

FINE CHINESE CERAMICS AND WORKS OF ART

中國瓷器及工藝精品

NEW YORK 22 MARCH 2019



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FINE CHINESE CERAMICS AND WORKS OF ART

FRIDAY 22 MARCH 2019

AUCTION

Friday 22 March 2019

at 10.30 am (Lots 1601-1681), 2.00 pm (Lots 1701-1848)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Thursday	14 March	10.00 am - 5.00 pm
Friday	15 March	10.00 am - 5.00 pm
Saturday	16 March	10.00 am - 5.00 pm
Sunday	17 March	1.00 pm - 5.00 pm
Monday	18 March	10.00 am - 5.00 pm
Tuesday	19 March	10.00 am - 5.00 pm
Wednesday	20 March	10.00 am - 2.00 pm

front cover
Lot 1627

inside front cover
Lot 1654

table of contents
Lot 1723

inside back cover
Lot 1654

back cover
Lot 1610

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CONTENTS

2	Specialists and Services for this Auction
3	Auction Information
5	Property for Sale
359	Conditions of Sale • Buying at Christie's
362	Symbols used in this Catalog • Important Notices and Explanation of Cataloguing Practice
363	Storage and Collection
365	Worldwide Salerooms and Offices and Services
366	International Asian Art Department
367	Christies International Chinese Ceramics and Works of Art Department
369	Written Bids Form

MORNING SESSION
FRIDAY 22 MARCH 2019
10.30 AM (LOTS 1601-1681)

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

1601

A VERY RARE BRONZE RITUAL WINE VESSEL AND COVER, FANGYI
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 11TH CENTURY BC

The vessel of slightly tapering rectangular shape is raised on a tall foot and is decorated around the neck with pairs of confronted birds centered on the two longer sides by a shallow, narrow flange and on the other two sides by an animal-mask handle suspending a loose ring. The foot is decorated with pairs of birds confronted on a small notch. The cover is similarly decorated below the faceted finial cast with *taotie* masks. Both the interior of the vessel and the cover are cast with a two-character clan sign reading *geng ce*. The bronze has light green and silvery-grey patina with areas of malachite encrustation.

11¾ in. (30 cm.) high

\$30,000-50,000

PROVENANCE

James Monroe McAdams, Mobile, Alabama.

Important Early Chinese Dynastic Bronzes Collected by the Late James Monroe McAdams; Parke-Bernet Galleries, Inc., 4 November 1948, lot 162.

Millicent Rogers (1902-1953) Collection.

It is very rare to find *fangyi* with handles. A *fangyi* of very similar form and decoration, but lacking the handles, in the Saint Louis Art Museum, is illustrated by S. Owyong in *Ancient Chinese Bronzes in the Saint Louis Art Museum*, St. Louis, 1997, pp. 84-86, no. 19, where the author notes "the style of thin ribbons derived from earlier bronze design, specifically Loehr Styles II and III, indicate a late Shang or transitional late Shang-early Western Zhou date for the vessel".

商晚期/西周早期 庚册方彝



(another view)



(inscription on interior of cover)



(inscription on interior of vessel)





THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

1602

A RARE BRONZE WEAPON

LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The heavily cast weapon has a solid, bulbous lower section and is cast at the top on both sides with three blades pendent from a band of *leiwen*. The small tang (*nei*) is pierced with a rectangular aperture. The bronze has a silvery-grey patina with heavy malachite encrustation.

5% (13.8 cm.) long

\$7,000-9,000

PROVENANCE

Acquired in Hong Kong before 1990.

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, pp. 156-57, no. 56.

商晚期 青銅三角紋兵器

THE PROPERTY OF A HONG KONG PRIVATE COLLECTOR

1603

A RARE SMALL BRONZE FIGURAL LAMP

WESTERN HAN DYNASTY (206 BC-AD 8)

The base of the lamp is cast as a figure with an almost beak-like mouth, prominent eyes and hair drawn back into a point on the back of the head, shown kneeling on a footed plinth. His left hand rests on his knee and his extended right hand holds the stem of the lamp, which is surmounted by a shallow circular tray that would have held the wick.

5½ in. (14 cm.) high

\$12,000-18,000

PROVENANCE

Acquired in Hong Kong by 1990.

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *Ancient Chinese and Ordos Bronzes*, 12 October - 2 December 1990.

LITERATURE

J. Rawson and E. Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, pp. 142-43, no. 46.

In *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p. 142, the authors, Jessica Rawson and Emma Bunker, note that an almost identical lamp is in the British Museum.

西漢 青銅神人燈







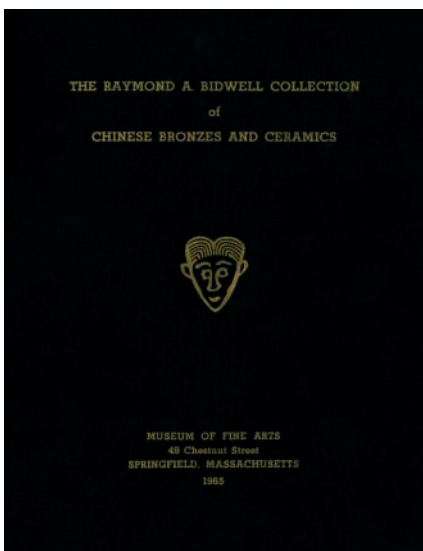


Raymond A. Bidwell (1876-1954) practiced law in Springfield, Massachusetts, and served as a city prosecutor from 1910-1911 and an assistant city solicitor from 1914-1918. He also was a Trustee of the Springfield Library and Museums Association from 1943 until his death in 1954.

As an undergraduate at Harvard College (1895-1899), Mr. Bidwell purchased his first Japanese print and piece of Chinese pottery. These early acquisitions sparked a life-long interest in collecting. Mr. Bidwell selectively purchased a few objects each year toward the goal of forming a collection that traced the historical developments of Chinese bronzes, pottery and porcelain. The high quality of his taste is clearly demonstrated by this superb Shang bronze *fangyi*.



Mr. and Mrs. Raymond A. Bidwell on the porch of their home at 16 Ridgewood Terrace, Springfield, Massachusetts. Photographer unknown.



The present *fangyi* as illustrated in *The Raymond A. Bidwell Collection of Chinese Bronzes and Ceramics*, Museum of Fine Arts, Springfield, Massachusetts, 1965.



(cover)

VARIOUS PROPERTIES

1604

A RARE AND FINELY CAST BRONZE RITUAL WINE VESSEL AND COVER, FANGYI
LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The vessel is of slightly tapering rectangular shape and is well cast in low relief on the two broad sides with a large *taotie* mask set below a small *taotie* mask, and reserved on a fine *leiwen* ground repeated as the ground to the pair of confronted bottle-horn *kui* dragons shown in profile above and the pair of adorsed *kui* dragons shown in profile below. Each narrow side is also cast with a large *taotie* mask set between bands of small dragons. The center of each side and the corners are cast with narrow notched flanges, which are repeated on the cover to divide and frame an inverted *taotie* mask on each side below the *taotie*-decorated, faceted finial. The bronze has a light green patina.

9 in. (22.8 cm.) high

\$1,500,000-2,500,000

PROVENANCE

Raymond A. Bidwell (1876-1954) Collection, Springfield, Massachusetts.
The Springfield Museums, Springfield, Massachusetts, accessioned in 1962.
Christie's New York, 21-22 March 2013, lot 1126.

EXHIBITED

Greenvale, New York, C.W. Post Center, Long Island University, *The Arts of China*, 4 February - 27 March 1977.

LITERATURE

The Raymond A. Bidwell Collection of Chinese Bronzes and Ceramics, Museum of Fine Arts, Springfield, Massachusetts, 1965, pp. 24-25.

R. Spelman, *The Arts of China*, C.W. Post Center, Greenvale, New York, 1976, p. 19, no. 6.

C. Deydier, *Understanding Ancient Chinese Bronzes, Their Importance in Chinese Culture, Their Shapes, Functions and Motifs*, 2015, pp. 34-35 and 109.

商晚期 青銅饕餮紋方彝





(another view)

With its successful combination of elegant proportions, strong shape and fine execution of details, this vessel represents the most refined bronze casting tradition of the late Shang period. A similar *fangyi*, formerly in the collection of Arthur M. Sackler, and now in The Metropolitan Museum of Art, New York, is illustrated by Max Loehr in *Ritual Vessels of Bronze Age China*, New York, 1968, pp. 90-91, no. 37, in which the author notes "I know of no other *Fang I* to match this exquisite specimen in proportions, design, and refined technique." The present *fangyi* may be considered to be of similar quality as the Metropolitan Museum of Art *fangyi*.

Fangyi appear to have been one of the most prized of ritual vessels, as they have been found in fewer and more sumptuous tombs than more common shapes such as *gu*, *jue*, and *ding*. The term *fangyi* is a traditional attribution made by Song dynasty (AD 960-1279) scholars. *Fang* literally means square and refers to the faceted form. *Yi* is a general term for ritual vessels. Although current scholarship classifies *fangyi* as wine vessels, ancient scholars as well as some prominent modern scholars such as Chen Mengjia and Bernhard Kalgren believed that *fangyi* are food vessels: see C. Deydier, *Understanding Ancient Chinese Bronzes, Their Importance in Chinese Culture, Their Shapes, Functions and Motifs*, 2015, p. 34.

For a full discussion of the evolution of the *fangyi*, see C. Deydier, *ibid*, p. 37. The author notes that *fangyi* were made of pottery in the Neolithic period and were also made of white marble in the Shang dynasty. Bronze *fangyi* first appeared at the beginning of the Yinxu period (13th-11th century BC) or perhaps during the transitional phase between the end of the Erligang period and the beginning of the Yinxu period, circa 14th century BC, and disappeared at the beginning of the Western Zhou dynasty.

The decoration on all *fangyi* is arranged in registers, and typically feature with a large *taotie* mask on the body, small dragons or birds on the foot and above the mask, and either a large *taotie* repeated on the cover or, in at least one instance, a bird. See R.L. d'Argencé, *The Hans Popper Collection of Oriental Art*, Japan, 1973, no. 2, for the latter. In some instances the decoration is flat-cast or the decorative motifs are filled with *leiwen* scrolls.

A *fangyi* of very similar form and decoration, but with a band of bird motifs below the mouth rim, from the Ernest Erickson Collection, is illustrated by R. Bagley, *Shang Ritual Bronzes from the Arthur M. Sackler Collections*, Washington D.C., 1987, p. 435, fig. 77.15. Another similar *fangyi* in the Hakutsuru Art Museum, Kobe, is illustrated in *Zhongguo qingtongqi quanji: Shang 4 (Complete Collection of Chinese Bronzes: Shang 4)*, vol. 4, Beijing, 1998, no. 73. Another comparable *fangyi*, formerly in the collections of Gladys Lloyd Robinson and the British Rail Pension Fund, was sold at Christie's New York, 24 March 2004, lot 106.





AN IMPORTANT EASTERN HAN MONEY TREE

Among the many types of luxury burial goods newly introduced during the Han dynasty (206 BC–AD 220), the money tree ranks among the most visually spectacular. Such money trees were especially popular in central Sichuan province during the Eastern Han period (AD 25–220), their popularity continuing into the Three Kingdoms period (AD 220–280), particularly in the southwestern state of Shu (AD 221–263). Termed in Chinese a *qianshu* —or occasionally a *yaoqianshu*—a money tree comprises a central bronze pole, or trunk, to which are attached a series of cast bronze “branches” organized in tiers, each tree typically with three to six tiers of branches; this bronze tree has four tiers. A phoenix with outstretched wings and a long, segmented tail comprising five strands stands on top of the tree. The central trunk typically rises from a brick-red earthenware base molded in the form of one or two animals and covered with emerald-green or caramel-brown lead-fluxed glaze; the base of the present example is modeled in the form of two crouching beasts, one on top of the other, and it sports a green lead glaze, now degraded and showing a silvery iridescence. Such money trees are rare in collections outside of China, lending this beautiful, well-preserved example special importance.¹

Each tier of the present money tree has four main branches, which are set at right angles to each other and, given the Han interest in directional symbolism, are oriented toward the points of the compass. Moreover, a smaller, subsidiary branch projects outward at a ninety-degree angle from the center of each main branch. Cast with openwork designs, each branch, whether main or subsidiary, includes a wealth of real and mythical animals but always features Xiwangmu, the Queen Mother of the West, seated on a throne supported by a dragon and a tiger as the central motif and always boasts several coins from which rays project around the periphery, likely rays of light. The coins are *wuzhu* coins—i.e., the familiar circular coins with a square opening at the center—which were minted in Sichuan province and which were the standard coin of the realm from 118 BC until AD 618.

Money trees embody wishes for the continued well-being and prosperity of the deceased’s spirit in the afterlife as evinced by the coins on each branch. Of greater importance, the representation on each branch of Xiwangmu, the most important of the deities venerated during the Han, attests to the hope that she will assist the deceased in gaining immortality, as she was believed to have the ability to dispense long life, even eternal life.² The presence of the phoenix at the top suggests that the tree represents the magical *fusang* tree, which was believed to grow in the Eastern Sea and which, according to ancient mythology, was the perch on which a golden sun-bird alighted each morning, bringing light and warmth to the new day.

Because of the coins, such bronze trees today are called *qianshu*, or money trees, but that term first appeared only in texts from the eighth century AD; it remains unknown whether or not there were any connections between early discoveries and such later records. Stephen Little states that the later designation as money trees is “... a somewhat misleading one because the main decorative motifs on both the bronze tree and its clay or stone base are not coins, but deities on dragon-and-tiger thrones, immortals playing the *liu bo* game, heavenly horses, the drug-pounding hare, and musicians and dancers. Coins appear only as leaves hanging down from each branch. In view of the fact that some trees are decorated with large, iconlike, divine images, if we must give this object a name, a “divine tree” (*shen shu*) probably better reflects its nature.”³

The origin of the money tree remains obscure, though some scholars cite a possible descent from the bronze sculptures of trees recovered from the ancient site of Sanxingdui, also in central Sichuan province.⁴ Scholars note that in the late 1980s, eight cast-bronze sculptures of trees—termed *shen shu*



(“sacred trees”, “holy trees”, or “divine trees”) by modern archaeologists—were excavated from the Sanxingdui site at Guanghan in Sichuan province.⁵ The majority of the hundreds of bronze sculptures and vessels, jades, and other artefacts recovered at Sanxingdui date to the twelfth and eleventh centuries BC; though, the exact date of the bronze trees is uncertain, they likely were produced at that same time. Designated Tree Number 1, the tallest of the eight bronze trees measures 3.96 m., or thirteen feet, in height, implying that the tree sculptures were both very important and highly symbolic to the people who made them;⁶ indeed, they likely were considered sacred. Tree Number 1 has nine pendulous branches; perched on a blossom, a bird appears at the crest of each downward-curving branch, while a fruit or flower hangs from the lower end of each branch.⁷ Modern archaeologists assume that the trees represent the magical *fusang* tree and further assume that the nine birds represent deities associated with the sun, though no inscriptions or other written records from the period survive to substantiate this assertion.

If they indeed date to the twelfth or eleventh century BC, the Sanxingdui bronze trees were created more than 1,000 years before the Eastern Han money trees. Intriguingly, both Sanxingdui bronze trees and Eastern Han money trees were produced in the same general area—in central Sichuan province. Without written records from the people who made them, however, it is impossible to know whether or not a connection exists between the Eastern Han money trees and the much earlier Sanxingdui bronze trees. It of course is possible that people of the area maintained a tradition of sacred trees in the long intervening period, even if they didn’t create sculptures of them.

In terms of artistic predecessors closer in time to the money trees, the authors of the *Kaikodo Journal* in 1996 noted the similarity in general appearance of Eastern Han money trees to the depiction of *fusang* trees on a painted lacquer chest recovered from the tomb of Marquis Yi of Zeng (c. 433 BC), near Suizhou, Hubei province, commenting that the “... representations of heraldic trees, stiff and symmetrical, [are] flanked at the top by birds or beasts. Those trees are depictions of the *Fusang* Tree from which the Archer Yi shot down nine contender suns. The spiky orbs hanging from the *Fusang* trees and the representations of coins on the Sichuan money trees are strikingly similar.”⁸ From the mid-second century AD and roughly

contemporaneous with the money trees from Sichuan province, *bas*-relief carvings at the Wu Family Shrines in southwestern Shandong province include highly stylized depictions of *fusang* trees, demonstrating widespread interest in such trees throughout China during the Eastern Han.⁹

Securely dated on the basis of archaeological excavations, money trees are known to have been used only in Sichuan province and only during the Eastern Han period and into the succeeding Three Kingdom period, and thus they can be securely dated to the first and second centuries AD, with a few perhaps coming from the third. Indeed, the coins depicted on the trees accord with the *wuzhu* coins in circulation at the time, and the representations of Xiwangmu are akin to those on ceramic tiles recovered from Eastern Han-period tombs from Sichuan.¹⁰

Each branch of the tree was separately cast in a two-face mold using the lost-wax process. The branches are very thin and bear the same decorative motif on each side; in fact, X-ray analyses of branches from other money trees have revealed that the patterns on the two sides line up exactly, attesting to a perfect registration, or alignment, of the mold faces. At the “inside” end of each branch is a hook which secures the branch in place when inserted into a mortice, or opening, in the bronze tree trunk. With the branches set at right angles to each other and with the branches of each tier placed above each other, the weight is evenly distributed along the tree trunk, and the design is symmetrical and harmonious.¹¹

The most famous of all money trees is the one excavated in 1983 at Wanfuzhen, Guanghan in Sichuan province and now in the Guanghan County Cultural Center.¹² The best known money trees in public collections in the United States are those in the Asian Art Museum, San Francisco (1995.79.a.-dd),¹³ the Minneapolis Institute of Arts (2002.47A-RRR),¹⁴ the Portland Art Museum, Portland, Oregon (2004.114.9A-C),¹⁵ and the Princeton University Art Museum, Princeton, New Jersey (1999-79).¹⁶

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

哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

¹ For additional information on money trees, see: Zhixin Jason Sun et al., *Age of Empires: Art of the Qin and Han Dynasties* (New York: Metropolitan Museum of Art), 2017; Angela Falco Howard et al., *Chinese Sculpture in The Culture and Civilization of China series* (New Haven: Yale University Press; and Beijing: Foreign Languages Press), 2006; Stephen Little et al., *Taoism and the Arts of China* (Chicago: Art Institute of Chicago in association with the University of California Press), 2000; Kaikodo, compiler, *Kaikodo Journal: Exhibition 23 March - 20 April 1996* (New York: Kaikodo), 1996, no. 55.

² For information on Xiwangmu, see: Suzanne Elizabeth Cahill, *Transcendence and Divine Passion: The Queen Mother of the West in Medieval China* (Stanford, CA: Stanford University Press), 1993; Little, *Taoism and the Arts of China*; Wu Hung, “Myths and Legends in Han Funerary Art,” pp. 72-81, and Lucy Lim, “Themes of Immortality,” pp. 159-177, both published in Lucy Lim et al., *Stories from China’s Past: Han Dynasty Pictorial Tomb Reliefs and Archaeological Objects from Sichuan Province, People’s Republic of China* (San Francisco: Chinese Culture Foundation of San Francisco), 1987.

³ Little, *Taoism and the Arts of China*, p. 84.

⁴ See: Howard, *Chinese Sculpture*, p. 93.

⁵ For information on Sanxingdui and the objects recovered there, see: Robert Bagley, ed., *Ancient Sichuan: Treasures from a Lost Civilization* (Seattle, WA: Seattle Art Museum; Princeton, NJ: Princeton University Press), 2001; Yomigaeru *Shisen bunmei: Sanseitai to Kinsa iseki no hihōten* [Civilization of Ancient Sichuan: Treasures from Sanxingdui and Jinsha] (Tokyo: Kyōdō Tsūshinsha), 2004. よみがえる四川文明: 三星堆と金沙遺跡の秘宝展 (東京: 共同通信社), 2004; Daniel Weiss, “Seismic Shift,” *Archaeology* (New York: Archaeological Institute of America), March/April 2015.

⁶ For images of one of the Sanxingdui bronze trees, see: https://commons.wikimedia.org/wiki/File:Bronze_Sacred_Tree.jpg

⁷ For a detailed image of birds perched on the pendulous branches of Tree Number 1, see: <http://www.art-and-archaeology.com/china/sanxingdui/sx13.html>

⁸ See: *Kaikodo Journal*, 1996, no. 55, fig. 6.

⁹ For an ink rubbing of the Wu Family Shrine relief depicting the *fusang* tree and Archer Houyi 后羿 taking aim at the suns, see: John S. Major, *Heaven and Earth in Early Han Thought: Chapters Three, Four, and Five of the Huainanzi* (Albany, NY: State University of New York Press), 1993, p. 160. The rubbing was originally published in Édouard Chavannes, *Mission archéologique dans la Chine septentrionale (Paris: Imprimerie nationale / Publications de l’École française d’Extrême-Orient)*, 1909, vol. 3, pl. LI.

¹⁰ See: Kodansha, compiler, *Chūgoku no hakubutsukan [Chinese Museums], series 2, vol. 4 Shisen-shō Hakubutsukan* [Sichuan Provincial Museum] (Tokyo: Kodansha; Beijing: Wenwu chubanshe), 1988, no. 101. 講談社編, 中國博物館, series 2, vol. 4 四川省博物館 (東京: 講談社; 北京: 文物出版社), 1988, no. 101. Also see: *Kaikodo Journal*, 1996, no. 55, fig. 2.

¹¹ For technical information about the casting of Han money trees, see: John Steele, Leon Stodulski, and Karen Trentelman, “Deciphering the Puzzle: The Examination and Analysis of an Eastern Han Dynasty Money Tree,” *Objects Specialty Group Postprints, Volume Five, 1997* (Washington, DC: The American Institute for Conservation of Historic & Artistic Works), 1997, pp. 125-141.

¹² See: Sun, *Age of Empires*, p. 217, no. 135; Howard, *Chinese Sculpture*, p. 96, fig. 1.60.

¹³ See: <http://onlinecollection.asianart.org/view/objects/asitem/search@/0?state:flow=2d87339f-53bd-4966-badb-43d46801d4cb>

¹⁴ See: <https://collections.artsmia.org/art/46241/money-tree-china>

¹⁵ See: <https://portlandartmuseum.org/learn/educators/resources/posters/money-tree/>

¹⁶ See: <https://artmuseum.princeton.edu/collections/objects/35908>

1605

**A RARE AND LARGE BRONZE
AND GREEN-GLAZED POTTERY '
MONEY TREE'**

EASTERN HAN DYNASTY, 1ST-3ND
CENTURY AD

The green-glazed reddish pottery base is molded in the form of two beasts crouching on top of one another, supporting a cylinder into which fits the slender trunk of the bronze tree, which is fitted with four tiers of flat openwork plaques forming the main branches emanating from the central rod. The branches are embellished with smaller reticulated plaques which hang at right angles. The central rod is surmounted by a phoenix with detachable outstretched wings, facing an intricate scrolling floral stem.

48 in. (122 cm.) high

\$100,000-150,000

PROVENANCE

In the United States by 1996.

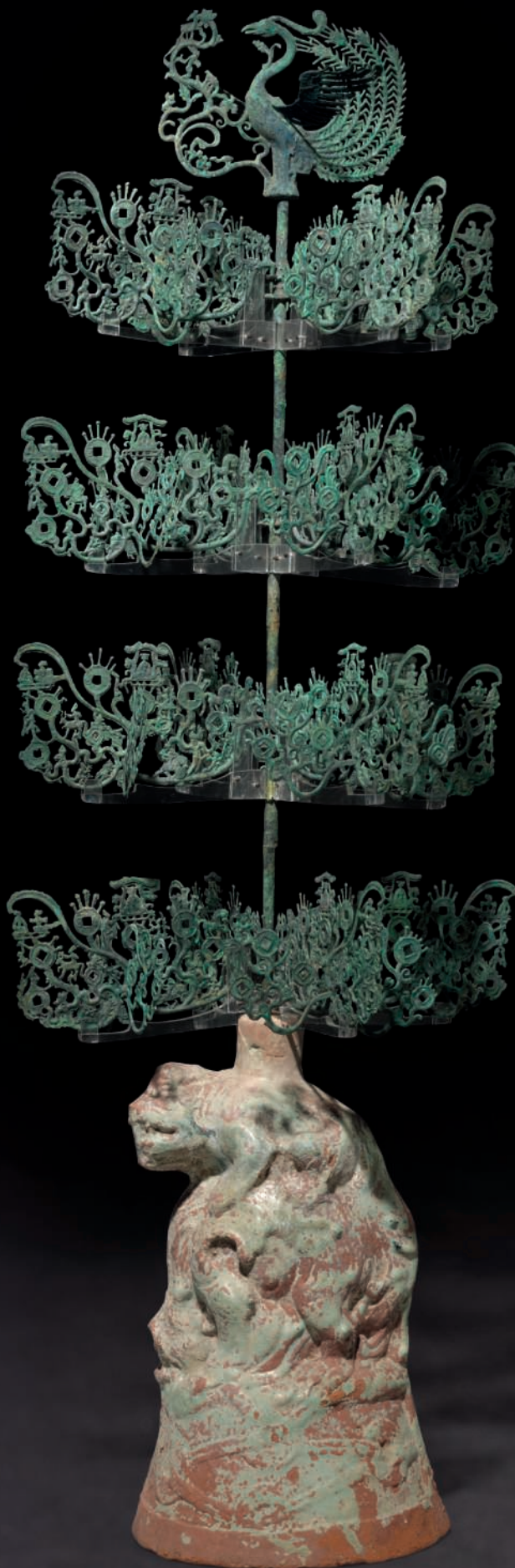
EXHIBITED

New York, Kaikodo, 23 March- 20 April 1996.

LITERATURE

Kaikodo Journal, New York, 1996, pp. 118-119 and pp. 201-202, no. 55.

東漢 陶座銅搖錢樹



PROPERTY FROM A NEW JERSEY COLLECTION

1606

A BRONZE RITUAL WINE VESSEL AND COVER, HU
LATE SPRING AND AUTUMN PERIOD, 6TH CENTURY BC

The pear-shaped vessel is cast in *intaglio* with a band of feline figures facing in the same direction interrupted by two loop handles on the shoulder below a band of interlocking bird scroll on the neck. A third loop handle is on the lower body below a band of dense interlocking bird and dragon scroll, and detached lappets formed by confronted dragons pendent from a raised band. The slightly domed cover has two small loops suspending loose rings and is cast in the center with an interlocking dragon medallion encircled by a band of further interlocking dragons. The surface has a mottled light-green patina with areas of malachite encrustation.

11¼ in. (29.8 cm.) high

\$8,000-12,000

PROVENANCE

Acquired in New Jersey, 1999.

Similar pendent lappets formed by confronted dragons can be seen on the sides of a *ding*, also dated to the late Spring and Autumn period, 6th century BC, illustrated by J. So in *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, New York, 1995, pp. 114-15, no. 9.

春秋晚期 青銅龍紋蓋壺

1607 NO LOT



ANOTHER PROPERTY

1608

A BRONZE RITUAL WATER VESSEL, PEN

LATE SPRING AND AUTUMN PERIOD, 6TH-5TH CENTURY BC

The tapering lower body is flat-cast with a wide band of interlinked scrolls repeated on the sloped shoulder below the flat, everted rim, the two bands separated by a narrow rope-twist border and the edge of the shoulder, and interrupted by a pair of dragon-head loop handles. The vessel has a dark brown and pale milky green patina.

13 in. (33 cm.) wide across handles

\$15,000-25,000

PROVENANCE

In the United States prior to 1996.

EXHIBITED

New York, Weisbrod Chinese Art Ltd., *Twenty-Fifth Anniversary Exhibition of Chinese Works of Art*, 26 March - 2 April 1996.

LITERATURE

Weisbrod Chinese Art Ltd., *Twenty-Fifth Anniversary Exhibition of Chinese Works of Art*, New York, 1996, no. 5.

The *pen* is a type of water vessel. The term *pen* appears on other vessels of this form, such as the Zeng Taobao *pen* illustrated by Rong Geng, *Shangzhou yiqi tongkao*, (*A General Study of Archaic Bronzes in the Shang and Zhou Dynasties*), vol. 2 (plates), no. 880. The *pen* shape is very similar to the *jian*. The Eastern Han Chinese dictionary *Shuowen jiezi* (*Explaining Graphs and Analyzing Characters*) explains that the *jian* is a larger version of the *pen*. Therefore, small vessels like the present one should be identified as *pen*. According to J. So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, vol. III, New York, 1995, p.13, the shouldered *jian* shape, which probably originated in southern Henan province, was unknown during the Western Zhou period, but by the later Spring and Autumn period had become more common. A *jian* with cover, of Middle Spring and Autumn date, 7th century BC, p. 19, fig. 111, has narrow rope-twist bands similar to the one on the present vessel and a pair of loop handles with a different type of dragon mask decoration. The body and shoulder are similarly decorated with bands of interlocked scrolls, but the scrolls are raised and incorporate eyes.

春秋晚期 青銅蟠虺紋盆





PROPERTY FROM THE ARTHUR M. SACKLER FOUNDATION

1609

A MARBLE FIGURE OF A BODHISATTVA
NORTHERN QI-SUI DYNASTY, 6TH CENTURY

The figure is shown standing and wearing a shawl draped over the arms, and a long, looped necklace gathered at the waist by a disk above the belt that secures an outer robe worn over an under-robe that falls in graceful, parallel folds to the tops of the shoes.

36 in. (91.4 cm.) high, composite stand

\$30,000-50,000

PROVENANCE

C. Edward Wells Collection, Bridgewater, Connecticut, 9 December 1963.
Arthur M. Sackler (1913-1987) Collections.
The Arthur M. Sackler Foundation.

The rigid, frontal pose of this figure is typical of Northern Qi and Sui dynasty stone sculptures of *bodhisattvas*. See, for example, a sandstone figure of a standing *bodhisattva* at The Nelson-Atkins Museum of Art, Kansas City, illustrated in *Zhongguo liu shi hai wai fo jiao zao xiang zong he tu mu (Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections)*, vol. 3, Beijing, 2005, no. 588. The depiction of the drapery over the lower body, with an unusually long portion of the *dhoti* folded over and rippling folds beneath, is rare but can be found on a few known examples, including a marble figure of a *bodhisattva* at the Victoria & Albert Museum, London, illustrated in *Chinese Art in Overseas Collections: Buddhist Sculpture (III)*, Taipei, 1990, no. 63. The rectangular belt pendant below the circular disc is also an unusual feature, but a comparable example can be found on a Northern Zhou gilt-bronze figure of Guanyin illustrated by Jin Shen in *Illustrated Chinese Buddha Images Through the Ages*, Beijing, 1995, p. 301, no. 221. The presence of shoes on the present figure is also unusual, as they are more often seen on images of guardian or warrior figures.

北齊/隋 石雕菩薩立像





SHAKYAMUNI PREACHING: A MASTERPIECE OF CHINESE BUDDHIST SCULPTURE

Presented in the guise of a monk, this magnificent sculpture, which dates to the Northern Qi period (AD 550–577), represents a Buddha as indicated by the robes, *ushnisha*, benevolent countenance, distended earlobes, and webbed fingers. The *ushnisha*, or cranial protuberance atop the head, symbolizes the expanded wisdom that the Buddha gained at his enlightenment, and it serves as the Buddha's diagnostic iconographic feature as only Buddhas possess an *ushnisha*. The gilded surfaces not only make the sculpture appropriate for representing a deity but symbolize the light that, according to the sacred texts, or *sutras*, radiates from his body.

“Buddha” means “the Enlightened One;” he is an individual who has attained enlightenment and has entered into *nirvana*. In this sculpture, the Buddha is standing and holds his right hand in the *abhaya mudra*, a preaching gesture in which the hand is raised, palm outward, in the attitude of ‘do not fear’. (A ritual hand gesture, a *mudra* symbolizes a particular action, power, or attitude of a deity.) He holds his left hand in the *varada mudra*, or gift-giving gesture, in which the hand is lowered, palm outward. This combination of *mudras*—often shortened to read *abhaya-vara mudra*—indicates that the Buddha is preaching. Many different Buddhas hold their hands in the *abhaya-vara mudra*; even so, a Buddha with hands so positioned, the fingers elegantly arrayed and pointing straight up and straight down but without fingertips and thumb touching to form a circle, is typically identified as the Historical Buddha Shakyamuni (traditionally, 563 BC – 483 BC), suggesting that this image likely represents Shakyamuni.

As described in the *sutras*, the Buddha wears three distinct robes, though not all are visible in every sculpture or painted image; in this sculpture, the outer robe fully cloaks the figure, for example, with the result that the other robes are mostly concealed. Known in Sanskrit as the *kasaya* or *ticivara*, the Buddha's three robes comprise the *sanghati*, *uttarasanga*, and the *antaravasaka*. Not tailored, each robe is a long, rectangular piece of cloth that is wrapped around or draped over the body in a prescribed fashion. Sometimes likened to a *dhoti* or sarong, the *antaravasaka* is an inner robe that covers the lower portion of the body; wrapped around the waist, it typically hangs from the ankles, covering the hips and legs. Also an inner robe, the *uttarasanga* covers the left shoulder and crosses the chest diagonally but leaves the right shoulder and right arm bare; it covers the *antaravasaka*, except for its lowermost edge, and is itself covered by the *sanghati*, which is the outer robe that usually is the most visible and distinctive of the three robes. Additionally, there might be a *kushalaka*, a cloth or cord worn around the waist to hold the *antaravasaka* and *uttarasanga* in place; more rarely, those inner garments may be secured in place by a *samakaksika*, or buckled belt.

In this sculpture, the *antaravasaka*, the *dhoti*-like garment, is visible only at the Buddha's ankles, where it projects below the edge of the outer robe. Completely covered by the outer robe, the *uttarasanga* also is not visible in

this sculpture. Most prominent of all, the *sanghati*, or outer robe, which has been embellished with applied gold, covers both shoulders and the chest and then flows gracefully over the entire body, terminating just above the ankles in a wide, U-shaped configuration. The outer edges of the *sanghati* loop over the arms and descend along the sculpture's sides, suggesting a cape. Lacking a *kushalaka*, or cincture around the waist, the drapery flows smoothly and elegantly over the body, clinging tightly enough to reveal the body's presence and to suggest its form, from the broad shoulders and narrow waist to the swelling hips and columnar legs, but not so tightly as to reveal its anatomical structure in detail.

This sculpture originally would have stood on a carved lotus base of which only the “seedpod” at the bottom of this sculpture remains today; with flat top and slightly concave sides, the generally triangular seedpod would have been set within the central cavity of a circular lotus base on top of a square plinth, anchoring the sculpture in an upright position.¹ Rising from its lotus base, this majestic, gilt stone sculpture originally stood on an altar; it might have appeared alone but it more likely was part of a group of figures. Hierarchically scaled and symmetrically arranged, such a group would have included the Buddha at the center flanked on either side by a *bodhisattva*, perhaps with a monk or disciple tucked between the Buddha and each *bodhisattva*, and perhaps with a guardian figure at each outer edge of the assemblage. A Sui-dynasty (AD 581–618) bronze altarpiece in the collection of the Museum of Fine Arts, Boston (22.407)² suggests the context in which this sculpture originally appeared, as does the late seventh or early eighth-century, gilt bronze Maitreya altar group in the collection of the Asian Art Museum, San Francisco (B60 B8+).³

If presented as the central deity in a grouping, Shakyamuni likely would have been accompanied by Bodhisattva Manjushri, the *bodhisattva* of transcendent wisdom, and Samantabhadra, the *bodhisattva* of Buddhist practice and meditation, thus forming a Shakyamuni Triad. (Meaning “enlightened being”, *bodhisattvas* are benevolent beings who have attained enlightenment but who have selflessly postponed entry into *nirvana* in order to assist other sentient beings in gaining enlightenment and thus release from the *samsara* cycle of birth and rebirth.) Alternatively, as he is regarded as the Buddha of the Future and thus the successor to Shakyamuni, the Bodhisattva Maitreya might have accompanied Shakyamuni in place of Samantabhadra or Manjushri. If disciples appeared in the grouping, they likely would have been the youthful Ananda and the elderly Mahakasyapa, Shakyamuni's favorites.

That its back is flat and, though finished, not fully modeled indicates that this sculpture stood before a mandorla, which likely was painted on the wall behind the sculpture, the aureole suggesting light radiating from the Buddha's body and thus signaling his divine status. (Symbolizing divinity, a halo is a circle, or disc, of light that appears behind a deity's head; a mandorla is a full-body halo.)

In excellent condition and amazingly complete—retaining its original head, arms, body, legs, feet, and lotus-seedpod base—this sculpture dates to the Northern Qi period (AD 550–577). The sculpture’s majestic, columnar stature is entirely in keeping with its Northern Qi date, as are the large hands, the simple, clinging robe, and the treatment of the rounded chest, which lacks both a division of the pectorals and a distinction between chest and abdomen. (The disproportionately large hands likely served to emphasize the *mudra* and associated symbolism of teaching.) The unembellished cylindrical neck, which is typical of Northern Qi sculptures, stands in contrast to the fleshy necks with three strongly articulated folds that would appear during the Sui dynasty (AD 518–618) and then would become characteristic in sculptures from the Tang dynasty (AD 618–907). The rectangular face with relatively small eyes set in shallow sockets, the large domical *ushnisha*, and the depiction of the top of the head with shaven pate rather than with wavy locks or small snail-shell curls of hair also are all standard features of Buddhist sculptures from the Northern Qi period. In addition, the elongated ears with distended but flat, unmodulated, unpierced lobes are characteristic of the Northern Qi style. Moreover, the placement of the arms close to the body, with a lack of open space between arms and torso, is a standard feature of Northern Qi sculptures, the interest in such piercing of the stone occurring in the Sui and flourishing in the Tang.

Although modest drapery folds, whether incised or carved in shallow relief, enliven the robes of most Northern Qi stone sculptures of the Buddha,⁴ a few such sculptures—particularly ones excavated at the site of the Longxingsi Temple at Qingzhou, Shandong province—lack such folds, the robes clinging tightly to the figure’s body and flowing gracefully from shoulders to ankles, unimpeded by incised or carved folds.⁵ In the treatment of its drapery, the present sculpture shows a remarkable kinship to those from Qingzhou. As amply demonstrated by the Qingzhou sculptures, however, such sculptures originally were fully painted or gilded—as in the case of the present sculpture—so the stone surfaces in fact were embellished, even if not with incising or carving.

Published in London already in 1978,⁶ this sculpture had been in the West at least twenty years before the discovery and excavation of the Qingzhou sculptures in 1996–97. Close as it is in appearance to those sculptures, this impressive sculpture is not from that location, though the similarity in style suggests that it might well have been produced in the same general area as the Qingzhou sculptures, perhaps at another site in Shandong province or a little farther to the west, in Hebei province. Even so, subtle features differentiate the present sculpture from those recovered at Qingzhou. The present sculpture has a shaven pate, for example, whereas most Qingzhou images of the Buddha have small snail-shell curls of hair; in addition, this Buddha’s face is rectangular, but those of the Qingzhou sculptures are slightly rounded (even if not as round and fleshy as those of Tang sculptures). The hands of the Qingzhou Buddhas generally are in proper scale to the bodies, rather than disproportionately large, and the fingers are more delicately arrayed, occasionally with fingers slightly flexed. Nonetheless, the remarkable similarity in style and general appearance establishes this sculpture’s Northern Qi date, demonstrates that one variant style lacked incised or carved drapery folds, and documents that some rare stone sculptures were embellished with applied gold.

This majestic image represents a Buddha in the act of preaching, likely the Historical Buddha Shakyamuni. Simply yet brilliantly composed, this exquisite sculpture focuses attention on the Buddha’s face, with its serene countenance and compassionate expression, and on his hands, with their preaching *mudras*. In perfect harmony, the elegant style and clear statement of purpose—the preaching of wisdom and compassion—combine to make this a great masterwork of Chinese Buddhist sculpture.

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

1 For images of lotus bases similar to that on which this sculpture originally stood, see the related Northern Qi-period stone Standing Buddha in the collection of the Nezu Museum, Tokyo, Japan, and the related stone sculpture in the collection of the Royal Ontario Museum, Toronto, Canada: Matsubara Saburō, *Chūgoku Bukkyō Chōkoku Shiron [The Path of Chinese Buddhist Sculpture]*, vol. 2 *Nanbokuchō kōki · Zui [Later Northern and Southern Dynasties, Sui]* (Tokyo: Yoshikawa Kobunkan), 1995, pp. 493 and 495.

2 See <https://www.mfa.org/collections/object/altarpiece-with-ambhaha-and-attendants-45930>

3 See: Rene-Yvon Lefebvre d’Argence et al., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, pp. 192-193, no. 92, no. B60 B8+.

4 For images of Northern Qi sculptures of the Buddha with carved drapery folds, see: Matsubara, *Chūgoku Bukkyō Chōkoku Shiron*, vol. 2 *Nanbokuchō kōki · Zui*, pp. 493 and 495.

5 See: *Masterpieces of Buddhist Statuary from Qingzhou City* (Beijing: National Museum of Chinese History / Beijing Chinasight Fine Arts Co., Ltd.), 1999, pp. 111, 114, and other sculptures illustrated throughout the book. Also see various sculptures illustrated in Lukas Nickel, ed., *Return of the Buddha: The Qingzhou Discoveries* (London: Royal Academy of Arts), 2002.

6 See: Eskenazi, *Ancient Chinese Sculpture* (London: Eskenazi Ltd.), 1978, p. 61, no. 19.





釋迦牟尼說法： 中國佛教雕塑不朽奇珍

這座莊嚴的石雕以僧人形象呈現，可追溯至北齊（550-577），從其身上的袈裟、佛頂、慈祥的容顏、碩大的耳垂和手印，可知此為一座尊佛立像（或稱如來立像）。佛頂（ushnisha）又稱肉髻，象徵佛陀在開悟時得到的大智慧；此特徵為判定佛陀的標記，因為只有佛陀擁有肉髻。表面貼金不僅賦予石雕代表佛的法相莊嚴，也象徵佛經中所說佛身上散發的金色光芒。

「佛」意指「覺悟者」，開悟並進入涅槃境界者。此石雕佛呈站姿，右手結施無畏印（abhaya-mudra），手曲肘朝前、手掌向前，布施無怖畏給與眾生。（手印或印相象徵諸佛特殊的願力、力量或意念）。左手結與願印（varada-mudra），手掌向外，指端下垂。兩種手印的組合通常稱「與願施無畏印」（abhaya-vara-mudra），顯示佛正在說法。許多佛皆會結與願施無畏印，然而此佛像雙手印相，手指優雅並列筆直向上及向下，指尖和拇指末相觸形成一個圈，通常被認定為釋迦牟尼佛（約西元前563年-483年）的印相，表示此佛像極可能代表釋迦牟尼。

如佛經所載，佛陀穿三衣；然而並非所有的佛像或畫像都能見到所有三衣。此佛像中最外層的大衣遮住整尊像，也將其他的衣物遮蔽起來。佛陀三衣（或稱三袈裟）在梵語中為kasaya或ticivara，包括僧伽梨（sanghati）、那多羅僧（uttarasanga）和安陀會（antaravasaka）。三衣並非訂做僧服，而是一塊塊長方形的布，以特定的方式纏繞披掛在身上。安陀會有時可比喻為紗籠，如覆蓋下半身的內袍，纏於腰際，通常垂至腳踝，蓋住臀部及腿部。同為內袍的那多羅僧覆蓋左肩，斜掩著胸膛，露出右肩、右臂，蓋住只露出最下緣的安陀會，再搭配外袍僧伽梨；三袈裟通常以外袍最為醒目、獨特。此外，腰際可能還有一條腰布（kushalaka），用以固定那多羅僧和安陀會。少數情況下，內袍會用扣帶（samakaksika）固定。

這尊佛像身上類似紗籠的安陀會，比外袍下緣長一截，僅在腳踝露出。佛像身上不見那多羅僧，因為完全蓋在外袍下。最醒目的外袍僧伽梨有貼金繡飾，覆蓋肩膀和胸膛，優雅地垂到腳踝上方，呈現寬闊的U字型。僧伽梨外緣環掛雙臂，沿著身體兩側下垂，如一件斗篷。因為沒有腰布，所以斗篷得以平順、優雅地裹住全身，鬆緊度足以勾勒身體輪廓，顯現體態：寬肩、細腰、臀部與柱狀腿部，卻又不至於太緊繃而突顯生理器官。

佛像原本立於有蓮花雕刻的基座，如今只剩下底部的「蓮蓬」；平頂、側面微凹，圓錐狀的蓮蓬通常安放在方形底座的圓形蓮花基座中央孔，用以固定佛像直立。¹ 這尊莊嚴的貼金石雕從蓮花基座直立，原立於祭壇上；雖然看似形單影隻，但原應屬於雕像群之一。這群雕像按階級有大小之分、對稱排列，猜測佛陀位於中央，左右有菩薩在側，每尊佛陀和菩薩之間可能穿插一尊僧侶或弟子雕像，每一陣容外圍有守護神。波士頓美術博物館（22.407）²收藏的隋朝（581-618）青銅台座組像，顯示這尊佛像當年的原境。另舊金山亞洲藝術博物館（B60 B8+）收藏七世紀末或八世紀初鍍金青銅彌勒台座佛像群亦同。³

若是以一群神像主神位之姿呈現，釋迦牟尼可能有象徵超凡智慧的文殊菩薩和佛教修行理德、行德的普賢菩薩相伴，形成釋迦牟尼三尊。（意思為「菩提者」，菩薩乃仁慈者，原已獲得菩提，卻無私地延後進入涅槃，為的是幫助有情或眾生開悟，從輪迴轉生中獲得解脫。）此外，因菩薩被視為未來佛，將繼承釋迦牟尼的衣鉢，可能會由彌勒佛代替普賢菩薩或文殊菩薩，伴隨釋迦牟尼左右。群像中若有弟子，則很可能是最得釋迦牟尼喜愛的青年弟子阿難（Ananda）和老年弟子迦葉（Mahakasyapa）。

佛像背部扁平、完工卻未完全雕琢的狀態，判斷原是站在背光前方。這道背光可能畫在雕像後方的牆上，光環代表佛陀身體散發光芒，象徵其神聖地位。（頭光為佛像頭後方的圓形或盤狀光芒，背光則指全身光環；兩者皆象徵佛性。）

這尊佛像保存得極好：原始的頭、手臂、身體、腿、腳、蓮蓬基座皆狀態完好。此佛像可追溯至北齊時代（550-577），其莊嚴的柱狀身形，完全符合該時期的風格；偌大的手、簡約貼身的袈裟、胸膛圓弧處理，無胸肌線條，亦無胸部腹部之分。（特大的手可能是為強調手印和佛說法的象徵。）圓柱狀無瑕的頸部是北齊雕塑的典型特徵，和隋朝（518-618）佛像豐圓頸部的三道紋明顯不同，三道紋爾後成為唐朝（618-907）雕塑的特色。長方臉配上較小、較淺的眼窩、巨大的肉髻（ushnisha），頭頂削得光滑而非波浪長髮或蝸牛殼小捲等，皆為北齊佛教雕像的標準特徵。此外，細長的耳垂豐大但扁平、未修飾、無穿耳洞等，皆為北齊風格的特徵。再者，手臂靠近身體，手臂和身體之間沒有空隙，也是北齊雕塑的標準特徵；石像透雕的手法起於隋朝，後於唐朝盛行。

儘管袈裟的垂墜皺褶不多，但無論是線刻或淺浮雕工法，皆使大多數北齊石雕佛像的袈裟栩栩如生。⁴ 同類型的雕像（尤其是山東省青州市龍興寺遺址出土者）亦無此皺褶，而是袈裟緊貼佛像身體，優雅地從肩膀垂至足踝，無顯著雕紋皺褶。⁵ 此佛像的袈裟雕工，與青州的雕像有異曲同工之妙。然而，正如青州雕像原本完全彩繪或貼金（如同此佛像），石像表面即使看似無切割或雕刻紋飾，但實際上皆有所裝飾。

這尊佛像早在1978年就於倫敦展覽，⁶ 比1996至1997年發現、出土的青州雕塑至少早二十年就出現於西方國家。雖然兩者外觀相似，但這尊雕像並非來自青州，惟相似的風格表示可能與青州雕像產自同一地區，也許在山東省另一處或更西邊的河北省。即便如此，此佛像微妙的特徵仍有別於青州雕像。例如，這尊佛像的頭頂光滑，反觀大多數青州佛像都有小蝸牛殼般的捲髮；另外，這尊佛像的臉形長方，而青州雕像則略呈圓形（但仍不如唐代雕像圓豐雙臉）。青州佛像的手多與身體成比例，不會特別大，手指排列更精細，偶見手指略彎。儘管如此，兩者風格和整體外觀顯然相似，由此確定本尊雕像產於北齊時期，展現了另一種衣紋不多加藻飾的風格，並證實少數佛像的確以貼金為裝飾。

此尊法相莊嚴的石雕展現說法中的佛，可能是釋迦牟尼佛本尊。巧奪天工的簡約造型，更能聚焦佛像祥和、慈悲的面容以及說法的手印。如此完美和諧的優雅演繹，刻劃傳授智慧和慈悲之道的佛陀，成就這一尊中國佛像之偉大代表作。

Robert D. Mowry 毛瑞
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問

1 有關本雕塑原蓮花底座之類似圖像，請參閱日本東京根津博物館藏之北齊時期石雕佛立像及相關石雕，加拿大多倫多皇家安大略博物館；松原三郎，中國佛教雕刻史論，vol. 2 南北朝後期隋（東京：吉弘川文館），1995，493頁，495頁。

2 詳見 <https://www.mfa.org/collections/object/altarpiece-with-amitabha-and-attendants-45930>

3 詳見Rene-Yvon Lefebvre, 'Argence' 等合著的《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》頁192-193 編號92（登錄號B60 B8+）。

4 有關北齊佛像袈裟褶紋的圖片，詳見松原三郎，中國佛教雕刻史論，VOL. 2 南北朝後期隋，493、495頁。

5 詳見山東青州龍興寺出土佛教石刻造像精品（北京：中國歷史博物館；北京華觀藝術品有限公司；山東青州市博物館），1999年，111、114頁，以及書中所示的其他雕塑。另參考Lukas Nickel, ed., 《Return of the Buddha: The Qingzhou Discoveries》（倫敦皇家藝術研究院，2002年）所描述的其他雕塑作品。

6 詳見埃斯卡納齊出版的《Ancient Chinese Sculpture》（倫敦：埃斯卡納齊股份有限公司，1978年，61頁，編號19。



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

1610

**A VERY RARE AND IMPORTANT GILDED GREY STONE
FIGURE OF BUDDHA**

NORTHERN QI DYNASTY (AD 550-577)

The slender, elegant figure is shown standing on top of a socle with right hand raised in *abhayamudra*, in the attitude of 'do not fear', and the left hand held in *varadamudra*, the gesture of gift-giving. He wears a simplified *sanghati* bearing traces of patchwork pattern that falls to above his feet and clings to the contours of his body. The face is carved with a serene expression, and the hair and rounded *ushnisha* are painted black while the remainder of the figure is covered in gold leaf, with traces of red pigment on the mouth and black pigment on the eyes and brows.

27¾ in. (70.5 cm.) high, stand

\$1,200,000-1,800,000

PROVENANCE

Eskenazi Ltd., London, 1978.

Arthur M. Sackler (1913-1987) Collection.

*Important Chinese Works of Art from the Arthur M. Sackler
Collection*, Christie's New York, 1 December 1994, lot 166.

Property from a Private New York Collector; Christie's New York,
w18 September 2003, lot 181.

EXHIBITED

London, Eskenazi Ltd., *Ancient Chinese sculpture*,
14 June - 22 July 1978.

LITERATURE

Eskenazi Ltd., *Ancient Chinese sculpture*, London, 1978, no. 19.

北齊 貼金石灰岩佛立像



PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

1611

A WHITE MARBLE FIGURE OF A SEATED LUOHAN
NORTHERN SONG DYNASTY, DATED AD 963

The figure is shown seated on a rock base, dressed in a long robe that opens at the chest and reveals the *luohan's* bony frame. The right arm rests on the bended knee and the left hand is raised and covered with a cloth to display an object (now missing), with one leg pendent and the other tucked in front of the body with only the toe emerging from the bottom of the robe above the empty slipper resting on the rock base. The face is rendered with a pointed nose and full eyebrows and with a contemplative gaze. The back of the rock base is carved with a lengthy inscription including the date corresponding to AD 963.

18¼ in. (46.4 cm.) high

\$25,000-35,000

PROVENANCE

Kaikodo, New York, 1998.

EXHIBITED

New York, Kaikodo, *A Garden Show*, 14 September - 24 October 1998.

LITERATURE

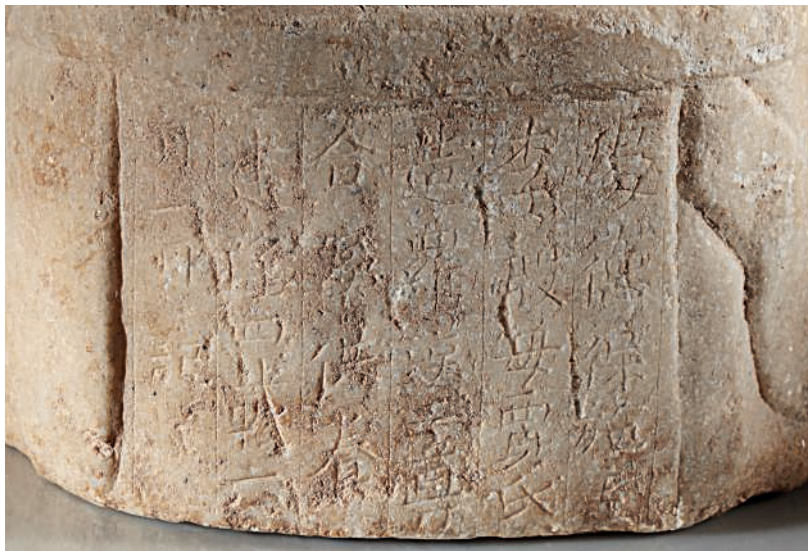
Kaikodo, *A Garden Show*, New York, 1998, pp.150-151, 250-251, no. 58.

The inscription may be read, 'Madame Jia, the virtuous benefactress (of Buddhism) and mother of Li Yin, commissioned two Luohan statues for her entire family to worship, the first day of the sixth month of the fourth year of the Jianlong reign (AD 963).'

Images of *luohan*, the enlightened semi-historical followers of the Buddha, became exceedingly popular in China from the Tang period onwards. Because they were often depicted in groups of at least 16, artists began to imbue the different *luohan* with individualized or distinguishing characteristics of their spiritual states. Because of the portrait-like depictions of many sculptures of *luohan* in different media from the Song dynasty onwards, it has been suggested that some of these depictions may have been portraits of actual monks (see Kaikodo 1998, *A Garden Show*, p. 150, and pp. 250-251 for illustrations of *luohan* figures in different media).

The current figure is unusual for its small size and its depiction in marble. Larger stone examples exist with the *luohan* similarly posed with a lion or other attribute. See *China 5000 Years*, New York, 1988, no. 177, for two larger (38 cm.), seated stone figures of *arhats* (*luohan*) now in the Shaanxi History Museum.

宋建隆三年 石羅漢坐像



(inscription)





PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

1612

A RARE MINIATURE GREEN-GLAZED POTTERY FIGURE OF AN EQUESTRIAN ARCHER
HAN DYNASTY (206 BC-AD 220)

The archer is shown aiming a crossbow while seated facing backwards in the saddle on a horse galloping forward intently, its ears set back and the long tail with a slight curve.

