

















THE IRVING COLLECTION

髹金飾玉 – 歐雲伉儷珍藏

PART I

Wednesday 20 March 2019
at 7:00 pm
(Lots 801-826)

AUCTIONEER

Rahul Kadhakia (#1005929)

ONLINE SALE

19-26 March 2019
(Lots 1-68)

20 Rockefeller Plaza
New York, NY 10020

VIEWING: ALL SALES

Thursday	14 March	10 am – 5 pm
Friday	15 March	10 am – 5 pm
Saturday	16 March	10 am – 5 pm
Sunday	17 March	1 pm – 5 pm
Monday	18 March	10 am – 5 pm
Tuesday	19 March	10 am – 5 pm
Wednesday	20 March	10 am – 2 pm

ADDITIONAL ONLINE SALE VIEWING

Thursday	21 March	10 am – 5 pm
Friday	22 March	10 am – 5 pm
Monday	25 March	10 am – 5 pm
Tuesday	26 March	10 am – 5 pm

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite.

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PART II

Morning Session
Thursday 21 March 2019
at 10:00 am
(Lots 1101-1237)

Afternoon Session
at 2:00 pm
(Lots 1301-1422)

AUCTIONEERS

Gemma Sudlow (#2016494)
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David Kleiweg de Zwaan (#1365999)

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, these sale should be referred to as **FLORENCE-17836** and **HERBERT-17837**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.
[50]





CONTENTS

- 11** Auction Information
- 15** Specialists and Services for this Auction
- 16** Florence and Herbert Irving: A Tribute
- 32** Timeline
- Property for Sale:
- 34** Morning Session
- 200** Afternoon Session
- 290** Contemporary Clay: Yixing Pottery from the Irving Collection Online Sale
- 310** Also at Auction
- 314** Conditions of Sale • Buying at Christie's
- 317** Symbols used in this Catalogue
Important Notices and Explanation of Cataloguing Practice
- 318** Storage and Collection
- 319** Absentee Bids Form
- 320** Worldwide Salerooms and American Offices

ILLUSTRATIONS

Frontispiece One:
Lot 1150

Frontispiece Two:
Lot 1110

Frontispiece Three:
Lot 1102

Frontispiece Four:
Lot 1190

Opposite Title page:
Lot 1168

opposite:
Lot 1116





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FLORENCE AND HERBERT IRVING

A TRIBUTE

Each morning at five o'clock, the entrepreneur and philanthropist Herbert Irving awoke to greet his art. Together with his wife, Florence, Mr. Irving had transformed his family's New York residence into a jewel box of masterworks from across the canon of Asian art. "He communes with the pieces," Mrs. Irving laughed of her husband's morning ritual. "You know how plant people talk to their plants?" Mr. Irving, for his part, was unfazed by the comparison. "We don't have a house," he mused, "we have a warehouse. If I have it, I want to see it."

For Florence and Herbert Irving, the opportunity to live in dialogue with their extraordinary collection of Asian sculpture, ceramics, painting, and decorative art was an incomparable experience—an opportunity forged through unstinting personal scholarship and friendship with the world's foremost scholars. "We don't only collect artifacts," Mr. Irving said. "We collect people." Across more than a half century, the Irvings assembled one of the world's foremost private collections of Asian art, a grouping recognized for its remarkable quality and beauty. Yet as Mr. Irving so astutely observed, it was the couple's dedication to people—from the experts who helped shape their collection to the countless New Yorkers who benefitted from their largesse—that defines the generous vision that is the Irving legacy.

A NEW YORK STORY

Herbert Irving and Florence Rapoport were born in Brooklyn in 1917 and 1920, respectively. Their lives would be greatly shaped by the modest circumstances in which they were both raised: neither would forget the importance of sharing their later success with the less fortunate. Herbert Irving's mother died when he was just thirteen years old, leaving him to be raised by

his aunts in the Bronx. Florence Irving described her own father as "a gambler and an entrepreneur." "I went to school one day in a chauffeured car," she recalled of her family's tenuous circumstances, "and the next day didn't have enough money to take the trolley." As the couple's son, Ron Irving, would observe, "The world my parents grew into is not the world they grew up in." What the two young New Yorkers shared was a keen interest in art, culture, and history, with the galleries of the Brooklyn Museum serving as a kind of second home in which they could marvel at the wonders of the ancient and modern worlds.

Inspired by President Franklin D. Roosevelt's Depression-era 'fireside chats,' the precocious Herbert Irving was studying Economics at the University of Pennsylvania's Wharton School by the age of sixteen. He paid for his education by working jobs throughout the year, including as a summertime waiter at a Catskills resort. A fellow server introduced Mr. Irving to his sister, Florence Rapoport, a student at New York University who would become Mr. Irving's beloved wife and partner in art, family, and philanthropy for over seventy-five years. After obtaining his Master's degree from Wharton, Mr. Irving set out to become a teacher. Like many young men of the era, his plans were put on hold by the onset of the Second World War. The Irvings were married just one week after the events at Pearl Harbor; Mr. Irving soon enlisted in the United States Army, and in 1943 joined the conflict in Europe. He landed at Normandy just after D-Day, and advanced with his regiment through France, Belgium, and Germany. It was during the war that Mr. Irving made his first 'acquisition' of art: glassware from the Val Saint Lambert factory in Belgium, sold so it could be saved from future enemy attack.

“The Irving Collection is the culmination of three decades of collaboration between themselves and the dealers and curators who became their friends.”

ANITA CHRISTY FOR *ORIENTATIONS MAGAZINE*

Mr. Irving rose to the rank of sergeant; at the end of the war, he returned to America and his wife, who had lovingly sent letters and care packages—complete with Mr. Irving’s favorite Mounds candies—throughout the conflict. The couple learned to rely on one another in times both prosperous and lean: in the earliest days of their marriage, the Irvings earned just enough money to cover their rent, and Mrs. Irving’s mother often provided meals to the young couple. It was a stark contrast to the couple’s eventual achievements. “I don’t want to sound generous and all that jazz,” Mr. Irving later joked when describing their philanthropy, “but I guess we were very poor once and we wanted to help.” After a period in Manhattan, the couple settled on Long Island, where they would raise their three children. From the outset, they were active members of the community of Westbury, where Mr. Irving served as a leader of the synagogue and coached little league; Mrs. Irving, for her part, obtained a masters degree in education, taught high school business courses, and sat on the Westbury board of education and arts council. When the Irvings moved their family to the town of Old Westbury, Mrs. Irving became an inaugural member of the Jericho Public Library Board, where she served for a quarter century and oversaw the building of a new library.

In the thriving post-war economy, Mr. Irving saw the opportunity to set his family on a firm financial path. “We decided I should go into industry,” he recalled, “... at a later date, if I became sufficiently affluent, I’d go back to teaching. That never happened.” What emerged from Mr. Irving’s ambitious vision was Global Frozen Foods, a New York-based firm that catered to the nation’s growing demand for frozen produce and foodstuffs.

Together with his brother-in-law, Mr. Irving rented a warehouse in Manhattan’s Meatpacking District and distributed frozen foods throughout the New York area. By the late 1950s, Mr. Irving was the sole owner of the company; under his leadership, Global Frozen Foods swiftly grew into the region’s largest frozen food distributor. “My father was a builder at any level,” Ron Irving noted. “Even though his dreams originally were modest, he took control of things.” In later years, Herbert Irving would credit his success to “working hard and... a little bit of luck,” yet few could deny the entrepreneurial vision and confidence that underpinned his achievements.

In the late 1960s, Mr. Irving joined forces with fellow food service businessmen John F. Baugh and Harry Rosenthal to form the Sysco Corporation. It was, in many ways, the joining of not only a trio of entrepreneurs, but also their families—a close-knit circle whose shared values would become integral to Sysco’s success. Throughout the latter decades of the twentieth century, the company evolved into the world’s largest distributor of food products, a commercial feat due in no small part to Mr. Irving’s prodigious leadership. He served as vice chairman of Sysco well into his seventies, overseeing its impressive expansion across the United States. For all their success, both Florence and Herbert Irving remained characteristically modest about the triumph that was Sysco, and forever reminded themselves of the humble roots from which they came. “In between is a lifetime,” Mrs. Irving explained to the *Wall Street Journal* in 2012. “These things happen little by little.”





“In every collector there is a wish to own and a wish to share that are not necessarily incompatible. We wanted to share our collection with the greatest number of people, and for that, there’s no place like the Met.”

FLORENCE IRVING

A DIALOGUE WITH ASIAN ART

The success of the Sysco Corporation allowed the Irvings to adopt a spirited ethos of living, one founded upon the principles of helping others and embracing fine art. For the Irvings, it was not enough to live surrounded by beauty; they felt obligated to share it with the world. Asian art, in particular, would become synonymous with the Irving name, as the couple came to amass one of the United States’ foremost private collections of Chinese, Japanese, Korean, and Southeast Asian works. From childhood days at the Brooklyn Museum to seeing their own names inscribed on the Asian art wing of the Metropolitan Museum of Art, the Irvings’ passion for art was a truly lifelong commitment.

The Irvings made their initial foray into collecting in the 1940s and 1950s. The glassware Herbert Irving acquired during the Second World War was joined by additional glass pieces and “reasonably priced” works by living artists. An eighteenth-century Chinese table, purchased in the early 1960s from the notable dealer Robert Ellsworth, was a harbinger of greater things. Yet the Irvings were initially, they later admitted, complete novices in Asian art and its history. Indeed, it was not until the autumn of 1967 that they discovered the possibilities of Asian art, when Mrs. Irving suggested a trip to Japan, and a friend encouraged the couple to visit the esteemed Alice Boney in Tokyo. “We ate lunch,” Mr. Irving said of the visit, “and fell in love.” The couple were immediately drawn to Boney’s gift for illuminating the beauty of Asian art, and spent the majority of their trip with the dealer. “She was like a mother,” Mr. Irving said. “She really introduced us to Oriental art.”

It was Boney who sold the Irvings their first substantive work of Asian art: a Chinese jade head rest, timelessly elegant in its form, that appealed to Mr. Irving “simply because,” he said, “I liked the feel of the stone.” Works of fine sculptural quality would come to feature prominently in the Irvings’ collection, underscoring their affinity for works that could be handled and appreciated each day. “I love sculpture,” Mr. Irving explained. “That’s why the first Oriental art we bought was jade, because it was sculpture. Alice Boney understood that and fostered that.” Boney’s reputation as one of the world’s foremost Asian art dealers was based on her uncanny ability to connect clients with works they truly loved. In this way, she developed a close personal relationship with the Irvings while helping them build their collection. After Boney relocated her gallery from Tokyo to Manhattan, the couple were able to see the dealer almost every week. “We would battle like crazy, but never seriously,” Mr. Irving laughed, “because we loved one another and everything she said came true.”

From their first acquisition in Tokyo, the Irvings wholeheartedly embraced Asian art. Mrs. Irving began to study the history of Chinese art, ceramics, and furniture at Columbia University, and attended lectures at the Metropolitan Museum of Art. Through annual visits to Asia and in conversation with Boney, Ellsworth, and other dealers around the world, the Irvings honed their unique connoisseurial vision—one greatly aided by Mrs. Irving’s astute eye and enthusiastic scholarship. “They are always learning,” curator Amy Poster said of the couple in 1991. “Florence never forgets the objects she’s seen.... The ability to act on what she has learned



“We have enjoyed the activity of collecting as much as we have savored living with these works of art. Now the pleasure is ours of sharing our collection with the public.”

FLORENCE AND HERBERT IRVING

has benefitted their collection enormously.” In the years that followed their first purchase, the couple amassed a sizable grouping of sculpture, decorative art, ceramics, and painting from China, Japan, Korea, India, and Southeast Asia. Poster described the “curatorial way” in which the Irvings collected, taking into account factors such as condition, size, restoration, and visual impact with the skill of seasoned experts. Former Metropolitan Museum of Art curator Martin Lerner remembered that first seeing the Irvings’ assemblage, in the 1980s: “I knew I was in the home of serious and knowledgeable collectors. I was surprised by what they had been doing, by how much they had acquired, and by how good it was.”

Behind the Irvings’ commendable acquisition strategy was a network of dealers and experts that came to feel like family. Throughout their journey in collecting, the Irvings were keen not only to acquire masterworks of Asian art, but also to build enduring relationships. “They are friends,” the *New York Times* noted in a profile of the Irvings and their circle, “whom the couple has collected as passionately as they’ve collected art.” This earnest, heartfelt approach solidified the Irvings’ reputation as cherished figures in Asian art. Among their close circle of dealer friends were Boney and Ellsworth, Roger Keverne in London, and Klaus F. Naumann in Tokyo. “The Irving Collection,” Anita Christy wrote in *Orientalism* magazine, “is the culmination of three decades of collaboration between themselves and the dealers and curators who became their friends.” Mr. Irving put it even more simply: “If you have a serious collector-dealer relationship it becomes part of your friendship. We never had a dealer who didn’t become a friend.”

The Irvings’ personal ties to dealers, curators, and fellow collectors grew in tandem with their collection. Each work, whether of masterpiece quality or more modest value, was viewed as an opportunity to develop connoisseurship. Early on, Boney suggested that the couple ask themselves a simple question when considering each potential acquisition: “Does it talk to me?” At the heart of Boney’s query was a belief in a kind of ineffable, captivating quality that would run throughout the Irving Collection. “You look at something with your eyes,” Mr. Irving explained, “and it’s a feeling that works its way into your brain.” The Irvings’ residences in Manhattan and Long Island became repositories for an assemblage of Asian art that was at once historically important and profoundly personal—a true dialogue between collector and collection. In Old Westbury, Mrs. Irving even created an Asian-style garden, ensuring that her collecting vision encompassed both indoors and out. Situated amongst masterful Chinese scholars’ objects, Korean lacquerware, Japanese paintings, and Indian sculpture was the Irvings’ carved jade head rest—their very first purchase from Boney that always retained pride of place. It was a reminder of how far they had come, and of the many friends they had made along the way.

TO OWN AND TO SHARE

Florence and Herbert Irving held an unwavering faith in the civic power of art. As their private collection matured, so did their conviction that it should be enjoyed by the public. “In every collector there is a wish to own and a wish to share,” the Irvings noted in 1991, “that are not necessarily incompatible.” In the galleries of the Metropolitan Museum of Art, the couple saw an opportunity to change lives; through their generosity,

“The Irvings have been inspirational donors in building the Museum’s collections and galleries of Asian Art since 1987. We are profoundly grateful to the Irvings for their tremendous generosity and vision.”

DANIEL WEISS, PRESIDENT AND CEO, METROPOLITAN MUSEUM OF ART, NEW YORK

they became two of the most significant patrons in the history of the institution. “We wanted to share our collection with the greatest number of people,” Mrs. Irving said, “and for that, there’s no place like the Met.”

The Irvings’ connection to the Metropolitan Museum of Art began in the late 1980s, when they began to foster relationships with director Philippe de Montebello and Asian art curators Wen Fong and James C.Y. Watt. The trio, justifiably astonished by the couple’s extraordinary private collection, were equally impressed by their aspirations to exhibit it publicly. Mrs. Irving agreed to join the museum’s Visiting Committee on Asian Art, and in 1990 was elected a Met trustee. The following year, the museum staged *East Asian Lacquer: The Florence and Herbert Irving Collection*, an “intense, quietly stunning show,” in the words of *New York Times* critic Roberta Smith, that showcased nearly two hundred examples and six centuries of Chinese, Japanese, and Korean lacquerware. Within a decade of acquiring their first lacquer piece in the early 1980s, the Irvings had succeeded in building the most important lacquerware collection in the West. *East Asian Lacquer* not only honored this achievement, but celebrated the couple’s promised gift of their lacquerware to the Met for the benefit of scholars and enthusiasts.

The Irvings’ lacquerware bequest would be joined by other major gifts to the Met of Asian ceramics, metalworks, sculpture, and other works. “For [the Irvings],” Anita Christy wrote in *Orientalism*, “giving the collection to a museum that belongs to the city and the

people of New York is like moving their cherished possessions to a larger and more public second home.” The couple’s additions to the Met’s permanent collection and their tremendous financial generosity were recognized by the 1994 naming of the Florence and Herbert Irving Galleries for South and Southeast Asian Art; the 1997 naming of the Florence and Herbert Irving Galleries for Chinese Decorative Arts; and the 2004 naming of the Florence and Herbert Irving Asian Wing. “It is indeed both a privilege and a pleasure to re-designate these galleries in [the Irvings’] name,” Philippe de Montebello declared in 2004. “They will serve as a perpetual reminder... of the extraordinary impact the Irvings have had on this Museum. And they will guarantee the pursuit of excellence and innovation in the fields of art they have devoted their lives to advancing.”

In addition to underwriting museum acquisitions, curatorial positions, exhibitions, and gallery spaces, the Irvings also funded a new reading room and a librarian position at the Met’s Thomas J. Watson Library. In 2015, in honor of the centenary of the museum’s department of Asian art, the couple donated another 1,300 works to the permanent collection, a grouping that spanned five millennia and all major cultures of East and South Asia. Few things gave the Irvings more pleasure than seeing the impact of their generosity at the Met. “I’m thrilled,” Mr. Irving said, “when I walk into the Great Hall and see wall-to-wall people.” Their unwavering altruism culminated, in 2017, with a transformative gift of \$80 million to the museum—its largest donation in recent





history. “The Irvings have been inspirational donors in building the Museum’s collections and galleries of Asian Art since 1987,” said Met President and CEO Daniel Weiss. “We are profoundly grateful to the Irvings for their tremendous generosity and vision.”

FRIENDS AND MENTORS

In their betterment of the New York community, Florence and Herbert Irving came to stand proudly in the annals of American philanthropy. With humility and cheer, they worked tirelessly to elevate individuals from all walks of life, and to encourage others to foster their own dedication to civic life. Together, the Irvings would pursue a massive philanthropic undertaking totaling over \$1 billion in support to the Metropolitan Museum of Art, Columbia University Medical Center, and New York-Presbyterian Hospital, among other causes.

Across nearly three decades of patronage, Florence and Herbert Irving became the largest benefactors of New York-Presbyterian/Columbia University Medical Center, where their name can be found in association with numerous professorships, faculty chairs, and clinical and research facilities, including the landmark Columbia University Irving Medical Center. The couple’s relationship with the institution began, much like their journey in art, through friendship. A close family friend who was a doctor introduced the Irvings to Columbia, and Mr. Irving eventually underwent medical treatment at the hospital. “I felt a deep obligation to the institution,” he later explained, “with its talented doctors and nurses.” The Irvings’ first major gifts to Columbia came in the late 1980s—financial support that set the institution on course to become a national leader in clinical research and treatment.

The Irvings enabled Columbia to evolve into one of the world’s foremost medical institutions. Throughout the 1990s and into the 2000s, the couple amplified their connection to Columbia via personal leadership and successive major gifts, endowing initiatives including the Irving Center for Clinical and Translational Research; the Florence and Herbert Irving Clinical Research Career Awards, known as the Irving Scholars;

and the Herbert Irving Comprehensive Cancer Center, among others. They were justifiably proud of the bonds they held with Columbia and its medical professionals. “This is a relationship that has endured for many years and has been very important to us,” the Irvings stated. “We are honored to be associated in this way with these great institutions and the special people who make them what they are.”

By the time of Mr. Irving’s passing in 2016, he was the largest donor in the history of New York-Presbyterian/Columbia University Medical Center—a designation that, beyond its extraordinary benevolence, signified a deep and abiding belief in helping others. The following year, Florence Irving announced that her husband had left an additional gift of more than \$700 million to the institution in his will, a donation that will reverberate across generations of patients and researchers. It is telling that, whenever the Irvings spoke of Columbia and New York-Presbyterian, it was in terms of friendships, relationships, and people. For the couple, the institution’s doctors, nurses, researchers, and staff had become “adopted family,” said a Columbia official. “Just as Alice Boney served as my parents’ tutor in Asian art,” Ron Irving observed, “their doctor friends were tutors for what mattered most in healthcare.”

THE IRVING LEGACY

When Florence Irving passed away in 2018, she and her husband were honored as two of New York’s most treasured civic leaders and philanthropists. The Irvings’ inspiring trajectory—from modest Brooklyn roots to the pinnacle of entrepreneurial success—allowed them to build a better, more enlightened world. In their giving, the couple sought to elevate men and women from all backgrounds, and to share with others the Asian art that had so enriched their lives. “We have enjoyed the activity of collecting as much as we have savored living with these works of art,” they wrote upon their first bequest to the Metropolitan Museum of Art. “Now the pleasure is ours of sharing our collection with the public.” This generous vision, built upon a loving partnership of over seventy-five years, will forever define the Irving legacy.

凝眸相對靈犀通

紀歐雲伉儷

每日清晨五點，企業家暨慈善家赫伯特歐雲 (Herbert Irving) 醒來之後，都要跟家中的藝術收藏打個照面。他位於紐約的宅邸，儼如一座收藏亞洲藝術奇珍的寶殿，而這正是他與夫人佛羅倫斯 (Florence) 的精心傑作。對於丈夫清早的日課，歐雲夫人笑謂：「他跟這些作品心有靈犀，你說像不像惜花之人對花草推心置腹？」歐雲先生聞言並不在意，只是若有所思地說道：「我們家不像宅子，而是一座倉庫。難得擁有，百看不厭。」

對歐雲伉儷而言，能與這些亞洲雕塑、陶瓷、繪畫和裝飾藝術珍品朝夕與共，不啻為千載難逢的機緣，這既是二人勤學不倦之功，亦得益於他們與各地頂尖學者之間的友誼。歐雲先生說：「我們既是蒐藏工藝品，也是在訪賢求能。」逾半世紀以來，歐雲伉儷的亞洲藝術品已成為舉世矚目的私人珍藏之一，其藏品之精、品相之美有目共睹。但誠如歐雲先生一語道破，他們這份誠摯待人之心，無論對象是助之建立珍藏的專家，或是獲其慷慨解囊的紐約市民，方為歐雲氏濟世為懷的信念之本。

紐約舊事

赫伯特(1917年生)與佛羅倫斯歐雲(1920年生)生於布魯克林。他們均出身於普通家庭，這對其人生觀影響深遠：二人後來雖名成利就，但仍時刻不忘扶危濟貧。赫伯特歐雲十三歲時，因母親去世，改由布朗克斯的姑母照顧。歐雲夫人形容自己的父親是個「賭徒和企業家」。遙想當年，她說家中的情況朝不保夕：「我可能今天坐着司機開的車上學，明天卻連坐電車的錢都掏不出來。」他們的兒子朗歐雲(Ron Irving)說道：「我的父母後來的境遇，與其成長環境有雲泥之別。」無獨有偶，這兩名紐約青年對藝術、文化和歷史均興趣濃厚，身處布魯克林美術館的展廳，二人可盡情觀賞古今名作，大有賓至如歸之感。

羅斯福總統在大蕭條時期發表「爐邊談話」，早熟的赫伯特歐雲深受啟發，年僅十六已至賓夕凡尼亞大學沃頓商學院攻讀經濟。為賺取學費，他一年到頭打工，其中一份工

作是於夏天在卡茲奇渡假勝地當侍應。另一名侍應介紹正在紐約大學讀書的妹妹給他認識，她正是赫伯特歐雲未來的愛妻佛羅倫斯，也是其後逾七十五年的生涯裏，他在藝術、家庭和慈善事業的人生伴侶。歐雲氏完成沃頓的碩士課程後，立志投身教師行業。但因二戰爆發，他跟許多年輕人一樣，惟有擱置人生計劃。赫伯特歐雲於珍珠港事件一週後完婚，旋即應召入伍，並於1943年赴歐作戰。他在諾曼第登陸日後抵達當地，後隨團出征法國、比利時和德國等地。戰事期間，歐雲先生「購置」了人生第一件藝術珍藏：一件為免遭敵軍破壞而割讓的比利時聖朗博玻璃器。

歐雲氏官至中士，戰事結束後回國與愛妻團聚。妻子戰時對他關懷備至，書信、補給(其心愛的Mounds糖果必不可少)從未間斷。這對夫妻亦學會了禍福與共：新婚之際，兩人的薪水僅夠支付房租，常要仰仗歐雲氏岳母供飯。當時的窘況與日後的成就相比，誠然判若雲泥。歐雲先生後來提到其慈善事業時，曾打趣道：「我不覺得自己有多慷慨好施，只是經歷過一窮二白的日子，如今想略盡綿力而已。」他倆在曼哈頓住了一段時間，其後遷至長島，三名兒女亦在當地長大。甫一開始，他們已積極參與威斯特伯瑞(Westbury)的社區事務，歐雲先生除了擔當猶太教堂管事，還執教少年棒球聯盟；歐雲夫人取得教育碩士資格後，在中學任教商科，並出任威斯特伯瑞教育及藝術委員會成員。其後，歐雲氏舉家遷至威斯特伯瑞老鎮，歐雲夫人成為耶利哥公立圖書館委員會創會委員，她為該館服務二十五年，任內負責督建新館事宜。

戰後經濟蒸蒸日上，歐雲先生覺得應趁此機會，設法改善家庭經濟。據他憶述：「我倆決定，我該從商，……等經濟較寬裕時，再重執教鞭。但，我再沒回頭。」他滿懷雄心壯志，很快便成立了以紐約為基地的環球冷凍食品(Global Frozen Foods)，以滿足國內對冷凍農產品和食品日益增加的需求。他與內兄合資在曼哈頓肉類加工區租了一個倉庫，為紐約地區供應冷凍食品。及至1950年代

末，他終於成為公司的獨資經營者，並帶領公司迅速發展成為當地最具規模的冷凍食品分銷商。朗歐雲指出：「我的父親是個不折不扣的創建者。他原來的野心可能不大，但最終掌舵的定然是他。」赫伯特歐雲晚年將自己的成就歸功於「堅持不懈和……一丁點運氣」，但鮮有人會質疑洞見和自信方為其成功的基石。

六十年代末，歐雲氏聯同業界同儕鮑約翰 (John F. Baugh) 與羅漢禮 (Harry Rosenthal)，合資創辦了西斯科公司 (Sysco Corporation)。在許多方面，這既是三強聯手，也是三個家庭的結合，他們合作無間，其共同的價值觀正是西斯科無往不利的關鍵所在。二十世紀結束前，該公司已躍升為全球最大的食品分銷商，其驕人的業績與歐雲氏卓識遠見密不可分。他帶領公司開疆拓土，業務網絡遍佈全國，七十多歲始卸任西斯科副主席。雖名成利就，但歐雲氏談到西斯科時，一如既往地謙虛，且時刻牢記自己出身寒微。2012年，歐雲夫人接受《華爾街日報》訪問時說道：「死生契濶之間，一生彈指即過。設若僥倖有成，無非滴水之功。」

緣定亞洲藝術

西斯科的成功，亦造就了歐雲氏恪守助人為本、弘揚藝術的積極人生觀。對他們來說，人生除了與美好的事物相伴，還有義務公諸同好。最突出的例子莫如亞洲藝術，歐雲氏其後度藏的中國、日本、韓國和東南亞藝術品，被譽為美國頂尖的私人珍藏之一，其名亦與亞洲藝術劃上了等號。從兒時參觀布魯克林美術館，到目睹自己的名字刻於大都會博物館亞洲藝術展廳，日月如梭，始終如一的是歐雲氏對藝術的孜孜以求。

早於二十世紀四、五十年代，歐雲氏已初涉收藏。除了二戰期間所買的玻璃器，赫伯特歐雲陸續選購置了別的玻璃作品，以及若干「價格合理」的當代藝術作品。六十年代初，他們向知名古董商安思遠 (Robert Ellsworth) 購入一件十八世紀中國几案，由此展開了二人非凡的收藏之

旅。但他們後來坦言，當初對亞洲藝術及歷史源流可謂一無所知。直至1967年秋，歐雲夫人提議去日本一遊，途中二人聽從朋友之言，去拜訪了聞名東京的龐耐 (Alice Boney) 女士後，始發現亞洲藝術的潛力。據歐雲先生憶述：「我們共晉午餐，席間份外投契。」龐女士就亞洲藝術侃侃而談、極盡其妙，二人聞言心悅誠服，餘下行程幾乎皆與這名古董商為伴。歐雲氏說道：「她於我們有再造之功，是我與拙荆在東方藝術方面的啟蒙恩師。」

歐雲氏的頭一件重量級亞洲藝術珍藏，是向龐女士購入的中國玉枕，其造型典雅別緻，歐雲氏一見傾心，據他所述：「我喜歡玉石的質感，僅此而已。」造型生動立體之作，日後在歐雲氏藏品的份量不斷增加，足證二人對於可朝夕賞玩之物情有獨鍾。歐雲氏的說法是：「我熱愛雕塑，所以購藏的第一件東方藝術品也是玉器，它本身就是一件雕塑品。龐耐深諳我意，且一力促成。」龐女士擅為客戶與其心儀之作穿針引線，這種非凡的本領使之獨步亞洲藝術古董界。她也是在協助歐雲氏蒐求珍品的過程中，與之建立了深厚的友誼。其後，龐氏藝廊從東京移師曼哈頓，自此她與歐雲夫婦幾乎每週一聚。歐雲先生笑謂：「我們常唇槍舌劍，但那只是戲謔之語，其實大家惺惺相惜，其預言日後亦一一應驗。」

在東京購入第一件藏品後，歐雲氏全情投入亞洲藝術的世界。歐雲夫人除了報讀哥倫比亞大學的中國藝術、陶瓷和傢具史課程，亦有參加大都會博物館的講座。他倆每年都會遠赴亞洲，更不時向龐耐、安思遠及各地古董商討教，其特有的鑑藏理念逐漸成形，就此而言，歐雲夫人的眼力之高和為學之勤可謂居功至偉。於1991年，館長卜艾美 (Amy Poster) 對歐雲氏有此評價：「他倆好學不倦，歐雲夫人更有過目不忘之能……。她學以致用的能力，對二人的收藏事業裨益良多。」購入首件藏品後，他們數年內已蒐集了數量可觀的雕塑、裝飾藝術、陶瓷和繪畫作品，分別源於中國、日本、韓國、印度和東南亞等地。據卜氏形容，他們的「鑑藏方式」綜合了品相、大

小、修復狀況和視覺效果等因素，其見地不亞於業內的識途老馬。大都會博物館前館長勒納 (Martin Lerner) 曾憶起八十年代首次參觀歐雲氏珍藏的情形：「我想，這所宅邸的主人定然是專業博學的鑑藏大家。他們收藏的方式、規模和水準，無不讓人喜出望外。」

歐雲伉儷的收藏攻略進退有據，背後仰仗的是一個古董商、專家雲集的「大家庭」。他們的收藏之旅既着眼於蒐羅亞洲藝術瑰寶，同時也在悉心培植長遠的人脈。《紐約時報》描述歐雲氏及其友儕時提到：「他們對朋友赤誠以待，其熱忱與對待藝術品收藏不遑多讓。」這種真摯懇切的待友之道，使歐雲夫婦在亞洲藝術圈內深受愛戴。在古董商當中，與之私交甚篤的有龐耐和安思遠，以及倫敦的柯羅傑 (Roger Keverne) 和東京的瑙曼 (Klaus F. Naumann)。柯安妮 (Anita Christy) 曾在《Orientations》撰文寫道：「歐雲珍藏既匯聚了他們夫婦二人的心血，亦是他們與古董商、策展界友儕的協作成果。」歐雲氏之言更言簡意賅：「藏家與古董商若能相互器重，自然就會演變成友誼。與我們來往的古董商，最終都成了朋友。」

歐雲珍藏的規模不斷壯大，而他們與古董商、策展人及鑑藏界同好的友情亦與日俱增。無論是登峰造極或價廉物美之作，對他們來說俱是切磋砥礪的時機。相識之初，龐女士就告訴他們在考量每次購藏機會時，都要撫心自問一個簡單的問題：「此物跟我是否有緣？」寥寥數字，卻道盡了貫穿歐雲珍藏的一種難以言喻的風流韻致。歐雲先生曾說過：「你若凝眸細看，就會有一種靈犀相通、心領神會之感。」歐雲氏位於曼哈頓和長島的宅邸，形同兩座亞洲藝術寶庫，其歷史意義與個人價值無比重大，亦代表了藏家與藏品之間的一場因緣際會。歐雲夫人更在威斯特伯瑞老鎮的家興建了一座亞洲園林，使家居內外均能體現其鑑藏理念。在眾多的中國文房器物、韓國漆器、日本繪畫和印度雕塑傑作中，赫然是他們最初向龐氏購入的玉枕。它彷彿在提醒他們，毋忘一路走來的千山萬水，以及沿途結交的良師益友。

公諸同好

歐雲伉儷均堅信藝術的公民力量。當他們的私人珍藏漸臻成熟，其公諸同好之心也日益堅定。他們曾於1991年說過：「擁有與分享是每個收藏家的心願，兩者不一定相互抵牾。」在大都會博物館的展廳裏，他倆終於找到濟世化人的契機；兩人慷慨解囊，躋身該館有史以來最具份量的捐助人行列。歐雲夫人說道：「我們希望盡可能與普羅大眾分享所好，就此而言，大都會確是不貳之選。」

他倆與大都會博物館的情緣始於1980年代末，當時二人剛結識館長蒙菲烈 (Philippe de Montebell)、亞洲藝術部主任方聞和屈志仁 (James C. Y. Watt)。可想而知，後者初識歐雲氏藏品之精，盡皆擣舌不下；乍聞其公開展覽之願，三人俱感佩不已。隨後，歐雲夫人同意加入該館的亞洲藝術委員會，並於1990年入選大都會信託人。該館翌年舉辦《歐雲伉儷東亞漆器珍藏》展覽 (East Asian Lacquer: The Florence and Herbert Irving Collection)，展出約二百件中國、日本及韓國漆器，年代橫跨六個世紀。據《紐約時報》藝評人史珞珮 (Roberta Smith) 形容，觀之令人「思潮起伏，看似波瀾不驚，實則震撼人心」。自八十年代初購入首件漆器，歐雲伉儷在短短十年內，業已建立西方首屈一指的漆器珍藏。《東亞漆器珍藏》展既肯定了這一成就，亦就二人為饗方家同好將其漆器贈予大都會一事誌慶。

除了允諾遺贈該批漆器，歐雲伉儷日後還陸續向大都會捐出多批重要的亞洲陶瓷、金屬器、雕塑和其他作品。柯安妮於《Orientations》文中提到：「對[歐雲伉儷而言]，將珍藏贈予一家屬於紐約市和紐約人的博物館，就像是將其心愛之物搬到一個更寬敞開闊的新家。」大都會為表彰二人為永久館藏所作的饋贈及其鉅額捐助，於1994年將轄下展廳命名為歐雲伉儷南亞及東南亞藝術館，後於1997年開設歐雲伉儷中國裝飾藝術館，並於2004年定名為歐雲伉儷亞洲藝術館。蒙菲烈於2004年表示：「此番能[用歐雲伉儷之名]為展廳定名，我等甚欣甚慰。此舉將提醒我們……對於兩人對本館的傑出貢獻，永矢弗諼，並鼓勵大家在其觀遊一生的藝術天地裏精益求精、力圖創新。」

除襄助館方進行購藏、增設策展職位、舉辦展覽和開拓展覽空間，歐雲夫婦更資助大都會華生 (Thomas J. Watson) 圖書館開設閱讀室，並增聘一名圖書館管理員。他們於2015年再為永久館藏捐贈1,300件作品，以慶祝該館的亞洲藝術部成立一百週年，該批藏品上下橫亘五千年，涵蓋了東亞和南亞各地的主要文化。對歐雲伉儷來說，能親睹其善舉造福大都會博物館，誠一樂也。歐雲先生說過：「當我步入館內大廳，看見滿屋子的人擠得水泄不通，心下喜不自勝。」歐雲伉儷一生樂善好施，最為人津津樂道者是他們於2017年向大都會捐款八千萬美元，金額之鉅為該館近代之最。大都會主席及首席執行官韋斯 (Daniel Weiss) 說道：「自1987年以來，歐雲伉儷為拓展大都會亞洲藝術館藏及展廳所作的捐助，堪稱神來之筆。對於歐雲伉儷的無私奉獻和高瞻遠矚，本館全人感激不盡。」

亦師亦友

歐雲伉儷為改善紐約社區所作的貢獻，在美國慈善史上留下了濃墨重彩的一筆。他倆謙恭仁厚、樂天豁達，一生致力於提升各階層人民的生活質量，並鼓勵大家積極參與公民生活。二人聯袂推出一項總額高達10億美元的大型慈善事業，以助大都會博物館、哥倫比亞大學醫療中心、紐約長老會醫院等機構開展工作。

接近三十年的慈善生涯裏，歐雲伉儷亦是紐約長老會暨哥倫比亞大學醫療中心的首要贊助人，其名字常與教授職銜、學院主管及臨床研究設施或機構相提並論，著名的哥倫比亞大學歐雲醫療中心便是其中一例。他們與該機構的關係亦始於一段友誼，情形跟其藝術之旅如出一轍。通過一位醫生世交的介紹，歐雲氏最終來到哥倫比亞大學接受治療。他後來解釋道：「院內的醫護人員仁心仁術，對此我銘感五內。」歐雲伉儷於八十年代末首次捐助哥倫比亞大學，這筆資金使其醫療中心如虎添翼，終發展成為全國頂尖的研究和治療機構。

歐雲伉儷之匡助，使哥倫比亞大學醫療中心得以躋身世界一流的醫療機構。綜觀九十及千禧年代，他倆為該校出謀劃策，且多番慷慨解囊，兩者的關係日趨密切，其資助項目包括歐雲氏臨床與轉化研究中心、歐雲伉儷臨床研究專業大獎 (又名「歐雲得獎學者」) 及赫伯特歐雲綜合癌症治療中心等等。不難想像，他倆格外珍惜與醫療中心及其醫護人員的相知相交。他們曾說過：「這段關係歷久彌新，在我們心中重如泰山。能以這種方式，與這批一流機構及其賴以成功的菁英相提並論，我倆深感榮幸。」

歐雲氏於2016年辭世前，業已貴為紐約長老會暨哥倫比亞大學醫療中心歷年最具份量的捐助人，這一榮譽既彰顯了歐雲氏濟世之功，亦足證其於助人為本恪守不移。歐雲夫人翌年宣佈，丈夫在遺囑中註明再向醫療中心捐款七億多美元，此舉洵為千千萬萬的病人與後學未進之佳音。最讓聞者動容的是，每當歐雲伉儷談及哥倫比亞大學和紐約長老會，心心念念的皆是友情、往還與知交。據一名哥倫比亞大學要員形容，對歐雲伉儷來說，該處的醫生、護士、研究員和職員已「形同家人」。在朗歐雲看來：「醫生對我父母來說亦師亦友，他們傳授的是醫療保健之道，與龐耐當年諄諄誨之以亞洲藝術之妙，可謂殊途同歸。」

薪火相傳

歐雲夫人於2018年與世長辭，身後與丈夫被譽為紐約最為人推崇的公民領袖和慈善家。歐雲伉儷從布魯克林的普通家庭，到晉身一流企業家的事業高峰，時刻不忘用自己的成就造福世界、震聳發聵，其事跡發人深省。在施予的過程中，二人致力於改善各階層人民的生活，與眾分享令其人生更豐盛充實的亞洲藝術。他倆首次饋贈大都會博物館時曾撰文寫道：「我們認為收藏之樂，絕不亞於與藝術品朝夕與共之樂。如今，能與眾分享這批珍藏，我倆深自慶慰。」此等樂善好施的情懷，建基於逾七十五載的鶼鶼情深、相濡以沫，亦堪可作為歐雲氏傳承之綱維。



1941
 Florence Rapoport and Herbert Irving are married.
 佛羅倫斯與赫伯特結為連理。

1943
 Herbert Irving enlists in the US Army and is deployed to Europe.
 Herbert Irving makes his first acquisition – Belgian glassware from the Val Saint Lambert factory.
 赫伯特歐雲應召入伍、赴歐作戰。
 赫伯特歐雲購置了人生第一件藝術珍藏：一件比利時聖朗博玻璃器。

1945
 Herbert Irving creates Global Frozen Foods, a food distribution company, with his father and brother-in-law.
 赫伯特歐雲與父親、內兄共同建立了環球冷凍食品。



1969
 Herbert Irving founds Sysco Corporation with John F. Baugh and Harry Rosenthal.
 赫伯特歐雲聯同鮑約翰與羅漢禮，合資創辦了西斯科公司。



Photograph courtesy of the Estate of Robert Ellsworth.

