

MASTERPIECES  
OF EARLY CHINESE GOLD AND SILVER

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金紫銀青 — 中國早期金銀器粹珍

NEW YORK 12 SEPTEMBER 2019



CHRISTIE'S









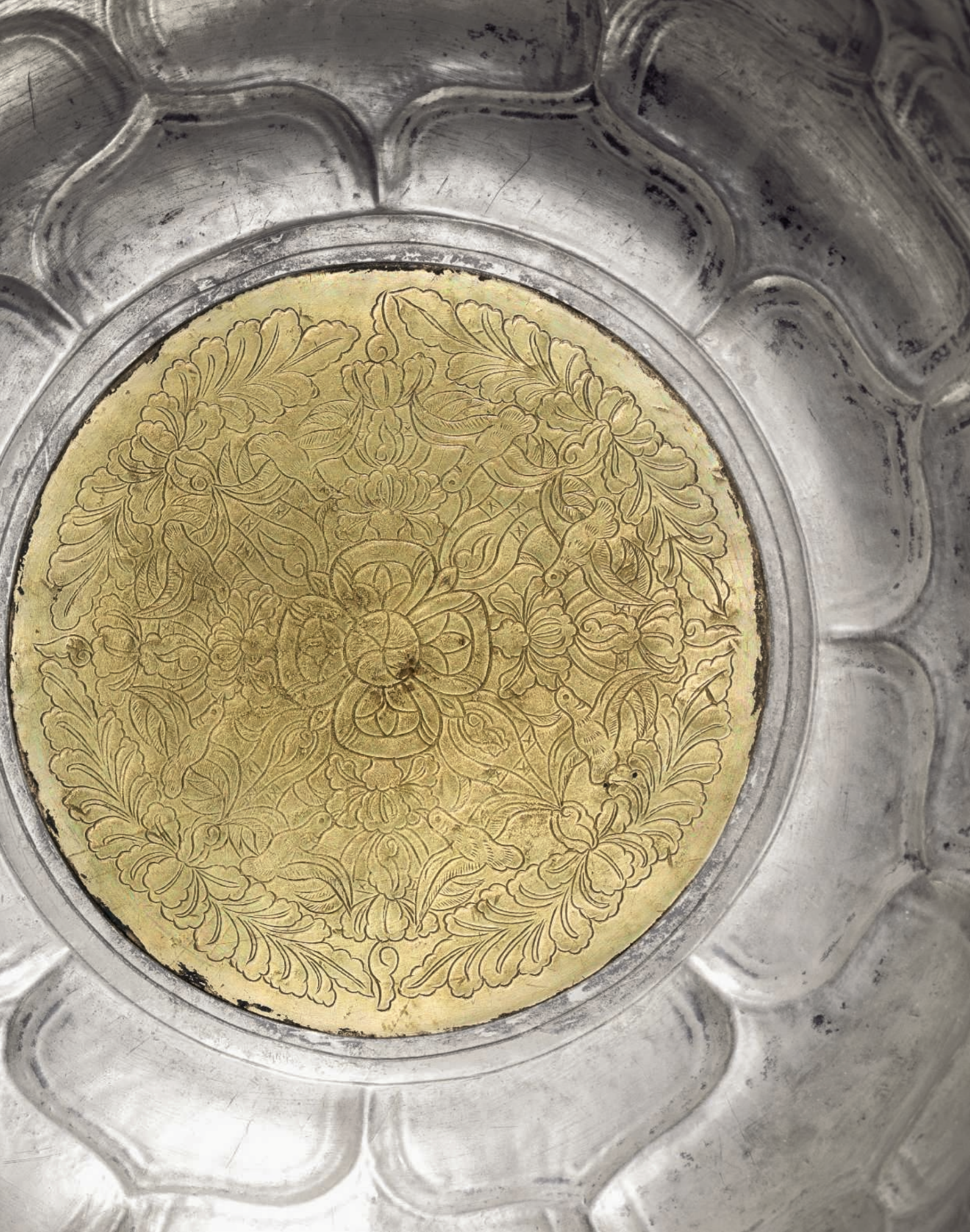
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Property from a Princely Collection

金紫銀青 – 中國早期金銀器粹珍  
王室私人珍藏

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金紫銀青 – 中國早期金銀器粹珍  
王室私人珍藏

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ACKNOWLEDGE THE OUTSTANDING  
CONTRIBUTIONS  
OF CECILIA ZI.

## AUCTION

Thursday 12 September 2019  
at 10.00 am (Lots 501-601)

20 Rockefeller Plaza  
New York, NY 10020

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Friday	6 September	10 am – 5 pm
Saturday	7 September	10 am – 5 pm
Sunday	8 September	1 pm – 5 pm
Monday	9 September	10 am – 5 pm
Tuesday	10 September	10 am – 5 pm
Wednesday	11 September	10 am – 2 pm

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# Dr. Johan Carl Kempe (1884-1967)

AND THE GOLDEN AGE OF CHINESE ART COLLECTING IN EUROPE

## 卡爾·凱波 (Johan Carl Kempe, 1884-1967年) 及中國藝術收藏在歐洲的黃金時代

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蘇玫瑰 亞洲藝術部資深國際學術顧問

Dr. Johan Carl Kempe, usually known simply as Carl Kempe, was born in Stockholm in 1884 and after completing his schooling at Norra latinläroverket in Stockholm, he went on to study at Uppsala University from 1903-1905. Kempe claimed that the majority of his time at university was spent playing cards, going to dancing lessons and playing tennis. His efforts in the latter were certainly not wasted, since Carl Kempe came to international sporting prominence in 1912 when he and his partner Gunnar Setterwall won an Olympic silver medal in the indoor tennis doubles at the Stockholm Summer Olympics.

Carl Kempe's grandfather, Johan Christoffer Carl Kempe (1799-1872) after whom he was named, was born in Stralsund, a shipping port on the Baltic coast, which belonged to Sweden from 1648 to 1815, when it was ceded to Prussia. Johan Christoffer Carl Kempe was sent to Stockholm in 1812 to further his education, and in 1819 joined the firm of Johan Wikner in Härnösand. This was a trading company which was involved in shipping and timber. Kempe married Wikner's daughter Carin and, after Johan Wikner's death in 1823, entered into partnership with Wikner's son Olof. One of the water-driven saw mills operated by the company was the Mo saw mill at Moälven. In 1836 Kempe became sole owner of the firm and in the following years added iron to the company's interests in shipping and timber. In 1845 he acquired another saw mill at Domsjö. His sons Berhard (1830-1908) and Wilhelm (1834-1890) joined the Johan Wikner company in 1856, but in 1859 the elder Carl Kempe left the Wikner company and moved to Stockholm, operating the saw mills and ironworks in Mo under the Kempe name.

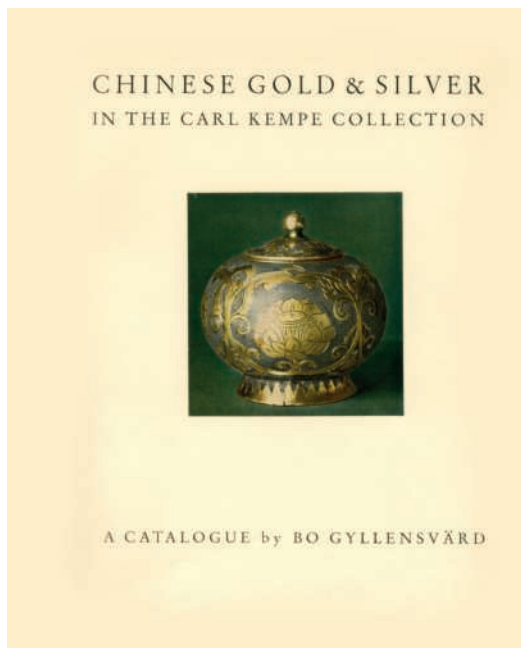
卡爾·凱波 (全名為Johan Carl Kempe，但通常簡稱為Carl Kempe) 1884年生於斯德哥爾摩，他在市內的北方中學畢業後，1903至1905年期間赴烏普薩拉大學深造。據他憶述，其大學生涯基本上都用於打撲克、學跳舞和打網球。他對網球下的功夫也沒白費，後來更為他與搭檔Gunnar Setterwall贏得了1912年斯德哥爾摩夏季奧運會的室內網球雙打銀牌，在國際體壇備受矚目。

凱波與祖父 (Johan Christoffer Carl Kempe, 1799-1872年) 同名，後者生於波羅的海沿岸航運港口施特拉松德，該城市自1648年

起成為瑞典領土，1815年割讓予普魯士。老凱波於1812年赴斯德哥爾摩深造，1819年加入韋克納 (Johan Wikner) 位於海納桑德的公司，從事航運和木材貿易。他後來與韋克納的女兒卡琳 (Carin) 結為夫婦，1823年韋氏去世後，他與內兄奧洛夫 (Olof) 以合夥方式持續經營。該公司名下有多家水力鋸木廠，其中之一是位於莫爾汶的默鋸木廠。1836年，凱波成為公司的全資股東，並於數年內銳意擴張，除航運和木材以外，更開始經營鐵工廠。1845年，他收購了另一家位於當姆斯喬的鋸木廠。其子本赫德 (Bernhard, 1830-1908) 與威廉 (Wilhelm, 1834-1890) 亦於1856年加盟韋氏企

(opposite)

Carl Kempe 1912;  
History and Art  
Collection / Alamy  
Stock Photo



Lot 550 illustrated on the title page of *Chinese Gold & Silver in the Carl Kempe Collection*, by Bo Gyllensvärd, 1953. Photographer unknown.

‘I believe that a desire for collecting things is more or less latent with most people. ‘...My first exploits in the land of collecting go back to my school days and were then, as a mild start, dedicated to collecting nibs’ ‘... some thirty years ago, I found myself strongly attracted by Chinese art.’ ... ‘ Somehow or other I found myself steeped in humble respect and admiration before this art so pure and yet stimulating for the imagination in its variety of aspects and forms.’

— Carl Kempe, Ekolsund, Sweden, February 1953.  
Extracted from the Preface to *Chinese Gold & Silver in the Carl Kempe Collection* by Bo Gyllensvärd, Stockholm, 1953.

Another of the elder Carl Kempe’s sons was Frans Kempe (1847-1924). He attended Uppsala University and graduated with a degree in medicine in 1873. However, following the death of Johan Christoffer Carl Kempe in 1872, his eleven children restructured the Kempe firm and formed a limited liability company, which was named Mo och Domsjö AB [Mo and Domsjö], after two of their father’s saw mills. Frans Kempe joined the company in 1875 and in 1884 (the same year in which his son Johan Carl Kempe was born) he became its Managing Director, taking on the role of Chairman of the Board in 1908 – a post he retained until 1922. Under his leadership the firm underwent considerable expansion, including forest management and pulp mills. The company also became known for its social responsibility projects and educational endeavours.

This then was the company, Mo och Domsjö AB, which Frans’s son, the young Carl Kempe, joined in 1906, after graduating from Uppsala University. Carl Kempe took over the post of Managing Director from his father in 1917, and it was his commitment to substantial investment in research and development that brought the company to the forefront of the modern pulp and paper manufacturing industry in Sweden. Carl Kempe also enthusiastically supported the Kempe Foundations, which were originally founded in 1936 by Lotty Bruzelius (née Kempe, 1855-1941) in memory of her father Johan Christoffer Carl Kempe and her brother Seth Kempe. Between 1905 and 1917 Lotty had given funds to provide housing for working women in Stockholm, but in 1936 she decided to use her shares in Mo och Domsjö AB to establish two foundations – the Stiftelsen J.C. Kempes Minne and the Stiftelsen Seth M. Kempes Minne – to promote scientific, cultural, and artistic projects. Later the two foundations were run jointly as the Kempe Foundations – largely supporting research through scholarships and the provision of equipment. Carl Kempe became chairman of the Kempe Foundation’s board and was active in promoting its activities. He was given an honorary doctorate by Umeå University, and Umeå Plant Science Centre renamed their lecture theatre ‘Carl Kempe Salen’ in recognition of his very generous support for research. The Mo och Domsjö company also sponsored ice hockey and sports clubs.

業，而凱波則於1859年離開韋氏，並遷居斯德哥爾摩，以凱波家族的名義經營默與鐵工廠。

凱波另有一子名法蘭 (1847–1924年)，他是烏普薩拉大學1873年的醫科畢業生。凱波於1872年去世後，其十一名子女合力重組家族業務，並合併了父親兩家鋸木廠的名字，將新成立的有限公司命名為「默與當姆斯喬」(Mo och Domsjö AB)。法蘭於1875年參與家族業務，1884年 (其子小凱波於同年出世) 出任常務董事，1908年晉升為董事會主席，直至1922年卸任為止。他領導公司開疆拓土，創建了林業管理業務與紙漿廠。此外，該公司的社會責任項目與教育投資亦成績驕人。

1906年，法蘭之子小凱波畢業於烏普薩拉大學，繼而加盟默與當姆斯喬公司。他於1917年接替父親出任常務董事，任內大力投資研發項目，使公司躍居為瑞典現代紙漿與造紙業的翹楚。此外，他亦鼎力支持凱波基金，其姑母卜樂蒂 (Lotty Bruzelius, 1855–1941年) 於1936年創辦該會，以紀念父親與弟弟賽思 (Seth Kempe)。1905至1917年期間，樂蒂的資助對象是斯德哥爾摩的就業婦女住房項

目，但她在1936年決定用自己在家族企業的股份，另行創立兩個基金會，即「卡爾·凱波紀念基金」與「賽思·凱波紀念基金」，藉此推動科學、文化和藝術項目。其後，兩者以「凱波基金」的名義聯合運營，以提供獎金與設備的方式促進科研工作。小凱波曾出任凱波基金董事會主席，積極推動該會的各项活動。他曾獲于默奧大學頒發榮譽博士學位，于默奧植物學中心更將演講廳易名為「卡爾·凱波演講廳」，對他慷慨資助科研工作以示嘉許。此外，凱波企業也有贊助若干冰球隊和體育俱樂部。

凱波應該是在1920年代對中國藝術萌生興趣，後來更以個人身份加入1930–31年的財團，詳見Val érie Jurgens匯編的基金會成員名單，載於《The Karlbeck Syndicate 1930–1934: collecting and scholarship on Chinese art in Sweden and Britain》(倫敦：倫敦大學亞非學院博士論文，2010)，或參考以下網站：<https://eprints.soas.ac.uk/13095>。基金會的發起人是瑞典土木工程師柯貝克 (Orvar Karlbeck, 1879–1967年)，他曾參與建設中國鐵路，前後歷時約二





It appears that Carl Kempe's interest in Chinese art began in the 1920s, and 1930-31 he was one of the private members of the Karlbeck Syndicate (see lists of syndicate members compiled by Valérie Jurgens in *The Karlbeck Syndicate 1930-1934: collecting and scholarship on Chinese art in Sweden and Britain*, PhD thesis, SOAS, London 2010, <https://eprints.soas.ac.uk/13095>). This was a syndicate initiated by the Swedish civil engineer Orvar Karlbeck (1879-1967), who worked on the construction of railways in China for some twenty years. While there, Karlbeck amassed a significant collection of early Chinese bronzes, which he sold to the then Crown Prince of Sweden (1882-1973, later HM King Gustav VI Adolf, r. 1950-1973), when the latter visited China in 1926. In 1930 Karlbeck established a syndicate to purchase Chinese art objects on behalf of a consortium of museums and private collectors in Europe – primarily Sweden and Britain.

There were three Karlbeck Syndicates: one in 1930-31, one in 1931-32, and the last in 1934. The 1930-31 syndicate, in which Carl Kempe participated, included, among others, the Museum of Far Eastern Antiquities, Stockholm; the Röhsska Konstslöjdmuseet (Röhsska Museum of Design and Applied Arts), Göteborg; and the Hallwyl Collection, Stockholm. It is interesting that the Hallwyl Collection was included in the syndicate, since this was a collection amassed by one of Carl Kempe's

(above)

Photograph taken around the time of the opening of the 1935-1936 International Exhibition of Chinese Art, London. Shown are Carl Kempe (center), Sir Percival David (far left), His Royal Highness the Crown Prince of Sweden (third from right) and Oscar Raphael (far right).

十載。旅華期間，他度藏了一批可觀的中國早期青銅器，其後出讓予1926年訪華的瑞典王儲（即登基後的HM King Gustav VI Adolf，1950-1973年在位，生卒年為1882-1973年）。柯氏於1930年成立財團，旨在集資購藏中國藝術品，其成員是歐洲（以瑞典和英國為主）的博物館及私人藏家。

財團共分三期，其營運期分別為1930-31年、1931-32年及1934年。凱波參與的是1930-31年的基金會，同期的成員還包括瑞典斯德哥爾摩

遠東古物博物館、哥特堡的勒斯卡設計與應用藝術博物館，以及斯德哥爾摩的霍氏珍藏（Hallwyl Collection）。霍氏珍藏的出現頗引人入勝，因為背後的藏家同樣是凱波家族的成員。霍維娜女伯爵（Countess Wilhelmina von Hallwyl，1844-1930年）是老凱波（Johan Christoffer Carl Kempe，1799-1872年）之弟威廉（Wilhelm Kempe，1807-1883年）的女兒。她繼承了父親的大筆遺產，所以雖於1864年與霍華德伯爵（Count



「我相信，收藏之心幾乎人皆有之。」「……我在收藏領域的首批收穫可追溯至學生時代，但當年的我野心不大，只是一門心思地搜羅鋼筆尖。」「……大約三十年前，我對中國藝術產生了濃厚的興趣。」……「這門藝術如斯純粹，然其變化和造型之多卻讓人浮想聯翩，觀賞之際，我心中頓生高山仰止之嘆。」(摘錄自紀侖華於1953年在斯德哥爾摩發表的《卡爾·凱波珍藏中國金銀器圖錄》)

——卡爾·凱波(1953年2月於埃高松)

relatives. Countess Wilhelmina von Hallwyl (née Kempe 1844-1930) was the daughter of Wilhelm Kempe (1807-1883), brother of Carl Kempe's grandfather, Johan Christoffer Carl Kempe (1799-1872). As the heiress to her father's considerable fortune, Wilhelmina was able to indulge her passion for art collection both before and after her marriage in 1864 to Count Walther von Hallwyl (1839-1921). Her collection encompassed Chinese bronzes; European and East Asian fine and decorative arts; arms and armour; books and manuscripts. From 1909 she employed a team of experts to compile a catalogue of her collection, which eventually had some 50,000 entries and was published between 1926 and 1957 in 79 volumes. Her house in Stockholm with its entire contents, including her art collection, was gifted to the Swedish state on her death in 1930. It is interesting to speculate whether Wilhelmina's collection played a part in stimulating Carl Kempe's own fascination with Chinese art.

However, it may not have been the countess who inspired Carl Kempe's interest in Chinese art. The period in which he collected (1920s-1960s) was a golden age for the collection of Chinese art in Europe – especially in Sweden and Britain. In Sweden the collectors were led by HRH Crown Prince Gustaf Adolf (1882-1973, from 1950 HM King Gustaf VI Adolf), who had a particular interest in ancient Chinese bronzes and other early material, and who was a patron and donor to museums such as the Museum of Far Eastern Antiquities, Stockholm. The Crown Prince was also on the Committee of Honour for the *International Exhibition of Chinese Art* held at the Royal Academy in London in 1935-36. The director and driving force behind the exhibition was the British scholar and collector Sir Percival David (1892-1964), who had met the Crown Prince in China some ten years earlier. The two had become friends through their shared fascination with Chinese art and culture. Possibly at the Crown Prince's suggestion, Carl Kempe loaned twelve items to the *International Exhibition of*

Walther von Hallwyl, 1839–1921年) 成婚，但無礙她繼續追求自己的藝術收藏愛好。她的珍藏涵蓋中國青銅器、歐洲與東亞藝術精品與裝飾藝術、兵器盔甲及善本手稿。自1909年起，她聘請了一組專家修撰圖錄，最終收錄了約五萬件藏品，全集合共79卷，1926至1957年間陸續發表。她於1930年去世，身後將其斯德哥爾摩大宅及所有物品(包括其藝術珍藏)悉數捐予瑞典政府。至於霍夫人的珍藏當年是否激發了凱波對中國藝術的熱愛，思之令人浮想聯翩。

話雖如此，凱波對中國藝術的愛好其實未必與伯爵夫人有關。他於1920至1960年代從事收藏，而當時的歐洲正處於收藏中國藝術的全盛時期，其中又以瑞典和英國的情形尤為突出。瑞典的收藏界以古斯塔夫王儲(HRH Crown Prince Gustaf Adolf, 生卒年為1882–1973, 自1950年起登基為古斯塔夫六世)為表率，他對中國古青銅器和其他材質的早期作品青睞有加，對各大博物館亦不吝贊助和捐贈，斯德哥爾摩遠東古物博物館便是受惠機構之一。1935至1936年期間，倫敦皇家藝術學院曾舉行「中國藝術國際展覽」，瑞典王儲應邀出任榮譽委員會成員。該次展覽的總監和倡議者是英國學者暨收藏家大維德爵士(Sir Percival David, 1892–1964年)，他約在十年前與王儲在中國初次會晤。他倆均鍾情於中國藝術與文化，因而一見如故。凱波或因王儲之故，也向中國藝術展覽會借出了十二件藏品(編號77、931、976、982、1147、1478、1483、1648、1946、2580、2581及2605)。這些作品泰半為白釉陶瓷，其中也有一例宋代銀盞金盞蓋。

收藏家海約翰(Johannes Hellner, 1866–1947年)也是1930–31年財團的成員，他本身是一位著名的瑞典律師、政府官員和政治家，1917至1920年間出任瑞典外交部長。他其後曾擔任多項公職，當中包括執掌木材出口協會，任內與凱波之父法蘭結為好友。海約翰跟凱波一樣，也是在二十年代開始收藏中國陶瓷。他很快便蒐集了大量精品，並於1933年在中國會(Kinaklubben)講解宋瓷。斯德哥爾摩的中國會創辦於1929年，其發起人是一群深受王儲啟發的收藏家和學者，而海氏正是該會的首任會長。創會之初，其成員除了凱波之外，還有胡艾彌與胡理查(Emil and Richard Huitmark)、羅禮謙(Holger Lauritzén)、林伯格(Gustaf Lindberg)、拉格禮(Axel Lagrelis)、帕尼爾(Nils Palmgren)、韋習古(Sigurd Versteegh)、柯貝克(Orvar Karlbeck)及奧漢思(Hans Öström)等。中國會形同倫敦東方陶瓷學會的瑞典分會，而凱波同時也是東方陶瓷學會的成員。

羅禮謙(Holger Lauritzén, 1876–1951)也曾參與1930–31年的財團，活躍於二十、三十年代的中國藝術收藏界，據韋雲(Jan Wirgin)形容，其藏品「……是瑞典最膾炙人口的中國陶瓷私人珍藏之一」，詳見韋雲所著《Ming Wares in the Lauritzen Collection》(斯德哥爾摩：1965)。1964年，其子羅艾納(Einar Lauritzén)恪遵父命，將所有藏品贈予斯德哥爾摩遠東古物博物館。1930–31財團也有銀行家倫格蘭(Axel Lundgren, 1939年卒)的身影，他與夫人娜拉在七十年代亦將珍藏捐予斯德哥爾摩遠東古物博物館，詳見韋雲著作



*Chinese Art* (nos. 77, 931, 976, 982, 1147, 1478, 1483, 1648, 1946, 2580, 2581, and 2605). These were primarily white-glazed ceramics, but included one Song dynasty silver gilt bowl and cover.

Another of the Swedish collectors who joined the 1930-31 Karlbeck syndicate with Kempe was Johannes Hellner (1866-1947) – an important Swedish lawyer, civil servant and politician, who was Swedish Foreign Minister from 1917 to 1920. Later, among his many other positions, Hellner headed the Timber Export Association, where he became friends with Carl Kempe's father, Frans Kempe. Like Carl Kempe, Hellner began collecting Chinese ceramics in the 1920s. He quite rapidly built up a substantial collection, and gave a lecture on Song ceramics to the Kinaklubben in 1933. Indeed, Hellner was the first chairman of the Kinaklubben (China Club), which was formed in Stockholm in 1929 by a group of collectors and scholars, inspired by the Crown Prince. The early members included Emil and Richard Huitmark, Holger Lauritzén, Gustaf Lindberg, Axel Lagrelius, Nils Palmgren, Sigurd Versteegh, Orvar Karlbeck, and Hans Öström, as well as Carl Kempe himself. The club was the equivalent of a Swedish branch of the Oriental Ceramic Society in London, of which Carl Kempe was also a member.

Also part of the 1930-31 Karlbeck syndicate was Holger Lauritzén (1876-1951) who was a keen collector of Chinese art in the 1920s and 1930s, amassing what Jan Wirgin described as: '... one of the best known of the private collections of Chinese ceramics in Sweden' (see Jan Wirgin, *Ming Wares in the Lauritzen Collection*, Stockholm, 1965). At his father's request, this collection was donated to the Museum of Far Eastern Antiquities, Stockholm by Holger Lauritzén's son, Einar Lauritzén, in 1964. The collection of another of the 1930-31 Karlbeck syndicate members, that of the banker Axel Lundgren (d. 1939) and his wife Nora was also donated to the Museum of Far Eastern Antiquities in

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《Chinese Ceramics from the Axel and Nora Lundgren Bequest》(斯德哥爾摩：1978)。倫氏的珍藏涵蓋中國繪畫、青銅器與陶器，其中有44件作品曾於1928年在國家博物館展出。此外，倫氏亦是中國會的早期成員之一。

值此期間，瑞典的中國藝術收藏家菁英雲集，而研究中國藝術的名宿鴻儒亦大不乏人。生於芬蘭的瑞典藝術史學家喜龍仁教授 (Osvald Sirén, 1879-1966年) 便是一例，他於1908至1923年期間在斯德哥爾摩大學任教藝術史及藝術理論，1928至1945年獲任命為斯德哥爾摩國家博物館的繪畫與雕塑館長，詳見Minna Törma著作《Enchanted by Lohans – Osvald Sirén's Journey into Chinese Art》(香港：2013)。雖然他早期研究的是歐洲藝術 (以意大利文藝復興藝術為主)，但年近四十之際，讓他念茲在茲的卻是中國藝

術，其後更成為了歐洲研究中國藝術的先驅之一。他曾就許多課題發表研究成果，中國繪畫、雕塑、建築與園林等皆有涉及。1958年，他推出合共七卷的《Chinese Painting: Leading Masters and Principles》，迄今仍被視為經典之作。

瑞典學者在考古領域的表現同樣突出。考古學家、古生物學家和地質學家安特生 (Johan Gunnar Andersson, 1874-1960年) 便是其中的佼佼者，1914年，他應北洋政府的邀請，赴華出任礦政顧問。1921年華北新石器時代仰韶文化的發現，安氏的參與功不可沒。1923-24年，他以中央地質調查所成員的身份，在甘肅和青海展開考古發掘。他在1916、1921和1923年三度親赴周口店，並於1926年瑞典王儲訪華期間，展示他發現的兩枚人類牙齒，兩者均被鑑定為有關北京猿人的首批化石。1926年，安氏在斯德哥爾摩創辦遠東古物博物



the 1970s (see Jan Wirgin, *Chinese Ceramics from the Axel and Nora Lundgren Bequest*, Stockholm, 1978). The Lundgren collection encompassed Chinese paintings, bronzes and ceramics, and some 44 items from the collection were exhibited at the National Museum in 1928. Axel Lundgren was another of the early members of the Kinaklubben.