4 $\frac{5}{8}$ in. (11.8 cm.) wide, lucite stand

\$5,000-7,000

PROVENANCE

J.J. Lally & Co., New York, 1988.

漢 綠釉騎射俑

PROPERTY FROM THE CADLE FAMILY COLLECTION

1613

A PAINTED POTTERY FIGURE OF A PRANCING HORSE

TANG DYNASTY (AD 618-907)

The spirited horse is shown standing on a rectangular base with right foreleg raised, mouth open and ears pricked. The body is caparisoned with a cloth-tied saddle and molded foliate *appliqués*.

19½ in. (49.5 cm.) long, softwood stand

\$10,000-15,000

PROVENANCE

Mr. and Mrs. Stanley Herzman Collection, New York.
Sotheby's New York, 4 December 1985, lot 117.

The result of Oxford thermoluminescence test no. 466a15 is consistent with the dating of this lot.

唐 彩繪陶馬



PROPERTY FROM A NEW YORK COLLECTION

1614

A LARGE SANCAI-GLAZED POTTERY FIGURE OF A HORSE
TANG DYNASTY (AD 618-907)

The horse is shown striding on a slab base with ears pricked and head turned slightly to the left, and is covered with a pale cream glaze, the mane and tail with amber glaze. The harness is hung with green-glazed tassels, and the saddle cloth is washed with vermilion pigment.

22 in. (55.9 cm.) high

\$40,000-60,000

PROVENANCE

Parke Bernet Galleries, New York, 8 April 1948, lot 293.

The result of Oxford Authentication Ltd. thermoluminescence test no. 166m40 is consistent with the dating of this lot.

唐三彩馬

The ceramic horses of the Tang dynasty were either decorated with *sancai* (three-color) glazes, like the current example, or were unglazed and cold-painted. Both techniques were extremely successful. The *sancai* glazes produced brilliant, lasting colors, emphasizing the horses' powerful bodies and elaborate sprig-molded trappings. The current figure is a superb example of its type, and is unusual in being shown striding, rather than standing rigidly foursquare as most glazed horses are shown.

The horse depicted here is the revered 'blood-sweating' horse, which was introduced into China from the west during the Han dynasty. These Ferghana horses were known for their speed, power and stamina, qualities which are brought out by the masterful hand of the artist. They were thought to have descended from celestial horses, and were symbols of great status for those who owned them.

Compare the similarly glazed figure of a horse, with cream-glazed body, green-glazed tassels, amber-glazed mane and unglazed saddle and saddle cloth, but shown standing foursquare, sold at Christie's New York, 17 September 2008, lot 412.



(another view)





1615

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

1615

A RARE CREAM, AMBER AND GREEN-GLAZED FIGURAL PILLOW

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The pillow is finely molded as a recumbent woman holding a Buddhist lion below the *ruyi*-shaped head rest incised with a curved leafy lotus stem within a double-line border.

11 in. (27.9 cm.) wide

\$10,000-15,000

PROVENANCE

Kaikodo, New York, April 1997.

EXHIBITED

New York, Kaikodo, 17 March - 12 April 1997.

LITERATURE

Kaikodo Journal, New York, 1997, pp. 160-161 and p. 260, no. 52.

北宋/金 三彩人型枕

ANOTHER PROPERTY

1616

A SANCAI-GLAZED POTTERY FIGURE OF AN EQUESTRIENNE

TANG DYNASTY (AD 618-907)

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

16½ in. (41.8 cm.) high, wood stand

\$20,000-30,000

PROVENANCE

Cincinnati Museum of Art, Ohio.
Michael B. Weisbrod, Inc., New York, by 1990.

EXHIBITED

New York, Weisbrod Chinese Art Ltd., *From Kilns of Kings and Commoners: Chinese Pottery and Porcelain*, Weisbrod Chinese Art Ltd., 29 May - 15 June 1990.

LITERATURE

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

唐 三彩騎馬女俑





PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

1617

A GROUP OF SIX PAINTED POTTERY FIGURAL TILES

JIN DYNASTY (1115-1234)

Each rectangular tile is detailed with a central, shaped niche which contains a figure wearing long, flowing robes and trailing scarves that frame the figure, comprising five musicians playing the chimes (*bianqin*), clappers (*paiban*), mouth organ (*sheng*), waist drum (*yaogu*) and pan pipes (*paixiao*), and one dancer, the figures picked out in white pigment, the surrounding frame in brick-red pigment.

12¼ x 10 in. (31.5 x 25.4 cm.)

\$30,000-50,000

PROVENANCE

The Chinese Porcelain Company, New York, 1998.

A group of four related painted pottery tiles with musicians and performers from the Shanxi Museum are illustrated by James C.Y. Watt in *The World of Kubilai Khan, Chinese Art in the Yuan Dynasty*, New York, 2010, p. 53, figs. 64-67. The author notes that during the Jin and Yuan dynasties in Dadu, the capital of the empire, a culture of art and entertainment prevailed, with many holidays and celebrations. Great processions and parades with a multitude of performers are recorded, although visual records of such events have not survived. Like the performers seen in the set cited above, the elegant entertainers within the tiles of the present set would have likely been visual references to contemporary performances.

(6)

For another related tile with a male dancer see *Theater, Life, and Afterlife: Tomb Décor of the Jin Dynasty from Shanxi*, New York, 2012, no. 26.

金 彩繪伎樂人物磚雕一組六件



VARIOUS PROPERTIES

1618

A RARE LONGQUAN CELADON SHRINE

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

The thick-walled shrine of ovoid shape is raised on a domed base and has an hexagonal 'tile' roof surmounted by a double-gourd rising from a lotus. An opening cut into one side has a protruding shelf at the bottom, an overhang with applied scroll decoration above, and a loop to one side to fasten a door. The whole is covered with a glaze of sea-green color.

12 in. (30.5 cm.) high

\$8,000-12,000

PROVENANCE

Weisbrod Chinese Art Ltd., New York.

EXHIBITED

Weisbrod Chinese Art Ltd., New York, *Buddhist Sculpture: Design and Influence*, 3 - 17 June 1992.

LITERATURE

Weisbrod Chinese Art Ltd., *Buddhist Sculpture: Design and Influence*, New York, 1992, no. 35.

元/明初 龍泉青釉龕



1619

**A RARE LONGQUAN CELADON
GUAN-TYPE OCTAGONAL STEM CUP**

YUAN-MING DYNASTY (1279-1644)

The cup has flaring, faceted sides supported on a spreading stem foot encircled by a narrow collar, and is covered overall with a clear glaze of pale olive tone suffused with an extensive, icy crackle that thins on the raised areas. *Together with a catalogue, Inki: hai, wan, taku tokubetsu tenji (The Special Exhibition of Vessels: Cups, Bowls and Cup Stands)*, Kuboso Museum, Izumi, 1989.

3¼ in. (8.4 cm.) high, Japanese wood box inscribed by ceramic scholar Fujioka Ryoichi (1909-1991)

\$30,000-50,000

PROVENANCE

Private collection, Japan.

EXHIBITED

Izumi, Kuboso Museum, *Inki: hai, wan, taku tokubetsu tenji (The Special Exhibition of Vessels: Cups, Bowls and Cup Stands)*, 1989.

LITERATURE

Kuboso Museum, *Inki: hai, wan, taku tokubetsu tenji (The Special Exhibition of Vessels: Cups, Bowls and Cup Stands)*, Izumi, 1989, no. 279.

Fujioka Ryoichi 藤岡了一 (1909-1991) was a prominent Japanese scholar of Chinese ceramics. He worked for the Kyoto National Museum and the Nara National Museum, and participated in compilation of several seminal works on Chinese ceramics including the *Toji Taikai*, Heibonsha, 1972-1978.

The unusual shape of this rare stem cup is similar to that of a slightly larger (13.3 cm.) Longquan celadon stem cup with molded panels left in the biscuit, illustrated in *Splendour of Ancient Chinese Art: Selections from the Collections of T. T. Tsui Galleries of Chinese Art Worldwide*, Hong Kong, 1996, pl. 38, where it is dated Yuan.

Guan-type wares produced at the Longquan kilns show considerable variation. Some examples have dark, slate-grey bodies and crackled, greyish blue glaze while others imitate the cracked glaze and form of *Guan* but have the light grey stoneware bodies typical of standard Longquan ware. The present stem cup, with its golden-brown glaze, is of a type known as *beishoku* ('golden rice grain color') in Japanese. A rare *beishoku Guanyao* vase from the Tsuneichi Inoue Collection, dated to the Southern Song dynasty (1127-1279), was sold at Sotheby's, London, 13 May 2015, lot 32.

元/明 龍泉窯仿官釉高足杯



(inscriptions on inner cover of box)



(another view with box)

1620

**A LARGE CARVED LONGQUAN CELADON
TRIPOD CENSER**

MING DYNASTY (1368-1644)

The heavily potted censer raised on three mask-form legs is carved on the exterior with a band of floral scroll on a wave-pattern ground, and is covered overall with a sea-green glaze except for the base and the center of the interior, exposing the body burnt orange in the firing.

12 in. (30.4 cm.) diam.

\$6,000-8,000

明 龍泉青釉刻花三足爐



1620

PROPERTY FROM THE CADLE FAMILY COLLECTION

1621

A CARVED LONGQUAN CELADON DISH
MING DYNASTY (1368-1644)

The dish is carved in the center with a medallion of trellis pattern surrounded by floral scrolls in the well. The dish is covered inside and out with a thick glaze of sea-green tone, except for a wide ring on the base which has burnt orange in the firing.

11¾ in. (29.8 cm.) diam.

\$7,000-9,000

PROVENANCE

Kwok Gallery, Singapore, 1992.

明 龍泉青釉錢紋盤



1621



ANOTHER PROPERTY

1622

A PAIR OF CARVED LONGQUAN CELADON VASES AND COVERS

MING DYNASTY, 15TH CENTURY

Each vase has a high-shouldered, tapering body carved with a wide band of leafy flower scroll between a band of narrow, upright chrysanthemum petals below and a band of peonies on the shoulder, and each cover has a lotus bud-form knob above stepped petal bands and a diaper band at the rim, all under a glaze of olive-green color that also covers the interior and base of the vases.

10 in. (25 cm.) high

\$12,000-18,000

(2)

PROVENANCE

The property of a European Collector; Christie's New York, 17 October 2002, lot 76.

明十五世紀 龍泉青釉花卉紋蓋罐







PROPERTY FROM A PRIVATE JAPANESE COLLECTION

1623

**A MAGNIFICENT AND VERY RARE LARGE LONGQUAN
CELADON 'PHOENIX TAIL' VASE**

YUAN DYNASTY (1279-1368)

The heavily potted vase has a rounded upper body well carved in relief with leafy peony scroll bearing four large flowers above a band of slender overlapping petals. The trumpet-shaped neck is carved with two peony sprays below horizontal ribbed bands on the underside of the flaring mouth rim. The vase is covered overall and inside the high foot with a glaze of rich sea-green color that thins on the raised areas and falls to the unglazed bottom of the foot that has burnt orange-brown in the firing.

28½ in. (72 cm.) high, Japanese double wood box

\$200,000-300,000

PROVENANCE

Private collection, Japan, acquired prior to 1966.

EXHIBITED

On loan: Osaka Municipal Museum, 1966-2018.

Osaka, Osaka City Museum of Fine Arts, *Chugoku Bijutsu ten series IV So Gen no Bijutsu*, 15 October - 12 November, 1978.

Izumi, Kuboso Memorial Museum of Art, *Sensei, Bansei and Celadon of Longquan Yao*, 5 October - 24 November, 1996.

Osaka, Osaka Municipal Museum, *Chugoku Kogei 5000 nen*, 7 January - 5 February, 2012.

LITERATURE

Osaka City Museum of Fine Arts, *Chugoku Bijutsu ten series IV So Gen no Bijutsu*, Osaka, 1978, p. 15, no. 1-30.

Kuboso Memorial Museum of Art, *Sensei, Bansei and Celadon of Longquan Yao*, Izumi, 1996, p. 59, no. 76.

元 龍泉青釉刻纏枝牡丹紋鳳尾尊





The impressive size of the present Longquan celadon vase, and others like it, would have made them appropriate for display purposes in a large hall or temple.

Although the Longquan celadon glaze was perfected during the Southern Song period (1127-1279), it was during the Yuan dynasty that production increased, with some 300 kilns active in the Longquan area from the Dayao, Jincun and Xikou kiln complexes in the west to those on the Ou and Songxi rivers. These rivers facilitated the transportation and distribution of the ceramics to other parts of China as well as to the ports of Quanzhou and Wenzhou, for shipment abroad. During this period, new shapes and styles of decoration were introduced, as well as vessels of impressive size. These included large dishes or chargers which appealed to the patrons of Western Asia, and large vases, such as the 'phoenix-tail' vases and large covered jars, which were appreciated by patrons in West and East Asia, especially Japan. Large Longquan celadon vases are still found in some temples in Japan including the Shomyo-ji, Engaku-ji and Kencho-ji temples, where they have been preserved since the Kamakura (1185-1333) and Muromachi (1333-1573) periods. Similar vases were also found in the cargo of the Sinan wreck, which was on its way from Ningbo to Japan in 1323, when the ship foundered off the coast of Korea. See R. Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, Los Angeles, 1989, pp. 50-51, no. 24.

The present vase, with its monumental size, elegant shape, carved peony scroll decoration and fine, translucent sea-green glaze is very similar to the well-known Longquan celadon 'phoenix-tail' vase in the Percival David Collection, currently on loan to the British Museum (Fig.1). What makes the David vase unique is the dated inscription incised under the glaze around the rim of the mouth, which may be translated:

"Zhang Jincheng of the village of Wan'an at Liu mountain by the Jian river in Guancang, a humble disciple of the Precious Trinity [of Buddhism], has made a pair of large flower vases to be placed before the Buddha in the Great Dharma Hall at Juelin Temple, with [pledges for] eternal support and prayers for the blessings of good fortune and peace for his family and home. Respectfully inscribed on an auspicious day in the eighth month of *dingmao*, the fourth year of the Taiding period [AD 1327]."

On both the present vase and the David vase, the decoration is carved in relief, as opposed to the other popular method of decoration used at the time, that of "sprig" molding, where the decoration was molded separately and then applied to the surface before glazing. 'Phoenix-tail' vases of comparable large size with this latter type of decoration include one (72 cm.) in the Qing Court collection illustrated in *The Complete Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, pp. 184-85, pl. 167; and another (72.4 cm.) in the City Art Museum, St. Louis, illustrated by Sherman



Lee and Wai-Kam Ho, *Chinese Art Under the Mongols: The Yuan Dynasty (1279-1368)*, The Cleveland Museum of Art, 1968, no. 63. Slightly smaller examples include one (63.7 cm.) in The Art Institute of Chicago, illustrated by Yutaka Mino and Katherine R. Tsiang, *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis Museum of Art, 1987, p. 200, no. 81; and the vase (63.2 cm.) from the Fujita Museum, sold at Christie's New York, 15 March 2017, lot 501.

The decoration on the present vase was produced by scraping away the ground surrounding the raised decoration which is subtly carved and rounded, rather than carved directly into the body. Other vases carved with decoration similar to that of the present vase include one (71.6 cm.) illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, p. 176, pl. 149; and one illustrated by Regina Krahl in *Chinese Ceramics in the Tokapi Saray Museum Istanbul*, vol. 1, *Yuan and Ming Dynasty Celadon Wares*, London, 1986, p. 291, pl. 209. This vase is one of two similar vases in the collection, both with a cut-down neck and now with reduced heights of 51 and 58 cm.



Fig. 1 Longquan vase, Yuan dynasty, PDF. 237.
©The Trustees of The British Museum.

PROPERTY OF A PRIVATE COLLECTOR

1624

A RARE COPPER-RED-DECORATED 'PEONY SCROLL'

BOTTLE VASE, YUHUCHUNPING

HONGWU PERIOD (1368-1398)

The elegantly potted body is freely decorated in a greyish tone of copper red with four peony blossoms alternately shown in profile and full face and budding flowers borne on scrolling, leafy stems, all between a large cloud collar filled with hatching on the shoulder and lotus lappets containing *ruyi*-head pendants above a band of key fret encircling the foot ring. The neck is further decorated with upright plantain leaves above bands of key fret and peony scroll, and the top of the mouth rim with a band of classic scroll.

13¼ in. (33.7 cm.) high, cloth box

\$300,000-500,000

PROVENANCE

Lord Trevelyan, G.C.M.G., C.I.E., O.B.E.

Lady Trevelyan; Sotheby's London, 2 April 1974, lot 193.

Idemitsu Museum of Arts, Tokyo, by 1987.

Dr. T. T. Tsui (1941-2010) Collection, Hong Kong.

Fred Li, Hong Kong.

EXHIBITED

On loan: British Museum, 1958-1973.

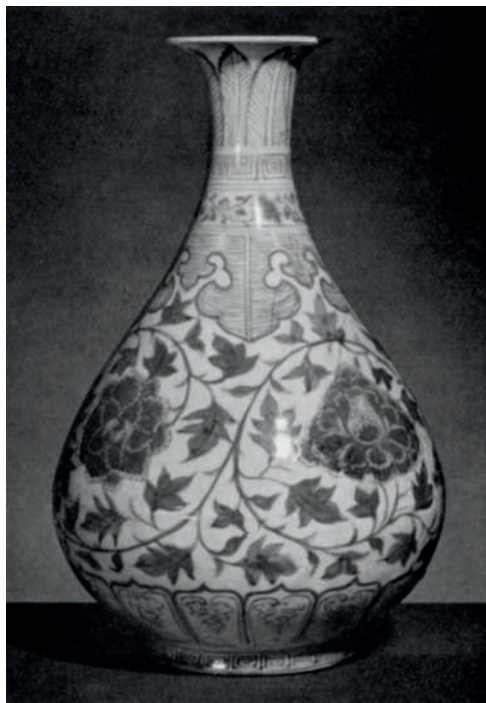
LITERATURE

John Addis, "A Group of Underglaze Red", *The Transactions of the Oriental Ceramic Society*, London, 1957, vol. 31, pl. 1d.

Margaret Medley, *Yuan Porcelain and Stoneware*, London, 1974, pl. 50A.

Chinese Ceramics in the Idemitsu Collection, Idemitsu Museum of Arts, Tokyo, 1987, no. 626.

明洪武 釉裏紅牡丹紋玉壺春瓶



The present vase illustrated in J. Addis, "A Group of Underglaze Red", *The Transactions of the Oriental Ceramic Society*, London, 1957, vol. 31, pl. 1d.



Although copper oxide was first used to produce red on high-fired ceramics in the Tang dynasty, its use was limited to a few stoneware pieces with a monochrome copper red-glaze and a larger number of vessels with designs in copper red. This limited use of copper-red decoration continued into the Song dynasty when the first examples of copper-red glazed porcelain appeared. Due to the difficulty of working with copper oxide its use continued to be limited until the Yuan dynasty when there was a concerted effort to master the material. It was during this period that the potters of Jingdezhen experimented with several different techniques in the application of copper red - splashes, reserved decoration and painted decoration. On vessels with reserved decoration, the design was incised into the body of the vessel and the copper red applied as a band that avoided the design. Two of the more successful examples of this type of decoration are the two Yuan-dynasty *yuhuchunping* illustrated in *The Complete Collection of Treasures of the Palace Museum - 34 - Blue and White Porcelain with Underglazed Red*, Hong Kong, 2000, pp. 206-207, pls. 191 and 192. Too often, the copper red, due to its fluidity, bled into the design, and eventually the method of painted decoration is the one that came to predominate during the early Ming dynasty.

It was during the Hongwu period (1368-1398) of the early Ming dynasty, that the potters at Jingdezhen were able to more successfully control the fluidity of the copper red, resulting in more reliable results in its application and firing. It was also during this period that the decoration in copper red mirrored that executed in cobalt, or underglaze blue, as did the shapes of the vessels. The shape of the *yuhuchunping* with its pear-shaped body that tapers to the narrow neck that rises to a flared mouth informed the manner of decoration - a wide band of decoration on the body between narrow decorative bands below and on the neck above. On both the underglaze blue and copper-red-decorated vases of this shape, the decoration most often consists of a wide band of flower scroll above a band of petal lappets, and narrow bands of trefoils (cloud collar), classic scroll and key fret below upright plantain leaves on the neck. Examples are also known with 'The Three Friends of Winter' forming the main band, as seen on two copper-red-decorated *yuhuchunping* illustrated *ibid.*, pp. 214-16, pls. 199 and 200.

Of the flower scroll-decorated *yuhuchunping*, the flowers represented are usually peony, lotus or chrysanthemum. It is the first of these flower scrolls that decorate the present vase, as well as two copper-red-decorated examples, also illustrated *ibid.*, pp. 212 and 213, pls. 197-98. Four other vases of this shape, similarly decorated in copper red with peony scroll are illustrated in *Mayuyama, Seventy Years*, vol. 1, Tokyo, 1976, p. 241, pls. 721-724. All of these have a cloud collar formed by small joined trefoils pendent from the decorative bands at the base of the neck. The cloud collar on the present vase is a very rare variant, as it is larger and composed of large trefoils alternating with smaller trefoils, all filled with hatched lines radiating from a central rib. This rare variant of cloud collar can be seen on two ewers of Hongwu date, one decorated in copper-red with chrysanthemum scroll, in the Victoria and Albert Museum, illustrated by Soame Jenyns in *Ming Pottery and Porcelain*, London, 1953, and another in blue and white with peony scroll illustrated in *Chinese Ceramics in the Idemitsu Museum*, Tokyo, 1987, col. pl. 151.





1625

PROPERTY FROM THE CADLE FAMILY COLLECTION

1625

A LARGE WHITE-GLAZED ANHUA-DECORATED DEEP BOWL, LIANZIWAN

YONGLE PERIOD (1403-1424)

The bowl is finely potted with deep rounded sides finely incised on the exterior with a band of leafy scroll alternately bearing chrysanthemum and camellia blossoms below a key-fret border at the rim. The center of the interior is decorated with a chrysanthemum sprig below a band of lotus petals that rise towards a frieze of stylized waves at the rim. The bowl is covered overall with a glaze of subtle bluish tone.

8½ in. (20.6 cm.) diam.

\$8,000-12,000

PROVENANCE

Sotheby's New York, 4 December 1985, lot 229.

EXHIBITED

Sydney, Australia, *Chinese Porcelains of the Ming and Ch'ing Dynasties*, Art Gallery of New South Wales, 1977, no. 11.

For another Yongle bowl of this shape and size, with related *anhua* decoration, see the example from the Falk Collection sold at Christie's New York, 20 September 2001, lot 132. On the Falk bowl, the lotus petals are incised on the exterior, while a similar flower scroll bearing alternating chrysanthemum and peony blossoms is on the interior between a chrysanthemum sprig in the center and a band of waves at the rim.

明永樂 甜白釉暗花纏枝花卉紋蓮子盃

PROPERTY OF A PRIVATE COLLECTOR

1626

A RARE WHITE-GLAZED BISCUIT-DECORATED 'DRAGON' DISH HONGZHI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1488-1505)

Finely potted with shallow, rounded sides, the dish is incised on the interior with a dragon leaping amidst clouds, and on the exterior with two further dragons striding on a ground of waves crashing on rocks, all reserved in the biscuit that has fired to a very pale russet color and surrounded by the unctuous glaze of pale milky-blue tone.

8⅞ in. (22.5 cm.) diam.

\$50,000-70,000

PROVENANCE

Sotheby's Hong Kong, 10 April 2006, lot 1616.

Dishes of this type with Hongzhi mark, but of smaller size, include one (19.8 cm.) in the British Museum, illustrated by J. Harrison-Hall, *Ming Ceramics*, London, 2001, pp. 177-78, no. 7:3, where the author, p. 178, notes that "large numbers of these dishes were commissioned by the imperial court during the Hongzhi reign." Another smaller dish (16.2 cm.) in The Metropolitan Museum of Art, New York, is illustrated by Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989 ed., pl. 155; and one (18.5 cm.) in the National Palace Museum, Taiwan, is illustrated in *Porcelain of The National Palace Museum: Monochrome Ware of the Ming Dynasty*, Book, 2, Hong Kong, 1968, pp. 110-11, pls. 2-2c.

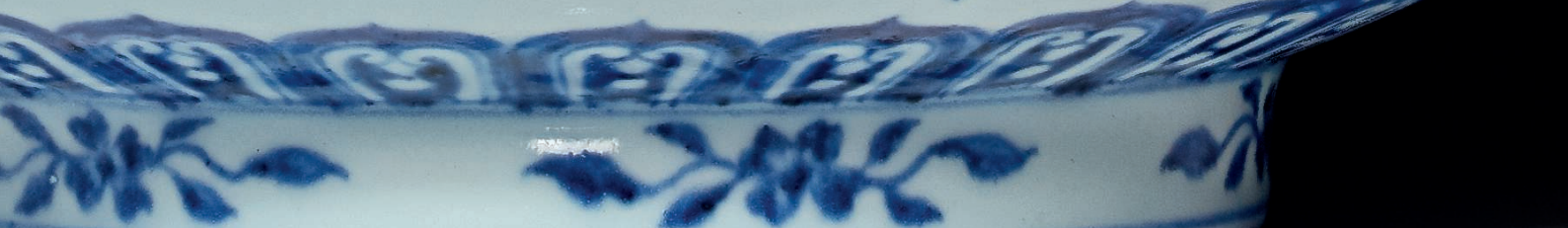
明弘治 白地素胎龍紋盤 雙圈六字楷書款



(reverse)



大明宣德年製



THE MERCHANT XUANDE
'FRUIT SPRAY' BOWL





MARCHANT

A FAMILY LEGACY

Circa 1969, when Richard Marchant bought this extremely rare and beautiful bowl, London, as well as the rest of the United Kingdom, was a rich source for Asian, or as they were known at the time, Oriental works of art. Not only were they offered at the various auction houses, but at the numerous dealers, both those specializing in Asian art, and those of a more general nature. At the time, the possible sources also included retail establishments such as Harrods, Knight Frank & Rutley and Druce.

During the 1960s, those in the field of Chinese art had seen marked changes in the prices for early wares, especially Tang ceramics, Song ceramics and fine, early Ming blue-and-white wares. By the end of the 1960s, the prices for early Ming blue-and-white porcelain dominated the market, fetching the highest prices of any porcelains sold at auction. Gerald Reitlinger in *The Economics of Taste, vol. III, The Art Market in the 1960s*, London, 1970, pp. 435-444, records these changes and lists, by year, the prices achieved at auction for various wares of Ming dynasty date. Included in the list are three bowls of the same type, often referred to as "dice bowls", as the Marchant Xuande bowl, but all with different designs: one with lotus scroll sold in 1965 for £1995, one with composite flower scroll sold in 1967 for £4200 and a third with the "Three Friends" sold in 1968 for £11,000. He notes that these prices far exceeded the cumulative total of £146 paid for three bowls of this type in 1937.

Richard Marchant, having joined his father Samuel Sydney Marchant in his newly re-named antiques business, S. Marchant & Son, in 1953, would have been well aware of these changes. Shortly after his arrival, S. Marchant & Son began to focus on Imperial wares of the Ming (1368-1644) and Qing (1644-1911) dynasties, especially porcelain, jade and cloisonné, a reflection of Richard's interest in these areas. In addition to visiting the London dealers and attending the frequent auctions of Oriental art, Richard traveled around Britain monthly in search of Ming and Qing porcelains. Setting out with £300, in three days he would fill his car with antiques. With a transitional sleeve vase costing about £10 at the time, these trips were enjoyable and richly rewarding. In the early 1960s, Richard also began traveling to Hong Kong and Japan, thus becoming familiar with the Asian markets. These combined experiences and expertise meant that Richard was well placed to realize the rarity and the value of his fortuitous find. Having watched the rise in prices for bowls of this type, Richard could also foresee that they would only continue to appreciate in value. With this in mind, and thinking of his two young sons, Stuart and Bruce Marchant, Richard made the decision to make a gift of this superb and very rare Xuande blue and white "fruit spray" bowl to his sons and to their future.

Patricia Curtin, Consultant, Christie's

Richard Marchant (理查德) 約莫在1969年購入此極為珍罕華麗的青花碗，當時的倫敦及英國各地可見許多亞洲藝術品，即當時慣稱的東方(Oriental)藝術品。亞洲藝術品不僅出現在各種拍賣會，不論是專攻亞洲藝術或是涉獵範圍較廣的一般藝術商號亦可見其蹤影。除此之外，哈洛德百貨公司、萊坊 (Knight Frank & Rutley) 和Druce等零售商行也銷售許多亞洲藝術品。

1960年代，中國古代器物的價格出現明顯變化，尤以唐宋瓷器和明初的青花瓷為最。到了1960年代末期，明初青花瓷的價格佔據市場主導地位，在拍賣會上比任何瓷器都能賣出更高的價格。傑拉德·瑞特林格(Gerald Reitlinger)在《品味經濟學》第三卷《1960年代的藝術市場》(1970年，倫敦，435-444頁)記錄了這些變化，並按年份列舉明代各種器物的拍賣價格。列表中出現三個同類型的碗，也就是當時俗稱的「骰碗」，(如同Marchant收藏的此宣德碗)各具不同紋樣：一件蓮紋碗在1965年以1,995英鎊賣出、一只花卉紋碗在1967年以4,200英鎊賣出，而最後一件歲寒三友紋碗以11,000英鎊賣出。他指出這些賣價遠超過1937年三件碗的賣價總值，146英鎊。

1953年，理查德和父親悉尼 (Samuel Sydney Marchant) 將其古董公司改名為 S. Marchant & Son，想當然爾，他們對此市場變化瞭若指掌。理查德加入後，S. Marchant & Son 開始專攻明代 (1368-1644) 和清代 (1644-1911) 御器，特別是瓷器、玉器和掐絲琺瑯，充分反映出理查德的興趣所在。除了造訪倫敦的古董商、頻繁參加東方藝術品拍賣會以外，理查德每月走遍英國各地搜求明清瓷器。有時，他出發時身上帶著300英鎊，三天內就滿載古董而歸。在那個一件明末清初的筒瓶要價約10英鎊的年代，他的尋寶之旅總是充滿樂趣，報酬率又高。1960年代初期，理查德也開始前往香港和日本，從而熟捻亞洲市場。結合豐富經驗和專業知識，理查德深知這些偶然蒐得的器物之稀有性和價值。眼見此類青花碗價值一路攀升，理查德預見未來還會繼續升值。考慮到這一點，並且心中掛念兩個年幼的兒子司徒特和布魯斯 (Stuart and Bruce)，理查德決定將這件罕見的宣德青花「花果紋」碗贈予兒子們，許他們一個光明的未來。

佳士得顧問 Patricia Curtin



Richard Marchant, circa 1970



A MAGNIFICENT XUANDE BOWL WITH FRUITING SPRAYS

Rosemary Scott, *Senior International Academic Consultant Asian Art*

When the great Qing dynasty imperial patron and collector Emperor Qianlong (1736-95) wanted to bestow particular praise on porcelains made for his court, he compared them to those created for the courts of the Ming dynasty Xuande and Chenghua Emperors in the 15th century. In his appreciation of porcelains from this period, Qianlong was following the tradition of Chinese connoisseurs, who, over the centuries, had recognised the blue and white porcelains of the Xuande reign (1426-35) and the polychrome wares of the Chenghua reign (1465-87) as representing the pinnacles of achievement in their respective fields. The current magnificent blue and white Xuande bowl with its superb decoration of fruiting and flowering sprays provides excellent justification for the high regard in which Xuande blue and white porcelains were, and indeed are, held.

The bowl is a fine example of the skill of the Xuande potters. This reign period was one of those rare eras when both thinly-potted and thickly-potted porcelain vessels were equally well made. This bowl was deliberately thickly potted, in order to give it weight and stability, but the walls of the bowl are so evenly thrown and so well finished that there is no appearance of heaviness and the bowl has fired without warping. This is no mean feat when one considers how much porcelain shrinks in the kiln. The underglaze painted decoration was also created with the utmost skill – using a medium-sized brush to create bold natural designs of fruiting sprays, which complement the form of the bowl.

Flowers – either flower heads or floral scrolls – had been a popular source of decorative motifs on ceramics since at least as early as the Tang dynasty. However, the regular inclusion of fruit on the branch was a relatively recent phenomenon in the early Ming. Melons, grapes and gourds had been included among the scattered natural elements in the centre of large Yuan dynasty mid-14th century blue and white dishes, and on some faceted double-gourd vases, but depictions of other fruit on branch or stem were few on pre-Ming porcelains. Nevertheless, in the Yongle reign (1402-24) not only imperial blue and white porcelains, but also those monochrome white wares with *tianbai* 甜白 glaze and *anhua* 暗花 incised designs were regularly decorated with fruiting sprays. Sprays of fruit on the branch became thereafter a very popular decorative theme on both open and vertical forms among the finest quality imperial porcelains. They appear, for example, scattered within the main decorative band on the famous blue and white lidded meiping in the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red, Part I*, Hong Kong, 2000, p. 32), and on the exterior of a Xuande mark and period six-lobed bowl in the same collection (illustrated *ibid.*, p. 159, no. 151). A considerable variety of different fruits has been found on the shards of early 15th century vessels excavated from the site of the Imperial kilns, and in some cases the

fruiting sprays were alternated with flower sprays on the sides of bowls and dishes – as on the interior of a large Yongle bowl in the collection of the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglaze Red, Part I, op. cit.*, p. 68, no. 65). The specific fruit, like the flowers included in the designs on these early 15th century porcelains, would have been chosen with care for the messages they conveyed.

The sprays on the Palace Museum meiping and bowls share with the six fruiting sprays around the exterior of the current bowl the feature of a naturalistic break at the end of the twig – as if each spray had been torn off the branch, rather than cut. This naturalistic approach was a relatively new one on early 15th century blue and white wares, and it is probable that this and the frequent depiction of both flowers and fruit on the same branch – also seen on this bowl – were influenced by the woodblock illustrations in materia medica – pharmaceutical literature dealing with plants for their medicinal properties. Although studies of plants were advanced enough in the Han dynasty for specific mention to be made of foreign plants being brought into China in records dating to about 128 BC, it was not until the Song and Jin dynasties that there was extensive publication on the subject of plants. Among the most important of these was a significant publication on pharmacology by Tang Shenwei 唐慎微 (1056-93), who was a doctor who came from a Sichuan family of physicians. Tang Shenwei studied assiduously and added his own observations to the information that he was able to glean from earlier publications. He combined this knowledge into the *Zhenglei Bencao* 證類本草, which even in the Song dynasty was produced in two editions – one of 30 *juan* 卷 and one of 32 *juan*. In 1108 the book was revised by Ai Cheng 艾晟, with further later revisions by Cao Xiaozhong 曹孝忠 and Wang Jixian 王繼先. Although parts of the book were lost, in the Jin dynasty Zhang Cunhui 張存惠 combined the text with a work by Kou Zongshi 寇宗奭 and in 1189 published the 30 *juan* book entitled: *Chongxiu Zhenghe Jingshi Zhenglei Beiyong Bencao* (重修政和經史證類備用本草 *New Revision of the Classified and Consolidated Armamentarium Pharmacopoeia of the Zhenghe Reign*). It was this version of the work which was later incorporated into the famous imperial Qing dynasty *collectanea Siku Quanshu* 四庫全書. After the Song period, the subject was much studied with both new and revised publications being produced during the Ming and Qing dynasties – the *Bencao Gangmu* 本草綱目 by Li Shizhen (1518-93 李時珍), the first draft of which was completed in 1578, being regarded as one of the most important works of the Ming period. This intense academic activity serves to illustrate the importance given to studies of this kind and helps to explain why the illustrations contained within these publications should have had such far-reaching influence.



Fig. 1 Porcelain bowl with underglaze blue flower and fruit sprays around sides, Xuande mark and period. PDF.B.658 © The Trustees of the British Museum

The exterior of the current bowl is beautifully painted in the finest cobalt blue with peaches, pomegranates, persimmons, grapes, melons and either crab-apples or loquats - all of which have been found on the shards of early 15th century porcelain vessels excavated from the site of the Imperial kilns. It is notable that all the different fruiting sprays are shown with flowers as well as fruit and leaves. This is undoubtedly a result of their depiction being influenced by the illustrations in materia medica, as discussed above, in which all stages of the plants' annual development are noted. As well as any botanical or medicinal interest they might have, the fruit included in the designs on imperial porcelains, such as the current bowl, would have been chosen for their auspicious connotations as well as for their aesthetic appeal.

Although originally entering China from Central Asia, pomegranates have been cultivated in China since the 3rd century BC and are a popular motif in the decorative arts. With its many seeds the pomegranate (*Punica granatum*, Chinese 石榴 *shiliu*) is associated with many children. It is often shown with its skin split displaying the seeds inside. This is known as *liukai baizi* 榴開百子, 'pomegranate revealing a hundred sons'. This fruit also evokes the saying: *duo zi duo shou* 多子多壽 'many sons and many years of long life'. However, it is not only the fruit of the pomegranate which is regarded as auspicious; the vibrant red flowers were also believed to ward off evil and were particularly associated with Duanwujie 端午節, the Dragon Boat Festival, which is held on the fifth day of the fifth lunar month and is considered the most pernicious day of the year. Pomegranate is also one of the *san duo* 三多, or Three Abundances - representing an abundance of sons.

The peach (*Prunus persica*, Chinese 桃子 *taozi*) is another of the *san duo* and embodies the wish for an abundance of years, or long life. Peaches are perhaps the most popular of all the symbols of long life, particularly in respect of the emperor. This association with longevity is linked to the legend which states that Xiwangmu 西王母, the Queen Mother of the West, lived in a fabulous palace in the Kunlun mountains and had an orchard in which grew peach trees which only ripened every three thousand years, but bestowed immortality on anyone who ate one. To the lucky few, Xiwangmu would serve these peaches of immortality, but there are additional stories of others trying to steal them. The third of the Three Abundances is usually represented by the Buddha-hand citron because its name (*fo shou gan* 佛手柑) provides a homonym for blessings and longevity.

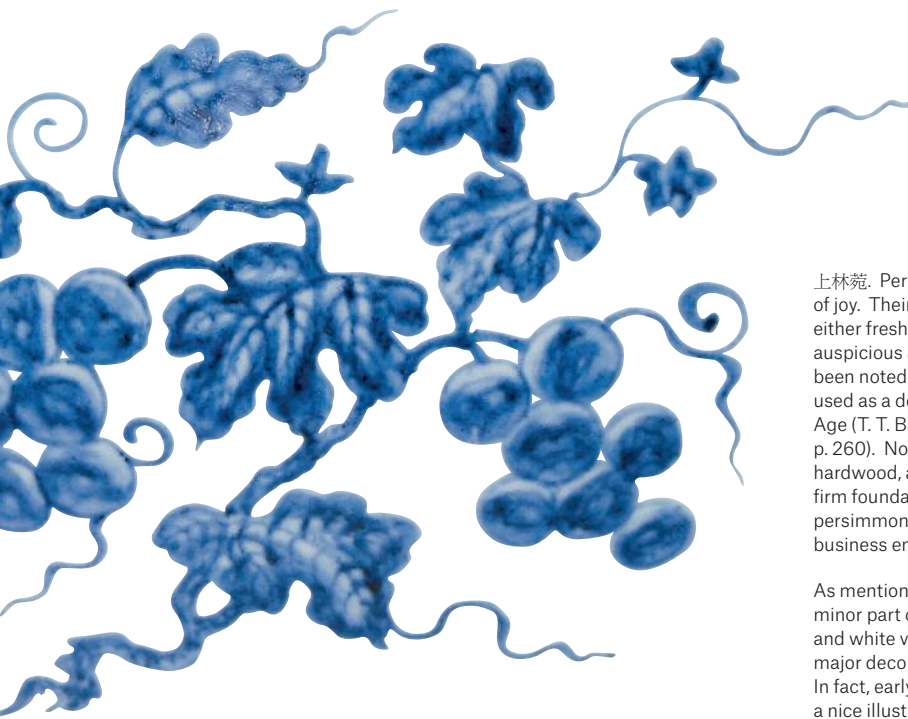
There is no Buddha-hand citron on the current bowl, however, its place in the *san duo* has been taken by the persimmon (*Diospyros kaki*, Chinese 柿子 *shizi*). Persimmons have been grown in China at least since the Western Han dynasty, when they are recorded as growing in Shanglin imperial park



Fig. 2 Blue and white bowl decorated with plucked sprays of flowers and fruits, Xuande period, Ming dynasty © The Palace Museum

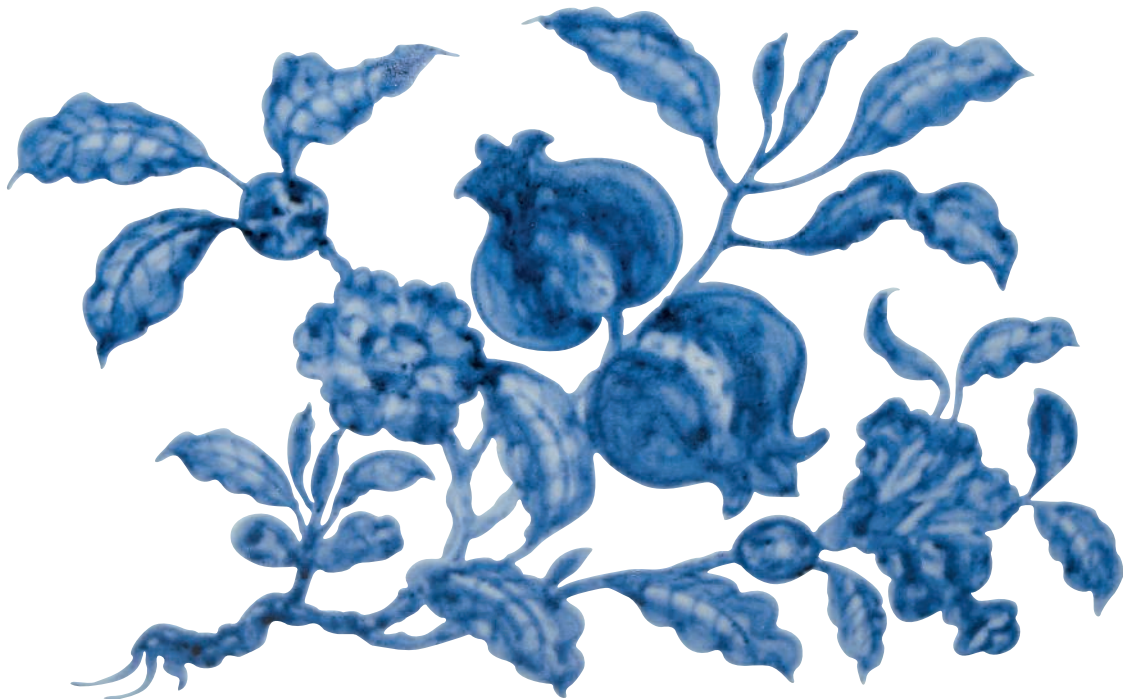


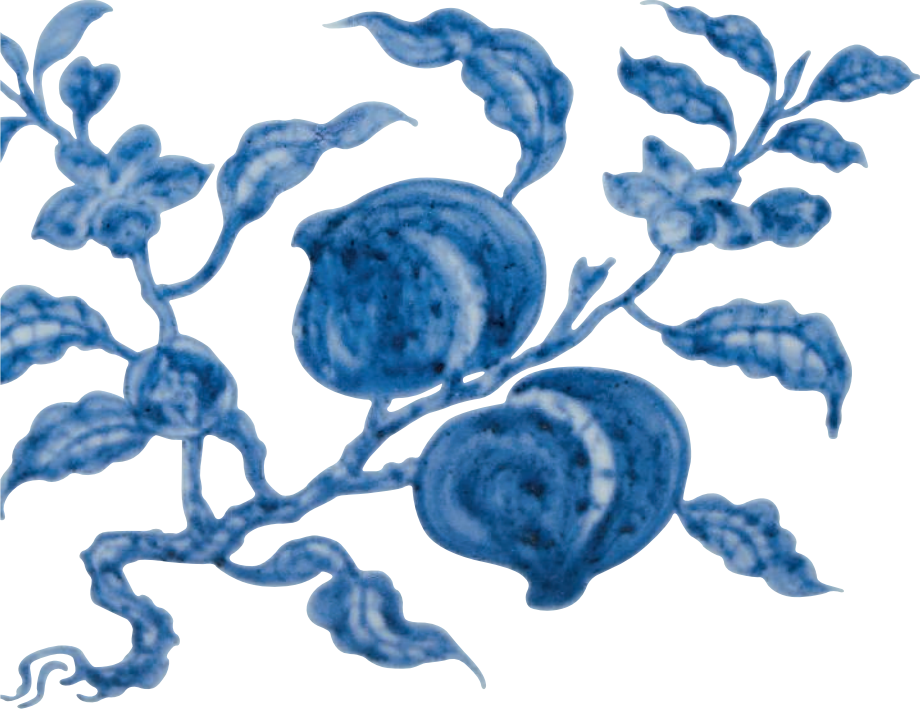
Fig. 3 Blue and white bowl, Xuande mark and period. © The Collection of National Palace Museum



上林苑。Persimmons, being reddish orange in colour are regarded as symbols of joy. Their auspicious colour means that they are amongst the fruit eaten either fresh or dried during the Moon Festival. Their round shape is also auspicious as it symbolises completeness and reunion (*tuanyuan* 團圓). It has been noted that the distinctive four-leafed calyx of the persimmon was often used as a design on the backs of mirrors and other items in the late Bronze Age (T. T. Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco, 2006, p. 260). Not only is its fruit highly regarded, but also its wood is prized as a hardwood, and if persimmon is used as a motif in architecture, it suggests firm foundations (*dipan jiangou* 地盤堅固, see *ibid.*). The current bowl has three persimmons on the branch, and three of these fruit provide the wish: 'May your business enjoy threefold prosperity' *lishi sanbei* 利市三倍。

As mentioned above, grapes (*vitis vinifera*, Chinese 葡萄 *putao*) appeared as a minor part of the decoration amongst the other plants on Yuan dynasty blue and white vessels, but in the early 15th century they became popular as a major decorative motif on porcelains, especially in the centre of large dishes. In fact, early 15th century dishes with this blue and white grape design provide a nice illustration of the way influences travelled back and forth across Asia. Both the grape plant and its use as a decorative motif entered China from the West during the Han dynasty, but in the 15th century Chinese dishes with this design travelled westward entering collections like those still preserved in Iran and Turkey. Subsequently in the early 16th century a copy of the Chinese design appeared among the lower-fired blue and white ceramics made at Iznik in Turkey. In China grapes were an enduringly popular motif in the early 15th century, that was employed in both the Yongle and Xuande reigns. The grape is one of the plants that is recorded as having been brought to China from Central Asia in 128 BC by Zhang Qian (張騫 d. 113 BC), a returning envoy of Emperor Wudi (武帝 r. 141-87 BC). Both green and black grapes are recorded by the beginning of the 6th century AD, a seedless variety is mentioned in Song dynasty texts, and many different varieties of grape were grown in China by the early 15th century. The grapes were eaten fresh, as well as dried in the form of raisins, but do not seem to have been used to make wine until the Tang dynasty. There is a fulsome entry for grapes with illustration in *juan 23* of the *Chongxiu Zhenghe Jingshi Zhenglei Beiyong Bencao* (*Classified and*





Consolidated Armamentarium Pharmacopoeia of the Zhenghe Reign). Because they grow in large clusters on the vine, grapes symbolise a wish for ceaseless generations of sons and grandsons.

There is one fruiting spray depicted on this bowl which is hard to identify with complete certainty, but the two possibilities are both auspicious in their meaning. This fruiting spray may represent crab-apple or loquat. The Chinese flowering crab-apple (*Malus spectabilis*, Chinese 海棠 *haitang*), is often used in rebuses to stand for 'hall' (*tang* 堂) and by extension the home and family. Thus, when crab-apple is combined with other auspicious motifs, their good wishes are attached to the whole family. In later periods crab-apple is most frequently depicted in its flowering phase, and is often combined with magnolia and peony to form the auspicious phrase *yutang fugui* 玉堂富貴 'wealth and rank in the Jade Hall', or 'may your noble house be blessed with wealth and honour'.

Loquat (*Eriobotrya japonica*, Chinese 枇杷 *pipa*) fruit, being golden in colour are associated with gold and, therefore, wealth. The plant is also regarded as auspicious because it can be seen as embodying the spirit of all four seasons. It has buds in autumn, blossoms in winter, sets its fruit in spring, and the fruit ripen in summer. Loquats are sometimes selected by artists for paintings of the 'five auspicious ones' *wurui* 五瑞, which are displayed at Duanwujie. The name of the fruit *pipa* comes from the fact that its shape resembles that of the musical instrument of the same name.



One of the fruit sprays may possibly be identified as melon. Melons (*Cucumis melo inodorus* 瓜 瓠 *gua*) or gourds symbolise unending generations of descendants because the vines on which they grow are long and bears many fruit, while each fruit contains many seeds. Small gourds may be called *die* 瓠 and thus a vine with large and small melons or gourds may suggest the phrase *guadie mianmian* 瓜瓞綿綿, a wish for ceaseless generations of sons and grandsons. This phrase can be traced back to the *Books of Odes* (*Shijing* 詩經) and the association of melons or gourds relates to an important ritual in particular princely New Year's Eve celebrations.

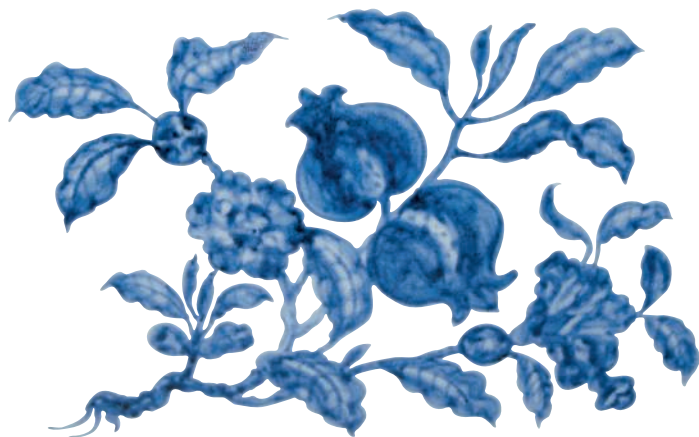
This magnificent bowl from a revered period, thus combines the finest raw materials, expert potting, skilful painting and an aesthetically pleasing, as well as highly auspicious, choice of decoration.

Bowls of similar shape, size and decoration to that of the current bowl are in the Percival David Collection (illustrated by M. Medley, *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains*, London, 1976, Pl. XIII, no. B658) (Fig. 1); the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglaze Red, Part I*, Hong Kong, 2000, p. 152, no. 144) (Fig. 2); the National Palace Museum, Taipei (illustrated in the *Catalogue of the Special Exhibition of Selected Hsüan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, p. 149, no. 47) (Fig. 3); exhibited at the Tokyo National Museum in *Chinese Arts of the Ming and Ch'ing Periods*, Tokyo, 1963, no. 288; in the Freer Gallery of Art (illustrated in *Ming Porcelains in the Freer Gallery of Art*, Washington, D.C., 1953, p. 18, no. 10) (Fig. 4); in the collection of Stephen Junkunc, III (illustrated in *An Exhibition of Blue-Decorated Porcelain of the Ming Dynasty*, Philadelphia, 1949, p. 54, no. 61) (Fig. 5); sold from the Meiyintang Collection by Sotheby's Hong Kong, 5 October 2011, lot 13; in the collection of Edward T. Chow sold by Sotheby's Hong Kong, 19 May 1981, lot 406; and formerly in the Cunliffe and F. Gordon Morrill collections, sold at Doyle, New York, 16 September 2003, lot 91.



