

MERCHANT

NINE DECADES IN CHINESE ART



藝臻期頤—MERCHANT珍藏中國藝術品

CHRISTIE'S







MARCHANT NINE DECADES IN CHINESE ART

THURSDAY 14 SEPTEMBER 2017

AUCTION

Thursday 14 September 2017
at 10.00 am (Lots 701-751)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	8 September	10.00 am - 5.00 pm
Saturday	9 September	10.00 am - 5.00 pm
Sunday	10 September	1.00 pm - 5.00 pm
Monday	11 September	10.00 am - 5.00 pm
Tuesday	12 September	10.00 am - 5.00 pm
Wednes	13 September	10.00 am - 2.00 pm

AUCTIONEER

Hugh Edmeades (#1171526)

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MARCHANT-15797**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[60]

front cover
Lot 744

back cover
Lot 748

inside front cover
Lot 744

inside back cover
Lot 744

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM 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.

21/06/16

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at christies.com

CHRISTIE'S

SPECIALISTS FOR THIS AUCTION & SERVICES

SPECIALISTS



Athena Zonars
*Deputy Chairman,
Americas*



Michael Bass
International Director



Margaret Gristina
*Senior Specialist
Head of Sale*



Michelle Cheng
Specialist



Olivia Hamilton
Specialist



Tristan Bruck
Associate Specialist



Jessica Chang
Associate Specialist



Vicki Paloympis
Associate Specialist



Ling'ao Tong
Junior Specialist



Andrew Lick
*Specialist
San Francisco*

Athena Zonars
tzonars@christies.com

Michael Bass
mbass@christies.com

Margaret Gristina
mgristina@christies.com

Michelle Cheng
mcheng@christies.com

Olivia Hamilton
ohamilton@christies.com

Tristan Bruck
tbruck@christies.com

Jessica Chang
jwchang@christies.com

Vicki Paloympis
vpaloympis@christies.com

Ling'ao Tong
ltong@christies.com

Andrew Lick
alick@christies.com

Patricia Curtin, *Consultant*
pcurtin@christies.com

SALE COORDINATOR

Rufus Chen
rchen@christies.com
Tel: +1 212 636 2180
Fax: +1 212 636 4934

HEAD OF SALE MANAGEMENT

Emma Winder
ewinder@christies.com
Tel: +1 212 636 2183

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
christies.com

INSURANCE

Tel: +1 212 484 4879

Fax: +1 212 636 4957

POST-SALE SERVICES

Zhi Yin Yong
Emily Zhao
Post-Sale Coordinators
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

EMAIL SERVICES

*For general enquiries about this
auction, emails should be addressed
to the Sale Coordinator(s).*

CHRISTIE'S FINE ART STORAGE SERVICES

New York
+1 212 974 4579
cfassny@christies.com
Singapore
+852 2978 9998
cfassingapore@christies.com

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES

www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901
Fax: +1 212 636 4929
celkies@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400
Fax: +1 212 636 2370
info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620
Fax: +1 212 636 4931
awhiting@christies.com

CONTENTS

- 3** Auction Information
- 4** Specialists and Services for this Auction
- 24** Property for Sale
- 126** Christie's International Asian Department
- 127** Conditions of Sale • Buying at Christie's
- 130** Symbols used in this Catalog • Important Notices and Explanation of Cataloguing Practice
- 131** Storage and Collection
- 132** Worldwide Salerooms and Offices and Services
- 133** International Chinese Ceramics & Works Of Art Department
- 134** International Asian Art Auctions
- 135** Written Bids Form



Samuel Sydney Marchant, circa 1950



S. Marchant & Son storefront, 120 Kensington Church Street, circa 1965

MERCHANT

NINE DECADES IN CHINESE ART

藝臻期頤—MERCHANT珍藏中國藝術品

For anyone interested in Chinese art, the name Marchant is immediately recognizable. It is a name that is synonymous with quality and rarity, two of the criteria, along with provenance, that have always been requirements for any piece of art handled by Marchant.

This well-known firm bears the name of the founder, Samuel Sydney Marchant, known as Sydney, who began in the antiques business at the young age of nineteen. In 1925, he opened his own shop, Marchant, on Cursitor Street, in the City of London. With the birth of his son Richard in 1936, he re-named the business, S. Marchant & Son, anticipating that someday Richard would join him in the business. This Richard did in 1953, also at a young age. By this time, the shop had relocated from Cursitor Street, a move necessitated by the destruction of the shop during the Second World War when it was hit by a doodlebug bomb, demolishing not only the building but also the stock, but thankfully no one was hurt. After the war, the business re-opened first in Duke Street,

對中國藝術愛好者來說，「Marchant」一詞絕不陌生。它形同品位與珍罕的代名詞，這兩個要素及世傳有序的出處，一直是Marchant買賣藝術品的首要條件。

這家古董名店以創辦人Samuel Sydney Marchant (人稱「悉尼」)命名，悉尼年僅十九歲時，便已涉足古董行業。他於1925年自立門戶，位於倫敦Cursitor Street的Marchant公司正式開業。其子理查德(Richard)誕生於1936年，悉尼隨之將公司易名為「S. Marchant & Son」，寄望兒子將來繼承衣鉢。理查德亦不負所望，年紀輕輕的他也在1953年投身家族業務。當時，公司為勢所迫遷址，因Cursitor Street的店面在二戰期間被飛航式導彈擊中，所在建築物和公司庫存均毀於一旦，尚幸無人傷亡。戰後，公司先遷至Duke Street，再於1952年搬到120 Kensington







S. Marchant & Son exhibition at the Grosvenor House Art & Antiques Fair, circa 1976

before the move to the current location at 120 Kensington Church Street in 1952. With Richard's entry into the business, S. Marchant & Son began to specialize in Oriental art, focusing on Imperial wares of the Ming (1368-1644) and Qing (1644-1911) dynasties, especially porcelain, jade and cloisonné, a reflection of Richard's interest in this area. To this day, this is still their primary focus.

During the early years, Chinese and Japanese art was readily available at auctions in London, but in the early 1960s Sydney had the foresight, along with agents of the London firms Bluett and Sparks, to begin traveling to Hong Kong where an entirely new market was opened to him, and where he made many connections. In 1962, Richard also began making regular trips to Japan. Richard's knowledge of the art market in Japan led Sir John Figgess, a member of the board at

Church Street的現址。理查德加入後，S. Marchant & Son開始專攻東方藝術，聚焦於明代(公元1368 - 1644年)和清代(公元1644 - 1911年)的御用器物，主力蒐購理查德鐘情的瓷器、玉器和琺瑯器。迄今，此類作品依然是公司業務的重中之重。

其實，早年的倫敦拍場上已有不少中日藝術品，但在1960年代初，悉尼已像Bluett、Sparks等倫敦古董商般洞悉先機，開始開拓香港這個嶄新的市場，並在當地廣結人脈。當時日本的情形亦不遑多讓，故從1962年起，理查德常遠赴香港和日本。他對日本藝術市場知之甚詳，所以佳士得董事及東方藝術部總監約翰爵士(Sir

opposite: Samuel Sydney Marchant and his wife Sally on their honeymoon, Paris, 1920s



Richard Marchant, circa 1970



Richard Marchant in the gallery at 120 Kensington Church Street, circa 1965

Christie's and director of its Oriental Art Department, to confer with Richard when Christie's was considering opening an office in Tokyo, which Christie's did in 1973. Richard was present when Sir John held his first auction for Christie's in Tokyo, which he conducted in fluent Japanese.

In 1975 Sydney passed away, but in 1985, S. Marchant & Son once again reflected its name when Richard's son Stuart joined the firm. In preparation, Stuart had already worked for two years at Christie's in London, first in the saleroom and then in the Chinese department warehouse, during which he was responsible for setting up the display of the Chinese art sales. After this he attended the Christie's art course for a year, prior to going to New York where he worked for Alan Hartman for two years. Stuart's entry into the business was the beginning of a very special and close working relationship, with

John Figgess) 考慮並於1973年在東京開設佳士得辦事處之前，多番諮詢理查德的意見。約翰爵士於東京舉辦的首場佳士得拍賣會上，理查德亦在現場，更以流利日文主持拍賣。

悉尼於1975年去世，自此要到1985年，待理查德之子司徒特 (Stuart) 加入公司後，「S. Marchant & Son」始再度成爲一家名副其實的父子公司。司徒特爲了裝備自己，此前已在倫敦佳士得供職兩年，先是在拍賣廳工作，後轉至中國藝術品庫存部，專責中國藝術品拍賣的備展事宜。爾後，他先攻讀了爲期一年的佳士得藝術課程，再赴紐約爲赫特曼 (Alan Hartman) 工作兩年。司徒特投身家族業務之際，他和理查德之間亦發展出一段獨一無二、緊密無間的工作關係，因爲父子既可分享彼此對中國藝術的







Stuart and Samuel Marchant previewing an auction, circa 2004



Richard and Stuart Marchant in the library at 120 Kensington Church Street, circa 2005

Richard and Stuart sharing their passion and knowledge of Chinese art, spending their days together in the shop and often traveling together. As Stuart had done when he worked with Alan Hartman, he now attended viewings and auctions with Richard, the two conferring on the merits of each piece, as they do to this day.

Starting in 1980, S. Marchant & Son began holding exhibitions with accompanying catalogues, many of them reflecting a specific theme. These exhibitions and catalogues, which number forty-five, include five focusing on imperial porcelain; several on transitional porcelain, Ming porcelain and Kosometsuke; six on jade; as well as four on blanc de Chine, which includes the very first anniversary exhibition held in 1985. In addition, seven exhibitions and catalogues were of private collections, including one of Chinese glass. Many of these catalogues had an introduction by John Ayers, the founder and former Keeper of the Far Eastern Department at the Victoria and Albert Museum in London. In 1995, their 70th anniversary, they held an exhibition of Post-Archaic Jades, beginning a tradition of holding a special exhibition of jades every five years, the last celebrating the 90th anniversary of Marchant in 2015. This special focus on fine jades is very much a reflection of Stuart's passion for jade.

Over the years, S. Marchant & Son exhibited at the Grosvenor House Art & Antiques Fair (1975-2009), with Richard acting as the Chairman of the Oriental Vetting Committee for ten years until 2009, when the fair closed. Richard was also the Treasurer of the British Antiques Dealers Association from 2003-2005, and then served as its chairman

熱忱和認識，還在店裏朝夕共事，並常結伴出遊。司徒特就像為赫特曼工作時一樣，除了與理查德聯袂出席預展和拍賣會，還會就每件拍品的賣點交換心得，斯時斯景至今不變。

自1980年起，S. Marchant & Son開始舉辦展覽及配印圖錄，其中泰半為專題展覽。迄今，該公司合共推出四十五場展覽及相關的圖錄：其中五場御瓷展、數場明末清初過渡期瓷器、明瓷及古染付專題展，六場玉器展，以及四場德化白瓷展（1985年的德化白瓷展也是公司首場週年慶祝展）。此外，尚有七場私人珍藏展覽及圖錄，其中之一為中國玻璃器展。上述展覽圖錄的序言，大多由倫敦維多利亞和阿爾伯特博物館遠東部創始人及前負責人艾爾斯（John Ayers）親自撰寫。1995年，該公司舉辦了一場七十週年誌慶玉器展，並由此開創了五年一度玉器特展的傳統，最近一次是2015年Marchant九十週年誌慶展覽。上乘古玉歷年來備受重視，足見司徒特對玉器情有獨鍾。

S. Marchant & Son長期在格羅夫諾古董藝術博覽會（1975 - 2009）參展，理查德更出任該會的東方藝術評審委員會主席達十年之久，直至博覽會於2009停辦為止。2003至2005年期間，他曾擔任英國古董商協會司庫，其後四年出任主席一職。此外，該公司更一直在紐約國際亞洲藝術



Stuart, Natalie, Richard and Samuel Marchant, 2017

for a further four years. S. Marchant & Son also exhibited for eleven years at the International Asian Art Fair in New York. Throughout all this, the firm was always ably supported by valued colleagues: Colin Payne (1970-1990), David Freeman (1969-1999) and Simon Abraham-Gregory since 1988 until the present.

In 2009, after a renovation of the shop at 120 Kensington Church Street, the business name reverted to the founding name, Marchant. Since then, two other members of the family have joined the business: in 2011, Stuart's daughter Natalie, a professional photographer who is responsible for all of the photography of the catalogues and catalogue design, advertising and the website; and his son Samuel in 2015, after finishing university and working at Christie's New York and at Christie's and Sotheby's in London. Carrying on the family tradition, both Natalie and Samuel often accompany Stuart to view and attend auctions. With the addition of this fourth generation, the vision of Sydney Marchant, when he first opened his shop in 1925, has been more than fulfilled.

Patricia Curtin
Consultant, Christie's

博覽會參展，前後長達十一年。與此同時，多名要員也為公司業務提供了強大的後盾，包括 Colin Payne (1970 - 1990年任職)、David Freeman (1969 - 1999年任職)，以及1988年加盟並服務至今的Simon Abraham-Gregory。

2009年，該公司完成了120 Kensington Church Street的店面整修，並重新啓用創業時的名稱「Marchant」。其後，兩名家庭成員陸續加盟：司徒特的女兒娜塔莉 (Natalie) 是一名專業攝影師，她2011年加入公司後，全權負責所有圖錄與庫存的拍攝工作，以及圖錄設計、廣告宣傳和網頁事宜；司徒特之子塞繆爾 (Samuel) 於2015年加盟，在此之前，他曾供職紐約佳士得、倫敦佳士得及倫敦蘇富比。娜塔莉和塞繆爾亦秉承家族傳統，常陪同父親出席預展和拍賣會。隨着第四代的加入，悉尼於1925年創業之初的願景，如今俱已一一實現。

Patricia Curtin
佳士得顧問



Marchant storefront, 120 Kensington Church Street, circa 2015





Rare Longquan Celadons from the 14th and Early 15th Century

十四及十五世紀初珍罕龍泉窯青瓷

The current sale includes a particularly interesting group of Yuan and early Ming celadon wares from the Longquan kilns, which includes some pieces which are extremely rare. Yuan and early Ming Longquan celadons have come to prominence in recent years due to new research, the important exhibition of Ming dynasty Longquan celadon wares, *Bilu – Mingdai Longquanyao qingci* 碧綠—明代龍泉窯青瓷 (*Green – Longquan Celadons of the Ming*), at the National Palace Museum, Taipei in 2009, and the sale of a small number of important pieces in major international auctions. One of the things that has become clear, is that the Longquan celadons of this period were, and remain, very highly regarded by both Chinese connoisseurs and overseas patrons. The name Longquan applied to these celadons does not come from a specific kiln site, but rather from the name of the market town in southern Zhejiang province to which these celadon-glazed ceramics were brought for sale and distribution. Longquan celadons were admired not only for the high quality of the raw materials used to make them, and for the variety of their forms, but most especially for the beauty of their subtle, delicately translucent, glazes. Early Longquan celadons undoubtedly owed a considerable debt to the legacy of the celadon-glazed wares from the Yue kilns, which were made in the same province. Thus in the Northern Song period the Longquan kilns produced celadon-glazed stonewares with rather thin glazes, very similar to those of Yue wares.

The major change in Longquan celadons came in the Southern Song period, with the establishment of the court at Hangzhou in Zhejiang. Members of the court and the accompanying elite had refined tastes which would have required high-quality, sophisticated ceramics. It was doubtless in response to this influx of new patrons that the Longquan kilns began to develop the fine ceramics with soft green celadon glazes that were to prove hugely popular both in China and overseas. This classic Longquan glaze is a lime-alkaline glaze – in contrast to the Yue and Yaoyzhou glazes, which were both lime glazes. Some of the components in the Longquan glaze were less soluble than those in the previous Yue glaze, and remained intact after firing. These, together with gas bubbles, produced the delicate translucence typical of Longquan glazes. In addition the new 'classic' Longquan glaze was more viscous than the Yue glaze, and was usually thicker, as well as having a purer and richer colour.

Although the popularity of Longquan wares was very successfully established during the Southern Song period – both at home and abroad – production was considerably expanded in both these markets during the Yuan dynasty. Indeed, as the Yuan dynasty progressed, production rose to such an extent that some 300 kilns were active in the Longquan region. These kilns ranged across a significant area from the Dayao (大窯), Jincun (金村) and Xikou (溪口) kiln complexes in the west, which had been prominent in the Southern Song dynasty, to those further east on the Ou (甌江) and Songxi (松溪) rivers. These rivers facilitated the transportation of the ceramics to other parts of China as well as to the ports of Quanzhou (泉州) and Wenzhou (溫州), whence they could be exported to markets ranging from Japan to Turkey.

是次Marchant專拍中有一批引人入勝的元代和明初龍泉青瓷，其中不乏典藏級的珍罕之作。近年來，由於新的研究成果相繼出現，加上台北國立故宮博物院於2009年舉辦了名為「碧綠：明代龍泉窯青瓷」的大型明代龍泉窯青瓷展，多場重量級的國際拍賣會上亦拍出數件珍品，所以元代和明初龍泉窯青瓷再度大放異彩。由此可見，在古今中外藏家眼中，該時期龍泉窯青瓷的魅力長盛不衰。

龍泉青瓷並非得名於某個特定的窯口，其實龍泉乃是浙江南部一個陶瓷集散地。龍泉青瓷譽滿天下，這既可歸功於用料精良，亦得益於器形多變，但最大功臣依然是其含蓄蘊藉、溫潤失透的釉色。無疑，早期龍泉青瓷承襲了浙江的越瓷遺風。故此，北宋燒造的龍泉陶件釉料甚薄，與越窯製品極為接近。

南宋偏安浙江杭州之際，正是龍泉青瓷的重大變革期。南下的皇族和菁英階層品味高雅，對優質精品陶瓷的需求亦應運而生。毫無疑問，為了迎合新湧現的客戶，龍泉窯開始創燒各式釉色清淺的佳妙陶瓷，這類作品在海內外蔚然風行。經典龍泉釉屬於石灰鹼釉，與石灰釉類的越釉和耀州釉截然不同。龍泉釉的某些成份比先前的越釉更難溶解，故窯燒後變化不大，再加上釉內氣泡密集，故形成了龍泉釉特有的厚潤失透感。再者，這種新的「經典」龍泉釉比越釉更黏稠，且外觀通常較為肥腴，故呈色瑩潔厚潤。

雖然南宋時期的龍泉器物在國內外已廣受認同，但其境內外的產量在元代仍大幅攀升。在產量帶動下，活躍於龍泉地區的元代窯口多達三百個左右。龍泉窯址分佈甚廣，除了西面的大窯、金村和溪口等成名於南宋的窯區，東面更向甌江和松溪兩岸擴展。乘河流之便，陶瓷製品既可直達泉州和溫州港，再付運日本乃至土耳其等海外市場，亦可運往中國其他地區。

一些元代和明初特有的大件龍泉器物，其最早的靈感很可能來自西亞客戶的要求。然而，這類器物亦深受東亞客戶歡迎。除中國之外，佳妙龍泉青瓷在日本亦大受追捧，稱名寺內金澤貞顯(公元1278 - 1333年)墓葬文物中便有一件龍泉青釉蓋罐。據稱，北條實時(公元1224 - 1276年)於鎌倉時代創建稱名寺，該寺仍珍藏兩件龍泉青釉大瓶及一例飾堆塑的



Lot 701

It is likely that some of the larger forms that became a feature of Yuan and early Ming Longquan wares were initially inspired by the requirements of patrons from Western Asia. However, these larger forms came also to be greatly appreciated by patrons in East Asia. In addition to China, fine Longquan celadons were especially popular in Japan, and a Longquan lidded celadon jar was found in the grave of Kanazawa Sada-aki (金沢貞顯 1278-1333) in the grounds of the Shomyo-ji (称名寺) Temple. The Shomyo-ji temple itself, which is believed to have been set up by Hōjō Sanetoki (北条実時 1224-76) during the Kamakura period, still has in its collection two large Longquan celadon vases and a large incense burner with applied relief decoration. Other major Japanese temples, such as the Engaku-ji (円覺寺) and Kencho-ji (建長寺) at Kamakura also still use celadon vases preserved in the temples since the Kamakura (1185-1333) and Muromachi (1333-1573) periods. Numerous examples of fine Yuan and Ming Longquan celadon wares collected by the Ottoman rulers are still preserved in the Topkapı Sarayı in Istanbul, while those from the Ardebil Shrine, preserved in Tehran, provide ample evidence of the popularity of Yuan and Ming Longquan wares with the Safavid rulers of Iran.

It is clear from a number of textual sources that some of the ceramics produced at the Longquan kilns in the early Ming dynasty were being made for the court, under the supervision of government officials sent from the capital. *Juan 194* of the *Da Ming Huidian* states that in the 26th year of the Hongwu reign [1393] some imperial wares were fired at the Rao and Chu kilns – i.e. at Jingdezhen in Jiangxi and at the Longquan kilns of Zhejiang.