1968
 The Irvings meet dealer Alice Boney in Tokyo, Japan.
 歐雲伉儷在東京結識了著名古玩商龐耐女士。
 The Irvings buy their first substantive work of Asian art from Alice Boney: a Chinese jade head rest. (Lot 801)
 歐雲伉儷從龐耐購入他們的首件亞洲藝術珍藏，玉枕。(拍品801號)

1970
 Sysco Corporation goes public.
 西斯科公司上市。

1917
 Herbert Irving is born.
 赫伯特歐雲出生。

1920
 Florence Rapoport is born.
 佛羅倫斯出生。

1920

1940

1950

1960

1970



1991

The Florence and Herbert Irving Collection of East Asian Lacquer goes on view at the Metropolitan Museum of Art.

《歐雲伉儷東亞漆器珍藏》展覽在大都會博物館開幕。

1990

Florence Irving is elected a trustee at the Metropolitan Museum of Art.

佛羅倫斯歐雲當選為大都會博物館董事。

1987

Florence Irving pledges \$11 million to support clinical research at the Irving Center for Clinical Research at Columbia-Presbyterian Medical Center.

佛羅倫斯歐雲向哥倫比亞-長老會醫療中心歐雲氏臨床研究中心許諾捐贈1100萬美金的研究經費。

1986

Florence Irving joins the Board of Trustees at the Brooklyn Museum of Art.

佛羅倫斯歐雲成為布魯克林美術館董事。

1992

Herbert Irving retires from Sysco.

赫伯特歐雲從西斯科公司卸任。

1994

The Metropolitan Museum of Art dedicates the Florence and Herbert Irving Galleries for the Arts of South and Southeast Asia.

大都會博物館將轄下展廳命名為歐雲伉儷南亞及東南亞藝術館。

2004

The Metropolitan Museum of Art dedicates the Florence and Herbert Irving Asian Wing.

大都會博物館將亞洲藝術全館定名為歐雲伉儷亞洲藝術館。

2011

The Irvings endow a curatorial position in South and Southeast Asian Art at the Metropolitan Museum of Art.

歐雲伉儷出資為大都會博物館增設一名南亞及東南亞藝術策展人職位。

2015

The Irvings donate over 1,300 objects to the Metropolitan Museum of Art.

歐雲伉儷向大都會博物館捐贈1,300件作品。

2016

Herbert Irving dies.

赫伯特歐雲逝世。

2017

Florence Irving announces \$700 million gift to Columbia - New York Presbyterian Hospital on behalf of her late husband, Herbert.

佛羅倫斯歐雲宣佈向哥倫比亞大學和紐約長老會醫療中心捐款七億美元。

Florence Irving announces \$80 million gift to the Metropolitan Museum of Art.

佛羅倫斯歐雲宣佈向大都會捐款八千萬美元。

2018

Florence Irving dies.

佛羅倫斯歐雲逝世。

1980

1990

2000

2010

2020



MORNING SESSION

ASIAN WORKS OF ART

LOTS 1101-1237

亞洲藝術

1101-1237號

1101 A SILVER-INLAID BRONZE FIGURE OF GANESHA

INDIA, HIMACHAL PRADESH, 10TH-11TH CENTURY

Seated in *lalitasana* on the backs of two addorsed lions, holding his broken tusk and a bowl of sweets in his primary hands and a goad and a noose in the others, adorned with a sacred thread across his prominent belly, his elephant-form head surmounted by a foliate tiara, all backed by a conjoined nimbus and aureole

5¾ in. (14.5 cm.) high, stand

\$40,000-60,000

PROVENANCE

The Pan-Asian Collection (Christian Humann, d. 1981), New York, by 1981.

Robert H. Ellsworth, New York, 12 September 1989.

The Irving Collection, no. 2860.

EXHIBITED

On loan to the Denver Art Museum, by 1981.

This sculpture from Himachal Pradesh from the tenth and eleventh centuries is stylistically comparable to that of Kashmir, unsurprising given the proximity of the two regions: the hill-town of Chamba, where many of the most important bronze figures originate, is less than two hundred miles from the Vale of Kashmir. Some stylistic and iconographical characteristics, however, do differentiate between the two regions. The conjoined aureole of Himachal Pradesh bronzes, for instance, is usually flat and unadorned, in contrast to those of Kashmir, which are often incised with flames. The streamers or ribbons that extend from either side of the torso are also commonly found in Himachal bronzes, and less so in those of Kashmir. Iconographically, bronzes of Himachal Pradesh depict Ganesha seated on the backs of two lions, rather than a rat, which is his more commonly represented *vahana*, or vehicle. This iconographic choice seems to be limited to Himachal Pradesh and is not generally found in other Indian sculpture.

Compare the present sculpture's lion-mount and aureole with an example from a private collection, illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 151, no. 27B, as well as its crown and overall modeling with two additional examples illustrated by M. Postel, et al., *Antiquities of Himachal*, Bombay, 1985, p. 102, figs. 122 and 124.

印度 喜馬偕爾邦 十至十一世紀 銅嵌銀象頭神坐像



(actual size)

1102 A SILVER- AND COPPER-INLAID BRONZE FIGURE OF A BUDDHA WESTERN TIBET, 11TH-12TH CENTURY

Seated in *vajrasana* upon a rectangular throne decorated with lotus petals below addorsed lions and a draped textile, the broad chest partially wrapped in a diaphanous robe with an incised diaper pattern along the hems, the face with copper-inlaid lips, downcast, silver-inlaid eyes, and arched brows, the hair covering a spherical *ushnisha*

12¼ in. (31 cm.) high

\$100,000-150,000

PROVENANCE

The Pan-Asian Collection (Christian Humann, d. 1981), New York, by 1971.
Collection of Robert H. Ellsworth, New York, by 1982.
Eastern Pacific Co., Hong Kong, 9 July 1990.
The Irving Collection, no. 2944.

EXHIBITED

On loan to the Los Angeles County Museum of Art (L.71.29.32), by 1971.

LITERATURE

Marilyn Rhie and Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, New York, 1991, p. 344, no. 137.
Himalayan Art Resources (himalayanart.org), item no. 31426.

This rare bronze figure of a buddha sits in a meditative posture, his hands overlapping so that the fingertips on each of his hands reach just beyond his opposite wrist. The roundness of his downcast eyes is emphasized by the light-catching silver inlay contrasting with the copper inlay of the full lips. He is modeled with pronounced facial features, a notably short neck, round shoulders, tubular limbs, and robust proportions. The rice-grain hem of his robe, draped over the left shoulder, comes to a narrow, folded end at the shoulder in the shape of a swallow's tail. Despite the lions adorning his square lotus throne, which typically support the historical Buddha Shakyamuni, this buddha remains iconographically unidentifiable and may represent Shakyamuni or Amitabha.

While few published examples share these stylistic details, a similar figure of a buddha, with an almost identically unusual representation of *dhyanamudra*, can be found in the collection of the British Museum (acc. no. 1966,0216.1). The British Museum describes the sculpture as an 8th-century Kashmiri work, whereas Ulrich von Schroeder attributes it to the sixth-century in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 112 fig. 13A. Both attributions are certainly based on the Gupta-style, full facial features and the medieval Indian-style inlay used to render the figure's eyes and lips. The present figure certainly shares these features but is not as worn from handling, possibly suggesting a later date.

Other noticeable differences between the British Museum example and the present figure indicate a different place of origin. The distinctly Tibetan features of the present example include the details of the throne, which the Kashmiri example lacks entirely. The more-structured lotus petals and lions resemble those in early Tibetan paintings from central Tibet. As Rhie and Thurman point out in their entry for this sculpture within their 1991 publication *Wisdom and Compassion: The Sacred Art of Tibet*, p. 344, this image is representative of the equal influence of Kashmiri and central-Tibetan styles at play in Western Tibet. The Kingdom of Ladakh, for instance, had close commercial ties with Kashmir during the period of the second dissemination known as the Tibetan Renaissance (c. 950-1200). Moreover, lions were often used indiscriminately within this early Tibetan tradition to adorn the thrones of deities, a tradition to which fourteenth-century murals at Shalu Monastery in Shigatse attest. Taking those considerations into account, the figure's *mudra* makes it impossible to say whether this is the historical Buddha Shakyamuni or the *tathagata* Amitabha, who is typically represented with his hands in *dhyanamudra*. What is certain, however, is that this image was made during a critical period of artistic evolution in Tibet.

西藏西部 十一至十二世紀 銅錯銀嵌紅銅佛坐像



1103 A ROCK CRYSTAL BHAIRAVA KILA

NEPAL, 18TH CENTURY OR LATER

The finial topped with a half-*vajra* and the heads of three deities, above an eight-pronged *vajra* and three additional animal-form faces, and a two-layered round of lotus pads stacked above the tripartite blade, with snakes meandering down each side

10¼ in. (26 cm.) high

\$25,000-35,000

PROVENANCE

Donald J. Wineman, 1 November 1989.

The Irving Collection, no. 552.

The *kila* is an important tool of Newari Buddhist priests and shaman. This Vajrayana Buddhist ritual implement, known by the same name in both Sanskrit and Newari, has parallels that suggest possible Vedic origins, such as the lightning bolt wielded by Indra in his battle against Vritra and the wooden spikes referred to in early Sanskrit ritual texts. The present example is crafted with the faces of various deities, distinguishing it as a ritual tool of the Vajrayana tradition still active in the Kathmandu Valley.

Compare the present *kila* with an example at the Musée Guimet, illustrated by G. Béguin, in *Art ésotérique de l'Himâlaya: La donation Lionel Fournier*, Paris, 1990, p. 159, cat. no. 91. The Guimet example, dated as eighteenth century, is stylistically identical to the present example, although the components are slightly different, with the blades emerging from a *makara* head, rather than the lotus pads, while also lacking the three animal-form heads of the current example.

尼泊爾 十八世紀或以後 水晶陪臚金剛杵



1104 A COPPER ALLOY FIGURE OF GUHYASAMAJA AKSHOBYAVAJRA NEPAL, 18TH-19TH CENTURY

Seated in *dyanasana* with consort Sparshavajri in his arms, their central faces gazing at each other, surmounted by jeweled crowns, each with a *vajra* and bell in their primary hands and various implements in the others, wearing ornate jewelry and beaded festoons, her legs wrapped around his waist, all on a single lotus base above a rectangular pedestal adorned with a draped textile, incised petals, and two lions

7½ in. (19 cm.) high

\$15,000-20,000

PROVENANCE

Alice Boney, New York, by 1980.

The Irving Collection, no. 804.

The present sculpture represents the meditational deity, Akshobyavajra, as he is described in the *Guhyasamaja Tantra*, a highly important Vajrayana Buddhist text describing the unexcelled class of *yidam* or meditational deity. Three-headed, six-armed, and in union with his consort, he represents the ultimate form of Buddha Akshobhya while the many attributes in his other hands represent the enlightened qualities of the other four Buddha families. The bright copper tone of this metal image, upon which small traces of polychrome remain, point to its Nepalese origin. The pedestal is fashioned like those that more commonly support the deity in his *tathagata* manifestation while the inclusion of lions rather than elephants is unusual, also pointing to the likelihood of this object's Newar Buddhist origin, in which there is more iconographical flexibility.

尼泊爾 十八至十九世紀 銅密集不動金剛坐像



1105 **A BRONZE FIGURE OF DEVI**
INDIA, PROBABLY ORISSA, 17TH CENTURY OR LATER

Standing with the right leg crossed over the left, clad in a short *dhoti* and adorned with armlets and necklaces, the round face with large almond-shaped eyes and flanked by circular earrings, the hair arranged in a short bun suspending a long tassel down the back

10¾ in. (27 cm.) high, 12½ in. (31.2 cm.) high with tang, softwood stand

\$1,500-2,500

PROVENANCE

Collection of Alice Boney, Tokyo, by 1970.
The Irving Collection, no. 801, by 1980.

LITERATURE

H. Munsterberg, *Art of India and Southeast Asia*, New York, 1970, p. 142.

印度 或為奧里薩邦 十七世紀或以後 銅提毗立像



1106 **A RARE ENAMELED OCTAGONAL STAND**
NORTH INDIA, MUGHAL PERIOD, EARLY 18TH CENTURY

Raised on eight bulb-form legs with spreading feet, the sides flaring to the rim, all richly enameled in green, red, yellow and white with foliate motifs

10 $\frac{1}{8}$ in. (25.7 cm.) wide, 3 $\frac{7}{8}$ in. (9.8 cm.) high
\$20,000-30,000

PROVENANCE

Terence Mcinerney, Fine Arts Ltd., New York, 1 April 1998.
The Irving Collection, no. 3866.

The enamel pattern and palette of colors seen on this rare, octagonal-form stand are identical to an early eighteenth-century *huqqa* base formerly in the Krishna Riboud Collection in Paris, illustrated by M. Zebrowski in *Gold, Silver and Bronze from Mughal India*, London, 1997, p. 93, pl. 86. Both are decorated with a repetitive design of identical white and yellow flowers on a dark green ground within similar narrow borders comprising scrolling yellow floral vine. It is quite possible that the two are related and the present stand was made for this *huqqa* base.

The enameling also finds comparison with two other objects – the first is a Mughal enameled dagger, dated circa 1700, sold at Christie's, London, 13 October 1998, lot 113, and now in the Al-Sabah Collection in Kuwait, illustrated by Salam Kaaoukji in *Precious Indian Weapons and other Princely Accoutrements*, London, 2017, pp.98-99, no.29. The second is a well-known Mughal enameled gold jar and cover, similarly dated to circa 1700, now in the Cleveland Museum of Art (Zebrowski, *ibid.*, no. 29, p.52). Although the place of production is not known for this group of objects, the colors and patterns are reminiscent of Mughal tilework. Zebrowski points out the similarity with the tilework of the shrine of Shaykh Bakhtiyar Kaki at Mehrauli in south Delhi which was refurbished by the Mughal Emperors Shah Jahan and Aurangzeb (*ibid.*, p.59).

印度北部 十八世紀初 莫卧兒 琺瑯八角臺



1107 **A SANDSTONE FIGURE OF A MALE DEITY**
KHMER, ANGKOR PERIOD, ANGKOR WAT STYLE, 12TH CENTURY

Clad in a short *sampot* carved with parallel pleats and secured with a jeweled belt and with a double-butterfly sash in front, his rounded face with delicately outlined lips and long pendulous earlobes, the hair arranged in a cylindrical chignon and fronted by a foliate tiara

28 in. (71.2 cm.) high, stand

\$100,000-150,000

PROVENANCE

Spink & Son, Ltd., London, 1984.

The Irving Collection, no. 933.

高棉 吳哥王朝 吳哥窟風格 十二世紀 砂岩天神立像



(reverse)



This figure dates from the Angkor Wat period, in the twelfth century, when the Khmer Empire was at its territorial zenith. This starts with the reign of Suryavarman II (r. 1113-1145), who ordered the construction of Angkor Wat, the largest temple of the Angkor period, dedicated to Vishnu. The last great king of the period, Jayavarman VII (r. 1181-1218), expanded into the territories of the Champa to the east. Jayavarman VII also adopted Mahayana Buddhism as the official state religion, replacing the cult of Vishnu which had predominated in the Khmer Empire for previous centuries.

Stylistically, the sculpture of the Angkor Wat period is marked by a return to the somewhat angular and upright modeling of the periods preceding the Baphuon style of the eleventh century. This angularity can be seen in the wide shoulders and hips of the upper torso, as well as in the drapery of the *sampot*, which sits roughly straight across the hips, and in the fish-tail folds which fall in heavy vertical pleats, in contrast to the earlier Baphuon period in which the drapery is full of curling flourishes. The size of sculpture from the Angkor Wat period, however, is generally in line with the more diminutive Baphuon-period works, in contrast to the monumental sculpture of the tenth century and earlier.

Many four-armed male figures from the Angkor Wat period depict the Hindu god Vishnu, unsurprisingly, given the religious beliefs of Suryavarman II. Towards the end of the twelfth century, images of Lokeshvara (Avalokiteshvara) and other Buddhist deities began to proliferate. Representations of Vishnu and Lokeshvara during this time are almost stylistically indistinguishable, save for their iconographic features. It is likely the artists of the later Angkor Wat period adopted the iconometry of Vishnu images when developing representations of Buddhist deities. See, for example, a sandstone figure of Lokeshvara from the Robert Hatfield Ellsworth Collection, sold at Christie's, New York, 17 March 2015, lot 36. The image can only be identified by the presence of the diminutive Amitabha effigy at the front of the chignon, as the other iconographic markers which would have been held in the four arms are missing. In the present figure, there is a small triangular, shaped loss in the same place that could once have been an Amitabha image. The only remaining iconographic identifier is the object held in the proper left upper hand, although it is not entirely legible. While it could be a fragmentary representation of the conch shell, an identifier of Vishnu, the horizontal striations on either end possibly indicate it could be a sutra manuscript, which is an attribute of Lokeshvara.



1108 A SANDSTONE FIGURE OF A FEMALE DEITY

KHMER, BAPHUON STYLE, 11TH CENTURY

Dressed in a long *sampot* with pendent fish-tail pleat secured with a simple belt tied at the waist, the face with wide mouth and heavy-lidded eyes, the hair finely delineated with the locks arranged in a bun and secured with a headband

28 $\frac{1}{8}$ in. (71.4 cm.) high, stand

\$60,000-80,000

PROVENANCE

William H. Wolff, New York, 7 January 1984.

The Irving Collection, no. 914.

Drawing on the developments of the previous half-century, the art of the Baphuon period, corresponding roughly to the second half of the eleventh century, introduced a number of new elements and refinements. The wide, muscular torsos of the previous century are replaced with rounded shoulders and a narrow waist, with curved hips emphasized by the hem of the *sampot*, which is pulled up over the hips in a U-shape. The folds of the *sampot* during the Baphuon fall in asymmetrical pleats, emphasizing the multiple layers of the garment, while the knots at the waist often trail off in scrolling embellishments. The tactile quality of the highly polished torso is suggestive of youthful skin and is sensitively offset against the refined treatment of the braided hair and pleated *sampot*.

高棉 巴普昂風格 十一世紀 砂岩女神立像



(reverse)





1109 **A SPINACH-GREEN JADE "HILL" CENSER AND COVER,
BOSHANLU**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

The censer with a rounded bowl carved with a band of archaic bird design and raised on a spreading pedestal foot carved in relief with further archaic decoration, the cover carved and pierced in the form of mountain peaks, the stone of rich spinach-green color with a few minor black inclusions

7 in. (17.8 cm.) high

\$20,000-30,000

PROVENANCE

Baron and Baroness von Oertzen Collection.

Roger Keverne, London.

The Irving Collection.

EXHIBITED

London, Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, November 2000.

LITERATURE

S. Howard Hansford, *Jade: Essence of Hills and Streams: The von Oertzen Collection of Chinese and Indian Jades*, New York, 1969, p. 122, pl. D7.

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, London, 2000, p. 72, no. 105.

The shape of this jade censer, is based on bronze prototypes of Han-dynasty date, such as the Western Han, 1st century BC, bronze *boshanlu* included in the exhibition, *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, 1990, no. 45, and subsequently sold at Christie's, New York, 16 September 2010, lot 890, from the collection of Sze Yuan Tang. A similar green jade censer was sold at Christie's, New York, 15-16 March 2015, lot 3045.

清十八/十九世紀 碧玉博山爐





1110 **A LARGE SPINACH-GREEN JADE TRIPOD CENSER AND COVER**
CHINA, QING DYNASTY, 18TH CENTURY

Raised on three columnar legs, the sides of the vessel and cover finely carved with archaic decoration of alternating stylized *taotie* masks and pairs of stylized dragons separated by an undulating band, the vessel flanked by S-shaped handles, with key-fret bands encircling the rims, the cover with coiled dragon finial

9½ in. (24.4 cm.) diam.

\$50,000-70,000

PROVENANCE

Collection of Sir John Buchanan-Jardine, Bart (1900-1969).

Sotheby's, London, 8 June 1982, lot 306.

Spink & Son, Ltd., London, 1982.

The Irving Collection, no. 401.

EXHIBITED

London, Royal Academy of Arts, *International Exhibition of Chinese Art*, 1935-36.

LITERATURE

International Exhibition of Chinese Art, 1935, London, 1935, no. 2829.

A. Maynard, "Chinese and Indian Jade Carvings in the Collection of Sir Isaac and Lady Wolfson", *The Connoisseur*, June 1963, fig. 12.

Roger Keverne, *Jade*, London, 1991, p. 164, fig. 91.

This censer is notable for its bold, well-proportioned, bulbous form as well as its exquisitely carved bands of archaic animal motifs and magnificent, pierced, coiled dragon-form finial. During the eighteenth century, some of the finest jade carvings found their inspiration in archaic artefacts collected and treasured by the emperors. The decorative motifs on the body of the present censer, as well as the tripod form, draw inspiration from archaic bronze vessels.

In his publication *Jade*, London, 1991, p. 164, Roger Keverne describes this particular censer as a "classic example of spinach jade at its best [...] the type of incense burner and cover found in the imperial palace." Compare the spinach-green jade censer and cover, dated to the mid-Qing dynasty, carved with archaic *taotie* motifs on the body and with similar S-shaped handles and dragon-form finial, in the collection of the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji*, vol. 6, Hebei, 1991, p. 54, no. 86.

清十八世紀 碧玉仿古龍紋三足蓋爐



1111

**A RARE AND FINELY CARVED WHITE JADE "BRIDGE SCENE"
BRUSH REST AND SPINACH-GREEN JADE BASE**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

Intricately carved with a scene of figures crossing a bridge between the leafy branches of trees on the sides, with two fishermen in a *sampan* below, the stone of even white tone with a few minor, snowy inclusions, the river and rocky banks carved from a separate stone of spinach-green color

6½ in. (16.5 cm.) long

\$80,000-120,000

PROVENANCE

Sir Anthony Stainton (1913-1988), KCB, QC, Collection, London.

The Hartman Galleries, Inc., Palm Beach, 1986.

The Irving Collection, no. 447.

清十八/十九世紀 白玉及青玉雕人物過橋擺件



(reverse)







Fig. 1. A White and Spinach-Green Jade "Bridge Scene" Brush Rest. Sold Christie's Paris, 12 December 2018, lot 117.



This rare brush rest is testament to the skill and sensitivity displayed by the jade carvers of the eighteenth and early nineteenth centuries. Carved in the form of a miniature scene of figures crossing a bridge, but functionable as a brush rest, this piece represents a microcosm of everyday life upon which the user could meditate while going about scholarly activities. Although several comparable examples of white jade bridge-form brush rests exist within museum collections, there appear to be no published examples with spinach-green jade base representing the river. One other known example with a spinach-green base, but of somewhat larger size (8½ in. long overall), was sold at Christie's, Paris, 12 December 2018, lot 117 (Fig. 1). See, also, a white jade bridge-shaped brush rest in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 42 - Jade ware (III)*, Hong Kong, 1995, p. 195, no. 159. Another brush rest, of a size similar to that of the present example, also in the collection of the Palace Museum, Beijing, is illustrated in *Zhongguo yuqi quanji*, vol. 6, Hebei, 1991, p. 200, no. 286.

1112 **A LARGE CREAMY GREYISH WHITE AND PALE BROWN JADE
ARCHAISTIC TRIPOD VESSEL, *JIA***
CHINA, QING DYNASTY, 18TH-19TH CENTURY

The shape based on that of Shang dynasty bronze prototypes, carved on the sides of the body with *taotie* masks centered on and separated by notched flanges and raised on three tall blade-form legs carved with further *taotie* masks, the handle on one side surmounted by an animal head and the caps of the posts carved with comma spirals, the stone with areas of pale brownish color

11 in. (27.9 cm.) high

\$30,000-50,000

PROVENANCE

Rare Art, Inc., New York, 1979.

The Irving Collection, no. 330.

EXHIBITED

Minnesota Museum of Art and Indianapolis Museum of Art, *Rare Art Jade Exhibition*, 1975.

LITERATURE

Jade as Sculpture, Minnesota Museum of Art, Minnesota, 1975, no. 82.

清十八/十九世紀 玉饗饗紋罍



1113 **A WHITE JADE GU-FORM VASE**
CHINA, QING DYNASTY, 19TH CENTURY

Constructed in three sections, the midsection carved with *taotie* masks, the neck and foot carved with scroll-filled blades, all bisected by notched flanges, the semi-translucent stone of even tone

8 $\frac{3}{4}$ in. (21.9 cm.) high

\$30,000-50,000

PROVENANCE

Oriental Rarities, Ltd., New York, 1981.

Alan and Simone Hartman Collection, New York, no. J534.

The Irving Collection, no. 366.

清十九世紀 白玉饕餮紋觚



1114 **A PALE GREENISH WHITE JADE CARVING OF A
"BUDDHA'S HAND" CITRON**
CHINA, QING DYNASTY, 18TH CENTURY

Naturalistically carved as a "Buddha's hand" citron borne on a leafy, gnarled branch, the well-polished stone of pale greenish white tone with mottled white inclusions

7 in. (17.8 cm.) long

\$30,000-50,000

PROVENANCE

Oriental Rarities, Ltd., New York, 1980.
The Irving Collection, no. 325.

清十八世紀 青白玉佛手擺件



(another view)



~1115 **A SMALL WHITE JADE RECTANGULAR TABLE SCREEN**
CHINA, QING DYNASTY, 18TH CENTURY

Carved on both sides with scholars and attendants amidst trees in a mountainous retreat, with an attendant carrying a *qin* approaching two scholars on one side and a scholar and an attendant on the reverse, with a pavilion at the top of each scene, the stone of even, pale greenish white tone with a few minor, mottled snowy inclusions

7½ in. (19 cm.) high, *hongmu* stand

\$80,000-120,000

PROVENANCE

Spink & Son, Ltd., London, 1983.
The Irving Collection no. 417.

The compact size of the present screen would have made it ideal for the scholar's table, and it is perhaps due to this particular function that screens of this type often depict scenes of immortals, scholars, or the refined pleasures of the literati class. The tranquil subject matter of scholars in a mountainous landscape would have provided stimulus for the scholar upon whose table it was placed. It has been suggested that table screens may have drawn inspiration from the cut and polished plaques of figured white marble which were traditionally framed and hung in a scholar's studio.

Compare the scholarly subject matter depicted on two imperially inscribed white jade table screens dated to the Qing dynasty, illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, National Palace Museum, Taipei, 1997, pp. 198-99, no. 68, and pp. 200-201, no. 69. See, also, a white jade table screen of slightly smaller size, dated to the Qianlong period (1736-1795), carved with a similar scene of scholars and their attendant carrying a *qin* amidst pine trees and inscribed with a poem describing the scene, sold at Christie's, London, 10 November 2015, lot 135.

清十八世紀 白玉高士訪友圖插屏



(alternate view)



1116 A PALE GREENISH WHITE JADE BOULDER

CHINA, QING DYNASTY, 18TH CENTURY

One side carved with three scholars traveling through a mountainous landscape amidst pine and prunus trees below a pavilion at the top, the reverse with a deer below pine and a crane perched on a rock above, the stone of pale greenish white color with some opaque white mottling and areas of added russet color

7¾ in. (19.7 cm) high

\$50,000-70,000

PROVENANCE

Spink & Son, Ltd., London, 1980.
The Irving Collection, no. 336.

LITERATURE

Roger Keeverne, *Jade*, London, 1991, p. 174, fig. 117

This finely carved boulder is a superb example of the sensitivity of the eighteenth-century carvers in their use of the natural form of the stone to portray a literati-style landscape scene. During the Qianlong reign, the Emperor requested that jade mountains, as well as plaques and panels with scenes of mountainous landscapes, take their artistic influence from the work of famous painters. The personal interest of the Emperor, as well as the increased availability of large pieces of Khotan jade after the pacification of the area in 1759, prompted a proliferation of production of jade boulders of varying sizes exquisitely carved with delicate mountain scenes resembling literati landscape paintings.

Compare the present carving to a group of jade mountains carved with landscape motifs from the Beijing Palace Museum Collection, illustrated in *Jadeware (III), The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1996, nos. 72-74.

清十八世紀 青白玉高士圖山子



(reverse)



1117 **A PAIR OF LARGE PALE GREENISH GREY JADE RUYI SCEPTERS**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

The handles carved in mirror image with a blossoming prunus branch and a bat grasping *wannianqiang* (*rhodea japonica*), a pun for "ten thousand years", in its mouth, and the *ruyi*-form heads carved with a phoenix perched on a *lingzhi* below a fruiting peach tree

18 in. (45.8 cm.) long

\$100,000-150,000 (2)

PROVENANCE

Spink & Son, Ltd., London, 1985.
The Irving Collection, no. 444.

It is rare to find two *ruyi* scepters carved as a pair in mirror image. Each of these scepters displays multiple auspicious motifs, including prunus branches representing a wish for the Five Blessings, *wufu* - longevity, wealth, health, love of virtue and a peaceful death. The phoenix and fruiting peach tree seen on the wish-granting, *ruyi*-form heads symbolize peace, prosperity and longevity. A pair of phoenixes is associated with a wish for a harmonious marriage, suggesting that the present pair of scepters could be intended as a wedding gift when displayed together.

清十八/十九世紀 青白玉如意一對





1118 **A PALE GREENISH WHITE JADE FACETED GU-FORM VASE**
CHINA, QING DYNASTY, 18TH CENTURY

Raised on a base of rolling waves from which rises vapor that supports one foot of the large dragon climbing towards the rim on one side in pursuit of a flaming pearl on the opposite side, the stone of even pale tone with some snowy inclusions

8 $\frac{3}{4}$ in. (21.7 cm.) high

\$50,000-70,000

PROVENANCE

Ashkenazie & Co., San Francisco, 1982.
The Irving Collection no. 247.

The present vase, like many fine eighteenth century jade carvings, takes its basic form from archaic bronze ritual wine vessels of the Shang period. A few other known examples with similar faceted sides set at an angle are published, including two vases from The Woolf Collection, both dated to the Qianlong period (1736-1795), illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, pp. 108-109, nos. 26 and 27.

See, also, a related eighteenth century white jade vase of the same form, carved in relief with a dragon and *chilong*, illustrated by Robert Kleiner in *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl. 145, and subsequently sold at Christie's, Hong Kong, 27 November 2007, lot 1546. Another similar vase was sold at Christie's, Hong Kong, 1 June 2011, lot 3598.