As well as major collectors of Chinese art, there were major scholars of Chinese art in Sweden during this period. One of these was the Finnish-born Swedish art historian Osvald Sirén (1879-1966), who was Professor of History and Theory of Art at the University of Stockholm 1908-1923, and Keeper of Paintings and Sculpture at the National Museum, Stockholm from 1928 to 1945 (see Minna Törmä, *Enchanted by Lohans - Osvald Sirén's Journey into Chinese Art*, Hong Kong, 2013). Although he had started out as a scholar of European art – particularly the art of the Italian Renaissance – when he was almost 40 years old Sirén became fascinated by the arts of China, and went on to become one of pioneers of the study of Chinese art in Europe. Among the subjects on which he published his research were Chinese painting, sculpture, architecture and gardens. His seven-volume work *Chinese Painting: Leading Masters and Principles*, which was published in 1958, remains a valuable reference work today.

In the area of archaeology, Swedish scholars were also to the fore. Among these was Johan Gunnar Andersson (1874-1960) an archaeologist, palaeontologist and geologist, who was invited to China by the Chinese Government in 1914 to act as a mining adviser. Andersson was involved with the discovery of the Neolithic Yangshao culture in north China in 1921. In 1923-24, while serving as a member of China's National Geological Survey, he was also able to conduct archaeological excavations in Gansu and Qinghai. He visited Zhoukoudian in 1916, 1921 and 1923, and during the

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館，以容納瑞典方面在中國的考古成果。他出任館長一職，1939年始由高本漢 (Bernhard Karlgren) 接任。

高本漢 (1889-1978年) 既是瑞典漢學家與語言學家，也是研究漢語音韻史的先鋒。他最初研究的雖是古典及北歐語言，但中國方言之多讓他眼界大開，其後更獲得一筆助學金，遠赴聖彼得堡學習漢語。他在1910至1912年期間旅居中國，回到歐洲後向烏普薩拉大學呈遞其博士論文《漢語音韻學研究》。此後，他曾於哥特堡大學執教，1931至1936年間出任校長。1939至1959年期間，他接任遠東古物博物館館長，並繼承安特生之衣鉢，充當館刊《遠東古物博物館通訊》的編輯，直至1970年卸任為止。他在《通訊》發表多篇文章，部份以中國早期青銅器為題。晚至二十一世紀，這份刊物仍有出版，期間刊登了許多關於東亞藝術的重要學術論文，當中亦有涉及凱波的收藏領域。其中之一是安

特生於1935年第七期館刊發表的〈The Goldsmith of Ancient China〉，另一篇是林伯格刊登於1953年第25期的〈Hsing yao and Ting yao〉。

另一位瑞典學者名叫帕尼爾 (Nils Palmgren, 1890-1955年)，其研究課題也與凱波的收藏興趣有關。大學時期，帕氏集中探討中國藝術，其碩士論文便是以中國陶瓷為題。但他的考古經驗並非來自中國，而是位於伯羅奔尼撒的希臘古城阿斯尼。他根據安特生出土的中國新石器時代陶瓷，完成了自己的博士論文《The Kansu Mortuary Urns of Pan Shan and Ma Chang Groups》。1934年，他親赴中國考察，重點研究宋瓷，其工作成果收錄於他與Walter Steger及Nils Sundius合著的《Sung Sherds》，此書刊行於1963年，迄今仍被視為其代表作。他雖曾研究中國玉雕與青銅器，但與凱波藏品最密切相關的仍是他 在宋瓷方面的研究成果。

visit of the Swedish Crown Prince in 1926 Andersson revealed the discovery of two human teeth, which were subsequently identified as the first finds of Peking Man. In 1926, Andersson founded the Museum of Far Eastern Antiquities in Stockholm, to house the Swedish part of the finds from archaeological excavations in China. Andersson served as the director of the MFEA until 1939, when he was succeeded by Bernhard Karlgren.

Bernhard Karlgren (1889-1978) was a Swedish sinologist and linguist, and was one of the pioneers of Chinese historical phonology. Although his original studies were of classical and northern European languages, Karlgren was attracted to the study of Chinese because of its many dialects, and obtained a grant to study Chinese in St. Petersburg. Karlgren lived in China from 1910-1912, and on returning to Europe he presented his doctoral thesis on 'Études sur la phonologie chinoise' ("Studies on Chinese Phonology") to the University of Uppsala. Thereafter he taught at the University of Göteborg, where he was president from 1931 to 1936. From 1939 to 1959 he served as director of the Museum of Far Eastern Antiquities. He also followed Andersson as editor of the Museum's publication *Bulletin of the Museum of Far Eastern Antiquities (BMFEA)* and continued as editor until 1970. Karlgren himself published a number of articles in the *Bulletin*, including a number on early Chinese bronzes. The *BMFEA*, which continued into the 21st century, published many important scholarly articles on East Asian art, including a number which related to Carl Kempe's areas of collection. One of these was J. Gunnar Andersson's 'The Goldsmith of Ancient China', published in No. 7, 1935, while another was Gustaf Lindberg's 'Hsing yao and Ting yao', published in No. 25, 1953.

Another Swedish scholar, some of whose work related to Kempe's areas of interest, was Nils Palmgren (1890-1955). While still at university Palmgren focussed on Chinese art and his Masters' thesis was on Chinese ceramics. However, he obtained archaeological experience not in China but at the ancient Greek city of Asine in the Peloponnese. The subject of his doctoral thesis was 'The Kansu Mortuary Urns of Pan Shan and Ma Chang Groups' based upon the Chinese Neolithic ceramics excavated by Andersson. When, in 1934, Palmgren undertook a study trip to China he concentrated on Song dynasty ceramics and this material was later incorporated into the publication with which he is most closely associated today *Sung Sherds*, which he published with Walter Steger and Nils Sundius in 1963. Although he also studied Chinese jades and bronzes, it was his work on Song dynasty ceramics which provides the closest link to Carl Kempe's collection.

The Swedish scholar who was most closely associated with Carl Kempe was Professor Bo Gyllensvärd (1916-2004), who acted as his curator and was also the author of the two major catalogues of Kempe's collection - *Chinese Gold & Silver in the Carl Kempe Collection: A Catalogue by Bo Gyllensvärd*, Stockholm, 1953 and *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964. Professor Gyllensvärd took *T'ang Gold and Silver* as the subject of his doctoral thesis for the

在瑞典學者當中，最常與凱波相提並論的是紀爾華教授 (Professor Bo Gyllensvärd, 1916-2004年)，他既是凱波的鑑藏顧問，更為後者的珍藏編撰了兩本重要圖錄，即《卡爾·凱波珍藏中國金銀器圖錄》(Chinese Gold & Silver in the Carl Kempe Collection: A Catalogue by Bo Gyllensvärd) (斯德哥爾摩：1953)，以及《卡爾·凱波珍藏中國陶瓷》(Chinese Ceramics in the Carl Kempe Collection) (斯德哥爾摩：1964)。紀氏向斯德哥爾摩大學提交的博士論文以唐代金銀器為題，其研究依據便是凱波珍藏。他於1945年任職國家博物館，1949年擢升為館長，1959年晉升首席館長。1958年，他以副教授的身份任職於斯德哥爾摩大學。古斯塔夫六世聽取紀氏進言，於1959年倡議將遠東古物博物館的珍藏與國家博物館的東亞與東南亞珍藏合併，該批珍藏於1963年遷至船島的皇家軍械庫舊址，紀氏出任館長一職，直至1981年卸任為止。1955至1973年期間，紀爾華兼任古斯塔夫六世的中國藝術鑑藏顧問，國王於1973年辭世後，其珍藏皆移交遠東古物博物館保存。

在凱波的中國藝術收藏生涯中，上述名人俱是活躍於瑞典的重要學者與藏家，也是凱波交流探討其藏品的對象。但在以英國為首的其他北歐國家，中國藝術的研究與收藏亦盛況空前。以英國為例，東方陶瓷學會於1921年成立，與凱波同期的著名英國藏家和學者人才濟濟，如巴婁爵士 (Sir Alan Barlow, 1881-1968年)、克拉克 (Alfred Clark, 1873-1950年)、大維德爵士 (Sir Percival David, 1892-1964年)、艾芬斯 (Hon. Mountstuart W. Elphinstone, 1871-1957

年)、尤默夫 (George Eumorfopoulos, 1863-1939年)、葛納爵士 (Sir Harry Garner, 1891-1977年)、霍普森 (Robert Lockhart Hobson, 1872-1941年)、拉菲爾 (Oscar Raphael, 1874-1941年)、羅素 (Charles Russell, 1866-1960)、賽維格夫人 (Mrs. Walter Sedgwick, 1883-1967年)、思禮文 (Charles Seligman, 1873-1940年) 及葉慈 (W. Perceval Yetts, 1878-1957年)，此外尚有瑞士藏家鮑爾 (Alfred Baur, 1865-1951年) 及活躍於巴黎的盧芹齋 (1880-1957) 等。

凱波對中國藝術的愛好始於1920年代，1935-6年期間更與夫人聯袂訪華，據說此行合共購入中國藝術品約250件，日後成為了他的核心珍藏。雖然最初吸引他的是五彩清瓷，但自1930年代起，在林伯格的影響之下，他迷上了中國白釉陶瓷，尤以唐宋作品為然，但他藏品中年代較晚的微妙白瓷與青瓷同樣可觀。他情有獨鍾且收藏甚豐的另一個範疇是中國金銀器，藏品年代從青銅時期的周代乃至清代皆有涉及。他苦心拮据的第三大領域是中國玻璃器，此外也有收集羅馬玻璃器，甚至連中國漆器、琺瑯器、青銅器及其他作品皆有涉及，且無一不精。凱波各類珍藏佳作雲集，每件作品俱體現了其眼力之高、其志之誠及有所作為之心。誠如紀爾華在《東方陶瓷學會會刊》1967-68、1968-69第37期發表的訪問所言，凱波「兼具敏銳的直覺與過人的才識。他的抱負並不限於蒐羅個別的佳作，而是要按部就班地構建一批珍藏。」

1912年，凱波購入位於埃高松 (斯德哥爾摩以北約四十英里處)







University of Stockholm, which was based upon the collection of Carl Kempe. Initially Gyllensvärd joined the staff of the National Museum in 1945, becoming curator in 1949 and senior curator in 1959. He became an Associate Professor at the University of Stockholm in 1958. It was through Bo Gyllensvärd's suggestion that in 1959 HM King Gustaf VI Adolf promoted the idea of combining the Far Eastern Collections with the East Asian and Southeast Asian collections of the National Museum within the Museum of Far Eastern Antiquities (Östasiatiska Museet), which moved into the former Royal Armouries on Skeppsholm in 1963 with Gyllensvärd as its director – a post he held until his retirement in 1981. Bo Gyllensvärd was also the curator of King Gustaf VI Adolf's own collection of Chinese art between 1955 and 1973, and following the King's death in 1973 his collection was transferred to the Museum of Far Eastern Antiquities.

These luminaries were just some of the important scholars and collectors active in Sweden during the years when Carl Kempe was collecting Chinese art, and with whom he was able to discuss the pieces in his collection. However, elsewhere in northern Europe – especially in Britain – the study and collection of Chinese art was also enjoying a period of efflorescence. In Britain, where the Oriental Ceramic Society was formed in 1921, the great collectors and scholars who were Carl Kempe's contemporaries included, amongst others, Sir Alan Barlow (1881-1968), Alfred Clark (1873-1950), Sir Percival David (1892-1964), Hon. Mountstuart W. Elphinstone (1871-1957), George Eumorfopoulos (1863-1939), Sir Harry Garner (1891-1977), Robert Lockhart Hobson (1872-1941), Oscar Raphael (1874-1941), Charles Russell (1866-1960), Mrs. Walter Sedgwick (Alice Marquita, 1883-1967), Charles Seligman (1873-1940), and W. Perceval Yetts (1878-1957), while Alfred Baur (1865-1951) was collecting in Switzerland and Chin Tsai Loo (C. T. Loo 1880-1957) was active in Paris.

For his part, following his initial interest in Chinese art in the 1920s, in 1935-6 Carl Kempe and his wife travelled to China, where, it has been reported, he purchased some 250 items of Chinese art, which, thereafter, formed the backbone of his collection. Although initially he had been attracted to Qing dynasty polychrome porcelains, from the 1930s onwards, influenced by Gustaf Lindberg, Kempe developed a particular interest in Chinese white-glazed ceramics – especially those from the Tang-Song period, although he also amassed a fine collection of later white wares and a significant collection of celadons. The other area in which he developed a great interest and a spectacular collection was Chinese gold and silver, which ranged from the Bronze Age Zhou dynasty to the Qing dynasty. His third area of specialized collecting was Chinese glass, although he also acquired fine examples of Chinese lacquer, enamels, bronzes and other items, as well as Roman glass. Each of these distinguished collections was skilfully put together by Kempe with a combination of aesthetic judgement, enthusiasm and a desire to create. As Bo Gyllensvärd noted in his obituary in the *Transactions of the Oriental Ceramic Society*, vol. 37, 1967-68 1968-69, Carl Kempe '... displayed a wonderful intuition combined with knowledge. His aim was not only to select fine individual pieces but to build up a collection to a logical plan.'

In 1912 Kempe had bought a former royal palace at Ekolsund, about forty miles north of Stockholm. Although it was in a poor state of repair when he acquired it, Kempe restored the buildings and created a library on the ground floor, where he was also able to display his collection of Chinese art. Here Kempe welcomed scholars and collectors from all over the world, to view and discuss his remarkable collection. He also loaned pieces from the collection to a number of international exhibitions, including, as noted above, the famous 1935-36 International *Exhibition of Chinese Art in London*. After his death in 1967 the collection continued to be displayed at Ekolsund, and in the 1970s some 150 items of ceramics, gold and silver from the Kempe collection were sent on a touring exhibition in the United States (see B. Gyllensvärd, *Chinese Gold, Silver and Porcelain: The Kempe Collection*, New York, 1974). Carl Kempe was a great benefactor to the Museum of Far Eastern Antiquities, Stockholm, where he was the founder of the Association of Friends of the Museum in 1959, and he donated his Chinese glass to the museum. In 1997 the Kempe collection of ceramics, gold and silver were transferred to the Museum of Art and Far Eastern Antiquities in Ulricehamn (Ulricehamn Konst och Östasiatiska Museet) in Västergötland, between Göteborg and Jönköping. Some ten years later the collection was sold at auction, but the pieces remain a testament to an outstanding collector, who was an important part of the Golden Age of Chinese art collecting in Europe. In a sale of Kempe treasures, entitled *Masterpieces of Chinese Precious Metalwork: Early Gold and Silver*, held by Sotheby's London on 14 May, 2008, the majority of the pieces were purchased by a princely collector. It is these which are offered in the current sale.

的一座皇宮舊址。雖然建築物當時已年久失修，但凱波將之修葺翻新，並在底層增闢藏書室，以便展示其中國藝術珍藏。他在此款待五湖四海的學者與藏家，一同觀摩探討各式奇珍異寶。他還多次向國際展覽外借藏品，例如上文所述1935-35年倫敦著名的「中國藝術國際展覽」。他於1967年辭世，但藏品仍繼續在埃高松展出，時至1970年代，更有150件凱波的陶瓷和金銀器珍藏運往美國巡迴展出，詳見紀華華所著《卡爾·凱波珍藏中國金銀器及瓷器》(Chinese Gold, Silver and Porcelain: The Kempe Collection) (紐約：1974)。凱波是斯德哥爾摩遠東古物博物館的主要捐助人，他於1959年創建「博物館之友」，並將其中國玻璃珍藏悉數贈予該館。1997

年，他的陶瓷和金銀器珍藏被遷至西約特蘭(位處哥特堡與延雪平之間)的烏爾里瑟藝術及東亞博物館。約十年之後，該批珍藏終以拍賣形式出讓，但可以肯定的是，這批稀世奇珍無一不體現了一代鑑藏大家的胸襟學識，更見證了中國藝術收藏在歐洲的黃金時代，叱吒其間的凱波於此可謂功不可沒。2008年5月14日蘇富比倫敦舉行凱波珍藏Masterpieces of Chinese Precious Metalwork: Early Gold and Silver專拍，其中大部分拍品之買家為一王室成員。是次拍賣呈獻金銀器即為當時其所拍得之拍品。

501

**A RARE TURQUOISE-INLAID GOLD RAM-FORM FITTING**  
 SPRING AND AUTUMN PERIOD, 7TH-EARLY 6TH CENTURY BC

The finely chased fitting is shaped as a recumbent ram, its head turned to the side. There are multiple *cloisons* that highlight areas of the body, some with turquoise inlay. Two posts or rivets project from the back.

1½ in. (3.8 cm.) wide; weight 61.4 g

\$30,000-50,000

**PROVENANCE**

George Eumorfopoulos (1863-1939) Collection.  
 Sotheby's London, 28 May 1940, lot 504.  
 Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK21.  
 Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 6.

**EXHIBITED**

Copenhagen, Dansk Kunstindustrimuseum, *Kinas Kunst i Svensk og Dansk øje*, 1950, cat. no. 164.  
 Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 21.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 21.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 16.

This rare gold fitting is similar to two that were excavated along with other gold objects in 1982 at a seventh-sixth century BC site in Majiazhuang, Fengxiang county, Shaanxi province, which are illustrated by Yang Junchang, Paul Jett and Chen Jianli, *Gold in Ancient China: 2000-200 BCE*, Beijing, 2017, p. 108, figs. 3-6 d, and are described, p. 107, as having two rivets on the back (**Fig. 1**); and by Han Wei and Christian Deydier, *Ancient Chinese Gold*, Paris, 2001, p. 37, pl. 39, where the authors note that they were excavated from "chariot graves", and identify them as harness fittings. None of the illustrated fittings have turquoise inlay, but there do appear to be recesses which could have held inlay.

春秋 金嵌松石羴形飾



(detail)



Fig. 1 A gold ram-form fitting, Spring and Autumn period, 7th-early 6th century BC. ©Cultural Relics Press



## 502

### A SMALL GOLD PLAQUE

NORTHEAST CHINA, 6TH-5TH CENTURY BC

The circular plaque is finely cast in openwork as a stylized coiled feline, with two small horizontal, squared attachment loops on the concave back.

1½ in. (2.9 cm) wide; weight 6.8 g

\$7,000-9,000

#### PROVENANCE

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK23 Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 3 (part).

#### EXHIBITED

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 23.  
Stag plaque: New York, Asia House Gallery, "Animal Style" Art from East to West, 1970, cat. no. 129 (part).

#### LITERATURE

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 23.  
*Chinese Gold & Silver in the Carl Kempe Collection*. The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 22, pl. 25.

This superbly cast and finished plaque is similar to two published bronze examples. One is illustrated by Mayke Wagner and Herbert Butz in *Nomandenkunst: Ordosbronzen der Ostasiatischen Kunstsammlung, Museum für Asiatische Kunst, Staatliche Museen zu Berlin*, Mainz, 2007, p. 46, no. 36, where it is ascribed to Northeast China, 9th-7th century BC. The other is illustrated by Jessica Rawson and Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, pp. 310-11, no. 192. Both of these have a single strap on the reverse.

公元前六/前五世紀 金鏤空豹形圓飾

## 503

### FIVE SMALL GOLD 'STAG' PLAQUES

NORTHEAST CHINA, 6TH-5TH CENTURY BC

Each plaque is finely cast as a recumbent stag, the legs tucked under its body, and the upturned head with antlers formed by three rings. Four of the plaques have flat backs set with small attachment loops while the fifth is pierced through the muzzle for suspension.

1 in. (2.7 cm.) wide; total weight 24.3 g

(5)

\$20,000-30,000

#### PROVENANCE

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK25 and CK26.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 2 and lot 3 (part).

#### EXHIBITED

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*. Smithsonian Institution, Washington, D.C., 1954-55, cat. nos. 25 and 26.  
New York, Asia House Gallery, "Animal Style" Art from East to West, 1970, cat. no. 129 (part).

#### LITERATURE

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. nos. 25 and 26.  
*Chinese Gold & Silver in the Carl Kempe Collection*. The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 24 and 25.

Ornamental plaques of this type would have served as personal ornaments for the people of the Dongbei (Northeast China) ca. 600 BC. In most instances they would have been made of bronze, such as the set of twenty in the collection of Shelby White and Leon Levy illustrated by Jenny F. So and Emma C. Bunker in *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Washington D.C., 1995, p. 160, no. 83, and again by Emma C. Bunker, *Nomadic Art of the Eastern Eurasian Steppes*, The Metropolitan Museum of Art, New York, 2002, p. 158, no. 135. It is far more rare to find ornaments of this type made of gold, which would have indicated the elevated status of the wearer.

公元前六/前五世紀 金鏤空蹲鹿形飾一組四件



502



503



504



505



506

## 504

### A CIRCULAR GOLD ORNAMENT

NORTHERN CHINA, 3RD CENTURY BC

The small ornament is chased as a convex disk and decorated with four stylized animal heads in relief, within a band of striations at the outer rim.

1½ in. (3 cm.) diam.; weight 11.6 g

\$1,000-1,500

#### PROVENANCE

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK27.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 9.

#### EXHIBITED

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 27.

#### LITERATURE

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 27.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 26.

公元前三世紀 金獸首紋環飾

## 505

### A SMALL CAST GOLD ORNAMENT

NORTHERN CHINA, 3RD CENTURY BC

The outline of the lobed, rosette-like ornament is formed by six raptor heads with raised eyes and long inward-pointing beaks. A squared loop is on the concave reverse.

1 in. (2.6 cm.) diam.; weight 22.9 g

\$6,000-8,000

#### PROVENANCE

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK29.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 11.

#### EXHIBITED

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 29.

#### LITERATURE

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 29.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 27.

A slightly smaller (2 cm. diam.) button of this design is illustrated by Simon Kwan and Sun Ji, *Chinese Gold Ornaments*, Hong Kong, 2003, pp. 162-63, pl. 24.

公元前三世紀 鑄金六鳥首形鈕

## 506

### A RARE GOLD PLAQUE

NORTHEAST CHINA, 1ST CENTURY BC-3RD CENTURY AD

The plaque is shaped as four animal heads, projecting from the corners, with a highly abstract figure in the center, and further decorated with two raised oval bosses and *cloisons*.

2⅞ in. (7.4 cm.) wide; weight 41.6 g

\$10,000-15,000

#### PROVENANCE

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK33.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 31.

#### EXHIBITED

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, pl. 33.

#### LITERATURE

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 33.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 31.

This very rare plaque and a similar gold plaque found in Inner Mongolia and illustrated in a line drawing by Qi Dongfang, *Tangdai jin yin qi yan jiu* (Research on Tang Gold and Silver), Beijing, 1999, p. 240, fig. 2-81, are similar in concept, albeit more abstract, to one of larger size (4 in. long) of 3rd-4th century date excavated in 1990 at Horqin Zuoyizhong Banner, Jerim League, Inner Mongolia, illustrated by James C. Y. Watt et al., *China: Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, p. 129, no. 35. That plaque is cast in openwork as a female figure flanked by two animals. Watt links the design of the plaque to an earlier hardstone-inlaid gold pendant of ca. 1st century BC date excavated at Tillya Tepe, northern Afghanistan, illustrated p. 10, fig. 7, which depicts a more readily identifiable design of a clothed female figure with out-stretched arms flanked by two winged, gazelle-like animals with turquoise-inlaid manes.

公元前一/公元三世紀 金四獸首形飾

507

**A CIRCULAR GOLD PLAQUE**

LATE WARRING STATES PERIOD, 3RD CENTURY BC

The gold sheet plaque is chased on the convex center with six interlaced serpents, their heads facing the 'bead' border and their spines and tails detailed with stippling. The out-turned edge of the plaque is pierced for attachment.

2¾ in. (6.2 cm.) diam.; weight 12.5 g

\$6,000-8,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK5.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 18.

**EXHIBITED**

Copenhagen, Dansk Kunsthistorisk Museum, *Kinas Kunst i Svensk og Dansk Eje*, 1950, cat. no.168.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 5.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 4, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 5.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 5.

A very similar plaque is illustrated in *Exhibition of Chinese Arts*, C. T. Loo & Co., New York, 1941-1942, no. 207, identified as being from Jincun, and now in the collection of The Minneapolis Institute of Arts. Two others are in the collections of the Museum of Far Eastern Antiquities, Stockholm and the Fogg Art Museum, Harvard University. A larger example (14 cm. diam.) described as the gold veneer covering of a bronze plaque, dated Spring and Autumn period (770-476 BC), is illustrated by Simon Kwan and Sun Ji, *Chinese Gold Ornaments*, Hong Kong, 2003, pp. 150-51, pl. 13.

戰國晚期 金蟠虺紋圓飾





508

**A VERY FINE AND RARE GOLD 'GOOSE' GARMENT HOOK**  
LATE WARRING STATES PERIOD-WESTERN HAN DYNASTY,  
3RD-2ND CENTURY BC

The small, heavily cast hook is shaped as a goose with a wide body resting on a round button. The long, curved and slender neck terminates in an elongated beak.

1 $\frac{1}{2}$  in. (3.5 cm.) long; weight 34 g

\$20,000-30,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK12.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 21.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 12.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 12.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 12.

It is rare to find small garment hooks of this type made from gold as they are more often found made of gilt-bronze, such as the pair illustrated by Julia M. White and Emma C. Bunker, *Adornment for Eternity*, Denver Art Museum, 1994, p. 119, no. 39, dated Warring States or Western Han dynasty. Also illustrated, no. 40, is a small bronze example dated Han dynasty. Each of these is in the shape of a somewhat naturalistic, long-billed water bird and each of these has a convex button below for attachment. The authors note that small garment hooks of this type, with the convex attachment button, first appeared around the beginning of the Warring States period in Shaanxi province. A similar gilt-bronze example of comparable size (3.1 cm. long), dated late Warring States-early western Han, 3rd century BC, is illustrated by Thomas Lawton, *Chinese Art of the Warring States Period*, Freer Gallery of Art, 1982, p. 126, no. 74.

Two small gold garment hooks, each in the shape of a goose and dated to the second century BC, Western Han period, are illustrated by James C. S. Lin ed., *The Search for Immortality: Tomb Treasures of Han China*, Fitzwilliam Museum, Cambridge, 2012, pls. 73 and 148, the first excavated at Beidongshan in 1986, and now in the Xuzhou Museum, Jiangsu province, the other excavated at Xianggangshan in 1983 and now in the Museum of the King of Nanyue, Guangdong province. Four small gold garment hooks of this type were found in the fifth century tomb of the Marquis Yi of Zeng at Sui Xian in Hubei province and are illustrated in *Zhongguo meishu quanji, gongyi meishu bian*, vol. 10, Beijing, 1987, p. 11, pl. 19. Like the present example they are plain, but the bird's head hook is more like that of a duck and the body is not as compact, nor the hook as deeply curved as those of the present garment hook.

