection, New York, 1970s.

清十八世紀 白玉雕「輩輩封侯」把件

1274

1275

**A FINELY CARVED WHITE JADE  
FIGURE OF AN IMMORTAL**

QIANLONG PERIOD (1736-1795)

The bearded immortal holds a blossoming branch over his shoulder and a *lingzhi* stem in his left hand.

4½ in. (10.5 cm.) high

\$35,000-45,000

清乾隆 白玉雕壽老立像



(another view)





**1276**

**A SMALL WHITE JADE POUCH-FORM WATER VESSEL**  
18TH CENTURY

The well-hollowed vessel is carved as a pouch, its outward-curving opening forming a spout at one end above a mask-and-ring handle opposite a *chilong* crawling towards the top, its trailing bifurcated tail forming the foot below a russet-highlighted chrysanthemum stem.

2 1/8 in. (5.4 cm.) high

\$15,000-20,000

清十八世紀 白玉包袱形水丞



(another view)



PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON D.C.

1277

**A WELL-CARVED WHITE JADE BOWL**

18TH CENTURY

The deep, rounded sides are carved in low relief with a band of formal lotus scroll below a narrow band of conjoined *ruyi* heads, and the everted rim is carved as further *ruyi* heads. The semi-translucent stone is of pale greenish-white tone.

5¾ in. (14.7 cm.) diam., openwork wood cover with *lingzhi*-form agate finial

\$12,000-18,000

**PROVENANCE**

Private American collection, acquired in the late 19th-early 20th century.

A similar everted rim carved as *ruyi* heads can be seen on two white jade *lian*, or bowls, with covers in the Qing Court Collection, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jadeware (III)*, Hong Kong, 1995, pls. 197 and 198, both of which are dated Qing dynasty. The style of carving seen in pl. 187, especially on the cover which has similar linked *ruyi* lappets, appears to be very similar to that of the present bowl.

清十八世紀 白玉雕纏枝蓮紋盤



(another view)



THE PROPERTY OF A PRIVATE COLLECTOR

**1278**

**A WELL-CARVED WHITE JADE TABLE SCREEN**

18TH-19TH CENTURY

The thick screen is carved on one side with Shoulao, the God of Longevity, carrying a gnarled staff and double gourd, accompanied by three boy attendants, one carrying a branch of peaches, one a sprig of *lingzhi* fungus while leading a spotted deer, and the third carrying a lidded pot. The scene is framed by pine and bamboo emerging from rocky cliffs, waterfalls and vaporous clouds. The back of the screen is uncarved.

Plaque 8½ x 5½ in. (20.7 x 14 cm.), wood stand

\$80,000-120,000

**PROVENANCE**

Private collection, Palo Alto, California, acquired in the 1960s.  
Sotheby's New York, 19-20 March 2013, lot 280.

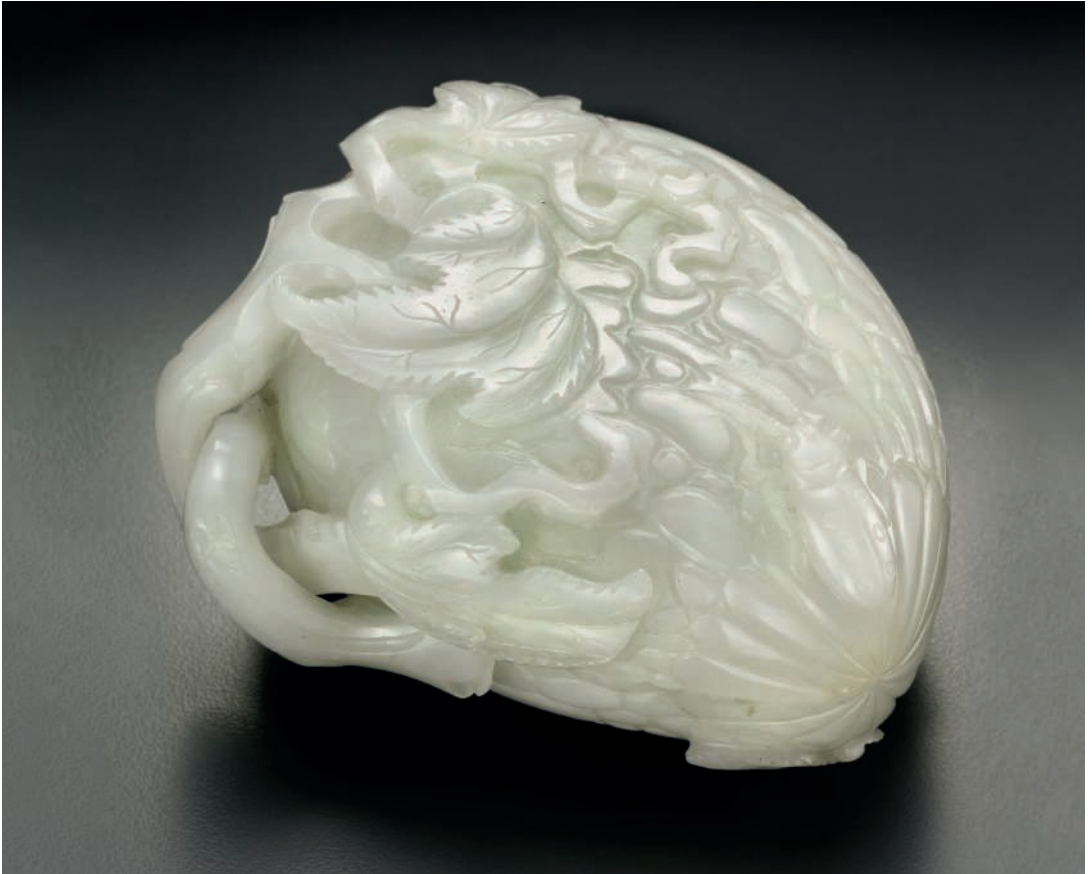
The imagery of the current screen contains numerous auspicious symbols and rebuses. The central character, Shoulao, is one of the Three Star Gods of Daoism, and represents longevity. The boys in the procession hold a peach and a *ruyi* scepter, two additional longevity symbols. The children symbolize fertility and a wish for many sons, while the deer (*lu*) is both a homophone for riches or official emolument and a symbol of longevity and wealth.

清十八/十九世紀 青白玉壽老圖插屏



(another view)





VARIOUS PROPERTIES

**1279**

**AN UNUSUAL PALE GREENISH-WHITE JADE 'BITTER MELON' BOX AND COVER**

18TH-19TH CENTURY

Well carved as a bitter melon, the two halves are linked by two sections of the leafy gnarled vine that continues onto the underside of the box and onto the cover where a beetle has alighted.

3½ in. (9 cm.) wide

\$15,000-20,000

Jade interlocking stem boxes are more commonly found in the form of a pomegranate or a peach. A pomegranate-form interlocking jade box dated to the Qianlong period is illustrated in *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle Art Museum, 1989, p. 99, no. 78. For another example in the form of a peach, see R. Keverne, *Jade*, New York, 1991, p. 152, figs. 61 and 62.

清十八/十九世紀 癩瓜形蓋盒



(another view)

1280

**A WELL-CARVED WHITE JADE BOULDER**

QIANLONG PERIOD (1736-1795)

One side is well carved with an immortal holding a *lingzhi* stem standing beside an attendant carrying a fruiting peach branch while another attendant carrying an offering approaches the steps of a pavilion, the scene framed as if seen through an opening in the mountain, as is a scene of a stag on the reverse. The softly polished stone of pale greenish-white color has areas of added russet color.

7¼ in. (18.5 cm.) wide

\$60,000-80,000

清乾隆 白玉仙人採芝圖山子



(another view)





1281

**1281**

**A SMALL WHITE JADE MUGHAL-  
STYLE CIRCULAR BOX AND COVER**  
18TH CENTURY

The top of the cover is well carved in low relief with a stylized flower head composed of eight slender radiating stems, four terminating in a flower flanked by leaves. The thin walls are translucent.

2 in. (5.2 cm.) diam.

\$10,000-15,000

清十八世紀 白玉花卉紋小蓋盒

PROPERTY FROM A PRIVATE COLLECTION,  
WASHINGTON D.C.

**1282**

**A PAIR OF SMALL WHITE  
JADE CUPS**  
18TH CENTURY

Each has deep, rounded sides that rise from the neatly cut ring foot to the slightly everted rim. The well-polished, semi-translucent stone is of even white color.

2 $\frac{3}{8}$  in. (6 cm.) diam.

(2)

\$6,000-8,000

**PROVENANCE**

Private American collection, acquired in the late 19th/early 20th century.

清十八世紀 白玉撇口小盃一對



1282

VARIOUS PROPERTIES

**1283**

**A SMALL WHITE JADE BRUSH WASHER**

18TH CENTURY

The compressed body is raised on a flat base and carved in high relief with two *chilong* crawling around the sides. The semi-translucent stone is of even white tone.

2¾ in. (7 cm.) wide

\$20,000-30,000

清十八/十九世紀 白玉螭龍紋筆洗





1284

**1284**

**A PALE GREENISH-WHITE JADE  
ZHADOU AND COVER**  
18TH-19TH CENTURY

The sides of the shallow pedestal are carved with a narrow band of key fret as is the outer edge and top of the everted mouth rim and the outer edge of the circular handle that centers the domed cover. The semi-translucent stone has some opaque white mottling.

4¾ in. (10.3 cm.) diam., box

\$5,000-7,000

清十八/十九世紀 青白玉麥斗連蓋



1285

PROPERTY FROM THE ESTATE OF  
EMILY A. WINGERT

**1285**

**A PALE GREYISH-GREEN JADE  
FIGURE OF SHOULAO**  
19TH CENTURY

The god of Immortality is shown holding a staff tied with a double gourd and a scroll, on which a bat has alighted. He is accompanied by a boy holding a *ruyi* scepter and a recumbent stag with *lingzhi* grasped in its mouth. The figure is now mounted as a lamp with gilt-metal base.

10 in. (25.3 cm.) high

\$6,000-8,000

清十九世紀 青白玉壽老擺件



1286

**A GREYISH-WHITE JADE FIGURE  
OF BUDDHA**

18TH CENTURY

The figure is shown seated in *dhyanasana* with his left hand held in *karanamudra* resting on his left leg and the right hand holding a *ruyi* scepter. The loosely draped robe parts at the hem to expose the feet. Jeweled necklaces cover his chest above the gathered waist of the robe, and his hair is carved in rows of curls below the *ushnisha*.

5¼ in. (14.6 cm.) high, wood stand

\$30,000-50,000

清十八世紀 青白玉佛座像





1287

**1287**

**A WHITE JADE SEAL**

QING DYNASTY (1644-1911)

The rectangular seal is carved on top with the seated figure of a boy holding a lotus, and the base with a four-character seal reading *fang kuan yu tang*. The stone is of even white tone.

1¾ in. (3.6 cm.) high

\$6,000-8,000

清 白玉童子鈕方章



(impression)



1288

**1288**

**A GREENISH-WHITE JADE  
ZHADOU-FORM INCENSE BURNER  
AND OPENWORK COVER**

18TH CENTURY

The incense burner is raised on three knob supports and carved around the sides with three *taotie* masks below alternating inverted archaic cicadas and upright leaf tips on the sides of the trumpet-shaped mouth and a key-fret band around the rim. The cover is carved in openwork with a band of foliate scroll and is centered by a separately made finial of Yuan date carved in openwork with deer and birds amidst foliage. The stone is semi-translucent.

5 in. (12.7 cm.) high, wood stand, box

\$10,000-15,000

**PROVENANCE**

The Fryers Collection of Chinese Art;  
Christie's London, 15 March 2012, lot 1.

清十八世紀 青玉饕餮紋麥斗連蓋

1289

**A RARE GREENISH-GREY JADE  
VESSEL, FANGDING**  
18TH CENTURY

The rectangular body is raised on four dragon-form supports and carved on each side with a *taotie* mask below a pair of confronted long-tailed birds on the long sides and dragons on the ends, all divided by notched flanges carved with key-fret repeated on the rim and bail handles, and with scrolled flanges at the corners.

8½ in. (22 cm.) high, wood cover with  
carnelian agate finial, wood stand  
\$20,000-30,000

A very similar *fangding*, including the scrolled flanges at the corners, is illustrated in a Yongzheng period handscroll of Chinese antiquities, dated to 1728, now in the collection of the Percival David Foundation, British Museum.

清十八世紀 青白玉饕餮紋方鼎





**1290**

**A GREEN JADE FLOWER-FORM BRUSH WASHER**  
18TH CENTURY

The semi-translucent body is well carved in the shape of a compressed flower, its petals radiating from the center of the base to the in-curved rim. The sides are flanked by a pair of flower stem handles and a small flower rises from the center of the interior.

4 $\frac{1}{4}$  in. (12.3 cm.) wide across handles

\$15,000-20,000

清十八世紀 碧玉葵式筆洗



(base)

1291

**A RARE YELLOW JADE RUYI SCEPTER**

19TH CENTURY

The quatrefoil head is well carved in relief with a pair of descending archaistic birds that are confronted at the bottom to form a *taotie* mask. The handle is carved with two areas of archaistic scrolls, one section between openwork scroll borders, and the oblong center with a *chilong*. There are some areas of brown color.

15½ in. (39 cm.) long, box

\$100,000-150,000

During the Qing dynasty, some of the finest jade carvings found their inspiration in archaic jades collected and treasured by the Emperors. The present *ruyi* scepter conveys archaistic style in both motif and form. The carving on the *ruyi* head resembles the *taotie* mask seen on archaic bronzes. The mid-section is reminiscent of the Han dynasty jade scabbard slide. And the handle is in the form of an archaic jade *gui* scepter. A very similar yellow jade *ruyi* scepter is in the National Palace Museum collection, illustrated in *Auspicious Ju-I Scepters of China*, Taipei, 1995, p. 93, pl. 20 and pp. 222-23.