清十八世紀 青白玉雕游龍戲珠紋觚



(reverse)



1119 **A LARGE INSCRIBED BROWN AND GREY JADE BOULDER**
CHINA, QING DYNASTY, 19TH CENTURY

Vertically oriented and carved on the front with a figure carrying an umbrella walking on a rocky ledge, with two figures in a pavilion above, all below a lengthy, gilt-highlighted poetic inscription on a rock face above, the reverse with pine trees, the grey stone with areas of dark brown color
7½ in. (19.1 cm.) high, carved *nanmu* stand

\$20,000-30,000

PROVENANCE

The Irving Collection.

清十九世紀 灰青玉山雕山水亭臺圖大山子



(reverse)





1120 AN EMERALD-GREEN AND PALE GREYISH GREEN JADEITE
CENSER AND COVER
CHINA, 19TH - EARLY 20TH CENTURY

The body raised on three animal-mask and paw feet and carved on the sides with archaistic scrolls, flanked by a pair of dragon-head handles suspending loose rings, the cover similarly carved below the coiled dragon finial, the stone of pale greyish green tone with rich emerald-green inclusions on each side utilized to carve two tiny bats, their heads projecting above the rim

7¼ in. (18.5 cm.) high

\$70,000-90,000

PROVENANCE

Alice Boney, New York.
Earl Morse (1908-1988) Collection, New York, 1984.
The Irving Collection no. 425.

LITERATURE

Hugo Munsterberg, *The Arts of China*, Rutland and Tokyo, 1972, pl. 113 and p. 219.

The present censer is carved from a particularly striking jadeite stone streaked with vibrant emerald-green inclusions. Jadeite was known in China during the Ming Dynasty but was not generally accepted as a material for carvings until the latter part of the Qianlong reign in the late eighteenth century. A generic jade material from Burma, jadeite is distinct from nephrite in appearance and texture, with a brilliant spectrum of colors, and as such, jadeite was of historical importance, largely for the development of jade as jewellery in China. During the later nineteenth century, the glass-like translucency of the rarest emerald-green-colored jadeite came to be prized by the ladies of the Qing court, led by the formidable Empress Dowager Cixi herself. From then on, gem-quality jadeite became synonymous with status and sophistication.

Compare the present censer to an example with similar emerald-green inclusions in the stone, sold at Christie's, Hong Kong, 30 November 2011, lot 3270. See, also, a lavender and emerald-green jadeite tripod censer and cover in the Baur Collection, Geneva, illustrated by Pierre-F. Schneeberger in *The Baur Collection Geneva: Chinese Jades and Other Hardstones*, Geneva, 1976, no. B 64.

十九/二十世紀初 翠玉雕瑞獸龍紋三足蓋爐









1121

1121 **A RED AND BLACK TIXI/LACQUER BOWL**
CHINA, MING DYNASTY (1368-1644)

The sides carved through layers of red and black lacquer with two bands of *ruyi*-head pommels above a band of *xiangcao* scroll, the interior and base inset with silver liners

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

\$6,000-8,000

PROVENANCE

Ralph M. Chait Galleries, New York, 1989.
The Irving Collection, no. 2843.

明 剔犀如意紋盤



1122

1122 **A LARGE BLACK TIXI/LACQUER CIRCULAR BOX AND COVER**
CHINA, MING DYNASTY (1368-1644)

The cover carved through layers of red and black lacquer with a central star-like motif surrounded by pommel scroll, the sides carved *en suite*

10 $\frac{7}{8}$ in. (27.6 cm.) diam.

\$8,000-12,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1992.
The Irving Collection, no. 3808.

明 剔犀雲紋圓蓋盒

1123 **A BLACK AND RED TUXI/LACQUER SHALLOW SQUARE BOX AND COVER**
CHINA, YUAN-MING DYNASTY (1279-1644)

Carved through layers of black and red lacquer on the cover and sides with an overall design of *ruyi*-shaped pommel scrolls, those on the top of the cover surrounding a decorative motif

5 $\frac{3}{8}$ in. (13.7 cm.) square

\$10,000-15,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1992.

The Irving Collection, no. 3816.

元/明 剔犀如意雲紋方蓋盒



1124 **A CARVED BLACK LACQUER CIRCULAR DISH**
CHINA, YUAN-EARLY MING DYNASTY, 14TH CENTURY

The shallow dish well carved with two long-tailed birds in flight amidst a leafy branch bearing four large camellia blossoms and buds, the exterior encircled by a band of *xiangcao* scroll, a later-added six-character inscription written in red on the base

12 $\frac{7}{8}$ in. (32.5 cm.) diam., cloth box

\$30,000-50,000

The inscription on the base of the dish reads *xinmao Pan Dingjian zhi* and may be translated as "Made by Pan Dingjian in the *xinmao* cyclical year."

元/明初十四世紀 剔黑茶花綬帶圓盤



1125 **A CARVED BLACK AND RED LACQUER SQUARE "BIRDS" TRAY**
CHINA, MING DYNASTY (1368-1644)

With indented corners, the interior carved with two birds in flight amidst a flowering peach branch bearing six peaches of different sizes, the exterior carved with leafy camellia branches

9 1/8 in. (23.2 cm.) wide

\$20,000-30,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1992.

The Irving Collection, no. 3826.

明 剔黑花果綬帶花卉紋倭角方盤



1126 A RARE CARVED BLACK LACQUER CIRCULAR DISH

CHINA, MING DYNASTY (1368-1644)

The interior well carved with two three-clawed dragons separated by the long, rippling ends of two bows "tied" either side of the narrow, raised, petal border encircling the central diaper medallion, all amidst a dense ground of leafy lotus scroll, the design repeated on the exterior with the addition of two ribbon-tied endless knots that separate the dragons

7¼ in. (18.4 cm.) diam.

\$30,000-50,000

PROVENANCE

The Irving Collection, no. 3820.

Stylistically, this rare dish may be compared to other dishes of sixteenth century date. These dishes are characterized by the density of the decoration and the style of carving that creates the impression of movement or energy. One such dish (18.1 cm. diam.), described as a typical example of Yunnan work, and at the time dated Yuan dynasty, fourteenth century, illustrated by Lee Yu-kuan in *Oriental Lacquer Art*, New York/Tokyo, 1972, p. 163, pl. 97, is carved with two similar dragons surrounding an endless knot amidst the scrolling stems of lotus and other water plants in a lotus pond represented by the ground of dense rolling waves. The manner in which the dragons on the Lee dish are carved, their bodies filled with diagonally set parallel ridges, can be seen on the bodies of the dragons on the present dish. This stylistic technique is also seen on the bodies of three lions and a dragon encircling a ribbon-tied brocade ball in the center of a carved red lacquer dish (17 cm. diam.), described as

Yunnan style, from the Lee Family Collection, Part II, sold at Christie's, Hong Kong, 28 November 2012, lot 2105. On this dish the brocade ball is tied with four bows, the trailing ends of the ribbons rippling around and between the four animals racing amidst a dense field of scrolls, coins and chimes. The same carving technique can be seen on the bodies of four lions on a brown and red lacquer dish (16.9 cm. diam.) dated early sixteenth century, in the Linden-Museum, Stuttgart, illustrated by Monika Kopplin, *Im Zeichen des Drachen*, Museum für Lackkunst, Munster, 2006, pp. 132-33, pl. 52. On this dish the lions are separated and surrounded by the knotted and trailing ends of four ribbons "tied" to the sides of a raised diaper border encircling a medallion of a kneeling foreigner on a gold ground. A black lacquer rectangular tray, dated fifteenth-sixteenth century, from the collection of Jean-Pierre Dubosc, illustrated in *Chinese lacquer from the Jean-Pierre Dubosc collection and others*, Eskenazi, London, December 1992, pl. 17, displays two similarly carved lions flanking a ribbon-tied brocade ball in a similarly dense field of decoration. The catalogue entry notes that "this type of lacquer is generally known as Yunnan ware."

Lacquer dishes with a central diaper medallion can first be seen in the Song dynasty. A black and red lacquer dish (18.8 cm. diam.), dated to the Song dynasty, illustrated in *The Colors and Forms of Song and Yuan China*, Nezu Institute of Fine Arts, Tokyo, 2004, pl. 112, has a diaper medallion within a diaper border set between two raised rings. The outer field of the Nezu Institute dish is decorated with peony scroll.

明 剔黑龍穿花紋蓋托



1127

A CARVED RED LACQUER SQUARE "DRAGON" BOX AND COVER

CHINA, QING DYNASTY, 18TH CENTURY

With indented corners, the top of the cover intricately carved with three five-clawed dragons encircling a flaming pearl amidst crashing waves within a key-fret border, with further crashing waves on the sides of the cover and box, the interior and base lacquered black

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

\$12,000-18,000

PROVENANCE

Roger Keverne, London, 2000.
The Irving Collection, no. 3874.

The dragon is an ancient symbol, and the five-clawed dragon is the symbol of imperial power, and as such is a predominant decorative motif in China. The horned five-clawed dragon, *long*, is considered the most powerful species of dragon, one of the four divine animals, and is a bringer of rain and also symbolizes fertility. On the center of the present box, three five-clawed dragons with horns and scaly bodies contest a flaming pearl against a dense ground of wind-tossed waves. Very similar decoration can be seen on a pair of quadrilobed (begonia-shaped) boxes in the Tianjin Art Museum, illustrated in *Zhongguo Qiqi Quanji*, vol. 6, Beijing, 1993, p. 186, pl. 222, and another pair of quadrilobed boxes sold at Christie's, Hong Kong 30 May 2005, lot 1346. Compare, also, two circular boxes carved with similar decoration of dragons amidst waves illustrated in *Carved Lacquer in the Collection of the Palace Museum*, Beijing, 1985, pls. 310 and 311.

清十八世紀 剔紅遊龍趕珠倭角方蓋盒



(detail)





1128

1128 **A TIXI/LACQUER CIRCULAR CUP STAND AND A SMALL CARVED RED LACQUER BOX AND COVER**

CHINA, YUAN-MING DYNASTY (1279-1644)

The cup stand, carved with a central foliate motif within a raised ring and bead border surrounded by a field of pommel scroll below a band of petals on the sides, repeated on the exterior; the box, of circular form, the domed cover carved with a foreigner with a lion on a diaper ground, the box carved with leafy camellia on a diaper ground

The cup stand: 6 $\frac{1}{2}$ in. (16.8 cm.) diam.

The box and cover: 3 $\frac{1}{2}$ in. (8.9 cm.) diam. (2)

\$1,200-1,800

PROVENANCE

The cup stand: Klaus F. Naumann, Tokyo, 2007.

The Irving Collection, no. 3893.

The box and cover: Roger Keverne, London, 2004.

The Irving Collection, no. 3885.

EXHIBITED

The box and cover: London, Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Summer Exhibition*, June 2003.

LITERATURE

The box and cover: Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Summer Exhibition*, London, 2003, p. 93, no. 116.

元/明 剔犀如意蓮瓣紋蓋拖



1129

1129 **A CARVED RED LACQUER 'DRAGON' BOWL**

CHINA, MING DYNASTY, JIAJING INCISED AND GILT SIX-CHARACTER MARK AND OF THE PERIOD (1522-1566)

Carved on the exterior with two striding five-clawed dragons amongst leafy flowering peony branches, between a floral diaper border on the rim and a stylized lappet band and key fret border on the foot

4 $\frac{1}{8}$ in. (12.3 cm.) diam.

\$6,000-8,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1989.

The Irving Collection, no. 2845.

明嘉靖 剔紅龍穿花紋盃
填金《大明嘉靖年製》楷書刻款



(mark)



1130 **A QIANGJIN AND TIANQI LACQUER SQUARE TRAY**
CHINA, MING DYNASTY, 16TH-17TH CENTURY

Decorated on the interior with five cranes amidst pine trees below leafy branches and stems of camellia, rose, chrysanthemum and morning glory in the well, the incising gilded, the exterior with *lingzhi* scroll, the base lacquered red

9¼ in. (24.8 cm) square

\$8,000-12,000

PROVENANCE

Hisa Dubosc, Kamakura City, Japan, 1992.
The Irving Collection, no. 3819.

明十六/十七世紀 戲金彩漆松鶴延年圖方盤



1131 **A BRASS-INSET BLACK LACQUER RECTANGULAR DOCUMENT BOX AND COVER**
CHINA, MING DYNASTY, 16TH-EARLY 17TH CENTURY

The top of the cover decorated in inset brass with figures in a landscape beside a pavilion, the underside of the base decorated with prunus and bamboo sprays, the cover attached to the box with hinges on one side and secured with a fish-shaped latch on the front

17 in. (43.2 cm.) long

\$10,000-15,000

PROVENANCE

The Oriental Art Gallery, Limited., London, 1996.

The Irving Collection, no. 3858.

明十六至十七世紀初 黑漆嵌銅人物故事圖長方蓋盒

1132 **A PAIR OF POLYCHROME-LACQUERED
WOOD FIGURES OF BOYS**
CHINA, QING DYNASTY,
17TH-18TH CENTURY

Each boy with smiling expression shown seated on a drum-form stool with one leg raised, the eyes inset with black beads, one figure holding a cat and the other holding a rabbit, each wearing a *ruyi* necklace and loose clothing with foliate-decorated borders
11½ in. (29.2 cm.) high (2)
\$6,000-8,000

PROVENANCE

Spink & Son, Ltd., London, 1992.
The Irving Collection, no. 3810.

十七/十八世紀 彩漆木雕童子坐像一對



1132

1133 **A PAINTED AND GILT-DECORATED
RED LACQUER RECTANGULAR BOX
AND COVER**
CHINA, 17TH CENTURY

The top of the cover painted with a scene of two officials standing in front of a marble screen below a group of ladies in a pavilion, with a pair of attendants standing beside rocks in the foreground, the sides of the box and cover inset with basketweave panels, the base painted in red with three characters reading *yi mao bo*

11¾ in. (29.8 cm.) long
\$7,000-10,000

PROVENANCE

Roger Keverne, London, 2006.
The Irving Collection, no. 3888.

EXHIBITED

London, Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, November 2005.

LITERATURE

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, London, 2005, p. 111, no. 111.

十七世紀 剔彩漆金亭臺人物圖長方蓋盒



1133



1134 **AN EMBELLISHED HARDSTONE MODEL OF A TREE IN A SPINACH-GREEN JADE-INSET
CARVED RED LACQUER JARDINIÈRE**
CHINA, QING DYNASTY, 19TH CENTURY

Each side of the octagonal *jardinière* inset with a reticulated spinach-green jade “melon” plaque, with the figures of two boys in white jade and several hardstone rocks at the base of the tree, the *faux*-wood branches bearing white hardstone “prunus blossoms” embellished with green “buds” and seed pearls

22½ in. (57.1 cm.) high

\$6,000-8,000

PROVENANCE

G. J. Marsh & Co., Monterey, California, 1965.

The Irving Collection, no. 212.

清十九世紀 剔紅嵌碧玉百寶盤景



1135 **A PAIR OF GILT-DECORATED RED LACQUER PANELS**
CHINA, QING DYNASTY, 17TH-18TH CENTURY

One painted with a scene of figures crossing a bridge, with an inscription to the top register reading *tai gong chui diao*, the other with various scenes of figures in pavilion and mountain settings, with an inscription reading *xi ba tian* [], both set within brown-lacquered softwood frames decorated with floral cartouches on a gilt diaper ground

23 in. (58.4 cm.) high x 15 in. (38.1 cm.) wide

(2)

\$10,000-15,000

PROVENANCE

The Oriental Art Gallery Limited, London, 1993.

The Irving Collection, no. 3844.

十七/十八世紀 剔紅金漆庭園人物圖掛屏一隊

The inscription *tai gong chui diao* refers to the first encounter between Jiang Taigong and King Wen of Zhou, when the King was on a hunting trip near the north bank of the river Wei and stumbled upon Jiang fishing on a grass mat. Jiang Taigong (also known as Jiang Ziya) was a minister and close advisor of King Wen and Wu of Zhou and was a renowned strategist and military thinker, helping the Zhou kingdom to overthrow the Shang.

1136 **ANEGORO LACQUER TRAY**
JAPAN, MUROMACHI-MOMOYAMA PERIOD,
16TH CENTURY

Of lobed form decorated in red and black lacquer
8 in. (20.3 cm.) wide
\$6,000-8,000

PROVENANCE
The Irving Collection

日本 室町至桃山時代 十六世紀 根來漆盤



1137 **ANEGORO LACQUER TRAY**
JAPAN, MUROMACHI PERIOD,
15TH-16TH CENTURY

The shallow, circular tray with everted rim, the
interior covered in red lacquer showing the under
layer of black lacquer in patches typical of *negoro*
lacquer, the underside covered in black lacquer
9½ in. (24 cm.) diam.
\$7,000-9,000

PROVENANCE
Klaus F. Naumann, Tokyo, 1999.
The Irving Collection, no. 3868.

LITERATURE
Mizoguchi Saburo, Arakawa Hirokazu (eds.),
Negoro, MOA Museum of Art, Japan, 1966, p. 156,
no. 33.
"Shu urushi "Negoro" - sono yo to bi: shunki
tokubetsuten, (Red Lacquer - Utility and Beauty
of Negoro, Spring Special Exhibition), Sakai City
Museum, Japan, 1986, pp. 53 and 145, no. 79.
Kawada Sadamu, *Negoro*, Kyoto, 1985, pp. 77 and
344, no. 91.

日本 室町時代 十五至十六世紀 根來漆盤



1138 **A NEGORO LACQUER PIPE CASE**
JAPAN, EDO PERIOD, 17TH CENTURY

Decorated in red and black, inscription on the base, copper fitting and chord attachment

8 $\frac{3}{4}$ in. (21.3 cm.) long

\$1,000-2,000

PROVENANCE

The Irving Collection

日本 江戸時代 十七世紀 根來漆煙筒



1139 **A NEGORO LACQUER SAKE EWER AND COVER**
JAPAN, EDO PERIOD, 17TH CENTURY

Of turned and assembled wood and raised on three feet, decorated in red and black lacquer showing the wood grain beneath, lacquered bamboo handle with copper fittings, dated autumn of 1670, signed *Morikatsu*

6 $\frac{1}{2}$ in. (17.5 cm.) high with handle raised, 9 $\frac{1}{8}$ in. (23.2 cm.) wide

\$6,000-8,000

PROVENANCE

Roger Keverne, London, 2002.

The Irving Collection, no. 3878.

日本 江戸時代 十七世紀 根來漆酒壺





1140 **ANEGORO LACQUER BASIN AND LADLE**
JAPAN, MUROMACHI PERIOD, 16TH CENTURY (THE LADLE) / EDO PERIOD, 17TH CENTURY
(THE BASIN)

Of carved and assembled wood, the circular basin with broad handle decorated overall in red and black lacquer, the ladle with long, elegant handle similarly decorated

The basin: 13½ in. (34.3 cm.) wide

The ladle: 14 in. (35.5 cm) long

\$8,000-12,000

(2)

PROVENANCE

The basin: Klaus F. Naumann, Tokyo, 1992.

The Irving Collection, no. 3821.

The ladle: Christie's, London, 19th June 2002, lot 50.

The Irving Collection, no. 3879.

LITERATURE

The ladle: Kawada Sadamu, *Negoro*, Kyoto: Shikosha, 1985, no. 296.

日本 勺：室町時代 十六世紀 盆：江戸時代 十七世紀 根來漆勺及盆



1141 **ANEGORO LACQUER FLASK**
JAPAN, MUROMACHI-MOMOYAMA PERIOD, 16TH CENTURY

The body tapering from the broad shoulder to the flared foot and decorated in black and red lacquer with chrysanthemums

14 in. (35.6 cm.) high

\$8,000-12,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1991.

The Irving Collection, no. 3801.

日本 室町至桃山時代 十六世紀 根來漆瓶

1142 **A PAIR OF LACQUER SAKE FLASKS**
JAPAN, MOMOYAMA PERIOD, EARLY 17TH CENTURY

The circular flasks on carved feet, decorated in red and black lacquer on the front with pine trees amidst clouds, and on the reverse with large *tomoe mon*

Each 14½ in. (36.8 cm.) high (2)

\$8,000-12,000

PROVENANCE

T. Yanagi Oriental Fine Arts, Kyoto, 1991.

The Irving Collection, no. 2992.

EXHIBITED

New York, The Metropolitan Museum of Art, *East Asian Lacquer: The Florence and Herbert Irving Collection*, 22 November 1991- 23 February 1992.

日本 桃山時代 十七世紀初 根來漆酒壺一對



(detail)





1143 **A MOTHER-OF-PEARL-INLAID
BLACK LACQUER STEM CUP**
KOREA, 18TH CENTURY

Decorated overall in black lacquer inlaid in mother-of-pearl with insects amidst prunus, pine and bamboo

5¾ in. (14.5 cm.) diam.

\$6,000-8,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1992.
The Irving Collection, no. 3817.

朝鮮 十八世紀 黑漆高足盃



1144 **A RYUKYU MOTHER-OF-PEARL-INLAID
BLACK LACQUER OCTAGONAL BOX
AND COVER**
RYUKYU ISLANDS, 18TH-19TH CENTURY

The openwork, faceted sides of the deep box and cover with gilded metal mesh insets surrounded by intricately inlaid mother-of-pearl lotus scroll repeated around recessed panels of dragons at the rims, the top of the cover inlaid with a scene of Shoulao riding a crane amidst clouds above the Eight Daoist Immortals, red lacquer interior

10% (27 cm.) high, 10½ in. (26.5 cm.) wide, Japanese wood box

\$4,000-6,000

PROVENANCE

T. Yanagi Oriental Fine Arts, Kyoto, 1993.
The Irving Collection, no. 3839.

日本 江戸時代 十八至十九世紀
琉球黑漆八角蓋盒



1145 **A MOTHER-OF-PEARL-INLAID BLACK LACQUER
SMALL TABLE**
POSSIBLY KOREA, 18TH-19TH CENTURY

Decorated overall in black lacquer inlaid in mother-of-pearl with a central roundel of three phoenixes in flight amid clouds around a central flower motif, within a diaper border surrounded by four further long-tailed birds and leafy flower scroll, all within an outer border of diaper pattern, the legs and openwork apron also decorated with flower scroll and diaper pattern

4¾ in. (12.2 cm.) high, 21½ in. (54.3 cm.) wide, 12¾ in. (32.3 cm.) deep, Japanese wood box

\$8,000-12,000

PROVENANCE

The Irving Collection, no. 3838.

或為朝鮮 十八至十九世紀 黑漆嵌螺鈿小長方桌



1146 **TWO WOOD CABINETS**
KOREA, 20TH CENTURY

Both cabinets applied with metal fittings and raised on bracket feet

Left: 33 in. (83.8cm.) high, 38 in. (96.7cm.) wide, 17¾ in. (45cm.) deep

Right: 37¼ in. (94.5cm.) high, 37¼ in. (94.6cm.) wide, 18½ in. (47cm.) deep

(2)

\$10,000-15,000

PROVENANCE

The Irving Collection, nos. 1042 and 1043.

朝鮮 二十世紀 木箱兩件



1147 **A LACQUER HAND WARMER**
JAPAN, EDO PERIOD, 18TH CENTURY

Decorated with camellia and pine, in gold and silver *makie* on black lacquer; bronze open-work cover

7 $\frac{1}{2}$ in. (19.3 cm.) diam.

\$5,000-7,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1987.

The Irving Collection, no. 1883.

日本 江戸時代 十八世紀 黑漆手爐



1148 **A BLACK LACQUER PILLOW**
JAPAN, EDO PERIOD, 17TH-18TH CENTURY

The pillow with a compartment for incense and pierced top, decorated with the "Three Friends of Winter" motif of pine, bamboo and plum

8 $\frac{1}{4}$ in. (20.3 cm.) long

\$2,000-3,000

PROVENANCE

The Irving Collection, no. 3837

日本 江戸時代 十七至十八世紀
黑漆歲寒三友紋枕



1149 **A SMALL LACQUER *TEBAKO* WITH CRAYFISH**
JAPAN, MEIJI PERIOD, LATE 19TH CENTURY

The box and cover with fitted inner tray, decorated in red and black *takamaki-e* and *togidashi* with lobsters against a rich *gyobu-nashiji* ground, the inner tray with a further lobster amidst waves

6 in. (15.3 cm.) high; 4 $\frac{7}{8}$ in. (12.4 cm.) wide;
2 $\frac{1}{4}$ in. (5.7 cm.) deep

(2)

\$8,000-12,000

PROVENANCE

Eskenazi Ltd., London, 1989.
The Irving Collection, no. 2865.

日本 明治時代 十九世紀末 漆龍蝦紋手箱



1150 **A CIRCULAR LACQUER WRITING BOX**
JAPAN, MEIJI PERIOD, LATE 19TH CENTURY

The cover decorated in gold and black *hiramaki-e* with a catfish amidst water weeds, the interior *nashiji*, ink slate with *fundame* rims, signed on the base *Daishin saku*, silver rims

9 $\frac{1}{2}$ in. (24.2 cm.) diam.

\$5,000-7,000

PROVENANCE

Eskenazi Ltd., London, 1989.
The Irving Collection, no. 2869.

日本 明治時代 十九世紀末 漆硯箱



1151 **A SET OF WRITING TABLE (*BUNDAI*), WRITING BOX (*SUZURIBAKO*) AND PAPER BOX (*FUBAKO*)**
 SCHOOL OF SHIBATA ZESHIN (1807-1891), JAPAN, MEIJI PERIOD,
 LATE 19TH CENTURY

Each executed in red, black and silver lacquer to simulate bamboo and applied with ants of black lacquer on the table, a cricket of black lacquer on the writing box and two snails on the paper box, the underside of the table and the interiors of both boxes in *gyobu nashiji*, each piece inscribed *Zeshin*

Writing table 4¾ in. (12 cm.) high, 23¼ in. (59 cm.) wide,
 13¼ in. (33.6 cm.) deep

Writing box 9 in. (22.9 cm.) long

Paper box 15¾ in. (40.3 cm.) long

\$30,000-50,000

(3)

PROVENANCE

Ellsworth & Goldie (according to label).
 The Pan-Asian Collection (Christian Humann, d. 1981), New York
 (according to label).
 The Irving Collection, no. 1878.

EXHIBITED

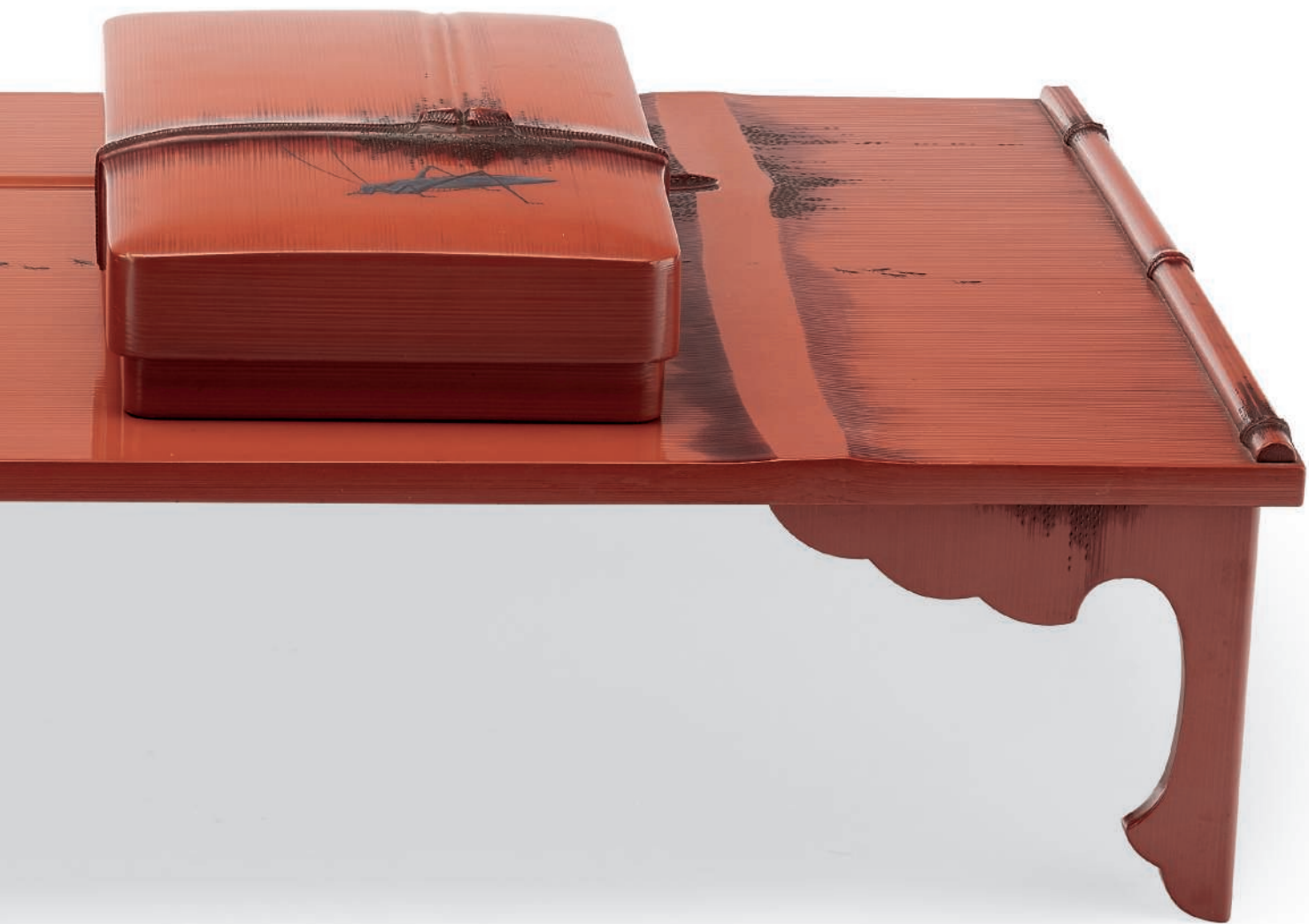
New York, The Metropolitan Museum of Art, *East Asian Lacquer: The Florence and Herbert Irving Collection*, 22 November 1991- 23 February 1992.

LITERATURE

James C. Y. Watt and Barbara Brennan Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, The Metropolitan Museum of Art, New York, 1991, no. 143, p. 282-83.

日本 明治時代十九世紀晚期 柴田是真派 竹節式漆文箱、硯箱及文臺一組







1152 **SHIBATA ZESHIN (JAPAN, 1807-1891)**
Cucumbers

Hanging scroll, ink and lacquer on paper, signed *Zeshin*

7 $\frac{3}{8}$ x 6 $\frac{1}{4}$ in. (18.7 x 16 cm.)

\$6,000-8,000

PROVENANCE

The Irving Collection, no. 1664.

日本 柴田是真 (1807-1891) 青瓜圖

1153

SHIBATA ZESHIN (JAPAN, 1807-1891)

Shoki and Two Oni

Hanging scroll, ink, color, gold pigment and lacquer on paper

42 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (109 x 37 cm.), excluding mount

\$10,000-20,000

PROVENANCE

H. Yanagi Oriental Art, Kyoto, 2003.

The Irving Collection, no. 1689.

日本 柴田是真(1807-1891) 鍾馗捉鬼圖





1154 **CHOBUNSAI EISHI (JAPAN, 1756-1829)**
Beauty under a Cherry Tree

A triptych of hanging scrolls, ink, color and *gofun* on silk, the center painting signed *Chobunsai Eishi hitsu* and sealed *Eishi*, left and right paintings signed *Chobunsai Eishi no ga*

36½ x 13¾ in. (93 x 35 cm.) excluding mount

(3)

\$7,000-9,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1991.

The Irving Collection, no. 1662.

日本 鳥文齋榮之 (1756-1829) 櫻花美人圖



1155 **CHOBUNSAI EISHI (JAPAN, 1756-1829)**
A Woman Watching a Bird out of a Window

The woman shown holding a pipe and reclining next to a folding screen, whilst looking out of a circular window to watch a bird

Hanging scroll, ink, color and gold pigment on silk, signed *Eishi hitsu* and sealed *Eishi*

24 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (63 x 37 cm.), excluding mount

\$6,000-8,000

PROVENANCE

The Irving Collection, no. 1676.

日本 鳥文齋榮之 (1756-1829) 美人賞鳥圖



1156

1156 **UTAGAWA TOYOHIRO (JAPAN, 1769-1825)**
A Beauty Practicing Flower Arranging

Hanging scroll, ink, color and gold pigment on silk, signed *Toyohiro ga*, sealed *Ichiryusai*

15 x 22¼ in. (38 cm. x 56.5 cm.), excluding mount

\$8,000-12,000

PROVENANCE

The Irving Collection, no. 1677.

日本 歌川豊廣 (1769-1825) 花道美人圖

1157 **KIKUGAWA EIZAN (JAPAN, 1787-1867)**
Two Courtesans Parading Accompanied by Kamuro and Attendants

Pair of hanging scrolls, ink, color and gold pigment on silk, both signed *Kikugawa Eizan hitsu*, two seals *Kikugawa* and *Toshinobu*

31½ x 11¼ in. (80 x 30 cm.), excluding mount

\$6,000-8,000

(2)

PROVENANCE

Klaus F. Naumann, Tokyo, 2003.

The Irving Collection, no. 1690.

日本 菊川英山 (1787-1867) 花魁道中圖



1158 **TEISAI HOKUBA (JAPAN, 1771-1844)**
A Triptych of the Five Seasonal Festivals (Gosekku)

A set of three hanging scrolls, depicting Shoki in red and black ink in the center and women in variously-shaped panels observing the Five Festivals, each signed *Teisai* and sealed *Teisai*

41¼ x 17 in. (105 x 43 cm.) each scroll, excluding mount (3)

\$15,000-25,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1992.

The Irving Collection, no. 1663.

日本 蹄齋北馬 (1771-1844) 五節圖







1159

1159 **TOMIOKA TESSAI (JAPAN, 1836-1924)**
Portrait of Kojima Kodogu

Hanging scroll, ink, color on paper, signed *Tomioka hyakuren Tessai*, sealed *Tomioka hyakuren* and *Tessai*, inscribed "painted aged 86" and dated Taisho 10 (1921), fitted wood *tomobako*
45 x 21 in. (114 cm. x 53 cm.), excluding mount
\$2,000-3,000

PROVENANCE
Alice Boney, New York, 1985.
The Irving Collection, no. 669.

日本 富岡鐵齋 (1836-1924) 兒嶋高德像



1160

1160 **HAKUIN EKAKU (JAPAN, 1685-1769)**
Calligraphy, Jo

Hanging scroll, ink on paper, the central character reading *Tai*, three seals *Kokan'i*, *Eikaku* and *Hakuin*
51½ x 11½ in. (131 x 30 cm.), excluding mount
\$8,000-12,000

PROVENANCE
Jean-Pierre Dubosc, Kamakura, 1986.
The Irving Collection, no. 1603.

日本 白隱慧鶴 (1685-1769) 書法「常」



1161

1161 **SO SHISEKI (JAPAN, 1715-1786)**
Two Pheasants Beside a Stream

A male and female golden pheasant perch on the trunk of a blossoming plum tree, the male pheasant observes his reflection in the water

Hanging scroll, ink and color on silk, signed *So Shiseki sha*, three seals

43¼ x 11¾ in. (110 x 30 cm.), excluding mount

\$1,500-2,500

PROVENANCE

Leighton R. Longhi Inc., New York, 2004.
The Irving Collection, no. 1692.