戰國晚期/西漢 金鵝首形帶鉤



509

**A RARE PAIR OF SMALL GOLD BOAR-FORM ORNAMENTS**

NORTHEAST CHINA, 5TH-3RD CENTURY BC

Each ornament is finely cast as a kneeling boar with powerful body and legs, bristly mane, curled tail and pricked ears, the facial features, including the tusks, are finely detailed, and there are two flat, vertical attachment loops on the concave reverse.

Each 1¼ in. (3.2 cm.) wide; weight 9.8 and 9.5 g (2)

\$40,000-60,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK24.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 1.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 24.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 12, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 24.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 23.

This pair of rare gold boar-form ornaments is representative of the type of personal ornament favored by the nomadic cultures of northern China during the Eastern Zhou dynasty. The dominant source of design for these ornaments was the animals and birds that surrounded these pastoral people, including ibex, wild asses, horses, stags, deer, rams, tigers, and wild boars. Often the animals are shown in a recumbent or kneeling position, creating a more compact shape. Even though there was a greater use of gold and silver for ornamentation during this period, most of the ornaments were made of bronze, such as a group of seven bronze ornaments cast as kneeling boars discovered in a Warring States tomb at Xinhui Village, Aohan Banner, Liaoning province, illustrated in *Treasures on Grassland: Archaeological Finds from Inner Mongolia Autonomous Region*, Shanghai, 2000, p. 112. Another small bronze garment plaque of a kneeling boar is illustrated by Emma C. Bunker, *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, The Arthur M. Sackler Foundation, 1997, p. 189, no. 262, where it is dated 5th-3rd century BC and ascribed to Northern China or Inner Mongolia.

Personal ornamentation made of gold was a sign of high status, and just as small animal-form plaques were made in bronze in multiples as ornamentation, so too were those made of gold. This is exemplified by the four gold ornaments cast as recumbent stags in this sale, lot 503, as well as the present pair of gold boars.

公元前五/前三世紀 金彘形飾一對



510

**A VERY RARE SET OF GOLD AND JADE GARMENT HOOK  
PLAQUES**

EASTERN ZHOU DYNASTY, 4TH CENTURY BC

The set comprises five rectangular gold plaques and five jade plaques, arranged in a line. Each gold plaque is chased in high relief with a pair of dragons with interlaced bodies. Each jade plaque is delicately carved with detached comma scrolls.

Largest 1 in. (2.5 cm.) long, metal mount (10)

\$20,000-30,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK2.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 20.

**EXHIBITED**

Copenhagen, Dansk Kunstindustrimuseum, *Kinas Kunst i Svensk og Dansk*, 1950, cat. no. 163.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 2.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 2.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 2.

東周 金及玉蟠龍紋飾牌一組十件





(detail)

This set of gold and jade plaques would originally have been inlaid in an alternating pattern along the center of a large garment hook, as seen on an iron example (8¾ in. long) illustrated by Thomas Lawton in *Chinese Art of the Warring States Period*, Freer Gallery of Art, Washington, D.C., 1982, p. 101, no. 51. The gold plaques on the Freer garment hook are similarly cast with entwined dragons and the jade plaques are decorated with comma patterns, although only one of the plaques has the commas carved in relief, implying that the others might not be original. Another similar gold, silver and jade-inlaid bronze garment hook of large size (8¾ in. long) is illustrated by Max Loehr, *Relics of Ancient China from the Collection of Dr. Paul Singer*, The Asia Society, New York, 1965, p. 107, pl. 85c. A pair of similar garment hooks discovered in tombs of the Chu state at Xinyang, Henan province, is illustrated in *Xinyang Chu mu*, Beijing, 1986, pls. 64:1-3 and 65:1-2, and one is illustrated in a drawing in *Kaogu Xuebao*, 1985:3, p. 285, and again by Simon Kwan and Sun Ji, *Chinese Gold Ornaments*, Hong Kong, 2003, pp. 204-5, pl. 66.





# A SUPERB AND IMPORTANT GOLD OPENWORK CHAPE

## 金蟠虺紋刀鞘首

Robert D. Mowry

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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

Though it superficially resembles a pendant with openwork decoration and turquoise inlays, this exquisite gold object is actually a chape that originally would have been affixed to the end of a scabbard as a protective cap. Made in northwest China in the sixth-to-fifth century BC, this exceptionally rare sword fitting, as such paraphernalia are generically characterized, gives insight into the rarefied world and sophisticated taste of the rich and powerful of the early historic period.

Apart from bows and arrows, the principal weapons during the Shang (c. 1700–c. 1050 BC) and Western Zhou (c. 1050–771 BC) periods were such long-handled pole-weapons as the ge (dagger-axe), yue (battle axe), mao and shu (spears), and ji (combined spear and dagger-axe). By the Eastern Zhou period (771–256 BC), however, the dao (dagger) and jian (sword) had replaced the ge and yue as the preferred weapons for hand-to-hand combat.

The basic components of a sword or dagger include the blade and the handle, which usually is termed the hilt but occasionally is called the grip. A short cross piece known as the cross guard, or sword guard, distinguishes the hilt from the blade, elegantly conceals the join of the two, and stops the fingers from slipping from the hilt onto the sharp blade. Termed a dao and known already in Western Zhou times and perhaps earlier, the dagger was introduced into the repertory of Chinese weapons earlier than the sword, which is called a jian and which had been introduced at least by the Spring and Autumn period (771–475 BC), as witnessed by the famous Sword of Goujian, which was discovered in Hubei province in 1965 and is believed to date to 510 BC. The dagger—also called a saber in English, and sometimes a broadsword—not only is shorter than a sword but is single-edged; by contrast, the sword, occasionally termed a long sword, is double-edged. The blades of both daggers and swords were of bronze in early times but typically were of wrought iron or steel by Western Han times (206 BC–AD 9), the transition occurring during the late Spring and Autumn and Warring States (475–221 BC) periods.

此件金器精巧無比，乍看猶如鑲綠松石的鏤雕佩飾，實則為刀鞘首，它原應安在劍鞘末端，用於護裹鞘之底部。此物是公元前六至五世紀中原西北部的製品，乃刀劍常規裝具之一，通過這件珍罕之作，我們終可一窺早期達官貴人生活之高雅和品味之精緻。

除弓箭之外，商代（約公元前1700至1050年）和西周（約公元前1050至771年）年間的主要兵器是戈、鉞、矛、殳、戟等長柄刺兵器。但時至東周（公元前770至256年），刀劍逐漸取代戈鉞，成為了首選的手持兵器。

刀劍均含刃與柄兩個基本元素，後者間或亦稱「把」。柄與刃之間以一狹長配件相隔，此乃「劍

格」，它巧妙地遮掩了柄與刃的接口，亦可防止手指滑至鋒利的劍刃。刀在西周或之前已見諸記載，在中國兵器家族中，它的誕生早於劍，而劍則濫觴於春秋時代（公元前770至476年），就此可證諸1965年湖北省出土的越王勾踐寶劍，其斷代為公元前510年。刀（英文除了「dagger」之外，也有馬刀「saber」或腰刀「broadsword」等說法）既比劍短，且為單刃，而劍（或名「長劍」）則屬於雙刃兵器。早期刀劍的刃均為青銅，但入西漢（公元前206至公元8年）之後，最常用的材質已變為熟鐵或鋼，其更迭過渡應發生於春秋末年和戰國時代（公元前475至221年）。

A properly outfitted sword or dagger traditionally was housed in a sheath known as a scabbard, which might be made of leather, wood, metal, or, in rare cases, lacquered wood,<sup>1</sup> and which generally had protective metal fittings at either end. Attached to the bottom end of the scabbard and typically configured in a U-shape—whether rounded, squared, or pointed—the chape offered protection to the scabbard's lower edges. A sumptuous gold chape of this type presumably would have been fitted onto a scabbard of leather or possibly of lacquered wood. Given its sixth-to-fifth-century BC date, this chape likely was associated with a scabbard for a dagger rather than for a sword, though it could have been associated with either. By the late Warring States and Western Han periods, nephrite jade had become the preferred material for luxury sword fittings, though ones of gold, silver, and bronze occasionally still appeared. A full complement of such luxury sword furnishings comprised four components: a jianshou pommel for the end of the handle; a jiange cross guard at the juncture of handle and blade; a jianwei scabbard mount, which is attached to the scabbard and which includes a long, narrow, rectangular opening to accommodate a belt, permitting the scabbard to be suspended at the owner's waist; and a jianbi chape to protect the lower end of the scabbard.

The excavated example most closely related to the present chape is the gold sheath for a dagger (artefact number M27:1221) that was recovered in 2004 from Tomb 27 at Liangdaicun near Hancheng, Shaanxi province M27 and that is believed to date to the early Spring and Autumn period.<sup>2</sup> With its dagger-housing function and openwork decoration of interlaced snakes, the excavated sheath reveals a close kinship to the present chape. The sheath, which measures 18.4 cm in length and has a triangular lower end, was found at the waist of the tomb occupant, signaling his high status. One of 103 tombs and seventeen chariot pits discovered at Liangdaicun and associated with the ancient state of Rui—one of the Zhou-dynasty vassal states in Shaanxi province during the Western Zhou and Spring and Autumn periods—Tomb M27 is one of the four tombs in the complex believed to be that of a vassal, which likely accounts for the trove of forty-eight gold items discovered in the tomb.<sup>3</sup>

The dagger-and-scabbard set that this rare chape originally graced likely was not carried into battle but served ceremonially to emblemize the rank, power, and wealth of the owner, whether to his subjects in this world or to the spirits in the next world. The dagger originally associated with this chape almost certainly had a matching gold hilt with turquoise inlays and openwork designs of interlaced snakes, often called panhuiwen in Chinese. In fact, with its iron blade and openwork gold hilt with inset turquoise beads and designs of interlaced snakes, the now-famous Spring and Autumn-period sword excavated in 1992 from Tomb M2 at Yimen Village, Baoji City, Shaanxi province M2 and today housed in the Baoji City Institute of Archaeology suggests the possible appearance of the weapon originally associated with this chape, as does the openwork gold dagger hilt with designs of interlaced dragons in the collection of the British Museum, London (1937,0416.218)<sup>4</sup> and formerly in that of renowned British collector George Eumorfopoulos (1863–1939). (Fig. 1)

根據傳統，裝具齊全的劍通常外套劍鞘，其材質有皮革、木材或金屬，漆木之作雖有但極罕，<sup>1</sup> 鞘的首尾兩端一般有金屬護套。鞘末所安的鞘首多呈U型，外沿或呈弧狀、方角或攢尖，用於保護鞘的底部。像本拍品這一類華美金鞘首，當初應是皮革鞘甚或漆木鞘的配件。由於此作的斷代是公元前六至五世紀，所以很可能、是刀鞘首而非劍鞘首，但兩者皆有可能。到了戰國末年與西漢時期，軟玉儼然已是寶劍裝具的理想材質，以玉裝飾的劍又稱「玉具劍」，但金、銀及青銅裝具仍時可得見。寶劍的裝具通常一套四件，即劍首（柄端的圓頭）、劍格（柄與刃交界處的護手）、劍璣（鞘上所附飾件，開一長方形銜穿繫腰帶，可將劍懸於腰間）及劍珌（保護鞘的末梢）。

2004年山西省韓城梁帶村M27號墓出土一件金刀鞘首（編號M27：1221），其斷代為春秋時期。<sup>2</sup> 因其為刀鞘首，其上亦飾蟠虺紋，此出土例與本拍品極為近似。梁帶村鞘首長18.4公分，尾端呈三角形，出土時位於墓主腰部，顯示墓主身份地位不凡。在梁帶村發現的103個墓葬及171座車馬坑為芮國—西周與春秋之間位於陝西的周朝諸侯國一遺址，而M27號墓為其中四個被斷定為某諸侯墓的一個，其墓主也應為在此墓中發現的48件金器之原主。<sup>3</sup>

本拍品原配的刀與鞘，未必用於實戰，而是裝飾之物，藉此向臣民或鬼神展示器物主人的權勢與財富。如無意外，此刀應有與金鞘首配對之金柄，柄上亦嵌綠松石和鏤雕蟠虺紋。1992







The visual, stylistic, and aesthetic kinship of the present chape to the gold dagger sheath excavated at Liangdaicun, to the British Museum dagger hilt, and to the turquoise-inlaid, gold hilt of the sword excavated at Yimen, Baoji, suggests that this chape likely dates to the sixth or fifth century BC, when those closely related items are believed to have been made. In addition, the intricate openwork designs point to northwest China as this fine chape's probable place of manufacture,<sup>5</sup> as do the combination of gold and turquoise, which people of that area favored. Indeed, this gold chape's repeating design elements and openwork interlace derived from Central Asia.

Viewed carefully from either flat side, the strong, S-curved elements of the chape's seemingly scalloped edges can be seen to represent abstractly rendered birds' heads, each stylized head with a long hooked beak at one end and a short swirl suggesting an eye at the other end.<sup>6</sup> Such stylized raptor heads were a feature of bronze weapon handles, horse trappings, and other ornaments produced in eastern Central Asia and northern China in the sixth and fifth centuries BC,<sup>7</sup> further suggesting that this chape was made in northwest China at that time. Three bronze items from northwest China now in the collection of the Metropolitan Museum of Art, New York—including a harness ornament and two finials and dating to the fourth and third centuries BC—evince the continuing interest of the people of that area in birds with long, hooked beaks as a recurring decorative motif (2002.201.64, 2002.201.78, and 2002.201.87, respectively).

Set between the turquoise beads, the horizontally oriented chevrons in the register at the base of this chape perhaps represent cicadas, a motif that occurred already in ancient Chinese jades from the Neolithic period (c. 8500–c. 1700 BC) and on bronze ritual vessels from the late Shang period and that would rise to prominence in the funerary arts of China by the Han dynasty (206 BC–AD 220) as a symbol of resurrection. In fact, by the fourth century BC, not long after this chape was made, the cicada had already found a place in the philosophical writings of the day. The Zhuangzi, a compilation of writings by Zhuangzi (late fourth century BC), includes numerous mentions of cicadas; one anecdote recounts that while out in a chestnut grove aiming to shoot a jay, Zhuangzi was distracted by a cicada resting in the shade. A mantis devoured the insect before it was, in turn, caught by the jay. Unsettled by the natural cycle of one species preying on the next, Zhuangzi chose not to shoot the jay. The tale has been turned into a pithy saying about the circle of life: "As the mantis catches the cicada, the jay is just behind."

Bronze vessels produced at the now-well-known foundry at Houma, in Shanxi province, in the fifth century BC reveal thematic and stylistic features related to works made in northwest China in the sixth and fifth centuries BC, such features including intricate interlace patterns and birds with long, hooked beaks. (Now known as Houma, ancient Xintian was the capital of the powerful Jin state from 585 to 376 BC.) Interlace patterns occur as the principal

年，陝西省寶雞市益門村M2號墓室出土一柄春秋時期的寶劍，現存放於陝西省寶雞市考古研究所，其劍身鐵質，柄亦嵌綠松石及鏤雕蟠虺紋，而倫敦大英博物館亦珍藏一例鏤雕蟠虺紋的黃金刀柄（館藏號1937,0416.218，英國著名藏家尤莫福普洛斯舊藏，其生卒年為1863–1939年），<sup>4</sup>看來本拍品的原配兵器應與前述二例相去不遠。

本拍品的視覺、風格與審美特徵，俱與梁帶村出土的金鞘首以及大英博物館藏刀柄遙相呼應，也與寶雞益門出土的嵌綠松石及配金柄的寶劍一脈相承，由於這兩件近似例均斷代為公元前六或五世紀的作品，所以本拍品很可能也出自同一時期。再者，此鞘首的鏤雕紋樣考究，具有中國西北地區的特色，<sup>5</sup>而黃金與綠松石正是當地人民喜聞樂見的組合。由此看來，本拍品上所見之重覆性紋飾以及鏤雕確承自中亞地區。

劍鞘首邊緣起伏有致，若從兩側平視，細看之下便會發現其奔放遒勁的S曲線乃抽象鳥首紋，每個變形鳥首一端飾狹長鉤喙，另一端以小巧渦卷象徵眼睛。<sup>6</sup>這類變形猛禽紋樣，常見於

公元前六至五世紀中亞地區東部及華北地區的青銅兵器手柄、鞍轡和其他裝飾，<sup>7</sup>再次證明此鞘首應屬於同一時期的華北製品。紐約大都會藝術博物館藏三例公元前四至三世紀華北製作的青銅器，包括一件馬具裝飾和兩件頂飾（館藏號2002.201.64、2002.201.78及2002.201.87），三者的鳥紋俱長喙如鉤，足證該類紋飾在當地長盛不衰。

在金鞘首下方的紋飾帶中，珠形綠松石之間的水平燕尾紋或是蟬紋，新石器時代（公元前8500至1700年）的中國古玉和商末青銅禮器已出現蟬紋，及至漢代（公元前206年至公元220年），蟬更成了主流的喪葬藝術題材，象徵人的輪迴重生。實際上，與本拍品的年代相去不遠的公元前四世紀，哲學論述中已有蟬的身影。《莊子》是莊子（公元前四世紀末）學說的匯編，蟬這一題材在書中反復出現；其中一處提到莊子漫步栗林時遇一異鵲，欲執彈擲之，但看見一蟬在美蔭乘涼後卻渾忘初衷。蟬為螳螂所捕，可後者須臾又為異鵲所噬。莊子睹之恍然而驚，心生「物固相累、二類相召」之悟，終捐彈而去。此即「螳螂

decorative motif on the famous pair of bronze hu storage jars from Houma now in the collection of the British Museum, London, and known from their inscriptions as the Zhao Meng Jie Hu (1972.0229.1 a-b),<sup>8</sup> just as such patterns also occur on the fifth-century BC hu jar and jian basin in the Freer Gallery of Art, Washington, DC (F57.22 and F39.5, respectively).<sup>9</sup> In addition, the celebrated bird-form zun wine vessel in the Freer Gallery of Art (F1961.30a-b)<sup>10</sup> not only sports an interlace on its breast but boasts a cover in the form of a bird's head with a long, hooked beak, all of which underscore exchanges between the northwest and areas more centrally located in China.

This chape was cast, perhaps in two parts that subsequently were joined together. The detailing of the snakes' faces and the intaglio lines that describe their spines were engraved after casting, just as the gold was polished and the turquoise beads inset as post-casting, finishing details. In evaluating early gold objects, a particular item's technique of manufacture can be considered an indicator of that item's relative value at the time of manufacture. Even after the hammering technique for gold was developed, casting was reserved for more prestigious gold objects, as they required more gold and thus were heavier and more substantial than hammered objects.

捕蟬，黃雀在後」的由來，闡釋了天地萬物相生相剋之理。

山西侯馬青銅鑄造遺址聞名遐邇，公元前五世紀該處生產的青銅器之主題和風格特徵，俱與公元前六至五世紀中原西北地區的作品密切相關，例如兩者均採用錯綜複雜的重疊交錯紋飾，以及具鉤形長喙的鳥紋。(公元前585至376年，雄霸中原的晉國以新田為都，今稱侯馬)。侯馬曾出土一對青銅壺名作，其主要紋飾亦重疊交錯，兩者現為倫敦大英博物館珍藏，並根據銘文定名為「趙孟齊壺」(館藏號1972.0229.1 a-b)，<sup>8</sup> 近似紋樣亦見於華盛頓特區弗利爾美術館藏公元前五世紀青銅壺與鑑(又名「鑿」)(館藏號F57.22及F39.5)。<sup>9</sup> 弗利爾美術館尚

有一例著名的鳥形尊(館藏號F1961.30a-b)，<sup>10</sup> 其鳥兒胸前亦飾此類紋飾，尊蓋形似鳥首，其長喙如鉤，再次引證了中國西北部與中部地區之間的相互影響。

本拍品採用澆鑄工藝，也許是由兩部份拼合而成。虺面的細部與虺脊的陰線均屬鑄後加刻的細節，而黃金拋光和鑲嵌綠松石珠同樣是鑄後加工。在評鑑早期金器時，個別作品的工藝水平，足以反映它在製造年代的價值高低。錘鑠工藝出現之後，一些貴重金器仍是澆鑄而成，蓋因後者的黃金用量較高，故此更厚重壓手，跟錘鑠之物相比，其份量自不可同日而語。

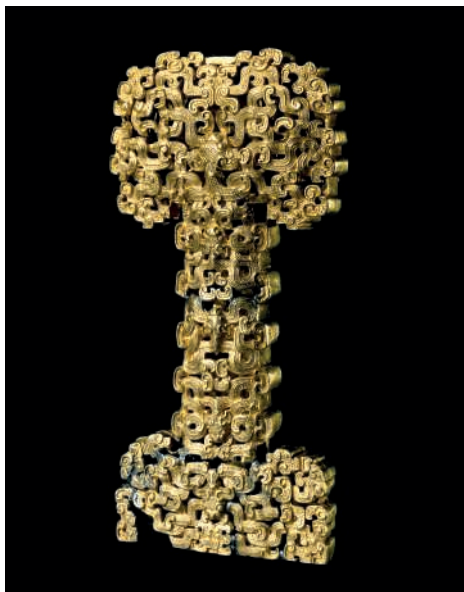


Fig. 1 Gold dagger handle. Eastern Zhou dynasty. China. 6th-5th Century  
© The Trustees of the British Museum



<sup>1</sup> The Sword of Goujian—which is believed to have been made c. 510 BC for Goujian (d. 464; reigned as King of Yue from 496 until 464 BC)—was found sheathed in a wooden scabbard finished in black lacquer. The scabbard had a virtually air-tight fit with the sword body. When unsheathed, the sword revealed an untarnished blade, even though the tomb had long ago flooded and had contained water for more than 2,000 years.

<sup>2</sup> Yang Junchang, Paul Jett, and Chen Jianli, *Gold in Ancient China: 2000-200 BC*, number four in the series *Archaeometallurgy*, (Beijing: Cultural Relics Press), 2017, p. 120, fig. 3-14, p. 121, fig. 3-15a;

<sup>3</sup> For additional information on the finds at Liangdaicun, see: Institute of Archaeology of Shaanxi Province and Shanghai Museum, eds., *The International Symposium on Rui State Treasures from Hancheng, Shanxi Province* (Shanghai: Shanghai Guji Press), 1st ed., 2014; also see: Yang, Jett, Chen, *Gold in Ancient China*, 2017, pp. 118-123

<sup>4</sup> For images of both pieces, see: Carol Michaelson, *Gilded Dragons: Buried Treasures from China's Golden Ages* (London: Trustees of the British Museum), 1999, pp. 30-31, no. 9 and fig. 9a. For information on the excavation of Tomb M2 at Yimen Village, Baoji, Shaanxi province, see: *Wenwu*, 1993, vol. 10, pp. 1-14.

<sup>5</sup> In fact, openwork bronze scabbards with intricate interlaces and turquoise inlays were produced in north China at least as early as the sixth century BC; see, for example, Emma C. Bunker, James C.Y. Watt, and Zhixin Sun, *Eastern Eurasian Steppes: The Eugene V. Thaw and Other New York Collections* (New York: Metropolitan Museum of Art; distributed by New Haven, CT, and London: Yale University Press), 2002, pp. 89-90, no. 54.

<sup>6</sup> Such raptor heads might show a distant relationship with Scythian items for southern Siberia; see: Roman Kenk, *Grabfunde der Skythenzeit aus Tuva, Süd-Sibirien* [Tomb Finds of the Scythian Period from Tuva, South Siberia] (Munich: Beck), 1986, p. 126, fig. 22:42, 45.

<sup>7</sup> Bunker, Watt, and Sun, *Eastern Eurasian Steppes*, 2002, p. 90, no. 55.

<sup>8</sup> Jessica Rawson, *Chinese Bronzes: Art and Ritual* (London: Published for the Trustees of the British Museum in association with the Sainsbury Centre for Visual Arts, University of East Anglia, by British Museum Publications), 1987, no. 34.

<sup>9</sup> Thomas Lawton, *Chinese Art of the Warring States Period: Change and Continuity, 480-222 BC* (Washington, DC: Freer Gallery of Art, Smithsonian Institution), 1982, pp. 26-27, no. 1 (for the hu jar), and pp. 28-29, no. 2 (for the jian basin).

<sup>10</sup> Lawton, *Chinese Art of the Warring States Period*, 1982, pp. 30-31, no. 3.

<sup>1</sup> 越王勾踐劍據說是公元前510年特為勾踐(公元前464年卒,公元前496至464年為越王)製作而成,配有黑漆木鞘。寶劍入鞘後嚴絲合縫,即便越王墓曾遇水災,墓內殘留了兩千多年前的積水,但此劍出鞘之際仍光潔如新。

<sup>2</sup> 詳見:楊軍昌,保羅傑特與陳建立著作《先秦金器》(北京:文武出版社),2017年,120頁,圖版3-14,121頁,圖版3-15a。

<sup>3</sup> 詳見:陝西省考古研究院,上海博物館編,《兩國封國論衡:陝西韓城出土英國文物暨當代封國考古學研究國際學術研討會論文集》,(上海:上海古籍出版社),第1版,2014年,以及楊軍昌,保羅傑特與陳建立著作《先秦金器》,2017年,118-123頁。

<sup>4</sup> 兩者的圖示可參考Carol Michaelson著作《Gilded Dragons: Buried Treasures from China's Golden Ages》頁30-31編號9及圖9a(倫敦:大英博物館信託基金,1999)。關於陝西寶雞益門村M2墓室的發掘資料,詳見《文物》1993年第10期頁1-14。

<sup>5</sup> 其實早於公元前六世紀,華北已開始製作鑲雕精美蟠虺紋和嵌綠松石的青銅刀鞘,實例可參考Emma C. Bunker、屈志仁及孫志新合著的《Eastern Eurasian Steppes: The Eugene V. Thaw and Other New York Collections》頁89-90編號54(紐約:大都會藝術博物館,2002。康涅狄格州紐黑文及倫敦:耶魯大學出版社發行)。

<sup>6</sup> 這類猛禽鳥首與西伯利亞南部塞西亞的作品遙相呼應,詳見Roman Kenk著作《Grabfunde der Skythenzeit aus Tuva, Süd-Sibirien》[西北利亞南部圖瓦境內發現的塞西亞時期墓葬文物]頁126圖22:42,45(慕尼黑:Beck,1986)。

<sup>7</sup> 詳見上述2002年出版的《Eastern Eurasian Steppes》頁90編號55。

<sup>8</sup> 詳見Jessica Rawson著作《Chinese Bronzes: Art and Ritual》編號34(倫敦:大英博物館出版社以大英博物館信託基金的名義與東安格利亞大學森實利視覺藝術中心聯合出版,1987)。

<sup>9</sup> 該書可參見羅頓(Thomas Lawton)著作《Chinese Art of the Warring States Period: Change and Continuity, 480-222 BC》頁26-27編號1(華盛頓特區:史密森尼博物院轄下弗利爾美術館,1982),青銅鑑詳見頁28-29編號2。

<sup>10</sup> 詳見羅頓前述著作《Chinese Art of the Warring States Period》頁30-31編號3。

511

**A SUPERB AND EXTREMELY RARE TURQUOISE-INLAID GOLD  
OPENWORK CHAPE**

NORTHWEST CHINA, LATE 6TH-EARLY 5TH CENTURY BC

This chape is finely decorated on each side in a complex openwork design of eleven interlaced serpents within a border of stylized bird-heads that rise from small animal heads with turquoise inlay at the bottom corners that flank a band of volutes on each side. The tip of the chape is formed as a dragon head.