洪武二十六年定，凡燒造供用器皿等物，須要定奪樣制，計算人工物料，如果數多，起取人匠赴京置窯興工，或數少，行移饒、處等府燒造。

In volume one of the *Ming Xianzong Shilu* it is noted that Emperor Xianzong ascended the throne in the eighth year of the Tianshun reign [1464] and after the Chenghua reign began in the following year, an amnesty was declared. It was also noted that the officials sent by the government to supervise ceramic production at the Yaozhou kilns of Jiangxi province and the Chuzhou kilns of Zhejiang

大型香爐。至於別的日本名寺（如鎌倉的円覺寺和建長寺），迄今仍沿用自鎌倉（公元1185 - 1333年）和室町（公元1333 - 1573年）時代流存至今的青釉瓶。伊斯坦布爾的托普卡比宮珍藏中，迄今仍有大批上乘的奧斯曼御藏元明龍泉青瓷，而德黑蘭阿德比爾珍藏中保存的龍泉青瓷，亦充份證明了元明龍泉瓷器深受伊朗薩非王室的喜愛。

史籍多次提到，一些明初的龍泉窯製品乃宮廷用瓷，其一應事務俱由京中派員督製。據《大明會典》卷一九四記載：「洪武二十六年[即公元1393年]定，凡燒造供用器皿等物，須要定奪樣制，計算人工物料。如果數多，起取人匠赴京置窯興工。或數少，行移饒處[即江西景德鎮和浙江龍泉窯]等府燒造。」《明憲宗實錄》卷一記載，憲宗於天順八年[公元1464年]即位，翌年改元成化，並大赦天下。文中還提到：「江西饒州府，浙江處州府，見差內官在役燒造磁器，詔書到日，除已燒完者照數起解，未完者悉皆停止，差委官員即便回京，違者罪之。」顯而易見，在1464年成化帝登基之前，龍泉窯官瓷仍燒造不斷。根據《明憲宗實錄》卷一，朝廷會定時派員督製御瓷燒造事宜，直至公元1464年方止，甚至有可能晚至公元1465年，相關的探討請見朱伯謙所編《龍泉窯青瓷》頁47（台北：1998），以及蔡致芬主編的《碧綠：明代龍泉窯青瓷》頁22（台北：2009）。但自成化朝（公元1464 - 1485年）以降，龍泉青瓷質量漸差，其最後的「黃金時期」於此亦劃上了句號。考古發掘工作也提供了進一步的線索。龍泉大窯遺址曾出土官窯款的瓷片，而其他地方的出土文物也再次證實，別的窯址在明代也有燒造龍泉佳器。發掘大窯遺址的工作始於2006年，據文物顯

province were required to return to the capital as soon as they received the imperial edict. This makes it clear that there was official production at the Longquan kilns as late as 1464 – the beginning of the Chenghua reign. Volume I of the *Ming Xianzong Shilu* further suggests that a court-appointed official was regularly sent to supervise the firing of these wares for imperial use up to 1464, and possibly even to 1465 (see Zhu Boqian (ed.) *Longquan qingci*, Taipei, 1998, p. 47; and Tsai Mei-fen (ed.), *Bilu – Mingdai Longquanyao qingci*, Taipei, 2009, p. 22). After the Chenghua reign (1464–85) the quality of Longquan celadons declined, and their final ‘golden era’ was over.

Further evidence comes from archaeological excavations. Those carried out at the Longquan Dayao kiln site have revealed sherds bearing official marks, and other excavations have emphasised that fine Longquan wares were also made at other kiln sites in the Ming dynasty. Excavations at the Dayao site, begun in 2006, have provided an indication of the extensive production at this site, which appears to have continued for some 400 years. Excavated examples from the early Ming period have clearly shown that this was another highpoint for Longquan celadon production, when both large and finely potted vessels of superb quality were manufactured. One fragment of a Ming dynasty dish excavated at the Dayao kilns bore the Chinese character *guan* (official) on its base. In August 2009 the excavation of a deposit containing Longquan celadons at Hexia, Huai’an City, Jiangsu province, revealed a huge quantity of vessels, predominantly dating to the Ming dynasty from the reign of the Hongwu Emperor (1368–98) to that of the Tianshun Emperor (1457–64). The archaeologists surmise that celadons from the Longquan kilns were sent here to be shipped up the Grand Canal to the court. The finds suggest that only the finest pieces were chosen and that those deemed to lack the required perfection were broken and discarded.

The literati in the late Ming dynasty frequently refer to Longquan celadons in their writings. Among the vessels which were specifically mentioned are large vessels, such as bowls or dishes to hold Buddha-hand citrons and *meiping* vases. Vessels of large size, such as the jar in the current sale (lot 701), were regarded as especially desirable. Although the quality of Longquan celadons declined after the 15th century, nevertheless even in 1591 one writer noted that: ‘If plum blossoms are to be arranged in winter, large Longquan celadon vases are a necessity’. It seems probable that he was referring to those vessels made in the early Ming period. In the chapter on ceramics in the *Qing bi cang* (清閼藏 Pure and Arcane Collecting) by Zhang Yingwen (張應文 fl. 1530–94), the author lists antique Yuan and early Ming ceramics which are worthy of praise, including Chenghua grape cups from Jingdezhen, but, interestingly, the author ranks the wares of the Longquan kilns highest of all (see Ts’ai Ho-pi, ‘Chenghua Porcelain in Historical Context’, *The Emperor’s broken china - Reconstructing Chenghua porcelain*, London, 1995, p. 16).

The large Yuan dynasty jar (lot 701) in the current sale is particularly rare in having a boldly-carved dragon encircling its body. Jars of this form, often with lotus-leaf shaped lids, were made at the Longquan kilns from the Song dynasty, through the Yuan dynasty and into the Ming dynasty. A taller, undecorated jar of this form was excavated in

示，該處的製瓷業規模儼然，且燒造史歷時約四百年。出土的明初文物清楚顯示，當時正處於另一個龍泉青瓷的全盛時期，出產了不少器型碩大、造型優美的上乘之作。一件大窯出土的明代瓷盤殘片底書「官」字。於2009年8月，江蘇淮安河下遺址發現了一個大型的龍泉碎瓷堆積層，其出土文物數量驚人，當中大多數是明洪武(公元1368–98年)至天順(公元1457–64年)年間的作品。據考古人員推測，龍泉青瓷運到此處，再沿運河北上至京城。從這批文物看來，獲選者皆為精品，稍有瑕疵者即敲碎廢棄。

明代文人的作品中，時有提及龍泉青瓷。大型器物也是他們讚賞有加的作品，例如盛佛手柑的盃盤或梅瓶等。像拍品中的龍泉青釉刻雲龍紋蓋罐這一類大器，更是上上之選。雖然自十五世紀以降，龍泉青瓷質量下降，但1591年的文人筆記仍提到：「冬時插梅，必須龍泉大瓶。」此處所指可能是明初的龍泉瓷器。張應文(活躍於公元1530–94年)在其《清閼藏》陶瓷篇中，臚列了元代及明初陶瓷古玩上品，景德鎮成化葡萄盃為一例，但頗堪玩味的是，張氏最推崇的依然是龍泉器物，詳見蔡和璧論文，刊於《The Emperor’s broken china - Reconstructing Chenghua porcelain》頁16 (倫敦：1995)。

是次拍賣的元代大型蓋罐環刻龍紋(拍品編號701)，氣韻生動，在近似例中難得一見。同類型大罐多配荷葉蓋，它們創燒於宋代龍泉窯，但元明二代仍燒造不斷。1974年，四川簡陽縣東溪園藝場元代古墓出土了一件器身較高但光素無紋的近似罐。該處雖是元代古墓，但考古學家相信此罐出自南宋，圖見《龍泉青瓷：四川省博物館藏龍泉窯瓷器精品》頁134–5編號38(澳門：1998)。1975年，浙江義烏市出土一件光素無紋的元代蓋罐，圖見朱伯謙編《龍泉窯青瓷》頁196編號171(台北：1998)。1955年，四川巴中縣魚井村出土一例較小的近似明代蓋罐，圖見前述《龍泉青瓷：四川省博物館藏龍泉窯瓷器精品》頁162–3編號55。北京故宮藏一例明代「清香美酒」刻花罐，圖見前述著作《龍泉青瓷：四川省博物館藏龍泉窯瓷器精品》頁262編號247。伊斯坦布爾的托普卡比宮亦有若干近似罐，它們或光素無紋，或飾凸稜，其中一例(配有原蓋)的上半器身更環刻纏枝花卉，圖見艾爾斯(J Ayers)及康蕊君(R Krahl)合著的《Chinese





Lot 706

1974 from a Yuan dynasty tomb in the Yuanyichang (園藝場) area of Dongxi (東溪), Jianyang county (簡陽縣), Sichuan province. Although the tomb is dated to the Yuan dynasty, the archaeologists believe that the jar dates to the Southern Song dynasty (illustrated in *Longquan Celadon – The Sichuan Museum Collection* (龍泉青瓷), Macau, 1998, pp. 134-5, no. 38). An undecorated lidded jar dating to the Yuan dynasty was excavated in 1975 at Yiwu city (義烏市), Zhejiang province (illustrated by Zhu Boqian (朱伯謙) (ed.) in *Celadons from Longquan Kilns* (龍泉窰青瓷), Taipei, 1998, p. 196, no. 171). A smaller Ming dynasty lidded jar of this form, with carved floral decoration, was excavated in 1955 in Yujing village in Bazhong county, Sichuan province (illustrated in *Longquan Celadon – The Sichuan Museum Collection*, *op. cit.*, pp. 162-3, no. 55). A further Ming dynasty jar with carved decoration including the four characters *qing xiang mei jiu* (清香美酒) is in the collection of the Palace Museum, Beijing (illustrated in *Celadons from Longquan Kilns*, *op. cit.*, p. 262, no. 247). There are also a number of similar jars in the collection of the Topkapi Saray in Istanbul, some of which are plain, some with ribbed decoration and one (not missing its lid) with floral scrolls carved around the upper body (illustrated by in J. Ayers and R. Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, vol. 1, London, 1986, pp. 292-3, nos. 212-216, and colour plate on p. 215). A Yuan dynasty Longquan celadon jar, excavated in the Nanhui district of Shanghai City is decorated with a three-clawed dragon and clouds in low relief (illustrated in *Complete Collection of Ceramic Art Unearthed in China*, 7, *Jiangsu Shanghai*, Beijing, 2008, no. 234). This excavated jar has a lotus leaf-shaped lid decorated with birds and clouds. One other Longquan celadon jar decorated with a four-clawed dragon from the J. T. Tai Collection was sold by Sotheby's New York in March 2011, lot 85, but jars with this decoration are extremely rare. The J. T. Tai jar had not retained its lid.

Ceramics in the Topkapi Saray Museum, Istanbul》卷一頁292 - 3編號212 - 216及頁215的彩色圖版(倫敦: 1986)。上海市南匯區出土有一例元龍泉荷葉形蓋罐，罐身飾低浮雕三爪龍紋及雲紋，發表於《中國出土瓷器全集》，卷7：江蘇、上海，編號234（北京：2008）。於2011年3月，紐約蘇富比拍出戴福保珍藏龍泉青釉四爪龍紋罐（拍品編號85），但以此為飾的近似罐極為罕見。可是，這例戴氏珍藏的罐蓋業已散失。

上述元明近似例與是次拍賣的蓋罐一樣，大多是用盤狀坯件拼接為底，而南宋罐則採用固定平底樣式。上文提到，本拍品最不尋常的是器身氣勢磅礴之四爪龍紋。龍紋下方飾海水紋一道，龍身如在雲中穿梭。此器的瓶蓋極具巧思，狀若荷葉覆於罐口。最引人入勝的是，紐約大都會藝術博物館藏絹本設色《杏園雅集圖》手卷中，畫中人物身後（立鶴正後方）案上的朱漆架上，赫然正是一件形制近似的單色釉（或許是龍泉青瓷或景德鎮白瓷）荷葉蓋罐。相傳，這場盛宴於公元1427年4月舉行，園主為楊榮（公元1371 - 1440年），列席的有大學士楊士奇（公元1365 - 1444年）等人。據稱，謝環（公元1377 - 1452年）的原作現藏鎮江市博物館；至於大都會的珍藏，應是當時謝環同儕為楊士奇繪製的摹本。畫中諸公俱是十五世紀初名重一時的文人士大夫，而背景所示的古董珍玩，無不彰顯了其文人清賞的意趣。

As is the case with the current jar, the jars from the Yuan and Ming dynasties normally have saucer-shaped, separately-applied, bases, while the Southern Song jars have flat, fixed, bases. As noted above, the current jar is especially rare in being decorated with a powerful four-clawed dragon encircling the body of the vessel. The dragon has been depicted above a band of stylized waves, and appears to stride through stylized clouds. Accompanying the current jar is a well-designed cover in the form of an up-turned lotus leaf. It is interesting to note that on the famous handscroll in ink and colour on silk, entitled *Elegant Gathering in the Apricot Garden* (杏園雅集), which is in the collection of The Metropolitan Museum of Art, New York, there is a monochrome (probably either Longquan celadon or white Jingdezhen porcelain) jar of similar shape, with a lotus leaf lid standing on a red lacquer stand shown on a table behind the main group of figures (directly behind the standing crane). The gathering is believed to have taken place in April 1427, and was hosted by Yang Rong (楊榮, 1371-1440), while the senior guest was Yang Shiqi (楊士奇, 1365-1444). The original painting by Xie Hun (謝環 1377-1452) is believed to be in the Zhenjiang Museum, while The Metropolitan Museum of Art scroll is believed to be a contemporary copy made by one of Xie Hun's associates for Yang Shiqi. The gentlemen in the painting were all-important literati-officials of the early 15th century, and the antiques and works of art that appear in the background of the paintings emphasise their refined tastes.

The current sale includes classic Longquan forms from both the Yuan and early Ming dynasties. The 14th century trumpet-mouth vase (lot 702) is a case in point. A similarly decorated vase with raised rings encircling the whole of the neck, floral scrolls around the body, and a tall petal band around the foot, was excavated in 1987 from a Yuan dynasty hoard in Hangzhou city (illustrated in *Complete Collection of Ceramic Art Unearthed in China - 9 - Zhejiang*, Beijing, 2008, no. 218.) Vases of this form appear to have been made from at least the first decade of the 14th century. A similar vase, with relief peony decoration on the body, was excavated from a site to the east of Huhehot in Inner Mongolia (illustrated in *Wenwu*, 1977, vol. 5, p. 76, fig. 3). A Jun ware censer of *ding* form, which was excavated from the same site, was incised with a cyclical date of the ninth month of the *jiyou* year, which has been calculated by the archaeologists as corresponding to 1309. A vase of similar size and carved decoration as the current vase was salvaged from the wreck of a Chinese trading vessel which foundered off the Sinan coast of Korea on its way from Ningbo in China to Kamakura in Japan in 1323 (illustrated in *Special Exhibition of Cultural Relics Found off Sinan Coast*, Seoul, 1977, colour plate 47), along with a number of similar vessels of different sizes. Similar vases are also preserved in the Topkapi Saray, Istanbul, and in the collection from the Ardebil shrine, preserved in Tehran, Iran - testifying to the popularity of this form with foreign patrons as well as within China itself.

One of the classic Ming dynasty forms in the current collection is the elegant pear-shaped ewer decorated with peony scrolls (lot 705). This is a form which was produced both at the Longquan kilns and at the imperial kilns at Jingdezhen. It follows closely the form of pear-shaped vases of the period, but with the addition of a long curved spout, attached to the neck with a stabilizing cloud-form strut, and a long strap handle. A slightly smaller Longquan ewer, also with peony scroll decoration like that of the current ewer, from the Idemitsu Collection is illustrated in *Chinese Ceramics in The Idemitsu Collection*, Japan, 1987, no. 589. A further similar example in the Shanghai Museum is illustrated in *Celadons from Longquan Kilns*, op. cit., p. 195, no. 169, while an undecorated ewer of very similar proportions to those of the current ewer is in the collection of the

是次拍賣囊括了元代和明初的一些經典龍泉器形，拍品中的元末/明初龍泉青釉刻蓮紋鳳尾尊（拍品編號702）便是最佳例證。1987年，杭州出土元代墓葬文物中有一件紋飾相若的近似例，其頸凸起弦紋數道，器身飾纏枝花卉，足部繪一道長瓣紋，圖見《中國出土瓷器全集》卷九之「浙江」頁218（北京：2008）。這類瓶式的創燒年代看來至少可上溯至十四世紀頭十年。內蒙古呼和浩特以東的考古遺址也曾出土一件近似例，惟其器身飾浮雕牡丹，圖見《文物》1977年第5期頁76圖3。該處的出土文物中，還有一例帶「己酉年九月」（據考古學家推算為公元1309年）年款的鈎窰鼎式爐。公元1323年，一艘中國商船自中國寧波駛往日本鎌倉途中，於朝鮮新安海域沉沒，沉船文物中有一例大小和所刻紋飾均與本鳳尾尊相若的瓷瓶，圖見《新安海底文物》特展圖錄彩色圖版47（首爾：1977），同一批文物中還有數件大小不一的近似例。此外，多件類似的瓷尊亦見諸伊期坦布爾的托普卡比宮珍藏，以及伊朗的阿德比爾珍藏，足證這一瓶式在國內外市場均大行其道。

這批珍藏呈現了多款明代的經典形制，其中之一是玉壺春瓶式的龍泉青釉纏枝牡丹紋執壺（拍品編號705）。龍泉窰和景德鎮御窰均有燒造這類作品。



Lot 703

Zhejiang Provincial Museum (Illustrated by Zhu Boqian (朱伯謙) in *Celadons from Longquan Kilns* (龍泉窯青瓷), Taipei, 1998, p. 266, no. 251). Four Longquan ewers of this form from the collection of the National Palace Museum, Taipei, are illustrated in *Green – Longquan Celadons of the Ming (Bilu – Mingdai Longquanyao qingci)*, *op. cit.*, nos. 60–63, the ewer illustrated as no. 60 having similar bold floral scrolling decoration to that on the current ewer. Several Longquan ewers of this shape with various decorative schemes are in the collection of the Topkapi Saray, Istanbul, and are illustrated by J. Ayers and R. Krahl in *Chinese Ceramics in the Topkapi Saray Museum*, vol. 1, London, 1986, p. 297, and colour pls. 225 and 226.

An interesting vase of flattened pear-shape with two stylized handles from which are suspended further ring handles is also in this sale (lot 703). The vase belongs to a small group of similar flattened pear-shape vases, which probably derive from rounded pear-shape vases with wide mouths and twin handles produced in the Yuan dynasty. A vase of this latter type is illustrated in *Green Wares from Zhejiang*, Fung Ping Shan Museum, Hong Kong, 1993, no. 77. A Yuan dynasty flattened version of this form, with very similar handles to those on the current vase, is in the Capital Museum, Beijing, and is illustrated in *Celadons from Longquan Kilns*, *op. cit.*, p. 184, no. 157. The Beijing vase has high-relief decoration of phoenixes on the side and a wide, lobed mouth. A Ming dynasty example of this form, with slightly longer, narrower neck is in the collection of the Sichuan Museum and is illustrated in *Longquan Celadons – The Sichuan Museum Collection*, Macau, 1998, pp. 170–1. Like the current vase, the Sichuan vessel has *ruyi*-shaped panels on either side – one containing the character *fu* (good fortune), and the other the character *shou* (longevity). This vase has somewhat differently-shaped handles to the current vase and also has a short, straight mouth rim. A pair of Ming dynasty similarly-decorated vases which are closer in shape to the current vase, and also with *ruyi* panels containing *fu* and *shou* characters, excavated at Xikou, is now in the Juzhou city Museum (illustrated in *Celadons from Longquan Kilns*, *op. cit.*, p. 255, no. 240). The vase in the current sale is particularly unusual for the shape of its mouth, which is formed as an open double lotus blossom, reminiscent of the bases of incense burners and also the lotus thrones of Buddhist deities.

The sale includes a particularly well-shaped early Ming dynasty dish with bracket lobing which continues from the flattened rim down the sides (lot 706). In the Yuan dynasty the large dishes with bracket-lobed rims were made at the Jingdezhen kilns, but these did not have lobed sides. Many Yuan dynasty versions of this form without lobed sides, but with central decoration are known, including those amongst the Longquan dishes in the Ardebil Collection such as the dish illustrated by T. Misugi, *Chinese Porcelain Collections in the Near East – Topkapi and Ardebil*, vol. 3, Hong Kong, 1981, no. A 232, which has a moulded central motif; and also those in the cargo of the Sinan wreck, such as that illustrated in the 1977 exhibition catalogue, *Special Exhibition of Cultural Relics found off Sinan Coast* (新安海底文物), Seoul, exhibit 117. A small number of bracket-lobed dishes produced at the Longquan kilns in the Yuan period did have lobed sides, but these were not generally well-defined. A large Yuan dynasty dish with bracket-lobed rim and lobed sides from the collection of the Longquan Celadon Museum (龍泉青瓷博物館) is illustrated in *Longquan Celadon of China* (中國龍泉青瓷), Hangzhou, 1998, pl. 120, where it can be seen that the lobes are not as distinct as on the current dish.

它的造型與當時的玉壺春瓶大同小異，但器身一側附彎曲長流，流與頸之間用雲板連接固定，另一側加一長柄。出光美術館藏龍泉窯執壺略小，其纏枝牡丹紋與是次拍賣的執壺相仿，圖見《出光美術館中國瓷器珍藏》編號589（日本：1987）。上海博物館亦珍藏一件近似例，圖見前述著作《龍泉窯青瓷》頁195編號169；浙江博物館藏近似例光素無紋，但大小比例與本執壺極為接近，圖見朱伯謙所著《龍泉窯青瓷》頁266編號251（台北：1998）。台北國立故宮博物院藏四件近似的龍泉窯執壺，此壺也像本拍品般飾以清新明快的纏枝花卉紋，圖見前述著作《碧綠：明代龍泉窯青瓷》圖錄編號60–63編號60。伊斯坦布爾的托普卡比宮也珍藏數例器形相近的龍泉窯執壺，圖見艾爾斯與康蕊君合著的《Chinese Ceramics in the Topkapi Saray Museum》卷一頁297及彩色圖版225和226（倫敦：1986）。

是次亮相的作品中，還有一件造型新穎的玉壺春瓶式龍泉青釉雙龍啣環耳「福壽」瓶（拍品編號703）。這類作品數量不多，其玉壺春瓶式的扁瓶造型，或脫胎於元代的敞口雙耳玉壺春瓶，就此可參閱香港大學馮平山博物館《浙江青瓷》特展圖錄編號77（香港：1993）。北京首都博物館藏一例形制相同的元代扁瓶，其雙耳樣式與本拍品十分接近，圖見前述《龍泉窯青瓷》頁184編號157。北京扁瓶側飾高浮雕鳳紋，廣口為瓣式。四川博物院藏一件明代近似例，其器頸略長且窄，圖見《龍泉青瓷：四川省博物院藏龍泉窯瓷器精品》頁170–1（澳門：1998）。四川博物院藏品跟本拍品一樣，兩側均飾如意形開光，各書「福」、「壽」二字。但其雙耳形狀與本拍品頗有出入，且瓶口短直。溪口曾出土一對裝飾手法類似的明代瓷瓶，其形狀與本拍品更接近，而且也有書「福」、「壽」二字的如意形開光，此例現為莒州博物館珍藏，圖見前述著作《龍泉窯青瓷》頁255編號240。本拍品的瓶口獨樹一幟，狀若盛開的雙蓮，外觀猶如香爐底座或佛像的蓮華座。

拍品中還有一例造型美不勝收的明初十四/十五世紀龍泉青釉菱花口大盤（拍品編號706），此盤折沿，菱花口往下形成瓣形弧壁。元代景德鎮雖有燒造菱花口大盤，但該等作品俱無瓣形弧壁。已知作品中，有許多無瓣形壁的元代近似例，但其盤心有紋飾，阿德比爾珍藏數例，就此可參見三杉隆敏著作《Chinese Porcelain Collections in the Near East – Topkapi and Ardebil》卷三編號A232（香港：1981），其盤心正中印花；此外，新安沉船貨物中也有近似之作，圖見前述1977年《新安海底文物》展覽圖錄展品117（首爾：1977）。元代龍泉窯雖曾燒造少量有瓣形壁的菱口盤，但大多做工有欠規整。龍泉青瓷博物館藏一例具瓣形弧壁的元代菱花口大盤，圖見《中國龍泉青瓷》圖版120



Lot 705

It is significant that with the advent of the Ming dynasty in 1369, the re-establishment of Han Chinese rule, and the ascension to the imperial throne of the Hongwu Emperor, ceramic production for court use received a new stimulus – both at the Jingdezhen and Longquan kilns. It is interesting to note that in the Hongwu reign bracket-lobed rims reappeared at both kilns, and with the added feature of lobing to the sides that conformed to the shape of the mouth rims. While the dishes of this type from Jingdezhen were usually decorated in either underglaze blue or underglaze copper red, those from the Longquan kilns were either decorated with carved or impressed decoration, or were left undecorated. A large early Ming dish of this form, but with carved decoration, from the collection of the Topkapi Saray Museum, Istanbul is illustrated by R. Fujioka and G. Hasebe in *Ceramic Art of the World*, vol. 14, *Ming Dynasty*, Tokyo, 1976, no. 131, while an undecorated dish from the same collection is illustrated by J. Ayers and R. Krahl in *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. I, London, 1986, no. 245. It is interesting to note that some of the finest examples, such as the dish in the current sale, fall into the undecorated category. The shape of this dish is most effectively enhanced by the narrow raised lines outlining the flattened rim at the edge and at the junction with the sides of the vessel, and by its beautiful glaze.

