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FINE CHINESE CERAMICS AND WORKS OF ART

AUCTION

Friday 17 March 2017
at 10.00 am (Lots 1001-1120)
and 2.00 pm (Lots 1131-1289)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	10 March	10.00 am - 5.00 pm
Saturday	11 March	10.00 am - 5.00 pm
Sunday	12 March	1.00 pm - 5.00 pm
Monday	13 March	10.00 am - 5.00 pm
Tuesday	14 March	10.00 am - 5.00 pm
Wednesday	15 March	10.00 am - 5.00 pm

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Lot 1116

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SESSION I
(LOTS 1001-1120)

PROPERTY FROM A DISTINGUISHED COLLECTION

1001

A BRONZE RITUAL TRIPOD FOOD VESSEL, *DING*
SHANG DYNASTY, 13TH-12TH CENTURY BC

The body is raised on three slender columnar legs and is decorated with slightly raised triangles flat-cast with stylized *taotie* masks pendent from a band of pairs of cicadas divided by either a narrow flange or a seam, all of the pairs, except for one, facing in the same direction, below a pair of bail handles that rises from the rim. An inscription that consists of the character *zi* (son) above a bottle-horned mask, which may represent the character *long* (dragon), is cast on a small, irregular raised patch of metal in the bottom of the interior. The vessel has a dark grey patina and mottled milky-green encrustation.

6 in. (15.3 cm.) high

\$20,000-30,000

PROVENANCE

Parke-Bernet Galleries, New York, 19-20 February 1958, lot 251.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000) Collection, and thence by decent within the family.

LITERATURE

R. Poor, *Bronze Ritual Vessels of Ancient China*, (slide lecture), Intercultural Arts Press, New York, 1968.

Barnard and Cheung, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American and Australasian Collections*, 1978, 1243 (inscription only).

R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, Washington, D.C., 1987, pp. 460-61, no. 84.

商 青銅蟬紋小鼎



(inscription)



PROPERTY FROM A DISTINGUISHED COLLECTION

1002

A BRONZE RITUAL TRIPOD WINE VESSEL, *JUE*
SHANG DYNASTY, 12TH-11TH CENTURY BC

The deep body is raised on three blade-shaped supports and is flat-cast on the sides with two *taotie* masks with globular eyes, one centered by a narrow flange, the other by an inscription, *Zu Ding* (Ancestor Ding) beneath the C-scroll handle surmounted by a bovine mask. The D-shaped posts that rise from the rim have conical caps cast with whorl motifs. The patina is of greyish olive-green color.

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

\$20,000-30,000

PROVENANCE

Arthur M. Sackler (1917-1987) Collections, by 1966.
Else Sackler (1913-2000) Collection, and thence by descent within the family.

EXHIBITED

On loan: New York, The Metropolitan Museum of Art, 1966, no. 66.2.155.

LITERATURE

Luo Zhenyu, *Zhensongtang jigū yīwén xūbiān* (Supplement to the Gathering of Ancient Writings at the Zhensongtang Studio), 1934, vol. 2, p. 2 (inscription only).

Liu Tizhi, *Xiaojiaoqing jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaoqing Studio), 1935, vol. 6, p. 31 (inscription only).

Noel Barnard & Cheung Kwong-Yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, And Australasian Collections*, Taipei, 1978, no. 946 (inscription only).

Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, no. 3411 (inscription only).

Yinzhou jinwen jicheng (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 1984, no. 7853 (inscription only).

R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, Washington, D.C., 1987, pp. 202-3, no. 22.

Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 15, p. 44, no. 7130.

商 祖丁爵



(inscription)





PROPERTY FROM A DISTINGUISHED COLLECTION

1003

A BRONZE RITUAL WINE VESSEL, GU
SHANG DYNASTY, 12TH-11TH CENTURY BC

The trumpet-shaped upper section is undecorated, the rounded middle section is cast in intaglio with two *taotie* masks between borders of circles, repeated above the two masks composed of scrolls and *leiwen* flat-cast on the spreading foot, which is cast on the interior with a dedication to *fu ding* preceded by a single graph of a human figure in profile, possibly *di*. The mottled patina is of olive-green color.

8¼ in. (21 cm.) high

\$6,000-8,000

PROVENANCE

Arthur M. Sackler (1913-1987) Collections. Else Sackler (1913-2000) Collection, and thence by descent within the family.

LITERATURE

R. Poor, *Bronze Ritual Vessels of Ancient China*, (slide lecture), Intercultural Arts Press, New York, 1968.
 Barnard and Cheung, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American and Australasian Collections*, Taipei, 1978, no. 1274 (inscription only).
 Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, no. 6145 (inscription only).
Yin Zhou jinwen jicheng (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 1984, no. 7108 (inscription only).
 R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, Washington, D.C., 1987, pp. 260-1, no. 41.

商 巴父丁觚



(inscription)



PROPERTY FROM A DISTINGUISHED COLLECTION

1004

A BRONZE RITUAL TRIPOD FOOD VESSEL, *DING*
LATE SHANG DYNASTY, ANYANG, 12TH CENTURY BC

The full, rounded body is raised on three columnar legs and is decorated with a band of blades cast in low, rounded relief with large cicadas pendent from a band comprised of three *taotie* masks, each centered by a flange and flanked by outward-facing bottle-horn dragons that are in turn confronted on further flanges, all reserved on *leiwen* grounds. The decoration has black inlay that contrasts with the milky-green patina. A single graph of a hand holding a *ge* halberd against the neck of a human figure is cast on the wall of the interior.

9 3/4 in. (24.8 cm.) high

\$10,000-15,000

PROVENANCE

J. T. Tai & Co., New York.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000) Collection, and thence by descent within the family.



(inscription)

LITERATURE

Noel Barnard and Cheung Kwong-Yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, And Australasian Collections*, Taipei, 1978, no. 1352 (inscription only).
Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, no. 65 (inscription only).
Yin Zhou jinwen jicheng (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 1984, no. 1011 (inscription only).
R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, Washington, D.C., 1987, pp. 452-57, no. 82.
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 1, p. 181, no. 222.

The same inscription is found on two axes and a *ge* blade in conjunction with a pictograph of a *xian* vessel cast on the opposite side, all illustrated by Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, pp. 454-6: fig. 82.1, an axe in the Winthrop Collection, Fogg Art Museum, fig. 82.2, an axe in the Nelson Atkins Gallery, Kansas City, and fig. 82.3, a *ge* blade. The author goes on to note that the two graphs have been interpreted as the names of a prince of Wu Ding's reign, which implies a date near the beginning of the twelfth century.

Four *ding* with very similar decoration in the main band are illustrated in *Yinxu fu Hao mu* (Tomb of Lady Hao at Yinxu in Anyang), Beijing, 1980, pl. VI 1 (no. 821) and 2 (no. 756), and pl. VII 1 (no. 814) and 2 (no. 762), the latter two *ding* with the addition of pendent blades on the legs.

1005

A BRONZE RITUAL FOOD VESSEL, KANG GUI

EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The vessel is raised on a tall foot encircled by a band comprised of four dissolved *taotie* with raised, oblong eyes and centered on a narrow flange. The lower body is decorated with a diamond-and-boss band between narrow borders of circles cast in thread relief, and the upper body with a band of 'eyes' alternating with squared scrolls centered on two sides by a small animal mask cast in relief and interrupted on the other two sides by a pair of handles issuing from horned dragon masks. Each is cast in linear intaglio on the top with the facial features and horns of the mask, on the sides with ears and fanged jaws above scale pattern, and on the front below the mask with a horned mask above a cicada. An eight-character inscription, reading *ya gao kang zuo fu gui zun yi*, is crisply cast in the bottom of the interior. The patina is of mottled greyish-green color.

6¾ in. (16.3 cm.) diam., 9¾ in. (23.2 cm.) wide with handles

\$100,000-150,000

PROVENANCE

Collection of Liu Xihai (1793-1853).
Collection of Pan Zuyin (1830-1890).
Frank Caro (successor to C. T. Loo), New York.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000) Collection, and thence by descent within the family.

LITERATURE

Wu Shifen, *Meigulu jinwen* (The Records of Pursuing Antiquity: Archaic Bronze Inscriptions), 1895, vol. 2.1, p. 23 (inscription only).
Liu Xihai, *Changan huogu bian* (The Records of Acquiring Antiquities in Changan), 1905, vol. 1, p. 16.
Pan Zuyin, *Pangulou yiqi kuanzhi* (Ritual Bronze Inscriptions Compiled at the Pangulou Studio), 1872, vol. 1, p. 26.
Wu Dacheng, *Kezhai jigulu* (The Records of Collecting Antiques by Kezhai [Wu Dacheng]), 1896, vol. 12, p. 3 (inscription only).
Zhu Shanqi, *Jingwuxinshi yiqi kuanzhi* (Ritual Bronze Inscriptions Compiled at the Jingwuxinshi Studio), 1908, vol. 2, p. 37 (inscription only).
Sheng Yu, *Yuhuage jinwen*, (Archaic Bronze Inscriptions in the Yuhuage Studio), manuscript in the Beijing University Library, p. 172 (inscription only).
Luo Zhenyu, *Yinwencun* (Surviving Writings from the Yin Dynasty), 1917, vol. 1, p. 18 (inscription only).
Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 6, p. 39 (inscription only).
Liu Tizhi, *Xiaojiaojingge jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojingge Studio), 1935, vol. 7, p. 71 (inscription only).
Ma Xulun, *Du jinqi keci* (Readings of Bronze Inscriptions), Beijing, 1962, p. 122 (inscription only).
R. Poor, *Bronze Ritual Vessels of Ancient China* (Slide Lectures), Intercultural Arts Press, New York, 1968.
Chen Mengjia, *Yin Zhou qingtongqi fenlei tulu* (In Shu seidoki bunrui zuroku; A Corpus of Chinese Bronzes in American Collections), 1977, A174, R97.
Zhou Fagao et al., *Sandai jijin wencun zhulubiao* (Tabulation of the Publications of Bronzes in *Sandai jijin wencun*), Taipei, 1977, no. 447 (inscription only).
Noel Barnard and Cheung Kwong-Yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, and Australasian Collections*, Taipei, 1978, no. 599 (inscription only).

Zhou Fagao, *Sandai jijin wencun bu* (Supplements to the Surviving Writings from the Xia, Shang, and Zhou Dynasties), Taipei, 1980, no. 97 (inscription only).

Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, no. 2280 (inscription only).

Minao Hayashi, *In Shu jidai seidoki no kenkyu* (A Conspectus of Yin and Zhou Bronze Vessels), vol. 1 (plates), Tokyo, 1984, pl. 109, *gui* no. 244.

Yinzhou jinwen jicheng (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 1984, no. 3655 (inscription only).

Wu Zhenfeng, *Shaanxi jinwen huibian* (Corpus of Bronze Inscriptions from Shaanxi Province), Xian, 1989, vol. 2, p. 139 (inscription only).

J. Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, Washington, D.C., 1990, pp. 390-5, no. 45.

Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 9, p. 266, no. 4511.

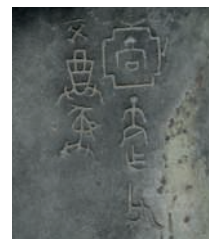
The inscription may be translated as "Kang from Ya Gao clan made this ritual vessel for father Gui."

Two similar, but larger *gui* (20.6 cm. diam. of mouth), have been illustrated in articles reprinted in *Chinese Bronzes: Selected articles from Orientations 1983-2000*, Hong Kong. One that is also cast with an inscription in the bottom of the interior, in the Klingenberg Collection in the Museum of East Asian Art, Berlin, is illustrated by H. Butz, 'Early Chinese Bronzes in the Collection of the Museum of East Asian Art', p. 382 (fig. 10) and a rubbing (fig. 10a). The diamond-and-boss band is very similar, as is the upper band, although it is missing the relief animal heads on either side. The other, in the Seattle Art Museum, is illustrated by M. Knight, 'Bronze in Chinese Culture from the Shang to the Tang Dynasty', p. 207 (fig. 5). The upper decorative band and the band encircling the foot are the same on the Seattle and the present *gui*, but the main diamond-and-boss band on the Seattle *gui* is wider, with five rows of bosses as opposed to the three rows of the present and the Museum of East Asian Art *gui*.

西周早期 亢簋



The present *gui* illustrated in *Changan huogu bian* (The Records of Acquiring Antiquities in Changan), 1905, vol. 1, p. 16.



(inscription)



PROPERTY FROM A DISTINGUISHED COLLECTION

1006

A BRONZE RITUAL TRIPOD FOOD VESSEL, *PENG ZHOU DING*

LATE SHANG DYNASTY, 13TH-12TH CENTURY BC

The body is raised on three columnar legs and is flat-cast around the sides with a band of cicada-filled triangles pendent from a narrow band below a band of *taotie* masks alternating with raised roundels decorated with whorl motifs, all with black infill that contrasts with the milky-green patina below the pair of bail handles that rise from the rim. A two-character inscription of a man carrying strings of cowrie shells while standing on a boat, reading *peng zhou*, is cast on an interior wall.

7⅞ in. (18 cm.) high

\$80,000-120,000

PROVENANCE

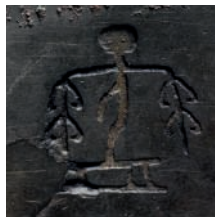
C. T. Loo & Co., New York, by 1941.
Frank Caro (successor to C. T. Loo), New York.
Arthur M. Sackler (1913-1987) Collections, and thence by descent within the family.

LITERATURE

C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1941, no. 21.
B. Karlgren, 'Some New Bronzes in the Museum of Far Eastern Antiquities', *B.M.F.E.A.*, No. 24, Stockholm, 1952, pp. 11-25, pl. 21, fig. 43 (detail).
Chen Mengjia, *Yin Zhou qingtongqi fenlei tulu* (*In Shu seidoki bunrui zuroku*; A Corpus of Chinese Bronzes in American Collections), 2 vols., Tokyo, 1977, A15 (image), R170 (inscription).
Barnard and Cheung, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American and Australasian Collections*, Taipei, 1978, no. 1267 (inscription only).
U. Lienert, *Typology of the Ting in the Shang Dynasty. A Tentative Chronology of the Yin-Hsu Period*, Köln, 2 vols., 1979, illus. 113.
Zhou Fagao, *Sandai jijin wencun bu* (Supplements to the Surviving Writings from the Xia, Shang, and Zhou Dynasties), Taipei, 1980, no. 170 (inscription only).
G. Kuyayama, ed., *The Great Bronze Age of China, A Symposium*, Los Angeles County Museum of Art, 1983, pp. 134-5, figs. 17-19.
Yan Yiping, *Jinwen Zongji*, (Corpus of Bronze Inscriptions), Taipei, 1983, no. 138 (inscription only).
Minao Hayashi, *In Shu jidai seidoki no kenkyu* (Conspectus of Yin and Zhou Bronzes), vol. 1 (plates), Tokyo, 1984, *ding* no. 58.
Yin Zhou jinwen jicheng (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Science, Beijing, 1984, no. 1459 (inscription only).
R. W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, Washington, D.C. 1987, pp. 458-9, no. 83.
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng*, (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 2, no. 689.

The two-character inscription cast inside this *ding* can be found on other bronzes which are listed by R. W. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington, D. C., 1987, p. 459, no. 83.

商晚期 匍舟鼎



(inscription)





(inscription)

PROPERTY FROM A DISTINGUISHED COLLECTION

1007

AN UNUSUAL SMALL BRONZE RITUAL WINE VESSEL AND COVER, YOU

EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The plain, broad pear-shaped body of circular section is raised on a spreading foot pierced with four slits, each positioned below one of the V-shaped loops that project from between bow-string borders on the shoulder. The cover has slightly waisted sides and a domed top surmounted by a knob decorated on the sides with upright petals and on top with stepped circles. A two-character inscription, *li* vessel, is cast in the bottom of the *you* and inside the cover. The smooth surface is of dark grey color mottled in milky green.

6¾ in. (17.1 cm.) high

\$10,000-15,000

PROVENANCE

Collection of Liu E (1857-1909).
J. T. Tai & Company, New York, 17 October 1967.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000) Collection, and thence by descent within the family.

LITERATURE

Luo Zhenyu, *Zhensongtang jigu yiwen* (Gathering of Ancient Writings at the Zhensongtang Studio), 1930, vol. 8, p. 5 (inscription only).
Liu Chenggan, *Xigulou jinshi cuibian* (Selected Bronzes and Stele Inscriptions at the Xigulou Studio), 1933, vol. 5, p. 8.
Liu Tizhi, *Xiaojiaojingde jinwen taben* (Rubblings of Archaic Bronze Inscriptions at the Xiaojiaojingde Studio), 1935, vol. 4, p. 13 (inscription only).
Luo Zhenyu, *Sandai jijin wencun* (Surviving Writings from the Xia, Shang, and Zhou Dynasties), 1937, vol. 12, p. 45 (inscription only).

Noel Barnard and Cheung Kwong-Yue, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American, and Australasian Collections*, Taipei, 1978, no. 964 (inscription only).

Yan Yiping, *Jinwen Zongji* (Corpus of Bronze Inscriptions), Taipei, 1983, nos. 5093 and 6394 (inscription only).

Minao Hayashi, *In Shu jidai seidoki no kenkyu* (Conspectus of Yin and Zhou Bronzes), vol. 1 (plates), Tokyo, 1984, *you* no. 167.

Yinzhou jinwen jicheng (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 1984, no. 4888 (inscription only).

J. Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, Washington D.C., 1990, pp. 486-7, no. 66.

Wang Xiantang, *Guoshi jinshi zhigao* (A Record of Bronze and Stone Inscriptions in Chinese History), Qingdao, 2004, no. 281 (inscription on the cover only).

Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 23, p. 190, no. 12740.

This *you* is unusual not only in its small size and round cross-section, rather than the more usual elliptical cross-section of most *you*, but also in the use of four V-shaped loops and the corresponding slits in the foot, suggesting that the cover was secured and carried by the use of straps, rather than the swing handle normally seen on *you* of late Shang or Western Zhou date. In *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, Rawson compares the shape of this *you* to ceramic examples, including one from Anyang illustrated p. 487, fig. 66.1, which also has "pointed lugs." Rawson also notes, p. 496, that "a sequence of development from short, rounded Shang *you* to taller early Zhou *you* is established by a series of highly finished vessels that can be dated by their inscriptions."

西周早期 旅彝卣

PROPERTY FROM A DISTINGUISHED COLLECTION

1008

A BRONZE RITUAL FOOD VESSEL, *GUI*

EARLY WESTERN ZHOU DYNASTY, 11TH CENTURY BC

The body is cast in rounded relief on a plain ground with a wide 'diamond-and-boss' band below a bow-string border and a band centered on each side by an animal mask cast in high relief flanked by three dragons with backward-turned heads alternating with two whorl bosses, all between further bow-string borders and interrupted by the pair of C-shaped handles that issue from an animal head and are cast at the bottom with a hooked pendant. The whole is raised on a foot encircled by a band centered on each side by a simplified mask flanked by two pairs of serpents that are separated by a narrow flange below each handle. The surface has a mottled dark grey and milky olive-green patina.

9¼ in. (23.5 cm.) diam.

\$60,000-80,000

PROVENANCE

Eskenazi, London, 1984.

Arthur M. Sackler (1913-1987) Collections.

Else Sackler (1913-2000) Collection, and thence by descent within the family.

Two other *gui* of this design have been published, one from the collection of Madame Wannieck, Paris, illustrated in the *Catalogue of the International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935-36, pl. 20, no. 214; and the other by B. Karlgren, 'New Studies on Chinese Bronzes', *B.M.F.E.A.*, No. 9, Stockholm, 1937, pl. XL, no. 381.

西周早期 青銅乳釘紋簋



1009**A VERY RARE AND IMPORTANT SILVER-INLAID BRONZE CORNER MOUNT**

WARRING STATES PERIOD, 4TH-3RD CENTURY BC

The V-shaped mount is cast in openwork as two mythical beasts confronted at the corner where the two heads become one head with a common muzzle and open mouth. Each animal shown in profile in a semi-crouching position has tapered ears and long bifurcated crest inlaid with feather-like segments, one segment swept forward across the neck, the other swept back onto the rump below the long, striped, S-shaped tail. The muscular body is inlaid with wide interlocking geometric scrolls and fine linear scrolls, those on the neck, front haunch and lower leg terminating in a small bird head, and with further feather-segmented scrolls on the rear haunch and leg. The whole is surmounted by an angular bracket inlaid with rectangular panels formed by scroll-filled triangles, and has a shallow groove on the undecorated reverse.

4 $\frac{1}{8}$ x 3 $\frac{1}{8}$ in. (10.5 x 7.9 cm.)

\$150,000-250,000

PROVENANCE

Arthur M. Sackler (1913-1987) Collections, by 1965.
Else Sackler (1913-2000) Collection, and thence by descent within the family.

EXHIBITED

New York, Columbia University, February 1965.

Brilliant gold and silver-inlaid bronzes were popular and widely distributed in China in the Warring States period, from the fifth through third centuries BC. This method of bronze ornamentation was introduced in the preceding Spring and Autumn period (770-476 BC) when a diversification of style and technique in bronze manufacturing arose. The artistic and technological advancements of the Eastern Zhou dynasty (770-206 BC) can be linked to the economic vitality and growing decentralization of political authority that characterized the times. The earliest metal-inlaid bronzes of the sixth century BC employed copper inlay with animal motifs that appear to derive from nomadic art traditions. Later, more abstract designs with curvilinear elements proved most popular with the Chinese. Gold and silver inlay, as well as copper, with colorful additions of turquoise, glass and even lacquer, made bronzes, previously significant chiefly for their political and religious associations, increasingly valued for their sumptuously decorative appeal as luxury items.



Fig. 1. Two corner mounts from the collection of Stephen Junkunc IV, Christie's New York, 4 June 1992, lot 194.

The design of this corner mount, which can be interpreted as either two confronted animals that share a common muzzle and mouth, or as a single animal whose body has been split, was being used to decorate bronze vessels as early as the Shang dynasty, and can be seen on two *zun* of thirteenth century BC date, illustrated by Jay Xu, 'The diamond-back Dragon of the Late Period', *Chinese Bronzes: Selected articles from Orientations* 1983-2000, Hong Kong, p. 304 (fig. 5a) and p. 305 (figs. 5b and 6). The motif is ideal not only for the sides of a vessel, but for use as a corner where the split animal can form a true angle. The present corner mount would have been from a set of four, and is identical to another in the collection of Dr. Paul Singer, which one must assume is from the same set, illustrated by M. Loehr in *Relics of Ancient China from the Collection of Dr. Paul Singer*, Asia Society, New York, 1965, pp. 99 and 157, no. 71, where he refers to it as one of four corners for a lacquer table and states that "there are two nearly identical objects in this country, and a rather close example in the Stoclet collection." "The two in this country," most likely referred to the pair of identical corner mounts from the collection of Stephen Junkunc IV, later sold at Christie's New York, 4 June 1992, lot 194, and now in the collection of Pierre Uldry, illustrated in *Chinesisches Gold und Silber*, Museum Rietberg, Zurich, 1994, no. 23 (Fig. 1). Along with the Singer and Uldry mounts, the present mount would complete the set of four. The Stoclet example, illustrated by H. F. E. Visser, *Asiatic Art in private collections of Holland and Belgium*, New York and Amsterdam, 1948, pls. 63 and 126, and later illustrated by Eskenazi, *Chinese works of art from the Stoclet collection*, 2003, no. 5, is also formed by confronted mythical beasts that share a common muzzle and mouth. But these are winged, have an arched crest rising from the top of the head and are shown with two hind legs. The design on the upper bracket is similar but not identical to that of the present and other three aforementioned mounts. Mounts of this type are also found in gilt bronze, such as a pair reputedly excavated from Jincun, Loyang, Henan province, and now in the Hakutsuri Bijutsukan, Kobe, illustrated in *Chugoku Sengoku jidai no bijutsu* (The Art of the Warring States Period), Osaka City Museum, p. 126, no. 211, and another single mount from the Idemitsu Museum also illustrated, no. 210.

Compare, also, the silver inlay in a very similar geometric style on the bronze *bianhu* in the Freer Gallery, illustrated by T. Lawton, *Chinese Art of the Warring States Period*, Washington, D.C., 1982, no. 10. A silver-inlaid bronze figure of a mythical winged beast from the royal tombs of the Zhongshan state, Pingshan county, Hebei province, illustrated by J. Rawson, *Mysteries of Ancient China*, British Museum, 1996, p. 156, fig. 2, has segmented feather inlay on the wings and exhibits a muscular stance similar to that of the animals that form the corner mounts. Rawson refers to this piece and other silver-inlaid bronze animal-form pieces as having been made either as stands or fittings for furniture. For the epitome of this concept, see the magnificent gold and silver-inlaid bronze table support and frame unearthed in 1978 at Pingshan county, Hebei province and now in the Hebei Museum, illustrated in *Gems of China's Cultural Relics*, Beijing, 1990, no. 69, where the square frame for the table top is supported by dragons at the corners, with phoenixes in between, all supported on a circular base raised on animal-form feet.

戰國 青銅錯銀異獸紋器座



PROPERTY FROM A JAPANESE PRIVATE COLLECTION

1010

A LARGE BRONZE RITUAL WINE VESSEL AND COVER, JU YOU

LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The broad pear-shaped body is raised on a splayed foot cast with a band of stylized dragons, and the shoulder is cast with a further decorative band interrupted by an animal-mask in relief at the center of each side, the twisted-rope, swing handle is joined at the shoulder by two simple loops and the domed cover is surmounted by a hollow ovoid finial. The exterior and interior surfaces are covered with a mottled encrustation of bright malachite and azurite, and the interior and cover are both cast with a six-character inscription reading *Ju zuo zu ding zun yi*.

12¼ in. (31.1 cm.) high, two inscribed Japanese wood boxes, the outer box inscribed and signed by Hata Zoroku

\$60,000-80,000

PROVENANCE

In Japan prior to 1923.

The inscription may be translated as "Ju made this ritual vessel for grandfather Ding."

The Ju is a Shang dynasty clan, which is often associated with the official title *ce* in bronze inscriptions. *Ce*, which literally translates to 'bamboo slips', is an important official position in the Shang and Zhou dynasties. People who hold this position are responsible for compiling government documents and drafting decrees for the kings. The association between the Ju clan and *ce* in bronze inscriptions might suggest that the *ce* is a hereditary position in the Ju clan. A line drawing of a *you* vessel and cover of similar form and decoration but lacking the handle is published in the Song dynasty bronze catalogue *Xuanhe bogutu*, vol. 9, p. 29. It is interesting to note that the *bogutu you* bears a four-character inscription, *Ju ce zu ding*, which is plausibly dedicated to the same *zu ding* as the inscription on the present *you*.

商晚期 青銅卣豕卣



(inscription)



VARIOUS PROPERTIES

1011

A RARE BRONZE RITUAL TRIPOD WINE VESSEL, *MU NING RI XIN JIAO*

LATE SHANG DYNASTY, 11TH CENTURY BC

The body is raised on three tall, curved blade-form legs and cast in relief with two *taotie* masks, one divided by the loop handle and the other divided by a narrow vertical flange, all beneath a band of upright blades at the flared mouth. An inscription is cast on an interior wall, and the surface has a greenish patina and some malachite encrustation overall.

6½ in. (16.7 cm.) high, wood stand, Japanese wood box

\$80,000-120,000

PROVENANCE

Sotheby's London, 10 June 1986, lot 50 (part).

Christie's New York, 22 March 2012, lot 1515.

LITERATURE

Wang Tao and Liu Yu, ed., *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, 2007, no. 297 (inscription only).

Wu Zhenfeng, ed. *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng* (Corpus of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), 2012, vol. 17, p. 190, no. 08753 (inscription only).

The inscription, *mu ning ri xin*, can be translated as "(made for) mother Ri Xin from the Ning clan". The character *ri* means day, which refers to the ten *tiangan* (Celestial Stems) naming system in the Shang dynasty. The Shang people assigned one of the ten Celestial Stems that corresponds to one day in a ten-day week to their deceased ancestors. In the present case, the celestial stem Xin was assigned to the female ancestor from the Ning clan for whom this ritual vessel was commissioned.

An almost identical *jiao* vessel bearing the same inscription is in the Idemitsu Museum of Arts, Tokyo, illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no. 36. This same inscription can also be found on six other bronzes in the Idemitsu Museum of Arts, including a *gui*, a *gu*, a *you*, a *fangyi*, a *fangzun* and a *zun*, illustrated *ibid.*, nos. 17, 58, 67, 76, 43, and 44, respectively. Taking into account the *jiao* sold at Sotheby's London, 10 June 1986, lot 50 (right) as the companion to the present *jiao*, we have located nine ritual bronzes belonging to mother Ri Xin from the Ning clan.

The sumptuousness of the Mu Ning Ri Xin bronzes group, featuring rare and prized vessel types such as *fangyi*, *fangzun*, and *jiao*, may indicate a high status of the owner. A set of ten *jiao*, of very similar form and decoration, bearing Ya Zhi clan signs, was found in Guojiazhuang M160 at Anyang City, and is illustrated in Yue Hongbin, ed., *Ritual Bronzes Recently Excavated in Yinxu, Kunming*, 2008, no. 119. Compare, also, a similar *jiao* formerly in the Qing imperial collection and now in the Palace Museum, Beijing illustrated in *The Complete Collection of Treasure of the Palace Museum -27- Bronze Ritual Vessels and Musical Instruments*, Hong Kong, 2006, p. 107, no. 68. Based on the overall style of the Mu Ning Ri Xin group, the present *jiao* can be dated to the very end of the Yinxu period.

商晚期 母嬃日辛角



(inscription)



1012

A BRONZE RITUAL TRIPOD WINE VESSEL, *JUE*
LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The U-shaped body is supported on three blade-form legs and is cast with a broad band of two *taotie* masks on a *leiwen* ground, one mask is centered on a vertical flange and the other on a graph below the curved handle. The rim rises to a point opposite the spout which is flanked by two conical-capped posts.

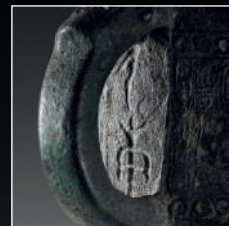
7¾ in. (19.8 cm.) high, Japanese double wood box

\$10,000-15,000

PROVENANCE

Private collection, Japan, acquired before 1940, and thence by descent.

商晚期 青銅饗饗紋爵



(inscription)





1013

UMEHARA SUEJI (1893-1983). *NIHON SHUCHO SHINA KODO SEIKA; SELECTED RELICS OF ANCIENT CHINESE BRONZES FROM COLLECTIONS IN JAPAN*. OSAKA: YAMANAKA & COMPANY, 1959-1964.

6 volumes, 2^o (386 x 300 mm). Text in Japanese and English, 537 photographic plates. Original olive cloth with green stylized painted design, ties on spine, silk label with Japanese writing in red and black; green silk folding portfolios with silk labels and clasps.

Compiled by the Japanese scholar Umehara Sueji (1893-1983), who taught in the Department of Archaeology, Kyoto University, this work was published as a companion to the 7-volume *Bei Shucho Shina Kodo Seika*, which was published in 1933.

LIMITED EDITION, number 135 of 300 and 286 of 300 copies

\$10,000-15,000

1959-1964年 梅原末治著《日本蒐儲支那古銅精華》六冊全

1014

A BRONZE RITUAL TRIPOD FOOD VESSEL, *DING*

LATE SHANG DYNASTY, 13TH-12TH CENTURY BC

The vessel is raised on three slightly tapering cylindrical legs cast with cicada blades and the body is cast with three *taotie* masks, each centered on and divided by low flanges, below two upright bail handles on the rim. The interior has a single graph.

7½ in. (19.1 cm.) high

\$200,000-300,000

PROVENANCE

Sano Art Museum, Mishima City, Shizuoka, Japan, by 1986.
Collection of the Sano Art Museum, Mishima City, Shizuoka, Japan; Sotheby's New York, 14 September 2011, lot 261.

LITERATURE

Sano Bijutsuken Zohinsho, Sano Art Museum, 1986, p. 74, no. 97.

Ding vessels decorated with a single frieze of large *taotie* first appeared in the early Yinxu period, circa late 13th century BC. This successful design continued to be popular throughout the middle and late Yinxu period. The present *ding*, with its high-relief decoration and intricate *leiwen* ground, is typical of Loehr Style V, the final stage of the development of Shang bronzes. Two bronze *ding* of similar form and decoration, one bearing a *ge* clan sign and the other bearing an indecipherable clan sign and two-character inscription *fu ding* (father *ding*) are in the Shanghai Museum collection, illustrated by Chen Peifen in *Xia Shang Zhou qingtongqi yanjiu* (Research on Bronzes from Xia Shang and Zhou Dynasties), Shanghai, 2004, vol. 1, nos. 54 and 55 respectively. Compare, also, a *ding* with similar decorative scheme, but the horns of the *taotie* formed by dragons, sold at Christie's New York, 20-21 March 2014, lot 2013.

商晚期 青銅饕餮紋鼎



(inscription)



1015

A BRONZE RITUAL FOOD VESSEL, *GUI*

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 11TH CENTURY BC

The sides are cast with vertical ribbing between an upper band of *kui* dragons alternating with whorl bosses centered on each side by a high-relief animal mask and a band of *kui* dragons on the splayed foot. The large, loop handles have horned feline masks and terminate in a vertical tab cast with stylized dragons. The interior has a three or four-character inscription and there are areas of malachite encrustation.

10¼ in. (27.6 cm.) wide across the handles

\$100,000-150,000

PROVENANCE

Spink and Son Ltd., London.
Christie's New York, 18 September 1997, lot 326.
Important private collection, Taiwan.

LITERATURE

Wang Tao and Liu Yu, ed., *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's*, Shanghai, 2007, no. 88.

Wu Zhenfeng, ed., *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng* (Corpus of Inscriptions and Images from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 8, p. 260, no. 03975.

Jia Wenzhong and Jia Shu, ed., *Jijin cuiying: Jiashi zhencang qingtongqi laopian* (Old Photos of Bronzes from the Collection of Jia Family), Beijing, 2016, p. 164, no. 197.

The inscription on the interior of this *gui* is comprised of a composite clan sign and two characters, *fu ding* (father *ding*). The same inscription can be found on a *ding* vessel included in *Yin Zhou jinwen jicheng* (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 1984, no. 1861. However, no image of this *ding* appears to have been published.

An early Western Zhou *gui* of similar form and decoration is illustrated by Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Compendium of Inscriptions and Images of Bronzes from the Shang and Zhou Dynasties), Shanghai, 2012, vol. 8, p. 314, no. 4037. Most other similar examples feature a band of flower-like motifs alternating with whorl bosses around the foot, including a famous late Shang *gui* with a lengthy inscription dated to the 20th year of the reign of one of the last two Shang kings, illustrated by R. W. Bagley in *Shang Ritual Bronzes from the Arthur M. Sackler Collections*, Arthur M. Sackler Foundation, 1987, pp. 416-20, no. 74; another late Shang example formerly in the collection of C.T. Loo & Co., is illustrated by Chen Mengjia, *Yin Zhou qingtongqi fenlei tulu* (*In Shu seidoki bunrui zuroku*; A Corpus of Chinese Bronzes in American Collections), 2 vols., Tokyo, 1977, no. A197; and an early Western Zhou example excavated from Hejia village, Qishan county, Shaanxi province, illustrated by Wu Zhenfeng, *op. cit.*, p. 122, no. 3811.

商晚期/西周早期 青銅直棊紋簋



(inscription)



PROPERTY FROM A PRIVATE COLLECTION

1016

A BRONZE RITUAL WINE VESSEL AND COVER, YOU

EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

The bulbous body is cast on two sides with a small ram's-head boss on a decorative band cast with stylized *taotie* on a *leiwen* ground, and the loose over-head handle terminates at either side with an animal-head. The cover is cast with a saw-tooth pattern encircling the sides, and the top with a similar band of stylized *taotie* on *leiwen* beneath the plain finial of ovoid section.