日本 宋紫石 (1715-1786) 河邊雉雞圖



1162

1162 **MORI SOSEN (JAPAN, 1747-1821)**
Monkeys

Hanging scroll, ink and color on silk, depicting two monkeys with their young, signed *Sosen*, sealed *Sosen*, dated inscription *hinoe uma kika utsusu* (painted in late summer, 1786)

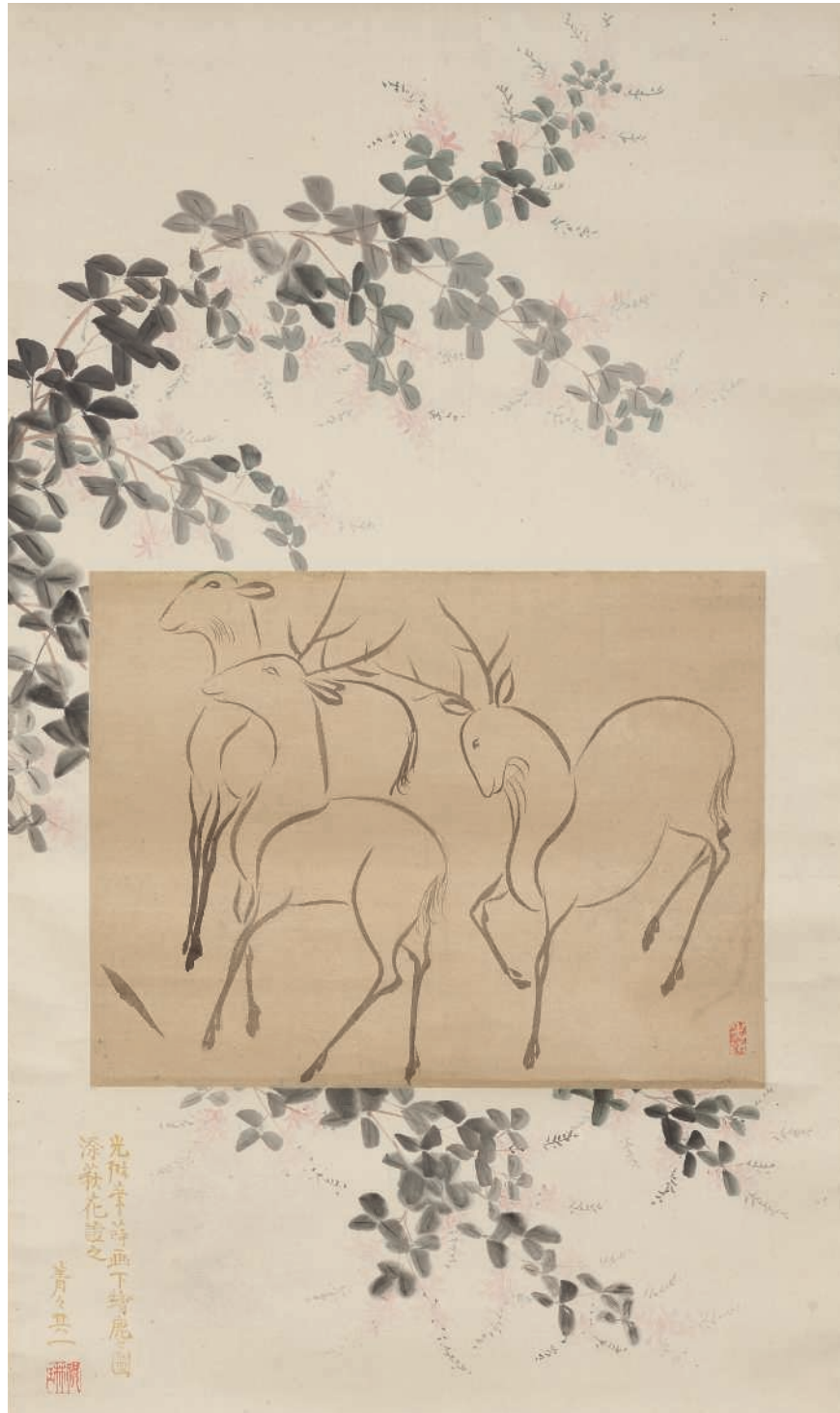
45 x 21 in. (114 x 53 cm.) excluding mount

\$8,000-12,000

PROVENANCE

Litel Corporation, Orange, 1998.
The Irving Collection, no. 1680.

日本 森狙仙 (1747-1821) 三猴圖



1163

1163 **OGATA KORIN (JAPAN, 1658-1716)**

Three Deer

Hanging scroll, ink, color and gold pigment on paper, mounted onto a painting of bush clover (*hagi*) by Suzuki Kiitsu (1796-1858), the inset sketch sealed *Korin*, the outer painting with inscription and signed *Seisei Kiitsu* and sealed *Shukurin*

31 x 18½ in. (79 x 47 cm.), excluding mount

\$30,000-40,000

PROVENANCE

S. Yabumoto Co. Ltd., Tokyo, 1989.

The Irving Collection, no. 1652.

EXHIBITED

New York, The Metropolitan Museum of Art, *East Asian Lacquer: The Florence and Herbert Irving Collection*, 22 November 1991- 23 February 1992.

LITERATURE

James C. Y. Watt, and Barbara Brennan Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection*, Metropolitan Museum of Art, New York, 1991, p. 269, no. 136.

Anita Christy, "The Irving Collection: At Home in The Metropolitan Museum of Art", *Orientalism*, November 1991, p. 65, fig. 8.

日本 尾形光琳 (1658-1716) 三鹿圖



1164 **SAKAI HOITSU (JAPAN, 1761-1829)**

Sparrows Amongst Hollyhocks

Hanging scroll, ink, color and gold pigment on silk, signed *Hoitsu hitsu* and with artist's seal *Bunsen*

56 x 19 in. (142 x 48 cm.), excluding mount

\$10,000-15,000

PROVENANCE

Alice Boney, New York, 1983.

The Irving Collection, no. 637.

日本 酒井抱一 (1761-1829) 葵花麻雀圖



1165



1166

1165 **OGATA GEKKO (JAPAN, 1859-1920)**
Flowers

A low, four-panel screen, ink and color on gold silk, depicting flowers, including narcissus, chrysanthemum, bush clover, peony, iris and dandelion, signed *Gekko*, and bearing a seal
17 $\frac{7}{8}$ x 111 in. (45.4 x 279.4 cm.)

\$6,000-8,000

PROVENANCE

Joan B. Mirviss, New York, 1993.
The Irving Collection, no. 1667.

日本 尾形月耕 (1859-1920) 花卉圖



1166 **ICHIKAWA KIYU (JAPAN, ACTIVE CIRCA 1852-1868)**
Flowers of the Four Seasons

A small six-panel folding screen, ink, color and gold on paper, signed *Kiyu*, sealed *Kiyu*, fitted wood box signed *Ichikawa Kiyu hitsu* and dated *Bunkyo san nen san gatsu* (3rd month 1863)

12 $\frac{5}{8}$ x 44 $\frac{1}{2}$ in. (32.1 x 113 cm.)

\$6,000-8,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1986.

The Irving Collection, no. 1602.

日本 市川其融 (1852-1868) 四季圖



1167 **ANONYMOUS, JAPAN, 18TH CENTURY**
Blossoming Cherry Trees Beside a River Bank

A pair of hanging screens, ink, color and gold leaf on paper, with cherry trees overhanging a riverbank, their branches heavy with blossoms

Each 66½ (169 cm.) x 138 in. (350 cm.)

(2)

\$50,000-70,000

PROVENANCE

Alice Boney, New York, 1987.

The Irving Collection, no. 1618.

日本 佚名 十八世紀 河畔櫻花圖







1168 **ANONYMOUS (JAPAN, 18TH CENTURY)**
Torii and Pines

A two-panel screen, ink, color and gold leaf on paper, depicting a Torii gate behind pine trees
67¼ in. (170.8 cm.) x 73¼ in. (186 cm.)
\$6,000-8,000

PROVENANCE

The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991.
The Irving Collection, no. 1670.

日本 佚名 十八世紀 松林鳥居圖



1169 **ANONYMOUS (JAPAN, 18TH CENTURY)**
Dog Chasing (Inuoumono)

A pair of six-fold screens, ink, color and gold leaf on paper depicting the samurai pursuit of dog chasing with numerous spectators enjoying the spectacle from buildings and viewing areas

Each screen 48 $\frac{7}{8}$ in. (124 cm.) x 112 $\frac{1}{2}$ in. (286 cm.)

(2)

\$40,000-60,000

PROVENANCE

Robert H. Ellsworth, New York, 1993.

The Irving Collection, no. 1668.

日本 佚名 十八世紀 犬追物圖



This pair of screens is showing the Dog-chasing Event, an equestrian sport which originated as a form of martial-arts training as early as the thirteenth century. By the early seventeenth century, however, the sport was virtually defunct. After dog-chasing was revived in 1646, the complicated rules of conduct were rigorously codified and illustrated manuals depicting the sport came into circulation. The sport transmogrified into a grand annual affair and became a popular theme on screens of the late-seventeenth and eighteenth centuries. Here, a crowd of interested spectators from all walks of life are shown in a dazzling display of costumes and amusements.

The dog-chasing event is shown in two stages. There is a deliberate contrast between the suspenseful preliminary stage of the game preceding the release of the dog and the dramatic action at left where archers and attendants converge to drive the fleeing dog toward the scorekeeper's

roofed enclosure. This is also the dignitaries' viewing stand. At the center sits a scorekeeper. The artist provides a panoply of props and characters: archers, dog handlers, judges, old and young spectators, men and women. The variety of costume, gesture and facial expression is infinitely entertaining.

The sport was important as target practice and as training in military etiquette. Different schools or families evolved their own sets of rules. An event in 1489 records the use of more than 150 dogs and three teams of archers, each with twelve riders. The competition went into abrupt decline in the second half of the sixteenth century as it may have seemed superfluous in an era of violent civil war. There is a long hiatus between the last recorded event in 1576 and the 1646 revival in the Shiba district of Edo (Tokyo) on the order of Shimazu Tadahisa, daimyo of the Satsuma fief.



1170

1170 A PALE GREENISH WHITE JADE BIXI-FORM WATER DROPPER
CHINA, 17TH CENTURY

The mythical beast shown in a crouching position with an ear-cup projecting from the mouth below a tiny hole, carved with curved horns that sweep back to flank the opening in the back, and with scrolls on the haunches and a bifurcated tail, the underside of the belly carved with an archaic dragon, the stone of pale greenish white tone with a few natural dark fissures and minor opaque white inclusions

5¼ in. (13.3 cm.) long
\$10,000-15,000

PROVENANCE

Roger Keverne, London, 2000.
The Irving Collection, no. 270.

PROVENANCE

London, Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, November 2000.

PROVENANCE

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, London, 2000, p. 60, no. 82.

十七世紀 青白玉辟邪形水丞

1171 A MOTTLED GREY, DARK BROWN AND RUSSET JADE FIGURE OF AN ELEPHANT
CHINA, MING DYNASTY, 17TH CENTURY

Naturalistically carved with wrinkled hide shown standing foursquare with the head turned to one side and the trunk curled upwards, the ears carved in the form of lotus leaves, the stone of a pale greyish tone with rich dark brown and russet inclusions

5 in. (12.7 cm.) long
\$12,000-18,000

PROVENANCE

Baroness Marie-Louise von Callenberg (1901-1982) collection, Switzerland, no. 144.
John Sparks Ltd., London, 1985.
The Irving Collection, no. 265.

LITERATURE

Roger Keverne, *Jade*, London, 1991, p. 128, fig. 2.

明 灰褐玉象



1171



1172 A MOTTLED DARK GREEN AND GREY JADE FIGURE OF A RECUMBENT BUFFALO
CHINA, 17TH CENTURY

Carved with the legs tucked beneath the body, the head turned to the side and the tailed flicked to one side up onto the rump, the stone of a dark greyish green tone with mottled white and dark brown inclusions

7 in. (17.8 cm.) long

\$10,000-15,000

PROVENANCE

Manheim Galleries, New Orleans, 1974.

The Irving Collection, no. 211.

明末/清初 十七世紀 青玉卧牛

1173 **A PALE GREYISH WHITE AND RUSSET
JADE FIGURE OF A BIRD**
CHINA, QING DYNASTY, 19TH CENTURY

Carved in a recumbent position with the head curved back and a leaf clasped in the beak, the details of the wing and tail feathers incised, the stone of pale greyish white tone with dark russet inclusions

5¼ in. (13.3 cm.) long
\$6,000-8,000

PROVENANCE

The Irving Collection, no. 329, by 1975.

清十九世紀 灰青玉雕瑞鳥啣葉把件



1173

1174 **A PALE GREYISH GREEN JADE FIGURE OF
AN ELEPHANT AND BOY**
CHINA, QING DYNASTY, 18TH CENTURY

The elephant standing with head turned to the side, its back draped with a blanket with fringed ends and carved in low relief on both sides with a design of two bats above rocks and foaming waves, the boy sprawled atop its back holding a long, slender goad with curved end, the stone with some opaque buff mottling and brown mottling on the reverse

6½ in. (16.5 cm.) long, softwood stand
\$15,000-25,000

PROVENANCE

Baroness Marie-Louise von Callenberg Collection, Switzerland, no. 144 (label).

Chait Galleries Ltd., New York, by 1980.

Florence and Herbert Irving, 1980.

The Irving Collection, no. 304.

清十九世紀 青白玉童子騎象擺件



1174

1175 **A GREY JADE FIGURE OF A BACTRIAN CAMEL**
CHINA, QING DYNASTY, 17TH-18TH CENTURY

Carved in a recumbent position with the head facing forward and the legs tucked beneath the body

7¾ in. (19.7 cm.) long

\$25,000-35,000

PROVENANCE

Gump's, San Francisco, by 1975.

Florence and Herbert Irving, 1975.

The Irving Collection, no. 342.

清十七/十八世紀 青玉卧駱駝擺件





和
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林
巴
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泉

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山
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景

1176 **A LARGE INSCRIBED MOTTLED GREYISH GREEN AND WHITE
JADE BOULDER**

CHINA, QING DYNASTY, 19TH CENTURY

The front well carved with two scholars crossing a rocky ledge below a pavilion, with a five-character inscription carved in a line to the left of the *wutong* tree in the center near a waterfall that empties into a natural pool in the rocks, all below a lengthy poetic inscription inscribed on a plain rockface above, the reverse carved with a bridge and trees amidst further rockfaces, the stone of pale grey-green color with opaque areas of ivory color

9½ in. (24.1 cm.) wide, fitted walnut stand

\$20,000-30,000

PROVENANCE

Floyd and Josephine Segel Collection.
Major John Court Collection.
Roger Keverne, London.
The Irving Collection.

EXHIBITED

London, Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, November 2004.

LITERATURE

Barry Till and Paula Swart, "Mountain Retreats in Jade," *Arts of Asia*, July-August, 1986, p. 50.
Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, London, 2004, p. 91, no. 105.

The five-character inscription reads *Wu Shan di yi quan* and may be translated, "the number one stream of Mt. Wu," and the poetic inscription refers to the scene.

清十九世紀 青白玉雕訪友圖大山子





1177

1177 A MOTTLED GREYISH GREEN AND BROWN JADE CARVING OF A HORSE HEAD
CHINA

Carved with a broad muscular neck, flared nostrils and bulging eyes, the mouth open in a neigh, the stone of greyish green color with streaked and mottled dark brown inclusions

5¼ in. (13.3 cm.) high

\$2,000-3,000

PROVENANCE

Galaxie Art & Gift Company, Hong Kong, 1987.
The Irving Collection, no. 146.

青褐玉馬首

1178 A PALE GREENISH WHITE AND RUSSET JADE PIERCED TOGGLE
CHINA, QING DYNASTY (1644-1911) OR LATER

Of irregular rectangular shape, pierced in the center with a single opening, with rounded edges, the stone of pale greenish white color with mottled russet and streaky white inclusions

3 in. (7.6 cm.) long

\$2,000-3,000

PROVENANCE

The Irving Collection.

清或以後 青玉圓孔方璧



1178

1179 TWO PALE GREENISH-WHITE AND SPINACH-GREEN JADE BRUSHES
CHINA, QING DYNASTY, 20TH CENTURY

One inscribed and gilt with an apocryphal Qianlong mark and an auspicious four-character inscription, mounted to the base with a separate spinach jade cap; the other of plain form, mounted with separate spinach jade bristle holder and cap to the either end

The largest, 10⅞ in. (27.6 cm.) long

\$1,000-1,500

PROVENANCE

The first: The Irving Collection.

The second: The Alan and Simone Hartman Collection, J304.

The Irving Collection.

清二十世紀 青白玉筆兩件



1179

1180 **A LARGE ARCHAISTIC PALE GREEN
AND RUSSET JADE CARVING OF A
"PIG-DRAGON"**
CHINA

Carved in the Hongshan-style as a coiled stylized mythical animal, pierced with two circular apertures on one side, the stone of a pale yellowish green and russet tone

5½ in. (13 cm.) high

\$5,000-7,000

PROVENANCE

Peng Seng Antique Ltd., Bangkok, 1990.
The Irving Collection, no. 95.

青玉豬龍



1180

1181 **A PALE GREYISH GREEN AND RUSSET
JADE CONG**
CHINA, MING-QING DYNASTY (1368-1911)

Carved with plain sides and shallow circular collars, the stone of a pale greyish green tone with russet inclusions and dark natural fissures

3¾ in. (9.8 cm.) wide

\$6,000-8,000

PROVENANCE

Ralph M. Chait Galleries, New York, 1986.
The Irving Collection, no. 62.

明/清 灰青玉琮



1181



1182 A SMALL PUDDINGSTONE FIGURE OF A LION

CHINA, TANG DYNASTY (AD 618-907)

Shown seated facing forward and with front legs stiffly braced on the rectangular base, its mane finely incised and its mouth open in a fierce roar

5⅞ in. (14.3 cm.) high

\$12,000-15,000

PROVENANCE

Eastern Pacific Co., Hong Kong, 1988.

The Irving Collection, no. 550.

This rare and charming puddingstone figure of a lion is one of the earliest examples of the usage of puddingstone as a material in Chinese art. "Puddingstone" is a blanket term covering a wide variety of conglomerate stones made up of pebbles held together by sedimentary or siliceous rock. Historically, two types of puddingstone with different mineralogical make-up were used in a Chinese art context. The first type is a limestone conglomerate, thought to be locally sourced from various geographical origins within China, and has a long-standing tradition in Chinese art lasting some 1,200 years. The other type is a quartz conglomerate, which was likely to have been imported to China no earlier than the Qing dynasty and was used for snuff bottles, as well as intricate auspicious carvings.

The present figure is carved from limestone conglomerate and has particularly delicate proportions, with a beautiful matrix of flaked pebble-like inclusions of varying sizes within the stone and a soft, silky patina. Limestone conglomerate has a long history of imperial appreciation and was incorporated as a building material in the Ming and Qing imperial palaces, most notably as floor tiling in the Qianlong Garden in the northeast section of the Forbidden City, Beijing. Limestone conglomerate carvings, such as the current example, are known to have been collected by the Qianlong emperor and are likely to have inspired these puddingstone floorings, which are recorded as being installed by special order of the emperor himself.

Compare the present figure to a similarly seated puddingstone lion of larger size (9½ in. high), dated to the Tang dynasty, 8th century, in the collection of The Metropolitan Museum of Art, New York, illustrated by Laurence Roberts in *Treasures from The Metropolitan Museum of Art*, New York, 1979, p. 39, no. 28. Another example from the Eumorfopoulos Collection, London, is illustrated by Leigh Ashton in *An Introduction to the Study of Chinese Sculpture*, New York, 1924, pl. L.

唐 抱子石獅



1183 **A MOTTLED CREAMY WHITE AND PALE RUSSET AGATE TREE TRUNK-FORM VASE**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

Carved as a pine tree trunk with leafy bamboo to one side, several *lingzhi* sprigs around the base and a crane perched on one of the branches beside a bat in front, the stone of mottled, warm, creamy white and pale russet tone, with a few dark inclusions in the lower section

6¼ in. (15.9 cm.) high, *nanmu* stand

\$12,000-18,000

PROVENANCE

Spink & Son, Ltd., London, 1982.

Roger Keverne, London.

The Irving Collection, no. 526.

EXHIBITED

London, Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Summer Exhibition*, 2008.

LITERATURE

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Summer Exhibition*, London, 2008, p. 122, no. 101.

清十八/十九世紀 瑪瑙鏤雕樹椿形花插



1184 **A SOAPSTONE FIGURE OF LIBAI**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

The drunken poet shown reclining against his wine jar, and holding a feather flywhisk in his right hand, his robes decorated with *shou* characters, the borders incised with scale and cloud decoration, the stone of mottled dark red and beige color with some dark grey veining

8 in. (20.3 cm.) wide

\$10,000-15,000

PROVENANCE

Ralph M. Chait Galleries, New York, 1981.
The Irving Collection, no. 507.

清十八/十九世紀 壽山石雕李白醉酒擺件





1185 **A LARGE CARVED SOAPSTONE FIGURE OF A BUDDHIST LION AND CUBS**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

The lion carved standing with the front paw placed on a brocade ball and a loose ball within the mouth from which trails a ribbon, the curly mane and tail incised in fine detail, with eight cubs clambering playfully on the back and at the sides

7¼ in. (18.4 cm.) high

\$12,000-18,000

PROVENANCE

John Sparks, Ltd., London, 1985.

The Irving Collection, no. 541.

清十八/十九世紀 壽山石雕太師少師擺件



1186 LIFANGYING (CHINA, 1696-1755)

Lotus

Scroll, mounted and framed, ink on paper
Inscribed and signed, with four seals of the artist
One collector's seal of Alice Boney (1901-1988)

18 1/8 x 37 3/8 in. (46 x 95 cm.)

\$15,000-30,000

PROVENANCE

The Irving Collection, no. 0687.

清 李方膺 荷香清露 水墨紙本 鏡框

題識：秋雨連朝滴硯池，荷花荷葉兩三枝。憑他挑向街頭賣，外直中知不知。遺一通字。乾隆三年（1738年）秋日客都門半壁樓，仿紀伯筆法奉御四世長兄清玩，李方膺自號晴江。

鈐印：路旁井上、畫外、略見大意、木頭老子
龐耐（1901-1988）鑑藏印：龐耐珍藏

來源：

歐雲伉儷珍藏，編號0687。



1187 **ATTRIBUTED TO WANG DUO (CHINA, 1592-1652)**
Scholar on Riverbank

Scroll, mounted and framed, ink on gold-flecked paper
 Inscribed and signed, with one seal of the artist
 Dated summer, fifth month, *xinmao* year (1651)

25 $\frac{3}{8}$ x 12 $\frac{1}{8}$ in. (64.5 x 31 cm.)

\$10,000-20,000

PROVENANCE

Abe Collection, Osaka.
 Alice Boney, 1985.
 The Irving Collection, no. 0678.

LITERATURE

Osvald Sirén, *Chinese Painting*, Hacker Art Books Inc., New York, 1973,
 vol. 7, p.256.

明 王鐸(傳) 雲間消夏 水墨灑金紙 鏡框

題識：辛卯（1651年）夏五月，王鐸寫。
 鈐印：鐸

來源：

阿部藏品，大阪。
 龐耐收藏，1985年。
 歐雲伉儷珍藏，編號0678。

出版：

蘇林《中國繪畫》卷七，紐約，1973年，第292頁。



1188 ANONYMOUS (CHINA, MING DYNASTY)
Wang Xizhi Exchanging a Goose

Handscroll, mounted and framed, ink on paper
The frontispiece inscribed and signed, with three seals
Eight collectors' seals, including three of Alice Boney (1901-1988)
10¼ x 30¾ in. (26 x 77 cm.)
\$10,000-20,000

PROVENANCE
The Irving Collection, no. 1657.

明 無款 義之換鵝 水墨紙本 手卷鏡框

引首：鵝戲。山陰茅間詩題。
鈐印：茅間詩印、古又史、鑑匡清風磯
龐耐（1901-1988）鑑藏印：龐耐珍藏（二次）、龐耐
其他鑑藏印：韓世龍印（二次）、皇姊圖書、齊氏藏書、皇府圖書之印

來源：
歐雲伉儷珍藏，編號1657。

1189 ATTRIBUTED TO JIN NONG (CHINA, 1687-1763)

Bamboo

Hanging scroll, ink on paper
Inscribed and signed, with three seals of the artist
Dated autumn, *gengwu* year (1750)
Three collectors' seals, including two of Alice Boney (1901-1988)
53 $\frac{7}{8}$ x 14 $\frac{5}{8}$ in. (135 x 37.3 cm.)
\$60,000-100,000

PROVENANCE

The Tan Tsze-chor Collection.
Alice Boney, 1985.
The Irving Collection, no. 0679.

LITERATURE

Howard L. Rogers, Takehiko Fukunaga, Yujiro Nakada and Yoshita Iriya, *Kin No [Chin Nung]. Bunjinga suihen [Essence of Chinese and Japanese literati painting]* vol. IX, Tokyo, 1976, pl. 70.
Chu-tsing Li, Archives of Asian Art XXVII 1973-1974, "The Bamboo Painting of Chin Nung", fig. 7.

清 金農 竹 水墨紙本 立軸

題識：

磨墨五升，畫此狂竹。查查牙牙，不肯屈伏。
天上天下，吾願斷取一竿贈之，不釣陽鱗，而釣諸侯也。
世人中有眼大如車輪者，定知此意。
庚午（1750年）九秋杭郡金農書。
鈐印：金農印信、龍虎丁卯
龐耐（1901-1988）鑑藏印：龐耐珍藏、龐耐心賞
鑑藏印一方

來源：

陳之初珍藏。
龐耐收藏，1985年。
歐雲伉儷珍藏，編號0679。

出版：

Howard L. Rogers、Takehiko Fukunaga、Yujiro Nakada、Yoshita Iriya，《Kin No [Chin Nung]. Bunjinga suihen》卷9，東京，1976年，圖70。
李鑄晉，“金農的畫竹”，《Archives of Asian Art XXVII》，1973-1974年，圖7。



1190 FU BAOSHI (CHINA, 1904-1965) *Celestial Woman*

Scroll, mounted and framed, ink and color on paper
 Entitled, inscribed, and signed, with two seals of the artist
 Dated 7 February, 1961
 19 $\frac{1}{8}$ x 22 $\frac{3}{4}$ in. (48.7 x 57 cm.)
 \$300,000-400,000

PROVENANCE

The Irving Collection, no. 1656.

The subject of Fu Baoshi's *Celestial Woman* is rooted in the poem titled "Lady of the Xiang River," attributed to the martyr statesman and poet Qu Yuan (c. 343 - 278 BCE). The text is a narration from the perspective of the Lord of the Xiang River, who longs for his beloved absent wife, the title character. After a long separation, the Lord waits with anticipation at their mutually agreed meeting place. To his disappointment, the Lady never appears at the appointed time and place, leaving him morose and confused.

The original poem was written as lyrics for vocal performance, sung by a male performer. Themes of eternal love, star-crossed lovers' promise to each other, longing from far away, and vicissitude reverberate throughout the narrative. Fu Baoshi takes the recipient of all these expressions and makes her his subject. An admirer of the painting characteristics of the Six Dynasties, Fu rendered the Lady of the Xiang River as a graceful female standing in the midst of falling leaves. Her garment and wrap are fluttering in the wind. With a wistful expression, she turns around and gazes into the distance, perhaps looking in the direction of her beloved husband with whom she is unable to reunite. Fu Baoshi fully captures the sentiment of the moment, giving us an ideal visualization of the legendary Lady of the Xiang River.

傅抱石 湘夫人 設色紙本 鏡框 一九六一年作

題識：湘夫人。一九六一年十二月七日，傅抱石楊州并記。
 鈐印：抱石私印、一九六一

來源：

歐雲伉儷珍藏，編號1656。

傅抱石的《湘夫人》源自於傳為戰國時期楚國詩人、政治家、屈原（約公元前343 - 278）所作的同名詩。原文由湘公的觀點出發，敘述他對不在身邊的伴侶湘夫人的思念。歷經了分離，湘公在約定的時間和地點等待湘夫人的出現。令他失望與惆悵的是，湘夫人始終沒有出現。

《湘夫人》的原文本是歌詞，應由扮演湘君的男性表演者演唱。永恆之愛、命運坎坷戀人的約定、遠方的思念、以及世事無常等的主题，重複地在詩文中出現。傅抱石取材於這些感情寄託的對象成為他的畫中人。傅抱石醉心於六朝人物畫，他以一位身材纖細的溫和女性、立在落葉和衣衫漂泊的風中來代表湘夫人。帶著依依不捨的神情，她轉頭凝視著遠方，也許朝著她無法重逢的夫君的方向瞭望。傅抱石傳神地捕捉了這傷感的瞬間，給與觀眾傳說中的湘夫人，一個理想與感人的形象。

秋
未
介

一九二一年十一月十日
石揚升
作





1191 **ATTRIBUTED TO WU CHANGSHUO (CHINA, 1844-1927)**
Chrysanthemums

Hanging scroll, ink and color on paper
Inscribed and signed, with one seal of the artist
Further inscribed and signed by the artist, with three seals
29 7/8 x 14 3/8 in. (74 x 36.5 cm.)
\$2,000-4,000

PROVENANCE
The Irving Collection.

吳昌碩(傳) 匡鞠 設色紙本 立軸

題識：匡鞠。昌碩寫意。
鈐印：俊卿
又題：南山高百丈，探秋時一上。籬花開爛漫，霜葉更蕭爽。寒香晚更奇，嘯傲寄真想。根下丹泉流，泉甘菊苗長。畫畢又題，吳俊卿。
鈐印：吳昌石、老缶、壘

來源：
歐雲伉儷珍藏。



1192 **ATTRIBUTED TO WU CHANGSHUO (CHINA, 1875-1927)**
Double Gourds

Scroll, mounted and framed, ink and color on paper
Signed, with three seals of the artist
One collector's seal of Alice Boney (1901-1988)
29 7/8 x 14 3/8 in. (74 x 36.5 cm.)
\$2,000-4,000

PROVENANCE
The Irving Collection, no. 1666.

吳昌碩(傳) 葫蘆 設色紙本 鏡框

款識：瓜。
鈐印：吳俊卿印、缶記、俊卿之印
龐耐(1901-1988)鑑藏印：龐耐心賞

來源：
歐雲伉儷珍藏，編號1666。

1193 WITH SIGNATURE OF FU BAOSHI (CHINA)
Seated Lady

Hanging scroll, ink and color on paper
Inscribed and signed, with three seals of the artist
One collector's seal of Alice Boney (1901-1988)
39 3/8 x 17 in. (100 x 43 cm.)
\$1,000-3,000

PROVENANCE

Johnstone-Fong, Inc., 1989.
The Irving Collection, no. 1650.

傅抱石(款) 仕女 設色紙本 立軸

題識：新喻傅抱石重慶西郊山齋。
鈐印：傅、抱石、抱石山齋、新喻
龐耐(1901-1988)鑑藏印：龐耐珍藏

來源：

Johnstone-Fong, 1989年。
歐雲伉儷珍藏，編號1650。



1194 YU FEI'AN (CHINA, 1888-1959)

Narcissus and Rock

Scroll, mounted and framed, ink and color on silk
Inscribed and signed, with two seals of the artist
Dated *dingchou* year (1937)

27 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in. (71 x 40.2 cm.)

\$50,000-80,000

PROVENANCE

The Irving Collection.

One of the 20th-century masters of the bird-and-flower genre, Yu Fei'an creates his trademark calligraphic and painting style after emulating works by the calligraphers and painters he admires. He models his calligraphy after the hand of Emperor Huizong of the Song dynasty (r. 1100-1126), who invented his own highly individualistic "slender-gold" style. Yu's adherence to Emperor Huizong's slender gold is evident in his inscription on *Narcissus and Rock*, where the uniformity of the line thickness and the angularity of the corners are pronounced. His narcissus suggests the influence of Zhao Mengjian (1199-1264), with sinuous leaves twisting and bending gracefully.

于非闇 水仙拳石 設色絹本 鏡框 一九三七年作

題識：

江妃虛卻藥（珠）宮，銀漢仙人謫此中。

偶趁月明波上戲，一身冰雪舞東風。珠。

宋刻絲水仙拳石軸，怡王舊物。丁丑（1937年）嘉平臨於玉山硯齋，非闇于照。

鈐印：一字非闇、非闇丁丑年作

來源：

歐雲伉儷珍藏。

身為二十世紀花鳥畫大師之一的于非闇，從他喜愛的書畫家的風格中，萃取其精華而創造出他獨特的個人風格。在書法上，他以宋徽宗與其獨創的「瘦金體」為師。在此幅《水仙拳石》中，于非闇的題跋充分顯示出他對宋徽宗瘦金體的遵循：從其纖細如一的筆法、到有稜有角的筆劃，處處可見。他的水仙受趙孟堅的風格影響，花瓣柔軟，枝葉蔓蔓，十分生動。

江妃虛却
 藥宮銀漢
 仙人謫此中
 偶趁月明
 波上戲一身
 冰雲舞東
 風珠

宋刻絲水
 州拳石軸
 怡玉舊物
 丁丑嘉平
 臨於玉硯
 齋非閣手
 款



丁丑嘉平
 齋非閣
 款



1192

~1195 **A HONGMU LAMPHANGER SIDE CHAIR, DENGQUAYI**
CHINA, 19TH-20TH CENTURY

The stepped crest rail supported on a gracefully curved splat, the hard mat seat set within the rectangular frame above a humpback apron and plain spandrels on the front and sides, the legs of rounded section joined by stepped stretchers

40½ in. (102.9 cm.) high, 20¼ in. (51.4 cm.) wide, 16 in. (40.6 cm.) deep

\$2,000-3,000

PROVENANCE

The Collection of Alice Boney, New York. Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991. The Irving Collection, no. 1038.

LITERATURE

Robert H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, Hong Kong, 1971, pl. 23.

清十九/二十世紀 紅木燈掛椅

~1196 **A HUANGHUALI AND HONGMU THREE-DRAWER DESK**
CHINA, 20TH CENTURY

The single-panel top set in a rectangular frame above three drawers and plain aprons and spandrels, and raised on square-section legs terminating in hoof feet

34 in. (86.4 cm.) high, 43 in. (109.2 cm.) long, 21½ in. (54.6 cm.) deep

\$12,000-18,000

PROVENANCE

The Collection of Alice Boney, New York. Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991. The Irving Collection, no. 1025.

LITERATURE

Robert H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, Hong Kong, 1971, p. 225, pl. 138.

二十世紀 黃花梨嵌紅木書桌



1193



~1197 **A HUANGHUALI/DEMOUNTABLE-STYLE FIXED-CORNER-LEG SIDE TABLE, ZHUO**
CHINA, 20TH CENTURY

The paneled top set in a molded rectangular frame carved with water-stopped edge, above the narrow waist and shaped, beaded apron, the whole raised on legs of round section, carved at the corners with scroll-form "feet" in imitation of a demountable *kang* table, with shaped corner spandrels

33 in. (83.9 cm.) high, 41¼ in. (104.8 cm.) long, 23 in. (58.4 cm.) deep

\$30,000-50,000

PROVENANCE

The Irving Collection, no. 1002.