Rosemary Scott
Senior International Academic Consultant Asian Art

(杭州：1998)，惟其瓣形不像本拍品般棱角分明。最重要的是，大明於1369年一統江山，恢復了漢人統治的局面，而洪武帝登基之後，景德鎮和龍泉窯的御瓷燒造更是如虎添翼。頗堪玩味的是，洪武年間，菱花口器物在兩大窯口再度出現，並結合了與花口對應的瓣形弧壁。就此類菱口盤而言，景德鎮的製品通常施釉下青花或釉裏紅，而龍泉窯的作品大多數飾刻花、印花或光素無紋。伊斯坦布爾的托普卡比宮珍藏一例近似的明初刻花大盤，圖見藤岡了一及長谷部樂爾合著的《世界陶瓷全集》卷十四之「明」編號131（東京：1976）；同一批珍藏中，尚有一件光素無紋的近似例，圖見艾爾斯與康蕊君合著的《Chinese Ceramics in the Topkapi Saray Museum》卷一編號245（倫敦：1986）。有趣的是，近似例中的巔峰之作，部份正像本拍品般光素無紋。此盤僅於折沿處及與弧壁交接處飾細窄弦紋，加上釉色清麗脫俗，器形之美更是一覽無遺。

蘇玫瑰
國際亞洲藝術部學術總監

701 A RARE LONGQUAN CELADON
CARVED JAR AND COVER

YUAN DYNASTY, 14TH CENTURY

The jar is carved with a large four-clawed dragon, with an open mouth and scaly body, and one claw reaching towards a flaming pearl, all above waves. The cover is formed as a lotus leaf with a curling rim and incised leaf veins, and a small stem forming the finial. The jar and cover are covered with a thick glaze of dark sea-green tone, except for the unglazed foot ring of the jar and the underside of the cover which were burnt orange in the firing.

12 $\frac{7}{8}$ in. (32.8 cm.) diam.

\$30,000-50,000

PROVENANCE

Important private collection, France.

The carving of a sinuous, energetic dragon on this jar is extremely rare and only one other example appears to be known: a jar carved with a dragon, but without a cover, formerly in the collection of Dr. Bo Ewert, sold at Sotheby's New York, *Informing the Eye of the Collector: Chinese Ceramics and Works of Art from J.T. Tai & Co.*, 22 March 2011, lot 85.

A related jar and cover carved with peony scroll from the Fujita Museum was sold at Christie's New York, 15 March 2017, lot 502. Two further examples, one with vertical ribbing on the body and the other plain, are illustrated by R. Krahl and J. Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul, Vol. 1, Yuan and Ming Dynasty Celadon Wares*, London, 1986, col. pl. 213, nos. 213 and 215.

元十四世紀 龍泉青釉刻雲龍紋蓋罐



(another view)



702 A CARVED LONGQUAN CELADON
'PHOENIX-TAIL' VASE

LATE YUAN-EARLY MING DYNASTY, 14TH CENTURY

The body is carved with a band of leafy peonies above a lower band of upright petals, and the flaring neck is carved with concentric ribs beneath the everted rim. The vase is covered inside and out with a glaze of sea-green color, and the inside of the foot and deeply recessed base are similarly glazed.

17 $\frac{7}{8}$ in. (45.4 cm.) high

\$40,000–60,000

PROVENANCE

Private collection, Japan.

Private collection, Europe.

LITERATURE

S. Marchant & Son, *Recent Acquisitions*, 2006, no. 2, pp. 8–9.

This vase is a particularly well-executed example of its type, with an elegant form and even, attractively-colored sea-green glaze. The three decorative registers are contrasting yet complementary: the finely carved horizontal ribs of the neck and the vertical lappets frame the freely-scrolling lotus of the central section.

A Longquan 'phoenix-tail' vase of similar size is illustrated by R. Krahl and J. Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul, Vol. 1, Yuan and Ming Dynasty Celadon Wares*, London, 1986, no. 206, where the authors note that similar vases were among the cargo of a ship which sank off Sinan, Korea, in about the third decade of the 14th century. Other examples include one illustrated by J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, pl. 129, no. 29.648 and another of similar height and decoration in the Idemitsu Museum of Arts, and illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 576.

Compare, also, the Longquan celadon 'phoenix-tail' vase with similar ribbing on the upper neck, from the Percival David Foundation and currently on loan to the British Museum, museum no. PDF.237, which is inscribed with a date corresponding to 1327.

元末/明初 龍泉青釉刻蓮紋鳳尾尊





703 A LONGQUAN CELADON RING-HANDLED VASE

YUAN-EARLY MING DYNASTY, 14TH CENTURY

The flattened, pear-shaped vase is carved on one side with a *fu* (happiness) character and on the other with a *shou* (longevity) character, each within a lobed border amidst leafy branches.

The neck is flanked by two stylized animal-head ring handles and the mouth is formed as an open lotus blossom. The vase is covered with a rich sea-green glaze, stopping at the foot ring which was burnt orange in the firing.

8 in. (20.2 cm.) high, Japanese wood box and silk pouch

\$15,000–20,000

PROVENANCE

Private collection, Japan.

The lotus-form rim of the present vase is extremely rare, and other published vases carved with *shou* and *fu* characters typically feature a more standard flaring rim. See, for example, the Ming dynasty vase illustrated in *Longquan Celadon, The Sichuan Museum Collection*, Macau, 1998, p. 170–71, and another illustrated in *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1979, pp. 252–53, pl. 204, no. 248. A Yuan dynasty vase, with *shou* and *fu* characters set in openwork sides, is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 2010, vol. 4 (I), p. 4–5, no. 1605, and was subsequently sold at Sotheby's Hong Kong, 8 April 2013, lot 11.



(another view)

元末/明初 龍泉青釉雙龍啣環耳
「福壽」瓶

704 A RARE LONGQUAN CELADON CARVED *JARDINIÈRE*

EARLY MING DYNASTY, 14TH CENTURY

The exterior is carved with two large peony blossoms amidst leaves and branches in the main register, between a band of lappets at the foot and a band of *ruyi* cartouches below the everted pie-crust rim. The interior and exterior are covered overall with a rich celadon-green glaze except for the foot ring and the inset base which is drilled for drainage.

12 in. (30.5 cm.) diam.

\$12,000-15,000

PROVENANCE

Mrs. Iside Rizk Collection, Rome.

明初十四世紀 龍泉青釉刻纏枝牡丹紋花盆





(another view)

705 A CARVED LONGQUAN CELADON EWER

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

The pear-shaped body tapers to a narrow neck below the everted rim and is applied with a curving spout supported by a cloud-form strut opposite the strap-form handle. The body is carved with a peony scroll below a band with leafy scroll on the shoulder and upright petals on the neck. The ewer is covered overall with a rich sea-green glaze, and the tip of the spout is mounted in silver.

12¼ in. (31.1 cm.) high

\$80,000–100,000

PROVENANCE

The O'Connor Family Collection, Wales, by 1975.

The form of the present ewer is derived from Persian metalwork, but the proportions reflect a more Chinese sense of harmony: the heavier pear-shape of the body echoes the curves of the elegant handle and spout, while the flared rim provides a complementary terminal to the overall shape.

The peony scroll decoration can be compared to that on contemporary Ming blue and white wares. Indeed, motifs

of flowers and other plants appear to be particularly popular on vessels of this form, reflecting a great appreciation for the natural world. Four related ewers, each with different carved decoration of flowers, plantain, prunus and peaches respectively, are illustrated in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp. 122–29, nos. 60–63.

Further examples of ewers include the one illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, p. 266, no. 251, and another example of similar form, but carved with peonies, in the Idemitsu Museum of Arts and illustrated in *The Ceramics of the Yuan-Ming Dynasties*, Tokyo, 1977, no. 25. Two further gilt-silver-mounted ewers with carved designs are illustrated by R. Krahl and J. Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul, Vol. 1, Yuan and Ming Dynasty Celadon Wares*, London, 1986, nos. 225 and 226.

明初十四/十五世紀 龍泉青釉纏枝牡丹紋
執壺







706 A SUPERB LARGE LONGQUAN
CELADON BRACKET-LOBED DISH

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

The dish is sturdily potted with a tapered foot ring rising to the sides divided into twelve bracket lobes on the interior and exterior below an everted rim of conforming shape. The dish is covered overall with an even translucent glaze of soft sea-green tone with the exception of the wide ring on the recessed base.

19 in. (48.2 cm.) diam., Japanese wood box

\$300,000–400,000

PROVENANCE

Important private collection, Japan.
Christie's Hong Kong, 27 May 2009, lot 1887.

LITERATURE

Marchant, *Ming Porcelain*, 2009, pp. 20–21, no. 8.

The present dish is exceptional for its large size, sophisticated potting and rich, even-colored glaze, and represents some of the most highly-skilled celadon wares produced by craftsmen at the Longquan kilns during the early Ming period. Records from this time suggest that the kilns were under imperial supervision, and it appears that standards of production were exceptionally high in order to meet imperial demand.

With a diameter of 19 in., the present dish is one of the larger types produced at the Longquan kilns, and it would have posed a considerable challenge to shape and fire without significant warping. The glossy, even glaze serves to emphasize and celebrate the large, open surface of the dish, as well as the simple yet refined bracket lobing. Kiln wasters of large dishes found at the Longquan imperial kiln sites attest to the difficulty in producing dishes of this size, and to

the high production standards of the time. See, for example, the partially-reconstructed barbed-rim dish found at the Longquan imperial kilns and dated to the Yongle period, illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, vol. 4, 2010, p. 3, fig. 2a.

The imperial influence can also be seen in the similar forms of dishes produced at the imperial kilns at Jingdezhen. This parallel production at two sites, each working with different clays and different glazes, appears to have provided both kiln sites with inspiration and healthy competition. Three blue and white examples of bracket-lobed dishes, of related size to the present dish and dated to the Hongwu period (1368–1398), and a further example dated to the Xuande period (1426–1435), are illustrated in *The Complete Collection of Treasures of the Palace Museum – 34 – Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, pp. 22–24, nos. 20–22 and p. 150 no. 142.

An early 15th century dish of similar size to the present dish is illustrated by R. Krahl and J. Ayers, *Chinese Ceramics in the Topkapi Saray Museum Istanbul, Vol. 1, Yuan and Ming Dynasty Celadon Wares*, London, 1986, p. 304, no. 245, and another dish of similar size is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 591. A similar but larger charger with sixteen brackets, from the collection of Roger Belanich, was sold at Christie's Hong Kong, 31 May 2017, lot 3006, and another larger example from the Meiyintang Collection is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994–2010, vol. 4, no. 1609, and p. 3, fig. 2b, and was subsequently sold at Sotheby's Hong Kong, 5 October 2011, lot 7.

明初十四/十五世紀 龍泉青釉菱花口大盤



707 A VERY RARE LONGQUAN CELADON TEAPOT AND COVER

MING DYNASTY, 15TH-16TH CENTURY

The globular body is carved with a continuous floral scroll above lappets at the foot. The arched handle and short, curving spout are of square section and carved with classic scroll, and the domed cover is also carved with scrolls and geometric bands beneath a bud finial. The teapot and cover are covered with a rich sea-green-toned glaze.

8¾ in. (22.3 cm) high, Japanese wood box

\$40,000–60,000

PROVENANCE

Nobehara Family Collection, Osaka, Japan.

The form of this teapot is extremely rare. A related carved teapot, but lacking a cover, dated to the 16th century, is illustrated in *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1979, pp. 254–55, pl. 207, no. 250. Another related teapot, also with a square-section

spout, a domed cover and dated to the Ming dynasty, but with a more rounded handle, is illustrated in *K. S. Lo Collection in the Flagstaff House Museum of Tea Ware, Part 1*, Hong Kong, 1984, p. 70, no. 43.

The present teapot can also be compared to two blue and white teapots included in the exhibition at the National Palace Museum, Taipei, *Empty Vessels, Replenished Minds: The Culture, Practice and Art of Tea*, Taipei, 2002, one illustrated on p. 95, no. 74, and dated to the Longqing period (1567–1572), with an upright handle, rounded sides and a domed cover, and the other illustrated on p. 96, no. 75, dated to the Wanli period (1573–1619), with a humpback upright handle and a square-section spout similar to the present example.

明十五/十六世紀 龍泉青釉花卉紋茶壺



(another view)





Later Chinese Bronzes
明清晚期銅器





Later Chinese Bronzes: A Re-Connection with the Past 仿古中國青銅器：尋古探微

Although archaic Chinese bronzes are both well-known and well-represented in collections around the world, collectors in East and West alike have paid but scant attention to later Chinese bronzes, those vases, censers, and other vessels created from Song times (AD 960-1279) through the Qing dynasty (1644-1911)¹. Despite neglect, such later bronzes recount a telling story about China's engagement with the early, formative stage of Chinese history and culture, that long era best-known today as the Great Bronze Age (c. 16th century BC-AD 220). In fact, in many ways, later China's involvement with antiquity parallels the Italian Renaissance's reconnection with the ancient Greco-Roman past.

By Song times, Chinese historians and philosophers had come to regard the Bronze Age as China's Golden, or Classical, Age, viewing it as a utopian era with just rulers. More importantly, they rightly recognized it as the period during which lived those philosophers who would become the mainstay of Chinese social, ethical, philosophical, and even political traditions: Confucius (551-479 BC), Mencius (c. 372-289 BC), Lao Zi (c. fourth century BC), and Zhuang Zi (c. fourth century BC). During the Song dynasty, the bronzes and jades that survived from the Bronze Age thus became the artistic symbols of that noble age. Antiquarian interests fired an appreciation of Bronze Age antiquities, leading to the formation of collections of ancient bronzes and jades. Although works of painting and calligraphy had been collected at least since the Han dynasty (206 BC-AD 220), the systematic collecting of antiquities had to await the deep interest in antiquity that came in the Northern Song (AD 960-1127).

The literati not only collected ancient bronzes but, on special occasions, used them as incense burners and flower vases—that is, they pressed into service as censers the bronze *gui* vessels that in antiquity were used for offerings of food to the spirits of deceased ancestors, just as they used as flower vases the trumpet-mouthed *gu* and *zun* vessels that originally were designed for offerings of wine to those same spirits. The collecting of ancient bronzes and the desire to own related pieces thus sparked the beginning of a later bronze age beginning during the Northern Song.

Song bronzes typically imitate the shapes of ancient bronzes, though their ornament derives from a variety sources, from ancient vessels to more recent works in other media; their decorative schemes often combine motifs from disparate periods and places. Even so, the favored motifs typically include those of ancient vessels, such as the *taotie*, or monster, mask and long-tailed birds. Thinly cast, Yuan dynasty (1279-1368) bronzes often feature all-over diaper patterns; new shapes appeared to serve new functions, and old shapes accepted modifications to fit new tastes. Non-imperial bronzes of the early Ming show a preference for surfaces with decorated areas contrasting with unembellished ones. The decoration of such Song, Yuan, and early Ming bronzes typically comprises a network of fine, thread-relief lines.

Imperially commissioned bronzes from the Xuande reign (1426-1435) of the Ming dynasty ranked among the most exquisite of all later bronzes, admired for their elegant shapes, delicate inlays, occasional gilding, and perfect casting. Indeed, from Qing times onward, Chinese scholars have generically referred to all later bronzes as *Xuanlu* or *Xuande lu*, that is, as “Xuan censers” or “Xuande censers”, a testament to the high regard in which such bronzes are held. The few surviving examples indicate that imperially commissioned Xuande bronzes typically have four- or six-character reign marks reading *Xuande nian zhi* or *Da Ming Xuande nian zhi*.

放眼世界，各大機構珍藏的中國古青銅器既廣為人知且琳琅滿目，但自宋代（公元960 - 1279年）至清代（公元1644 - 1911年）的後仿青銅尊、爐及其他器物，則備受東西方藏家冷落¹。雖然不受重視，但這批後仿青銅器卻能以生動傳神的方式，將晚期中國與其文明形成期的歷史、文化（約公元前十六世紀至公元220年這段漫長的歲月，現稱古青銅器時代）之間的交流互動娓娓道來。在許多層面上，中國的慕古之風，確與意大利文藝復興時期人們對古希臘羅馬史的探索，頗具異曲同工之妙。

時至宋代，中國的史學家和哲學家已公認青銅器時代為中國的黃金或古典時代，並視之為賢君輩出、河清海宴的太平盛世。再者，他們也恰如其份地指出，這是一個孕育了諸子百家的年代，而這些人物終將成為中國社會、道德、哲學乃至政治思想的靈魂人物，諸如孔子（公元前551 - 479年）、孟子（約公元前372 - 289年）、老子（約公元前四世紀）和莊子（約公元前四世紀）等。到了宋代，青銅器時代的傳世古青銅器和玉器，也順理成章地成為了這一盛世的藝術象徵。慕古之風加深了人們對青銅器時代文物的熱愛，許多古青銅器和古玉珍藏遂應運而生。雖然書畫度藏至少可上溯至漢代（公元前206 - 公元220年），但論及系統的文物收藏，則要待到好古之風尤熾的北宋（公元960 - 1127年）始正式發端。

文人雅士除了度藏古青銅器外，更會在特殊場合用之焚香、插花，譬如把古人祭祖時盛放祭食的簋當作香爐使用，或將原先祭祖時盛酒的喇叭形口觚和尊用作花瓶。正是這股蒐藏古青銅器的風潮，以及對類似作品的渴求，終催生了始於北宋的後仿青銅器時代。

宋代青銅器大多脫胎於古器形，然其裝飾來源頗多變化，從古代器物以至其他材質的較近期作品，不一而足；它們的紋飾佈局通常結合了不同時期和地域的題材。然而，最受歡迎的紋飾一般仍來自古代器物，如獸面長尾鳥狀的饕餮紋。元代（公元1279 - 1368年）青銅器胎體偏薄，大多滿飾錦紋；形制方面迭有創新，以發揮新的功用，舊的形制則適加調整，以迎合新的口味。明初鑄造的非御製青銅器，側重用紋飾帶與光素器表形成鮮明的對比。至於宋、元和明初的青銅器，則常採用多組細線狀交紋為飾。

明宣德（公元1426 - 1435年）的御製青銅器，堪稱歷代後仿青銅器中的圭臬之作，並以優美的形制、精巧的錯金銀工藝、偶爾為之的鑲金和一流的鑄工而聞名於世。誠然，自清代以降，中國學者便常用「宣爐」或「宣德爐」泛指後仿青銅器，足證宣德青銅器地位之高。根據為數不多的傳世品看來，御製宣德青銅器一般銘「宣德年製」四字款，或「大明宣德年製」六字款。

後仿青銅器俱用失蠟法鑄就，相對於鑄造古青銅器所用的塊範法，失蠟法更簡捷有效。除了錯金或錯銀之作，宋、元、明初青銅器的紋飾通常是連器渾鑄而成。明代中葉起，青銅器紋飾大多採用冷加工（即鑄造後再行鑿

Later bronzes were cast through the *cire-perdue*, or lost-wax, process, a technique easier and more efficient to employ than the piece-mold technique used for casting bronzes in antiquity. Except for those with gold or silver inlays, bronzes from the Song, Yuan, and early Ming periods typically have decoration integrally cast with the vessel itself. From the mid-Ming onward, bronzes often relied on cold work (chasing and chiseling after casting)—or a combination of casting and cold work—for the creation of their decoration. Occasionally used in the early Ming, gilding soared to popularity in the late Ming, whether enlivening an entire vessel or only localized areas, as did inlay work in gold and silver, whether in wire, sheet metal, or both.

Although literary records mention numerous bronze artisans, the tradition remains largely anonymous because so few bronzes are inscribed with their maker's name or their place of manufacture. Some bronzes bear the names of Hu Wenming of Yunjian (present-day Songjiang, near Shanghai), who was active in the late Ming period. Even so, more bronzes bear the mark of Shisou than of any other artist, but attributions to the hand of that late Ming to early Qing artist remain problematic; works associated with his name typically sport subtle designs delicately inlaid in silver wire.

Although sometimes resembling that of Ming bronzes, the decoration of Qing bronzes ranges from archaistic to abstract, from formalistic to naturalistic and even to eclectic. Bronzes of the Kangxi period (1662–1722) show a taste for a *yin-yang* pairing of complementary opposites and for abstract, gold-splashed décor inspired by Xuande bronzes; those of the Yongzheng (1723–1735) and Qianlong (1736–1795) eras reveal a preference for floral designs, archaistic dragons and *taotie* masks, and dragon-and-phoenix motifs. Popular already in the mid-Ming, auspicious designs wishing the viewer wealth, marital happiness, and success in the civil service examinations became even more so in the Qing. Late eighteenth-century bronzes occasionally feature asymmetrical designs that represent a radical departure from tradition, whereas nineteenth-century ones espouse a new-found economy of material, substituting overlays of gold and silver for the more costly inlays of earlier centuries. At their best, Qing bronzes show exquisitely finished surfaces unrivalled by those of other later bronzes.