2½ in. (5.3 cm.) high; weight 35.2 g

\$300,000-500,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK1.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 19.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-1955, cat. no. 1.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 1, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 1.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 1.

公元前六世紀末/前五世紀初 金嵌綠松石鏤空蟠虺紋刀鞘首



(reverse)



512

**A VERY RARE AND IMPORTANT GOLD FELINE-HEAD FINIAL**  
 SPRING AND AUTUMN PERIOD, 6TH-EARLY 5TH CENTURY BC

The finial is finely cast and engraved as a tiger or other feline head with glaring eyes and scrolling brows above a large snarling mouth, above the heart-shaped ears. Imitation granulation is used to highlight the various features and also to border the two bands of detached scrolls that encircle the tube which is pierced on either side for attachment.

1¼ in.(3.2 cm.) high; weight 34 g

\$60,000-80,000

**PROVENANCE**

C. T. Loo & Co., New York, before 1941.  
 Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK4.  
 Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 13.

**EXHIBITED**

Toledo, Ohio, The Toledo Museum of Art, *Ancient Chinese Bronzes and Chinese Jewelry*, 9 February-2 March 1941, no. 95 (one of a pair).  
 New York, C. T. Loo & Co., *Exhibition of Chinese Arts*, 1 November 1941-30 April 1942, no. 221 (one of a pair).  
 Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 4.  
 New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 3, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

The Toledo Museum of Art, *Ancient Chinese Bronzes and Chinese Jewelry*, Toledo, 1941, no. 95 (one of a pair, on right in illustration).  
 C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1941, no. 221 (one of a pair, on right in illustration).  
 Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 4.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 4.

A virtually identical gold finial in the collection of Mr. and Mrs. Richard C. Bull was included in the exhibition, *Chinese Art*, Venice, 1954, no. 101 (as from Frank Caro, New York, successor to C. T. Loo) and in the exhibition, *Early Chinese Gold & Silver*, China House Gallery, New York, 1971, no. 7, and was subsequently sold at Sotheby's New York, 6 December 1983, lot 71. Another very similar finial is illustrated with the Kempe finial in *Exhibition of Chinese Arts*, C. T. Loo & Co., New York, 1941-1942, no. 221, where the two are described as a pair.

The narrow bands of dots that highlight the various features and form the borders of the two bands of scrolls encircling the tubular neck of the Kempe finial appear to be imitating the granulation technique which was introduced into China from the Near East. That type of granulation was created by diffusion bonding tiny gold spheres to the surface. The type of imitation granulation that decorates the present finial can also be seen on two other pieces of Spring and Autumn date (770-475 BC) illustrated by Carol Michaelson, *Gilded Dragons: Buried Treasures from China's Golden Ages*, British Museum, 1999: one a small gold garment hook with duck-head hook excavated in 1992 at Yimen village, Baoji, Shaanxi province, p. 27, no. 5 (left), the other the turquoise-inlaid gold hilt of an iron sword, p. 31, no. 9, from the same excavation.

春秋 金虎首形飾



Fig. 1 The present finial (right), as published in. C.T. Loo, *Exhibition of Chinese Arts*, 1941-1942. (source)Photographer unknown.





513

**A FINE AND RARE SMALL SILVER BOWL**

LATE WARRING STATES PERIOD, 3RD-2ND CENTURY BC

The small bowl is of lobed heart shape with a flat bottom. The shallow, rounded sides are decorated in *repoussé* with a row of inverted 'water drops'. A short handle in the form of a raptor head with gold eyes projects from the rim on one side.

2½ in. (6.3 cm.) wide; weight 40 g

\$60,000-80,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK76.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 22.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 76.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 33, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 76.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 79.

戰國晚期 銀鳥首形小盃

The unusual raptor-head handle and the heart-shape of the present cup can also be seen in a similar silver wine cup of larger size (10.7 x 10.5 cm.) in The Metropolitan Museum of Art, New York, attributed to North-central China, 4th-3rd century BC, illustrated by Jenny F. So and Emma C. Bunker, *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Washington, D.C., 1995, pp. 152-53, no. 73.

**(Fig. 1)** This cup, and another like it illustrated by Mizuno Seiichi, *Bronzes and Jades of Ancient China*, Tokyo, 1959, p. 154B, has plain rather than the lobed sides of the Kempe cup. Also illustrated by Mizuno, pl. 154A, are two silver cups of heart shape, one with handles, and all are said to come from Jincun. The same heart shape, as well as an upright handle in the shape of a bird's head can be seen in a small lacquer ladle dated Western Han, illustrated in *Lacquerware from the Warring States to the Han Period Excavated in Hubei Province*, Hubei Provincial Museum/The Chinese University of Hong Kong, 1994, no. 58. See, also, the small jade cup of this shape with carved sides illustrated by Thomas Lawton, *Chinese Art of the Warring States Period*, Freer Gallery of Art, 1982, p. 156, no. 103.

The water-drop or petal-shaped lobed decoration on the sides of this rare silver cup can be found on other silver vessels made both in Achaemenid Persia (550-300 BC), such as the phiale (shallow drinking bowl) with inscription in the Freer Gallery of Art, illustrated by Zhixin Jason Sun, *Age of Empires: Art of the Qin and Han Dynasties*, The Metropolitan Museum of Art, New York, 2017, p. 173, fig. 75, and the parcel-gilt silver circular box with cover (5 ¾ in. diam.), dated Western Han dynasty (206 BC-AD 9), excavated in 1994 from the tomb of the prince of Chu, Beidongshan, Xuzhou, Jiangsu province, also illustrated by Sun, pp. 172-73, no. 94. A similar box with cover is illustrated in *Nanyue King's Tomb of the Western Han*, vol. II, Beijing, 1991, pl. XXIII (1).



Fig. 1 A silver and parcel-gilt cup, late Eastern Zhou (770-256 BC) or Warring States (475-221 BC) Purchase, Arthur M. Sackler Gift, 1974. © The Metropolitan Museum of Art, New York.



514

**TWO RARE OPENWORK GOLD BEADS**

EASTERN HAN DYNASTY (AD25-220)

Each spherical bead is elaborately composed of twelve small gold rings joined together with fine bead granulation.

½ and ⅝ in. (1.4 and 1.7 cm.) diam.; weight 10.9 and 15.4 g (2)

\$5,000-7,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK13.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 37.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat no. 13.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 13.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 13.

These rare gold beads are similar to two from a group of gold floral-form beads, of various shapes, all with granulation, illustrated by Yang Boda, 'Ancient Chinese Cultures of Gold Jewellery and Ornamentation', *Arts of Asia*, vol. 38, no. 2, March-April 2008, p. 101, pl. 43. See, also, the single bead in the Cheng Xun Tang Collection included in the exhibition *Celestial Creations: Art of the Chinese Goldsmith*, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 2007, pp. 82-83, no. B05. A bead similar to the two present examples is illustrated by Zhixin Jason Sun et al., with a group of other gold beads, in *Age of Empires: Art of the Qin and Han Dynasties*, The Metropolitan Museum of Art, New York, 2017, pp. 196-97, no. 112a-f, where it is dated ca. 1st century BC-2nd century AD. The author notes that gold beads of this type have been found at numerous ancient sites in southeast Asia and China, suggesting that they were "sought-after trade items on the Central, South, and Southeast Asian and Chinese markets." He goes on to propose that they "were likely made in the ancient city of Taxila" as it was a "pivotal junction between South and Central Asia where a large number of such beads have been recovered."

東漢 金珠兩顆



**A VERY FINE GOLD HARNESS ORNAMENT**

LATE WARRING STATES PERIOD-HAN DYNASTY, 3RD-2ND CENTURY BC

The domed ornament is cast as three dragons, their bodies elegantly interlaced to form the outline. There are three attachment loops on the concave reverse.

1 $\frac{1}{2}$  in. (3.6 cm.) wide; weight 49.2 g

\$20,000-30,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK11.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 7.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 11.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 11.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 11.

An identical gold ornament in the collection of Mr. and Mrs. Richard C. Bull, was sold at Sotheby's New York, 6 December 1983, lot 70. Like the present example, it has three attachment loops on the reverse.

Another from the Frederick M. Mayer Collection of Chinese Art, was sold at Christie's London, 24-25 June, 1974, lot 148. Two related gold ornaments, cast as two closely intertwined dragons, described as probably horse trappings, are illustrated in *Inlaid bronze and related material from pre-Tang China*, Eskenazi, London, June-July 1991, no. 26. The reverse of one has two parallel curved struts. The entry also notes similar gold fittings of slightly earlier date, unearthed in 1980 from tomb number 2 at Qinshihuang's burial site, illustrated in *Qin ling er hao tong che ma* (Bronze Chariot and Horses - no. 2 from Qinshihuang's Tomb), Beijing, 1983, pl. 14, fig. 3, p. 32, figs. 6, 7 and 8, and p. 34, fig. 2, where it is stated that they were used as harness fittings.

戰國晚期/漢 鑄金蟠龍紋鈕飾



Fig. 1 A gold applique, Han dynasty (206 BC - AD 220). Purchase, Arthur M. Sackler Gift, 1974. © The Metropolitan Museum of Art, New York.



516

**A PAIR OF SMALL GOLD 'TIGER-MASK' ORNAMENTS**  
NORTHWEST CHINA, 5TH-4TH CENTURY BC OR LATER

Each small, rounded gold sheet ornament is worked in *repoussé* as a tiger head with bulging eyes and pointed ears, the tiger's stripes indicated by curved grooves.

Each 1 in. (2.6 cm.) wide; weight 2.7 and 2.5 g (2)

\$6,000-8,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK30.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 10.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 30.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 30.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 28.

These fine masks are similar in detail to the heads of the four tigers seen attacking an ox, which form the decoration of four rectangular gold plaques found in the cache of gold and silver at Aluchaideng, 1h Ju League, Inner Mongolia in 1972, which is dated late Warring States period. One of these plaques is illustrated by Yang Junchang, Paul Jett and Chen Jianli, *Gold in Ancient China: 2000-200 BCE*, Beijing, 2017, p. 216, Fig. 4-35 b, along with other gold ornaments from the cache. The authors describe the ornamental plaques as having been made of beaten gold sheet "whose motifs were inspired by different animals."

公元前五/前四世紀或以後 金虎首形飾一對

517

**A SET OF FOUR ORNAMENTAL GOLD FRAGMENTS**  
EASTERN HAN-SIX DYNASTIES PERIOD, 3RD-4TH CENTURY AD

Each fragment is chased with a dragon with large head and coiled tail shown in profile and decorated with granulation, with some raised and openwork areas.

Each 1½ in. (2.8 cm.) wide; total weight 20 g; wood base (4)

\$2,000-3,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK15.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 35.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 15.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 15.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 14.

東漢/六朝 金鏤空龍紋飾殘片一組四件

518

**A CIRCULAR GOLD ORNAMENT**  
WARRING STATES PERIOD (475-221 BC)

The circular ornament is shaped as a flat ring and has a textured surface on one side.

1½ in. (2.9 cm.) diam.; weight 4 g

\$1,000-1,500

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK10.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 8.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 10.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 10.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 9.

戰國 金環飾



516



517



518

519

**A GOLD FOIL-COVERED BRONZE CIRCULAR PLAQUE**  
SPRING AND AUTUMN PERIOD, LATE 6TH-EARLY 5TH  
CENTURY BC

The bronze plaque is covered with thin gold foil chased with bands of interlaced scroll design, possibly representing snakes, centered by a whorl motif, all detailed with striations and within a striated border.

3 $\frac{5}{8}$  in. (8.5 cm.) diam.; weight 72.8 g

\$1,000-1,500

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK7.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 16.

**EXHIBITED**

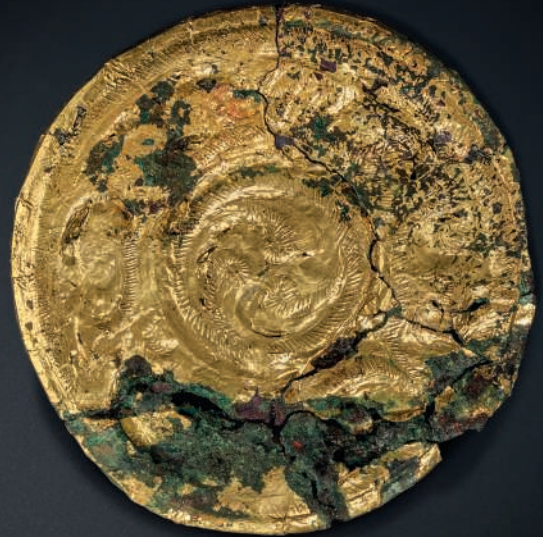
Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 7.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 7.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 7.

春秋 銅貼金渦紋圓飾



519

520

**A PAIR OF GOLD, GLASS AND BRONZE PLAQUES**  
LATE WARRING STATES PERIOD-HAN DYNASTY,  
3RD-2ND CENTURY BC

Each circular plaque is comprised of a bronze ring cast with three fluted bands covered with gold foil and centered by a beaded, convex, glass disc.

Each 2 $\frac{5}{8}$  in. (6.7 cm.) diam.

(2)

\$3,000-5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK6.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 15.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 6.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 6.

A pair of very similar gold and glass plaques is illustrated in *Exhibition of Chinese Art*, C. T. Loo & Co., New York, 1941-1942, no. 124, where it is said that they were found at Jincun.

戰國末/漢 銅貼金嵌玻璃圓飾一對



520



**A BRONZE AND GOLD HARNESS FITTING**

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

The circular fitting is comprised of three cast gold animal masks raised on bronze posts that project from the top of the domed bronze ring, the outward-facing masks with protruding tongue, small nose, and bulbous eyes below small ears and curved horns.

2½ in. (5.4 cm.) diam.

\$10,000-15,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK3.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 12.

**EXHIBITED**

Copenhagen, Dansk Kunstinstitut, *Kinas Kunst i Svensk og Dansk øje*, 1950, cat. no. 166.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 3.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 2, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 3.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 3.

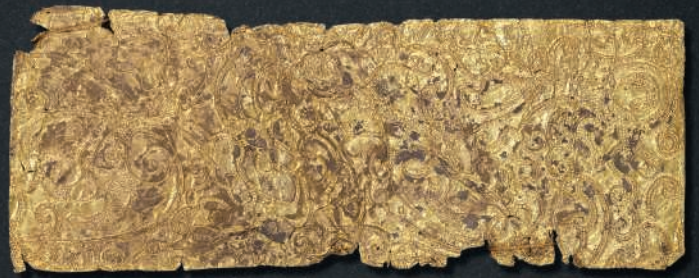
Based on similar fittings excavated from various Warring States sites, this fitting and others like it appear to be harness fittings. A similar fitting was excavated from a large pit filled with the remains of chariots and horses at a Warring States site at Fengxiang Doufu village in Shaanxi province. Two similar fittings, with cast gold masks, have been published. One is illustrated by Peter Y. K. Lam, ed., *Celestial Creations: Art of the Chinese Goldsmith, The Cheng Xun Tang Collection*, vol. 1, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 2007, pp. 62-63, no. A29; the other by Simon Kwan and Sun Ji, *Chinese Gold Ornaments*, Hong Kong, 2003, pp. 198-99, pl. 60. Also illustrated, pl. 198, is an example with inward-facing, silver masks surmounting each post, excavated from the tomb of King Cuo (r. 327-313 BC), State of Zhongshan, in Lingshou, Pingshan county, Hebei province, and also by Han Wei and Christian Deydier, *Ancient Chinese Gold*, Paris, 2001, p. 53, no. 86. A similar pair with gold foil-covered bronze masks, from the collection of Robert Hatfield Ellsworth, sold at Christie's New York, 26 March 2010, lot 1290.

春秋 青銅鑄金三獸首環形飾





522



523



524

522

**A GOLD FOIL APPLIQUÉ**

SPRING AND AUTUMN PERIOD, LATE 6TH CENTURY BC

The *appliqué* is cut from very thin gold foil in the shape of a creature with a bird head at one end facing a dragon head (now mostly missing) at the other end, the conjoined body chased with intertwined scrolling snakes. There are small holes for attachment.

4¾ in. (2 cm.) long, framed

\$3,000-5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK9.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 14.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 9.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 9.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 8

春秋 金箔鳥首蛇紋形飾

523

**A GOLD SHEET BELT PLAQUE OVERLAY**

HAN DYNASTY (206 BC-AD 220)

The thin gold, rectangular sheet is chased overall with a densely arranged pattern of scrolling meander enclosing a dragon, bear and a bird. The edges are highlighted with minute beading.

3¾ x 1¼ in. (8.5 x 3.3 cm.), framed

\$3,000-5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK14.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 36.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 14.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 7, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 14.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 10.

漢 金箔瑞獸紋飾

524

**AN OPENWORK GOLD SHEET APPLIQUÉ**

EASTERN HAN-EARLY SIX DYNASTIES PERIOD, 1ST-3RD CENTURY AD

The very thin gold sheet of rectangular form has a cut-out design of two stags confronted on a central row of three stacked rings.

2¾ in. (7 cm.) wide, framed

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK31.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 5.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 31.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 31.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 29.

The design of this gold sheet appliqué appears to be based on that of bronze belt plaques, such as the example in the Arthur M. Sackler Collections, illustrated by Emma C. Bunker et al., *Ancient Bronzes of the Eurasian Steppes*, The Arthur M. Sackler Foundation, 1997, p. 280, pl. 248, where the central motif is described as a twisted bush-like form. The author also illustrates, fig. 248, a gold plaque of the same design excavated at a Xianbei site in Sandaowan, Chayouhou banner, Inner Mongolia.

東漢/六朝 金箔鏤空雙鹿紋飾



**A VERY RARE MINIATURE GOLD BOTTLE**

EASTERN HAN-JIN DYNASTY, 3RD-4TH CENTURY AD

The extremely delicate *hu*-shaped bottle is elaborately applied with patterns of volutes, lozenges and scrolls formed by gold wires and teardrop-shaped *cloisons*, all edges with granulation, and some inlaid with turquoise-colored glass. The shoulder is set with loop handles attached to a short chain. The base is inscribed with a single character, *jiu*, possibly a goldsmith's surname.

The bottle,  $\frac{3}{4}$  in. (1.8 cm.) high; weight 9.4 g

\$40,000-60,000

**PROVENANCE**

The George Eumorfopoulos (1863-1939) Collection.  
Sotheby's London, 5-6 June 1940, lot 503.  
Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK16.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 38.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 16.  
New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 9, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 16.  
Zhang Linsheng, 'Zhongguo gudai di jingjin gongyi', *The National Palace Museum Monthly of Chinese Art*, No. 14, 1984, pl. 54, fig. 9.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 15.  
Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, p. 217, fig. 2-33.

This superb miniature gold bottle is a fine example of the use of gold granulation, mostly seen on small articles or ornaments of Han and Six Dynasties date. The technique of granulation was developed in the ancient Near East as far back as the 3rd millennium BC, and first appeared in China on gold ornaments associated with the nomads of the northern plains at the end of the 4th century BC. By the Western Han period, 3rd century BC, this technique, in which tiny gold spheres are attached to a gold background by diffusion bonding rather than soldering, had been adopted by Chinese goldsmiths, and continued in popularity into the Six Dynasties period and through the Tang into the early Song periods.

A similar miniature gold *hu*-form bottle with a link handle, that still retains its cover, is one of three miniature gold ornaments decorated with granulation, and dated to the Han dynasty, in the Nelson-Atkins Museum, Kansas City, illustrated by R. Soame Jenyns and William Watson, *Chinese Art, The Minor Arts*, New York, 1963, pp. 32-33, pl. 11. (Fig. 1) Gold granulation can also be seen on several miniature gold ornaments of Han-dynasty date found in high-ranking tombs illustrated by Yang Boda, 'Ancient Chinese Cultures of Gold Jewellery and Ornamentation', *Arts of Asia*, Vol. 38, No. 2, March-April 2008, pp. 100-102, pls. 39, 40, 42 and 43. Other small gold ornaments with granulation are illustrated in *Celestial Creations: Art of the Chinese Goldsmith, The Cheng Xun Tang Collection*, vol. I, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 2007, pls. B06A and B and pl. B11. A pair of similarly decorated gold bottles, attributed to the Eastern Han dynasty, is illustrated by Simon Kwan and Sun Ji, *Chinese Gold Ornaments*, Hong Kong, 2003, pl. 116.

東漢/晉 粟金提梁小瓶



(detail)



Fig. 1 Bottle, Chinese, Eastern Han dynasty (25-220 CE). Gold with turquoise inlay,  $1\frac{3}{16}$  inches (4 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust, 34-33; 40-50; 34-32. Photo courtesy Nelson-Atkins Museum of Art, Media Services / Jamison Miller



526

**A GOLD FOIL-DECORATED IRON MIRROR**

LATE EASTERN HAN-EARLY SIX DYNASTIES PERIOD OR LATER

The very thin gold sheet adhered to the circular iron mirror has a cut-out design depicting Xiwangmu and Dongwanggong seated on opposite sides, each flanked by attendants and separated by two carriages drawn by five horses, all within two cut-out saw-tooth bands. The details and outlines are finely chased. The central knob is also covered by a thin gold sheet.

7½ in. (18 cm.) diam., leather box

\$40,000-60,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK32.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 34.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 32.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no.13, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 32.

Bo Gyllensvärd, 'A Botanical Excursion in the Kempe Collection', *Bulletin of the Museum of Far Eastern Antiquities*, No. 37, Stockholm, 1965, pl. 18b. *Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 30.

The present iron mirror has a thin gold sheet overlay with a cut-out design based on the cast design of Eastern Han (AD 25-220) bronze mirrors, represented by two published examples: one excavated from a Han-dynasty tomb at Shaoxing in Zhejiang province and now in the Shanghai Museum, illustrated in *Ancient Bronze Mirrors from the Shanghai Museum*, Shanghai, 2005, pp. 190-91, pl. 58; the other illustrated by Lothar von Falkenhausen, *The Lloyd Cotsen Study Collection of Chinese Bronze Mirrors*, vol. I, Los Angeles, 2009, pp. 164-65, pls. 68 and 69.

The design on the bronze prototypes and the present gold and iron mirror reflects a Daoist influence found on some mirrors of late Eastern Han date. On each mirror the design is arranged in quadrants defined by four nipples within bead circles. In one quadrant is Xiwangmu (Queen Mother of the West) seated on a lotus, and in the opposite quadrant sits Dongwanggong (Royal Father) on a mat above lotus, both powerful Daoist deities that represent the western and eastern directions and also *yin* and *yang*. They are flanked by attendants. In each of the other two quadrants on the Shanghai mirror is a carriage drawn by five galloping horses, the motif repeated in one quadrant of the Cotsen mirror, while in the opposite quadrant is a row of six horses, four with riders, below a row of five horses. On each of these mirrors the main field of decoration is encircled by decorative, outer bands, which includes an inscription on the Cotsen mirror. Another gold foil-decorated iron mirror with similar cut-out decoration is in the Freer Gallery of Art, reference F1946.7.

東漢末/六朝初或以後 貼金箔西王母出巡圖鐵鏡



527

**A PAIR OF PARCEL-GILT SILVER HAIRPINS**

TANG DYNASTY (AD 618-907)

The openwork head of each hammered silver, double-pronged hairpin has a fine openwork design of a lion facing a small bird perched on top of a large feathered plume surrounded by scrolling tendrils.

Each 13 $\frac{1}{2}$  in. (33.2 cm.) long, leather box; weight 42.8 g (2)

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1954.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 79.

**EXHIBITED**

Venice, Palazzo Ducale, *Mostra d'Arte Cinese*, 1954, cat. no. 282.

**LITERATURE**

*Mostra d'Arte Cinese*, Venice, 1954, p. 87, pl. 282.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 133.

唐 銀局部鎏金鏤空獅紋釵一對





**FOUR SMALL GOLD ORNAMENTS**

EASTERN HAN-SIX DYNASTIES PERIOD, 1ST-4TH CENTURY AD

The group comprises: an ornament decorated as a winged figure riding a dragon, the bodies covered in granulation and the eye of the dragon with a turquoise inlay, on a gilded lacquer backing; an openwork gold plaque similarly decorated with a central figure framed by four directional creatures in a square frame; an openwork gold plaque cut from thin gold sheet decorated with a figure riding on a dragon; and an openwork gold plaque of petal shape with silver and turquoise inlays and decorated with numerous scrolls and volutes depicting a cicada.

1%, ¾, 1½ and 1½ in. (3.3, 1.9, 3.8 and 3.8 cm.) wide; first with wood base with magnifier, others framed (4)

\$30,000-50,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK20.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 39.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 20.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 10, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

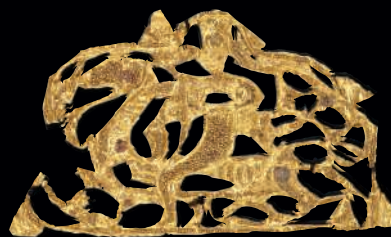
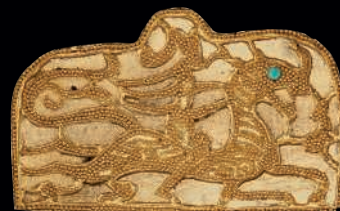
Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 20.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 17, 18, 19, 20.

These small gold ornaments represent how varied personal ornamentation was in China in ancient times, whether made to ornament clothing or the hair.

The first ornament is similar to one excavated in 1979 from the tomb of Zhang Zhen, Suzhou, Jiangsu province, and now in the Nanjing Museum, illustrated by James C. Y. Watt et al., *China: Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, p. 28, no. 10, where it is dated Eastern Jin dynasty (AD 317-420) or earlier. A mirror-image pair, dated 1st century BC-1st century AD is illustrated by Catherine Delacour, *De bronze, d'or et d'argent: Arts somptuaires de la Chine*, Musée Guimet, 2001, p. 247. These are described as having been flattened on a thin lacquer ground that may have been applied to bronze. Another similar ornament is illustrated in *Die Sammlung Pierre Uldry: Chinesisches Gold und Silber*, Zurich, 1994, p. 138, no. 115. Also illustrated are two other ornaments similar to the third and fourth described ornaments, p. 139, pls. 116 and 117 (top).

東漢/六朝 金飾一組四件



529

**A TINNED-BRONZE BELT PLAQUE**  
WESTERN CHINA, 5TH CENTURY BC

The broad, S-shaped plaque with ribbed body and curved ends is finely engraved with striated bands.

4½ in. (11.5 cm.) wide

\$500-700

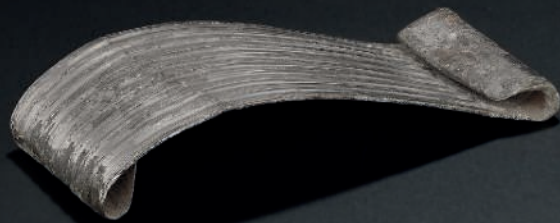
**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 95.