大明宣德年製





明宣德 青花折枝花果紋大盃

蘇玫瑰 亞洲藝術部資深國際學術顧問

貴為大清王朝的皇室贊助人和收藏家，乾隆皇帝(公元1736至1795年)嘉許為之燒製的宮廷御瓷時，輒以十五世紀明代的宣德和成化御瓷評比對照。他對該等瓷器的思慕之情，其實與中國的鑑藏傳統一脈相承，因為數百年來，宣德(公元1426至1435年)的青花瓷與成化(公元1465至1487年)的五彩瓷，一直被鑑藏界尊為青花與五彩瓷的圭臬之作。是次拍賣的宣德青花大盃，其折枝花果紋美不勝收，足證宣德青花瓷冠絕古今之譽，絕非浪得虛名。

此盃堪可為宣德瓷工的精湛技藝現身說法。自古至今，兼擅製作薄胎與厚胎器的朝代寥寥可數，而宣德正是其中之一。本品厚胎，此乃刻意為之，旨在增加器物的重量和穩定性，但其胎壁厚薄無比均勻，且做工精良，故外觀渾厚無重之感，亦無窯燒後變形的痕跡。這絕非易事，蓋因窯燒過程中，瓷胎會有相當程度的收縮。此盃的釉下紋飾亦畫工嫻熟，畫師應是用中號筆，繪就生動流暢的折枝花果紋，與器形交相輝映。

自唐代以降，朵花或纏枝花卉紋便是人們喜聞樂見的瓷器紋飾。但折枝花果紋的普及則始於明初，相對來說年代較晚。及至十四世紀中葉，元代青花盤正中及部份瓜棱形葫蘆瓶上，常繪一些零星分佈的自然題材，當中也有瓜、葡萄和葫蘆的身影，但以明代之前的瓷器而言，其他的連枝或連莖水果紋幾近於無。但在永樂一朝(公元1402至1424年)，無論是御製青花瓷，或是甜白、暗花單色釉白瓷，折枝花果紋比比皆是。自此之後，折枝花果紋大行其道，常用於點綴盤盃類或立式的上乘御瓷。以北京故宮著名的連蓋青花梅瓶為例，其主紋飾帶即以折枝花果紋為飾，圖見《故宮博物院藏文物珍品全集：青花釉裏紅(上)》頁32(香港：2000)；此外，北京故宮的明宣德六瓣葵口盃外亦飾折枝花果紋，圖見同一著作頁159編號151。觀乎御窯遺址出土的十五世紀初瓷器殘片，各類果紋亦數目可觀，盃壁及盤壁的折枝花果紋與花卉紋有時交替出現，格局近似北京故宮永樂盃內的紋飾，圖見前述著作頁68編號65。跟十五世紀初瓷器紋飾中的花卉紋一樣，這些作品的果紋皆寓意禱祥，方能在芸芸題材中脫穎而出。

上述故宮梅瓶與盃的折枝紋，與本盃外壁的六組折枝花果紋一樣，枝末俱有自然寫實的折口，狀若信手折斷，而非齊枝剪下。就十五世紀青花瓷而言，這種寫實的處理手法較為新穎，而此類折枝紋及常見的花果同枝樣式(如本拍品所示)，很可能吸收了闡述植物藥性的《本草綱目》之影響。漢代的本草學研究雖已頗具規模，連公元前約128年傳入中國的外來植物亦有提及，但相關的論述要到宋金二代始大批湧現。唐慎微(公元1056至1093年)出自四川醫學世家，其作品是當時最具份量的藥學鉅著之一。唐氏對藥理上下求索，除了就前人著述鉤沉探蹟，自己亦多有闡發。他將研究成果結集出版的《證類本草》，僅於宋代已出現兩個版本，一者三十卷，另一版三十二卷。1108年，艾晟曾修訂此書，其後有曹孝忠與王繼先的修訂版。此書有些內容雖已佚失，但時至金代，張存惠將餘者與寇宗奭的著述合併，並於1189年出版《重修政和經史證類備用本草》三十卷。清代鉅著《四庫全書》所收錄者，正是這一版本。自宋代以降，習本草學者頗眾，明清二代的新作和修訂本紛迭出，李時珍(公元1518至1593年)於1578年完成《本草綱目》初稿，此書乃公認的明代經典著作之一。這方面的學術研究涵蓋甚廣，足見時人對本草學之重視，亦說明了為何書中圖示的影響如斯深遠。

本拍品外壁的桃子、石榴、柿子、葡萄、瓜及海棠(或枇杷)紋，俱用上等青料精心繪製而成，且樣式皆見諸御窯遺址出土的十五世紀初瓷器殘片。值得一提的是，每組折枝紋都由花、果和葉三者組成。這種處理手法，正脫胎於上文提到的《本草綱目》，因為書中圖示呈現了植物一年四季的變化。御瓷選用各類果紋時，既取其園藝或醫療價值，亦與箇中的吉祥和審美意趣息息相關。

石榴從中亞傳入中原，但自公元前三世起，在中原廣為栽植，同時也是流行的紋飾題材。石榴多籽，故暗喻多子多福，且因果皮綻開，籽實外露，又名「榴開百子」，象徵「多子多壽」。石榴除了是祥瑞之果，其艷麗的紅花據稱還可驅邪避凶，尤以農曆五月五日端午節(又稱龍舟節)為然，因為當天瘟邪當道，紅花正宜消災。此外，石榴也是寓意子孫滿堂的「三多」題材之一。

桃子同樣屬於「三多」題材，蘊含着萬壽無疆、長命百歲的祝願。在象徵長壽之物當中，尤其是關乎皇室的情況下，最流行的主題應是桃子。它與長壽的關聯，源自西王母的傳說，據稱西王母居於崑崙山巔的宮闈，其果園廣植桃樹，惟三千年方結果，啖之長生不老。獲西王母之邀赴會者，方有幸食此蟠桃，相傳觀銀偷桃者亦不乏人。第三個「三多」元素通常是佛手柑，因其名音諧「福壽」。

但本拍品的紋飾未見佛手柑，取代其「三多」位置的是柿子。中國栽種柿子的歷史，至少可上溯至西漢，相傳當時的上林苑已有柿子的蹤影。柿果橘紅，象徵喜慶，正因色彩祥瑞，故中秋節有吃新鮮柿子和柿乾的習俗。此外，柿子外形渾圓，故亦象徵團圓。據說，柿子特有的四葉花萼，常見於青銅器時代的鏡子及其他器物背面的紋飾，詳見謝瑞華所著《Hidden Meanings in Chinese Art》頁260(三藩市：2006)。柿子除了以果實為貴，亦是上乘硬木，柿子根蒂稱柿盤，故有「地盤堅固」之意，就此可參考前述著作。本盃的折枝紋繪三柿，寄寓了「利市三倍」的祝願。

如上所述，就元代青花瓷而言，葡萄只是襯托其他植物的輔助紋飾；但於十五世紀初，它卻成了流行的主紋飾，常用於裝飾大盃的盤心。事實上，十五世紀初的青花葡萄紋瓷器，生動地詮釋了各個亞洲地區之間的相互影響。葡萄這種植物和裝飾題材，均於漢代從西方傳入中原，但到了十五世紀，中國的葡萄紋盃卻逐漸流入西方，迄今仍散見於伊朗和土耳其各大珍藏。及至十六世紀初，土耳其的伊茲尼克窯開始用較低溫仿燒中式青花瓷。在十五世紀初的中國，葡萄紋飾大行其道，永樂、宣德二朝皆長盛不衰。漢武帝在位期間(公元前141至87年)，張騫(約公元前113年卒)出使西域，據稱葡萄便是他於公元前128年從中亞引進的水果之一。時至公元六世紀初，已有關於綠色和黑色葡萄的記載，宋代文獻更提到一種無籽葡萄，到了十五世紀初，中國栽植的葡萄品種日益繁多。葡萄既可新鮮食用，亦可曬成乾果，但用於釀酒之說，似應始於唐代。《重修政和經史證類備用本草》卷二十三內，載有葡萄的詳解與圖示。此果成串簇生於藤上，故亦隱含百子千孫的祝福。

此盤有一組折枝果紋，其品種甚難定斷，它描繪的可能是海棠或枇杷，而兩者均為祥瑞之果。中國的開花海棠常代表吉祥語中的「堂」字，由此引申為居所和家室。故此，海棠若與別的禎祥紋飾結合，則形同祝福闔家美滿。及至後來，海棠多以盛放之姿出現，並與玉蘭、牡丹組成「玉堂富貴」的吉祥語。

枇杷金光粲然，故象徵富貴。此外，枇杷亦是吉祥佳果，因為它於秋天含苞，冬天盛放，春天結果，夏天成熟，所以有「備四時之氣」的說法。端午節張掛的《五瑞圖》中，間或也有枇杷的身影。據說，枇杷因形似樂器琵琶而得名。

其中一折枝花果或為瓜。瓜象徵子孫萬代，因其枝藤蔓生、果實纍纍，且瓜籽多不勝數。瓜之小者謂之「瓠」，枝上結滿瓜瓠者，可借指「瓜瓠綿綿」，飽含百子千孫之願。瓜瓠綿綿典出《詩經》，而瓜果的象徵意義也與除夕的一項重要慶祝儀式有關。

這件來自製瓷盛世的宣德盤品相佳妙，集合了用料上乘、造型優美、畫工精良、紋飾清新、寓意禎祥等優點。至於形狀、大小和紋飾與之相仿的近似例，可參照大維德珍藏，圖見麥德理 (M. Medley) 所著《Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains》圖版XIII編號B658 (倫敦：1976)(圖一)；第二例為北京故宮珍藏，圖見故宮博物院藏文物珍品全集36: 青花釉里紅 (上) 頁152編號144 (香港：2000) (圖二)；第三例來自台北國立故宮珍藏，圖見《明代宣德官窯菁華特展圖錄》頁149編號47 (台北：1998) (圖三)；第四例為東京國立博物館展品，圖見《Chinese Arts of the Ming and Ch'ing Periods》編號288 (東京：1963)；第五例為弗利爾美術館珍藏，圖見《Ming Porcelains in the Freer Gallery of Art》頁18編號10 (華盛頓特區：1953) (圖四)；第六例為瓊肯三世 (Stephen Junkunc III) 珍藏，圖見《An Exhibition of Blue-Decorated Porcelain of the Ming Dynasty》頁54編號61 (費城：1949) (圖五)；第七例為致茵堂舊藏，2011年10月5日經香港蘇富比拍出 (拍品編號13)；第八例為仇焱之舊藏，於1981年5月19日經香港蘇富比拍出 (拍品編號406)；最後一例為柯禮甫及莫禮萊 (Cunliffe and F. Gordon Morrill) 舊藏，2003年9月16日於紐約Doyle拍賣會上易手 (拍品編號91)。



Fig. 4 Blue and white bowl, Xuande period. Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.: Purchase — Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff, S1991.114 and 115.



Fig. 5 The base view of a blue and white bowl, Xuande mark and period, illustrated in *An Exhibition of Blue-Decorated Porcelain of the Ming Dynasty*, Philadelphia, 1949.

PROPERTY FROM THE PRIVATE COLLECTION OF STUART AND BRUCE MARCHANT

1627

AN EXTREMELY RARE AND FINE LARGE BLUE AND WHITE 'FRUIT SPRAY' BOWL
XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AT THE RIM AND OF
THE PERIOD (1426-1435)

The bowl is heavily potted with low, rounded sides and decorated on the exterior with six sprays of fruit comprising pomegranate, grape, peach, persimmon, melon, and crab-apple or loquat, all above a band of radiating lotus lappets, and six floral sprays on the foot ring.

11 5/8 in. (29.5 cm.) diam.

\$2,000,000-3,000,000

PROVENANCE

Purchased by Richard Marchant in London circa 1969, and gifted to his sons Stuart and Bruce Marchant.

明宣德 青花折枝花果紋大盃 單行六字楷書橫款







VARIOUS PROPERTIES

1628

A LARGE BLUE AND WHITE JAR

MING DYNASTY, LATE 15TH-16TH CENTURY

The globular jar has a slightly flared mouth and splayed foot, and is finely decorated with the Eight Daoist Immortals (*baxian*) amidst trees and rocks, between a band of *ruyi* heads enclosing Eight Buddhist Emblems (*anbaxian*) on the shoulder and a band of petal lappets above the base, all below trellis pattern on the neck.

13 7/8 in. (34.5 cm.) high, Japanese wood box

\$30,000-50,000

The present jar is related to a group of large blue and white jars and *meiping* of fifteenth-sixteenth century date, painted in a style commonly referred to as 'windswept', depicting scenes of figures in landscapes or garden settings which are taken from traditional literature and popular drama. The panoramic landscape scene is comparable to handscroll paintings of the early Ming period.

A comparable jar, shown with cover, decorated with the Eight Immortals as well as figures playing *weiqi*, is illustrated in *Panoramic Views of Chinese Patterns*, Tokyo, 1985, no. 50. Two other jars painted in the 'windswept' style, but without the incorporation of the Eight Immortals, are illustrated in *Sekai Toji Zenshu*, vol. 14, Tokyo, 1976, nos. 35 and 36. The form, as well as the decorative design seen on the present jar is perhaps more reminiscent of *fahua* jars dating to the fifteenth-sixteenth centuries, such as the *fahua* jar from the E. T. Chow Collection, decorated with the Eight Immortals, with similar lappet band at the foot and *ruyi*-form cartouches on the shoulder, sold at Christie's Hong Kong, 1 December 2010, lot 3118.

明十五/十六世紀 青花八仙罐



(another view)



1629

A LARGE BLUE AND WHITE DISH

MING DYNASTY, LATE 16TH CENTURY

The dish has rounded sides and an inverted rim, and is decorated in the center with two pairs of Buddhist lions playing with ribboned brocade balls encircled by a band of *ruyi*-heads. The mouth rim is decorated with birds in flight amidst floral and fruit sprays. The exterior is further decorated with birds perched on branches.

17 in. (43 cm.) diam. Japanese wood box

\$10,000-15,000

明十六世紀晚期 青花「獅子滾繡球」紋盤





1630

A RARE BLUE AND WHITE MOON FLASK, *BIANHU*

MING DYNASTY, LATE 15TH-EARLY 16TH CENTURY

The flattened spherical body is raised on a quatrefoil foot and is decorated on each side with a central recess enclosing a flower head surrounded by two pairs of lions playing amidst flames, *babao* and the ribbons trailing from two further flower heads, all within a line border and an outer field of peony scroll. The narrow sides are decorated with a band of diaper pattern below the loop handles that flank the waisted lower section of the neck encircled by upright leaves below an encircling ridge and the tapering upper section decorated with a band of tall petal lappets and narrow bands of overlapping petals and key fret.

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

\$30,000-50,000

What makes this *bianhu* and others like it unusual is the addition of a tall, tapering upper neck to a conventional moon flask shape. A similar, but incomplete, flask of this unusual shape is illustrated by R. Krahl and J. Ayers in *Chinese Ceramics in the Topkapi Saray Museum, Istanbul*, vol. II, Yuan and Ming Dynasty Porcelains, London, 1986, p. 543, no. 657, where one can see that the foot and top of the neck are missing. The decoration is not identical, but is similarly arranged, and the painting style is very similar. This is also

true of a complete example illustrated by J. A. Pope in *Chinese Porcelains from the Ardebil Shrine*, Freer Gallery of Art, Washington, 1956, pl. 69, no. 29.459. On the Ardebil Shrine flask, the decoration on the neck is identical to that seen on the present moon flask, but has two bosses that protrude from the narrow sides of the body. This flask is also illustrated by T. Misugi, *Chinese Porcelain Collections in the Near East, Topkapi and Ardebil*, vol. 3, The Ardebil Shrine Collection, Hong Kong, 1981 rev. ed., p. 178, A. 101, where it is also illustrated with two other flasks of this type, both missing the upper section of the neck, and both without bosses. Another incomplete moon flask of similar shape is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, pp. 179-80, no. 7:5, which is missing most of the upper neck. It, too, has a quatrefoil foot and a recessed medallion on each side, but like the flask in the Ardebil Shrine, it has raised bosses on the narrow sides. The author relates this shape to Islamic metalwork prototypes. Based on the published examples, none of the flasks of this type share the same decoration on the body. The decoration is, however, always densely arranged and painted in a dark cobalt blue, which according to Harrison-Hall is typical of Hongzhi-period wares of this type.

明十五世紀末/十六世紀初 青花開光花卉八寶獅紋扁壺

1631

A RARE BLUE AND WHITE 'FROG' KENDI

WANLI PERIOD (1573-1619)

The ewer is naturalistically modeled as a frog seated with its head raised, with a short spout issuing from its mouth, and supporting a tall, cylindrical neck on its back. The body is decorated with flower heads below a band of overlapping *ruyi*-heads around the base of the neck, which is decorated with a bird perched on a blossoming prunus tree.

7¼ in. (18.4 cm.) high

\$40,000-60,000

PROVENANCE

Private collection, Switzerland.

Animal-shaped vessels were popular in China from early times, such as the multiple forms of animal vessels produced in Yue ware during the Jin dynasty. The frog was a particularly important form, since the frog is a symbol of longevity.

Kendis of this unusual form are in several museum collections, including the Princessehof Museum, Leeuwarden, illustrated by M. Rinaldi, *Kraak Porcelain, A Moment in the History of Trade*, London, 1989, pl. 234, no. 181; the Ardebil Shrine, Tehran, illustrated by John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, pl. 97, no. 29.465; and two in the Topkapi Saray Museum, illustrated by R. Krahl and J. Ayers, *Chinese Porcelains in the Topkapi Saray Museum, Istanbul*, London, 1986, vol. II, pp. 730-31, nos. 1296 and 1297. Another example in the Percival David Foundation, but with a faceted neck, is illustrated by S. Pierson, *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art*, London, 2004, pp. 67-68, no. A669. A further example, but with the neck reduced, is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, pp. 283-84 no. 11:16. The example in the British Museum was acquired in India, attesting to the popularity of such vessels across the trading routes and diplomatic exchanges of Asia and Europe. See, also, a 'frog' *kendi* in the Edward T. Chow Collection Part One, sold at Sotheby Parke Bernet, Hong Kong, 25 November 1980, lot 10.

明萬曆 青花蛙形軍持



(another view)





1632

A VERY RARE AND UNUSUAL BLUE AND WHITE WINE POT AND COVER

WANLI PERIOD (1573-1619)

The wine pot is decorated on the sides with four cartouches, each depicting a gentleman accompanied by an attendant in various settings, separated by panels covered with a white glaze which is carved through with a key fret pattern to reveal the biscuit below. The shoulder and foot are decorated with bands of lotus petal panels enclosing various diaper patterns. Two U-shaped metal handles are affixed at the shoulder, and the curved spout issues from one decorative panel. The cover is decorated with four separate diaper grounds, surmounted by an unglazed finial pierced with a cash motif.

8 $\frac{3}{8}$ in. (21.2 cm.) wide including the spout, Japanese wood box

\$40,000-60,000

PROVENANCE

Private collection, Japan, acquired before 1940.
Christie's Hong Kong, 27 November 2013, lot 3517.

Wine pots of this large size and design appear to be extremely rare. The design is a very painstaking but effective pattern created by carving through the white-glazed layer to reveal the biscuit body which serves as an additional, contrasting color for the overall blue and white palette. Although diaper-ground panels carved in openwork are well-documented in smaller bowls from the late Ming, the use of carving to reveal the biscuit appears to be very unusual, and no similar wine pots with this technique appear to have been published. There is, however, a large blue and white bowl which exhibits the same fretwork ground carved through to the biscuit, illustrated by J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pp. 368-69, no. 12:40; another similar bowl is illustrated by C. J. A. Jörg, *Chinese Ceramics in the Collection of the Rijksmuseum, Amsterdam. The Ming and Qing Dynasties*, Amsterdam, 1997, p. 64, no. 48, where the author notes that such decoration on large bowls is rare. The additional complexity of rendering such a design on a wine pot adds to its rarity and allure.

明萬曆 青花開光高士圖鏤空錦地酒壺



(details)



(another view with box)





1633

A BLUE AND WHITE 'DRAGON' DISH

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

With a foliate rim and rounded sides, the interior of the dish is decorated with a sinuous, five-clawed dragon leaping amidst vaporous clouds within a double circle, below a pair of five-clawed dragons pursuing flaming pearls amidst clouds in the well. The exterior is similarly decorated with a pair of further dragons chasing flaming pearls.

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

\$10,000-15,000

明萬曆 龍紋花口青花盤 雙圈六字篆書款



1634

A SMALL BLUE AND WHITE SQUARE CUP

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

The sides are decorated with alternating scenes of birds in flight and perched on tree branches, and the interior is similarly decorated with a bird perched on a fruiting peach branch within a double square.

3 in. (7.6 cm.) square, Japanese wood box

\$10,000-15,000

明嘉靖 青花花鳥方盃 六字楷書款

1635

TWO SMALL BLUE AND WHITE CUPS

JIAJING SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN SINGLE CIRCLES AND OF THE PERIOD (1522-1566)

Each cup has shallow rounded sides decorated on the exterior with three sea beasts in flight between clouds and a ribbon-tied lozenge, and the domed center of the interior is decorated with a rock rising from waves within double circles.

2 $\frac{1}{4}$ and 2 $\frac{1}{2}$ in. (7 and 6 cm.) diam., Japanese wood box

\$10,000-15,000

明嘉靖 青花海獸紋盃兩件 單圈六字楷書款

(2)

1633 (two views)



1635 (marks)



1634 (mark)



1634



1635

1636

A VERY LARGE BLUE AND WHITE 'KRAAK' CHARGER
WANLI PERIOD (1573-1619)

The dish is potted with wide, flaring sides, and is decorated with a central scene of a tiger on a rocky promontory next to a pine tree, surrounded by a border of eight radiating panels, four containing Daoist emblems alternating with four containing peaches. The exterior is decorated with eight further panels, each containing a circular motif.

20 in. (50.7 cm.) diam.

\$15,000-20,000

PROVENANCE

Private collection, France.

A very similar but slightly smaller charger (49 cm. diam.) is illustrated in *Oriental Ceramics, The World's Great Collections. Oriental Ceramics. vol. 3, Museum Pusat, Jakarta, Tokyo, New York and San Francisco, 1982, col. pl. 37.*

明萬曆 青花克拉克式瑞虎圖大盤





1637

A LARGE BLUE AND WHITE 'DRAGON AND PHOENIX' BOWL
WANLI PERIOD (1573-1619)

The exterior is decorated on one side with a striding four-clawed dragon reaching towards a flaming pearl surrounded by flames, and on the other with a phoenix standing amidst leafy branches bearing six-petaled blossoms. The interior is decorated in the medallion with a bird perched on a rock next to a peony branch, and in the well with branches of peony and other blossoms, separated by clumps of aster.

14 $\frac{1}{2}$ in. (37.7 cm.) diam.

\$15,000-18,000

PROVENANCE

Private collection, France.

Whilst the combination of a dragon and a phoenix, representing the Emperor and Empress, is a popular theme in Chinese art, the rendering of each creature in such differing painting styles, with the energetic dragon surrounded by loose fire scrolls, and the phoenix more static and hemmed in by dense flowers and foliage, is very unusual.

The present bowl is also exceptional for its large size. A related bowl with dragon and phoenix decoration, dated to the early to mid-seventeenth century, but with an apocryphal Chenghua mark on the base, is illustrated by R. Krahl and J. Ayers, *Chinese Porcelains in the Topkapi Saray Museum, Istanbul*, London, 1986, vol. II, pp. 786-87, no. 1521.

明萬曆 青花龍鳳紋大盃



(interior)



(another view)

1638

A VERY RARE BLUE AND WHITE KO-SOMETSUKE RUYI-FORM TRAY

TIANQI PERIOD (1621-1627)

The *ruyi*-form, shallow tray is raised on three low loop-form feet, the interior decorated with a monkey stealing some fruit from a peach tree, and a four-clawed dragon descending amidst thick clouds. The sides on the exterior are decorated with a large diaper ground. Together with the catalogues from the Tokyo Bijutsu Club, 1918.

10 in. (25.3 cm.) wide, wood cover and carved black and red lacquer cover, Japanese wood box

\$60,000-80,000

PROVENANCE

Narinobu Tokugawa (1797-1829) Collection, Japan, 8th generation of the Mito Tokugawa clan (according to label on box).

Tokugawa Family, Japan.

Tokyo Bijutsu Club sale, 1918, no. 205.

Harumi Shoten, Osaka, August 1984 (according to label on paper cover of box).

EXHIBITED

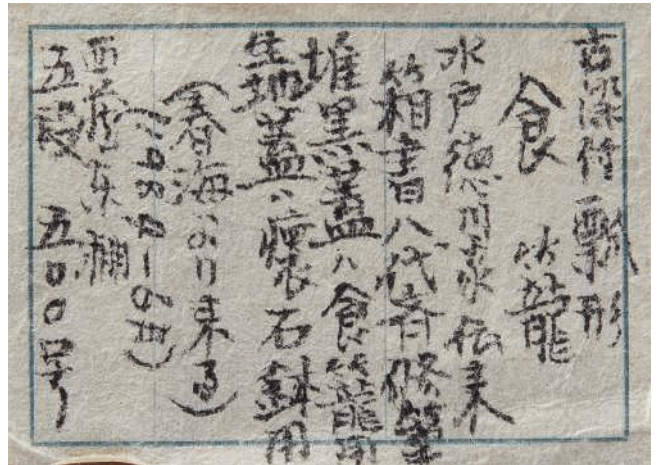
Tokyo, Matsumori Art Co. Ltd., Tobi Art Fair, Tokyo Bijutsu Club, 2014.

LITERATURE

Tokyo Bijutsu Club, *Auction for property from the collection of the Duke of Tokugawa*, 1918, no. 205.

Matsumori Art Co. Ltd., *Catalogue*, Tokyo, 2014, p. 110.

明天啓 青花靈猴偷桃圖如意式盤



(label on paper cover of box)



(another view with lacquer cover)



(label on box)



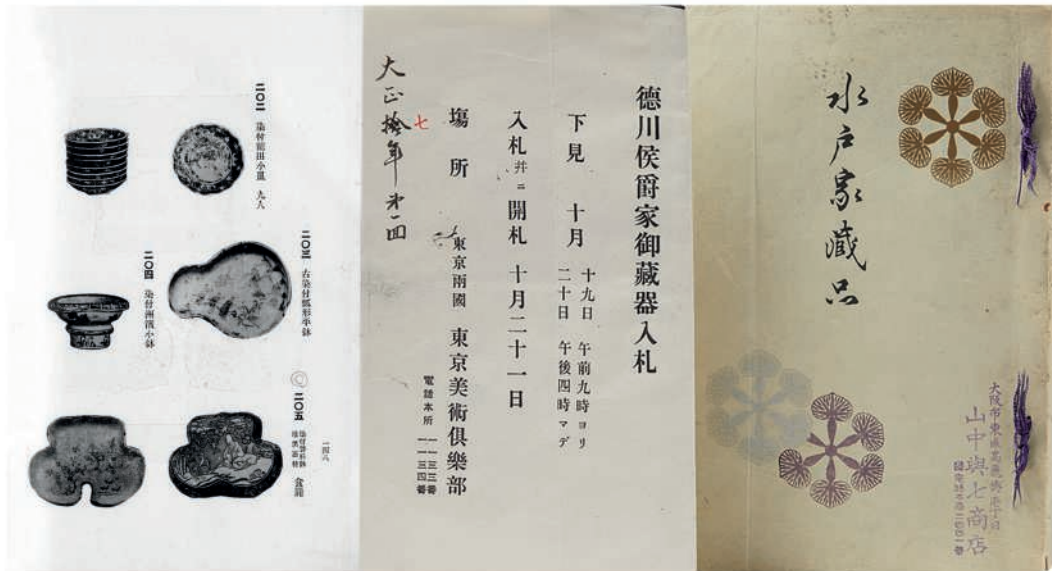


Fig.1 The present tray and lacquer cover as illustrated in *Auction for property from the collection of the Duke of Tokugawa*, Tokyo Bijutsu Club, 1918.

The present tray is exceptionally rare, and very few related examples appear to have been published: one example was donated by Roy Leventritt to the Asian Art Museum, San Francisco, and was included in an exhibition at China Institute, New York, and illustrated in the accompanying catalogue, *Trade Taste and Transformation. Jingdezhen Porcelain for Japan 1620-1645*, New York, 2006, pp. 52-53, no. 21 (the same tray is also illustrated by S. Kikutaro, *Kosometsuke [Ancient Blue and White Porcelain]*, Tokyo, 1962, no. 26). Another example is illustrated in *Tokyo National Museum. Masterpieces of Chinese Ceramics. The Yokogawa Tamisuke Collection*, Tokyo, 2012, p. 094, no. 74; a third is illustrated by S. Yamaguchi and K. Yoshikawa, *The Y.Y Collection. Rediscovering Nagasaki*, Nagasaki, 2014, p. 10 and front cover; and a fourth is illustrated by K. Hayashi, *Kosometsuke (Ancient Blue and White Porcelain)*, Sekido Museum of Art, Tokyo, 2017, p. 82, no. 26.

All these comparable trays illustrate the same scene of a monkey stealing a peach from a tree, while a dragon flies through clouds. The painting style and composition of the Yokogawa Tamisuke example is particularly close to that on the present tray. It is also noteworthy that the comparable examples do not appear to be accompanied by a carved lacquer cover, unlike the present tray.

The comparable examples are, however, all inscribed with the same poem, reading *fei long zai tian, hua yuan yu tao* ('Flying dragon in the sky transforms the monkey near the peach tree'). This inscription probably refers to an episode in the late Ming popular novel *Journey to the West*, in which the trouble-maker Monkey King steals peaches from the tree of immortality, and



(another view with wood cover)

thus incurs the displeasure of Huangdi, the Lord of Heaven and Earth, here represented as a dragon. Alternatively, the dragon may represent Aoguang Longwang, the Dragon King of the Eastern Sea, from whom the Monkey King acquired his magic wand.

The present tray is distinguished by its association with one of the powerful clans of Edo-period Japan. The box bears an inscription indicating that the tray was once in the collection of Narinobu Tokugawa (1797-1829), the eighth successive *daimyo* of Mito, an area in Ibaraki Prefecture. The Mito branch was one of the 'three honorable houses' of the Tokugawa family, who maintained considerable influence throughout the Edo period. Even as a youth, Narinobu Tokugawa was considered to be wise, excelling in literary and artistic matters, and he was also an avid collector.

The present tray is documented as early as 1918, when it was illustrated in the catalogue of a sale held at the Tokyo Bijutsu Club, consisting of property from the collection of the Duke of Tokugawa. (Fig.1) It is embellished with two covers, of which the carved lacquer cover was also illustrated in the 1918 sale catalogue. The inscription on the box also mentions that the carved lacquer cover is intended for use with the tray as *jikirou*, or a food vessel, and the plainer cover is for use with the tray as part of a *kaiseki* food course.



(lacquer cover and box)



(another view with box)

1639

A RARE BLUE AND WHITE KO-SOMETSUKE BASKET

TIANQI PERIOD (1621-1627)

The rounded, rectangular basket has low sides that support a U-shaped handle. The interior is decorated with four prancing horses, the handle with a loosely-painted leafy branch and scrolls, and the sides on the exterior are decorated with further leafy branches.

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

\$30,000-40,000

PROVENANCE

Ikemasa Ltd., Tokyo.

In the seventeenth century, with the weakening of imperial power of the Ming dynasty, Chinese potters instead turned their talents to service other markets, including the Japanese demand for elaborately-shaped wares for use in the tea ceremony. The formal Japanese tea ceremony, which became popular during the Momoyama period (1568-1615), required many vessels of specific forms, such as buckets for fresh water, small food dishes in sets of five, and handled trays for rice cakes, such as the present basket.

A similar basket, or handled tray, also with four horses on the interior, was included in an exhibition at the Idemitsu Museum of Arts, Tokyo, and is illustrated in the catalogue, *Kosometsuke and Shonzui – The Blue and White Tea Ceramics of Japanese Admiration*, Tokyo, 2013, no. 9. Another example, but decorated with only three horses, is illustrated by S. Sato and T. Murayama, *Kosometsuke*, Tokyo, 1969, p. 75, no. 44.

For a related handled tray in the Asian Art Museum, San Francisco, which is slightly smaller than the present example (16.8 cm. wide), and decorated with figures in a landscape, see S. Little, *Chinese Ceramics of the Transitional Period: 1620-1683*, Dartmouth, 1983, p. 49, no. 11, where the author also cites similar examples illustrated by M. Kawahara, *Ko-sometsuke*, vol. 2, Kyoto, 1977, pls. 351-364.

Another handled tray, decorated with a landscape scene, is illustrated by R. Fujioka and G. Hasebe, *Sekai Toji Zenshu*, vol. 14, Shogakukan, Tokyo, 1976, p. 281, fig. 163. Compare, also, a shallow bowl loosely decorated with two prancing horses, illustrated by Sir M. Butler, M. Medley and S. Little, *Seventeenth Century Chinese Porcelain from the Butler Family Collection*, Alexandria, 1990, p. 52, no. 14.

明天啓 青花駿馬圖提籃



1640

A YELLOW-GLAZED DISH

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

The dish is potted with a slightly everted rim and covered overall with a rich, yellow glaze.

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

\$25,000-35,000

PROVENANCE

Bluett & Son, London, 15 July 1991.
Private collection, England.

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

A slightly larger yellow-glazed dish with Jiajing mark and of the period was sold at Christie's London, 6 November 2018, lot 98.

明嘉靖 黄釉盤 雙圈六字楷書款



(reverse)



(two views)



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

1641

**A RARE LARGE OCHRE, GREEN,
TURQUOISE AND AUBERGINE-GLAZED
SEATED FIGURE OF AMITAYUS**
MING-QING DYNASTY (1368-1911)

The figure is modeled seated in *dhyanasana* upon a separate lotus leaf-form base, dressed in a flowing *dhoti* and draped in elaborate jewels, the hands held in *dhyanamudra* supporting a vase. The head is adorned with a foliate crown, and has a long tubular fitting at the base of the neck allowing it to fit into the body.

22½ in. (57.2 cm.) high

\$8,000-12,000

PROVENANCE

Frank Caro, successor to C. T. Loo
(according to label).

Acquired in Newtown, Massachusetts, 1970s, and
thence by descent to the present owner.

Amitayus, known as the 'Buddha of Infinite Life,' is one of the most popular deities in the Tibetan Buddhist pantheon; his typical iconography is recognized by the seated full-lotus posture with hands in meditation supporting a *kalasha* bottle containing the elixir of immortality.

Ceramic Buddhist images of such unusually large size are extremely rare, and were probably specifically commissioned for ritual display in temples situated within the imperial palace precincts.

Compare the present figure to a very similar example, from the collection of the Metropolitan Museum of Art, New York, sold at Christie's New York, 15 September 2016, lot 845.

明/清 三彩無量壽佛坐像



ANOTHER PROPERTY

1642

A RETICULATED FAHUA MEIPING

MING DYNASTY, 15TH-16TH CENTURY

The vase is pierced through the body, and decorated in blue, turquoise, yellow and cream enamels with a continuous scene of scholars amidst pine trees in the central register, lappets on the foot, and a band of peony scroll on the shoulder.

11 in. (29.3 cm.) high

\$20,000-30,000

PROVENANCE

Private collection, Europe.

The present vase is not only remarkable for its complex construction and sophisticated decoration, but also for its attractive dark blue ground, which is rare. One other dark blue-ground *meiping*, previously in the collection of Mr. and Mrs. Isaac D. Fletcher, is now in the Metropolitan Museum of Art, New York, no. 17.120.156. A similar vase carved in openwork with a scene of scholars, but with a turquoise-ground, is illustrated by J. Harrison-Hall in *Ming Ceramics in the British Museum*, London, 2001, pp. 413-14, no. 13:9.

Another related turquoise-ground *meiping*, from the collection of Mrs. Alfred Clark and dated circa 1500, is illustrated in the catalogue to the Oriental Ceramic Society exhibition, *The Arts of the Ming Dynasty*, London, 1957, no. 161. Another *fahua meiping* from the collection of Baron von Ledebur sold at Christie's London, 31 March 1969, lot 79.

明十五/十六世紀 瑤華鏤空松下高士圖梅瓶



(another view)



FINE CHINESE LACQUER
FROM AN IMPORTANT PRIVATE
COLLECTION

(Lots 1643-1651)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1643

A RARE BLACK LACQUER BRACKET-LOBED DISH

YUAN DYNASTY (1279-1368)

The elegant dish raised on a shallow foot ring is formed by eight petal-shaped bracket lobes encircling the slightly sunken center and is covered overall with an attractive brownish-black lacquer.

8½ in. (20.6 cm.) diam., Japanese wood box

\$40,000-60,000

PROVENANCE

The Lee Family Collection.
Important Chinese Lacquer from the Lee Family Collection, Part II;
Christie's Hong Kong, 1 December 2009, lot 1801.

EXHIBITED

Cologne, The Museum of East Asian Art, *Dragon and Phoenix, Chinese Lacquer Ware, The Lee Family Collection*, 1990.
Los Angeles, Los Angeles County Museum of Art, 1990-1991.
Shibuya, Japan, The Shoto Museum of Art, *Chinese Lacquerware*, 1991.

LITERATURE

The Museum of East Asian Art, *Dragon and Phoenix, Chinese Lacquer Ware, The Lee Family Collection*, Cologne, 1990, no. 21.
The Shoto Museum of Art, *Chinese Lacquerware*, Shibuya, 1991, no. 9.

The bracket-lobed shape of this dish appears in a number of media during the Yuan period, most notably in metal, porcelain and lacquer, and was adopted for a variety of vessels in both the Song and Yuan dynasties, such as the seven-lobed lacquer box excavated from the Southern Song tomb at Wujin, Jiangsu province in 1977-78, illustrated by Chen Jing, "Important newly excavated Southern Song lacquers from Wujin, Jiangsu," *Wenwu*, 1979:3, pp. 47-48, pl. 2, figs. 4 and 6. Another bracket-lobed box, with six lobes, was excavated from a Southern Song tomb in Fuzhou city in 1975 and illustrated in an article by the Fujian Provincial Museum, "Brief, orderly, report of the excavation of a Southern Song tomb in the northern suburbs of Fuzhou city", *Wenwu*, 1977:7, p. 11, pl. 3, no. 2.

The present dish is of exceptionally beautiful form, with crisp molding. Compare a bracket-lobed lacquer dish dated to the Yuan dynasty of the same size and shape as the present dish, which was sold at Christie's Hong Kong, 30 April 2001, lot 627; a slightly larger (21.5 cm. diam.) black lacquer example of the same shape in the Tokyo National Museum illustrated in *Hai-wai Yi-Chen, Chinese Art in Overseas Collections: Lacquerware*, 1987, no. 42; and another of slightly smaller size (20 cm. diam.) in the collection of the Freer Gallery, Washington, D.C., illustrated in *The Freer Gallery of Art - I, China*, 1972, no. 114.

元 黑漆花口八瓣式盤



(another view with box)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1644

A MOTHER-OF-PEARL-INLAID BLACK LACQUER SQUARE DISH

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

The dish has chamfered corners and is finely inlaid with mother-of-pearl in the recessed center with a scene of two horses behind a willow tree and rocky outcrop walking toward two attendants. The cavetto is decorated with continuous lotus scroll, and the reverse is lacquered black.

7 in. (17.8 cm.) square, silk pouch, Japanese lacquered wood box

\$30,000-50,000

PROVENANCE

Jean-Pierre Dubosc (1903-1988) Collection, Kamakura and Paris.
Eskenazi Ltd., London.

EXHIBITED

London, Eskenazi Ltd., *Chinese Lacquer from the Jean-Pierre Dubosc Collection and others*, 8 - 22 December 1992.

LITERATURE

Eskenazi Ltd., *Chinese Lacquer from the Jean-Pierre Dubosc Collection and others*, London, 1992, no. 13.

The relatively freely-arranged lotus scroll depicted on the border of the present dish can be compared to the floral scrolls seen on fourteenth century blue and white porcelain dishes. Floral scrolls on lacquer dishes of this type, but of later periods, are typically denser and more formally arranged.

A lacquer dish with related lotus scroll, dated to the 14th century, is illustrated by Tokyo National Museum in *Chūgoku No Raden (Mother of Pearl inlay in Chinese lacquer art)*, Tokyo, 1981, no. 29.

See, also, a lacquer box dated to the Yuan dynasty, decorated with a more elongated flower scroll but with a similarly free positioning of the flower heads, illustrated by G. Kuwayama in *Far Eastern Lacquer*, Los Angeles, 1982, p. 68, no. 13.

For a later mother-of-pearl-inlaid square dish with a denser floral scroll, dated to 16th century, see H. Garner, *Chinese and Associated Lacquer from the Garner Collection*, London, 1973, no. 122, also published in H. Garner, *Chinese Lacquer*, London, 1979, pl. 171.

元末/明初 十四/十五世紀 黑漆螺鈿人物故事圖倭角方盤



(another view with box)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1645

A TIXI LACQUER CUP STAND

YUAN-EARLY MING DYNASTY (1279-1644)

The hollow, rounded cup holder is deeply carved on the exterior through layers of red and black lacquer with a band of large *ruyi* scrolls, repeated on both sides of the dish-like flange and again on the splayed foot, and the interior lacquered black.

6⅝ in.(16.4 cm.) diam., Japanese wood box

\$40,000-60,000

PROVENANCE

Private collection, Japan.

Bukchon Art Museum, Seoul, South Korea.

Anthony Carter Ltd., London.

EXHIBITED

Dazaifu, Kyushu National Museum, *Kaikan Tokubetsushuppin Seihin Senshu* (Opening exhibition, the selected works), 16 October - 27 November 2005.

LITERATURE

Kyushu National Museum, *Kaikan Tokubetsushuppin Seihin Senshu* (Opening exhibition, the selected works), Dazaifu, 2005, p.112, no. 98.

Bukchon Art Museum, *East Asian Lacquer*, Seoul, 2008, p. 51, no. I-20.

A similar *tixi* black lacquer cup stand of this form and design, from the Tokugawa Art Museum, Nagoya, is illustrated in the exhibition catalogue, *Carved Lacquer*, The Tokugawa Art Museum and the Nezu Institute of Fine Arts, 1984, no. 20. Another was sold at Christie's Hong, 28 October 2002, lot 583. See also, a larger (8 ¼ in.) example included in the exhibition catalogue, *In a Myriad of Forms: The Ancient Chinese Lacquers*, Shanghai Museum, 2018, no. 52.

元/明初 剔犀盞托



(another view with box)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1646

A FINELY CARVED SMALL RED LACQUER BOX AND COVER
MING DYNASTY, 16TH-EARLY 17TH CENTURY

The box and cover are both exquisitely carved in high relief, on one side with three boys in a garden setting, one riding a hobby horse, one holding a lotus leaf canopy aloft, and the other beating a gong to lead the way, the other side is carved with two boys, one holds a bird cage while the other playfully holds a bow and aims at a bird in flight above.

3 in. (7.6 cm.) diam., Japanese wood box

\$30,000-50,000

PROVENANCE

Christie's Hong Kong, 31 May 2010, lot 1938.

The depiction of children in Chinese art has its roots in Buddhist beliefs influenced by Daoism. By the Tang dynasty, images of healthy children were no longer confined to religious art, but began to appear on many types of secular art as an auspicious symbol. This cheerful theme was popularized by the Southern Song dynasty court artist, Su Hanchen (active early 12th century), and perpetuated into the Ming period, when artists adapted it to convey auspicious wishes. On the present box and cover, for example, the combination of a boy and a lotus leaf seen on one side provided a rebus or visual pun, since lotus (*lian*) shares the same sound with the word for 'continuous.' Thus, the imagery of boys and lotus became a symbol of the wish for many sons. Furthermore, since the other word for lotus (*he*) shares the same sound with the word for 'peace,' the particular combination seen on the present lot, of a boy holding a lotus leaf together with other boys, can also suggest harmony amongst many the sons and grandsons.

明十六/十七世紀初 剔紅嬰戲圖小圓蓋盒





(two views)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1647

A RARE CARVED RED LACQUER FOUR-TIERED BOX AND COVER
MING DYNASTY, 16TH CENTURY

The top of the cover is carved with a scene of two scholars playing *weiqi* in an open pavilion beside a lotus pond where two ducks swim near a young attendant holding a lotus flower as he approaches the pavilion on a narrow walkway, all above panels of various flowers including chrysanthemum, peony, lotus and rose on the sides.

7 in. (17.8 cm.) high, Japanese wood box

\$50,000-70,000

PROVENANCE

Private collection, Japan.

Christie's New York, 19 March 2008, lot 346.

A three-tiered carved lacquer box of square section, decorated with scholars on the cover and flowers of the four seasons on the sides, was included in the British Museum exhibition, *Chinese and Associated Lacquer from the Garner Collection*, 2 October -2 December 1973, no. 48.

Another related four-tiered square lacquer box also carved with scholars at the top, previously in the collection of Dr. Ip Yee, was sold at Sotheby's Hong Kong, 19 November 1984, lot 115. See, also, a six-tiered lobed lacquer box with comparable flower scrolls on the sides, illustrated by Hu Shih-chang in *Chinese Lacquer*, Edinburgh, 1998, p. 53, pl. 28.

明十六世紀 剔紅高士對奕圖四層方盒



(cover)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1648

A RARE TIXI/LACQUER CIRCULAR BOX AND COVER
MING DYNASTY, 16TH CENTURY

The high, domed cover and box are well carved through layers of black and red lacquer with bands of *ruyi* scrolls, those on the cover encircling a roundel enclosing a central *shou* character surrounded by four further characters, *tianxia taiping* (peace under heaven). The interior and base are lacquered red.

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

\$30,000-50,000

It is very rare to find a tixi black lacquer box and cover with this form and design. There appears to be only one published box of comparable size and similar decoration, including the same inscription, in the collection of Victoria & Albert Museum, London, see by H. Garner in *Chinese Lacquer*, London, 1979, pl. 55.

明十六世紀 剔犀「天下太平」壽字圓蓋盒







(two views)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1649

A CARVED RED LACQUER SNUFF BOTTLE
PROBABLY IMPERIAL, 1780-1880

The snuff bottle is finely carved in high relief with a phoenix flying amidst clouds on the front and back, and the narrow sides are carved with elongated rocky promontories, all below a band of pendent acanthus leaves on the neck. 2 in. (6.6 cm.) high, gilt-metal stopper, cloth box

\$6,000-8,000

PROVENANCE

Knapton Rasti, London, 17 June 2002.

J & J Collection.

J & J Collection, Part V; Christie's New York, 17 September 2008, lot 82.

The present bottle belongs to a group of carved red lacquer bottles of a distinctive style, and may be the mid-Qing continuation of a well-known, eighteenth-century Imperial group. See two other examples of this group illustrated in *Chinese Snuff Bottles: A Miniature Art* from the Collection of Mary and George Bloch, Hong Kong, 1994, nos. 262 and 263. The present bottle features phoenix, or fenghuang, as the main decoration, which may well suggest that it could have been made for the Court, since the phoenix came to represent the empress in the Qing dynasty.

1780-1880年 剔紅鳳鳥紋鼻煙壺

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1650

A MOTHER-OF-PEARL-INLAID BLACK LACQUER BRUSH AND COVER

MING DYNASTY, 16TH- EARLY 17TH CENTURY

The handle of the brush and the cover are inlaid with diaper pattern between narrow borders of dots, the waisted end of the brush with chrysanthemum petals, and the end of the cover with a flower head.

8 $\frac{3}{8}$ in. (22.6 cm.) long, silk pouch, Japanese wood box

\$10,000-15,000

PROVENANCE

Acquired in Japan, 1970s.

Christie's New York, 19 March 2008, lot 327.

A mother-of-pearl-inlaid brush in the Tokugawa Art Museum with similar, though more dense inlay, dated to the 16th or 17th century, is illustrated in *Karamono: Imported Lacquerwork - Chinese, Korean and Ryukyuan (Okinawa)*, Nagoya, 1997, p. 83, no. 146.

明十六/十七世紀初 黑漆螺鈿錦地菊紋帶蓋管毛筆



(another view with box)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1651

A VERY RARE *TIANQI* AND *QIANGJIN* POLYCHROME LACQUER QUATREFOIL TRAY

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

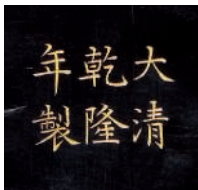
The tray is decorated with a *chun* (spring) character centered by a roundel enclosing Shoulao (the God of Longevity) above a quatrefoil bowl filled with 'treasures' flanked by a pair of five-clawed dragons leaping amidst clouds, below bats in flight amidst *ruyi*-shaped clouds in the cavetto that are repeated on the exterior, all incised and gilt on black, red and green lacquer on an orange-red ground. The base is lacquered black.

6 $\frac{5}{8}$ in. (16.8 cm.) long, cloth box

\$60,000-80,000

PROVENANCE

Acquired in London in the early 1960s (by repute).
Private collection, New Jersey, by 1991.
Sotheby's New York, 16 September 2008, lot 140.



(mark)

A very similar tray of the same size in the Qing Court collection is illustrated in *The Complete Treasures of the Palace Museum - 46 - Lacquer Ware of the Qing Dynasty*, Hong Kong, 2006, p. 117, no. 83, where it is attributed to the mid-Qing dynasty. The same central motif can also be seen on a petal-barbed 'lotus'-shaped polychrome box similarly executed in the *tianqi* (filled-in) and *qiangjin* (engraved gold) techniques, also in the Qing Court collection and dated to the Qianlong period, illustrated *ibid.*, pp. 128-29, no. 91.

The motifs decorating this tray are very auspicious. The character *chun*, (spring), is an auspicious metaphor for eternal youth. Combined with the overlaying roundel of Shoulao, the God of Longevity, who symbolizes long life, the box would have represented wishes for eternal youth. These combined with the other imagery of the dragons amidst clouds, the rays rising from the bowl of 'treasures', and the bats around the sides, add to the auspicious nature of the tray. This popular Daoist subject was first seen in carved lacquer during the Jiajing period (1522-1566), a reflection of the Jiajing emperor's intense interest in Daoism and eternal life. A multi-colored lacquer box carved in the center with the same subject, of Jiajing date, in the Qing Court collection, is illustrated in *The Complete Treasures of the Palace Museum - 47 - Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, p. 176, pl. 134. This motif was revived during the reign of the emperor Qianlong, but usually in carved lacquer, like the Jiajing prototypes. Two of these carved lacquer boxes in the Qing Court collection, both dated to the mid-Qing dynasty, are illustrated *ibid.*, vol. 46, pl. 59, in yellow lacquer, and no. 61, in polychrome lacquer. *Tianqi* and *qiangjin* lacquer pieces with this design appear to be very rare.

清乾隆 戩金填彩春字雙龍獻寶小盤 描金六字楷書刻款



(another view)





1652

ANOTHER PROPERTY

1652

AN EMBROIDERED SILK MIDNIGHT-BLUE-GROUND 'DRAGON' FRAGMENT
WANLI PERIOD (1573-1619)

The panel is embroidered in shades of blue, orange, yellow, ochre, and green with a central five-clawed dragon chasing a flaming pearl above crashing waves amidst multi-colored clouds and flames. The left and upper borders are worked with composite flower blossoms.

20½ x 12½ in. (52 x 31.8 cm), framed and glazed

\$7,000-9,000

明萬曆 藍地繡龍紋圖屏（經拼接）



1653

PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

1653

**AN EXTREMELY RARE PALE YELLOW GAUZE MAN'S ROBE,
CHANGFU**

18TH CENTURY

The robe is made of pale yellow damask gauze finely woven with roundels of dragons confronting flaming pearls.

90¼ in. (229.2 cm.) long, 52¼ in. (132.7) wide

\$8,000-12,000

PROVENANCE

Jon Eric Riis, Atlanta.

A similar pale yellow robe with dragon roundels in silk rather than gauze, in the collection of The Victoria and Albert Museum, is published by Verity Wilson in *Chinese Dress*, London, 1986, p. 39.

清十八世紀 黃紗團龍紋常服

ANOTHER PROPERTY

1654

A VERY FINE AND LARGE EMBROIDERED DAOIST IMMORTALS 'BIRTHDAY' PANEL
QIANLONG PERIOD (1736-1795)

The large, rectangular panel is finely embroidered with an elaborate scene depicting Xiwangmu, Queen Mother of the West, riding on a phoenix while accompanied by a female attendant holding a feather fan, as she descends towards Shoulao and two of the Eight Daoist Immortals waiting on a terrace lapped by the waves of the sea to offer birthday felicitations to Xiwangmu, while the other five immortals are shown below, all accompanied by female and male attendants in a setting of pavilions, mountains, a stream, vaporous clouds, rocks and trees, including peach, pine and *wutong*, all in shades of blue, peach, green, cream, red and brown and with some details executed in Peking knot; now mounted as a scroll.
76 x 41 in. (193 x 104 cm.), Japanese wood box

\$150,000-250,000

PROVENANCE

Private collection, Kyoto, Japan.

清乾隆 藍地繡西王母祝壽圖屏





During the Qianlong period, *Gathering at the Turquoise Pond* (*yao chi*) was frequently the subject of large textile hangings in both tapestry weave (*kesi*) and embroidery made for the occasion of imperial birthdays. The depiction of the Daoist paradise on Mount Kunlun populated by the God of Longevity (Shoulao) and the Eight Immortals (*Baxian*) with their attendants awaiting the arrival the Queen Mother of the West (Xiwangmu) riding on a phoenix by extension carried, along with such a gift, wishes for the long life of the recipient.

This exceptional example is remarkable for the quality of its execution and its near pristine condition. We are able to appreciate the remarkably subtle fine silk embroidery, as it appeared when the piece was finished nearly two and a half centuries ago. The phrase "painting with a needle" is an apt description of this hanging scroll in which every detail, no matter how small, is created with very fine silk floss threads. All of the facial features of the figures from eyebrows to beards, from the subtlety of hairlines of females wearing hair pulled back into elaborate chignons, to the wrinkled brows of old men, have been embroidered with precision and great skill. Similarly, patterned textiles from overall small-scale geometric patterns or roundel-patterned damask weaves are worked only with needle and thread. This attention to detail and the emphatic insistence on using the embroiders' skill in depicting elements of the scene only with stitching extends to depictions of the lichen on rocks, the darker speckles on grassy areas and spots on skins of the peaches.

Shading seen on the neck of Xiwangmu's phoenix, the risers of the steps leading to the terrace, or the blush on peaches has been created by a skillful preparing of individual strands of floss incorporating blends of increasing darker or lighter hues. These are used in areas of interlocking long and short stitches. The celestial "five-colored clouds" in the upper section are expressed as clusters of sinuous lines worked in stem stitch. The trees in the middle ground beside the stairway are a bravura display of knot stitching. The occasional accent of very thin gold- or silver-wrapped thread is seen in the pair of *jue* cups carried by the servant on the stairway and the roof ridge tiles of the palace in the distance.

The meticulous execution and overall aesthetic quality of this hanging scroll are strong arguments for a dating to the reign of the Qianlong emperor. Having been preserved in a Japanese collection in Kyoto, the scroll is in exceptional condition, and was remounted in Japan during the last century.

For another depiction of the subject embroidered on blue satin, see: The Metropolitan Museum of Art 30.75.31, Bequest of William Christian Paul.

John E. Vollmer



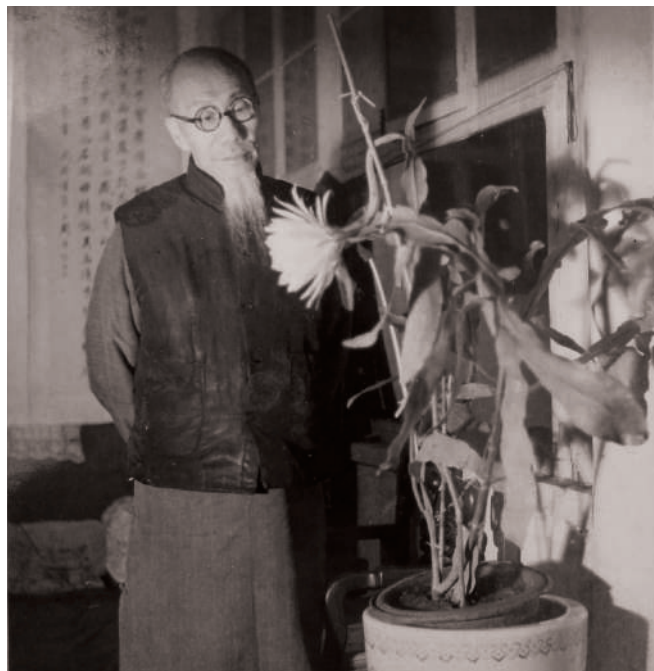




PROPERTY FROM AN IMPORTANT PRIVATE WEST COAST COLLECTION



Tian Baodai 田寶岱 (1916-2015) and Ye Man 葉曼 (1914-2017), during Tian Baodai's posting as Consul General, Yokohama, Japan, 1950. Photographer unknown.



The father of Tian Baodai 田寶岱 (1916-2015), Tian Shufan 田樹藩 (1885-1966), collector of Chinese calligraphy, Beijing, 1950s, during the annual blooming of the night-blooming orchid. Photographer unknown.

The present *longpao* is from the collection of the descendants of Ye Man (葉曼) (1914-2017), also known as Liu Shilun (劉世綸), and Tian Baodai (田寶岱) (1916-2015). Ye Man, who was born and raised in Beijing and studied at Peking University Law School, also studied Buddhism under Nan Huaijin (南懷瑾) and Chen Jianmin (陳建民). She later founded Wen Xian Institute (文賢學院), whose goal was to teach the 'Three Treasures' of Chinese culture: Confucianism, Daoism and Buddhism. Ye Man was an acclaimed scholar and lecturer, and wrote extensively on the subject of Buddhism. Ye Man married her Peking University (北京大學) and Xinan Lianda (西南聯大) classmate Tian Baodai, who served in several important diplomatic roles between 1939-2000, including those of Consul General and Ambassador. Among his many achievements, he was instrumental in securing funding for the '10 Major Infrastructure' (十大建築) development of Taiwan through diplomatic ties with Saudi Arabia. The descendants of Ye Man and Tian Baodai have continued the family tradition of reverence for Chinese history and culture through the acquisition of this exquisite robe in the early 1970's in California, and they treasured this robe for decades amongst other pieces in their family collection. It is Christie's great pleasure to present this rare and exceptional *longpao* from the collection of the descendants of Ye Man and Tian Baodai to a new generation of collectors.

AN AUTUMN INCENSE COLOR JIFU WITH EMBROIDERED DRAGON ROUNDELS

This outstanding imperial man's semiformal dragon robe (*longpao* 龍袍) features eight visible dragon roundels, and another under the front overlap, on a silk satin field and a standing water and wave border (*lishui* 立水) at the hem. The garment is complete as initially tailored, retaining its original light blue small-scale wan fret with blossoms, silk damask lining and silk and gold-wrapped thread lampas bindings at the neck and cuffs. It reflects the culmination of the initial phase in the development of Qing dynasty court dress, particularly for the class of festive wear (*jifu* 吉服). It is a scarce survivor of a rarely studied development in Qing court attire that was all but obliterated by major shifts in the official dress code initiated under the Qianlong emperor in the late 1740s and promulgated in the 1760s.