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

花或鑿刻)，或鑄造與冷加工兼而有之。明初作品偶有鑲金，但晚明卻大行其道，無論是通體或局部鑲金，均意趣盎然，而用金銀絲、金銀箔或二者兼用的錯金銀工藝亦盛極一時。

文學記載雖曾提到許多鑄銅工匠，但行內傳人泰半寂寂無聞，蓋因銘有作者名號或作坊的青銅器寥寥無幾。部份青銅器銘「雲間（今上海松江）胡文明製」字樣，胡氏為活躍於晚明的名匠。但歸根結柢，青銅器始終以銘「石叟」款者居多，傳為這位明末清初工匠的作品不少仍有待商榷，而與之有關的作品大多飾以精巧工絕的嵌銀絲圖案。

雖然清代的青銅紋飾間或與明代作品類似，但其紋飾風格從摹古以至抽象、從規整乃至寫實，甚或博採眾家之長，變化之多不一而足。康熙年間（公元1662–1722年），青銅器崇尚陰陽互補的配對之作，亦好模仿宣德青銅器的抽象灑金紋；雍正（公元1723–1735年）和乾隆（公元1736–1795年）二朝則鍾情花卉紋、仿古龍紋、饕餮紋和龍鳳紋。飽含榮華富貴、琴瑟和鳴、金榜題名等吉祥祝願的紋飾，在明代中葉已蔚為風尚，此風在清代更是有增無減。於十八世紀末葉，青銅器偶有結合非傳統的不對稱圖案，十九世紀的作品更改用一種更節省用料的新工藝，即用包金銀來代替沿用了數百年且成本不菲的錯金銀。最上乘的清代青銅器，其器表拋光細膩，誠非其他後仿之作所能企及。

毛瑞

哈佛大學藝術博物館亞洲部榮譽
 主任暨佳士得高級顧問

1 For information on later Chinese bronzes, see: Rose Kerr, *Later Chinese Bronzes* (London: Bamboo Publishing Ltd. in association with the Victoria and Albert Museum), 1990; Robert D. Mowry, *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes, 1100–1900* (Phoenix: Phoenix Art Museum), 1993; Chu-tsing Li and James C.Y. Watt, eds., *The Chinese Scholar's Studio: Artistic Life in the Late Ming Period, An Exhibition from the Shanghai Museum* (New York: Asia Society Galleries in association with Thames and Hudson), 1987.

1 關於中國後仿青銅器的資料，可參考以下著作：柯玫瑰 (Rose Kerr) 所著《Later Chinese Bronzes》(倫敦：Bamboo Publishing Ltd. 與維多利亞與艾伯特博物館聯合出版，1990)；毛瑞 (Robert D. Mowry) 所著《China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes, 1100–1900》(鳳凰城：鳳凰城藝術博物館，1993)；李鑄晉、屈志仁合編《中國書齋：晚明文人的藝術生活》(紐約：亞洲協會美術館與Thames and Hudson聯合出版，1987)。



708 AN EXCEPTIONAL LARGE PARCEL-GILT-BRONZE TRIPOD CENSER

XUANDE YUANNIAN MARK, CORRESPONDING TO 1426, MING DYNASTY, 15TH-17TH CENTURY

The heavy, drum-form censer is finely cast in high relief around the body with three four-clawed dragons writhing amid cloud scrolls and flames in pursuit of flaming pearls, all highlighted with gilding, between two rows of raised bosses. Two loop handles rise from the rim, and the three cabriole feet are each cast and gilt with a pearl and cloud scrolls. The underside is further cast and gilt with two dragons encircling a flaming pearl, beneath the incised ten-character inscription *Da Ming Xuande yuannian Wuyingdian yong* (Made for use in the Wuying Hall during the first year of the Xuande period of the Ming Dynasty).

12 in. (30.5 cm.) diam.

\$70,000–90,000

PROVENANCE

Private collection, Tunbridge Wells, Kent, England.

This impressive censer is of an unusually large size and weight, and is notable for its exceptional cast decoration, all of which speak to production standards of the highest level. The dragons are powerfully cast in high relief and further highlighted with gilding, and writhe through the finely-detailed cloud scrolls with an unusual grace and energy. The contrast between the vivacity of the high-relief dragons and cloud scrolls with the simplicity of the loop handles and the bosses punctuating the upper and lower bands creates a most refined and harmonious vessel.

Such sophisticated and powerful high-relief casting on a bronze censer is very rare, and very few examples can compare to the present example. However, a bronze censer with related highly-cast and boldly-rendered dragons dated “probably Xuande period” was included in the Oriental Ceramic Society, Hong Kong, exhibition *Arts from the Scholar's Studio*, and illustrated in the *Catalogue*, Hong Kong, 1986, no. 139. Another bronze censer similar to the example cited above from the exhibition at the Oriental Ceramic Society, Hong Kong, with a Xuande mark and of the period, was sold at Christie's Hong Kong, 30 May 2016, lot 3009.

明十五/十七世紀 銅局部鑲金雲龍戲珠紋大鼓式爐 《大明宣德元年武英殿用》楷書刻款



(detail of base)



709 A RARE BRONZE CENSER WITH PHOENIX HANDLES

MING DYNASTY, 15TH-17TH CENTURY

Of bombé-form, the body is flanked by two handles shaped as phoenix-heads finely cast with detailed feathers on the curving necks and outspread wings that extend around the sides of the censer. The base is cast with a six-character Xuande mark recessed within a rectangle.

7 $\frac{5}{8}$ in. (19.4 cm.) wide across the handles

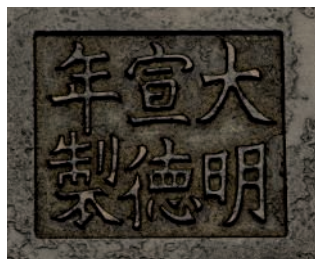
\$15,000-20,000

PROVENANCE

Private collection, West Country, England.

The phoenix handles of this censer are very rare, both in subject matter and for the attractively simplified and stylized rendering of the heads and feathers. For a related censer with phoenix-head handles, cast in a more familiar yet elaborate style with detailed plumage and sinuous necks, in the Musée Cernuschi, see M. Maucuer, *Bronzes de la Chine impériale des Song aux Qing*, L'avaur, 2013 p. 127, no. 74.

明十五/十七世紀 銅鳳耳爐



(mark)





710

710 A PAIR OF BRONZE DUCK-FORM CENSERS AND COVERS

MING DYNASTY, 16TH-17TH CENTURY

Each duck is cast standing on one leg on a domed lotus leaf, with its head turned to one side and grasping in its beak three lotus stems, one of which bears the cover formed as a lotus leaf supporting an openwork flower. The bodies are incised with feather details and the patina is of an irregular dark tone.

8 in. (20.3 cm.) high

(2)

\$4,000-6,000

PROVENANCE

Private collection, France, acquired in Paris, 1979.

明十六/十七世紀 銅鴨熏一對

711 A LARGE BRONZE TRIPOD CENSER AND COVER

18TH CENTURY

The censer is supported on three elephant heads, their curved trunks forming the legs, and the body of the censer is cast in relief with leafy lotus scrolls and flanked by a pair of handles in the form of raised elephant trunks. The openwork cover is decorated with lotus blooms borne on leafy tendrils surrounding the recumbent elephant-form finial which is inlaid with colored beads and supports a bowl filled with precious objects on its back.

16½ in. (42 cm.) high

\$8,000-12,000

PROVENANCE

Private collection, France.

The present censer is loosely based on the shape of archaic ritual vessels of the Shang and Zhou dynasties. Although the overall outlines of the archaic models were retained, the craftsmen liberally interpreted original decorative motifs incorporating them with Ming and Qing-inspired designs.

The tradition of using three elephant heads as the feet of imperial bronze censers and braziers at the Beijing Palace can be traced back at least as far as the Xuande reign (1426 -1435). See, for example, the censer, bearing a six-character Xuande reign mark, on which the elephant-heads balance on their rolled trunks is in the collection of the National Palace Museum, Taipei, illustrated in *A Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, National Palace Museum, Taipei, 1994, p. 199, no. 54.

清十八世紀 銅蓮紋象足爐



712 A MASSIVE BRONZE 'CHAMPION VASE'

MING DYNASTY (1368-1644)

The vessel is formed by two conjoined cylindrical receptacles, each finely cast in two registers with archaistic scrolls and lobed bands on a key-fret ground. The two receptacles are supported on the back of a grinning mythical beast crouching with its front and back legs braced to the sides. On the front side a slender phoenix stands on the beast's head, its stylized square-scroll wings spreading over the upper register of the receptacles, and on the back side a further mythical beast forms a handle. The creatures are incised with archaistic patterns, and the dark reddish-brown patina has some greenish and ochre mottling.

18 in. (45.8 cm.) high

\$35,000–45,000

PROVENANCE

Private collection, England, acquired in Shanghai, 1920s, by an English employee of British American Tobacco working in Shanghai, and subsequently kept at the family home in Stamford, Lincolnshire.

The size and quality of casting of the present 'champion vase' makes it exceptionally rare. Compare another unusually large bronze 'champion vase' dated to the Ming dynasty from the collection of Heber Reginald Bishop (1840-1902), sold at Christie's New York, 18-19 September 2014, lot 1041. Another example in the Victoria and Albert Museum is illustrated by R. Kerr, *Later Chinese Bronzes*, London, 1990, fig. 57, where the author notes that the vessel was probably assembled in the Song to early Ming period, from seven or more pieces, including two Han dynasty tubular fittings, probably originally from a chariot. This composite example perhaps provides a clue to the origins of the intriguing 'champion vase' form, which became popular during the Ming and Qing.

明銅英雄雙聯瓶



(another view)





713 A BRONZE CYLINDRICAL CENSER WITH CRANES

WANLI PERIOD (1573-1619)

Of cylindrical form, the censer is raised on three low, stepped supports, and cast on the exterior with nine cranes in flight amidst clouds on a stippled ground. The base is cast with the four-character mark, *Hu Wenming zhi* ('Made by Hu Wenming').

3 $\frac{7}{8}$ in. (9.8 cm.) diam.

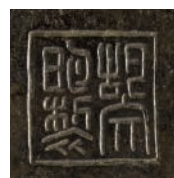
\$3,000-5,000

PROVENANCE

Private collection, Wiltshire, England.

A related cylindrical censer cast with a landscape scene and with a six-character Hu Wenming mark is illustrated by R. Kerr, *Later Chinese Bronzes*, London, 1990, pls. 51-53, p. 67. Another censer cast with the 'Three Friends of Winter', but with a stippled ground like that on the present censer, is illustrated by P. Moss, *The Second Bronze Age*, Hong Kong, 1991, no. 50.

明萬曆 銅雲鶴紋爐



(mark)

714 A BRONZE TRIPOD CENSER WITH DRAGONS

17TH-18TH CENTURY

Of compressed form, the censer is raised on three lion-mask feet and has a lipped rim above the waisted neck. The body is cast in low relief with two panels, each containing two confronted four-clawed dragons in pursuit of a flaming pearl, between two lion-mask handles, and the base has an apocryphal six-character Xuande mark.

9¾ in. (24.8 cm.) wide across the handles

\$6,000-8,000

PROVENANCE

Private family collection, Devon, England, by 1970.

A related bronze censer was exhibited at the Phoenix Art Museum and illustrated by R. D. Mowry, *China's Renaissance in Bronze: The Robert H. Clague Collection of Later Chinese Bronzes 1100-1900*, Phoenix, 1993, no. 22.

十七/十八世紀 銅雙龍戲珠紋三足爐



(mark)



715 A RARE PARCEL-GILT-BRONZE
DOUBLE-GOURD HANGING CENSER
AND COVER

MING DYNASTY, 16TH-17TH CENTURY

The censer is formed as a double-gourd cast with a band of lotus petals at the mouth rim of the upper section, and the lower section is flanked by two Buddhist lions, each playing with a brocade ball which supports the upright loop handle. The handle is cast with a pair of dragon heads confronting a pearl, and the openwork cover is cast with lotus blossoms beneath a flower-head terminal. The lions, dragons and floral details are highlighted in gilt against the attractively patinated bronze, and the base is cast with an apocryphal six-character Xuande mark.

8 in. (20.2 cm.) high with handle raised

\$50,000-70,000

PROVENANCE

Important private collection, France.

The double gourd is a very auspicious symbol, with a number of meanings. The gourd can be seen as a symbol of fertility, due to its numerous seeds. It was also hollowed out and used as a storage vessel, in particular for medicine, and thus became associated with the Daoist Immortal Li Tieguai, who used it to hold the medicine with which he offered healing to the sick. Li Tieguai is often depicted with his double gourd issuing wafts of smoke which represent immortality, a particularly apt image to associate with the present censer which would likewise have emitted smoky wisps when in use.

A very similar hanging double-gourd-shaped incense burner, dated to the 16th-17th century, is illustrated by P. Moss, *The Second Bronze Age*, Hong Kong, 1991, no. 53.

明十六/十七世紀 銅局部鑲金提梁葫蘆瓶



(detail)



(mark)





716 A TALL PARCEL-GILT-BRONZE
TRIPOD CENSER

MING DYNASTY, 16TH-17TH CENTURY

The tall, almost hemispherical censer is raised on three cylindrical legs and surmounted by two upright loop handles on the rim. The exterior is decorated with attractive irregular patches of gold, and the underside is cast with the four-character mark *Yutang qingwan* ('Pure Treasure of the Jade Hall').

7¼ in. (18.5 cm.) high

\$8,000-10,000

PROVENANCE

Private collection, West Country, England.

The present censer is notable for its simplicity and elegance. Compare the bronze censer of compressed form, also bearing a *Yutang qingwen* mark, sold at Christie's New York, 17 March 2017, lot 1040.

明十六/十七世紀 銅局部鑲金鼎式爐



(mark)

717 A SMALL PARCEL-GILT-BRONZE
BARREL-FORM CENSER

17TH-18TH CENTURY

The censer is raised on three small gilt elephant-head-form feet, and is cast in low relief on the sides with pairs of gilt stylized confronted *dhilong* interrupted by two gilt elephant-head handles, all between gilt bosses in the upper and lower registers. The base is cast with an apocryphal two-character Xuande mark.

4 $\frac{7}{8}$ in. (12.5 cm.) wide across the handles

\$20,000-30,000

PROVENANCE

Professor Frederick Segquier Drake (1892-1976) Collection, and thence by descent.

Professor Segquier Drake was born in Shandong, China. From a distinguished English family, Professor Drake was a missionary, scholar and archaeologist who traveled extensively within China. He served as Dean of the Faculty of Divinity at Qiliu University in Ji'nan, Shandong, and was later appointed as Chair of Chinese at the University of Hong Kong, a position he held for twelve years.

Two related censers are illustrated by Huang Guangnan, *Chinese Incense Burners: Collection of Steven Hung and Lindy Chen*, Taipei, 2000, p. 154, no. 128.

十七/十八世紀 銅局部鑲金鼓式爐



(mark)



718 A HEAVILY-CAST BRONZE
RECTANGULAR CENSER

MING DYNASTY, 16TH-17TH CENTURY

The straight-sided censer is raised on four low angle supports and set with two lion-mask handles. The base is cast with a three-character seal mark, *Fei Yun Ge* ('Pavilion of the Flying Clouds').

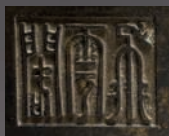
6¾ in. (17.2 cm.) wide across the handles

\$4,000-6,000

PROVENANCE

Private collection, Catalonia, Spain.

明十六/十七世紀 銅馬槽爐



(mark)





719 A BRONZE OVAL CENSER WITH
CHILONG HANDLES

MING DYNASTY, 16TH-17TH CENTURY

Of oval form with gently flaring sides, the censer is raised on four *ruyi*-shaped feet, and cast with two *chilong* clambering along the flattened, everted rim to form handles. The base is cast with an apocryphal six-character Xuande mark.

8½ in. (21.6 cm.) wide across the handles

\$6,000-8,000

PROVENANCE

Karl Wilhelm Gerdhem (1868-1932) Collection, Sweden.



(mark)

明十六/十七世紀 銅螭龍耳水仙盆式爐



720 A SMALL BRONZE CENSER WITH
CHILONG HANDLES

MING DYNASTY, 16TH-17TH CENTURY

The oval censer is raised on four low *ruyi*-shaped feet and has two handles formed as *chilong* climbing up the gently flaring sides with their heads turned away from the rim. The slightly recessed base is cast with an apocryphal six-character Xuande mark.

5½ in. (14 cm.) wide across the handles

\$4,000–6,000

PROVENANCE

Private collection, France.

Censers of this form are also referred to as ‘narcissus bowls’, and they may have been used to fulfill a number of functions on the desk of the scholar. A similar vessel is illustrated in scroll 6 of the imperial *Guwan Tu* (‘Pictures of Ancient Playthings’) dated to 1728 in the collection of Sir Percival David currently on loan to the British Museum (ref. PDF X01), which suggests that the scholarly object also found favor at court.

A similar low-sided vessel with *chilong* handles, dated to the 16th–17th century, is illustrated by P. Moss, *The Second Bronze Age*, Hong Kong, 1991, no. 43.

明十六/十七世紀 銅螭龍耳水仙盆式爐



(mark)

721 A BRONZE TRIPOD CENSER
AND STAND

17TH-18TH CENTURY

The heavily cast, compressed body is raised on three feet and set with a pair of loop handles, and the base is cast with an apocryphal three-character Xuande mark. The stand is cast in the form of three overlapping flower petals, supported on three *ruyi*-shaped feet. Both the censer and stand have an attractive, finely speckled patina, with a darker, more mottled color on the undersides and feet.

6 in. (15.2 cm.) wide across the handles

\$8,000-10,000

PROVENANCE

Private collection, United States.



(mark)

十七/十八世紀 銅押經爐連座



722 A LARGE BRONZE 'BUDDHIST LION'
CENSER AND COVER

17TH-18TH CENTURY

The censer is formed as a stout Buddhist lion sitting on its haunches, its front legs braced, and cast with flames and cloud-like scrolls on the body. The separately cast head opens on a hinge at the front of the neck, and is cast with thin flames coiling out from the open mouth and thickly curling mane and brows. The tail is also separately cast with two rows of curling tufts of hair.

12 in. (30.5 cm.) high

\$3,000-5,000

PROVENANCE

Private collection, Scotland.

十七/十八世紀 銅獅子形大香薰





723 A BRONZE FIGURE OF A BUDDHIST
LION

18TH CENTURY

The heavily cast lion is shown crouching with its head turned to the right, its mouth agape, and a gourd suspended from a cord tied around the neck. The body is cast with thickly curling tufts of hair flanking the knobby spine, and the separately cast tail is similarly modeled with curling hair.
11¼ in. (28.6 cm.) long

\$6,000-8,000

PROVENANCE

Private collection, Gloucestershire, England.

清十八世紀 銅獅子



724 A PALE GREYISH-GREEN JADE
QUADRILOBED STEM CUP

MING DYNASTY (1368-1644)

The cup is carved with four lobes and is raised on an eight-lobed, high spreading foot carved with a twisted rope band around the middle. The wider sides of the cup are carved with a *shou* (longevity) character above a flower and rocks, and the narrower sides are carved with the character *qing* (celebration) on one, and with *xi* (happiness) on the other, both above lotus flowers and a pair of ducks above rocks and waves. The stone is of a greyish-green color with some mottling.

2 $\frac{7}{8}$ in. (7.3 cm.) high

\$15,000-20,000



(detail)

PROVENANCE

Important private collection, France.

The form of the present cup is based on metal vessels, in particular the lobed silver and gilt cups from the Tang dynasty which were inspired by Near Eastern designs. See, for example, three cups formerly in the Carl Kempe Collection, illustrated by B. Gyllensvard, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, pp. 166-69, nos. 108 and 109 (gilt-bronze cups with ribbed stems) and no. 110 (a silver cup with lobed sides and foot).

Stem cups carved from jade are rare, not least since the form, which is well-suited to the craft of *repoussé* metal working, presents a much greater challenge to the jade carver. It also necessitates a high degree of wastage of the precious jade to hollow both the bowl and the stem. A few examples of plain-sided, circular cups are known, but more elaborate lobed examples are even rarer.

One very similar stem cup, also dated to the Ming dynasty, is illustrated by Yun Xi Zheng, *The Collection of Jades in the Tianjin City Art Museum*, p. 236, no. 189-190. A related example carved with lotus petals on the exterior of the cup is illustrated by Marchant, *Chinese Jades from Tang to Qing*, 2010, no. 119, pp. 162-63.

明青白玉雕花鳥紋海棠式高足盃

725 A LARGE WHITE JADE OPENWORK
'DRAGON' PLAQUE

MING DYNASTY (1368-1644)

The large oval plaque is deeply carved with a central dragon incised with scales and with its body coiled around a flaming pearl. The dragon is flanked by two smaller dragons writhing amid leafy stems and lotus blossoms, all above a second layer of openwork carving of branches and leaves. The carving is mounted on an integral, round-edged frame with four piercings on the reverse for attachment, and the stone is a very pale greenish-white with some greyish areas and inclusions on the back.

6 in. (15.2 cm.) wide

\$15,000-20,000

PROVENANCE

Private collection of a distinguished scientist, near Toulouse, France.

The present plaque is unusual for its large size, which permits the inclusion of two smaller dragons flanking the central dragon. Another openwork plaque of similar size, but with four smaller dragons surrounding the central dragon, from the collection of Mr. David R. S. Ezekiel, was included in the exhibition of The Oriental Ceramic Society, *Chinese Jade throughout the ages*, Victoria and Albert Museum, London, 1975, and illustrated in the *Catalogue*, p. 124, no. 407, and further illustrated by M. Wilson, *Chinese Jades*, London, 2005, p. 31, no. 27.

A similar but smaller openwork plaque dated to the Ming dynasty is illustrated by J. C. Y. Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989 p. 78, no. 51. Another smaller plaque with a single front-facing dragon is illustrated in *The Complete Treasures of the Palace Museum - 41 - Jade ware (II)*, Hong Kong, 1995, p. 214, no. 172. A related large 'dragon' plaque from the James E. Sowell Collection, Dallas, Texas, sold at Christie's New York, 16 September 2015, lot 661.