8 in. (20.3 cm.) high, wood box

\$50,000-70,000

PROVENANCE

F. D. Heastand, San Francisco, before 1956.

Parke-Bernet Galleries, New York, 8-9 March 1956, lot 254.

EXHIBITED

Vatican City, Vatican Museums, 1956-2016.

Compare the *you* in the British Museum with similar cast decoration, but lacking the saw-tooth pattern encircling the sides of the cover, illustrated by Jessica Rawson in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. IIB, The Arthur M. Sackler Foundation, 1990, p. 517, fig. 72.4, where it is dated to the second half of the early Western Zhou dynasty. The author notes, p. 517, that *you* with covers flanked by 'beaks' remained popular into the middle Western Zhou, and that many of them are decorated with birds.

西周早期 青銅鳳鳥紋卣



PROPERTY FROM A PRIVATE COLLECTION

1017

A VERY RARE SMALL BRONZE PHOENIX-FORM EWER

LATE WESTERN-EARLY EASTERN ZHOU DYNASTY, 8TH-7TH CENTURY BC

The ewer is cast as a crouching phoenix, the long legs folded underneath the body and the scroll-like wings that terminate in a small bird head at the front raised on either side. The body is cast with scale-like feathers and has a small spout emerging from the breast below the upright neck and the forward-facing head. The hinged cover is cast as a small bird in front of an animal-mask loop that extends back to the flared tail.

6½ in. (15.2 cm.) long, box

\$300,000-500,000

PROVENANCE

The Property of a Gentleman; Christie's, New York, 22 March 1999, lot 194.

西周晚期/春秋早期 青銅鳳鳥盃



Fig. 1. Bronze phoenix-form ewer, late Western-early Eastern dynasty, 8th-7th century BC, The Collection of Robert Hatfield Ellsworth Part I: Masterworks: Including Indian, Himalayan and Southeast Asian Works of Art, Chinese and Japanese Works of Art; Christie's New York, 17 March 2015, lot 5.





Most Chinese archaic bronze ritual vessels claim geometric forms (circular, cylindrical, square, rectangular, etc.), though a few examples—of various functional types—were made in zoomorphic shapes based on animals known in China in early times, including rhinoceroses, water buffalo, elephants, tapirs, owls, ducks, and other birds among them. Most animal-form vessels are for liquids, presumably wine, and are either containers or pouring vessels. Shang-dynasty, zoomorphic vessels tend to be naturalistically shaped—even if they sometimes sport *taotie* masks, *leiwen* patterns, and other surface decoration; the most popular ones tended to be *you* wine vessels in the form of a standing owl. A few Shang vessels combined two animals positioned back to back and presented in profile; *you* wine containers occasionally are shaped as two addorsed owls, for example, and *gong* wine-pouring vessels typically have a crouching tiger at the front and a standing owl at the rear. Such *gong* vessels are often characterized as metamorphic forms, as they join two disparate animals to create a single vessel. Zoomorphic vessels were produced in fewer numbers during the late Western and early Eastern Zhou periods, when this small ewer was made. When produced, such animal-form vessels, like this bird-form ewer, often were more stylized and more fanciful, and their features more exaggerated than those of earlier periods. In fact, the surface ornamentation of bronzes of that era, including that of animal-form vessels, also became more fanciful and stylized, often covering the surface with scale-like patterns and incorporating large, scrolled elements—in this instance, the scrolls representing the bird's wings and the repeating, circular, scale-like patterns the bird's feathers.

Birds appeared among the surface decoration of Shang bronzes, but they typically played a secondary role to the *taotie* mask, which was the principal decorative motif. In Western Zhou ritual bronzes, by contrast, birds often came to the fore as the principal motif, those bronzes showing a marked preference for long-tailed birds. In that context, this rare vessel's form mirrors a type of surface ornamentation favored in Western Zhou bronzes.

Zhou-dynasty, bird-form ewers are exceptionally rare, particularly ones that exhibit this vessel's complexity, however, a very similar ewer from the Collection of Robert Hatfield Ellsworth was sold at Christie's New York, 17 March 2015, lot 5 (Fig. 1). See, also, the closely related, if slightly less complex, example sold at Christie's New York, 22 March 1999, lot 194, and the bronze vessel cover in the form of a bird's head, of slightly later date (6th-5th century BC), from the Sze Yuan Tang Collection, sold at Christie's New York, 16 September 2010, lot 843.



(base)



(another view)

VARIOUS PROPERTIES

1018

A DATED STONE FIGURE OF AMITABHA BUDDHA

TANG DYNASTY (AD 618-907), DATED BY INSCRIPTION TO AD 720

The Buddha is shown seated in *padmasana* on a draped tiered pedestal, holding the right hand up in *vitarka mudra*, and resting the left hand in his lap. The figure is backed by an openwork flame-carved *mandorla* enclosing a halo centered behind the head, and is raised on an integral square plinth incised on the front and left side with a lengthy inscription.

19¼ in. (49 cm.) high

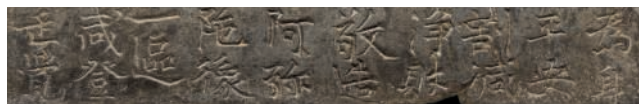
\$60,000-80,000

PROVENANCE

Private collection, Japan, acquired prior to 1970.

The inscription on the base of the present figure states that it was dedicated on the 25th day of the first month of the eighth year of the Kaiyuan era by the Buddhist nun, Yao Fei, "for the sake of safety, she dedicated money to make this sculpture of Amitabha, and wishes for enlightenment for all." Compare the present work with a stone figure of Maitreya in the collection of the Art Institute of Chicago, illustrated by Saburo Matsubara, *The Path of Chinese Buddhist Sculpture, vol. III – Tang, Five Dynasties, Sung, and Taoism Sculpture*, Tokyo, 1995, p. 644. In the treatment of the drapery, figural and facial proportions and hair of the figure, and the flaming aureole behind, the two works are closely related. The Art Institute of Chicago example was dedicated just fifteen years prior to the present example, by the Buddhist monk Yang Zongchun, for the benefit of his parents and seven generations of his ancestors. See, also, a marble figure of Buddha from The Collection of Robert Hatfield Ellsworth, sold at Christie's New York, 20 March 2015, lot 767.

唐開元八年(720年) 石雕阿彌陀佛坐像



(inscriptions)





(two views)

1019

A WHITE MARBLE HEAD OF A *BODHISATTVA*

TANG DYNASTY (AD 618-907)

The face is carved with a small mouth and elongated eyes below arched brows. The hair is pulled up into a tall topknot and adorned with a delicate, foliate headdress draped with beads and tied with ribbons at the sides.

5¾ in. (14.6 cm.) high, wood stand

\$10,000-15,000

PROVENANCE

Private collection, Japan, acquired prior to 1970.

唐 石雕菩薩頭像

1020

A STONE BUST OF A BODHISATTVA

SUI DYNASTY (581-618)

The *bodhisattva* is shown standing with the right arm bent at the elbow and the left held by the side, and wearing a torque, a shawl draped around the back and shoulders, a scarf draped across the torso, a *dhoti* worn low on the hips, and a headdress adorned with three florets and tied with a scarf which trails onto the shoulders. The figure retains traces of pink, black and creamy-ochre pigment.

21¾ in. (14.6 cm.) high, wood stand

\$20,000-30,000

PROVENANCE

Private collection, Japan, acquired prior to 1970.

隋 石雕菩薩像



1021 No Lot

1022

A DATED GILT-BRONZE BUDDHIST VOTIVE STELE WITH MAITREYA

NORTHERN QI DYNASTY (AD 550-577), DATED BY INSCRIPTION TO AD 557

The group has a central figure of the *bodhisattva* Maitreya seated with the pendent legs crossed in front of a petal-shaped nimbus bordered with flames, with right hand raised in *abhaya mudra* and the left in *varada mudra* and flanked by further *bodhisattvas* standing on lotus plants.

6 $\frac{1}{2}$ in. (16.8 cm.) high, wood stand, Japanese wood box

\$30,000-50,000

PROVENANCE

In Japan prior to 1996.

Considered the successor to the historical Shakyamuni Buddha, Maitreya is regarded as the Buddha of the Future and presides in the Tushita Heaven until his wisdom is required on earth. By Chinese calculation of the day, the influence of Shakyamuni's teachings would end in the year AD 552 – roughly 1,000 years after the death of the historical Buddha – ushering in the *mofa*, or period of the decline of Buddhist law. Such millennial speculation gave rise to the belief that decline and corruption were imminent and that the appearance of Maitreya as the Buddha of the Future could not be far away, which led to a surge in Maitreya's popularity in the 6th century and the resultant increase in the number of Maitreya images created for worship.

In sculpture from this period, Maitreya is usually identified by the so-called 'Western' pose, with both feet pendent, and sometimes, as in the present case, with ankles crossed. Compare the present altar with a related example, dated Late Eastern Wei to Northern Qi dynasty, in the collection of the Sano Art Museum, Japan, illustrated in *Zhongguo liu shi hai wai fo jiao zao xiang zong he tu mu (Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections)*, vol. 2, Beijing, 2005, no. 373.

A similar gilt-bronze Buddhist altar was sold at Christie's New York, 19 September 2006, lot 127.

北齊天保八年(557年) 銅鎏金彌勒菩薩三尊像



(inscription)





1023

A PAIR OF SMALL GILT-BRONZE FIGURES OF *BODHISATTVAS*

TANG DYNASTY (AD 618-907)

Cast in mirror image, the figures are each seated on a tiered double lotus pedestal, with one arm resting on the raised knee, one holding a precious vessel and the other holding a willow branch.

2¼ in. (5.6 cm.) high, two boxes

(2)

\$10,000-15,000

PROVENANCE

Acquired in Hong Kong, 1991.

Compare a set of similar gilt-bronze figures illustrated in *Ancient Arts in the Idemitsu Collection*, Japan, 1989, fig. 347; and another very similar pair of *bodhisattvas* included in the exhibition *Buddhist Images in Gilt Metal*, Taipei, 1993, no. 70. See, also, a pair of *bodhisattvas* from the Frederick M. Mayer Collection sold at Christie's London, 25 June 1974, lot 136, and a further, very similar, pair from the Sze Yuan Tang Collection sold at Christie's New York, 16 September 2010, lot 913.

唐 銅鎏金菩薩坐像一對

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

1024

A PAINTED WOOD HEAD OF A LUOHAN
YUAN-MING DYNASTY, 13TH-16TH CENTURY

The face is finely carved with contemplative, hooded eyes below arched brows, the neck is framed by a free-standing collar and there are extensive traces of pigment.

13½ in. (34.6 cm.) high, metal stand

\$8,000-12,000

PROVENANCE

Christie's New York, 19 September 2006, lot 143.

元/明 彩繪木雕羅漢頭像





THE PROPERTY OF A GENTLEMAN

1025

A GILT-BRONZE FIGURE OF A GUARDIAN KING

MING DYNASTY (1368-1644)

The figure likely depicts the Guardian of the West, Virupaksha, standing on a low base and dressed in armor with monster-mask epaulettes. The benevolent face is surmounted by a tall diadem decorated with images of Buddha, and the head is backed by a billowing celestial scarf.

17½ in. (44.5 cm.) high

\$8,000-12,000

明 銅鑲金天王立像

VARIOUS PROPERTIES

1026

**A LARGE RED SANDSTONE HEAD OF A
BODHISATTVA**

YUAN-MING DYNASTY (1279-1644)

The head is finely carved with full lips and a steady gaze below an elaborate crown carved with a lotus blossom in the center of foliate scrolls incorporating pendent strands of beads.

18 ¾ in. (47.6 cm.) high, metal stand

\$8,000-10,000

PROVENANCE

Acquired in Hong Kong, 1997.

元/明 砂岩雕菩薩頭像



1027

A VERY RARE MASSIVE BRONZE FIGURE OF TIANPENG YUANSHUAI
MING DYNASTY, 15TH-16TH CENTURY

The deity stands in a martial pose, holding various implements in his eight hands, including a seal, lasso, and three discs. He is clad in boots and armor under robes that are secured at the waist with a belt. The central bearded face is flanked by two additional faces and surmounted by a fourth, diminutive head, all with stern visages.

50½ in. (128.3 cm.) high

\$200,000-400,000

PROVENANCE

The Collection of Walter (1922-2002) and Alberta (1926-2013) Drake, Colorado Springs, Colorado.

明十五/十六世紀 銅天蓬元帥立像



(detail)





The Grand Marshall Tianpeng is part of the Daoist group of deities known as the Four Saints (*sisheng*), alongside Zhenwu, Heisha, and Tianyou Yuanshuai. Beginning in the 12th century, the practice of their worship was codified as the Great Rites of Youthful Incipience (*Tongchu dafa*), based in part on earlier practices such as the Six Dynasties-era Shangqing (Highest Clarity) scriptures. Prior to the Song dynasty, Tianpeng Yuanshuai was considered the leader of the Four Saints, and to invoke his powers through incantation was a potent method to exorcise ghosts and demons. The Tang-period *Taishang Dongyuan Beidi Tianpeng huming xiaozai shenzhou miaojing* (Marvelous Book of Divine Incantations of Tianpeng, for Protecting Life and Abolishing Disasters, a Most High Dongyuan Canon Spoken by the Emperor of the North) was a rite meant to save faithful devotees from apocalypse.

By the Ming dynasty, Tianpeng had become an attendant figure to Zhenwu, the Perfected Warrior, Emperor of the North, and the most popular deity of Daoism. While the early Ming emperors supported the Three Teachings (Confucianism, Buddhism, and Daoism), they were personally invested in the worship of Zhenwu. The Hongwu Emperor commanded that sacrifices be made to the god on his birthday and ascension to heaven, and the Yongle Emperor attributed his successful usurpation of his nephew, the Jianwen Emperor, to his worship of Zhenwu. As a result, he ordered the construction of the massive Zixiao Gong temple on Wudang Shan and elevated its importance to the most significant of the Five Sacred Peaks. Furthermore, when he moved the capital from Nanjing to Beijing, the Yongle Emperor erected a temple to Zhenwu on the northern-most axis of the Forbidden Palace. Under the support of the emperors, Daoism reached its peak during the Ming dynasty and surpassed Buddhism in popularity.

As the marshal of the 36 generals that protect Zhenwu, Tianpeng Yuanshuai would have been well-represented in the Daoist temples of the Ming dynasty. While his appearance varies slightly, he is most often represented with three or four faces, multi-armed, dressed in armor or military garb, and holding an array of weapons and implements, which he uses to destroy demons and ghosts. These include the sword, halberd, flaming wheel, mirror, seal, bell, sun and moon, coiled rope, and carpenter's seal, some of which are present in the current figure. Perhaps because of their comparable functions, Tianpeng is depicted similarly to Buddhist Guardian or Wisdom Kings (Sanskrit: *Vidhyaraja*, Chinese: *mingwang*).

Comparable depictions of Tianpeng Yuanshuai from this period can be seen in Yuan-Ming-era murals, including those housed at the Royal Ontario Museum (Fig. 1) as well as at the Yongle Gong in Shanxi province (see K. Tsang, *Beyond Clouds and Waves: Daoist Paintings in the Royal Ontario Museum*, Toronto, 2013, p. 53, fig. 1-36). Tianpeng Yuanshuai in similar guise is also found in an album of Daoist and Buddhist deities from the Southern Song dynasty, now at the Cleveland Museum of Art (2004.1.11).



Fig.1. Detail depicting Tianpeng Yuanshuai, from a larger mural. With permission of the Royal Ontario Museum ©ROM.



1028

**A GILT-BRONZE FIGURE OF A
SIX-ARMED DEITY**

MING DYNASTY (1368-1644)

The figure is cast with a central frowning face flanked by two smaller faces to the sides, and has six arms, each of the hands holding a different attribute. The figure wears long robes tied below the waist that reveal armor on the legs, and there are traces of red pigment on the hair, lips and some attributes.

17 $\frac{3}{8}$ in. (44.7 cm.) high, wood stand

\$20,000-30,000

明 銅鎏金六臂神像

1029

A BRONZE FIGURE OF BUDDHA

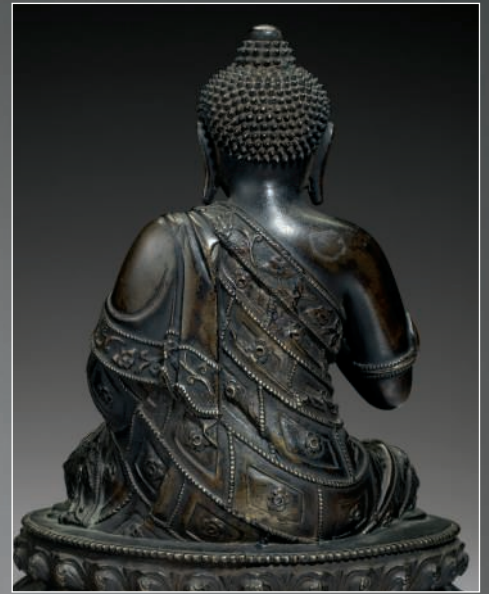
LATE MING-EARLY QING DYNASTY, 16TH-17TH CENTURY

The Buddha is seated in *dhyanasana* on a double-lotus base with his hands held in *vitarka mudra*. He is clad in ornate, patchwork robes, each patch decorated with a raised blossom. The face is serene, with gentle smile and downcast eyes, and the hair arranged in rows of tight whorls surmounted by a domed *ushnisha*.

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

\$25,000-35,000

明末/清初 銅佛坐像



(detail)



1030

A GILT-BRONZE FIGURE OF BUDDHA

KANGXI-YONGZHENG PERIOD (1662-1735)

The Buddha is finely cast seated on a double lotus pedestal with legs crossed and the hands held in the lap in *dhyanasana*, the gesture of meditation. The robe covers the left shoulder and is edged with incised lotus scroll, and the hooded eyes, lips and "snailshell" hair are highlighted with red, blue and white pigments.

13½ in. (34.3 cm.) high

\$50,000-70,000

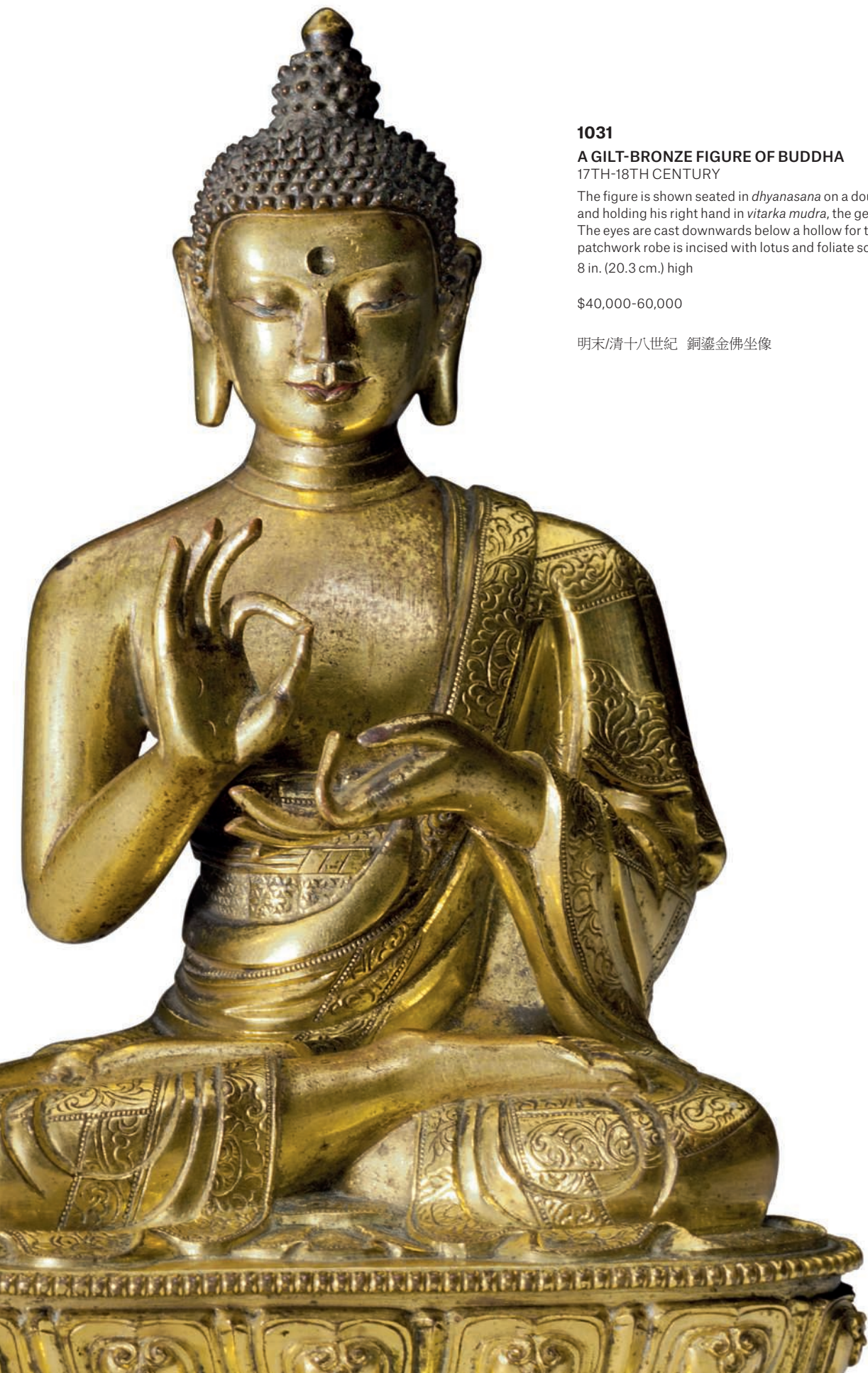
PROVENANCE

A&J Speelman, London, 1990.

Compare the stylistically similar gilt-bronze figure of Bhaisajyaguru Buddha dated by inscription to the 21st year of Kangxi (1682), but with more elaborately decorated robes, illustrated in *Gems of Beijing Cultural Relics Series, Buddhist Statues I*, Beijing, 2001, pp. 212-13, no. 180 and 181.

清康熙/雍正 銅鑲金佛坐像





1031

A GILT-BRONZE FIGURE OF BUDDHA

17TH-18TH CENTURY

The figure is shown seated in *dhyanasana* on a double lotus pedestal and holding his right hand in *vitarka mudra*, the gesture of teaching. The eyes are cast downwards below a hollow for the *urna* and the patchwork robe is incised with lotus and foliate scroll in the borders. 8 in. (20.3 cm.) high

\$40,000-60,000

明末/清十八世紀 銅鎏金佛坐像



PROPERTY FROM THE ESTATE OF HERBERT MAX BRATTER

1032

A BRONZE FIGURE OF A BODHISATTVA
MING DYNASTY (1368-1644)

The *bodhisattva* wears a high, peaked crown and is seated in *dhyanasana* on top of a double-lotus pedestal with the right hand raised in *vitarka mudra*, the gesture of teaching, whilst the left hand holds a small spherical jewel. Both hands are holding a lotus stem bearing flowers at the shoulders and each flower supports a precious object. The figure has traces of gilding, mostly on the body and the pedestal.

9¾ in. (24.8 cm.) high

\$20,000-30,000

PROVENANCE

Acquired in 1921, and thence by descent.

Born in 1900, Mr. Herbert Max Bratter spent his life exploring the globe and making scholarly contributions to the world of economics and the global gold and silver market. A well-known expert on gold and silver and a proud member of The Circumnavigator's Club, Mr. Bratter traveled extensively and lived in China in the early 1900s. Serving as a statistician in the Chinese Government Bureau of Economic Information, Mr. Bratter later went on to become an economic analyst for the U.S. Department of Commerce and later for the Treasury, and was a member of the American Economic Mission to the Far East. It is during this time in 1921 that Mr. Bratter's records show he acquired the above lot.

The author of over 125 pamphlets, newspaper and magazine articles, Mr. Bratter was a prolific writer and scholar. The later part of his life (1930-1974) was spent as a Washington correspondent, during which time he and his wife were active in Washington society which included attending multiple events at the Roosevelt White House. Many of his personal materials, including writings, press releases, hand written notes and memoranda between himself and various government or congressional staff and members of the U.S. Congress are now stored in the Smithsonian Institute in the archives of the National Museum of American History; see "The Herbert M. Bratter Collection, 1890s-1975," sova.si.edu. Smithsonian Institute, Web. 2012.

明 銅菩薩坐像





1033

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

1033

A PAIR OF SMALL GILT-BRONZE BUDDHAS

17TH-18TH CENTURY

Both figures are cast seated in *dhyanasana* on double-lotus pedestals, one with his right hand reaching down in *bhumisparsa mudra* and the other with both hands raised in *dharmacakra mudra*. The bases of both figures are sealed and incised with a double *vajra* and central *yin-yang* motif.

3¾ in. (9.8 cm.) high

(2)

\$10,000-15,000

PROVENANCE

Christie's New York, 22 March 2007, lot 218.

明末/清十八世紀 銅鑲金佛坐像一對

ANOTHER PROPERTY

1034

A GILT-LACQUERED BRONZE FIGURE OF GUANYIN

17TH-18TH CENTURY

The deity is shown with her hands held in the lap with the fingers overlapping, and seated with a downcast expression below a small figure of Amitabha Buddha centered in her tall headdress. There are traces of red lacquer and gilding.

8½ in. (21.6 cm.) high

\$6,000-8,000



1034

明末/清十八世紀 銅漆金觀音坐像



1035

PROPERTY FROM A PRIVATE MIDWEST COLLECTION

•1035

A SMALL GILT-BRONZE FIGURE OF A BODHISATTVA

18TH-19TH CENTURY

The figure is cast standing with a slight sway in the body, the right hand held at the chest and the left hand reaching downwards, as they hold a lotus stem bearing a flower at each shoulder, all on a separately cast lotus petal pedestal.

4¼ in. (10.8 cm.) high

\$3,000-5,000

清十八/十九世紀 銅鑲金菩薩立像

PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

1036

A LARGE REPOUSSÉ PARCEL GILT-BRONZE FIGURE OF A LUOHAN

18TH-19TH CENTURY

The *arhat* stands on a gilded lotus base with his right hand raised in *vitarka mudra* and the left held with palm up. He wears heavy gilded robes draped over the left shoulder, the face is flanked by prominent ears, and the hair is closely shorn.

45½ in. (115.6 cm.) high

\$20,000-30,000

PROVENANCE

Cesa Atrium, Zurich, 29 August 1969.

清十八/十九世紀 銅鑲局部鑲金羅漢立像





VARIOUS PROPERTIES

1037

A BRONZE RECTANGULAR CENSER

17TH-18TH CENTURY

The heavily-cast straight-sided censer is raised on four low angle supports and set with two angular loop handles. The base is cast with an apocryphal Xuande mark.

7 in. (17.8 cm.) wide across the handles, Japanese wood box

\$6,000-8,000

明末/清十八世紀 銅方斗爐

1038

**A GILT AND INCISED COPPER
LONG-NECKED EWER AND COVER**

LATE MING-EARLY QING DYNASTY,
17TH CENTURY

The ewer has a tall, slender neck and is decorated on each side with a shaped panel enclosing an *appliqué* scene, one of a scholar seated in a boat under a prunus tree, the other of two birds perched in a pine tree, all surrounded by incised floral scrolls, and flanked by the arched strap handle terminating in an upturned *ruyi* head and the curved spout incised at the bottom with a monster mask. The cover is surmounted by a seated lion.

11 in. (28 cm.) high, Japanese wood box

\$10,000-15,000

Two gilt-copper, long-necked ewers of this type, dated 17th century, are 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. 131, no. 26.

明末/清初 銅鑲金高士乘舟圖執壺





1039

A BRONZE FIGURE OF AN OFFICIAL
MING DYNASTY (1368-1644)

The figure is shown standing on an integral rectangular base and wears an official's robes and ribbed hat fastened with a hairpin and tied under the chin. In his hands he delicately holds a lotus. There are traces of gilt and red lacquer.

31 in. (78.8 cm.) high

\$15,000-18,000

PROVENANCE

Private American collection.

明 銅文官立像



1040

A GILT-SPLASHED BRONZE TRIPOD CENSER

17TH-18TH CENTURY

The compressed body is raised on three tapering feet and flanked by two loop handles, and is decorated on the exterior with irregular gold flecks. The base is cast with the four-character mark *Yutang qingwan* ('Pure pleasure of the Jade Hall').

6 $\frac{7}{8}$ in. (17.5 cm.) across the handles, Japanese wood box

\$25,000-35,000

The mark, *yutang qingwan*, is found on three censers illustrated in *Jin Yu Qing Yan: Yang Ping Zhen Xian Sheng Zhen Cang Ming Qing Tong Lu* (Golden Jade and Green Smoke: Mr. Yang Ping Zhen's Collection of Ming and Qing Bronze Censers), National Museum of History, 1996, pp. 222-23, nos. 151 and 152, and p. 278, no. 234.

明末/清十八世紀 銅灑金押經爐 「玉堂清玩」款



(mark)

1041

A LARGE GILT-SPLASHED BRONZE CENSER, *GUI*

17TH-18TH CENTURY

The censer is cast on each side with a *taotie* mask centered on a flange and reserved on a *leiwen* band interrupted by dragon-head handles, and is raised on a foot encircled by pairs of serpents on a *leiwen* band, all splashed with gold. The base is cast with a twelve-character mark in seal script Xuande *ernian* Zhou Yi wei Xiuhuang *zhuren zhi* ('Made for the master Xiuhuang by Zhou Yi in the second year of Xuande').

17½ in. (44.5 cm.) across handles

\$40,000-60,000

Compare a very similar censer of the same size, but with a different inscription, Xuande *ernian* Zhou Xiyu *xiuzhu zhai zhuren zhi* ('Zhou Xiyu of the Xiuzhu Studio made this in the second year of (the) Xuande (reign), sold at Christie's New York, 22 March 1999, lot 76.

明末/清十八世紀 銅灑金簋式爐 「宣德二年周義為修篁主人製」款



(inscription)







(detail)

PROPERTY OF A PRIVATE COLLECTOR

~1042

A RARE PAIR OF MASSIVE SILVER-INLAID BRONZE CANDLESTICKS

18TH-19TH CENTURY

Each candlestick is constructed in separate sections consisting of a large, domed base inlaid in silver with mythical beasts in a landscape surmounted by a flared-rim drip pan decorated *en suite* and cast on the interior with the ten-character seal mark *Da Ming Xuande nianzhi wu jin Shisou*. The central shaft is inlaid with bats amidst clouds and supports a second, smaller drip pan below a faceted pricket.

64¾ in. (164.5 cm.) high, *hongmu* stands

\$60,000-90,000

清十八十九世紀 銅錯銀大燭臺一對 「大明宣德年製五金石叟」款



(inscription)

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stands for the lot. Please contact the sale coordinator if you have any questions.



VARIOUS PROPERTIES

1043

A SILVER-INLAID BRONZE FIGURE OF A SEATED GUANYIN
18TH-19TH CENTURY

The figure is shown seated on the hem of her long robe whilst the right hand holds a scroll and the left hand rests on the raised left knee. The robe is inlaid in silver with clouds and with the two-character mark *Shi Sou* on the back, and the base is incised with the four-character seal script date *yuan he er nian*.

7¼ in. (18.5 cm.) high

\$6,000-8,000

The date on the base could refer to the second year of the Xianzong period of the Tang dynasty, corresponding to AD 807, or it could also be interpreted as the Genna era of the Edo period in Japan, corresponding to 1615-1624.

清十八九世紀 銅錯銀觀音坐像 「石叟」款



1043 (mark)



1043

1044

A SILVER-INLAID BRONZE FIGURE OF A STANDING GUANYIN
18TH-19TH CENTURY

The figure is shown standing on an integral cloud-form base with separately-modeled hands fitted into the long sleeves, the right hand holding a small scroll and the left hand held in front of the waist. The robe edges are inlaid in silver with classic scroll.

12½ in. (13.8 cm.) high

\$5,000-7,000

清十八九世紀 銅錯銀觀音立像



1044

1045

A LARGE BRONZE TRIPOD CENSER

17TH-18TH CENTURY

The heavily-cast censer has a compressed body raised on three integral conical feet, and a pair of open handles that sweep outward from the rim. An apocryphal Xuande mark is on the base.

13¼ in. (33.6 cm.) across, wood stand

\$8,000-12,000

PROVENANCE

Lorenzo James Hatch (1826-1912) Collection, and thence by descent within the family.

明末/清十八世紀 銅三足爐



The present censer shown in the home of Lorenzo James Hatch (1826-1912), Lorenzo James Hatch Family Papers, Archives of American Art, Smithsonian Institution.





PROPERTY FROM THE JAMES K. LI COLLECTION

1046

A GILT-SPLASHED BRONZE TRIPOD CENSER

17TH CENTURY

The heavily-cast censer is raised on three tapering feet and has two loop handles on the sides, and the exterior is decorated with gold splashes. The base is cast with a four-character seal mark, *Huancui qingwan* ('Pure Treasure of Huancui').

10 in. (23.4 cm.) wide across the handles, wood stand

\$6,000-8,000

PROVENANCE

Private collection, South America, prior to 1900, and thence by descent to the present owner.

十七世紀 銅灑金押經爐 「環翠清玩」款



(mark)

ANOTHER PROPERTY

1047

**A LARGE SILVER-INLAID BRONZE
FIGURE OF GUANYIN**

19TH CENTURY

The figure is well cast with a serene expression and her forehead is inlaid with a silver *urna*. Her hands are held together and she wears a heavy robe incised with cloud scrolls and an under-robe incised with bamboo. The back is inscribed with four characters in a vertical line, *Yutang Shisou* ([Monk] Shisou of the Jade Hall).

19¼ in. (49 cm.) high

\$20,000-30,000

Compare two figures of Guanyin of similar size, also with their hands held together in front of the waist, sold at Christie's New York, 22-23 March 2012, lot 1786 and 20-21 March 2014, lot 2057. Another slightly larger figure (23½ in. high) was sold at Bonhams London, 7 November 2013, lot 280.

清十九世紀 銅錯銀觀音立像 「玉堂石叟」款



(mark)





PROPERTY FROM A PRIVATE EAST COAST
COLLECTION

-1048

**AN ARCHAISTIC BRONZE RITUAL
TRIPOD VESSEL, *DING***
QING DYNASTY (1644-1911)

The tri-lobed body is raised on three columnar supports and crisply cast on each lobe in relief with a *taotie* mask reserved on a fine *leiven* ground, below a pair of bail handles that rises from the slightly inward-canted rim, and the interior wall is cast with a nine-character inscription reading *ya ji hou zuo fu xin zun yi yi* ('Marquis Yajiyi made this ritual vessel for Father Xin'). The smooth patina is of dark, reddish-brown color.

9 in. (23 cm.) high, *hongmu* cover with Yuan-Ming dynasty (1279-1644) jade finial, *hongmu* stand

\$6,000-8,000

PROVENANCE

George Pantages Page (1917-1988) Collection,
Hayward, California, acquired in California, 1940s.

清 銅饗饗紋鼎

Please note that the use of the symbol - for this particular lot is in reference only to the accompanying wood stand and cover for the lot. Please contact the sale coordinator if you have any questions.

VARIOUS PROPERTIES

1049

**A LARGE SILVER-INLAID BRONZE
FIGURE OF GUANYIN HOLDING A
SCROLL**

19TH CENTURY

The Goddess of Mercy is finely cast with downcast eyes, her right hand is raised and a scroll is held in her left hand. She wears a robe inlaid in silver with clusters of bamboo, and an outer robe inlaid with cloud scrolls and inscribed on the back with four characters in a vertical line, *Yutang Shisou* ([Monk] Shisou of the Jade Hall).