**LITERATURE**

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 108.

公元前五世紀 錫銅弦紋帶飾



529

530

**AN UNUSUAL SILVER OCTAGONAL FERRULE**  
WARRING STATES PERIOD-WESTERN HAN DYNASTY  
(475 BC-AD 8)

The heavily cast, hollow fitting has faceted sides, and a slightly tapering, bulbous mid-section, and is pierced with two holes for attachment. The interior is circular.

3 in. (7.6 cm.) high; weight 103.5 g

\$2,000-3,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK84.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 26.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 84.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 84.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 87.

For a related bronze ferrule of Warring States date, 5th-4th century BC, see Thomas Lawton, *Chinese Art of the Warring States Period*, Freer Gallery of Art, 1982, p. 51, no. 14.

戰國/西漢 銀八角形接環



530

531

**A PARCEL-GILT SILVER GARMENT HOOK**

HAN DYNASTY OR LATER

This elegant garment hook is cast with an openwork design of a pair of confronting birds at one end and a dragon at the other connected by interlocking scrolls that form a double-knot in the center.

6 $\frac{1}{2}$  in. (16.8 cm.) long; weight 119 g

\$10,000-15,000

**PROVENANCE**

C. T. Loo & Co., New York, before 1941.

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK82.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 23.

**EXHIBITED**

Toledo, Ohio, The Toledo Museum of Art, *Ancient Chinese Bronzes and Chinese Jewelry*, 9 February-2 March 1941, no. 68.

New York, C. T. Loo & Co., *Exhibition of Chinese Arts*, 1 November 1941-30 April 1942, no. 164

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 82.

New York, Asia House, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 35, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

The Toledo Museum of Art, *Ancient Chinese Bronzes and Chinese Jewelry*, Toledo, 1941, no. 68.

C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1941, no. 164

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 82.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 85.

漢或以後 銀局部鎏金鏤空龍鳥紋帶鉤





532

**A PAIR OF SILVER TAOTIE-MASK HANDLES**

EASTERN HAN-SIX DYNASTIES PERIOD, 3RD-4TH CENTURY AD

Each mask is cast as a powerful *taotie* with thick brows, curved horns, and a pronounced nose above bared teeth from which issues a hook that suspends a loose ring.

Each 1 $\frac{7}{8}$  in. (4.8 cm.) wide; weight 48.5 g each (2)

\$8,000-12,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK83.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 27.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 83.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 83.

*Chinese Gold & Silver in the Carl Kempe Collection*. The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 86.

These fittings are unusual in that they are made from silver rather than the more usual bronze or gilt bronze.

東漢/六朝 銀鋪首一對



533

**A CIRCULAR SILVER HARNESS FITTING**

WARRING STATES PERIOD, 4TH CENTURY BC

The small, circular fitting is engraved with a medallion enclosing a symmetrical design of interlaced scrolls, and a strap-form loop is on the concave reverse.

2½ in. (6.4 cm.) diam.; weight 58.5 g

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK77.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 17.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 77.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 77.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 80.

戰國 銀刻卷雲紋馬飾

534

**A SILVER GARMENT HOOK**

LATE WARRING STATES PERIOD-WESTERN HAN DYNASTY,  
4TH-3RD CENTURY BC

The finely shaped hook is cast with a stylized, horned animal head from which issues the slender shaft that terminates in a stylized bird's head.

2 $\frac{3}{8}$  in. (6.2 cm.) long; weight 22.4 g

\$3,000-5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK80.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 28.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 80.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 80.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 83.

This silver garment hook is similar to a gilt-bronze example in the British Museum illustrated by William Watson, *Ancient Chinese Bronzes*, London, 1962, pl. 86a, where it is dated 4th-3rd century BC.

戰國晚期/西漢 銀獸首形帶鉤



534

535

**A SILVER 'ANIMAL-HEAD' GARMENT HOOK**

LATE WARRING STATES PERIOD-WESTERN HAN DYNASTY,  
4TH-3RD CENTURY BC

The small silver garment hook is cast in the form of a horned animal head, the shaft issuing from the animal's nose and terminating in a dragon head.

1 $\frac{1}{4}$  in. (3.1 cm) long; weight 11 g

\$1,000-1,500

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK81.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 29.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 81.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 81.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 84.

戰國晚期/西漢 銀獸首形帶鉤



535

536

**AN UNUSUAL AND RARE SILVER ORNAMENT**

NORTHWEST CHINA, 4TH-3RD CENTURY BC

The ornament is finely cast as a stylized feline head with pointed ears and almond-shaped eyes above the stylized, coiled and scallop-edged body. A square, openwork, cage-like loop projects from the back of the head.

2½ in. (5.4 cm.) long; weight 23.2 g

\$5,000-7,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK86.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 30.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 86.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 86.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 89.

The present ornament, of exceptional quality and made of precious silver, would have been intended for a person of high rank. A bronze example is illustrated by Jessica Rawson and Emma Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, 1990, pp. 332-33, no. 213, where it is ascribed to western Inner Mongolia and dated 3rd century BC. Bunker compares the bronze example to the present silver ornament and notes that similar silver ornaments were found in excavations at Xigouban in Jungar Qi, western Inner Mongolia. Their weights were inscribed on their backs in late Warring States Chinese script.

公元前四/前三世紀 銀獸首形飾



(reverse)



537

**A RARE AND UNUSUAL SMALL SILVER GARMENT HOOK**

HAN DYNASTY (206 BC-AD 220)

The heavily cast hook is shaped as a horned and winged mythical beast with a fierce expression and sharp-clawed feet shown crouching on the button. The body and back are finely detailed with scales terminating in a long, curved tail ending in a bird's head hook.

1½ in. (3.8 cm.) long; weight 20.3 g

\$30,000-50,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK85.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 33.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 85.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 85.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 388.

The same kind of sculptural depiction of an animal can be seen on an equally small gold garment hook from a Western Han tomb, illustrated by Jay Xu ed., *Tomb Treasures: New Discoveries from China's Han Dynasty*, Asian Art Museum, San Francisco, 2017, p. 152, no. 66, which depicts a rabbit rather than the more fantastic animal seen on the present garment hook.

漢 銀瑞獸形帶鉤



(detail)





538

**AN ENGRAVED SILVER GARMENT HOOK**

LATE WARRING STATES–WESTERN HAN DYNASTY,  
4TH–3RD CENTURY BC

The garment hook of cast silver is engraved on the shaft with a fine design of volutes, triangles and scrolls, and terminates in a dragon-head hook.

5 in. (12.6 cm.) long; weight 128 g

\$6,000–8,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884–1967) Collection, Sweden, before 1953, no. CK78.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 24.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954–55, cat. no. 78.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 78.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 81.

戰國晚期/西漢 銀龍首形帶鉤



538 (detail)

539

**AN ENGRAVED SILVER GARMENT HOOK**

LATE WARRING STATES–WESTERN HAN DYNASTY,  
4TH–3RD CENTURY BC

The garment hook of cast silver is engraved on the curved shaft with a design of volutes and triangles, and terminates in a small hook shaped as a bird's head.

3 $\frac{3}{8}$  in. (9.8 cm.) long; weight 27.5 g

\$3,000–5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884–1967) Collection, Sweden, before 1953, no. CK79.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 25.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954–55, cat. no. 79.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 79.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 82.

戰國晚期/西漢 銀鳥首形帶鉤



539 (detail)



538



539

540

**A RARE SILVER SPHERICAL CENSER**

TANG DYNASTY (AD 618-907)

The globular censer is comprised of two, hinged openwork hemispheres suspended on a hooked chain. The upper hemisphere has a design of leafy, scrolling vines bearing two fruits flanked by pairs of birds, which alternate with two flowers above palmette-like leaves, while the lower hemisphere has a similar design, but no birds. The interior is fitted with a gimbaled system of rings holding a gilt-bronze cup upright irrespective of the movement of the outer sphere.

1 $\frac{1}{2}$  in. (4.3 cm.) diam.; weight 37.5 g

\$60,000-80,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK96.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 57.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 96.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 44, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 96.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 5d, fig. 11b.

Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 293.

*Chinese Gold & Silver in the Carl Kempe Collection. The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn*, 1999, pl. 98.

Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, pl. 92.

Censer/perfumers of this type, formed as an openwork sphere pendent from a chain, were used for both secular and religious purposes during the Tang dynasty. They held a variety of aromatic substances, some to be burned as incense, others to more slowly release their scent. The interior of these censers has a gimbaled arrangement of two silver bands holding a gilt-bronze, hemispherical incense receptacle in the center in which the aromatics were placed. This mechanism insured that the receptacle would at all times remain upright. These censers were used to freshen interiors and clothes and perhaps to repel insects. For a discussion of the use of aromatics, incense and perfume in the Tang period, see E. H. Schafer, *The Golden Peaches of Samarkand*, University of California, 1963.

A similar censer unearthed in 1970, Hejiacun, Xi'an, Shaanxi province, is illustrated in *Tangdai jin yin qi*, 1985, figs. 95 and 96, where the design and construction are fully described, and again in *Selected Treasures from Hejiacun Tang Hoard*, Shaanxi History Museum, Wenwu, 2003, pp. 222-25. Another similar censer, formerly in the Hakutsuru Museum, Kobe, Japan, is illustrated in *Tang*, Eskenazi, London, 1987, no. 1. See, also, the similar example illustrated in *Chinesisches Gold und Silber: Die Sammlung Pierre Uldry*, Zurich, 1994, no. 201, and the example from the William Rockhill Nelson Gallery of Art, Kansas City, illustrated by Jan Fontein and Tung Wu, *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, p. 178, no. 91, where the authors note that "according to the *Miscellaneous Records of the Western Capital* the 'Cardan' method of suspension was already in use during the Western Han period."

唐 銀鏤空花鳥紋香囊



(another view)



541

**A SMALL SILVER CIRCULAR 'BIRD AND FLOWER' BOX AND COVER**

TANG DYNASTY (AD 618-907)

The small, slightly convex box and cover are each finely chased with a central bird in flight encircled by five other birds, one standing, the others in flight amidst leafy flower stems, and the straight sides with delicate foliate scroll, all finely reserved on a minutely ring-punched ground.

1 $\frac{1}{8}$  in. (4.2 cm.) diam.; weight 38.5 g

\$7,000-9,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK112.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 83.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 112.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 112.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, figs. 42c, 54b, 62n, 67g.

Han Wei, *Hai nei wai Tangdai jin yin qi cui bian*, [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 219. *Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 115.

唐 銀刻花鳥紋小圓蓋盒



541 (another view)

542

**A MINIATURE CIRCULAR PARCEL-GILT SILVER BOX AND COVER**

TANG DYNASTY (AD 618-907)

The slightly convex cover is chased and parcel-gilded with a central blossom from which radiates leafy stems, and the straight sides of the cover and the box are similarly decorated with foliate motifs, all on a ring-punched ground. The base of the box is flat and undecorated.

$\frac{7}{8}$  in. (2.3 cm.) diam.; weight 7.8 g

\$3,000-5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK92.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 82.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 92.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 92.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 80n.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 94.

唐 銀局部鎏金花卉紋小圓蓋盒



542 (another view)



541



542

543

**A SILVER OCTAGONAL 'PHOENIX' CUP**

LATE TANG-LIAO DYNASTY, 9TH-12TH CENTURY

The cup is finely chased with a large phoenix standing amidst leafy scrolling foliage that continues around the sides between bands of saw-tooth pattern, all on a fine ring-punched ground. The foot is similarly decorated and the base is engraved with a central flower head. The looped, leaf-shaped handle issues from a trefoil, foliate terminal attached to the side.

2½ in. (6.4 cm.) high; weight 112 g

\$8,000-12,000

**PROVENANCE**

Mrs. Christian R. Holmes (1871-1941) Collection, New York.

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK104.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 45.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 104.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 104.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 9c, figs. 24b, 63f, 95e.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 109.

Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, p. 349, fig. 3-49.

晚唐/遼 銀鳳穿花紋八稜盃



(detail)





544

**A FINELY ENGRAVED SMALL SILVER 'MANDARIN DUCK'  
BOX AND COVER**

TANG DYNASTY (AD 618-907)

Both sides of the convex box are chased with a pair of confronted mandarin ducks enclosed by leafy, foliate scroll, and the upright sides with further foliate scroll, all on a ring-punched ground.

1¾ in. (4.4 cm.) diam.; weight 37 g

\$25,000-35,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK94.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 42.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 94.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 42, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 94.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, figs. 68b, 80r, 93k.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 96.

The decoration of a pair of mandarin ducks on this box can be seen on other small silver boxes of Tang date, such as the example of even smaller size (2.9 cm.) illustrated in *World of the Heavenly Khan: Treasures of the Tang Dynasty*, National Palace Museum, Taipei, 2002, p. 56.

Unlike the pair of ducks on the present box, which are shown confronted, these ducks are shown standing side-by-side on a lotus leaf. A pair of confronted ducks standing on a lotus decorates the top of a parcel-gilt silver box excavated in 1970 from Prince Bin's treasure hoard at Hejiacun, Shaanxi province, illustrated by Han Wei and Christian Deydier, *Ancient Chinese Gold*, Paris, 2001, p. 229, pls. 546-547. As one can see in pl. 547, the bottom of the box has different decoration, as does the bottom of the present box. A pair of mandarin ducks, especially when combined with lotus (*yuanyang*), conveys the wish for a harmonious marriage, making it fitting decoration for a lady's silver box.

唐 銀鑿刻鴛鴦紋蓋盒





(cover)



(base)

545

**A SMALL FINELY ENGRAVED SILVER STEM CUP**

TANG DYNASTY (AD 618-907)

The bell-shaped cup is raised on a knopped stem foot with spreading base. The deep sides are finely engraved with elaborate scrolling grapevine on a very fine ring-punched ground below a similar band at the mouth rim, all above a petal band and a saw-tooth band encircling the circular ring at the top of the stem.

2 in. (5.1 cm.) high; weight 36.4 g

\$40,000-60,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK102.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 47.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 102.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 102.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, No. 29, 1957, figs. 55a, 75c, 86b, 87f.

Han Wei, *Hai nei wai Tangdai jin yin qi cui bian*, [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 44.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 104.

Cups of this goblet shape were popular during the Tang dynasty, and are found with varying decorations, often a scrolling foliate pattern, and more rarely a scrolling grapevine such as that seen on the present cup. A stem cup with this decoration is illustrated in *Sui to no bijutsu*, Osaka Municipal Art Museum, 1976, p. 32, no. 2-23. It can also be seen on two bottle-shaped silver vases of Tang date, illustrated by Clarence W. Kelley, *Chinese Gold & Silver in American Collections*, The Dayton Art Institute, Dayton, Ohio, 1984, no. 49, dated early 8th century, and no. 50, dated late 8th-9th century. On both of these, birds and animals are interspersed amidst the grape vine. A cup of this form decorated with scrolling grape vines was unearthed from the reliquary chamber of the pagoda at the Qingshan Temple in Lindongxian, Shaanxi province. The construction of the temple was begun in AD 736, and in AD 740 the reliquary was placed in the subterranean chamber of the pagoda along with other objects of gold, silver, bronze and ceramic.

唐 銀鑿刻卷草葡萄紋高足盃



546

**A FINELY ENGRAVED SMALL SILVER CUP**

TANG DYNASTY (AD 618-907)

The sides are finely engraved and chased on the exterior with a formally arranged pattern of conjoined foliate scrolls, all against a ring-punched ground above the low, flaring ring foot. One side is applied with a ring-handle with a projecting thumb piece on top.

1¾ in. (4.5 cm.) high; weight 53.3 g

\$50,000-70,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK90.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 43.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-1955, cat. no. 90.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 40 an exhibition touring the United States and shown also at nine other museums.

Oxford, Ashmolean Museum, *From Silver to Ceramics, the Potter's Debt to Metal Work in the Graeco-Roman, Oriental and Islamic Worlds*, 1986, pl. 33 (bottom).

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 90.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 12b, figs 24g, 78i.

Han Wei, *Hai nei wai Tangdai jin yin qi cui bian*, [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 72.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 92.

Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, pl.12.

Tang-dynasty silver cups of this elegant, slightly waisted shape are known both with and without a handle. One of the latter type, decorated with geese in flight amidst plants, is illustrated by Han Wei and Christian Deydier, *Ancient Chinese Gold*, Paris, 2001, p. 151, pl. 374. Examples with a handle similar to that on the present cup, include the cup illustrated in *Tang*, Eskenazi, London, 1987, no. 8, which is decorated with scrolling grapevine and peony scroll on a ring-punched ground, and two others illustrated in *Zui to no bijutsu*, Osaka Municipal Museum, 1976, nos. 2-28 and 2-30. The handle on the Eskenazi cup is described as being "pinned to the cup through a floral applique." Unlike the decoration on the aforementioned cups, the decoration on the present cup covers the entire surface of the sides rather than being separated by a narrow bow-string band from a narrow band of decoration below the rim.

唐 銀鑿刻卷草紋盃



(detail)



**A SET OF THIRTY-TWO GOLD AND SILVER SHEET  
ORNAMENTS, PINGTUO**

TANG DYNASTY (AD 618-907)

The ornaments are all cut from thin gold or silver sheets depicting various animals and birds, such as phoenixes and other birds in flight, *qilin*, lions or gazelles. Each ornament has finely engraved details.

The largest ornament 1 $\frac{5}{8}$  in. (4.3 cm.) wide, mounted in three frames (32)

\$30,000-50,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, nos. CK43 and CK123.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*; 14 May 2008, lot 70.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. nos. 43 and 123.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 18 (nine birds), an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. nos. 43 and 123.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, figs. 57d, 62r and 70o.

The silver ornaments: *Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pls. 41 and 126.

These gold and silver sheet bird and animal-ornaments would have been made as *pingtuo* inlay for the lacquered backs of bronze mirrors of Tang-dynasty date. Mirrors of this type reflected the splendor and sumptuous taste of the Tang court, and also found their way to Japan, perhaps as diplomatic gifts. An eight-lobed mirror of this type in the Shoso-in is illustrated by Ryochi Hayashi, *The Silk Road and the Shoso-in*, New York/Tokyo, 1975, p. 129, fig. 142. Others include the circular example inlaid in silver with a pheonix and a peacock, as well as other birds in flight, illustrated in *Ancient Bronze Mirrors from the Shanghai Museum*, Beijing, 2005, pl. 84, and another of square quadrilobed shape in silver with four phoenixes, pl. 83. An octalobed mirror of this type is illustrated in *Zhongguo meishu quanji*, vol. 8, Arts and Crafts - Lacquerware, Beijing, 1989, p. 80, no. 78. A fine rounded square example inlaid in gold and silver with four phoenixes is illustrated by Suzanne E. Cahill, *The Lloyd Cotsen Study Collection of Chinese Bronze Mirrors*, vol. II, Studies, p. 162, fig. 1. See, also, the two gold and silver *pingtuo*-inlaid lacquered bronze mirrors from the Arthur M. Sackler Collections sold at Christie's New York, 18 March 2009, lot 240 and 14 September 2009, lot 34. A pair of gilded silver, phoenix-form cut-outs from the Falk Collection sold at Christie's New York, 16 October 2001, lot 189.

唐 金銀箔鳥獸形飾一組三十二件







548

**A RARE PAIR OF PARCEL-GILT SILVER HAIRPINS**

TANG DYNASTY (AD 618-907)

The gilded head of each double-pronged silver hairpin has a delicate, chased openwork design depicting a pair of mandarin ducks in flight amidst scrolling tendrils that also enclose a lotus leaf and flowers, all issuing from the jaws of a dragon head.

Each 11 in. (28 cm.) long, leather box; weight 17 and 17.6 g (2)

\$40,000-60,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK126.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 52.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 126.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 63, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 126.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 24d, fig. 84b.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 136.

The opulence of the Tang court is reflected not only in the use of gold and silver for the manufacture of vessels, but also for the decoration of everyday objects and personal adornment. For the ladies of the court this included rich jewelry such as necklaces, earrings and bracelets, as well as combs and hairpins that adorned their hair styles, which became more elaborate as the dynasty progressed. Later in the Tang period the ends of the hairpins were often made from thin sheet silver with cut-out designs that made them light in weight and, along with the addition of gilding, made the hairpins shimmer and quiver as the woman moved.

The present hairpins are very similar to one dated Tang dynasty, late 8th-9th century, in the collection of the Art Museum, Princeton University, and illustrated by Clarence W. Kelley, *Chinese Gold & Silver in American Collections*, The Dayton Art Institute, Dayton, Ohio, 1984, p. 39, no. 5.

(Fig. 1) Other similar hairpins include one originally in the collection of the Hon. Senator Hugh Scott and now in the collection of Pierre Uldry, illustrated in *Chinesishes Gold und Silber*, Zurich, 1994, p. 205, no. 219, and the example illustrated by Han Wei and Christian Deydier, *Ancient Chinese Gold*, Paris, 2001, p. 134, pl. 331. A related gilt-silver hairpin in the Royal Ontario Museum is illustrated in *Homage to Heaven, Homage to Earth*, Toronto, 1992, p. 223, pl. 127 (bottom). All of these hairpins include a pair of confronted mandarin ducks, an appropriate motif for a lady of the court as mandarin ducks symbolize connubial bliss and fidelity. Two further openwork, gilded silver hairpins in the Royal Ontario Museum, also illustrated pl. 127, have similarly feminine motifs - one of knotted cords representing the unbreakable union of marriage, the other of a phoenix, the symbol of the empress who embodied all feminine attributes.

唐 銀局部鑲金鏤空鴛鴦蓮紋釵一對



Fig. 1 Hairpin with Mandarin Ducks and Lotuses, late 8th-9th century, beaten silver with gilt finial 28.5 × 5.7 × 0.4 cm (11 ¼ × 2 ¼ × ⅙ in.) Gift of J. Lionberger Davis, Class of 1900 ©Princeton University Art Museum



549

**A VERY FINE PETAL-LOBED SILVER STEM CUP**

TANG DYNASTY (AD 618-907)

The small bowl is divided into eight petal-shaped lobes, each delicately engraved with birds including ducks, geese and a parrot amidst rocks and trees in a landscape, the birds shown either in flight, or alternately looking towards or away from each other, all against a very fine ring-punched ground above engraved lotus petals rising from the stem foot with spreading, petal-lobed base similarly decorated with bands of foliate scrolls.

2¾ in. (6.9 cm.) diam.; weight 85 g

\$50,000-70,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK110.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 40.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 110.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 54, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 110a.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 8b, fig. 62m.

Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang gold and silver in Chinese and overseas collections], Xi'an, 1989, pl. 59.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 113.

Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, pl. 8.

Silver stem cups of this elegant, lobed shape, where the lobes continue up to a slightly everted edge, are very rare. A very similar stem cup from the collection of Martin Mansson was sold at Christie's London, 10 May 2011, lot 178. The Mansson cup was referenced by Gyllensvärd in his various catalogues of the Kempe Collection as a comparable of the present cup. Another cup of this shape, decorated with hunting motifs, dated to the 8th century, is in the Hakutsuru Art Museum and illustrated by Ryoichi Hayashi, *The Silk Road and the Shoso-in*, New York/Tokyo, 1975, p. 86, pl. 88.

唐 銀鑿刻花鳥紋高足花口盃



(details)



### A VERY RARE AND FINELY ENGRAVED PARCEL-GILT SILVER JAR AND COVER

TANG DYNASTY (AD 618-907)

The globular body is engraved with four fully opened lotus blossoms, each enclosed by leafy, scrolling stems, all reserved and highlighted in gilding on a minutely ring-punched ground. The low, splayed foot is decorated with a sawtooth band. The cover is similarly decorated with a six-petaled flower centered by the knob.

2½ in. (6.5 cm.) high; weight 136 g

\$50,000-70,000

#### PROVENANCE

C. T. Loo & Co., New York, before 1941.

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK93.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 63.

#### EXHIBITED

New York, C. T. Loo & Co. *Exhibition of Chinese Arts*, 1 November 1941-30 April 1942, no. 182.

Copenhagen, Dansk Kunsthindustrimuseum, *Kinas Kunst i Svensk og Dansk øje*, 1950, cat. no. 192.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 93.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 41, an exhibition touring the United States and shown also at nine other museums.

#### LITERATURE

C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1941, no. 182.

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 93.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, figs. 34a, 85b.

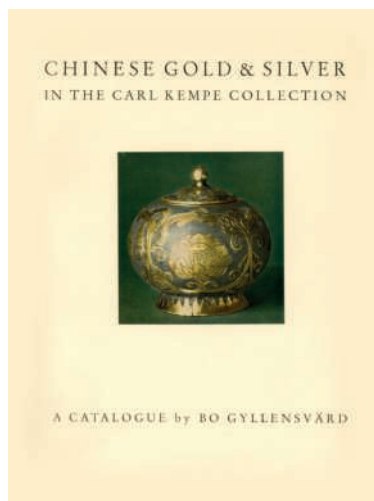
R. Soame Jenyns and William Watson, *Chinese Art. The Minor Arts*, London, 1963, pl. 21.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 95.

Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, pl. 87.

No other similar parcel-gilt jar appears to be published, but a plain silver jar and cover of this shape from the Hejiacun hoard is shown in a line drawing illustrated by Qi Dongfang, *Tangdai jin yin qi yan jiu* (Research on Tang gold and silver), Beijing, 1999, p. 100, fig. 1-280. The pleasing globular shape of these silver jars is more usually found in ceramic examples of Tang date, such as the *sancai*-glazed pottery jar and cover, the jar raised on a spreading foot, illustrated by Osvald Sirén, *Kinas Konst under Tre Artusenden*, Stockholm, 1942, p. 188, fig. 209; and another *sancai*-glazed pottery jar and cover illustrated in the catalogue for the exhibition, *Zui to no bijutsu*, Osaka Municipal Art Museum, 1976, p. 8, no. 1:25. Jars of this shape are often referred to as 'apple' jars. Another *sancai*-glazed pottery jar and cover of this shape, in the collection of Mr. and Mrs. Eugene Bernat, is illustrated in the exhibition catalogue, *The Arts of the T'ang Dynasty*, Oriental Ceramic Society, London, 1955, pl. 7b, no. 135. This jar is raised on an integral stand, but one can see that it has a circular foot. A Xingyao jar and cover, also in the Kempe Collection, illustrated by Bo Gyllensvärd in the exhibition catalogue, *Chinese Gold & Silver and Porcelain*, Asia House Gallery, New York, 1971, p. 92, no. 79, has the same shape, a low foot, and is incised on the sides with four large petals.

唐 銀局部鑲金髮刻蓮紋蓋罐



The present jar and cover illustrated on the title page of *Chinese Gold & Silver in the Carl Kempe Collection*, by Bo Gyllensvärd, 1953. Photographer unknown.