清十九世紀 黃玉螭龍紋如意



THE PROPERTY OF A PRIVATE COLLECTION

**1292**

**A WHITE JADE CIRCULAR BOX AND COVER**

18TH-19TH CENTURY

The top of the cover is carved in shallow relief with two archaistic dragons centered on a pearl. The box is carved in relief with a band of repetitive lappets and raised on a circular foot ring. All carved from stone of even milky-white tone.

2.14 in. (5.7 cm.) diam, wood stand and Japanese wood box

\$20,000-30,000

**PROVENANCE**

Mayuyama & Co., Ltd., Tokyo, acquired between 1960-1969.  
Sotheby's New York, 19-20 March 2013, lot 40.

清十八/十九世紀 白玉拐子龍紋蓋盒



(another view)



ANOTHER PROPERTY

1293

**A WHITE JADE MUGHAL-STYLE SNUFF BOTTLE**

PROBABLY IMPERIAL, ATTRIBUTED TO THE PALACE WORKSHOPS, BEIJING, 1760-1820

The well-hollowed bottle has a wide mouth, and is carved on the shoulder with a *ruyi* border above the pair of flower-sprig handles suspending loose rings, and on the lower body with two folded leaves and two *ruyi*, their tips forming four tiny supports. The stone is of even white tone.

2 in. (5.1 cm.) high, green jade stopper

\$10,000-15,000

1760-1820年 白玉鼻煙壺



(additional views)





1294

PROPERTY FROM A PRIVATE COLLECTION,  
WASHINGTON D.C.

**1294**

**A TRANSLUCENT WHITE JADE  
CIRCULAR PLAQUE OF TWO BOYS**  
18TH-19TH CENTURY

The somewhat flattened, thick plaque  
is carved in the round as two boys, one  
holding a box, the other a lotus stem.

2¼ in. (5.8 cm.) diam., wood stand

\$5,000-7,000

**PROVENANCE**

Private American collection, acquired in the  
late 19th-early 20th century.

清十八/十九世紀 青白玉雕和合二仙牌飾



1295

VARIOUS PROPERTIES

**Ψ1295**

**A SMALL EMERALD-GREEN  
JADEITE PLAQUE**

The horizontal plaque is finely carved  
in openwork with three ducks in a row  
surrounded by floral scrolls; mounted in a  
14K gold setting.

1¾ in. (4.5 cm.) wide

\$4,000-6,000

翡翠水禽紋小墜



1296

**AN UNUSUAL LARGE GREY-GREEN JADE 'LINGZHI' VASE**

18TH-19TH CENTURY

The well-hollowed vase is well carved in the shape of a large fungus head borne on the gnarled stems that rise from the base and bear further small fungus heads, as well as long graceful leaves on one side. There are some small areas of opaque ivory inclusions in the semi-translucent stone.

8¾ in. (22.3 cm.) high, carved wood stand

\$30,000-50,000

清十八/十九世紀 青白玉靈芝紋花插





1297

Ψ1297

**A PAIR OF MOTTLED GREEN AND GREENISH-WHITE JADEITE SEAL PASTE BOXES AND COVERS**

Each circular box is raised on a spreading pedestal foot and the cover is carved with a *shou* medallion encircled by two conjoined *chilong*. The mottled stone is semi-translucent.

2¼ in. (5.7 cm.) diam., wood stands, box (2)  
\$7,000-9,000

**PROVENANCE**

John Sparks Ltd., London.  
Sotheby's New York, 19 March 2013, lot 448.

翠玉雕團獸紋印盒

Ψ1298

**A JADEITE THREE-COLOR BOX AND COVER**

Carved in the form of a bulbous gourd borne on a leafy stem with a single blossom and with a katydid at the top. The stone is of apple-green, reddish-russet and opaque buff tones, which are cleverly utilized for the carved details.

4½ in. (11.4 cm.) long, wood stand  
\$5,000-7,000

翡翠瓜形蓋盒



1298

Ψ1299

**AN EMERALD-GREEN JADEITE PENDANT**

Now mounted as a brooch, both sides are carved with long-tailed birds, prunus trees and rocks. The stone is of rich green color; mounted as a brooch in a 14k gold setting.

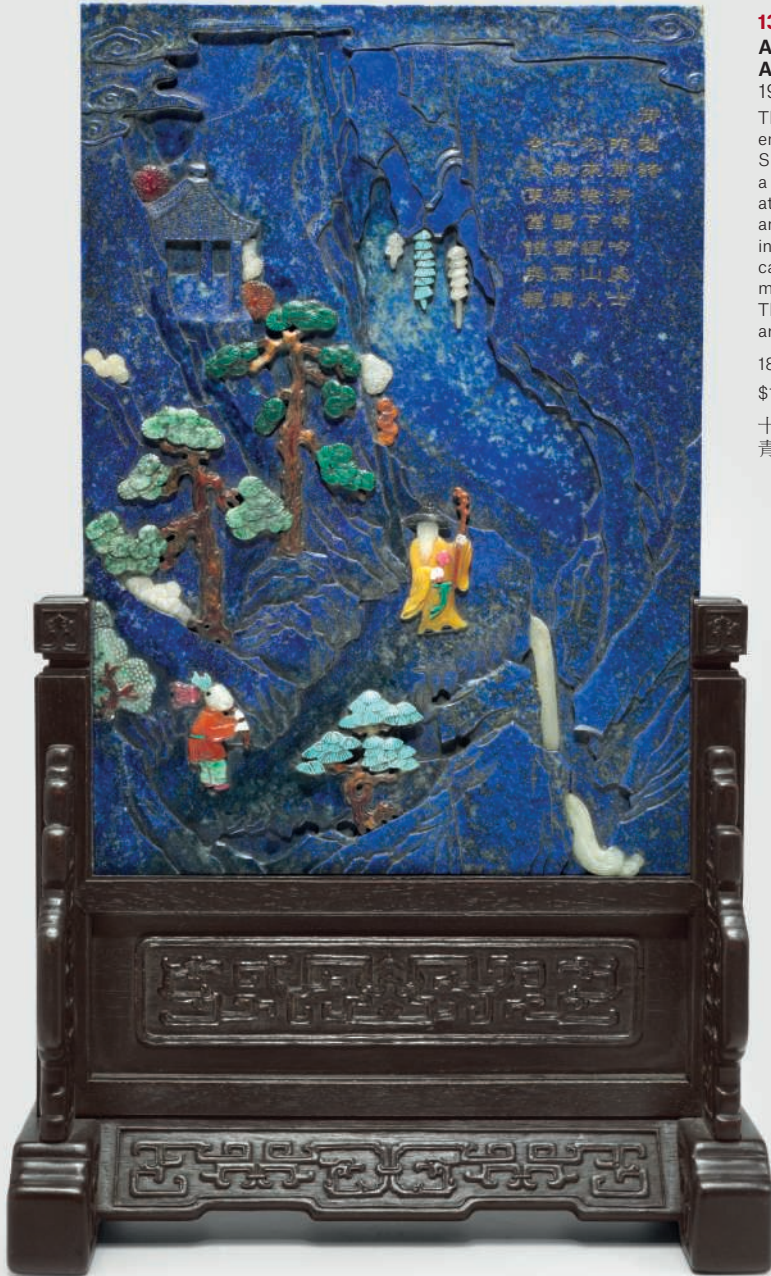
Plaque 2¼ in. (5.7 cm.) high, gold mount

\$20,000-30,000

Accompanied by report No. 1172087740, dated 10 April 2015, from the GIA, Gemological Institute of America, stating that the present lot is of natural color and shows no indications of impregnation.

翠玉雕「喜上眉梢」紋墜





**1300**

**AN EMBELLISHED LAPIS LAZULI  
AND HARDWOOD TABLE SCREEN**  
19TH-EARLY 20TH CENTURY

The screen is carved in relief and embellished on one side with a scene of Shoulao holding a staff and standing on a mountain path as he looks back at his attendant, all in jade, various hardstones and glass, and below a gilt-filled inscription in an upper corner. A gilt-filled, *intaglio*-carved scene of pavilions in a further mountain landscape decorates the reverse. The hardwood stand is carved with archaic bird scroll.

18 in. (45.8 cm.) high with stand

\$12,000-18,000

十九/二十世紀初

青金石山水圖插屏及硬木座

1301

**AN UNUSUAL GREYISH-GREEN  
JADE DOUBLE-GOURD-FORM  
CLOCK AND BRONZE STAND**  
THE JADE PLAQUE 18TH-19TH  
CENTURY

The flat plaque is carved as a double gourd borne on a leafy, fruiting vine that forms a loop at the top and continues around the sides. The center of the lower bulb is inset with a clock with pierced green jade clock face surrounded by enameled numbers, the upper bulb is carved on each side with a *da* (great) character. The bronze stand is of conforming shape.

12½ in. (32 cm.) high with stand

\$6,000-8,000

青灰玉葫蘆形鐘及銅座  
玉件：清十八/十九世紀





1302

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**1302**

**AN UNUSUAL GREEN-GLAZED RED POTTERY MODEL OF AN YI AND LADLE**

EASTERN HAN DYNASTY (AD 25-220)

The bowl has deep sides that are somewhat pinched into an oblong shape and a short arched handle that projects from the rim on one side. The ladle, which is fused by glaze to the interior, has a similar, but longer curved handle, and the bowl and ladle are covered overall with a green glaze that has degraded extensively to a silvery iridescence.

7½ in. (20 cm.) wide

\$1,000-1,500

**PROVENANCE**

Acquired in New York, June 1990.

東漢 綠釉盥及勺

PROPERTY FROM A PRIVATE COLLECTION

**1303**

**AN AMBER AND CREAM-GLAZED FIGURE OF A CAPARISONED HORSE**

TANG DYNASTY (AD 618-907)

The horse is well modeled standing foursquare on a rectangular base with mouth open. The body is covered with a pale cream glaze, and the mane, bridle and straps with amber glaze, while the saddle is unglazed.

19¼ in. (49.4 cm.) high

\$10,000-15,000

**PROVENANCE**

Christie's New York, 27 November 1991, lot 294.

The result of Oxford thermoluminescence test no. 566y21 is consistent with the dating of this lot.

唐 三彩馬



1303

ANOTHER PROPERTY

**1304**

**A SANCAI-GLAZED POTTERY FIGURE OF AN  
EQUESTRIENNE**

TANG DYNASTY (AD 618-907)

The slender rider is depicted wearing an amber scarf that drapes below her neck and falls down her back to the saddle, a top with long slender sleeves that hide her hands, and a long green skirt, and is shown with head slightly turned as she sits on an amber-glazed horse shown standing foursquare, its head slightly turned in the opposite direction.

16½ in. (41.8 cm.) high

\$40,000-60,000

**PROVENANCE**

Cincinnati Museum of Art, Ohio.

Michael B. Weisbrod, Inc., New York, by 1990.

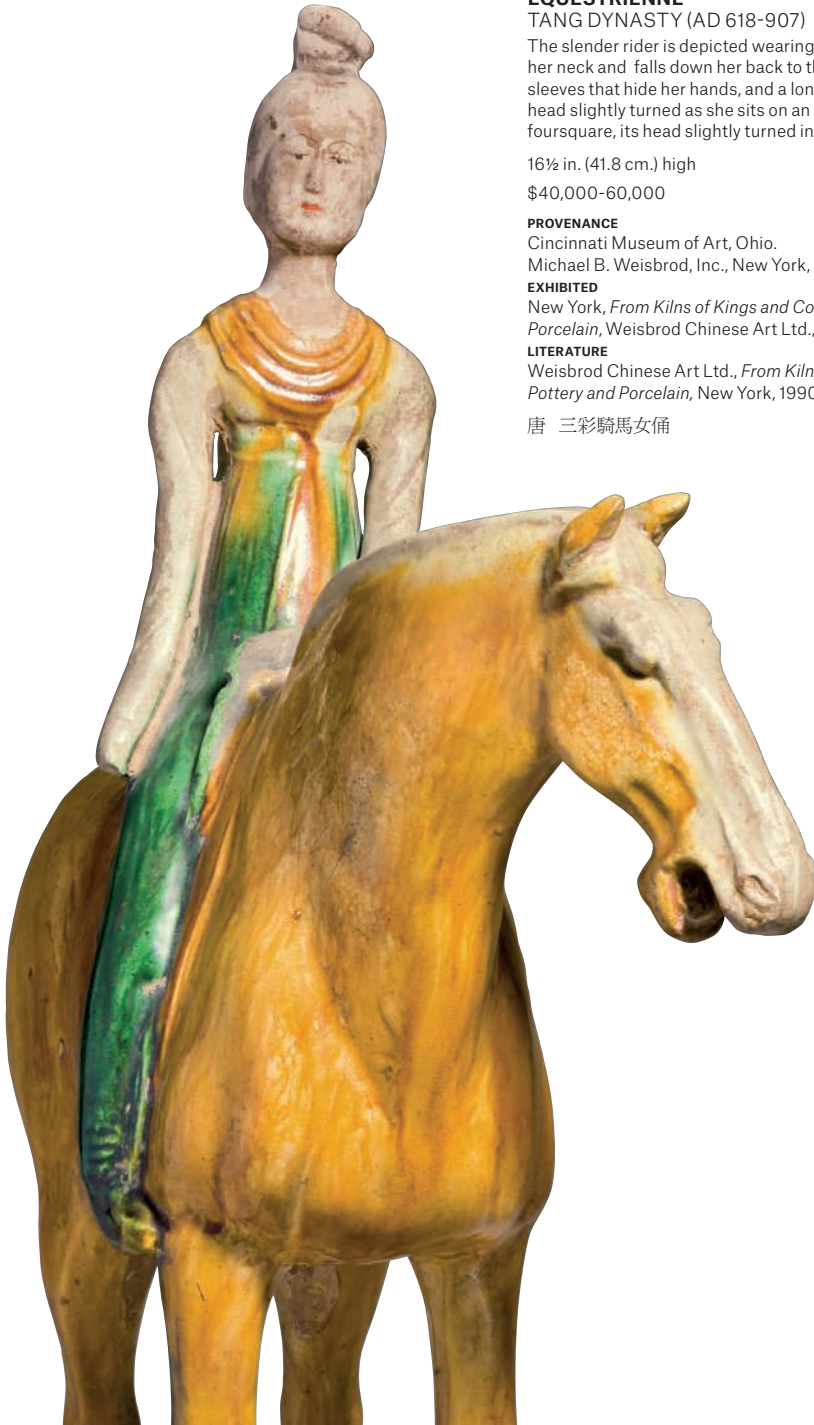
**EXHIBITED**

New York, *From Kilns of Kings and Commoners: Chinese Pottery and Porcelain*, Weisbrod Chinese Art Ltd., 29 May - 15 June 1990, no. 10.