明 白玉透雕龍穿花飾



726 A WHITE AND RUSSET JADE CARVING
OF A BEAR AND EAGLE

MING DYNASTY (1368-1644)

The bear is carved with the right foreleg stepping forwards and is incised with fur details around the face and on the back of the legs. The eagle is perched on the hind quarters of the bear with its feather-incised wings partially spread over the beast. The white stone has a few russet highlights and grey speckles. 3 in. (7.6 cm.) long

\$30,000-40,000

PROVENANCE

Constance Margaret Goldney (1920-2008) Collection, Ightham, Kent, England.

Constance Goldney was born into a military family, and she served as a Captain in the Women's Royal Army Corps. She later moved to Hong Kong where she worked as the assistant, advisor and confidante to several chairmen of HSBC.

The motif of the eagle (*ying*) attacking a bear (*xiong*) is a rebus for a hero or champion (*yingxiong*), suggesting that the carving would have been appropriate as a gift for someone serving in the military.

Although the *yingxiong* motif was particularly popular during the Ming and Qing dynasties, the present depiction of the bear, in particular, echoes the Han style: see, for example, a jade bear with similar treatment of the fur details and snout, from the tomb of the Han emperor Yuandi (r. 48-33 BC), and another example in the British Museum, both illustrated by J. Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 350-51, figs. 2a and 1, respectively.

明 白玉英雄把件



(another view)



727 A PALE GREENISH-GREY JADE 'THREE FRIENDS OF WINTER' BRUSH POT

QIANLONG PERIOD (1736-1795)

The well-hollowed, cylindrical brush pot is carved in low relief on the exterior with two pine trees with spreading branches beneath cloud scrolls, beside a flowering prunus branch and two canes of bamboo. The jade is of a pale green tone with some cloudy greyish inclusions to one side.

4⅞ in. (10.5 cm.) high

\$20,000-30,000

PROVENANCE

John Sparks Ltd., London, 1965.
Private collection, England.

The pine, prunus and bamboo are collectively known as the 'Three Friends of Winter', as the pine and bamboo are evergreen, and the prunus is the first to bloom each year. Together they represent fortitude and uprightness in adversity, and also carry connotations of longevity. Placed on a scholar's desk, the present brush pot would have reminded its owner of these traditional virtues.

A white jade brush pot carved with the 'Three Friends of Winter' in the Palace Museum, Beijing, is illustrated in *Zhonggui Yuqi Quanji (The Great Treasury of Chinese Jade)*, No. 6, Qing, Hebei, 1991, p. 196, figs. 279-280. Another slightly larger jade brush pot carved with the same motif in the National Palace Museum, Taipei, is illustrated by Chang Li-tuan, *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, pp. 168-69, no. 53. See, also, a related brush pot carved with a scholar among pines illustrated by C.C. Teng & Co., *Jade Furnishings from the Scholar's Studio of 18th Century*, Taipei, 2001, pp. 40-41, no. 16.

清乾隆 青白玉雕歲寒三友筆筒



(additional views)





728 A SUPERB WHITE JADE FACETED SNUFF BOTTLE

PROBABLY IMPERIAL PALACE WORKSHOPS, BEIJING, QIANLONG PERIOD (1736-1795)

The eight-sided bottle is decorated with one hundred and twenty-eight *shou* (longevity) characters finely incised in rows above the angled foot, and the shoulder tapers to a circular neck and mouth. The stone is of white color with some fine cloudy mottling.

2¼ in. (5.7 cm.) high

\$15,000–20,000

PROVENANCE

Important collection, Middle East, acquired in Hong Kong, 1950s.



(detail)

This elegant and precisely faceted snuff bottle is closely related to other bottles made of glass, which are often attributed to the Imperial Glassworks in Beijing. The style appears to have developed under the influence of European glass designs, but the present bottle is clearly of Chinese taste in both material and decoration. The simple design of repeated carved *shou* characters complements the austere form, which is nevertheless softened by the gently rounded shoulders and spreading foot. The effect is harmonious and appealing.

A related dark green, opaque glass bottle, reminiscent of spinach-green jade, with eight equal-sized facets is illustrated by Moss, Graham and Tsang, *The Art of the Chinese Snuff Bottle, The J & J Collection*, Vol. II, New York and Hong Kong, 1993, p. 560, no. 333, and was sold at Christie's New York, 30 March 2005, lot 65. Another faceted clear glass snuff bottle is illustrated by R. Kleiner, *The Nordic Butterfly Collection of Chinese Snuff Bottles*, Part I, London p. 17, no. 8.

For two jade snuff bottles carved with multiple *shou* characters in the Qing Court Collection, see *The Complete Collection of Treasures of the Palace Museum - 47 - Snuff Bottles*, Hong Kong, 2003, pp. 151–52, nos. 228 and 229.

清乾隆 白玉百壽八方鼻煙壺

729 A WHITE JADE CARVING OF A BEAST
AND BIRD

18TH CENTURY

The jade is carved as a bird with a hooked beak perched on the back of a recumbent mythical beast with claws and an incised beard. Both animals are incised with archaistic scroll details and the stone is of an even white color streaked with some russet inclusions on one side.

2 $\frac{5}{8}$ in. (6.7 cm.) long, box

\$8,000-12,000

PROVENANCE

Helen D. Ling, Singapore, 1972.

Lieutenant Colonel J. G. Dunstone, MBE, Collection,
Wiltshire, England.

清十八世紀 白玉英雄把件



(another view)





730 A JIAN PERSIMMON-BROWN
'HARE'S-FUR' CONICAL BOWL

SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

The bowl has flaring sides rising to an everted rim and is covered with a rich brown glaze of iron-rust tone which is finely streaked on the interior with greenish-black pooling to black in the center. The exterior is similarly streaked and pools to black in heavy drips above the unglazed foot ring.
4⁷/₈ in. (12.5 cm.) diam.

\$3,000-5,000

PROVENANCE

Feng Wen Tang Collection, Hong Kong, circa 1980s.

南宋 建窯兔毫盞



(interior)

731 A PAINTED CIZHOU JAR

YUAN DYNASTY, 14TH CENTURY

The jar has a tapering, broad-shouldered body is decorated in brownish-black on a cream slip with three lobed panels, one containing a figure of a scholar, another containing a crane and another a lotus, all between wavy line borders at the shoulder, neck and foot. The rim and the interior are covered with a brown glaze. 12 in. (30.5 cm.) high

\$8,000-12,000

PROVENANCE

Christie's London, 11 and 13 June, 1990, lot 81.

A similar Cizhou jar decorated with an almost identical figure of a robed scholar in a cartouche is in the Freer Gallery of Art, Washington, D.C., and illustrated in *Oriental Ceramics, The World's Great Collections, Vol. 9*, Tokyo, 1981, no. 84. Another similar jar is illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p. 144, no. 139, and a further example is illustrated in *Mayuyama, Seventy Years*, vol. 1, 1976, p. 217, no. 658, and subsequently sold at Christie's New York, 17 March 2017, lot 1174.



(another view)

元十四世紀 磁州窯白地黑花開光花鳥人物圖罐





732 A DEHUA FIGURE OF GUANYIN
LATE MING DYNASTY, EARLY 17TH CENTURY

The deity is shown seated cross-legged on a low rocky platform, wearing a tiara containing a small figure of Amitabha Buddha, and a long robe which falls in folds that also conceal the hands and feet. The figure is covered in a creamy, warm-toned glaze.

7 $\frac{3}{8}$ in. (18.8 cm.) high

\$5,000-7,000

PROVENANCE

Roger Duchange, Paris, 25 May 1993.

Important private collection, Saint Cloud, France.

A related figure of Guanyin, but without the rockwork base or the tiara, and bearing the mark of the Dehua potter Mei Xinrong, is illustrated by P. J. Donnelly, *Blanc de Chine*, New York, 1969, pl. 155A.

晚明 德化白釉觀音坐像

733 A DEHUA FIGURE OF GUANYIN

LATE MING DYNASTY, EARLY 17TH CENTURY

The deity is shown seated cross-legged on a mat, with her hands and feet concealed within the folds of the long robe. The figure is covered in a warm, ivory-toned glaze.

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

\$6,000-9,000

PROVENANCE

Admiral Walter Colin Lucas (1860-1954)
Collection.

晚明 德化白釉觀音坐像





(detail)

734 A DEHUA FIGURE OF GUANYIN WITH A SCROLL

MING DYNASTY, EARLY 17TH CENTURY, IMPRESSED HE CHAOZONG MARK WITHIN A DOUBLE GOURD

The Goddess of Mercy is shown seated on a mat with the right hand resting elegantly on the raised right knee and the left hand gently cradling a scroll. The figure wears a *nyu*-shaped hair ornament tucked under the cowl, and a flower-shaped jewel on her chest, and a long robe falls in graceful folds around the body. The maker's mark, He Chaozong, is incised within a double gourd on the back and the glaze is of a warm ivory tone.

7¼ in. (18.4 cm.) high

\$50,000–70,000

PROVENANCE

Captain J. Meuldijk Collection, The Netherlands.

Unlike the factories at Jingdezhen, porcelain production at Dehua was not under Imperial supervision; reign marks were therefore rarely used, and instead potters sometimes impressed their own seals or workshops marks. Some of these marked pieces have come to enjoy great prestige among collectors, most notably the works of He Chaozong. His Guanyin figures are graceful and serene, often with finely detailed attributes or seated on elaborately hollowed rockwork, and covered with a characteristic creamy rich glaze. Despite his renown, little is known about the potter, but modern scholarship now considers a late Ming dynasty/17th century date to be most likely.

A related He Chaozong-marked figure of Guanyin holding a scroll, and seated on a reed mat, without the cowl covering the hair, is illustrated by J. Ayers, *Blanc de Chine: Divine Images in Porcelain*, New York, 2002, inside cover and p. 83, no. 34. Another figure with both hands hidden within the folds of her long sleeves, also with a He Chaozong mark within a double-gourd, is illustrated by R. Blumenfeld, *Blanc de Chine: The Great Porcelain of Dehua*, Hong Kong, 2002, p. 132, fig. A. Further related examples include one illustrated by P. J. Donnelly, *Blanc de Chine: The Porcelain of Tehua in Fukien*, New York, 1969, pl. 143, fig. B, and the unmarked figure holding a scroll, dated to the late 17th–early 18th century, illustrated by C. J. A. Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam: The Ming and Qing Dynasties*, London, 1997, p. 244, no. 280.

明十七世紀早期 德化白釉書卷觀音坐像
《何朝宗》葫蘆形印款



(mark)





735 AN IMPERIAL YELLOW-GLAZED DISH

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

The dish is raised on a low tapering foot ring and has rounded sides flaring to an everted rim, and covered inside and out with a glaze of rich egg-yolk yellow.

7 in. (17.8 cm.) diam.

\$20,000-30,000

PROVENANCE

Bluett & Sons, London, 1950s.
Private collection, Europe.

Monochrome yellow glazes were typically used to decorate dishes and bowls in the late 15th-16th centuries, such as the present dish. Although they are believed to have been manufactured for the sole use of the Imperial court, it appears that some also found their way abroad, probably as diplomatic gifts. John Alexander Pope mentions that there are sixteen monochrome yellow-glazed wares amongst the Chinese porcelains dedicated to the Ardebil Shrine by Shah Abbas in 1611. These sixteen pieces date to the Hongzhi, Zhengde, Jiajing and Wanli periods. See J. A. Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, p. 151.

For two similar dishes, one slightly larger and the other slightly smaller than the present example, see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 205, nos. 8:27 and 8:28.

明正德 黃釉盤 雙圈六字楷書款



(reverse)

736 A BLUE AND WHITE CUSHION-FORM BOX AND COVER

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

The box and cover are of square form with canted corners. The cover is decorated with a five-clawed dragon holding a flaming pearl above its head amidst clouds and flames, and within a border of two striding dragons separated by foaming waves and rocks above a band of key fret at the rim. The box is decorated *en suite* with two dragons beneath a key-fret band below the rim.

6⅞ in. (15.5 cm.) wide

\$30,000-40,000

PROVENANCE

Private collection, Sweden, before 1948.

A similar Wanli-marked box and cover is illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2015, pp. 323-24, no. 11:129, where the author notes that such boxes were probably used as a container for a gift of sweetmeats.

Two Wanli mark-and-period rectangular boxes and covers in the National Palace Museum, Taipei, one decorated with boys at play on the cover and dragons on the sides, the other with dragons in the center of the cover and peach trees on the sides, are illustrated in *Blue-and-White Ware of the Ming Dynasty Book VI*, Hong Kong, 1963, pp. 42-5, pls. 7 and 8 respectively.

明萬曆 青花雲龍捧珠紋倭角方盒
六字楷書款



(mark)





(another view)

737 A RARE BLUE AND WHITE FACETED 'DRAGON' JAR

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

The jar is decorated on each side in vibrant blue with a five-clawed scaly dragon above a pair of phoenixes and a crane in flight, all amidst flowers and precious objects. The shoulder is decorated with pendent leaves and the neck with scrolls beneath double lines at the lipped rim.

7 $\frac{5}{8}$ in. (19.3 cm.) high

\$50,000–80,000

PROVENANCE

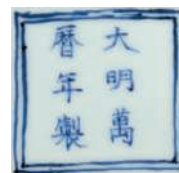
Private collection, Edinburgh, Scotland.

It is rare to find a jar of this type from the Wanli period, and the inclusion of the pairs of phoenixes below each dragon is extremely unusual. Only one other example appears to have been published: see *Mayuyama, Seventy Years*, vol. 1, 1976, p. 321, no. 959.

A related faceted jar, Jiajing mark and period, decorated with a dragon on each side surrounded by flowers, but without

the phoenixes, and retaining a faceted cover, is illustrated by Sir H. Garner, *Oriental Blue and White*, London, 1954, no. 50. Two further jars with pairs of dragons on each side include one illustrated in *The Complete Collection of Treasures of the Palace Museum - 35 - Blue and White Porcelain with Underglazed Red (II)*, Hong Kong, 2000, p. 102, no. 95, and the example illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 703. Another Jiajing-marked faceted jar decorated with vases of flowers is illustrated in *Sekai Toji Zenshu*, Japan, 1976, vol. 14, p. 197, no. 189.

明萬曆 青花龍鳳雲鶴紋方罐
雙方框六字楷書款



(mark)





738 A BLUE AND WHITE ROULEAU VASE

KANGXI PERIOD (1662-1722)

The vase is decorated in shades of vibrant underglaze blue with a continuous scene of lone fishermen boating or walking home, and a scholar and attendant on a rocky promontory, all within a mountainous river landscape. The neck is decorated with bands of *ruyi*, key fret and small dots.
17 $\frac{1}{8}$ in. (43.5 cm.) high

\$50,000–70,000

PROVENANCE

Weetman Dickinson Pearson (1856–1927) Collection, 1st Viscount Cowdray.

Weetman Dickinson Pearson was a famous oil industrialist and owner of the Pearson Conglomerate, Liberal MP for Colchester (1895–1910), and a keen philanthropist. In 1909 he purchased Dunecht House, a stately home of elaborate Gothic and Italianate styles to the west of Aberdeen. To expand the residence further, Pearson engaged the services of Ashton Webb, one of the foremost architects of the day whose credits include the principal façade of Buckingham Palace and the main building of the Victoria and Albert Museum. Interior furnishings as imposing as the architecture were required, of which the present vase is a fine example, and it remained at Dunecht for over a century.

Vases such as the present example are justly celebrated for their vivid underglaze-blue painting depicting dramatic mountain landscapes. This style of decoration developed from the 1630s, when the collapse of the Ming dynasty freed the potters of Jingdezhen from imperial influence, and production was instead designed to appeal to the literati class.

One of the foremost developments of this new ‘literati’ style was the continuous landscape in a restricted palette, designed in direct imitation of classical scroll painting. The mountain landscape had long enjoyed particular significance as a religious symbol: it represented the home of the gods; it was a manifestation of *qi*, the life force, and the source of rain; and as early as the Zhou dynasty, five sacred mountains were designated as holy sites for imperial worship. In the mid-seventeenth century, the mountain also held cultural resonance for the scholar-official, representing an ideal retreat to a peaceful sanctuary away from political turmoil and any unwelcome call to official duties from a new and foreign power.

The success of this innovative style is clear from its continuation into the Kangxi period, when the freshness of the design was complemented by impeccable technique. As Stephen Little notes: “The artistic freedom enjoyed by ceramic decorators at Jingdezhen in these relatively unsettled economic conditions gave way to unsurpassed technical skill once imperial control was re-established at the kilns in 1683, during the early Kangxi reign” (see Julia B. Curtis, *Chinese Porcelains of the Seventeenth Century: Landscapes, Scholars’ Motifs and Narratives*, New York, 1995, p. 40).

A vase in the Palace Museum, Beijing, with similar decoration of scholars in remote mountains, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 36 - Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2000, p. 19, no. 15.



(additional views)

清康熙 青花山水人物圖棒槌瓶



739 A LARGE WUCAI 'DRAGON' 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 pairs of five-clawed dragons and phoenixes in flight amidst peony leaves and blossoms, and the well is decorated *en suite* with dragons, phoenixes and peony. The exterior is also decorated with dragons and phoenixes amidst morning glory and chrysanthemum flowers and leafy stems.

12¾ in. (32.4 cm.) diam.

\$70,000-90,000

PROVENANCE

Private collection, Montmorency, France.

The present dish is remarkable for its well-preserved enamels, which remain bright and lustrous. The dragon and the phoenix decoration, two auspicious creatures which represent the Emperor and the Empress respectively, suggest that the dish was intended for an aristocratic and influential owner.

A few dishes of similar size and decoration are preserved in important museum collections: one example in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 144, no. 132, and another is illustrated by J. Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 192. A further example is illustrated by Yang Boda, *The Tsui Museum of Art, Chinese Ceramics IV, Qing Dynasty*, Hong Kong, 1995, no. 98.

清康熙 五彩龍鳳紋大盤 雙圈六字楷書款



(reverse)





740 A LARGE *FAMILLE VERTE*,
IRON-RED AND GILT-DECORATED
ROULEAU VASE

KANGXI PERIOD (1662-1722)

The vase is decorated in iron-red highlighted with gilt and with details in black, soft green and yellow enamels with a continuous scene of a gentleman observing two ladies playing *weiqi* on a terrace, while another lady watches boys playing an acrobatic game. The neck is similarly decorated with boys at play, above 'precious objects' reserved on a geometric floral ground that decorates the shoulder.

28 in. (71 cm.) high

\$20,000-30,000

PROVENANCE

Important private collection, Lyon, France.

The lavish application of iron red and gilt to large *rouleau* vases is highly distinctive, creating a sumptuous yet refined ware. The further subtle addition of *famille verte* accents in mostly pale tones provides a liveliness and contrast to the rich red and gold.

Such elegant vases appear to have been made in very restricted numbers, suggesting that they may have been part of a special commission. Likewise, the similarity of subject matter, fine execution, and color palette, may further suggest that they were made at the same workshop. It seems likely that such pieces would have been produced around 1720-22, when a comparable palette of iron red, *famille verte* and gilt can be found on armorial porcelain, and before the limited introduction of *famille rose* details on armorial porcelain began in 1723-24.



(details)

清康熙 五彩加金彩四妃十六子圖大棒槌瓶





(another view)

Such costly vases appealed to the very highest level of European society in the 18th century: see, for example, two vases in the Porzellansammlung of the Staatliche Kunstsammlungen in Dresden, illustrated by E. Ströber, *‘La maladie de porcelaine...’ East Asian Porcelain from the Collection of Augustus the Strong*, Berlin, 2001, no. 33, pp. 80–81, where the author notes that “These splendid and extremely rare vases are among the most superior porcelains of the Kangxi period... as a result of the plentiful use of gold, the garden setting, the furniture and the plants exuded a highly refined palace atmosphere”. Another similar vase in the Chinese Museum at Fontainebleau, established by Empress Eugénie in 1863, is shown in the opulent room known as “*le Musée Chinois*”, illustrated by C. Samoyault-Verlet, *Le Musée chinois de L’impératrice Eugénie*, 1994, pp. 24–25, fig. 17.

However, the aristocratic appeal of such vases appears to have been intended not only for the export market, but perhaps even primarily for the Chinese domestic market, whose appreciation of the symbolism of the vases would have been so much deeper. The scenes typically present an idealized family presented in a happy and relaxed domestic environment, blessed with auspicious details such as the crane and the lotus which confirm the moral rectitude of the household. The family members appear well-structured along Confucian principles: the *pater familias* sits in a central position, two women are contentedly displaying their educational attainments through their prowess at *weiqi*, while a third takes a supervisory position overlooking the boys playing, including one older boy caring for his sobbing younger brother. On many of these types of vases, the boys are playing popular games such as catching a helmet or riding a toy horse, and the present example appears to be particularly unusual in depicting a group of boys in a display of complex acrobatics.

A series of six similar *rouleau* vases (including one also decorated with underglaze blue) from the collection of J. T. Tai, sold at Sotheby’s New York, *Informing the Eye of the Collector: Chinese Ceramics and Works of Art from J. T. Tai & Co.*, 22 March 2011, lots 100–103.



741 A FAMILLE VERTE GREEN-GLAZE-BACKED DISH

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

The dish is finely decorated on the interior with three military figures, each holding a spear or halberd, and the reverse is covered with a translucent green glaze.

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

\$10,000-15,000

PROVENANCE

Mr. and Mrs. E. C. Blake Collection.

Sotheby's London, *Fine "Famille Rose" Porcelain in Chinese Taste: The Property of E. C. Blake, Esq.*, 8 July 1958, lot 99 (part lot).

John Sparks Ltd., London.

Sir Alfred Akroyd Collection.

Sotheby's London, *An Important Collection of Chinese Porcelain: The Property of the late Sir Alfred Akroyd*, 17 May 1966, lot 225 (part lot).

Spink & Son Ltd., London.

F. G. & E. H. Morrill Collection, no. 67 (label).

Bluett & Son, London, 1986.

EXHIBITED

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May - 21 July, 1951, no. 23.

LITERATURE

Transactions of The Oriental Ceramic Society, 1951-52, vol. 26, p. 64, no. 23.

The three figures in the present dish can be identified by the signs hanging from their belts as characters from the famous novel 'The Water Margin': Sun Chao stands in the center, flanked by Ruan Xiaowu and Lei Heng. The scene was likely inspired by illustrations of 'The Water Margin' made by the artist Chen Hongshou, who created the illustrations for an edition of the book which was published in 1657, as well as a set of album leaves showing a different character on each page. A dish in the Victoria and Albert Museum, London, decorated sparsely with just three figures stripped of any landscape setting, appears to be particularly related to the Chen Hongshou album leaves: see R. Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1986, p. 102-103, no. 81.