19½ in. (49.5 cm.) high

\$20,000-30,000

清十九世紀 銅錯銀觀音立像 「玉堂石叟」款



(mark)





1050

1050

A CLOISSONNÉ ENAMEL MOONFLASK
MING DYNASTY, 16TH-17TH CENTURY

Of flattened form, the moonflask is decorated on one side with a butterfly in flight amidst leafy chrysanthemum stems, and on the other side with a further butterfly amidst leafy camellia branches, all below two florets on the cylindrical neck flanked by two arched handles.

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

\$5,000-7,000

Compare two related moonflasks with fruit patterns, dated to the first half of the 17th century and illustrated by H. Brinker and A. Lutz in *Chinesisches Cloisonné: Die Sammlung Pierre Uldry*, Museum Rietberg, Zurich, 1985, pls.136 and 138.

明十六/十七世紀 掐絲琺瑯抱月瓶

1051

A PAIR OF CLOISSONNÉ ENAMEL ELEPHANTS
18TH-19TH CENTURY

The elephants are made in mirror image, each with a head and body in white enamel with gilt wires suggesting wrinkled skin, yellow eyes and gilt tusks, and each caparisoned in a brightly patterned harness and a saddlecloth decorated with a bat suspending a tasseled musical stone containing the character *ji* and ending in a bejeweled yellow-ground fringe. Each elephant supports a double-gourd vase decorated with lotus sprays.

12 $\frac{1}{2}$ in. (31.8 cm.) long

\$8,000-12,000

(2)

清十八/十九世紀 掐絲琺瑯太平有象擺件一對



1051

1052

A MASSIVE CLOISSONNÉ ENAMEL VASE
19TH CENTURY

The body is decorated with vignettes of books, precious objects and vessels containing fruit and flowers including lotus and peony, peach, pomegranate and finger citron below a *ruyi*-head band at the shoulder. The neck is decorated with butterflies amidst flowering, leafy branches and flanked by two bat-shaped handles.

35 $\frac{7}{8}$ in. (91 cm.) high

\$12,000-18,000

清十九世紀 掐絲琺瑯博古圖雙耳大瓶





1053

A RARE CLOISSONNÉ ENAMEL STEM BOWL

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

The deep bowl is decorated with four lobed medallions, each enclosing a coiled *chilong* and separated by pairs of lotus and floret sprays above a narrow blue *ruyi* border. The tall, splayed foot is decorated with four further flower sprays between *ruyi* and lappet borders.

4 $\frac{1}{2}$ in. (11.8 cm.) high

\$15,000-20,000

PROVENANCE

Claude Burrard Reboul (1825-1886) Collection, France.

By descent to Col. Jacques-Frédéric Reboul (1863-1937), and thence by descent within the family.

A *cloisonné* enamel stem cup engraved with a similar Qianlong six-character mark is illustrated by H. Brinker and A. Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, The Asia Society Galleries, New York, 1989, no. 262. The bowl of the Uldry example is broader than the bowl of the present stem cup and is decorated with *shou* character roundels flanked by archaic dragons rather than *chilong* medallions and flower sprays.

清乾隆 掐絲琺瑯夔龍紋高足盃 雙方框六字楷書款



(mark)

PROPERTY FROM A PRIVATE HAWAIIAN COLLECTION

1054

A PAIR OF LARGE GILT-METAL-MOUNTED CLOISSONNÉ ENAMEL FACETED VASES AND COVERS
LATE 18TH-19TH CENTURY

The vases are finely decorated on the four sides with peony, chrysanthemum and aster and there are further flowers on the tapering shoulders. The faceted corners are decorated with blue angular scroll and are overlaid with gilt-metal mounts cast as cord-tied *bi* discs stretched between the beaks of winged birds applied to the shoulder corners and the heads of crouching monster supports at the base. The faceted covers are similarly decorated with prunus and other flowers below a *lingzhi* fungus finial.

21½ in. (54.6 cm.) high

\$25,000-35,000

A pair of similar covered vases is displayed *in situ* at the *Zixiao dian* in the *Yiheyuan*, Summer Palace. The hall was a lounge for princes, patriarchs and cabinet ministers when in the Summer Palace to celebrate Empress Dowager Cixi's birthdays, and a repository for her birthday gifts.

An example in the Shenyang Imperial Palace Museum is illustrated in *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum, The Enamel Volume*, 2007, p. 170, no. 14. Compare, also, one sold at Christie's New York, 20 September 2005, lot 116, and another sold at Christie's Hong Kong, 28 May 2014, lot 3544. A very similar, unpublished, vase with cover is in the collection of the British Museum, collection no. 1992.0704.1.

清十八世紀晚期/十九世紀 掐絲琺瑯花卉紋方蓋瓶一對





1055

1055

A CLOISSONNÉ ENAMEL 'SHOULAO AND DEER' CENSER AND COVER
18TH-19TH CENTURY

The deer with gilt antlers is shown with head turned to the side. Its brownish-black coat is decorated with red and white prunus florets, and the back is covered with an hexagonal cell-pattern saddlecloth. The separately modeled figure of Shou Lao sits sideways on the back of the deer, smiling beneath his long beard and wearing a long blue robe enameled in yellow with the Eight Trigrams, *bagua*, and holding out both hands in blessing.

13 in. (33 cm.) high

\$10,000-15,000

PROVENANCE

Christie's London, 5 April 2000, lot 134.

清十八/十九世紀 掐絲琺瑯壽老騎鹿香爐

THE PROPERTY OF A LADY

~1056

A LARGE ZITAN-FRAMED INSCRIBED CLOISSONNÉ ENAMEL PLAQUE WITH THREE SHEEP
TONGZHI-GUANGXU PERIOD (1862-1908)

The plaque depicts a group of two adult sheep, one suckling a lamb, within a rocky landscape below calligraphy in the upper section, all in imitation of a scroll painting by the Qianlong Emperor, with various seals including *Tiandi yijia chun*. The blue sky is of 'cracked-ice' pattern and the plaque is set within a *zitan* frame carved with eight tasseled Daoist objects on the sides and square spirals at each corner.

38 ½ in. (97.8 cm.) high, 21 ⅞ in. (55.6 cm.) wide

\$8,000-12,000

The motif of the three sheep refers to an auspicious start to the New Year, and originates in the ancient Book of Changes. The composition of the present lot appears to be an imitation of a painting by the Qianlong Emperor dated 1772, now in the collection of the National Palace Museum in Taipei (ref.000762N000000000). The inscription that appears on the painting and the present panel is an essay written by the Qianlong Emperor in the same year, discussing auspiciousness during the New Year celebration. The Qianlong painting is itself a response to a painting by the Ming Emperor Xuande (1426-1435) and also follows a similar group by Giuseppe Castiglione (1688-1766), a Jesuit painter at the Qing court.

清同治/光緒 紫檀框掐絲琺瑯三陽開泰圖插屏 「天地一家春」款



1056 (seals)



御春鏡
 陽文三而成春此則珉柯官元
 等開春名說可也防乎春者通也
 又安也小柱大表而陽神陰占夫信
 下事上君子小合我經易家論
 詳矣余意春之而門春春在九
 未居三春之六三即乾之九三也乾
 必以此乾惕厲然後能勿而弗克
 進而井寒以常保下春也故本又
 子曰元亨不效元注不效彼年乾
 惕之意則平者險而性者損矣又
 繼之曰報貞元益益保切而著明
 益報貞即乾惕也必乾之知其能
 惕夫以守其自能故淨先營而又
 呼誠相適年子於慢老怪三秋昂
 馬元取訓後世之意為矣凡觀家
 玩古未嘗當以是為林而有於世
 沛民之去一人尤不可不深淵冰而
 戒感備於安後而性思慮歷其恒
 守于春而不玉失其道以深入北
 否倫世質臣揚益保春景感光明
 之說君子知手是也

王石初曰上游佛草





PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

1057

A LARGE CLOISSONNÉ ENAMEL FIGURE OF A LEOPARD

19TH-20TH CENTURY

The animal is shown crouching on its hind legs, its forelegs braced below the head with open mouth, and is realistically decorated with an ochre-yellow body covered with irregular black-tinged spots, and a white belly centered by a cash.

21½ in. (54.6 cm.) long

\$8,000-12,000

A pair of similar leopards from a Paris apartment designed by Jacques Grange was sold at Christie's London, 19 November 2010, lot 551.

清十九/二十世紀 掐絲琺瑯豹

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

1058

A PAIR OF LARGE CLOISSONNÉ ENAMEL FIGURES OF ZEBRAS

LATE QING DYNASTY (1644-1911)

Each animal is shown standing and decorated on the body, legs and head with black and white stripes divided by gilt wires, and the eyes, ears, tail and hooves are gilt. The green-enameled belly has a large, oval aperture.

30½ in. (77.8 cm.) long

\$30,000-50,000

PROVENANCE

Private collection, Palm Beach.

Compare a very similar pair of *cloisonné* enamel zebras sold at Christie's New York, 17-18 September 2015, lot 2088.

晚清 掐絲琺瑯斑馬一對





1059

VARIOUS PROPERTIES

1059

AN UNUSUAL PAINTED ENAMEL 'DUCK AND LOTUS' BOWL

18TH-19TH CENTURY

The bowl is decorated in puce enamel on the exterior with a continuous scene of pairs of mandarin ducks swimming amidst lotus flowers and leaves below a band of blue-enamelled five-clawed dragons at the rim. The center is similarly decorated in puce with two ducks and lotus, below a band of *lança*-type characters at the rim. The base has the four-character mark *Lü wu jiu an* ('The Studio of No Wrongful Conduct').

6 in. (15.4 cm.) diam.

\$6,000-8,000

PROVENANCE

Private collection, Belgium, acquired prior to 1930.

清十八/十九世紀

銅胎畫琺瑯蓮塘鴛鴦紋盤 「履無咎庵」款



1059 (mark)



1060

~1060

A SILVER, PAINTED ENAMEL AND HARDSTONE BUDDHIST FIGURAL GROUP

18TH-19TH CENTURY

The group comprises Guanyin wearing long, flowing robes, seated centrally on blue and green enameled rockwork and flanked by a standing child and a vase containing hardstone, coral and jadeite flowers and gilt leaves. The Goddess of Mercy is further accompanied by a boy attendant with hands clasped in prayer and a female attendant bearing a pearl standing in front of further hardstone and jadeite flowers and an inscribed rock.

6 in. (15.3 cm.) high, wood stand

\$15,000-20,000

清十八/十九世紀 銀畫琺瑯百寶嵌送子觀音像

1061

**A LARGE AND UNUSUAL BASSE-TAILLE PAINTED ENAMEL
OCTAGONAL SWEETMEAT BOX AND COVER**

QIANLONG PERIOD (1736-1795)

The cover is decorated in green and aubergine enamels on a bright blue ground, with a central medallion of gilded peony blossom and leafy branches encircled by a rope border, surrounded by four cartouches containing pairs of confronted gilt dragons and a flaming pearl amidst cloud scrolls, alternating with leafy branches of pomegranate and finger citron, all within decorative borders including a continuous vine with squirrels. The sides of the box and cover are decorated *en suite* with continuous bands of floral branches above the eight stepped feet. The box contains a similarly decorated central, circular footed tray, surrounded by eight footed trays decorated with peony sprays. The interior of the cover and the undersides are enameled white.

13 $\frac{3}{8}$ in. (34 cm.) diam.

\$5,000-7,000

清乾隆 銅胎浮雕珐瑯八方蓋盒





PROPERTY FROM A DISTINGUISHED COLLECTION

1062

A GREYISH-GREEN JADE 'BOTTLE-HORN' DRAGON PENDANT

LATE SHANG DYNASTY, 12TH-11TH CENTURY BC

The flat pendant is in the shape of a crouching bottle-horn dragon, the details executed in slight thread-relief, and a tiny hole is drilled from one side through the mouth and another through the blade with beveled edge behind the tail. The semi-translucent stone has some opaque buff alteration at each end. *Together with* a dark grey-green jade fish pendant, late Shang-early Western Zhou dynasty, the body is straight and has slightly convex sides, and the now-opaque stone has extensive ivory-colored alteration on one side.

3¼ and 3⅞ in. (8.3 and 9.8 cm.) long

(2)

\$5,000-7,000

PROVENANCE

Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000) Collection, and thence by descent within the family.

商晚期 玉龍

THE PROPERTY OF A JAPANESE GENTLEMAN

1063

A DARK GREEN JADE BI/DISC
HAN DYNASTY (206 BC-AD 220)

The disc is carved on both sides with an inner ring of faceted bosses embellished with scrolls within a rope-twist border, and an outer ring of four horned bovine heads that face outward and are conjoined by long intertwined scrolls. The semi-translucent stone is of mottled dark green color.

7½ in. (19 cm.) diam., Japanese wood box

\$25,000-35,000

PROVENANCE

Acquired in Japan prior to 1996.

A very similar dark green jade *bi* disc of slightly larger size (21 cm. diam.) is illustrated by J. Rawson in *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 254, no. 15:4. Another of comparable size (18.7 cm.) is illustrated by M. Loehr in *Relics of Ancient China from the Collection of Dr. Paul Singer*, The Asia Society, New York, 1965, p. 110, no. 76.

漢 青玉獸面紋璧



VARIOUS PROPERTIES

1064

A RARE RETICULATED WHITE AND RUSSET JADE PLAQUE

LIAO-JIN DYNASTY (AD 907-1234)

The white jade is tinged with russet and is crisply carved with two winged deities with human heads and bird-claw feet standing amidst an openwork background of scrolling clouds.

2½ in. (6.3 cm.) wide

\$15,000-25,000

遼/金 白玉透雕飛天飾件





(reverse)

1065

**A FINELY CARVED OPENWORK GREEN AND RUSSET JADE
'CHILONG' PENDANT**

17TH-18TH CENTURY OR EARLIER

The yellowish-green jade is carved in openwork as two *chilong* coiled around each other and grasping an oval ring in their mouths. The russet areas of the jade highlight the head of the larger *chilong* and the hind legs of the smaller.

2½ in. (5.5 cm.) wide

\$10,000-15,000

明末/清十八世紀 青玉螭龍珮



~1066

A CARVED GREYISH-GREEN JADE-INLAID RUYI/SCEPTER
THE JADE YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The carved *hongmu* scepter is inlaid with three reticulated plaques crisply carved in openwork from greyish-green jade, each with an exotic bird above a five-petalled blossom amidst overlapping leaves.

18½ in. (47 cm.) long, cloth presentation stand

\$10,000-15,000

PROVENANCE

Private noble collection, Italy.

玉為元/明初 青玉三鑲如意

1067

**A PALE BROWN AND WHITE JADE
ARCHAISTIC POURING VESSEL**

LATE MING DYNASTY, 16TH-17TH CENTURY

The rectangular vessel is carved in low relief on the two longer sides with confronted *chilong* between flanges and on the narrow sides with *taotie* masks, all below archaistic birds at the rim, and the handle is carved as a mythical beast's head. The white and pale brown stone has some brown veins.

7½ in. (18 cm.) long

\$8,000-12,000

PROVENANCE

The Hartman Galleries, Inc., New York, by 1971.

晚明 玉饕餮纹觥

1068

**A GREYISH OLIVE-GREEN JADE
RECTANGULAR BOX AND COVER**

LATE MING DYNASTY, 16TH-17TH CENTURY

The box, which is raised on a shallow foot, and the cover are carved with lobed corners and incised with a band of key fret at the rims. The semi-translucent jade is of greyish olive-green color with some cloudy white flecks.

7½ in. (19 cm.) long, wood stand, box

\$5,000-7,000

晚明 青玉倭角方盒



1067



1068



1069

1069
A PALE GREYISH-GREEN AND DARK BROWN JADE BOULDER
 18TH CENTURY

The boulder is carved on one side with a phoenix in flight approaching a *qilin* crouched on a rocky ledge, and on the reverse with a pine branch and a *lingzhi* fungus growing from the rock faces. The greyish-green jade stone has black flecks and fissures.

6 5/8 in. (16.9 cm.) wide

\$8,000-12,000

清十八世紀 青玉雕山子

PROPERTY FROM THE ZONGZHUTANG COLLECTION

1070
TWO GREEN AND RUSSET JADE PEBBLES

Each smoothly polished pebble is of olive green or pale greyish-green color suffused with grey areas and striations, and retains patches of the russet skin.

6 and 5 1/4 in. (15.2 and 13.3 cm.) long

\$3,000-5,000

青玉籽料兩件

(2)



1070

ANOTHER PROPERTY

-1071

A PALE GREY AND RUSSET JADE CARVING OF LIU HAI ON A RAFT
LATE MING DYNASTY, 17TH CENTURY

The Immortal is shown kneeling in a petal-shaped vessel and paddling with his body twisted to the right while his three-legged toad crawls over the prow. The stone is of pale greyish-green color with russet patches to the prow and underside, and some darker fissure lines.

4 $\frac{7}{8}$ in. (12.5 cm.) long, *hongmu* stand

\$15,000-20,000

PROVENANCE

Acquired in Pennsylvania, 1980s.

Liu Hai is an immortal who is revered as a god of wealth, and is frequently depicted with a three-legged toad, and sometimes with a string of cash. Although he is a popular subject for jade carvings, it is unusual to find an example of the immortal carved paddling on a raft: such a carving requires a much larger piece of precious jade, with a significant amount of wastage adding to the expense of production. A pale celadon jade carving of Liu Hai on a log-raft sold at Sotheby's Hong Kong, 27 May 2014, lot 786.

晚明十七世紀 灰青玉雕劉海乘舟擺件



Please note that the use of the symbol - for this particular lot is in reference only to the accompanying wood stand for the lot. Please contact the sale coordinator if you have any questions.



1072

PROPERTY FROM THE WU MAODING FAMILY COLLECTION (LOTS 1072-1077)

Wu Maoding (1850-1928) was a well-known businessman in Tianjin during the late Qing dynasty. In 1882, Wu was nominated as the first comprador of HSBC Tianjin. At this time, he was thought to be one of the four wealthiest compradors in Tianjin, and was one of the only compradors who invested in industry rather than real estate. He was the founder of the Tianjin Match Factory, the Tianjin Tannery and the Tianjian Woolen Mill, and invested in many more businesses including the Tianjin Light Bulb Firm and the Tianjin Water Supply Company. He was also a shareholder of many British-funded firms based in Hong Kong and Shanghai.

Wu Maoding had a very close relationship with Li Hongzhang, the late Qing dynasty statesman, and they worked closely on diplomatic relations of the late Qing dynasty.

**1072
A WHITE JADE BELT ACCESSORY
18TH-19TH CENTURY**

The accessory is carved as two hollow, flattened cylindrical vessels joined by a *chilong* clambering across the front and another at the back, each vessel flanked by a reticulated scroll border vertically drilled for suspension and to attach the cover which is carved as two separate covers linked by a further *chilong*. The finely polished stone is of even white color.

3¼ in. (8.2 cm.) high

\$6,000-8,000

PROVENANCE

Wu Maoding (1850-1928) Collection, and thence by descent within the family.

清十八十九世紀 白玉雕螭龍紋雙聯蓋瓶



1073

**-1073
A CARVED RECTANGULAR INKSTONE
18TH-19TH CENTURY**

The inkstone is carved on each side with a grinning mythical beast mask issuing flames on a deeper ground and raised on four low animal-mask legs. The top is carved with a small rabbit-shaped well and bordered by a band of key fret.

4 in. (10 cm.) long, *hongmu* stand and cover

\$5,000-7,000

PROVENANCE

Wu Maoding (1850-1928) Collection, and thence by descent within the family.

清十八十九世紀 仿古四足硯

Please note that the use of the symbol - for this particular lot is in reference only to the accompanying wood stand and cover for the lot. Please contact the sale coordinator if you have any questions.

PROPERTY FROM THE WU MAODING FAMILY
COLLECTION

1074

**A WHITE JADE LETTER OPENER AND
SHEATH**

18TH CENTURY

The handle of the letter opener and the sheath are both carved with stylized lotus blossoms on leafy stems on a geometric floral ground, and the top and bottom edges are incised with a key-fret band, with gilt fittings attaching the blade and at the rim of the sheath. The jade is of a pale greenish-white color with a few minor inclusions.

9¼ in. (23.5 cm.) long

\$8,000-12,000

PROVENANCE

Wu Maoding (1850-1928) Collection, and thence by descent within the family.

清十八世紀 白玉柄裁紙刀及刀鞘





1075

PROPERTY FROM THE WU MAODING FAMILY COLLECTION

1075
A WHITE JADE CARVING OF A POMEGRANATE
 18TH CENTURY

The stone is carved as a rounded pomegranate bursting open on one side to reveal its seeds and encircled by a gnarled, leafy stem bearing a blossom, a circular opening in the base reveals the well-hollowed interior. The stone is of an even white tone.

2¼ in. (5.7 cm.) wide

\$5,000-7,000

PROVENANCE

Wu Maoding (1850-1928) Collection, and thence by descent within the family.

清十八世紀 白玉石榴形水丞



1076

1076
A WHITE JADE 'DOUBLE-GOURD' SEAL
 18TH CENTURY

The seal of double-gourd form is surmounted by a clambling *chilong* carved in high relief with its head turned backwards over the shoulder, and the underside is carved in seal script with the characters *Yangxing Zhai* ('Studio of the Cultivation of Nature'). The greenish-white stone has some natural striations.

2 in. (5 cm.) long, box

\$6,000-8,000

PROVENANCE

Wu Maoding (1850-1928) Collection, and thence by descent within the family.

The Studio of the Cultivation of Nature is a secluded retreat within the imperial gardens in the northwest section of the Forbidden City. The studio and surrounding gardens are designed with an artificial hill and elaborate rockery to evoke the feeling of being in a remote landscape and thereby cultivate a sense of peace. The last Qing emperor, Pu Yi, was instructed by his British tutor Reginald Johnston in this studio.

清十八世紀 白玉螭龍鈕葫蘆形印



1076 (impression)

PROPERTY FROM THE WU MAODING FAMILY
COLLECTION

1077

**A PALE GREEN JADE ARCHAISTIC VASE
AND COVER**

18TH-19TH CENTURY

The vase is carved in low relief on each side of the flattened body with a *taotie* mask between key-fret borders, and on the neck with pendent blades between the pair of dragon-scroll handles. The rims, and rim of the cover are incised with bands of key fret. The stone is of soft, pale sea-green color.

11 $\frac{1}{2}$ in. (29.5 cm.) high

\$8,000-12,000

PROVENANCE

Wu Maoding (1850-1928) Collection, and thence by descent within the family.

清十八/十九世紀 青白玉螭龍耳帶蓋扁瓶



VARIOUS PROPERTIES

-1078

AN UNUSUAL JADE CARVING OF A MELON AND AN IMPERIAL ZITAN BOX AND COVER
18TH CENTURY

The white stone is well carved as a lobed melon borne on a leafy, flowering vine that trails down one side and bears a smaller melon of enhanced green color. The leaves are picked out in brown and russet, as is a butterfly below the small melon. The zitan box and cover is carved with a butterfly in flight amidst leafy, flowering stems of begonia reserved on a cloud diaper ground

The jade 3 $\frac{3}{8}$ in. (8.5 cm.) high, the box 4 $\frac{3}{4}$ in. (12 cm.) long

(2)

\$400,000-600,000

PROVENANCE

Xu Hanqing (1882-1961) Collection.

The Xu Hanqing Collection; Christie's New York, 15 September 2011, lot 933.

清十八世紀 白玉巧雕瓜瓞綿綿擺件



(additional views)





The interior of the *zitan* cover bears an inscription, '*mianmian guatie* (a profusion of gourds) dated *xinwei* year (1931), first month, Treasure of Chunweng (old man Chun),' followed by Xu Hanqing's collection seal.' An inscription on the interior of the box reads, 'obtained in *xinwei* year (1931), first month.'

Xu Fubing (artistic name Hanqing and studio name Chunzhai) was born in 1883, in Yancheng, Jiangsu province and died in the 1950s. In his early career, he was a chief official with the Chinese Qing-dynasty government and later, in the early Republican period, a co-founder and President of Continental Bank. While a banker by profession, Xu was also an accomplished calligrapher with a passion for the traditional arts. Formed over the course of his lifetime, Xu's collection covers a broad spectrum of bronze, jade, calligraphy, painting, porcelain, paper play, and miscellaneous items. In addition to being highly regarded amongst his peers as a collector, he was also an art historian and an expert in inscriptions and textual research.

The fine carving of the box is stylistically similar to that of six *zitan* boxes with Qianlong inscriptions that contain archaistic ink stones in the National Palace Museum, Taiwan, illustrated in *Through the Prism of the Past: Antiquarian Trends in Chinese Art of the 16th to 18th Century*, Taipei, 2003, p. 112, pl. II-21. Another of these boxes, formerly in the J. M. Hu Collection, inscribed Qianlong *yuyong* (for the personal use of Qianlong), which accompanied a clay tiger-form inkstone, was sold at Christie's New York, 15 September 2009, lot 237.



(additional views)



1079

A PALE GREEN JADE POURING VESSEL

17TH-18TH CENTURY

Of oval section, the flattened vessel is raised on three feet carved as winged *bixie* and decorated on each side with an animal-mask on a hatched ground below a sinuous *chilong* at the rim. The handle is carved in openwork as an archaic bird and the spout is incised with scrolls.

5½ in. (14.3 cm.) high

\$15,000-20,000

PROVENANCE

The Hartman Galleries, Inc., New York, by 1970.

明末/清十八世紀 青白玉雕獸面紋三足盃



(reverse)



(inscriptions)

1080

A 'CHICKEN-BONE' JADE RECTANGULAR PLAQUE

18TH CENTURY

The thick plaque is carved on one side with a scene of a traveler holding an umbrella accompanied by an attendant carrying a *qin* travelling through a rocky landscape, and the reverse is carved with a figure contemplating the distant mountains from a small hut. One narrow side has a five-character inscription *Fengxue yegui ren* (Returning home on a snowy night) and the other narrow side has a four-character inscription *Huangzi bashi hao* (Huang no. 80). The opaque ivory-white jade is streaked with brownish-beige fine lines and black striations.

6¼ in. (17.1 cm.) high

\$12,000-18,000

清十八世紀 玉雕風雪夜歸圖插屏





~1081

A WHITE AND RUSSET JADE RHYTON

QING DYNASTY (1644-1911)

The cup is well-hollowed and carved on the exterior as an upturned *makara* or dragon with wide open jaws, a finely incised scaly body, sharp claws and scrolling wings, all on a ground of scale pattern below a narrow rope border and a wide band of archaic bird scrolls, with a narrow band of key fret at the rim. The handle is formed as a *chilong* clambering up one narrow side to grip the rim with one paw. The stone of cloudy white tone has some fine flaws and highlights of added russet color.

6½ in. (15.5 cm.) high, *hongmu* stand, box

\$80,000-120,000

Archaistic jade rhytons of this type have their antecedents in jade rhytons of Han dynasty date, such as the example from the Han dynasty tomb of the King of Nanyue, illustrated by J. Rawson in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 70, fig. 61. This Han vessel (18.4 cm.) is in the shape of a horn that rises from a twisted, bifurcated tail-form handle at the bottom, and is incised around the sides with scroll decoration. By the Song and Ming dynasties, and into the Qing dynasty, this shape was modified and the sides were carved with bands of decoration inspired by that found on bronzes and jades of Eastern Zhou dynasty, as well as Han dynasty, date, often with the addition of *chilong* carved in high relief. This type of later rhyton, is exemplified by the example in the Asian Art Museum, San Francisco, Avery Brundage Collection, and is illustrated by J. Rawson and J. Ayers in *Chinese Jade throughout the ages*, Oriental Ceramic Society, 1975, p. 97, no. 309, where it is dated Song or Yuan. A number of design elements of the present rhyton are very similar to those of a dark green jade rhyton in the Palace Museum, Beijing, which has a Qianlong mark, illustrated by Yang Boda ed., *Chinese Jades Throughout the Ages - Connoisseurship of Chinese Jades*, Vol. 11, Qing Dynasty, 1996, no. 38. The shape of the vessel is similar, and although the head of the makara/dragon is carved in higher relief on the present rhyton, the finely incised crosshatching on the scales, the scrolling wings and sharp claws are quite similar, as are the narrow rope and key-fret bands which also border a wide band of archaic scroll below the rim. Unlike the present rhyton, the Palace example does not have a *chilong*-form handle.

清 白玉仿古紋角形盃

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot. Please contact the sale coordinator if you have any questions.





1082

THE PROPERTY OF A CALIFORNIA COLLECTOR

1082

TWO WHITE JADE 'BUTTERFLY' PLAQUES

18TH CENTURY

Both are carved from pale greenish-white stone with minor cloudy inclusions: one is reticulated and carved on each side as a butterfly pierced on the upper wing section with a Buddhist *wan* character and with long antennae spreading among scrolling, budding stems; the other is of oval form and crisply carved on one side with two butterflies with elaborately layered overlapping wings encircling a bunch of grapes and on the reverse with finely serrated leaves borne on a gnarled stem.

3 $\frac{3}{8}$ and 3 $\frac{1}{8}$ in. (8.6 and 8 cm.) wide

(2)

\$6,000-8,000

清十八世紀 白玉蝴蝶紋珮一對

VARIOUS PROPERTIES

1083

A GREENISH-WHITE JADE CARVING OF TWO CATS

QING DYNASTY (1644-1911)

The group is carved as two reclining cats coiled around to face each other on top of a woven cattail-leaf fan, their legs and tails carved in openwork between them, and a dragonfly carved on the back of the larger cat.

2 $\frac{1}{2}$ in. (6.3 cm.) long

\$5,000-7,000

PROVENANCE

E & J Frankel Ltd., New York.

Roy (1931-1990) and Ruth (1934-2013) Nutt Collection, Seattle, Washington.

Compare the white jade carving of cats and a dragonfly, formerly in the Tsui Museum of Art, sold at Christie's New York, 15 September 2011, lot 1427.

清 青白玉貓戲蜻蜓紋珮



1083



(another view)

1084

A FINE WHITE JADE 'QUAIL AND LINGZHI' PENDANT THE PENDANT 18TH CENTURY

The pendant is carved from fine, even-toned white jade as a quail perching on top of a double-headed *lingzhi* fungus and grasping a leafy, fruiting branch in its beak. The pendant is strung together with thirty-three white jade beads of graduated size fastened with a silver clasp.

The pendant 2 $\frac{1}{8}$ in. (5.5 cm.) high

\$20,000-30,000

PROVENANCE

Acquired in New Jersey in the 1980s-1990s.

The *lingzhi* fungus represents the longevity, since it sounds similar *ling*, meaning 'age', and its shape inspires that of a wish-granting *ruyi* scepter. The quail, *anchun*, symbolizes 'peace', *ping'an*. Although rebuses expressing the hope for long life or for peace are both common in the Chinese art, the combination of a quail and a *lingzhi* fungus is very unusual.

白玉歲安圖珮 珮：清十八世紀



PROPERTY FROM THE ESTATE OF RONALD P. STANTON

-1085

**A PALE GREENISH-WHITE JADE
'DRAGON' VASE AND COVER
18TH-19TH CENTURY**

The plain, flattened, baluster body is well carved in high-relief with a scaly dragon climbing up one side, as a *chilong* clambers towards cloud scrolls from rocks at the foot. The handles are formed as angular scrolls and the cover has a rope-twist finial.

6¾ in. (17.2 cm.) high, *hongmu* stand

\$15,000-25,000

PROVENANCE

Christie's New York, 22 March 2007, lot 90.

清十八十九世紀 青玉雕龍紋帶蓋扁瓶

Please note that the use of the symbol - for this particular lot is in reference only to the accompanying wood stand for the lot. Please contact the sale coordinator if you have any questions.

PROPERTY FROM THE ESTATE OF RONALD P. STANTON

1086

A SPINACH-GREEN JADE VASE AND COVER

18TH-19TH CENTURY

The flattened baluster body is carved in relief with a continuous formal lotus scroll design continued on the neck between the pair of loop handles formed as winged mythical birds below an incised key-fret border at the rim. The cover is carved *en suite*, and the soft moss-green stone has fine opaque mottling.

12½ in. (31.8 cm.) high

\$15,000-18,000

PROVENANCE

Christie's New York, 22 March 2007, lot 107.

清十八/十九世紀 碧玉雕番蓮紋帶蓋扁瓶





VARIOUS PROPERTIES

1087

**A GREENISH-WHITE JADE CARVING OF
A LADY**

18TH-19TH CENTURY

The standing lady is well carved holding a gnarled stem bearing two peaches in her right hand and with an openwork sash flowing around her shoulders. A deer holding a *lingzhi* fungus in its mouth stands at her left side. The stone is an even, pale greenish-white color with some small russet areas on the reverse.

8¾ in. (22 cm.) high

\$12,000-15,000

清十八/十九世紀 青白玉雕仙姑捧壽擺件

~1088

A SPINACH-GREEN JADE BOULDER

QIANLONG PERIOD (1736-1795)

The mountain-shaped jade is carved on one side with a scholar holding a staff standing below a pavilion on a rocky outcrop across from a young attendant standing in the other side of an arched footbridge, and on the reverse with a deer below pine looking up at a crane in flight. The mottled stone is of a rich green color.

10¾ in. (26.4 cm.) long, tiered *zitan* stand

\$30,000-50,000

清乾隆 碧玉雕仙山勝境山子



(another view)



Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot. Please contact the sale coordinator if you have any questions.



(another view)

1089

A RARE IMPERIAL WHITE JADE CUP STAND

JIAQING YUYONG FOUR-CHARACTER INCISED MARK AND OF THE PERIOD (1796-1820)

The shallow quadrilobed stand is carved with a raised central platform carved with a *shou* character and ribbed edges to hold a cup. The stand is raised on four low lobed feet and the exterior rim is incised with low curved panels containing archaic motifs. The base is inscribed in clerical script *Jiaqing yuyong* ('for the personal use of Jiaqing'). The stone is of a fine, pale greenish-white color.

6¼ in. (16 cm.) wide

\$40,000-60,000

PROVENANCE

Acquired in New York in the 1970s.

The *shou* character appears to have been a popular motif to decorate the center of the platform of white jade cups stands. Although not visible, it is carved on the stand of a cup and stand from the Sammy Chow Collection illustrated by J. C. Y. Watt, *Chinese Jades from Han to Qing*, The Asia Society, New York, 1980, no. 146, which was dated late Ming, and is also carved on three white jade cup stands of various shapes sold at Christie's New York: 18 September 18, 2003, lot 107, with a cup; 22 March 2007, lot 130; and 13-14 September 2012, lot 1068. Another, also with its cup, was sold at Christie's Hong Kong, 29 April 2001, lot 538. All of these cup stands were dated Qianlong or Qianlong-Jiaqing.

清嘉慶 白玉海棠形盃托 「嘉慶御用」刻款



(mark)





Prince Kung, Pu Wei (1880-1936).

-1090

A LARGE PALE GREENISH-WHITE JADE 'DRAGON' VASE AND COVER
18TH-19TH CENTURY

The flattened pear-shaped vase is encircled by a three-clawed dragon pursuing a flaming pearl above a *chilong* on one narrow side and clouds on the other. The front is inscribed with a four-line inscription and a Qianlong *yuti* four-character mark, and the cover is surmounted by a coiled dragon. The greenish-white stone has some natural pale inclusions incorporated into the carved design.

11½ in. (29.2 cm.) high, *hongmu* stand

\$200,000-300,000

PROVENANCE

The Prince Kung (1880-1936) Collection.

The American Art Galleries, *The Remarkable Collection of the Imperial Prince Kung of China*, New York, 27-28 March 1913, lot 165.

Kathe H. Sklarz Collection; Parke-Bernet Galleries, 13-14 April 1955, lot 222.

Rathburn Willard Collection; Parke-Bernet Galleries, 5 November 1964, lot 97.