**LITERATURE**

Weisbrod Chinese Art Ltd., *From Kilns of Kings and Commoners: Chinese Pottery and Porcelain*, New York, 1990, no. 10.

唐 三彩騎馬女俑











PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**1305**

**A VERY RARE GROUP OF THREE RED POTTERY FIGURES OF FEMALE  
POLO PLAYERS**

TANG DYNASTY (AD 618-907)

Each spirited horse is modeled as if in full gallop, and the rider, wearing a long close-fitting tunic worn over one arm, the other sleeve tucked under the belt, is shown twisted at the waist and with head lowered to follow the course of the ball. The face is detailed in black and red pigment on a white slip, and there are traces of dark red and black pigments.

13½ in. (34.3 cm.) long, stands

(3)

\$150,000-180,000

**PROVENANCE**

Christie's New York, 30 May 1991, lot 263.



Pottery figures of polo players fall into two categories: dynamic riders seated on horses shown in full "flying gallop", with no support or stand, and elegant riders seated stiffly on horses standing on a rectangular base. The present figures belong to the first category, as do the four similar figures of female polo players in the Nelson-Atkins Museum of Art, Kansas City, referred to in *Handbook of the Collections*, vol. II, *Art of the Orient*, Kansas City, 1973, p. 81. See, also, the figure in the Tenri Museum in Japan, illustrated by Hasebe and Sato, *Sekai toji zenshu*, vol. 11, Tokyo, 1976, pl. 183.

The earliest literary and visual evidence of polo in China dates from the 7th and 8th centuries, including stories of polo-playing emperors and members of the imperial family. A mural depicting a game of polo, datable to the years AD 706-11, found in the tomb of Li Xian, Crown Prince Zhanghuai (AD 654-84), is discussed

and illustrated by J. Fontein and Wu Tung in *Han and Tang Murals*, Boston, 1976, p. 101, nos. 122-25, col. pl. 15. For a full discussion of polo see, Robert Harrist, Jr., *Power and Virtue, The Horse in Chinese Art*, China Institute in America, New York, 1997, pp. 74-75, nos. 11 and 12. Also see Colin Mackenzie and Irving Finkel (eds.), *Asian Games: The Art of Contest*, Asia Society, New York, 2004, pp. 282-303, where the authors note, p. 285, that many women played polo and according to the poet Wang Jian (c. 751-830), "they were especially noted for their deftness at executing back-hand shots." This is corroborated by ceramic tomb figures of female polo players which show them appropriately dressed in close-fitting attire.

The result of Oxford thermoluminescence test no. 566p1 is consistent with the dating of this lot.

唐 陶打馬球女俑三尊



PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1306**

**A VERY RARE CIZHOU-TYPE BLACK AND RUSSET 'PARTRIDGE  
FEATHER'-GLAZED VASE**

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The vase is covered with a lustrous blackish-brown glaze liberally splashed in russet with 'partridge feather mottles' that falls in an irregular line above the spreading foot to expose the pale grey body.

11 in. (28 cm.) high

\$60,000-80,000

**PROVENANCE**

Mrs. C. P. Wilson Collection.

Warren E. Cox, New York.

**LITERATURE**

Warren E. Cox, *The Book of Pottery and Porcelain*, vol. I, New York, 1944, p. 181, pl. 54.

The bold russet splashes accenting the blackish-brown glaze on this exceptional vase are often referred to as *zhegu ban*, or 'partridge-feather mottles'. In his discussion of a russet-splashed black-glazed *meiping* in the Art Institute of Chicago, R. D. Mowry in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, 1996, pp. 137-8, no. 35, notes that the "term, *zhegu ban* (partridge-feather mottles) appears in texts of the mid-tenth century to describe ceramics with mottled decoration." He further notes that the larger "partridge-feather mottles", of the type seen on the Chicago *meiping* and the present vase "began to appear in dark-glazed Cizhou-type wares in the eleventh century".

A very similar vase of comparable height (11 $\frac{1}{8}$  in.), from the Alfred Shoenlicht Collection, was sold at Christie's New York, 20 September 2002, lot 288, and another of smaller size (21 cm.) is illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p. 189, pl. 563.

北宋/金 磁州窯黑釉鐵鏽斑卷口瓶





1307

ANOTHER PROPERTY

**1307**

**A JIANYAO 'HARE'S FUR'  
TEA BOWL**

SOUTHERN SONG DYNASTY,  
12TH-13TH CENTURY

The conical bowl is covered inside and out with a lustrous blackish-brown glaze finely streaked with russet 'hare's fur' markings below the unglazed russet-brown rim and falling in an irregular line to the angle above the foot exposing the ware fired to a purplish-brown color.

4¾ in. (12.2 cm.) diam.

\$5,000-7,000

南宋 建窯兔毫盞



1308

PROPERTY FROM A PRIVATE MIDWEST  
COLLECTION

**1308**

**AN UNUSUAL SMALL RUSSET-  
SPLASHED BLACK-GLAZED  
GARLIC-MOUTHED BOTTLE**

NORTHERN SONG DYNASTY,  
11TH-12TH CENTURY

The bottle has a pair of rope-twist loop handles flanking the constricted neck and is covered with a lustrous blackish-brown glaze decorated with large russet splashes that ends in a clean line on the lower body, exposing the fine, pale grey ware.

7¾ in. (20 cm.) high

\$5,000-7,000

**PROVENANCE**

Frank Caro, New York.

北宋 黑釉鐵鏽斑蒜頭瓶



PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1309**

**A CIZHOU-TYPE PAINTED TIGER-FORM PILLOW**  
JIN DYNASTY, LATE 12TH CENTURY

The pillow is molded as a recumbent tiger, the details painted in black and rust-brown on a white slip and under a clear glaze, and the slightly dished top is painted with a rectangular panel of a leafy flower stem.

15 in. (38 cm.) long

\$6,000-8,000

**PROVENANCE**

Sotheby's New York, 4 June 1986, lot 57.

金 磁州窯虎形枕





1310

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1310**

**A QINGBAI FLOWER-FORM BOX AND COVER**  
SOUTHERN SONG-YUAN DYNASTY,  
12TH-13TH CENTURY

The top of the box is decorated with a six-petaled flower head. *Together with* a five-peaked brush rest, Qing dynasty (1644-1911) or earlier, molded on each side with a willow tree flanked by two horses below butterflies.

Box 3 in. (7.6 cm.) diam., brush rest 4 $\frac{1}{8}$  in. (10.5 cm.) long (2)

\$4,000-6,000

南宋/元 青白釉文房兩件

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1311**

**A QINGBAI CARVED PETAL-LOBED DISH**  
SOUTHERN SONG DYNASTY (1127-1279)

The center is carved with a leafy peony stem below ribs of slip that rise to the six notches in the flower-form rim, and the dish is covered inside and out with a glaze of aqua tone. *Together with* a qingbai molded bowl, which is molded in the center with a pair of mandarin ducks in flight below six panels of flowers in vases or *jardinières* molded on the deep sides, and is covered inside and out with a bluish glaze below the unglazed rim.

5 $\frac{3}{4}$  and 7 $\frac{1}{8}$  in. (14.5 and 18 cm.) diam. (2)

\$4,000-6,000

南宋 青白釉刻花花口碟



1311

VARIOUS PROPERTIES

**1312**

**A LARGE DINGYAO MOLDED DISH**

JIN DYNASTY (1115-1234)

The shallow, rounded dish is molded in the center with lotus and other flowers encircled by a key-fret border below a band of composite flower scroll and a double-line border in the well, all under a glaze of ivory tone that also covers the exterior where it falls in olive-toned tears and also continues over the foot onto the base. The rim has a gilt-metal mount.

11¼ in. (29.8 cm.) diam., box

\$20,000-30,000

金 定窯印花盤





1313

**1313**

**A RARE SMALL JIZHOU PAINTED  
STONEWARE PEAR-SHAPED VASE**  
SOUTHERN SONG/YUAN  
DYNASTY, 12TH-14TH CENTURY

The vase is painted in brown on a white slip with a design of waves, and on the neck with bands of key fret and foliate scroll below a rolled mouth rim, all under a clear glaze.

3 $\frac{7}{8}$  in. (9.9 cm.) high

\$4,000-6,000

**PROVENANCE**

Blitz Antiek en Kunsthandel, Amsterdam.

A vase with similar wave design was sold at Christie's New York, 22-23 March 2012, lot 1972. Another vase of miniature form with wave design throughout is located in the Jiangxi Provincial Museum and illustrated by J. C. Watt in *The World of Kubilai Khan: Chinese Art in the Yuan Dynasty*, New York, 2010, p. 277, fig. 307.

南宋/元 吉州窯小膽瓶



1314

THE PROPERTY OF A PRIVATE COLLECTOR

**1314**

**AN UNUSUAL SMALL YAOZHOU  
RUSSET-GLAZED JAR**  
NORTHERN SONG DYNASTY,  
11TH-12TH CENTURY

The well-potted, high-shouldered body is covered with a russet glaze that falls in an irregular line above the foot to reveal the fine pale grey ware and shades to black on the neck, mouth rim and interior of the cup-shaped mouth.

5 in. (12.2 cm.) high

\$12,000-18,000

北宋 柿釉盤口小罐

THE PROPERTY OF A PRIVATE COLLECTOR

**1315**

**A RARE RUSSET-DECORATED BLACKISH-BROWN-GLAZED JAR**

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The jar has a high-shouldered tapering body, short neck and everted mouth with raised outer rim, and is covered with a mottled blackish-brown glaze that ends in a line above the foot and is decorated in russet with small flower-like markings.

7½ in. (19 cm.) high

\$30,000-50,000

It is extremely rare to find a black-glazed vase of this type with russet markings suggestive of flower heads. Compare the black-glazed meiping of more slender proportions decorated with russet florets composed of five dots illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, no. 43.

北宋 磁州窯黑釉鐵銹斑梅瓶





1316

VARIOUS PROPERTIES

**1316**  
**A PAIR OF GLAZED WHITE WARE MOLDED**  
**SQUARE DISHES**

LIAO DYNASTY (AD 907-1125)

The flared sides that rise from the flat base to the scalloped rim are molded on the interior with two flower sprays above the large chrysanthemum spray in the bottom of the interior, and each dish is covered inside and out with a clear glaze of slightly olive tone.

4¾ in. (12.5 cm.) square, box

\$12,000-18,000

(2)

**PROVENANCE**

Mathias Komor, New York (according to label).

遼 白瓷印花花口方碟一對

**1317**  
**A LARGE BLACKISH-BROWN CUT-GLAZED JAR**  
 JIN-YUAN DYNASTY, 13TH-14TH CENTURY

The tapering sides are cut through the dark brown glaze to a white slip with a wide band of three large ogival panels, two enclosing peony sprays, the third possibly chrysanthemum, below narrow bands of key fret and foliate scroll on the shoulder.

12½ in. (31.5 cm.) high, Japanese wood box

\$30,000-50,000

Compare the very similar cut-glaze decoration on a Cizhou-type dark brown-glazed ovoid bottle of comparable size (33.3 cm. high) illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p. 200, pl. 599. The side illustrated shows a single flower very similar to the two in one of the panels on the present jar, while the other two panels enclose peonies shown from the side.

金/元 磁州黑釉剔花開光花卉紋罐



1316 (interior)



1318

**A RARE BLUE AND WHITE 'GRAPES' DISH**

YONGLE PERIOD (1403-1425)

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

15 in. (38.1 cm.) diam.

\$200,000-300,000

**PROVENANCE**

John Sparks LTD., London, England (according to label).  
Vallin Galleries, Wilton, Connecticut, 1990s.