A similar Kangxi-marked *famille verte* dish decorated with three figures and covered on the exterior with a green glaze in The Metropolitan Museum of Art, New York, is illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p. 232, no. 226, where the author notes (p. 236) that "the green glaze on the reverse of this dish is somewhat unusual". Two further examples also with green glaze on the reverse were bequeathed by the Rev. A. V. Valentine-Richards to the Fitzwilliam Museum, Cambridge, museum nos. C.38-1933 and C.39-1933, and another related dish is illustrated by Wang Qingzheng, *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, p. 305, no. 132.

清康熙 五彩水滸人物圖盤 雙圈六字楷書款



(reverse)



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

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

The domed cover is covered on the exterior with a mottled blush-pink glaze which deepens and then fades to a mushroom tone towards the rim, and has greyish mottling on one side. The box is covered with a similar glaze also paling at the rim.

2 $\frac{7}{8}$ in. (7.3 cm.) diam.

\$50,000-70,000

PROVENANCE

Property from an Asian family collection; Christie's Hong Kong, 31 October 2000, lot 867.

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

Examples of peachbloom-glazed seal paste boxes and covers in museum collections include one in the Palace Museum, Beijing, illustrated in *Kangxi Yongzheng Qianlong*, Hong Kong, 1989, p. 141, col. pl. 124; and one as part of a set in The Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, pp. 200-201, pl. 138. Further examples in private collections are illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Vol. 2, London, 1994, p. 178, no. 819, and by J. Ayers, *The Baur Collection*, Geneva, *Chinese Ceramics*, Vol. 3, Geneva, 1972, no. A 312.

A similar example from the Jingguantang Collection was sold as part of a complete set of the *ba da ma* at Christie's Hong Kong, 3 November 1996, lot 557, and one formerly in the collection of Mary Stillman Harkness (1874-1952) and accessioned by The Metropolitan Museum of Art in 1950 was sold at Christie's New York, *Collected in America: Chinese Ceramics from The Metropolitan Museum of Art*, 15 September 2016, lot 917.

清康熙 豇豆紅印泥盒 六字三行楷書款



(mark)



(another view)



743 A VERY RARE SMALL *CLAIR-DE-LUNE*-GLAZED SAUCER DISH

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

The dish has rounded sides rising from a low foot ring to a gently flaring rim, and the interior and exterior are covered with a translucent pale lavender-blue glaze stopping neatly around the foot.

5¼ in. (13.2 cm.) diam.

\$80,000-100,000

PROVENANCE

Sotheby's Hong Kong, 17 November 1975, lot 130 (one of a pair)
Eskenazi, London, 1975.

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

The beautiful, clear bluish glaze of the present dish is inspired by the almost legendary Ru glaze of the Song dynasty. Traditionally much admired by Chinese connoisseurs, the Ru glaze was copied on porcelain as early as the 15th century. Excavations at the imperial kilns at

Jingdezhen have revealed that Ru-type glazes were being made for the Ming imperial court. In 1984 a porcelain bowl with inverted rim and Ru-type glaze was excavated from the Xuande stratum at the imperial kilns, and is illustrated in *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Urban Council Hong Kong, 1989, pp. 276-7, no. 97. The imitation of this revered glaze became even more popular at court in the 18th century under the Yongzheng and Qianlong Emperors.

The Yongzheng emperor appears to have had particular admiration of these Ru wares and a number of vessels from his reign were made with fine Ru-style glazes. It is possible that the copy of Song dynasty Ru ware glazes made for the Yongzheng emperor was devised by the greatest of all the supervisors of the imperial kilns, Tang Ying, who first came to the kilns as resident assistant in 1728. Tang Ying was especially known for his highly successful imitation of early wares. Indeed, the *Jingdezhen tao lu* notes that, "His close copies of famous wares of the past were without exception worthy partners (of the originals); and his copies of every kind of well-known glaze were without exception cleverly matched ..." (translated by R. Kerr in *Chinese Ceramics - Porcelain of the Qing Dynasty 1644-1911*, London, 1986, p. 20).

清雍正 天藍釉盤 雙方框六字楷書款



(reverse)



Lakeside Idyll – A Massive Yongzheng Lidded Jar

煙江漁樂：清雍正粉彩漁樂圖蓋罐

*A light boat with short oars - West Lake is good.
A gentle curve in the green water,
Fragrant grass along the dyke,
The faint sound of pipes and song follows me everywhere.*

Ouyang Xiu (AD 1007-1072)

輕舟短棹西湖好
綠水逶迤
芳草長堤
隱隱笙歌處處隨

歐陽修 (AD 1007-1072)

This magnificent jar is a superb example of the heights which could be reached by highly skilled ceramic decorators when they had at their disposal the full palette of *famille rose* colours, and extensive 'canvas' provided by large jars of this type. It is notable that all minor bands on this jar were restricted in size and number, in order to allow the artist the maximum area over which to dispose the lakeside scene and the fascinating cast of characters who inhabit it.

Although there are relatively few of them, the minor bands are nevertheless exquisitely conceived, and painted with exceptional skill. Around the foot of the vessel is a delicate, complex band of scrolling foliage, punctuated by pink lotus blossoms. Around the shoulder of the vase and around the upper edge of the cover are beautifully painted lattice bands. In each cell of the lattice is a stylized pink flower-head created using a very fine brush. An unusual addition to these bands are sprays of the flowers of the four seasons – prunus, peony, lotus and chrysanthemum – each beautifully and naturalistically painted as if overlaid on the lattice. These floral sprays create a particularly pleasing contrast between the formality of the lattice and the naturalism of the flowers. Around the neck of the vase are well-spaced sprays of alternating chrysanthemum and peony on a plain white ground. Apart from the gilded bud-shaped finial on the cover, all the remaining decorative space on the jar and its cover is given over to the lively lakeside scenes.

In truth, the scenes could equally represent life along either a lake shore or a riverbank, but the lake shore seems marginally more likely given the preponderance of literary and painted references to famous lakes, such as West Lake in Hangzhou – the subject of Ouyang Xiu's poem, quoted at the beginning of this note. All the elements of the landscape are well-painted, from the hills along the distant shore, to the rocks, banks and wooden bridges of the foreground. Trees and other plants are shown in profusion, with the gnarled willow tree providing shelter for the group of men who sit drinking convivial cups of wine and eating a variety of snacks beneath it. The feathery fronds of the reeds soften the edges of the banks, while pines, bamboo and flowering shrubs all add colour, texture and structure to the landscape. The numerous boats, either tied up along the shore or cruising along on the water, provide a platform for much of the human activity with which this jar is richly illustrated.

此罐秀美絕倫，可見只要能工巧匠手邊的粉彩各色俱全，兼具像本拍品般充裕的「畫布」，其藝術成就竟可如此輝煌。必須一提的是，本罐所有輔助紋飾帶的大小和數目皆調度有方，以便為畫師提供最大的創作空間，來描繪西湖勝景及其間形形色色的有趣人物。

輔助紋飾帶雖然不多，但佈局極具巧思，畫工無比精細。罐足有一周繁而不亂的纏枝葉紋，綴以粉紅色朵蓮。肩與蓋沿各繪一周細膩工緻的錦紋，每格錦紋內再用細筆勾勒一粉紅朵花。這些紋飾帶還添加了罕見的折枝四季花卉元素，即梅花、牡丹、蓮花和菊花，各花畫工優美自然，恍若鑲嵌於錦紋地上。這些折枝花自然寫實，與端莊規整的錦紋形成了鮮明的對比。器頸白地上，襯以疏密有致、交錯出現的折枝菊花和牡丹。除了金彩寶珠頂，器身和罐蓋其餘的裝飾空間，俱用於呈現一派生機盎然的湖畔風光。

其實，這些生活場景很可能是在湖畔或河岸上演，但湖畔的可能性略高，因為關於名湖的文學和繪畫典故多不勝數，本文篇首歐陽修詞中歌頌的杭州西湖便是一例。此幅山水圖的所有元素，從彼岸的遠山，乃至近景的湖石、堤岸和木橋，無不畫意綿長。樹木花草種類繁多，而虯曲的楊柳樹下，一群男子正舉盃暢飲，品嚐各色小食。羽狀蘆花使堤岸線條更加柔和，而松、竹和花叢則豐富了山水的色彩、質感和層次。圖中舫艇如鯽，或泊於岸邊，或水面徐行，仿如各色人等的流動舞台，構成器身一道亮麗的風景。

顯而易見，徜徉此間的人們均來自某個漁村，但一切看來歌舞昇平，渾無風霜困苦痕跡。孩子們皆笑意盈盈、健康豐足，所有人俱衣履光鮮，大家總的來說都悠閒愜意、各適其適。船上一名婦女正給





The landscape is inhabited by people who are clearly intended to represent a fishing community, albeit an idealised one, in which there is no evidence of hardship. All the children look happy, well-fed and healthy, everyone is well-dressed and the populace as a whole appear to be enjoying their leisure in a range of different ways. The notion of the people in this fishing community being well-dressed is emphasised by the blue jacket apparently drying on a pole above the boat on which a woman is suckling her baby. The jacket is decorated in gilt, suggesting a woven gold design in the cloth from which it is made. Further round the sides of the jar, the women on another boat are depicted with gilded lotus flowers decorating their upswept hair. As these women are also accompanied by children there is no suggestion that this is a 'pleasure' boat.

Children, specifically little boys, are a particular feature in the decoration of the jar and its cover. They are shown engaged in various kinds of play, from the two hiding behind fishing baskets, while a younger boy plays with a fan, on the cover, to the pair playing with crickets at the bank's edge on the shoulder of the jar, the small boy twirling his rattle, while watched by an elder in a yellow robe and leaning on a staff, and the children playing on the boats. The overall message is that this community has a wealth of healthy sons to carry their family names into the next generation.

Some of the boats are clearly being used for pleasure, rather than as fishing craft. On one boat wine is being heated before it is decanted into a fine blue and white porcelain jar. On another boat, with frilled canopy, a scholar and a lady drink wine and play a board game. However, the majority of the male figures on the jar are clearly intended to be fishermen. One stands in his boat holding his traditional reed cape, while another rows the boat with a single oar at the stern. There are fish baskets in the boat at their feet. Other men wade into the water to retrieve their fish baskets. One man in a brown robe with a basket on his back appears to have sold a fish to a rather elegant lady in green and pink, who delicately holds a flat, open basket in which the fish can be seen. Overall the panorama is one full of life and interest.

The subject of fishermen on a river or lake is one that was close to the heart of many literati in China. Indeed, this was a popular subject with both professional and scholar painters from the 10th century onwards. The handscroll *Early Snow on the River* (江行初雪) attributed to the 10th century artist Zhao Gan (趙幹) in the collection of the National Palace Museum, Taipei, shows the life of the fisherman in all its hardship, but in later periods, from the Southern Song dynasty onwards, the view of fishermen provided by artists tended to be a more romanticised one, or else one in which the fishing boats and their inhabitants are little more than complements to the landscape. The handscroll *Remote View of Streams and Hills* (溪山清遠) by Xia Gui (夏珪 fl. 1180-1230) in the collection of the National Palace Museum, Taipei, is a case in point. In the Yuan dynasty, the theme of fishermen appears in the paintings of both scholar-painters like Wu Zhen (吳鎮 1280-1354), best known for his ink paintings of fishermen, including *Fishermen after Jing Hao* (漁父仿荆浩) in the collection of the Freer Gallery Washington, D.C., and by professional artists such as Sheng Mou (盛懋 fl. 1310-1361), whose tight colourful painting *Boating on the River in Autumn* (江楓秋艇), in the National Palace Museum, Taipei, is in complete contrast to Wu's style. Even the Yuan artist Zhao Mengfu (趙孟頫 1254-1322), whose landscapes are frequently devoid of human figures, included a fisherman in a boat on the left-hand side of his handscroll *Twin Pines, Level Distance* (雙松平遠), dated circa 1310, in the collection of The Metropolitan Museum, New York.

The theme of fisherman and boats became even more popular in the Ming dynasty and certain aspects of composition in Dai Jin's (戴進 1388-1462) famous handscroll *Fishermen on the River* in the Freer Gallery, Washington, D.C., resonate with aspects of composition on the current jar. *Pleasures of the Fishing Village* by Wu Wei (吳偉 1459-1508) also evokes some of the exuberance seen on the current jar, although both paintings are in a very different style to that on the porcelain vessel.

In the Qing dynasty artists continued to be fascinated with boating scenes, be they images of fishermen engaged in their work, or of scholars taking their

孩子喂奶，從其身旁竿上晾曬的一件藍色衫子，便可一窺當地漁民衣着是何等講究。此衣繡金，可見是用盤金線織就。前方另一艘船上的婦女，亦用金蓮華勝簪髮。由於畫中婦女均有孩子相伴，所以其所在應該不是遊船畫舫。

就此罐及罐蓋的紋飾而言，兒童（具體來說是童子）是其中一個重要元素。他們各自玩耍嬉鬧：罐蓋有二童躲在漁筐後，另一年紀較小的男孩則執扇輕搖；器肩繪二童在岸邊鬥蟋蟀；另有一童正轉動撥浪鼓，一名黃袍老者倚杖旁觀；船上小童也玩得不亦樂乎。綜而觀之，這類題材是指家家戶戶子嗣興旺、後繼有人。

部份船隻顯然是歌舫，而不是漁舟。有人正在船上燙酒，準備斟入青花瓷尊。另一艘鑲頂篷船上，一名文人正與仕女喝酒對奕。然而，圖中的男性明顯以漁民居多：只見一人持蓑立於舟上，另一名男子正在船艙用單楫劃船，二人腳邊都有魚籃；一些男子正涉水收取魚籃；一名褐衣男子身背魚籃，似乎剛把魚賣給穿綠色和粉紅衣裙的仕女，後者小心翼翼地拿着一個開口扁箕，籃中鮮魚清晰可見。凡此種種，使整個畫面看來活靈活現、妙趣橫生。

泛舟於江河湖泊的漁夫，一直是中國文人喜聞樂見的題材。事實上，自十世紀起，這一主題在職業畫家和文人畫作品中長盛不衰。台北故宮珍藏傳為趙幹作於公元十世紀的《江行初雪圖》，畫中漁夫的滄桑困頓一覽無遺。但自南宋以降，歷代繪畫對漁夫的描寫漸趨浪漫化，某些作品中的漁船和漁夫更形同山水的陪襯。就此而言，台北故宮珍藏夏珪（活躍於公元1180-1230年）名作《溪山清遠圖》便是最佳的例證。時至元代，文人畫家和職業畫家均有描繪漁夫題材：前者有擅畫漁夫的吳鎮（公元1280-1354年），其《漁父仿荆浩》便是一例，此畫為華盛頓弗利爾美術館藏；後者可參照台北故宮珍藏盛懋（活躍於公元1310-1361年）所作的《江楓秋艇》，此畫佈局縝密、色彩亮麗，與吳氏畫風迥然有別。即便是山水畫中人跡杳然的趙孟頫（公元1254-1322年），其1310年的作品《雙松平遠圖》中，畫面左方也有一名泛舟的漁夫，此作現為紐約大都會藝術博物館藏。

時至明代，漁夫泛舟的題材愈加流行。以華盛頓弗利爾美術館藏戴進（公元1388-1462年）名作《漁樂圖卷》為例，其構圖的若干元素便與本罐遙相呼應；吳偉（公元1459-1508年）的《漁樂圖》也像本罐般，處處洋溢着勃勃生機。但上述二例的畫風，俱與本瓷罐截然不同。

到了清代，藝術家對泛舟題材的興趣依然未減，其描寫的對象或是辛勤勞作的漁民，或是怡然泛舟的高士。常見題材除了蘇軾（公元1037-1101年）的名篇《赤壁賦》之外，亦不乏湖岸賞景之作。台北故宮珍藏吳歷（公元1632-1718年）的《撫宋元人山水》，描寫的便是眾人乘舟遊湖之樂。畫僧石濤（公元1642-1707年）俗名朱若極，乃明宗室後裔，北京故宮藏石濤作《洞庭放棹圖》亦以舟中坐讀為題。

ease in boats on the water. As well as depictions of Su Shi's (蘇軾 1037-1101) famous *Ode to the Red Cliffs* (赤壁賦), other scenes apparently showing visits to famous waterside sites were often depicted. Wu Li's (吳歷 1632-1718) *Boating on the River below a Buddhist Temple*, in the collection of the National Palace Museum, Taipei, for example, shows a group of gentlemen apparently engaged in such an enterprise. The Buddhist monk painter Shitao (石濤 1642-1707), who as Zhu Ruoji (朱若極) was born a member of the Ming imperial clan, included a scholar sitting in a boat reading in his handscroll *Landscape with Hermits*, now in the collection of the Palace Museum, Beijing. While among the album leaves *Eight Scenes of Yangzhou* by another of the so-called 'eccentric' (怪 *guai*) painters of Yangzhou, Gao Xiang (高翔 1688-1754), there are three which include boats on the river.

The popularity of the fishing/boating themes had several sources. On one hand, they could subtly convey messages of dissent at a time of political uncertainty or when a foreign dynasty ruled China. Fishermen could also be seen as living their lives in a simple way that was close to nature. A corollary of this was the idea that the literati themselves could achieve perfect tranquillity if they too led a simple life as fishermen on the river, rather than being embroiled in the affairs of state. This feeling also reflected the Daoist wish for retreat and solitude. One view of the literati in regard to this subject is well illustrated by the late Ming scholar-official Li Rihua (李日華) (1565-1635) in the inscription appended to his handscroll *Rivers and Mountains in My Dream*, dated to early autumn 1625, which may be translated as:

*'After fishing, the light boat floats in the mist,
The distant mountains, all covered, seem to be at the tip of my flute.
There is no need to be afraid of the scattered rain.
The trees by the river, with their branches stretching out, are good for tying the boats.
Clouds arrive from the trees and shrubs, and water flows from the rocks
Shatteringly in mist by the edge of the thatched hut.
With the coming of autumn, I take this as the dream of Mt. Kuanlu,
And say that my previous incarnation was Bai Letian [Juyi].*

(translated in *The Chinese Scholar's Studio – Artistic Life in the Late Ming Period*, (Chu-Tsing Li and James C. Y. Watt eds.), New York, 1987, p. 43, handscroll illustrated as exhibit no. 3)

Boats on the water also played a part in the more worldly activities of the scholar-gentry in their leisure time – drinking, gaming, listening to music, or enjoying the company of beautiful women – which is reflected, in a minor way, on the current jar.

Despite the plethora of paintings on silk or paper bearing scenes of fishermen or boating activities, such scenes are relatively rare on 18th century *famille rose* porcelains. A Yongzheng dish, dated to 1730, in the collection of The Metropolitan Museum of Art, New York is decorated with a river scene with fishing boats, and is illustrated by Yu Chunming (余春明) in *Zhongguo ming pian: Ming Qing wai xiao ci tan yuan yu shou cang* (中国名片: 明清外销瓷探源与收藏), Beijing, 2011, p. 195, pl. 293. Two almost identical ruby-backed dishes, one in the collection of The Metropolitan Museum of Art, New York (accession no. 79.2.670, acquired from the collection of Samuel Putnam Avery in 1879) and one in the collection of Sir Percival David (accession no. PDF 862) are decorated with a scene of fishing boats on West Lake in Hangzhou. However, no other large *famille rose* jar with this decorative theme appears to have been published.

The massive size and extraordinarily fine painting, as well as the rare subject matter painted in such a lively style, makes this lidded jar a very rare example of the type of monumental vessel, which was not only appreciated in China, but was much sought-after by the owners of palaces and stately homes in Europe.

Rosemary Scott
Senior Academic Consultant Asian Art

高翔 (公元1688 - 1754年) 為揚州八怪之一，其《平山堂八景冊》也有三幅具河上泛舟的元素。

漁樂或泛舟題材長盛不衰，背後有諸多原因。一方面，在政治動蕩或外族統治之際，這類題材可避重就輕地抒發作者內心的憤懣。另一方面，漁夫正是自在逍遙、反璞歸真的象徵。推而廣之，文人若能遠離朝廷之爭，像舟子般粗茶淡飯，自能細品歲月靜好。這種心態也與道家清靜無為之說不謀而合。晚明士大夫李日華 (公元1565 - 1635年) 公元1625年乙丑初秋作《溪山入夢圖卷》題識中，抒發的正是這種文人情懷：

「釣罷輕舸且蕩煙，遠山遮盡近留尖。不須更怯
簑簑雨，江樹低梢好繫船。草樹生云石噴泉，空
濛灑落草堂邊。秋來常作匡廬夢，卻道前身是樂
天。」

英譯本請見李鑄晉與屈志仁 (James C. Y. Watt) 合編《中國書齋：晚明文人的藝術生活》頁43 (紐約：1987)，圖見作品編號3。

文人士大夫閒來也有品酒、賭錢、聽曲，甚或有美相伴，這些世俗消遣間或在船上進行，本罐就此也略有描寫。

結合漁夫或泛舟題材的絹本或紙本畫多不勝數，但這類場景甚少出現於十八世紀的粉彩瓷器。紐約大都會藝術博物館藏一例公元1730年的溪山漁樂圖雍正盤，圖見余春明所著《中國名片：明清外銷瓷探源與收藏》頁195圖版293 (北京：2011)。此外，大都會珍藏 (登錄號79.2.670，1879年購自Samuel Putnam Avery珍藏) 及大維德爵士珍藏 (登錄號PDF 862) 中尚有二例大同小異的胭脂紅地瓷盤，兩者均以杭州西湖的漁舟入畫。至於以此為題的粉彩大罐，本拍品在已發表作品中應屬孤品。

此罐器型敦碩且畫工精細，加上題材罕見，細節生動逼真，誠然是同類型大器中的稀世之作，中國買家固然趨之若鶩，想必也是歐洲宮廷和宅邸主人爭相羅致的對象。

蘇玫瑰
國際亞洲藝術部學術總監







744 A MASSIVE AND SUPERBLY-DECORATED
FAMILLE ROSE BALUSTER JAR
AND COVER

YONGZHENG PERIOD (1723-1735)

The massive jar is decorated on the exterior with numerous lively vignettes including fishermen at work in their boats and their families in their houseboats, four men playing games at a picnic, and a scholar and lady drinking in a canopied boat. The scenes are incorporated into a continuous riverscape with many further scenes of elderly men, ladies, and children at play, beneath sprays of prunus, lotus, peony and chrysanthemum upon a pink geometric floral band at the shoulder and peony sprays on the neck. The domed cover is similarly decorated with a pink floral band above the rim below fishermen and boys at play, and surmounted by a gilded bud-shaped finial. The base is unglazed. 31 $\frac{7}{8}$ in. (81 cm.) high

\$80,000–120,000

PROVENANCE

Lady Jane Lane Collection, Cornwall, England.