A nearly identical *jifu* with embroidered dragon roundels on a much-faded greenish yellow silk satin is in the collection of the Danish National Museum. (Fig. 1) It was acquired in China in 1893 by the Danish merchant Peter Arnt Kierulff (1838-1909), the first Westerner to open a commercial establishment in Beijing (1859-1894), and donated to the museum together with his large collection of Chinese material.¹ Unfortunately there is no additional information about this garment or its history. It and the present *jifu* reveal the same exacting technique and attention to detail in embroidery that we associate with textile production created for the court of the Yongzheng emperor (雍正 r. 1722-1735).² Embroiderers have used several shades of the same color floss silk worked in satin stitch to suggest contour and dimension. Very thin gold-wrapped threads have been couched with precision to form the scaled dragons and the lucky symbols floating in the waves. The same thin metal threads have been used lavishly to outline the rocks and spume of the breaking waves as well as the interior contours of the billows. Dragon claws and horns and their serrated spines are worked in tiny knot stitches, outlined with various colored silk plied cords. Minute dots of green or brown pigment depict lichens on the rocks.

The forerunners of what became dragon roundel *jifu*, appear to be the functional Manchu utilitarian coats with tapered sleeves, a front overlap and a flared shape that widened at the hem, as illustrated by the yellow silk damask robe in the Palace Museum, Beijing attributed to the reign of Abahai (Huangtaiji 皇太極 r. 1626-1643).³ Dragon roundel decoration appears on



Fig. 1 An embroidered silk satin *longpao* acquired in China in 1893 by the Danish merchant Peter Arnt Kierulff (1838-1909), L: 56 1/4 in. (143 cm.), Danish National Museum, accession number: Bd207, unpublished. © National Museum of Denmark. Photographer unknown.

robes dating from the reign of the Shunzhi emperor (順治 r. 1643-1661). Three robes in the Palace Museum collection attributed to this reign are decorated with dragon roundels in supplemental weft patterns in colored floss silk and gold threads: two on yellow silk grounds, either damask or gauze, and one on dark blue silk gauze.⁴

Dragon roundel patterns for imperial robes have a long history and had been used in China since the Tang dynasty (618-907). During the Ming dynasty (1388-1644), roundel decorated robes were ranked as formal wear and conferred higher status than yoke-and-band dragon patterns. We may never be able to determine exactly how or when this dragon pattern style was incorporated into Qing court dress, but it was considered a less formal style than patterns used for the formal robes (*chaopao* 朝袍), worn for state ritual. The arrangement of dragon patterns on Qing *chaopao* had been directly influenced by the specific type of dragon-patterned silks sent as diplomatic gifts from Ming emperors to Manchu tribal leaders beginning during the late sixteenth century. These gift yardages featured patterns of dragons amid clouds above waves and mountains. They were arranged in a quatrefoil yoke at the shoulders and a band of across the skirt approximately at knee level and were adjusted to fit the shapes of Manchu national dress. Hence, early Qing dynasty practice essentially reversed the Ming dynasty ranking system for dragon robe patterns.

Other than applying the roundels to a Manchu-shaped robe, the single Qing period modification of the historic roundel pattern style was the addition of a *lishui* standing water and wave border along the hem with mountain peaks rising at the center front and back and at each side seam. A brownish yellow figured gauze *jifu* in the Palace Museum that is documented as having been worn by the Kangxi emperor (康熙 r. 1661-1722)⁵ is among the earliest Qing examples of eight dragon roundel *jifu* with a *lishui* border. The dragon roundels are embroidered in gold- and silver-wrapped threads set on a silk ground patterned with clouds above a standing water and wave border.

During the early Qing period eight-dragon roundel *jifu* were worn by both genders. A pair of posthumous portraits in the Arthur M. Sackler Gallery Collections reportedly depicts Cuyeng (褚英 1580-1615) and his wife.⁶ (Fig. 2) Cuyeng was the eldest son of Nurhaci (努爾哈齊 r. 1559-1626), the founder of the Qing dynasty. Although the paintings were created possibly more than two centuries after Cuyeng's death, nonetheless the artist has opted to present the couple in court clothes in styles that also predated the date of the painting's execution. The prince's *jifu*, as well as that worn under the dragon roundel patterned overcoat of his wife, follow the early Qing eight roundel above a *lishui* border convention. Although the color of ground fabric of the woman's *jifu* reads chestnut brown, it should be understood as the special shade of yellow known as "autumn incense color" (*qiu xiangse* 秋香色) and is meant to emulate the distinctive yellow green of the silk satin ground of the *jifu* in this sale.

According to Qing court dress regulations issued in 1694, for important ceremonies or sacrificial activities, the emperor should wear a crown set with large-sized pearls or the pearls that come from Northeastern region; and the ceremonial robe should be made of yellow or autumn incense colored damask, with patterns of three-claw or five-claw dragons.⁷ The ceremonial dress of the empress and empress dowager should be made of similarly colored damask with patterns of three-claw or five claw dragons.⁸ The regulations, further note that yellow or autumn incense color are not allowed to be used for the robes of imperial noble consorts.⁹ Interestingly, the dyestuff used to produce the bright yellow and autumn incense color comes from the same source (pagoda bud, *Styphnolobium japonicum* L.).¹⁰ The precise shade of the dye was determined by the mordant, which sets the dye to make it colorfast: alum for bright yellow or ferrous (iron) sulphate for green or in combination to produce incense color. The color is again included in a list of forbidden colors for the dress of officials and military personnel as per a regulation issued in 1724.¹¹



The ascension of the Qianlong emperor (乾隆 r. 1735-1795) set the stage for major changes to the regulations concerning court attire. In 1748 the emperor commissioned a review of all previous Qing court dress regulations. The review culminated in the circulation of the *Illustrated Precedents of the [Qing] Imperial Court (Huangchao liqi tushi 皇朝禮器圖式)* in 1766. This law, the most inclusive and wide-ranging of its kind in the history of imperial China, classified all clothing and accessories used by the court from the emperor to the lowest functionary. Although robes made for the emperor could be, and were occasionally, made of fabric dyed *qiu xiangse*. This color, once forbidden to the noble consorts (*guifei* 貴妃), was now assigned to next two lower ranks of consorts (*fei* 妃 and *pin* 嬪).

The new practice of differentiating gender by styles of *jifu* was already evident at the outset of the Qianlong reign (1736-1795). Everyone (all of the women) but the emperor in the 1736 Giuseppe Castiglione's (Lang Shining) handscroll *In My Heart There is the Power to Reign Peaceably* [Inauguration Portraits of the Qianlong emperor and his consorts] is depicted wearing a dragon roundel *jifu*. Unlike the early Qing dynasty evidence of men and women wearing dragon roundel patterned *jifu*, the emperor's *jifu* is decorated with an overall integrated pattern of dragons amid clouds above a *lishui* standing water and waves border at the hem.¹² (Fig. 3) This *jifu* type was already present during the early Qing period as demonstrated by a supplemental weft patterned yellow silk gauze robe in the Palace Museum collection that sometimes is associated with Shunzhi emperor.¹³ There are several examples each of *jifu* with integrated dragon decorated associated with the Kangxi and Yongzheng emperors in the Palace Museum collection and in other museum and private collections.

After 1766, save for the surcoats displaying insignia, which were assigned to the highest-ranking male members of the imperial clan, dragon roundels ceased to ornament the robes of the emperor, his sons and princes of the first to fourth ranks.¹⁴ The wardrobes of imperial women detailed in the *Huangchao liqi tushi* included the garments of the emperor's daughters and five grades of consorts. Individual ranks were largely distinguished by the colors of the garment fabrics. The skirts of women's dragon robes have vents at the side seams, rather than the center front and back as prescribed

for men. They also carried an additional contrasting band of decoration on the sleeves, which matched the neck facings and cuffs. The *Huangchao liqi tushi* authorized three styles of semi-formal attire for the empress and other high-ranking women. The first style was nearly identical to the emperor's *jifu*, with a single integrated design of dragons within the cosmos across the entire surface of the coat. The second type confined the dragons to nine roundels. Eight were exposed and the ninth roundel was placed under the front overlap; the hem was decorated with a *lishui* border. The third type is decorated with nine roundels only. The preoccupation with the number nine and emperor, or the emperor's women, appears to be a mid-eighteenth century development as the *qiu xiangse* robe under consideration has only the eight roundels that are exposed when the garment was worn and none under the front overlap.

The Qianlong edicts provide no reasons for diminishing the official status of dragon roundel patterned *jifu* or the color *qiu xiangse*. The particular shade of bright greenish yellow autumn incense color we encounter in early eighteenth century Chinese textiles disappears from later textiles, where *qiu xiangse* most often refers to shades of brown or only slightly green-tinged yellows—a fact that raises questions about the possibility of forgotten or changing dyeing practices. Decisions to emphasize Manchu heritage, as stated in the preface to the *Huangchao liqi tushi*, may have influenced decisions to downgrade the dragon roundel patterns favored by the previous Ming dynasty, but which also continued to decorate the unofficial wardrobes of the Han Chinese populations of the empire.

Although surviving court robes dating from the early Qing period are few in number and leave us with many unanswered questions, it would appear that the re-evaluation of the status of certain types of attire and colors was already underway during the third and fourth decades of the eighteenth century. This stunning early eighteenth century robe will continue to be an important document to consider when studying the evolution of Qing dynasty official dress code.

John E. Vollmer

1 Danish National Museum, dragon robe, embroidered silk satin, L: 56 1/4 in. (143 cm.), accession number: Bd.207, unpublished. The robe was misidentified as a woman's robe in a citation for a description of an empress's robe in the Mactaggart Art Collection, see: John E. Vollmer and Jacqueline Simcox, *Emblems of Empire: Selections from the Mactaggart Art Collection*, Edmonton: University of Alberta Press, 2009, p.39

2 See: Palace Museum, Beijing, *Gugong bowuyuan cang wenwu zhenpin quanji 50: Qingdai Gongting Fushi*, [The Complete Collection of Treasures of the Palace 51: Costumes and Accessories of Emperor and Empresses of the Qing Dynasty], Hong Kong: The Commercial Press Ltd., no.14, pp. 28-29.

3 See: *Ibid.*, no. 5, pp. 12-13.

4 See: *Ibid.*, nos. 32 and 33, pp. 58-59 and Hong Kong Museum of History, *Guo cai caho zhang: Qing dai gong ting fu shi*, [The Splendours of Royal Costume: Qing Court Attire], Xianggang : Kang le ji wen hua shi wu shu, 2013, p.120-121.

5 See: Palace Museum, Beijing, *Gugong bowuyuan cang wenwu zhenpin quanji 50: Qingdai Gongting Fushi*, [The Complete Collection of Treasures of the Palace 51: Costumes and Accessories of Emperor and Empresses of the Qing Dynasty], Hong Kong: The Commercial Press Ltd., no. 29, pp. 53-54.

6 Pair of Portraits, reportedly depicting Cuyeng (1580-1615) and his wife, probably dating 18th – 19th century, hanging scrolls, ink and color on silk, 72 1/2 x 38 7/8 in. (184.3 x 98.8 cm.), S1991.114 and S1991.115, Arthur M. Sackler Galley, Purchase – Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff.

7 See *Da Qing Hui Dian*, section 24.

8 See *ibid.*, section 37.

9 See *ibid.*, section 49.

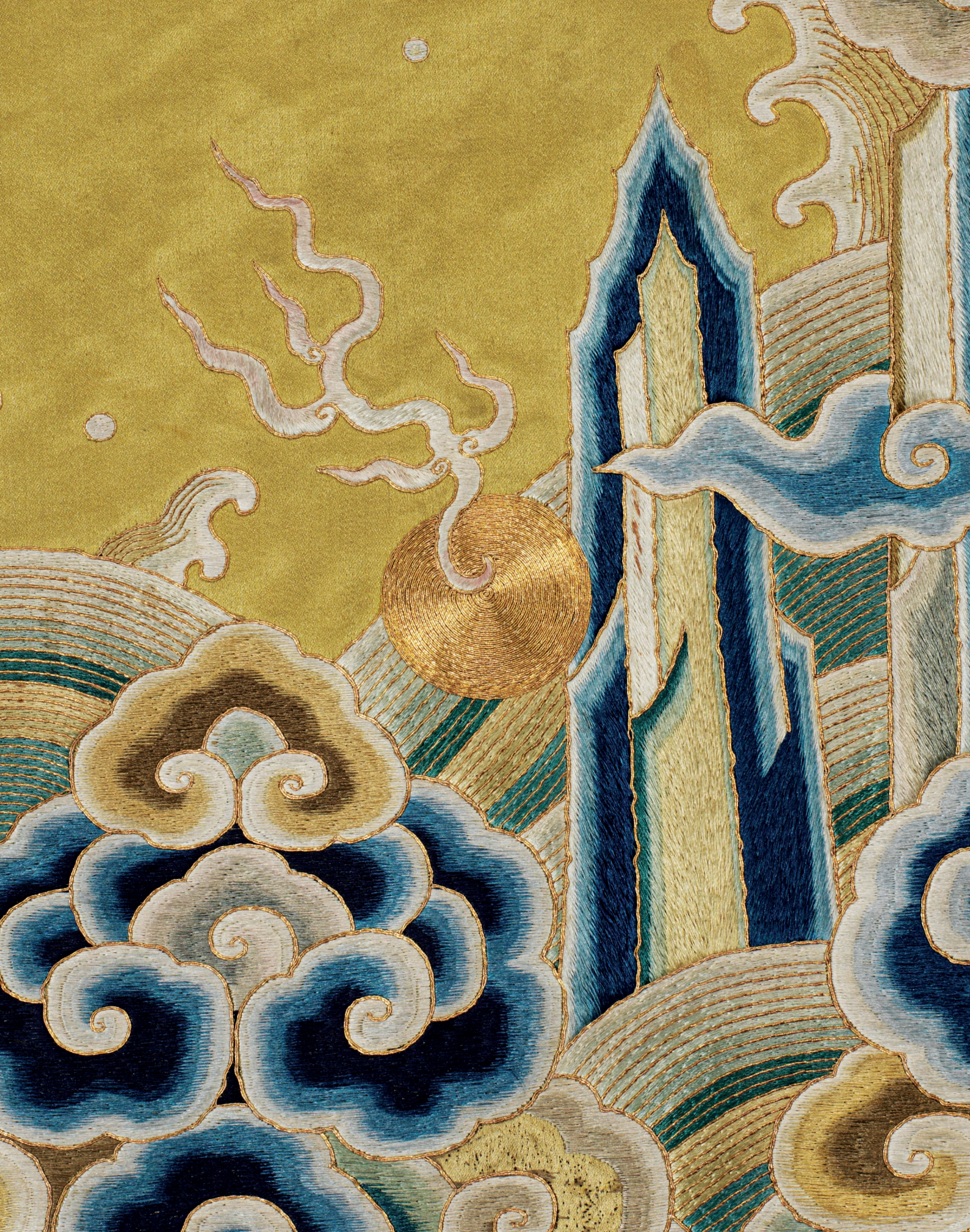
10 See: unpublished PhD dissertation by Jing Han, *The Historical and Chemical Investigation of Dyes in High Status Chinese Costume and Textiles of the Ming and Qing Dynasties (1368-1911)*, University of Glasgow, School of Cultural and Creative Arts, College of Arts, 2016, pp. 52 and 298.

11 See *Da Qing Hui Dian*, section 162.

12 Giuseppe Castiglione (Lang Shining, Italian, 1688-1766), *In My Heart There is the Power to Reign Peaceably* [Inauguration Portraits of the Qianlong emperor and his consorts], 1736, handscroll, ink and color on silk, 20 7/8 x 127 in., (52.9 x 688.3 cm), Cleveland Museum of Art, John L. Severance Fund 1969.31.

13 See: Palace Museum, Beijing, *Gugong bowuyuan cang wenwu zhenpin quanji 50: Qingdai Gongting Fushi*, [The Complete Collection of Treasures of the Palace 51: Costumes and Accessories of Emperor and Empresses of the Qing Dynasty], Hong Kong: The Commercial Press Ltd., no.31, p. 57.

14 See: "Rank and Status at the Qing Court" chart in John E. Vollmer and Jacqueline Simcox, *Emblems of Empire: Selections from the Mactaggart Art Collection*, Edmonton: University of Alberta Press, 2009, pp.62-63.



秋香色繡團龍紋 吉服袍

這件做工精巧的龍袍為半正式的皇室男服，袍面緞地所飾八團龍紋清晰可見，下襠襟緣飾立水。它體現了清代宮廷服飾（尤以吉服為然）發展初期的一個制高點。本拍品完整地呈現其原始裁制，諸如淺藍色卍字紋花紋，綾緞襯裏以及頸部及袖口金絲錦緞包邊等均保存完好。清初宮廷服飾的研究資料歷來匱乏，因為乾隆皇帝曾於1740年代末倡行並於1760年代頒佈官方服制的重大變革，所以此前的文物幾乎散佚一空，像本拍品這類倖存之作寥若晨星。

丹麥國立博物館藏一件褪色明顯但如出一轍的黃綠絲緞團龍紋吉服。（圖一）丹麥商人柯彼德（Peter Arnt Kierulff，1838至1909年）於1893年購入此吉服，柯氏是在北京開辦商業機構的首位洋人（1859至1894年），其後他將此袍及大批中國藝術珍藏悉數捐予博物館。¹遺憾的是，關於柯氏藏品及其來歷的資料一概闕如。該例與本拍品均繡工精湛，細節一絲不苟，在在俱是雍正年間（公元1722至1735年在位）御用織繡品的特色。²繡作者利用深淺不一的同色絹絲，以平針來凸顯輪廓和立體感。龍鱗及海面雜寶俱用極細盤金線精工繡製而成。此外，巖石、浪花和波濤內的紋理，亦用同等纖細的金屬線勾邊。龍爪、龍角及鋸齒狀龍鬚用打籽呈現，再用各色彩絲擦線勾勒。石上青苔則用綠、棕顏料點畫而成。

龍紋吉服之前身，似乎是帶箭袖、下襠呈喇叭形的實用滿族織錦緞大襟袍，其中一例可參照北京故宮博物院藏據稱為皇太極（1626至1643年在位）御用的黃色錦袍。³團龍紋見於順治年間（1643至1661年在位）的袍服。故宮珍藏三例用五彩絲線和金線繡織而成的順治團龍紋袍服，其中兩者以黃絲（綾或羅）為地，一者為深藍絲羅地。⁴

中國皇家袍服的團龍紋源遠流長，其歷史可上溯至唐代（618至907年）。團龍紋袍服在明代（1388至1644年）屬正式冠服，其地位高於盤領及下襠均飾龍紋的蟒袍。我們或許永遠無法確定清宮服飾結合團龍紋的方式和年代，但其規格應不及祭祀大典所著朝袍的龍紋樣式。清代朝袍的龍紋佈局，其實直接脫胎於明室自十六世紀末賜予滿族各部落領袖的特有龍紋綢緞。這些賞賜用的織物飾海水江崖雲龍紋，盤領至肩四瓣形內與下幅近膝前圍一道龍紋，並按滿族服裝的樣式加以調整。由此可見，清初慣例與明代龍紋袍服的品級劃分截然相反。

除了用團龍裝飾滿式袍服外，清室對傳統團龍圖案的唯一更改，便是在袍的下襠添加立水，其上為海水紋，正前、正後及左右裾江崖聳立。北京故宮珍藏一件據載為康熙帝（1611至1722年在位）御用的棕黃提花吉服，亦是現存最早在襟緣飾立水和海水江崖的清代八團龍吉服。此例的團龍用金銀線在絹面繡製，背景祥雲繡線，襟緣飾海水江崖和立水。

清初男女均可穿著八團龍吉服。賽克勒美術館藏二畫，據稱為褚英（1580至1615年）夫妻身後所畫之肖像。⁶（圖二）褚英即清代立國者努爾哈齊（1559至1626年在位）的皇長子。雖然作畫年代與褚英去世相距二百多年，但畫家筆下人物的宮廷服飾仍反映了此前的時代風格。褚英的吉服及其妻團龍褂下的吉服，均沿襲了清初六團龍、下飾立水的格局。雖然畫中女裝吉服的地子被形容為栗棕色，但這種特有的色調乃「秋香色」，其描摹的正是本拍品緞地特有的黃綠色調。

清康熙帝於1694年諭令：「凡大典禮祭壇廟，冠用大珍珠、東珠鑲頂，禮服用黃色、秋香色、藍色五爪、三爪龍緞。」⁷皇后及太后的禮服，亦用顏色近似的三爪或五爪龍緞。⁸此外，朝廷亦明令「至黃色、秋香色，自皇貴妃以下，概不許服」。⁹有意思的是，明黃及秋香色的染料均來自槐花。¹⁰染料呈色深淺取決於媒染，媒染可以定色，使顏色經久不褪，如明矾為明黃之媒染，硫酸鐵則用於綠色，二者兼用得出的是香色。清廷於1724年頒佈新令時，香色亦位列官員軍民禁用服色之一。¹¹

乾隆皇帝（1735至1795年在位）即位後，就宮廷服飾推行了重大變革。1748年，乾隆敕令全面審訂前朝的清宮服制。審訂的成果是1766年頒佈的清朝《皇朝禮器圖式》。這套典章制度包羅萬有、涵蓋甚廣，堪稱為中國歷代王朝之最，它將宮中一切冠服配飾分門別類，上及天子，下至從役，無所不及。雖然皇上袍服可以（且間或）採用秋香色織物，但這種皇貴妃以下一度禁用之色，如今亦可用於妃嬪服飾。

乾隆初年，男女吉服的樣式已迥然有別。郎世寧（Giuseppe Castiglione）作於1736年的《心寫治平圖》（又名《乾隆帝后妃嬪圖卷》）中除皇帝之外，餘者（皆為女性）皆穿團龍紋吉服。有別於清初男女團龍紋吉服的實例，畫中皇帝的吉服滿飾雲龍紋，下襠飾立水和海水江崖。¹²（圖三）此類吉服在清初業已存在，就此可證諸北京故宮珍藏黃色織錦龍袍，據稱此乃順治皇帝的御用袍服。¹³在北京故宮及其他博物館和私人珍藏中，尚有數例滿飾龍紋的康熙和雍正吉服。



自1766年起，除了飾紋章的外褂(皇室宗親最高品級的男性方可穿着)之外，團龍已不再用於裝飾皇帝、皇子及其下四等宗親之袍服。¹⁴《皇朝禮器圖式》亦臚列了後宮女性(如公主和五等后妃)的冠服規格，各品級大致用衣料顏色來區分。女式龍袍下擺左右開襖，有別於男式的前後裾。此類着裝的袖子，還增添了一道與領、袖口呼應的對比紋飾帶。《皇朝禮器圖式》允許后妃穿着的半正式服裝有三款：第一款與皇上的吉服大同小異，其外褂滿飾整組龍紋；第二款以九團龍紋為限，其中八者清晰可見，第九個團龍藏於前襟之下，襟緣飾立水；第三款僅飾九團龍紋。數字九與皇帝或是后妃之間的關聯應為十八世紀中的新發展，因本秋香色袍只在穿著時會顯露八團龍，前襟下並無團龍。

乾隆諭令中並未解釋，為何要降低團龍紋吉服或秋香色的級別。十八世紀初中國織繡品亮麗的黃綠秋香色，在往後的作品中芳蹤杳然，自此「秋香」一說多用於形容深淺不一的棕褐色，或黃中泛綠之色，這一現象令人不禁質疑，會不會是某種染色工藝失傳或有變所致。《皇朝禮器圖式》序中提到，諸般舉措旨在鞏固滿族傳統，或許這正是明代推崇的團龍紋地位下降之故，即便如此，團龍仍見諸於清代漢人的便服紋飾。

清初宮廷袍服鮮有傳世之作，故此許多疑問仍懸而未解，但種種跡象顯示，清廷於十八世紀三、四十年代似已着手重訂某些冠服和顏色的品級。是次拍賣的十八世紀初吉服彌足珍貴，對於研究清代服制演變的工作來說，誠為不可多得的文物。

翁樂涵 (John E. Vollmer)

- 1 丹麥國立博物館織繡龍袍，長56 ¼吋 (143公分)，館藏號Bd.207，尚未發表。在關於麥克塔格藝術珍藏皇后袍服的論述中，此袍被誤認為女性袍服，詳見翁樂涵 (John E. Vollmer) 與 Jacqueline Simcox 合著的《Emblems of Empire: Selections from the MacTaggart Art Collection》頁39 (艾德蒙頓：阿爾伯塔大學：2009)。
- 2 見《故宮博物院藏文物珍品全集51：清代宮廷服飾》頁28-29編號14 (香港：商務印書館)。
- 3 見前述著作頁12-13編號5。
- 4 見前述著作頁58-59編號32-33，以及香港歷史博物館編製的《國采朝章：清代宮廷服飾》頁120-121 (香港：康樂及文化事務署)。
- 5 見《故宮博物院藏文物珍品全集51：清代宮廷服飾》頁53-54編號29 (香港：商務印書館)。
- 6 兩幅可能作於十八至十九世紀的立軸設色絹本尚像，畫中人據稱為褚英 (1580至1615年) 夫妻，72 1/2 x 38 7/8 吋 (184.3 x 98.8公分)，館藏號S1991.114及S1991.115。賽克勒美術館購藏。史密森尼購藏計劃及Richard G. Pritzlaff 資助。
- 7 見《大清會典》第24節：行帶，色用明黃，左右佩系以紅香牛皮為之，飾金花文鏤銀鑽各三。佩飾以高麗布，褶帶帶帶粉微闊而短，中約以香牛皮束，綴銀花文佩囊。明黃絛，飾珊瑚、結、劍、燧、雜佩各惟其宜。初制，皇帝冠用東珠寶石鑲頂，束金鑲玉嵌東珠帶。康熙二十三年，定凡大典禮祭壇廟，冠用大珍珠、東珠鑲頂，禮服用黃色、秋香色、藍色五爪、三爪龍緞。雍正元年，定禮服用石青、明黃、大紅、月白四色緞，花樣三色，團金龍九，龍口珠各一顆。腰襖小團金龍九。周身五彩雲，下八寶平水、萬代江山。
- 8 見前述著作第37節：太皇太后、皇太后冠服諸制與皇后同。初制，皇后冠服，凡慶賀大典，冠用東珠鑲頂，禮服用黃色、秋香色五爪龍緞，鳳皇翟鳥等緞。太皇太后、皇太后冠服，凡遇受賀諸慶典，冠用東珠鑲頂，禮服用黃色、秋香色五爪龍緞、繡緞、妝緞。
- 9 見前述著作第49節：朝服朝珠三盤，珊瑚一、蜜珀二。吉服朝珠一盤。絛用金黃色。領約、朝裙皆與妃同。採帨不繡花文。餘同妃制。初制皇貴妃、貴妃、妃、嬪冠服，凡慶賀大典，皇貴妃、貴妃冠頂用東珠十二顆，妃冠頂用東珠十一顆。禮服用鳳凰、翟鳥等緞，五爪龍緞、妝緞、八團龍等緞。至黃色、秋香色，自皇貴妃以下，概不許戴。嬪冠頂用東珠十顆，禮服用翟鳥等緞，五爪龍緞、妝緞、四團龍等緞。
- 10 詳見格拉斯哥大學文化及藝術創作學院 Jing Han 未發表的博士論文《The Historical and Chemical Investigation of Dyes in High Status Chinese Costume and Textiles of the Ming and Qing Dynasties (1368-1911)》頁52及298 (2016)。
- 11 見《大清會典》第162節：會試中式朝冠，頂鑲花金座，上銜金三枝九葉。吉服冠頂用素金。狀元金頂，上銜水晶。授職後，各視其品。舉人服冠，頂鑲花銀座，上銜金雀。公服袍，青緞藍絛。披領如袍式。公服帶，制如文八品朝帶。吉服冠，頂鑲銀座，上銜素金。貢生吉服冠，鑲花金頂。餘同舉人。監生吉服冠，素銀頂。餘同貢生。生員冠，頂鑲花銀座，上銜銀雀。公服袍，藍緞青絛。披領如袍式。公服帶，制如文九品朝帶。吉服冠，頂與監生同。外部、耆老，冠頂以錫。從耕農官，袍以青絛為之。頂同八品。祭祀文舞生冬冠，駱駝為之，頂鑲花銅座，中飾方銅，鑲金花，上銜銅三角，如火珠形。袍以綢為之，其色南郊用石青，北郊用黑，各壇廟俱用紅，惟夕月壇用月白。前後方欄銷金葵花。帶用綠綢。武舞生冠頂上銜銅三枝，如古戟形。袍以綢為之，通銷金葵花。餘俱與文舞生同。樂部樂生，冠頂鑲花銅座，上植明黃翎。樂部袍紅緞為之，一，前後方欄繪黃鶴，中和韶樂部樂生執戲竹人服之；一，通織小團金花，丹陛大樂諸部樂生服之。帶均用綠雲緞。齒薄奧士冬冠，以豹皮及黑鹿為之，頂鑲花銅座，上植明黃翎，袍如丹陛大樂諸部樂生。帶如祭祀文舞生。齒薄輿車袍石青緞為之，通織金壽字，片金錄，領、袖俱織金花。齒薄校尉冬冠，平簪，頂素綢，上植明黃翎。袍、帶俱同齒薄奧士。順治三年，定庶民不得用緞繡等服，滿洲家下僕隸有用緞緞、繡緞、繡飾者，嚴禁之。九年，定

涼帽、暖帽圓頂，惟職官用紅片金，庶人則用紅緞。僧道服，袈裟、道服外，許用緞綉紗各色，布袍用土黑、糸由黑二色。康熙元年，定軍民人等有用緞緞、妝緞、金花緞、片金倭緞、貂皮、狐皮、猓獺為服飾者，禁之。三十九年，定八旗舉人、官生、貢生、監生、護軍、領領許服平帶銀紗。天馬、銀鼠不得服用。漢舉人、官生、貢生、監生、生員除銀皮外，例亦如之。軍民胥吏不得用狼狐等皮。有以貂皮為帽者，並禁之。又兵民人等較鞍不得用繡緞、倭緞、搭線、鏤線及鏤金為飾。雍正元年，以職官不按定例，懸帶數珠，馬項下懸紅纓，使人前馬。又有越分者，坐褥至以綢為之。今八旗大臣、統領衙門及都察院嚴行稽察，如大臣等徇情疏忽，同罪。至諸王問貴所屬人員數珠等物，並行文本旗記檔，歲應匯奏。二年，又申明加級官員頂帶，補服、坐褥越級服用之禁。官員軍民服色有用黑狐皮、秋香色、米色、香色及較鞍用米色、秋香色者，於定例外，加罪議處。該管官員不行舉發亦知之。

12 郎世寧 (意大利傳教士，1688-1766年) 作於1736年的《心窩治平圖》(又名《乾隆帝后妃燮圖卷》)，手卷，設色絹本，207/8 x 127吋 (52.9 x 688.3公分)，克利夫蘭美術館塞約翰基金會 (John L. Severance Fund) 1969.31。

13 詳見北京故宮博物院《故宮博物院藏文物珍品全集51：清代宮廷服飾》頁57編號31 (香港：商務印書館)。

14 詳見翁樂涵與 Jacqueline Simcox 合著的《Emblems of Empire: Selections from the MacTaggart Art Collection》頁62-63所載「Rank and Status at the Qing Court」圖 (艾德蒙頓：阿爾伯塔大學：2009)。

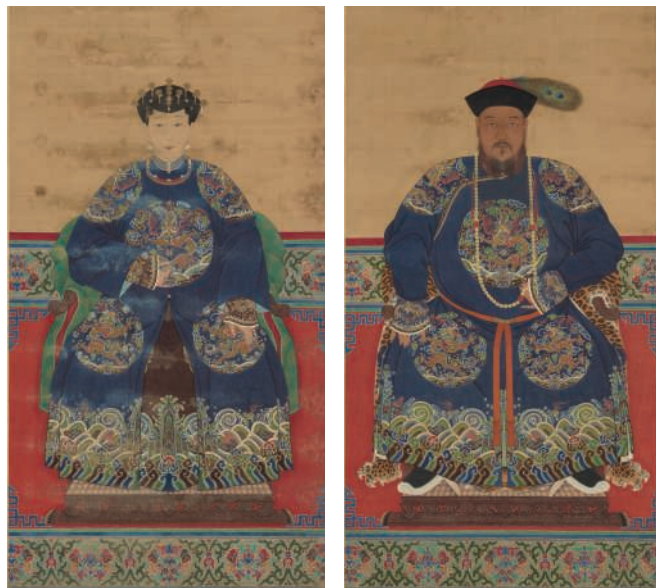
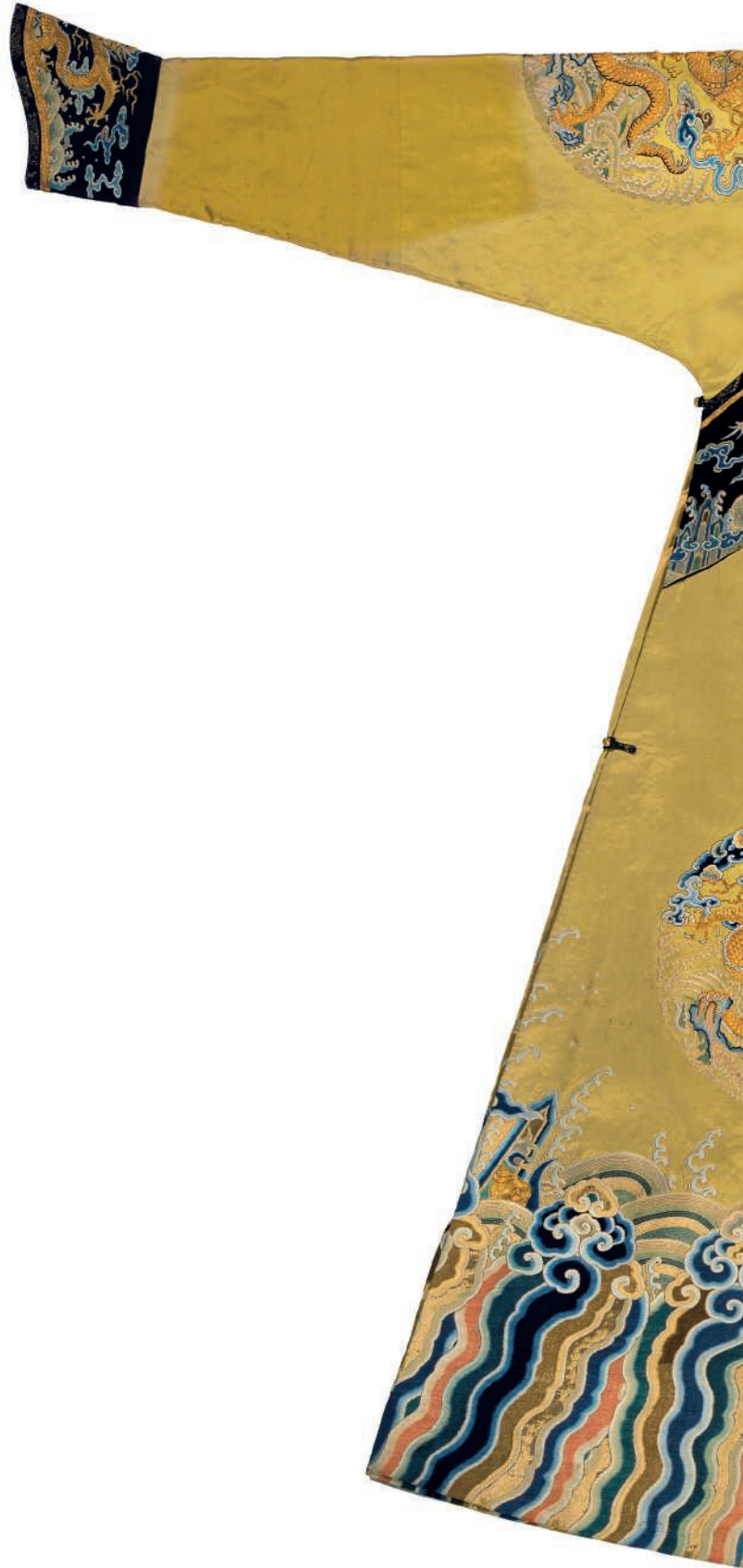


Fig. 2 Pair of Portraits, reportedly depicting Cuyeng (1580-1615) and his wife, probably dating 18th–19th century, hanging scrolls, ink and color on silk, 72 1/2 x 38 7/8 in. (184.3 x 98.8 cm.), S1991.114 and S1991.115, Arthur M. Sackler Gallery, Purchase – Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff.



Fig. 3 Portraits of the Qianlong Emperor and His Twelve Consorts, 1736–c. 1770s. Giuseppe Castiglione (Italian, 1688-1766), and others (Chinese). Handscroll, ink and color on silk; overall: 53.8 x 1154.5 cm (21 3/16 x 454 1/2 in.); painting only: 53 x 688.3 cm (20 7/8 x 271 in.). The Cleveland Museum of Art, John L. Severance Fund 1969.31.



PROPERTY FROM AN IMPORTANT PRIVATE WEST COAST COLLECTION

1655

A MAGNIFICENT AND EXTREMELY RARE EMBROIDERED *QIU XIANGSE* SILK 'DRAGON' ROBE, *LONGPAO*

EARLY 18TH CENTURY

The robe is finely embroidered with roundels of five-clawed dragons chasing 'flaming pearls', each worked in gold metallic threads with horns, scales and claws picked out in Peking knot, all beneath vaporous clouds and above roiling waves. The lower register is embroidered with a *lishui* stripe at the hem tossed with auspicious emblems, and the whole is reserved on a ground of pale greenish-yellow 'Autumn incense'-colored (*qiu xiangse*) silk.

57 ¾ in. (146.7 cm.) long, 77 ½ in. (196.8 cm.) wide

\$300,000-500,000

PROVENANCE

Acquired by the descendants of Tian Baodai (1916-2015) and Ye Man (1914-2017) in California in the 1970s.

清十八世紀初 秋香色緞繡八團龍袍





1655 (reverse)





PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

1656

**AN IMPERIAL YELLOW *KESI*/TWELVE SYMBOL 'DRAGON ROBE',
LONGPAO**

GUANGXU PERIOD (1875-1908)

The *kési* ground is woven in shades of blue, violet, red, pink and gold threads with nine five-clawed dragons clutching or confronting flaming pearls amidst clusters of *ruyi*-shaped clouds interspersed with bats, *shou* characters, and auspicious emblems. The Twelve Symbols of Imperial Authority are arranged in three groups of four: the sun, the moon, constellation and mountain around the neck; the *fu* symbol, axe, paired dragons, and golden pheasant around the body; and the pair of libation cups, aquatic grass, grains of millet and flames, all reserved on a bright yellow ground above the Eight Buddhist Emblems rising from the terrestrial diagram and *lishui* stripe at the hem; with midnight-blue cuffs and collar decorated with further dragons and clouds. The interior of the garment is stamped with a Vatican stamp dated 4 Giu. (June) 1955.

56 in. (142.2 cm.) long, 85¼ in. (217.8 cm.) wide

\$120,000-180,000

PROVENANCE

Sotheby's New York, 23 March 2004, lot 553.

清光緒 御製黃地縹絲金龍十二章龍袍





(reverse)

The Twelve Symbols of Imperial Authority first appeared on the Manchu emperor's clothing after 1759. These symbols were superimposed on the general decorative schema of Qing court garments, losing the visual prominence they had enjoyed during the Ming dynasty. Nonetheless, they emphatically demonstrated the Qing intention of embracing the traditional role as rulers of the Chinese empire. Under the Qing the first four symbols—sun, moon, stars, and mountain—were placed at the shoulders, chest and mid-back. The symbol of distinction (*fu*), axe, paired dragons, and the golden pheasant appeared at waist level. Temple-cups, aquatic grass, grains of millet, and flames were placed at knee level on the skirts of the coat.

The dragons on this robe are worked in gold-wrapped threads, with clouds primarily in shades of blue against a yellow ground. Among the earliest examples of the predominant blue and yellow schema for an emperor's twelve-symbol 'dragon' robe is an embroidered satin robe in a London collection that dates to the late eighteenth century. See G. Dickinson and L. Wrigglesworth, *Imperial Wardrobe*, London, 1990, p. 32-33, pl. 23. However, most surviving pieces, like this example, date from the nineteenth century. See J. E. Vollmer, *Decoding Dragons: Status Garments in Ch'ing dynasty China*, Eugene, Oregon, Museum of Art, 1983, pp. 143 and 209.

十二章紋為滿族皇室在1759年後首先採用，配合清宮織物的基本裝飾原則，有別於明代宮廷禮服的視覺美學，但仍彰顯自古以來帝王獨享的顯赫地位。十二章紋順序分佈在清代皇帝袞服的各個位置：日、月、星辰、山在肩、襟及背；黻、黼、龍、華蟲在腰；宗彝、藻、粉米、火在下擺。

本拍品之龍紋以金線巧繡，黃地上以彩雲點綴，紋飾華麗，熠熠生輝。傳世採用黃藍兩色兼飾有十二章紋袍服的最早例子藏於倫敦，斷代為十八世紀末，見G Dickinson及L. Wrigglesworth著，《Imperial Wardrobe》，倫敦，1990年，頁32—33，圖版23。其餘包括本拍品等能流傳至今之例其斷代均為十九世紀，見J. E. Vollmer著，《Decoding Dragons: Status Garments in Ch'ing dynasty China》，俄勒岡大學美術館，1983年，頁143及209。



PROPERTY FROM THE COLLECTION OF AN AMERICAN GENTLEMAN

1657

A MAGNIFICENT AND RARE IMPERIAL EMBROIDERED BLUE-GROUND 'DRAGON' ROBE, LONGPAO

LATE 19TH CENTURY

The vibrant blue ground is worked in couched gold threads and satin stitch on the front and back with five-clawed dragons interspersed with cranes, bats and Daoist Emblems, above the terrestrial diagram tossed with the Eight Buddhist Emblems and *lishui* stripe at the hem, all picked out in shades of blue, turquoise, purple, green and yellow, with matching black collar and cuffs worked with further matching dragons, and faintly corded sleeve extensions.

52¾ in. (133.8 cm.) long, 81½ in. (207 cm.) wide

\$30,000-50,000

PROVENANCE

An American East Coast collection formed in the early 20th century.

The embroidery on this robe is of an extraordinarily high quality, which is particularly evident by the application of gold couched threads to emphasize the three-dimensional quality of the dragons. According to the regulation stipulated in *Da Qing Hui Dian*, a robe of this type would have been made for a first-rank prince, his heir apparent or a second-rank prince.

清十九世紀晚期 御製藍地繡金龍袍

本服質料上乘，工藝超卓，精施金線，賦予紋飾立體感，金龍活靈活現，栩栩如生。按照《大清會典》規定，此類宮廷御製袍服應屬皇太子，其順位繼承人，或其他皇子專用。



(detail)





PROPERTY FROM THE COLLECTION OF BEVERLEY JACKSON

1658

**A BROWN-GROUND EMBROIDERED WOMAN'S INFORMAL ROBE FOR A PRINCESS
OR A DUCHESS**

19TH CENTURY

The brown silk is embroidered in satin stitch and Peking knot with peonies, prunus, chrysanthemums and other various flower blossoms, between black silk borders decorated with prunus blossoms and butterflies.

55½ in. (140.9 cm.) long

\$10,000-15,000

PROVENANCE

Acquired in London in the 1970s.

清十九世紀 褐地繡花卉紋袍



(detail)





PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

1659

**A PAIR OF PALE BEIGE-GROUND SILK
EMBROIDERED PANELS**

18TH CENTURY

The first is woven with a lady with hair fastened with a phoenix pin seated at a trestle-leg table holding a brush in her right hand and securing the painting with her right, with a boy beside her reading and an attendant in the foreground. The other is similarly decorated with the lady at a painting table beside three attendants. Both are set in landscapes of various trees and blue-outlined rocks, and finely embroidered in shades of green, brown, blue and yellow, with some details in black ink.

(2)

\$7,000-10,000

The fine quality of the present pair of panels can be compared to a Kangxi-period embroidered panel depicting the farewell of two lovers, illustrated in *The Complete Collection of Treasures of the Palace Museum - 52 - Embroidered Pictures*, Hong Kong, 2005, no. 51. The Palace Museum embroidery has similar trees, clouds and blue-shaded rocks as are found on the present panel. The pagoda depicted in the Palace Museum panel shows fine attention to detail, such as the mountains decorating the outside of the balcony, and the screen in the distance of the back of the pagoda: this level of detail is similar to the *faux* marble depicted on the painting table on one of the present panels. This similarly detailed workmanship suggests that the present panels also date to the early 18th century, and were also made in the Imperial workshops. The present panels are also similar to a group of eight Qianlong-period embroideries, also in the collection of the Palace Museum, Beijing, illustrated *ibid.*, no. 54. This group of panels have sinewy clouds and thickly-outlined blue rocks similar to those on the present panels.

The present panels also bear resemblance to the Gu Family embroideries from the 17th-18th centuries, particularly in the inspiration they take from the subtleties of Chinese painting. The subtle shading found in the rocks and fine silk thread found in the present panels are also characteristic of Gu Family embroideries. Compare the Gu Family embroidered silk panel sold at Christie's New York, 17-18 March 2016, lot 1386.

清十八世紀 米黃地繡仕女圖屏一對

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

1660

**A CHINESE EXPORT WHITE SILK-GROUND
EMBROIDERED PANEL**

GUANGXU PERIOD (1875-1908)

The panel is finely embroidered in multi-colored silk threads with a central large golden pheasant perched on a rock surrounded by pairs of finches and quail perched on trees amidst prunus, lily, peony and bamboo. The rocks and flowers are finely worked in couched gold-wrapped threads; now mounted as a scroll.

With mounts: 139½ in. x 50 in. (354.3 x 127 cm.)

\$10,000-15,000

PROVENANCE

Linda Wrigglesworth Ltd., London, 2000.

清光緒 刺繡花鳥圖屏



1660

PROPERTY OF A PRIVATE CALIFORNIA COLLECTOR

~1661

**A PAIR OF HUANGHUALI HORSESHOE-BACK ARMCHAIRS,
QUANYI**

18TH CENTURY

The sweeping crest rails terminate in out-swept hooks and are supported by the S-shaped splat carved at the center with two *chilong* enclosed in a *ruyi* head medallion. The mat seats are set within the rectangular frames above shaped, beaded aprons carved in front with a conjoined leafy scroll. The legs are joined by stepped stretchers and footrest above a plain apron.

41¼ in. (104.7 cm.) high, 29 in. (73.6 cm.) wide, 22 in. (55.9 cm.) deep

\$100,000-150,000

(2)

For a discussion of this chair shape, see R.H. Ellsworth, *Chinese Furniture: Hardwood Examples of the Ming and Early Ch'ing Dynasty*, New York, 1971, pp. 86-87, and Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Hong Kong, 1990, pp. 43-45. Examples of this popular form in *huanghuali* include a pair with carved *ruyi* heads on the splats, illustrated by Wang Shixiang and Curtis Evarts in *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 56, no. 26, and later sold at Christie's New York, 19 September 1996, lot 99, and a pair carved with *ruyi* heads on the splats and mounted with metal hardware, formerly in the Lai Family Collection, and sold at Christie's New York, 17 September 2015, lot 901.

清十八世紀 黃花梨圈椅一對







PROPERTY FROM A PRIVATE FILIPINO COLLECTION

~1662

**A HUANGHUALI CANOPY BED,
JIAZICHUANG**
17TH CENTURY

The mat seat is set in a rectangular frame above the narrow waist and shaped, beaded aprons carved with confronted *chilong* amidst scrolls. The whole is raised on cabriole legs carved with lion masks terminating in paw feet. The posts are joined on all sides by openwork railings carved with stylized flowers and openwork panels with *chilong*, and by humpback stretchers below the canopy frame.

89½ in. (227.3 cm.) high, 83 in. (210.8 cm.) wide,
48 in. (121.9 cm.) deep

\$150,000-250,000

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

十七世紀 黃花梨螭龍紋六柱架子床



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

~1663

**A RARE HUANGHUALI TRESTLE-LEG
TABLE, QIAOTOU'AN**

17TH CENTURY

The two-panel top is set into a molded, rectangular frame fitted with everted ends above beaded aprons and shaped spandrels pierced with a *ruyi* motif. The whole is raised on finely beaded trestle legs fitted with a rectangular, openwork panel above plain aprons and spandrels and fit into shoe feet.

36½ in. (91.8 cm.) high, 74½ in. (189.2 cm.) wide,
19¾ in. (50.6 cm.) deep

\$100,000-150,000

PROVENANCE

Grace Wu Bruce, Hong Kong, 1998.

Tables of the present type tend to feature long, single-plank tops and thick members. Such tables also feature aprons with integral spandrels which are joined by dovetail-housing to the trestle legs, providing added structural support. Compare a table of similar form, finely carved on the spandrels with an intricate scrollwork design, sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth Part I: Masterworks: Including Indian, Himalayan and Southeast Asian Works of Art, Chinese and Japanese Works of Art*, 17 March 2015, lot 48.

十七世紀 黃花梨夾頭榫帶托子翹頭案





PROPERTY FROM A PRIVATE ASIAN COLLECTION

~1664

**A VERY RARE PAIR OF HUANGHUALI/LOW-BACK ARMCHAIRS,
FUSHOUYI**

17TH CENTURY

Each has an elegantly curved top rail carved with high, rounded corners that continue to the curving back posts and extend through the frame of a mat seat to form the rear legs. The back posts are joined by a low horizontal back panel carved in openwork with two confronted dragons flanking *lingzhi* fungus above a beaded, curvilinear apron with entwining leafy tendrils. Below each elongated S-shaped arm is a stretcher of conforming shape. The legs are joined on the front and sides by beaded curvilinear aprons that continue to form the spandrels.

38½ in. (97.8 cm.) high, 22¼ in. (56.5 cm.) wide, 18 in. (46 cm.) deep

(2)

\$300,000-500,000

十七世紀 黃花梨矮靠背扶手椅一對





PROVENANCE

First: Nicholas Grindley, London, 1993.
Second: Grace Wu Bruce, Hong Kong.
The Dr. S. Y. Yip Collection of Fine and Important Classical Chinese Furniture,
Christie's New York, 20 September 2002, lot 31.
Nicholas Grindley, London, 2002.

EXHIBITED

Second:
Hong Kong Museum of Art, 1990 - 1991.
Hong Kong, Art Gallery, The Chinese University of Hong Kong, 20 September
- 24 November 1991.
Singapore, National Heritage Board, Asian Civilisations Museum, 1996 - 1999.
London, Institute of Contemporary Arts, 18 - 26 November 1999.

LITERATURE

Second:
Min Chiu Society, *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990, pl. 260.
Grace Wu Bruce, *Dreams of Chu Tan Chamber and Romance with Huanghuali Wood: The Dr. S. Y. Yip Collection of Classic Chinese Furniture*, Hong Kong, 1991, pp. 36-39, no. 8 (and front cover).
Yip Shing Yiu, "Collecting Ming Furniture of Huang Hua-Li Wood," *Arts of Asia*, XXI:3 (May-June 1991), pp. 119-24.
Sarah Handler, "The Dr. S Y Yip Collection," *Journal of the Classical Chinese Furniture Society*, Autumn 1991, p. 11, figs. 1 and 1 a.

There appear to be only three known examples of this specific design of armchair. The present pair represents two of the three known examples. The third example was sold at Christie's New York, 20-21 March 2014, lot 2290.

The present pair is a very rare variation on the more commonly seen rose chair. Unlike the standard rose chair (*meiguiyi*) which has straight top rails and arms, the present pair features high, curved top rails and elegantly S-curved arms, and stretchers of conforming shape. These design elements are more commonly found on the more grand 'Official's hat' armchairs (*guanmaoyi*). Another rare feature of the present pair are the finely carved openwork, slightly curved panels joining the vertical rear posts. Intricately carved with confronting *chilong* amidst leafy *lingzhi* stems, the panels beautifully complement the openwork struts carved with an animated *chilong*.



(side)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~1665

A MAGNIFICENT AND VERY RARE HUANGHUALI PAINTING TABLE, JIATOUSUN HUA'AN
17TH CENTURY

The single, floating panel is set in the rectangular frame fitted flush at both narrow ends with short, everted ends, above the beaded apron and beaded, shaped spandrels carved in openwork with *ruyi* heads. The whole is raised on gently splayed legs of round section joined by pairs of stretchers on the narrow sides.

32 in. (81.3 cm.) high, 85 in. (215.9 cm.) wide, 24 in. (60.9 cm.) deep

\$800,000-1,200,000

Any table with proportions of width and depth comparable to those of the present table should be considered a painting table. A true painting table must have a surface broad enough to accommodate a large painting and the accoutrements associated with painting or calligraphy, such as ink, ink stones, brushes, and washers, as illustrated by a Ming-dynasty woodblock print from *Xi Xiang Ji*. (Fig.1) Tables of this large size would also be ideal for the appreciation of a painting.

The present table is an exceptional example of its type, using thick, substantial sections of *huanghuali* for the single-panel floating top, frame, aprons and legs. As the supply of *huanghuali* dwindled, tables of this form generally became thinner and less impressive, owing to the fact that the material was harder and more costly to obtain. The generous proportions of the present table would therefore suggest an earlier date. A *huanghuali* painting table of similar proportions was sold at Christie's New York, 22-23 March 2012, lot 1746.

十七世紀 黃花梨夾頭榫畫案



Fig. 1 Woodblock print from *Xixiang Ji* (*Romance of the Western Chamber*), Ming dynasty.











PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

~1666

**A RARE HUANGHUALI 'FOUR-CORNERS EXPOSED OFFICIAL'S HAT' ARMCHAIR,
SICHUTOUGUANMAOYI**

17TH CENTURY

The curved, protruding crestrail is supported on an S-shaped splat and elegantly curved rear posts which continue to form the rear legs. The curved arms rails are supported on curved stiles and extend beyond the front posts. The soft mat seat is set in the rectangular frame above the beaded, shaped apron carved with floral scroll and beaded spandrels. The legs are joined by stepped stretchers and the foot rest with shaped aprons.

46 in. (116.8 cm.) high, 27 in. (68.5 cm.) wide, 22 in. (55.8 cm.) deep

\$120,000-180,000

The 'four corners-exposed' armchair is one of the earliest and classic forms found in *huanghuali* furniture design. The elegant lines and grand proportions of the present chair are especially attractive. A number of variations on this type are known, including those with rounded or squared members, those with carved splats, and those with added decorative carving or embellishment. A similar example dated to the 17th century, and also with arm rails supported on single, curved, tapering, vertical stiles is illustrated by Wang Shixiang and Curtis Everts, *Masterpieces From the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, p. 48. A similarly proportioned chair was sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth Part I: Masterworks: Including Indian, Himalayan and Southeast Asian Works of Art, Chinese and Japanese Works of Art*, 17 March 2015, lot 50.

清十七世紀 黃花梨四出頭官帽椅



PROPERTY FROM A PRIVATE ASIAN COLLECTION

~1667

A RARE HUANGHUALI AND HUAMU ROUND-CORNER TAPERED CABINET, YUANJIAOGUI

17TH CENTURY

The beautifully proportioned cabinet is constructed with a rounded, protruding, rectangular, molded top supported on elegantly splayed legs of rounded square section. The doors are constructed from two large panels of attractively grained *huanghuali* on either side of a narrow *huanghuali* panel finely carved in openwork with a double-*ruyi*-form cartouche and further inset with *huamu* burl. The doors fit flush around the removable center stile and open to reveal the shelved interior, all above plain aprons and spandrels on the front and sides.

70 in. (177.8 cm.) high, 36¼ in. (92 cm.) wide, 19½ in. (49.5 cm.) deep

\$200,000-300,000

PROVENANCE

Ambassador Milton Freeman, Carmel, California.
Sotheby's New York, 23 April 1987, lot 515.
Nicholas Grindley, London, 1987.

EXHIBITED

Pasadena, California, Pacific Asia Museum, 1980.