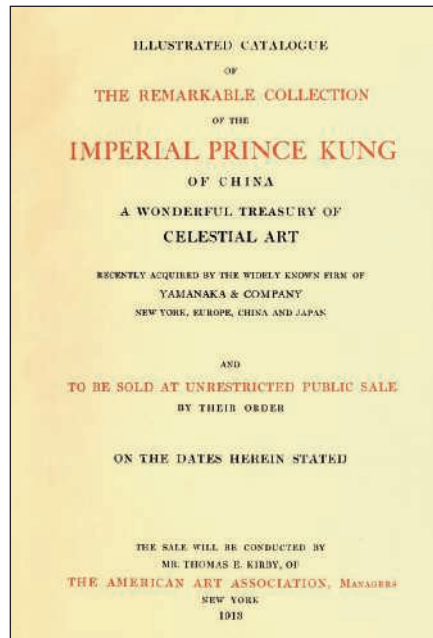
清十八十九世紀 青白玉雕蒼龍教子圖蓋瓶

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot. Please contact the sale coordinator if you have any questions.



訓子維忠孝
栽培厚與深
養成麟若甲
際會過風雲

乾隆



The present vase illustrated in *The Remarkable Collection of the Imperial Prince Kung of China*, New York, 1913, lot 165.

The present vase is a fine representation of the art of the Imperial Qing dynasty: the large size and fine quality of the stone reflect the taste in jade carving of the time, and the motif of the smaller dragon climbing towards the larger symbolizes *canglong jiaozhi* or the wise older dragon teaching his son, which was a favorite theme of the Qianlong Emperor. This idea is echoed in the accompanying inscription, which based on a Qianlong imperial poem on the subject of education.

Pu Wei (1880-1936) was the grandson of the first Prince Kung, Yixin (1833-1898), who was the sixth son of the Daoguang Emperor, as well as one of the most influential figures in China during the second half of the 19th century, playing an important role in China's domestic and international affairs. He was frequently invited by his brother, Emperor Xianfeng, to visit the Palace so that they could view art and antiques together, and Prince Kung became known as one of the most informed antique experts among the imperial princes. It was generally agreed that his collection was typical of those found in Qing palaces in terms of quality and variety.

In 1851, Yixin was given an extensive mansion by the Xianfeng Emperor. This 18th century mansion, which is now a museum, became known as the most sumptuous in Beijing and was luxuriously furnished in the Qing style, with jades and bronzes primarily housed in the great library.

Upon Yixin's death in 1898, Pu Wei inherited the Imperial title of Prince Kung, as well as his grandfather's sumptuous mansion in Beijing, which contained his immense art collection. A year after the Qing Empire was overthrown in 1911, Pu Wei made the painful decision to sell the family treasures in this mansion in order to raise funds for a military reinstatement of the Qing dynasty, and entrusted them to the Japanese antique dealer Yamanaka Sadajiro. He wrote in his diary on 17th January 1912: 'There will be severe regrets for this decision. A sacrifice of the family has to be made in order to extricate a troubled country. In this view, a dealer must be found for the antiques to be turned into funds'. The 1913 sale of the collection in New York featured 536 lots, and on 5-6 March in the same year a further 211 lots from Prince Kung's collection were offered in London.

The treasures from the Prince Kung collection stand as a testament to his own and his grandfather's efforts to reverse the tide of history and preserve the last Chinese imperial dynasty. They also evoke the lost splendors of the Qing period: the preface to the 1913 sale catalogue speaks eloquently of their home in the Prince Kung mansion: 'In a place like this one might spend weeks in perfect contentment, enjoying nature and the great art collection'.

Pieces from the Prince Kung collection have always exuded prestige, from the first 1913 sale when the top buyers of the day thronged the sale room. For more recent sales, compare a jadeite 'dragon' vase sold at Christie's Hong Kong, 26 November 2014, lot 3357; a jade mountain sold at Bonhams London, 17 May 2012, lot 54; and a pair of jade 'bird' boxes and covers sold at Bonhams New York, 12 September 2016, lot 8039.



訓子維忠孝
栽培厚與深
養成麟若甲
陰會過風雲

吳四



1091

1091

**A FINELY CARVED WHITE JADE ARCHAISTIC
'DRAGON-CARP' PLAQUE**

QIANLONG PERIOD (1736-1795)

The slender plaque is crisply carved on both sides with an open-mouthed dragon head facing in towards the openwork center of its curving oblong-shaped body carved with raised archaic grain pattern. The semi-translucent stone is of pale greenish-white color.

4½ in. (11.6 cm.) wide

\$20,000-30,000

清乾隆 白玉魚化龍紋珮

1092

A WHITE JADE ARCHAISTIC VASE

18TH-19TH CENTURY

The vase of rectangular section is well carved in low relief on each side with confronted archaic birds. The neck is carved on two sides with archaic scrolls and *ruyi*-heads enclosing the smooth central section and on the narrow sides with archaic bird-scroll handles, all below the lipped rim. The semi-translucent stone is well polished and of pale greenish-white color with a few minor areas of opaque mottling.

6½ in. (15.9 cm.) high, box

\$45,000-65,000

PROVENANCE

Private collection, France.

清十八十九世紀 白玉仿古紋方瓶





1093

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES

~1093

A GREENISH-WHITE JADE DISH
18TH CENTURY

The dish has shallow, rounded sides flaring to the slightly everted rim, and is raised on a ring foot. The semi-translucent stone is of greenish-white tone with some paler inclusions.

9¼ in. (23.4 cm.) diam., *hongmu* stand

\$20,000-30,000

For a similar jade dish in the Asian Art Museum of San Francisco see M. Knight, He Li and T. Bartholomew, *Chinese Jades, Ming Dynasty to the Twentieth Century From the Asian Art Museum of San Francisco*, p. 127, no. 109, where it is noted that such jade dishes were inspired by imperial monochrome porcelain examples created during the reigns of the Qing-dynasty Emperors Kangxi (1662-1722), Yongzheng (1723-1735) and Qianlong (1736-1795).

清十八世紀 青白玉盤

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PROPERTY FROM A PRIVATE NEW YORK COLLECTION

~1094

AN EMBELLISHED ZITAN DOUBLE-GOURD-SHAPED PLAQUE
18TH-19TH CENTURY

The *wan* diaper-carved background of the *zitan* plaque is applied on the upper bulb with the Eight Daoist Emblems surrounding a gilt-bronze plaque centered by a white jade *da* character encircled by enameled foliate scroll, while the lower bulb has the Eight Buddhist Emblems (*bajixiang*) surrounding a white jade convex plaque carved with *shuangxi* (double happiness) characters. The two bulbs are separated by a jade *bi* tied to gilt-bronze tasseled cords held in the mouths of two gilt-bronze carp that flank the sides. The whole is surmounted by five white jade bats (*wufu*) suspending a ribbon-tied *shou* character, and peaches, applied to a background of scrolling clouds that continue onto the back.

22 in. (56 cm.) high, stand

\$18,000-25,000

PROVENANCE

Acquired in Japan in the 1960s, and thence by descent within the family.

清十八十九世紀 紫檀鑲嵌「五福捧壽連年有餘」葫蘆形座屏





1095

VARIOUS PROPERTIES

1095

A SMALL WHITE JADE PEAR-SHAPED VASE

18TH CENTURY

The vase of flattened pear-shaped is carved in low relief with a continuous *taotie* band on the body. The neck is flanked by two long tubular handles and incised with archaistic blade lappets below two bands of key fret. The stone is of white color with some fine russet-tinged flaws.

4¼ in. (10.8 cm.) high

\$6,000-8,000

清十八世紀 白玉饕餮紋小貫耳瓶



1096

-1096

A WHITE JADE CARVING OF TWO FIGURES IN A BOAT

18TH-19TH CENTURY

The carving depicts a scholarly gentleman and his attendant seated in a raft formed from a log, with a basket of flowers between them, one branch of the raft suspending a double-gourd and the boy steering with a single oar. The white stone has a greenish tinge and blackish flecks on one side.

4½ in. (10.5 cm.) long, *hongmu* stand, box

\$10,000-15,000

清十八/十九世紀 白玉雕仙人乘槎擺件

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1097 (two views)

1097

A WHITE JADE RECTANGULAR PLAQUE
18TH CENTURY

The plaque is carved in low relief on one side with a boy playing with a *ruyi* scepter beneath heaped cloud scrolls, and on the other with a basket of fruit beneath a musical stone hanging amidst clouds surrounding a hole for suspension. The stone is of a fine white tone with some minor cloudy inclusions and flaws.

2¼ in. (5.7 cm.) high

\$12,000-15,000

清十八世紀 白玉如意童子紋珮

THE PROPERTY OF A LADY

1098

A WHITE JADE 'DOUBLE' SEAL
18TH-19TH CENTURY

The two conjoined, square seals are surmounted by a *chilong* grasping a *lingzhi* sprig in its mouth. The bases of the seal are crisply carved, one with four characters reading *chen Zhong Zhuo yin*, and the other, *Wan Qing*. The stone is of an even white color with areas of faint russet color to the surface at the top.

2 in. (5 cm.) long

\$15,000-20,000

PROVENANCE

Acquired in the mid-20th century, and thence by descent to the present owner.

Zhong Zhuo, the individual for whom the seal was made, probably served as a government official, which is indicated by the character *chen* that precedes his name on the first seal. *Wan Qing*, which is inscribed on the second seal, may be a *hao* or sobriquet of Zhong Zhuo.

Compare the small white jade 'double' seal of comparable size (4.6 cm.) comprised of two small square blocks joined by the entwined bodies of the two *chilong* carved on top, dated Qing dynasty, illustrated in *Jade, The Ultimate Treasure of Ancient China*, Ontario, Canada, 2000, p. 180, no. 107-11.

清十八十九世紀 白玉螭龍鈕雙聯章



1098 (impression)





1101



1102

1101
A MUGHAL-STYLE EMBELLISHED WHITE JADE OVAL BOX AND COVER
 18TH-19TH CENTURY

The cover is finely carved in low relief with a central flower head embellished with semi-precious stone 'jewels' and surrounded by a formal design of scrolling acanthus leaves within an outer acanthus leaf border above further 'jewels' on the sides. The sides of the box are similarly decorated with acanthus leaves. The stone is semi-translucent and of white color.

5 in. (12.8 cm.) long

\$10,000-15,000

PROVENANCE

Morris Mesler Collection, Beverly Hills, California.

清十八十九世紀 白玉痕都斯坦風格蓋盒

1102
A PAIR OF WHITE JADE CUPS

Each cup of even, white color has tall, straight sides above a slightly waisted foot.

2¼ in. (5.7 cm.) high

\$10,000-15,000

PROVENANCE

Acquired in Pennsylvania, 1980s.

白玉盃一對

(2)

~1103

A PAIR OF PALE GREEN JADE GILT-DECORATED PLAQUES
18TH-19TH CENTURY

Each pale green jade plaque is richly gilded on both sides with scenes of tiered pagodas and dwellings built on stilts over a river coursing through pine-studded mountains.

10¼ in. (26 cm.) high, 7¾ in. (19.7 cm.) wide, *hongmu* stands

(2)

\$40,000-60,000

清十八/十九世紀 青玉刻山水樓閣圖描金插屏一對



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PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

1104

A PALE GREENISH-WHITE JADE SCREEN

The screen is crisply carved with a horseman galloping across an arched bridge towards a gentleman and his attendant standing on a terrace amidst pine and rocks. The reverse is incised with a border of lotus and peach scroll and the polished jade is an even, pale greenish-white color.

6 $\frac{7}{8}$ in. (17.6 cm.) high x 9 $\frac{3}{4}$ in. (23.9 cm.) wide, wood stand

\$6,000-8,000

PROVENANCE

Professor and Mrs. R. Norris Shreve Collection.

Indianapolis Museum of Art, Indianapolis, Indiana, accessioned in 1971.

青白玉山水圖插屏

VARIOUS PROPERTIES

1105

**A LARGE ARCHAISTIC MOTTLED-GREEN
JADEITE VASE AND COVER**

Of rectangular section, the vase is carved on each side with a pair of confronted stylized *chilong* amidst symmetrical lotus stems bearing four blossoms, and the neck is flanked by two handles carved as phoenix heads clutching ornate leafy scrolls in their beaks. The cover is carved with archaistic scrolls beneath the stepped finial, and the mottled bright green and white stone has some greyish and russet inclusions.

15½ in. (39.4 cm.) high

\$10,000-15,000

翠玉雕夔龍穿花紋蓋瓶



1106

A PAIR OF DARK GREEN JADE CANDLESTICKS

Each candlestick is made in two sections, the lower has a domed base carved with pendent foliate sprays from which rises a hollow columnar support carved with three projecting, openwork dragon-form flanges. The upper section has a similar flange-flanked column that rises from the center of the larger, lower drip pan with petal-carved sides to the similar, smaller drip pan at the top. The highly polished stone is of dark green color.

17¼ in. (43.8 cm.) high

\$15,000-25,000

碧玉花卉紋燭臺一對

(2)



1107

A PAIR OF LARGE DARK GREEN JADE GU-SHAPED VASES

Each vase is carved in medium and shallow relief on the trumpet neck with overlapping plantain leaves, and on the mid-section and the spreading base with panels of *taotie* masks. The opaque, dark green stone has areas of darker and paler green mottling.

15½ in. (39.4 cm.) high

\$15,000-25,000

(2)

碧玉饕餮紋花觚一對





(two views)

1108

AN APPLE-GREEN, GREY AND RUSSET JADEITE RETICULATED PENDANT

The hollow pendant is carved in openwork using the russet area to depict a fish amidst lotus leaves carved from the bright green and grey areas.

1½ in. (4 cm.) high

\$6,000-8,000

PROVENANCE

Acquired in Beverly, Massachusetts, mid-1970s.

翠玉蓮池紋墜

1109

A ROCK CRYSTAL FIGURE OF BUDDHA
QING DYNASTY (1644-1911)

The Buddha is shown seated on a double-lotus pedestal and backed by a pointed flaming *mandorla*, the right hand holding an alms bowl and the left hand reaching downwards. The rock crystal is clear with some smoky-white inclusions. 9¼ in. (23.5 cm.) high

\$8,000-12,000

清 水晶雕佛坐像



(detail)





PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

1110

A PAIR OF AMBER OBLONG BRUSH WASHERS

19TH CENTURY

Each lobed washer is carved in relief in the center with two five-clawed dragons contesting a flaming pearl, and the flat rim with alternating bats and *shou* characters above four archaic mask and ring handles on the sides.

6 $\frac{1}{8}$ in. (17.5 cm.) diam.

\$20,000-30,000

(2)

PROVENANCE

Mrs. Albert J. Beveridge Collection.

Indianapolis Museum of Art, Indianapolis, Indiana, accessioned in 1953.

Compare the slightly smaller (16.5 cm.) amber washer from the Lolo Sarnoff collection sold at Sotheby's New York, 17-18 March 2015, lot 308.

清十九世紀 琥珀雕龍紋海棠洗一對

ANOTHER PROPERTY

1111

A CARVED RED LACQUER CABINET
18TH-19TH CENTURY

The cabinet is formed of two sections, each with a hinged door, and each door, side and back panel is deeply carved with an arrangement of precious vessels against a diaper ground, all surrounded by a dense foliate scroll border. The two stepped drawers above are similarly carved on the top with panels containing precious vessels and joined by a gilt openwork handle. The interior of each cabinet section is lacquered black and contains a central drawer fronted with diaper-carved red lacquer.

11 in. (28 cm.) high, 13 $\frac{3}{8}$ in. (35.2 cm.) wide, 7 $\frac{1}{4}$ in. (19.6 cm.) deep

\$20,000-30,000

Twin cabinets such as the present lot were very popular items of furniture during the Qing dynasty. Another cabinet of similar form, but decorated with scholars in landscapes, dated to the Qianlong period (1736-1795) is in the collection of The Metropolitan Museum of Art, New York and is illustrated in *East Asian Lacquer: The Florence and Herbert Irving Collection*, New York, 1991, p. 113, no. 47. Another example with a single drawer across the top and a more elaborate interior composition of two larger drawers and four smaller drawers is illustrated in *The Complete Collections of Treasures of the Palace Museum: Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, no. 45.

Compare a cabinet of similar construction and inscribed with an Imperial poem, sold at Christie's New York, 15 September 2011, lot 1219, and another cabinet carved with precious objects from the Kaisendo Museum, Yamagata, Japan, sold at Christie's Hong Kong, 1 June 2011, lot 3576.

清十八/十九世紀 剔紅雜寶紋小櫃



THE PROPERTY OF A GENTLEMAN

~1112

A VERY RARE IMPERIAL CARVED RED LACQUER CART-FORM COLLECTOR'S BOX
QIANLONG PERIOD (1736-1795)

The box is formed from two deep rectangular trays carved on the sides with panels containing lotus sprays between angular scrolls on a key-fret ground, the lower cart-form tray is raised on four wheels with openwork *ruyi*-shaped spokes, and the removable upper tray is covered by a shallow tray with an overhanging *ruyi*-head border, incised on the top with a formal lotus scroll pattern, and fitted with four L-shaped boxes and covers surrounding a central rectangular box and cover. The covers of the five upper boxes are carved on top with small prunus flowers and buds floating on waves, and the interiors are lacquered black.

12 $\frac{7}{8}$ in. (32.7 cm) wide, tiered *hongmu* stand

\$150,000-250,000

PROVENANCE

P.C. Lu & Sons, Ltd., Hong Kong, prior to 1990, and thence by descent to the present owner.

清乾隆 剔紅番蓮紋寶輦式三層套盒



Fig. 1. Cinnabar lacquer three-tiered cart-form box, 18th century, National Palace Museum Collection, Taipei.





This rare carved red lacquer collector's box is related to others of Qianlong date that were made to store precious objects. The lower tray on wheels, which imitates a cart, is similar to one that supports a box of taller proportions with pagoda roof in the collection of Her Majesty Queen Mary, included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, November 1935 - March 1936, no. 2334.

Another two-tiered example supporting a nest of fitted boxes is illustrated in *Masterpieces of Chinese Carved Lacquer Ware in the National Palace Museum, Taipei*, 1971, no. 41. (Fig. 1); another example with nesting boxes supported by four corner pillars and with twelve side panels is illustrated by A. W. Bahr in *Old Chinese Porcelain and Works of Art in China*, London, 1911, pl. CXVII, which is very similar to a cart-form box sold at Sotheby's Paris, 18 December 2012, lot 63. Compare a very similar box to the present lot sold at Sotheby's Hong Kong, 6 April 2016, lot 3012, and see, also, a similar cart base raised on wheels sold at Christie's New York, 22 March 2007, lot 159.



ANOTHER PROPERTY

~1113

A RARE ZITAN RUYI SCEPTER-FORM 'NINE-DRAGON' BOX AND COVER

18TH CENTURY

The cover is carved in high relief from a solid piece of *zitan* with nine five-clawed dragons amidst swirling waves, the dragon at the top is shown full face while encircling a flaming pearl. The box has vertical sides mounted on a base carved *en suite* on the bottom rim to continue the cover design. The wood has a deep purple tone richly suffused with golden flecks.

18½ in. (46.1 cm.) long

\$40,000-60,000

The refined quality of the carving and luxurious use of use high-quality *zitan* in the construction of this rare *ruyi* scepter box may suggest it was made in Guangdong as a tribute to the Imperial Court or by craftsmen from Guangdong working in the *Zaobanchu* (Imperial Palace Workshops). The style of carving is closely comparable to that found on a pair of *zitan* compound cabinets in the Yangxin dian, the Hall of Mental Cultivation in the Forbidden City, illustrated by Yang Boda in *Tributes from Guangdong to the Qing Court*, Hong Kong, 1987, p. 38, fig. 14, where the author attributes them to the Guangdong Workshop.

The production of important objects decorated with nine imperial dragons reached its height during the reign of the Qianlong Emperor. Dragons were often specifically associated with the number nine and it was believed that the dragon had nine attributes and also had nine sons. It was also thought that the dragon's body had 117 scales - a multiple of nine (9 x 13) of which 81 were *yang* scales (9 x 9) and 36 were *yin* scales (9 x 4). This ritual association between the imperial dragon and the number nine is particularly apparent in the strict regulation of the elaborate nine-dragon robes made for the Qing imperial court.

清十八世紀 紫檀雕九龍紋如意形蓋盒



(another view)





1114

PROPERTY FROM THE JAMES K. LI COLLECTION

1114

**A CARVED BAMBOO WRIST REST
SIGNED ZHI CI'AN, REPUBLIC PERIOD**

The glossy, brown bamboo wrist rest has a convex top carved with archaic objects imitating stone carvings together with a mirror, beneath an incised inscription praising the longevity of bronze and stone, a dedication to *Zhuyingxuan zhuren* ('The master of the Hall of Bamboo's Shadow'), and a signature Ci'an, and a seal, Zhi.

11 7/8 in. (29.1 cm.) high

\$3,000-5,000

PROVENANCE

Collection of Ambassador Ti-Tsun Li (1901-1981), and thence by descent to the present owner.

Zhi Ci'an (1903-1974) was an accomplished painter and carver who specialized in seal and bamboo carving, with his best known works found in bamboo fans and wrist rests. On commenting the declining qualities of the bamboo carving in the second half of the nineteenth century, the Chinese art connoisseur Wang Shixiang praised Zhi Ci'an for breathing new life into this category in the twentieth century.

民國 支慈齋刻金石集錦圖臂攔

ANOTHER PROPERTY

1115

**A PAIR OF LARGE CARVED RED LACQUER AND GILT 'DA JI'
DOUBLE-GOURD VASES**

19TH CENTURY

Each vase of rectangular sections is crisply carved on four sides with lotus blossoms on leafy scrolls against a *leiwen* ground, encircling a gilt scallop-edged roundel on each main convex side of the upper and lower sections carved with a black-lacquered *Da* character above and a *Ji* character below.

18 3/8 in. (46.7 cm.) high

\$40,000-60,000

(2)

清十九世紀 剔紅大吉瓶一對





PROPERTY OF THE HODROFF COLLECTION

1116

A TWELVE-PANEL COROMANDEL LACQUER SCREEN
KANGXI PERIOD (1662-1722)

The screen is decorated with a lively pavilion scene depicting figures dancing, talking, acting and in casual conversation, within a narrow, trellis-pattern border with lotus cartouches and *shou* characters. The wide, outer border has flower vases above and mythical beasts below and at the ends, and the reverse is decorated with birds perched in flowering trees and bushes amidst rockwork.

104 in. (264 cm.) high, each panel 20¼ in. (51.5 cm.) wide

\$30,000-40,000

PROVENANCE

Sir Saxton William Armstrong Noble, 3rd Baronet (1863-1942), London, before 1935.
Christie's London, 6 April 1998, lot 101.

EXHIBITED

London, Royal Academy of Arts, *International Exhibition of Chinese Art*, 1935-6, no. 1835.

LITERATURE

International Exhibition of Chinese Art, Royal Academy of Arts, London, 1935-6, p. 173, no. 1835.

清康熙 款彩庭院人物圖屏風



(detail)



1117

PROPERTY FROM THE ZONGZHUTANG COLLECTION

~1117

A TAIHU SCHOLAR'S ROCK

Of irregular form with protusions and deep crevasses, the well-weathered rock is of ochre-yellow tone.

26 in. (66 cm.) wide, *hongmu* stand

\$12,000-18,000

太湖賞石一件

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot. Please contact the sale coordinator if you have any questions.

PROPERTY FROM THE ZONGZHUTANG COLLECTION

1118

A PAIR OF YELLOW 'WAX STONE' BOULDERS

Of irregular form, each stone is of a rich caramel-yellow color.

13¾ in. (35 cm.) and 14½ in. (36.8 cm.), lacquered wood stands

\$15,000-20,000

(2)

Compare two yellow 'wax stone' boulders from The Collection of Robert Hatfield Ellsworth: Part I, sold at Christie's New York, 17 March 2015, lots 2 and 49.

黃腊石擺件一對





1119

THREE RARE SATIN-GROUND NEEDLELOOP EMBROIDERED SQUARES

YUAN-MING DYNASTY, 13TH-14TH CENTURY

The group comprises three needleloop-embroidered panels. The first is worked with a flowering peony on a blue satin damask ground decorated with scrolling clouds. The second is decorated with a lotus blossom in shades of blue, yellow and brown on a pale brown damask ground interspersed with clouds and Buddhist emblems. The third is a lotus blossom borne on a leafy stem on a pale blue ground of lotus blossoms and Buddhist emblems.

9½ x 8¾ in. (23 cm. x 22.5 cm.)

(3)

\$4,000-6,000

The needlelooping technique is when rows of detached loops are worked over reflective paper and are attached to a backing along the edges of the design. This technique is illustrated by Milton Sunday and Lucy Maitland in "The Asian Embroidery Technique: Detached Looping," *Orientations*, August 1989, p. 57. This article illustrates several different examples of needlelooping, including a square with a similar satin damask ground and worked in the same style dating to the Yuan dynasty, p. 59, fig. 3.

The history of needlelooping is discussed by James C.Y. Watt and Anne E. Wardwell in *When Silk was Gold: Central Asian and Chinese Textiles*, New York, 1997. According to Watt and Wardwell, a needleloop-embroidered *kesa* and altar cover are in the Engaku-ji in Kamakura, Japan, and are thought to have been brought there by the founder of the temple in 1279, which corresponds to the end of the Southern Song dynasty in China. For this reason, and also because the motifs found in needleloop embroideries are either Chinese or Buddhist, needlelooping is thought to have originated in the Southern Song dynasty. A needleloop-embroidered square in The Cleveland Museum of Art decorated with ocean, rocks and similarly-rendered peonies is illustrated *ibid.*, p. 186, no. 55.

元/明 環針繡片三件

1120

A RARE LARGE RECTANGULAR SLATE PANEL

18TH-19TH CENTURY

The dark greyish-black stone panel is well carved in low relief with a towering rock formation rising from a stippled-effect ground, beside a lengthy inscription referring to the scene and seal marks, and the reverse is uncarved.

37½ in. (95.2 cm.) high, 13¾ in. (34 cm.) wide, 1⅞ in. (2.9 cm.) deep

\$25,000-35,000

The present stone panel was based on a painting titled *Santai zhu shi tu* ('Stone pillar of Santai') by the Qing dynasty artist Gao Fenghan (1683-1749), now in the collection of the Tianjin Museum.

Born into an erudite family, Gao served briefly in the government as governor of She county in Anhui province, but was embroiled in a series of political conflicts leading to a short period of imprisonment, during which his right hand was paralyzed. Once his charges were cleared and he was released from prison, Gao resigned from political life and moved to Yangzhou, where he became acquainted with the local literati circle and began to make a living by selling his paintings, which were highly sought after by wealthy families and connoisseurs in the area. After losing mobility in his right hand in 1737 because of illness, Gao underwent rigorous training to paint with his left hand, resulting in an even bolder and freer style, which earned him his place as one of the greatest painters in Yangzhou, and he was sometimes regarded as one of the famed Eight Eccentrics.

The original painting on which the present lot was based was painted in the 7th year of the Yongzheng reign (1729), thus the work represents Gao's original style before he began painting with his left hand.

清十八/十九世紀 石刻高鳳翰《三台柱石圖》



1121-1130 No Lots

SESSION II
(LOTS 1131-1289)



•1131

A MASSIVE PAINTED POTTERY FIGURE OF A HUNTING MASTIFF

HAN DYNASTY (206 BC-AD 220)

The hound is shown seated on its haunches with a curly tail, the mouth open in a growl with fangs exposed and the ears pricked, and wearing a studded collar around its neck with a lead attached through a loop at the back.

38 in. (96.5 cm.) high

\$4,000-6,000

PROVENANCE

Christie's New York, 16 September 1998, lot 329.

Large mastiffs, such as the present example, have been found in tombs in Sichuan province. They are generally modeled in alert positions, either seated or standing upright. For related examples see Akiyama Terukazu et al., *Arts of China: Neolithic Cultures to the Tang Dynasty - Recent Discoveries*, Tokyo, 1968, nos. 304-307; *Kaogu xuebao* 1958:1, pp. 87-104, pl. IX; and *Kaogu* 1988:3, p. 223, fig. 6:7; and *Kaogu* 1997:4, p. 69, pl. 5:3.

The result of Oxford Authentication Ltd. thermoluminescence test no. C198f77 is consistent with the dating of this lot.

漢 彩繪陶犬

PROPERTY FROM A PRIVATE COLLECTION

1132

AN AMBER AND CREAM-GLAZED POTTERY FIGURE OF A HORSE

TANG DYNASTY (AD 618-907)

The horse is shown standing foursquare on a rectangular base, the body covered in a cream glaze, the mane and tail in amber glaze. The unglazed saddle is set on top of a similarly unglazed blanket, with traces of painted details remaining.

12 in. (30.5 cm.) long

\$10,000-15,000

PROVENANCE

Weisbrod & Dy Limited, New York, 3 June 1982.

The result of Oxford thermoluminescence test no. 366b58 is consistent with the dating of this lot.

唐 三彩馬



VARIOUS PROPERTIES

1133

A RARE PAIR OF PAINTED STRAW-GLAZED POTTERY FIGURES OF BACTRIAN CAMELS

SUI-EARLY TANG DYNASTY, AD 7TH CENTURY

Each camel is modeled standing on a rectangular base with head raised and mouth open in a bray, one with a foreign rider with moustache and pointed nose wearing a peaked hat, tunic and red boots seated between the humps, and the other with a monkey with two young on its back perched on top of a bulging pack and saddle boards, the pack laden with dead game, flasks and skeins of silk. Traces of red, black and blue pigment remain.

The larger 20½ and 19⅝ in. (52.1 and 49.9 cm.) high

(2)

\$30,000-50,000



PROVENANCE

Christie's New York, 30 May 1991, lot 381.

Another straw-glazed pack camel with a figure of a monkey on its back, in the Museum of Far Eastern Antiquities, Stockholm, is illustrated in *Oriental Ceramics, the World's Great Collections*, vol. 9, Tokyo, 1982, monochrome pl. no. 35.

The results of Oxford thermoluminescence tests nos. C108b99 and C108c1 are consistent with the dating of this lot.

隋/初唐 白釉加彩駱駝一對



1134

A PAINTED POTTERY FIGURE OF A COURT LADY

TANG DYNASTY (AD 618-907)

The lady is modeled standing gracefully with both hands held in front of her body, and her full face with small, delicate features upturned beneath the hair dressed in a high double topknot. There are traces of rosy-pink pigment on the cheeks and pinkish-ochre pigment on the robe which is belted low on the hips. 17¼ in. (44.9 cm.) high, wood stand, Japanese wood box with Mayuyama seal

\$20,000-30,000

PROVENANCE

Mayuyama, Tokyo, prior to 1976.

LITERATURE

Mayuyama, Seventy Years, vol. 1, Tokyo, 1976, p. 68, no. 181.

Sui to no bijutsu (The Art of the Sui and Tang Dynasties), Osaka Museum of Art, 1976, p. 23, no. 1-188.

This charming figure belongs to the category of Tang female figures made during the 8th century when the fashion at court was for women of a fuller figure, and therefore robes of a style looser than those seen during the 7th century, when the fashion was for a more slender figure and tight-fitting costume. A group of four painted red pottery figures of court ladies illustrated by J. Baker in *Seeking Immortality: Chinese Tomb Sculpture from the Schloss Collection*, The Bowers Museum of Cultural Art, 1996, p. 34, fig. 17, are representative of this 8th century aesthetic. All of these figures have a similar full face with small features and an elaborate hair-do, and three wear loose robes with full sleeves in which their hands are hidden. One of the figures, however, has the robe belted low on the hips with a sash in a manner similar to that seen on the present figure. Also, unlike the other three figures, her hands are exposed and held in front in a manner similar to the present figure, and on one hand a bird is perched. This figure also has a similar, upswept double topknot coiffure, so named and illustrated in a line drawing by E. Schloss in *Ancient Chinese Ceramic Sculpture: From Han Through Tang*, Stamford, 1977, p. 153, fig. 65. Another line drawing on p. 145, fig. 24, shows a figure similar to the present figure. See, also, the similar figure illustrated by J.-P. Desroches, *Compagnons d'éternité*, Musée Guimet, 1996, p. 251, no. MA 4677.

唐 彩繪陶仕女俑



唐加新美人俑一件



1135

THE PROPERTY OF A JAPANESE GENTLEMAN

1135

A GLAZED WHITE WARE JAR AND COVER

TANG DYNASTY (AD 618-907)

Of ovoid form, the jar is covered inside and out with an ivory-toned clear glaze which stops at the foot. The domed cover is surmounted by a plain knob and similarly glazed.

7 $\frac{7}{8}$ in. (20 cm.) high, Japanese wood box

\$6,000-8,000

PROVENANCE

Acquired in Japan prior to 1997.

Tang jars and covers of this type were made in various sizes and often with a monochrome glaze. Other white ware examples with a clear glaze include a similar jar and cover of comparable size in the Victoria and Albert Museum, illustrated by M. Prodan, *The Art of the Tang Potter*, 1961, pl. 100 and another example of larger size (24.2 cm. high) illustrated in *Early Chinese ceramics and works of art*, Eskenazi, London, 1974, pl. 14. A jar of this type with cover (21.7 cm. high), as well as four jars without covers, of varying sizes (14.3 to 25.5 cm. high), are illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p. 97, pl. 261 and p. 83, pls. 219-22.

唐 白釉蓋罐

ANOTHER PROPERTY

1136

A LARGE SANCAI-GLAZED POTTERY FIGURE OF A BACTRIAN CAMEL

TANG DYNASTY (AD 618-907)

The camel is modeled standing foursquare with the head thrown back and the mouth open in a bray. The blanket fitted over the humps has a green-glazed fringe and is splashed in green and amber glazes, while the body is covered in a rich amber glaze and the roughly textured areas of hair are glazed cream.

31 $\frac{1}{2}$ in. (80 cm.) high

\$50,000-70,000

PROVENANCE

Acquired in Hong Kong, 1999.

The Bactrian camel was not indigenous to China, but was imported by the tens of thousands from the states of the Tarim Basin, Eastern Turkestan and Mongolia. They were used by the court and merchants for local transportation and the 'ships of the desert' linking China to the cities of central Asia, Samarkand, Persia and Syria.

A similar figure of a Bactrian camel with a fringed and splash-glazed blanket, and cream glaze on the heavy areas of hair in contrast to the amber body is illustrated by Mizuno in *Toujitaiki*, vol. 35, Tousansai (Tang *sancai*), Heibonsha series, 1977, pl. 100. See, also, the similar figure of slightly larger size (83 cm.) sold at Christie's Paris, 15 June 2005, lot 130.

唐 三彩駱駝





PROPERTY FROM A PRIVATE COLLECTION

1137

A GLAZED WHITE WARE KUNDIKA
TANG DYNASTY (AD 618-907)

The vessel is made in imitation of a metal prototype with an ovoid body incised with a line on the shoulder, which is interrupted by the bulbous spout, and with a raised band at the base of the slender neck that rises to a stepped flange below the tapered, conical mouth, all covered with a white slip under a finely crackled clear glaze of faint greenish-grey tone that falls short of the spreading foot, exposing the fine white ware. 8 $\frac{3}{4}$ in. (21.3 cm.) high, wood stand, box

\$10,000-15,000

PROVENANCE

T. Y. King & Sons, Ltd., 27 October 1986.

Bo Gyllensvärd discusses the origin of this form in 'T'ang Gold and Silver', *B.M.F.E.A.*, No. 29, Stockholm, 1957, p. 75, where he states that the holy water bottle of Buddhist monks was considered a novelty by Yi Jing, the Chinese Buddhist pilgrim who saw it in India in A.D. 671. The author illustrates in line drawings, Figs. 35 and 36, Chinese bronze and pottery examples alongside Central Asian and Indian prototypes, including drawings of how they were used. See, also, the metal *kundika* illustrated in *Sui To no bijutsu*, Osaka Museum of Art, 1976, p. 33, no. 2-34; and the *sancai*-glazed pottery example illustrated by Mizuno in *Toujitalkei*, No. 35, *Tousansai* (Sancai), Heibonsha series, 1977, pl. 41.

唐 白釉淨瓶



1138

A RARE YUEYAO INCISED OVAL BOWL

TANG DYNASTY (AD 618-907)

Raised on a ring foot, the oval bowl has flared sides that rise to the rim notched as four petals and is incised in the interior with lotus leaves. The whole is covered in a crackle-suffused glaze of olive tone.