(overhead view)







# A MAGNIFICENT PARCEL-GILT SILVER BOWL

## 銀局部鎏金花鳥紋蓮瓣式盃

Robert D. Mowry

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

毛瑞

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Made during the Tang dynasty (618–907) for a client of elevated stature, perhaps even for a member of the imperial court, this handsome lotus bowl of hammered silver enhanced with parcel gilding exemplifies the finest metalwork of the day. The Tang taste for objects of gold and silver was inspired by luxury goods crafted in precious metals that were reaching Chang'an (modern Xi'an), the Tang capital, from ancient Iran via the fabled Silk Route, those imported Iranian goods often themselves inspired by gold and silver vessels crafted in ancient Rome. In addition to their connections to the past and to foreign lands, bowls of this type, with their flaring lips and S-curved profiles, also herald the future, as they are the ancestors of the comely bowls of imperial Ru ware produced during the Northern Song period (960–1127) and of the shapely bowls of porcelain made during the Ming (1368–1644) and Qing (1644–1912) dynasties, which, in turn, inspired not only European porcelains but the famous bowls made by eighteenth-century American silversmith Paul Revere (1735–1818). Such elegant Tang silver bowls thus are key players in a story that connects East and West, just as it links ancient and modern times.

With stately proportions, S-curved profiles, and flaring lips, silver bowls of this type introduced a new interpretation of the traditional Chinese bowl shape, which was proportionally taller and had a straight, vertical lip, rather than a flaring lip. Conceived as an open lotus blossom, this bowl boasts three tiers of overlapping lotus petals on its exterior walls, each tier with eight boldly framed, repoussé petals, the petals of each tier larger than those of the tier below to accommodate the design to the expanding side walls. The compressed register at the very top of the bowl, just below the flaring lip, includes eight narrow petals, the spaces between them affording a view of the stamens and pistils at the blossom's heart. The tops of the petals in the three main registers are in the form of flattened ogival arches—some might characterize them as bracketed tops—while

此例唐代(公元618至907年)鎏金蓮紋銀盃乃錘揲而成，是同期金屬器中的圭臬之作，其主人應是簪纓世家甚或皇親國戚。唐代金銀器的審美標準，脫胎於奢華的古伊朗貴重金屬器，它們經舉世聞名的絲綢之路流入唐代古都長安(今西安)，而這些自伊朗進口器物的雛型則泰半來自古羅馬金銀器。這類盃源遠流長，且糅合了外來影響，其撇口造型與S曲線更開風氣之先，除了是北宋(公元960至1127年)汝窯清雅瓷盃的參考原型，亦是明(公元1368至1644年)、清(公元1644至1912年)二代秀美瓷盃的借鑑藍本，這些後期的作品不僅啟發了歐洲瓷器，更影響了十八世紀美國銀匠保羅·里維爾(1735至1818年)製作的名盃。由此可見，這款造型優美的唐代銀盃誠為東西滙萃的關鍵實證，也是貫穿古今的重要線索。

按比例來說，中國傳統盃型較高，通常配直口，而非撇口，但本拍品這類銀盃則比例舒展，輪廓呈S曲線，敞口，造型一新耳目。此盃狀若綻放的蓮花，外壁飾重疊蓮瓣三層，各飾壓花八瓣，棱角分明，每層蓮瓣的大小從上至下依次遞減，形成外侈的盃壁。器身頂端即口沿下有一道細窄紋飾帶，內飾八蓮瓣，間以花蕊的雄蕊和雌蕊。在三層主紋飾帶內，蓮瓣上沿形似壓平的尖拱，又如攢尖的圓弧，而口沿下的小巧蓮瓣則呈尖拱狀。每瓣壓花中央鑿刻一朵變形花卉，四週襯以牡丹花葉及翱翔的雙鳥，每組重複的圖案左右對稱，雙鳥出現於花卉兩側。紋飾中出現的葉紋和陪襯的花卉，很可能意味着中央花卉及餘者盡皆唐代宮廷盛極一時的牡丹。牡丹花鳥紋使外壁的蓮瓣更為靈動，內底團花內也有與之呼應的花卉正面，後者花開四瓣，每個瓣尖

the small petals in the register at the very top are in the form of pointed arches. Each *repoussé* petal sports chased, or engraved, decoration of a stylized blossom at the center, with additional peony blossoms, associated foliage, and a pair birds in flight, each repeating design unit organized in a bilaterally symmetrical composition, the birds appearing one on either side of the central blossom. The appearance of both foliage and subsidiary flowers indicates that the blossoms, including the stylized one at the center, likely are peonies, which had gained favor at the imperial court by the Tang period. In concert with the peony-and-bird decoration that enlivens the petals on the exterior, the bowl's floor boasts a circular medallion also with chased decoration: a stylized blossom presented *en face* occupies the center of the floor; a single peony blossom, shown in profile, issues from the top of each of the stylized blossom's four petals, while a pair of birds hovers around each peony blossom, and associated foliage fills the remaining spaces. The bowl's underside is smooth, flat, and undecorated.

Called both *lianhua* and *hehua* in Chinese, and mentioned already in the *Shi Jing*, or *Classic of Poetry*—the ancient collection of Chinese poems dating from the eleventh to the seventh century BC—lotuses had enjoyed favor in China since antiquity but took on additional meaning with the spread of Buddhism in China in the early centuries of the first millennium, as the lotus serves as a universal symbol of Buddhism. In fact, tradition holds that the Buddha compared the efficacy of his teaching to a lotus blossom, noting that just as the lotus grows in muddy ponds but puts forth flowers of great beauty that rise above the sullied waters, the enlightened person—i.e., one who follows his teachings—can live in the world of ignorance and craving and yet rise above it to become pure and virtuous. Indeed, most Buddhist images, whether painted or sculpted, depict the deities sitting or standing on a lotus base and thus elevated above the murky world into a realm of purity.

Despite their close association with Buddhism, lotus blossoms appear as decoration on many secular vessels and nonecclesiastical items; in that more worldly context, they symbolize beauty and purity. By the Song dynasty (960–1279), the lotus had also come to stand for summer and was considered one of the flowers of the four seasons, along with the orchid, symbolizing spring, the chrysanthemum, representing autumn, and the plum blossom, emblemizing winter. The eight lotus petals in each decorative register on the bowl's exterior might refer to the Buddha's Eight-Fold Path, the route to enlightenment that the Buddha taught. However, as Chinese traditionally have considered eight the luckiest number—with multiples of eight considered even better—it might be that the choice of a series of decorative registers each with eight lotus petals was no more than an auspicious wish to the viewer for good fortune many times over. Given that most related silver bowls have more than eight petals in the encircling frieze, it is unlikely that the present bowl's tiers with eight petals each is due to coincidence; even so, the exact significance of the number eight in this context remains unknown.

Each of the relief lotus petals on the present bowl's exterior sports decoration of blossoming branches of tree peony, while the bowl's floor boasts five such blossoming branches. Indigenous to remote, mountainous areas of China, the tree peony, or *mudan*, apparently was first cultivated in the imperial gardens during the Sui dynasty (581–618); it

蔓生一朵側向的牡丹，牡丹兩旁雙鳥翻飛，餘下空間花葉密佈。盃底平滑，光素無紋。

蓮花又名荷花，《詩經》中已有提及，此書匯編了公元前十一至七世紀的詩歌，可見蓮花為人所喜自古已然；但自公元之交，數百年間佛教在中原日漸普及，而蓮花作為廣為人知的佛教象徵，自此又多了一重深意。相傳佛祖曾將佛法喻作蓮花，蓋因此花雖生於淤泥，卻花姿娉婷，在泥淖之中亭亭而立，猶如一心修持的覺者雖為貪嗔愚癡所包圍，但仍能潔身自愛，無礙修身證果。因此，佛教繪畫或塑像中的神祇大多端坐或屹立於蓮座之上，象徵拋開凡塵俗慮，飄飄乎遺世獨立。

蓮花雖與佛教淵源甚深，但其實也常用於裝點世俗與非宗教器物；對這些日常用器而言，蓮紋乃美麗與純潔的化身。及至宋代（公元960至1279年），蓮花儼然已成為夏天的代名詞，與蘭（春）、菊（秋）、梅（冬）並列「四季名花」。本拍品外壁每道紋飾帶內有八蓮瓣，可能借指佛教的「八正道」（又名「八聖道」）。然而，「八」在中國向來是吉祥之數，其倍數更是禱瑞無比，因此各紋飾區間的八瓣蓮紋，或許僅隱含了鴻福齊天的祝願。鑑於近似銀盃紋飾帶內的蓮瓣數目皆多於八，所以本拍

品每層八瓣的格局不像是機緣巧合所致；話雖如此，「八」對此盃的確切意義仍有待考證。

此盃外壁凸飾蓮瓣，瓣內綴纏枝牡丹，盃內亦飾近似牡丹五枝。此花原產於中國偏遠山區，要到隋代（公元581至618年）始引入宮廷苑囿，未幾便大受歡迎，宋代更成為群花之首，有「花王」之譽。明代或之前，牡丹已因花瓣豐腴層疊，而被視為富貴榮華之象徵。

本拍品使用工藝為錘鑿而非鑄造，並自一塊銀原料先錘打出盃的大致形狀，以及厚薄適度的盃壁後，先用可能為木製之底模或模具壓出較精確的盃形，再錘鑿出蓮瓣。盃的形狀一旦完成，即於凸起的蓮瓣上和內底鑿刻牡丹紋樣。最後，盃底及蓮瓣內壁的部分再用鎔金（即「汞鍍金」，又稱「火鍍金」）來增潤金銀紋飾之間的對比。姑且不論此盃的厚壁—以唐代銀盃來說此盃壁相對來說較厚—此盃唇部有兩小處工匠似乎錘得過薄，以致需要稍微修補；儘管如此，這兩處小修補僅依稀可辨，乃錘鑿過程中自然生成。由此可見錘鑿銀器難度之大，足證當時活躍於唐代長安的銀匠何等工精藝熟。





immediately soared to popularity and was considered the most prized of flowers by Song times, when it came to be termed the *huawang*, or “king of flowers”. By the Ming dynasty, and perhaps earlier, the peony blossom was regarded as a symbol of wealth because of its numerous petals.

Created by hammering, not by casting, this bowl apparently was shaped from a single lump of silver that was hammered into a rough bowl shape with walls of appropriate thickness, after which it was placed over a form, or matrix, probably made of wood, and hammered yet more to refine the shape and to create the exterior’s *repoussé* lotus petals. Once the bowl had been fully shaped, the peony designs were engraved on the relief lotus petals and on the interior floor. As a finishing touch, the floor and the interiors of the lotus petals, but not their assertive borders, were further enriched with amalgam gilding (so-called mercury gilding, sometimes also termed heat gilding), creating a striking design in contrasting gold and silver. Despite the thickness of this solid bowl’s walls—and this bowl has relatively thick walls for a Tang silver bowl—the silversmith seemingly hammered the silver too thin in two small areas near the lip, necessitating patching; even so, the consistency of the engraved designs indicates that the two barely discernible patches are original to the bowl’s manufacture and occurred as part of the process of hammering. Such patches confirm the challenges of creating silver vessels through hammering, just as they attest to the consummate skill of the silversmiths active in Chang’an during the Tang dynasty.

Although this bowl apparently never had a footring, some related bowls claim a short, circular footring, which would have been created by hammering and decorating a narrow band of silver and then affixing it to the bowl’s underside with solder. An engraved decorative medallion often appears on the base of those bowls with a footring. (The base is that area of the underside enclosed by the footring.) By contrast, the flat underside of this bowl is smooth and plain; in fact, it seems that the underside of the present bowl was finished with a disc of hammered silver soldered into place, perhaps to strengthen the floor. In the section on the analysis of shapes in his 1999 *Research on Tang Gold and Silver*, Peking University Professor Qi Dongfang, who is a specialist in Chinese gold and silver, illustrates and discusses Tang silver bowls with a round and flat bottoms, including the present bowl.<sup>1</sup>

Some Tang silver bowls were outfitted with a liner of hammered silver that gave the interior smooth surfaces and concealed from view the “back side” of the exterior’s *repoussé* decoration. Open at the bottom and covering only the walls, such liners typically were undecorated, thereby focusing all attention on the decorated floor; for bowls so finished, the liners were attached at the lip and at the outer edge of the floor with solder. The thinness of the present bowl’s lip suggests that it likely never had a liner; in fact, most Tang silver bowls likely did not have liners.

The backgrounds in the decorated areas of many Tang gold and silver vessels were textured with row upon row of tiny *intaglio* circles; created with a ring punch, such texturing is usually termed a ring-mat ground or a ring-punched ground but is often called a fish-roe pattern in Chinese. The present bowl lacks such ring-punched texturing, which would have proven superfluous, given its assertively bordered and fully engraved and gilded lotus petals.

This bowl compares in form, quality, style, general appearance, and technique of manufacture to a gold bowl and a silver bowl, both from the late seventh or early eighth century and both archaeologically recovered from a hoard of gold and silver vessels discovered in October 1970 at Hejiacun, in the southern part of modern Xi’an, in Shaanxi province.<sup>2</sup>

此盤顯然從未配製圈足，但若干近似例卻底承接圈足，其製作方法應是另行錘打和鑿刻一條細窄的銀片，再用銀將之與盤底焊接。配有圈足者，其外底足內通常鑿刻團花。相形之下，本拍品外底光滑平整，光素無紋；實則其底應焊有一塊經錘鏢的圓形銀片，或是用作加固器身。北京大學教授齊東方為中國金銀器專家，其著作《唐代金銀器研究》有對此類外底呈圓形並光滑平整之唐代銀盤形制之探討及圖版，其中包括本拍品。<sup>1</sup>部份唐代銀器內襯一層錘鏢銀片，既可令內壁光滑如鏡，亦可遮掩飾外壁壓花的「背面」。這類銀片僅覆蓋盤壁，但深不及底，大多光素無紋，內底紋飾在其襯托之下益發突出；經此處理的盤，其內襯銀片均於口沿和內底外圈用銀焊接。本拍品口沿甚薄，看來從未包鑲銀片；實際上，唐代銀盤應以無襯裡者居多。

許多唐代金銀器均在紋飾背景中，用圓形沖子打出細密的陰線小圈，人稱「魚子紋」，又名「珍珠地」。本盤的地子雖無沖打的魚子紋，但其蓮瓣輪廓分明，且鑿刻精美，鑲金燦爛，若再襯以魚子紋，未免有畫蛇添足之嫌。

無論是形制、質量、風格、整體外觀或製作工藝，能與此盤媲美者各有一例金盤和銀盤，兩者均製作於公元七世紀末或八世紀初，而且俱來自陝西西安南部何家村一批考古發現的窖藏金銀器。<sup>2</sup>何家村窖藏金銀器堪稱唐代工藝的巔峰之作，據說是長安古城興化坊（即何家村窖藏文物出土地點）的製品。本拍品與何家村文物如出一轍，可確定斷代為唐，出處也應雷同，或來自與之過從甚密的作坊。

就風格相近的鑿花鏤金錘鏢銀器，可參考華盛頓特區弗利爾美術館藏（館藏號F1931.8）、<sup>3</sup>密蘇里州堪薩斯城的納爾遜-亞特金斯藝術館（館藏號56-72）、<sup>4</sup>紐約亞洲協會洛克菲勒三世伉儷舊藏（館藏號1979.117）、<sup>5</sup>瑞士蘇黎世鄔德禮珍藏（Pierre Uldry Collection）<sup>6</sup>及日本神戶白鶴美術館藏。<sup>7</sup>

一般來說，此類盤僅於器腹飾一道蓮瓣，但每件作品的瓣形略有差異，花瓣數目也多寡不等（其數目以多於八瓣者居多）。盤的圈足（若有）亦樣式不一，其足或短而直，或略高且外撇。相形之下，何家村金盤獨樹一幟，它不僅飾兩層蓮瓣，外撇圈足底沿更飾連珠紋。本拍品更別出心裁，其盤壁飾三層蓮瓣，且

Representative of the very finest, Tang-dynasty craftsmanship, the gold and silver vessels from the Hejiacun hoard are believed to have been made in workshops in the Xinghua Square area of ancient Chang'an (i.e., in the same general area where the Hejiacun cache was found). The present bowl's similarity to those excavated at Hejiacun confirms its Tang-dynasty origins and suggests that it perhaps was produced either in one of those Xinghua Square workshops or in one closely allied with them.

Stylistically related bowls of hammered silver with chased decoration and parcel gilding appear in the collections of the Freer Gallery of Art, Washington, DC (F1931.8);<sup>3</sup> the Nelson-Atkins Museum of Art, Kansas City, MO (56-72);<sup>4</sup> the Mr. and Mrs. John D. Rockefeller 3rd Collection at The Asia Society, New York (1979.117);<sup>5</sup> the Pierre Uldry Collection, Zurich, Switzerland;<sup>6</sup> and the Hakutsuru Museum, Kobe, Japan.<sup>7</sup>

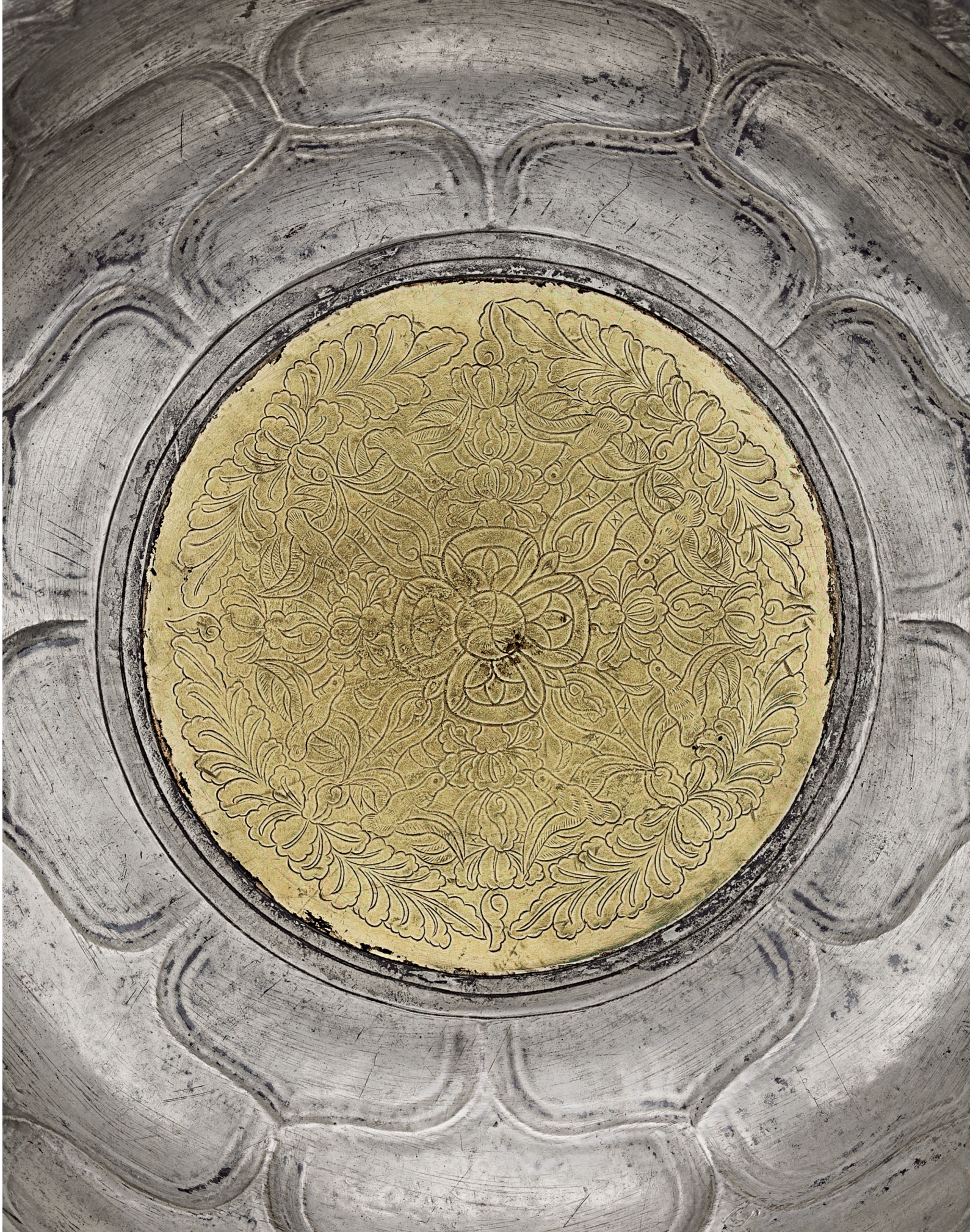
Bowls of this type typically have just a single register of lotus petals around the belly, although the exact shape of the individual petals often varies slightly from vessel to vessel, as does the number of petals (with most bowls having more than eight petals in the encircling frieze). The bowls' footings, if present, vary from bowl to bowl, as well, some short and straight, others slightly taller and splayed. By contrast, the gold bowl from Hejiacun has two tiers of lotus petals, and the bottom of its flaring footing is beaded. In stark contrast to the others, the present bowl has three tiers of petals each of which is boldly defined and assertively bordered. In addition, most of the related bowls depict floral scrolls on the vertically oriented lotus petals and flying birds and frolicking animals in the spaces between the tops of the lotus petals and the flaring lip, the floral scrolls, birds, and animals typically set against a ring-punched ground. And the decorated floors of some related bowls, including the silver bowl from Hejiacun, feature decoration in bold relief—sometimes confronting lions, as on the Hejiacun bowl, sometimes dragons cavorting with sea creatures, as on other bowls—set against engraved background patterns. That the bowls differ one from another, and that the present bowl differs markedly from the others, simply underscores that each bowl was individually designed and hand-crafted and that the silver workshops enjoyed considerable freedom in designing their wares.

Although taste for gold and silver bowls of this type would wane by the end of the Tang, these sumptuous bowls would exert profound influence on luxury vessels of all succeeding periods. The finest Yue-ware bowls and dishes would pick up the Tang silver bowls' familiar lotus frieze, if in modified fashion, for example, just as they would adopt the Tang silver bowls' flaring footing, as witnessed by the famous tenth-century Yue bowl in the Sir Percival David Collection, now on loan to the British Museum, London (PDF.262).<sup>8</sup> And the Tang silver bowls' elegant form, stately proportions,

瓣紋輪廓清晰、區隔分明。此外，近似例的垂直蓮瓣內泰半飾纏枝花卉，瓣尖與敞口之間襯飛鳥瑞獸，而纏枝花卉、飛鳥、瑞獸皆以魚子紋為地。若干近似器（包括何家村出土銀器）內底凸起的紋飾無不生動活潑，有的像何家村銀器般飾以雙獅，有的以龍嬉海獸為題，地子鑿刻各式圖案。這些器各有不同，本拍品更是不落窠臼，足證每器皆是單獨構思及手工製作，而且銀器作坊享有一定的創作自由。

雖然到了唐末，此類華美金銀器的地位已漸不如前，但它們對歷代奢華器物的影響極其深遠。以上乘越窯盤器為例，它們糅合了唐代銀器常見的蓮紋飾帶，但細節上略有調整，此外亦承襲了唐代銀器的外撇圈足，現外借倫敦大英博物館展出的大維德珍藏公元十世紀越窯名盤（館藏號PDF.262）便是一例。<sup>8</sup> 唐代銀器造型秀雅、比例舒展、口沿外撇，這些俱是北宋汝窯御器的借鑑對象，就此可證諸大英博物館展出的大維德珍藏汝窯名盤（館藏號PDF.3），其底銘有乾隆（1735至1796年在位）於

1786年命人鐫刻的題詠。<sup>9</sup> 而唐代銀器上的蓮瓣紋，經由上述越窯器的過渡，無疑地成為宋代花口瓷器的靈感來源，現藏臺北故宮博物院的汝窯青瓷蓮花式器即為一例。<sup>10</sup> 中國古代上至天子貴胄，下至藏家學者，對汝窯御器無不推崇備至，所以上述汝窯器對後世器型影響至深，無論是元代（公元1279至1368年）的樞府窯，或是明代的青花瓷和清代（公元1644至1912年）的琺瑯彩瓷，皆有汝窯形制的影子。自十七世紀以降，中國瓷器通過國際貿易行銷全球，同時也將這種脫胎於唐代金銀器的後期陶瓷美學輸出海外，以饗各地藝術同好，亦啟發了古今不知幾許陶瓷名家。







and flaring lip would inspire those of imperial Ru-ware bowls from the Northern Song period, as evinced by the celebrated Ru bowl in the David Collection at the British Museum (PDF.3), the bowl with a laudatory inscription by the Qianlong Emperor (r. 1735–1796) engraved on its base in 1786.<sup>9</sup> And the lotus-petal friezes on these Tang silver bowls, transmitted by Yue bowls like the one mentioned above, doubtless were the distant inspiration for those Song bowls with cusped rims, such as the renowned Ru bowl in the collection of the National Palace Museum, Taipei.<sup>10</sup> With the esteem accorded imperial Ru ware by all traditional Chinese—from the emperor and his courtiers to nobles and aristocrats to connoisseurs, collectors, and scholars alike—Ru bowls of this shape naturally influenced the shape of bowls of all succeeding periods, from the Shufu wares of the Yuan dynasty (1279–1368) to the blue-and-white porcelains of the Ming dynasty and the enameled porcelains of the Qing (1644–1912). And the international trade in Chinese porcelains from the seventeenth century onward would carry the aesthetic conventions of later Chinese ceramics, with their distant kinship to Tang gold and silver, around the world, to be appreciated by all and to be inspiration for potters down to the present.

<sup>1</sup> Qi Dongfang, *Tangdai Jinyinqi Yanjiu* [Research on Tang Gold and Silver] in the series *Tang yanjiu jijinhui congshu* (Beijing: Zhongguo shehui kexue chubanshe), 1st ed., 1999, p. 72-75, figs.1-173 through 1-187 (for the present bowl, see p. 74, fig. 1-183).

<sup>2</sup> Carol Michaelson, *Gilded Dragons: Buried Treasures from China's Golden Ages* (London: Published for the Trustees of the British Museum by British Museum Press), 1999, pp. 122-124, nos. 86 and 87 (the gold bowl as no. 87, the silver bowl as no. 86).

<sup>3</sup> *Masterpieces of Chinese and Japanese Art: Freer Gallery of Art Handbook* (Washington, DC: Freer Gallery of Art, Smithsonian Institution), 1976, p. 25 (F31.8).

<sup>4</sup> Colin Mackenzie and Ling-En Lu, *Masterworks of Chinese Art: The Nelson-Atkins Museum of Art* (Kansas City, MO.: Nelson-Atkins Museum of Art), 2011, p. 48 (56-72).

<sup>5</sup> *A Passion for Asia: The Rockefeller Legacy: A Publication in Celebration of the 50th Anniversary of The Asia Society* (New York: Asia Society; in association with Manchester, VT: Hudson Hills Press), 1st ed., 2006, p. 190 (1979.117).

<sup>6</sup> *Chinesisches Gold und Silber: Die Sammlung Pierre Uldry* (Zurich, Switzerland: Published for Pierre Uldry and the Museum Rietberg), 1994, pp. 154-155, no. 140.

<sup>7</sup> *Selected Specimens of the Chinese Bronze Collection in the Hakutsuru Art Museum* [Hakutsuru kikkō senshū] (Kobe, Japan: Hakutsuru Art Museum), 1951, no. 36.

<sup>8</sup> Regina Krahl and Jessica Harrison-Hall, *Chinese Ceramics: Highlights of the Sir Percival David Collection* (London: British Museum Publications), 2009, p. 10, fig. 2 (PDF.262).