Five blue and white dishes of this design are preserved in the collection from the Ardebil Shrine, now in the Iran Bastan Museum, Tehran. See J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, p. 38, nos. 29.50-54. Each of these has the Qarachaghay mark drilled into the base, suggesting that they may have belonged to a man who served Shah Abbas at the highest level, and indicating the high esteem in which such dishes were held in Iran. Another similar dish, sold at Sotheby's London, March 24, 1964, lot 96, bore an inscription naming Shah Jahan, the Moghul ruler of India (1627-58). A further example preserved in the Topkapi Saray, Istanbul, is illustrated by R. Krahl and J. Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul - II - Yuan*

and *Ming Dynasty Porcelains*, London, 1986, p. 514, no. 606. The popularity of such dishes at the Persian, Indian and Turkish courts explains the influence that dishes of this design exerted on lower-fired blue and white wares made by the Isnik potters of Turkey. The Isnik potters produced dishes of similar pattern in the period AD 1530-40. See R. Scott, *The Burrell Collection*, London and Glasgow, 1983, p. 79, pl. 11, left-hand side.

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

明永樂 青花葡萄紋盤









1319 (mark)

1319

PROPERTY FROM THE COLLECTION OF DR. PETER M. GREINER

**1319**

**A RARE SMALL WHITE-GLAZED DISH**  
 XUANDE SIX-CHARACTER MARK IN UNDERGLAZE  
 BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD  
 (1426-1435)

The dish has shallow, rounded sides that rise to a slightly everted rim, and is covered inside and out with a glaze of milk-white tone.

6½ in. (17 cm.) diam.

\$12,000-18,000

**PROVENANCE**

John Alexander Pope Collection.  
 Sotheby's New York, 21 November 1973, lot 293.  
 Sotheby's New York, 20 March 1976, lot 117.  
 Dr. Peter M. Greiner (1940-2013) Collection.

**EXHIBITED**

Battle Creek, Michigan, *A Walk Into China's Past*, 1980-1981, no. 60.

**LITERATURE**

Dr. Peter M. Greiner, *A Walk into China's Past*, Michigan, 1980, no. 60.

White-glazed dishes of Xuande date of the same size as the present dish include one in the collection of Mr. and Mrs. Walter Sedgwick, included in the O.C.S. *Exhibition of Monochrome Porcelain*, London, 1948, no. 110, and one sold at Christie's New York, 29 November 1990, lot 174.

明宣德 白釉盤 雙圈六字楷書款

PROPERTY FROM THE COLLECTION OF DR. PETER M. GREINER

**1320**

**A RARE 'SACRIFICIAL RED' DISH**  
 XUANDE SIX-CHARACTER INCISED MARK WITHIN A  
 DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)

The dish has shallow rounded sides raised on a tapering foot that rise to a slightly everted rim, and is covered inside and out with a glaze of soft crushed-strawberry-red color below the white rim.

7¼ in. (19.7 cm.) diam.

\$60,000-80,000

**PROVENANCE**

W.W. Winkworth (1897-1991) Collection.  
Sotheby's London, 12 December 1972, lot 38.  
Dr. Peter M. Greiner (1940-2013) Collection.

**EXHIBITED**

Battle Creek, Michigan, *A Walk Into China's Past*, 1980-1981, no. 61.

**LITERATURE**

Adrian M. Joseph, *Ming Porcelains: Their Origins and Development*, London, 1971, p. 73, no. 99.

Dr. Peter M. Greiner, *A Walk into China's Past*, Michigan, 1980, no. 61.

One of the most widely admired glazes in the history of Chinese porcelain production is the rich copper-red glaze seen on this Xuande dish. Successfully fired copper-red-glazed porcelains from the early 15th century, like the current example, are especially favored by connoisseurs, due to the combination of color and texture of the glaze. Not only is this a particularly beautiful glaze, it is also rare, since successful firing of this copper-red glaze was extremely difficult.



1320 (mark)



A small number of Xuande copper-red dishes can be found in the Chinese palace collections. However, most of these examples have a six-character mark in underglaze blue on the base. There is one example which, like the present dish, bears an incised six-character Xuande mark. It was included in an exhibition of Xuande porcelains at the National Palace Museum, Taipei, and is illustrated in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 394-5, no. 170.

Two examples of Xuande-marked copper-red dishes in the Percival David Foundation with similar incised six-character marks inside a double circle are included in *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art*, London, rev. ed. 1989, p. 33, no. 556, and p. 32, no. A519. Compare, also, the slightly larger (8 5/8 in.) Xuande-marked copper-red dish from the Meiyintang Collection, formerly in the R.H.R. Palmer Collection, sold at Sotheby's Hong Kong, 8 April 2013, lot 9. Another Xuande-marked copper-red-glazed shallow dish of slightly larger size (8 in.) was sold at Christie's Hong Kong, 1 December 2010, lot 3108.

明宣德 寶石紅釉盤 雙圈六字楷書款

VARIOUS PROPERTIES

1321

**AN UNUSUAL LARGE BLUE AND WHITE BOWL**

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

The exterior of the deep rounded sides is boldly decorated with a continuous leafy scroll of blackberry lily, and the bottom of the interior with a medallion enclosing four sprays—peach, pomegranate, peony and chrysanthemum—all within double blue line borders.

15½ in. (39.5 cm.) diam.

\$30,000-40,000

明嘉靖 青花纏枝萱草紋大盃 雙圈六字楷書款



(mark)



1322

**A BLUE AND WHITE 'GARLIC-HEAD' VASE**

WANLI PERIOD (1573-1619)

The body is decorated with eight ferocious mythical beasts amidst clouds and flames in a landscape, and the neck with dragonflies and insects flitting above roses growing from garden rocks below a band of inverted leaves on the garlic-head mouth.

16 $\frac{7}{8}$  in. (43 cm.) high

\$15,000-25,000

明萬曆 青花瑞獸紋蒜頭瓶



PROPERTY FROM A PRIVATE  
MID-WESTERN COLLECTION  
(LOTS 1323-1335)





PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1323**

**A YELLOW-GLAZED DISH**

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

The dish with rounded sides is covered inside and out with a glaze of soft yellow tone.

8½ in. (21.6 cm.) diam.

\$8,000-12,000

明弘治 嬌黃釉盤 雙圈六字楷書款



(reverse)



PROPERTY FROM A PRIVATE MIDWEST  
COLLECTION

1324

**A DEHUA FIGURE OF BUDDHA**  
17TH-18TH CENTURY

Buddha is shown seated in *dhyanasana* with hands held above the crossed legs and wearing crisply draped robes that reveal a beaded necklace centered by a *wan* emblem.

10 $\frac{1}{2}$  in. (27 cm.) high

\$6,000-8,000

十七/十八世紀 德化白釉佛坐像



PROPERTY FROM A PRIVATE MIDWEST  
COLLECTION

1325

**A DEHUA FIGURE OF GUANYIN**  
17TH CENTURY OR LATER

The *bodhisattva* is shown holding a lotus stem while seated in a relaxed pose on a rock throne, and her hair is worn in plaits that fall onto her shoulders. The double-gourd-shaped mark of Zhang Shoushan is impressed on the back.

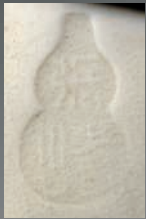
8 $\frac{7}{8}$  in. (22.5 cm.) high

\$12,000-18,000

**PROVENANCE**

Nagatani, Chicago, 1965.

明末清初 德化白釉觀音坐像  
《張壽山》款



(mark)





1326

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1326**

**A SMALL COPPER-RED AND UNDERGLAZE BLUE-  
DECORATED VASE, MEIPING**  
KANGXI PERIOD (1662-1722)

The vase is decorated with three spotted deer in various postures, one clutching a branch of *lingzhi* fungus in its mouth, raised on a broad unglazed base with small recessed center and painted with double circle in underglaze blue.

7 in. (17.8 cm.) high

\$3,000-5,000

清康熙 青花釉裏紅鹿紋梅瓶

**1327**

**A SMALL COPPER-RED AND UNDERGLAZE BLUE-  
DECORATED MEIPING**

KANGXI PERIOD (1662-1722)

The high-shouldered vase is decorated on the upper body with three fish.

7¼ in. (18.4 cm.) high

\$5,000-7,000

**PROVENANCE**

Morgan Collection, no. 1144.

Frank Caro, New York.

**LITERATURE**

*The Catalogue of the Morgan Collection of Chinese Porcelains*, vol. 2, J. Pierpont Morgan, New York, 1911, p. 50, no. 1144.

清康熙 青花釉裏紅三魚紋梅瓶



1327

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1328**

**A FAMILLE VERTE BRUSH POT**

KANGXI PERIOD (1662-1722)

One side is decorated with a scholar holding a black feather fan as he leans on an album while gazing at a potted chrysanthemum, and on the reverse with scrolls on a table.

4 $\frac{7}{8}$  in. (12.5 cm.) high, wood stand

\$5,000-7,000

清康熙 五彩高士圖筆筒





1329 (two views)

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1329**

**A SMALL FAMILLE VERTE BRUSH POT**  
KANGXI PERIOD (1662-1722)

One side is decorated with a small building in a landscape and on the reverse with a figure poling a *sampan* below a Tang poem followed by the signature Zai Mo and a rectangular seal.

4 3/4 in. (11.7 cm.) high, wood stand

\$3,000-5,000

**PROVENANCE**

Frank Caro, New York.

清康熙 五彩山水圖筆筒

**1330**

**A SMALL COMPRESSED GLOBULAR FAMILLE VERTE BOTTLE VASE**

19TH CENTURY

The compressed body is decorated with a scholar resting on a rocky precipice holding a cup of wine before the moon, shaded by a leafing tree. The neck is inscribed with a four-line poem and one seal describing the scene, all raised on a splayed base with unglazed foot.

6 3/4 in. (17.1 cm.) high

\$1,500-2,500

**PROVENANCE**

Frank Caro Chinese Art, New York, 24 October 1966.

清十九世紀 五彩「飲月圖」瓶



1330

PROPERTY FROM A PRIVATE MIDWEST  
COLLECTION

**1331**

**AN UNUSUAL SMALL FAMILLE  
VERTE ROULEAU VASE**  
KANGXI PERIOD (1662-1722)

One side is decorated with two men  
walking beneath a black umbrella in a  
landscape, and the reverse with dense  
black bamboo.

7 $\frac{7}{8}$  in. (20 cm.) high

\$5,000-7,000

**PROVENANCE**

Frank Caro, New York.

清康熙 五彩人物故事圖小棒槌瓶





PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1332**

**A DOUCA/DISH**

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

The center is decorated with a pair of long-tailed birds and a flowering prunus tree, and the exterior with two blossoming rose branches alternating with bamboo.

\$10,000-15,000

**PROVENANCE**

Bluett & Sons, Ltd., London.

清康熙 鬥彩「喜上眉梢」圖盤 雙圈六字楷書款



(reverse)

PROPERTY FROM A PRIVATE  
MIDWEST COLLECTION

**1333**

**A VERY RARE SMALL WHITE-  
GLAZED RELIEF-DECORATED  
DOUBLE-GOURD VASE**

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

The vase is relief-decorated under a white  
glaze with a leafy, gourd-hung vine that  
extends around the sides below the neck.

7 in. (17.8 cm.) high

\$25,000-35,000

**PROVENANCE**

Frank Caro, New York, 1963.

Compare the Yongzheng-period blue and  
white vase of similar proportions, size, and  
design, but lacking the relief decoration,  
sold at Christie's London, 8 November  
2011, lot 319.

清雍正 白釉「福祿連綿」圖葫蘆瓶  
雙圈六字楷書款



(mark)





PROPERTY FROM A PRIVATE MIDWEST COLLECTION

**1334**

**A PALE CAFÉ-AU-LAIT-GLAZED BOWL**  
YONGZHENG SIX-CHARACTER MARK IN  
UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE  
AND OF THE PERIOD (1723-1735)

The exterior is covered with a glaze of very pale *café-au-lait* color  
in contrast to the white interior.

4¾ in. (12 cm.) diam., wood stand

\$6,000-8,000

清雍正 米黃釉盤 雙圈六字楷書款



(base)



PROPERTY FROM A PRIVATE MIDWEST  
COLLECTION

**1335**

**A RARE SMALL TEADUST-GLAZED  
BOTTLE VASE**

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

The vase is covered overall with a finely speckled opaque glaze of rich olive-green color that thins to a brownish-tone shell on the edges of the tubular handles and everted rim.

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

\$20,000-30,000

A vase of this rare shape and comparable size (14.5 cm. high), covered with a Ru-type glaze, and with a Yongzheng six-character mark in underglaze blue rather than a four-character incised mark, is in the Palace Museum, Beijing, and illustrated in *Qingdai Yugao Ciqi*, vol. I, part 2, Beijing, 2005, pp. 322-23, no. 147. The form of these vases is based on 'arrow' vases, or *touhu*. The *touhu* was the primary accessory of a drinking game which involved throwing all of one's arrows into the mouth of the vase. The loser was assessed a penalty drink for every errant throw.

清雍正 茶葉末釉貫耳瓶 四字篆書刻款



(mark)





VARIOUS PROPERTIES

**1336**

**A DEHUA STEM BOWL**  
17TH-EARLY 18TH CENTURY

The bowl with everted rim is encircled by a bow-string band, and is raised on a spreading pedestal foot with solid recessed base pierced with a vent hole. The glaze is of ivory tone.

4½ in. (11 cm.) high, 5¼ in. (13.4 cm.) diam., Japanese wood box  
\$10,000-15,000

**PROVENANCE**

Seigando, Tokyo, acquired the mid-20th century.

A very similar stem bowl of the same size was included in the Oriental Ceramic Society exhibition *Monochrome Porcelain of the Ming and Manchu Dynasties*, London, 1948, and illustrated in *T.O.C.S.*, vol. 24, 1948-49, pl. 25, no. 101, where it was dated Ming dynasty. However, when published by P. J. Donnelly in *Blanc de Chine*, New York/Washington, 1967, pl. 35c, and p. 96, the author dated it no earlier than Kangxi, more likely between 1675-1725.