6 in. (15.2 cm.) wide, Japanese wood box

\$6,000-8,000

PROVENANCE

Acquired in Japan prior to 1997.

A Yueyao petal-lobed dish of similar shape but slightly smaller size (10.8 cm.) is in the collection of the Shanghai Museum and is published in *Zhongguo taoci quanji - 4 - Yue ware*, Shanghai, 1981, no. 135.

唐 越窯刻荷葉紋海棠盃



(interior)

PROPERTY FROM A DISTINGUISHED COLLECTION

1139

A SANCAI-GLAZED TRIPOD CENSER

TANG DYNASTY (AD 618-907)

The rounded body is raised on three animal-claw feet and incised with double lines at the shoulder, all beneath a creamy glaze splashed with ochre, yellow and green and dripping unevenly below the ochre-glazed waisted neck and everted rim. The interior is covered in a thin glaze of creamy-yellow color.

7¼ in. (18.4 cm.) diam.

\$6,000-8,000

PROVENANCE

Mathias Komor, New York.

Arthur M. Sackler (1913-1987) Collections, by 1962.

Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

New York, Columbia University, Lowe Memorial Library, *The Columbia University Exhibition of 3000 Years of the Ceramic Art and Ancient Sculpture of China from the Sackler Collections*, 11 November 1962 - 18

January 1963.

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

唐 三彩三足爐



PROPERTY FROM A DISTINGUISHED COLLECTION

1140

A CARVED DINGYAO DISH

NORTHERN SONG DYNASTY (AD 960-1127)

The dish is carved in the center with a lotus spray, surrounded by six ribs radiating to the notched, unglazed rim, and the interior and exterior are covered with a clear ivory glaze that continues over the foot onto the base.

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

\$5,000-7,000

PROVENANCE

Schoenliet Collection.

Ruth Dreyfus Collection, no. 76.

John Sparks Ltd., London.

Arthur M. Sackler (1913-1987) Collections.

Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

北宋 定窯刻花蓮紋盤



1140

1141

A SMALL DINGYAO CARVED DISH

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The dish has shallow flared sides and is carved in the center with a leafy flower stem, and is covered overall below the copper-bound rim with a glaze of ivory tone that pools to a pale olive color in areas on the exterior.

5¼ in. (13.3 cm.) diam.

\$4,000-6,000

PROVENANCE

Arthur M. Sackler (1913-1987) Collections, by 1965.

Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

New York, Columbia University, *Columbia University Exhibition*, February 1965.

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

北宋 定窯刻花蓮紋碟



1141



PROPERTY FROM A DISTINGUISHED COLLECTION

1142

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

The bowl is carved on the interior with a leafy peony spray, and covered overall below the unglazed rim with a thin bluish glaze which pools in the recesses.

7½ in. (19 cm.) diam., box

\$5,000-7,000

PROVENANCE

Mr. Ivan Traugott Collection, Stockholm.
Ruth Dreyfus Collection, no. 160.
John Sparks, Ltd., London.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

Venice, *Mostra d'Arte Cinese*, 1954, no. 563.
Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

LITERATURE

Arte Cinese, Venice, 1954, p. 155, no. 563.

南宋 青白刻花牡丹紋盤

PROPERTY FROM A DISTINGUISHED COLLECTION

1143

A RARE JUNYAO FLOWER-FORM BRUSH WASHER
NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The washer has rounded sides molded as six petals spiraling upwards from the center to the notched rim and is set on one side below the rim with a flat barbed and lobed flange. The washer is covered inside and out with a crackled glaze of pale milky blue color that thins to mushroom on the raised areas, and also covers the base which bears the remains of five spur marks.

7 in. (19 cm.) wide with flange

\$12,000-18,000

PROVENANCE

C. Edward Wells, Bridgewater, Connecticut.

Arthur M. Sackler (1913-1987) Collections, by 1965.

Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

New York, Columbia University, February 1965.

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

Compare the very similar *Junyao* brush washer in the National Palace Museum, Taipei, illustrated in *Chun Ware of the Sung Dynasty*, Hong Kong, 1961, pls. 27, 27a, where a small loop handle can be seen under the flange. See, also, the *Junyao* brush washer of this type with a plain rounded rather than flower-form body, dated Northern Song-Jin dynasty, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 494.

北宋/金 鈞窯天藍釉葵口屈卮



PROPERTY FROM A DISTINGUISHED COLLECTION

~1144

A RARE MINIATURE GREEN JUNYAO TRIPOD CENSER

SONG-JIN DYNASTY, 11TH-13TH CENTURY

The censer has a compressed, bulbous body raised on three low cabriole legs and a waisted neck that rises to the everted rim, and is covered overall with a soft greyish-green glaze that thins to mushroom on the edge of the rim.

2¾ in. (7 cm.) diam., *hongmu* stand, box

\$8,000-12,000

PROVENANCE

Ruth Dreyfus Collection, no. 194.

John Sparks, Ltd., London.

Arthur M. Sackler (1913-1987) Collections.

Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

宋/金 鈞窯綠釉小爐



Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot. Please contact the sale coordinator if you have any questions.



PROPERTY FROM A DISTINGUISHED COLLECTION

1145

A MOLDED YAOZHOU CELADON CONICAL BOWL
NORTHERN SONG-JIN DYNASTY, 11TH-12TH CENTURY

The bowl with widely flared sides is molded on the interior with three peonies borne on leafy stems and the exterior is carved with overlapping petals that rise from the small foot and stop below the rim. The bowl is covered overall with a greyish olive-green glaze that pools in the recesses.

8 in. (20.3 cm.) diam.

\$8,000-12,000

PROVENANCE

Ruth Dreyfus Collection, no. 151.

John Sparks, Ltd., London.

Arthur M. Sackler (1913-1987) Collections.

Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

A Yaozhou celadon bowl with similar decoration on the interior is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, 1994, pp. 184-85, no. 74.

北宋/金 耀州窯印花牡丹紋盃



(another view)



1146

PROPERTY FROM A DISTINGUISHED COLLECTION

1146

A SMALL JUNYAO BOWL
NORTHERN SONG-JIN DYNASTY
(AD 960-1234)

The rounded sides are covered in a thick glaze of greyish-blue color paling to a mushroom tone at the slightly inverted rim and stopping unevenly above the buff foot.

3 $\frac{3}{4}$ in. (9.2 cm.) diam., box

\$6,000-8,000

PROVENANCE

Ruth Dreyfus Collection.
John Sparks, Ltd., London.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collection*, 1987.

A similar bowl of comparable size (9.1 cm.) is illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p. 138, pl. 406.

北宋/金 鈞窯天藍釉小盃



1147

1147

A PURPLE-SPLASHED JUNYAO CONICAL BOWL
YUAN DYNASTY (1279-1368)

The bowl is covered inside and out with a thick, milky lavender-blue glaze thinning to mushroom-brown at the rim and stopping above the purplish-brown foot. There is a tapering, purple splash on the interior below the rim.

7 in. (18 cm.) diam., box

\$6,000-8,000

PROVENANCE

Ruth Dreyfus Collection, no. 159.
John Sparks, Ltd., London.
Arthur M. Sackler (1913-1987) Collections.
Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

元 鈞窯藍釉紫斑盃

PROPERTY FROM A DISTINGUISHED COLLECTION

1148

A JUNYAO TRIPOD CENSER

NORTHERN SONG-JIN DYNASTY (AD 960-1234)

The censer has a compressed globular body raised on three cabriole legs, and a tall cylindrical neck that rises to the everted, dished rim, and is covered overall with a glaze of milky blue color that thins on the edges of the rim and tops of the legs.

3 $\frac{7}{8}$ in. (9.8 cm.) high, box

\$8,000-12,000

PROVENANCE

Samuel T. Peters (1859-1943) Collection (according to label).

Arthur M. Sackler (1913-1987) Collections.

Else Sackler (1913-2000) Collection, and thence by descent from within the family.

EXHIBITED

New York, Columbia University, *Columbia University Exhibition*, February 1965.

Jerusalem, Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, 1987.

Compare the *junyao* tripod censer of similar shape and slightly larger size (12 cm. high) illustrated by J. Ayers, *The Baur Collection*, vol. I, Geneva, 1968, No. A 35.

北宋/金 鈞窯天青釉三足爐





1149

VARIOUS PROPERTIES

1149

A SMALL GLAZED MOLDED WHITE-WARE SQUARE DISH

LIAO DYNASTY (AD 907-1125)

The center is molded with a flower-filled cash-shaped medallion surrounded by flower sprays, all below flared petal-shaped sides molded with similar flower sprays. The dish is covered inside and out with a clear glaze.

4½ in. (11.5 cm.) square, box

\$3,000-5,000

A fragment of a dish that appears to be a prototype of the present lot, dated late Tang dynasty to Five dynasties, was excavated from the Ding kiln site in Quyang county, Hebei province, and is illustrated in *Selection of Ding Ware: the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, no. 20.

Compare a similar dish, dated to the Liao dynasty, but molded with a duck in the well, illustrated by B. Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1965 p. 126, no. 390. See, also, a pair of similar dishes sold at Christie's New York, 26 September 2016, lot 1316.

遼 白釉印花方碟



1150

1150

AN UNUSUAL QINGBAI 'CHRYSANTHEMUM' DISH

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The shallow dish has widely flared sides that rise to the shallow, scalloped sides, and is incised in the center with a flower sprig within a double circle, and relief-decorated with lotus flowers amidst scrolls on the everted rim with scalloped edge. The dish is covered overall with a pale aqua-blue glaze that pools in the recesses and stops neatly at the unglazed base.

7½ in. (19 cm.) diam., Japanese wood box

\$4,000-6,000

Compare the similar *qingbai* dish sold at Sotheby's London, 17 April 1985, lot 170 (part).

南宋/元 青白菊瓣盤



1151

A CARVED QINGBAI BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl has widely flared sides that rise to the slightly everted, petal-notched rim, and is carved in the interior with a leafy peony stem. The bowl is covered overall with a thin bluish glaze which pools in the recesses.

8 in. (20.3 cm.) diam, box

\$6,000-8,000

南宋 青白刻花盃



(another view)



1152

1152

A YAOZHOU CELADON-GLAZED CONICAL BOWL

NORTHERN SONG DYNASTY (AD 960-1127)

The steep, flared sides are carved on the exterior with vertical lines below the everted rim, and the interior with two lotus-like blossoms alternating with two large leaves, all amidst foliate scroll. The bowl is covered with a rich greyish-green glaze pooling in the recesses.

4¼ in. (10.9 cm.) diam., Japanese wood box

\$5,000-7,000

北宋 耀州窯印花小盃



1153

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

1153

A RUSSET-SPLASHED BLACKISH-BROWN-GLAZED CONICAL BOWL

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The interior is covered with a blackish-brown glaze splashed with fine russet markings and thinning to russet on the rim, and the exterior is covered with a matte, russet glaze with black markings stopping above the low foot ring revealing the buff body.

5 in. (12.8 cm.) diam.

\$6,000-8,000

北宋/金 黑釉褐斑盃



1153 (another view)



VARIOUS PROPERTIES

1154

A RARE JIANYAO PERSIMMON-BROWN 'HARE'S-FUR' TEA BOWL

SONG DYNASTY, 12TH CENTURY

The interior is covered with a thick glaze of an unusual persimmon-brown color finely streaked with black towards the center and darkening at the finger-grooved rim, and stopping unevenly on the exterior to reveal the stoneware body fired to a deep purplish-brown color.

5 in. (12.5 cm.) diam.

\$7,000-9,000

PROVENANCE

Feng Wen Tang Collection, Hong Kong.

宋 建窯兔毫盞



(another view)



1155

1155

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

The bowl is thinly potted with slightly rounded conical sides and carved on the interior with two almost hidden figures of boys tumbling amidst large peony blossoms, and covered overall with a glossy, translucent glaze of pale blue color except for an unglazed circle on the base.

7¼ in. (19.7 cm.) diam., box

\$4,000-6,000

南宋 青白刻嬰戲紋盃

1156

A YAOZHOU 'MOON WHITE' BOWL
SONG DYNASTY (AD 960-1279)

The bowl is thickly potted with gently rounded sides, and is covered overall with a thick glaze of even pale greyish-green tone stopping neatly at the shallow foot. The interior of the foot is covered with a thin glaze wash.

5½ in. (14 cm.) diam., Japanese wood box

\$4,000-6,000

宋 耀州窯月白釉盃

1157

A CARVED YAOZHOU CELADON 'CHRYSANTHEMUM' DISH
NORTHERN SONG-JIN DYNASTY
(AD 960-1234)

The dish is thickly potted with widely flaring sides that rise from the low foot to a raised band below the lipped rim. The interior is carved with two chrysanthemum blossoms borne on a leafy scroll and the dish is covered overall with an olive-green glaze.

7¼ in. (18.3 cm.) diam., Japanese wood box

\$6,000-8,000

A Yaozhou celadon bowl with similar decoration on the interior is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, 1994, pp. 222-23, no. 93.

北宋/金 耀州窯青釉刻菊紋盃



1156



1157



1158

1158

A CIZHOU-TYPE BLACKISH-BROWN-GLAZED RIBBED JAR AND A WHITE-GLAZED SHALLOW BOWL

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

The small jar is decorated with six pairs of vertical ribs of raised slip and is applied with two loop handles at the neck, and is covered with a brownish-black glaze that continues into the interior and stops neatly above the exposed buff foot. The shallow bowl is covered in cream slip on the interior and the upper part of the exterior under a clear-greyish glaze that falls towards the low, unglazed foot.

The jar 3½ in. (8 cm.) high, Japanese wood boxes (2)

\$3,000-5,000

北宋/金 磁州窯系黑釉堆條紋罐及白釉羅漢盃



1159

1159

A CIZHOU-TYPE BLACK-GLAZED BOWL WITH WHITE RIM

SONG DYNASTY (AD 960-1279)

The conical bowl is covered in a thick glossy, black glaze finishing irregularly above the exposed buff pottery foot, and the rim is covered with a band of white slip.

4½ in. (11.4 cm.) diam.

\$6,000-8,000

宋 白覆輪盃

1160

A CIZHOU INCISED AND PAINTED 'FLORAL' PILLOW

JIN DYNASTY (1115-1234)

The pillow is applied with a white slip and decorated in brown with a single floral spray within an incised shaped panel. It is covered overall with a clear glaze, with the exception of the unglazed base which reveals the pale greyish-white body.

8¾ in. (21.2 cm.) long, Japanese wood box

\$6,000-8,000

EXHIBITED

Fukui Prefectural Museum of Ceramics, *Chugoku Toji 4000 nen ten* (Exhibition for Chinese Ceramics of 4000 years), 1996.

金 磁州窯白地黑花花卉紋枕



1161

A RARE JIZHOU LEAF-DECORATED TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with wide rounded sides, and the interior is decorated with the brownish-buff, gossamer imprint of a large leaf against a dark-brown glaze that thins to an amber color at the rim and ends on the exterior above the shallow ring foot exposing the buff body.

5 $\frac{7}{8}$ in. (14.9 cm.) diam., box

\$30,000-50,000

PROVENANCE

Mathias Komor, New York, no. 0645 (according to label).

Compare two other Jizhou leaf bowls, decorated with a similarly large leaf, and of similar size, one in the collection of Mr. and Mrs. Alfred Clark, illustrated in the *Catalogue of the International Exhibition of Chinese Art*, Royal Academy of Art, London, 1935-6, no. 1150, the other in the Havermeyer Collection illustrated by R. L. Hobson, *Chinese Pottery and Porcelain*, New York, 1976 ed., pl. 43, fig. 1.

南宋 吉州木葉盃



(another view)





1162

1162

A SMALL LONGQUAN CELADON BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with rounded sides rising from a small ring foot to a finger-grooved mouth, and is covered overall with a glaze of soft bluish-green tone.

4 $\frac{1}{8}$ in. (11.6 cm.) diam., Japanese double wood box, silk pouch

\$8,000-12,000

南宋 龍泉窯青釉小盃

1163

A LONGQUAN CELADON CARVED DISH
SOUTHERN SONG DYNASTY (1127-1279)

The shallow dish is carved on the exterior with overlapping petals above the low tapering foot and is covered with a soft sea-green glaze, thinning at the rim and pooling in the recesses.

6 $\frac{1}{8}$ in. (16.2 cm.) diam., box

\$4,000-6,000

南宋 龍泉窯青釉刻蓮紋盤



1163

1164

A LONGQUAN CELADON 'MALLET' VASE
SOUTHERN SONG DYNASTY (1127-1279)

The vase has a cylindrical body and a long neck flanked by a pair of dragon-fish-shaped handles below the everted rim, and is covered overall with a soft sea-green glaze which also covers the recessed base and continues into the interior.

6 $\frac{3}{4}$ in. (16.2 cm.) high, Japanese wood box

\$10,000-15,000

南宋 龍泉窯青釉魚耳瓶





1165

**A LONGQUAN CELADON CARVED
BOTTLE VASE, YUHUCHUNPING**

YUAN DYNASTY, 14TH CENTURY

The vase is carved with a band of leafy peony scroll bearing two large blossoms above a band of upright petals and below a band of inverted petals, and is covered with an olive-green glaze that pools in the carved recesses and continues into the interior and covers the base. The foot ring is left unglazed, revealing the grey body burnt orange in the firing.

9¾ in. (24.8 cm.) high

\$5,000-7,000

PROVENANCE

Private collection, South America, acquired prior to 1930.

The shape and decoration of this vase are similar to that of a vase in the collection of Mrs. Alfred Clark illustrated by G. St. G. M. Gompertz, *Chinese Celadon Wares*, London, 1981, pl. 81, which has an additional band of cash motifs between the main peony band on the body and the inverted petals on the neck, and was later sold at Sotheby's Hong Kong from the T. Y. Chao Private and Family Trust, 18 November 1986, lot 28. Another similar vase, lacking the cash band was sold at Sotheby's London, 18 July 1961, lot 26.

元 龍泉青釉刻荷花紋玉壺春瓶

1166

AN UNUSUAL LONGQUAN CELADON RIBBED JAR AND COVER

YUAN DYNASTY (1279-1368)

The exterior is carved with numerous vertical ribs below a plain neck, and the similarly-ribbed cover surmounted by an applied lotus-stem finial resembles a leaf with a partially-upturned rim. The jar and cover are covered with a glaze of sea-green tone and there is a celadon-glazed dish with a circular hole in the center inserted into the base of the jar.

12½ in. (13.8 cm.) diam.

\$10,000-15,000

元 龍泉青釉直稜紋荷葉蓋罐





1167

A RARE SMALL COPPER-RED-DECORATED JAR

YUAN DYNASTY, 14TH CENTURY

The globular jar is decorated with chrysanthemum scroll between a lappet band above the foot and a band of classic scroll on the neck.

3 $\frac{1}{8}$ in. (8 cm.) diam., Japanese wood box

\$6,000-8,000

Two similar jars decorated in underglaze blue are illustrated in *Jingdezhen Wares, The Yuan Evolution*, Hong Kong, 1984, p. 136, nos. 115 and 116.

元 釉裏紅纏枝花紋小罐

1168

A LONGQUAN CELADON BOWL

MING DYNASTY, 15TH CENTURY

The bowl has deep, rounded sides which rise to an everted rim, and is covered with a glaze of rich sea-green color which also covers the foot and the center of the base within a wide unglazed ring burnt orange in the firing.

6½ in. (16.5 cm.) diam., Japanese wood box

\$8,000-12,000

PROVENANCE

Private collection, Japan, acquired in the early 20th century.

明十五世紀 龍泉青釉盃



(interior)



THE PROPERTY OF A JAPANESE GENTLEMAN

1169

A LARGE LONGQUAN CELADON CARVED DISH
MING DYNASTY, 15TH CENTURY

The dish is carved in the center with trellis pattern, surrounded by three peonies borne on leafy stems in the well, and covered overall with a soft sea-green glaze, except for an unglazed ring on the base burnt orange in the firing.

18½ in. (47 cm.) diam., Japanese wood box with an inscription dated to Edo period, corresponding to 1832.

\$10,000-15,000

Large dishes of this type and approximate size, all dated to the 15th century, are illustrated by J. Ayers and R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, Vol. I, London, 1986, pp. 328-29, nos. 353-6 and 359.

明十五世紀 龍泉青釉刻花大盤





THE PROPERTY OF A JAPANESE GENTLEMAN

1170

A LONGQUAN CELADON CARVED BOWL
MING DYNASTY, 15TH CENTURY

The interior is carved with four lobed panels in the center containing the four-character mark *Jinyu mantang* ('May your home be filled with jade and gold'), surrounded by leafy peony scroll in the well, and the exterior is carved with floral scroll below a band of key fret at the rim. The bowl is covered overall with a soft sea-green glaze, except for an unglazed ring on the base.

10¾ in. (27.3 cm.) diam., black lacquered cover, Japanese wood box, silk pouch

\$6,000-8,000

明十五世紀 龍泉青袖金玉滿堂大盃



(another view)



1171

VARIOUS PROPERTIES

1171

A LONGQUAN CELADON RETICULATED WARMING BOWL

MING DYNASTY (1368-1644)

The exterior of the heavily-potted bowl is carved with four openwork panels of a leafy peony stem, revealing the underside of the inner bowl, and the top is incised with a tree growing behind a garden rock, all under a rich sea-green glaze pooling in the recesses. The unglazed base has a central aperture and was burnt orange in the firing.

8 $\frac{3}{8}$ in. (21.3 cm.) diam.

\$5,000-7,000

明 龍泉青釉透雕開光花卉紋孔明盥



1172

1172

A KOREAN MOLDED CELADON-GLAZED BOWL

GORYEO DYNASTY, 12TH-13TH CENTURY

The bowl is molded on the interior with leafy hibiscus stems, and is covered overall with a glaze of soft greyish-green color.

7 $\frac{7}{8}$ in. (18.8 cm.) diam., Japanese wood box

\$4,000-6,000

高麗十二/十三世紀 青釉印花芙蓉紋盃

1173

A RARE LONGQUAN CELADON TRIPOD CENSER
YUAN-EARLY MING DYNASTY, 13TH-14TH CENTURY

The censer is raised on three lion-mask feet and the sides are incised with florets within a geometric design below applied florets evenly spaced around the shoulder and two rope-twist handles at the rim. The censer is covered with a thick glaze of sea-green color but reveals the burnt orange body on the underside and in the interior.

6 $\frac{3}{4}$ in. (16.2 cm.) diam., openwork metal cover and Japanese wood box

\$25,000-35,000

元/明初 龍泉青釉刻花三足爐



(another view)



1174

A PAINTED CIZHOU JAR

YUAN DYNASTY (1279-1368)

The jar has a tapering, broad-shouldered body decorated in brownish-black on a cream slip with three lobed panels, each containing figures, all between wavy line borders at the shoulder, rim and foot, and all under a clear glaze. The rim and the interior are covered with a brown glaze.

13¾ in. (35 cm.) diam., Japanese wood box

\$30,000-40,000

PROVENANCE

Mayuyama, Tokyo, prior to 1976.

LITERATURE

Mayuyama, Seventy Years, vol. 1, 1976, p. 217, no. 658.

A similar jar in the Avery Brundage Collection is illustrated by M. Medley, *Yuan Porcelain and Stoneware*, London, 1974, pl. 96 B.

元 磁州窯白地黑花開光人物紋罐



(another view)



CHINESE CERAMICS FROM THE COLLECTION OF DR. RICHARD AND RUTH DICKES
(LOTS 1175-1178)

1175

**A RUSSET-PAINTED BLACKISH-BROWN-GLAZED OVOID BOTTLE VASE,
*TULU PING***

JIN DYNASTY, 13TH CENTURY

The rounded body is decorated with three floral sprays in russet-brown on a lustrous blackish-brown glaze which also covers the base and continues over the low, grooved neck into the interior.

9 in. (22.9 cm.) high

\$8,000-12,000

PROVENANCE

Fernando Flores, New York, 2001.

Dr. Richard and Ruth Dickes Collection.

金 磁州窯黑釉鐵鏤花吐魯瓶





CHINESE CERAMICS FROM THE COLLECTION OF DR. RICHARD AND RUTH DICKES

1176

A JIZHOU 'PAPERCUT' RESIST-DECORATED BOWL
SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

The widely flared conical bowl is decorated on the interior in resist technique with two long-tailed phoenixes in flight between two florets and above one another in the center, all reserved on a dark-brown glaze against a variegated olive-beige ground. The exterior has numerous pale buff spots on a blackish-brown ground that stops unevenly above the exposed buff pottery foot.

5¾ in. (14.6 cm.) diam.

\$4,000-6,000

PROVENANCE

Fernando Flores, New York, 2002.
Dr. Richard and Ruth Dickes Collection.

Compare the similar bowl from the Havermeyer Collection in the Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, rev. ed., 1989, pl. 116, fig. 111; one illustrated in *Asiatic Art in the Seattle Art Museum*, Seattle, 1973, p. 166, fig. 118; and another in the collection of the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics, The World's Great Collections*, Vol. 10, Tokyo, 1980, fig. 35. See, also, the bowl sold at Christie's New York, Falk Collection Part I, 20 September 2001, lot 92. For a discussion of the processes involved in producing tortoiseshell glazes and designs using paper cut-outs, see R. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, 1995, pp. 36-37.

南宋 吉州窯剪紙貼花雙鳳紋盃



(another view)



CHINESE CERAMICS FROM THE COLLECTION OF DR. RICHARD AND RUTH DICKES

1177

A CIZHOU-TYPE GREEN-GLAZED SGRAFFIATO PILLOW
SONG-JIN DYNASTY, 12TH-13TH CENTURY

The top is carved with a leafy peony stem reserved on a brown ground, and the faceted sides are molded with a front-facing dragon on the back panel and foliate diaper on the other panels, all under a thin green glaze.

14¼ in. (36.2 cm.) wide

\$12,000-18,000

PROVENANCE

Fernando Flores, New York, 2000.
Dr. Richard and Ruth Dickes Collection.

宋/金 磁州窯系綠釉剔花牡丹紋枕



(detail)

1178

A LONGQUAN CELADON 'LOTUS' DISH

YUAN DYNASTY, MID-14TH CENTURY

The dish is carved in the center with a lotus flower, surrounded by leafy scroll and cross-hatched lines below the everted, grooved rim, and is covered overall with a soft sea-green glaze except for an unglazed circle on the base revealing the body burnt orange in the firing.

14 $\frac{1}{2}$ in. (36.5 cm.), box

\$10,000-15,000

PROVENANCE

Marion Hammer, according to label.
The Dr. and Mrs. Marvin L. Gordon Collection.
J. J. Lally & Co., New York, 22 March 2009.
Dr. Richard and Ruth Dickes Collection.

EXHIBITED

New York, J. J. Lally & Co., *The Collection of Dr. and Mrs. Marvin L. Gordon*, Spring 2009, no. 18.

Compare a similar dish carved with a lotus illustrated by J. Ayers and R. Krahl in *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. I, London, 1986, p. 263, no. 94, where the author notes that a similar dish was excavated from the site of the 14th century Tughlaq Palace in Delhi.

元十四世紀中葉 龍泉青釉刻花大盤





ANOTHER PROPERTY

1179

A RARE HEAVILY-POTTED RETICULATED FAHUA JAR
MING DYNASTY (1368-1644)

The pierced outer walls are carved and applied with two equestrian figures and other soldiers against a backdrop of rocks and willow trees, between a rock-ledge flange below and a cloud collar and band of bosses above, all in blue, turquoise, cream and yellow glaze.

14¼ in. (36.2 cm.) high

\$4,000-6,000

PROVENANCE

The Cleveland Museum of Art; Christie's New York, 2-3 December 2003, lot 175.

A similar reticulated *fahua* jar, applied with a scene of horsemen and attendants within a fantastical landscape closely related to the present lot, but with a wider neck and high foot ring, is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, no. 13:22. The author notes that this type of *fahua* ware, made from beige stoneware fired at low temperatures, was made in Shanxi province, in contrast to high-fired white porcelain *fahua* pieces made in Jiangxi province. She also notes that a jar almost identical to the British Museum example was excavated from a Ming tomb in the eastern suburbs of Luojiashuang, Changzhi City, Shanxi province, and is now in the Changzhi City Museum.

明 珐華人物故事圖罐

PROPERTY FROM A PENNSYLVANIA PRIVATE
COLLECTION

1180

**A RARE GREEN, YELLOW AND CREAM-
GLAZED TILEWORKS DAOIST SHRINE**

LATE MING-EARLY QING DYNASTY,
16TH-17TH CENTURY

The bearded deity is shown seated on a cloth-draped lotus throne with his right hand raised and both arms resting on a three-legged, semi-circular arm rest with tightly curved ends. His hair is drawn up under a small lotus crown, and he is flanked by two phoenixes below a third phoenix with spread wings at the top of the shaped panel that rises from the back of the tiered pedestal, and a dragon is shown in front of the tiered pedestal between the upper and middle platforms. The whole is covered in green, amber, aubergine and clear glazes.

19¾ in. (50.3 cm.) high, wood stand

\$6,000-8,000

PROVENANCE

Rare Art, Inc., New York, 1979.

This rare tileworks figure likely represents one of the three highest deities of the later Daoist pantheon, the Three Purities: the *Sanqing*-Celestial Worthy of Primordial Beginning, the Celestial Worthy of Numinous Treasure or the Celestial Worthy of the Way and its Power. Each of these three deities is represented in hanging scrolls illustrated by S. Little, S. Eichman et al., in *Taoism and the Arts of China*, The Art Institute of Chicago, 2000, pp. 228-30, nos. 65-67. As with the present figure, each is bearded and shown seated with his arms resting on a curved arm rest, of the type seen on the present figure. Of the three deities depicted, the present figure most closely resembles the deity depicted in the first hanging scroll, no. 65, the Celestial Worthy of Primordial Beginning. Like the present figure, he wears a small lotus crown, is seated on a lotus throne raised on a multi-tiered dais and holds his hands in a similar position, with a pearl held in the right hand. This painting is dated to the 16th century.

明末/清初 三彩道教神明坐像





VARIOUS PROPERTIES

1181

AN UNDERGLAZE BLUE AND YELLOW-GLAZED 'FLORAL SCROLL' DISH
 JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE
 AND OF THE PERIOD (1522-1566)

The shallow dish is decorated on the interior with four peony blossoms borne on two leafy, scrolling stems within a double circle, and on the exterior with peony scroll, all on a rich egg-yolk yellow ground.

7 in. (18 cm.) diam.

\$10,000-15,000

PROVENANCE

Private collection, Asia, acquired prior to 1949.

Yellow-ground blue and white wares first appeared in the early Ming period, and were produced in large quantities during the 15th and 16th centuries. Floral motifs were particularly popular designs for this color combination; see, for example, a dish decorated with a peony spray excavated from the Xuande stratum in Zhushan, illustrated in *Xuande Imperial Porcelain excavated at Jingdezhen*, Taipei, 1998, no. 85-3, or one example with gardenia, and another with peony, from the Hongzhi and Zhengde periods respectively, illustrated in *The Complete Collection of Treasures of the Palace Museum - Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 200, nos. 213 and 232. However most examples of this type are larger, circular dishes, or smaller, square dishes: the present small dish appears to be a rare example of its kind.

明嘉靖 黃地青花纏枝牡丹紋盤 雙圈六字楷書款



(another view)

1182

A RARE LARGE FAHUA RETICULATED TRIPOD CENSER
LATE MING DYNASTY, 16TH CENTURY

The cylindrical censer is raised on three cabriole legs and the reticulated sides have a continuous peony meander below pierced quatrefoils at the rim. The exterior is glazed turquoise, dark blue and cream.

10½ in. (27 cm.) diam.

\$30,000-50,000

PROVENANCE

William C. Alexander (1848-1937) Collection.
Christie's London, 8 June 1992, lot 82.
Sotheby's London, 9 November 2011, lot 503.

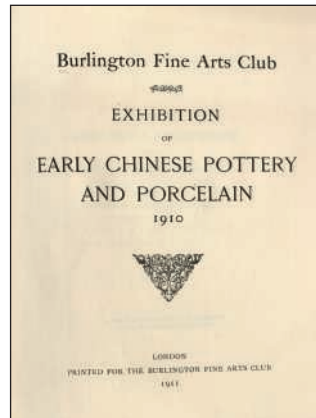
EXHIBITED

London, Burlington Fine Arts Club, *Early Chinese Pottery and Porcelain*, 1910, no. G.14.

LITERATURE

Exhibition of Early Chinese Pottery and Porcelain 1910, London, 1911, pl. L, no. G.14.

晚明十六世紀 瑤華鏤雕牡丹紋三足爐



The present censer illustrated in *Exhibition of Early Chinese Pottery and Porcelain*, 1910, no. G. 14.





1183

1183

A BLUE AND WHITE KENDI

MING DYNASTY, LATE 15TH-EARLY 16TH CENTURY

The compressed globular body and the spout are decorated in dark inky blue with leafy scrolling meanders bearing chrysanthemum blossoms below a band of *ruyi*-heads on the shoulder. The slender neck is decorated with a band of stiff upright leaves below a canted mouth.

4 $\frac{3}{4}$ in. (12.3 cm.) high

\$5,000-7,000

PROVENANCE

Mrs. Anne Rudd Collection; Sotheby's London, 14 November 1972, lot 378. Eskenazi Ltd., London. Ralph M. Chait Galleries, New York.

Compare a blue and white *kendi* of related form and decoration, but of slightly larger size (16 cm. high), dated to the late 15th century, illustrated by J. A. Pope in *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 69, no. 29.472; and a further example dated to the 15th-early 16th century, but with a reduced neck, illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum Istanbul*, vol. II, Yuan and Ming Porcelains, London, 1986, pp. #546-47, no. 668.

明十五世紀末/十六世紀初 青花纏枝菊紋軍持

1184

A BLUE AND WHITE 'DRAGON' BOX AND COVER

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

The cover is decorated in a vibrant blue with a front-facing, five-clawed dragon amidst cloud scrolls, enclosed within a double circle and the sides have two striding, five-clawed dragons, each pursuing a flaming pearl. The box is decorated *en suite* with dragons on the sides and raised on a low foot.

7 $\frac{1}{2}$ in. (20 cm.) diam., box

\$10,000-15,000

明嘉靖 青花遊龍戲珠紋圓蓋盒 雙圈六字楷書款



1184 (mark)



1184 (two views)

1185

A RARE LARGE BLUE AND WHITE 'SHOU-CHARACTER' JAR

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

The heavily potted, high-shouldered body is decorated with a pattern of *shou* roundels reserved on a ground of dense lotus scroll with small flowers and scrolling tendrils, above a band of linked *ruyi* heads at the base, and the short neck is encircled by an unusual pattern of conjoined lotus buds. The reign mark is within a recessed roundel in the center of the base.

18½ in. (47.2 cm.) high

\$100,000-150,000

Several Wanli-marked jars of this type are known. One with its original cover was excavated in the Dongsheng district in Beijing in 1971, and is published in *Wenwu*, 1972:6, and illustrated on the inside back cover, fig. 3. See, also, the jar with short neck and more tightly painted *shou* characters, with a very loosely linked *ruyi*-head border at the base, in the Ardebil Shrine Collection, illustrated by T. Misugi, *Chinese Porcelain Collections in the Near East: Topkapi and Ardebil*, Hong Kong, 1981, p. 207, A.117. Another Wanli-marked jar of this type, in the collection of the Museum Pusat, Jakarta, is illustrated by Abu Ridho in *Oriental Ceramics, The World's Great Collections*, vol. 3, Tokyo, 1982, no. 226.

For a Jiajing-marked example of this type, with its original cover, in the Qing Court collection, Beijing, see *The Complete Collection of Treasures of the Palace Museum - 35 - Blue and White Porcelain with Underglaze Red (II)*, Hong Kong, 2000, p. 115, no. 105. See, also, the similar jar sold in these rooms, 15 September 2009, lot 351.