二十世紀 黄花梨半桌

~1198 **A HUANGHUALI LOW TABLE**
CHINA, 20TH CENTURY

The single-panel top with beaded edge above spandrels carved as scrolling *chilong*, the whole raised on panel legs carved with a central *ruyi* and terminating in scroll-form feet

18½ in. (47 cm.) high, 49 in. (124.5 cm.) long, 12 in. (30.5 cm.) deep

\$4,000-6,000

PROVENANCE

The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square,
Pennsylvania, 1991.
The Irving Collection, no. 1031.

二十世紀 黃花梨如意龍紋長條案



1198



1199

1199 **A FOUR-PANEL SPOTTED BAMBOO SCREEN**
CHINA, QING DYNASTY, 19TH CENTURY

Each panel set with yellow silk gauze between openwork panels above and panels with finger citron, lychee and various fruits below

Each panel 69 in. (175.3 cm.) high, 16 in. (40.6 cm.) wide

\$12,000-18,000

PROVENANCE

The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square,
Pennsylvania, 1991.
The Irving Collection, no. 1028.

清十九世紀 湘妃竹四開屏



~1200 **A SMALL HUANGHUALI COFFER**
CHINA, 20TH CENTURY

The rectangular top raised on slightly splayed legs joined by a single drawer, plain panel, and shaped, beaded apron carved with floral scroll.

32¼ in. (81.9 cm.) high, 37¾ in. (95.9 cm.) long, 24¼ in. (62.9 cm.) deep

\$40,000-60,000

PROVENANCE

Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991.
The Irving Collection, no. 1040.

黄花梨单屉小闷户橱

1201 **A JICHIMU TRESTLE-LEG TABLE, PINGTOU'AN**
CHINA, QING DYNASTY, 17TH-18TH CENTURY

The thick, single-panel top carved with molded edge above a beaded apron and beaded *ruyi*-form spandrels, and raised on trestle legs set into shoe feet and enclosing openwork panels carved with scrolling *lingzhi*
35¼ in. (89.5 cm.) high, 101 in. (256.5 cm.) long, 17 in. (43.2 cm.) deep
\$30,000-50,000

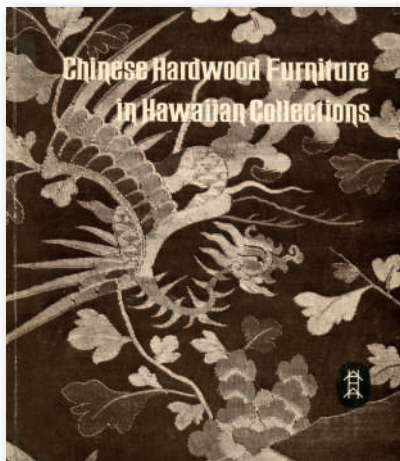
PROVENANCE

The Sterling Collection, Hawaii (according to label).
The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991.
The Irving Collection, no. 1036.

LITERATURE

Robert H. Ellsworth, *Chinese Hardwood Furniture in Hawaiian Collections*, Honolulu, 1982, p. 51, pl. 25.

十七/十八世紀 雞翅木如意夾頭榫平頭案



As published by Honolulu Academy of Art. ©Honolulu Academy of Art, photo by Raymond Saton.





1202

~1202 **A LARGE HUANGHUALI BRUSH POT, BITONG**
CHINA, QING DYNASTY, 18TH CENTURY

Of cylindrical form with recessed base, the well-patinated wood of deep honey-brown tone with several "ghost eyes" markings, fitted with a separate metal liner
10 $\frac{5}{8}$ in. (27 cm.) high
\$12,000-18,000

PROVENANCE
Eastern Pacific Co., Hong Kong, 1986.
The Irving Collection, no. 1800.

清十八世紀 黃花梨大筆筒

~1203 **A HONGMU ICE CHEST**
CHINA, QING DYNASTY, 19TH CENTURY

The cover formed by two *hongmu* panels fitted flush with one carved in openwork with two cash emblems, the square ice chest with flared sides fitted with a pewter rim and two pairs of brass handles between brass bands, raised on a *nanmu* stand of conforming shape with narrow waist and plain, beaded aprons supported on thick, beaded cabriole legs joined by stretchers
29 in. (73.6 cm.) high, 22 $\frac{1}{2}$ in (57.2 cm.) wide, 23 in. (58.4 cm.) deep
\$10,000-15,000

PROVENANCE
The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991.
The Irving Collection, no. 1026.

清十九世紀 紅木冰箱



1203



~1204 **A PAIR OF MARBLE-INSET HONGMU BARREL-FORM STOOLS**
CHINA, QING DYNASTY, 19TH CENTURY

Each with variegated grey marble top set in a circular frame above shaped aprons and five outward-curved legs framing conjoined scrollwork, all raised on short bracket feet.

21 in. (53.3 cm.) high, 19.5 (49.5 cm.) diam.

\$25,000-35,000

PROVENANCE

The Irving Collection, no. 1007.

(2)

Compare a related pair of marble-inset *hongmu* stools, formerly in the Robert H. Ellsworth Collection, sold at Christie's, New York, 18 March 2015, lot 183. See, also, a single stool with a brown-veined stone top illustrated by Robert H. Ellsworth in *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, New York, 1971, p. 194, no. 101, and currently in the Nelson-Atkins Museum of Art, Kansas City, Missouri.

清十九世紀 紅木嵌大理石面坐墩一對

~1205 **A HUANGHUALI ROUND-CORNER TAPERED CABINET,
YUANJIAOGU**
CHINA, MING DYNASTY, 17TH CENTURY

The beautifully proportioned cabinet with a rounded rectangular top supported on elegantly splayed legs of circular section, the doors opening to reveal the shelved interior, all above plain, beaded apron and shaped, beaded spandrels

52¼ in. (132.7 cm.) high, 31½ in. (80 cm.) wide, 17¼ in. (43.8 cm.) deep

\$150,000-250,000

PROVENANCE

The Irving Collection, no. 1016.

The simplicity and elegance of form of this type of cabinet is representative of the classical Ming style. The combination of design, perfect proportions and precise craftsmanship lend these cabinets a refined elegance and sense of balance and stability. A slightly larger pair of cabinets (70 in. high), illustrated by Robert Hatfield Ellsworth, Nicholas Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 190-191, no. 74, is fitted with similarly carved shaped spandrels.

明十七世紀 黃花梨圓角櫃



~1206 **A RARE PAIR OF HUANGHUALI SQUARE-CORNER CABINETS,
FANGJIAOGUJ**
CHINA, 17TH-18TH CENTURY

Each with well-figured single-panel doors opening to reveal the shelved interior with two drawers, raised on molded square-section legs joined by plain aprons and spandrels, with *baitong* shaped lockplate and hinges
81¼ in. (206.4 cm.) high, 38½ in. (97.8 cm.) wide, 22¼ in. (56.5 cm.) deep (2)
\$300,000-500,000

PROVENANCE

Eastern Pacific Co., Hong Kong, 1990.
The Irving Collection, no. 1020.

The simple, austere lines of these cabinets create a sense of solidity and strength, as well as an architectural quality created by the unusual proportions, that feature a slimmer profile, combined with the strong horizontal lines of the top and bottom members. The uprights and horizontal members are distinguished by the elegant and well-carved "thumb-grooved" moldings on the doors and sides. The backs are constructed from large sections of *huanghuali*. Such attention to detail in both construction, carving and material suggest that the cabinets were constructed by a master cabinetmaker.

One unusual, though very successful, variant evident on the present cabinets is the slightly protruding frame at the top, as typically the frame is flush on all four sides. See a related *huanghuali* square-corner cabinet of similar size, dated seventeenth-eighteenth century, also with a protruding frame at the top, sold at Christie's, New York, 22-23 March 2012, lot 1726. This rare variant can be found in both *huanghuali* and softwood examples. See also, a line drawing of a similar cabinet illustrated by Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. I, 1990, Hong Kong, p.152, D24.

十七/十八世紀 黃花梨方角櫃一對







~1207 **A LARGE THREE-DRAWER
HUANGHUALI COFFER**
CHINA, 20TH CENTURY

The paneled top with everted ends above three drawers and a pair of plain panels, the whole raised on splayed legs of rectangular section flanked by shaped spandrels

34½ in. (87.6 cm.) high, 68¼ in. (173.4 cm.) wide,
21¼ in. (54 cm.) deep

\$60,000-80,000

PROVENANCE

The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square,
Pennsylvania, 1991.
The Irving Collection, no. 1034.

A three-drawer *huanghuali* altar coffer of similar proportions, but with a more elaborately carved spandrel, formerly from the Ed and Nancy Rosenthal Collection, was sold at Christie's, New York, 14-15 September 2017, lot 949. For a discussion of this form, refer to Curtis Everts, "The Enigmatic Altar Coffer," *Journal of the Classical Chinese Furniture Society*, Autumn 1994, pp. 29-44.

二十世紀 黃花梨三屨閤戶櫥





~1208 **AN UNUSUAL PAIR OF HUANGHUALI
SQUARE-CORNER CABINETS**
CHINA, 20TH CENTURY

Each with paneled doors fitted flush around a removable central stile, the front with a horizontal panel above a plain apron, raised on legs of square section

55¼ in. (140.3 cm.) high, 30¼ in. (76.8 cm.) wide, 18¼ in. (46.3 cm.) deep (2)

\$70,000-90,000

PROVENANCE

The Irving Collection, no. 1039.

二十世紀 黃花梨方角櫃一對







~1209 **A HUANGHUALI AND HONGMU RECESSED-LEG SIDE TABLE,
BANZHUO**
CHINA, 19TH-20TH CENTURY

The single-panel top set in a rectangular frame above beaded, cloud-shaped spandrels and a beaded apron, the square legs joined by a low *hongmu* shelf

29½ in. (74.9 cm.) high, 32 in. (81.2 cm.) long, 13 in. (33 cm.) deep

\$25,000-35,000

PROVENANCE

The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991.
The Irving Collection, no. 1029.

LITERATURE

Robert H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, Hong Kong, 1971, p. 172, pl. 71.

清十九/二十世紀 黃花梨嵌紅木桌



As published by Robert Ellsworth. Courtesy of Andy Hei.



~1210 **A PAIR OF SMALL HUANGHUALI SQUARE-CORNER CABINETS**
CHINA, 20TH CENTURY

Each with single panel doors set in a square-member frame and opening to reveal a shelved interior, the legs joined by plain aprons and spandrels

30¼ (76.8 cm.) high, 24 in. (61 cm.) long, 14¼ in. (36.2 cm.) deep

(2)

\$40,000-60,000

PROVENANCE

The Collection of Alice Boney, New York.

Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991.

The Irving Collection, no. 1024.

二十世紀 黃花梨小方角櫃一對







1211

1211 **A LARGE SCHOLAR'S ROCK**
CHINA

Probably *Lingbi*, the well-proportioned rock with dynamic shape and numerous perforations, of brownish grey tone
18 in. (45.7 cm.) high, lacquered softwood stand
\$8,000-12,000

PROVENANCE

The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991.
The Irving Collection, no. 2997.

EXHIBITED

New York, China House Gallery, *Kernels of Energy, Bones of Earth*, 26 October 1985-26 January 1986, no. 15.

LITERATURE

John Hay, *Kernels of Energy, Bones of Earth*, China House Gallery, New York, 1985, pp. 108-109, pl. 60.

石供

~1212 **A MARBLE-INSET HONGMU BARREL-FORM STOOL**
CHINA, 19TH CENTURY

The variegated grey marble top set in a circular frame above shaped aprons and five outward-curved legs framing conjoined scrollwork, raised on short bracket feet

21¼ in. (53.9 cm.) high, 20 in. (50.8 cm.) diam.

\$10,000-15,000

PROVENANCE

The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991.
The Irving Collection, no. 1037.

清十九世紀 紅木嵌大理石面坐墩



1212



~1213 **A CARVED HUANGHUALI FLORIFORM "CHILONG" BRUSH POT, BITONG**
CHINA, 17TH CENTURY

The sides well carved with large lotus petals, each enclosing a sinuous *chilong* confronting a flowering prunus or lotus branch

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

\$30,000-50,000

PROVENANCE

Eastern Pacific Co., Hong Kong, 1986.

The Irving Collection, no. 998.

Compare a *huanghuali* brush pot of similar form, carved as a flowering lotus blossom and with flowering branches on the sides, originally in the collection of Robert H. Ellsworth, now at Yale University Art Museum, illustrated by Mary Gardiner Neill, *The Communion of Scholars: Chinese Art at Yale*, China Institute, New York, 1982, p. 133, no. 59 b.

十七世紀 黃花梨雕螭龍蓮紋筆筒

1214 AN INSCRIBED BOXWOOD FIGURE OF A SEATED SCHOLAR
CHINA, QING DYNASTY, 18TH-19TH CENTURY

Well carved as a scholar with wizened face holding a book in his right hand while seated beneath the overhanging branch of the log-form raft in which he sits, the sides of the raft lapped by waves, the reverse carved with five inscriptions: one reading *Huiting zi ti* (Huiting inscribed (this) himself), another reading *jichou liu yue shi nian liushi you wu* (In May of the year *jichou* (1769 or 1829), at the age of sixty-five)

9¼ in. (23.5 cm.) high

\$15,000-25,000

PROVENANCE

Sotheby's, Hong Kong, 30 April-2 May 1991, lot 142.

Spink & Son, Ltd., London, 1992.

The Irving Collection, no. 3811.

This fine carving may represent the legendary Han dynasty explorer Zhang Qian shown floating down the Yangzi River in a hollowed log-boat. According to legend, Zhang is said to have traveled in search of the source of the Yangzi River, and found himself floating on the Milky Way (River of Heaven) where he caught sight of the Weaving Maiden and the Cowherd, the two mythical lovers separated by that galaxy.

The most famous representations of this theme are the silver figures in the National Palace Museum, Taipei, and the one formerly in the collection of Sir Percival David, now in the Cleveland Museum of Art, both illustrated by Jan Chapman, *The Art of Rhinoceros Horn Carving in China*, London, 1999, p. 263, nos. 382 and 383. Both silver examples are inscribed with the seal of the 14th-century silversmith, Zhu Bishan, but according to Chapman, p. 264, the Cleveland raft is generally accepted as being made in the Ming dynasty, probably in the 16th century, while the Taipei raft is generally accepted as dating from the 14th century.

清十八/十九世紀 黃楊木雕高士坐像



己丑榴月時年

六十八

無以為樂
小引消閒
倚坐水龍
周易詩觀

先家然真子楷

蕙亭自題

~1215 **A VERY RARE DALI-INSET HUANGHUALI MELON-FORM STOOL**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

The variegated marble top set in the five-part circular frame above the lobed barrel-form sides, the whole raised on five *ruyi*-form feet

16¼ in. (41.3 cm.) high, 10 in. (25.4 cm.) diam.

\$15,000-25,000

PROVENANCE

The Collection of Alice Boney, New York.
Johnstone-Fong, Inc., Kennett Square, Pennsylvania, 1991.
The Irving Collection, no. 1023.

LITERATURE

Robert H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasties*, Hong Kong, 1971, p. 195, pl. 104.

The present melon-form stool is among six known stools of this design, four of which have been published. Of these four stools, three are inset with wood panels, including the pair illustrated by Robert Jacobsen and Nicholas Grindley in *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis Institute of Arts, 1999, pp. 44-5, pl. 5, and the single stool, formerly in the Gustav Ecke Collection, illustrated by Ecke in *Chinese Domestic Furniture*, Vermont and Tokyo, 1962, p. 141, pl. 112. The present stool is the only published example inset with a marble top.

清十八/十九世紀 黃花梨嵌大理石面坐墩



As published by Robert Ellsworth. Courtesy of Andy Hei.





1216 **ADALI MARBLE SCREEN**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

The stone with black striations reminiscent of mountainous peaks

19½ in. (49.5 cm.) high x 18½ in. (47 cm.) wide, wood frame

\$15,000-25,000

PROVENANCE

The Irving Collection, no. 932.

清十八/十九世紀 大理石屏



~1217 **A LARGE HUANGHUALI SCROLL POT**
CHINA, QING DYNASTY, 18TH CENTURY

Of wide cylindrical form, the wood of a rich dark brown tone with attractive grain, the base with a *nanmu* plug, fitted with a separate metal liner

11¾ in. (29.8 cm.) diam.

\$25,000-35,000

PROVENANCE

Eastern Pacific Co., Hong Kong, 1986.
The Irving Collection, no. 999.

A *huanghuali* scroll pot of slightly larger size (34.7 cm.), was sold at Christie's, New York, The Collection of Robert Hatfield Ellsworth: Part II - Chinese Furniture, Scholar's Objects, and Chinese Paintings, 18 March 2015, lot 114.

清十八世紀 黃花梨大畫軸筒



1218

1218 **A PAINTED POTTERY TWO-HANDLED JAR**
CHINA, NEOLITHIC PERIOD, MAJIAYAO CULTURE,
BANSHAN TYPE, 3RD MILLENIUM BC

The compressed globular jar with two loop handles and cylindrical neck, the body and neck painted in red and black with bold spirals

15½ in. (39.4 cm.) high

\$5,000-7,000

PROVENANCE

Galaxie Art & Gift Company, Hong Kong, 1988.
The Irving Collection, no. 796.

新石器時代 馬家窯文化 公元前三千年
半山系彩繪陶雙耳罐

1219 **A GREEN-GLAZED RED POTTERY FIGURE OF A DOG**
CHINA, HAN DYNASTY (206 BC-AD 220)

Shown standing foursquare with the head raised and the mouth open in a warning bark, wearing a cowrie shell-decorated collar and harness, the dark green glaze with extensive, silvery-gold iridescence

12½ in. (31.8 cm.) long

\$4,000-6,000

PROVENANCE

Donald J. Wineman, New York, 1987.
The Irving Collection, no. 785.

漢 綠釉狗



1219



1220

1220 **A PAINTED GREY POTTERY FIGURE OF AN ATTENDANT**
CHINA, HAN DYNASTY (206 BC-AD 220)

The slender figure shown standing with the hands clasped in front within the sleeves of the long robe, with traces of red and black pigments

21½ in. (54.6 cm.) high

\$4,000-6,000

PROVENANCE

Galaxie Art & Gift Company, Hong Kong, 1988.
The Irving Collection, no. 1701.

漢 彩繪陶俑



1221

1221 **A PAINTED GREY POTTERY FIGURE OF AN ATTENDANT**
CHINA, HAN DYNASTY (206 BC-AD 220)

Shown standing with hands clasped in front within the sleeves of the long cloud-patterned robes, with traces of white, black and red pigments

19¾ in. (50.2 cm.) high

\$4,000-6,000

PROVENANCE

Galaxie Art & Gift Company, Hong Kong, 1988.
The Irving Collection, no. 1701.

漢 彩繪陶俑



1222

1222 **A PAINTED GREY POTTERY FIGURE
OF A COURT LADY**
CHINA, HAN DYNASTY (206 BC-AD 220)

Dressed in long robes flaring at the bottom and highlighted with red borders, the hands clasped within the sleeves at the lower waist

12¾ in. (32.4 cm.) high

\$2,000-4,000

PROVENANCE

Ralph M. Chait Galleries, New York, 1983.
The Irving Collection, no. 714.

漢 彩繪陶仕女俑



1223

1223 **A STRAW-GLAZED POTTERY STANDING
FIGURE OF A MALE ATTENDANT**
CHINA, SUI DYNASTY (AD 581-618)

Shown standing with hands clasped at the chest, wearing long robes over loose trousers, with traces of black and red pigments

17½ in. (44.5 cm.) high

\$4,000-6,000

PROVENANCE

C.T. Loo & Cie., Paris, 1984.
The Irving Collection, no. 741.

隋 白釉仕官俑

1224 **A WHITE MARBLE STANDING FIGURE OF A BODHISATTVA**
CHINA, NORTHERN QI-SUI DYNASTY (AD 550-618)

Shown holding an object, possibly a lotus bud, in the raised right hand, the pendent left hand holding an ambrosia bottle, the headdress embellished with flowers, and the face with a serene expression and downcast eyes, with a petal-shaped nimbus behind the head

17¼ in. (45.1 cm.) high, wood stand

\$20,000-30,000

PROVENANCE

Ralph M. Chait Galleries, New York, 1982.

The Irving Collection, no. 830.

北齊/隋 大理石雕菩薩立像







1225 A RARE PAINTED MARBLE SEATED FIGURE OF BUDDHA

CHINA, TANG-LIAO DYNASTY (AD 618-1125)

Shown seated in *dhyanasana* on a tall, waisted, square pedestal with beaded column corners, the right hand resting on the knee and the left hand raised, dressed in long robes and with the hair styled in whorl-shaped curls, the center of the back with a rectangular indent for attachment to a *mandorla*, retaining black, red and green pigment, and traces of gilding

18½ in. (47 cm.) high

\$70,000-90,000

PROVENANCE

The Irving Collection, no. 802, by 1980.

The heaviness of the face and square jaw line seen on the present figure is characteristic of sculpture dating to the late Tang (AD 618-907) to Liao dynasty (AD 916-1125). See, for example, a marble seated figure of Buddha dated to the late Tang-dynasty in the collection of The Metropolitan Museum of Art, New York, where the fullness of the face is particularly prominent, illustrated by Denise Patry Leidy and Donna Strahan in *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in The Metropolitan Museum of Art*, New Haven, 2010, p. 176, no. A28. A Tang dynasty marble figure of Buddha with comparable square-form face and of the same size as the present figure was sold at Christie's, New York, 18 March 2009, lot 359.

See, also, two larger seated figures of Buddha, dated to the Liao dynasty, from the collection of General Munthe, Beijing, illustrated by Osvald Sirén in *Chinese Sculpture from the Fifth to the Fourteenth Century*, vol. II, pls. 584 A and B. These two Liao dynasty figures display a similar treatment of the elaborate whorl-detailed curls seen on the hair of the present figure.

A stone figure of Amitabha Buddha, dated by inscription to AD 720, with columns carved around the pedestal in a manner similar to the present sculpture was sold at Christie's, New York, 17 March 2017, lot 1018.

唐/遼 彩繪大理石佛坐像







1226 A RARE PAINTED STONE FIGURE OF A COURT LADY

CHINA, TANG DYNASTY (AD 618-907)

The standing figure shown with the left hand extended and the right hidden within the sleeve of her long robes, her hair pulled up into an elaborate coiffure, with traces of red, green, and pinkish purple pigment

14½ in. (36.8 cm.) high

\$80,000-120,000

PROVENANCE

Charlotte Horstmann, Hong Kong (by repute).

Alice Boney, New York, 1984.

The Irving Collection, no. 917.

It was usual during the Tang dynasty for figures that represented personages found in life to be included as part of the contents of tombs. Usually these figures were made of pottery, either glazed or painted. Stone figures of this type appear to be quite rare and suggest that they would have been made for the burial chamber of a person of high rank.

The few grey stone Tang-dynasty tomb figures that have been published include two figures of female musicians of comparable height. One shown playing a *pipa* in the collection of the Fine Arts University, Tokyo, is illustrated in *Sui To no Bijutsu*, Osaka Municipal Museum of Fine Art, 1976, no. 295, and also in the *Catalogue of the International Exhibition of Chinese Art, 1935-36*, London, pl. 630. The other, shown playing a harp, is illustrated in *Ancient Chinese sculpture*, Eskenazi, London, 1979, no. 3.

Three stone figures of female dancers have also been published. One from the collection of H. J. Oppenheimer was included in the *International Exhibition of Chinese Art*, illustrated *ibid.*, pl. 2406. The other two were sold at auction: one at Sotheby's, London, 12 December 1978, lot 259, the other at Christie's, New York, 3 December 1992, lot 178.

The present stone figure appears to be unusual in that it represents a court lady, and is very similar to those made of pottery that were produced during the eighth century when the style for ladies at court was to have a full figure, to have the hair dressed in an elaborate style, and to wear loose robes, sometimes belted low on the hips as seen on the present figure. This style of dress reflects the fashion at the Tang court which gave women the option to dress in clothes styled on those of the men. A pottery figure of this type is illustrated in *A Journey Into China's Antiquity*, vol. 3, National Museum of Chinese History, Beijing, 1997, p. 201, no. 201.

唐 彩繪石雕仕女俑





新
印



1227 **A PAIR OF SANCAI-GLAZED POTTERY FIGURES OF EARTH SPIRITS**
CHINA, TANG DYNASTY (AD 618-907)

Each winged figure shown seated on a pierced rock base, the unglazed heads, one with beast-like face, the other with humanoid face, with painted details, both figures and bases splashed with amber, green and cream glazes

The largest, 35 in. (90.2 cm.) high

(2)

\$30,000-50,000

PROVENANCE

Donald J. Wineman, New York, 1991.

The Irving Collection, no. 1722.

Oxford Authentication Ltd. thermoluminescence tests no. C119a6 and C119a6 are consistent with the dating of this lot.

唐 三彩鎮墓獸一對





1228 **A PAIR OF PAINTED POTTERY STANDING FIGURES OF ATTENDANTS**
CHINA, TANG DYNASTY (AD 618-907)

Each shown standing on a shaped rock base and wearing long robes with hands concealed within the sleeves, one with animated expression, the other with serene expression, both with traces of black, red and green pigment

The largest, 42½ in. (108 cm.) high

(2)

\$30,000-50,000

PROVENANCE

Robert H. Ellsworth, New York, 1991.

The Irving Collection, no. 1732 A, B.

Oxford Authentication Ltd. thermoluminescence tests no. C119a2 and C119a3 are consistent with the dating of this lot.

唐 彩繪陶俑一對



1229

1229 **A STRAW-GLAZED STONWARE BOTTLE VASE**

CHINA, TANG DYNASTY (AD 618-907)

The bulbous body rising to a tall, slender neck with flared mouth, covered in a crackled cream glaze that stops short of the foot

8 in. (20.6 cm.) high

\$8,000-12,000

PROVENANCE

Spink & Son, Ltd., London, 1988.

The Irving Collection, no. 778.

唐 白釉撇口長頸瓶

1230 **A WHITE-GLAZED STONWARE EWER**

CHINA, TANG DYNASTY (AD 618-907)

Applied on one side of the neck and shoulder with an elegant double-strap handle opposite the short spout, covered in a greyish-white glaze stopping at the foot, the base carved with a single character reading *wang*

7½ in. (18 cm. high)

\$7,000-9,000

PROVENANCE

Spink & Son, Ltd., London, 1988.

The Irving Collection, no. 789.

唐 白釉執壺



1230



1231 **A CREAMY WHITE-GLAZED "BOY" PILLOW**
CHINA, SONG DYNASTY (AD 960-1279)

Modeled in the form of a sleeping boy with a large lotus leaf above his back that acts as the headrest, covered in an ivory-tinged glaze stopping on the oval foot

6½ in. (16.5 cm.) wide

\$12,000-18,000

PROVENANCE

Spink & Son, Ltd., London, 1986.

The Irving Collection, no. 755.

宋 白釉臥嬰荷葉形枕

~1232 AN UNUSUAL GLASS-INSET GILT-BRONZE SECTION OF A PILLOW

CHINA, WESTERN HAN DYNASTY (206 BC-AD 8)

One end of the section of the pierced, rectangular, gilt-bronze frame cast in low relief on the sides with the forequarters of a recumbent mythical beast, its upraised head cast with small horns above the ears, the front of the animal's neck inset with two white glass inlays, and the back of the head with a two-part glass plaque carved with a decorative motive, the glass now opaque and altered to buff color

13½ in. (34.3 cm.) long, *hongmu* stand

\$60,000-80,000

PROVENANCE

Chen Hui-ling, 1988.

The Irving Collection, no. 1945.

This unusual section of a pillow is similar to a gilt-bronze and jade pillow excavated in 1968 from the tomb of Dou Wan, Mancheng, Hebei province, which is now in the Hebei Provincial Museum, Shijiazhuang, and illustrated by Zhixin Jason Sun, *Age of Empires: Art of the Qing and Han Dynasties*, The Metropolitan Museum of Art, 2017, pp. 180-81, no. 99. The gilt-bronze ends of the Dou Wan pillow are very similar to the remaining end of the present pillow section. The ends of a more ornate gilt-bronze-mounted pillow of this type, also with jade insets, dated Western Han, c. 113 BC, in the Hebei Provincial Museum, are also in the shape of the forequarters of a mythical animal with raised head. See *China, eine Wiege der Weltkultur*, Mainz, 1994, no. 73. Three further rectangular pillows of this type and date, all now in the Xuzhou Museum, Jiangsu province, were included in the exhibition, *The Search for Immortality; Tomb Treasures of Han China*, The Fitzwilliam Museum, Cambridge, 2012, pp. 208-12, nos. 95-97. nos. 95 and 96, are composed of jade plaques with gold foil decoration, and no. 96 rests on a gilt-bronze frame with dragons at the corners, their intertwined tails forming the bottom of the frame. No. 97, the simplest, is formed by a rectangular jade block with thick gold foil at the edges.

西漢 鎏金銅嵌琉璃獸形枕構件



(alternate view)



1233 **A GILT-BRONZE TAOTIE MASK AND LOOSE-RING HANDLE**
CHINA, SIX DYNASTIES PERIOD (AD 222-589)

The mask cast with bulging eyes below bushy eyebrows and a pair of horns in front of a five-peaked crest, the separate ring with decorated panels of birds

7 in. (19.7 cm.) high overall, metal stand

\$8,000-12,000

PROVENANCE

Donald J. Wineman, New York, 1991.

The Irving Collection, no. 2986.

六朝 鎏金銅饕餮首銜環



1233

1234 **AN UNUSUAL SMALL BRONZE CIRCULAR DISH**
CHINA, 17TH-18TH CENTURY

Cast in imitation of carved lacquer dishes, the interior with a design of two birds perched on blossoming prunus and camellia branches on a diaper ground, with a band of *xiangcao* scroll on the exterior, the base cast with a four-character inscription reading *chang yi zi sun*, which may be translated as "longevity and blessings to the offspring"

4¾ in. (12.1 cm.) diam., cloth box

\$3,000-5,000

PROVENANCE

Roger Keverne, London, 2007.

The Irving Collection, no. 3891.

EXHIBITED

London, Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, November 2006.

LITERATURE

Roger Keverne, *Fine and Rare Chinese Works of Art and Ceramics - Winter Exhibition*, London, 2006, p. 24, no.20.

十七/十八世紀 鑄銅花鳥紋「長宜子孫」小圓盤



1234



1235 **A GILT-SPLASHED BRONZE TWO-HANDLED MOON FLASK**
CHINA, QING DYNASTY, 18TH CENTURY

With ribbed loop handles on either side of the shoulder and cast with raised decoration on the edges, the well-patinated surface applied all over with gold splashes, the base cast with an apocryphal twelve-character Xuande mark

8 in. (20.3 cm.) high

\$10,000-15,000

PROVENANCE

The Irving Collection, no. 803, by 1980.

清十八世紀 銅灑金雙繫小扁壺





1236

~1236 **A MIRROR-BLACK-GLAZED BOTTLE VASE**
CHINA, QING DYNASTY, 18TH CENTURY

The exterior covered with a rich black glaze
14¼ in. (36.8 cm.) high, *hongmu* stand
\$12,000-18,000

PROVENANCE

The Collection of Alice Boney, New York (according to label).
The Irving Collection, no. 711.

清十八世紀 烏金袖長頸瓶

1237 **A COPPER-RED-GLAZED BOTTLE VASE**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

The exterior covered with an even glaze of dark red tone in contrast to
the white rim and interior

12 in. (31.1 cm.) high
\$6,000-8,000

PROVENANCE

The Irving Collection, no. 712, by 1980.

清十八/十九世紀 紅袖長頸瓶



1237



AFTERNOON SESSION

ENGLISH AND EUROPEAN DECORATIVE ARTS,
CARPETS, FINE ART AND ASIAN WORKS OF ART

LOTS 1301-1422

英國及歐洲裝飾藝術,地毯,
繪畫以及亞洲藝術

1301-1422號



■1301 **A GEORGE II GILTWOOD MIRROR**
CIRCA 1755

With pagoda cresting above a shaped rectangular frame carved with C-scrolls, scrolling foliage and icicles, the sides with scrolling floral vines, the apron with a central cartouche and pierced border, later additions to the cresting

55 in. (139.7 cm.) high, 25½ in. (64.7 cm.) wide
\$5,000-8,000

PROVENANCE

Acquired from Stair & Company, New York, 3 March 1992.
The Irving Collection, no. G03.



1301

■1302 **AN EARLY GEORGE III MAHOGANY CONCERTINA-ACTION CARD TABLE**
ATTRIBUTED TO PAUL SAUNDERS, CIRCA 1765

The top with later inset green-velvet lining, the rear rail with a label for 'LEEDS CITY ART GALLERY/ and/TEMPLE NEWSAM HOUSE/EXHIBITION/ No. Side Table/Mr. P. Dalton/The Hall/Burley in Wharfedale', the underside of the oak slide indistinctly inscribed in white chalk 'Adam's / Damage /P'

29 in. (74 cm.) high, 36 in. (91.5 cm.) wide, 17¼ in. (45 cm.) deep, closed
\$15,000-25,000

PROVENANCE

Mr. Percy Dalton, The Hall, Burley-in-Wharfedale, Yorkshire.
Messrs. Hollis & Webb, 14 - 15 March 1956.
The Collection of Mrs. M. Dalton; Christie's, London, 14 November 1991, lot 59.
The Irving Collection, no. G04.

EXHIBITED

Leeds, Temple Newsam House, *Furniture by and in the manner of Thomas Chippendale (1718-1779)*, 8 June - 15 July 1951, no. 54, lent by Percy Dalton.

This exuberantly carved concertina-action card table is attributed to the work of Paul Saunders of Soho Square, London, one of the preeminent cabinet-makers of the 1750s and 60s, who was supplying furniture to Holkham Hall (Norfolk), Woburn Abbey (Bedfordshire) and Petworth House (West Sussex). The leg pattern corresponds closely to that on a suite of seat furniture supplied in 1756 for the Earl of Leicester at Holkham Hall, Norfolk by the Soho firm of Messrs Paul Saunders and George Smith Bradshaw and described by them as being 'richly carved to match a pattern' (see R. Edwards, *The Shorter Dictionary of English Furniture*, London, 1964, p.144, fig. 108; and J.Cornforth, 'French Style, English Mood', *Country Life*, 1 October 1992, p.80).



1302





1303

1303 **A CARVED WHITE MARBLE FIGURE
OF A STANDING BODHISATTVA**
CHINA, STYLE OF TANG DYNASTY

The fragment carved with draping robes and up-tied hair and headdress, in a custom fitted stand
23½ in. (59.7 cm.) high; softwood stand
\$4,000-6,000

PROVENANCE

Alice Boney, New York, 1982.
The Irving Collection, no. 815.