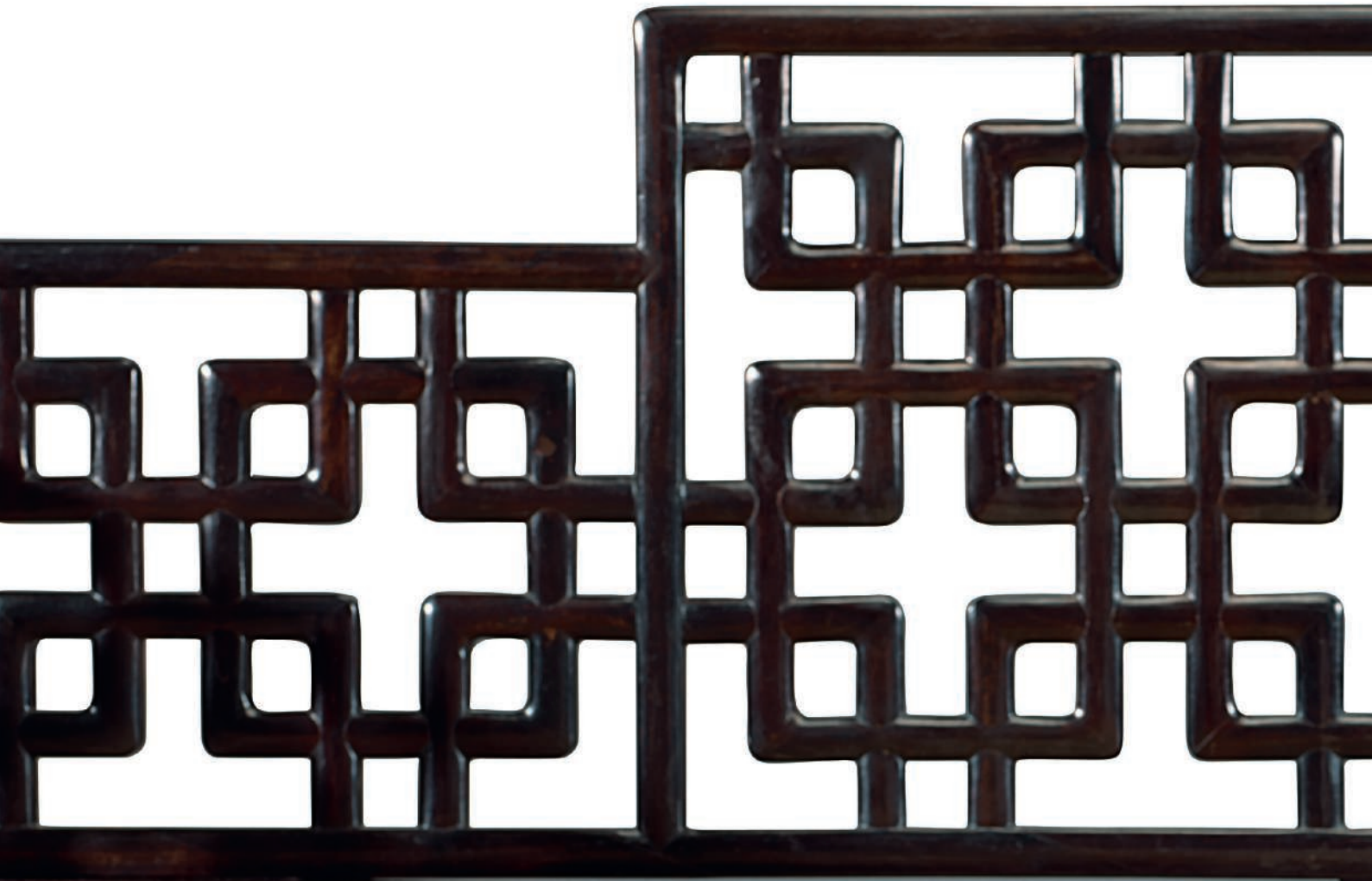
The combination of *huanghuali* and *huamu* burl was popular in classical Chinese furniture construction, forming a pleasing aesthetic, with the lighter *huanghuali* providing an attractive contrast to the darker, swirled grain of the burl. An especially elegant example of a *huamu* burl-inset *huanghuali* round-corner cabinet, formerly in the Arch. Ignazio Vok Collection, illustrated by Nicholas Grindley et al., *Pure Form: Classical Chinese Furniture: Vok Collection*, Padua, 2004, pl. 1, was sold at Christie's New York, 17-18 September 2015, lot 2032.

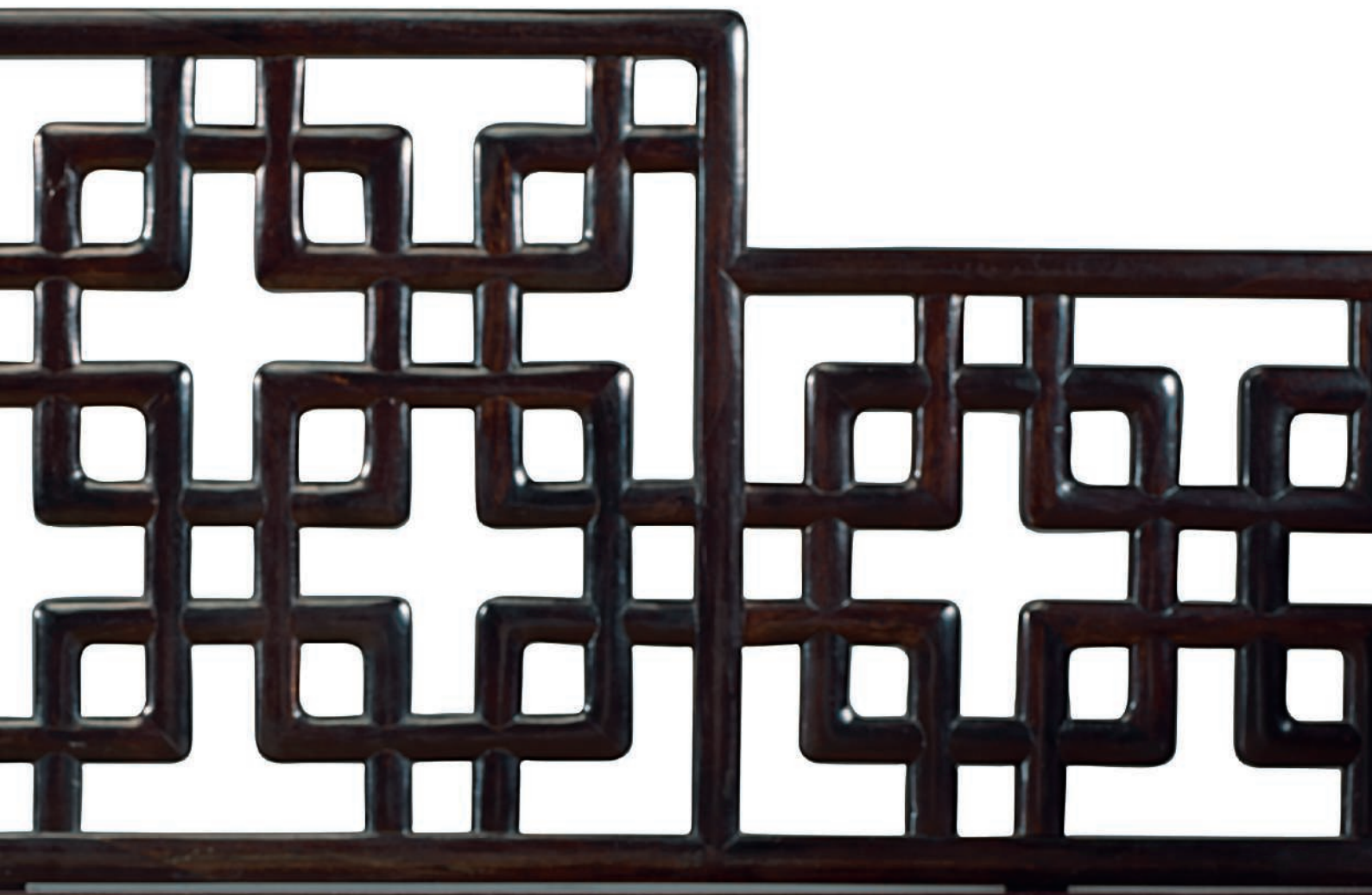
The present round-corner cabinet is a superb example of its type in both proportion and form. It is made even rarer by the *huamu* burl-inset panels bisecting the floating *huanghuali* panels. A rare pair of *huanghuali*, *huamu*, *nanmu*, and boxwood cabinets, illustrated by Marcus Flacks, *Classical Chinese Furniture: a very personal point of view*, London, 2011, pp. 166-67, exhibits similar door composition—*huanghuali* door frames enclose two panels of attractively grained *huamu* set on either side of a narrow *huanghuali* panel carved with a stylized floral motif.

Cabinets constructed with paneled doors are a design feature more commonly found on carved lacquer and painted lacquer prototypes. A gilt-decorated black lacquer cabinet with paneled doors, decorated with pairs of writhing dragons on the larger panels and a dragon chasing a flaming pearl on the narrow panel, dated to the Wanli Period, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 53 - Furniture of the Ming and Qing Dynasties* (1), Hong Kong, 2002, p. 208-9, pl. 177. Another similarly constructed red lacquer cabinet, carved with dragons chasing flaming pearls on a yellow ground, currently in the Oesterreichisches Museum für angewandte Kunst, Vienna, is illustrated in Michel Beurdeley, *Chinese Furniture*, New York, 1979, p. 102-103, pls. 139-141.

十七世紀 黃花梨圓角櫃







PROPERTY FROM AN IMPORTANT NORTH AMERICAN COLLECTION

1668

**A LARGE AND IMPRESSIVE ZITAN LUOHAN BED,
LUOHANCHUANG**

17TH-18TH CENTURY WITH MODIFICATIONS

The hard mat seat is set into the rectangular frame above the narrow waist and plain, beaded aprons crisply carved with *chilong* confronted on a central medallion enclosing stylized mythical beasts, the side aprons further carved with *chilong* confronted on a sash-tied *ruyi*. The whole is raised on solid, thickly beaded, inward-curving legs. The stepped railings are carved in openwork with an attractive lattice design.

41 in. (104 cm.) high, 86¾ in. (220.3 cm.) wide, 57¼ in. (146.7 cm.) deep

\$400,000-600,000

Zitan is a general term which includes numerous species of wood, however, it is commonly agreed that it belongs to the genus *Pterocarpus*. A purplish-black, fine-grained hardwood, *zitan* was considered the most prized hardwood by the Chinese. The density of the wood makes this material especially suitable for fine and intricate carving and when combined with its jade-like, lustrous surface made this the preferred material for imperial furniture. Government records dating to the Longqing period (1537-1572) show that even in this early period, *zitan* already commanded the highest price and was subject to the heaviest import tax. See Wang Shixiang, *Connoisseurship of Chinese Furniture*, Chicago, 1990, p. 149, for further discussion of the import tax and prices for timber. Due to the scarcity and the expense of this luxurious material, its use was scrupulously monitored and carefully restricted, with severe punishment or fines for irresponsible usage or wastage.

There are only a handful of *zitan* canopy beds with their original canopy published. An ornately carved six-post *zitan* canopy bed, dating to the mid-eighteenth-nineteenth century, is illustrated in My Humble House, *Zitan, the Most Noble Hardwood*, Taiwan, 1996, pp. 138-39. The present bed is an example of a seventeenth-eighteenth century *zitan* canopy bed that was converted into a *luohanchuang*. Conversions in Chinese furniture occurred in the Ming and Qing dynasties and it is not surprising that a canopy bed, which can be difficult to accommodate, would have been converted into a much more usable form, such as a *luohan* bed. It is rare to find a converted canopy bed as carefully and thoughtfully executed as the present bed. The quality of the timber seen in the bed platform and the rails are consistent suggesting that the openwork rails were constructed from material salvaged from the canopy, rails, and other elements. The complete bed must have been an impressive example in both size and workmanship. The *luohan* bed in its present state is equally as impressive. Modifying a piece of furniture of this large scale would have been a highly complicated venture executed by a master craftsman. The massive, solid and inward-curving, tall legs and the confident finesse of the dynamic carving on the aprons suggest the work of a master woodworking workshop.

Even during the Ming period, sourcing high quality *zitan* was a challenge. *Zitan* trees are slow growing and require centuries to fully mature into usable material. Further, the timber in its raw form is twisted or gnarled. The almost flawless timber, relatively free from knots, of the present bed suggest that the master carpenter not only had access to but could afford high quality material.

十七/十八世紀 紫檀三屏式鏤雕檯格羅漢床





PROPERTY FROM THE COLLECTION OF JOHN AND JULIA CURTIS

~1669

A SMALL HUANGHUALI/ROCK TABLE

17TH CENTURY

The single, small, floating panel top is set in a rectangular frame above a tall waist and plain, beaded apron. The whole is raised on beaded legs of square section terminating in finely carved hoof feet.

30¼ in. (76.8 cm.) high, 30¾ in. (78.2 cm.) wide, 13¾ in. (35 cm.) deep

\$70,000-90,000

PROVENANCE

Barling of Mount Street, Ltd., London, 1991.

Of elegant proportions and form, the present table would most likely have been used to support a scholar's rock. The use of hefty transverse stretchers and the sturdier leg joint at the corners indicate that the table was meant to carry an object of great weight. This specific joint is taller on the waist and appears on the exterior as a block. Each leg tenons directly into the bottom of the frame, and the waist and the apron fit directly into the leg. Wang Shixiang illustrates a line drawing of this joint in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, vol. I, Hong Kong, 1990, p. 121, no. 3.32a. The strength of this joint allows for the table to be supported without stretchers, thereby creating a lighter and more rarefied form. A larger *huanghuali* burl-inset table with similar joint is illustrated in Grace Wu Bruce, *The Best of the MQJ Collection of Ming Furniture*, vol. 1, Beijing, 2018, pp. 112-15, and is further supported by 'giant arm's' braces.

十七世紀 黃花梨束腰小長方桌



(detail)



PROPERTY FROM THE CADLE FAMILY COLLECTION

-1670

A HUANGHUALI SIDE TABLE

The single-panel, floating top is set in a wide rectangular frame with double-cushion, molded edge, above the wraparound humpback stretchers fitted with a *huanghuali* panel set with vertical struts. The whole is raised on legs of round section.

32¾ in. (83.2 cm.) high, 52½ in. (133.3 cm.) wide, 27¼ in. (69.2 cm.) deep

\$15,000-20,000

PROVENANCE

James Freeman, Tokyo.

J.J. Lally & Co., New York, 1997.

黃花梨裏腿作條桌



PROPERTY FROM THE COLLECTION OF JOHN AND JULIA CURTIS

-1671

A HUANGHUALI BOX

17TH CENTURY

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

7 in. (17.8 cm.) high, 14 $\frac{1}{8}$ in. (36 cm.) wide, 8 $\frac{1}{4}$ in. (21 cm.) deep

\$8,000-12,000

PROVENANCE

Sydney L. Moss, Ltd., London, 1986.

十七世紀 黃花梨小箱



1671

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

1672

A SMALL LINGBI SCHOLAR'S ROCK

The stone is of irregular horizontal form with small jagged edges, reminiscent of a mountain range with snow-capped peaks. The limestone is of greyish-black tone with creamy-russet calcite inclusions, interspersed with striations of paler color.

6 in. (15.2 cm.) wide, softwood stand by Cliff A. Johnson, Los Angeles, c. 1999.

\$3,000-5,000



1672

Compare the present scholar's rock to a related example illustrated by R. D. Mowry in *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks*, Cambridge, Massachusetts, 1997, pp.185-86, no. 18.

靈璧賞石



1673



1674

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

1673

A DARK GREEN SERPENTINE SCHOLAR'S ROCK

The stone is of irregular horizontal form, resembling a mountain range, and is of dark green color, with lightly mottled patina.

20 in. (50.8 cm.) wide, softwood stand by Cliff A. Johnson, Los Angeles, c. 2005.

\$6,000-8,000

For a discussion of serpentine scholar's rocks, particularly the Laoshan stone from Shandong province, see R. D. Mowry, *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks*, Cambridge, Massachusetts, 1997, pp. 281-87, nos. 67-68.

蛇紋石供

PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

1674

A 'CALICO' LINGBI SCHOLAR'S ROCK

The two-sided rock is pierced with four large and smaller perforations that create a great sense of depth and volume. The pale brownish-beige stone is peppered with areas of dark grey and creamy russet inclusions and the surface is textured with mottled indentations.

12½ in. (31.7 cm.) wide, softwood stand

\$6,000-8,000

Compare the present scholar's rock to a related example illustrated by R. D. Mowry in *Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks*, Cambridge, Massachusetts, 1997, pp. 200-202, no. 28.

靈璧賞石

ANOTHER PROPERTY

1675

A SMALL BOXWOOD (HUANGYANGMU) TREE-TRUNK-FORM BRUSH POT

18TH CENTURY

The brush pot is finely carved in high relief as a section of a prunus tree, the sides undercut with blossoming and budding branches.

4 in. (10.2 cm.) high, cloth box

\$20,000-30,000

PROVENANCE

J.J. Lally & Co., New York, 1986, no. 1482.

The Robert H. Blumenfeld Collection.

Auspicious Treasures of from the Blumenfeld Collection, Christie's New York, 22 March 2012, lot 1285.

EXHIBITED

Los Angeles, Los Angeles County Museum of Art, *Sumptuous Elegance: Art of the 18th Century Qing Dynasty*, 17 March - 30 June 1992.

A *huangyangmu* brush pot of comparable size, also carved as a section of a flowering prunus tree, is illustrated in *Oriental Works of Art*, The Oriental Art Gallery Ltd., June 1993, no. 27. Compare, also, the example of slightly smaller size (3¾ in. high) carved in a similar fashion as a section of pine tree rather than prunus tree illustrated by R. Piccus ed., in *Wood From the Scholar's Studio*, Altfield Gallery, Hong Kong, 1984, no. 23, where it is dated early to mid-18th century. The carving on these two brush pots and the present brush pot exhibit a very fine sensibility and finesse.

清十八世紀 黃楊木雕梅樁式筆筒



1675

PROPERTY FROM A PRIVATE COLLECTION, MARYLAND

1676

A ZITAN TRESTLE-LEG DISPLAY STAND
18TH-19TH CENTURY

The single-plank top is set with everted ends above the pierced apron carved in openwork with archaistic scroll. The whole is raised on slightly splayed trestle legs joined by openwork panels carved with coiled *chilong*.

5½ in. (13.9 cm.) high, 14¾ in. (37.5 cm) wide,
6 in. (15.3 cm.) deep

\$6,000-8,000

清十八/十九世紀 紫檀翹頭小炕案



1676

1677

A ZITAN 'MEDICINE CHEST'

17TH-18TH CENTURY

The rectangular chest is fitted with a removable front mounted with a *baitong* plate and knob, opening to reveal the interior containing five drawers, and with a humpback handle on top.

10½ in. (26.7 cm.) high, 12¼ in. (31.1 cm.) wide, 7½ in. (19 cm.) deep

\$15,000-18,000

A *zitan* 'medicine chest' of comparable size with *ruyi*-form corner mounts is illustrated by Grace Wu Bruce, *Zitan Furniture from the Ming and Qing Dynasties*, Hong Kong Exhibition, 28 October - 6 November 1999, pp. 48-49, pl. 16.

十七/十八世紀 紫檀藥箱



1677

PROPERTY OF A DISTINGUISHED COLLECTOR

1678

**A GILT-DECORATED BLACK LACQUER
DOUBLE-LOZENGE-FORM STAND**
18TH CENTURY

The double-lozenge-form top has gilt decoration of two large peony sprays surrounded by a decorative border, within an outer border of riverscape scenes enclosed within shaped cartouches reserved on a diaper ground, all above *ruyi*-carved aprons and narrow stretchers, and raised on six slender legs terminating in hoof feet joined by a base stretcher of conforming shape supported on low bracket feet. The legs are decorated with gilt floral sprays. 34¼ in (87 cm.) high, 22½ in. (57.1 cm.) wide, 14½ in. (36.8 cm.) deep

\$10,000-15,000

During the early Qing dynasty, there was a fashion for gilt-decorated, black lacquer furniture. This style of decoration can be seen in a variety of forms, including cabinets, chairs, tables, thrones, and incense stands. See, for example, a gilt-decorated black-lacquered bed dated to the Yongzheng period in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Furniture of the Ming and Qing Dynasties (II)*, Hong Kong, 2002, pp. 8-9, no. 5, which is richly painted with pavilions set in a river landscape. Fine gilt decoration can often be found on unusual forms, such as the present stand or another stand in the Qing Court collection, constructed from two tiers of interlocked cabriole legs, illustrated *ibid.*, p. 177, pl. 159. The lustrous black lacquer, vibrant gilt paint, and elaborate shape created a sumptuous effect that implied richness and delicacy. Small, refined forms such as the present stand can be seen in Qing-dynasty interiors, most famously in a series of paintings entitled "Twelve Beauties in the Yuanmingyuan," dating to the Yongzheng period, and currently in the Palace Museum, Beijing. For a discussion of interior furnishings as seen in this series, see Tian Jiaqing, "Early Qing Furniture in a Set of Qing Dynasty Court Paintings," *Chinese Furniture Selected Articles from Orientations 1984-2003*, Hong Kong, 2004, pp. 153-61.

清十八世紀 黑漆描金方勝式香几





The present screen shown *in situ* at Mareuil-sur-Ay.

VARIOUS PROPERTIES

1679

A TWELVE-PANEL COROMANDEL SCREEN

DATED TO THE *BINGYIN* YEAR OF KANGXI, CORRESPONDING TO 1686, AND OF THE PERIOD

The screen is finely carved and vibrantly decorated on one side with a continuous scene of figures gathering, dancing, and engaged in leisurely pursuits on terraced pavilions, all on a gilt ground. The wide, outer border is decorated with shaped cartouches containing antiques, landscapes scenes, and elegantly dressed figures. The reverse is carved with a lengthy gilt-filled dedicatory inscription including a cyclical date *binyin*, surrounded by decorative borders of shaped medallions painted with landscape scenes, mythical beasts, and 'antiques'.

115¼ in. (292.7 cm.) high, 20 in. (50.8 cm.) wide, each panel

\$80,000-120,000

清康熙丙寅年(1686) 款彩十二扇人物圖屏風



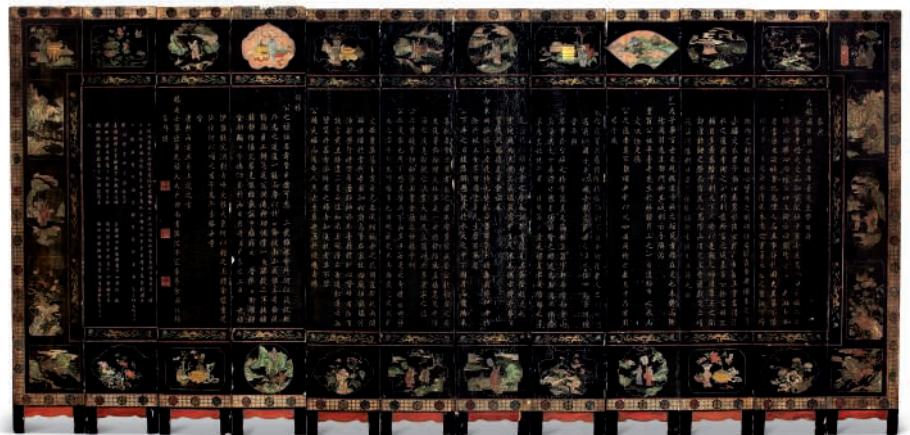
PROVENANCE

Chateau de Mareuil-sur-Ay, France.

LITERATURE

P. Levallois and G. D'Angelis, *Les Chateaux de L'Ile de France*, Collection Realites, Paris, 1963, pp. 288-89.

The dedicatory inscription was written by Yu Guozhu (1624-1697), the Ministry of Revenue (*hubu shangshu*) during the Kangxi reign.



(reverse)

1680

A CARVED RED LACQUER INCENSE STAND, XIANGJI
18TH-19TH CENTURY

The top is carved with a dense geometric pattern reserved on a diaper ground further carved with floral sprays, all within a scrollwork border. The whole is raised on shaped legs that terminate in scroll feet and are intricately carved at the corners with dense lotus scroll. The legs are joined by crossed stretchers and further carved with vertical slots below the stretchers.

29.¾ in. (75.5 cm.) high, 19 in. (48.3 cm.) square

\$10,000-15,000

PROVENANCE

Mr. and Mrs. Eugene Bernat Collection.

Mr. and Mrs. Eugene Bernat; Sotheby's New York, 25 October 1980, lot 261.

The common name xiangji reflects the traditional use as a platform for burning fragrant incense. In addition to this primary use, stands were used to elevate decorative objects such as scholar's rocks, potted plants or vases. The vertical slots below the crossing stretchers is an unusual feature, but they appear to be original to the design. A Qing-dynasty painting depicts four servants carrying a red lacquer incense stand, which supports a scroll, on palanquin poles in a procession. (Fig. 1) The robust construction, seen in the use of cross-stretchers, and the vertical slots suggest that the present stand may have been used to carry ceremonial objects in a ritual ceremony or while on parade.

A pair of carved red lacquer incense stands, dated to the Qianlong period, each with cabriole legs and finely carved top was sold at Christie's Paris, 21-22 June 2016, lot 127.

清十八/十九世紀 剔紅錦地花卉紋香几



Fig. 1 Detail from a set of 12 scrolls, "Imperial Edicts regarding General Qi Mian," ink and color on silk, mid to late 16th century



~1681

A PAIR OF EMBELLISHED LACQUER RECTANGULAR WALL PANELS

18TH-19TH CENTURY

Each is embellished with various 'antiques' that might be found on a scholar's table, all in jade, agate, lacquer, *zitan*, porcelain, bamboo and metal, the reverse lacquered black.

33½ x 18¾ in. (85 x 47.7 cm.), *hongmu* frames

\$50,000-70,000

(2)

清十八/十九世紀 黃漆地嵌百寶博古圖屏一對



AFTERNOON SESSION
FRIDAY 22 MARCH 2019
2 PM (LOTS 1701-1848)

THE LINYUSHANREN COLLECTION

(Lots 1701-1722)





PROPERTY FROM THE LINYUSHANREN COLLECTION

1701

A YUE BOX AND COVER

FIVE DYNASTIES PERIOD (AD 907-960)

The plain, domed cover and the box are covered overall with an even and semi-translucent glaze of greyish-olive tone, with the exception of the six oval spur marks on the base of the box, and the rims of the box and cover.

3⅞ in. (8.7 cm.) diam., Japanese wood box

\$8,000-12,000

PROVENANCE

Mayuyama, Tokyo.

Sugiyama Tojudo, Tokyo.

A slightly smaller Yue box and cover (8.4 cm. diam.), described as *mise*, similarly fired on spurs, uncovered from Kangling, the Mausoleum of Lady Ma (890-939), principal wife of the second King of the Wuyue Kingdom, is illustrated in *Complete Collection of Ceramic Art Unearthed in China - 9-Zhejiang*, Beijing, 2008, p. 145.

五代 越窯青釉蓋盒



(another view with box)

PROPERTY FROM THE LINYUSHANREN COLLECTION

1702

A RARE CARVED YAOZHOU CELADON JAR
FIVE DYNASTIES PERIOD (AD 907-960)

The tapering, bulbous body is well carved with five large peony blossoms rising from lotus petals below, each reserved against and framed by a large rounded petal. The large petals overlap further petals set between them, all with incised details and all below a double bow-string band on the shoulder. The jar is covered in a glaze of soft sea-green tone.

5 $\frac{7}{8}$ in. (15 cm.) wide, Japanese wood box

\$6,000-8,000

PROVENANCE

Sen Shu Tey, Tokyo.

The present globular jar is decorated with a deeply cut flower design typical of the high quality ceramic wares from the kilns of north China in the Five Dynasties and Northern Song periods. The decoration is characterized by the effective use of multiple overlapping petals which create a rich surface texture. A similar jar in the Institute of Archaeology, Shanxi province, is illustrated in the exhibition catalogue, *The Masterpieces of Yaozhou Ware*, The Museum of Oriental Ceramics, Osaka, 1997, p. 24, pl. 24.

五代 耀州窯青釉刻花罐



PROPERTY FROM THE LINYUSHANREN COLLECTION

1703

A GROUP OF SIX MINIATURE VESSELS

SONG-YUAN DYNASTY (AD 960-1368)

The group is comprised of a dark brown-glazed jar, a glazed whiteware vase, a russet-glazed jar, a Jizhou russet-splashed brown-glazed ewer, a Jizhou spiral-painted jar and a *qingbai* jar and cover.

3 3/4 in. (8 cm.) tall, the largest, various boxes

\$5,000-7,000

(6)

宋/元 各窯口小罐、小壺、小瓶 一組六件





PROPERTY FROM THE LINYUSHANREN COLLECTION

1704

A HENAN RUSSET-SPLASHED BLACK-GLAZED TWIN-HANDLED JAR
NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The jar is well potted with an ovoid body and the tall neck flanked by loop handles below the lipped rim. The exterior is covered with a lustrous black glaze liberally splashed in russet that thins to a caramel color on the loop handles and stops above the foot exposing the buff body. The inside of the neck is glazed black while the remainder of the interior is covered with a thin glaze of dark caramel color.

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

\$15,000-20,000

PROVENANCE

Kochukyo, Tokyo.

北宋/金 黒釉鉄錆斑雙耳罐



PROPERTY FROM THE LINYUSHANREN COLLECTION

1705

AN UNUSUAL HENAN BLACK AND RUSSET-STRIPED SHALLOW BOWL
SONG DYNASTY (AD 960-1279)

The shallow bowl has upright sides, covered on the exterior with a rich black glaze, accented with russet stripes, that stops in a thick line above the foot to expose the buff-colored body. The interior is covered with a lustrous black glaze with further russet splashes.

3¼ in. (8 cm.) diam., Japanese wood box

\$4,000-6,000

PROVENANCE

Kippe Oriental Art, Tokyo.

A very similar bowl from the Falk Collection was sold at Christie's New York, 15 October 2001, lot 442. Another bowl with similar shape and glaze is illustrated by R. Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 1, London, 1994, no. 467.

宋 河南窯黑釉鐵銹斑直壁盞

PROPERTY FROM THE LINYUSHANREN COLLECTION

1706

A SMALL CARVED DING CONICAL BOWL
NORTHERN SONG DYNASTY (AD 960-1127)

With widely flared sides, the interior is finely incised with petals radiating from the center. The bowl is covered inside and out with a glaze of ivory tone that continues over the shallow ring foot onto the base. The unglazed mouth rim is mounted with a metal band.

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

\$20,000-30,000

PROVENANCE

Mayuyama, Tokyo.

A similarly carved Ding bowl in the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 50. See, also, the similar metal-bound Ding bowl from the Lord Cunliffe Collection included in the *Exhibition of Sung Dynasty Wares*, The Oriental Ceramic Society, London, 9 November-17 December 1949, no. 136.

北宋 定窯刻花斗笠盃



(another view with box)





1707 (two view)

PROPERTY FROM THE LINYUSHANREN COLLECTION

1707

A JIZHOU PAPER-CUT-DECORATED TEA BOWL
SOUTHERN SONG DYNASTY (AD 1127-1279)

The rounded conical body is resist-decorated on the interior with fourteen paper-cut plum blossoms arranged in two tiers above a single blossom in the center, all reserved in dark brown on the finely variegated buff and milky greyish-blue ground. The exterior is covered with a blackish-brown glaze that stops above the foot to expose the dark brown slip. The rim is mounted with a gold band.

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

\$4,000-6,000

PROVENANCE

Kunryudo, Tokyo.

南宋 吉州窯剪紙貼花盞

1708

A JIZHOU PAPER-CUT-DECORATED TEA BOWL
SOUTHERN SONG DYNASTY (AD 1127-1279)

The deep-sided bowl is decorated on the interior in resist technique with two long-tail phoenixes in flight between two prunus blossoms, all reserved in dark brown on a variegated brown and buff ground. The exterior has pale buff speckling on a dark brown ground that stops unevenly above the foot exposing the stoneware body.

4⅞ in. (12.3 cm.) diam., Japanese wood box

\$5,000-7,000

南宋 吉州窯剪紙貼花鳳紋盞



1708 (two views)



PROPERTY FROM THE LINYUSHANREN COLLECTION

1709

A JIAN 'HARE'S FUR' TEA BOWL

SONG DYNASTY (AD 960-1279)

The conical bowl is covered inside and out with a lustrous blackish-brown glaze finely streaked with russet 'hare's fur' markings.

5½ in. (12.6 cm.) diam., Japanese wood box

\$6,000-8,000

PROVENANCE

Kochukyo, Tokyo.

宋 建窯兔毫斗笠盞

PROPERTY FROM THE LINYUSHANREN COLLECTION

1710

A SUPERB JIAN 'HARE'S FUR' TEA BOWL
SONG DYNASTY (AD 960-1279)

The deep, rounded sides are covered inside and out with a thick, lustrous black glaze finely streaked with silvery-brown 'hare's fur' markings thinning to a matte dark russet-brown at the rim and pooling in a line above the neatly cut foot to reveal the buff ware fired to a dark purplish-brown color. The mouth rim is mounted with a metal band.

5 in. (12.9 cm.) diam., silk pouch, Japanese wood box

\$40,000-60,000

PROVENANCE

Kochukyo, Tokyo, 1998.

EXHIBITED

Tokyo, Kochukyo, *Soji (Song Ceramics)*, 2 - 4 October 1998.
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 - 27 November 2012; New York 15 - 20 March 2013; London, 10 - 14 May 2013.

LITERATURE

Kochukyo, *Soji (Song Ceramics)*, Tokyo, 1998, no.39.
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, no. 38.

Jian tea bowls were held in high esteem by Song scholar-official class and even the emperors. Cai Xiang (1012-1067), the famous calligrapher and high official in the Northern Song court designated the 'hare's fur' tea bowls from Jian'an the most appropriate utensil in serving tea in his two-chapter treatise on tea entitled *Cha lu* (A Record of Tea). He believed the white tea looked best in black-glazed bowls and the slightly thicker wall of Jian wares help to retain the heat of tea. By the early twelfth century, the connoisseurship of Jian tea bowls were further developed by the Emperor Huizong (1082-1135). In his twenty chapter treatise on tea, *Daguan chulun* (A Discourse on Tea in

the Daguan Era) of 1107, the Huizong emperor commented that "the desirable colour of a tea bowl is bluish black and the best examples display clearly streaked hairs." The current bowl is representative of the best tea bowls in Song dynasty, judging by the Huizong emperor's criteria.

Deep bowls with a groove below the rim such as the current example represent the most iconic form of Jian ware tea bowls. The earliest dated Jian ware example of this form was unearthed from a tomb dated to the second year of Jingkang (1127), in Wuyuan, Jiangxi province, and is illustrated in *Zhongguo wenwu jinghua dacidian taoci juan* (Dictionary of Gems of Chinese Cultural Relics: Ceramics), Shanghai, 1995, p. 306, no. 460. A bowl of similar form and size unearthed from a Southern Song tomb dated to the first year of the Qingyuan reign (1195) is illustrated by Liu Tao, *Dated Ceramics of the Song, Liao and Jin Periods*, Beijing, 2004, p. 123, fig. 9-6. Another similar example found in the Yuan dynasty shipwreck in Sinan, South Jeolla, Korea is illustrated in *Relics Salvaged from the Seabed Off Sinan*, Seoul, 1985, p. 106, pl. 94.

During the Southern Song dynasty, tea drinking was customary in Buddhist monasteries. The Southern Song dynasty painting *Luohans Drinking Tea*, from the set *Daitokuji denrai Gohyakurakanzu* (The Daitokuji 500 Luohan Paintings) that were brought to Japan from China around the same time, demonstrated that Jian bowls of similar form as the present bowl were well preserved in Buddhist monasteries. Together with Buddhist paintings, the tradition of tea drinking and appreciation of tea bowls were introduced to Japan by Japanese monks who travelled to China. In fact the Japanese term for Jian ware tea bowls, *tenmoku*, is derived from the name of famous Zen Buddhism Mountain, the Tianmu Mountain outside Hangzhou. Over the years, bowls such as the current example were treasured and handed down by generations of Japanese connoisseurs.

南宋/金 建窯兔毫盞



(another view with box)



(two views)

PROPERTY FROM THE LINYUSHANREN COLLECTION

1711

A RARE SMALL QINGBAI/DOUBLE-GOURD EWER
SONG DYNASTY (AD 960-1279)

The ewer has a curved spout and a strap handle with a small attachment ring and is covered overall with a transparent, pale aqua-blue glaze that stops in an irregular line above the foot to expose the white ware.

5¾ in. (14 cm.) high, Japanese wood box

\$5,000-7,000

宋 青白葫蘆執壺



1711



1712

1712

A MOLDED QINGBAI 'LOTUS POND' DISH
SOUTHERN SONG DYNASTY (1127-1279)

The shallow dish is potted with low, flared sides, and molded on the interior with two fish swimming around a lotus blossom amidst waves, below a lotus and foliate band and a keyfret band. The dish is covered inside and out below the unglazed rim with a rich, aqua-blue glaze.

5½ in. (14.5 cm.) diam., Japanese wood box

\$6,000-8,000

PROVENANCE

Sen Shu Tey, Tokyo.

南宋 青白印花荷塘雙魚洗

PROPERTY FROM THE LINYUSHANREN COLLECTION

1713

A RARE QINGBAI 'RICE MEASURE' JAR
SOUTHERN SONG-YUAN DYNASTY, 12TH-14TH CENTURY

The exterior is finely incised with parallel lines forming concentric semi-circles on two sides. A row of iron-spot bosses encircles the shoulder between two incised lines. The jar is covered inside and out with a glaze of even pale blue color that ends in an irregular line around the unglazed, flat base which has burnt pale orange in the firing, and around the unglazed center of the interior. 4 $\frac{1}{8}$ in. (11.7 cm.) diam., Japanese wood box

\$8,000-12,000

PROVENANCE

Kochukyo, Tokyo.

Jars of this type are often referred to as 'rice measures'. A similar but smaller *qingbai* example (6.5 cm. high) is illustrated by R. Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 1, London, 1994, p. 333, no. 621, where the author notes that others of this type were made as early as the Northern Song period.

南宋/元 青白褐彩柳斗罐



(another view with box)





PROPERTY FROM THE LINYUSHANREN COLLECTION

1714

A LONGQUAN CELADON PETAL-CARVED BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The slightly rounded sides are carved on the exterior with a wide band of lotus petals rising from the small ring foot. The bowl is covered inside and out with a glaze of soft greenish color.

8 $\frac{1}{2}$ in. (22 cm.) diam, Japanese wood box

\$8,000-12,000

南宋 龍泉青釉刻蓮瓣紋盃

PROPERTY FROM THE LINYUSHANREN COLLECTION

1715

A LONGQUAN CELADON TRIPOD CENSER
SOUTHERN SONG DYNASTY (1127-1279)

The compressed body has three narrow flanges formed by slip beginning at the shoulder and trailing down each of the three slightly splayed, conical legs, all below the cylindrical neck that rises to a flat, everted rim. The censer is covered overall with a crackled glaze of rich blue-green tone that thins on the flanges.

4¾ in. (12.2 cm.) diam., Japanese lacquered box

\$10,000-15,000

PROVENANCE

Private collection, Japan.
Sen Shu Tey, Tokyo.

EXHIBITED

Tokyo, Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run through 10 years'*, 22 - 23 November 2006.

LITERATURE

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run through 10 years'*, Tokyo, 2006, p.60, no.72.

南宋 龍泉青釉三足爐



(another view with box)





PROPERTY FROM THE LINYUSHANREN COLLECTION

1716

A LONGQUAN CELADON CONICAL BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl has deep sides flaring widely from the small, delicate foot, and is covered inside and out with an unctuous glaze of soft sea-green tone, stopping on the foot ring.

5¾ in. (14.3 cm.) diam., Japanese wood box

\$6,000-8,000

PROVENANCE

Sen Shu Tey, Tokyo.

The rather delicate conical form of this bowl, standing on a small foot, is shown to good advantage by the even, blue-green glaze. Conical bowls were used for the drinking of tea, and the Longquan kilns produced such bowls for both the domestic and export market. Three similar Longquan conical bowls were discovered in 1991 in Suining, Sichuan province, amongst a cache of ceramics dating from the late Southern Song period. See *Newly Discovered Southern Song Ceramics, A Thirteenth-Century "Time Capsule"*, Tokyo, 1998, pp. 40-1, nos. 36-8. A very similar bowl, recovered from the Sinan wreck off the coast of Korea, was included in the *Special Exhibition of Cultural Relics Found off the Sinan Coast*, National Museum of Korea, Seoul, 1977, pl. 19. A crackle-glazed example was excavated from the Song dynasty kiln at Shifangxian, and is illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, p. 166, nos. 137-1 and 137-2. Another example in the National Palace Museum, Taipei, is included in *Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum, Lung-ch'üan Ware, Ko Ware and Other Wares*, Taipei, 1974, pls. 17 and 18.

南宋 龍泉青釉斗笠盃

PROPERTY FROM THE LINYUSHANREN COLLECTION

1717

A SMALL LONGQUAN CELADON 'MALLET' VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase has a mallet-shaped body that tapers slightly towards the foot from the canted shoulder, and a tall, cylindrical neck that rises to a flared mouth rim. The vase is covered with an unctuous glaze of soft sea-green tone that stops short of the foot rim to expose the grey body.

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

\$6,000-8,000

南宋 龍泉青釉紙槌瓶



(another view with box)



PROPERTY FROM THE LINYUSHANREN COLLECTION

1718

A LONGQUAN CELADON JAR, *ZHADOU*
SOUTHERN SONG DYNASTY (1127-1279)

The *zhadou* is potted with a compressed bulbous body and a broad neck that flares at the rim, and is covered inside and out with a rich sea-green glaze, thinning at the mouth rim and ending above the foot to expose the pale grey body.

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

\$10,000-15,000

PROVENANCE

Daijindo Gallery, Tokyo.

南宋 龍泉青釉渣斗





PROPERTY FROM THE LINYUSHANREN COLLECTION

1719

A VERY RARE GUAN COMPRESSED JAR
SOUTHERN SONG DYNASTY (1127-1279)

The jar has upright sides curving in towards the short neck, and is covered inside and out with a rich greyish-blue glaze suffused with golden crackle that pulls away from the rim, exposing the dark body. The base is similarly glazed.

2 $\frac{7}{8}$ in. (7.2 cm) diam., Japanese wood box

\$8,000-12,000

PROVENANCE

The Property of V. W. Shiro, Esq., Sotheby & Co., London, 28 May 1963, lot 89.
Private collection, Japan.

A very similar, but slightly larger Guan jar (3 $\frac{3}{8}$ in. diam.), is illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 214, no. 374. Another similar example was sold at Sotheby & Co., London, 10th December 1968, lot 87.

南宋 官窯青釉小罐



(another view with box)

PROPERTY FROM THE LINYUSHANREN COLLECTION

1720

A JUN DISH

SONG-JIN DYNASTY (AD 960-1234)

The dish has rounded sides and is covered inside and out with an opaque, pale milky blue glaze thinning to mushroom on the rim and falling in a neat line on the foot ring. The glazed base has three spur marks.

7¼ in. (19.7 cm.) diam., Japanese wood box

\$5,000-7,000

PROVENANCE

Mayuyama, Tokyo.

Sen Shu Tey, Tokyo.

宋/金 鈞窯天青袖盤



(reverse)





PROPERTY FROM THE LINYUSHANREN COLLECTION

1721

A RARE JUN PEAR-SHAPED VASE

JIN-YUAN DYNASTY (AD 960-1368)

The pear-shaped body tapers to a slender waisted neck with a flared mouth. The vase is covered with a thick, milky bluish-lavender glaze thinning to a mushroom color at the mouth rim, and pooling to moon-white in heavy drops on the unglazed foot.

4 $\frac{7}{8}$ in. (12 cm.) high, Japanese wood box

\$5,000-7,000

PROVENANCE

Sen Shu Tey, Tokyo.

金/元 鈞窯天青釉玉壺春瓶

PROPERTY FROM THE LINYUSHANREN COLLECTION

1722

**A VERY RARE 'NUMBER THREE' JUN TRIPOD
'NARCISSUS' BOWL**

YUAN-MING DYNASTY, 14TH-15TH CENTURY

The sturdily potted, shallow, rounded body is applied with a band of sixteen 'nail-head' bosses above the three *ruyi*-shaped feet, and a further band of nineteen bosses positioned between a bow-string border and the raised mouth rim. It is covered overall in a milky lavender-blue glaze shading to reddish brown on the raised areas. The base is inscribed with the character *san*, 'three', and partially covered with a thin olive-toned glaze, interrupted by a ring of small spur marks that reveal the grey body.

8 ¼ in. (21.3 cm.) diam., Japanese wood box

\$120,000-180,000

PROVENANCE

John Calvin Ferguson (1866-1945) Collection, Boston, Massachusetts. Mr. and Mrs. Ira (1912-2004) and Nancy (1915-2005) Koger Collection, Savannah, Georgia. J.J. Lally & Co., New York.

EXHIBITED

Sarasota, Florida, John and Mable Ringling Museum of Art, *Chinese Ceramics - The Koger Collection*, May 1985.

LITERATURE

J. Ayers, *Chinese Ceramics - The Koger Collection*, New York, 1985, p. 52, no. 28.

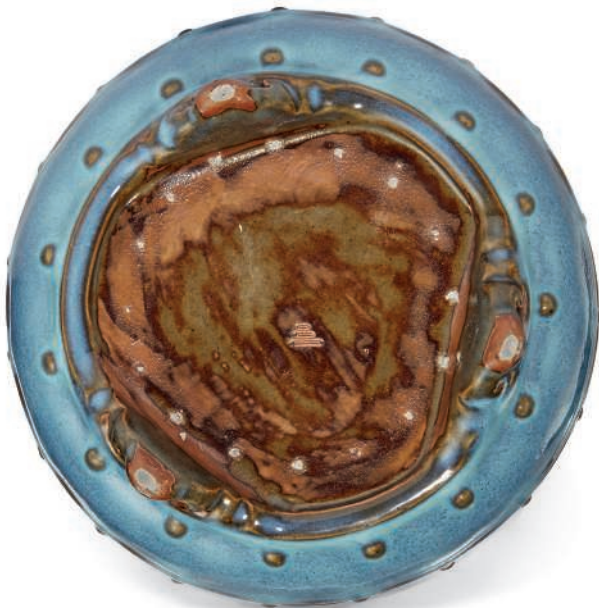
The present bowl belongs to a group of Jun vessels comprising narcissus bowls, flower pots, and *zun*-shaped vases with prominent flanges, where each vessel has been incised or stamped with a Chinese numeral on the base. The numbers range from one to ten, and according to the *Nanyao biji* (Notes of the Nanyao), composed during the Qianlong reign, the numbers are indications that pair specific flower pots with stands. In recent years,

scholars have also noted that the numbers appear to have an indirectly proportional relationship with the sizes of the vessels, with ten representing the smallest and one the largest. Jun 'narcissus' bowls of this group appear in three styles, and are traditionally catalogued as 'brush washers' though the function of these bowls might well be stands for flower pots. The first has a circular mouth rim and 'nail-head' bosses on the exterior, such as the present example. The second style has six petal lobes, such as the 'number nine' example in the National Palace Museum, illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, Taipei, 1999, p. 116-17, no. 41. And the third has six molded bracket lobes at the flattened rim, such as the 'number four' bowl, also from the Linyushanren Collection, sold at Christie's Hong Kong, 2 December 2015, lot 2812.

The present bowl appears to be one of the very few 'narcissus bowls' of 'nail-head' design that is inscribed with the numeral 'three'. One example from the collection of Captain Vivian Bulkeley-Johnson, the Mount Trust, was sold at Sotheby's New York, 23 March 2011, lot 514; and a second example was sold at Sotheby's London, 9 November 2005, lot 277. It is interesting to note that due to their rarity, 'number three' examples are absent from several major institutions with very comprehensive 'numbered' Jun collections, such as the Palace Museum, Beijing, the National Palace Museum, Taipei, and the Harvard University Art Museum.

For Jun bowls similar in form to that of the present example, but with different numerals, see the examples in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pp. 28-33, nos. 24-28; as well as further examples in the National Palace Museum, Taipei, illustrated *ibid.*, *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, pp. 88-107, nos. 27-36.

元/明 鈞窯天藍釉鼓釘三足水仙盆 「三」字款



(base)



(two views)





AN EXCEPTIONAL 'NUMBERED' JUN *JARDINIÈRE*

Probably for a small sculptured tree,¹ this flower pot is exquisitely shaped and glazed. Such Jun pieces have a numeral inscribed in Chinese script on the base—possibly impressed but possibly incised or carved²—likely to indicate the vessel's size and to facilitate pairing it with a drainage basin of appropriate size.³ The inscribed numbers range from one to ten, with one designating the largest and ten the smallest; this flower pot claims the numeral three. Because of the inscribed numerals, such vessels are termed Numbered Jun ware in English, though they are categorized as Guan Jun, or “official Jun ware”, in Chinese.

This vessel functioned as a *jardinière*, or flower pot, for a growing plant, not as a *cachepot*, or ornamental holder for containing and disguising a flower pot. This particular interpretation of the *jardinière* shape is termed a hexagonal flower pot with foliated lip, walls, and foot in English, but is more poetically characterized in Chinese as a *kuihuashi huapen*, which is often translated as hibiscus-shaped flower pot. (Other interpretations of the shape include ones with barbed, or bracketed, rim, walls, and foot, ones of circular *zun* shape, ones of rectangular form, and ones of quatrefoil form, often termed “mallow-shaped” in Chinese.) Pierced during manufacture,⁴ five meticulously spaced holes in the pot's floor allowed any excess water to drain into the basin that once accompanied this pot. While an azure glaze—with the so-called earthworm-track markings so prized by traditional Chinese connoisseurs—covers the vessel's interior and a variegated azure and purple glaze its exterior, a thin dressing of mottled brownish olive glaze coats the underside. In fact, the glaze on the base is believed to be the same basic azure blue glaze that covers the interior, but as it was applied very thinly it fired olive brown rather than blue. Like other Numbered Jun examples, this planter was fired right side up, standing in its saggars not on spurs but on its own footing, the bottom of which was left unglazed.

Classic Jun glazes are thick, opalescent, and translucent. Despite their color, often termed “robin's-egg blue”, they fall within the celadon family of glazes. In fact, apart from their prized pale blue-glazed wares, the Jun kilns also produced traditional celadon wares—stonewares with transparent, bluish green glazes. Like all celadon glazes, the Jun glaze relies upon an oxide of iron as its basic coloring agent; fired in a reducing atmosphere, the glaze matures bluish green. The Jun glaze's opalescence and distinctive robin's-egg hue resulted from the spontaneous separation of the glaze into silica-rich and lime-rich glasses during the last stage of firing—in essence, the formation of tiny globules of lime-rich glass within the silica-rich glaze matrix—a phenomenon known as phase separation; during that stage, kiln temperature was maintained at, or just a little below, 1200° Celsius, after which the kiln was slowly cooled, circumstances that, in the particular Jun glaze mixture, cause phase separation. The glaze's translucency, which sometimes borders on opacity, derives not only from phase separation but from the presence of numerous particles and bubbles (which are clearly visible with a magnifying glass). Jun wares were fired in *mantou*-type kilns—circular, domed kilns so-named because of the shape's superficial resemblance to a Chinese dumpling, or *mantou*, (*Mantou* kilns stand in contrast to the long, hillside, dragon kilns that were popular farther south.) Due to their relatively small size and thick walls, *mantou* kilns permit more precise control of firing temperatures than did most other traditional Chinese kiln types.

Based on research by W. David Kingery and Pamela Vandiver,⁵ Rosemary Scott has succinctly summarized phase separation:⁶ “... the Jun glaze had to be kept at a high temperature for a significant period and had to be cooled slowly. If the temperature was raised too much, the emulsion would have decreased and the glaze would have been transparent, and if the glaze was cooled too quickly then the emulsion would not have time to form and a transparent glaze would also have resulted. If the glaze was cooled for too

long a period, it would have appeared almost opaque due to the growth of too many wollastonite crystals. Some of these rounded white crystals were, however, desirable since the pale clouds that they formed added to the beautiful texture of the glaze, as did the gas bubbles which failed to escape from the glaze during firing. All these elements affected the passage of light through the glaze and contributed to its colour and texture.”⁷

Among the most famous of Chinese ceramics, Jun wares fall into two typological groups. The first, generally regarded as earlier and often termed classic Jun, includes such food- and wine-serving vessels as dishes, bowls, cups, small jars, and the occasional bottle or vase. The second category, termed Numbered Jun ware, or Guan Jun, includes vessels that not only are generally much larger than classic Jun wares but are almost exclusively flower pots and associated drip-basins. So revered was Jun ware that connoisseurs of the Ming dynasty (1368–1644) ranked it among the “Five Great Wares of the Song Dynasty”, alongside Ding, Ru, Guan, and Ge wares. Even so, those Jun wares described in early Ming records seem to include only classic Jun pieces, as no mentions in those records suggest the large vessels that were made as flower pots; by contrast, depictions of flower pots and basins, seemingly of Numbered Jun ware, occasionally appear in Ming and Qing paintings.⁸

The general dating of classic Jun ware is comparatively well understood, even if an exact chronology has yet to be firmly established, but the category of Numbered Jun ware has sparked much controversy in recent decades. Classic Jun wares of the Northern Song (960–1127) and Jin (1115–1234) periods sport a robin's-egg blue glaze sometimes enlivened with suffusions of lavender or purple from copper filings sprinkled or brushed on the surface of the glaze before firing. Following a tradition set during the Qing dynasty (1644–1911) some specialists assert that numbered pieces were produced at the same time as classic Jun wares,⁹ but many other scholars now favor a fourteenth- or fifteenth-century date for the numbered examples¹⁰—that is, a date in the Yuan (1279–1368) or early Ming period. Standing apart from the subtly colored monochrome glazes of most Northern Song and Jin ceramics, the exuberant purple glazes of Numbered Jun wares find aesthetic kinship in the copper-red glazes of the early Ming. Their use as pots for plant cultivation differentiates numbered pieces from classic Jun wares, just as their large size not only distinguishes them from classic wares but links them to fourteenth- and fifteenth-century ceramics from other kilns.¹¹ Moreover, the formalized floral shapes—in particular, the barbed and foliated rims with their thickened edges—find parallels in those of fourteenth- and fifteenth-century vessels in lacquer and metalwork; more to the point, the formalized shapes are akin to those of ceramics produced at other kilns, particularly to blue-and-white porcelains produced at Jingdezhen in the fourteenth and early fifteenth centuries.

Perhaps the most compelling argument for a fifteenth-century date, however, is the technique of manufacture of this *jardinière* and other Numbered Jun vessels; rather than being turned on a potter's wheel or shaped over a so-called hump mold, such vessels were formed with double-faced, press molds. Although Chinese potters had employed single-faced, or hump molds since antiquity, the use of press molds is not otherwise documented before the fourteenth century, when it came to be used at Jingdezhen, in Jiangxi province. Such double-faced molds allow the foliations (or barbs) and indentations of the rim to continue down the walls of the pot with the perfect placement and symmetry that hand crafting would seldom permit. Beginning in the late fourteenth and continuing into the fifteenth century, potters delighted in continuing those foliations / barbs and indentations into the footing, so that the footing perfectly echoes the rim of a barbed or foliated flower pot. This feature finds parallels in the elaborately molded forms of blue-and-white porcelain stemcups and brush washers produced during the

Xuande period (1425–1436); in fact, this technical relationship and its happy aesthetic effects signal that Numbered Jun pieces are unlikely to have been produced earlier than the Xuande period, though they possibly could have been produced as late as the mid-fifteenth-century, during the Chenghua reign (1465–1487).