明萬曆 青花纏枝蓮托壽字紋罐 雙圈六字楷書款



(mark)





1186

A BLUE AND WHITE 'DRAGON' DISH

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

The dish is decorated on the exterior with two striding five-clawed dragons pursuing flaming pearls amidst clouds, and on the interior with a double circle enclosing three *lingzhi*-shaped clouds in the center below a double line border line at the rim.

6 $\frac{1}{2}$ in. (16.8 cm.) diam., Japanese wood box

\$10,000-15,000

明萬曆 青花雙龍戲珠紋盤 雙圈六字楷書款



(interior)

1187

A RARE BLUE AND WHITE RECTANGULAR CENSER

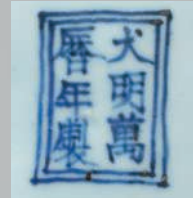
WANLI SIX-CHARACTER MARK WITHIN A DOUBLE RECTANGLE AND OF THE PERIOD
(1573-1619)

The small rectangular censer is decorated on the shoulder of each long side with a pair of dragons confronted on a flaming pearl, and molded on the narrow sides with a pair of animal-head handles flanked by cloud scrolls. It is raised on four shaped legs imitating 'horse-hoof' furniture legs decorated with further pairs of confronted dragons, and the rim is decorated with a scroll border.

4¾ in. (14.5 cm.) long, pierced silver cover, Japanese wood box, brocade pouches

\$20,000-30,000

明萬曆 青花雙龍戲珠紋方爐 雙長方框六字楷書款



(mark)



1188

A VERY RARE BLUE AND WHITE 'QILIN' CENSER

WANLI PERIOD (1573-1619)

The single-horned mythical beast is modeled with an open mouth and bared teeth, its head turned to look towards the separately-modeled bushy tail attached by a metal pin on the interior. The animal is seated on an integral base decorated with four cash applied on a foliate diaper, and is fitted with a separate tray with low walls that fit inside the figure.

8¾ in. (12.3 cm.) high, Japanese wood box

\$20,000-30,000

明萬曆 青花麒麟式薰爐



(another view)





1189

A LARGE ZHANGZHOU BLACK AND TURQUOISE-ENAMELED ARABIC-INSCRIBED DISH

LATE MING DYNASTY, LATE 16TH-EARLY 17TH CENTURY

The dish is decorated on the interior with a central roundel encircled by eight smaller roundels containing Arabic inscriptions, below further inscriptions at the rim. The inscriptions include verses from the Qur'an and religious invocations in Arabic and are written in black enamel highlighted by turquoise glaze.

17% in. (36.5 cm.) diam., Japanese wood box

\$10,000-15,000

Compare a similar dish illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, p. 881. A related dish, identified as 'Swatow' ware (35.5 cm. diam.), is illustrated by R. Krahl and J. Ayers in *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, London, 1986, p. 895, and col. pl. p. 480, no. 1939, where the inscriptions are identified as Arabic quotations from the Qur'an, and the poem is also translated. Compare, also, a related dish sold at Christie's New York, 17-18 March 2016, lot 1579.

晚明十六世紀末/十七世紀初 漳州窯紅綠彩阿拉伯文大盤

1190

**A LARGE BLUE AND WHITE SLEEVE
VASE**

17TH CENTURY

The tapering, cylindrical vase is decorated in rich underglaze blue with a group of five immortals standing on the shore of a river in a continuous river landscape as they look up at Shoulao seated on a crane in flight amidst clouds above. In the background a recumbent deer is seen in a rocky grotto behind a screen and beside a low table set with a wine pot and cup, all below a herringbone border and three flower vignettes on the neck.

19½ in. (49 cm.)

\$15,000-25,000

明末/清初 青花群仙祝壽圖大筒瓶



PROPERTY FROM A PRIVATE COLLECTION

1191

A BLUE AND WHITE STEM BOWL

JIAJING-LONGQING PERIOD, 1560-1570

The bowl is decorated on the exterior with four lotus sprays, and the center of the interior with a further lotus group below a diaper band at the rim. The foot is encircled by foaming waves and clouds.

5¼ in. (13.2 cm.) diam.

\$6,000-8,000

PROVENANCE

Blitz Antiek en Kunsthandel, Amsterdam, May 1985.

The Drs. A. M. Sengers Collection.

S. Marchant & Son, London, 2001.

EXHIBITED

Delft, *Expositie "Schatten uit de Oost" of "De Kunst van het Verzamelen"*, Loan Exhibition at the 42nd Delft Antique Fair, October 1990, *Eighty Years of Chinese Ceramic History in a Dutch Private Porcelain Collection*, no. 2 and A3.

London, S. Marchant & Son, *Exhibition of Ming Blue and White Porcelain, The Drs. A. M. Sengers Collection*, London, 8-23 November 2001.

明嘉靖/隆慶 青花蓮紋高足盃





PROPERTY FROM A PRIVATE COLLECTION

1192

A MING-STYLE BLUE AND WHITE 'LOTUS' DISH

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

The interior is decorated in Ming style with a lotus bouquet encircled by seven blossoms borne on a continuous leafy meander below a band of classic scroll. The exterior is decorated *en suite* with floral scroll between bands of key fret and classic scroll.

6 in. (15.2 cm.) diam.

\$10,000-15,000

PROVENANCE

Private collection, New York.
Imperial Oriental Art, New York.

The design on this dish is a close copy of the pattern found on larger Yongle period dishes, known as 'lotus bouquet'. An early 15th century example is illustrated by R. Krahl in *Chinese Ceramics in the Topkapi Museum Istanbul*, vol. II, Yuan and Ming Porcelains, London, 1986, p.514, no. 604. See, also, five similar early 15th century dishes illustrated by J. A. Pope in *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 30 and 31, where the author mentions that there are seventeen of these dishes in the Ardebil Shrine collection.

清乾隆 青花一把蓮盤 六字篆書款



(reverse)



PROPERTY FROM A PRIVATE COLLECTION

1193

**A WHITE-GLAZED CARVED SLEEVE
VASE**

KANGXI PERIOD (1662-1722)

The cylindrical vase is carved with a continuous leafy, peony scroll beneath a hatched band at the shoulder and petal lappets on the slightly waisted neck, and covered overall in a milky-white glaze. The recessed base has a double circle in underglaze blue.

10½ in. (26.8 cm.) high

\$5,000-7,000

PROVENANCE

Imperial Oriental Art, New York.

清康熙 白釉刻纏枝牡丹紋筒瓶

PROPERTY FROM A PRIVATE COLLECTION

1194

A PAIR OF BLUE AND WHITE 'LOTUS' BOWLS

KANGXI SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN
DOUBLE CIRCLES AND OF THE PERIOD (1662-1722)

Each bowl has deep rounded sides and is decorated in bright tones of
underglaze blue with lotus scroll on the interior and exterior, that on the interior
above a lotus spray medallion and below a lotus border at the rim, and on the
exterior above a band of overlapping petals.

7 $\frac{1}{8}$ in. (19.4 cm.) diam.

(2)

\$20,000-30,000

PROVENANCE

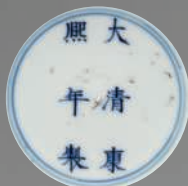
Private collection, New Jersey.
Imperial Oriental Art, New York.

A pair of bowls of this bold design with Kangxi marks is illustrated by J.
Ayers, *The Baur Collection, Chinese Ceramics*, vol. 4, Geneva, 1974, nos. A
510 and A 511, where the author mentions similar examples in the National
Palace Museum, Taipei and the Musée Guimet, Paris. See, also, the pair sold
at Christie's Hong Kong, 27 May 2008, lot 1821 and the single bowl sold at
Christie's New York, 24 March 2011, lot 1665.

清康熙 青花纏枝蓮紋盃一對 雙圈六字楷書款



(interior)



(mark)





THE PROPERTY OF A WEST COAST COLLECTOR

1195

A DEHUA BALUSTER VASE
17TH-18TH CENTURY

The slender vase is incised with a lotus group on one side and a peony spray on the other, and the gently flaring neck is carved with a sinuous *chilong* gripping a *lingzhi* fungus spray in its mouth. The vase is covered overall with a creamy glaze which continues into the interior.

13 $\frac{3}{8}$ in. (34 cm.) high

\$6,000-8,000

PROVENANCE

A. W. Bahr (1877-1959) Collection.
Private West Coast collection, acquired before 1964, and thence by descent.

EXHIBITED

Shanghai, North-China branch of the Royal Asiatic Society, 1908.
Portland Art Museum, Portland, Oregon, 1964.

LITERATURE

A. W. Bahr, *Old Chinese Porcelain and Works of Art in China; Being Description and Illustrations of Articles selected from an Exhibition held in Shanghai, November, 1908*, London, 1911, p. 55, pl. XIV.

明末/清十八世紀 德化白釉刻螭龍擒芝紋瓶

ANOTHER PROPERTY

1196

A DEHUA TRIPOD CENSER
17TH CENTURY

The cylindrical body is raised on three low, stepped triangular feet incised with small scrolls and covered overall in an even, ivory-white glaze stopping at the unglazed base.

4 in. (10.3 cm.) diam.

\$4,000-6,000

明末/清初 德化白釉奩式爐



1196

THE PROPERTY OF A WEST COAST COLLECTOR

1197

**A DEHUA FIGURE OF THE SEATED
BODHIDHARMA**

QING DYNASTY (1644-1911)

The figure sits with his hands concealed within the folds of his robe except for one thumb, and the under-shirt is gathered at the neck possibly in imitation of Western style. The face is modeled with bulging eyes and an open mouth revealing prominent front teeth, and is accentuated by a bushy beard and eyebrows.

8 in. (20.3 cm.) high

\$4,000-8,000

PROVENANCE

Private West Coast collection, acquired before 1964, and thence by descent.

清 德化白釉達摩坐像



1197



1198

VARIOUS PROPERTIES

1198

A SET OF TEN DEHUA CUPS

Each finely potted cup has rounded sides raised on a low foot ring and is covered overall with a creamy-white glaze.

3 in. (7.5 cm.) diam., Japanese wood box

\$8,000-12,000

德化白釉盃一組十件

~1199

A LARGE DEHUA GU-FORM BEAKER VASE

17TH CENTURY

The slender vase has a rounded central section between bow-string bands, and is covered in a fine ivory-white glaze that also covers the base and continues into the interior.

17 in. (43.1 cm.) high, *hongmu* stand, Japanese wood box

(10)

\$7,000-9,000

明末/清初 德化白釉觚式瓶

1200 No Lot

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand for the lot. Please contact the sale coordinator if you have any questions.



PROPERTY FROM THE JAMES K. LI COLLECTION

1201

A PAIR OF BLUE AND WHITE DISHES

KANGXI PERIOD (1662-1722)

Each dish is finely decorated in vibrant underglaze blue on the convex center with ladies dipping a bucket into a lotus pond, surrounded by a landscape scene of plantain and blossoming prunus under the moon and stars, below further scenes of ladies on the everted rim. The exterior is decorated with the ribbon-tied *bajixiang* (Eight Buddhist Emblems) above a band of petal-tips at the foot.

14 $\frac{1}{8}$ in. (35.9 cm.) diam.

\$8,000-12,000

PROVENANCE

Acquired in London, 1970s.

Each dish has the remains of a barely legible sticker from the Manchester City Art Gallery, possibly dated 1913. A similar dish from The Metropolitan Museum of Art was sold at Christie's New York, 15 September 2016, lot 854.

清康熙 青花開光仕女圖折沿盤一對



PROPERTY FROM THE JAMES K. LI COLLECTION

1202

A SMALL BLUE AND WHITE JARDINIÈRE
KANGXI PERIOD (1662-1722)

The bowl is decorated on the exterior with various fish and crustaceans including shrimp and crab swimming amidst aquatic plants, and the underside has a small leaf within a double circle.

9¼ in. (23.5 cm.) diam.

\$8,000-12,000

PROVENANCE

Sotheby's Hong Kong, 26-27 November 1976, lot 277.

清康熙 青花魚藻紋小缸



1202



1203

VARIOUS PROPERTIES

1203

AN UNDERGLAZE-BLUE AND COPPER-RED-DECORATED CELADON-GLAZED 'PHOENIX-TAIL' VASE

KANGXI PERIOD (1622-1722)

The body and neck are finely decorated in white slip, underglaze-blue and copper-red with the Eight Horses of Muwang amidst pine trees and boulders, all on a celadon-glazed ground.

17¾ in. (45.1 cm.) high

\$6,000-8,000

PROVENANCE

Private collection, England.

清康熙 豆青地青花釉裏紅穆王八駿圖鳳尾尊



1204

1204

A SMALL BLUE AND WHITE BOTTLE VASE

KANGXI PERIOD (1662-1722)

The body is decorated with two landscape panels separated by flowering branches, one a scene of two scholars, the other of three farmers. An artemisia leaf is on the base.

8 in. (20.3 cm.) high

\$6,000-8,000

PROVENANCE

Christie's Amsterdam, 3 May 2005, lot 102.

清康熙 青花山水人物圖長頸瓶



1205

1205

A BLUE AND WHITE JARDINIÈRE

KANGXI PERIOD (1662-1722)

One side of the deep body is finely decorated in bright underglaze-blue with a panel containing a lively, open-jawed, four-clawed dragon reaching for a large tasseled pearl beside a vase and *ruyi* scepter amidst precious objects, and the other side is decorated with a serrated leaf-shaped cartouche containing a bird perched on rocks looking at a butterfly and insects in flight amidst peonies and chrysanthemum.

9¼ in. (23.6 cm.) diam.

\$5,000-7,000

清康熙 青花花鳥圖缸

1206

TWO FAMILLE VERTE BEAKER VASES

KANGXI PERIOD (1662-1722)

Each slender flaring vase is decorated with interlocking panels containing landscapes alternating with rocks and flowers including peony, chrysanthemum and lotus, and the smaller vase also with birds amidst the flowers.

11½ and 11¼ in. (29.2 and 28.9 cm.) high

\$5,000-7,000

(2)

清康熙 五彩開光山水花鳥圖觚式瓶一對



PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

1207

A FAMILLE VERTE AND UNDERGLAZE-BLUE PETAL-LOBED BOWL

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

The eight-lobed bowl is decorated on the exterior with eight scenes featuring poets enjoying leisurely pursuits including receiving guests, horse-riding and drinking in a garden, and each lobe is inscribed with a stanza from the poem *Yinzhong Baxian* ('The Eight Immortals of the Wine Cup') by Du Fu, all above a lappet border at the foot. The interior has a figure of Li Bai with wine jars in the center below a border of cartouches alternately enclosing peaches or pomegranates at the rim. 8 $\frac{5}{8}$ in. (21.8 cm) diam.

\$6,000-8,000

PROVENANCE

Christie's New York, 1 November 1996, lot 309.

The poem *Eight Immortals of the Wine Cup* (*Yinzhong baxian*) was written by the famous Tang dynasty poet Du Fu (AD 712-770) who, like many Tang dynasty men of letters, derived considerable enjoyment, and, apparently, inspiration, from drinking wine. In his poem he chose to celebrate the drinking habits of other literary men of his time, including that of his great friend Li Bai (AD 701-62). This poem provided the subject for paintings at least as early as the Yuan dynasty (1279-1368), and appeared as decoration on porcelain in the Qing dynasty Shunzhi reign (1644-1661), although it was particularly popular in the Kangxi reign (1662-1722). Two bowls of the same shape as the present bowl, also decorated with scenes from the *Eight Immortals of the Wine Cup*, and of Kangxi date, were sold at Christie's New York, from the collection of Julia and John Curtis, lot 3588, an example in blue and white that also includes a verse from the poem for each of the eight scenes, and lot 3587, a yellow-ground blue and white example, with some details in green and aubergine.

清康熙 五彩花口盤 雙圈六字楷書款



(mark)





VARIOUS PROPERTIES

1208

A YELLOW-GROUND GREEN AND AUBERGINE-GLAZED 'DRAGON' DISH

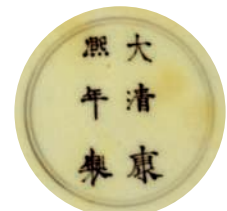
KANGXI SIX-CHARACTER MARK IN BLACK ENAMEL WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

With shallow rounded sides, the interior is decorated with two dragons contesting a flaming pearl, and the exterior with leafy bunches of grapes, all in aubergine and green reserved on a pale egg yolk-yellow ground.

5½ in. (13 cm.) diam., Japanese wood box

\$12,000-18,000

清康熙 黃地紫綠彩雙龍戲珠紋盤 雙圈六字楷書款



(mark)



1209

A LARGE AND FINELY PAINTED *FAMILLE VERTE* 'PHOENIX TAIL' VASE

KANGXI PERIOD (1662-1722)

The body is decorated with a scene of an official and his consort, surrounded by courtiers, enjoying entertainment from two performers and a band of musicians, while two other officials sit outside on horseback shielded by parasols held aloft by attendants. The neck is enameled with a scene of another official with attendants reprimanding a young woman kneeling beside a spilled cup and chopsticks while another woman stands eavesdropping from behind a partition.

30¼ in. (76.8 cm.) high

\$60,000-80,000

PROVENANCE

The Cleveland Museum of Art; Christie's New York, 21 September 2000, lot 314.
Christie's New York, 20 September 2005, lot 317.

清康熙 五彩人物故事圖大鳳尾尊





1210



1211



1212

PROPERTY FROM THE ROBERT A. LANDAU
COLLECTION

1210

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

The dish is decorated in the center with a green
five-clawed dragon and a blue five-clawed dragon
in pursuit of a flaming pearl, and on the exterior
with four cranes in flight amidst cloud scrolls.

5¾ in. (14.6 cm.) diam.

\$6,000-8,000

清康熙 五彩雙龍戲珠紋盤 雙圈六字楷書款



1210 (mark)

PROPERTY FROM THE ROBERT A. LANDAU
COLLECTION

1211

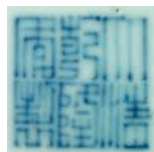
A WUCAI 'DRAGON AND PHOENIX' BOWL
QIANLONG SIX-CHARACTER SEAL MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD
(1736-1795)

The bowl is decorated on the exterior with two
five-clawed dragons in pursuit of flaming pearls
and two phoenix in flight amidst flower sprays
below a band of the *bajixiang* (Eight Buddhist
Emblems) at the rim, and in the center of the
interior with an iron-red five-clawed dragon
reaching towards a flaming pearl.

5½ in. (13 cm.) diam.

\$5,000-7,000

清乾隆 五彩龍鳳紋碗 六字篆書款



1211 (mark)

VARIOUS PROPERTIES

1212

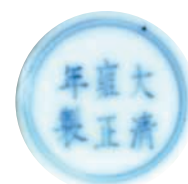
A SMALL DOUCAI CUP
YONGZHENG SIX-CHARACTER MARK IN
UNDERGLAZE BLUE WITHIN A DOUBLE
CIRCLE AND OF THE PERIOD (1723-1735)

The thinly potted cup is decorated on the exterior
with four butterflies in flight above four *jardinières*
planted with slender-leaved plants, two with
additional stems of iron-red flowers.

3¾ in. (9.2 cm.) diam., box

\$20,000-30,000

清雍正 鬥彩花蝶紋盃 雙圈三行六字楷書款



1212 (mark)



1213

A LARGE DOUCAI VASE

KANGXI-YONGZHENG PERIOD (1662-1735)

The tapering, ovoid body is finely decorated with a phoenix in flight approaching a group of ladies gathered on a terrace, all within a rocky landscape with *wutong* trees and plantain and beneath a band of *ruyi*-heads at the shoulder. The base has an apocryphal Chenghua six-character mark within a double circle.

15 $\frac{3}{4}$ in. (39 cm.) high

\$30,000-50,000

PROVENANCE

Christina Harsch Family Collection, Rhode Island.

清康熙/雍正 鬥彩亭臺仕女圖瓶



(another view)

1214

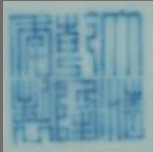
A DOUCAI ANBAXIAN OGEE DISH

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

The sunken center is decorated with a flower head surrounded by a band of conjoined alternating peaches and blue palmettes, below the Eight Daoist Emblems, *anbaxian*, tied with ribbons and embellished with flower sprays that decorate the rounded, flared sides, and the exterior is decorated with exotic flower scroll above a *ruyi* border.

7 $\frac{7}{8}$ in. (20.1 cm.) diam., Japanese wood box

\$30,000-50,000



(mark)

PROVENANCE

100 Selected Chinese & Korean Ceramics from the Toguri Collection; Sotheby's London, 9 June 2004, lot 2 (one of a pair).

LITERATURE

Chinese Ceramics in the Toguri Collection, Tokyo, 1988, pl. 160 (one of a pair)

Qianlong-marked dishes of this pattern are in the Tokyo National Museum, illustrated in the *Catalogue of Tokyo National Museum: Chinese Ceramics*, vol. 2, Tokyo, 1990, pl. 593; and in the Umezawa Kinenkan Museum, Tokyo, illustrated in *Toji Taikei*, vol. 46, Tokyo, 1973, pl. 28. One was included in the exhibition, *Ch'ing Polychrome Porcelain*, The Oriental Ceramic Society of Hong Kong, 1977, no. 83; and another in the exhibition, *Qing Imperial Porcelain*, Nanjing Museum and the Chinese University of Hong Kong, 1995, no. 106. See, also, the pair of bowls sold at Christie's New York, 19 March 2009, lot 559.

清乾隆 鬥彩暗八仙紋盤 六字篆書款



1215

A RARE PAIR OF DOUCAI 'LOTUS' DISHES

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

Each dish is potted with shallow, rounded sides flaring to a slightly everted rim, the interior decorated with a central lotus blossom surrounded by four similar blossoms borne on enclosing underglaze blue stems with scrolling tendrils and green leaves forming a densely patterned medallion and repeated in a frieze of eight blossoms around the exterior.

8 in. (20.2 cm) diam., box

\$80,000-120,000

(2)



Yongzheng-marked dishes of this pattern were made in graduated sizes. Examples of this large size include one illustrated in *Ch'ing Porcelain from the Wah Kwong Collection*, Chinese University of Hong Kong, 1973, no. 88. Dishes of a larger size (approximately 27.2 cm.) are in the Chang Foundation Collection, illustrated by J. Spencer in *Selected Ceramics from Han to Qing Dynasties*, Taipei, 1990, no. 134; one illustrated in *Mayuyama, Seventy Years*, Vol. 1, Tokyo, 1976, p. 355, no. 1067; one illustrated by J. Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 210; a pair illustrated by W. G. Gulland, *Chinese Porcelain*, Vol. II, 1918 ed., pls. 652-53; and a dish sold at Christie's New York, 22 March 2007, lot 349. Smaller examples (15.5 cm.) include a pair from the collection of Stephen Junkunc III, sold at Christie's New York, 21 September 1995, lot 258; and the smallest examples (11.4 cm.) include a pair in the Wang Xing Lou Collection illustrated in *Imperial Porcelain, The Palace Porcelain of Three Emperors: Kangxi - Yongzheng - Qianlong*, Hong Kong 2004, no. 30, and one sold at Christie's New York, 19-20 September 2013, lot 1312.

清雍正 鬥彩纏枝番蓮紋盤一對 雙圈六字楷書款



1216

A SMALL ENAMELED DISH

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

The shallow dish is delicately decorated on the interior with a scholar clasping his hands inside the sleeves of his long robe, beside a rootwood table supporting a censer, a flowering branch grows from elaborate rocks in the background.

6¼ in. (15.8 cm.) diam.

\$7,000-9,000

PROVENANCE

Private estate, Bedford, New York.

清雍正 粉彩高士圖盤 雙圈三行六字楷書款



(mark)





1217

A RARE PAIR OF IRON-RED AND GRISAILLE-DECORATED BOWLS

YONGZHENG PERIOD (1723-1735)

Very thinly potted, one bowl is finely decorated with a butterfly perching on a leafy gourd-vine with curling tendrils highlighted with delicate iron-red details, and the other with a spreading branch bearing pomegranates and flowers. Each bowl is decorated on the reverse with poetry from the Tang dynasty, one celebrating gourds and the other pomegranates, beside indecipherable iron-red seal marks.

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

(2)

\$7,000-9,000

PROVENANCE

Private collection, France.

清雍正 礬紅墨彩石榴瓜果詩文圖盃一對



1218

1218

A RARE SMALL MING-STYLE BLUE AND WHITE YELLOW-GROUND VASE

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

The cylindrical body is decorated in underglaze blue with simulated 'heaping and piling' with leafy lotus scroll on a yellow ground, all below a narrow band of classic scroll on the shoulder that has been covered with a green glaze.

3 $\frac{3}{4}$ in. (9.4 cm.) high, Japanese wood box

\$30,000-50,000

The shape and decoration of this small vase is similar to that of two blue and white vases, also with Yongzheng marks, but of larger size, one (10.7 cm.) sold at Sotheby's Hong Kong, 20 November 1985, lot 76, the other (11 cm.) at Christie's Hong Kong, 1 December 2009, lot 1892. Another jar that is similar to the present jar, also with a yellow ground and green glaze on the classic scroll band on the shoulder, but of larger size (10.8 cm.), was sold at Sotheby's Hong Kong, 1-2 November 1994, lot 224.

清雍正 黃地青花纏枝蓮紋小瓶 雙圈六字楷書款



1218 (mark)

1219

A BLUE AND WHITE 'NINE PEACHES' DISH

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

The dish is finely decorated in early Ming style in the center with nine peaches borne on gnarled, leafy branches, and the exterior is decorated with a continuous leafy meander of morning glory.

10 $\frac{3}{4}$ in. (27.3 cm.) diam.

\$40,000-60,000

PROVENANCE

Private estate, Cambridge, England.



1219 (reverse)

While a number of Qianlong examples of this design have been published and sold at auction, Yongzheng blue and white examples such as the present dish appear to be rare. A similar blue and white example was sold at Sotheby's Hong Kong, 31 October 2004, lot 176. And a dish of this rare pattern, with a yellow ground, in the Percival David Foundation is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7, Tokyo, 1987, no. 247. The painting of the peaches compares closely to that on a Yongzheng-marked blue and white baluster 'peach' vase from the collections of J. M. Hu and Robert Chang sold at Christie's Hong, *Colours of Perfection, Important Chinese Ceramics from the Robert Chang Collection*, 31 October 2000, lot 815.

清雍正 青花九桃圖盤 雙圈六字楷書款





1220

A RARE RU-TYPE RECTANGULAR JARDINIÈRE

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

The outward-curving sides are molded with recessed panels of conforming outline below the flat, everted rim and raised on four low bracket feet. The vessel is covered overall with an opaque glaze of Ru-type. Two in-filled drainage holes in the base flank the seal mark.

9½ in. (24.2 cm.) long, box

\$80,000-120,000

PROVENANCE

Christie's New York, 15 September 2011, lot 1575.



(mark)



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

The inspiration for the shape of the present and Wang Xing Lou *jardinières* may have been Song dynasty prototypes, such as the rectangular Junyao example in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong 1996, p. 23, pl. 19, which also has an everted rim and is raised on *ruyi* feet.

清雍正 仿汝釉長方花盆 單行六字篆書款



1221

A FINE SMALL BLUE AND WHITE LEYS JAR, ZHADOU

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

The bulbous body is decorated with flower scroll between a band of petal lappets below and bands of *ruyi* and key-fret above, the flared neck with composite flower meander below a band of pendent *ruyi* heads at the rim, and the foot with a band of penciled classic scroll.

3 $\frac{3}{8}$ in. (8.5 cm.) high, box

\$60,000-80,000

PROVENANCE

Christie's Hong Kong, 30 November 2011, lot 2954.

清乾隆 青花纏枝花卉紋麥斗 六字篆書款



(mark)

1222

A RARE MING-STYLE BLUE AND WHITE BOWL

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

The exterior is decorated in inky underglaze blue simulating Ming-style 'heaping and piling' with a composite floral scroll between bands of key fret and petal lappets, and the slightly flared foot is encircled by a band of classic scroll, which is repeated at the interior rim above a leafy peony stem within a double circle in the center.

9½ in. (23.7 cm.) diam., box

\$40,000-60,000

PROVENANCE

Christie's New York, 16 September 1999, lot 325.

A similar bowl with Yongzheng mark in the National Palace Museum, Taipei, is illustrated in *Blue and White Ware of the Qing Dynasty*, Hong Kong, 1968, Book 1, pp. 90-91, pls. 13-13c.

For a probable prototype see the Yongle bowl of similar shape and size decorated with lotus scroll on the exterior and peony scroll around the inner walls excavated from the late Yongle stratum and illustrated in *Imperial Porcelain of the Yongle and Xuande Periods, Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong 1989, no. 44.

清雍正 青花纏枝花卉紋盤 雙圈六字楷書款



(mark)



1223

A SMALL BLUE AND WHITE 'BATS' DISH

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

The delicately potted dish is decorated in the center with three bats in formation above rockwork emerging from foaming waves, all enclosed within a double circle, below three flowering branches, and two similar branches are on the exterior.

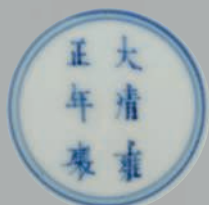
4¼ in. (10.9 cm.) diam., Japanese wood box

\$10,000-15,000

PROVENANCE

Christie's London, 8 December 1986, lot 355 (part).

清雍正 青花壽山福海圖小盤 雙圈六字楷書款



1223 (mark)

1224

A BLUE AND WHITE 'BOYS' BOWL

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

The bowl is finely decorated on the exterior with a continuous scene of boys at play, variously playing trumpets, drums and cymbals, and gathering around a square water pond, all on a terrace with plantain and willow trees.

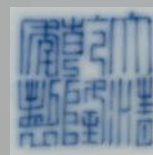
6½ in. (15.5 cm.) diam.

\$10,000-15,000

PROVENANCE

Private collection, Asia, acquired prior to 1949.

清乾隆 青花嬰戲圖盤 六字篆書款



1224 (mark)





1224

PROPERTY FROM THE JAMES K. LI COLLECTION

1225

A SMALL MING-STYLE BLUE AND WHITE VASE, MEIPING
18TH CENTURY

The vase is finely decorated in rich underglaze blue with two rows of lotus blossoms joined by continuous leafy meanders above a bow-string border and band of upright leaf tips at the foot and below a further bow-string border and a petal-lappet band on the shoulder and a band of petal tips on the neck.

7¼ in. (18.4 cm.) high

\$12,000-18,000

PROVENANCE

Collection of Ambassador Ti-Tsun Li (1901-1987), and thence by descent to the present owner.

清十八世紀 青花纏枝蓮紋小梅瓶



1225

ANOTHER PROPERTY

1226

A RARE RU-TYPE RECTANGULAR JARDINIÈRE

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

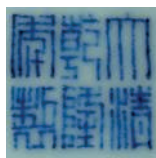
The *jardinière*, of rectangular section, is raised on a simulated stand with *ruyi*-shaped feet, and has deep sides with indented corners that flare gently to the everted rim. The vessel has two drainage holes in the bottom and is covered overall with a Ru-type glaze of even pale blue tone that falls to the unglazed tips of the feet that have a dark wash.

3¼ in. (8.3 cm.) high, box

\$60,000-80,000

A very similar *jardinière* of this rare shape, also with Qianlong mark, and described as Guan-type, was sold at Sotheby's Hong Kong, 14 November 1989, lot 188, and another with celadon glaze was also sold at Sotheby's Hong Kong, 12 May 1976, lot 230.

清乾隆 仿汝釉長方花盆 六字篆書款



(mark)





1227

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND
(LOTS 1227-1236)

1227

A RARE WHITE-GLAZED CUP STAND
YUAN DYNASTY (1279-1368)

The exterior of the cup holder is carved with upright overlapping petals, and is set within the integral 'saucer' carved as six radiating petals. The whole is set on a splayed pedestal foot decorated with inverted petals and is covered with an opaque glaze of pale bluish-white tone.

7½ in. (19 cm.) wide

\$6,000-8,000

PROVENANCE

Mr. and Mrs. Stanley Herzman Collection.
Indianapolis Museum of Art, Indianapolis, Indiana,
accessioned in 1985.

元 白釉菊瓣紋盞托

1228

A BLUE AND WHITE BOWL
XUANDE SIX-CHARACTER MARK IN
UNDERGLAZE BLUE WITHIN A DOUBLE
CIRCLE AND OF THE PERIOD (1426-1435)

The interior is decorated with a central lotus medallion surrounded by a continuous frieze of composite floral scroll bearing six blossoms alternating with buds in the well. The exterior is decorated with leafy lotus scroll beneath a key fret border and above a band of petals and a band of classic scroll encircling the foot.

6¾ in. (17.1 cm.) diam.

\$15,000-25,000

PROVENANCE

Mr. and Mrs. Stanley Herzman Collection.
Indianapolis Museum of Art, Indianapolis, Indiana,
accessioned in 1984.

LITERATURE

S. Little, *The Herzman Collection*, privately
printed, 2000, p. 82, in the section of gifts to the
Indianapolis Museum of Art.

明宣德 青花纏枝花卉紋盃 雙圈六字楷書款



1228 (mark)

1229

A RARE BLUE AND WHITE DISH
MING DYNASTY, 15TH-16TH CENTURY

The center of the dish is boldly decorated with tree peony bearing three blossoms growing around a rock formation within a braided border, and below a band of gardenia scroll bearing six large blossoms in the well, while the exterior is encircled by a band of peony scroll bearing eight large blossoms.

13¾ in. (34 cm.) diam.

\$12,000-18,000

PROVENANCE

Mr. and Mrs. Stanley Herzman Collection.
Indianapolis Museum of Art, Indianapolis, Indiana,
accessioned in 1983.

LITERATURE

S. Little, *The Herzman Collection*, privately
published, 2000, p. 83, in the section of gifts to the
Indianapolis Museum of Art.

Compare the dish with similar decoration between bands of classic scroll on the interior, but with a barbed rim, illustrated by John A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 78, no. 29.131, and a similar dish, also with barbed rim, illustrated by D. Lion-Goldschmidt, *Ming Porcelain*, New York, 1978, pl. 88. Another similar dish, with a similar braided border on the interior, from the J. T. Tai Foundation, was sold at Sotheby's Hong Kong, 21 May 1985, lot 14. See, also, the similar dish with a braided border, illustrated by R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, Vol. II, London, 1986, p. 557, pl. 709.

明十五/十六世紀 青花牡丹紋盤



1228



1229

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

1230

A PEACHBLOOM-GLAZED BEEHIVE WATER POT, TAIBAI ZUN

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

The domed body is incised with three dragon roundels and is covered with a glaze of greyish-rose tone mottled in soft crushed-strawberry red in contrast to the white rim.

4 $\frac{7}{8}$ in. (12.4 cm.) diam.

\$12,000-18,000

PROVENANCE

Mr. and Mrs. Stanley Herzman Collection.

Indianapolis Museum of Art, Indianapolis, Indiana, accessioned in 1984.

Water pots of this form are known as *taibai zun*, after the Tang dynasty poet Li Bai, who is often depicted leaning against a large wine jar of similar form. They are also known as *jizhao zun* because their shape resembles chicken coops that are woven with small openings at the top through which the chicks are fed.

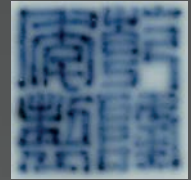
Compare the Kangxi peachbloom water pot, formerly in the collections of Emily Trevor and John B. Trevor, Jr., sold at Christie's Hong Kong, 28 May 2014, lot 3301, and another from the collection of The Metropolitan Museum of Art sold at Christie's New York, 15 September 2016, lot 915.

清康熙 缸豆紅刻團龍紋太白尊 三行六字楷書款



(mark)





(mark)



PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

1231

A RARE BLUE AND WHITE *JUE* STAND

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

The stand is molded with a central 'mountain' divided into three deep grooves to fit the legs of a *jue*, and is decorated on the sides with rocks emerging from crashing waves, below a double peach sprig on the top, all surrounded by four cranes in flight amidst clouds on the interior of the dish-form stand which is decorated on the exterior between the four feet with *ruyi* and peach sprays.