Lady Jane Lane was a descendant of the Staffordshire family who assisted in the escape of Charles II to France in 1651. The family estate in Staffordshire was sold in 1927 and Lady Jane's parents moved to Mawnan Smith, outside Falmouth, Cornwall, where Lady Jane was born.

清雍正 粉彩漁家樂圖將軍罐



745

A LARGE *FAMILLE VERTE* BASIN

KANGXI PERIOD (1662-1722)

The basin is decorated in the center with a historical scene with the Eastern Han dynasty official Liu Kuan in a pavilion reprimanding a maidservant over spilt food, while his wife peeks out from behind a screen and two servants carry lanterns outside on a rocky terrace. The wide, everted rim is decorated with six cartouches each containing a ribbon-tied precious object, reserved on a floral geometric ground. 16 in. (40.7 cm.) diam.

\$8,000-12,000

PROVENANCE

Marc Michot, Bruges, Belgium, circa 1990.
Private collection, Europe.

The story depicted on the present basin is that of an official of the Eastern Han dynasty named Liu Kuan. He was renowned for his calm temperament, and his wife decided to test this by instructing a maidservant to spill his food. However, Liu Kuan lives up to his reputation and not only forgives the maid but inquires whether she has burnt her hand. With its depiction of a historical narrative and exploration of ethical concerns for the scholar-official, this

basin is a reflection of the demands on a porcelain market that was dominated by the educated elite after the fall of the Ming.

The characters of the story are exceptionally skillfully depicted, with Liu Kuan raising his hand in a gentle gesture of reassurance and perhaps only mild admonition, while the maid is duly pleading, with even the long sleeves of her robe suggestive of supplication. Meanwhile the wife is shown spying on the results of her scheming, her head peeking around the edge of the screen and her body half-crouching behind. The spilt food and scattered chopsticks add a sense of immediacy and drama to the moment which upsets the order and dignity of the household.

A large *famille verte* vase decorated with the same scene on the neck, from the collection of the Cleveland Museum of Art, was sold at Christie's New York, 21 September 2000, lot 314. A related *famille verte* basin of similar shape, decorated with ladies admiring goldfish, is illustrated by Wang Qingzheng, *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, pp. 154-55, no. 105.

清康熙 五彩「翻羹不恙」故事圖盤





(two views)

746 A SMALL FAMILLE ROSE AND GILT-DECORATED SQUARE BRUSH POT

QIANLONG FOUR-CHARACTER SEAL MARK IN IRON-RED AND OF THE PERIOD (1736-1795)

The brush pot is decorated on each side with a scene depicting a scholar, variously shown in landscapes with an attendant, dancing in a garden or at his desk. Each scene is surrounded by an underglaze blue scrolling border highlighted with gold, and the interior and underside are covered with turquoise enamel. 2 $\frac{7}{8}$ in. (7.3 cm.) high

\$6,000-8,000

PROVENANCE

Collection of Sylviane de Rouchechouart de Mortemart (1940-2002) and Comte Charles Edouard de Bruce (1933-2015).

A related square brush pot with landscapes surrounded by foliate scrolls, also with a Qianlong mark on a turquoise-enamelled base, from the collection of Mr. Reginald Cory, is illustrated by R. L. Hobson, *The Later Ceramic Wares of China*, London, 1925, pl. LXXIII, fig. 1.

清乾隆 粉彩加金彩人物故事圖方筆筒 礬紅單方框四字篆書款



(mark)

747 A REVERSE-DECORATED
CORAL-GROUND BOWL

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

The bowl has deep, rounded sides rising to a slightly everted rim, and is decorated on the exterior with a pattern of conjoined leafy tendrils forming arabesques enclosing peony blossoms in the upper register and lotus blossoms in the lower register, all in white and finely penciled coral reserved on a rich coral ground.

5 in. (12.7 cm.) diam.

\$50,000-70,000

PROVENANCE

Carlo Maria Franzero (1892-1986) Collection, Italy.
Corrado Zingone Collection, Italy.

An identical bowl, also from the collections of Carlo Maria Franzero and Corrado Zingone, was sold at Christie's New York, 17-18 March 2016, lot 1625.

Another similar bowl with a Qianlong mark, in the Percival David Foundation, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, pl. 94; and three bowls, also with Qianlong marks, in the Ohlmer Collection, Roemer Museum, Hildesheim, are illustrated by U. Wiesner, *Chinesisches Porzellan*, Mainz am Rhein, 1981, nos. 130-2.

清乾隆 珊瑚紅地白花花卉紋盃 六字篆書款



(base)







A Magnificent Qianlong *Famille Rose* Vase with Historical Themes

清乾隆 粉彩豆青地凸雕暗八仙 開光人物故事圖螭耳大瓶

This rare vase combines a powerful shape and large size with very fine painting in *famille rose* enamels, and additional surface interest created using the impasto qualities of painting in slip. Large-scale vases with impressive decoration came to prominence in the Qianlong reign, but the majority of these have heights in the region of 40–50 cm., rather than the 70 cm. of the current vase. However, two magnificent revolving Qianlong vases in the collection of the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum – 39 – Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, nos. 162 and 163, are of similarly majestic scale – 73 cm. and 86.4 cm., respectively. Interestingly, the second of these vases also includes reserved panels, and has similar raised floral roundels under the pale celadon glaze on the shoulder. Unlike the floral roundels on the current vase, those on the Beijing vase are not enamelled, but their form is comparable. Like the current vase, the two Beijing vases both have archaic dragon handles. A further Qianlong vase of apparently similar size, also with archaic dragon handles is in the collection of the Palace of Fontainebleau, illustrated in *Le Musée chinois de l'impératrice Eugénie*, Musée National du Château de Fontainebleau, 1986, figs. 16–17, p. 24, where it is shown on top of a large carved wooden display cabinet. The French vase, formerly in the collection of the Empress Eugénie (1826–1820), is of similar shape to the current vase, and has similar panels decorated in enamels – reserved against a coral and gold ground, in contrast to the celadon ground of the current vase. However, the combination of celadon glaze and fine painted enamels seems to have found particular favour at the Qianlong court. A triple-necked flask from the Qing court collection in 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*, *op. cit.*, no. 124, is a good example. The reserved panel in this instance depicts female Daoist immortals with a spotted deer in a landscape. Under the celadon glaze on this flask is a design of archaic dragons in slip.

The lively decoration of the celadon-glazed area on the current vase with its white slip clouds, floral roundels, and the Eight Buddhist Emblems and the Eight Daoist Emblems in low relief and decorated in red, black and gold enamels, is also found on certain large Qianlong vessels without reserved panels. Several very large vases of this type dating to the late Qianlong or early Jiaqing reign and bearing European gilt mounts are in the collection of Her Majesty the Queen. A group of four gilt-mounted pear-shaped vases, two of which are

這件珍罕之作外觀大氣、器型敦碩，粉彩紋飾畫工精細，器表的瀝粉花紋飾生動立體。乾隆年間，紋飾精美的大瓶備受推崇，但大部份作品僅高四十至五十厘米左右，像本拍品般高七十厘米者極罕。然而，北京故宮博物院藏二例已發表的乾隆轉心瓶，圖見《故宮博物院藏文物珍品全集39：琺瑯彩、粉彩》編號162及163（香港：1999），兩者均挺拔碩大，各高73和86.4厘米。頗堪玩味的是，後者亦飾多面開光，器肩粉青釉下亦凸飾團花。雖然北京大瓶的團花不像本拍品般施彩，但其樣式卻差堪比擬。北京故宮二瓶和本拍品一樣，兩者均飾仿古螭耳。楓丹白露宮內，一件大型木雕陳列櫃上亦置一例大小相若的乾隆螭耳大瓶，圖見《Le Musée chinois de l'impératrice Eugénie》頁24圖16–17（楓丹白露宮法國國家博物館，1986）。此瓶出自法國歐仁尼皇后（1826–1920年）舊藏，其大小與本拍品相仿，且同樣飾以粉彩開光，但背景為珊瑚紅地和金地，與本拍品的豆青地截然不同。但粉青釉和精工粉彩繪這一組合，在乾隆朝似乎格外流行。北京故宮清宮舊藏三孔扁瓶便是絕佳例子，圖見前述著作《故宮博物院藏文物珍品全集39：琺瑯彩、粉彩》編號124。該例開光內繪山石仙女和梅花鹿，其外粉青釉下瀝粉繪夔龍紋。

本拍品豆青地上用瀝粉凸飾白彩祥雲、團花、八吉祥和暗八仙，觀之若淺浮雕，並飾紅、黑和金彩，這種生動的裝飾手法亦見於數例無開光的乾隆大器。英國皇家珍藏若干近似的歐洲金裝乾隆或嘉慶初年大瓶，當中包括一套四件的歐洲金裝大長頸瓶，其中二瓶的裝飾風格與本拍品相同，圖見艾爾斯（John Ayers）著作《Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen》卷II頁530–533編號1313及1314（倫敦：2016）。據文獻顯示，該等作品俱於1814年納入皇家珍藏。英國皇室尚珍藏特大蓋瓶一對，其歐洲金裝美不勝收，粉青釉、瀝粉繪





decorated in this style, are illustrated by John Ayers in *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, vol. II, London, 2016, pp. 530-3, nos. 1313 and 1314. Archival research shows that these vases entered the Royal Collection in 1814. A very large pair of lidded bottle vases with elaborate European gilt mounts and the same celadon, slip and enamel decoration is also in the Royal Collection, illustrated *ibid.*, pp. 534-5, nos. 1317 and 1318, and these are believed to have entered the Royal Collection in 1810. A further six similar mounted vases are illustrated *ibid.*, pp. 536-7, nos. 1319-1324. These seem to have entered the Royal Collection either in 1818 or in 1823, and can be seen in Augustus Pugin's 1823-4 watercolour of the Salon at the Royal Pavilion, Brighton. Two further similar vases mounted in Europe as ewers probably entered the Royal Collection in 1810, and are certainly illustrated in Pugin's watercolour of the Banqueting Room Gallery at the Royal Pavilion, Brighton, dated 1823 (see *ibid.*, pp. 538-9, nos. 1325 and 1326).

This style of decoration applied to very large vases continued into the Jiaqing reign, although sometimes with additional enamels applied to the white clouds, as can be seen on the four massive vases, with European mounts dated c. 1815, from the collection of the Dukes of Buccleuch, which were sold by Christie's London on 7 July, 2011, for US\$ 12.8 million, setting a world auction record for ormolu-mounted porcelain.

The reserved panels on the current vase are particularly well-painted in *famille rose* enamels. The panels on either side of the neck are painted with lotus and peony, respectively. Assuming that this vase was originally one of a pair, the other vase would almost certainly have been decorated with the other two flowers of the four seasons – plum blossom and chrysanthemum. The two major reserved panels on either side of the body appear to depict scenes from historical literature. Significantly, although they derive from different stories, the protagonists depicted on both panels are associated with the same historical period – the end of the Han dynasty and the period of political turmoil that followed.

One panel depicts a scene from the 14th century novel *The Romance of the Three Kingdoms* (*Sanguo yanyi* 三國演義) attributed to Luo Guanzhong (羅貫中, c. 1330-1400). This novel, which is regarded as one of the four great classical novels of Chinese literature, is a mixture of history, legend and mythology, which purports to chronicle events from AD 169 to 280, which was a particularly turbulent era in China's history, encompassing the end of the Han dynasty and the Three Kingdoms period. The first printed edition of this tale dates to 1522, although it bears a possibly spuriously dated preface of 1494. Numerous editions of *The Romance of the Three Kingdoms* were printed between 1522 and 1690, and it provided inspiration for the decoration of a number of finely painted porcelains. The stories in its 120 chapters are concerned with the complex interactions of three major groups who vie for power. Several of the chapters are particularly well-known and scenes from them often appear as illustrations in the various editions of the work. One of these is known as 'Three visits to the thatched cottage' (三顧茅廬), and describes the efforts of Liu Bei (劉備), who went on to found the Shu Han (蜀漢) state in the Three Kingdoms period (AD 220-280), to enlist the aid of the

畫和粉彩繪俱與本拍品相同，圖見前述著作頁534 - 5編號1317及1318，兩者均於1810年納入皇室珍藏。同一著作中還收錄了六件金裝類似的瓷瓶，圖見頁536 - 7編號1319 - 1324。這批作品應該是在1818或1823年納入皇室珍藏，並見於普金 (Augustus Pugin) 於1823 - 4年為布萊頓英皇閣畫廊所繪的水彩畫中。此外，尚有二例在歐洲鑲造為執壺的近似瓶，它們可能是在1810年納入皇室珍藏，並曾亮相於普金在1823年為布萊頓英皇閣宴會廳美術館所繪的水彩畫，圖見前述著作頁538 - 539編號1325及1326)。

這種特大瓷瓶的裝飾風格延續至嘉慶年間，惟其白雲有時會飾以粉彩，就此可證諸巴克盧公爵 (Dukes of Buccleuch) 珍藏四例約公元1815年在歐洲鑲裝的大瓶，倫敦佳士得於2011年7月7日以1,280萬美元拍出，刷新了歐洲金裝瓷器的世界拍賣紀錄。

本拍品多面開光的粉彩畫工俱份外出色。瓶頸前後開光分別飾以蓮花、牡丹。若此瓶原為一對，則另一瓶很可能是以梅、菊為題，以組成四季花卉。至於前後腹的兩面主要開光，描繪的應是歷史故事的場景。雖然故事背景各異，但值得一提的是，諸多人物俱來自同一個歷史時期，即漢末以降政局動蕩的年代。

其中一面開光取材自《三國演義》，此書傳為羅貫中 (約公元1330 - 1400年) 於公元十四世紀的創作，名列中國四大名著之一，其內容結合了歷史、傳奇和神話，將公元169至280年間風雲詭譎的歷史事件娓娓道來，時代背景橫跨漢末與三國時期。現存最早的刻印版於1522年面世，緒言提到的1494年應屬訛誤。1522至1690年期間的《三國演義》版本多不勝數，一些精繪佳瓷亦從中汲取靈感。全書一百二十回，情節以三雄之間錯綜複雜的權力之爭為軸心。若干章回更是家喻戶曉，箇中情節常出現於各個版本的繡像。

strategist Zhuge Liang (諸葛亮). Having been told that he will only succeed in recruiting Zhuge Liang if he approaches him personally, Liu Bei goes to Zhuge Liang's house – 'thatched cottage', but is told by a servant that his master is not at home, and so departs leaving a message. Some days later Liu Bei returns to the cottage and this time is allowed in, but encounters not Zhuge Liang, but his brother Zhuge Jun. Some months later, Liu Bei makes a final visit to the cottage. This time he is told that Zhuge Liang is asleep. Liu Bei waits for him to wake and is rewarded for his patience, determination and good manners by Zhuge Liang agreeing to be his strategist. The scene on the vase appears to depict the first visit to Zhuge Liang's cottage, when Liu Bei and his comrades Guan Yu (關羽) and Zhang Fei (張飛) are turned away at the door by the servant. Zhuge Liang can be seen in the interior of the cottage calmly playing the *qin*.

The other panel probably depicts the Seven Sages of the Bamboo Grove (竹林七賢) enjoying music, art and animated discussion. The Seven Sages were believed to be 3rd century literary recluses, who in a period of political strictures and social injustice emerged to advocate freedom and spiritual independence. In the period of some 400 years following the fall of the Han dynasty in AD 220, which was one of political and social chaos, the Seven Sages became famous for their reactions to the world in which they found themselves – rejecting certain aspects of both Confucian and Daoist teaching. They are believed to have met in a bamboo grove in Shanyang (山陽), now in Henan province. The panel on the vase does not show them in a bamboo grove, but instead seven scholars stand or sit in a garden, attended by two servants, while an eighth scholar approaches them over a bridge, followed by his servant carrying two bundles of books.

While the Seven Sages attempted to remove themselves from politics and concentrate on leisure activities such as music and poetry, as well as philosophical discussion with those of like mind, they were also known for their prodigious consumption of wine. They became symbols of the struggle of scholars against corrupt political practices, dynastic usurpation, restrictive Confucian rules of propriety, and magical Daoism. The group was composed of Xi Kang (嵇康), Liu Ling (劉伶), Ruan Ji (阮籍), Ruan Xian (阮咸), Xiang Xiu (向秀), Wang Rong (王戎) and Shan Tao (山濤). Often considered the leader of the group, Xi Kang, (AD 223–262), also known as Ji Kang, is depicted on the vase playing the *guqin* (古琴), while two of the others listen with rapt attention. In addition to being a philosopher and author, Xi Kang was a skilled exponent of the *guqin* and composed music for that instrument. Having defended a friend against false charges, and fallen foul of Zhong Hui (鍾會), a follower of the Sima clan, Xi Kang was sentenced to death by Sima Zhao (司馬昭). Just before Xi Kang's execution, he asked for his *qin* and played the masterpiece known as *Guangling san* (廣陵散), but left no record of the melody. The additional figure seen walking across the bridge may represent Rong Qiqi (榮啓期), who, although he lived in an earlier time, was associated with the Seven Sages from at least the 4th century.

Thus, although this rare vase makes an impressive visual impact from a distance, the complexity and detail of its decoration encourages the viewer to make a close examination of its fine enamel painting and historical themes.

Rosemary Scott
Senior International Academic Consultant Asian Art

「三顧茅廬」可謂最佳例子，它說的是三國時期(公元220–280年)蜀漢先主劉備早年尋訪謀士諸葛亮一事。話說劉備獲悉須親自拜訪方能招攬諸葛亮，遂親赴茅廬求見，但僕童卻說主人出遊未歸，劉聞言只好留話離開。他數天後再次登門，這次雖獲邀入內，但接見的卻是孔明之弟諸葛均。數月後，劉備最後一次造訪茅廬，不巧諸葛亮正在睡覺，劉仍靜心等候，而孔明亦感其鏗而不捨、知遇之恩，終應允帳前效力。本拍品描寫的應是初顧茅廬之情形，畫中劉備與義弟關羽、張飛被家丁拒諸門外，身處內室的諸葛亮正悠然撫琴。

另一面開光描寫的很可能是醉心於琴棋書畫、高談闊論的竹林七賢。這群公元三世紀的高人逸士，雖面對政治桎梏和社會不公的現象，仍大力倡導自由和心靈的自主。漢代於公元220年亡國，此後的四百來年，朝政和社會均混亂不堪，而竹林七賢對自身處境的應對方式(如摒棄儒家和道家的某些主張)，頗為時人傳誦。據稱，他們集於山陽(今河南境內)竹林之下。然而，本拍品開光內並無竹林，但見七子在庭園內或立或坐，旁有二僕陪侍，橋上另有一名高士走近，身後僕人攜書兩包。

七賢主張遠離官場，寄情詩詞歌賦，好與志同道合者月旦諸子，並以縱情豪飲著稱。他們成為了文人抨擊政治腐敗、謀權篡位、儒家教條和怪力亂神的象徵，其成員包括嵇康、劉伶、阮籍、阮咸、向秀、王戎和山濤。嵇康(公元223–262年)常被視為七賢之首。開光內彈奏古琴者便是嵇康，其身旁二人聽得如痴如醉。嵇康以哲學和文采見長，且擅奏古琴及譜曲。他為蒙冤的友人申訴，因而得罪了司馬氏心腹鍾會，最終被司馬昭處死。行刑之前，嵇康索琴彈奏名曲《廣陵散》，此曲於焉亦成絕響。除了七賢，橋上踽踽而行者或是榮啓期，其生卒年較早，但自公元四世紀起，常與七賢相提並論。

遠而觀之，這件稀世奇珍端的堂皇大氣，而其紋飾之富麗精工，卻又使人不禁趨前細看，以期一睹其粉彩繪之精和歷史題材之妙。

蘇玫瑰
國際亞洲藝術部學術總監



748 AN EXCEPTIONAL RARE AND LARGE
FAMILLE ROSE VASE

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

The vase is decorated on the body with two large recessed panels, one containing a scene from the 14th century novel *The Romance of the Three Kingdoms* (*Sanguo Yanyi*) with Liu Bei and other officials and attendants approaching a boy opening a gate while Zhuge Liang sits inside playing the *qin*. The panel on the reverse contains a scene of nine elderly scholars and three boy attendants on a terrace, enjoying *qin* music and admiring a scroll painting. The neck is also decorated with two recessed panels, one with lotus flowers and leaves and the other with peony and rocks, and is flanked by two pink-enameled mythical beast-shaped handles. The panels are surrounded by Buddhist and Daoist emblems decorated in raised slip and blue and iron-red enamels, amid raised-slip bats and cloud scrolls, and scattered floral sprays and medallions on a pale celadon ground. The base and the interior are covered with pale turquoise enamel.

27¾ in. (70.5 cm.) high

\$300,000-500,000

PROVENANCE

Important private collection, France.

A *famille rose* vase, also of impressively large size (31 in. high), dated to the 18th century, Qianlong period, in The Metropolitan Museum of Art, is illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, pl. 168. Like the present vase, it is decorated with figural scenes within panels on the body, with further panels on the neck flanked by dragon handles. Although the ground on which the panels are reserved is decorated with *mille fleurs*, it can nevertheless be related to the present vase for its overall effect of rich ornamentation and impressive detail.

The slightly recessed panels of the present vase are very unusual, but they can be compared to panels on Qianlong-marked vases in the collection of the Palace Museum, Beijing. See, for example, the vases illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 141, no. 123 and p. 155, no. 137, both decorated with lotus blossoms and leaves within a panel in a similar style to one panel on the neck of the present vase. Compare, also, a massive ruby-ground vase sold at Christie's New York, 16-17 September 2010, lot 1420.

清乾隆 粉彩豆青地凸雕暗八仙開光人物故事圖螭耳大瓶 礬紅六字篆書款



(mark)





(details)

749 *A FAMILLE ROSE RUBY-GROUND 'MEDALLION' BOWL*

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

The bowl is finely decorated on the exterior with four roundels, each depicting agricultural pursuits including planting and ploughing, fishing, and carrying produce. The roundels are reserved on a ruby-red enamel ground decorated with stylized flowers on foliate scrolls. The interior is decorated with a central blossom encircled by peaches, further flowers and interlocked *ruyi*, and there is a band of flowers on a continuous leafy stem below the interior rim. 4¾ in. (12 cm.) diam.