大理石菩薩立像



1304

1304 **A CARVED MARBLE STANDING FIGURE
OF A BODHISATTVA**
CHINA, STYLE OF SUI DYNASTY

The figure shown standing with right hand raised and left hand lowered at the side, dressed in long robes draped with beaded jewelry, the headdress embellished with a lotus flower, the face with serene expression and downcast eyes, with custom fitted stand
15 in. (38.1 cm.) high; softwood stand
\$3,000-5,000

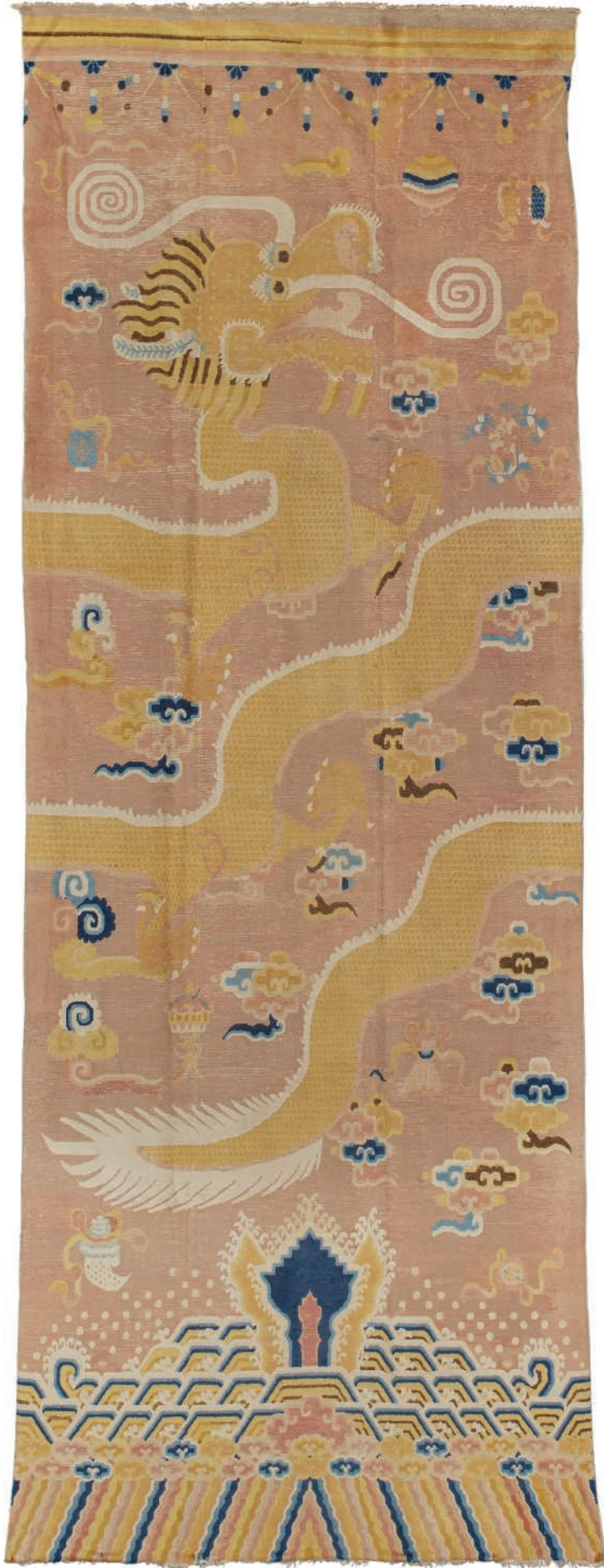
PROVENANCE

Acquired in 1991.
The Irving Collection, no. 2994.

大理石雕菩薩立像







■ 1305 **A NINGXIA PILLAR CARPET**
NORTHWEST CHINA, QING DYNASTY,
19TH CENTURY

Having a scrolling dragon on the light salmon field with scrolling clouds, beneath a festive garland, *reduced in size*

Approximately 20 ft. 3 in. x 7 ft. 2 in.
(617 cm. x 218 cm.)

\$12,000-18,000

PROVENANCE

The Irving Collection, no. G15.

■1306

A NINGXIA CARPET
NORTHWEST CHINA, QING DYNASTY,
18TH/19TH CENTURY

Having polychrome bats on the rose and salmon *wan*-fret field within solid maize and dark brown borders

Approximately 10 ft. 8 in. x 6 ft. 7 in.
(325 cm. x 201 cm.)

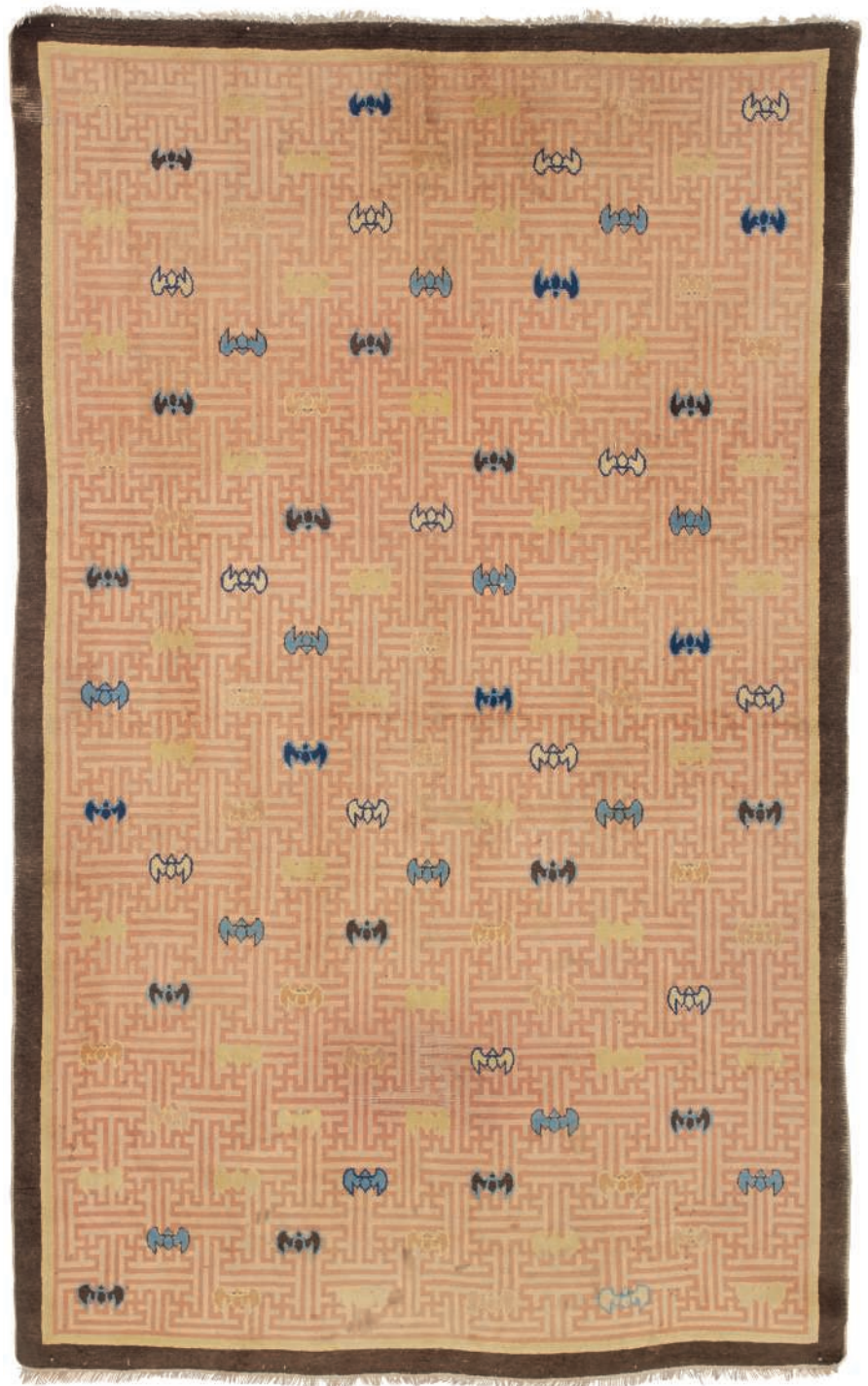
\$8,000-10,000

PROVENANCE

Alice Boney, New York, 8 November 1982.
The Irving Collection, no. 827.

Bat imagery is associated with auspiciousness in Chinese art dating back to the Han dynasty. The pronunciation of "bat" in Chinese is "fú", the same as that of "blessing", but there is also a poetic reference to their quick and fleeting appearance at dusk. Bats are also a symbol of longevity because of their habit of hanging upside down and staying motionless.

For a very similar rug with bats on a *wan*-fret field, please see *Glanz der Himmelssöhne: Kaiserliche Teppiche aus China 1400-1750*, London, 2005, pl. 44, p. 130.





1307



1308

■1307 **A NINGXIA RUNNER**
NORTHWEST CHINA, QING DYNASTY,
19TH CENTURY

The salmon field with Buddhist lions and floral vinery overall within a pale yellow Buddhist motif border

Approximately 23 ft. 9 in. x 2 ft. 5 in.
(724 cm. x 74 cm.)

\$6,000-9,000

PROVENANCE

F.J. Hakimian, New York, 29 September 1993.
The Irving Collection, no. C1.

■1308 **A NINGXIA RUG**
NORTHWEST CHINA, QING DYNASTY,
KANGXI PERIOD (1662-1722)

The indigo field with a peony and gold scrolling vinery design overall within a light salmon fretwork border and solid brown outer border

Approximately 6 ft. 5 in. x 4 ft. 1 in.
(196 cm. x 124 cm.)

\$2,000-3,000

PROVENANCE

The Irving Collection, no. G16 (part).

■1309 **A NINGXIA RUG**
NORTHWEST CHINA, QING DYNASTY,
KANGXI PERIOD (1662-1722)

The indigo field with a peony and gold scrolling vinery design overall within a light salmon fretwork border and solid brown outer border

Approximately 6 ft. 7 in. x 3 ft. 10 in.
(201 cm. x 117 cm.)

\$2,000-3,000

PROVENANCE

The Irving Collection, no. G16 (part).



1309



1310 **A NINGXIA RUG**
NORTHWEST CHINA,
QING DYNASTY, KANGXI PERIOD
(1662-1722)

The camel field with a peony blossom and leafy scroll vinery overall within two fretwork borders and an outer solid brown border

Approximately 9 ft. 5 in. x 6 ft. 1 in.
(287 cm. x 185 cm.)

\$2,000-3,000

PROVENANCE

The Irving Collection, no. H14B.



■ 1311 **A PAIR OF BANNER RUGS**
 CHINA, LATE QING DYNASTY, EARLY 20TH CENTURY

Reduced in size, each having a scrolling dragon with a Tibetan monk on a camel field

Approximately 12 ft. 3 in. x 3 ft. 4 in. (374 cm. x 102 cm.) and 12 ft. 5 in. x 3 ft. 3 in. (378 cm. x 99 cm.) (2)

\$2,000-4,000



1312

■ 1312 **A GEORGE II GILTWOOD MIRROR**
CIRCA 1755

With leaf creasting, above frame carved with C-scrolls, cabochons, ruffles and flowering vinery surrounding the later divided mirror plate

75½ in. (191.7 cm.) high, 35½ in. (90.1 cm.) wide

\$6,000-9,000

PROVENANCE

Acquired from Stair & Company, New York, 19 December 1991. The Irving Collection, no. DR04.

■ 1313 **A GEORGE III MAHOGANY CROSSBANDED AND LINE-INLAID SIDEBORD**
POSSIBLY SCOTTISH, CIRCA 1790

Of shaped outline, with five frieze drawers and pot-cupboard, later cuts to carcass to facilitate transport

41 in. (104 cm.) high, 90 in. (229 cm.) wide, 33 in. (84 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Vernay & Jussel, New York, 28 October 1991. The Irving Collection, no. DR03.



1313





■ 1314 **A REGENCY KINGWOOD DINING TABLE**
CIRCA 1820

The circular top with reeded border above a turned and reeded columnar support on quadripartite base with concealed castors

28½ in. (72 cm.) high, 71¼ in. (181 cm.) diameter

\$25,000-40,000

PROVENANCE

By repute, The Collection of The Dukes of Westminster and removed from Eaton Hall, Cheshire.

Acquired from Stair & Company, New York, 19 December 1991.

The Irving Collection, no. DR02.



1315 A SET OF EIGHT GEORGE III SOLID MAHOGANY DINING CHAIRS POSSIBLY WRIGHT & ELWICK, CIRCA 1765

Each with pierced back above a yellow silk damask covered seat on shell and acanthus carved legs terminating in scrolled feet, minor variations to carving; *together with* four George III style mahogany dining chairs, modern
\$40,000-60,000 (12)

PROVENANCE

Acquired from Partridge, London.
The Irving Collection, no. DR01.

LITERATURE

F.L. Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, New York, 1971, pl. 125, fig. 263.

Eight chairs from this set were illustrated in the Partridge Summer Exhibition Yearbook, 1990, no. 22.

Eight chairs from this set were illustrated in the Partridge Summer Exhibition Yearbook, 1990, no. 22. These chairs are closely related to a set of twelve chairs at Nostell Priory, Yorkshire, which were possibly supplied by Wright & Elwick of Wakefield, and probably those recorded in the household inventories of 1806 and 1812 as '12 Mahog- Chairs and Castors'. The attribution to Wright & Elwick is based on a further set of closely related chairs thought to have been supplied by the firm to Kippax Park, Yorkshire (see Moss Harris, *The English Chair*, London, 1946, p. 123). Wright & Elwick were undoubtedly employed at Nostell; in a letter to Sir Rowland Winn dated 26 August 1767, Chippendale was obliged to confess why he had failed to dye some old crimson wall hangings: 'I find it will not take a garter blue as the Ingenious Mr. Elwick said it would, I trusted his knowledge for which I am sorely vexd, it will take a dark blue and no other colour' (L. Boynton, N. Goodison, 'Thomas Chippendale at Nostell Priory', *Furniture History*, 1968, p. 22).







■ 1316 **A PEKING CARPET**
CHINA, LATE QING DYNASTY, CIRCA 1900

The medium blue field with flowering trees and various birds within a cream cloud-band and auspicious symbol border
Approximately 18 ft. x 13 ft. 7 in. (549 cm. x 414 cm.)
\$8,000-12,000

PROVENANCE
Acquired in 1992.
The Irving Collection, no. DR10.



■ 1317 **A GEORGE III ORMOLU-MOUNTED PADOUK BOOKCASE**
CIRCA 1765

Of breakfront outline, the stop-fluted cornice above beveled glazed panel doors flanked by ribbon-tied husks, above a central cupboard now fitted with two later adjustable slides, inscribed '6854' twice to the reverse, unexplained patched repairs adjacent to the locks to each of the glazed doors indicating a possible change to the glazing bars
95½ in. (243 cm.) high, 71 in. (183 cm.) wide, 20 in. (51 cm.) deep
\$15,000-25,000

PROVENANCE

Property of The Trustees of the will of the late E.C.P. Lascelles and the property of Miss A. L. Lascelles, Removed from Woolbeding House, Sussex, Sotheby's London, 20 November 1970, lot 82.
Acquired from Vernay & Jussel, New York, 30 October 1991.
The Irving Collection, no. DR05.



1318

■ 1318 **A FRENCH ORMOLU, PATINATED-BRONZE AND ONYX
THREE-PIECE CLOCK GARNITURE**
RETAILED BY BAILEY, BANKS & BIDDLE, PHILADELPHIA,
LATE 19TH CENTURY

Comprising a clock and a pair of potpourris, each with elephant head mounts;
the dial signed *Bailey Banks & Biddle/Philadelphia*

The clock: 24½ in. (62 cm.) high, 14 in. (35.5 cm.) wide, 8 in. (20.5 cm.) deep

The potpourris: 18¼ in. (46.5 cm.) high, 8 in. (20.5 cm.) wide,
5½ in. (14 cm.) deep

(3)

\$3,000-5,000

PROVENANCE

The Irving Collection, no. DR11.



1319 **A PAIR OF ROMAN MICROMOSAIC PLAQUES**
FIRST HALF 19TH CENTURY

Depicting 'Ora Seconda di Notte' and 'Ora Quarta di Notte' after the Horae
attributed to Raphael

12¾ in. (32.5 cm.) high, 10 in. (25.5 cm.) wide, 1¼ in. (4.5 cm.) deep, each
including frame

(2)

\$2,000-3,000

PROVENANCE

The Irving Collection.

1319



1320 **A PAIR OF GEORGE III SILVER TWO-LIGHT CANDELABRA**
 MARK OF JOHN WAKELIN & WILLIAM TAYLOR, LONDON, 1777

On a stepped circular base with laurel band, rising to a columnar stem with heavy laurel swags, the knob with laurel band, the central standard surmounted by a flaming urn with pendant rings, issuing two scroll form acanthus arms supporting circular drip pans and sockets, *marked on base rims and flanges of standard, two sconces with lion passant, flanges and bases engraved with weight and numbered 14, further stamped with later French import marks*

14½ in. (37 cm.) high

108 oz. 18 dwt. (3,386.8 gr.)

(2)

\$20,000-30,000

PROVENANCE

The Oriental Art Gallery, Ltd., London, 25 October 1993.

The Irving Collection, no. DR15.



1321

1321 **A MINIATURE LACQUER CARRIAGE FOR THE GIRLS' FESTIVAL**
JAPAN, EDO PERIOD, 19TH CENTURY

Of lacquered wood, constructed of multiple parts with sliding doors on each side, windows on each side with slats and detachable brocade-mounted bamboo blinds, the carriage decorated in *mura nashiji* over black lacquer with flying cranes and young pine in gold *hiramaki-e*, gilt copper engraved fittings, on black lacquer stand and with fitted wood storage box, carrying handle in separate fitted wood box

34 $\frac{5}{8}$ in. (88 cm.) wide (including carrying handle), 11 $\frac{7}{8}$ in. (30.2 cm.) high, 7 $\frac{1}{4}$ in. (18.4 cm.) deep

\$6,000-8,000

PROVENANCE

Klaus F. Naumann, Classic Japanese Art, Tokyo, 2004.
The Irving Collection, no. 3886.



1322

1322 **A PAIR OF GILT-METAL, CUT AND PRESSED-GLASS NINE-LIGHT CANDELABRA**
EARLY 20TH CENTURY

Electrified, with restorations and replacements; *together with* a pair of modern brown-painted and marble pedestals

87 in. (221 cm.) high, overall

(4)

\$3,000-5,000

PROVENANCE

The Irving Collection.



1323 **A SMALL GOLD, BROWN, AND BLACK
LACQUER BOX AND COVER**
JAPAN, EDO PERIOD, 17TH/18TH CENTURY

Decorated in *hiramaki-e* and *takamaki-e* with chrysanthemums and sea shells in silver and gold foil, on a *katamigawari* pattern, with fitted inner tray

7 in. (17.8 cm.) wide

\$4,000-6,000

PROVENANCE

Klaus F. Naumann, East Asian Art, Tokyo, 2000.
The Irving Collection, no. 3876.



1323

1324 **A GILT AND BROWN LACQUER BOX
AND COVER**
JAPAN, EDO PERIOD, 17TH/18TH CENTURY

Decorated in gold and brown lacquer *hiramaki-e*, *takamaki-e* and inlaid mother-of-pearl with various court carriages, with a fitted inner tray and silvered metal ring fittings

7½ in. (19 cm.) wide; Japanese wood box

\$4,000-6,000

PROVENANCE

Klaus F. Naumann, East Asian Art, Tokyo, 1991.
The Irving Collection, no. 3802.



1324

1325 **A HIRADO WATER BUFFALO-FORM INCENSE BURNER**
JAPAN, EDO-MEIJII PERIOD, 18TH-19TH CENTURY

Modeled as a water buffalo with a burden on its back forming its cover

9¼ in. (23.5 cm.) wide

\$3,000-5,000

PROVENANCE

The Irving Collection, no. 758.



1325

1326 **TWO KIYOMIZU-STYLE ENAMELED INCENSE BURNERS**
JAPAN, LATE EDO-EARLY MEIJII PERIOD, 19TH CENTURY

Comprising a boat-form censer and cover, the boat enameled with cherry blossoms to the top and crashing waves to the sides; and a dancing figure-form burner with elaborately enameled robes and brown-glazed officials hat, the reverse with removable panel

13 in. (33 cm.) wide, the boat form burner (2)

\$2,500-3,500

PROVENANCE

The Irving Collection, no. 786 (the boat form burner).
The Irving Collection, no. 1740 (the figure).



1326

1327 **A HIRADO BUDDHIST LION-FORM INCENSE BURNER**
JAPAN, EDO-MEIJII PERIOD, 18TH-19TH CENTURY

Modeled climbing atop a rocky base, with pierced nostrils and open jaw

8¾ in. (22.8 cm.) wide

\$1,500-2,000

PROVENANCE

The Irving Collection, no. 757.



1327



1328

1328 A LARGE BLACK SHIP AND DUTCH AND PORTUGUESE TRADERS FOUR-PANEL FLOOR SCREEN
 JAPAN, LATE EDO PERIOD, MID-19TH CENTURY

Ink and color on paper, depicting a large Dutch ship to the left and figures in an interior scene on the right

66½ in. (168 cm.) x 102¼ in. (260 cm.), entire screen

\$2,000-3,000

PROVENANCE

G.T. Marsh & Co., San Francisco, 1963.
 The Irving Collection, no. H17.

1329 A SMALL LACQUER INCENSE BOX AND COVER
 KOREA, LATE JOSEON PERIOD, 18TH-19TH CENTURY

Decorated in black lacquer and inlaid mother-of-pearl with a hare and lotus to the cover, the sides with blossoming prunus branches, with red lacquer interior

3 in. (7.6 cm.) diameter; Japanese wood box (2)

\$1,000-2,000

PROVENANCE

Klaus F. Naumann, East Asian Art, Tokyo, 1992.
 The Irving Collection, no. 3828.

1330 A BLACK AND GILT LACQUER TRAY
 JAPAN, MEIJI PERIOD, CIRCA 1880

The rectangular tray with rounded corners and silvered metal edge, decorated in *togidashi-e* and inlaid mother-of-pearl with feathers

14½ in. (36.5 cm.) wide

\$2,000-3,000

PROVENANCE

The Irving Collection.



1329



1330

1331 **A LACQUER WRITING BOX AND COVER (SUZURIBAKO)**
JAPAN, EDO/EARLY MEIJI PERIOD,
18TH-19TH CENTURY

Decorated in the *tsuikin* technique against a red lacquer ground with figures in a Chinese landscape, fitted inner tray with ink slate and engraved silvered-copper water dropper
7¾ in. (19.8 cm.) high; 10¼ in. (26 cm.) wide;
2½ in. (5.3 cm.) deep; Japanese wood box
\$1,500-2,000

PROVENANCE

Klaus F. Naumann, East Asian Art, Tokyo, 1992.
The Irving Collection, no. 3825.



1331



1332

1332 **A CARVED WOOD AND POLYCHROME LACQUER INCENSE BOX AND COVER**
JAPAN, SIGNED *TESSAI* [KANO TESSAI (1845-1925)], LATE EDO/MEIJI PERIOD, CIRCA 1860-75

After the porcelain box by Kenzan dated 1860, carved with the mask of Ryo-o, decorated in various lacquers, signed *Tessai sei* to base
3½ in. (7.9 cm.) long; with original Japanese wood box signed by artist
\$800-1,200

PROVENANCE

Eskenazi, London, 1989.
The Irving Collection, no. 2867.

1333 **A SET OF THREE RED LACQUER SAKE CUPS AND A GILT AND BLACK LACQUER CEREMONIAL STAND**
JAPAN, EDO PERIOD, 18TH CENTURY

In the Rinpa-style, the stand decorated in *hiramaki-e* and *takamaki-e* with geese in flight above pine trees on a gilt cloudy ground, the sides of the stand with prunus branches, the three graduated cups similarly decorated on a red lacquer

5¼ in. (13.3 cm.) high, 6¼ in. (19.9 cm.) square, the stand; Japanese wood box (4)
\$4,000-6,000

PROVENANCE

Klaus F. Naumann, Tokyo, 1991.
The Irving Collection, no. 3802.



1333



1334

1334 A PAIR OF FAMILLE VERTE ROULEAU VASES, MOUNTED AS LAMPS
THE PORCELAIN CHINA, QING DYNASTY, 19TH CENTURY

In mirror image depicting warriors in a mountain landscape, the shoulder with a cell pattern and shaped cartouches enclosing ribboned emblems, the neck with a scholar and attendant in a fenced garden, later mounted in a wood stand, with silk shades and painted wood finials (drilled)

17¼ in. (43.8 cm.) high, the porcelain (2)
\$2,000-3,000

PROVENANCE

Acquired from Stair & Company, New York, 19 December 1991.
The Irving Collection, no. L07.

1335 A GEORGE III MAHOGANY SOFA
POSSIBLY SCOTTISH, SECOND HALF 18TH CENTURY

The arched back and scrolled arms covered in yellow silk damask, on square chamfered legs, joined by stretchers, with leather-rolled casters, possibly reduced in depth, ash rails

89½ in. (227.3 cm.) long
\$2,000-3,000

PROVENANCE

Acquired from Stair & Company, New York, 19 December 1991.
The Irving Collection, no. L02.



1335





1336

■ 1336 **A GEORGE II MAHOGANY LIBRARY ARMCHAIR**
POSSIBLY BY WILLIAM BRADSHAW, CIRCA 1755

The padded back arms and seat covered in pale green and cream striped silk damask, on carved cabriole legs, two of the ears later incised with the initials 'WB' to the underside, elements of framing not examined under upholstery

\$10,000-15,000

PROVENANCE

Acquired from Devenish & Company, 11 November 1991.
The Irving Collection.

This armchair is possibly by William Bradshaw (1728–d. 1775), cabinet maker, upholster and 'tapissier', of Greek Street, Soho, London. The distinctive reverse scroll feet are found on a set of four armchairs by the craftsman, now in the Metropolitan Museum of Art, New York, and discussed by Geoffrey Beard in 'William Bradshaw: Furniture Maker and Tapestry Weaver', *Metropolitan Museum Journal*, Vol. 37, 2002, pp. 167-169. Another set of eight related armchairs are at Holkham Hall, Norfolk; these were supplied by Paul Saunders (b. 1722–d.1771) to the 1st Earl of Leicester in 1757. Saunders and his partner George Smith-Bradshaw took possession of William Bradshaw's workshop in Greek Street in 1755, and at the same time they probably acquired his stock and pattern books. This is borne out by the close similarity of the carved ornamentation on furniture attributed to Bradshaw with that of Saunders. Bradshaw also worked at Holkham for the 1st Earl; in 1742, he received £429 14s for furniture supplied to this mansion.

■ 1337 **A CHINESE-STYLE BLACK, GREEN AND GILT-JAPANNED LOW TABLE**
LATE 20TH CENTURY

The central field decorated with pavilions in a landscape

15 in. (38 cm.) high, 55 in. (139.7 cm.) wide,
27½ in. (70 cm.) deep

\$2,000-3,000

PROVENANCE

Acquired from Yale R. Burge Antiques,
New York, 14 November 1991.
The Irving Collection, no. L08.



1337



■ 1338 **A PAIR OF EARLY GEORGE III SOLID MAHOGANY ARMCHAIRS**
CIRCA 1765

Each with a shaped foliate and C-scroll carved top rail centering a cartouche, above an upholstered back, with scrolling arm supports above a padded seat, the seat rail with central cartouche, raised on acanthus-carved cabriole legs, ending in scroll feet, upholstered in green silk damask (2)
\$20,000-40,000

PROVENANCE

Acquired from Vernay & Jussel, New York, 12 November 1991.
The Irving Collection, no. L03.

The present armchairs are elegantly serpentine in the George II 'picturesque' style and relate to Thomas Chippendale's French 'Easy Chair' patterns in *The Gentleman and Cabinet-Maker's Director*, 1754 (pl. XXI). A pair of armchairs of similarly serpentine outline were supplied to Sir William Courtenay, 3rd Bt. and 1st Viscount Courtenay (1710-1762) for Powderham Castle, Devon.



1339

■ 1339 **A LATE GEORGE II MAHOGANY SILVER TABLE**
MID-18TH CENTURY

The later pierced gallery above a blind-fret-carved frieze on cluster-column legs, inscribed in chalk 'B2628' to the underside

28½ in. (72.5 cm.) high, 28 in. (71 cm.) wide, 19¼ in. (48.5 cm.) deep

\$2,000-4,000

PROVENANCE

Acquired from Stair & Company, New York, 19 December 1991.

The Irving Collection, no. L14.

■ 1340 **A LATE GEORGE II MAHOGANY SETTEE**
CIRCA 1755

With foliate-carved shaped frame, upholstered in yellow striped silk damask, with shaped C-scroll foliate-carved front rail, on acanthus-carved cabriole legs with foliate-scroll feet, with yellow chalk inscription 48478 to central rail support, elements of framing not examined under upholstery

54½ in. (137.4 cm.) long

\$4,000-6,000

PROVENANCE

Acquired from Florian Papp, New York, 2 December 1991.

The Irving Collection, no. L13.



1340





1341

1341 **A CARVED SPINACH-GREEN JADE
'CHRYSANTHEMUM' DISH**
CHINA, QING DYNASTY, 18TH-19TH CENTURY

Carved as a flowering chrysanthemum with incised decoration
7¾ in. (19.6 cm.) diameter
\$4,000-6,000

PROVENANCE

By repute, Collection of Mrs. Woolworth Donahue,
Palm Beach, Florida.
Oriental Rarities, Ltd., New York, 1980.
The Irving Collection, no. 326.

■ 1342 **A REGENCY BRASS-INLAID AND PARCEL-GILT
ROSEWOOD CENTER TABLE**
CIRCA 1820

The circular tilt-top above a spiral-fluted columnar support on
tripartite base terminating in paw feet with recessed castors,
inscribed 'B1282' in white chalk to underside of base
30 in. (76 cm.) high, 51 in. (130 cm.) diameter
\$5,000-8,000

PROVENANCE

Acquired from Stair & Company, New York,
19 December 1991.
The Irving Collection, no. L09.



1342



1343

**1343 A PAIR OF GILT-METAL MOUNTED ONYX
TABLE LAMPS**
20TH CENTURY

Each with shade, electrified
33 in. (84 cm.) high (2)
\$1,000-2,000

PROVENANCE
Acquired from Florian Papp Inc., New York,
15 January 1992.
The Irving Collection.

■ **1344 A GEORGE II WALNUT WING ARMCHAIR**
CIRCA 1745

With padded back, seat and outscrolled arms upholstered in green silk damask, the cabriole legs headed by shells, scrolling brackets, ending in claw-and-ball feet, elements of framing not examined under upholstery, restorations to ears, the rear legs replaced
\$3,000-5,000

PROVENANCE
By repute, The Collection of Edwin Herzog.
Acquired from Stair & Company, New York,
19 December 1991.
The Irving Collection, no. L11.



1344





AN IMPORTANT GROUP OF CHINESE EXPORT REVERSE MIRROR PAINTINGS

Although glass vessels had long been made in China, the production of flat glass was not accomplished until the 19th century. Even in the Imperial glass workshops, set up in Beijing in 1696 under the supervision of the Jesuit Kilian Stumpf, window glass or mirrored glass was not successfully produced. As a result, from the middle of the 18th century onwards, when reverse glass painting was already popular in Europe, sheets of both clear and mirrored glass were sent to Canton from Europe. Chinese artists, who were already expert in painting and calligraphy, took up the practice of painting in oil on glass, tracing the outlines of their designs on the back of the plate and, using a special steel implement, scraping away the mirror backing to reveal glass that could then be painted.

Glass paintings were made almost entirely for export, fueled by the mania in Europe for all things Chinese. They most often depicted bucolic landscapes, frequently with Chinese figures at various leisurely pursuits, and once in Europe the best were often placed in elaborate giltwood Chippendale or Chinoiserie frames. 18th century examples represent the best of Chinese glass painting, with elaborate compositions, rich color and fine detail. They are often found in the great country house interiors of the second half of the 18th century, amazing survivals of a luxury trade.



■ 1345 **A CHINESE EXPORT REVERSE MIRROR PAINTING**
CHINA, QING DYNASTY, LATE 18TH CENTURY

Depicting two courtly ladies seated under a tree with an elderly shepherd with sheep, within a giltwood frame

29¾ in. (75.5 cm.) high, 37½ in. (95 cm.) wide

\$20,000-30,000

PROVENANCE

Acquired from The Oriental Art Gallery Ltd., London, 5 February 1993.
The Irving Collection, no. BR08.



■ 1346 **A CHINESE EXPORT REVERSE MIRROR PAINTING**
CHINA, QING DYNASTY, LAST QUARTER 18TH CENTURY

Depicting figures in a pagoda by a river with deer in the foreground, within a George II style giltwood frame

40 in. (101.5 cm.) high, 31¼ in. (79.5 cm.) wide

\$25,000-40,000

PROVENANCE

Acquired from The Oriental Art Gallery Ltd., London, 20 October 1993.
The Irving Collection, no. BR17.



■ 1347 **A CHINESE EXPORT REVERSE MIRROR PAINTING**
CHINA, QING DYNASTY, SECOND HALF 18TH CENTURY

Depicting a European gentleman seated by a balcony, within a George II style giltwood frame
30 in. (76 cm.) high, 20 in. (51 cm.) wide
\$15,000-25,000

PROVENANCE

The Collection of Richard Milhender, Boston (as of 1991).
Acquired from Roger Keverne Ltd., London, 31 March 1998.
The Irving Collection, no. BR29.

LITERATURE

C. Crossman, *The China Trade*, The Antique Collector's Club, Woodbridge, Suffolk, 1991, p. 204

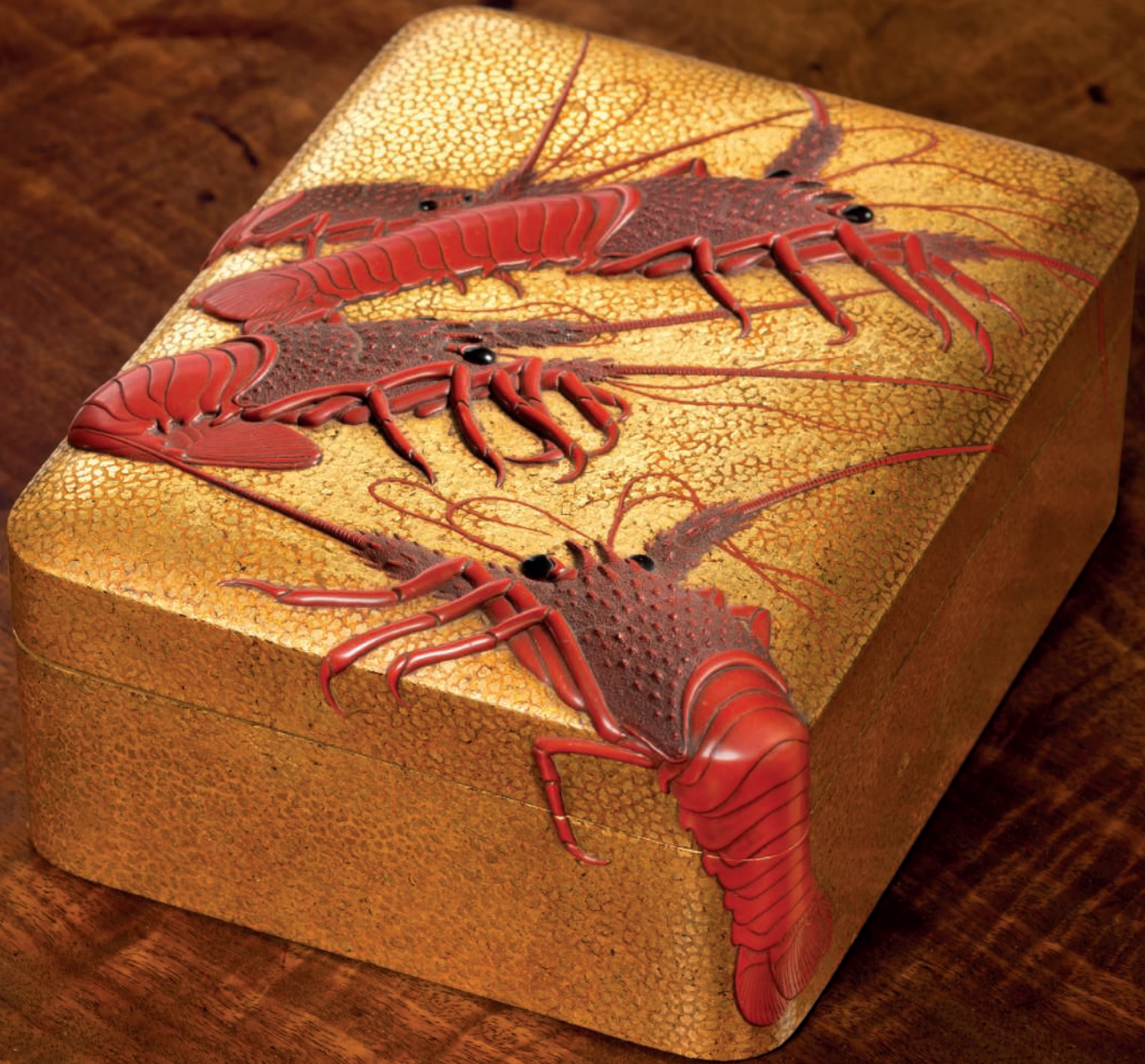


■ 1348 **A CHINESE EXPORT REVERSE MIRROR PAINTING**
CHINA, QING DYNASTY, LATE 18TH CENTURY

Depicting courtly figures beside a river with a fortress beyond, within a George II style giltwood frame
30 in. (76 cm.) high, 40.5 in. (103 cm.) wide
\$6,000-10,000

PROVENANCE

Acquired from Roger Keverne Ltd., London, 31 March 1998.
The Irving Collection, no. BR28.