6½ in. (16.5 cm.) diam.

\$20,000-30,000

PROVENANCE

Mr. and Mrs. Stanley Herzman Collection.
Indianapolis Museum of Art, Indianapolis, Indiana, accessioned in 1980.

A set of similar Qianlong-marked stands is in the collection of the Victoria & Albert Museum and illustrated by R. Kerr in *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1986, no. 44. A Qianlong-marked blue and white *jue* and stand, similar to the present stand, is illustrated in *The Prime Cultural Relics Collected by the Shenyang Imperial Palace Museum - The Chinaware Volume The First Part*, Shenyang, 2008. pp. 072-3, no. 39.

清乾隆 青花江崖海水雲鶴紋爵托 四字篆書款



(another view)



1232

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND

1232
**AN ARCHAISTIC TURQUOISE-GLAZED
BALUSTER VASE**

QIANLONG INCISED SIX-CHARACTER SEAL
MARK AND POSSIBLY OF THE PERIOD

The vase is incised at the shoulder with a band
of confronted *kui* dragons on a *leiwen* ground,
between pendent *taotie* mask lappets on the
body and upright key-fret lappets on the neck, all
under a bright turquoise glaze that also covers the
interior and the base.

7¼ in. (18.5 cm.) high

\$4,000-6,000

PROVENANCE

Mr. and Mrs. Stanley Herzman Collection.
Indianapolis Museum of Art, Indianapolis, Indiana,
accessioned in 1980.

孔雀藍釉仿古夔龍紋瓶

1233
**A PAIR OF FAMILLE ROSE 'BAJIXIANG'
BOWLS**

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

Each bowl is decorated with the 'Eight Buddhist
Emblems' ribbon-tied and arranged in pairs
between borders of iron-red key fret and upright
ruyi heads.

4¼ in. (10.5 cm.) diam.

\$12,000-18,000

PROVENANCE

Mr. and Mrs. Stanley Herzman Collection.
Indianapolis Museum of Art, Indianapolis, Indiana,
accessioned in 1980.

This decorative pattern was first seen on
Qianlong-period bowls, and reproduced during
successive reigns. A similar pair of Qianlong-
marked '*bajixiang*' bowls was sold at Christie's
Hong Kong, 1 June 2016, lot 3355.

清乾隆 粉彩八吉祥紋盤一對 六字篆書款



1233 (mark)

1234
**A CELADON-GLAZED COMPRESSED
VASE**

18TH-19TH CENTURY

The compressed body is relief-decorated around
the sides with three groups of leafy tendrils above
a petal band at the foot and below a border of
ruyi-heads on the shoulder and upright leaf tips at
the base of the neck. The base is incised with an
apocryphal Chenghua mark.

10½ in. (26.2 cm.) high

\$6,000-8,000

PROVENANCE

Mr. and Mrs. Stanley Herzman Collection.
Indianapolis Museum of Art, Indianapolis, Indiana,
accessioned in 1980.

清十八/十九世紀 粉青釉刻卷葉紋荸薺瓶



1233



1234



PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

1235

A FLAMBÉ-GLAZED VASE

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

The urn-shaped body is molded with a bowstring band below the sloping shoulder. The neck is flanked by a pair of trailing scroll handles below the metal-bound rim. The whole is covered with a glaze of crushed strawberry tone streaked in milky and purplish blue and thinning to white on the handles.

8 in. (20.4 cm.) high

\$4,000-6,000

PROVENANCE

Mrs. Sylvia Orrell Collection.

Indianapolis Museum of Art, Indianapolis, Indiana, accessioned in 1975.

A similar vase from the Gerald M. Greenwald Collection was sold at Christie's New York, 24 March 2011, lot 1785.

清乾隆 窯變釉雙耳瓶 六字篆書刻款



(mark)

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

1236

A GUAN-TYPE HU-FORM VASE

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

The vase is decorated in low relief on each broad side with a peach-shaped panel, and the two narrow sides are set with rectangular lug handles. The vase is covered with a glaze of pale aqua color suffused with a wide network of gold and clear crackle, which also covers the base. The bottom of the foot has a black coating.

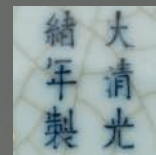
11 $\frac{1}{8}$ in. (30.2 cm.) high

\$12,000-18,000

PROVENANCE

Indianapolis Museum of Art, Indianapolis, Indiana, accessioned in 1979.

清光緒 仿官釉貫耳瓶 六字楷書款



(mark)



1237

A VERY RARE FAMILLE ROSE 'HUNDRED DEER' VASE
QIANLONG PERIOD (1736-1795)

The *hu*-form vase is finely decorated in delicate enamels with a continuous scene of bucks, does and fawns amidst rocks and trees, and with mountains in the distance. A wide river shown as a large expanse of white separates the scene, and the deer in the foreground on the near shore are depicted as larger in size than those in the distance on the far shore creating an unusual sense of perspective. The shoulders are set with a pair of stylized dragon handles decorated in iron-red and gilt and the interior of the neck is covered with turquoise enamel below the gilded rim. The base is drilled and has the remnants of a Qianlong six-character seal mark in underglaze blue.

17½ in. (44.5 cm.) high

\$300,000-500,000

PROVENANCE

Acquired prior to 1970.

清乾隆 粉彩百鹿尊

Prosperity and Longevity – A Magnificent Qianlong ‘Deer’ Vase

Rosemary Scott
International Academic Director, Asian Art

Magnificent *famille rose* ‘deer’ vases such as the one in the current sale are not only spectacular in their own right, but reflect the taste of one of China’s greatest imperial collectors and patrons, the Qianlong Emperor (1736-95), and would have been made for his court at the imperial kilns of Jingdezhen. While the whole of the bold pear-shape of their bodies is given over to depiction of deer in landscape with rocks, pine trees and blossoming trees, the scheme is complemented by the handles on either side, which are in the form of archaic dragons and are enamelled in iron red with gold details. Such archaic details were very popular at the Qianlong court.

Vases with this type of decoration are often known as ‘hundred deer vases’ - although in most cases the number ‘hundred’ is used loosely simply to mean ‘many’. In Chinese a hundred deer is 百鹿 *bai lu* which suggests the wish *shoutian bailu* 受天百禄 ‘May you receive the hundred emoluments from heaven’ with the implication of a multiplied wish for wealth and rank, as well as longevity. The number one hundred is implied using two other rebuses within these designs, one is by including white deer amongst the brown or red deer, since the word for white in Chinese is *bai* 白 - a homophone for the word for a hundred. The other rebus is provided by the inclusion of a cypress tree in the design, since the name for cypress in Chinese is also *bai* 柏.



Indeed, deer have a number of auspicious meanings in Chinese culture. Shou-lao, the Star God of Longevity, is usually depicted accompanied by a spotted deer, crane, peach and pine tree. Thus each of these, including the deer, has come to represent long life. Deer are known to live for a long time and are believed to be the only animals that can find the fungus of immortality. In addition, deer may represent Luxing 禄星, the God of Rank and Emolument. The Chinese word for deer, *lu* 鹿, sounds like *lu* 禄, the word for emolument or an official salary, thus deer are symbolic of the rank and wealth that are associated with such a salary. The deer on this vase are shown in association with cypress trees. While the word for cypress *bai* (or *bo*) 柏 can provide a rebus for ‘a hundred’, the deer and cypress together can also suggest the wish *bailing shilu* 百齡食祿 ‘May you attain old age and continue to receive emolument’. Finally, Chinese herbalists traditionally grind up deer antlers and include the resulting powder in certain medicines, believing it to have health-giving effects.

Two slightly different versions of this design exist. The version seen on the current vases is the much rarer type, on which the river is a more dominant feature of the landscape, and the artist has given greater attention to the creation of coherent recession in the scheme. On the deer vases bearing this version of the design the artist has used the river very effectively to evoke a greater feeling of space in the composition, and allow a more effective creation of recession in the landscape. This feeling of recession is also emphasized by the device of painting the deer in the foreground on a relatively large scale, and those deer across the river, in the distance, on a much smaller scale. Compare two other vases of this type, also with iron red and gilt handles, and the same lay-out: one in the collection of the National Museum of China and illustrated in *Zhongguo guojia bowuguan guancang wenwu yanjiu congshu - ciqu juan - Qing dai*, Shanghai, 2007, pp. 134-5, no. 90, and another from the Chang Foundation, illustrated in *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, pp. 368-9, no. 165.

The majority of published examples of Qianlong ‘hundred deer’ vases have a more crowded scheme, without the wide river, with all of the deer painted approximately the same size, and none viewed in the far distance. A ‘hundred deer’ vase of this second type, from the Qing Court Collection, with iron red handles similar to those on the current vases is in the collection of the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Commercial Press, Hong Kong, 1999, pp 98-9, no. 85). A pair of similar ‘hundred deer’ vases with iron red handles is in the Shanghai Museum (illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J.M. Hu*, Shanghai, 1989, pl. 67), while a single example, also in the Shanghai Museum, is illustrated in *Chogoku Toji Zenshu*, vol. 21, Kyoto, 1981, pl. 103. A further red-handled vase is in the Osaka Museum (illustrated in *Ming and Qing Ceramics and Works of Art*, Japan, 1980, p. 43, pl. 195). A similar vase was included in the Hong Kong Museum of Art exhibition *The Wonders of the Potter’s Palette*, 1984, and is illustrated in the catalogue as no. 71, while another from the Grandidier Collection is in the Musée Guimet, Paris (illustrated in *Oriental Ceramics, The World’s Great Collections, Kodansha Series*, Tokyo, 1981, vol. 7, pl. 190). A Qianlong ‘hundred deer’ vase with blue handles and a deer vase without handles are in the collection of the Seikado Bunko Art Museum (illustrated in *Qing Dynasty Porcelain*, Seikado Bunko Art Museum, Tokyo, 2006, p. 68, no. 58 and p. 69, no. 59, respectively). A further ‘hundred deer’ vase with blue handles is in the collection of the Nanjing Museum (illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Nanjing Museum/Art Gallery of the Chinese University of Hong Kong, 1995, no. 86).





(additional views)

The evocative depictions of deer in rocky, tree-strewn landscapes were probably intended to represent deer in the imperial gardens and hunting parks. Indeed, one of the reasons for the popularity of deer in Chinese art is associated with a favourite imperial pastime - the creation of gardens and hunting parks, which were frequently stocked with deer. Even the last rulers of both the early Bronze Age dynasties of Xia and Shang are traditionally believed to have expended considerable sums from the treasury on the construction of gardens and parks. The first Qin dynasty emperor, Qin Shihuangdi (221-207 BC), is credited with the initial design for the Shanglin Park to the west and south-west of the capital Chang'an (modern Xi'an), and the Upper Grove Park near his palace was used partly as a leisure park and partly as a hunting park. The Han dynasty Emperor Wudi (140-87 BC) expanded this park and had artificial lakes created within it. Some of the pools were specially dug for the deer, which were among the animals and plants brought to the imperial park from all over China (see N. Titley and F. Wood, *Oriental Gardens*, British Library, London, 1991, p. 72). The second Sui dynasty emperor (AD 598-618) ordered the construction of a similar park outside his capital at Luoyang, into which he too brought deer. The Northern Song emperor Huizong (AD 1101-26) was another enthusiastic builder of gardens, and the imperial garden at Kaifeng contained many different types of deer among its varied animal inhabitants. The Southern Song emperors also enjoyed gardens at their capital at Hangzhou, and Marco Polo's *Travels* mentions a large park on the shores of West Lake containing many types of deer. Thus deer became well established in Chinese imperial gardens for their visual attractiveness and interesting variations, as well as to provide sport for imperial hunting parties.

The theme of 'hundred deer' was adopted on porcelains in the middle Ming period, and can be seen on a Wanli (AD 1573-1620) *wuca* jar in the Musée Guimet, Paris (illustrated in *The World's Great Collections - Oriental Ceramics Vol. 7 - Musée Guimet, Paris*, Kodansha, Tokyo, 1981, no. 26) and on the pair of large blue and white Wanli jars given to Queen Christina of Sweden by the Portuguese Ambassador (see *The World's Great Collections - Oriental Ceramics Vol. 8 - Museum of Far Eastern Antiquities, Stockholm*, Kodansha, Tokyo, 1982, fig. 247). The theme became even more popular under the Manchus of the Qing dynasty, who were proud of their heritage and encouraged equestrian and hunting skills. The Qianlong Emperor revived the tradition of the annual Autumn hunt, and the Summer Palace at Chengde was largely a hunting park kept stocked with game, particularly deer. Deer and deer hunts were favourite themes in Qing dynasty court painting. A handscroll of 'One Hundred Deer' by Ai Qimeng (the Jesuit artist Ignatius Sichelbarth, 1708-80), now in the National Palace Museum, Taipei, shows a similar approach to the deer in landscape as seen on the current vases, including the wide river at the end of the scroll, and the inclusion of colourful leaves on some of the trees. The subject of deer was obviously one close to the Qianlong emperor's heart, as can be seen not only in the numerous court paintings dating to his reign, but in the appearance of deer on porcelain. Vases such as the current examples with their large decorative areas provided an ideal 'canvas' for the creation of enamel paintings of deer in landscapes on porcelain. Qianlong's appreciation of the theme was also expressed on a cloisonné plaque, formerly in the collection of S. Soames, decorated with a river landscape through which wander the so-called 'hundred deer' (see Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, Faber & Faber, London, 1962, p. 93 and pl. 77). The plaque is inscribed on the back with a somewhat disingenuous Qianlong poem in which the emperor refers to the deer with their young in the royal park, and how they are free from fear because they are safe-guarded by imperial decree from attack by archers shooting arrows.



VARIOUS PROPERTIES

1238

A RARE LARGE FAMILLE ROSE PIERCED-RIM DISH

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

The dish is decorated on the interior with a geometric jewel surrounded by lotus flowers borne on foliate scrolls and four further geometric jewels, below a band of pendent leaves at the rim, all on a white enamel ground. The wide, everted rim is pierced with circular perforations joined by iron-red cords and the exterior is decorated *en suite* with geometric jewels alternating with lotus flowers.

15½ in. (39.7 cm.) diam.

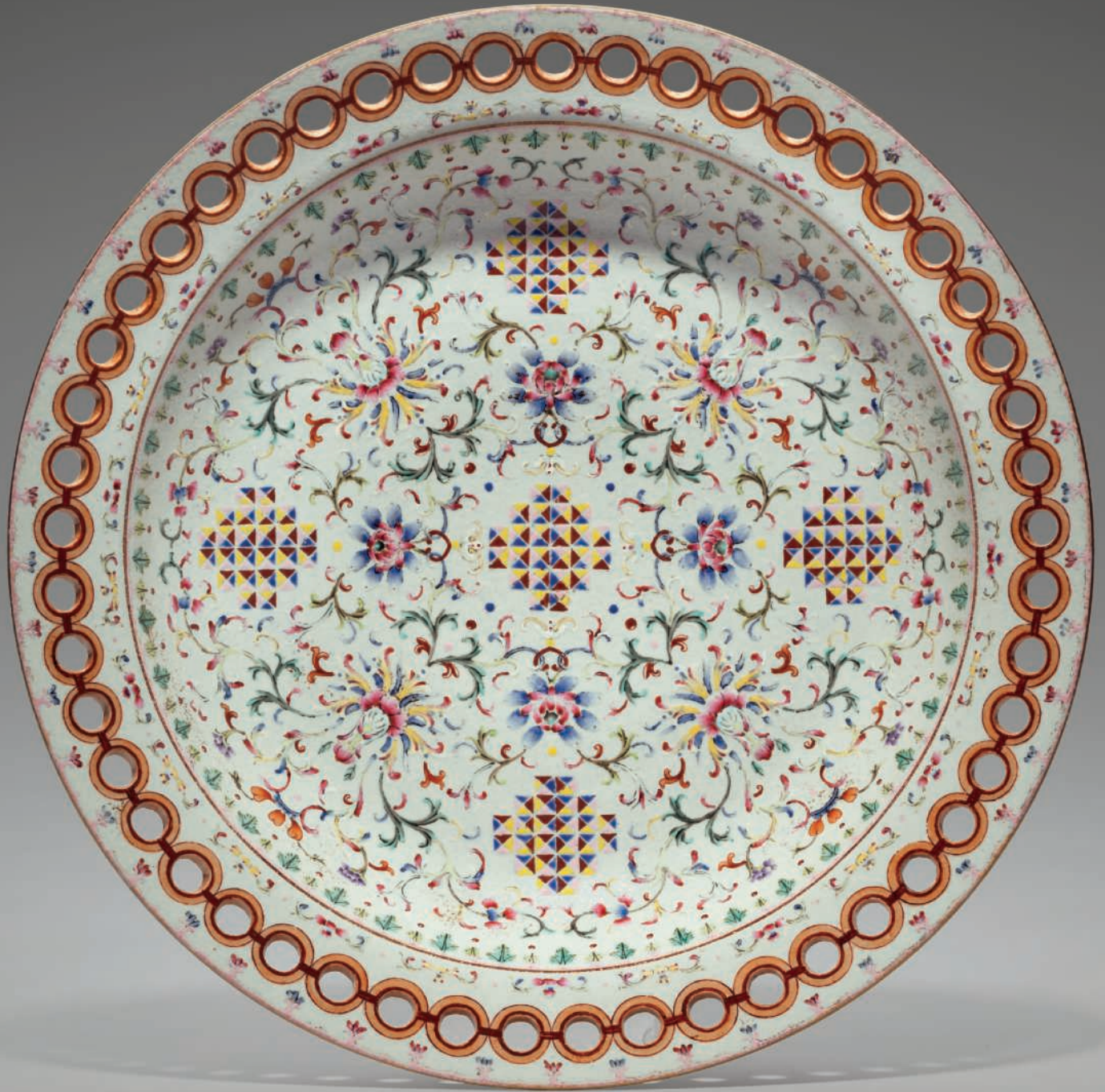
\$100,000-150,000

Dishes of this rare type with a pierced rim and bearing a Qianlong reign mark are very rare, but appear to have been produced in larger quantities during the following Jiaqing reign as there are more surviving examples bearing Jiaqing reign marks. These include one with a ruby ground in the Weishaupt Collection, illustrated by G. Avitabile, *From the Dragon's Treasure*, London, 1987, p. 32, no. 21; a turquoise-ground example donated by T. T. Tsui to the Hong Kong Heritage Museum (accession no. 1997.97.172); another turquoise-ground dish formerly in the E. T. Chow Collection sold at Sotheby's Hong Kong, 30 October 2002, lot 258, and a ruby-ground example sold at Christie's New York, 2 June 1989, lot 218.

清乾隆 粉彩蓮紋鏤空折沿大盤 礬紅六字篆書款



(reverse)





1239

1239

**A CLAIRE-DE-LUNE-GLAZED
QUATREFOIL CUP**

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

The cup has deep quadrilobed sides that flare gently from the high foot to the slightly everted rim and is covered overall with a pale soft blue glaze pooling to a darker shade in the recesses, and the foot has a dark brown dressing.

3 $\frac{5}{8}$ in. (9.2 cm.) high

\$4,000-6,000

PROVENANCE

Jordan Schnitzer Museum of Art, University of Oregon.

清乾隆 月白釉四瓣花口盃 四字篆書款



1239 (mark)

PROPERTY FROM A PRIVATE COLLECTION

1240

**A MOLDED SOFT-PASTE CREAM-
GLAZED VASE**

18TH CENTURY

The rounded body is molded with a continuous leafy, peony and hibiscus scroll below a band of *ruyi*-heads at the shoulder, and the neck has a band of upright leaves below a *ruyi*-head border at the rim. The vase is covered overall with a crackle-suffused glaze of ivory tone.

12 $\frac{3}{4}$ in. (31.5 cm.) high

\$7,000-9,000

PROVENANCE

J. P. Morgan Collection, no. 1358.
The Mercher Collection, no. 321.
Mrs. Norma Gruber Schofield Collection.
Christie's New York, 4 December 1982, lot 459.

LITERATURE

Catalogue of the Morgan Collection of Chinese Porcelains, Vol. 2, New York, 1911, pl. CXLIII, p. 86, no. 1358.

清十八世紀 粉定釉模印纏枝花卉紋長頸瓶



1240

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

1241

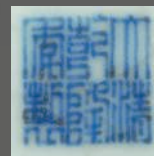
A GUAN-TYPE BOTTLE VASE

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

The vase has a compressed body, tall neck and slightly flaring mouth, and is covered overall in a pale blue glaze suffused with a network of fine golden crackle which continues into the interior and on the base, and the foot has a dark brown dressing.

7 $\frac{5}{8}$ in. (19.4 cm.) high

\$20,000-30,000



(mark)

Compare the vase of this shape with Qianlong mark and a Ru-type glaze illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, Hong Kong, 2005, no. 28. Another Qianlong-marked vase of this shape, with a Ge-type glaze, was sold at Sotheby's Hong Kong, 20 May 1986, lot 83. Rather than the golden crackle of the Guan-type glaze of the present vase, the pale ash-grey glaze of this vase has dark-stained crackle. The Guan-type glaze can also be seen on a taller (21.9 cm.) vase of this shape, with Yongzheng mark, sold at Christie's Hong Kong, 27 May 2009, lot 1888. Like the present vase, these three vases also have a dark dressing on the foot, in imitation of Song-dynasty monochrome wares. Vases of this shape with their Song-style glazes were likely inspired by Song-dynasty prototypes, such as the Southern Song Guanyao vase in the British Museum, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5, Tokyo, 1981, col. pl. 24.

清乾隆 仿官釉荸薺瓶 六字篆書款



VARIOUS PROPERTIES

1242

A CELADON-GLAZED WASHER

18TH-19TH CENTURY

The shallow washer is incised on the top of the everted rim with a continuous scroll of *lingzhi* fungus and covered inside and out with a glaze of soft blue-green color which stops neatly at the flat unglazed base.

6 $\frac{3}{8}$ in. (16.3 cm.) diam., box

\$20,000-30,000

PROVENANCE

The Langsdorf Collection; Doyle's New York, 19 March 2012, lot 295.

The present washer is inspired by Longquan celadon vessels of very similar form from the Southern Song dynasty, which were much admired by the Qianlong Emperor. See, for example, a 13th century Longquan celadon washer of the same size included in the Qianlong-period album 'Refined Ceramics of Collected Antiquity', illustrated in *Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012, no. 104.

清十八/十九世紀 粉青釉靈芝紋折沿洗



(another view)



1243

A RARE GE-TYPE RECTANGULAR CONG-FORM WALL VASE

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

The vase is molded in imitation of a jade *cong*, but with the addition of a raised vertical band that sweeps from below the shoulder on one of the narrow sides up the center of the front and continues up the other narrow side to the shoulder. The flat back is pierced with two small holes above an integral 'hook' and with two further holes in the flared foot. The vase is covered all over with a thick grey glaze suffused with black crackle, and the foot is covered with a dark brown dressing.

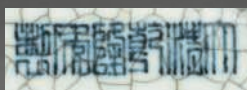
11¼ in. (28.6 cm.) high, box

\$30,000-50,000

Only two other wall vases of this shape with the same kind of molded decoration, and with a Ge-type glaze, have been published; one with a Yongzheng mark in the Beijing Palace Museum Collection is illustrated in *Qingdai Yuyao Ciqi*, vol. 1, Part 2, Beijing, 2005, p. 347, no. 159, the other with a Qianlong mark was sold at Christie's Hong Kong, 1 June 2011, lot 3706. These wall vases are very similar to vases of a complete *cong* shape, such as the example with Qianlong mark sold at Christie's Hong Kong, 29 April 2002, lot 665. See, also, the Ru-type *cong*-form vase of this form sold at Christie's Hong Kong, 3 June 2015, lot 3108.

The shape and molded corners of these vases are based on those of Neolithic period jade *cong* of the Liangzhu culture, where the three horizontal bands at the corners form stylized masks, such as the example illustrated by J. Rawson in *Chinese Jade from the Neolithic to the Qing*, British Museum, 1995, p. 127, no. 3:4. The unusual molded decoration on these vases also differentiates them from the more usual Qing dynasty vases of *cong* shape that are molded on the corners with the *bagua*, Eight Trigrams, and covered with a monochrome glaze. A Qianlong-marked vase of this latter type, covered with a Ge-type glaze is illustrated in *The Charles B. Hoyt Collection Memorial Exhibition Catalogue*, Museum of Fine Arts, Boston, 1952, p. 118, no. 469.

清乾隆 仿哥釉琮式壁瓶 單行六字篆書款



(mark)



THE PROPERTY OF A MIDWEST COLLECTOR

1244

AN ARCHAISTIC GUAN-TYPE BEAKER VASE, *GU*

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

The spreading foot and central section are applied with four flanges while the trumpet-shaped neck is left plain, and the vase is covered overall with an unctuous glaze of pale greyish-blue color suffused with attractive golden crackle. The foot ring has a dark brown dressing.

7¼ in. (18.4 cm.) high

\$60,000-80,000

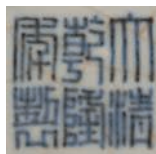
PROVENANCE

Calvin Verity House, Middletown, Ohio, acquired in 1985.

The form of the present vase is based on the bronze ritual wine vessels known as *gu* from the Shang and Zhou periods. The form enjoyed further popularity as the inspiration for Song-dynasty imperial wares, including ceramics covered with Guan and Ge glazes, notable for their pale greyish-blue color and distinctive crackle, often finished on the foot with a brown dressing. The present vase reflects this rich history, in its conscious imitation of earlier forms and glazes. The Qianlong Emperor was particularly interested in antiquities and reviving the traditions of the past: by these means he intended both to consolidate the position of the Manchu-born Qing dynasty within the long history of China, and to restore what he regarded as the superior moral rectitude of ancient times.

Compare a pair of slightly smaller (17.2 cm. high) flanged *gu*-shaped vases with Ru-type glaze illustrated in *Qing Imperial Monochromes – The Zande Lou Collection*, Shenzhen, 2005, no. 26, where the author notes that according to records, Tang Ying was ordered by the Qianlong Emperor to fire some flanged *gu* vases, with drawings prepared by draftsmen in the Imperial Household Workshops. See, also, a further example with Guan-type glaze and slightly less pronounced flanges, illustrated *ibid.*, no. 36.

清乾隆 仿官釉觚式瓶 六字篆書款



(mark)



VARIOUS PROPERTIES

1245

A TEADUST-GLAZED VASE

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

The vase has a compressed body and cylindrical neck and is covered overall with an opaque glaze of finely mottled dark yellowish-green color that continues into the interior and also covers the base surrounding the tortoise-shell-glazed mark, and the foot is covered with a dark wash.

13 in. (33 cm.) high, box

\$100,000-150,000

A teadust-glazed vase of this shape and size in the Victoria and Albert Museum is illustrated by R. Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty, 1644-1911*, London, 1986, no. 25; and another is illustrated by R. Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 2, London, 1994, pp. 256-57, no. 936.

清乾隆 茶葉末釉荸薺瓶 六字篆書印款



(mark)



1246

**A RARE MING-STYLE BLUE AND WHITE YELLOW-GROUND
CONICAL BOWL**

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

Of conical form, the bowl is strongly potted with wide flaring sides rising from a spreading foot to an everted rim. The interior is delicately painted with a central medallion enclosing a leafy spray of chrysanthemum, surrounded by six evenly spaced floral sprays in the cavetto, which are lotus, mallow, camelia, chrysanthemum, gardenia, and hibiscus, below a narrow band of floral sprigs at rim. The exterior is similarly painted, with a thin band of key fret to the underside of the everted rim and a band of cloud scroll encircling the foot, all against a bright lemon-yellow enamel ground, continuing onto the base around the underglaze-blue mark, save for the exterior of the foot covered with a green enamel.

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

\$100,000-150,000



(mark)

The shape of this bowl and the design in underglaze blue comprised of varying floral sprays are inspired by a Xuande prototype, such as the example in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, pp. 178-9, no. 62. The addition of a yellow enamel ground to this design and shape was an innovation of the imperial kilns at Jingdezhen during the Yongzheng period. In his *Taocheng jishi*, 'Account of Porcelain Achievement', compiled in 1735, Tang Ying includes a list of fifty-seven types of wares supplied to the court, one of which was described as 'Xuande-style design on yellow ground', and noted to be a newly developed category of the period.

Similar Qianlong-marked bowls are found in the Qing Court Collection and international museums. The National Palace Museum, Taipei, has nine examples listed on the online archive, museum numbers: zhongci 003353N-003361N. Another example is in the Baur Foundation, illustrated by J. Ayers in *The Baur Collection Geneva*, vol. IV, Geneva, 1974, no. A584; another in the Nanjing Museum, included in the exhibition catalogue *Qing Imperial Porcelain*, Hong Kong, 1995, no. 79, and again illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 216.

清乾隆 黃地青花花卉紋折沿盃 六字篆書款



(another view)





1247

1247

AN UNUSUAL LEMON-YELLOW-ENAMELED FACETED BOTTLE VASE
18TH CENTURY

The compressed body, tall slender neck and slightly flaring foot are of octagonal section with vertical facets and covered overall with a bright lemon-colored enamel in imitation of glass that continues into the interior of the neck.

5½ in. (14 cm.) high

\$2,000-3,000

清十八世紀 檸檬黃釉八棱長頸瓶



1248

1248

A COPPER-RED-GLAZED DISH
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The dish with shallow, rounded sides is covered inside and out below the white rim with an even glaze of liver-red tone.

6¼ in. (16 cm.) diam., Japanese wood box

\$5,000-7,000

清乾隆 紅釉盤 六字篆書款



1248 (mark)

PROPERTY FROM THE JAMES K. LI COLLECTION

1249

A FLAMBÉ-GLAZED BOTTLE VASE

18TH CENTURY

The ovoid body and slender cylindrical neck are covered with an attractive, thick, glossy glaze of raspberry-red color streaked with purple and paling to a crackled creamy-grey towards the rim, which continues into the interior and finishes neatly at the foot.

16 $\frac{3}{4}$ in. (41.5 cm.) high

\$8,000-12,000

PROVENANCE

Collection of Ambassador Ti-Tsun Li (1901-1981),
and thence by descent to the present owner.

清十八世紀 窯變釉長頸瓶



THE PROPERTY OF A GENTLEMAN

1250

AN UNDERGLAZE-BLUE AND COPPER-RED DECORATED VASE

18TH CENTURY

The vase has a tapering body with a flaring foot, and the cylindrical neck is waisted with an everted mouth rim. The decoration around the main body is of finely detailed lotus flowers and leafy tendrils, between bands of lappets.

12½ in. (31.8 cm.) high

\$8,000-12,000

PROVENANCE

Acquired from a private collector in San Francisco prior to 1979.

清十八世紀 青花釉裏紅纏枝蓮紋瓶





THE PROPERTY OF A GENTLEMAN

1251

A RARE COPPER-RED DECORATED LOBED 'GARLIC-MOUTH' VASE

18TH-19TH CENTURY

The delicately potted vase is of pear shape and each lobe is decorated with flowers, *ruyi* and scrolling motifs, all below a band of upright leaves on the neck.

7¾ in. (19.7 cm.) high

\$10,000-15,000

PROVENANCE

Acquired from a private collector in San Francisco, 1983.

清十八十九世紀 釉裏紅如意花卉紋蒜頭瓶



VARIOUS PROPERTIES

1252

A PAIR OF FAMILLE ROSE WHITE-GROUND GU-SHAPED VASES
QIANLONG SIX-CHARACTER SEAL MARKS IN IRON RED IN A LINE
AND OF THE PERIOD (1736-1795)

Each vase is decorated in bright enamels with scrolling lotus sprays and with four of the Eight Buddhist Emblems (*bajixiang*) on the trumpet-shaped neck above a yellow key-fret band interrupted by the reign mark, and with the remaining four Buddhist Emblems on the bell-shaped foot above a band of pink key fret. The interior and base are covered with turquoise enamel.

10½ in. (27 cm.) high, boxes

(2)

\$60,000-80,000

Vases of this type are usually found as part of an altar garniture, with matching incense burner and candlesticks, all invariably decorated with the *bajixiang* and lotus scrolls. Although the decoration may have been the same, the background color of these garnitures varied. A ruby-ground five-piece garniture in the National Palace Museum, is illustrated in *Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, Taipei, 1994, no. 105. A pair of similar yellow-ground vases of smaller size (23.5 cm.) was sold at Christie's London, 14 May 2013, lot 262, and another yellow-ground example of larger size (37.2 cm.) was sold at Christie's Hong Kong, 1 November 2004, lot 1147. A similar pair (28.6 cm.) from the Yokogawa collection is included in the *Illustrated Catalogues of Tokyo National Museum: Chinese Ceramics*, Tokyo, 1965, p. 155, no. 653.

清乾隆 白地粉彩蓮托八吉祥紋觚式瓶一對 礬紅單行六字篆書款





1253

A ROUGE-ENAMELED TRIPOD CENSER

QIANLONG SIX-CHARACTER SEAL MARK IN ROUGE ENAMEL IN A LINE AND OF THE PERIOD (1736-1795)

The bulbous body is decorated in bright rouge with the Eight Buddhist Emblems (*bajixiang*) surrounded by lotus scroll, with further lotus scroll on the legs and waisted neck which is flanked by a pair of pierced, upright handles decorated on both sides with foliate scroll, and key fret on the narrow sides. The sides of the thick rim are decorated with further key fret interrupted by a panel enclosing the *nianhao* and the top with classic scroll. The interior is covered in turquoise enamel.

14¾ in. (36.5 cm.) high, wood cover

\$15,000-20,000

Incense burners of this type were made as part of a five-piece altar garniture, in which the censer is flanked by two *gu*-shaped vases and two candlesticks. For a Qianlong garniture set decorated with the *bajixiang* on a red ground, see the *Special Exhibition of Incense Burners and Perfumers throughout the Dynasties*, National Palace Museum, Taipei, 1994, no. 105; and for a Qianlong tripod censer with the *bajixiang* on a white ground, see *ibid.* no. 120.

The use of just one color of enamel (in this case rouge enamel) on a plain white ground is unusual, and few examples appear to be published. However, a Qianlong-marked, rouge-enameled tripod censer with dragons is illustrated in *The Tsui Museum of Art - Chinese Ceramics IV - Qing Dynasty*, Hong Kong, 1995, no. 177. Compare, also, a censer similar to the present lot sold at Bonhams London, 7 November 2013, lot 174.

清乾隆 白地胭脂紅彩蓮托八吉祥紋朝冠耳三足爐 長方框單行六字篆書款

Δ1254

A RARE PAIR OF IRON-RED-DECORATED STEM BOWLS AND COVERS

QIANLONG SIX-CHARACTER SEAL MARKS IN IRON-RED WITHIN DOUBLE SQUARES AND OF THE PERIOD (1736-1795)

Each stem bowl is finely potted and vividly painted in iron-red with two winged dragons in pursuit of flaming pearls, and the interior with a seal mark in the center. The domed cover is decorated with two dragons below the reticulated finial modeled as a chicken, the interior of the cover with another seal mark in iron-red.

6½ in. (15.5 cm.) diam., fitted boxes

\$20,000-30,000

(2)



(mark)

PROVENANCE

Christie's New York, 16-17 September 2010, lot 1466.

A Qianlong-marked stem bowl of the same size and decoration, in the collection of the Tianjin Museum, is illustrated in *The Complete Works of Chinese Ceramics - 15 - Qing*, Shanghai, 2000, no. 83. For a photograph of numerous identical stem bowls, shown *in situ* for use in ritual offerings in the 'Hall of the Sun Buddha', see *Cultural Relics of Tibetan Buddhism Collected in the Qing Palace*, Beijing, 1998, pp. 267-7.