\$15,000–20,000

PROVENANCE

Bluett & Son, London, 1959.
Wing Commander Whitaker Collection.

The present bowl is shallower than many Daoguang 'medallion' bowls, and instead its shape more closely follows the coveted shallow enameled Imperial bowls from the

Kangxi period with pink or blue-enameled *yuzhi* marks. A group of four of these Kangxi bowls is illustrated by M. Beurdeley and G. Raindre, *Qing Porcelain: Famille Verte, Famille Rose*, London, 1987, pp. 132–33, no. 189.

Compare a very similarly decorated and shaped 'medallion' bowl, but with a Jiaqing seal mark, in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pp. 366–67. See, also, a Daoguang ruby-ground 'medallion' bowl with the more typically rounded sides and decorated with mountain scenery, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 242, no. 214.

清道光 胭脂紅地粉彩開光山水人物圖盃
礬紅 六字篆書款



(interior)



(base)



750 A VERY RARE *FAMILLE ROSE*
‘MAGPIE’ BOWL

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

The bowl is decorated on the exterior with ten black and white magpies perched in pairs on branches beside flowering tree peony, with a further magpie on the ground and a twelfth magpie in flight.

5³/₈ in. (13.7 cm.) diam.

\$35,000-50,000

PROVENANCE

Sotheby's Hong Kong, 15 May 1990, lot 251.

S. Marchant & Son, London, 1991.

Private collection, Europe.

LITERATURE

S. Marchant & Son, *Exhibition of Nineteenth Century Mark and Period Porcelain*, 1991, p. 51, no. 50.

The distinctive black and white magpie is an auspicious bird, whose name in Chinese, *xique*, is a pun for happiness, *xi*. Magpies were also regarded as birds of prophecy, foretelling the arrival of guests. The birds are frequently depicted among prunus blossoms, but the present decoration with *wutong* branches is very unusual. Since the *wutong* tree signifies ‘together’, *tong*, the combination of magpies and *wutong* can be seen as a wedding motif representing ‘happiness together’.

The delicacy of the enameling style and colors on the present bowl can be related to Yongzheng and Qianlong *famille rose* wares. Compare, for example, a Yongzheng-marked bowl decorated with a related design of magpies with prunus from the Chinese National Collection illustrated by S. Jenyns, *Later Chinese Porcelain*, London, 1951, pl. LI, no. 2, and a Qianlong-marked bowl in the Percival David Collection of Chinese Art, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo, 1982, no. 273.

A Daoguang-marked bowl, decorated with similar delicacy with a pair of birds perched on rockwork amid flowers including peony and probably prunus, is illustrated by H. van Oort, *Chinese Porcelain of the 19th and 20th centuries*, The Netherlands, 1977, p. 23, pl. 12. A related Guangxu-marked dish with two pairs of magpies and prunus branches in the Kwan Collection is illustrated in *Imperial Porcelain of the Late Qing*, Hong Kong, 1983, p. 118, no. 118.

清道光 粉彩喜鵲牡丹紋盤 六字篆書款



(base)



751 A PAIR OF UNDERGLAZE-BLUE AND
YELLOW-GLAZED 'DRAGON' BOWLS

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

Each bowl is decorated on the exterior with two five-clawed dragons striding amidst flames in pursuit of flaming pearls above a band of overlapping lotus petals rising from the foot, all highlighted in yellow glaze against the deep cobalt-blue ground. Each interior is similarly decorated with a further dragon in a central medallion.

4 $\frac{1}{8}$ in. (10.3 cm.) diam.

(2)

\$10,000-15,000

清道光 青花地黃彩雲龍紋盃一對 六字篆書款



(mark)





(interior)



INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR

Francis Belin
Tel: +852 2978 6756

ASIAN 20TH CENTURY & CONTEMPORARY ART

Eric Chang, *Deputy Chairman, Asia
International Director & Specialist
Head of Department*
Tel: +852 2760 1766

BEIJING

Dina Zhang
Tel: +86 (0) 10 8572 7928

HONG KONG

Joyce Chan
Marcello Kwan
Angel Yip
Janice Chan
Cindy Lim
Ada Tsui
Vanessa Chung
Tel: +852 2760 1766

JAKARTA

Vanessa Pranoto
Tel: +62 (0)21 7278 6268

NEW YORK

Tianyue Jiang
Sarina Taylor
Tel: +1 212 468 7133

PARIS

Clara Rivollet
Fiona Braslau
Tel: +33 (0)1 40 76 85 83

SEOUL

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Grace Zhuang
Asia Chiao
Tel: +86 (0)21 2226 1516

SINGAPORE

Dexter How
Nicole de Silva
Tel: +65 6838 7202

TAIPEI

Lihua Tung
Yu-Shan Lu
Elise Chen
Tel: +886 2 2736 3358

TOKYO

Gen Ogo
Chie Kawasaki
Tel: +81 (0)3 6267 1782

ASIAN ART

PARIS

Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 76 05

CHAIRMAN

Jonathan Stone
Deputy Chairman, Asia
Tel: +852 2978 9989

CHINESE CERAMICS & WORKS OF ART

Pola Antebi, *International Director*
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

Géraldine Lenain, *International
Director*
Chairman's Office, Paris
Tel: +33 (0)1 40 76 84 22

Leila de Vos van Steenwijk,
European Head
Tel: +44 (0)20 7389 2578

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7928

HONG KONG

Chi Fan Tsang
Ruben Lien
Liang-Lin Chen
Sherese Tong
Joan Ho
Timothy Lai
Tel: +852 2760 1766

LONDON

Marco Almeida
Kate Hunt
Ivy Chan
Katie Lundie
Cecelia Zi
Rosemary Scott (*International
Academic Consultant*)
Caroline Allen (*Consultant Export Art*)
Tel: +44 (0)20 7389 2577

NEW YORK

Margaret Gristina
Michelle Cheng
Olivia Hamilton
Tristan Bruck
Jessica Chang
Vicki Paloympis
Ling'ao Tong
Tel: +1 212 636 2180
Tel: +1 212 636 2211

SAN FRANCISCO

Andrew Lick
Tel: +1 415 982 0982

SHANGHAI

Harriet Yu
Tel: +86 (0) 21 2226 1527

TOKYO

Masahiko Kuze
Tel: +81 (0)3 6267 1766

CHAIRMAN

Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

CHINESE PAINTINGS

Ben Kong, *Deputy Chairman, Asia
International Specialist Head of
Department*
Tel: +852 2760 1766

BEIJING

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

Jessie Or
Carmen Shek Cerne
Sara Mao
Amy Cheng
Sophia Zhou
Yorkie Tam
Frank Yang
Tel: +852 2760 1766

NEW YORK

Elizabeth Hammer
Jennie Tang
Tel: +1 212 636 2193

SAN FRANCISCO

Rodania Leong
Tel: +1 917 951 2498

TAIPEI

Kim Yu
Tel: +886 2 2736 3356

TOKYO

Seiji Inami
Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

JAPAN

Katsura Yamaguchi, *International
Director, Asian Art*
Tel: +81 3 6267 1766

LONDON

Anastasia von Seibold
Kuniko Matsui
Tel: +44 (0)20 7752 3127

NEW YORK

Takaaki Murakami
Tel: +1 212 636 2160

REGIONAL MANAGING DIRECTORS

Lillian Ng
Tel: +852 2978 9995

Rachel Orkin-Ramey
Tel: +1 212 636 2194

Leila de Vos van Steenwijk
Tel: +44 (0)20 7389 2578

Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi
Tel: +852 2978 9936

Marie Faiola
Tel: +33 (0) 140 768 610

Meg Kaye
Tel: +44 207 389 2657

Othniel Jai Prakash
Tel: +852 2978 6866

Emma Winder
Tel: +1 212 636 2183

PRIVATE SALES

Nelly Li
Tel: +852 2978 6797

ASIA REGIONAL OFFICES

BANGKOK

Benjawan Uraipravian
Tel: +66 (0)2 652 1097

BEIJING

Jinqing Cai
Tel: +86 (0) 10 8583 1766

JAKARTA

Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Nicole Tee
Tel: +65 6735 1766

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

Charlotte Liu
Tel: +86 (0)21 6355 1766

SINGAPORE

Nicole Tee
Tel: +65 6735 1766

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

Chie Banta
Tel: +81 (0)3 6267 1777

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

- 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".
- 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 do 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

- 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.
- 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

- 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.
- 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

- 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.
- 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.
- 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.
- 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

- 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.
- 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.
- 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

- 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.

- 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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- 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;
 - lots 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, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- 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.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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**.
- 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, helmed 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 US 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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment 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(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, 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
- 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.

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

◆ Christie's has a direct financial interest in the **lot** 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

18/05/17

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

EOC 07/08/17

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

SHIPPING AND DELIVERY

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

PHYSICAL LOSS & DAMAGE LIABILITY

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

STORAGE AND COLLECTION

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

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

STORAGE CHARGES

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

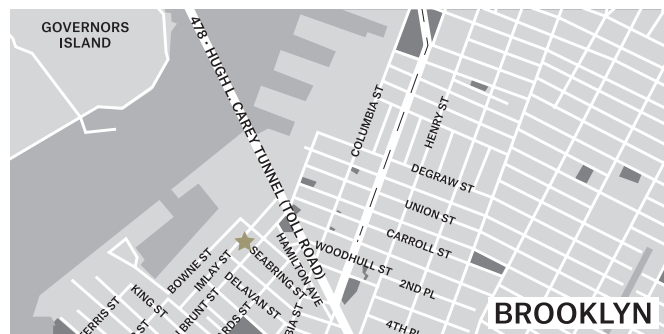
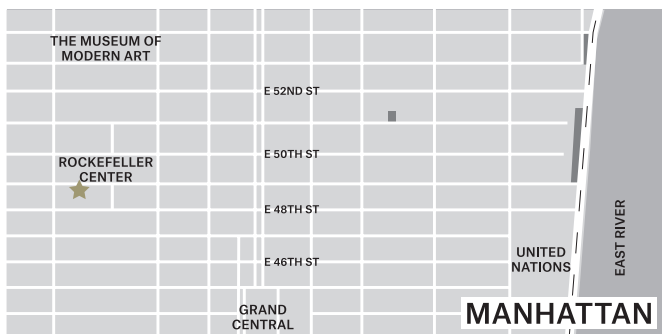
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	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.**

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

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

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Bailou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+5511 3061 2576
Nathalie Lenci

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA

BOGOTÁ
+571 635 54 00
Juanita Madrinan

DENMARK

COPENHAGEN
+45 3962 2377
Birgitta Hillingsø (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE

BRITTANY AND THE LOIRE VALLEY
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85

POITOU-CHARENTE

AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN
+39 02 303 2831

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA

KUALA LUMPUR
+60 3 6207 9230
Lim Meng Hong

MEXICO

MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM
+31 (0)20 57 55 255

NORWAY

OSLO
+47 975 800 78
Katinka Traaseth (Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING
+86 (0)10 8583 1766

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE

SINGAPORE
+65 6735 1766
Nicole Tee

SOUTH AFRICA

CAPE TOWN
+27 (21) 761 2676
Juliet Lomborg
(Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA

SEOUL
+82 2 720 5266
Hye-Kyung Bae

SPAIN

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dylén (Consultant)

SWITZERLAND

•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZÜRICH

+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0)2 652 1097
Yaovanee Nirandara
Punchalee Phenjati

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM

•LONDON, KING STREET
+44 (0)20 7839 9060

•LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS

+1 214 599 0735
Caperia Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MIAMI

+1 305 445 1487
Jessica Katz

•NEW YORK

+1 212 636 2000

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901
Fax: +1 212 636 4929
Email: celkies@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: christieseducation@christies.edu

Hong Kong
Tel: +852 2978 6747
Fax: +852 2525 3856
Email: hkcourse@christies.com

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: education@christies.com

Paris
Tel: +33 (0)1 42 25 10 90
Fax: +33 (0)1 42 25 10 91
Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2845 2646
Email: info@christiesrealestate.com

info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

Singapore
Tel: +65 6543 5252
Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

INTERNATIONAL CHINESE CERAMICS & WORKS OF ART DEPARTMENT



Athena Zonars
宋天娜
Deputy Chairman
Americas



Géraldine Lenain
羅拉
International Director
Chairman's Office
Paris



Pola Antebi
安蓓蕾
International Director
Hong Kong



Michael Bass
孟博瀚
International Director
New York



**Leila de Vos
van Steenwijk**
吳夜蕾
European Head
London, King Street

ASIA



Chi Fan Tsang
曾志芬
Head of Department
Hong Kong



Ruben Lien
連懷恩
Senior Specialist
Hong Kong



Liang-Lin Chen
陳良玲
Specialist
Head of Sale
Hong Kong



Sherese Tong
唐晞殷
Associate Specialist
Hong Kong



Joan Ho
何懿行
Associate Specialist
Hong Kong



Timothy Lai
黎添銘
Junior Specialist
Hong Kong



Dai Dai
戴岱
Senior Specialist
Beijing



Felix Pei
裴朝輝
Specialist
Beijing



Harriet Yu
俞敬婕
Associate Specialist
Shanghai

THE AMERICAS



Margaret Cristina
葛曼琪
Senior Specialist
Head of Sale
New York



Michelle Cheng
鄭玉京
Specialist
New York



Olivia Hamilton
高麗娜
Specialist
New York



Andrew Lick
李安哲
Specialist
San Francisco



Tristan Bruck
崔仕廷
Associate Specialist
New York



Jessica Chang
張為君
Associate Specialist
New York



Vicki Paloympis
潘微琦
Associate Specialist
New York



Ling'ao Tong
董凌鸞
Junior Specialist
New York

EUROPE



Marco Almeida
安偉達
International Senior
Specialist
London, King Street



Kate Hunt
何玉清
Co-Head of Sale
London, King Street



Ivy Chan
陳以昕
Co-Head of Sale
London, King Street



Katie Lundie
龍愷曦
Associate Specialist
London, King Street



Cecilia Zi
紫潮
Junior Specialist
London, King Street



Rosemary Scott
蘇玫瑰
International
Academic Consultant
Asian Art
London, King Street



Caroline Allen
安嘉麗
Consultant
Export Art
London, King Street



Tiphaine Nicoul
倪蒂芬
Head of Sale
Paris



Camille de Foresta
芳琴搖
Specialist
Paris



Zheng Ma
馬征
Associate Specialist
Paris

INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2017

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

12 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13 SEPTEMBER

The Ruth and Carl Barron Collection of Fine
Chinese Snuff Bottles: Part V
NEW YORK

14 SEPTEMBER

Marchant: Nine Decades in Chinese Art
NEW YORK

14 SEPTEMBER

Treasures of the Noble Path: Early Buddhist Art
From Japanese Collections
NEW YORK

14 & 15 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

3 OCTOBER

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

7 NOVEMBER

Chinese Ceramics and Works of Art
LONDON, KING STREET

25 NOVEMBER

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

26 NOVEMBER

Asian 20th Century Art
(Day Sale)
HONG KONG

26 NOVEMBER

Asian Contemporary Art
(Day Sale)
HONG KONG

27 NOVEMBER

Chinese Contemporary Ink
HONG KONG

27 NOVEMBER

Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

28 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

29 NOVEMBER

Important Chinese Ceramics and
Works of Art
HONG KONG

5 DECEMBER

Japanese Works of Art
LONDON, KING STREET

13 DECEMBER

Art d'Asie
PARIS



**Immerse yourself
in the art world,
*wherever you are.***

This October, Christie's Education will launch online learning programmes in English, Mandarin and Arabic.
Learn the way you want to.

Find out more

christies.com/christies-education-online

**讓你無論身在何處，
都能全情投入藝術世界。**

佳士得美術學院將於十月推出網上課程，
並將以英語、普通話和阿拉伯語授課，
讓你自選理想進修方式。

詳情

christies.com/christies-education-online

CHRISTIE'S
EDUCATION 佳士得美術學院

DEGREE PROGRAMMES • CONTINUING EDUCATION • ONLINE COURSES

學位課程 • 持續進修課程 • 網上課程

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy Chief Executive Officer
François Curiel, Chairman, Europe and Asia
Loïc Brivezac, Gilles Erulin, Gilles Pagniez
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Charles Cator, Deputy Chairman, Christie's Int.
Stephen Lash, Chairman Emeritus, Americas
Xin Li-Cohen, Deputy Chairwoman, Christie's Int.
The Earl of Snowdon, Honorary Chairman, EMERI

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Brook Hazelton, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Laura Paulson, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Loïc Gouzer, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman

CHRISTIE'S ADVISORY BOARD, AMERICAS

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren,
Casey Wasserman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,
Heather Barnhart, Michael Bass,
Elizabeth Beaman, G. Max Bernheimer,
Rita Boyle, Thomas Burstein, Max Carter,
Sarah Cashin, Angelina Chen, Sandra Cobden,
Dan Conn, Kathy Coumou, Deborah Coy,
Francois de Poortere, Carrie Dillon, Monica Dugot,
Richard Entrup, Lydia Fenet, Jessica Fertig,
Sara Friedlander, Virgilio Garza, Keren Gottesman,
Benjamin Gore, Karen Gray, Jennifer K. Hall,
Bill Hamm, Darius Himes, Koji Inoue, Erik Jansson,
Rahul Kadakia, Kathy Kaplan, Julie Kim,
Sharon Kim, Stefan Kist, Deepanjana Klein,
David Kleiweg de Zwaan, Susan Kloman,
Daphne Lingon, Richard Lloyd, Gabriela Lobo,
Rebecca MacGuire, Andrew Massad,
Adrien Meyer, Rick Moeser, Richard Nelson,
Tash Perrin, Jason Pollack, Denise Ratinoff,
Kimberly Ray, John Reardon, Margot Rosenberg,
Sonya Roth, Caroline Sayan, Muys Snijders,
Will Strafford, Sarah Vandeweerd, Carina Villinger,
Cara Walsh, Amy Wexler, Allison Whiting,
Marissa Wilcox, Jody Wilkie, Zackary Wright,
Steven Wrightson, Katsura Yamaguchi,
Jennifer Zatorski, Steven J. Zick

VICE PRESIDENTS

Charlie Adamski, Christine Layng Aschwald,
Danielle Austin, Diane Baldwin, Adrian Bijanada,
Katie Bollom, Diana Bramham, Eileen Brankovic,
Cristina Carlisle, John Caruso, Ana Maria Celis,
Veronique Chagnon-Burke, Margaret Conklin,
Leiko Coyle, Kristen de Bruyn, Elise de la Selle,
Aubrey Daval, Ashish Desai, Caitlin Donovan,
Alexandra Duch, Yasaman Djunic, Ross Elgie,
Dani Finkel, Lauren Frank, Vanessa Fusco,
Sayuri Ganepola, Christina Geiger, Joshua Glazer,
Lisa Gluck, Peggy Gottlieb, Margaret Gristina,
Izabela Grocholski, Helena Grubescic, Anna Handy,
Elizabeth Hammer-Munemura, Minna Hanninen,
William Haydock, Margaret Hoag, Jennifer Hong,
Val Hoyt, Anne Igelbrink, Sandhya Jain Patel,
Sima Jalili, Jessica Katz, Sumako Kawai,
Marisa Kayyem, Caroline Kelly, Peter Klarinet,
Alexis Klein, Samantha Koslow, Noah Kupferman,
Fanny Lakoubay, Richard LaSalle, Ryan Ludgate,
Ann Lydecker, Erin McAndrew, Adam McCoy,
Michael Moore, Eleanor Moriarty, Danielle Mosse,
Caroline Moustakis, Libia Nahas, Laura Nagle,
Marysol Nieves, Rachel Orkin-Ramey,
Joanna Ostrem, Sam Pedder-Smith,
Carleigh Queenth, Shlomi Rabi, Prakash Ramdas,
Jeremy Rhodes, Casey Rogers, Thomas Root,
William Russell, Emily Sarokin, Arianna Savage,
Stacey Sayer, Morris Scardigno, Monique Sofo,

Edwina Stitt, Gemma Sudlow, Bliss Summers,
Bo Tan, Scott Torrence, Arianna Tosto,
Terence Vetter, Beth Vilinsky, Jacqueline Wachter,
Jill Waddell, Hartley Waltman, Michal Ward,
Frederic Watrelot, Eric Wind, Alan Wintermute,
Jennifer Wright, Kristen Yraola, Timothy Yule,
Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Tyron Armstrong, Nicole Arnot,
Nishad Avari, Bernadine Boisson,
Kristin Bisagna, Anne Bracegirdle, Abby Bauman,
Christiana Bromberg, Natalie Brown,
Elisa Catenazzi, Megha Choudury,
Patrick Conte, Alison Curry, Anne Dayton,
Cathy Delany, Christine Donahue, Julie Drennan,
William Fischer, Emily Fisher, Sara Fox,
Kristen France, Juaez Francis, Douglas Goldberg,
Mariya Golovina, Robert Gordy, Julia Gray,
Lindsay Griffith, Emily Grimbail, Rachel Hagopian,
Natalie Hamrick, Anna Handy, Anne Hargrave,
Caroline Hoos, Andrew Huber, Bennett Jackson,
Katie Jacobs, Tianyue Jiang, Stephen Jones,
Peter Kalogiannis, Jean M Kim, Kirill Kluev,
Kristin Kolich, Paula Kowalczyk, Emma Kronman,
Madeline Lazaris, James Lees, Alexandra Lenobel,
David Lieu, Malcolm Lindquist, Alexander Locke,
Samantha Margolis, Ruth Mauldin,
Leo Montan, Takaaki Murakami, Libia Nahas,
Margaret O'Connor, Ayub Patel, Daniel Peros,
Jessica Phifer, Nell Plumfield, Kara Popowich,
Sara Rutter, Emily Salzberg, Morgan Schoonhoven,
Adnan Shafique, Chloe Sherrill, Hilary Smith,
Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joanna Szymkowiak,
Lillian Vasquez, Han-I Wang, Mike Wang,
Stella Wang, Laura Wenger, Elizabeth Wight,
Emma Winder, Gretchen Yagielski, Richard Young

AMERICAN BOARD

INTERNATIONAL REPRESENTATIVES

Meg Bowen, Alexandra Burroughs, Lydia Kimball,
Mary Libby, Juanita Madrinan, Brenda Norris,
Kelly Perry, Nancy Rome, Brett Sherlock

04/08/17

© Christie, Manson & Woods Ltd. (2017)
Catalogue photo credits:
Reid Baker, Stephen Arnold, and
Dan Williams









CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020