清十七/十八世紀 德化白釉高足杯



(another view)

1337

**A DEHUA BEAKER VASE**

17TH-18TH CENTURY

The vase of *gu* shape has been left plain and covered with a glaze of ivory color that continues over the trumpet-shaped mouth into the interior of the neck.

15½ in. (39.2 cm.) high, wood stand,  
Japanese wood box

\$7,000-9,000

清十七/十八世紀 德化白釉花觚



(another view)





PROPERTY FROM A PRIVATE COLLECTION

1338

**A DEHUA FIGURE OF GUANYIN**  
17TH-18TH CENTURY

The *bodhisattva* is shown seated with her full robes pulled tightly around the body, exposing one foot and a beaded pectoral necklace, and is draped over her hair as a cowl. A potter's mark is impressed on the back.

9¼ in. (23.5 cm.) high, wood stand

\$7,000-9,000

**PROVENANCE**

Morpurgo, Amsterdam.

Jacobus Verhagen Collection, Amsterdam, acquired in the 1950s-60s, and thence by descent within the family.

清十七/十八世紀 德化白釉觀音坐像

VARIOUS PROPERTIES

1339

**AN YIXING ZISHA FIGURE  
OF SHAKYAMUNI**

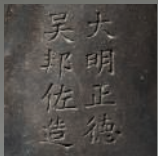
LATE MING-EARLY QING DYNASTY,  
17TH-18TH CENTURY

The Buddha is shown seated with both hands resting on his bent left knee supporting his chin. He wears loose robes draped over his thin frame. His face, with contemplative expression, is carved with prominent cheekbones and a pronounced *ushnisha*, and his curly beard, mustache and hair are crisply rendered with tight snail knots. The clay body is of a deep brown tone with flecks of caramel brown throughout. The back is inscribed *Da Ming Zhengde Wu Bangzuo zao* ("Made by Wu Bangzuo [during] the great Zhengde period").

6¼ in. (15.9 cm.) high

\$15,000-20,000

明末清初/十八世紀 宜興紫砂達摩像  
《大明正德吳邦佐造》款



(mark)



**1340**

**A DEHUA FIGURE OF BODHIDHARMA**

18TH CENTURY

The Buddhist monk is shown seated with his full robes pulled around his body, leaving one foot exposed, and forming a cowl over his head. His face is detailed with short curly beard, mustache and brows. The potter's mark, Zhang Shoushan, is impressed on the back.

8¼ in. (21 cm.) high, box

\$15,000-25,000

Dehua figures with the mark of Zhang Shoushan are relatively unusual; only a few have come to the market in recent years. They include a standing figure of Damo in the collection of Evelyn Anneberg Hall, sold at Christie's New York, 29 March 2006, lot 150, and a figure of a standing Guanyin that was sold at Sotheby's Hong Kong, 8 October 2010, lot 2676.

清十八世紀 德化白釉達摩坐像



(mark)



PROPERTY OF A PRIVATE COLLECTOR

**1341**

**TWO DEHUA FLUTES**

17TH CENTURY

Both are cut with oval and circular fingering holes on the sides. The longer is shaped as a section of bamboo, with a notch cut at the mouth end. The shorter is molded at each end with bands of key-fret and stiff leaves. Each is covered with a glaze of ivory tone.

23¼ and 14½ in. (59.2 and 36.9 cm.), two cloth bags,  
two wood boxes (2)

\$10,000-15,000

The longer of the two flutes is similar to one of comparable length (22¾ in.) from the Ian and Susan Wilson Collection of Scholar's Objects sold at Christie's New York, 17 March 2016, lot 1183. The shorter flute is similar to one illustrated by Robert H. Blumenfield, *Blanc de Chine: The Great Porcelain of Dehua*, Hong Kong, 2002, p. 32 B, and another (14¾ in.) sold at Christie's London, 12 July 2005, lot 86.

明末清初 德化白釉簫兩件





VARIOUS PROPERTIES

1342

**A DEHUA FIGURE OF  
SEATED GUANYIN**

LATE MING DYNASTY,  
17TH CENTURY

The *bodhisattva* is shown seated in *rajalilasana* on a rockwork throne with right hand resting on her knee and wearing voluminous robes, a beaded necklace and a cowl draped above her floral-scroll tiara.

9½ in. (24.1 cm.) high

\$10,000-15,000

**PROVENANCE**

Captain J. Meuldijk Collection,  
the Netherlands.

Compare the Dehua figure of Guanyin seated in a similar pose on a rockwork throne, also wearing full robes and a cowl over her hair, of comparable size (9¾ in.), and dated ca. 1650-1700, in the Koger Collection, Ringling Museum of Art, Florida, illustrated by J. Ayers, *Blanc de Chine: Divine Images in Porcelain*, China Institute, New York, 2002, p. 85, no. 36.

明末十七世紀 德化白釉觀音坐像





**1343**  
**A BLUE AND WHITE FIGURE OF A DAOIST DEITY**  
17TH CENTURY

The bearded figure is shown with left arm resting on a rocky outcrop and wearing the robes and hat of a court official.

7½ in. (19.4 cm.) high, Japanese wood box

\$10,000-15,000

明末清初 青花道教仙官坐像

1344

**A BLUE AND WHITE  
PEAR-SHAPED VASE**  
TRANSITIONAL PERIOD,  
CIRCA 1635-1640

The body is decorated in rich tones of blue with a scene of a military figure and his attendants, one holding the bridle of his horse, below a foliate scroll border and stylized leafy plants separated by *babao* on the neck.

14¾ in. (37.2 cm.) high  
\$18,000-22,000

The present vase is beautifully painted with a narrative scene, most likely taken from a play or a novel. The combination of a continuous scene that tells a story, together with tulips motifs, can be found on vases from the Transitional period, when the artisans at Jingdezhen enjoyed greater artistic freedom due to the lack of imperial control of the kilns at the time.

A vase of comparable size, shape and similar composition of decoration, with a narrative scene on the body and tulips on the neck, is in the Butler Family Collection and illustrated by M. Butler, M. Medley and S. Little in *Seventeenth-Century Chinese Porcelain from the Butler Family Collection*, Alexandria, VA, 1990, p. 81, no. 40. A double-gourd vase of similar size from the Julia and John Curtis Collection, decorated with a narrative scene displaying similar quality of the painting to the present vase, was sold at Christie's New York, 16 March 2015, lot 3535.

中間期（約1635-1640年間）  
青花人物故事圖長頸瓶



(detail)





PROPERTY FROM A PRIVATE COLLECTION,  
ARGENTINA

**1345**

**A BLUE AND WHITE ARCHAISTIC  
BEAKER VASE**

KANGXI PERIOD (1662-1722)

The neck and lower body are decorated with stiff leaves and the convex center section with *taotie* masks reserved on a *leiwen* ground, between narrow decorative bands. An apocryphal Jiajing mark is on the base.

17½ in. (43.5 cm.) high

\$10,000-15,000

清康熙 青花饕餮紋花觚

THE PROPERTY OF A GENTLEMAN

**1346**

**A BLUE AND WHITE 'SHOU CHARACTER' JARDINIÈRE**  
KANGXI PERIOD (1662-1722)

The deep, heavily potted body is decorated on the exterior with nine rows of the same repeated *shou* character arranged between borders of petals and cross-hatching.

15¼ in. (38.8 cm.) diam.

\$15,000-20,000

清康熙 青花壽字紋卷缸



PROPERTY FROM THE COLLECTION OF GABY A. KETY, LOUISIANA

**1347**

**A SET OF EIGHT UNDERGLAZE-RED-DECORATED  
POWDER-BLUE-GROUND DISHES**

KANGXI PERIOD (1662-1722)

The center of each dish is decorated with a bare-chested man wearing an animal skin apron over his pants carrying a long pole, to which is attached a fly whisk, and possibly a straw hat, and with a large bundle on his back, reserved on the rich powder-blue ground, while the exterior is decorated with two bamboo canes, and the base with a small flower mark within a double circle.

10 3/8 in. (26.3 cm.) diam.

\$20,000-30,000

**PROVENANCE**

Spink & Son, London, 1962.

These dishes are very similar to one illustrated by C. J. A. Jorg in *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties*, Amsterdam, 1997, p. 127, no. 132, and cover detail. The author notes that the figure may represent one of the 'wandering combatants' mentioned in Chinese stories, possibly one of the 'fighting monks' in the novel *Shuihu zhuan*, and possibly Monk Hua who was adept at singlestick fighting.

(8) 清康熙 藍地釉裏紅人物圖盤八件





VARIOUS PROPERTIES

1348

**A BLUE AND WHITE BRUSH POT**

KANGXI PERIOD (1662-1722)

The sides are decorated with two large panels, one depicting a scene of figures in *sampans*, the other with an arrangement of 'antiques'.

7¼ in. (19.7 cm.) diam.

\$15,000-20,000

**PROVENANCE**

Private collection, Hampshire, United Kingdom.

清康熙 青花漁父圖筆筒





1349

**A BLUE AND WHITE  
ROULEAU VASE**

KANGXI PERIOD (1662-1722)

The vase is decorated with a continuous scene of warriors wielding weapons on horseback in a mountainous landscape, all below penciled decorative bands and a bow-string band encircling the neck.

18½ in. (46.1 cm.) high

\$30,000-50,000

清康熙 青花刀馬人物圖棒槌瓶





1350

**A RARE PAIR OF WHITE-GLAZED MOLDED SAUCER DISHES**  
 KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN  
 DOUBLE CIRCLES AND OF THE PERIOD (1662-1722)

Each dish is potted with shallow rounded sides rising from a channelled foot to a slightly everted rim, and molded in the center with a horse galloping above waves, below a band of four galloping horses separated by *babao* treasures.

5¼ in. (13.5 cm.) diam.

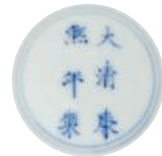
\$7,000-9,000

(2)

**PROVENANCE**

From an important collection formed by R. W. Symonds (1889-1958) for Mr & Mrs Jack Steinberg.

清康熙 白釉模印海馬紋盤一對 雙圈六字楷書款



(mark)

**1351**

**A BLUE AND WHITE 'FLOWER SCROLL' DISH**

18TH CENTURY

The dish is decorated in the Ming style in the center with foliate scroll meander repeated in the well and on the exterior, below a narrow scroll border on the interior and between key-fret and scroll borders on the exterior.

13½ in. (34.3 cm.) diam.

\$8,000-12,000

清十八世紀 青花纏枝花卉紋盤





1352

PROPERTY FROM THE ESTATE OF  
EMILY A. WINGERT

**1352**

**A FAMILLE VERTE BOWL**  
KANGXI PERIOD (1662-1722)

The exterior is decorated on one side with a bird perched on a blossoming crabapple branch, on the reverse with a blue butterfly, and on the bottom of the interior with a rose spray. An apocryphal Chenghua mark is on the base.

7½ in. (19.5 cm.) diam.

\$5,000-7,000

清康熙 五彩「喜上眉梢」圖盤

PROPERTY FROM A DISTINGUISHED  
AMERICAN COLLECTION

**1353**

**A PAIR OF IRON-RED-DECORATED  
JARS AND COVERS**  
18TH CENTURY

The jars are decorated with lotus scroll, some of the tendrils terminating in peaches, and two large flowers suspending ribbon-tied cash, all in white on the iron-red ground. The covers are decorated *en suite*.

9½ in. (24.5 cm.) high (2)

\$8,000-12,000

**PROVENANCE**

Christie's New York, 23 January 2012,  
lot 425.

清十八世紀 礬紅纏枝蓮紋蓋罐一對



1353

VARIOUS PROPERTIES

1354

**A FAMILLE VERTE BRUSH WASHER**  
KANGXI PERIOD (1662-1722)

The shallow, thick-walled vessel is decorated on the interior with a four-clawed green dragon pursuing a flaming pearl amidst flames, and on the exterior with three iron-red fish. An apocryphal Chenghua mark is in the recessed center of the base.

5½ in. (14 cm.) diam.

\$8,000-12,000

清康熙 五彩龍紋筆洗



(another view)





**1355**

**A RARE SMALL BLACK-GLAZED  
PEAR-SHAPED VASE**

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

The exterior is covered with a lustrous  
black glaze in contrast to the white rim  
and interior.

8 in. (20.2 cm.) high

\$15,000-20,000

Compare the similar Kangxi-marked vase  
of comparable height (7 $\frac{1}{2}$  in.) sold at  
Christie's New York, 22-23 March 2012,  
lot 2098.

清康熙 黑釉小瓶 六字楷書款



(mark)



**1356**

**A PAIR OF GRISAILLE-DECORATED BOWLS AND COVERS**

YONGZHENG PERIOD (1723-1735)

The bowls and covers are each delicately painted with a *sampan* in a mountainous riverscape.

3¾ in. (9.4 cm.) diam., box

\$12,000-18,000

清雍正 墨彩山水圖蓋盃一對

(2)



(detail)

1357

**A RARE PAIR OF GREEN-ENAMELED BLUE AND WHITE  
'DRAGON' DISHES**

YONGZHENG SIX-CHARACTER MARKS IN  
UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND  
OF THE PERIOD (1723-1736)

Each is decorated in the center with a green dragon leaping amidst  
flames and clouds in pursuit of a flaming pearl, below a band of  
dragons and flaming pearls in underglaze blue on the everted rim.  
The exterior is decorated with four phoenixes in flight amidst clouds.

7 $\frac{1}{8}$  in. (20 cm.) diam., box

(2)

\$200,000-300,000

The bold depiction of the dragons suggests that these dishes date  
early in the Yongzheng period.