清乾隆 礬紅彩雙龍趕珠紋高足蓋盃一對 礬紅雙方框六字篆書款





1255

PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

1255

A ROSE-VERTE AND GILT-DECORATED BRUSH REST

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

The top is decorated in *rose-verte* with a scene of a scholar relaxing in a garden within a gilt frame between three grooves for brushes decorated with florets. The gilt-edged openwork sides have classic scroll and the underside is decorated with turquoise enamel.

3 $\frac{3}{8}$ in. (8.6 cm.) long

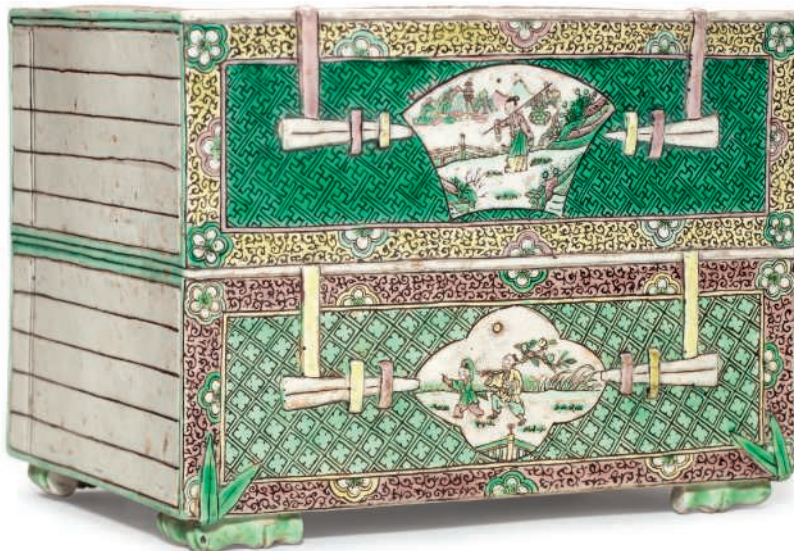
\$4,000-6,000

清嘉慶 粉彩高士圖筆擱

礬紅單方框四字篆書款



1255 (mark)



1256

PROPERTY FROM THE JAMES K. LI COLLECTION

1256

A FAMILLE VERTE RECTANGULAR JARDINIÈRE

18TH-19TH CENTURY

The *jardinière* is modeled and decorated as two volumes of books, one with fan-shaped cartouches on each side and the other with quatrefoil cartouches, and each cartouche contains a scene of figures within landscapes. The *jardinière* is raised on four low, bamboo-shaped feet.

7 $\frac{3}{4}$ in. (19.4 cm.) wide

\$6,000-8,000

PROVENANCE

Collection of Ambassador Ti-Tsun Li (1901-1981), and thence by descent to the present owner.

清十八/九世紀

素三彩仿書式開光山水人物圖花盆

1257

A SMALL GILT-DECORATED BLUE-GLAZED VASE, MEIPING

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

The exterior is covered in a deep, violet-blue glaze and decorated with a band of foliate lotus scroll below the shoulder, between upright petals and key fret at the foot and bands of *ruyi*-head, key fret and *ruyi*-shaped lappets at the neck.

6¼ in. (15.9 cm.) high

\$6,000-8,000

There are a number of blue-glazed vases decorated with gilt in the Palace Museum, Beijing; see one example also with an underglaze blue seal mark illustrated in *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, no. 86, and two further examples with iron-red seal marks, *ibid.*, nos. 75 and 76.

清乾隆 藍釉描金纏枝蓮紋梅瓶 六字篆書款



(mark)





PROPERTY FROM A PRIVATE EAST COAST
COLLECTION

1258

**A FAMILLE VERTE POWDER BLUE-
GROUND ROULEAU VASE**
KANGXI PERIOD (1662-1722)

The tall vase is decorated with four lobed panels on a powder-blue ground decorated with gilt chrysanthemums, the panels depict elegant ladies on terraces enjoying various leisurely pursuits including playing with a kitten, the shoulder and lower body each with four lobed cartouches and the neck with two fan-shaped cartouches with various landscapes and flora beneath the lipped rim.

17½ in. (44.5 cm.) high

\$10,000-15,000

PROVENANCE

George Pantages Page (1917-1988) Collection,
Hayward, California.

清康熙 灑藍釉五彩開光仕女圖棒槌瓶



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

1259

AN AUBERGINE-GLAZED INCISED 'DRAGON' BOWL

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

The bowl is finely incised on the exterior with a pair of dragons chasing flaming pearls amidst flames above a border of waves, and the foot with a band of key fret above a double line, all under a rich iridescent aubergine glaze, in contrast to the white interior.

6½ in. (15.5 cm.) diam., cloth box

\$5,000-7,000

PROVENANCE

George Pantages Page (1917-1988) Collection, Hayward, California, acquired in Hong Kong, 1979.

清道光 茄皮紫釉刻雙龍趕珠紋盃 六字篆書款



(mark)

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

1260

A YELLOW-GLAZED BOWL

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

The rounded sides rise to an everted rim, and the exterior and interior are covered in a rich egg yolk-yellow glaze.

7¼ in. (18.5 cm.) diam., box

\$6,000-8,000

PROVENANCE

George Pantages Page (1917-1988) Collection, Hayward, California, acquired in Hong Kong, 1979.

清道光 黃釉盃 六字篆書款



1260 (mark)



1260



1261

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

1261

A PAIR OF LARGE FAMILLE ROSE GREEN-GROUND BOWLS

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

The exteriors are each brightly decorated on a green ground with four *shou* characters between pink bats and endless knots, alternating with four lotus blossoms, all amidst foliate scrolls and between a band of *ruyi*-heads at the rim and a band of lappets above the foot. The interior is glazed turquoise and contains a gilt *shou* medallion encircled by five pink bats.

10% in. (26.4 cm.) diam., cloth box

\$6,000-8,000

PROVENANCE

George Pantages Page (1917-1988) Collection, Hayward, California.

清道光 綠地粉彩纏枝蓮壽字紋盤一對 礬紅雙方框六字篆書款



1261 (mark)

(2)



1262

PROPERTY FROM THE JAMES K. LI COLLECTION

1262

A FAMILLE ROSE RECTANGULAR PLAQUE

QIANLONG PERIOD (1736-1795)

The plaque is finely decorated to depict a smiling bird seller presenting two bird cages to two elderly gentlemen, one wearing spectacles and holding a brush and the other wrapped in a fur jacket, all within a rocky bamboo grove.

11½ in. (30 cm.) wide

\$3,000-5,000

PROVENANCE

Monique Mardellis, London, mid-1970s.

清乾隆 粉彩買鳥圖瓷板

PROPERTY FROM THE POPOWICH COLLECTION

1263

A RARE PAIR OF FAMILLE ROSE RETICULATED HANGING BASKETS

QIANLONG-JIAQING PERIOD (1736-1820)

The baskets have openwork sides formed by three registers of interlocking endless knots below the flat rims decorated on the underside with cranes amidst peaches and *lingzhi* fungus, and on the top with two *chilong* prowling amidst blossoms and foliate scrolls. The rims are applied on the upright lip with two gilt hooks for suspension of chains attached to a yoke-form handle with central loop.

11½ in. (29.2 cm.) high, wood stands

\$8,000-12,000

(2)

PROVENANCE

Cohen & Cohen, London (according to label).

Two similar porcelain hanging baskets decorated in a *famille verte* rather than a *famille rose* palette are illustrated in *The Taft Museum: Chinese Ceramics and Works of Art*, New York, 1995, p. 631, nos. 1931.7 and 1931.9.

清乾隆/嘉慶 粉彩鏤空如意雙錢紋吊籃一對





PROPERTY FROM THE ROBERT A. LANDAU COLLECTION

1264

A FAMILLE ROSE 'SANDUO' BOWL

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

The bowl is decorated on the exterior with three gnarled, leafy branches bearing peach, pomegranate and lychee.

5 $\frac{1}{8}$ in. (15 cm.) diam.

\$6,000-8,000

清乾隆 粉彩三多紋盤 六字篆書款



(mark)

VARIOUS PROPERTIES

1265

A BLUE AND WHITE RETICULATED DISH
18TH CENTURY

The dish is decorated in underglaze blue in the center with a scene of a fisherman fishing on a rocky promontory across from a hut on the opposite shore. The sides are finely pierced below a band of key fret at the interior rim. The exterior has four pairs of confronted stylized *chilong* above the foot and a band of classic scroll below the rim.

10¼in. (26cm.) diam., box

\$6,000-8,000

PROVENANCE

Admor Antiques Gallery, Oak Brook, Illinois.

The present blue and white decorated dish raises the intriguing possibility that it may have been intended for further and more lavish decoration in enamels and gilt. See, for example, a related blue and white reticulated dish, dated to the Qianlong period, with the river landscape further picked out with gilding and the sides enameled in turquoise, pink and reddish-brown, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, no. 81.

Another related dish with enameled decoration, from the Xu Hanqing Collection, was sold at Christie's New York, 15 September 2011, lot 939. (Fig.1) This dish is also enameled on the base with the six-character mark *Guojijushi qingshang* (made for the appreciation of Tang Ying), suggesting that this type of ware held a personal appeal for Tang Ying (1682-1756), the influential superintendent of the Imperial kilns at Jingdezhen and Vice-Director of the Imperial Household Department.

清十八世紀 青花鏤空山水圖盤



Fig. 1: A dish from the Xu Hanqing Collection, Christie's New York, 15 September 2011, lot 939.



1266

AN UNUSUAL LARGE WHITE-GLAZED INCISED DISH

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

The dish is thickly potted with rounded sides and is incised in the center with a Ming-style ribbon-tied lotus bouquet below two blossoming stems of peony alternating with two of chrysanthemum in the well, which are repeated on the exterior between borders of key fret at the foot and classic scroll at the rim, which is also incised on top of the rim. The dish is covered overall with a slightly blue-toned white glaze.

13 $\frac{3}{4}$ in. (34 cm.) diam.

\$45,000-55,000

A similarly decorated white-glazed, thick-walled dish, with relief rather than incised decoration, was sold at Sotheby's Hong Kong, 15 May 1990, lot 98, where it was dated 18th century. The original inspiration for both the 18th century example and the present Xianfeng dish would have been 15th century dishes, such as the large (33.5 cm.) white dish incised with a lotus bouquet in the center below floral scrolls and a scroll border in the well, with Xuande mark below the rim on the exterior, illustrated in *Sekai Toji Zenshu*, vol. 14, Tokyo, 1976, col. pl. 8. See, also, a Yongle white dish with similar decoration illustrated by John A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 110, no. 29.687, which in turn was probably inspired by early 15th century blue and white dishes, one of which is also illustrated, pl. 31, no. 29.21.

清咸豐 白釉一把蓮折沿大盤 六字楷書款



(another view)





1267

A PAIR OF BROWN-GLAZED BOWLS

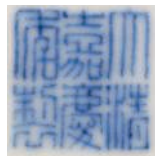
JIAQING SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD
(1796-1820)

The bowls have rounded sides and are covered inside and out in an even brown glaze stopping neatly above the foot.

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

\$6,000-8,000

清嘉慶 褐釉盃一對 六字篆書款



(mark)

1268

A PAIR OF GILT-DECORATED POWDER-BLUE-GROUND BOTTLE VASES

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

Each globular body and waisted neck is decorated with gilt floral and animal medallions interspersed with *shou* characters, florets and *yin* and *yang* motifs, and the shoulder is encircled by a band of *shou* characters amidst lotus scroll. The base is decorated in gilt with four lotus flowers borne on leafy scrolls surrounding a rectangular panel enclosing the mark.

15 in. (38 cm.) high, boxes

\$35,000-45,000

PROVENANCE

Christie's London, 9 November 2010, lot 231.

Compare the similar vase sold at Christie's New York, 19-20 September 2013, lot 1350, where the medallions are similarly spaced and not overlapping as sometimes seen on vases with this pattern, such as the vase illustrated in *Imperial Porcelain of Late Qing from the Kwan Collection*, Hong Kong, 1983, no. 126.

清光緒 藍釉描金團花紋賞瓶一對 描金長方框六字楷書款



(2)

(base)





1269

1269

A FAMILLE ROSE BOWL WITH LOTUS SCENE

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

The steep flaring sides are decorated on the exterior with a continuous scene of swimming ducks and a cricket amidst lotus plants, and the interior with three bats in flight between a peach, pomegranate and finger citron in the center.

7½ in. (19.1 cm.) diam.

\$5,000-7,000

清嘉慶 粉彩蓮塘圖盃 六字篆書款



1269 (mark)

THE PROPERTY OF A PRIVATE COLLECTOR, TEXAS

1270

A FAMILLE ROSE 'BOYS' VASE

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

The ovoid body is finely decorated with a procession of fifteen animated boys, variously pulling a playmate on a peach-filled wheeled boat, raising tasseled precious objects, carrying a wrapped *qin*, reed pipes, a lotus flower, books, a model of a deer, and two lifting a large peach on a pole across their shoulders, all between *ruyi*-head borders, and below the turquoise-ground neck decorated with two scrolling lotus sprays conjoined with the scrolling tendrils of two other flower sprays and incorporating *wan* characters.

13¾ in. (34 cm.) high

\$30,000-50,000

The decoration on this vase and its arrangement is related to that of another *famille rose* vase of the same shape illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Decoration*, Hong Kong, 1999, p. 219, pl. 194. The decoration on the ovoid body of the Palace vase is that of boys participating in a Dragon Boat race. See, also, a *famille rose* vase in the collection of the National Museum of China, similarly decorated with boys at play, with a ruby-ground neck, illustrated in *Zhongguo guojia bowuguan guancang wenwu yanjiu congshu - ciqu jian - Qing dai*, Shanghai, 2007, p. 207, no. 137.

清道光 粉彩嬰戲圖瓶 礬紅六字篆書款



1270 (mark)





VARIOUS PROPERTIES

1271

A FAMILLE ROSE FACETED BOWL

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

The bowl has faceted corners and is decorated on three sides with a continuous scene of boats and smaller fishing vessels sailing past a promontory with a pavilion surrounded by crenellated walls beneath an inscription, *Teng ge gao feng* ('Lofty Scenery at the Pavilion of Prince Teng'), while the fourth side has a seal script inscription praising the grandeur of the pavilion and an iron-red seal mark.

6% in. (10.3 cm.) wide

\$5,000-7,000

The Pavilion of Prince Teng was a famous pavilion at the Gan River in Xinjian county, Jiangxi province, which was first immortalized by the Tang dynasty poet Wang Bo (AD 649-676). The pavilion and its surrounding scenery were included in a canon of Ten Views of Jiangxi, celebrated on sets of porcelain in the Jiaqing period: see, for example, a set of ten bowls illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, Vol. Four (II), London, 2010, nos. 1762-71. The present bowl is inspired by both the Jiaqing period bowls and the poetry of Wang Bo.

清道光 粉彩滕王閣詩文倭角方盤 礬紅六字篆書款



(another view)



(mark)

1272

A FAMILLE ROSE 'LOTUS' BOWL AND COVER

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1975-1908)

The bowl is finely enameled with three rows of overlapping lotus petals between the green foot decorated in imitation of a stem and a band of yellow stamens at the rim. The cover is decorated *en suite* with petals overlapping a band of leaves below a central seed pod surmounted by a gilt finial.

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

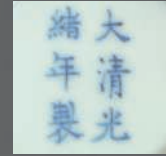
\$5,000-7,000

PROVENANCE

William and Mary Scranton Collection, Pennsylvania.

William Scranton (1917-2013) served as Governor of Pennsylvania from 1963 to 1967.

清光緒 粉彩蓮瓣紋蓋盃 六字楷書款



(mark)





(two views)

1273

A PAIR OF FAMILLE ROSE 'LANDSCAPE' BOWLS

JIAQING FOUR-CHARACTER SEAL MARKS IN IRON-RED WITHIN A SQUARE AND OF THE PERIOD (1736-1795)

Each bowl is decorated on the exterior with a broad scene of boats sailing past walled cities and pavilions in Jiangxi province below a four-character inscription at the rim, one reading *Xuting yan liu* ('Misty Willows at the Xu Pavilion') and the other reading *Luobu xi zhao* ('View of Luobu at sunset'), and with a lengthy seal script inscription prefaced and followed by two iron-red seals.

7½ in. (18 cm.) diam., box

\$12,000-18,000

(2)

清嘉慶 粉彩「徐亭煙柳」詩文盃一對 礬紅單方框四字篆書款



(mark)

1274

A PAIR OF FAMILLE ROSE 'BAJIXIANG' BOWLS AND COVERS

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

Each bowl is decorated with four ribbon-tied Buddhist Emblems between a lappet band at the foot and a *ruyi*-head band at the rim. The covers are decorated *en suite* and have additional seal marks inside the circular finials.

4¼ in. (10.8 cm.) diam., Japanese wood box

(2)

\$20,000-30,000

清道光 粉彩八吉祥紋蓋盃 礬紅六字篆書款



(mark)



同治
年製

(mark)



1275

A FAMILLE ROSE YELLOW-GROUND LOBED TRAY WITH BUTTERFLIES

TONGZHI FOUR-CHARACTER MARK IN IRON-RED AND OF THE PERIOD (1862-1874)

The tray is decorated on the exterior with a multitude of delicate butterflies in flight amidst gilt *shou* characters below a band of key fret on the lipped rim, and is supported on five low, *ruyi*-shaped feet.

8¾ in. (22.2 cm.) wide

\$6,000-8,000

The present lot forms part of a suite of wares from the Tongzhi period decorated with butterflies and *shou* characters on a yellow ground, although the lobed shape and *ruyi*-feet appear to be unusual. For other yellow ground butterfly-decorated pieces from the Tongzhi period, see *Gongyang yuci*, Beijing, 2007, pp. 116-123.

清同治 黃地粉彩百蝶紋海棠式盤 礬紅四字楷書款



(another view)

1276

A LARGE FAMILLE ROSE TURQUOISE-GROUND JARDINIÈRE

TONGZHI-GUANGXU PERIOD (1862-1908)

The body is decorated with numerous butterflies of various hues in flight amidst gilt *shuangxi* characters on a turquoise ground beneath a band of *ruyi*-heads under the flat, everted rim with scalloped edge enameled with a band of key fret on the sides and further butterflies amidst gourds on top. The base is inscribed with the four-character *Tihedian zhi* mark in iron-red seal script and pierced with two holes for drainage.

15½ in. (39.8 cm.) diam.

\$10,000-15,000

PROVENANCE

Private collection, New England.

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. Special porcelain pieces were designed and produced for several of these palaces during the Tongzhi to Guangxu periods under the supervision of the Empress Dowager Cixi, and these wares were usually marked with names of their palace designation; for example, another well-known palace hall mark on porcelain from this period is the *Dayazhai* mark.

Compare a yellow and blue-glazed *jardinière* of similar form, also with a *Tihedian zhi* seal mark, but slightly smaller (31.2 cm. diam.), illustrated in *Gongyang yuci*, Beijing, 2007, pp. 234-35, no. 57. For a rectangular *jardinière* with a related butterfly and *shou*-character design, dated to the Tongzhi period, see *ibid.*, pp. 90-91.

清同治/光緒 松石綠地粉彩百蝶紋大花盆 礬紅「體和殿製」篆書款



(mark)





1277

A BLUE AND WHITE AND IRON-RED BELT HOOK

18TH-19TH CENTURY

The hook is modeled as a dragon head decorated in iron-red, and the rounded shaft is decorated with an iron-red front-facing, five-clawed dragon amidst underglaze blue clouds. The underside has a button for fastening and is decorated with three pairs of tiny florets.

4½ in. (10.5 cm.) long, box

\$6,000-8,000

清十八/十九世紀 青花礬紅蒼龍教子帶鉤

1278

A PAIR OF BLUE AND WHITE DISHES

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

Each dish is decorated on the interior in a vibrant underglaze blue with an identical group of three intertwined pine trees below a double-line border at the rim, and each exterior is decorated with four bats facing upwards.

7 $\frac{3}{8}$ in. (18.8 cm.) diam., box

\$8,000-12,000

(2)



(mark)

A very similar, but slightly larger (24.7 cm. diam.) dish, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, no. 160.

清光緒 青花蒼松圖盤一對 六字楷書款





1279

A BLUE AND WHITE AND IRON-RED-DECORATED 'SEA CREATURES' BOWL

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1875-1908)

The bowl is finely decorated in iron-red enamel on the exterior with nine mythical sea creatures variously with tails or hooves, flowing manes and scales, all prancing amidst foaming waves below a band of key fret at the rim. The interior is similarly decorated in the center with a single mythical sea creature with wings, scales and a bifurcated tail.

8¾ in. (21.2 cm.) diam., box

\$5,000-7,000

PROVENANCE

Acquired in Arizona, 1980.

清光緒 青花礬紅海獸紋盤 雙圈六字楷書款



(mark)

1280

A PAIR OF GREEN-GLAZED DRAGON DISHES

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

Each dish is decorated on the interior with a dragon leaping in pursuit of a flaming pearl amidst clouds, and on the exterior with two striding dragons at similar pursuit reserved on a ground of incised waves, all within line borders and in green glaze detailed in black.

7 ¼ in. (18.2 cm.) diam.

(2)

\$6,000-8,000

PROVENANCE

Baroness Giovanna Caetani Collection, Rome, acquired in 1907-1908.

Livia Durazzo Collection, Rome.

Donatello Durazzo Collection, Paris and New York, and thence by descent within the family.

Baroness Giovanna Caetani was the wife of Baron Alberic Grenier, Belgian Ambassador to the court of the Guangxu Emperor. During her visit with her husband in 1907-1908, Baroness Giovanna was presented to the Dowager Empress Cixi, with the Guangxu Emperor in attendance. The present pair of dishes was acquired during this visit.

清光緒 綠釉雙龍趕珠紋盤一對 六字楷書款



Baroness Giovanna Caetani, circa 1910.



Baroness Giovanna Caetani, Palazzo Caetani, Rome, circa 1910.





1281

1281

A YELLOW-GLAZED INCISED 'DRAGON' BOWL

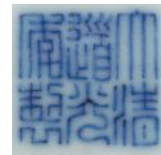
DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1821-1850)

The bowl is incised on the exterior with two scaly, striding, five-clawed dragons, each in pursuit of a flaming pearl amidst clouds above foaming waves, all under an iridescent, egg-yolk yellow glaze in contrast to the white exterior.

4 $\frac{7}{8}$ in. (12.2 cm.) diam., box

\$4,000-6,000

清道光 黃釉刻雙龍趕珠紋盃 六字篆書款



1281 (mark)



1282

1282

A COPPER-RED-GLAZED BOTTLE VASE, YUHUCHUNPING

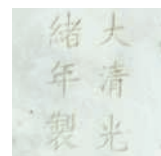
GUANGXU INCISED SIX-CHARACTER MARK AND OF THE PERIOD (1875-1908)

The exterior is covered with a mottled glaze of crushed strawberry tone suffused with a fine network of crackle, paling to a creamy-white at the rim and continuing into the interior, and the base is unglazed.

11 $\frac{1}{4}$ in. (28.6 cm.) high, cloth box

\$7,000-9,000

清光緒 紅釉玉壺春瓶 六字楷書刻款



1282 (mark)

1283

A FLAMBÉ-GLAZED MEIPING

18TH-19TH CENTURY

The broad, heavily-potted body is covered with a glaze of dark, crushed strawberry-red color streaked with milky blue that thins to mushroom color at the rim and continues into the neck.

11½ in. (29.3 cm.) high

\$3,000-5,000

清十八/十九世紀 窯變釉梅瓶



1283

1284

A BLUE-GLAZED BOTTLE VASE

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

The bulbous body is raised on a low circular foot, and tapers towards the cylindrical neck, all covered on the exterior and interior with a bright blue glaze thinning at the lip and stopping neatly at the foot.

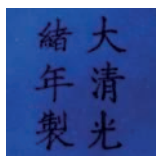
12½ in. (31.8 cm.) high

\$6,000-8,000

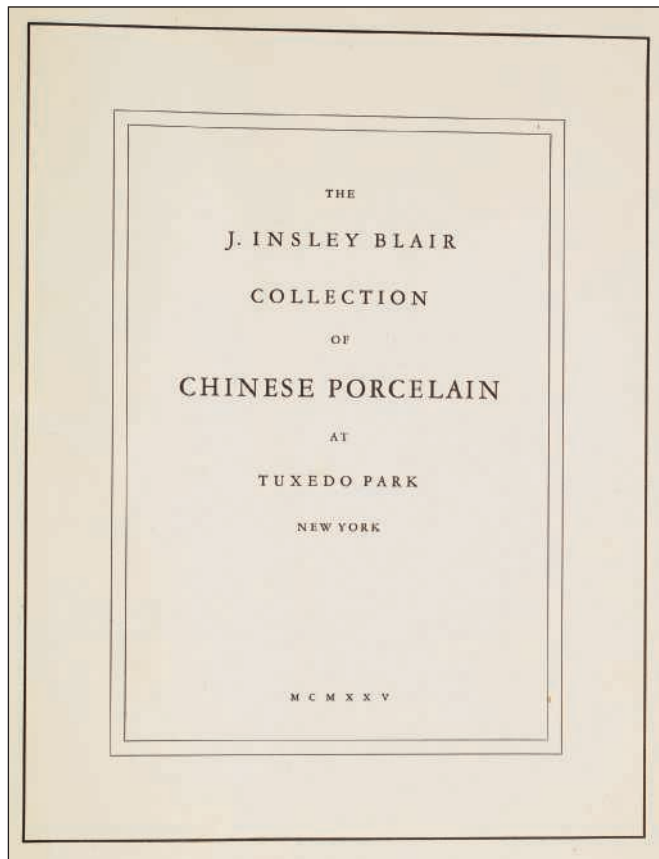
清光緒 藍釉瓶 六字楷書款



1284



1284 (mark)



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

1285

THE J. INSLEY BLAIR COLLECTION OF CHINESE PORCELAIN

1925

THE J. INSLEY BLAIR COLLECTION OF CHINESE PORCELAIN AT TUXEDO PARK, NEW YORK, MCMXXV.

LIMITED EDITION: no. 2 of 4 copies, made for Natalie K. Blair. Printed on Italian handmade paper with plates in black and white toned paper. With introduction by Thomas B. Clarke, 'Collections and Collecting of Old Chinese Porcelain and Pottery in the United States.'

\$3,000-5,000

PROVENANCE

J. Insley Blair (1870-1939), and thence by descent to the present owners.

1925年 皮面精裝毛邊《貝萊爾藏中國瓷器》

ANOTHER PROPERTY

1286

A LARGE HU-FORM FAMILLE ROSE 'HUNDRED DEER' VASE

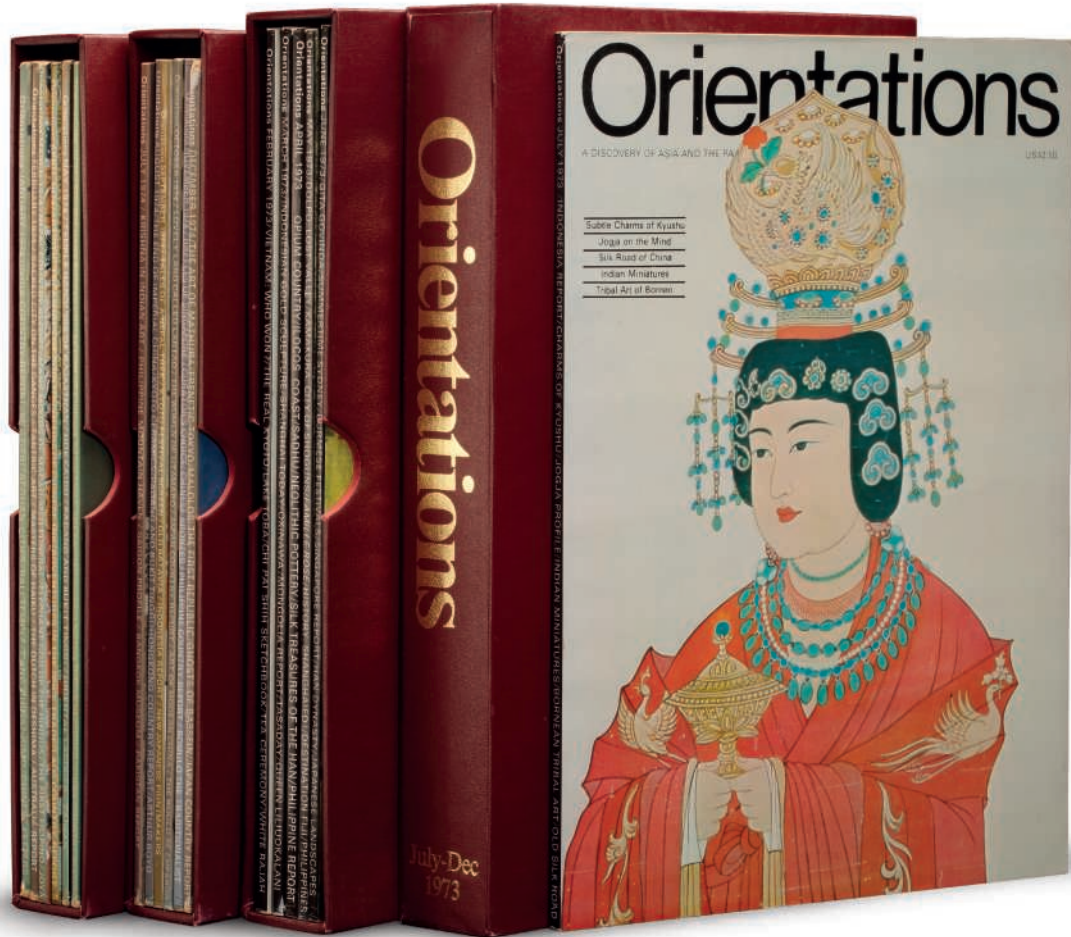
The vase is finely decorated with a continuous scene of deer frolicking in grassy meadows and beside a river, all within a rocky, mountainous landscape with pines and peach trees. The shoulder is applied with two iron-red and gilt deer-head-form handles and the base has an apocryphal Qianlong mark.

17¼ in. (45.1 cm.) high

\$8,000-12,000

粉彩大百鹿尊





1287

THE PROPERTY OF A GENTLEMAN

1287

A LARGE COLLECTION OF ORIENTATIONS MAGAZINES

Comprising approximately 450 issues of *Orientations* spanning from 1970-2014.

\$3,000-5,000

1970-2014年 《ORIENTATIONS》期刊選萃約450本

PROPERTY FROM THE JAMES K. LI COLLECTION

1288

**A FAMILLE ROSE AND GRISAILLE-DECORATED BOWL
REPUBLIC PERIOD**

The eggshell porcelain bowl is decorated on the interior with two travelers, a fisherman and a scholar in a hut beside a river winding through snowy mountains. The exterior is decorated *en suite* with a continuous scene of a courtyard house and a circular covered terrace amidst snow-muffled mountains. The base is enameled in blue with an apocryphal Qianlong *nianzhi* mark.

6¾ in. (19.3 cm.) diam., box

\$4,000-6,000

PROVENANCE

Collection of Ambassador Ti-Tsun Li (1901-1981), and thence by descent to the present owner.

民國 粉墨彩雪景人物圖盃



1288 (two views)

PROPERTY FROM THE JAMES K. LI COLLECTION

1289

A PAIR OF FAMILLE ROSE MINIATURE VASES

REPUBLIC PERIOD

Each delicate eggshell porcelain vase is decorated with doves variously feeding and flying amidst orchid and aster, and one vase also has a bird perching on bamboo shafts, between blue-enameled borders on the foot and the rim. The reverse of each vase has the same poetic inscription and seals and the bases have blue-enameled apocryphal Qianlong marks.

3 3/4 in. (8.1 cm.) high, two tiered cloth stands and a glass-fronted presentation cloth box

\$3,000-5,000

PROVENANCE

Collection of Ambassador Ti-Tsun Li (1901-1981) and thence by descent to the present owner.

The inscriptions on the vases are an apocryphal *gu yue xuan* poem, reading: *hua chen fang zong ri, bo xi gu ren shu* (when the flowers are blooming in the spring, using silk to wrap old friends' letters) and the seals read *jia* and *li*.

民國 袖珍粉彩花鳥圖瓶一對



1289

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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:
- for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (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(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our 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-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the 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 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.
- (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. 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 • 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. 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 bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$ 150,000, 20% on that part of the **hammer price** over US\$ 150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use 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 use 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-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

- we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) 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
- (b) 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 or contact us at PostSaleUS@christie.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 import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@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 horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(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 buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(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 LIVE™, **condition reports**, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(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 LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at 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 this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome

of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

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

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

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

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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.

△

Owned by Christie's or another **Christie's Group** company in whole or part. 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 offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

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 ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

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 saleroom 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 ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

*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.

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.

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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.

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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.

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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

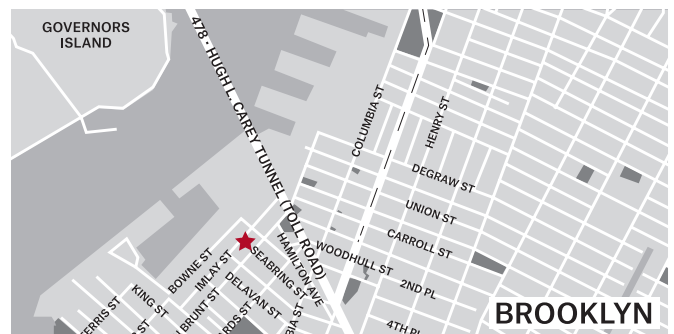
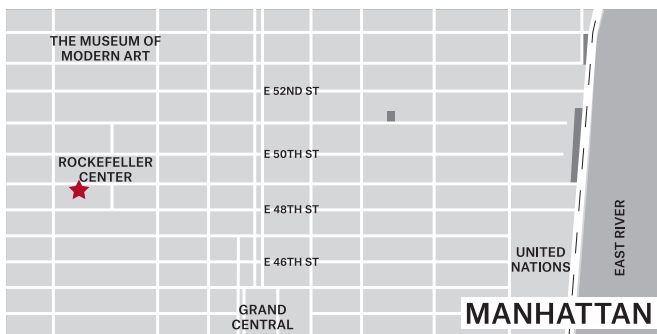
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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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	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. 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.		

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

9 MAY

Chinese Ceramics and Works of Art
LONDON, KING STREET

12 MAY

Chinese Ceramics,
Works of Art and Textiles
LONDON, SOUTH KENSINGTON

28 MAY

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

29 MAY

Asian 20th Century Art
(Day Sale)
HONG KONG

29 MAY

Asian Contemporary Art
(Day Sale)
HONG KONG

29 MAY

Chinese Contemporary Ink
HONG KONG

30 MAY

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

30 MAY

30 Years: The Sale
HONG KONG

31 MAY

Fine Chinese Modern Paintings
HONG KONG

1 JUNE

Classical Chinese Art from the Sui to the
Song Dynasties
HONG KONG

1 JUNE

The Imperial Sale
Important Chinese Ceramics and
Works of Art
HONG KONG

20 JUNE

Art d'Asie
PARIS

12 SEPTEMBER

Fine Chinese Paintings
NEW YORK

15 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

22 SEPTEMBER

Asobi: Ingenious Creativity
LONDON, KING STREET

6 OCTOBER

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

11 OCTOBER

Asobi: Ingenious Creativity
LONDON, KING STREET

7 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

7 NOVEMBER

Japanese Works of Art
LONDON, KING STREET

10 NOVEMBER

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

11 NOVEMBER

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

26 NOVEMBER

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

27 NOVEMBER

Asian 20th Century Art
Day Sale
HONG KONG

27 NOVEMBER

Asian Contemporary Art
(Day Sale)
HONG KONG

28 NOVEMBER

Chinese Contemporary Ink
HONG KONG

28 NOVEMBER

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

29 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

13 DECEMBER

Art d'Asie
PARIS



THE ART OF CHINA: ONLINE SPRING SALE

中國藝術：在線春拍

Online, 21-29 March 2017

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A group of Chinese ceramics from the Indianapolis Museum

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