<sup>9</sup> Rosemary Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation of Chinese Art* (Los Angeles: Los Angeles County Museum of Art; and London: Percival David Foundation of Chinese Art), 1989, pp. 34-35, no. 11 (PDF.3).

<sup>10</sup> Mary Tregear, *Song Ceramics* (New York: Rizzoli), 1982, p. 129, pl. 153; for the likely progression from Tang silver to Five Dynasties Yue ware and lacquer to Northern Song Ru ware, see: Robert D. Mowry, "Koryō Celadons", *Oriental Art*, vol. 17, no. 5, May 1986, pp. 24-39.

<sup>1</sup> 齊東方,《唐代金銀器研究》,《唐研究基金會叢書》,(北京:中國社會科學出版社,第1版,1999年,72-75頁,圖1-173-1-187(本拍品之圖版參見前揭書,頁74,圖1-183))

<sup>2</sup> Carol Michaelson所著《Gilded Dragons: Buried Treasures from China's Golden Ages》(倫敦:大英博物館出版社以館方基金會的名義出版,1999)頁122-124編號86(銀盃)及87(金盃)。

<sup>3</sup>《Masterpieces of Chinese and Japanese Art: Freer Gallery of Art Handbook》頁25,館藏號F31.8(華盛頓特區:史密森尼博物院轄下的弗利爾美術館,1976)。

<sup>4</sup> Colin Mackenzie與陸聆思合著的《Masterworks of Chinese Art: The Nelson-Atkins Museum of Art》頁48,館藏號56-72(密蘇里州堪薩斯城:納爾遜-亞特金斯藝術館,2011)。

<sup>5</sup>《A Passion for Asia: The Rockefeller Legacy: A Publication in Celebration of the 50th Anniversary of The Asia Society》第一版,頁190,館藏號1979.117(紐約:亞洲協會與佛蒙特州曼徹斯特的Hudson Hills Press聯合出版,2006)。

<sup>6</sup>《Chinesisches Gold und Silber: Die Sammlung Pierre Uldry》,頁154-155,編號140(瑞士蘇黎世:以耶德禮及雷特伯格博物館的名義出版,1994)。

<sup>7</sup>《Selected Specimens of the Chinese Bronze Collection in the Hakutsuru Art Museum》[《白鶴吉金撰集》]編號36(日本神戶:白鶴美術館,1951)。

<sup>8</sup> 康蕊君(Regina Krahl)與霍吉淑(Jessica Harrison-Hall)合著的《Chinese Ceramics: Highlights of the Sir Percival David Collection》頁10,圖2,館藏號PDF.262(倫敦:大英博物館出版社,2009)。

<sup>9</sup> 蘇玫瑰《Imperial Taste: Chinese Ceramics from the Percival David Foundation of Chinese Art》,頁34-35,編號11,館藏號PDF.3(洛杉磯:洛杉磯市立美術館;倫敦:大維德中國藝術館,1989)。

<sup>10</sup> Mary Tregear所著《Song Ceramics》(New York: Rizzoli), 1982, p. 129, pl. 153; 有關唐代銀器演進至五代越窯與漆器以及至宋代汝窯的探討,詳見 Robert D. Mowry所著 "Koryō Celadons", *Oriental Art*, vol. 17, 頁24-39, 編號 5, 1986。

551

**A VERY RARE AND IMPORTANT LARGE PARCEL-GILT SILVER BOWL**

TANG DYNASTY (AD 618–907)

The large bowl is finely worked in *repoussé* with three rows of overlapping lotus petals, each gilded and exquisitely chased with a pair of birds in flight confronted on a ribbon tied in four loops against a background of leafy foliate sprays amidst leafy foliage, all below a further row of smaller *repoussé* petals that alternate with clusters of stamens below slender lancet leaf tips that point towards the everted rim. The center of the interior is chased with a large medallion depicting eight birds in flight against a background of leafy foliate sprays as they encircle a ribbon tied in four loops with trailing ends.

9 $\frac{5}{8}$  in. (24.5 cm.) diam.; weight 1052 g

\$2,000,000–3,000,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884–1967) Collection, Sweden, before 1953, no. CK117.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 54.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954–55, cat. no. 117.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 57, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 117.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 24b, fig. 39c.

Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang gold and silver in Chinese and overseas collections], Xi'an, 1989, pl. 146.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 119.

Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, cat. no. 50.

唐 銀局部鑲金花鳥紋蓮瓣式盤



(detail of interior)



552

**A RARE SILVER SPHERICAL CENSER**

TANG DYNASTY (AD 618-907)

The globular censer is comprised of two hinged, openwork half-spheres, the upper half decorated with a design of two pairs of parrots facing each other as they pick at grapes in the midst of scrolling, leafy vines, the lower half with scrolling, leafy vines bearing flowers and fruit. The interior is fitted with a gimbaled system of two silver rings holding a gilt-bronze hemispherical bowl that remains upright irrespective of the movement of the outer sphere, and the censer is suspended on a hooked chain.

2 in. (5 cm.) diam.; weight 46 g

\$100,000-150,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK97.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 56.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 97.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 97.

Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 292.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 99.

Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, pl. 92.

唐 銀鏤空鸚鵡紋香囊







Fig. 1 Pierced censer, Chinese, Tang dynasty (618-906 CE). Beaten silver, overall: 2 inches (5.1 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Dr. Otto Burchard, 46-17. Photo courtesy Nelson-Atkins Museum of Art, Media Services / John Lamberton

A censer of this type unearthed in 1970, Hejiacun, Xi'an, Shaanxi province, is illustrated in *Selected Treasures from Hejiacun Tang Hoard*, Shaanxi History Museum, Wenwu, 2003, pp. 222-25. and again by Carol Michaelson in *Gilded Dragons: Buried Treasures from China's Golden Ages*, British Museum, 1999, pp. 111-12, no. 73. The author notes that four censers of this type were also found in the hoard at the Famen Temple, also near Xi'an. Other censers of this type with related decoration include one in the William Rockhill Nelson Gallery of Art, Kansas City, illustrated by Jan Fontein and Tung Wu in *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, p. 178, no. 91 (Fig. 1); one formerly in the Hakutsuru Art Museum, included in the exhibition, *Tang*, Eskenazi, London, 1987, no. 1; and one in the collection of Pierre Uldry illustrated in *Chinesisches Gold und Silber*, Zurich, 1994, no. 201. The design on these censers is different from that of the present example, which reflects the variation of designs that can be found on censers of this type.

For further discussion of silver censers of this type and their gimbaled mechanism, see the footnote to lot 540.

553

**A FINE AND RARE LARGE SILVER LADLE**

TANG DYNASTY (AD 618-907)

The deep, petal-lobed bowl is finely engraved on the exterior with three birds amidst leafy foliate scroll on a minutely ring-punched ground, and the long handle is decorated with further foliate scroll and terminates in a bird's head.

10¼ in. (26 cm.) long; weight 67.5 g

\$40,000-60,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK105.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.

*Early Gold and Silver*, 14 May 2008, lot 62.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 105.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 50, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 105.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, 1957, pl. 15a, fig. 95g.

Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 198.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 110.

唐 銀鑿刻花鳥紋花形勺



(detail)





This elegant, parcel-gilt silver ladle, with its lobed oval bowl and engraved and chased decoration of birds amidst floral scrolls reserved on a fine ring-punched ground on the exterior, is similar to several other published examples, including the example in The Art Institute of Chicago, illustrated by Clarence W. Kelley, *Chinese Gold and Silver in American Collections*, The Dayton Art Institute, Dayton, Ohio, 1984, no. 10 (Fig. 1); one in the Seattle Art Museum included in the exhibition, *The Arts of the Tang Dynasty*, Los Angeles County Museum, 1957, no. 348; and one originally in the collections of Mrs. Christian R. Holmes and the Hon. Senator Hugh Scott, subsequently sold at Christie's New York, 2-4 December 1982, lot 399, and later illustrated in *Chinesisches Gold und Silber: Die Sammlung Pierre Uldry*, Zurich, 1994, pp. 166-67, no. 157. All of these also have a similar slender, curved handle that terminates in the small head of a bird.



Fig. 1 A silver ladle, Tang dynasty (618 AD - 907 AD). Gift of Lucy Maud Buckingham. The Art Institute of Chicago.



**A FINE SMALL PARCEL-GILT SILVER QUATREFOIL CUP**

TANG DYNASTY (AD 618-907)

The oblong cup is formed as four bracket-lobed petals, each finely engraved on the exterior with a pair of geese, each pair shown confronting each other on either side of a foliate motif, the two pairs on the long sides shown standing and the two pairs at the ends shown in flight, all against a ring-punched ground, the details highlighted in gilding.

2¼ in. (5.7 cm.) wide; weight 27.5 g

\$50,000-70,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK95.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 53.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-1955, cat. no. 95.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 43, an exhibition touring the United States and shown also at nine other museums.

Oxford, Ashmolean Museum, *From Silver to Ceramic, the Potter's Debt to Metal Work in the Graeco-Roman, Oriental and Islamic Worlds*, 1986, pl. 31 (bottom).

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 95.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 11b, fig. 68c, fig. 69a.

Han Wei, *Hai nei wai Tangdai jin yin qi cui bian*, [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 82.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 97.

Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, pl. 19.

Cups of this oblong, quatrefoil shape appear to be rare. One raised on a higher foot, in the Pierre Uldry Collection, is illustrated in *Chinesisches Gold und Silber*, Zurich, 1994, p. 152, pl. 138. A larger (11.7 cm. long) quadrilobed bowl with rounded sides, rather than barbed petal lobes, decorated on the exterior with foliate scroll on a ring-punched ground, but raised on a low, quadrilobed foot, in The Frederick M. Mayer Collection of Chinese Art, was sold at Christie's London, 24-25 June 1974, lot 167. A plain beaten silver quadrilobed bowl with straight, flared sides, its lobes formed by indentations, in the collection of Mr. and Mrs. Rafi Y. Mottahedeh, is illustrated by Dr. Paul Singer, *Early Chinese Gold & Silver*, China Institute in America, New York, 1971, p. 58, no. 78, where it is dated Tang.

Bowls of lobed oblong shape are more often found with eight lobes, and of larger size, such as the example in the Asian Art Museum of San Francisco, The Avery Brundage Collection, illustrated by Clarence W. Kelley, *Tang Dynasty, Chinese Gold & Silver in American Collections*, The Dayton Art Institute, Dayton, Ohio, 1984, p. 65, no. 31. Another with eight lobes (15.2 cm. long) is illustrated in *Sui to no bijutsu*, Osaka Municipal Art Museum, 1976, no. 2-16. The origins of these lobed, oval bowls appear to be Sassanian, as evidenced by the parcel-gilt silver, lobed elliptical bowl raised on a slightly flared, oval foot ring, dated 6th century, illustrated by Ann C. Gunter and Paul Jett, *Ancient Iranian Metalwork in the Arthur M. Sackler Gallery and the Freer Gallery of Art*, Washington, D.C., 1992, p. 182, pl. 31.

唐 銀局部鑲金鏤刻雁穿花紋四曲小長盃



(detail)



(base)





555

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**A PAIR OF ENGRAVED SILVER SCISSORS**

The scissors have a 'figure-eight' handle and flat blades, one blade engraved on both sides with a panel of a small bird and foliate scroll, the other slightly convex side with detached, demi-florets, all on a ring-punched ground.

5 $\frac{5}{8}$  in. (14.3 cm.) long; weight 32.6 g

\$6,000-8,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. 106.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 67.

**EXHIBITED**

Washington, D.C. Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 106.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 51, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 106.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 13a, figs. 7a, 77t and 79d. *Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 111.

銀鑿刻卷草飛鳥紋剪

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**A PAIR OF ENGRAVED SILVER SCISSORS**

The scissors have a 'figure-eight' handle and flat blades, one engraved on both sides with a panel of a small bird and foliate scroll, the other with detached demi-florets, all against a ring-punched ground.

5 $\frac{3}{4}$  in. (14.5 cm.) long; weight 30 g

\$6,000-8,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK107.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 68.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 107.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 107.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, figs. 7b, 77s, 79f and pl. 13 a. *Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 112.

銀鑿刻卷草飛鳥紋剪



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**A RARE SILVER SPOON**

TANG DYNASTY (AD 618-907)

The spoon is elegantly formed with a long flat handle engraved with a leafy, flowering vine against a ring-punched ground. The almost flat bowl is similarly chased with the vine surrounding a bird in flight.

9 $\frac{1}{2}$  in. (24.5 cm.) long; weight 57 g

\$10,000-15,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK101.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 65.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 101.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 101.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 10c, figs. 4b, 93n.

Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 202.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 103.

A very similar silver spoon illustrated in *Chinesisches Gold und Silber*, Zurich, 1994, p. 167, no. 156, was previously in the collection of Mr. and Mrs. Richard Bull and included in the exhibitions, *The Arts of the T'ang Dynasty*, The Los Angeles County Museum, 1957, no. 347, and *Early Chinese Gold & Silver*, China Institute in America, New York, 1971-1972, p. 32, no. 30. It was subsequently sold at Sotheby's New York, 6 December 1983, lot 79. Similar decoration can also be seen on a smaller (12 cm. long) silver spoon excavated at Dongguomian, Xi'an, illustrated in *The World of the Heavenly Khan: Treasures of the Tang Dynasty*, National Palace Museum, Taipei, 2002, p. 57.

唐 銀鑿刻卷草紋勺



558

**A RARE SILVER PETAL-LOBED STEM CUP**

TANG DYNASTY (AD 618-907)

The small bowl is worked in *repoussé* to form ten petals, each finely engraved with small birds in flight amidst flowering plants. The lower body is similarly decorated with waterdrop-shaped, convex petals, each engraved with a bird and flowers. The knobbed and lobed foot terminates in a splayed, petal-lobed base decorated with a floral pattern.

2¾ in., (7 cm.) diam.; weight 53 g

\$50,000-70,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK111.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 71.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 111.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 111.

Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 53.

Qi Dongfang, *Tangdai jin yin qi yan jiu* [Research on Tang gold and silver], Beijing, 1999, p. 402, fig. 3-107-4.

Several silver cups of this elegant shape, similarly decorated on each lobe with various birds in flight amidst plants, have been published. One in the Hakutsuru Art Museum, Kobe, Japan, is illustrated by B. Gyllensvärd, 'T'ang Gold and Silver', *B.M.F.E.A.*, No. 29, Stockholm, 1957, pl. 4b. Another from the Arthur M. Sackler Collections, and previously in the David Weill Collection, was sold at Christie's New York, 1 December 1994, lot 65. One is illustrated in *Tangdai jin yin qi*, Zhejiang Municipal Museum and Shaanxi Provincial Museum, 1985, figs. 7 and 8; and another was included in the exhibition, *Masterpieces of Chinese Art From the Art Institute of Chicago*, Osaka, Japan, Museum of Oriental Ceramics, 1989, no. 25. Two gilt-bronze examples have also been published: one in the collection of Dr. Pierre Uldry, *Chinesisches Gold und Silber*, Zurich, 1994, p. 151, no. 136; the other in the St. Louis Art Museum, by Clarence W. Kelley, *Chinese Gold & Silver in American Collections*, The Dayton Art Institute, Dayton, Ohio, 1984, p. 54, no. 20. The decoration on all of these cups is highly formal in its symmetry.

唐 銀花鳥紋蓮瓣式小高足盃







559

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

TANG DYNASTY (AD 618-907)

The slightly convex box and cover are chased with a formalized flower motif surrounded by small curved tendrils that issue from the narrow, outer border, all reserved on a ring-punched ground. The straight sides are similarly decorated with clouds.

1 in., (2.6 cm.) diam.; weight 8.6 g

\$8,000-12,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK91.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 84.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 91.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 91.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 80b.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 93.

Circular silver boxes of this type were made in various sizes and with various designs. A similarly small (2.8 cm. diam.) silver box with different decoration, described as a cosmetic box, is illustrated in *Tang*, Eskenazi, London, 1987, no. 7.

唐 銀局部鑲金刻卷草紋小圓蓋盒



(another view)

560

**A RARE PLAIN SILVER STEM CUP**

TANG DYNASTY (AD 618-907)

The cup is finely formed with a bulbous body separated from the flaring rim by a bow-string band and is raised on a knobbed stem foot with splayed base.

2 $\frac{5}{8}$  in. (6.8 cm) high; weight 78.5 g

\$40,000-60,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 58.

**LITERATURE**

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 107.

Plain silver stem cups of this shape appear to be quite rare. Another plain silver cup of this shape is illustrated in *Sui to no bijutsu*, Osaka Municipal Art Museum, 1976, no. 2-21. Plain silver vessels of other shapes and of Tang-dynasty date have also been published including a cylindrical cup with ring handle found with a group of fifteen silver objects near the village of Shapo, southeast of the Tang capital of Chang'an, and now in the Shaanxi History Museum, illustrated by Li Jian, ed., *The Glory of the Silk Road: Art from Ancient China*, The Dayton Art Institute, 2003, p. 197, no. 106. Two other small plain silver vessels in the Shaanxi History Museum, of Tang date, excavated in 1970, at Hejiacun, Xi'an, Shaanxi province, are illustrated by Carol Michaelson, *Gilded Dragons*, British Museum, 1999, pp. 114-15, no. 76, a jar and cover, and no. 77, a circular box and cover.

唐 銀高足盃



561

**A SILVER BRACELET**

TANG DYNASTY (AD 618-907)

The flat silver sheet is worked into a C-shape with tapering ends wrapped with silver wire and ending in a spiral ring at each end.

2½ in. (6.5 cm.) wide; weight 16.8 g

\$1,000-1,500

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 94.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 127.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 127.  
Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 28b.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 128.

唐 銀鐲



561

562

**A FINE GOLD BRACELET**

TANG DYNASTY (AD 618-907)

The C-shaped bracelet is finely engraved with two cartouches, one enclosing a bird and a running mythical beast, the other with a scrolling lotus spray, all against a ring-punched ground. Each tapering end is wrapped with gold wire and ends in a spiraled ring.

2½ in. (6.4 cm.) wide; weight 36.2 g

\$20,000-30,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK44.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 46.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 44.  
New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 19, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 44.  
Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 7f, fig. 70n.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 42.

唐 金鑿刻花鳥紋鐲



562

563

**A PAIR OF GOLD FILIGREE HAIRPINS**

10TH-13TH CENTURY OR LATER

The ornate head of each double-pronged hairpin is comprised of a very fine sheet of delicate latticework decorated with a small bird with a leafy spray in its beak below a scrolling meander, all outlined in fine twisted wire and enclosed within a geometric border.

Each 7½ in. (19 cm.) long; weight 35.8 and 34.3 g (2)

\$30,000-50,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK45.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 91.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 45.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 20, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 45.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, figs. 13h, 53a, 77b.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 44.

A related gold hairpin, also decorated with an area of filigree openwork in the head of the hairpin, is illustrated in *Celestial Creations: Art of the Chinese Goldsmith, The Cheng Xun Tang Collection*, vol. I, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 2007, no. C04. See, also, the example illustrated by Simon Kwan and Sun Ji, *Chinese Gold Ornaments*, Hong Kong, 2003, pp. 346-47, pl. 197. Both of these hairpins are dated to the Tang dynasty.

十/十三世紀或更晚 金累絲花鳥紋釵一對





564

**A PARCEL-GILT SILVER COMB**

TANG DYNASTY (AD 618-907)

The gilded upper section of the comb is decorated in *repoussé* with a pair of parrots in flight, each with a leafy spray in its beak, all reserved on a ring-punched ground within an outer petal border.

3 $\frac{3}{8}$  in. (9.3 cm.) wide; weight 20.4 g

\$10,000-15,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1965, no. CK 180B.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 50.

**LITERATURE**

Bo Gyllensvärd, 'A Botanical Excursion in the Kempe Collection', *Bulletin of the Museum of Far Eastern Antiquities*, No. 37, Stockholm, 1965, pl. 1a. *Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 135.

唐 銀局部鑲金錘鏢花鳥紋篦

565

**A SMALL PARCEL-GILT SILVER 'MYTHICAL BEAST' CIRCULAR BOX AND COVER**

TANG DYNASTY (AD 618-907)

The box and cover are finely engraved and parcel-gilt with a winged, leonine mythical beast, its mouth open in a roar, and its tail raised as it stands surrounded by three birds in flight amidst clouds, all on a minutely ring-punched ground. The straight sides are similarly decorated with detached foliate scrolls.

1 $\frac{1}{8}$  in. (3.5 cm.) diam.; weight 30 g

\$12,000-18,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK121.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 81.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 121.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 121.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 54g.

Han Wei, *Hai nei wai Tangdai jin yin qi cui bian*, [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 235.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 124.

The decoration on this box appears to be a very rare choice as decoration for a silver box, as no other examples with this subject matter appear to have been published.

唐 銀局部鎏金鑿刻瑞獸紋小圓蓋盒



(another view)



566

**A RARE DOUBLE SCABBARD AND KNIVES**

SOUTHERN SONG-YUAN DYNASTY, 10TH-14TH CENTURY

The handles of the iron knives are embellished with finely chased gold sheet decorated with foliate scrolls and inlaid with small turquoise cabochons. Both scabbards are of slightly different length and attached to each other on one side. Each is made of wood and reinforced with gold and silver sheets decorated with birds and beasts amidst foliate scrolls chased on a dense ring-matted ground and inlaid with small turquoise cabochons.

6⅞ in. (16.8 cm.) long; weight 76 g

(2)

\$80,000-120,000

**PROVENANCE**

C. T. Loo & Co., New York, before 1941.

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK36.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 78.

**EXHIBITED**

New York, C. T. Loo & Co., *Exhibition of Chinese Arts*, 1 November 1941-30 April 1942, no. 202.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 36.

**LITERATURE**

C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1 November 1941-30 April 1942, no. 202.

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 36.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 1a, figs. 8a, 55d, 55g, 77p, 87r.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 34.

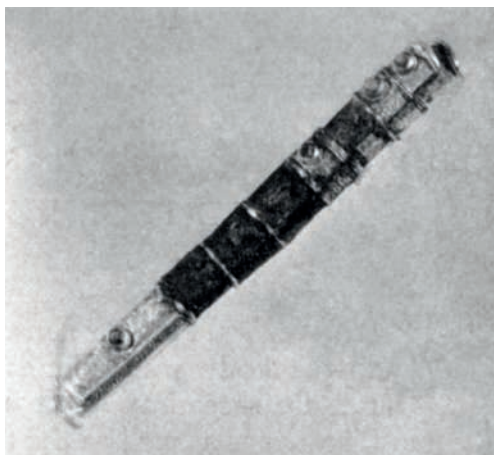
No other double scabbard with knives appears to have been published. Referring to the present double scabbard and knives, Bo Gyllensvärd in 'T'ang Gold and Silver', *B.M.F.E.A.*, No. 29, Stockholm, 1957, states, p. 45, that the shape of the scabbards and their joined configuration "is mainly the same as during" the Han dynasty, and illustrates, fig. 8:b, a line drawing of such a double scabbard found at Lo-lang. Compare, also, a similar silver double scabbard excavated from Qiujiawan in Shimen County and dated to the Yuan dynasty, illustrated in Yang Zhishi et al., *Hunan Song Yuan jiaocang jin yin qi fa xian yu yan jiu (The Discovery and Research on Gold and Silver Wares Unearthed from Caches of Song and Yuan Dynasties in Hunan)*, Beijing, 2009, pp. 196-7, pl. 394.

As early as the Eastern Zhou period (770-256 BC) blades for swords and knives were being made in iron as well as bronze. The scabbards might be made of leather, wood, metal, or lacquered wood, and usually had a protective metal fitting at the bottom of the scabbard, the chape, which protected the scabbard's lower edges. By the late Warring States and Western Han periods, jade became the preferred material for use as a chape, though ones of gold, silver and bronze occasionally still appeared. The construction of this double scabbard is a continuation of those traditions, with the scabbards carved from wood and reinforced with decorative gold and silver mounts. The extensive gold mounts that cover and protect the lower section of the scabbards have a curved bottom thereby functioning as a chape.

南宋/元 貼金刻花鳥紋嵌綠松石雙刀及刀鞘



(another view)



The present pair of knives and scabbards as published in C.T. Loo, *Exhibition of Chinese Arts*, 1941-1942. photographer unknown.





567

**A PAIR OF MINIATURE GOLD DUCK-SHAPED ORNAMENTS**

SONG-MING DYNASTY (AD 960-1644)

Each ornament is in the shape of a small duck sitting on a separately-made rectangular lotus leaf with curled edges; *together with* a miniature filigree bird-form ornament, Ming-Qing dynasty (1368-1911).

Duck-shaped ornaments  $\frac{7}{8}$  in. x  $\frac{5}{8}$  in. (2.3 x 1.6 cm.), bird ornament  $1\frac{1}{8}$  in. (2.8 cm.) long; duck-shaped ornaments total weight 3.2 g (3)

\$2,000-3,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, nos. 48 and 64.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 86.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. nos. 48 and 64.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. nos. 48 and 64.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pls. 46 and 56.

宋/明 金鴛鴦形飾一對



567

568

**A FINE PAIR OF GOLD HAIRPINS**

TANG DYNASTY (AD 618-907)

Each hairpin has two needle-shaped prongs connected by an elliptical head delicately decorated with very fine twisted gold wire that forms a flower head.

Each  $3\frac{1}{2}$  in. (8.9 cm.) long; weight 14.9 and 14.7 g (2)

\$8,000-12,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK51.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 88.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 51.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 51.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 13c.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 48.

唐 金蓮紋釵一對



568

**A CIRCULAR GOLD 'TORTOISE' BOX AND COVER**

TANG DYNASTY (AD 618-907)

One side of the circular box is delicately chased with a circular medallion of a tortoise with raised head walking amidst peony scroll, the other side is decorated with a circular medallion of a flower surrounded by scrolling, leafy sprays, and the upright sides with foliate scroll, all reserved on a fine ring-punched ground.

1½ in. (2.9 cm.) diam.; weight 16.3 g

\$30,000-50,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK41.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 80.

**EXHIBITED**

Copenhagen, Dansk Kunstindustrimuseum, *Kinas Kunst i Svensk og Dansk øje*, 1950, cat. no. 173.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 41.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 41.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 58g.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 39.

During the Tang dynasty, small gold and silver circular boxes were used for various purposes including holding medicinal powders and beauty products. Silver boxes were far more prevalent, many of which were gilded or parcel-gilt, a less expensive alternative to the more prestigious gold. Two other rare, small gold boxes in the collection of Pierre Uldry are illustrated in *Chinesisches Gold und Silber*, Zürich, 1994, p. 170, nos. 164 and 165.

唐 金刻鱗龜花鳥紋小圓蓋盒



(another view)



570

**A FINE AND VERY RARE GOLD DISH**

SONG DYNASTY (AD 960-1279)

The circular dish is chased in the center with a dense, elegant design of two leafy, S-shaped stems, each bearing a large blossom, and the flat, everted rim is chased with a band of 'cash' pattern below the rolled edge.

5¼ in. (13.5 cm.) diam.; weight 103 g

\$300,000-500,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. 52.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 106.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 52.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 52.