This pair of dishes is very similar to a pair originally in the  
collection of Captain C. Oswald Liddell and included in the  
*Exhibition of the Liddell Collection of Old Chinese Porcelain*, Bluett  
& Sons, London, 1929, no. 166, and later sold at Sotheby's Hong  
Kong, 20 November 1985, lot 169.

清雍正 門彩龍鳳紋盤一對 雙圈六字楷書款







(reverse)





1358

PROPERTY FROM THE ESTATE OF  
C. FLIPPO HICKS, GLOUCESTER, VIRGINIA

**1358**

**A CELADON-GLAZED INCISED  
FLORAL BOWL**

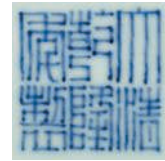
QIANLONG SIX-CHARACTER SEAL  
MARK IN UNDERGLAZE AND OF  
THE PERIOD (1736-1795)

The rounded, flared sides are incised on  
the interior and exterior with undulating  
lines that form petals that radiate upwards  
towards the scalloped, everted rim, and the  
bowl is covered overall with a glaze of soft  
sea-green color.

10¼ in. (26 cm.) diam.

\$6,000-8,000

清乾隆 青釉刻花花卉紋盤 六字篆書款



1358 (mark)

PROPERTY FROM THE ESTATE OF  
C. FLIPPO HICKS, GLOUCESTER, VIRGINIA

**1359**

**AN UNUSUAL COPPER-RED-  
GLAZED BOWL**

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

The exterior is covered with a peachbloom-  
type glaze that thins to pale celadon in an  
area on one side below the rim, and the  
glaze on the interior and base has a faint  
blue-green tint.

7¾ in. (19.8 cm.) diam.

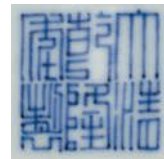
\$4,000-6,000

Compare the pair of bowls with deep  
rounded sides that are glazed in a similar  
manner that was sold at Christie's New  
York, 20-21 March 2014, lot 2192.

清乾隆 紅釉盤 六字篆書款



1359



1359 (mark)

THE PROPERTY OF A LADY

**1360**

**A GUAN-TYPE FACETED  
HU-FORM VASE**

18TH CENTURY

The two bow-string bands that encircle the neck are interrupted by the pair of lug handles, and there is a slit in each end of the foot. The vase is covered overall with a pale blue-green-tinted grey glaze suffused with clear crackle, and the bottom of the foot with a dark brown dressing.

13¾ in. (35 cm.) high

\$10,000-15,000

**PROVENANCE**

Acquired in the 1960s.

清十八世紀 官釉貫耳方壺





1361

PROPERTY FROM THE ESTATE OF C. FLIPPO HICKS,  
GLOUCESTER, VIRGINIA

**1361**

**AN UNUSUAL FLAMBÉ-GLAZED VASE**  
19TH CENTURY

The vase is covered inside and out with an opaque, streaked glaze of reddish purple, milky blue and yellowish-blue color that thins to mushroom on the molded linked-ring handles, compressed mouth and mouth rim. The base is incised with a Yongzheng four-character seal mark and covered with a slightly metallic rust-colored glaze.

11¼ in. (28.6 cm.) high

\$6,000-8,000

清十九世紀 窯變釉紙槌瓶

ANOTHER PROPERTY

**1362**

**AN UNUSUAL COPPER-RED-STREAKED  
OLIVE-SHAPED VASE, GANLANPING**  
18TH CENTURY

The vase is covered inside and out and on the base with a very pale celadon-tinged white glaze decorated on one side with a wide streak of dark crushed strawberry-red color with defused outlines.

11¼ in. (28.5 cm.) high

\$8,000-12,000

清十八世紀 釉裏紅橄欖瓶



1362

PROPERTY FROM A PRIVATE COLLECTION

1363

**A RARE YELLOW-GLAZED  
PEAR-SHAPED VASE**

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

The exterior is covered with a  
glaze of egg yolk-yellow color in  
contrast to the white interior.

12 in. (30.5 cm.) high

\$60,000-80,000

**PROVENANCE**

Collection of Irina Andreivna Kosyla  
(1928-1995), Paris, acquired in the 1940s.

清乾隆 黃釉玉壺春瓶 六字篆書款



(mark)





1364

VARIOUS PROPERTIES

**1364**

**A RARE PAIR OF GE-TYPE CONG-FORM VASES**

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Each heavily potted vase is molded in the shape of a *cong* and covered overall with a pale greyish-white glaze suffused with a network of golden crackle. The foot is covered with a dark brown dressing.

13½ in. (34 cm.) high

\$40,000-60,000

**PROVENANCE**

Private collection, South Carolina.

清乾隆 仿哥釉琮式瓶一對 六字篆書款

(2)

**1365**

**A RARE CELADON-GLAZED FIVE-NECKED VASE**

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

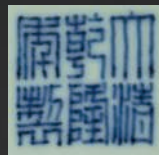
The heavily potted vase of square section is raised on a spreading circular foot and the sides are molded with three sets of ribbed bands below the four small tubular necks that rise from the corners of the shoulder to surround the large central neck. The vase is covered overall with a glaze of soft sea-green color.

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

\$40,000-60,000

A nearly identical celadon-glazed five-necked *cong*-form vase of similar size (27.2 cm.) dated to the Yongzheng period in the collection of the National Palace Museum is illustrated in *Catalog of the Special Exhibition of K'ang-Hsi, Yung-cheng and Ch'ien-lung Porcelain Ware from the Ch'ing Dynasty* in The National Palace Museum, Taipei, 1986, no. 64.

清乾隆 粉青釉五孔弦紋琮式瓶 六字篆書款



(mark)



1366

**A VERY RARE WHITE-GLAZED RELIEF-DECORATED HEXALOBED VASE**

JIAQING SIX-CHARACTER INCISED SEAL MARK AND OF PERIOD  
(1796-1820)

Each lobe of the body is decorated in crisp relief with an elegant, stylized, branching flower stem that rises from above the petal-lappet border at the foot to below the six out-turned barbed petals that form the everted rim, each petal relief-decorated with a bat. The vase is covered overall with a crackled, opaque glaze of ivory tone.

9¼ in. (23.5 cm.) high

\$200,000-300,000

**PROVENANCE**

Collection of Eleanor Masters Hutchison (1900-1985), Illinois, acquired in Montreal, Canada, after WWII.

Each of the six petals forming the unusual out-turned rim of this elegant vase is adorned with a stylized bat. The bat is a symbol of happiness and good fortune, as the word for happiness (*fu*), is pronounced the same as the word for bat.

The form of this vase, sometimes referred to as a 'pomegranate' vase, enjoyed favor throughout the high Qing period. In the discussion of a Qianlong *flambé*-glazed vase of this form illustrated in *Ethereal Elegance, Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, The Chinese University of Hong Kong, p. 230, no. 72, it is noted that the "oblate six-lobed body and pronounced everted mouth was probably an innovative design of the Qianlong reign." A pair of Qianlong-marked turquoise-glazed vases of similar form and relief decoration, but lacking the lobes, from the J.M. Hu Collection, was sold at Sotheby's Hong Kong, 9 October 2012, lot 112. One of this pair of vases is illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, The Chinese University of Hong Kong, 2005, pp. 128-9, no. 47. Jiaqing-marked vases of this form and relief decoration appear to be exceedingly rare.

A Jiaqing-marked celadon-glazed vase of different form, but with similar floral meander molded in relief around the body, was sold at Christie's Hong Kong, 29 April 2001, lot 554. Compare, also, the Jiaqing-marked white-glazed vase with molded decoration sold at Doyle New York, 14 September 2009, lot 139.

清嘉慶 白釉西番蓮紋棧式花口瓶 六字篆書刻款



(mark)





PROPERTY FROM A DUTCH PRIVATE COLLECTION

1367

**A SET OF SIX FAMILLE ROSE MILLE FLEURS CUPS**

JIAQING SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1796-1820)

Each is decorated with a dense design of different flowers below a gilded rim.

3¼ in. (8.2 cm.) diam.

(6)

\$80,000-120,000

**PROVENANCE**

Private collection, The Netherlands, early 1960s.

The lovely *mille fleurs* or *wanhuajin* (myriad flower brocade) design was developed in the Qianlong reign (1736-1795) and continued to be much admired at court during the reign of his successor, the Jiaqing Emperor. A pair of cups decorated with the same design and bearing iron-red Jiaqing marks from the Edward T. Chow Collection was illustrated by C. and M. Beurdeley in *La Ceramique Chinoise*, Fribourg, 1974, no. 151 and subsequently sold at Sotheby's Hong Kong, The Edward T. Chow Collection, Part One, 25 November 1989, lot 171, and again at Christie's Hong Kong, 29-30 April 2002, lot 708. See, also, the pair sold at Christie's New York, 21 September 2004, lot 343.

清嘉慶 粉彩百花不落地小盃六件 礬紅六字篆書款



(mark)





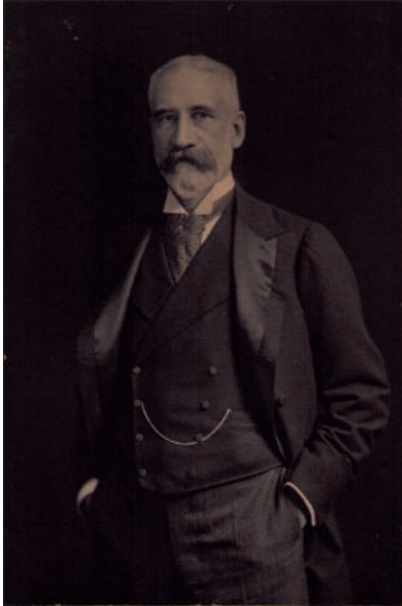


## A SPECTACULAR PAIR OF JIAQING YELLOW-GROUND FAMILLE ROSE VASES

FROM THE COLLECTION OF NICHOLAS MONSARRAT (1839-1910)

Nicholas Monsarrat, who originally acquired this rare pair of vases during the 1870s, was born in London, Ontario in 1839, of Irish and French heritage. He has been described as a "tall, distinguished-looking man with a fine mind and great executive ability." He attended the University of Toronto and became an attorney and barrister, but like other young men of the time he decided that he would have more of a future in America and moved here in his early 30s. This was the beginning of a period of enormous growth in the United States, much of it spurred by the expansion of railroads, and while first working in one of the banks of the financier Collis Huntington, Monsarrat learned about railroads, and saw this as his future. In 1872 he obtained his first position in the railroad business at the Paducah and Memphis Railroad. After resigning from this position in 1881 he continued to advance within the railroad business holding various positions at various railroads until in 1899 he was made president of the Hocking Valley Railroad as well as the Kanawah & Michigan Railroad, which was based in Columbus, Ohio. It was twelve miles outside of Columbus that Monsarrat created a 200 acre estate, Mount Air, where he and his wife, the former Corinne Blanche Henry whom he met in Kentucky during his early years in the railroad business, and six children lived, and where he enjoyed his collections of fine books, paintings and furniture. Mount Air was his retreat from the world of business, with its own railroad siding to accommodate his private railroad car that he would take from Columbus.

Since the death of Nicholas Monsarrat in October 1910, the present pair of vases has remained in the family, and has been passed down through several generations.



Nicholas Monsarrat (1839-1910)



Corinne Blanche Henry Monsarrat (1849-1921)

1368

**A VERY RARE AND SUPERBLY ENAMELED PAIR OF YELLOW-GROUND FAMILLE ROSE VASES**

JIAQING SIX-CHARACTER SEAL MARKS IN IRON RED AND OF THE PERIOD (1796-1820)

Each vase is decorated with an all-over design of flower scroll incorporating on two sides a large lotus suspended from a chime between an iron-red bat above and a pink bat below and on the other two sides with a pair of butterflies confronted above a gilt *shou* character repeated on each side of the neck in the center of lotus sprays between the pair of iron-red scroll handles. The interior and the base surrounding the *nianhao* is covered in deep turquoise enamel.

12½ in. (22 cm.) high, wood stands

\$400,000-600,000

**PROVENANCE**

Nicholas Monsarrat (1839-1910), Columbus, Ohio, acquired in the 1870s, and thence by descent within the family.

No other pair of vases of this unusual shape, and with this decoration, appear to have been published. The type of formal decoration, that of a dense design of flower scroll incorporating auspicious symbols such as lotus, bats, *shou* characters and chimes, executed in rich *famille rose* enamels which are then enhanced by being showcased on a bright monochrome ground, is found on other vases and jars of Jiaqing date. A baluster jar and cover of Jiaqing date with related *famille rose* decoration, similarly arranged between decorative borders of petal lappets and *ruyi* heads on a yellow ground, is illustrated by Zhejiang Province Museum (ed.) in *Jia You Bao Cang: zhe jiang min jian shou cang zhen pin da zhan te ji*, Beijing, 2004, p. 98, and cover. See, also, the *meiping* of Jiaqing date in the Qing Court Collection illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 195, pl. 172, where the decoration is on a lime-green ground. All of these pieces also have a turquoise-enamelled interior and base.

清嘉慶 黃地粉彩「吉慶連綿」雙耳瓶一對 礬紅六字篆書款



(mark)



(another view)





PROPERTY FROM THE ESTATE OF  
RICHARD D. BASS

1369

**A LARGE PAIR OF FAMILLE  
ROSE VASES**

JIAQING-DAOGUANG PERIOD  
(1796-1850)

Each is decorated with various figures within a continuous mountainous river landscape, within *famille rose* and turquoise borders. The neck is flanked by a pair of gilded dragon-form handles, and decorated on one side with Lu Dongbin accompanied by a demon.