Just as the precise dating of Numbered Jun ware remains vexingly problematic, so does its place of manufacture. As Rosemary Scott has aptly explained, “Stonewares with Jun-type glazes have been found at the Northern Song Ru ware site at Qingliangsi, Henan province, but the eponymous site for normal Jun wares is Juntai in Yuxian, Henan province, which was excavated in 1964 and 1974,¹² and was located just inside the gate in the northern part of the town of Yuzhou. Yuxian was a very active ceramic producing area from the Tang to the Ming dynasty, as evidenced by the discovery of more than 100 kilns in the area. However, Jun-type wares were also made at kilns in other parts of Henan, as well as in Hebei and Shanxi provinces. Everyday Jun wares such as bowls, dishes, cup-stands, vases and ewers have been found at these sites and also in tombs and hoards which can be dated to the Song, Jin and Yuan periods. These include both monochrome blue and copper splashed wares. The dating of these everyday wares is relatively straightforward.”¹³

The use of press molds that permitted the continuation of the foliations of the rim through the walls of the flower pot and into the footing provides technical evidence that Numbered Jun pieces must date to the fifteenth century. Given that Numbered Jun pieces are exceptionally rare, that they are extraordinarily homogeneous in style and technique of manufacture, and that most have, or once had, documentable palace associations, it is tempting to ask if all such pieces might have been made at a single kiln as part of one large commission for the palace, perhaps to celebrate the dedication of a new complex within the Forbidden City, whose origins of course date to the early fifteenth century. As yet, no evidence has yet come to light to substantiate this speculation, but a thorough scrutiny of palace archival records might one day prove revealing.

Controlled kiln excavations one day will settle the much-debated question of the dating of Numbered Jun ware; such archaeological investigations doubtless eventually will identify the kilns that produced the numbered wares and will clarify the relationship between numbered and classic wares. As flower pots and associated basins were made for use by the living and thus seldom appear among tomb furnishings, archaeology probably will shed less light on the identity of the clients for whom the vessels were made, but perhaps a detailed search of palace archives one day will reveal a long-forgotten commission.

A closely related *jardinière*, also with the number three inscribed on the base, appears in the collection of the National Palace Museum, Taipei;¹⁴ the Taipei Palace Museum collection also includes two additional flower pots of similar shape including one with azure blue glaze, impressed with the numeral five, and one with a variegated azure and purple glaze, impressed with the numeral seven.¹⁵ The collection of the Victoria and Albert Museum, London, includes a similar azure-purple-glazed planter with impressed numeral three on its base (C.35-1935).¹⁶ Two similarly shaped *jardinières*, each with a variegated azure-purple glaze, each inscribed with the numeral three, and each formerly in the collection of J. Pierpont Morgan (1837–1913), New York, sold at Sotheby’s, London, on 25 March 1975 (lots 224 and 225).¹⁷ The similarly shaped and glazed *jardinière* with the number four inscribed on its underside and once owned by renowned British collector George Eumorfopoulos (1863–1939) was sold at Sotheby’s, London, in 1940.¹⁸ A similarly shaped and glazed planter in the Metropolitan Museum of Art, New York (45.42.5), bears the inscribed numeral six on its base.¹⁹

The largest and most diverse collection of Numbered Jun wares outside of the National Palace Museum is in the Harvard Art Museums, Cambridge, MA. Given in 1942 by Ernest B. Dane (1868–1942) his wife, Helen Pratt Dane (1867–1949), of Brookline, Massachusetts, the Harvard Numbered Jun ware collection includes forty-one complete *jardinières* and one fragmentary *jardinière* modified to serve as a censer. In addition, the collection includes sixteen drip-basins, one *zun*-shaped flower vase, and one fragmentary *zun*-shaped vase modified to serve as a censer. Of the forty-one complete *jardinières*, thirteen are hexagonal with foliated rims—that is, in the shape Chinese collectors traditionally call *kuihuashi*. Among the hexagonal flower

pots, two are virtually identical to the present *jardinière*, each with variegated azure and purple glazes on the exterior and each with the numeral three inscribed on the base (numbers 1942.185.9²⁰ and 1942.185.10²¹). The first-mentioned Harvard *jardinière* (1942.185.9) has incised into the glaze on its base a Qing-palace inscription reading Chonghuagong Cuiyunguan yong, which might be translated “Palace of Double Glory, Cui in the Lodge of Emerald Clouds,” indicating that the vessel formerly was part of the Imperial Collection and was housed in the Forbidden City.

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1 Song-dynasty figure paintings 宋代人物畫 occasionally include depictions of peonies or small sculptured trees—called *penzai* 盆栽 in Chinese but better known in the West by the Japanese pronunciation of that name, *bonsai*—growing in *zun*-shaped 尊形 pots either indoors or on garden terraces; although typically simpler in profile than this *jardinière* and not specifically identifiable as Jun ware, the planters in such paintings indicate that elegant vessels were used for miniature trees and other plants by Song times. See the small circular painting by Su Hanchen 蘇漢臣 (twelfth century) in the collection of the Museum of Fine Arts, Boston (29.960) in Oswald Sirén, *Chinese Painting: Leading Masters and Principles* (London, 1956 and 1958; reprinted New York, 1973, vol. 3, pl. 270). Lined vessels, akin in shape to Numbered Jun examples, occasionally appear in Yuan 元朝 figure paintings; see “Whiling Away the Summer” painted by Liu Guandao 劉貫道 (active c. 1279–1300) and now in the collection of the Nelson-Atkins Museum of Art, Kansas City, MO, in Wai-kam Ho, Sherman E. Lee, Laurence Sickman, Marc F. Wilson, *Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkins Museum, Kansas City, and The Cleveland Museum of Art* (Cleveland: Cleveland Museum of Art), 1980, pp. 112–113, no. 92.

2 Some specialists maintain that the numerals were impressed with a stamp, but others believe they were incised or carved with a scalpel; in any event, it can be said with certainty that the numerals were added before such vessels were fired and before the glaze was applied (as the glaze covers the numerals); if stamped, the numerals would have been impressed while the body clay was still moist, if incised or carved, the numerals would have been added when the body clay was leather-hard.

3 For a matching flower-pot-and-basin set, see Harvard Art Museums 1942.185.5 and 1942.185.51 in James Cuno, ed., *Harvard’s Art Museums: 100 Years of Collecting* (Cambridge, MA: Harvard University Art Museums), 1996, pp. 58–59; also see: <https://www.harvardartmuseums.org/collections/object/303530?position=0>

4 Glaze covers the walls of the drainage holes, indicating that the holes were pierced before firing, not drilled later.

5 W. David Kingery and Pamela B. Vandiver, *Ceramic Masterpieces: Art, Structure, and Technology* (New York: Free Press; London: Collier Macmillan), 1986, pp. 93–109.

6 Rosemary Scott, *The Imperial Sale and Important Chinese Ceramics and Works of Art*, Christie’s Hong Kong sale number 3433, 3 June 2015 (Hong Kong: Christie’s), 2015, lot 3121.

7 For additional information on Jun glazes and phase separation, see: W. David Kingery and Pamela B. Vandiver, “Song dynasty Jun (Chun) Ware Glazes”, *Bulletin of the American Ceramic Society*, vol. 62, no. 1, pp. 1269–79; Chen Xianqiu et al., “The Structural Characteristics of Henan Antique Jun Ware Sherds and the Evidence of Their Two Kinds of Phase Separation”, *Journal of the Chinese Silicate Society*, vol. 9, 1981, pp. 245–54; Guo Yanyu and Li Guozhen, “Scientific Analysis of Ancient Jun Wares”, *Proceedings of 1989 International Symposium on Ancient Ceramics* (Shanghai), 1989, pp. 66–72.

8 See: Sarah Wong, “Jun for the Palace” in Giuseppe Eskenazi, ed., *Junyao* (London: Giuseppe Eskenazi Gallery), 2013, pp. 29–45.

9 Basil Gray, *Sung Porcelain and Stoneware* (London and Boston, 1984), pp. 88–90; Zhao Qingyun, “Henan Yuxian Juntai yaozhi di fajue” [Excavation of the Juntai Kiln Site at Yuxian in Henan], *Wenwu [Cultural Relics]*, no. 6 (1975), pp. 57–63 / 趙青雲·河南禹縣鈞台窯址的發掘, 文物, no. 6 (1975), pp. 57–63.

10 Margaret Medley, *Yüan Porcelain and Stoneware* (London: Faber and Faber), 1974, pp. 94–96; Margaret Medley, *The Chinese Potter: A Practical History of Chinese Ceramics* (New York: Scribner), 1976, pp. 120–122; Mikami Tsugio, *Ryō Kin Gen* [Liao, Jin, Yuan], vol. 13 in *Sekai tōji zenshū [Ceramic Art of the World]* (Tokyo: Shogakukan), 1981, p. 246, nos. 289–293 / 三上次男, 遼金元, vol. 13, 世界陶瓷全集 (東京: 小学館), p. 246, nos. 289–293; Regina Krahn, *Chinese Ceramics from the Meiyintang Collection* (London, 1994), vol. 1, p. 225, no. 399; Robert D. Mowry, “Recent Thoughts on the Dating of Numbered Jun Ware” in Giuseppe Eskenazi, ed., *Junyao* (London: Giuseppe Eskenazi Gallery), 2013, pp. 11–15.

11 Most notably in the large jars, chargers, censers, and temple vases produced in the kilns at Longquan, Zhejiang province 浙江省龍泉窯, and at Jingdezhen, Jiangxi province 江西省景德鎮.

12 Zhao, “Henan Yuxian Juntai yaozhi di fajue”, *Wenwu*, no. 6 (1975), pp. 57–63 / 趙青雲·河南禹縣鈞台窯址的發掘, 文物, no. 6 (1975), pp. 57–63.

13 Scott, *The Imperial Sale and Important Chinese Ceramics and Works of Art*, Christie’s Hong Kong sale number 3433, 3 June 2015, lot 3121.

14 See: *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware* (Taipei: National Palace Museum), 1999, pp. 78–79, no. 22 / 故宮藏瓷大系: 鈞窯之部 (台北: 國立故宮博物院) · 1999 · pp. 78–79, no. 22.

15 See: *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, 1999, pp. 81–84, nos. 23 and 24 / 故宮藏瓷大系: 鈞窯之部 (台北: 國立故宮博物院) · 1999 · pp. 81–84, nos. 23, 24.

16 See: John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum* (London: Sotheby Parke Bernet), 1980, pl. 104.

17 Sotheby’s, *Fine Chinese Ceramics and Works of Art*, Sotheby’s London sale, 25 March 1975 (London: Sotheby’s), 1975, pp. 43–44, lots 224 and 225, and color plate p. 45.

18 See: Sotheby’s, *The Eumorfopoulos Collections*, Sotheby’s London sale, 29 May 1940 (London: Sotheby & Co.), 1940, p. 58, lot 179.

19 See: <https://metmuseum.org/art/collection/search/49218?searchField=All&sortBy=relevance&ft=Jun+ware&offset=0&rpp=80&pos=67>

20 See: <https://www.harvardartmuseums.org/collections/object/205651?position=11>

21 <https://www.harvardartmuseums.org/collections/object/205671?position=13>



鈎窯天藍玫瑰紫葵花式花盆

這件花盆器形、釉色皆秀麗典雅，或為栽種小型盆景的容器。¹此類鈎窯底部刻有數目字，或為戳印、亦或為刻款。²數字代表器物大小，便於與對應大小的盆托配對。³數字從一到十，一為最大，十為最小；此花盆上的數字款為「三」。正因刻有數目字，此類鈎窯在英文中被稱為「Numbered Jun ware」，在中文則歸類為「官鈎」⁴。

此容器作為花盆，用於種植植物，而非花盆的裝飾性外罩。此式花盆呈六邊形，口沿、器壁、圈足皆作花式，在中文中被冠以富有詩意的「葵花式花盆」一名。（其他器形包括菱花式花盆、尊式花盆、長方花盆、以及被稱為「錦葵花式」的四瓣口花盆。）盆底的五個小孔為燒製前所作，⁴製作精細、分佈勻稱，以利多餘的水排入原本放置在花盆下的盆托。器內所施天藍釉呈現「蚯蚓走泥紋」，深受傳統中國鑲藏家青睞，外壁施玫瑰紫釉，盆底則施一層薄薄的青褐釉。事實上，盆底施的釉與盆內的天藍釉據信為同一種配方，但因釉面非常薄，因此燒製呈青褐色。如其他一些「官鈎」器，此花盆採用匣鉢仰燒，而非支釘燒，圈足底露胎無釉。

古典的鈎窯釉深厚乳濁、晶瑩玉潤。儘管顏色通常稱「天藍色」，實屬青瓷釉系。事實上，鈎窯除了受珍視的天藍釉製品，也生產傳統藍綠色釉的青瓷。如同青瓷釉一般，鈎釉仰賴鐵氧化物作為基本著色劑；在還原焰中燒造，釉色呈藍綠色。鈎窯釉質獨特的乳濁天藍色，來自燒製最後階段釉分離成富含二氧化矽和富含石灰的兩種玻璃，也就是在二氧化矽基相中形成微小高石灰玻璃小泡，被稱為分相的現象；在此階段，窯溫維持在攝氏1200度或略低於1200度，而後緩慢冷卻，在特定的鈎釉中就會產生分相。釉質的半透明色澤，時而趨近失透，不僅來自分相，也來自於釉中密布的小顆粒和氣泡（在放大鏡下清晰可見）。鈎窯用饅頭窯燒造，其窯頂狀似饅頭因而得名。（與饅頭窯同時代的龍窯，則屬細長型，多蓋在山坡上，在南方更普遍。）饅頭窯的規模相對較小、窯壁較厚，比其它中國傳統窯型在燒製時更能精確控制溫度。

根據W. David Kingery及Pamela Vandiver的研究，⁵佳士得亞洲藝術部資深國際學術顧問蘇玫瑰對分相現象作了簡明扼要的概括：⁶「...鈎釉必須在高溫下維持燒製很長一段時間，而後必須緩慢冷卻，若溫度太高，乳濁性便會減少，釉料呈透明；若釉料冷卻太快，亦沒有時間形成乳濁效果，也會造成透明的釉質。若冷卻時間過長，則會因矽灰石晶體過多而幾近失透，而適量的白色圓形結晶則頗為美觀，淺色的霧狀效果使釉料更具質感，在燒製過程中未從釉中逸出的氣泡也能增添其獨特美感。凡此種種皆影響光線穿透釉料的路徑，成就鈎釉特有的色澤和質感。」⁷

作為最著名的中國陶瓷之一的鈎窯可分為兩類。第一類為古典鈎窯，通常被認為時期較早，包括諸如碗盤、盃罐等酒食容器，偶有瓶或花瓶。第二類則為「官鈎」，多為比經典鈎窯大上許多的器物，且幾乎以花盆及其盆托為主。鈎窯之尊榮地位從被明朝（1368-1644）鑲藏家與定窯、汝窯、官窯、哥窯並稱為「宋五大名窯」可見一斑。然而，明初記載描述的鈎窯似乎只有古典鈎窯，並未提及花盆等較大的器物；而後明清的畫作中，才偶爾可見花盆和盆托等近似「官鈎」的器物。⁸

古典鈎窯大致的定年法相對已成熟，即使尚未有精確的年表；反觀近幾十年來，「官鈎」的定年出現許多爭議。北宋（960-1127）和金朝（1115-1234）時期的古典鈎窯以天藍色釉為主，時而在燒製前於釉面撒或涂以銅著色劑，燒成玫瑰紫或紫色裝飾以增添生氣。根據清朝（1644-1911）的鑑定傳統，有專家斷定「官鈎」窯與古典鈎窯生產於同時期⁹，但現今有其他學者認為「官鈎」窯理應出現於十四或十五世紀，¹⁰亦即元朝（1279-1368）或明初。與大多北宋和金朝陶瓷素雅的單色釉不盡相同，「官鈎」窯絳麗的紫色釉與明初的銅紅釉美學異曲同工。「官鈎」窯作為植物栽培花盆的用途，使其與古典鈎窯區分開來，其大尺寸也與古典鈎窯不同，而與十四和十五世紀其他窯口瓷器較為相似。¹¹此外，制式的花瓣形，特別是加厚的菱口或花口，與十四和十五世紀的漆器和金屬製品相似；更重要的一點，其器形與其它窯口生產的瓷器雷同，特別是在十四和十五世紀於景德鎮生產的青花瓷。

另一個定年於十五世紀的有力論證，在於製造此類花盆和其他「官鈎」窯器物的技術；並非於陶輪或在所謂的凸模上成形，而是用雙面壓模成形。自古以來中國陶匠皆採用單面模或凸模，使用壓模成形直到十四世紀江西省景德鎮才有使用紀錄。雙面模具讓花瓣口沿（菱口）和凹痕沿鑲器壁向下，手工技法鮮少能呈現這般完美的位置和對稱性。從十四世紀後期開始直到十五世紀，陶匠將這些花口/菱口和凹痕延伸到圈足，使圈足完美與菱口或花口相呼應。此特色與宣德期間（1426-1435）用模具精心製作的青花高足杯和筆洗有相似之處，事實上，從技術及其美學效果的角度切入，「官鈎」器物不太可能早於宣德時期生產，但可能最晚直到十五世紀中期成化期間（1465-1487）仍有生產。

「官鈎」窯精確定年仍舊議論紛紛，其產地也是如此。正如蘇玫瑰解釋道：「河南省清涼寺的北宋汝窯址發現有鈎釉系器物，然而鈎窯的典型窯址是河南禹縣鈎台窯，其在1964年和1974年被發現¹²，位於禹州城北部的城門內。禹縣自唐朝至明朝皆是非常活躍的陶瓷產區，該地區發現有上百座窯寨。然而，河南其他地區、河北省和山西省的諸多窯口也都燒製鈎釉器物。這些地點發現許多鈎窯器皿，如碗盤、盃托、花瓶和執壺，乃至宋、金、元時期的墓葬和窖藏中也見其蹤影，包括單色藍釉和撒紅斑的器皿。此類器物的定年相對明確。」¹³

使用雙面壓模技術製作從口沿延伸至器壁、足圈的花式器皿證明「官鈎」的年代應定於十五世紀。有鑑於「官鈎」器物十分罕見，風格和製作技術高度一致，且大多曾有御用紀錄，因此不禁令人發問，這些器物是否可能於單一窯口燒製，由宮廷大批委託製作，以慶祝北京紫禁城內在十五世紀初新建宮殿的落成。截至目前為止，尚未有任何證據可證實此猜測，但徹底檢視清宮文獻紀錄後，有朝一日或能揭露真相。

未來的科學考古發掘將解決「官鈎」定年的爭議，也終將確定生產「官鈎」器物的窯口，並釐清「官鈎」和古典鈎窯之間的關係。「官鈎」類花盆及其搭配的盆托皆為陳設所用，故鮮少出現在陪葬品中，考古調查對於指出器物是為誰而作可能無法提供更多線索，但或許詳細搜索清宮檔案，能夠揭開被遺忘的定燒記錄。

¹ 宋代人物畫時有牡丹或盆栽的描繪，於室內或花園露各種植於尊式花盆中；這些盆栽的外型通常比此花盆更簡約，且並無法明確辨識出為鈎窯器皿，但畫中花盆顯示宋代便會使用典雅的容器種植小樹和其他植物。參見收藏於波士頓美術博物館（編號20960）的蘇漢臣（12世紀）小型圖畫作，收錄於喜仁龍編著《中國繪畫史：大師與法則》（倫敦），1956年和（1958年；紐約再版，1973年，第3冊，圖270。元朝人物畫中偶爾也會出現花瓣形器皿，器形與官鈎窯相似；參見劉貫道（活躍於約1279-1300年）所繪的《消夏圖》，現收藏於密蘇里州堪薩斯城的納爾遜-阿特金斯藝術博物館，收錄於何惠鑾著，《Eight Dynasties of Chinese Painting, The Collections of the Nelson Gallery - Atkins Museum, Kansas City, and The Cleveland Museum of Art》，克利夫蘭藝術博物館，1980年，頁112-113，編號92。

² 有專家認為數字款為戳印，但也有學者認為是用刀刻上去；無論如何，可以肯定的是數字款是在器物燒製、施釉前加上（因為釉料覆蓋了數目字）。若是戳印而來，必是胎體仍濕潤時印上；若是刀刻，則是胎體已堅硬時才加上。

³ 關於配對的花盆和盆托，參見哈佛藝術博物館館藏編號1942.185.5和1942.185.51，收錄於詹姆斯·庫諾所編《Harvard's Art Museums: 100 Years of Collecting》（廣州創橋：哈佛大學藝術博物館），1996年，頁58-59；另參考：https://www.harvardartmuseums.org/collections/object/203530?position=0

⁴ 釉料覆蓋滲水孔壁面，顯示於燒製前挖孔，而非燒完才挖。

⁵ W. David Kingery與Pamela B. Vandiver所著《Ceramic Masterpieces: Art, Structure, and Technology》（紐約：Free Press出版版社；倫敦：Collier Macmillan出版社），1986年，頁93-109。

⁶ 蘇玫瑰，《中國宮廷御製藝術精品/重要中國瓷器及工藝精品》，佳士得香港拍賣編號 3433，2015年6月3日（香港佳士得），2015年，拍品編號3121。

⁷ 有關鈎窯釉和相分離的更多資訊，請參閱：W. David Kingery與Pamela B. Vandiver所著《Song dynasty Jun (Chun) Ware Glazes》,《Bulletin of the American Ceramic Society》第62期（no. 1）頁1269-79；陳鳳求等所著「河南鈎窯古瓷的結構特徵及其兩類物相分離的確認」，《硅酸鹽學報》第9期，1981年，頁 245-54；郭演儀、李國慎合著「古代鈎窯的科學分析」，1989年古陶瓷科學技術國際討論會論文集（上海），1989年，頁66-72。

⁸ 參見Sarah Wong所著「Jun for the Palace」，收錄於朱塞佩埃斯卡納齊編輯之《Junyao》（倫敦Eskenazi Gallery），2013年，頁29-45。

⁹ Basil Gray,《Sung Porcelain and Stoneware》（倫敦和波士頓，1984年），頁88-90；趙育雲，「河南禹縣鈎台窯址的發掘」，《文物》，1975年，第6期，頁57-63。

¹⁰ Margaret Medley,《Yüan Porcelain and Stoneware》（倫敦：Faber and Faber出版社），1974年，頁94-96；Margaret Medley,《A Practical History of Chinese Ceramics》（紐約：Scribner出版社），1976年，頁120-122；三上次男,《世界陶瓷全集：進金元》第13冊，（東京：小學館），頁246，編號 289-293；藤茂君，《Chinese Ceramics from the Meiyintang Collection》（倫敦，1994年）第一卷，頁225，編號399；毛瓚,《Recent Thoughts on the Dating of Numbered Jun Ware》，載於朱塞佩埃斯卡納齊編輯之《Junyao》（倫敦Eskenazi Gallery），2013年，11-15頁。

¹¹ 浙江省龍泉市和江西省景德鎮窯口生產的大型爐器、沿盤、香爐和供瓶最為顯著。

¹² 趙育雲，「河南禹縣鈎台窯址的發掘」，《文物》，1975年第6期，頁57-63。

¹³ 蘇玫瑰，《中國宮廷御製藝術精品/重要中國瓷器及工藝精品》，佳士得香港拍賣編號 3433，2015年6月3日，拍品編號3121。

¹⁴ 參見《故宮藏瓷大系：鈎窯之部》（台北：國立故宮博物院），1999年，頁78-79，編號22。

¹⁵ 參見《故宮藏瓷大系：鈎窯之部》（台北：國立故宮博物院），1999年，頁81-84，編號23、24。

¹⁶ 參見John Ayers,《Far Eastern Ceramics in the Victoria and Albert Museum》（倫敦：Sotheby Parke Bernet），1980年，圖版編號104。

¹⁷ 蘇富比，蘇富比倫敦拍賣會「中國瓷器及工藝精品」，1975年3月25日（倫敦：蘇富比拍賣），1975年，頁43-44，拍品編號 224和225，圖頁45。

¹⁸ 參見蘇富比-尤氏藏品，蘇富比倫敦拍賣會，1940年5月29日（倫敦：蘇富比），1940年，頁58，拍品編號179。

¹⁹ 參見：https://metmuseum.org/art/collection/search/49218?searchField=All&sortBy=relevance&f1=Jun+ware&offset=0&prpp=80&ppos=67

²⁰ 參見：https://www.harvardartmuseums.org/collections/object/205651?position=11

²¹ https://www.harvardartmuseums.org/collections/object/205671?position=13

一件同樣底刻數目字「三」的近似花盆，收藏於台北國立故宮博物院；¹⁴ 台北故宮的館藏還包括類似器形的兩個花盆，其一為天藍釉，底刻數目字「五」，另一為玫瑰紫釉，底刻數目字「七」。¹⁵ 倫敦維多利亞和艾伯特博物館收藏一只類似的玫瑰紫釉花盆，底刻數目字「三」（編號C.35-1935）。¹⁶ 另兩件器形近似的花盆，各帶窯變玫瑰紫釉，刻有數目字「三」，由紐約收藏家約翰皮爾龐特摩根（J. Pierpont Morgan, 1837-1913）舊藏，後於1975年3月25日於倫敦蘇富比拍賣（拍品編號224和225）。¹⁷ 知名英國收藏家喬治尤莫弗普勒斯（George Eumorfopoulos, 1863-1939）曾舊藏另一件器形、釉色相似的花盆，底刻數目字「四」，後於1940年於倫敦蘇富比拍賣。¹⁸ 紐約大都會藝術博物館（編號45.42.5）收藏一件器形、釉色相似之例，底刻數目字「六」。¹⁹

台北故宮以外收藏「官鈞」數量最多、器形最豐富的，非美國麻州劍橋市的哈佛大學藝術博物館莫屬。這批「官鈞」於1942年由麻州布魯克萊恩鎮的銀行家恩尼斯特·丹恩（Ernest B. Dane, 1868-1942）和妻子海倫·派特·丹恩（Helen Pratt Dane, 1867-1949）捐贈，哈佛大學藝術博物館的「官鈞」收藏包含四十一件完整的花盆，和一改造作為香爐的花盆殘件。此外，哈佛大學藝術博物館也收藏16件盆托、一只尊式花瓶以及一件改造作為香爐的尊式花瓶殘件。四十一件完整的花盆當中，有十三件的盆口為六邊形葵花式，中國藏家傳統上稱之為「葵花式花盆」。六邊形花盆中，又有兩件與此器幾近相同，外施窯變玫瑰紫釉，底刻「三」字（編號1942.185.9²⁰和1942.185.10²¹，前者（1942.185.9）器底刻有清宮殿堂「重華宮翠雲館用」款，顯示該器原為御用收藏，置於紫禁城內。

毛瑞（Robert D. Mowry）
哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問



PROPERTY OF A GENTLEMAN

1723

A RARE AND EXCEPTIONAL 'NUMBER THREE' JUN JARDINIÈRE

YUAN-MING DYNASTY, 14TH-15TH CENTURY

The body is molded with six lobes below the correspondingly lobed everted rim, and the exterior is covered with a lavender-blue glaze shading to brilliant purple color. The interior and the rim are covered with a pale milky-blue glaze thinning to mushroom, and there are five drainage holes piercing the base, which is dressed in a thin brown glaze on the underside and incised with the number *san* (three).

10¼ in. (27.3 cm.) diam., double Japanese wood box

\$2,500,000-3,500,000

PROVENANCE

Sotheby's Hong Kong, 5 November 1996, lot 721.

The Dexingshuwu Collection.

The Dexingshuwu Collection; Sotheby's New York, 18 March 2008, lot 91.

Sotheby's Hong Kong, 8 April 2013, lot 3046.

元/明 鈞窯玫瑰紫葵式花盆 「三」字款









VARIOUS PROPERTIES

1724

A RARE DING CIRCULAR BOX AND COVER

FIVE DYNASTIES PERIOD, 10TH CENTURY

The box and cover are of conforming domed shape and are covered inside out with a glaze of ivory tone. The base of the box retains three spur marks from the firing.

3¾ in. (9.6 cm.) diam.

\$12,000-18,000

PROVENANCE

Estate of Peter L. Rosenberg (1932-2013), Wilton, Connecticut.

五代 定窯白釉蓋盒



(another view)

1725

A CARVED DING 'LOTUS' BOWL

NORTHERN SONG DYNASTY (AD 967-1127)

The well-potted bowl has deep sides rising to the slightly everted rim, carved on the exterior with overlapping lotus petals, and is covered below the unglazed rim with a glaze of ivory tone that falls in 'tears' of a darker tone. The interior of the foot and base are also glazed.

4¾ in. (12 cm.) diam.

\$30,000-50,000

北宋 定窯白釉刻蓮瓣盃



PROPERTY FROM A PRIVATE MASSACHUSETTS COLLECTION

1726

A FINE AND RARE CARVED DING 'CHILONG' DISH
NORTHERN SONG-JIN DYNASTY, 11TH-12TH CENTURY

The shallow, rounded sides rise to a flat, everted rim with unglazed edge mounted in copper. The interior is fluently carved with a coiled horned *chilong* below a band of classic scroll in the well and a band of key fret on the rim. The dish is covered overall with a glaze of creamy ivory color that pools slightly to a darker shade in the recesses and above the foot, and continues over the flat base.

6 $\frac{7}{8}$ in. (17.3 cm.) diam.

\$80,000-120,000

PROVENANCE

Frank Caro, New York, 15 July 1965.

Created at the Ding kilns in Hebei province, this exquisite dish represents the type of ceramic ware most preferred at the Imperial Court in the late eleventh and early twelfth century.

A Ding dish of similar shape, with key fret carved on the everted rim and carved in the center with a *chilong*, is illustrated in *Decorated Porcelains of Dingzhou: White Ding wares from the collection of the National Palace Museum*, Taipei, 2014, p. 100, pl. II-56, and another with plain, everted rim, is illustrated pp. 98-99, pl. II-55. The horned *chilong* that decorates the center of this dish is similar to that seen in a line drawing illustrated by J. Wirgin, *Sung Ceramic Designs*, London, 1979, fig. 13 (c), which is from a dish in the British Museum.

See, also, the Ding washer from the Linyushanren Collection, and formerly in the collection of Mr. and Mrs. Eugene Bernat, sold at Christie's New York, 22 March 2018, lot 505, which is carved with a similarly rendered coiled *chilong*, but shown front facing. (Fig. 1)

北宋/金 定窯刻花螭龍折沿盤



Fig. 1 Carved Ding 'chilong' brush washer, Northern Song dynasty, 11th-12th century. Sold Christie's New York, 22 March 2018, lot 505.



ANOTHER PROPERTY

1727

A RARE DING BOX AND COVER WITH TRACES OF GILT DECORATION

SONG DYNASTY (AD 960-1279)

The box has tapering sides, a flat base and a slightly domed cover, covered overall, except for the rims, with a glaze of ivory tone. The top of the cover retains faint traces of gilt decoration of a bird flying amidst flower stems and leaves.

3 $\frac{3}{8}$ in. (8.6 cm.) diam.

\$40,000-60,000

It is unusual to find gilt decoration, or even traces of such decoration, on Ding wares. Three bowls with gilt decoration are illustrated by Gakuji Hasebe in *Sekai Toji Zenshu*, vol. 12, *Sung Dynasty*, Tokyo, 1977, pp. 24-27: pls. 15-16, a white Ding bowl, where some of the gilt decoration is still visible; pls. 17-18, a black-glazed Ding bowl with faint remains of foliate decoration; and pls. 19-21, a russet-glazed ding bowl, with still visible peony decoration in both gold and silver. Another example is a gilt-decorated dish in the Palace Museum, Beijing, illustrated in *Selection of Ding Ware: The Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pp. 186-87, no. 76. As with the present box, the decoration on the Palace dish is now indecipherable. The author notes that only approximately ten gilt-decorated Ding ceramics are in existence and it is very rare for them to still have traces of the gilding. A Ding dish bearing traces of the characters *shou shan fu hai* (mountains of longevity and oceans of fortune) in gilding on the interior was sold at Christie's New York, 13 September 2018, lot 1311. Although the gilding itself is no longer visible on the present box, the hazy imprint of it still remains, allowing some of the decoration to still be deciphered.

宋 定窯白釉描金花鳥紋圓蓋盒



(line drawing of the decoration of the cover)



(two views)



(another view)

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

1728

A LARGE CARVED DING FOLIATE-RIMMED BOWL

NORTHERN SONG DYNASTY (AD 960-1127)

The bowl is finely carved on the interior with a large lotus blossom and several smaller blossoms borne on leafy stems, and is covered overall below the unglazed rim with an attractive ivory glaze which pools to a darker tone within the recesses of the decoration.

9¼ in. (23.5 cm.) diam.

\$120,000-180,000

This bowl is a classic example of Song-dynasty Ding ware, and is the type of bowl that was so greatly admired by the Chinese court. It is significant that a very similar bowl with peony decoration fluently incised over its six-lobed form is in the collection of the National Palace Museum, Taiwan, and is published in the *Catalogue of the Special Exhibition of Ting Ware White Porcelain*, National Palace Museum, Taipei, 1987, no. 38. A six-lobed bowl with the same incised decoration depicting lotus, as seen on the present bowl, is in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 60, no. 52, where it is noted that the bowl was part of the Qing Court collection. Another bowl with similar carved lotus decoration, of slightly smaller size (22.2 cm.) in the Falk Collection, was sold at Christie's New York, 16 October 2001, lot 52. See, also, the bowl of comparable size (23.2 cm.) with carved lotus decoration included in the exhibition catalogue, *Principal wares of the Song from a private collection*, Eskenazi, London May 2015, no. 3. The rim of the present bowl is more distinctly everted than the rims of any of the aforementioned bowls.

北宋 定窯白釉刻蓮紋盃



VARIOUS PROPERTIES

1729

A PAINTED CIZHOU-TYPE MEIPING

JIN DYNASTY (AD 960-1234)

The ovoid vase is painted in dark brown on a white slip with a wide band of leafy flower scroll between various decorative borders, all under a clear glaze. *Together with Soji meihin ten: Tei gama, Jishu gama* (Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares), Tokyo, 1962.

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

\$10,000-15,000

PROVENANCE

Private collection, Tokyo, acquired prior to 1960.

EXHIBITED

The Japan Ceramic Society, Tokyo, *Soji meihin ten: Tei you, Jishu you* (Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares), 7 - 12 December 1962.

LITERATURE

The Japan Ceramic Society, *Soji meihin ten: Tei gama, Jishu gama* (Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares), Tokyo, 1962, no. 40.

金 磁州窯系白地黒花梅瓶





1730

A LARGE CARVED CIZHOU BASIN

NORTHERN SONG DYNASTY (AD 960-1127)

The basin is potted with deep, rounded sides rising to an everted rim, and the interior is carved through the white slip with a large central peony below a band of flower-heads and a band of leaf pattern encircling the cavetto, all under a clear glaze that falls irregularly on the exterior towards the unglazed base to expose the pale grey stoneware. *Together with a catalogue of BSN Niigata Museum, Explanation of the Art Works (in the Collection)*, Niigata, 1964, vol. 2.

14 $\frac{3}{8}$ in. (36.5 cm.) diam., Japanese wood box

\$8,000-12,000

EXHIBITED

Niigata, BSN Niigata Museum, *Explanation of the Art Works (in the Collection)*, 8 September - 11 November, 1964.

LITERATURE

BSN Niigata Museum, *Explanation of the Art Works (in the Collection)*, Niigata, 1964, vol. 2.

北宋 磁州窯白剔花牡丹紋大盆

1731

A CIZHOU SGRAFFIATO 'PEONY' MEIPING

NORTHERN SONG DYNASTY (AD 960-1127)

The vase is carved through the dark brown slip to the white slip ground with a broad band of leafy peony scroll bearing six prominent blossoms between bands of overlapping, diagonal petals on the shoulder and above the foot, all under with a clear glaze.

12 in. (30.5 cm.) high, Japanese wood box

\$60,000-80,000

PROVENANCE

Private collection, Japan.

The very difficult technique used to produce the striking design on this vase was developed at the Cizhou kilns in the Northern Song dynasty. It involved the application of a pale slip to the unfired stoneware vessel, followed by a dark slip. The outline of the decoration was then incised through the dark top layer and the background area of the design was cut away to reveal the pale slip beneath. Details, such as stamens and leaf veins, were also incised through the dark upper layer either with a fine point or a comb-like instrument. The thin, colorless glaze could then be applied and the vessel fired. This technique required very skillful application, since the slip layers were both relatively soft and the decorator had to judge exactly how deep to cut in order to remove the dark slip layer without accidentally cutting away the lower pale layer. When successfully rendered, the technique was, however, ideal for the depiction of dramatic large-scale floral motifs like those seen on the present vase.

A Cizhou *meiping* with similar carved decoration in the collection of The Metropolitan Museum of Art, New York, is illustrated by S. G. Valenstein in *A Handbook of Chinese Ceramics*, New York, 1989, p. 93, pl. 88. Another, formerly in the collection of Mr. and Mrs. Walter Sedgwick, and now in the British Museum, was included in the *International Exhibition of Chinese Art*, London, 1935-1936, p. 121, no. 1248. A further similar example in the National Museum of Korea, Seoul, is illustrated by Gakuji Hasebe in *Sekai Toji Zenshu*, Tokyo, 1977, vol. 12, Song dynasty, p. 278, no. 288. A comparable Cizhou *meiping* from the Linyushanren Collection was sold at Christie's, New York, 22 March 2018, lot 516.

The result of Oxford thermoluminescence test no. P102z76 is consistent with the dating of this lot.

北宋 磁州窯黑剔花牡丹紋梅瓶



(another view)





1732

•1732

A YAOZHOU CELADON DISH

SONG-JIN DYNASTY (AD 960-1234)

The body flares widely to the shallow upright sides, and is covered overall with a crackled glaze of olive-green color.

7½ in. (19.1 cm.) diam., cloth box

\$2,000-3,000

宋/金 耀州窯青釉盤



1733

PROPERTY FROM THE
DR. AND MRS. CORBIN COLLECTION

1733

A GREEN JUN DEEP BOWL

JIN-YUAN DYNASTY, 13TH-14TH CENTURY

The bowl with rounded sides is covered inside and out with a glaze of greyish-green color thinning to mushroom on the rim and falling in a somewhat irregular line onto the foot which is similarly glazed on the interior.

7¼ in. (18.3 cm.) diam.

\$4,000-6,000

PROVENANCE

The Dr. and Mrs. Corbin Collection, California.

EXHIBITED

On loan to the Portland Art Museum, Portland, Oregon, 1 June 2006 - 22 June 2010.

金/元 鈞窯綠釉盃



ANOTHER PROPERTY

1734

A MINIATURE JUN PURPLE-SPLASHED TRIPOD CENSER

JIN DYNASTY (1115-1234)

The censer has a globular body raised on three cabriole feet, and a cylindrical neck rising to an everted rim, and is covered in a thick moon-white glaze with a purple splash that thins to mushroom on the rim, and ends in an irregular line on the interior of the neck and on the exterior above the feet, exposing the purplish-brown body on the interior and the base.

2 $\frac{3}{4}$ in. (6 cm.) diam., cloth box

\$8,000-12,000

PROVENANCE

Private collection, Japan.

This censer is notable for its small size and thick glaze. Compare the Jun tripod censer of similar form, but of slightly smaller size (5 cm. high) and covered with a sky-blue glaze with lavender mottling, from the Linyushanren Collection, sold at Christie's New York, 15 September 2016, lot 721.

金 鈞窯月白釉紫斑三足爐

PROPERTY FROM THE PETER SCHEINMAN
COLLECTION

1735

**A RARE BLACKISH-BROWN
GLAZED EWER**

LIAO-NORTHERN SONG DYNASTY
(AD 907-1127)

The ewer has an ovoid body, double-strap handle with lobed terminal, and a pronounced ridge at the base of the waisted neck, and is covered overall with a lustrous glaze of dark blackish-brown color that thins to russet on the raised areas and ends in a line on the foot exposing the fine pale grey ware.

9¼ in. (23.5 cm.) high, cloth box

\$15,000-20,000

PROVENANCE

Peter Scheinman (1932-2017) Collection, New York.

The result of Oxford thermoluminescence test no. P118n36 is consistent with the dating of this lot.

遼/北宋十一世紀 黑釉提壺





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1736

**AN UNUSUAL GLAZED WHITE STONWARE
'COCKSCOMB' FLASK**

LIAO DYNASTY, 10TH-11TH CENTURY

The flask is molded in imitation of leather prototypes with a cylindrical spout and a *ruyi*-head-shaped flange pierced with a suspension hole, the edges outlined with applied strips of clay to simulate sewn gussets, and is covered overall with a white slip and a transparent, ivory-tinged glaze stopping at the flat, unglazed base exposing the white body.

9½ in. (23.2 cm.) high, Japanese wood box

\$40,000-60,000

PROVENANCE

Idemitsu Museum of Art, Tokyo.
Song: A Japanese Collection; Sotheby's London, 11 May, 2011, lot 8.

EXHIBITED

So ji (Song Ceramics), Tokyo, Tobu Museum of Art, 6 March -13 April 1999;
Osaka, The Museum of Oriental Ceramics, 25 April -13 June 1999; Haji, Hagi
Uragami Museum, 20 June - 15 August 1999.

LITERATURE

Sōji : shinpin to yobareta yakimono (Song Ceramics), Tokyo, 1999, p. 154,
no. 114.

Stoneware and earthenware flasks of this type are based on the leather water flasks used by the Khitan people of the Liao dynasty. The angular shape of the present flask and its white stoneware body are quite unusual. An almost identical flask of the exact same size, excavated from the tomb of a Liao Prince, is illustrated in *Ryo no toji* (Liao Dynasty Ceramics), Heihonsha, Tokyo, 1960, p. 9, fig. 10.

Another very similar flask is illustrated in the exhibition catalogue, *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, 1994, pp. 390-91, no. 177, where it is described as Gangwa ware, Chifeng. Other flasks comparable in workmanship to the present flask have been found in royal Liao tombs such as a tomb datable to AD 959 at Chifeng, Inner Mongolia, illustrated by Liu Tao, *Song Liao Jin jinian ciqu* (Dated Ceramics of the Song, Liao and Jin Periods), Beijing, 2004, p. 68, figs. 4-7, and col. pl. 25. The distinctive shape of the flange of these flasks is considered to be reminiscent of a cockscomb.

遼十世紀 林東窯白釉皮囊壺

VARIOUS PROPERTIES

1737

A LONGQUAN CELADON 'LOTUS PETAL' JAR AND COVER
NORTHERN SONG DYNASTY (AD 960-1127)

The jar is sturdily potted with an ovoid body carved with overlapping lotus petals below the straight neck that rises to a grooved mouth with a galleried rim, and the cover is potted in the form of a stupa, all covered with a crackled glaze of olive-green color with the exception of the base of the jar.

12¼ in. (31 cm.) high, Japanese wood box

\$8,000-12,000

北宋 龍泉窯青釉刻蓮瓣紋盤口蓋瓶



1737



1738

1738

A GUAN-TYPE BOTTLE VASE
YUAN DYNASTY (1279-1368)

The vase has a compressed globular body and long cylindrical neck, and is covered inside and out with a thick crackled glaze of pale, milky, grey-blue tone, thinning to lavender color at the mouth rim and pooling in drops at the unglazed foot to expose the dark body. The base is similarly glazed.

6¾ in. (17.2 cm.) high, cloth box

\$15,000-25,000

PROVENANCE

Sotheby's London, 12 May 2010, lot 49.

Sotheby's London, 9 November 2016, lot 119.

宋/元 官窯系長頸瓶

1739

**A LONGQUAN CELADON 'BAMBOO-NECK' VASE,
XIANWENPING**

MING DYNASTY (1368-1644)

The compressed body is encircled by a series of horizontal raised bands, and the tall, slightly tapering neck with two bow-string bands in imitation of bamboo below the wide, galleried mouth with incurved rim. The vase is covered overall with a crackled, unctuous glaze of blue-green color.

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

\$20,000-30,000

PROVENANCE

Private collection, Kyoto, formed before World War II.

Longquan vases of this elegant form have been sought after since the Southern Song period. The encircling lines at the junction of shoulder and neck and the second-lowest line on the body appear to be linked to luting lines. The fine, raised lines give the shape one of its Chinese names, *xianwenping*, meaning 'string pattern vase.' A similar vase, dated Southern Song-Yuan dynasty, in the collection of the National Palace Museum, Taipei, is illustrated in *Green - Longquan Celadon of the Ming Dynasty*, National Palace Museum, Taipei, 2009, no. 151. Another similar example with a cup-shaped mouth, dated to the Ming dynasty, is illustrated in *Sekai Toji Zenshu*, vol. 14, Tokyo, 1976, pl. 227. See, also, the similar example sold at Sotheby's Hong Kong, 4 April 2017, lot 3049.

南宋 龍泉窯青釉弦紋竹頸瓶





(another view with box)

1740

A RARE LONGQUAN CELADON BOTTLE VASE

SOUTHERN SONG-YUAN DYNASTY (1127-1365)

The vase is heavily potted with a compressed globular body below a tall, cylindrical neck that flares very slightly towards the lipped rim, and is covered with a crackled glaze of soft sea-green color that continues over the mouth rim and stops on the foot. The base is also glazed.

11½ in. (29.2 cm.) high, Japanese lacquer box

\$80,000-120,000

PROVENANCE

Private collection, Japan.
Zetterquist Galleries, New York.

It is very rare to find a Longquan vase of this form and large size without handles. Longquan vases of this form typically feature tubular handles, such as the slightly larger vase (31.1 cm.) illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, pp. 144-145, no. 111, and the two vases also of slightly larger size (31 and 31.2 cm.) uncovered from an underground site in Jinyu Village in Sichuan, and now in the Sichuan Museum, illustrated in *Ceramics Celadon de Longquan - Collecao do Museu de Sichuan*, Macao, 1998, pp. 108-109, nos. 22 and 23. Another Longquan bottle vase of comparable large size (32.5 cm. high), but with very unusual small dragon-form handles, formerly in the A.W. Bahr, Horace D. Chapin and Osgood Collections, was sold at Christie's New York, 20-21 March 2014, lot 2103.

南宋 龍泉青釉長頸瓶



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

1741

A RARE LARGE LONGQUAN CELADON CONG-FORM VASE
SOUTHERN SONG DYNASTY (1127-1279)

Finely potted in imitation of a Neolithic jade *cong*, the vase has a rectangular body of square section with a cylindrical foot and short neck, and is covered overall with a glaze of rich sea-green color stopping just short of the foot rim to expose the light grey stoneware body.

15¼ in. (38.6 cm.) high, Japanese wood box

\$400,000-600,000

PROVENANCE

Dr. T. T. Tsui (1941-2010) Collection.

LITERATURE

The Tsui Museum of Art, *Splendour of Ancient Chinese Art: Selections from the Collections of T.T. Tsui Galleries of Chinese Art Worldwide*, Hong Kong, 1996, no. 37.

The form of this vase is based on a jade ritual object, *cong*, that has a cylindrical core and a square exterior, such as the jade *cong* dating to the Neolithic period, Liangzhu culture, in the Nanjing Museum, included in the exhibition, *China: 5,000 Years*, Solomon R. Guggenheim Museum, New York, 1998, pl. 5. Such artifacts were enthusiastically collected by the educated elite of the Northern and Southern Song dynasties, prompting the production of contemporary vessels in bronze and stoneware based on the antique prototypes.

Longquan celadon *cong*-form vases were made in various sizes, as represented by three illustrated in *Chinese Ceramics in The Idemitsu Museum*, Tokyo, 1987, pls. 466-468, 16½ in., 10¾ in. and 9¼ in. high, respectively. However, examples of large size appear to be rare, and include the 16½ in.-high vase in the Idemitsu Museum mentioned above; one (16 in.) in the Percival David Collection, currently on loan to the British Museum, illustrated by Margaret Medley in *Illustrated Catalogue of Celadon Wares*, London, 1977, pl. VII, no. 73; one in the Indianapolis Museum of Art (16¼ in.) illustrated by Y. Mino and J. Robinson, *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art*, 1983, pl. 76; and another (16½ in.) sold at Christie's Hong Kong, 28 May 2014, lot 3402. Other vases of a smaller size include one (11¼ in.) in the Shanghai Museum included in the exhibition, *Treasures from the Shanghai Museum: 6000 Years of Chinese Art*, 1983-1984, pl. XXVI; the example (10 in.) illustrated by R. L. d'Argencé in *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pl. XLIV, fig. A; and the vase (10 in.) in the Qing Court collection, illustrated in *The Complete Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pp. 108-109, pl. 97.

南宋 龍泉青釉琮式大瓶



(another view with box)



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

1742

A SUPERB 'KINUTA' LONGQUAN CELADON WASHER
SOUTHERN SONG DYNASTY (1127-1279)

The washer is finely potted with an angular profile rising from the short foot to a slightly everted rim, and is covered overall with an unctuous glaze of even bluish-green tone with the exception of the foot ring that is fired orange.

5½ in. (14.3 cm.) diam.

\$400,000-600,000

The ethereal sky-blue color and extraordinarily tactile, almost silken, quality of the glaze on the present washer in many ways encapsulates the ideal celadon glaze. Generations of potters from various kilns strived to achieve such a fine texture and color, but it was rarely achieved outside the imperial Ru and Guan kilns. Even the imperial Guan wares display considerable color variations, and large numbers of pieces which fired to less-than-ideal colors were discarded in designated pits: see *Hangzhou laohudong yaozhi ciqi jingxuan (Select Ceramics from Laohudong Kiln Site in Hangzhou)*, Beijing, 2002, p. 16 and pp. 24-25. The production of high-quality celadon wares at the Longquan kilns were influenced by the establishment of the Guan kiln after the Song court settled in Hangzhou: see Zhu Boqian (ed.), *Celadons from Longquan Kilns*, Taipei, 1998, p. 17. However, since the craftsmen at Longquan mainly produced commercial wares made mostly for middle and upper class patrons, they did not have the luxury of selecting only perfectly-fired examples for their clientele. Longquan wares from the Southern Song dynasty typically exhibit thick, unctuous glazes of bluish-green or green

color, with the best examples being recognized by the Japanese term 'kinuta'. It is, however, extremely rare to find a Longquan glaze of sky-blue color such as that seen on the present washer, which might be compared to the Ru and Guan glazes.

The exceptionally fine potting of this washer also distinguishes it from other Longquan wares. The thin and neat trimming of the foot is similar to Guan wares, such as the examples illustrated in *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, nos. 89, 90, 91, and 100, and is different from other commonly seen Longquan examples of this form, such as the one found in the Jinyucun hoard in Sichuan province, illustrated in *Jinyucun Hoard of Southern Song Dynasty in Suining*, vol. 2, Beijing, 2012, pl. 61. Some scholars suggest that the Longquan kilns also produced high-quality wares for the court when needed: see Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p. 89. The present washer is likely to be one of these tribute pieces to the court.

A pair of Longquan washers of this type, but with typical greenish-celadon glaze, in the MOA Museum of Art, Atami, is illustrated in *Song Ceramics*, Tokyo, p. 108, no. 71. Another similar Longquan washer in the Idemitsu Museum of Art, Tokyo, is illustrated in *Kuboso Memorial Museum of Art, Sensei, Bansei and Celadon of Longquan Yao*, Izumi, 1996, p. 16, no. 48. Compare, also, Longquan washers of this form found in the Jinyucun hoard in Sichuan province, and illustrated in *Jinyucun Hoard of Southern Song Dynasty in Suining*, vol. 2, Beijing, 2012, pls. 62-64.

南宋 龍泉青釉洗





(two views)



1743 (two views)

ANOTHER PROPERTY

1743

A JIZHOU PAPER-CUT-DECORATED TEA BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The rounded conical body is resist-decorated on the interior with three quatrefoil motifs, all reserved in dark brown against the variegated, milky buff ground, and the exterior is covered in a 'tortoiseshell' glaze of dark brown color mottled in beige that falls irregularly to the foot.

4 in. (10.2 cm.) diam., Japanese wood box

\$4,000-6,000

PROVENANCE

Private collection, Japan.

南宋 吉州窯剪紙貼花玳瑁盃

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

1744

AN UNUSUAL MOLDED QINGBAI VASE
SONG DYNASTY (AD 960-1279)

Of baluster form, the ovoid body is molded with two bands of floral sprays, and is surmounted by a tall neck encircled by a bow-string band below the out-curved, petal-lobed mouth rim. The vase is covered with an even, pale blue glaze which pools slightly in the recesses, and the base is unglazed.

7½ in. (19 cm.) high

\$8,000-12,000

PROVENANCE

William Clayton, London, by 1962.

LITERATURE

Advertised: *Oriental Art*, Winter 1962, Vol. VIII, no. 4.

A *qingbai* vase of similar form, also with molded floral design, but of slightly smaller size (14.4 cm. high), in the Kwan Collection, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp. 274-75, no. 119.

南宋 青白釉花口瓶



1744

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

1745

AN UNUSUAL BROWN-GLAZED PORCELAIN TEA BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with deep, flaring sides that straighten below the rim, and is covered inside and out with a mottled brownish-black glaze that stops in an irregular line above the foot, exposing the white, porcellaneous body, which also shows through the clear glaze of bluish tint that was applied to the rim, which had been wiped clean. On the exterior the brown glaze bleeds onto the clear glaze but is neatly controlled in a line on the interior.

4¾ in. (12.1 cm.) diam.

\$8,000-12,000

PROVENANCE

Collection of Ronald W. Longsdorf.
J.J. Lally & Co., New York, May 2013.

EXHIBITED

New York, J.J. Lally & Co., *Song Dynasty Ceramics: The Ronald W. Longsdorf Collection*, 2013.

LITERATURE

J.J. Lally & Co., *Song Dynasty Ceramics: The Ronald W. Longsdorf Collection*, New York, 2013, no. 56.

While the heavy potting, grooved mouth rim, shallow angled cut on the lower sides, and treatment of the foot are typical of the tea bowls made at the Jian kilns in Fujian province, the white porcelain body is very unusual and points to another area of production. As noted in the catalogue entry for the present bowl in *Song Dynasty Ceramics: The Ronald W. Longsdorf Collection*, J. J. Lally & Co., New York, 2013, no. 56, "Field research has proven that elsewhere in Fujian province, white porcelain wares, mostly with transparent-bluish 'qingbai' glaze were in production at Dehua and other kilns during the Southern Song period. No other similar bowl with brown and 'qingbai' glazed combined on a porcelain body appears to have been previously published, but Fujian province and the Dehua kilns seem the most likely origin for the present example."

南宋 黑釉白覆輪盞



PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

1746

A QINGBAI FIGURE OF A COURT DIGNITARY

SONG DYNASTY (AD 960-1279)

The figure is shown standing with the right arm raised in a gesture and the left arm lowered to the side and is dressed in a long robe with carved folds that falls to the flat circular base. The head is slightly raised and turned to the right, and the face is modeled with angular features and thick eyebrows, all beneath a ribbon-tied cap. The figure is covered overall in a slightly crackled, pale olive-green glaze.

10¼ in. (26.1 cm.) high

\$5,000-7,000

PROVENANCE

J.J. Lally & Co., New York, 1988.

宋 青白釉文官像



1746



1747

1747

AN IRON-SPLASHED QINGBAI FIGURE OF A GROOM

SONG DYNASTY (AD 960-1279)

The figure is shown standing with the left arm raised and the right arm lowered in the action of controlling the reins of a horse, and is dressed in a long robe with carved folds that falls to the flat octagonal base. The head is slightly raised and turned toward the raised hand and the face is modeled with angular features beneath a low cap.

8¼ in. (21 cm.) high

\$4,000-6,000

PROVENANCE

J.J. Lally & Co., New York, 1989.