1349

■ 1349 **A GEORGE I WALNUT AND NEEDLEWORK
UPHOLSTERED ARMCHAIR**
CIRCA 1720

The tapering back and balloon shaped seat covered in associated 18th century needlework-upholstery, flanked by open out-swept scrolled arms on cabriole legs ending in pad feet

\$5,000-8,000

PROVENANCE

Acquired from Vernay & Jussel, New York, 12 November 1991.
The Irving Collection, no. L04.

■ 1350 **AN ENGLISH MAHOGANY TRIPOD TABLE**
THE BASE CIRCA 1765, THE TOP ASSOCIATED

The circular top with later-carved edge, on a later block, above foliate carved stem and tripod support, inscribed in yellow chalk '88525' to the underside

27 in. (70 cm.) high, 25 in. (60 cm.) diameter

\$1,500-2,500

PROVENANCE

Acquired from Florian Papp Inc., New York, 2 December 1991.
The Irving Collection, no. L16.



1350







■1351 AN ENGLISH MAHOGANY TRIPOD TABLE
THE BASE MID-18TH CENTURY

The galleried tilt-top above a turned column and tripod base, the underside of the metal plate inscribed '172/14'

29 in. (74 cm.) high, 26 in. (66 cm.) wide, 21 in. (51 cm.) deep

\$800-1,200

PROVENANCE

The Irving Collection, no. L12.

■1352 A SET OF EIGHT GEORGE III STYLE
MAHOGANY COCKPEN CHAIRS
LATE 20TH CENTURY

Comprising: two armchairs and six side chairs, each with embroidered seat and five character mark, the embroidery by Mrs. Florence Irving (8)
\$2,000-3,000

PROVENANCE

The Irving Collection, no. DR02 and DR03.



■ 1353 **A GEORGE III MAHOGANY ARMCHAIR**
CIRCA 1765

Covered in yellow silk damask, the arched back above padded outswept arms with acanthus and C-scroll terminals, the serpentine seat above a foliate, C-scroll and cartouche carved seat-rail, with conforming cabriole legs on scrolled feet, restorations, elements of framing not examined under upholstery

\$3,000-5,000

PROVENANCE

Acquired from Stair & Company, New York,
19 December 1991.
The Irving Collection, no. L10.



1353

■ 1354 **AN ENGLISH MAHOGANY STOOL**
20TH CENTURY, POSSIBLY INCORPORATING
EARLIER ELEMENTS

With yellow silk damask close-nailed seat on
cabriole legs, the rail inscribed 'B2818'

16 in. (41 cm.) high, 24 in. (61 cm.) wide,
21 in. (53 cm.) deep

\$700-900

PROVENANCE

Acquired from Stair & Company, New York,
19 December 1991.
The Irving Collection, no. L18.



1354



1355

■ 1355 **A CHINESE EXPORT REVERSE
MIRROR PAINTING**
CHINA, QING DYNASTY, LATE 18TH CENTURY

Depicting a lady with two children in a landscape,
within a giltwood frame

21½ in. (54.5 cm.) high, 16½ in. (42 cm.) wide,
overall

\$5,000-8,000

PROVENANCE

Acquired from Roger Keverne Ltd., London,
2 December 2000.

The Irving Collection, no. BR33.



1356

■ 1356 **A CHINESE EXPORT REVERSE
MIRROR PAINTING**
CHINA, QING DYNASTY, LATE 18TH CENTURY

Depicting a courting couple on a bench, within a
giltwood frame

17½ in. (44.5 cm.) high, 15¼ in. (39 cm.) wide,
overall

\$4,000-6,000

PROVENANCE

Acquired from Roger Keverne Ltd., London,
1 April 2000.

The Irving Collection, no. BR33.

■ 1357 **A CHINESE EXPORT REVERSE
MIRROR PAINTING**
CHINA, QING DYNASTY, LATE 18TH CENTURY

Depicting a bearded gentleman wearing Chinese military dress, within a giltwood frame

20½ in. (52 cm.) high, 16¾ in. (42.5 cm.) wide,
overall

\$5,000-8,000

PROVENANCE

Acquired from Roger Keverne Ltd., London,
January 2009.

The Irving Collection, no. BR41.



1357

■ 1358 **A CHINESE EXPORT REVERSE
MIRROR PAINTING**
CHINA, QING DYNASTY, LATE 18TH/EARLY
19TH CENTURY

Depicting a nobleman wearing fur-trimmed robes seated by a window, within a contemporaneous giltwood frame

18½ in. (47 cm.) high, 14¾ in. (37.5 cm.) wide,
overall

\$5,000-8,000

PROVENANCE

Acquired from Roger Keverne Ltd., London,
2 February 2001.

The Irving Collection, no. BR39.



1358



1359

■1359 **AN ENGLISH WALNUT AND BEECHWOOD WING ARMCHAIR**
THE LEGS MID-18TH CENTURY AND LATER

With outswept arms and shell-carved cabriole legs with pad feet, covered in yellow silk damask, re-railed, elements of framing not examined under upholstery

\$3,000-5,000

PROVENANCE

Acquired from Devenish, New York,
11 November 1991.

The Irving Collection, no. BR06.



1360

■~1360 **A REGENCY ROSEWOOD AND SPECIMEN MARBLE CENTER TABLE**
CIRCA 1820, REDUCED IN HEIGHT

The radiating top inlaid with lapis, alabaster, porphyry, malachite and other specimens, above a tripod base raised on casters

23 in. (58.5 cm.) high, 34 in. (86.5 cm.) diameter

\$4,000-6,000

PROVENANCE

Acquired from Devenish & Company, New York,
11 November 1991.

The Irving Collection, no. BR07.



1361

■1361 **A GEORGE II STYLE BLACK AND GILT-JAPANED LOW TABLE**
20TH CENTURY

Decorated with birds in a landscape above fret-carved supports, inscribed in chalk 'A9775' to the underside

19 in. (48 cm.) high, 32½ in. (82.5 cm.) wide, 18 in. (46 cm.) deep

\$1,000-1,500

PROVENANCE

Acquired from Stair & Company, New York, 10 March 1993.
The Irving Collection, no. H03.

■1362 **A PAIR OF ENGLISH MAHOGANY ARMCHAIRS**
ONE GEORGE II, CIRCA 1770,
THE OTHER A LATER COPY

The shaped backs and seats covered in green quilted cotton, on cabriole legs, ending in scroll feet, elements of framing not examined under upholstery (2)

\$2,000-3,000

PROVENANCE

The Irving Collection.



1362



■ 1363 **ANUSHAK CARPET**
WEST ANATOLIA, CIRCA 1900

The cream field with a blossom trellis overall within a pale yellow palmette border

Approximately 13 ft. 10 in. x 12 ft. 5 in. (422 cm. x 378 cm.)

\$8,000-12,000

PROVENANCE

The Irving Collection.



■ 1364 **ANUSHAK CARPET**
WEST ANATOLIA, CIRCA 1900

The cream field with a delicate floral medallion within a cream cypress tree and palmette border

Approximately 12 ft. 9 in. x 11 ft. 8 in. (389 cm. x 356 cm.)

\$5,000-8,000

PROVENANCE

Acquired from F. J. Hakimian, New York, 3 February 1993.

The Irving Collection, no. BR23.



■ 1365 **ABORLU CARPET**
WEST ANATOLIA, FIRST QUARTER 20TH CENTURY

The cream field with a stylized floral medallion and stylized vinery within a light camel floral border

Approximately 14 ft. 11 in. x 11 ft. 2 in. (455 cm. x 340 cm.)

\$6,000-9,000

PROVENANCE

Acquired from F. J. Hakimian, New York, 3 February 1993.

The Irving Collection, no. BR22

■1366 **AN USHAK CARPET**
WEST ANATOLIA, FIRST QUARTER
20TH CENTURY

The cream field with a blossom trellis overall within a light green palmette border

Approximately 13 ft. 2 in. x 9 ft. 9 in.
(401 cm. x 297 cm.)

\$8,000-12,000

PROVENANCE

Acquired from F. J. Hakimian, New York,
3 February 1993.

The Irving Collection, no. L34A.

■1367 **A SILK KASHAN MAT**
CENTRAL PERSIA, FIRST QUARTER
20TH CENTURY

The claret field with architectural elements at either end surrounded by various flowering blossoms within a narrow light blue floral vinery border

Approximately 4 ft. 10 in. x 2 ft. 1 in.
(147 cm. x 64 cm.)

\$2,000-3,000

PROVENANCE

The Irving Collection.

Please note that due to the current Iranian sanctions, rugs of Persian/ Iranian origin require an export license from OFAC (Office of Foreign Asset Control) to leave the United States. Christie's can obtain this license on your behalf but kindly note that it can take 3 to 6 months to obtain.



1366



1367

■1368 **A QUEEN ANNE SCARLET, GILT AND POLYCHROME-JAPPANED SIDE CHAIR**
CIRCA 1725

With Chinoiserie decoration, the scrolling and foliate-carved crest with central cartouche depicting two figures in a landscape, with caned back and seat, cabriole legs, joined by a shaped stretcher, caning apparently original, with French and Company stencil 12998, decoration refreshed

\$1,000-2,000

PROVENANCE

The Irving Collection, no. LR03.

An example of a single scarlet-jappaned chair with angular cabriole legs and shaped apron and dated *circa* 1725 is exhibited at the Victoria and Albert Museum, item no. W.44:1, 2-1938 in the British Galleries, Room 56c, case 3.



1368



1369

■1369 **AN ENGLISH WALNUT ARMCHAIR**
EARLY 20TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS

The padded back and seat covered in yellow floral silk brocade, with shepherd's crook arms, raised on cabriole legs, joined by H-form stretchers and ending in pad feet, elements of framing not examined under upholstery
\$800-1,200

PROVENANCE

Acquired from Stair & Company, New York, 19 December 1991.
The Irving Collection, no. L15.

■1370 **AN ENGLISH MAHOGANY KETTLE STAND**
20TH CENTURY

With a turned baluster stem and hipped down-srolled legs
24¼ in. (61.5 cm.) high, 16½ in. (42 cm.) diameter
\$300-500

PROVENANCE

Acquired from Florian Papp Inc., New York, 15 January 1992.
The Irving Collection, no. L19.



1370

■ 1371 **A GEORGE I WALNUT AND NEEDLEWORK
UPHOLSTERED ARMCHAIR**
CIRCA 1720

The arched rounded padded back and seat covered in associated 18th century floral needlework, with outswept scrolling arms, on cabriole legs ending in pad feet, elements of framing not examined under upholstery
\$2,000-3,000

PROVENANCE

Acquired from Stair & Company, London,
20 September 1993.
The Irving Collection, no. BR01.



1371



1372

■ 1372 **AN IRISH GEORGE II WALNUT AND BEECHWOOD
WING ARMCHAIR**
MID-18TH CENTURY

With green silk damask upholstery, elements of framing not
examined under upholstery
\$4,000-6,000

PROVENANCE

The Irving Collection, no. BR05.



1373 **A SET OF SIX CHINESE EXPORT PORTRAITS OF COURT FIGURES**
CHINA, QING DYNASTY, CIRCA 1830

Ink and colors on pith paper, depicting three female and three male court figures in elaborate robes

26½ in. (67.3 cm.) high, 21½ in. (54.6 cm.) wide, in frame (6)

\$3,000-5,000

PROVENANCE

Acquired from Spink & Son, Ltd., London, 7 February 1992.
The Irving Collection, no. BR4.



1374 **A PAIR OF CHINESE EXPORT REVERSE MIRROR PAINTINGS**
CHINA, QING DYNASTY, EARLY 19TH CENTURY

In the manner of Revered Matthew William Peters, each depicting a European lady at leisure, each within a giltwood frame

10½ in. (27 cm.) high, 8½ in. (21 cm.) wide, overall

(2)

\$2,500-3,500

PROVENANCE

Roger Keverne, London.

Acquired from Alistair Sampson Antiques Ltd., 31 March 1998.

The Irving Collection, no. BR30.

EXHIBITED

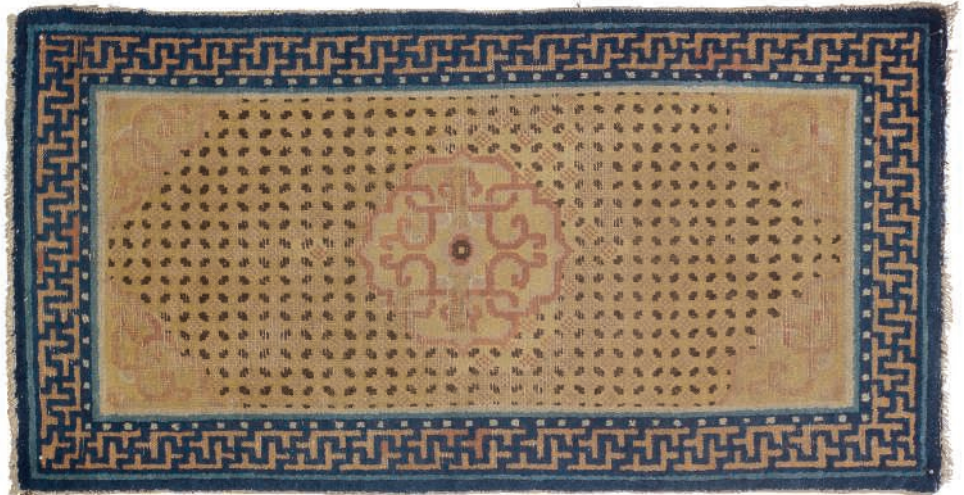
London, Roger Keverne, *Chinese Works of Art: Traditions of Collecting*, London, 9 June 1997, no. 101.

LITERATURE

Roger Keverne, *Chinese Works of Art: Traditions of Collecting – Summer Exhibition*, London, 1997, p. 71, no. 101.



1375



1376

■ 1375 **A NINGXIA RUNNER**
NORTHWEST CHINA, QING DYNASTY, CIRCA 1800

Reduced in length, having a polychrome diaper trellis ground with medallions all within a meandering T-vinery border

Approximately 11 ft. 4 in. x 2 ft. 9 in. (345 cm. x 84 cm.)

\$2,000-3,000

PROVENANCE

The Irving Collection, no. H14A.

■ 1376 **A NINGXIA RUG**
NORTHWEST CHINA, QING DYNASTY, 18TH CENTURY

The maize field with a rice pattern overall centering a floral roundel within a fretwork border

Approximately 4 ft. 3 in. x 2 ft. 2 in. (130 cm. x 66 cm.)

\$1,000-2,000

PROVENANCE

The Irving Collection.



1377

■ 1377 **A GROUP OF THREE SADDLE RUGS**
CHINA, QING DYNASTY, 19TH CENTURY

The first with a salmon field and floral design with archaic dragons within a maize floral border; the second with a light camel field with an overall flame design within a camel floral border; the third with an indigo field having a flame design overall with a large rosette at both ends within a salmon fretwork border

Each approximately 4 ft. 4 in. x 2 ft. 1 in. (132 cm. x 64 cm.); 4 ft. 6 in. x 2 ft. 3 in. (137 cm. x 69 cm.) and 4 ft. 3 in. x 2 ft. 3 in. (130 cm. x 69 cm.) (3)

\$800-1,200

PROVENANCE
The Irving Collection.



1378

■ 1378 **A NINGXIA RUNNER**
NORTHWEST CHINA, QING DYNASTY, 19TH CENTURY

Composed of seven meditation mats each with a rice pattern and central floral roundel on a camel field within a fretwork border

Approximately 15 ft. 11 in. x 2 ft. 4 in. (485 cm. x 71 cm.)

\$4,000-6,000

PROVENANCE
The Irving Collection.



1379 **ÁNGEL BOTELLO (PUERTO RICAN, 1913-1986)**
Reclining Woman

signed 'Botello' (lower right); inscribed 'N: 612' (on the reverse)
oil on board
17 x 48 in. (43.2 x 121.9 cm.)
Painted *circa* 1970.
\$15,000-20,000

PROVENANCE
The Irving Collection.

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.



1380 **ÁNGEL BOTELLO (PUERTO RICAN, 1913-1986)**
Trees

signed 'Botello' (lower right)
oil on board
48 x 36 in. (121.9 x 91.4 cm.)
Painted *circa* 1970.
\$10,000-15,000

PROVENANCE
The Irving Collection.

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.



1381

■ 1381 **KARL HAGENAUER (1898-1956)**
A MIRROR, 20TH CENTURY

patinated-metal, mirrored glass, stamped *FRANZ, HAGENAUER WIEN, MADE IN AUSTRIA*, with the Hagenauer/Wiener Werkstatte seal and numbered 1343

37 in. (94 cm.) high, 25¾ in. (65.5 cm.) wide

\$5,000-7,000

PROVENANCE

J. Frederic Lohman, Ltd., New York,
26 August 1986.

The Irving Collection, no. BR14A.

■ 1382 **A PAIR OF ART NOUVEAU ARMCHAIRS**
FRANCE, EARLY 20TH CENTURY

Walnut, textile upholstery

(2)

\$2,000-3,000

PROVENANCE

The Irving Collection, no. H11.



1382



1383

1383 **DAUM**
A TABLE LAMP, CIRCA 1925

acid-etched and frosted glass, wrought iron support, shade and base signed in intaglio *Daum Nancy* and with *Cross of Lorraine*
19 in. (48.3 cm.) high, overall (3)
\$4,000-6,000

PROVENANCE
The Irving Collection, no. BR20.



1384

1384 **TIFFANY STUDIOS**
A COUNTERBALANCE FLOOR LAMP, CIRCA 1910

bronze, favrile glass, the shade signed *L.C.T. Favre*, the underside of the base stamped *TIFFANY STUDIOS/NEW YORK/468*
55 in. (139.5 cm.) high, overall; 10¼ in. (26 cm.) diameter, the shade (2)

\$4,000-6,000

PROVENANCE
The Irving Collection, no. BR24.



1385



1385 EMILE JACQUES RUHLMANN (1879-1933)

A SCONCE, CIRCA 1925

silver-plated bronze, alabaster
Together with a later copy

5½ in. (14 cm.) high, 14¼ in. (36 cm.) wide,
7 in. (17.7 cm.) deep, each

(2)

\$4,000-6,000

PROVENANCE

Private Collection, France.

The Collection of Peter Marino, New York, 1985-1991.

Acquired from DeLorenzo Gallery, New York, 1993.

The Irving Collection, no. H2.

This model is recorded under number 3637 AR (Ancien Référencier) and AN (Nouveau Référencier) in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.

1386 GUSTAV SIEGEL (1880-1970)

AN ASSEMBLED SET OF SIX ARMCHAIRS, MODEL NO. 415, CIRCA 1907

manufactured by J. & J. Kohn, Vienna, stained beech,
textile upholstery

39 in. (99 cm.) high

(6)

\$5,000-8,000

PROVENANCE

The Irving Collection, no. F05 (part).



1386



■ 1387 **ROBERT 'MOUSEMAN' THOMPSON (1876-1955)**
A BREAKFAST TABLE AND A SET OF FOUR CHAIRS, CIRCA 1925

oak, the chairs with leather seats and later cushions

28¼ in. (71.5 cm.) high, 35 in. (89 cm.) wide, 36 in. (91.5 cm.) deep, the table

(5)

\$2,000-3,000

PROVENANCE

Kurland Zabar, New York, 8 January 1992.

The Irving Collection, no. K1.







1388

1388 **CHRISTOPHER DRESSER (1838-1904)**
A 'DOUBLE GOURD' VESSEL, A 'PERUVIAN' VESSEL,
AND A 'SEA URCHIN' VESSEL, CIRCA 1880-90

glazed earthenware, each manufactured by Linthorpe Pottery, the 'Double Gourd' green and brown glaze, *marks obscured*; the 'Peruvian' vessel, model no. 298, green glaze, *impressed signature for Dresser and 'Linthorpe'*; and the twin-spouted 'Sea Urchin' vessel, model no. 312, green, blue and brown glaze, *impressed signature for Dresser and 'Linthorpe'*

8½ in. (21.5 cm.) high, the first vessel (3)
\$2,000-3,000

PROVENANCE

Kurland Zabar Gallery, New York.
The Irving Collection, no. D2 (the Double Gourd).
Historical Design, New York, 8 December 1998.
The Irving Collection, no. D12 (the Peruvian).
With Historical Design, New York, 8 December 1998.
The Irving Collection, no. D11 (the Sea Urchin).

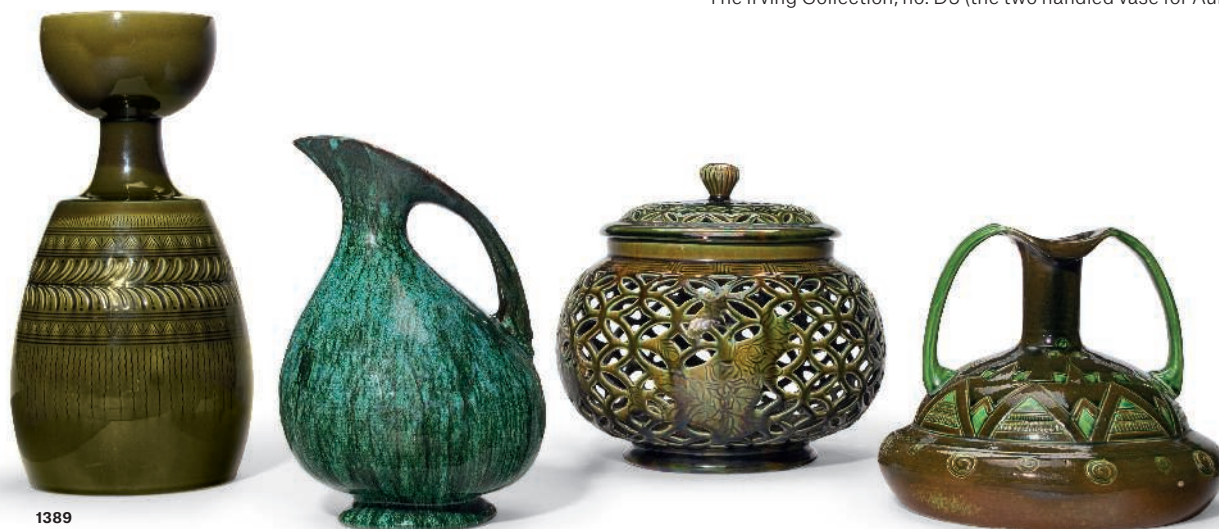
1389 **CHRISTOPHER DRESSER (1838-1904)**
FOUR VESSELS, CIRCA 1880-90

glazed earthenware, three manufactured by Linthorpe Pottery including a large green and yellow glaze bottle vase, *impressed signature for Dresser and 'Linthorpe'*; a mottled green-blue glaze 'Bird' vase, no. '139', *impressed signature for Dresser and 'Linthorpe'*; a green and orange glaze pierced bowl and cover, no. 186, *impressed signature for Dresser and 'Linthorpe'*; and one manufactured by Ault Pottery, brown and green glaze, no. 246, *impressed signature for Dresser and with molded Ault and vase mark*

12¼ in. (31.1 cm.) high, the largest (4)
\$1,500-2,500

PROVENANCE

The Fine Art Society Plc, London, 5 February 2001.
The Irving Collection, no. D24 (the bottle vase).
The Fine Art Society Plc, London, 23 January 2003.
The Irving Collection, no. D29 (the 'Bird' vase).
The Fine Art Society Plc, London, 20 January 2006.
The Irving Collection, no. D31 (the pierced bowl and cover).
Kurland Zabar, New York, 9 November 1993.
The Irving Collection, no. D5 (the two handled vase for Ault Pottery).



1389

1390 **CHRISTOPHER DRESSER (1838-1904)**
A 'TONGUES' VASE AND A JUG, CIRCA 1880-90

glazed earthenware, the vase manufactured by Ault Pottery, model no. 248, *impressed signature and model no. to base*; the jug manufactured by Linthorpe, model no. 554, *impressed signature, manufacture's mark and model no. to base*

12½ in. (31.7 cm.) high, the vase

\$2,000-3,000

PROVENANCE

Kurland Zabar, New York, 18 November 1993.
The Irving Collection, no. D6 (the 'Tongues' vase).
New Century, London, 22 June 1999.
The Irving Collection, no. D17 (the jug).

(2)



1390



1391

1391 **CHRISTOPHER DRESSER (1838-1904)**
AN 'EGYPTIAN' EWER AND A SMALL VASE, CIRCA 1880-90

glazed earthenware, the 'Egyptian' ewer, model no. 311, manufactured by Linthorpe Pottery, *impressed signature, manufacture's mark, and model no.*; the small vase, model no. 263B, manufactured by Ault Pottery, *impressed signature and model no.*; together with two additional glazed earthenware vessels, a moonflask, manufactured by Linthorpe, *apparently unmarked*; and a flower brick, manufactured by Linthorpe, *apparently unmarked*

7¼ in. (18.5 cm.) high, the ewer

\$1,000-2,000

(4)

PROVENANCE

Historical Design Inc., New York, 8 December 1998.
The Irving Collection, no. D10 (the Egyptian ewer).
The Fine Art Society Plc, London, 16 January 1999.
The Irving Collection, no. D16 (the vase).
The Fine Art Society Plc, London, 16 January 1999.
The Irving Collection, no. D15 (the moonflask).
Andrew McIntosh Patrick.
The Fine Art Society Plc, London 18 January 2008.
The Irving Collection, no. D32 (the flower brick).



1392

1392 **A FRENCH SILVER AND LAPIS LAZULI TAZZA**
DESIGNED BY JEANE E. PUIFORCOT
MARK OF PUIFORCAT, PARIS,
20TH CENTURY

The stem with silver-gilt bands centered on the lapis socle, marked throughout with maker's mark and French guarantee

5¾ in. (14.5 cm.) high, 7 in. (18 cm.) diameter

\$800-1,200

PROVENANCE

The Irving Collection.

For a similar design illustrated see Françoise de Bonneville, *Jean Puiforcat*, 1986, p. 161.

1393 **A FRENCH SILVER, SILVER-GILT AND GLASS CLOCK**
MARK OF PUIFORCAT, PARIS,
20TH CENTURY

The silver overlay pierced with stars and moons, the minute hand formed as a star, the hour hand as a moon, marked throughout with maker's mark and French guarantee

13¾ in. (35 cm.) high, 9 in. (23 cm.) wide, 2½ in. (5.5 cm.) deep

\$1,000-2,000

PROVENANCE

The Irving Collection, no. BR21.



1393



1394

1394 CHRISTOPHER DRESSER (1834-1904)
A 'KOMAI' COFFEE POT, 1880

silver, with composite insulators, *mark of Fredrick Elkington for Elkington & Co., Birmingham, 1880, monogrammed, marked near handle and underside, numbered '15847'*

10 in. (25.5 cm.) high; 24 oz. (746.4 gr.) gross weight
\$3,000-5,000

PROVENANCE

Historical Design, New York, 8 December 1998.
The Irving Collection, no. D14.

A similar tea set in the *Komai* pattern sold 20th Century Decorative Arts & Design, Christie's London, 20 April 2011, lot 131 (£43,250).



1395

1395 CHRISTOPHER DRESSER (1834-1904)
A 'CROWS FOOT' JUG, DESIGNED CIRCA 1878

manufactured by Hukin and Heath, model no. 2045, silver-plate, glass, stamped to foot band *Designed by Dr C. Dresser, maker's mark and English registration lozenge for October 9, 1878, one foot numbered '2', another numbered '2045'*
9½ in. (24 cm.) high

\$3,000-5,000

PROVENANCE

Split Personality, New Jersey, 20 June 1995.
The Irving Collection, no. D9.



1396

1396 **HANDEL LAMP COMPANY (1864-1936)**
A TABLE LAMP, NO. 979664, FIRST QUARTER
20TH CENTURY

patinated metal, leaded glass, *stamped on shade*

22¾ in. (57.7 cm.) high

\$2,000-3,000

PROVENANCE

The Soleimani Antique Gallery, New York, 1993.

The Irving Collection, no. F03.

■ 1397 **JOSEF HOFFMANN (1870-1956)**
A SIDE TABLE, CIRCA 1908

manufactured by J. & J. Kohn, stained beech and brass

29 in. (74 cm.) high, 26 in. (66 cm.) diameter

\$1,000-1,500

PROVENANCE

The Irving Collection, no. F05 (part).



1397



■ 1398 **AN ART DECO CARPET**
CHINA, CIRCA 1930

The light brown field with floral clusters in opposing corners within a solid dark brown border
Approximately 11 ft. 6 in. x 8 ft. 10 in. (351 cm. x 269 cm.)
\$2,000-3,000

PROVENANCE

F.J. Hakimian, New York, 29 September 1993.
The Irving Collection, no. A03.







1399

1399 **THREE CONTEMPORARY SMALL MOTHER-OF-PEARL INLAID LACQUER BOXES AND COVERS**
BY SHINYA YAMAMURA (B. 1960), JAPAN,
LATE 20TH/21ST CENTURY

Comprising a faceted mother-of-pearl inlaid and gilt lacquer tea container with *maki-e* interior; a melon-form Abalone egg-shell inlaid incense box and cover with *maki-e* interior; and a mother-of-pearl inlaid lacquer box and cover with *maki-e* interior

3¼ in. (8.3 cm.) high, the largest; each with original Japanese wood box signed by artist (3)

\$3,000-5,000

PROVENANCE

The Irving Collection.

1400 **THREE CONTEMPORARY SMALL LACQUER BOXES AND COVERS**
BY SHINYA YAMAMURA (B. 1960), JAPAN,
LATE 20TH/21ST CENTURY

Comprising a prunus-form mother-of-pearl inlaid tea caddy and cover with *maki-e* interior; a 'Rhinoceros hide spiral' polychrome incense box and cover with *maki-e* interior; and a gold lacquer incense box and cover with *maki-e* interior

3½ in. (8.9 cm.) high, the largest; each with original Japanese wood box signed by artist (3)

\$3,000-5,000

PROVENANCE

The Irving Collection.



1400



1401

1401 **A CONTEMPORARY RED AND GILT LACQUER BOWL**

BY SUZUKI MUTSUMI (1942-2009), JAPAN, CIRCA 1990

Decorated with figures to the rim and a frog on a lily pad to the center, *signed and dated to base*

11¼ in. (26.1 cm.) diameter, with original Japanese wood box signed by artist

\$2,000-3,000

PROVENANCE

Acquired from the artist, 1996.
The Irving Collection, no. 3855.

1402 **THREE CONTEMPORARY SMALL LACQUER BOXES AND COVERS**

BY SHINYA YAMAMURA (B. 1960), JAPAN, LATE 20TH/21ST CENTURY

Comprising a red and black lacquer globular incense box and cover; a 'Rhinoceros Hide Spiral' pattern polychrome incense box and cover with *maki-e* interior; and a conical red and black lacquer tea caddy and cover

2¼ in. (5.7 cm.) high, the largest; each with original Japanese wood box signed by artist (3)

\$2,000-3,000

PROVENANCE

The Irving Collection.



1402

1403 **A CONTEMPORARY LACQUER BOWL AND TRAY AND A SET OF FIVE LACQUER TRAYS**
JAPAN, LATE 20TH CENTURY

A lacquer bowl and tray with polychrome alternating bands; the set of five lobed trays with gilt wave decoration, *signed to bases*

8¼ in. (21 cm.) diameter, the tray; each with original Japanese wood box (7)

\$2,000-3,000

PROVENANCE

The Irving Collection, nos. 2898 and 2950 (respectively).



1403

1404 **THREE CONTEMPORARY LACQUER TEA CONTAINERS**
TWO BY SUZUKI MUTSUMI (1942-2009),
JAPAN, LATE 20TH CENTURY

Each decorated using various lacquer techniques, the Mutsumi examples one with insect cages amongst bush clover and chrysanthemums, one with a bird sitting in a plum branch, inlaid in mother-of-pearl; the third in the form of a bamboo basket

3 in. (8.3 cm.) diameter, the largest; each with original Japanese wood box signed by the artist (3)

\$2,500-3,500

PROVENANCE

The Irving Collection, nos. 2906, 2937, 2908 (respectively).



1404

1405 **A SMALL BLACK LACQUER FLORIFORM TRAY AND A LARGE RED LACQUER BOWL**
BY SUZUKI MUTSUMI (1942-2009), JAPAN,
CIRCA 1990

The floriform tray with black lacquer shading to red along the edges and joins, the red lacquer bowl with scalloped rim and gilt lacquer interior, *each signed to base*

15⅞ in. (40.3 cm.) diameter, the larger; each with original Japanese wood box signed by artist (2)

\$2,000-3,000

PROVENANCE

The Irving Collection, nos. 2966 and 2965 (respectively).



1405

1406 **A LACQUER CAKE BOX AND COVER**
BY SUZUKI MUTSUMI (1942-2009), JAPAN, CIRCA 1996

The oblong cake box with a reddish-brown lacquer to the exterior, the interior black lacquer, *signed and dated to base*
6¾ in. (17.1 cm.) long; original Japanese wood box signed by artist
\$2,500-3,500

PROVENANCE

Acquired directly from the artist 1996.
The Irving Collection, no. 3854.