34½ in. (87.6 cm.) high

(2)

\$20,000-30,000

清嘉慶/道光 粉彩人物故事圖龍耳大瓶一對





VARIOUS PROPERTIES

**1370**

**A PAIR OF SGRAFFITO RUBY-GROUND FAMILLE ROSE  
'MEDALLION' BOWLS**

DAOGUANG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND  
OF THE PERIOD (1821-1850)

Each is finely decorated on the exterior with four landscape medallions, three decorated in sepia, the fourth in *famille rose*, all separated by stylized flower sprays reserved on the dark ruby *sgraffito* ground. The center of the interior is decorated with a stylized *ruyi*-petaled flower head.

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

(2)

\$20,000-30,000

**PROVENANCE**

Private Chinese collection, acquired prior to 1949.

清道光 胭脂紅地軋道粉彩開光山水圖盤一對 六字篆書款



(mark)





1371

**A PALE-BLUE SGRAFFITO-GROUND FAMILLE ROSE  
'MEDALLION' BOWL**

DAOGUANG SIX-CHARACTER SEAL MARK IN  
UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is finely decorated with with four different medallions of chrysanthemums and other autumnal flowers separated by flower sprays, all against a pale blue *sgraffito* ground. The interior is decorated in underglaze blue with a central medallion of rose and chrysanthemum below four chrysanthemum vignettes.

5¼ in. (14.7 cm.) diam.

\$15,000-20,000

**PROVENANCE**

Private Chinese collection, acquired prior to 1949.

清道光 藍地軌道粉彩開光四季花卉紋盤一對 六字篆書款



(another view)



(mark)



1372

**A SGRAFFITO YELLOW-GROUND FAMILLE ROSE  
'MEDALLION' BOWL**

DAOGUANG SIX-CHARACTER SEAL MARK IN  
UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The exterior is finely decorated with four landscape medallions, two predominately in *grisaille*, one in *sepia*, the fourth in *famille rose*, all separated by stylized flower sprays on the lemon-yellow *sgraffito* ground, and a large stylized *ruyi*-petaled flower head is in the center of the interior.

5 7/8 in. (15 cm.) diam.

\$10,000-15,000

**PROVENANCE**

Private Chinese collection, acquired prior to 1949.

清道光 黃地軋道粉彩開光山水圖盃 六字篆書款



(another view)



(mark)

1373

**A GREEN-GLAZED AND UNDERGLAZE-BLUE**

**'DRAGON' JAR**

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The ovoid body is decorated in underglaze blue line and green enamel with two dragons striding amidst clouds and flames in pursuit of flaming pearls between a band of petal lappets below and a *ruyi* border above, all below the *bajixiang*, Eight Buddhist Emblems, on the shoulder. Together with a green-glazed and underglaze blue cover of contemporaneous date, decorated with dragons.

8½ in. (20.9 cm.) high

\$20,000-30,000

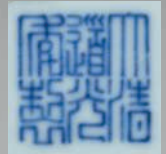
**PROVENANCE**

Sotheby's London, 15 December 1987, lot 200.

A jar of this pattern, also with a Daoguang mark, was included in the exhibition, *Imperial Porcelain of Late Qing from the Kwan Collection*, The Chinese University of Hong Kong, 1983, pl. 79.

The Qianlong prototype of this jar is illustrated, together with a panoramic view of the decoration, in *Chinese Porcelain, The S. C. Ko Tianminlou Collection*, Hong Kong Museum of Art, 1987, vol. 1, pl. 114.

清道光 綠彩雲龍八寶紋蓋罐 六字篆書款



(mark)





VARIOUS PROPERTIES

**1374**

**A VERY RARE AND EXCEPTIONALLY  
LARGE FAMILLE ROSE FIGURE OF LUXING  
HOLDING A CHILD**  
19TH CENTURY

The god of rank is shown holding a young boy and wearing colorful layered robes and a court hat. The boy has his hands raised to his mouth and holds what appears to be a pink bud. A circular opening is in the back of the figure.

33¾ in. (85.8 cm.) high

\$80,000-120,000

**PROVENANCE**

Edulji Framroze Dinshaw (1916-1970) Collection,  
New York.

Bachoobai Dinshaw (Countess Bachoobai  
Woronzow-Dashkow) (1914-2003) Collection,  
New York.

Jacqueline F. Rae (1929-2015) Collection, New York.

Luxing is the god of rank, and together with the immortals Fu Lu and Shoulaio form the Three Star Gods of Daoism (the *Sanxing*). As seen with the current exceptional figure, Luxing is often depicted in the dress of a Mandarin, with heavily embroidered robes, and holding a young boy. According to Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, Hong Kong, 2006, p. 102, rank and wealth are synonymous in ancient China, and the young boy Luxing holds is emblematic of generations of sons and grandsons and the wish for their unceasing future success. The Three Star Gods are often shown together and are a common fixture in Chinese homes and shops, and the present figure was likely part of such a set of the Three Star Gods. The extraordinary large size as well as the fine quality of the decoration of the present figure indicate that he was likely commissioned by a patron of particularly high importance.

Compare the similar modeling and colorful, elaborately decorated robes of a part-set of four *famille rose* immortals dated to the Qianlong period, but of smaller size (39 cm. high), from the Collection of the Comte de Renesse, Brussels, sold at Sotheby's London, 27 May 1938, lot 40.

清十九世紀 粉彩神仙抱子立像





1375

**AN IMPERIAL-INScribed LIME-GREEN-GROUND FAMILLE ROSE LOBED TRAY**  
**JIAQING IRON-RED SIX-CHARACTER SEAL**  
**MARK AND OF THE PERIOD (1796-1820)**

The tray has shallow rounded sides raised on four bracket supports and is decorated on the exterior and interior with lotus and flower sprays reserved on a lime-green ground that surrounds an iron-red Imperial poem praising well-prepared tea, that is dated to the cyclical year of *dingsi*, corresponding to 1797. The base is also covered in lime-green enamel surrounding the *nianhao*.

6¼ in. (16 cm.) long, box

\$25,000-35,000

**PROVENANCE**

Private Chinese collection, acquired prior to 1949.

An identical tray, of Jiaqing date, is illustrated by A. J. Allen, *Allen's Introduction to Later Chinese Porcelain*, New Zealand, 1996, p. 193, pl. 109. Others have been sold at Christie's: one in Paris, 13 June 2007, lot 223; two in New York, 21 March 2013, lots 902 and 905; and one in Hong Kong, 27 November 2013.

清嘉慶 粉彩御題詩文海棠形碟 礬紅六字篆書款



(reverse)



1376

**A RARE FAMILLE ROSE  
LIME-GREEN-GROUND VASE**

JIAQING SIX-CHARACTER SEAL  
MARK IN IRON RED AND OF THE  
PERIOD (1796-1820)

The body is decorated with a wide naturalistic frieze of peony, chrysanthemum, osmanthus, and yellow hollyhock, between the *ruyi*-head borders of the foliate scroll-decorated lime-green ground below and on the shoulder and neck, which is flanked by a pair of ear-shaped, loop handles. The interior and base surrounding the *nianhao* are covered in turquoise enamel.

12¼ in. (31 cm.) high

\$25,000-35,000

Compare with a very similar vase, also with Jiaqing mark, sold at Sotheby's Paris, 15 December 2011, lot 210.

清道光 綠地粉彩花卉紋雙耳瓶  
鑿紅六字篆書款



(mark)





1377

**A FAMILLE ROSE GOLD-GROUND DISH**

JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1796-1820)

The dish is decorated with two immortals and a mythical beast in a log boat, with mountainous peaks and a pavilion enveloped in clouds in the distance. The reverse is covered with a bright turquoise enamel.

9 1/2 in. (24.5 cm.) diam., box

\$8,000-12,000

清嘉慶 粉彩加金彩仙人乘槎圖盤 礬紅六字篆書款



(mark)

1378

**A GILT-DECORATED BLUE-GLAZED CONG-FORM VASE**

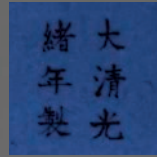
GUANGXU SIX-CHARACTER GILT MARK AND OF THE PERIOD (1875-1908)

Of square section, the sides are molded with the Eight Trigrams (*bagua*) highlighted in russet-brown outline and gilding and the flat shoulder is decorated in gilding at each corner with a butterfly below a *ruyi* band on the neck, all on a ground of rich powder-blue color that also covers the base and interior.

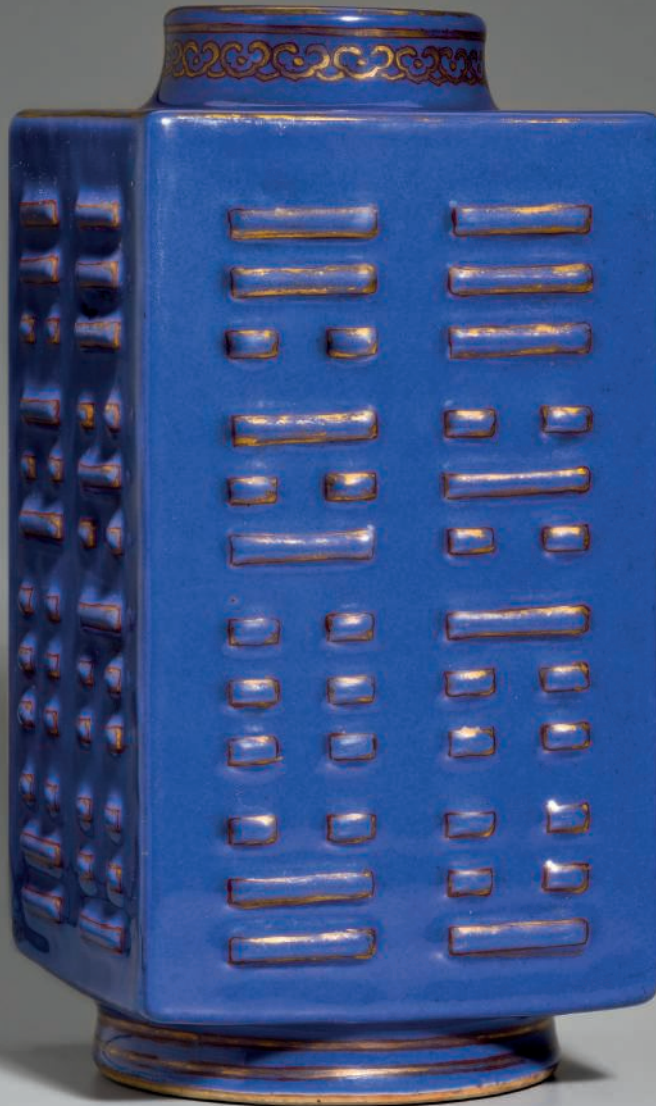
10 $\frac{7}{8}$  in. (27.7 cm.) high, box

\$6,000-8,000

清光緒 藍彩加金彩琮式瓶 金彩六字楷書款



(mark)





PROPERTY FROM A DUTCH PRIVATE COLLECTION

**1379**

**A PAIR OF FAMILLE ROSE 'SANDUO' BOWLS**

GUANGXU SIX-CHARACTER MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1875-1908)

The exterior of each bowl is decorated in *famille rose* enamels with fruiting and blossoming branches of peach, pomegranate and lychee, the *sanduo*, and on the interior in underglaze blue with a central lotus leaf medallion below stylized lotus scroll in the well.

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

\$6,000-8,000

(2)



(mark)

**PROVENANCE**

Private collection, The Netherlands, early 1960s.

清光緒 粉彩折枝花果紋盃一對 六字楷書款

ANOTHER PROPERTY

1380

**A RARE PAIR OF BLUE AND WHITE BOWLS**

DAOGUANG SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

Each bowl is potted with steep sides rising to the rim, the exterior decorated with two archaic pottery roof tile fragments, an inscription in seal script and two inscriptions in archaic bronze script, all with transcriptions in *kaishu*. One side is decorated with a lengthy inscription written in *kaishu*, the interior is decorated with a stylized four-point flower head.

5¼ in. (13.3 cm.) diam.

(2)

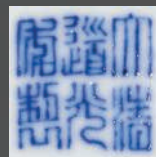
\$12,000-18,000

**PROVENANCE**

Private collection, Wales, acquired in London in the 1950s.

A very similar Daoguang blue and white bowl of smaller size was sold at Christie's New York, 22-23 March 2012, lot 2019.

清道光 青花古紋盤一對 六字楷書款



(mark)





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**1381**

**SIX SMALL FAMILLE ROSE 'BAJIXIANG' DISHES**  
**TONGZHI MARKS AND OF THE PERIOD (1862-1874)**

Each dish is decorated on the interior of the rounded sides with the Eight Buddhist Emblems (*bajixiang*) above a medallion of formal foliate scroll in lime green, and on the exterior with three flower scrolls. Four of the dishes have a Tongzhi six-character mark in underglaze blue, and two dishes have a four-character mark in iron red.

6 in. (15.2 cm.) diam.

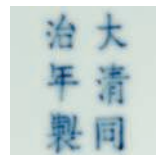
(6)

\$15,000-25,000

**PROVENANCE**

Private European collection, acquired in Hong Kong, circa 1950s.

清同治 粉彩八吉祥盤六件 礬紅四字楷書款及六字楷書款



(marks)

ANOTHER PROPERTY

**1382**

**A FLAMBÉ-GLAZED BOTTLE VASE**

18TH-19TH CENTURY

The heavily potted vase of pear shape is covered with a glaze of mottled crushed strawberry-red color that thins to mushroom at the rim before continuing onto the interior of the neck.