宋 青白釉褐彩男俑

PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

1748

A RARE QINGBAI FIGURE OF A STANDING LADY

SONG DYNASTY (AD 960-1279)

The elegant figure is shown standing on a low, cylindrical, hollow base, holding a lobed cup stand with both hands and dressed in a short tunic over long robes with punched circular motifs that fall to the tops of her shoes exposing their tips. The face is modeled with angular features beneath a plaited chignon. The figure is covered overall in a translucent, pale blue-green glaze.

7¾ in. (19.7 cm.) high

\$7,000-9,000

PROVENANCE

Christie's London, 16 June 1986, lot 117.

J.J. Lally & Co., New York, 1988.

宋 青白釉仕女像





PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

1749

A RARE SET OF FOUR LARGE POTTERY FIGURES OF MUSICIANS

SONG DYNASTY (AD 960-1279)

Each standing figure is carved from a brick of grey clay: one figure plays a horn, one a *qin*, one a flute and the other a drum, all dressed in long robes detailed in the round and wearing tall hats.

19¼ in. (48.9 cm.) high, wood stand

\$20,000-30,000

PROVENANCE

J.J. Lally & Co., New York, 1990.

EXHIBITED

New York, J. J. Lally & Co., *Arts of Ancient China*, 31 May-23 June 1990.

LITERATURE

J.J. Lally & Co, *Arts of Ancient China*, New York, 1990, no. 43.

(4)



This charming group of four theatrical figures is a known type from Henan and Shanxi provinces. Each figure was carved from a brick of heavy clay, rather than fired in a mold. They represent *zaju*, or 'mixed drama' performers, a genre of entertainment that was popular as early as the Tang dynasty and through the Yuan dynasty, when depictions of this type of performer also appear on blue and white porcelain jars (see Christie's Hong Kong, 28 November 2005, lot 1403).

Three related figures are illustrated in *The Quest for Eternity*, Los Angeles County Museum of Art, 1987, pp. 147-48, nos. 92-94, where it is noted that such performers would have been placed within small, carved brick models of theatrical stages. Other related pottery performers are illustrated in *Theatre, Life, and the Afterlife: Tomb Décor of the Jin Dynasty from Shanxi*, New York, 2012, nos. 53-54.

宋 陶樂俑一組四件

VARIOUS PROPERTIES

1750

A VERY RARE GILT-DECORATED SEMI-OPAQUE WHITE GLASS BOWL
QIANLONG FOUR-CHARACTER GILT MARK WITHIN A DOUBLE SQUARE AND
OF THE PERIOD (1736-1795)

The deep, rounded sides rise to a slightly everted rim and are decorated on the exterior with four of the Eight Buddhist Emblems, the Wheel, the Canopy, the Conch and the Umbrella, in two tones of gold surrounded by flower scroll with feathery leaves, and the interior is decorated with a five-clawed dragon protecting a flaming pearl in the center below four further dragons racing with jaws wide open amidst clouds in the well.

6½ in. (16.4 cm.) diam., box

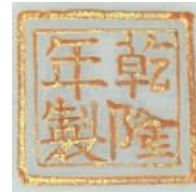
\$25,000-35,000

PROVENANCE

Private collection, Sweden.
Bukowski's, Stockholm, late 1990s.

The use of gold lacquer decoration on glass vessels appears to be quite rare. A pair of green glass bottle vases decorated in gold lacquer with flower scroll is illustrated by C. Brown and D. Rabiner in *Clear as Crystal, Red as Flame*, China Institute in America, New York, 1990, p. 62, no. 26. A pair of white glass bowls decorated in gilding with chrysanthemum scroll on the exterior and interior, bearing Qianlong marks within a double square, from the collection of Ira and Nancy Koger, sold at Sotheby's New York, 27 November 1990, lot 50. Similar lacquer decoration can be seen on contemporaneous Qianlong jade wares, such as the pair of tea bowls with covers in the Collection of Her Majesty Queen Mary, illustrated by S. Nott in *Chinese Jade Throughout the Ages*, New York/London, 1937, pl. 1. The decoration on the tea bowls is of dragons amidst foliate scroll, and the leaves on these bowls appear to have a feather-like appearance similar to those on the exterior of the present bowl.

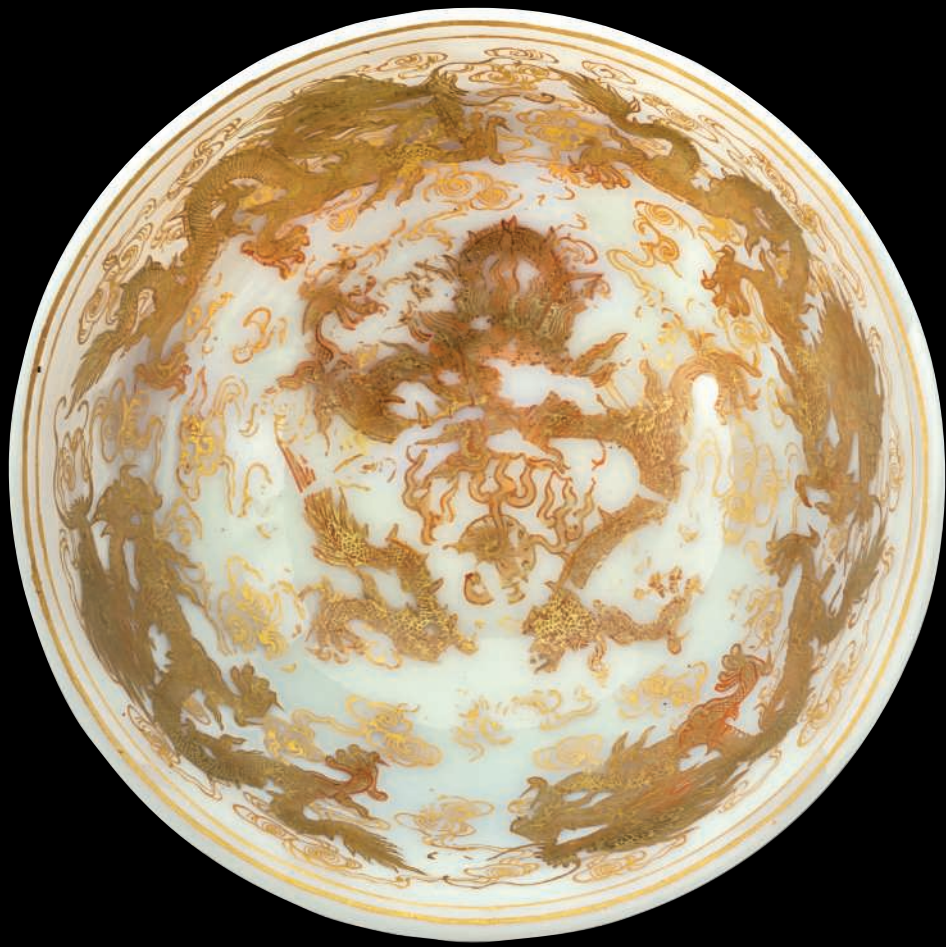
清乾隆 涅白地玻璃描金四寶紋盃 描金雙方框四字楷書款



(mark)



(another view)



(two views)



1751

1751

A PAIR OF WHITE JADE BANGLES
QING DYNASTY, 19TH CENTURY

Each is carved in the form of three twisted bamboo canes, the semi-translucent stone of an even, pale greenish-white color.

3¼ in. (8.3 cm.) diam.

(2)

\$6,000-8,000

清十九世紀 竹節白玉鐲一對



1752

1752

**A MUGHAL GOLD-INLAID PALE GREY
JADE DAGGER HILT**
17TH-18TH CENTURY

The pistol-grip jade hilt is decorated in shallow relief around the terminal with scrolls of green bristle grass outlined in gilding, and around the hand guard and the chape with daylilies. The semi-translucent stone is of pale green tone with areas of russet inclusions.

5 in. (12.5 cm.) long

\$6,000-8,000

十八/十九世紀 莫卧兒青玉刀柄

PROPERTY OF A LADY

1753

A METAL-MOUNTED JADEITE INKWELL

The mottled greyish-white and pale green jadeite inkwell of bell shape is raised on a silvery metal openwork base and has a patinated circular cover mounted with a green jade ring encircling a carnelian agate figure of a seated squirrel; with glass liner. The metal base stamped *Yamanaka & Co., Made in Japan*.

4 $\frac{1}{8}$ in. (12 cm.) high

\$6,000-8,000

翠玉鑲金屬紅玉髓蓋鈕墨杯



1753

1754

A CARNELIAN AGATE AND AMETHYST ROSARY, SHOU CHUAN

QING DYNASTY (1644-1911)

The *shou chuan* is comprised of 18 faceted beads separated by tiny amethyst bumper beads, amethyst anchor and head beads, an oval amethyst medallion set between two small, dark green jade rings and small amethyst and carnelian agate drops.

11 $\frac{1}{4}$ in. (30 cm.) long, fitted cloth box

\$6,000-8,000

This rosary, *shou chuan* (hand beads) is similar to others composed of various hardstones including jade, tourmaline, aquamarine and coral illustrated in *Jewelry and Accessories of the Royal Consorts of Ch'ing Dynasty*, Beijing, 1992, pp. 108, pls. 236-244. All but one of these, pl. 243, have eighteen primary beads with the addition of other beads of a different material. A royal consort shown holding similar beads is the subject of the painting, *Looking at Cats* from the series *Yinzhen's Consorts Partaking in Pleasurable Activities*, Kangxi period (1662-1722), and illustrated by Li Jian et al., in the exhibition catalogue, *Forbidden City: Imperial Treasures from the Palace Museum, Beijing*, Virginia Museum of Fine Arts, 2014, p. 123, no. 90.1.

清 紅玉髓紫水晶手串



1754



1755

ANOTHER PROPERTY

1755

A PALE GREYISH-WHITE JADE WASHER
18TH-19TH CENTURY

The washer is in the form of a boy holding a ball, seated in the center of a quatrefoil basin, flanked by a dragon at one end and a phoenix at the other. The semi-translucent stone is of pale greyish-white color.

5¾ in. (14.6 cm.) wide

\$5,000-7,000

清十八/十九世紀 青白玉龍鳳呈祥筆洗

PROPERTY FROM A NEW YORK ESTATE

1756

A PALE GREYISH-GREEN JADE CARVING OF THREE SCHOLARS
19TH CENTURY

The carving depicts two scholars opening a scroll, while a third scholar stands in the middle to view it, his right hand holding a staff and left hand holding the right arm of the second scholar. The scroll is incised with a *Taiji* symbol. The semi-translucent stone of pale greyish-green color has some opaque mottling.

4 in. (10.2 cm.) wide

\$8,000-12,000

清十九世紀 青白玉雕仙人閱圖擺件



1756

VARIOUS PROPERTIES

1757

A PALE GREENISH-WHITE JADE PENDANT PLAQUE
18TH-19TH CENTURY

The plaque is carved on one side in low relief with a bat in flight beside a fruiting peach branch above a rock rising from wind-tossed waves, and on the reverse with a four-character seal, *shoushan fuhai* (mountain of longevity, ocean of fortune), all below clouds at the top. The semi-translucent stone is of an even pale greenish-white color.

2½ in. (6.2 cm.) high

\$5,000-7,000

PROVENANCE

Lizzadro Collection, Chicago, Illinois, acquired prior to 1960.

Christie's New York, 20 March 2014, lot 2394.

清十八/十九世紀 青白玉「壽山福海」牌



1757 (two views)



1758 (two views)

1758

A WHITE JADE DOUBLE-GOURD-SHAPED PENDANT PLAQUE 19TH CENTURY

The plaque is carved in low relief on one side with a lotus issuing from an open basket-weave box beside a *ruyi* scepter, and on the reverse with a four-character seal, *hehe ruyi* (may you enjoy harmony and your wishes be fulfilled), all below clouds at the top. The semi-translucent stone is of even white color.

2¾ in. (6 cm.) high

\$5,000-7,000

PROVENANCE

Lizzadro Collection, Chicago, Illinois, acquired prior to 1960.
Christie's New York, 20 March 2014, lot 2384.

清十九世紀 白玉葫蘆型「和合如意」珮



(another view)

PROPERTY FROM THE COLLECTION OF NAN MCEVOY, SAN FRANCISCO, CALIFORNIA

1759

A RARE CARVED WHITE JADE POURING VESSEL
QIANLONG PERIOD (1736-1795)

The compressed, lobed body is raised on four *ruyi*-head supports, a small pouring spout on one side is spanned by a small bat with spread wings and raised on a demi-flower head handle that suspends a loose ring above a bat with outstretched, scrolling wings carved in low relief on the side of the vessel below, while on the opposite side further stylized, scrolling wings carved in low relief extend below a small bat carved in high relief on the rim. The vessel is flanked by a pair of handles finely carved as bats suspending loose rings. The well-polished stone of pale greenish-white color has a few small areas of pale, added russet color and some opaque markings in the stone.

9 in. (22.8 cm.) wide

\$100,000-150,000

PROVENANCE

McEvoy Family Collection, acquired before 1927.
Nan McEvoy (1919-2015) Collection, San Francisco, California.

Nan Tucker McEvoy was a newspaper heiress who led the parent company of the San Francisco Chronicle in the last quarter of the 20th century. Born in Northern California and later taking up residence in Washington D.C., she was appointed as the first woman to chair the Governing Board of the Smithsonian American Art Museum. Born into the news industry, her grandfather, M. H. de Young, created the *Chronicle* with his brother in 1865, and she worked as a reporter at the newspaper in her younger years. Starting in the 1990s she created the McEvoy Ranch in Petaluma, California, growing it into one of the country's premier producers of olive oil. A prolific advocate for the causes that she believed in, Ms. McEvoy was a founding member of the Peace Corps and board member of countless organizations,

including the University of California, San Francisco, the Fine Arts Museums of San Francisco, and the San Francisco Symphony, and she maintained a journalistic spirit throughout her life.

The decoration of five bats, which is so finely carved on this bowl, represents the *wufu* (the Five Blessings): longevity, wealth, health, love of virtue and a peaceful death. According to Teresa Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 23, no. 1.1.6, "five bats also can express the idea 'May the five blessings descend upon this home' (*lufu linmen*), which would be a fitting wish for a newly married couple, and fitting decoration for a wedding gift."

White jade vessels of this shape, with a spout on one side, are variously known as pouring vessels, marriage bowls or brush washers. Several published examples similarly include five bats (*wufu*) in the decoration. One of peach shape, that also has a bat spanning the spout and is carved around the sides with a leafy branch as well as four further bats, was sold at Christie's New York, 22-23 March 2012, lot 1920. Another in the same sale, lot 1885, also of peach shape, is raised on three small bat-form feet and has two small bat-form handles. Three others of peach shape with bat-form handles suspending loose rings are also published: one raised on four similar feet was sold at Christie's Hong Kong, 27 November 2007, lot 1539; one was sold at Christie's New York, 15 September 2009, lot 140; and one in the Palace Museum, Beijing, is illustrated by Yang Boda in *Chinese Jades Throughout the Ages - Connoisseurship of Chinese Jades*, vol. 12, *Qing Dynasty*, pp. 140-41, pl. 70, where one can see that it is similarly raised on four *ruyi*-head feet.

清乾隆 白玉五福活環耳洗



(two views)



ANOTHER PROPERTY

1760

AN UNUSUAL LARGE GREY-GREEN JADE 'LINGZHI' VASE

18TH-19TH CENTURY

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

8¾ in. (22.3 cm.) high

\$7,000-9,000

清十八/十九世紀 青白玉靈芝紋花插

PROPERTY FROM A NEW YORK ESTATE

1761

A PALE GREENISH-WHITE JADE DOUBLE VASE AND COVER
19TH CENTURY

The main vase is of flattened baluster form, with a domed cover, openwork scroll handles flanking the neck, and a band of archaic *taotie* motifs carved on the body. The smaller vase is in the form of a prunus tree trunk, with a crane grasping a plum blossom spray in its beak carved on the lower body. The two vases are joined by branches of plum blossoms carved in high relief. The semi-translucent stone is of an even, pale greenish-white color.

7½ in. (19 cm.) high

\$20,000-30,000

PROVENANCE

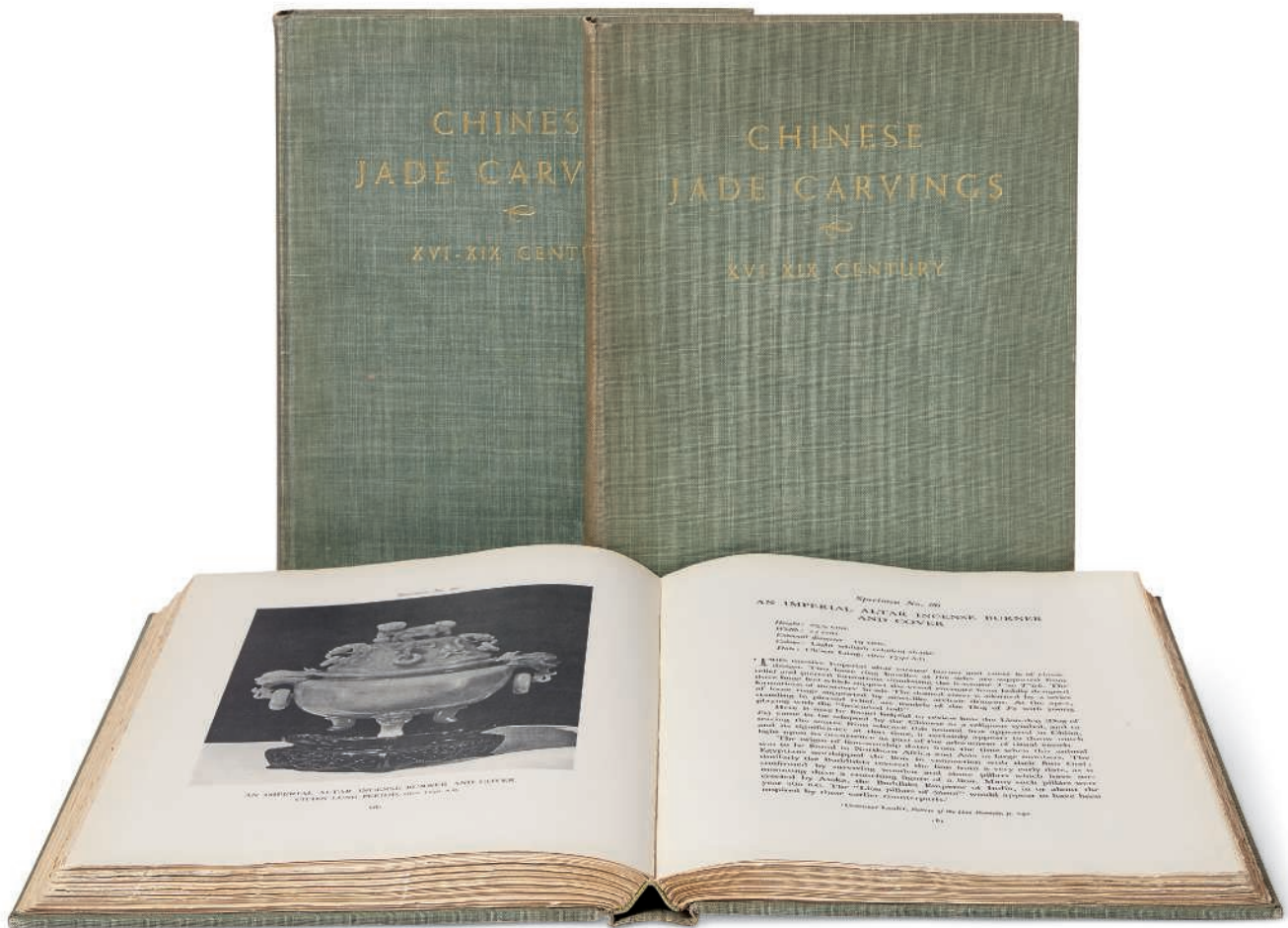
Abby Aldrich Rockefeller (1903-1976), by repute.

清十九世紀 青白玉浮雕博古雙聯瓶



(reverse)





VARIOUS PROPERTIES

1762

NOTT, CHARLES STANLEY. CHINESE JADE CARVINGS OF THE XVTH TO THE SIXTH CENTURY IN THE COLLECTION OF MRS. GEORG VETLESEN

Printed in the United States of America for private circulation only, 1939.

3 volumes (390 x 286 mm).

Numerous photographic plates, some in color.

\$15,000-25,000

PROVENANCE

August F. Langbein Collection (according to label).

1939年 查爾斯·斯坦利著《喬治·維特爾森夫人收藏中的第十六世紀至第十六世紀的中國玉雕》一組三冊

1763

A WELL-CARVED WHITE JADE ARCHAISTIC CENSER AND COVER

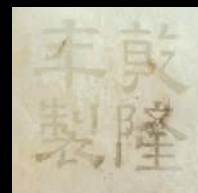
QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD (1736-1795)

The censer is raised on a short, circular foot, and is carved on each side with a *taotie* mask below a monster mask carved in high relief between plain flanges on the waisted neck. The vessel is flanked by a pair of elaborate scroll handles issuing from stylized dragon heads. The domed cover is similarly carved with two *taotie* masks interrupted by flanges below a pierced finial depicting a dragon grasping a flaming pearl. The semi-translucent stone of pale greenish-white color has brown inclusions, primarily on one side.

7½ in. (19 cm.) wide across the handles

\$20,000-30,000

清乾隆 白玉仿古饕餮紋蓋簋 《乾隆年製》四字隸書款



(mark)



1764

A RARE LARGE AND FINELY CARVED AQUAMARINE SQUARE SEAL

18TH-19TH CENTURY

The upper section is of trapezoidal form and is finely carved on the top with a recumbent *chilong* with a long, bifurcated tail above a smaller *chilong* clambering up one side. The square, lower section is uncarved. The translucent stone is of a serene sea-blue tone.

3 in. (7.6 cm.) long

\$60,000-80,000

PROVENANCE

Valentine Everit Macy (1871-1930) Collection, by repute.

Valentine Everit Macy was an industrialist and philanthropist who served in many government capacities in Westchester County, New York, during the early 20th century. He was also a benefactor and trustee of the Metropolitan Museum of Art. Macy and his wife, Edith Carpenter Macy (1869-1925), acquired many Asian works of art on their honeymoon in Asia in 1896.

The use of aquamarine for works of art greatly increased after 1759, when the area where it was mined in Xinjiang was conquered by the Chinese. As the material was popular at the Qing Court during the second half of the 18th century and into the early 19th century, large quantities of the stone were

sent as tributes to the Court, with the best stones reserved for imperial use. While it is more common to see smaller works of art made of aquamarine, such as snuff bottles or smaller seals, it is extremely rare to find a work of art, like the present seal, utilizing aquamarine of such large quantity and fine quality. The generous proportions appear to deliberately reveal the depth of the clear and almost flawless sea-blue color of the stone.

The motif of a smaller dragon climbing towards a larger one seen on the finial of the present seal symbolizes *cang long jiao zi* ('weathered dragon instructing its child'), or *jiao zi sheng tian* ('instructing a child how to soar'), both alluding to the succession of power from Emperor to Prince or from father to son, which is well-represented in Qing-dynasty works of art and paintings. It indicates the importance vested in the passing of knowledge from father to son and in anticipating the transfer of the mandate of heaven, which was a favorite theme of the Qianlong emperor.

For examples of related seals, see a green jade square seal carved with a finial in the form of one large *chilong* and two cubs and the seal face carved with Qianlong *yulan zhi bao* ('for the appreciation of Qianlong'), sold at Sotheby's New York, 16-17 March 1984, lot 261, thence in the collection of the Cathay Art Museum, Taipei, and sold again at Yu Jen Taipei, 26 June 2010, lot 127. Another imperial spinach jade seal with a finial in the form of one large *chilong* and two cubs and the seal face carved with *you ri zi zi* ('still diligent everyday'), was sold at Sotheby's Hong Kong, 8 October 2008, lot 2008.

清十八/十九世紀 海藍寶雕雙螭龍鈕方璽



(another view)





1765

A ROCK CRYSTAL SEAL

QING DYNASTY (1644-1911)

Of square section, the seal is carved on top with a seated mythical beast, *pixiu*, and the seal face is carved in intaglio with three characters reading *shou er kang* (longevity and good health).

4 $\frac{1}{8}$ in. (11 cm.) high

\$12,000-18,000

PROVENANCE

Valentine Everit Macy (1871-1930) Collection, by repute.

For a discussion on Valentine Everit Macy, see the footnote to lot 1764.

The inscription on the present seal conveys the wishes for longevity and good health, which are recurring themes seen throughout history in Chinese literature and works of art.

清 水晶貔貅鈕方印

印文：壽而康



(seal face)

1766

TWO ROCK CRYSTAL SQUARE SEALS

QING DYNASTY (1644-1911)

Each seal is carved on top with a two-horned mystical beast, *pixiu*. One seal face is carved in intaglio with a five-character phrase, *qin shu dao qu sheng* (joy from the *dao* of music and literature), and the other with a four-character phrase, *yun jue chi zhong* (take the course of moderation).

Larger: 2 15/16 in. (7.4 cm) square

\$20,000-30,000

PROVENANCE

Valentine Everit Macy (1871-1930) Collection, by repute.

For a discussion on Valentine Everit Macy, see the footnote to lot 1764.

Rock crystal, a pure and transparent variety of quartz, is called *shuijing* ('water essence') or *shuiyu* ('water jade') in early Chinese writings because of its resemblance to ice, and its preciousness comparable to jade. It is a very difficult medium with which to work, as the original material needs to be sawed and chipped down, and then fine details were executed with a bow drill.



(seal faces)



(2)

The present two seals are very similar in style and size to a rock crystal seal carved with a mythical beast finial and dated to the 19th-early 20th century, with a six-character inscription *Youzhenyixuan zhi bao* (Treasured by The Truly Satisfying Studio) on the seal face, formerly in the collection of William Crozier (1855-1942), illustrated in "The Crozier Collection Part 1: Rock Crystals," *The Philadelphia Museum Bulletin*, vol. 40, no. 203, (Nov., 1944), pl. IX, and now in the collection of Philadelphia Museum of Art, accession no. 1944-20-12.

The inscription on the larger seal, *qin shu dao qu sheng*, is recorded in *Guochao hongshi xubian* (Reigning dynasty palace history sequel), vol. 62, as part of a poetic couplet composed by Qianlong in *renzi* year (1792).

The inscription on the smaller seal, *yun chi jue zhong*, originated from *Zhongyong* (Doctrine of the Mean), one of the four classic works based on Confucian philosophy.

清 水晶貔貅鈕方璽一組兩件

印文: 允持厥中 琴書道趣生



1767

TWO HAN-STYLE ROCK CRYSTAL SEALS

QING DYNASTY (1644-1911)

Fashioned after Han-dynasty bronze prototypes, each seal has a handle in the form of an arched tile. The larger seal is carved in intaglio on the seal face with a seven-character phrase, *ling qu chun wen he qie ping* (receiving the warmth of spring with peace), and the smaller is carved on the seal face with a three-character studio mark, *Sanyouxuan* (Studio of Three Friends).

3 1/8 and 2 in. (8 and 5 cm.) square

\$8,000-12,000

PROVENANCE

Valentine Everit Macy (1871-1930) Collection, by repute.

For a discussion on Valentine Everit Macy, see the footnote to lot 1764.

The poetic inscription seen on the seal face of the larger seal was taken from the imperial poem *Listen to Tang Kang playing qin*, composed by Qianlong and recorded in *Siku Quanshu* (The Complete Library of the Four Treasures), vol. 13.

(2)

The studio name carved on the smaller seal, *Sanyouxuan* (Studio of Three Friends), belonged to the namesake studio which was built by Emperor Qianlong in 1774. Sets of three seals, carved from the same material and in a similar style, with one bearing the name of a palace or a hall, and the other two carved with phrases taken from classical works or poems, were popular at the Qing imperial court. It is very possible that the present two seals originally belonged to a set as such.

清 仿漢瓦鈕水晶印璽一組兩件

印文：三友軒 領取春溫蘇且平



(seal faces)

PROPERTY OF A PRIVATE EAST COAST COLLECTOR

1768

**A CARVED ROCK CRYSTAL SEATED
FIGURE OF GUANYIN**
LATE QING DYNASTY

The Goddess of Mercy is shown seated with her right arm gently placed on her raised right knee, and her left elbow resting on an arm rest while holding a sutra in her left hand.

10 in. (25.4 cm.) high

\$3,000-5,000

PROVENANCE

Avery Brundage (1887-1975) Collection.
Frank Caro, New York, 1978.

晚清 水晶觀音坐像



1768

ANOTHER PROPERTY

1769

AN INSCRIBED SOAPSTONE SEAL
LATE QING DYNASTY

The seal of square section is carved with a double-lion finial and incised on one side with a lengthy inscription followed by a cyclical date, *renyin* (1902), and a signature, Huang Shiling. The seal faced is carved with a four-character phrase, *bai yun hong shu* (white clouds, red tree).

3½ in. (8 cm) high.

\$6,000-8,000

Huang Shiling (1849-1908) was a master carver from Yi county, Anhui province. His seal engravings exhibit strong influence from Han seals and from inscriptions of Shang and Zhou bronzes. Huang's unique style in carving established him as the founder of the Yishan School in the late Qing period. The Yishan School is also known as the Yue School, since Huang sojourned in Guangdong for many years and thus contributed heavily to the development of seal engraving in that region.

The inscription on the side of the present seal indicates that the inscription was carved for Ouyang Wuyun (b.1864) to commemorate his acquisition of this seal from the Gu Collection.

晚清 黃士陵款壽山石印

印文: 白雲紅樹



1769



1769 (impression)



1770

PROPERTY FROM A PRIVATE COLLECTION

1770

A RARE POLYCHROME FRESCO

MING DYNASTY (1368-1644)

The fresco fragment is painted with thirteen *bodhisattvas* standing amidst swirling clouds, each figure with an aureole around the head, and wearing long flowing robes with multiple folds.

20 x 12¾ in. (50.8 x 32.4 cm.) including softwood frame

\$5,000-7,000

PROVENANCE

Richard Bryant Hobart (1885-1963) Collection, Cambridge, Massachusetts.

EXHIBITED

Temporary Loan, Harvard Art Museum, 5 May 1950 – 2 June 2 1950.
Dr. Woodfin Cobbs (1927-2006) Collection, Atlanta, Georgia, acquired prior to the late 1960s.

明 彩繪菩薩群像壁畫

VARIOUS PROPERTIES

•1771

A RARE LARGE POLYCHROME FRESCO

MING DYNASTY (1368-1644)

The fresco fragment is painted with a female warrior wearing long flowing robes standing in a fierce pose, with left arm raised and right hand holding a sword, standing beside two female attendants, all standing amidst clouds, with details picked out in raised gesso.

57 x 39 in. (144.8 x 99 cm.), lacquered softwood frame

\$6,000-8,000

PROVENANCE

Acquired in Japan prior to the 1940s.

The style of painting on this fresco recalls that of the mid-eighth century temple painting style. Largely ignored by the court and literati circles, this 'flowing water and scudding clouds' (*xingyun liushui*) manner, reminiscent of the Tang dynasty painter Wu Daozi, was ideal for painting religious figures. Unlike earlier modes stressing precise contours, the whirling spiritual energy of this brushwork gives the impression of *qi*, or inner life. This animated style has been popular with builders and decorators of Buddhist temples ever since.

明 彩繪人物壁畫





1772

A GILT-BRONZE FIGURE OF GUANYIN

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

The figure is shown seated on a double lotus base in *dhyanasana* with right hand raised in *vitarkamudra* and left hand in *dhyanamudra*. The face is cast with a serene expression with downcast eyes. The hair is upswept into a topknot behind a five-leaf crown centered by a seated figure of Amitabha Buddha, and falls in long tresses onto the shoulders behind the elongated ears adorned with earrings. The long robes are open at the chest to reveal a beaded necklace.

10¾ in. (27.3 cm.) high

\$15,000-25,000

A gilt-bronze figure of Vairocana, of slightly larger size (13.5 in. high), dated to the Yuan dynasty, 14th century, with a very similar crown, ear ornaments, loose-fitting *dhoti*, as well as the broad lotus petals on the base, is illustrated by Dr. R. R. Bigler, *Before Yongle: Chinese and Tibeto-Chinese Buddhist Sculpture of the 13th and 14th Centuries*, Zurich, 2015, p. 40, no. 6.

元末/明初 鑲金銅觀音菩薩坐像

PROPERTY OF A DISTINGUISHED COLLECTOR

1773

**A RARE GILT-LACQUERED BRONZE STANDING FIGURE
OF GUANYIN**

MING DYNASTY (1368-1644)

The elaborately cast figure of Guanyin stands on an integral lotus base supported by six evenly-spaced, slender leaves that curve downward to the circular base. The *bodhisattva* holds a lotus stem supporting a *sutra*, and wears a bejeweled crown centered by the seated figure of Amitabha Buddha, pendent floral earrings, a beaded necklace and further beaded chains that drape elegantly on top of the *dhoti* folded below the waist where it is secured by a bow-tied sash. There are some traces of red lacquer and black lacquer on the hair.

22 in. (55.9 cm) high

\$30,000-50,000

PROVENANCE

Tonying & Company, Inc, New York.

Tonying & Company, Inc., New York; Parke-Bernet Galleries Inc., New York,
1 December 1962, lot 27 (part).

明 銅鑲金觀音立像



PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTION

1774

A GILT-BRONZE SEATED FIGURE OF BUDDHA SHAKYAMUNI
MING DYNASTY, 15TH-16TH CENTURY

The Buddha is shown seated in *dhyanasana* on a double-lotus base, with hands held in *dhyana mudra*, and wearing softly pleated robes that drape over the left shoulder and fall in crisp folds on the base. The rounded face is finely cast with a benevolent expression and an *urna* between the arched eyebrows. The hair is dressed in 'snail' curls that cover the *usnisha* behind the elaborate crown tied behind the ears with ribbons.

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

\$100,000-150,000

明十五/十六世紀 鑲金銅釋迦牟尼佛坐像
五世紀







PROPERTY FROM THE COLLECTION OF JULIA AND JOHN CURTIS

1775

A SMALL BRONZE FIGURE OF DHANADA, GUARDIAN OF THE NORTH
EARLY MING DYNASTY, 15TH CENTURY

The bearded guardian is depicted as a powerful warrior standing on a low rock base, with the left hand raised to hold a small *stupa* and the right hand lowered at the side to hold a halberd (now missing). The figure wears elaborate layered armor with finely detailed floral scroll around the hem and at the waist and with a mask on the breast plate, and a crown that obscures his double-loop topknot. His body is framed by the billowing scarf that trails down the sides and to the base.

8 $\frac{3}{8}$ in. (22.5 cm.) high

\$10,000-15,000

PROVENANCE

J.J. Lally & Co., New York, 1989.

This small bronze figure can be identified as the guardian king Dhanada, based on the *stupa* held aloft in the left hand, and the position of the right arm, held pendent to hold a halberd. The figure is related to larger bronze figures, such as the one illustrated by Giter & Li Yin in *The Beauty of Ancient Chinese Sculptures*, Taiwan, December 1995, p.82, no. 31, where the larger figure (58.5 cm.) is identified as Dhanada (Northern Lokapala), guardian of the North. See, also, the bronze figure of Dhanada of larger size (36.8 cm.), sold at Christie's New York, 20 September 2005, lot 146.

明十五世紀 銅多聞天王立像

PROPERTY FROM THE COLLECTION OF JULIA AND
JOHN CURTIS

1776

A BRONZE SEATED FIGURE OF GUANYIN
LATE MING DYNASTY, 16TH-17TH CENTURY

The *bodhisattva* is shown seated in *rajalilasana* with the left leg tucked in front of the body and the right arm extended on top of the raised right knee, wearing long beaded necklaces and long robes tied at the waist and with incised borders that fall in gentle folds across the body and over the edge of the base. The face is finely cast with a gentle, contemplative expression below the hair, which is arranged on top of the head behind a tall, five-pointed crown centered by the seated figure of Amitabha Buddha, and in long knotted plaits that fall onto the shoulders.

13 in. (33.2 cm.) high

\$12,000-18,000

PROVENANCE

Sydney L. Moss Ltd., London, 1989.

晚明 銅觀音坐像





1777

ANOTHER PROPERTY

1777

A GILT-BRONZE FIGURE OF SHAKYAMUNI BUDDHA

QING DYNASTY, 18TH CENTURY

The figure is shown seated in *dhyanasana* on a double-lotus base with the right hand extended in *bhumisparasamudra* and left hand in *dhyanamudra* holding an offering bowl, and clad in a close-fitting *sanghati* incised with a foliate-patterned hem that drapes in elegant folds over the left shoulder and fans at the ankles. The face is cast with arched eyebrows and downcast eyes centered by a raised *urna*, and the hair is dressed in tight curls below the *ushnisha*.

8¾ in. (22.3 cm.) high

\$8,000-12,000

PROVENANCE

Acquired by the grandfather of the current owner in the early 20th century, and thence by descent within the family.

清十八世紀 銅鑲金釋迦摩尼佛坐像



1778

PROPERTY FROM THE CADLE FAMILY COLLECTION

1778

A GILT-BRONZE SEATED FIGURE OF GUANYIN WITH ACOLYTES

MING DYNASTY, 17TH CENTURY

The *bodhisattva* Avalokiteshvara is shown seated in *dhyanasana* on a separately cast lotus plinth flanked by two separately cast acolytes, and wears a crown centered by the Amitaba Buddha and loose robes tied around the waist and open at the chest. The hair is divided into two long tresses that fall gracefully over the shoulders.

13⅞ in. (35.7 cm.) high

\$8,000-12,000

PROVENANCE

Acquired in China prior to 1940, and thence by descent to the present owner.

明 漆金銅觀音童子像

PROPERTY OF A CALIFORNIA PRIVATE COLLECTOR

1779

A GILT-BRONZE FIGURE OF GUANYIN

MING DYNASTY (1368-1644)

The *bodhisattva* is shown seated in *dhyanasana* with the right hand holding the end of a willow stem and the left hand holding a cup, and wearing flowing robes open at the chest to reveal elaborate jewelry. The cuffs and borders of the robes are incised with floral borders, and the hair is dressed in knotted plaits and a topknot behind the elaborate crown centered by the figure of Amitabha Buddha.

13¼ in. (33.7cm) high

\$30,000-50,000

PROVENANCE

Acquired in southern California in the early 1970s, and thence by descent within the family.

明代 銅鑲金觀音坐像



ANOTHER PROPERTY

1780

A GILT-BRONZE SEATED FIGURE OF A BODHISATTVA
QIANLONG SEVEN-CHARACTER CAST MARK AND OF THE PERIOD
(1736-1795)

The figure shown seated on a lotus pedestal holding a flaming pearl wears a flowing *dhoti*, intricately incised with floral diaper borders, and a five-point crown behind which rises a tiered topknot. The flesh areas are cold gilded and the hair is painted blue, with the face detailed in red, black and white pigment. The reign mark, *Da Qing Qianlong nian jing zao*, is cast in relief in a rectangle on the front of the pedestal above the characters, *ri guang tian*, and an inscription on the reverse reads *wu shang yin ti gen ben*. The base is sealed with a copper plate base engraved with a double *vajra*.

7% in. (18.9 cm.) high

\$15,000-25,000

PROVENANCE

Private collection, Sonoma, California.

The inscription *ri guang tian* on the front of the base below the reign mark identifies the present figure as Suryaprabha, who symbolizes the light of the sun and is usually shown flanking the Medicine Buddha, accompanied by his counterpart Chandraprabha, representing the light of the moon.

The inscription on the reverse of the base reading *wu shang yin ti gen ben* may be translated as 'central to the female continual study of yoga *tantra*.'

This well-cast figure belongs to a set that was in the *Baoxiang lou*, a former palace and temple of the Qianlong Emperor's mother. Numerous figures from this set, most of which are also inscribed with Qianlong reign marks as well as the names of divinities and other high personages, are illustrated by W. E. Clark, *Two Lamaistic Pantheons*, New York, 1965, while four other figures from the set are illustrated in *The Many Faces of Buddha*, Oglethorpe University Art Gallery, Atlanta, Georgia, 1986, pp. 48-49, no. 18.

A very similar figure from this set depicting Jnanaketu was sold at Christie's New York, 21 September 2005, lot 105. See, also, a comparable figure from the same set, but depicting Vajrasattva, which was sold at Christie's New York, 22 March 2007, lot 215.

清乾隆 鑿金銅日光天菩薩坐像 「大清乾隆年敬造」七字鑄款



1781

**A FINELY-CAST GILT-BRONZE FIGURE OF SEVEN-HEADED
AVALOKITESHVARA**
17TH-18TH CENTURY

The figure is shown seated in *dhyanasana*, wearing a *dhoti* secured by beaded jewelry around the waist and draped across the legs, the borders incised with a lotus pattern repeated on the shawl draped over the shoulders, and a celestial scarf is wrapped around the arms and falls to the lotus base. The primary hands are held before the chest in *vajra-anjalikarmamudra*, and a subsidiary pair are held in the lap in *dhyanamudra*, supporting an alms bowl, with the remaining twenty pairs of arms radiating out from the shoulders and each hand either holding an attribute or positioned in a *mudra*. The twenty-first pair of hands is raised to hold the figure of Amitabha on a lotus platform above three tiers of heads, of which the two lower tiers have three heads each, and the top tier has a single head.

12¾ in. (32 cm.) high

\$50,000-80,000

PROVENANCE

Christie's Hong Kong, 29 October 1995, lot 648.
Christie's London, 13 November 2001, lot 113.

A related seven-headed twenty-four-armed gilt-bronze figure of Avalokiteshvara, with only twenty-four arms, but also holding an Amitabha Buddha above the topmost head, dated to 16th-17th century, is in the Chang Foundation, and is illustrated by James Spencer, *Buddhist Images in Gilt Metal*, Taipei, 1993, pp. 86-87, no. 36. A similar figure with ten heads and forty-six arms dated to Qing dynasty is in the Staatliche Museen Preussischer Kulturbesitz, Museum für Völkerkunde, West Germany, illustrated in *Hai-wai Yi-chen* (Chinese Art in Overseas Collections), Buddhist Sculpture II, p. 200, pl. 190. Another seven-headed figure, shown standing and dated to the cyclical *xinwei* year, corresponding to 1691, was sold at Christie's Hong Kong, 29 November 2017, lot 2922.

清十七/十八世紀 鑿金銅千手觀音坐像





PROPERTY FROM A NEW YORK COLLECTION

1782

**A GILT-BRONZE FIGURE OF FOUR-ARMED SHADAKSHARI
AVALOKITESHVARA**
17TH-18TH CENTURY

The *bodhisattva* with benevolent expression is seated in *dhyanasana* on a double-lotus base with the primary hands joined in a gesture of respectful salutation, *anjalmudra*, and the other pair raised to each shoulder, and wears a patterned *dhoti*, an animal skin draped over the shoulders, and multiple necklaces. The hair is worn in a high chignon behind a five-petaled crown and is surmounted by a small Buddha head.

10½ in. (26.7 cm.) high

\$100,000-150,000

The four-armed Avalokitesvara is known as the *Bodhisattva* of Infinite Mercy. A similar example of much larger size (29 in. high) from the Kangxi period is in the Beijing Palace Museum collection, illustrated in *The Complete Collection of Treasures of the Palace Museum-Buddhist Statues of Tibet*, Hong Kong, 2003, p. 237, pl. 226. A gilt-bronze figure of Amitayus from the Collection of Peggy and David Rockefeller, also dated to the Kangxi period, exhibits a similar style of cascading ribbons with ends falling over the front edge of the base to that seen on the present figure, was sold at Christie's New York, 10 May 2018, lot 982.

清十七/十八世紀 銅鑲金四臂觀音坐像





VARIOUS PROPERTIES

1783

**AN UNUSUAL GOLD AND SILVER-INLAID RECTANGULAR
TWO-HANDED 'ELEPHANT' CENSER, *FANGDING***
18TH CENTURY

The censer is raised on four elephant-head legs embellished with turquoise and coral beads, and has a pair of elephant-head handles. The sides are intricately inlaid in gold and silver with a band of archaic confronting birds above a band of vertical blades. The base is cast with a six-character mark reading *Xingpu Zhai qingzheng zhuren*, which can be translated as 'Master of Xing Pu Hall'.

6½ in. (16.5 cm.) wide, cloth box

\$12,000-18,000



(mark)

清十八世紀 銅錯金銀象頭四足耳方爐 「杏樸齋清正主人」七字鑄款

1784

A RARE BRONZE FIGURE OF A SEATED LUOHAN

MING DYNASTY (1368-1644)

The figure is shown seated in *dhyanasana* with his hands resting in his lap, and wearing a long robe that falls in graceful folds below his legs as if draped over an edge. The face is cast with a contemplative expression, with some traces of gilding.

14 $\frac{7}{8}$ in. (37.7 cm.) high

\$20,000-30,000

明 銅羅漢坐像





1785

1785
A BRONZE TWO-HANDLED
TRIPOD CENSER
17TH CENTURY

The censer of columnar form is raised on three tapered feet and flanked by a pair of angular loop handles. The base is cast with a three-character hall mark reading *qiu bi tang* (The Hall of Autumnal Blue Sky).

5 $\frac{7}{8}$ in. (14.8 cm.) wide

\$6,000-8,000

清十七世紀 銅雙耳三足爐 「秋碧堂」三字鑄款



1785 (mark)



1786

1786
A GILT-SPLASHED BRONZE
TWO-HANDLED TRIPOD CENSER
17TH-18TH CENTURY

The censer of flared cylindrical form is raised on three cabriole feet and flanked by a pair of animal mask handles. The surface is embellished with gilt splashes. The base is cast with an apocryphal Xuande mark.

5 $\frac{1}{2}$ in. (14 cm.) diam., cloth box

\$8,000-12,000

清十七/十八世紀 灑金銅獸耳三足天機爐
「大明宣德年製」六字鑄款



1786 (mark)

1787

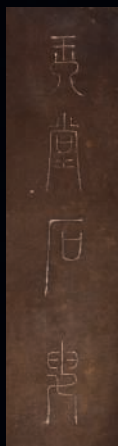
A LARGE SILVER-INLAID BRONZE FIGURE OF GUANYIN
19TH CENTURY

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

19½ in. (49.5 cm.) high

\$18,000-25,000

清十九世紀 銅錯銀觀音立像 「玉堂石叟」款



(mark)

1788

A GOLD AND SILVER-INLAID BRONZE ARCHAISTIC TRIPOD EWER AND COVER, HE
MING DYNASTY (1368-1644)

The compressed spherical body is raised on three bird-surmounted bear-form supports and decorated around the sides with bands of archaic designs inlaid in silver and reserved on a *leiwen* ground. The bird-head spout rising from spread wings is surmounted by a rat, and the handle is in the form of a mythical beast with openwork, arched body created by the entwined bodies of two serpents. The cover is decorated *en suite* below a loop rising from two *taotie* masks.

11 in. (28 cm.) wide

\$20,000-30,000

PROVENANCE

Private collection, Japan.

The design of this ewer is based on Warring States prototypes, such as the *he* with very similar openwork handle and spout illustrated in *Zhongguo Meishu Quanjì; Diaosu bian; Yuanshi Shehui Zì Zhāngou Diaosu*, Beijing, 1988, vol. 1, p. 119, no. 149. Another similar *he* was offered in the *Prince Kung Collection*, American Art Association, 1913, lot. 299. See, also, a similar *he* from the Sackler Collections sold at Christie's New York, 14 September 2009, lot 100, and another example sold at Christie's New York, 13 September 2018, lot 1116 (Fig. 1).

明 銅錯金銀仿古提梁盃



Fig. 1 A bronze tripod ewer and cover, *he*, Warring States period (475-221 BC) sold at Christie's New York, 13 September 2018, lot 1116.





THE PROPERTY OF A GENTLEMAN

1789

**A RARE AND FINELY PAINTED ENAMEL
TEAPOT AND COVER**

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

The body is finely enameled on each side with a large peony blossom encircled by a blossoming and budding prunus branch. The neck, spout, handle and foot are decorated with further prunus blossoms. The cover is decorated *en suite* and surmounted by a finial painted with a flower head, all reserved on a vibrant yellow ground.

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

\$120,000-180,000

Painted enamels were known as 'foreign enamels'. The technique was developed in Europe in Flanders at the borders between Belgium, France and the Netherlands. In the late fifteenth century the town of Limoges, in west central France, became the center for enamel production. As the maritime trade flourished between East and West, enamels were introduced to China via the trading port Canton (Guangzhou). The Qing court then set up Imperial ateliers to produce enameled metal wares in the Kangxi period (1662-1722). In the early period, due to insufficient technical knowledge, only small vessels were made, with a limited palette and murky colors. By the late Kangxi period, a wider range of brighter and purer colors became available, resulting in clearer decoration and a higher level of technical sophistication.

The present teapot is finely painted with two auspicious flowers; prunus, the flower of winter, representing renewal, perseverance and purity; and peony, the flower of spring, which is indicative of wealth and honor. A painted enamel bowl, dated to the Kangxi period and decorated with similar prunus branches on a yellow ground is illustrated by Michal Gillingham, *Chinese Painted Enamels*, Ashmolean Museum, Oxford, 1978, p. 11, no. 1. A bowl and cover, also with comparable prunus design on a yellow ground, is illustrated p. 26, no. 24. A yellow-ground teapot of square form, decorated with peony blooms and with a Qianlong mark in red enamel and of the period, is in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 43 - Metal-bodied Enamel Ware*, Hong Kong, 2002, p. 206, no. 197.

清乾隆 銅胎畫琺瑯牡丹紋茶壺
雙方框四字楷書款



(mark)





1790

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1790
A PAINTED ENAMEL HAND WARMER AND COVER
 19TH CENTURY

The hand warmer of quatrefoil form has a pair of hinged handles rising from the shoulder, and is decorated on the two wider sides with a lobed panel enclosing a scene of two deer by the river bank, and on the two narrow sides with a lobed panel enclosing a pair of mandarin ducks swimming in a lotus pond, all reserved on a turquoise ground scattered with composite floral scrolls below a *ruyi* band at the shoulders. The cover is pierced with a design of *wan* diaper, and decorated on the sides with similar floral scrolls.

7¼ in. (19.7 cm.) wide

\$4,000-6,000

PROVENANCE
 Prominent Midwest collection, acquired before 1985.

清十九世紀 銅胎畫琺瑯暖手爐



1790 (detail)



1791

VARIOUS PROPERTIES

1791
A SMALL CLOISSONNÉ ENAMEL VASE
 THE VASE MING DYNASTY, EARLY 16TH-17TH CENTURY, THE
 MOUNTS QING DYNASTY

The compressed body is enameled with blue and red flower-heads on a white ground, and the tall, narrow neck is similarly enameled with lotus blossoms. The mouth rim is encircled by a gilt-bronze band incised with scrolls, and the neck is applied with a pair of gilt-bronze animal mask handles. The base is incised with a four-character mark, Qianlong *nianzhi*.

5½ in. (14 cm.) high

\$6,000-8,000

明末/清初十六/十七世紀 掐絲琺瑯長頸瓶 金屬部件為清代後配

1792

A CLOISSONNÉ ENAMEL TRIPOD CENSER
MING DYNASTY, 16TH- EARLY 17TH CENTURY

The compressed body is raised on three gilt-bronze elephant-form supports, and decorated around the sides with six large lotus blossoms borne on scrolling leafy tendrils, below a green-ground border of flower-heads, and above seven further flower-heads on the base. A pair of gilt-bronze handles formed as coiled *chilong* rise from the everted rim.

5 in. (12.7 cm.) diam.

\$15,000-18,000

A related *cloisonné* enamel censer, featuring the same gilt-bronze feet and handles but decorated with cranes amidst clouds, is illustrated by H. Brinker and A. Lutz in *Chinese Cloisonné: The Pierre Uldry Collection*, Zurich, 1989, no. 56, where it is dated to the first half of the 16th century. Closely related handles can also be seen on an early Ming drum-shaped *cloisonné* censer in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - Metal-Bodied Enamel Ware*, Hong Kong, 2002, p. 17, no. 15.

Compare a similar *cloisonné* censer sold at Christie's New York, 15 September 2011, lot 1203, and another sold at Christie's Paris, 19 December 2012, lot 18.

明十六/十七世紀初 掐絲琺瑯龍耳獸足三足爐



(detail)





1793

1793

A CLOISSONNÉ ENAMEL 'HOLY WATER' VASE, GANLUPING
18TH-EARLY 19TH CENTURY

The high-shouldered body tapers towards the spreading foot, and is surmounted by a tall, cylindrical neck encircled by a narrow, gilded collar. The vase is decorated overall with lotus scrolls on a turquoise ground.

9¼ in. (23.5 cm.) high

\$6,000-8,000

清十八至十九世紀初 掐絲琺瑯纏枝蓮紋甘露瓶

1794

A PAIR OF MASSIVE CLOISSONNÉ AND CHAMPLEVÉ ENAMEL CRANE-FORM CENSERS
19TH CENTURY

Each crane is shown standing on a colorful, grassy mound interspersed with orchids and *lingzhi* that is raised on a waisted, hexagonal base decorated around the sides with lotus scroll and gilt petal-lappet bands, and each grasps in its beak a stem of *lingzhi* that forms a pricket candlestick. The body is white with a dense pattern of gilt wires, and the separately made wings, which form the cover for the opening at the back of the body, have small turquoise and large, dark greyish-blue feathers similar to the tail feathers. The legs are detachable at the body and the base.

94 in. (238.8 cm.) high approximately

(2)

\$60,000-80,000

A pair of similar cranes, of somewhat smaller size (72 in.), is illustrated in *Colorful, Elegant, and Exquisite: A Special Exhibition of Imperial Enamel Ware from Mr. Robert Chang's Collection*, 28 December 2007 - 8 May 2008, Suzhou Museum, pp. 70-71, where they are dated Qianlong period. They, also, grasp *lingzhi*-form candlesticks in their beaks, and have similar white bodies and wing and tail feathers, but the covers are missing. Pairs of similar, large, crane-form incense burners can be seen in photographs illustrated by Wang-go Weng and Yang Boda in *The Palace Museum: Peking, Treasures of the Forbidden City*, New York, 1982; one pair grasping *lingzhi*-form candlesticks in their beaks in the Palace of Heavenly Purity, p. 25, the other pair shown flanking the throne in the Hall of Great Harmony, pp. 44-45.

An almost identical pair of *cloisonné* enamel crane-form censers of slightly smaller size was sold at Christie's New York, 18 September, 2014, lot 645.

清十九世紀 掐絲琺瑯仙鶴式大香爐一對



1794 (detail)



CHINESE CERAMICS FROM
THE COLLECTION OF JAMES E. BREECE III

(Lots 1795-1806)





1795

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1795

A LARGE SANCAI-GLAZED POTTERY TRIPOD CENSER
TANG DYNASTY (AD 618-907)

The rounded body is raised on three paw feet and incised with double lines on the shoulder, all beneath a creamy glaze splashed with ochre, yellow and green glazes streaking unevenly below the ochre-glazed, waisted neck and everted rim.

6¾ in. (17.1 cm.) high

\$20,000-30,000

PROVENANCE

Kaikodo, New York, 2000, no. FI 2324.

EXHIBITED

New York, Kaikodo, *In the Eye of the Beholder*, 2000.

LITERATURE

Kaikodo, *In the Eye of the Beholder*, 2000, no.64.

The result of Oxford thermoluminescence test no. C100q87 is consistent with the dating of this lot.

唐 三彩三足爐

1796

A VERY RARE PAINTED CIZHOU ZHANG FAMILY 'TIGER' PILLOW
SONG-JIN DYNASTY (AD 960-1234)

The top of the pillow is painted in black on a white slip ground with a lobed panel enclosing a seated tiger with head turned to the side, and the sides with a band of foliate scroll, all under a clear glaze. The base is impressed with a three-character maker's mark, Zhang *jia zao* (Made by the Zhang family).