1406



1407

1407 **THREE WOOD AND LACQUER TEA CADDIES AND COVERS**
JAPAN, THE FIRST MEIJI PERIOD, 19TH CENTURY; THE REMAINING BY SUZUKI MUTSUMI (1942-2009), LATE 20TH CENTURY

The first a cedar wood example decorated in litharge with maple leaves; the Suzuki Mutsumi comprising a black lacquer example carved in low relief with prunus branches with gilt decoration, *signed to base*; and a black lacquer example carved in low relief with a bamboo shoot, *signed to base*

3 in. (7.6 cm.) high, the largest; each with Japanese wood box, the Mutsumi original and signed by artist (3)
\$2,000-3,000

PROVENANCE

Eskenazi, London, 1989 (the first).
Acquired directly from the artist 1990 (the last).
The Irving Collection, nos. 2866, 2968, 2905 (respectively).

1408 **TWO CONTEMPORARY RED AND BLACK LACQUER BOXES AND COVERS**
JAPAN, LATE 20TH CENTURY

Comprising a black lacquer tea caddy and cover, *signed to base*; and a red lacquer 'twin ducks' incense box and cover, *signed to base*
4 in. (10.1 cm.) wide, the larger; each with original Japanese wood box signed by artist

\$1,500-2,500 (2)

PROVENANCE

The Irving Collection, nos. 2951 and 2953 (respectively).



1408



1409

1409 **THREE ENAMELED AND BROWN CRACKLE-GLAZE VASES**
JAPAN, LATE EDO-TAISHO PERIOD,
19TH-20TH CENTURY

Comprising a double-gourd vase enameled with prunus, the top gourd with gilt and enameled lappet border; a Kiyomizu-style vase enameled with pine and decorative band to neck, incised character mark to base *Rakuto-zan*; and a Kiyomizu vase enameled with peony branches and decorative band to neck 10½ in. (26 cm.) high, the largest (3)
\$2,500-3,500

PROVENANCE

The Irving Collection, no. 1722.

1410 **TWO ENAMELED STONEWARE VASES**
JAPAN, EDO-MEJI PERIOD, 18TH-19TH CENTURY

Comprising a Kiyomizu vase enameled with large chrysanthemum blossoms on branches, all on a brown-crackle glaze; and a Kiyomizu-style faceted vase molded with prunus blossoms on decorative panels beneath blossoming branches

The largest 9¼ in. (23.5 cm.) high (2)
\$1,500-2,000

PROVENANCE

The Irving Collection.



1410

1411 **THREE CONTEMPORARY GLAZED VESSELS**
BY KATO SEIZO, JAPAN, CIRCA 1970

Comprising a a Seito-style stoneware vase with green splash-glaze, signed 'Se'; a Shino-style stoneware bowl with a cream and reddish brown glaze, signed 'Se'; and another Shino-style stoneware bowl with a cream glaze, signed 'Se'

8¼ in. (21 cm.) high, the vase; each with original Japanese wood box signed by the artist (3)
\$2,500-3,500

PROVENANCE

The Irving Collection, no. 1708 (the two bowls) and 1709 (the vase).



1411



1412 **A TWO-STRAND MOTTLED JADEITE AND GOLD NECKLACE**
MID-20TH CENTURY

The beads measuring approximately 13mm, with an antique oval yellow gold clasp, *apparently unmarked*; together with a Gump's box and cover
20 in. (50.8 cm.) long, shortest strand
\$3,000-5,000

PROVENANCE
The Irving Collection.



1413 **A PAIR OF GREEN JADEITE AND YELLOW GOLD
PENDANT EARRINGS**
CIRCA 1970-80

The cabochon jadeite and gold earrings suspending loose jadeite double-hoops, *apparently unmarked*
1¾ in. (4.5 cm.) long
\$2,000-3,000

PROVENANCE
The Irving Collection.

(2)



1414 **AN ART DECO CARVED GREEN JADEITE, DIAMOND,
PLATINUM AND GOLD PIN**
CIRCA 1930

The jadeite carved with peaches amongst pierced leafy branches, in an engraved platinum setting set with twenty single-cut diamonds, *apparently unmarked*

2½ in. (6.3 cm.) long
\$1,500-2,000

PROVENANCE
The Irving Collection.

1415 **A CARVED MOTTLED GREEN JADEITE PENDANT**
20TH CENTURY

Carved in low relief of lotus blossom and pods, with a later gold suspension loop

2 x 1½ in. (5 x 3.5 cm.) the pendant

\$800-1,200

PROVENANCE

The Irving Collection.



1415

1416 **AN ELIZABETH II SILVER AND SILVER-GILT COMPACT**
MARK OF W H MANTON LTD., BIRMINGHAM, 1970, RETAILED BY CARTIER

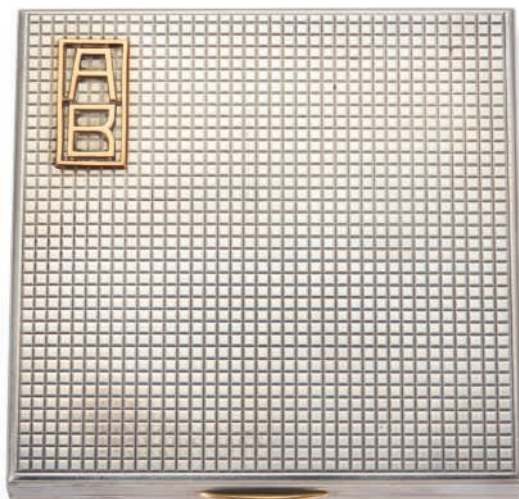
The square compact with checkered body, the interior fitted with a mirror, with applied gold initials 'AB' and with gold thumbpiece, *marked to flange and signed 'S. Cartier'*

3 in. (7.6 cm.) square

\$700-900

PROVENANCE

From the Collection of Alice Boney (by repute).
The Irving Collection.



1416

1417 **A SUITE OF RUSSET JADE, DIAMOND AND GOLD JEWELRY**
RETAILED BY GUMP'S, 20TH CENTURY

Comprising a two-strand long necklace, *the clasp stamped '14K'*, and a pair of oval jade cabochon, brilliant cut diamond and gold ear clips, *stamped '18K'*

29½ in. (75 cm.) long, the necklace (3)

\$1,000-1,500

PROVENANCE

The Irving Collection.



1417

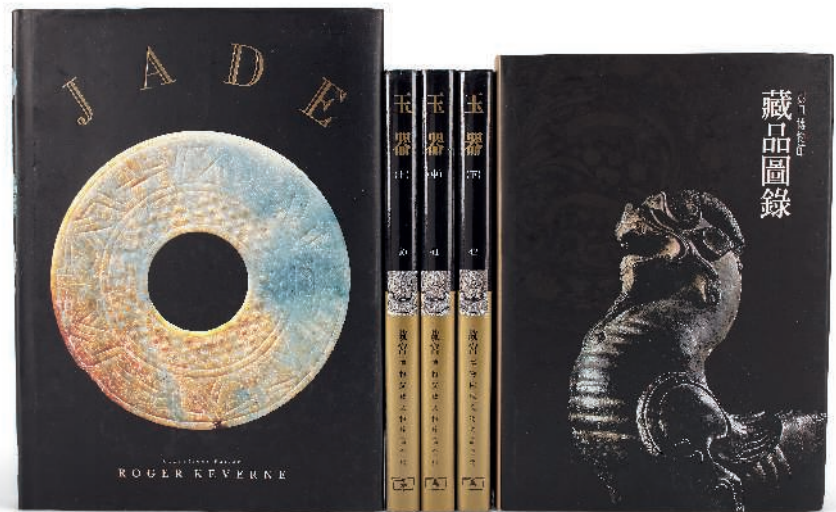
■1418 **A GROUP OF ART REFERENCE BOOKS**
MODERN

Comprising: eight volumes pertaining to the subject of Asian jades, bronzes and ceramics, titles include: *Chinese Jade: From the Neolithic to the Qing; Jade; and Kamakura: Realism and Spiritualism in the Sculpture of Japan* (8)

\$100-200

PROVENANCE

The Irving Collection.



1418

■1419 **A GROUP OF ART REFERENCE BOOKS**
MODERN

Comprising: ten volumes pertaining to the subject of Asian works of art, titles include: *Ink Art: Past as Present in Contemporary China; Cultivated Landscapes: Chinese Paintings from the Collection of Marie-Helene and Guy Weill; and Crosscurrents: Masters of Asian Art from New York Private Collections* (10)

\$100-200

PROVENANCE

The Irving Collection.



1419

■1420 **A GROUP OF ART REFERENCE BOOKS**
MODERN

Comprising: nine volumes pertaining to the subject of Asian ceramics, some titles include, *Buddhist Art of Myanmar; YIXING: Teapots for Europe; and Age of Empires: Art of the Qin and Han Dynasties* (9)

\$100-200

PROVENANCE

The Irving Collection.



1420

■1421 **A GROUP OF ART REFERENCE BOOKS**
MODERN

Comprising: thirteen volumes pertaining to the subject of lacquer, titles include: *East Asian Lacquer: The Florence and Herbert Irving Collection*; *2,000 Years of Chinese Lacquer: Catalogue of an Exhibition jointly presented by the Oriental Ceramic Society of Hong Kong and the Art Gallery, The Chinese University of Hong Kong*; and *Chinese Carved Lacquer* (13)

\$100-200

PROVENANCE
The Irving Collection.



1421

■1422 **A GROUP OF ART REFERENCE BOOKS**
MODERN

Comprising: seven volumes pertaining to general Asian art, titles include: *Arts of Korea, The Metropolitan Museum of Art*; *The Guennol Collection, The Brooklyn Museum*; and *China: Dawn of a Golden Age, 200-750 AD, The Metropolitan Museum of Art* (7)

\$100-200

PROVENANCE
The Irving Collection.



1422



CONTEMPORARY CLAY: YIXING POTTERY FROM THE IRVING COLLECTION

ONLINE SALE (LOTS 1-68)

LIVE VIEWING: 14-22 AND 25-26 MARCH 2019

ONLINE BROWSING: 20 FEBRUARY-19 MARCH 2019

ONLINE BIDDING: 19-26 MARCH 2019

壺裏乾坤：歐雲伉儷珍藏宜興紫砂器

網上拍賣（1-68號）

預展：2019年3月14-22及25-26日

網上瀏覽：2019年2月20日-3月19日

網上競投：2019年3月19-26日





1 A COMPRESSED YIXING TEAPOT AND COVER, 'INNER PEACE'
XU WEIMING (B. 1957), DATED 1994

6 in. (15.3 cm.) high
\$3,000-5,000

1994年 徐維明製三足提樑壺
「徐維明製」、「維明」印款



2 A SPECKLED BROWN YIXING ROUNDED RECTANGULAR TEAPOT AND COVER, 'PRECIOUS CONTENTS'
XU DAMING (1952-2016)

6 in. (15.3 cm.) across
\$1,500-2,500

徐達明製馬蹬壺
「徐達明製」、「達明」、「達明」印款



3 A COMPRESSED YIXING TEAPOT AND COVER, 'FLOWING'
WANG YINXIAN (1943-2018) AND ZHANG SHOUZHI (B. 1932)

8¼ in. (20.9 cm.) across
\$30,000-50,000

汪寅仙及張守智製大曲壺
「汪寅仙」、「張守智」、「寅仙」(兩次)、「汪羊」(兩次)印款及羊印



4 A COMPRESSED YIXING TEAPOT AND COVER WITH INSCRIPTIONS, 'OVERHANDLE'
YAO ZHIYUAN (B. 1971), DATED 1992

7 in. (17.8 cm.) high
\$7,000-10,000

1992年 姚志源製魚樂壺
「山頭上人」、「姚」、「志源」、「寅仙監製」印款



5 **A GLOBULAR YIXING TEAPOT AND COVER, 'SHOT INLAID WITH SILVER'**
BAO ZHONGMEI (B. 1944), DATED 1990

3¾ in. (9.5 cm.) high
\$7,000-10,000

1990年 鮑仲梅製博浪槌壺
「鮑仲梅製」、「仲梅」印款



6 **A COMPRESSED YIXING TEAPOT AND COVER, 'DRAGON'S SON'**
XU XIUTANG (B. 1937) AND ZHOU GUIZHEN (B. 1943), DATED 1990

7½ in. (19.1 cm.) high
\$10,000-15,000

1990年 徐秀棠及周桂珍製瑞獸提樑壺
「周桂珍造」、「桂珍」印款 「桂珍秀棠合造之」刻款



7 **A BLACK YIXING TEAPOT AND COVER**
YUFENG WORKSHOP, CIRCA 1910

5½ in. (14.3 cm.) high
\$2,000-3,000

1910年前後 豫豐壽星壺
「豫豐」葫蘆款、「聽生」、「豫豐(滿文)」印款



8 **A BROWN STONWARE CYLINDRICAL TEAPOT AND COVER, 'OIL DRUM'**
RICHARD NOTKIN (B. 1948), AMERICAN DATED 1992

8⅞ in. (22.5 cm.) across
\$1,200-1,800

1992年 RICHARD NOTKIN製油桶壺
「NOTKIN 1992」刻款



9 A YIXING BAMBOO-FORM TEAPOT AND COVER,
'DOUBLE BAMBOO OVERHANDLE'
WANG XIUFANG (B. 1954) AND XU DAMING (1952-2016)

10½ in. (26.6 cm.) high, cloth box
\$2,000-3,000

王秀芳及徐達明製提樑雙竹式壺
「王秀芳製」、「徐達明製」、「秀芳」、「達明」印款



10 A YIXING TEAPOT AND COVER, 'NESTING BIRD'
WANG YINXIAN (1943-2018)

5¾ in. (14.6 cm.) high, cloth box
\$30,000-50,000

汪寅仙製神鳥出林壺
「汪寅仙」、「寅仙」、「汪」、「寅仙」印款



11 A YIXING TEAPOT AND COVER,
'FLAT LANTERN'
WU YAPING (B. 1972)

5 in. (12.7 cm.) across, cloth box
\$1,000-1,500

吳亞萍製小圓壺
「吳亞萍」、「吳」、「亞萍」、「寅仙監製」印款



12 A COMPRESSED YIXING TEAPOT,
'SIDE HANDLE'
XU DAMING (1952-2016)

8½ in. (21.6 cm.) across
\$3,000-5,000

徐達明製橫把珠花壺
「徐達明製」、「徐」、「達明」、「達明」印款



13 **A LOTUS-FORM YIXING TEAPOT AND COVER, 'SPRING LOTUS'**
WANG YAJUN (B. 1969)

7 in. (17.7 cm.) across
\$3,000-5,000

王亞軍製荷塘聽雨壺
「王亞軍製」、「王」、「亞軍」印款



14 **A COMPRESSED 'LEAF-WRAPPED'-FORM YIXING TEAPOT AND COVER, 'FOREST SERIES - RIPPLES'**
LU WENXIA (B. 1966) AND LU JIANXING (B. 1958)

7 in. (17.8 cm.) across
\$1,500-2,500

陸文霞及盧劍星製荷葉式扁壺
「日雨藝坊劍星文霞製」、「文霞製」、「劍星」印款



15 **A BLUE LOTUS LEAF-FORM YIXING TEAPOT AND COVER, 'GREEN LOTUS FROG'**
JIANG RONG (1919-2008)

6 in. (15.3 cm.) across, cloth box
\$15,000-25,000

蔣蓉製荷塘聽雨壺
「蔣蓉」、「蔣蓉」印款



16 **A COMPRESSED YIXING TEAPOT AND COVER, 'LARGE FLAT'**
GAO DEZHI (B. 1930), DATED 1992

7½ in. (19.1 cm.) across
\$800-1,200

1992年 高德芷製扁壺
「德芷製陶」、「高」、「高」、「德芷」印款



17 A TREE-TRUNK-FORM YIXING TEAPOT AND COVER, 'FOREST SERIES - BURL'
LU WENXIA (B. 1966) AND LU JIANXING (B. 1958), DATED 1995

7¼ in. (18.4 cm.) across

\$1,500-2,500

1995年 陸文霞及盧劍星製瘦木壺

「日雨藝坊劍星文霞製」、「劍星」、「文霞」印款



18 AN IMPRESSED HEXAGONAL BASKET-FORM YIXING TEAPOT AND COVER, 'BURLAP-OVER HANDLE'
LU WENXIA (B. 1966) AND LU JIANXING (B. 1958)

6 in. (15.3 cm.) across

\$1,500-2,500

陸文霞及盧劍星製葛木情緣壺

「日雨藝坊劍星文霞製」、「陸」、「文霞」、「盧」、「劍星」印款



19 A YIXING TEAPOT AND COVER IN THE FORM OF A CLUSTER OF PEANUTS, 'NUTS'
ZHOU DINGFANG (B. 1965)

6½ in. (15.6 cm.) across

\$1,500-2,500

周定芳製花生壺

「定芳壺藝」、「周」、「定芳」印款



20 A BAMBOO SHOOT-FORM YIXING TEAPOT AND COVER, 'SHOOT'
ZHOU DINGFANG (B. 1965)

7¾ in. (19.6 cm.) across

\$1,500-2,500

周定芳製春筍壺

「周定芳」、「周」、「定芳」、「定芳」印款



21 A YIXING 'MUSHROOM' TEAPOT AND COVER,
'AFTER RAIN'
ZHOU DINGFANG (B. 1965)

6 in. (15.3 cm.) across
\$1,500-2,500

周定芳製野菌壺
「定芳壺藝」、「定芳」印款



22 A YIXING BAMBOO-FORM TEAPOT AND COVER,
'SCORPIO'
LU WENXIA (B. 1966)

8 $\frac{7}{8}$ in. (22.5 cm.) across, cloth box
\$1,500-2,500

陸文霞製竹節壺
「陸」、「文霞製」、「陸文霞印」印款



23 A YIXING GINGER ROOT-FORM TEAPOT AND COVER,
'TALL GINGER'
LU WENXIA (B. 1966) AND LU JIANXING (B. 1968)

8 $\frac{3}{4}$ in. (21.3 cm.) high
\$1,500-2,500

陸文霞及盧劍星製生薑壺
「劍」、「陸氏」、「盧」印款



24 A YIXING 'PETRIFIED' LOG-FORM TEAPOT AND COVER,
'HEART ACHE'
ZHOU DINGFANG (B. 1965)

8 in. (20.3 cm.) across
\$1,500-2,500

周定芳製樹幹壺
「定芳陶藝」、「定芳」印款 「定芳造壺」刻款



25 A YIXING 'BASKETWEAVE' TRAY WITH CRUSTACEAN, 'CRAY FISH'
ZHOU DINGFANG (B. 1965)

12 in. (30.4 cm.) diam., cloth box
\$1,500-2,500

周定芳製像生小龍蝦擺件
「周」、「定芳」、「定芳小品」、「定芳」印款



26 A BOAT-FORM YIXING TEAPOT AND COVER, 'CANAL BOAT'
ZHOU DINGFANG (B. 1965)

10½ in. (26.7 cm.) across
\$2,400-3,000

周定芳製船舟壺
「定芳壺藝」、「周」、「定芳」印款



27 A GROUP OF FIVE YIXING MODELS OF AQUATIC ANIMALS, 'AROUND TAIHU LAKE'

The largest, 9¼ in. (23.5 cm.) long, cloth box (5)
\$800-1,200

宜興像生紫砂器一組五件
魚「周」、「定芳」印款；一龜「定芳」印款



28 A YIXING WHEEL-FORM TEAPOT AND COVER, 'CARTWHEEL'
ZHOU DINGFANG (B. 1965)

9 in. (22.8 cm.) across, cloth box
\$1,500-2,500

周定芳製滾輪壺
「定芳」、「定芳」印款



29 **A PAINTED YIXING LOTUS BLOSSOM-FORM TEAPOT AND COVER, 'LOTUS'**
ZHANG JIANLUN (B. 1956)

6¼ in. (15.8 cm.) across, cloth box
\$1,500-2,500

張建倫製荷塘聽雨壺
「張建倫」、「建倫」印款



30 **A YIXING TEAPOT AND COVER IN THE FORM OF A WELL HEAD, 'WELL TEAPOT'**
ZHOU DINGFANG (B. 1965)

5¼ in. (13.4 cm.) across
\$1,500-2,500

周定芳製水井壺
「定芳壺藝」、「定芳」印款



31 **A TWO-TIERED 'CHIMNEY AND LOG' VERTICAL YIXING TEAPOT AND COVER, 'UPRIGHT MARRIAGE'**
ZHOU DINGFANG (B. 1965)

7 in. (17.8 cm.) high
\$1,500-2,500

周定芳製煙囪壺
「周」、「定芳」印款



32 **A YIXING TEAPOT AND COVER MODELED AS A GROUP OF THATCHED COTTAGES, 'OLD YIXING'**
ZHOU DINGFANG (B. 1965), DATED 1994

6 in. (15.3 cm.) across
\$1,500-2,500

1994年 周定芳製茅屋壺
「定芳壺藝」、「定芳」印款



33 A TWO-TIERED 'CHIMNEY AND LOG' HORIZONTAL YIXING TEAPOT AND COVER, 'STABLE MARRIAGE' ZHOU DINGFANG (B. 1965)

6 $\frac{7}{8}$ in. (17.5 cm.) across
\$1,500-2,500

周定芳煙囪壺
「周」、「定芳」印款



34 A YIXING BAMBOO-STALK-FORM TEAPOT AND COVER, 'OVERHANDLE BAMBOO ROOTS' LU WENXIA (B. 1966), DATED 1996

8 $\frac{1}{4}$ in. (22.3 cm.) high
\$1,500-2,500

1996年 陸文霞制竹節壺
「文霞制」、「陸文霞印」印款



35 A BASKET-FORM YIXING TEAPOT AND COVER, 'WICKER BASKET WITH BAMBOO' LU WENXIA (B. 1966) AND LU JIANXING (B. 1958)

7 $\frac{1}{2}$ in. (19.1 cm.) across
\$1,500-2,500

陸文霞及盧劍星製竹籃壺
「日雨藝坊劍星文霞製」、「劍星」、「文霞」印款



36 A FAUX WOOD YIXING TEAPOT AND COVER, 'PURE AND NATURAL' LU WENXIA (B. 1966) AND LU JIANXING (B. 1958), DATED 1995

6 in. (15.2 cm.) high
\$1,500-2,500

1995年 陸文霞及盧劍星製木紋壺
「文霞製」、「劍星」、「陸」、「盧」印款



37 **A BAMBOO-FORM YIXING TEAPOT AND COVER, 'BAMBOO BECOMING REAL'**
LU WENXIA (B. 1966)

6 $\frac{1}{2}$ (16.2 cm.) in. high
\$2,000-3,000

陸文霞製竹節壺
「陸文霞製」、「文霞製」印款



38 **A BASKET-FORM YIXING TEAPOT AND COVER, 'MARRIAGE'**
LU WENXIA (B. 1966), DATED 1994

7 in. (17.8 cm.) across
\$2,000-3,000

1994年 陸文霞製竹籃提樑壺
「陸文霞印」、「陸」、「文霞製」印款



39 **A BAMBOO-FORM YIXING TEAPOT AND COVER, 'PROUD BAMBOO'**
LU WENXIA (B. 1966)

9 $\frac{3}{4}$ in. (24.7 cm.) high
\$2,000-3,000

陸文霞製竹節壺
「文霞」、「文霞製」、「陸氏」、「文霞」印款



40 **A TRUNK-FORM YIXING TEAPOT AND COVER, 'STEP POT'**
LU WENXIA (B. 1966)

6 in. (15.3 cm.) high
\$1,500-2,500

陸文霞製樹幹壺
「陸氏」、「文霞製」印款



41 A YIXING TEAPOT AND COVER,
'SCRAPS'
ZHOU DINGFANG (B. 1965)

8 in. (20.3 cm.) across, cloth box
\$1,500-2,500

周定芳製束柴壺
「定芳」、「定芳」印款



42 A YIXING BAMBOO-FORM TEAPOT AND TWO COVERS,
'OLD COUPLE'
LU WENXIA (B. 1966) AND LU JIANXING (B. 1958), DATED 1997

11¼ in. (28.6 cm.) across, cloth box
\$1,500-2,500

1997年 陸文霞及盧劍星製雙竹節壺
「陸」、「盧」、「劍」、「劍星」印款



43 A YIXING POURING VESSEL,
'SYMPHONY'
LU WENXIA (B. 1966) AND LU JIANXING (B. 1958)

6½ in. (16.5 cm.) high, cloth box
\$1,500-2,500

陸文霞及盧劍星製竹節壺
「陸」、「盧」、「陸」、「盧」、「文霞」、「劍星」印款



44 A YIXING SCHOLAR'S ROCK-FORM TEAPOT AND COVER,
'HANGSHEN MOUNTAIN'
LU WENXIA (B. 1966) AND LU JIANXING (B. 1958), DATED 1998

8¼ in. (20.9 cm.) high
\$1,500-2,500

1998年 陸文霞及盧劍星製石供壺
「文霞」、「劍」、「陸」、「盧」印款



45 **A TREE TRUNK-FORM MUG, 'CUP'**
CHEN JINGLIANG (B. 1953), DATED 1997

7¾ in. (19.6 cm.) high
\$2,000-3,000

1997年 陳景亮製樹樁盃
「阿亮 AH LEON MAY 1997」刻款



46 **A YIXING GNARLED BRANCH-FORM TEAPOT AND COVER, 'SUNG DYNASTY BURL'**
LU WENXIA (B. 1966) AND LU JIANXING (B. 1958)

7⅞ in. (20 cm.) high, cloth box
\$1,500-2,500

陸文霞及盧劍星製樹樁壺
「陸」、「盧」、「文霞」、「劍星」印款



47 **A YIXING GNARLED WOOD-FORM EWER AND STOPPER, 'RESURRECTION'**
LU WENXIA (B. 1966) AND LU JIANXING (B. 1958)

10 in. (25.4 cm.) across, cloth box
\$1,500-2,500

陸文霞及盧劍星製樹幹壺
「陸」、「盧」、「文霞」、「劍星」印款



48 **A YIXING ROOT-FORM TEAPOT AND COVER, 'INNER BEAUTY'**
LU WENXIA (B. 1966) AND LU JIANXING (B. 1958)

9 in. (22.8 cm.) across, cloth box
\$1,500-2,500

陸文霞及盧劍星製樹幹壺
「陸」、「盧」、「文霞」、「劍星」印款



49 **A YIXING TEAPOT AND COVER IMITATING A CART OF CERAMICS, 'MARKET DAY'**
ZHOU DINGFANG (B. 1965)

15 in. (38.1 cm.) across

\$3,000-5,000

周定芳製推車壺



50 **A YIXING MODEL OF A POTTER, 'GONGCHUN AT WORK'**
XU XIUTANG (B. 1937), DATED 1996

6 in. (15.2 cm.) across

\$10,000-15,000

1996年 徐秀棠製供春學藝像
「秀」、「秀棠」印款



51 **A KILN-FORM YIXING TEAPOT AND COVER, 'FOUNDATIONS'**
ZHOU DINGFANG (B. 1965), DATED 1994

6½ in. (15.6 cm.) across

\$1,500-2,500

1994年 周定芳製窯式壺
「定芳捏塑」、「定芳」印款



52 **A SMALL BAGGAGE-FORM YIXING TEAPOT AND COVER, 'SMALL SUITCASE'**
ZHOU DINGFANG (B. 1965)

4¾ in. (11.1 cm.) across

\$1,500-2,500

周定芳製皮箱壺
「定芳捏塑」、「定芳」印款



53 **A LARGE COMPRESSED SACK-FORM YIXING TEAPOT AND COVER, 'LARGE BUNDLE'**
ZHOU DINGFANG (B. 1965)

13 in. (33.1 cm.) across
\$2,000-3,000

周定芳製大包袱壺
「定芳藝陶」、「周」、「定芳」印款



54 **A LARGE YIXING TEAPOT AND COVER IMITATING A SEWN LEATHER POUCH, 'LOOP BAG'**
ZHOU DINGFANG (B. 1965)

9 in. (22.8 cm.) across
\$2,000-3,000

周定芳製包袱壺
「定芳」、「定芳」款



55 **A SQUARE WRAPPED-BOX-FORM YIXING TEAPOT AND COVER, 'CARRYING BUNDLE #3'**
ZHOU DINGFANG (B. 1965)

5½ in. (13.9 cm.) across
\$1,500-2,500

周定芳製行箱壺
「定芳藝陶」、「定芳」印款



56 **A YIXING COILED ROPE-FORM TEAPOT AND COVER, 'DECEPTION'**
ZHOU DINGFANG (B. 1965)

6¾ in. (16.2 cm.) high
\$1,500-2,500

周定芳製捆繩壺
「定芳壺藝」、「周」、「定芳」印款



57 A LEATHER POUCH-FORM YIXING TEAPOT AND COVER, 'SACKED DOWN' ZHOU DINGFANG (B. 1965)

6½ in. (16.5 cm.) across

\$1,500-2,500

周定芳製皮包壺

「周」、「定芳」、「定芳」、「周」、「定芳」印款



58 A YIXING SACK-FORM TEAPOT AND COVER, 'OPPORTUNITY' ZHOU DINGFANG (B. 1965)

7⅞ in. (18.7 cm.) across, cloth box

\$1,500-2,500

周定芳製米袋壺

「定芳壺藝」、「定芳」印款



59 A GROUP OF FIFTEEN YIXING MODELS OF FRUITS AND VEGETABLES AND A BASKET-FORM TRAY, 'HARVEST' ZHOU DINGFANG (B. 1965), DATED 1995

Tray 8½ in. (21.6 cm.) across

(16)

\$3,000-5,000

1995年 周定芳製像生蔬果十五件及竹盤

「周」、「定芳」印款



60 A 'CLOTH-WRAPPED' YIXING TEAPOT AND COVER, 'COZY' XU RUIPING (B. 1962)

5⅝ in. (13.6 cm.) across

\$800-1,200

徐瑞平制茶壺

「瑞平壺藝」、「徐」、「瑞平」印款



61 **A YIXING ROCK-FORM TEAPOT AND COVER, 'RED ROCK ECHOS'**
LU JIANXING (B. 1958), DATED 1998

8½ in. (21.6 cm.) across, cloth box
\$1,000-1,500

1998年 盧劍星製紅岩壺
「盧」印款



62 **A GROUP OF TEN MINIATURE YIXING TEAPOTS AND COVERS, 'SMALL TREASURES'**
WANG TINGMEI (B. 1932) AND XU HANTANG (B. 1932), DATED 1992

The largest, 2½ in. (6.7 cm.) long (10)
\$4,000-6,000

1992年 王庭梅及徐漢棠製什景小壺一組
「漢棠」、「漢棠設計」、「庭梅捏製」印款



63 **TWO BARREL-FORM YIXING TEAPOTS AND COVERS WITH A BAMBOO-FORM CARRYING POLE, 'BALANCE'**
LU WENXIA (B. 1966)

Each teapot 5¾ in. (14.6 cm.) high, pole 7 in. (19.4 cm.) long (2)
\$2,000-3,000

陸文霞製挑擔水桶壺
「文霞」（兩次）、「文霞製」（三次）印款



64 **A PIPE-FORM YIXING TEAPOT AND COVER, 'SMOKING'**
LU WENXIA (B. 1966)

7 in. (17.7 cm.) across
\$1,500-2,500

陸文霞製煙斗壺
「陸文霞印」、「文霞」、「文霞製」印款



65 **A BAMBOO-FORM YIXING WATER DROPPER**
LU WENXIA (B. 1966), DATED 1993

3 in. (7.6 cm.) long, cloth box
\$1,500-2,500

1993年 陸文霞制竹節式水丞
「文霞製」印款



66 **A GROUP OF SIX INSCRIBED YIXING SCHOLAR'S OBJECTS**
LU WENXIA (B. 1966)

The largest, 7 $\frac{7}{8}$ in. (19.4 cm.) long (6)
\$1,500-2,500

陸文霞製竹節式文房器物六件
「文霞」、「文霞製」印款



67 **A SMALL YIXING FIGURE OF BUDAI**
20TH CENTURY

3 $\frac{3}{4}$ in. (9.5 cm.) across
\$1,500-2,500

二十世紀 宜興布袋和尚像



68 **TWO YIXING MODELS OF COINS**
20TH CENTURY

1 $\frac{1}{4}$ in. (3.2 cm.) diam., wood box (2)
\$100-200

二十世紀 宜興銅錢兩枚





ALSO AT AUCTION

LACQUER • JADE • BRONZE • INK

THE IRVING COLLECTION

髹金飾玉 – 歐雲伉儷珍藏

PART I

WEDNESDAY 20 MARCH 2019

第一部分

2019年3月20日周三

AUCTIONS

Wednesday 20 March 2019
20 Rockefeller Plaza, New York, NY 10020

Sale number 17836

VIEWING

Thursday	14 March	10 am – 5 pm
Friday	15 March	10 am – 5 pm
Saturday	16 March	10 am – 5 pm
Sunday	17 March	1 pm – 5 pm
Monday	18 March	10 am – 5 pm
Tuesday	19 March	10 am – 5 pm
Wednesday	20 March	10 am – 2 pm

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MAGNIFICENT JEWELS

16 APRIL 2019

瑰麗珠寶

2019年4月16日

AUCTION

Tuesday 16 April 2019

20 Rockefeller Plaza, New York, NY 10020

Sale number 17450

VIEWING

Friday	12 April	10.00 am – 6.00 pm
Saturday	13 April	10.00 am – 6.00 pm
Sunday	14 April	10.00 am – 6.00 pm
Monday	15 April	10.00 am – 5.00 pm

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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 (▲ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**. For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York. In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E LITELER

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 give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
- Books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition report** or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We 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 Ψ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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 (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 notice at www.christies.com/about-us/contact/privacy.

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

authenticity: the individual **auctioneer** and/or Christie's.

authentic: authentic: a genuine example, rather than a copy or forgery of:

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

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

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

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

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

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

○
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

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.

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**.

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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

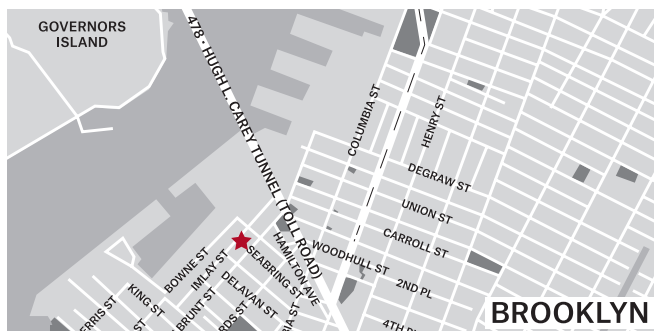
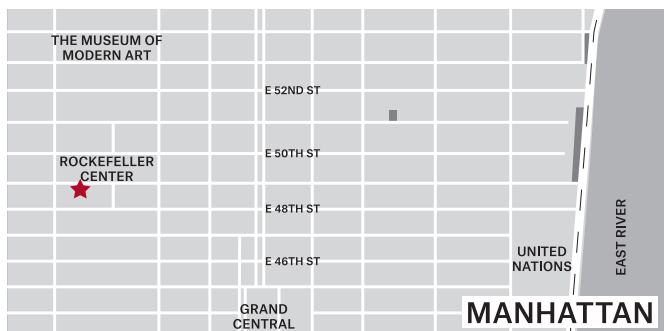
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SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

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

13/08/18

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CHRISTIE'S REDSTONE
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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com
For a complete salerooms & offices listing go to christies.com

11/12/18



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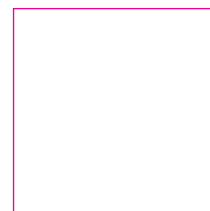
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