16 in. (40.5 cm.) high

\$10,000-15,000

清十八/十九世紀 窯變釉長頸瓶





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**1383**

**EIGHT FAMILLE ROSE 'PEACH' DISHES**

GUANGXU SIX-CHARACTER MARKS IN IRON RED AND OF THE PERIOD (1875-1908)

Each dish with rounded sides is decorated on the interior with a peach tree bearing nine peaches and on the exterior with three foliate sprays, all below a gilded rim.

5¾ in. (14.6 cm.) diam.

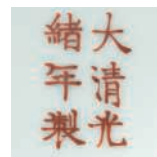
(8)

\$8,000-12,000

**PROVENANCE**

Private European collection, acquired in Hong Kong, circa 1950s.

清光緒 粉彩九桃盤八件 礬紅六字楷書款



(mark)



ANOTHER PROPERTY

1384

**A SLIP-DECORATED  
TURQUOISE-GLAZED VASE**  
JIAQING-DAOGUANG PERIOD  
(1796-1850)

The ovoid body is decorated in white slip with a lace-like design of lotus scroll below a band of *ruyi*-shaped panels enclosing alternating *fu* and *shou* characters, and the neck with a continuous design of butterflies flitting amidst fruiting and flowering melon vines is flanked by a pair of gilt-decorated iron-red handles. The vase is covered overall with a turquoise glaze.

12½ in. (31.8 cm.) high

\$15,000-25,000

清嘉慶/道光  
松石綠釉瓜瓞綿綿紋雙螭耳瓶





1385

PROPERTY FROM A DUTCH PRIVATE COLLECTION

**1385**

**A PAIR OF SMALL FAMILLE ROSE 'MEDALLION' BOWLS**  
 DAOGUANG SIX-CHARACTER SEAL MARKS IN IRON  
 RED AND OF THE PERIOD (1821-1850)

Each is decorated with four medallions, two enclosing 'antiques', one roses and one mallow, all surrounded by formal stylized foliate scroll.

4 1/4 in. (10.5 cm.) diam.

\$8,000-12,000

**PROVENANCE**

Private collection, The Netherlands, early 1960s.

清道光 粉彩開光花卉紋盃一對 礬紅六字篆書款



1385 (mark)

ANOTHER PROPERTY

**1386**

**A VERY RARE PAIR OF BLUE-GLAZED**  
**CONG-FORM VASES**

**XIANFENG SIX-CHARACTER MARKS IN UNDERGLAZE**  
**BLUE AND OF THE PERIOD (1851-1861)**

The thickly potted vases are of square section and relief-decorated on each side with the eight trigrams, and covered overall with a glaze of rich cobalt blue color.

13 3/8 in. (34.5 cm.) high, box

(2)

\$60,000-80,000

The form of these vases is based on a jade *cong* ritual object with a circular core and a square exterior, often with stylized masks carved in horizontal registers at the corners. For an example, see the jade *cong* dating to the Neolithic Period, Liangzhu Culture, in the Nanjing Museum, included in the Solomon R. Guggenheim Museum Exhibition, *China, 5000 Years*, New York, 1998, no. 5.

Ceramic vases of archaic *cong* form were produced as early as the Song dynasty at the Guan and Longquan kilns, such as a Guan vase with notches on four corners from the Percival David Foundation and now housed at the British Museum, illustrated by Rosemary Scott in *Percival David Foundation of Chinese Art. A Guide to the Collection*, London, 1989, fig. 42.

清咸豐 藍釉琮式瓶一對 六字楷書款

大清咸豐  
豐年製

1386 (mark)



1386



(mark)

1387

PROPERTY OF A PRIVATE COLLECTOR, TEXAS

**1387**

**A FAMILLE ROSE TEAPOT**

DAOGUANG SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE PERIOD (1821-1850)

The sides of the teapot are decorated with a continuous hunting scene, and the cover has a gilded bud-form finial that separates a scene of a female immortal holding gold disks and a winged immortal in the clouds above an official seated at a table flanked by courtiers and an attendant.

9 in. (23 cm.) wide

\$5,000-7,000

清道光 粉彩人物故事圖茶壺 磬紅六字篆書款

ANOTHER PROPERTY

**1388**

**A RARE FAMILLE ROSE BALUSTER VASE**

SHENDE TANG HALL MARK IN IRON RED, DAOGUANG PERIOD (1821-1850)

The vase is decorated with blossoming peony and magnolia on an elaborate diaper ground, above a band of upturned lappets and below a *ruyi* band encircling the flared neck. The interior and base are covered with turquoise enamel.

12½ in. (31.7 cm.) high, box

\$40,000-60,000

A Daoguang-period *famille rose jardinière*, also with a *Shende tang* mark and decorated with flower blossoms reserved on a dense diaper ground, above a band of upturned lappets and illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 401.

清道光 粉彩錦地「玉堂富貴」紋瓶 磬紅《慎德堂製》款

慎德  
堂製

(mark)



PROPERTY OF A PRIVATE COLLECTOR, VIRGINIA

1389

**A RARE LARGE PALE YELLOW-ENAMELED INCISED BASIN**

**TIHEDIAN ZHI FOUR-CHARACTER INCISED SEAL MARK,  
TONGZHI-GUANGXU PERIOD (1862-1908)**

The heavily potted basin has incised decoration of a five-clawed dragon leaping protectively around a flaming pearl amidst flames in the center, six panels of dragons and flaming pearls reserved on a *wan*-diaper ground on the interior and exterior walls, and bats swooping amidst clouds on the everted rim, all under enamel of pale yellow color that also covers the base.

16¼ in. (41.3 cm.) diam.

\$20,000-30,000

**PROVENANCE**

Acquired in Hawaii, 1990s, and thence by descent to the present owner.

The *Tihedian* (Hall of Manifest Harmony) was one of the six palaces in the northwestern sector of the Forbidden City where the Empress Dowager Cixi lived during much of her tenure as Regent to her son, Emperor Tongzhi. A circular box and cover, also with incised decoration and *Tihedian zhi* seal mark under a soft lemon-yellow enamel, from the George Weishaupt Collection, was sold at Christie's Hong Kong, 26 November 2014, lot 3338. Three *jardinières*, also with incised decoration under a pale yellow enamel were included in the exhibition, *Treasures of the Palace Museum: Empress Dowager Cixi's Porcelain*, the Capital Museum, Beijing, 2013.

清同治/光緒 黃釉暗刻龍紋大盆 《體和殿製》篆書刻款



(another view)



(mark)





PROPERTY FROM A MARYLAND COLLECTION

**1390**

**A SET OF SIXTEEN GRISAILLE-DECORATED  
PORCELAIN PLAQUES MOUNTED IN A WOOD  
FOUR-PANEL SCREEN**

THE PLAQUES LATE QING DYNASTY

The plaques are of circular, quadrilobed, fan and lozenge shape and are finely decorated in *grisaille* enamels with landscape scenes, some with pavilions and figures. The panels are set into a wood four-panel screen.

Each panel 61¼ in. (155.6 cm.) high, 16½ in. (41.9 cm.) wide,  
7⁄8 in. (2.2 in.) deep

\$10,000-15,000

**PROVENANCE**

Florian Papp, New York, 2 February 1999.

瓷板為晚清 嵌墨彩山水圖瓷版四屏



(detail)

**END OF SALE**

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14/07/16



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Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

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- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
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- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

#### 2 RETURNING BIDDERS

As described in paragraph B(i) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorist financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com)

For help, please contact the Credit Department on +1 212-636-2490.

#### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

##### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

##### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

##### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem that **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have had by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owner or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F (d) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your lot is **not authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched

the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - to Christie's office, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed to by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This **additional warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots sold without a printed estimate;
  - books which are described in the catalogue as not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, providing that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered

bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

- You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-109798,  
for international transfers, SWIFT:  
CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

- To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.

- Bank Checks
- You must make these payable to Christie's Inc. and there may be conditions.

- Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:  
Christie's Inc. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- When you collect the lot; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from

the resale. You also must pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such security as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or hold with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

- Once you have made full and clear payment, you must collect the lot within 7 days from the date of the auction.
- You may not collect the lot until you have made full and clear payment of all amounts due to us.
  - If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
  - In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
  - Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

### 2 STORAGE

- If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the lot is still at our saleroom; or
  - remove the lot at our option to a warehouse and charge you all transport and storage costs
- Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport

and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSale@christies.com](mailto:PostSale@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you get it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2486. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransport@ny.christies.com](mailto:ArtTransport@ny.christies.com).

### (b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horns, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (c) Lots containing ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will be liable for that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to

buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

## I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVEM™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E1(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners

to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVEM™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and that dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic: a genuine example, rather than a copy or forgery of;  
(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;  
(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;  
(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or  
(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement.  
**buyer's premium:** the charge the buyer pays us along with the hammer price.  
**catalogue description:** the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a lot.  
**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a lot.  
**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).  
**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.  
**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a lot.  
**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed 'Important Notices and Explanation of Cataloguing Practice'.  
**reserve:** the confidential amount below which we will not sell a lot.

**saleroom notice:** a written notice posted next to the lot in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ **Minimum Price Guarantees:**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ♦ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantees are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### **Other Arrangements**

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a sale room announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*"Attributed to ..."

\*"Christie's qualified opinion probably a work by the artist in whole or in part."

\*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

### NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

### EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot e.g. A BLUE AND WHITE BOWL 18th century
2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description e.g. "... painted in the Ming style"
3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark e.g. A BLUE AND WHITE BOWL kangxi six-character mark and of the period
4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture e.g. A BLUE AND WHITE BOWL kangxi six-character mark
5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture e.g. A BLUE AND WHITE BOWL

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	The lower amount of 0.5% of Liability Hammer Price or 100% of the above charges for Purchased Lots	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

# INTERNATIONAL CHINESE CERAMICS & WORKS OF ART DEPARTMENT



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Deputy Chairman  
New York



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Specialist  
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**Jeremy Morgan**  
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Junior Specialist  
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Kensington

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### FINE CHINESE CERAMICS AND WORKS OF ART

FRIDAY 16 SEPTEMBER 2016  
AT 11.00 AM AND 2.00 PM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: LUXING  
SALE NUMBER: 12175

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000 by US\$50s  
 US\$1,000 to US\$2,000 by US\$100s  
 US\$2,000 to US\$3,000 by US\$200s  
 US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)  
 US\$5,000 to US\$10,000 by US\$500s  
 US\$10,000 to US\$20,000 by US\$1,000s  
 US\$20,000 to US\$30,000 by US\$2,000s  
 US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)  
 US\$50,000 to US\$100,000 by US\$5,000s  
 US\$100,000 to US\$200,000 by US\$10,000s  
 Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line [www.christies.com](http://www.christies.com)

Client Number (if applicable) **12175** Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

# INTERNATIONAL ASIAN ART AUCTIONS

## AUCTION CALENDAR 2016

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

### 13 SEPTEMBER

Fine Chinese Paintings  
NEW YORK

### 14 SEPTEMBER

The Ruth and Carol Barron Collection  
of Fine Chinese Snuff Bottles: Part III  
NEW YORK

### 15 SEPTEMBER

The Classic Age of Chinese Ceramics:  
The Linyushanren Collection, Part II  
NEW YORK

### 15 SEPTEMBER

Collected in America:  
Chinese Ceramics from The  
Metropolitan Museum of Art  
NEW YORK

### 16 SEPTEMBER

The Flacks Family Collection:  
A Very Personal Selection  
NEW YORK

### 16 SEPTEMBER

Fine Chinese Ceramics &  
Works of Art  
NEW YORK

### 6 OCTOBER

The Pavilion Sale – Chinese Ceramics  
& Works of Art  
HONG KONG

### 11 OCTOBER

Asobi: Ingenious Creativity  
LONDON, KING STREET

### 22 OCTOBER

First Open | Shanghai  
SHANGHAI

### 22 OCTOBER

Asian Western 20th Century &  
Contemporary Art  
SHANGHAI

### 8 NOVEMBER

Chinese Ceramics and Works of Art  
LONDON, KING STREET

### 9 NOVEMBER

Fine Japanese Art  
LONDON, KING STREET

### 9 NOVEMBER

Chinese Ceramics,  
Works of Art & Textiles (Part I)  
LONDON, SOUTH KENSINGTON

### 11 NOVEMBER

Chinese Ceramics,  
Works of Art & Textiles (Part II)  
LONDON, SOUTH KENSINGTON

### 26 NOVEMBER

Asian 20th Century &  
Contemporary Art  
(Evening Sale)  
HONG KONG

### 27 NOVEMBER

Asian Contemporary Art  
(Day Sale)  
HONG KONG

### 28 NOVEMBER

Chinese Contemporary Ink  
HONG KONG

### 28 NOVEMBER

Asian 20th Century Art  
(Day Sale)  
HONG KONG

### 28 NOVEMBER

Fine Chinese Classical  
Paintings & Calligraphy  
HONG KONG

### 29 NOVEMBER

Fine Chinese Modern Paintings  
HONG KONG

### 30 NOVEMBER

Important Chinese Ceramics and  
Works of Art  
HONG KONG

### 14 DECEMBER

Art d'Asie  
PARIS



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

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 Jussi Pylkkänen, Global President  
 Stephen Brooks, Deputy CEO  
 Loic Brivezac, Gilles Erulin, Gilles Pagniez,  
 Héloïse Temple-Boyer,  
 Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
 Jussi Pylkkänen, Global President  
 Stephen Brooks, Deputy CEO

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 Viscount Linley, Honorary Chairman, EMERI  
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 Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S AMERICAS

Brook Hazelton, President

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 Maria C. Los, Deputy Chairman  
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