12¼ in. (31.2 cm.) wide

\$25,000-35,000

宋/金 白地黑花虎紋枕「張家造」三字印款



1796 (mark)



1796 (two views)



PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1797

A BLUE AND WHITE 'CENSERS' BOWL

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

The bowl with rounded sides is decorated on the exterior with eight tripod censers of various designs, and the interior is decorated in the center with another censor below a key-fret band at the mouth rim.

7 $\frac{1}{2}$ in. (19.5 cm.) diam.

\$4,000-6,000

清康熙 青花香爐紋盤 雙圈六字楷書款



(mark)

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1798

A PAIR OF BLUE AND WHITE BOTTLE VASES

KANGXI PERIOD (1662-1722)

Each vase is decorated on the bulbous body with three shaped panels enclosing insects flying around blossoming trees and shrubs growing beside rocks, all reserved on a stylized floral ground. The neck is further decorated with lappets.

10¼ in. (26.1 cm.) high

\$7,000-10,000

(2)

PROVENANCE

Chait Galleries, New York (according to labels).

清康熙 青花花卉紋長頸瓶一對





PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1799

A PAIR OF BLUE AND WHITE BOWLS

KANGXI PERIOD (1662-1722)

Each bowl is decorated on the exterior with roundels of stylized floral pattern, all reserved on a cell-pattern ground, and on the interior with shaped panels enclosing phoenixes, rocks and various flowers and birds.

6½ in. (6.6 cm.) diam.

\$6,000-8,000

(2)

PROVENANCE

Private European collection, acquired in 1959.

清康熙 青花花草鳳紋盤一對



(interior of one)

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1800

**A FAMILLE VERTE GILT-DECORATED POWDER BLUE-GROUND
ROULEAU VASE**

18TH-19TH CENTURY

The tall vase is decorated with four lobed panels on a powder-blue ground decorated with gilt chrysanthemums, the panels depicting elegant ladies in a garden scene enjoying various leisurely pursuits including playing with a kitten. The shoulder and lower body are each decorated with four lobed cartouches and the neck with two fan-shaped cartouches, enclosing various landscapes, birds and mythical beasts.

18 in. (45.7 cm.) high

\$10,000-12,000

PROVENANCE

The Collection of Marco Daniel (d. 1978), San Francisco.

Compare the Kangxi-period *rouleau* vase similarly decorated with shaped panels of elegant ladies at leisurely pursuits rendered in *famille verte* enamels against a gilt-decorated powder-blue ground, sold at Christie's New York, 17 March 2017, lot 1258. See, also, the pair of similarly decorated Kangxi *rouleau* vases, but with panels of birds of flowers, formerly in the Jakob Goldschmidt Collection, sold at Christie's New York, 24 March 2004, lot 205, and the pair decorated with panels of antiques, birds and flowers, and landscapes, formerly in the collections of Henry Clay Frick, J. P. Morgan and James Garland, sold at Christie's New York, 13-14 September 2018, lot 1355.

清十八/十九世紀 藍地描金五彩仕女花鳥紋棒槌瓶



PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1801

A VERY RARE PAIR OF CELADON-GLAZED 'LINGZHI' DISHES
YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE
WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each dish is thinly potted with rounded sides, and incised on the interior with a roundel enclosing four *lingzhi* borne on a scrolling stem, repeated as a frieze on the exterior, all under a glaze of attractive, soft sea-green tone that stops at the white rim and also covers the base.

4 $\frac{5}{8}$ in. (11.7 cm.) diam.

\$60,000-80,000

PROVENANCE

Gump's, San Francisco, by repute.

Collection of Andrew N. Jergens (1881-1967), Cincinnati, Ohio.

The *lingzhi* fungus is a popular motif in Chinese art, signifying longevity. Considered the food of the immortals, it is also a wish-granting symbol whose form is related to the *ruyi* scepter. A similar Yongzheng-marked dish is illustrated by I. L. Legeza in *Malcolm MacDonald Collection of Chinese Ceramics in the Gulbenkian Museum of Oriental Art and Archaeology School of Oriental Studies University of Durham*, London, 1972, pl. XXXVII, no. 115.

(2)

清雍正 豆青釉刻靈芝紋盤一對 雙圈六字楷書款





(reverse)



PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1802

A VERY RARE CARVED TURQUOISE-ENAMELED BOWL

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

The bowl is potted with deep rounded sides rising to a slightly flared rim, and carved in low relief on the exterior with two archaic dragons on a ground of incised *leiwen*, below a key-fret band at the rim and above carved double lines encircling the ring foot, all under an opaque, turquoise enamel in contrast to the white interior.

5¾ in. (14.6 cm.) diam.

\$50,000-70,000

PROVENANCE

Donald L. Ballantyne (1895-1974) Collection, acquired in Asia prior to 1942.

Bowls of this type and other vessels decorated with archaic motifs made during the 18th century reflect the Qing emperor's interest in the motifs and forms of archaic bronzes. For other Yongzheng-marked turquoise-enameled bowls of this rare type, see the bowl included in the Min Chiu Society exhibition, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Hong Kong Museum of Art, 1977, p. 56, no. 53a; one illustrated by R. Krahl, *Chinese Ceramics from the Meijintang Collection*, 1994, vol. 2, pp. 242-3, no. 911; and two other examples, one illustrated by B. Till, *Porcelain of the High Qing: The Brian S. McElney Collection*, Victoria, British Columbia, 1983, no. 48, and one in the Asian Art Museum of San Francisco, illustrated by He Li, *Chinese Ceramics*, San Francisco, 1996, p. 283, no. 559.

清雍正 松石地淺浮雕仿古龍紋盃 雙圈六字楷書款



(base)



PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1803

A YELLOW-GLAZED BOWL

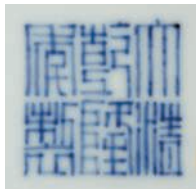
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD
(1736-1795)

The bowl has deep rounded sides rising to a slightly flared mouth rim, and is covered inside and out with a rich egg-yolk yellow glaze.

7¼ in. (18.5 cm.) diam.

\$20,000-30,000

清乾隆 黃釉撇口盃 六字篆書款



(mark)





PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1804

A PAIR OF SMALL YELLOW-GLAZED BOWLS

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

Each bowl is potted with rounded sides rising to a slightly everted mouth rim, and is covered on the exterior with a lemon-yellow glaze of even tone.

4 in. (10 cm.) diam.

\$30,000-50,000

(2)

PROVENANCE

Gump's, San Francisco, by repute.

Andrew N. Jergens (1881-1967) Collection, Cincinnati, Ohio.

清雍正 黃釉撇口盃一對 雙圈六字楷書款



(marks)



PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1805

A GE-TYPE *HU*-FORM VASE

18TH CENTURY

The vase of faceted pear shape is flanked on the shoulder by a pair of loop handles, and is covered with a pale greenish-grey glaze suffused with a network of irregular black crackle interspersed with some golden-brown crackle.

6½ in. (16.5 cm.) high

\$6,000-8,000

PROVENANCE

Littleton & Hennessy Asian Art, no.142.

清十八世紀 哥釉獸耳方壺

PROPERTY FROM THE COLLECTION OF JAMES E. BREECE, III

1806

A PAIR OF SMALL COPPER-RED-GLAZED BOTTLE VASES
18TH-19TH CENTURY

Each vase is potted with a bulbous body and a slender neck, covered on the exterior with a glaze of deep red tone, and the base is covered in a crackled clear glaze.

9¾ in. (24.7 cm.) high

\$6,000-8,000

(2)

PROVENANCE

Private collection, Cincinnati, Ohio.

清十八／十九世紀 郎窯紅長頸瓶一對



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

1807

A VERY RARE IRON-RED 'PHOENIX' WATER POT

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

The delicate water pot is finely decorated on the exterior in iron red with two highly stylized archaic phoenixes with trailing tail feathers, between stylized fretwork bands encircling the neck and above the foot.

2¼ in. (5.7 cm.) high

\$150,000-250,000

PROVENANCE

Sotheby's London, 16th June 1998, lot 260 (part).

Sotheby's London, 15 May 2013, lot 171.

The pair to the present water pot, which was originally sold together with the present water pot at Sotheby's London, 16 June 1998, lot 260, was sold again at Sotheby's London, 6 November 2013, lot 157. Another similar iron-red-decorated water pot, also with Yongzheng mark and of the period, previously in the E. T. Chow Collection, was sold at Sotheby's Hong Kong, 25 November 1980, lot 127. Another pair of the same pattern, with Yongzheng mark and of the period, was sold at Sotheby's Hong Kong, 31 October 1974, lot 291.

清雍正 礬紅雙鳳紋水盂 雙圈六字楷書款



(mark)



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

1808

**A RARE PAIR OF FAMILLE ROSE WHITE-GROUND
QUADRILOBED TRAYS**

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

Each tray is raised on four shallow, slightly curved supports and is finely decorated on the interior with a *wan* medallion in the center surrounded by stylized lotus blossoms borne on interlocking, scrolling, leafy stems that terminate in stylized, gilt *wan* emblems, all below floral sprays in the well which are repeated on the exterior, and all between gilt borders.

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

\$100,000-150,000

(2)



(marks)

PROVENANCE

Chung-kit Fok Collection, Hong Kong.



Quadrilobed trays of this type are usually found decorated with an imperial poem by the emperor Jiaqing extolling the pleasure of drinking tea, and with a Jiaqing seal mark. The decoration is either in blue and white with an underglaze blue seal mark or in *famille rose* and iron red, with the mark in iron red. A pair of the *famille rose* examples was sold at Sotheby's Hong Kong, 7 April 2015, lot 3119, and a blue and white example was sold at Christie's New York, 13-14 September 2018, lot 1378. A Jiaqing-marked tray of this shape with turquoise ground and *famille rose* decoration arranged in a manner similar to that on the present trays, is illustrated by G. Avitabile, *From the Dragon's Treasure*, London, 1987, p. 25, pl. 12. This tray also has an iron-red seal mark surrounded by a turquoise ground.

清乾隆 白地粉彩纏枝蓮紋海棠式碟一對 霽紅六字篆書款



(another view with box)



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

1809

A PAIR OF FAMILLE ROSE YELLOW-GROUND BOWLS

JIAQING SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

Each bowl is decorated on the exterior with four medallions enclosing the characters *fo ri chang ming* (may the light of Buddha shine eternally) in blue enamel and reserved on a pink diaper ground, alternating with lotus scroll supporting *vajras* painted in iron red, all reserved on a bright yellow ground.

4½ in. (11.5 cm.) diam., cloth box

(2)

\$100,000-150,000

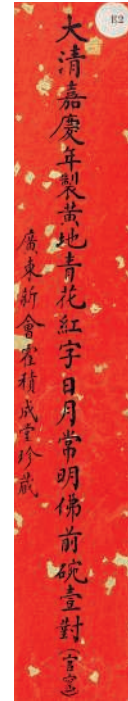
PROVENANCE

Chung-kit Fok Collection, Hong Kong.

The use of the phrase *fo ri chang ming* is particularly well-suited to the strong Buddhist iconography, such as the lotus and *vajras*, that decorate these bowls.

A pair of Jiaqing-marked bowls of the same size and design is illustrated in *Selected Ceramics from the Collection of Mr. & Mrs. J. M. Hu*, Shanghai, 1989, p. 120, no. 83. Another pair with similar decoration and of the same size, but with Daoguang marks, was sold at Christie's London, 13 May 2014, lot 306.

清嘉慶 黃地粉彩「佛日常明」盃一對 六字篆書款



(inscription on box)



(bases)







PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

~1810

A VERY RARE SMALL DOUCAI/LOBED 'LOTUS' VASE
YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The vase is delicately potted with a globular body subtly divided into six lobes, and decorated with alternating lotus blooms and *ruyi*-heads borne on scrolling tendrils, between two narrow bands of lotus scroll, all below a cylindrical neck decorated with a frieze of upright lappets, and a band of classic scroll around the mouth.

4 in. (10.2 cm.) high, *hongmu* stand and *hongmu* box

\$200,000-300,000

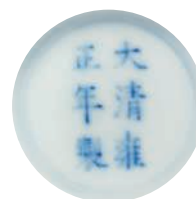
PROVENANCE

Christie's Swire, Hong Kong, 31 October 1994, lot 618.

This exceptionally fine vase is very rare and only a few other examples are known. A similar example, formerly in the E. T. Chow Collection, was sold at Sotheby's Hong Kong, 25 November 1980, lot 134; and another was sold at Sotheby's Hong Kong, 13 November 1990, lot 133. A pair, formerly in the Li Chi Bai Collection, was sold at Christie's Hong Kong, 29 November, 2017, lot 2909; and another pair, formerly in the T. Y. Chao Collection, was sold at Sotheby's Hong Kong, 19 May 1987, lots 298.

Small, delicate vases of this type were displayed in the palace as receptacles for flowers, possibly on a scholar's desk. The collection of the Palace Museum contains a portrait of the Qianlong Emperor dressed in Han attire seated in a scholar's studio, that also shows a monochrome vase with lobed body, related to the form of the present vase, which holds flowers and sits on a stand on the table. This portrait is illustrated on the front cover of *Tushuo Qinggong ciqi dang an - wenfang juan*, Beijing, 2016. Compare, also, another type of small *doucai* vase, also with a lobed body and long neck, decorated with the 'Three Friends of Winter' motif, such as the one in the National Palace Museum, Taipei, illustrated in *Special Exhibition of K'ang-hsi, Yung-cheng and Ch'ien-lung Porcelain Ware of the Ch'ing Dynasty*, Taipei, 1986, pl. 46; and another in the Nanjing Museum, illustrated in *Treasures in the Royalty: The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 142.

清雍正 鬥彩纏枝蓮紋瓜棱式小瓶 雙圈六字楷書款



(mark)



(another view with box)





PROPERTY FROM THE FAMILY COLLECTION OF GENERAL JOSEPH W. STILWELL

1811

AN UNUSUAL DOUCAI DISH

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

The dish is decorated on the interior with a roundel depicting immortals standing on iron-red clouds as they approach a pavilion surrounded by billowing clouds and set amidst rolling waves, with two cranes grasping arrows in their beaks in flight above. The exterior is decorated with bats in flight amidst rocks and waves beneath a band of scrolling clouds, all within double blue line borders.

8¾ in. (21.3 cm.) diam.

\$10,000-15,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

A Yongzheng-marked *doucai* dish of this unusual pattern, but slightly smaller in size (20.6 cm.), is illustrated in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, pls. 159 and 160. For similar dishes sold at auction, see the pair sold at Christie's New York, 23 March 2012, lot 2034; the single example from the collection of Dr. James D. Thornton, sold at Christie's Hong Kong, 29 November 2017, lot 2810; and another identical dish, also from the family collection of General Joseph W. Stilwell, sold at Christie's New York, 22 March 2018, lot 815.

清雍正 門彩海屋添壽圖盤 雙圈六字楷書款



(reverse)



PROPERTY FROM THE FAMILY COLLECTION OF GENERAL JOSEPH W. STILWELL

1812

AN UNUSUAL DOUCAI DISH

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

The dish is decorated on the interior with a roundel depicting immortals standing on iron-red clouds as they approach a pavilion surrounded by billowing clouds and set amidst rolling waves, with two cranes grasping arrows in their beaks in flight above. The exterior is decorated with bats in flight amidst rocks and waves beneath a band of scrolling clouds, all within double blue line borders.

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

\$10,000-15,000

PROVENANCE

The Collection of General Joseph W. Stilwell (1883-1946), acquired in the early twentieth century, and thence by descent within the family.

See the footnote to lot 1811.

清雍正 門彩海屋添籌圖盤 雙圈六字楷書款



(reverse)



VARIOUS PROPERTIES

1813

A DOUCAI 'ANBAXIAN' OGEE DISH

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

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

7 $\frac{7}{8}$ in. (20.1 cm.) diam.

\$12,000-18,000

清乾隆 鬥彩暗八仙折腰盤 六字篆書款



(reverse)

1814

A SMALL DOUCAI JAR

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

The tapering body is decorated with a formal design of chrysanthemum roundels alternating with lotus arabesques, all of the flowers picked out in iron-red or yellow enamels, arranged in two registers between *ruyi* borders above and below.

4 $\frac{1}{2}$ in. (11.2 cm.) high, cloth box

\$25,000-35,000



(mark)

The design on this jar is a Qing adaptation of a design of medallions of chrysanthemums and butterflies seen on Chenghua jars, such as the example from the Qing Court collection illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong 1999, pl. 166.

Similar Qianlong-marked jars include a pair in the Tianjin Art Museum illustrated in *Chinese Treasures of 5000 Years*, Japan, 1985, no. 46; and another pair illustrated in *Min Shin no bijutsu* (The Art of Ming and Qing), Osaka City Museum of Fine Arts, 1980, p. 43, no. 1-192. See, also, the pair sold at Christie's Hong Kong, 27 November 2013, lot 3209.

清乾隆 鬥彩團菊紋小罐 六字篆書款





PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

1815

**A PAIR OF LARGE DOUCAI 'NINE
DRAGON' VASES, TIANQIUPING
18TH CENTURY**

Each vase is decorated with nine sinuous five-clawed dragons in various colors, amidst scrolling clouds and iron-red flames, one emerging from a band of crashing waves at the foot, all below a *ruyi*-head border at the mouth.

22¾ in. (57.8 cm.) high

(2)

\$150,000-200,000

PROVENANCE

Kunstindustrimuseet, Copenhagen, 1950
(according to labels).

Frank Caro, successor to C.T. Loo, no. 693
(according to labels).

Acquired in Newtown, Massachusetts, 1970s, and
thence by descent to the present owner.

Large-scale eighteenth-century vases decorated in the *doucai* palette are very unusual. It is even more rare to find a pair, such as the present lot. Another rare, large *doucai tianqiuping* decorated with a dragon and phoenix from the Sui Yuan Zhai collection, was sold at Christie's London, 11 May 2015, lot 32.

The decorative scheme of nine dragons in different writhing positions, centered around a forward-facing dragon, can be found on other 18th-century vases, such as a green and yellow-glazed *meiping* and cover illustrated in *The Complete Collection of Treasures of the Palace Museum - Miscellaneous Enamelled Porcelains, Plain Tricoloured Porcelains*, Hong Kong, 2009, pp. 126-29, no. 104, where it is dated to the Qianlong period. The dragons on the present pair of vases, however, are rendered in a more spirited manner than those on the aforementioned *meiping*, and display exaggerated, slender necks, large, confident claws and energetic poses.

The most prestigious decorative motif seen in the three-dimensional arts made for the Chinese imperial court in the Qing dynasty is the Imperial dragon - the symbol of the Son of Heaven, the Emperor himself. The horned, five-clawed, *long* dragon is depicted on the present pair nine times; nine was a number reserved for the emperor - being the largest single digit number. Dragons were often specifically associated with the number nine and it was believed that the dragon had nine attributes and also had nine sons. It was also thought that its body had 117 scales - a multiple of nine (9 x 13) of which 81 were *yang* scales (9 x 9) and 36 were *yin* scales (9 x 4). This ritual association between the imperial dragon and the number nine can be found on imperial objects across many different media.

清十八世紀 鬥彩九龍紋天球瓶一對





1816

PROPERTY FROM THE CADLE FAMILY COLLECTION

1816

A FAMILLE ROSE MILLE FLEURS CUP

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

The cup is finely potted with deep sides and decorated on the exterior with a dense pattern of various flowers.

3½ in. (9 cm.) diam.

\$7,000-10,000

PROVENANCE

G. E. Fraser, Santa Barbara, California.
J.J. Lally & Co., New York, 1987.

清嘉慶 粉彩百花不落地盃 礬紅六字篆書款



1816 (mark)

VARIOUS PROPERTIES

1817

A RARE FAMILLE ROSE TURQUOISE-GROUND VASE

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

The vase is finely decorated on the body with four iron-red bats positioned above blue-enameled *shou* characters that separate four large lotus blossoms, below further lotus sprays and interlinked *ruyi* heads and flower scrolls on the waisted neck, all against a bright turquoise ground between a petal-lappet border above the foot and a *ruyi*-head border at the gilded rim. The base and interior are further enameled in turquoise.

14¾ in. (37.5 cm.) high

\$60,000-80,000

Ceramicists from the official workshops were encouraged to experiment, and the technique of porcelain imitating other materials found favor with the emperor Qianlong, who was fascinated with the curious and archaic. The designs outlined in gilt against turquoise on the present bowl produce the effect of porcelain imitating *cloisonné* enamel. In *cloisonné* enamel, raised lines are applied to create 'cloisons' on the body of a metal vessel which are then filled in with colored glass paste and fired. On the present vase, the gilt outlines enclose enameled colors in simulation of the *cloisonné* effect.

The style of the *famille rose* decoration on this vase is similar to that seen on another turquoise-ground vase of different shape, also with iron-red Qianlong seal mark, in the Qing Court collection, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 135, pl. 118. Like the Palace vase, the decoration on the present vase includes lotus sprays, iron-red bats, and borders of petal lappets and *ruyi*-heads. A vase of similar shape decorated in a similar manner on a lime-green ground, with an iron-red Jiaqing mark, is illustrated by G. Avitabile in *From the Dragon's Throne*, London, 1987, p. 33, pl. 23.

清乾隆 松石地粉彩描金福壽連年賞瓶 礬紅六字篆書款



1817 (mark)





1818

A RARE BLUE AND WHITE 'MYTHICAL BEASTS' BOWL

SHUNZHI FOUR-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1644-1661)

The bowl is decorated on the interior with a central medallion of a *qilin* supporting books on vapor issuing from its mouth, below a band of *Suihansanyou* (Three Friends of Winter) at the rim, and on the exterior with *qilin*, elephant, tiger and leopard.

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

\$10,000-15,000

Shunzhi-marked porcelains are extremely rare. The present 'mythical beasts' bowl belongs to a small group of blue and white wares bearing Shunzhi four-character marks that are decorated with five mythical beasts. A pair of dishes of this type in the Tianminlou Collection is illustrated in *Blue and White Porcelain from the Tianminlou Collection*, Chang Foundation, Taipei, 1990, pp. 70-72. A similar pair of dishes was sold at Christie's Hong Kong, 28 October 2002, lot 696. Another dish of this type, formerly with Messrs. Bluett, is illustrated by Soame Jenyns, *Later Chinese Porcelain*, pl. IX, 2.

清順治 青花瑞獸紋碗 四字楷書款



(mark)



(another view with box)

1819

A LARGE BLUE AND WHITE CENSER

KANGXI PERIOD (1662-1722)

The deep, *bombé* body has a pair of lion-mask handles, and is decorated with scholars and attendants in a continuous mountain landscape.

10¾ in. (27.4 cm.) diam., Japanese wood box

\$8,000-12,000

PROVENANCE

Private collection, Kyoto, formed before World War II.

清康熙 青花山水獸耳大香爐





1820

A BLUE AND WHITE GU-FORM VASE
KANGXI PERIOD (1662-1722)

The vase is decorated on the tall foot and neck with continuous scenes of gentlemen in a garden engaged in scholarly pursuits, including playing *weiqi* and admiring a painting, and on the central section with a solitary figure drinking under a willow tree between geometric borders.

17¾ in. (45 cm.) high

\$10,000-15,000

PROVENANCE

Christie's New York, 24 March 1999, lot 405.

清康熙 青花文人行樂圖觚式瓶



1821

A BLUE AND WHITE 'LOTUS SCROLL' BOWL

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

Decorated in the style of 'Palace' bowls with a leafy meander bearing six stylized blossoms on the exterior, a band of lappets above the foot, and the interior with a single flower in the central roundel.

6 $\frac{3}{8}$ in. (16.2 cm.) diam.

\$20,000-30,000

PROVENANCE

Acquired in Asia in the late 1960s.

The Property of a Gentleman; Christie's London, 5 December 1994, lot 21 (part).

An almost identical bowl, in the National Palace Museum, is illustrated in *Blue and White Ware of the Ch'ing Dynasty*, Book 1, Hong Kong, 1968, pp. 56-57, col. pls. 12, 12a, and 12b.

清康熙 青花纏枝蓮紋盤 雙圈六字楷書款



(base)



(two views)

1822

A BLUE AND WHITE DRAGON BOWL

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

The bowl is decorated on the exterior in rich shades of underglaze blue with two five-clawed dragons chasing pearls amidst scrolling clouds and flames, and the interior is decorated with a leaping dragon in the center.

5¾ in. (14.5 cm.) diam.

\$12,000-18,000

清乾隆 青花雲龍紋盤 六字篆書款

1823

**A FINELY DECORATED BLUE AND WHITE
FACETED VASE, *FANGHU***

KANGXI PERIOD (1662-1722)

Each side of the faceted body is finely decorated with figure scenes including scholars, monks and young attendants gathering in landscape settings, between a band of key-fret pattern below the mouth, and *ruyi* lappets above the splayed foot. The base has an apocryphal Chenghua mark.

13 $\frac{7}{8}$ in. (35 cm.) high

\$15,000-20,000

清康熙 青花高士圖方壺



1824

**A PAIR OF IRON-RED-DECORATED BLUE AND WHITE
'DRAGON' DISHES**

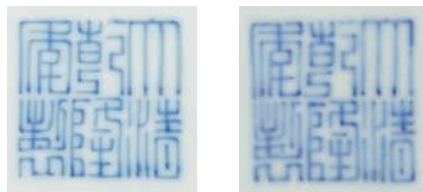
QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

Each dish with shallow, rounded sides is decorated on the interior in iron red with a five-clawed dragon leaping amidst cresting underglaze-blue waves. The exterior is similarly decorated with nine iron-red dragons in different poses rendered against a blue wave ground, all beneath a band of diaper pattern.

6 $\frac{3}{8}$ in. (17.5 cm.) diam.

\$40,000-60,000

(2)



(marks)



Compare two Qianlong dishes of this pattern, one illustrated in *Ch'ing Porcelain from the Wah Kwong Collection*, The Chinese University of Hong Kong, Hong Kong, 1973, no. 70, the other in *The Arts of the Ch'ing Dynasty*, Oriental Ceramic Society, London, 1964, no. 235. Another example is included in *Illustrated Catalogue of Old Oriental Ceramics Donated by Mr. Yokogawa*, Tokyo, 1953, no. 363. See, also, the similar Qianlong dish from the Greenwald Collection, illustrated by G. M. Greenwald in *The Greenwald Collection, Two Thousand Years of Chinese Ceramics*, 1996, p. 57, and sold at Christie's New York, 24-25 March 2011, lot 1784, and another dish of this type, from the Yiqingge Collection, sold at Christie's Hong Kong, 29 May 2013, lot 2016.

清乾隆 青花礬紅彩海水龍紋盤一對 六字篆書款



(reverse of one)





1825

1825

A BLUE AND WHITE HEXAGONAL JARDINIÈRE STAND
QIANLONG PERIOD (1736-1795)

The stand of hexagonal form is raised on six *ruyi*-head feet and decorated on each side of the shallow, compressed body with a bat suspending a chime flanked by flower scrolls, below stylized leaf lappets on the underside of the flared rim that is decorated on top with a diaper band within a raised outer edge. Six spur marks are on the base.

7 in. (17.9 cm.) wide

\$12,000-18,000

A blue and white hexagonal planter of similar but slightly taller form, dated to the Qianlong period, in the Shanghai Museum, is illustrated in *Selected Ceramics from the Collection of Mr. and Mrs. J.M. Hu*, Shanghai, 1989, p. 95, pl. 60. *Famille rose jardinière* stands of the same shape as the present stand, and of Qianlong date, are illustrated with their *jardinières* in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, pp. 247 and 255.

清乾隆 青花纏枝蓮紋海棠式盆座

1826

A LARGE MING-STYLE BLUE AND WHITE 'BAJIXIANG' BOWL
QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The bowl is finely painted in the fifteenth century style with simulated 'heaping and piling' around the exterior with the Eight Buddhist Emblems, *bajixiang*, tied with fluttering ribbons and supported on lotus blooms borne on scrolling, leafy stems, all above a band of upright lappets. The foot and inner mouth rim are encircled by wave bands, and the interior medallion is decorated with a flower head that centers a stylized double-*vajra* and fluttering ribbons.

10 1/8 in. (25.8 cm.) diam.

\$25,000-35,000

清乾隆 青花纏枝蓮托八吉祥紋盤 六字篆書款



1826 (mark)



1826 (two views)



PROPERTY OF A PRIVATE COLLECTOR

1827

A LANGYAO BOTTLE VASE
KANGXI PERIOD (1662-1722)

The vase is covered with a crackled glaze of crushed strawberry-red tone shading to a more greyish color where the neck flares slightly towards the cream-colored rim, and to a celadon tone just above the foot.

12 in. (30.5 cm.) high

\$20,000-30,000

PROVENANCE

Christie's New York, 24 March 2004, lot 233.

清康熙 郎窯紅釉長頸瓶

VARIOUS PROPERTIES

1828

A LARGE LANGYAO RED BALUSTER VASE
KANGXI PERIOD (1662-1722)

The high-shouldered body tapers slightly towards the slightly spreading foot, and is covered with a crackled glaze of rich, crushed strawberry-red color, shading to a darker tone on the lower body and on the neck, before thinning to a mushroom color below the white rim. A fine golden crackle suffuses the creamy glaze on the interior and the base.

17½ in. (44.5 cm.) high

\$20,000-30,000

The term *langyao*, 'lang wares', derives its name from Lang Tingji, director of the official kilns at Jingdezhen between 1705-1712, who is credited with the revival of monochrome glazes and particularly copper-red glazes. The copper-red color is often considered the most challenging to regulate during the firing process as exactly the right conditions are required within the kiln to achieve the rich tones demonstrated by the present lot. Although copper-red was used successfully in the Ming dynasty, particularly in the Xuande period, the copper-red monochrome glazes seen in the Qing dynasty became even more refined and were of an exceptionally even and vibrant tone. The fine glaze and elegant form of the present vase exemplifies the skill of the Chinese potters under Lang Tingji.

The shape of the current vase, which is sometimes referred to as a 'Guanyin vase', is characteristic of *lang wares*. Compare two langyao vases of similar shape, one in the collection of the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum - 37- Monochrome Porcelain*, Hong Kong, 1999, p. 18, no. 15), and another in the collection of the National Palace Museum, Taipei, illustrated in *Catalogue of A Special Exhibition of Ch'ing Dynasty Monochrome Porcelains in the National Palace Museum, Taipei*, 1981, p. 35, no. 1.

清康熙 郎窯紅釉觀音瓶



1829

A SMALL ANHUA-DECORATED RUBY-PINK-ENAMELED BOWL
YONGZHENG FOUR-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1723-1735)

The bowl has rounded sides rising to the slightly everted rim, and the interior is decorated in *anhua* technique with dragons leaping amidst flames. The exterior is covered with a finely mottled enamel of ruby-pink tone.

3 $\frac{3}{8}$ in. (9.5 cm.) diam.

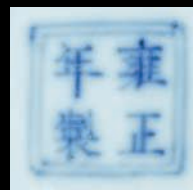
\$100,000-150,000

PROVENANCE

Sotheby's Hong Kong, 24 November 1987, lot 136.

This elegant and refined bowl represents the extraordinary technical ability and speed of development in Chinese porcelain manufacture and decoration in the eighteenth century. This ruby-colored enamel was originally developed in Europe, and can be seen on wares produced at Meissen and Sèvres, but Chinese craftsmen were able to make significant improvements: through the use of ground ruby glass, as well as reducing the proportion of colloidal gold and the amount of tin in the mixture, they created a more stable and even product which surpassed the European versions of this enamel.

Yongzheng period examples of ruby-enameled wares are generally small vessels, with exceptionally fine potting to emphasize the quality of the enamel, and, as on the present bowl, to highlight the skilled *anhua* decoration. Such bowls with *anhua* decoration are very rare; however, two examples were sold from the collection of the Metropolitan Museum of Art, New York, at Christie's New York, 15 September 2016, lots 925 and 928.



(mark)

For other examples of related ruby-enameled vessels, see a ruby-enameled bowl with a flared rim, and a ruby-backed dish, both with Yongzheng marks and of the period, in the collection of The Metropolitan Museum of New York, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p. 252, nos. 255 and 256, respectively. Two cups with straight sides and very slightly flared rims are illustrated in *Qing Imperial Monochromes. The Zande Lou Collection*, Hong Kong, 2005, pp. 66-67, no. 16, and a bowl from the Zhuyuetang Collection, of form similar to that of the present bowl, is illustrated in *A Millennium of Monochromes from the Great Tang to the High Qing. The Baur and the Zhuyuetang Collections*, Milan, 2018, pp. 272-73, no. 120.

清雍正 胭脂紅釉暗花龍紋敞口盤 雙方框四字楷書款







PROPERTY OF A PRIVATE COLLECTOR

1830

A COPPER-RED-GLAZED VASE, MEIPING

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

The elegantly potted vase is covered overall with an even glaze of crushed strawberry-red tone thinning at the mouth and pooling to a slightly deeper tone at the foot.

8 $\frac{1}{2}$ in. (22.5 cm.) high

\$80,000-120,000

PROVENANCE

Sotheby's Hong Kong, 29 October 2001, lot 570.

A copper-red *meiping* of similar size and also dated to the Yongzheng period is illustrated in *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, pl. 24. Another slightly larger copper-red example (24 cm. high), previously in the collection of Emily Trevor, was sold at Christie's New York, 19 September 2007, lot 344. Two more examples, previously in the collection of T. Y. Chao, were sold at Christie's Hong Kong, 1 June 2011, lots 3613 and 3614.

清雍正 紅釉梅瓶 雙圈六字楷書款



(mark)





VARIOUS PROPERTIES

1831

A CELADON-GLAZED CARVED OVOID 'SANDUO' VASE
18TH-19TH CENTURY

The ovoid body is finely relief-decorated with three large sprays of peaches, pomegranates and finger citrons, the *sanduo*, all between a band of overlapping plantain leaves on the flared neck and lotus petals above the splayed foot, and covered in a fine glaze of soft, pale blue-green color.

14 $\frac{1}{8}$ in. (36 cm.) high

\$12,000-18,000

The combination of peach, finger (Buddha's Hand) citron and pomegranate, *sanduo*, represents the wish, "May you have an abundance of blessings," which includes abundant longevity, abundant blessings and many sons.

清十八世紀 豆青釉浮雕三多燈籠瓶

1832

**A FLAMBÉ-GLAZED FACETED HU-FORM
VASE, FANGHU**

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

Of rectangular section with indented corners on the neck which is flanked by a pair of rectangular lug handles, the vase is molded on each main side with a peach-shaped cartouche, and is covered overall with an unctuous glaze of dark red tone streaked with lavender and turquoise, thinning to beige at the rim and on the lobed edges and handles. The base is covered with a pale brown wash.

11 $\frac{5}{8}$ in. (29.5 cm.) high

\$20,000-30,000

A *flambé*-glazed vase of this form with a Qianlong seal mark is illustrated by de Vasselot and Ballot, *The Louvre Museum: Chinese Ceramics*, 1922, vol. II, pl. 35. Another Qianlong-marked *flambé*-glazed *hu*-form vase of similar height (12 in.) was sold in our Hong Kong rooms, 26 April 2004, lot 1058.

清乾隆 窯變釉方壺 六字篆書刻款



(mark)





1833

**A FINE AND RARE LARGE BLUE-GLAZED
DRAGON-HANDLED VASE, HU**

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

The vase is sturdily potted with a full, pear-shaped body flanked by a pair of stylized dragon handles on the shoulder. The exterior is covered with an even, dark sapphire-blue glaze, and the interior and base are covered with a clear glaze.

18 ½ in. (47 cm.) high

\$200,000-300,000

Qianlong vases of this size and form are usually decorated in the *famille rose* palette with the classic 'Hundred Deer' motif, such as the one in the the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 39 - Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pp. 98-99, pl. 85. There are also other examples in various glaze colors and blue and white, including a Ru-type glazed example (36 cm.) with slightly different dragon handles in the Huaihaitang Collection, illustrated in *Ethereal Elegance: Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, Hong Kong, 2007, pl. 25; a white-glazed example (45 cm.) sold at Christie's Hong Kong, 30 October 2001, lot 835; and a blue and white example decorated with scrolling lotus (45.7 cm.), sold at Sotheby's Hong Kong, 24 November 1987, lot 74.

清乾隆 霽藍釉螭龍耳鹿頭尊 六字篆書款



(mark)



PROPERTY FROM A PRIVATE JAPANESE COLLECTION

1834

A RARE TEADUST-GLAZED OVOID VASE

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

The vase is potted with an ovoid body and lipped rim, and is covered overall with an opaque glaze of finely mottled yellowish-green tone that continues into the interior and covers the base surrounding the reign mark. The foot and mark are covered with a dark wash.

12¾ in. (32.4 cm.) high, Japanese double wood box

\$100,000-150,000

PROVENANCE

Private collection, Japan, acquired prior to 1966.

EXHIBITED

On loan: Osaka Municipal Museum, 1966-2018.

Osaka, Osaka Municipal Museum, *Chugoku Kogei 5000 nen*, 7 January - 5 February, 2012.

The jar-like shape of this vase, with its tapering ovoid body and lipped rim above the neck, appears to be a very rare shape in Qing monochromes. No other vase of this shape with a teadust glaze appears to have been published. The shape may be derived from jars of late Ming date which have the same ovoid body that tapers to the foot, and a short neck below the lipped rim. One such jar is a yellow-glazed example of Jiajing date (1522-1566) in the Qing Court collection, illustrated in *The Complete Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong 1999, p. 47, pl. 42, where it is described as having "veiled" (faintly incised) decoration of phoenix and crane flying amidst flowers, and which is of slightly smaller size (28.5 cm.). Another jar of similar shape, also of late Ming, Longqing (1567-1572), date, engraved with dragons amidst clouds under a yellow glaze, is illustrated by Soame Jenyns in *Ming Pottery and Porcelain*, London, 1953, pl. 95.

清乾隆 茶葉末釉瓶 六字篆書刻款



(mark)





1835

ANOTHER PROPERTY

1835

A DEHUA BEAKER VASE
18TH-19TH CENTURY

The vase of *gu* form has a raised central section and is covered overall with a white glaze, except for the foot ring.

14 in. (35.5 cm.) high

\$4,000-6,000

清十八/十九世紀 德化白釉觚式瓶

PROPERTY OF A LADY, PORTLAND, OREGON

1836

A DEHUA FIGURE OF GUANYIN
17TH-18TH CENTURY

The finely modeled figure is seated wearing voluminous robes falling in graceful folds around the body, the right sleeve bunched at the wrist to reveal a bangle-encircled wrist and delicate hand placed on her raised knee, and the hair is arranged beneath an elegantly draped cowl, all covered in a creamy glaze of ivory tone. The back is impressed with a seal reading *Lin Xizong yin* (seal of Lin Xizong)

6¾ in. (17.2 cm.) high

\$10,000-15,000

PROVENANCE

Christie's London, 16 March 1964, lot 104.
Dr. William B. Gruber (1903-1965) Collection, and
thence by descent within the family.

十七/十八世紀 德化觀音坐像

Lin Xizong (dates unknown) is believed to be a contemporary of He Chaozong, who was working during the 16th and early 17th centuries. A slightly larger (18.4 cm.) figure of Guanyin bearing the seal of Lin Xizong was sold at Sotheby's London, 14 May 2014, lot 27.

A native of the Bavarian city of Munich, William Biller Gruber (1903-1965) is best-known for his iconic stereoscopic photographic viewing device known as the View-Master. His education as a builder and tuner of Steinway pianos and Chorallon organs was augmented by courses in acoustics at university in Freiberg, Germany. His understanding of the complex workings of pianos and organs, coupled with his love of the then new idea of stereoscopic sound and passion for photography, led him to invent the instantly popular View-Master, which made its debut at the New York's 1939 World Fair.



1836

In addition to his skills as an inventor, Gruber had a true love of the arts and started collecting fine Chinese and other Asian works of art in the early 1950s. By the time of his death, he had amassed one of the largest independent collections of Chinese pottery and porcelain in the United States. He traveled extensively to the homes of private collectors, museums and auctions in search of the finest objects and along the way became close friends with some of the world's foremost authorities on Asian art, including Sir Harry Garner, Margaret Medley and Patrick Donnelly. He is noted for his independent personal projects for the View-Master, including *Alpine Flowers of the Western United States*, *Mushrooms in their Natural Habitats*, *A Stereoscopic Atlas of the Human Anatomy*, and his last work, *Chinese Art in Three Dimensional Colour*, on which he partnered with Medley and Garner; it was published posthumously by the Asia Society in 1969. All of these projects reflected Gruber's passionate love of nature, beauty and fine art, and have become themselves rare and precious in their own right.



1836 (mark)



VARIOUS PROPERTIES

1837

A BLUE AND WHITE LANÇA BOWL

JIAQING SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1796-1820)

The bowl has deep rounded sides rising to a slightly flared rim, and is decorated on the exterior with five rows of *lança* characters, and in the center of the interior with a single character within a double circle. 6¾ in. (7.2 cm.) diam.

\$12,000-18,000

This bowl belongs to a group of 18th-19th century blue and white porcelains decorated with *lança* characters, which reflects the court's interest in Lamaist Buddhism. The religion flourished during the Qianlong reign, with numerous temples dedicated to the faith built within the Palace and with a proliferation of ceramic wares decorated in this style.

清嘉慶 青花梵文盃 雙圈六字篆書款



(mark)

1838

A PAIR OF BLUE AND WHITE OGEE BOWLS

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

Each bowl is decorated on the exterior with two five-clawed dragons striding amidst clouds, and on the interior with a central medallion containing a leaping dragon, all within blue line borders.

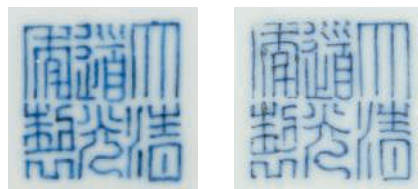
6¾ in. (17.2 cm.) diam.

(2)

\$25,000-35,000

A pair of bowls of this pattern with Yongzheng marks was included in the exhibition, *Ch'ing Porcelain from the Wah Kwong Collection*, Hong Kong, 1973, no. 59, and another is illustrated in the *Powell-Cotton Collection of Chinese Ceramics*, Powell-Cotton Museum, Birchington, Kent, 1988, no. 87. A Qianlong bowl of this pattern in the Ohlmer Collection, Roemer Museum, Hildesheim, is illustrated by U. Wiesner in *Chinesisches Porzellan*, Mainz am Rhein, 1981, no. 47. A pair of similar Jiaqing marked bowls was sold in our Hong Kong rooms, 1 June 2011, lot 3924.

清道光 青花雲龍紋折腰盃一對 六字篆書款



(marks)





1839

A FAMILLE ROSE 'BITTER MELON' BOWL

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

The deep sides are decorated on the exterior with a fruiting and flowering bitter melon vine, and bamboo, which continue over the slightly everted rim into the interior, the ripe gourds bursting open to expose the seeds. Two pink butterflies flutter around the vine on the interior and exterior.

4 $\frac{1}{8}$ in. (11.2 cm.) diam.

\$15,000-25,000

The combination of gourds (*gua*) and butterflies (*die*) represent the wish for endless generations of sons and grandsons (*guadie mianmian*), a wish reinforced by the red seeds of the ripe gourds.

One of a pair of similar Qianlong-marked bowls in the Percival David Foundation is illustrated by Lady David in *Illustrated Catalogue of Ch'ing Enamelled Ware*, 1973, no. 897; the other (no. 898) is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 6, Tokyo/San Francisco, 1982, no. 274. Another in the Musée Guimet, Paris, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7, 1981, col. pl. 91. See, also, a pair of similar bowls sold at Christie's New York, 17-18 September 2015, lot 2258. Another two similar examples sold at Christie's New York, 15 September 2011, lot 1661, and the same two sold again at Christie's Hong Kong, 26 November 2014, lot 3327.

清道光 粉彩過枝癩瓜蝴蝶盤 六字篆書款



(mark)

1840

A RARE FAMILLE ROSE 'LOTUS PETAL' VASE

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

The vase is constructed in two sections and can also serve as a box and cover. The exterior of the body and neck of the upper section is decorated with six rows of overlapping lotus petals finely enameled in graduated tones of pink that stop at a narrow yellow and red dotted band below the rim. The top is enameled in green and pierced with five small openings to imitate a lotus seed pod. The bowl-shaped lower section is similarly decorated on the exterior and has a central divider in the interior.

7 $\frac{1}{2}$ in. (18.8 cm.) high

\$10,000-15,000

清道光 粉彩蓮瓣紋花插 六字篆書款



(another view)



(mark)



PROPERTY FROM THE FAMILY COLLECTION OF
GENERAL JOSEPH W. STILWELL

1841

A BLUE AND WHITE DISH

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

The dish is finely decorated on the interior in a
vibrant underglaze blue with a group of three
intertwined pine trees below a double-line border
at the rim, and on the exterior with four bats facing
upwards.

9 $\frac{7}{8}$ in. (25 cm.) diam.

\$3,000-5,000

PROVENANCE

The Collection of General Joseph W. Stilwell
(1883-1946), acquired in the early twentieth
century, and thence by descent within the family.

清光緒 青花三松紋盤 六字楷書款



1841 (mark)



1841

VARIOUS PROPERTIES

1842

**A CELADON-GLAZED
BARREL-FORM JAR**

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

Of ovoid form, with a flat rim encircling the mouth,
the sides are applied with two rows of small bosses
and a pair of molded mask-and-ring handles. The
exterior is covered overall with a glaze of pale sea-
green tone thinning to a paler tone on the raised
areas, and the countersunk base is
similarly glazed.

6 $\frac{1}{2}$ in. (16.5 cm.) high

\$6,000-8,000

清道光 豆青釉鼓釘罐 六字篆書款



1842 (mark)



1842

1843

**A LARGE UNDERGLAZE-BLUE AND SLIP-
DECORATED CELADON-GLAZED VASE**
19TH CENTURY

The body is decorated in underglaze blue over a white slip with dragons amidst *lingzhi* scroll between *ruyi*-head borders, and below a band of upright plantain leaves on the neck which is flanked by two *lingzhi*-form handles, all on a pale bluish-green-glazed ground.

19 $\frac{7}{8}$ in. (50.6 cm.) high

\$8,000-12,000

清十九世紀 豆青地青花堆白龍紋瓶



1844

A FAMILLE-ROSE QUATREFOIL BRUSH POT

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

The brush pot is raised on four short feet and decorated on one side with a rectangular panel depicting the *Fengyi Pavilion* scene from *Sanguoyanyi* (*The Romance of Three Kingdoms*), with Lü Bu and Diao Chan, and on the other side with the *Fengyi pavilion* in a mountainous landscape. The interior and base are covered with a turquoise glaze.

3 in. (7.7 cm.) high

\$5,000-7,000

清嘉慶 粉彩「鳳儀亭」筆筒 礬紅四字篆書款



(mark)



(two views)



1845

AN UNUSUAL BLUE AND WHITE *RUYI* SCEPTER

LATE QING DYNASTY

The *ruyi* head and both sides of the handle are decorated in blue and white with continuous lotus scroll bearing pink and white enameled lotus blossoms of various sizes. There are tiny spur marks on the back of the handle and the back of the *ruyi* head.

12 $\frac{1}{2}$ in. (32 cm.) long, cloth box

\$8,000-12,000

晚清 青花粉彩蓮紋如意



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

-1846

A SET OF FOUR ENAMELED PORCELAIN PLAQUES
REPUBLIC PERIOD

Each plaque is delicately painted with a ferocious tiger shown with its mouth open while standing on rocks in a mountainous landscape. All four plaques have an inscription incorporating a signature, Bi Yuanming, and three also have a cyclical date, *guichou* (1973).

Each with frame: 40 x 16 in. (101.6 x 40.6 cm.), *hongmu* frames

\$25,000-35,000

PROVENANCE

Acquired in Hong Kong, late 1970s.

Bi Yuanming (1907-1991) was the son of Bi Botao (1886-1961), one of the members of the revered 'Eight Friends of Zhushan' group. While influenced by his father's skills and knowledge in painting, he also developed his own unique style, which can be seen on his signature paintings of tigers.

(4)

民國 畢淵明款粉彩虎嘯圖屏一組四幅





ANOTHER PROPERTY

1847

A FAMILLE ROSE-ENAMELED BLUE AND WHITE BOWL

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

With rounded sides that flare slightly at the rim, the bowl is decorated on the exterior with a continuous band of flowering lotus plants rising from a border of cresting waves above the foot, which is encircled by a narrow key-fret band. The interior is decorated in underglaze blue with a central medallion containing a lotus flower from which issue four large lotus leaves below a wide band of lotus scroll bearing similar leaves in the well.

6 in. (15.3 cm.) diam.

\$6,000-8,000

清光緒 青花粉彩蓮紋盤 六字楷書款



(mark)

PROPERTY FROM A PRIVATE COLLECTION, CRYSTAL RIVER, FLORIDA

1848

A POLYCHROME-ENAMELED AND BISCUIT FIGURE OF A SEATED LUOHAN
IMPRESSED SEAL OF ZENG LONGSHENG,
REPUBLIC PERIOD

The figure is shown holding a large pearl with both of his hands while seated on a large rock next to an alms bowl, with his right leg raised above a dragon in a submissive position. His brown robe is gathered over one arm to reveal a cream-toned undergarment decorated with roundels and other patterns. The maker's mark, Zeng Longsheng, is stamped on the base.

16½ in. (41.9 cm.) high

\$10,000-15,000

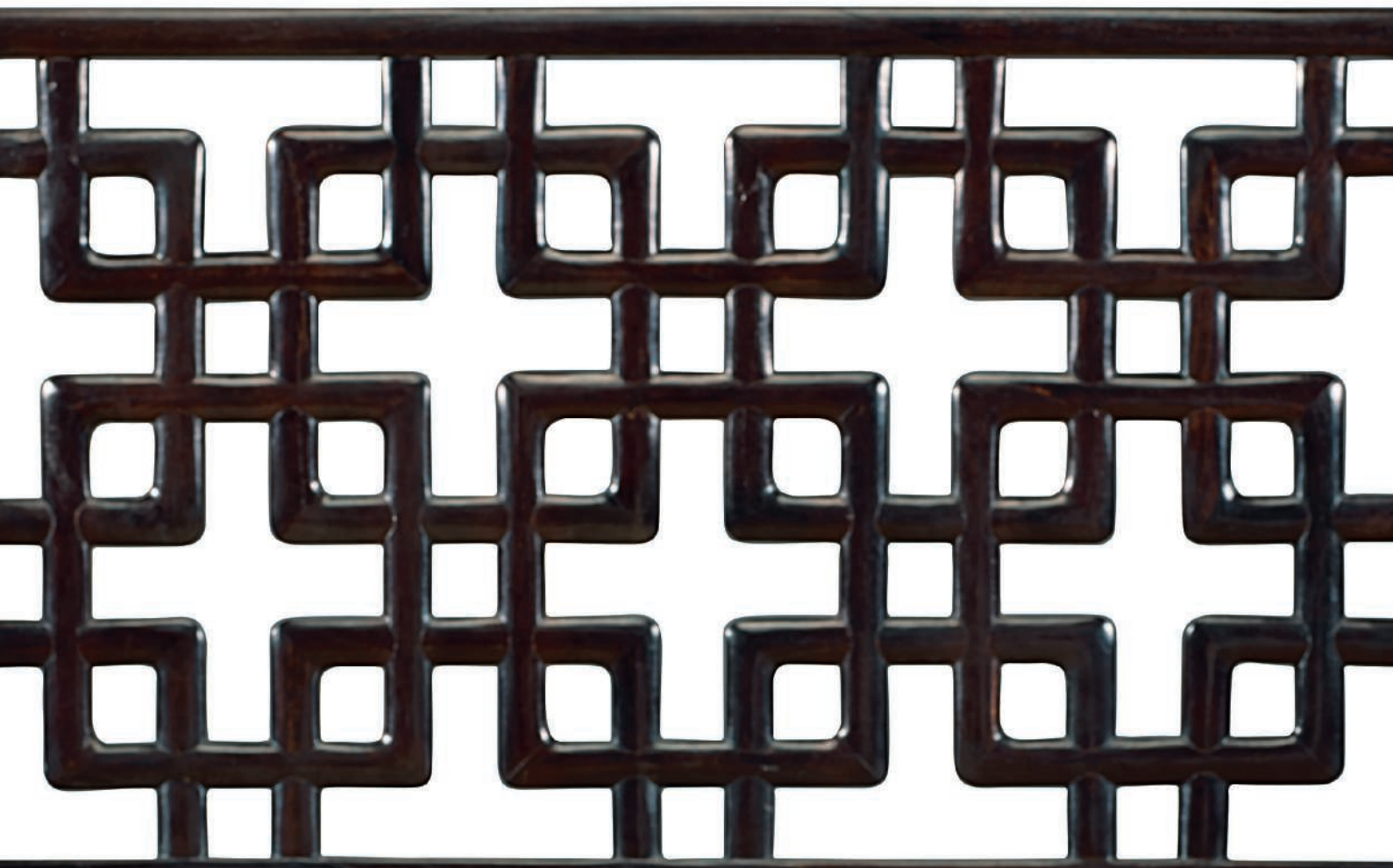
Zeng Longsheng (1901-1964) was a celebrated potter at the Jingdezhen kilns who specialized in figural sculptures. A complete set of the Eighteen *Luohan* by Zeng Longsheng, including a figure very similar to the present example, can be found in the collection of the University Museum and Art Gallery, The University of Hong Kong. The set was donated to the museum by Sir Kenneth Ping-fan Fung.

Another enameled and biscuit figure of a *luohan* by Zeng Longsheng sold at Christie's New York, 18-19 September 2014, lot 983.

民國 曾龍昇款粉彩羅漢坐像



(mark)



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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 Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute 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 WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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 **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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

auctioneer: 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

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.

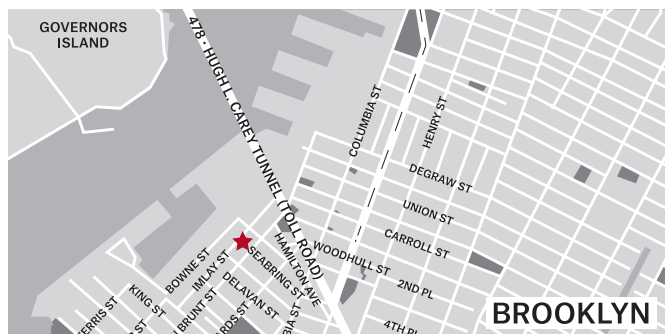
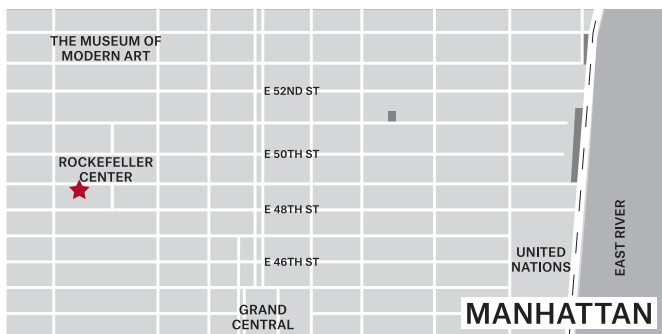
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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



ASIAN ART

Paris, 12 June 2019

VIEWING

June 2019
9, avenue Matignon
75008 Paris

CONTACT

Tiphaine Nicoul
tnicoul@christies.com
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A RARE IMPERIAL QIANGJIN
AND TIANQI LACQUER CABINET
China, Ming Dynasty, Wanli incised
and gilt Xinchou cyclical date,
corresponding to 1601 and of the period
€ 50 000 - 70 000

CHRISTIE'S

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