R. Soame Jenyns and William Watson, *Chinese Art. The Minor Arts*, London, 1963, pl. 15.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 49.

宋 金刻花紋盤





Gold and silver vessels were most likely made for use at the Imperial court during the Song dynasty, and extant examples are rare, especially gold examples. A gold dish similarly chased in the center with two leafy stems, each bearing a lotus-like flower below a band of 'cash' diaper pattern on the flat rim, in the collection of the Hon. Senator Hugh Scott, is illustrated by Dr. Paul Singer, *Early Chinese Gold & Silver*, China Institute in America, New York, 1971-1972, p. 64, no. 90. Also illustrated, p. 65, no. 92, is a silver dish chased with a large flowering peony stem that fills the interior below a band of 'cash' diaper on the rim, which is also from the collection of the Hon. Senator Hugh Scott. Both of these dishes are illustrated in *Chinesisches Gold und Silber: Die Sammlung Pierre Uldry*, Zurich, 1994, the gold dish, p. 230, pl. 272, the silver dish, pl. 273.

Gold and silver dishes of this type appear to have served as inspiration for dishes made at the Ding kilns during the 11th and 12th centuries. (**Fig. 1**) Such dishes would have been used as service sets in a sumptuous banquet context, probably at the imperial court. Ding dishes decorated in the interior with fluently carved floral motifs are represented by the dishes illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, Taipei, 2014, p. 69, no. II-24 and pp. 72-73, no. II 27.28; and another example 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, p. 76, pl. 67. See, also, the Ding dish carved in the interior with two large peony blossoms borne on leafy, undulating stems below a band of classic scroll on the rim, sold at Christie's New York, *The Classic Age of Chinese Ceramics - The Linyushanren Collection, Part III*, 22 March 2018, lot 504. Unlike the decoration on the interior of the Ding dishes, the decoration on the present gold dish forms a dense, medallion-like design that forms the center of the otherwise plain interior.

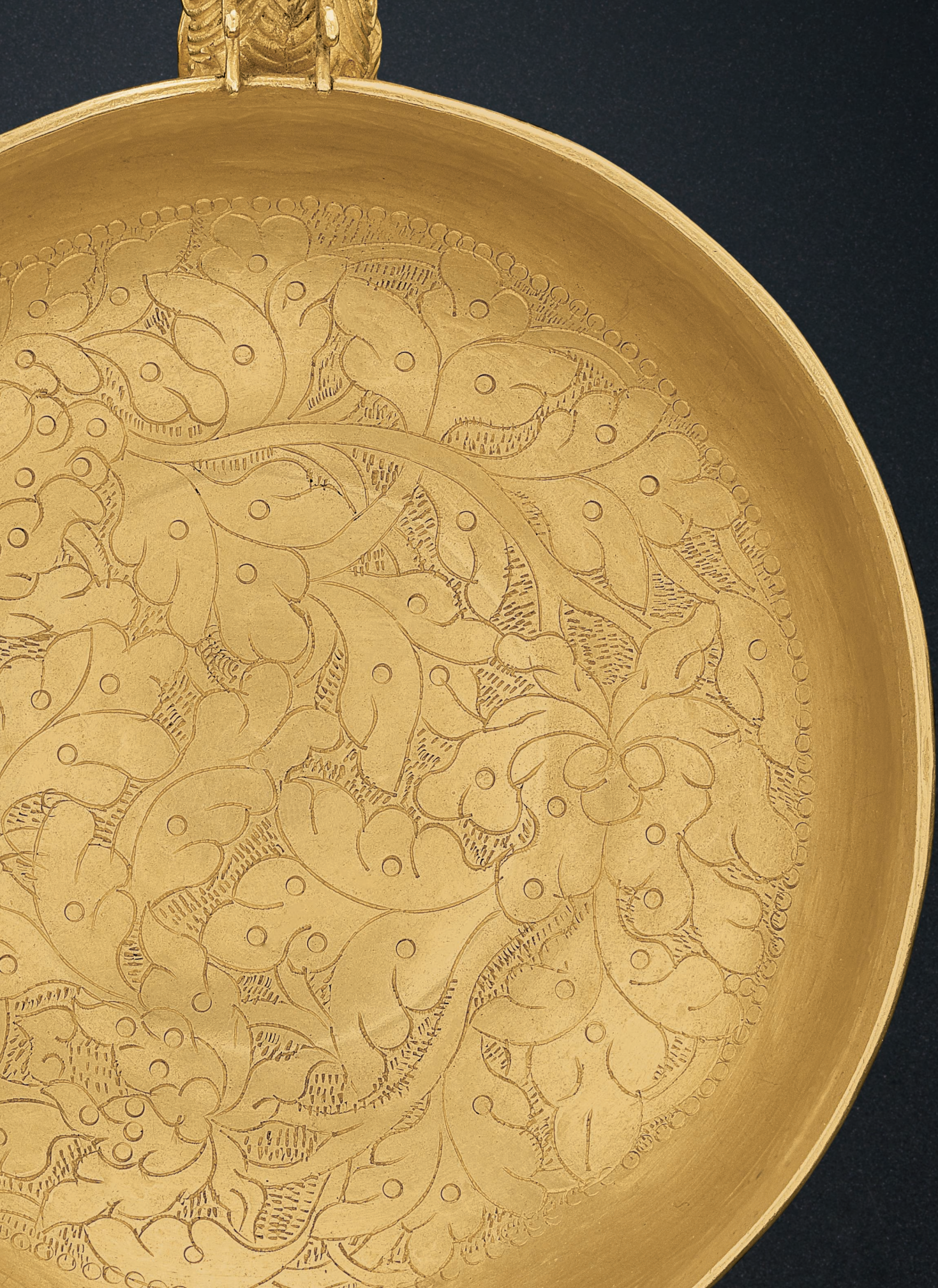


Fig. 1 A carved Ding 'peony' dish, Northern Song-Jin dynasty (960-1234), sold Christie's New York: The Classic Age of Chinese Ceramics - The Linyushanren Collection, Part III, 22 March 2018, lot 504.









**A VERY RARE GOLD 'DRAGON'-HANDLED CUP**

YUAN DYNASTY (1279-1368)

The cup has a shallow bowl with rounded sides raised on a gently flared ring foot. The handle is exquisitely executed in *repoussé* from two gold sheets as a dragon head suspending a loose ring from its clenched jaws. The cup is chased with a narrow band of foliate scroll below the mouth rim, and the bottom of the interior is chased with three peony blossoms borne on leafy, scrolling stems on a stippled ground within a 'bead' border.

4 $\frac{3}{8}$  in. (11.2 cm.) wide; weight 72.1 g

\$600,000-800,000

**PROVENANCE**

Madame L. Wannieck Collection, Paris, before 1937.

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK53A.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 104.**EXHIBITED**Cologne, Kölnische Kunstverein, *Asiatische Kunst*, 1926, cat. no. 44.Paris, Musée de l'Orangerie, *Arts de la Chine Ancienne*, 1937, cat. no. 168.Copenhagen, Dansk Kunstindustrimuseum, *Kinas Kunst i Svensk og Dansk øje*, 1950, cat. no. 178.Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the**Carl Kempe Collection*, 1954-55, cat. no. 53A.Cleveland, Cleveland Museum of Art, *Chinese Art Under the Mongols: The Yüan Dynasty (1279-1368)*, 1968, cat. nos. 34a, 34b.New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain*.*The Kempe Collection*, 1971, cat. no. 22, an exhibition touring the United States and shown also at nine other museums.**LITERATURE**Osvald Sirén, *Kinas Konst under Tre Artusenden*, vol. II, Stockholm, 1943, pl. 364.P. W. Meister, 'Edelmetallararbeiten der Mongolen-Zeit', *Ostasiatische Zeitschrift*, No. 14, Berlin, 1938, pl. 7.Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 53A.R. Soame Jenyns and William Watson, *Chinese Art. The Minor Arts*, Fribourg, 1963, pl. 14.Zhang Linsheng, 'Zhongguo gudai di jingjin gongyi', *The National Palace Museum Monthly of Chinese Art*, No. 14, Berlin, 1984, p. 59, fig. 32.*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 50.*Chinese Ceramic Treasures*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 2002, pl. 50.

元 金刻纏枝牡丹紋龍首柄盃





A gold cup, dated Song dynasty, with deep, rounded sides raised on a low, spreading pedestal foot and similarly chased below the thickened rim with a foliate scroll band, in The Metropolitan Museum of Art, New York, is illustrated by Dr. Paul Singer, *Early Chinese Gold & Silver*, China Institute in America, New York, 1971-1972, p. 69, no. 99. The cup retains one of a pair of *repoussé*, lion-form handles applied to the side. A gold cup (8.5 cm. diam.) with a band of *lingzhi* chased on the exterior below the rolled rim, and with a leafy peony stem chased in the bottom of the interior is illustrated by Jianshe Yu, ed., *Essence of Chifeng Historical Relics Series*, 2006, p. 177, pl. CJ120, where it is dated Jin dynasty. Unlike the present gold cup, it does not have a handle and rests on a flat base. Also illustrated, p. 182, pl. CJ126, is a silver cup (8 cm. diam.) raised on a foot, with a *lingzhi*-form handle on one side and a band of foliate scroll chased in stippling below the rim on the exterior, which is dated Yuan dynasty. A gold bowl (8.4 cm. diam.) dated Song-Yuan illustrated by Peter Y. K. Lam, ed., *Celestial Creations: Art of the Chinese Goldsmith, The Cheng Xun Tang Collection*, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 2007, pp. 234, no. D35, has a band of classic scroll punched below the rolled rim. A related silver cup, also with a *repoussé* handle, in the collection of Pierre Uldry, is illustrated in *Chinesisches Gold und Silber*, Zurich, 1994, p. 224, no. 261, where it is dated 13th-14th century, Xixia or Yuan dynasty. Unlike the medallion of flowering peony stems engraved in the center of the gold cup, the silver cup is engraved in the center with the *lanca* character, *om*, implying a Buddhist context for the cup.

The loose gold ring suspended from the dragon-head handle may relate this cup to nomadic culture, as the ring would have allowed the cup to be hung from a belt. In general, gold utensils were held in high esteem at the Mongol court, as can be seen by several gold vessels from Inner Mongolia illustrated by James C. Y. Watt et al., *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty*, The Metropolitan Museum of Art, New York, 2010, pp. 6-7, fig. 3, a gold stem cup, fig. 4, a lobed cup with ring handle below a shaped thumbpiece, and fig. 5, a lobed bowl and a lobed cup stand, the latter two dated Xixia dynasty (1018-1127). All of these have a narrow band of foliate scroll below the rim.

572

**A RARE AND FINELY DECORATED GOLD 'PEONY' DISH**

YUAN DYNASTY (1279-1368)

The dish is finely chased in the center with a medallion enclosing seven, small ring-punches that form a circle within a border of overlapping hatching, all encircled by a wide band of densely arranged peony stems bearing five large blossoms on a stippled ground within a border of stamen. The flat, everted rim is chased with a band of foliate scroll below the rolled edge.

6⅞ in. (15.6 cm.) diam.; weight 121.1 g

\$200,000-300,000

**PROVENANCE**

Madame L. Wannieck, Paris, before 1937.

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK53B.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 102.

**EXHIBITED**

Cologne, Kölnische Kunstverein, *Asiatische Kunst*, 1926, cat. no. 44.

Paris, Musée de l'Orangerie, *Arts de la Chine Ancienne*, 1937, cat. no. 168.

Copenhagen, Dansk Kunstindustrimuseum, *Kinas Kunst i Svensk og Dansk eje*, 1950, cat. no. 178.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 53B.

Cleveland, Cleveland Museum of Art, *Chinese Art Under the Mongols: The Yüan Dynasty (1279-1368)*, 1968, cat. nos. 34a, 34b.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 22, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

P.W. Meister, 'Edelmetallarbeiten der Mongolen-Zeit', *Ostasiatische Zeitschrift*, No.14, Berlin, 1938, pl. 7.

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 53B.

Zhang Linsheng, 'Zhongguo gudai di jingjin gongyi', *The National Palace Museum Monthly of Chinese Art*, No. 14, Beijing, 1984, p. 59, fig. 32.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 51.

*Chinese Ceramic Treasures, A Selection from Ulricehamn East Asian Museum, including The Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 2002, pl. 51.

元 金刻牡丹紋盤







Dishes with a flat rim encircled by a low ridge on the outer edge appear in silver beginning in the Tang dynasty, which is when silver began to be used on a more regular basis for fine vessels. During the Song dynasty dishes of this type continued to be made in silver, and also more rarely in gold, most likely for use at the imperial court. A gold dish of similar shape and slightly smaller size (15.4 cm. diam.), chased in the center with lotus decoration and with 'cash' diaper pattern on the rim, formerly in the collection of Christian Holmes and the Hon. Senator Hugh Scott, Washington, D.C., and now in the collection of Pierre Uldry, is illustrated in *Chinesisches Gold und Silber*, Zurich, 1994, p. 230, no. 272, where it is dated Song, as is a smaller (14.2 cm. diam.) silver dish decorated with a large peony stem, illustrated p. 230, no. 273. Also illustrated, p. 166, pl. 154, is a Tang silver dish of similar shape and comparable size (15.8 cm. diam.) which has the same central decoration as seen on the present gold dish. This central decoration of small circles in a ring within a circular medallion may represent a lotus pod, a motif seen in the center of lacquer 'lotus' dishes of Yuan date, such as the examples illustrated by Sherman E. Lee and Wai-Kam Ho, *Chinese Art Under the Mongols: The Yüan Dynasty (1279-1368)*, The Cleveland Art Museum of Art, 1968, nos. 288-91. The inclusion of the central decoration on both the gold and silver dishes may imply that these dishes were made as cup stands.

These valuable gold and silver dishes are thought to be the inspiration for dishes of the same shape made at the Ding kilns during the 11th-12th centuries. Ding dishes of this type, also decorated with floral motifs in the interior, include an example 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, p. 76, no. 67, and two examples illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum*, Taipei, 2014, p. 69, no. II-24.





## A VERY RARE GOLD HEADDRESS

7TH-9TH CENTURY

The semi-circular headdress is cast at each end in *repoussé* with a galloping horse with small antlers and flowing mane above two circular loops pendent from the lower edge and another in front of the mouth. Between the two horses is a band of floral diaper pattern centered by a large, *repoussé* rosette, and on the reverse are six small horizontal tubes below the upper edge.

12¼ in. (31 cm.) wide; weight 107.3 g; leather box

\$60,000-80,000

## PROVENANCE

Dr. Friedrich Perzyński Collection, Rissen/Holstein, Germany, before 1929.

Paul Cassirer/Hugo Helbing Berlin, *Chinesische Goldgegenstände und Textilien aus dem Besitze von Dr. Friedrich Perzyński, Rissen-Holstein*, 15 May 1929, lot 11.

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK42.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*. 14 May 2008, lot 90.

## EXHIBITED

Berlin, Preussische Akademie der Künste und Gesellschaft für Ostasiatische Kunst, *Chinesische Kunst*, 1929, cat. no. 432.

Copenhagen, Dansk Kunstinstitut, *Kinas Kunst i Svensk og Dansk Eje*, 1950, cat. no. 172.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 42.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 17, an exhibition touring the United States and shown also at nine other museums.

## LITERATURE

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 42.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, figs. 41a, 53d and 87e. *Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 40.

The decorative motifs of this very rare gold headdress are representative of the cultural exchanges that informed the art of the nomadic peoples of the northern steppes during the Tang-dynasty period. The influences came from not only Central Asia and South Asia, but also the Tang empire and the nomads themselves, with their focus on horses and the other animals with which they were familiar.

The nomadic reliance on horses is reflected in the depiction of the horses that decorate each end of the headdress. They are shown not only in a gallop but almost as if flying, their speed implied by the position of the legs, the wind-blown manes, the open mouths and their intense expressions. There is also something mythical about their representation, which includes the small flames on the sides and the small antler-like horns. Winged horses with bifurcated horns are included with other mythical winged animals depicted on the gold saddle fittings illustrated by Jenny F. So, *Radiant Legacy: Ancient Chinese Gold from the Mengdiexuan Collection*, vol. II, Hong Kong, 2013, pp. 40-49, where the fittings are dated 7th-9th century. Like the present headdress the fittings are gold sheet worked in *repoussé*.

The diaper pattern that decorates the band between the horses and the central rosette most likely shows the artistic influence of Tang-dynasty China and imitates woven fabric with alternating ring-punched and stippled grounds. It is also very possible that the rosette was originally inlaid in the center, possibly with turquoise. The loops at the ends were for the attachment of cords to secure the headdress and the loops at the bottom edge and the small tubes on the reverse for the attachment of various decorative elements.

七/九世紀 金鑄馬紋冠飾



(another view)



SPANGE. In der Mitte Rosette, an beiden Enden galoppierende Ch'i-lin. Gold, graviert und gepunzt. — L. 31 cm. — T'ang (618—906). — Bes. F. Perzyński, Rissen (Holstein).

The present headdress published in *Auktionskatalogue Paul Cassier-Hugo Helbing: Ostasiatische Textilien und Goldgegenstände aus dem Besitze des Herrn Dr. Friedrich Perzyński Rissen-Holstein* (Auction Catalogue Paul Cassier and Hugo Helbing), Berlin, 1929.





574

574

**TWO SILVER HAIRPINS**

10TH CENTURY

Each with an openwork head: one chased with two birds flanking a ribbon with trailing ends, the details engraved and highlighted in gilding; the second similarly decorated in *repoussé* with a pair of geese in flight.

6 $\frac{3}{8}$  and 5 $\frac{1}{2}$  in. (16.3 and 14 cm.) long; weight 7.3 and 4.6 g (2)

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK149 and CK150.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 100.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. nos. 149 and 150.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. nos. 149 and 150.

The 'geese' hairpin: Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 89d.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pls. 47 and 148.

十世紀 銀鏤空雙鸞銜綬紋簪兩件

575

**THREE TURQUOISE-INLAID GOLD ORNAMENTS**

TANG DYNASTY (AD 618-907)

The group of ornaments is comprised of a pair of crescent-shaped comb tops, each formed from gold sheet and decorated with a central flower flanked by a pair of birds in flight, all formed by *cloisons*, some with turquoise inlays; and a gold rosette similarly decorated with turquoise and glass inlays.

Comb tops 3 $\frac{1}{8}$  in. (8 cm.) long; weight 3.6 g each; leather box

Rosette 1 $\frac{3}{8}$  in. (3.5 cm.) diam.; weight 1.3 g (3)

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, nos. 37 and no. 38.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 85.

**EXHIBITED**

Comb tops: Copenhagen, Dansk Kunstindustrimuseum, *Kinas Kunst i Svensk og Dansk eje*, 1950, cat. no. 170.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. nos. 37 and 38.

Comb tops: New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 14, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. nos. 37 and 38.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, pl. 7e, figs. 12c and 80v. *Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pls. 35 and 36.

唐 金嵌綠松石飾一組三件



575



576

**A RARE GOLD 'KALAVINKA' HAIRPIN ORNAMENT**

LIAO DYNASTY (AD 907-1125)

The front of the ornament is shaped in *repoussé* as a bejeweled *kalavinka*, its hands crossed in front of the chest as it floats amidst clouds. All of the outlines are beaded and it is soldered to a plain gold back.

2 in. (5.1 cm) wide; weight 6.1 g

\$8,000-12,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK35.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 87.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 35.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 35.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 82b.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 33.

This rare gold ornament is in the form of a *kalavinka*, a winged celestial being that is half woman- half bird. This unusual being can be seen as the central decoration of several gold and silver bowls dated to the Liao dynasty and illustrated in *Chinesisches Gold und Silber: Die Sammlung Pierre Uldry*, Zürich, 1994, pp. 215-16, pls. 244-247. Like the present figure, the *kalavinkas* on the bowls have feathered wings and bodies and the hair is worn in a topknot. Based on its size and construction, it is likely that the present gold ornament is the head or terminal of a gold hairpin. Such a terminal, in the shape of Xiwangmu seated on a phoenix, can be seen on a gold hairpin dated to the Song dynasty illustrated by Julia M. White and Emma C. Bunker, *Adornment for Eternity: Status and Rank in Chinese Ornament*, Denver Art Museum, 1994, p. 181, pl. 93.

A very similar gold ornament in the collection of the Minneapolis Institute of Art, Minneapolis, was included in the exhibition, *The Art of the Tang Dynasty*, Los Angeles County Museum, 1957, no. 303, and was also included in the exhibition, *Early Chinese Gold and Silver*, China House Gallery, China Institute in America, New York 1971, no. 31. In *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, p. 89, no. 35, Bo Gyllensvärd notes that a similar pair, in the full round, is in the collection of The Freer Gallery of Art, Washington, D.C.

遼 金迦陵頻伽形髮簪飾



577

**AN UNUSUAL GOLD SPOON**

QING DYNASTY (1644-1911) OR EARLIER

The spoon consists of an elongated petal-shaped handle engraved with two foliate scrolls on either side of a central rib that terminates in a small dragon head from which issues the slender handle of the small hemispherical bowl.

9 $\frac{3}{8}$  in. (23.8 cm.) long; weight 95.2 g

\$10,000-15,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 77.

**LITERATURE**

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 43.

清或更晚 金鑿刻卷草龍首紋勺



578

**A GOLD 'FLOWER' AND CARNELIAN HAIRPIN**

MING-QING DYNASTY (1368-1911)

The elegant pin terminates in a flower head crowned by a carnelian 'pearl' enveloped by a delicately worked double row of overlapping filigree petals.

4⅞ in. (12.5 cm.) long; weight 6.2 g

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK62.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 113.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 62.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 62.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, cat. no. 53.

明/清 金嵌瑪瑙花形簪



578

579

**A GOLD 'FLOWER' AND PEARL HAIRPIN**

MING-QING DYNASTY (1368-1911)

The needle-shaped hairpin terminates in a semi-opened flower head centered by a pearl enclosed within the rows of petals formed from filigree and thin gold sheets.

4½ in. (11.3 cm.) long; weight 4.5 g

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK61.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 112.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 61.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 61.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 54.

Two similar gold hairpins with filigree petals supporting a turquoise bead rather than a pearl are illustrated by Simon Kwan and Sun Ji, *Chinese Gold Ornaments*, Hong Kong, 2003, pp. 482-83, pl. 323, where they are dated Ming dynasty.

明/清 金嵌珍珠花形簪



579

580

**A TINNED-BRONZE LADLE**

SIX DYNASTIES PERIOD (AD 222-589)

The ladle has a bowl of deep, peaked shape and a long, slender handle that is decorated with notches and ends in a bud-shaped terminal.

6¼ in. (16 cm.) long; weight 9.4 g

\$3,000-5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 72.

**LITERATURE**

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 130.

六朝 錫銅勺

581

**A SILVER SPOON**

TANG-SONG DYNASTY, 9TH-10TH CENTURY

The almost flat bowl is engraved with two fish swimming amidst waves, and the long, flat handle is engraved with a cartouche enclosing two birds and a lotus.

9⅞ in. (25 cm.) long; weight 71.5 g

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK141.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 103.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 141.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 141.  
Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 201.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 142.

唐/宋 銀鑿刻雙魚海水紋勺



580



581

**A QUADRILOBED SILVER CUP**

SONG-MING DYNASTY (AD 960–1644)

The small, quadrilobed cup is decorated in the center of the interior with a reserve of conforming shape worked in *repoussé* outline that encloses a finely engraved, recumbent deer supporting a medallion incised with a *fu* character, all below a band of classic scrolls finely punched below the rim on the exterior.

3½ in. (8.9 cm.) wide; weight 43.2 g

\$6,000–8,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884–1967) Collection, Sweden, before 1953.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 105.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954–55, cat. no. 138.  
New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 65, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 138.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 140.

The quadrilobed shape and band of classic scroll seen on this rare cup can also be seen on a gold cup illustrated by Jianshe Yu, ed., *Essence of Chifeng Historical Relics Series, Chifeng Jin Yi Qi*, 2006, p. 179, pl. CJ122, where it is dated Jin dynasty (1115–1234). Rather than the band of classic scrolls being finely punched, as on the present bowl, it is ring-punched. See, also, the circular gold bowl (8.4 cm. diam.) with a band of punched classic scrolls below the rolled rim, dated Song to Yuan, illustrated in *Celestial Creations: Art of the Chinese Goldsmith, The Cheng Xun Tang Collection*, vol. I, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 2007, pp. 234–35, no. D35.

宋/明 銀鑿刻福祿紋四曲盤



(another view)





583

**A SILVER FLANGED CUP**

JIN-YUAN DYNASTY, 12TH-13TH CENTURY

The shallow cup is decorated on the interior with a single lotus flower, and has a flat, flange-like handle decorated in *repoussé* stippling with foliate scroll projecting from the rim on one side.

4 in. (10.2 cm.) wide; weight 50 g

\$15,000-25,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK136.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 107.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 136.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 136.

Michael Vickers, Oliver Impey and James Allan, *From Silver to Ceramic*, Ashmolean Museum, Oxford, 1986, pl. 35.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 138.

Silver and gold vessels, often made for use at the imperial court, were often the inspiration for ceramic interpretations, such as the white stoneware cup from the Ingram Collection illustrated by Michael Vickers et al., *From Silver to Ceramic*, Ashmolean Museum, Oxford, 1986, pl. 35, where it is illustrated with the present silver cup. A gold cup of similar

shape, dated Song dynasty, also chased in the center of the interior with a flower stem, and with foliate scroll on the flange handle, in the collection of the Hon. Senator Hugh Scott, is illustrated by Dr. Paul Singer, *Early Chinese Gold & Silver*, China Institute in America, New York, 1971-1972, p. 68, no. 98. See, also, the white stoneware cup of similar shape dated to the Jin dynasty, 12th-13th century, in the Kai-yin Lo Collection, illustrated in *Bright as Silver - White as Snow*, Hong Kong, 1998, pl. 18, where it is suggested that flanged cups of this type would have served as brush washers.

金/元 銀刻蓮紋盃耳洗



(another view)

584

**A SILVER 'LOTUS PETAL' STEM CUP**

TANG-SONG DYNASTY, 9TH-10TH CENTURY

The cup is decorated in *repoussé* with three rows of overlapping lotus petals below a band of foliate scroll on a ring-punched ground enclosing the mouth rim. The circular foot is similarly decorated with further stylized foliage.

2 $\frac{5}{8}$  in. (6.8 cm.) high; weight 74.7 g

\$10,000-15,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 55.

**LITERATURE**

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 106.

Tang and Song silver vessels decorated around the sides in *repoussé* with overlapping petals appear to be rare. Two rows of overlapping *repoussé* lotus petals can be seen on the sides of a pair of parcel-gilt silver bowls, each raised on a lotus leaf-shaped pedestal foot, of Tang-dynasty date, excavated in 1987 from the Famen Monastery Pagoda, Fufeng county, Shaanxi province, and illustrated by Han Wei and Christian Deydier, *Ancient Chinese Gold*, Paris, 2001, p. 350, pl. 669. The sides of a silver bowl in the collection of Mr. and Mrs. Myron S. Falk, Jr., illustrated by Dr. Paul Singer, *Early Chinese Gold & Silver*, China House Gallery, New York, 1971-1972, where it is dated Song dynasty, are worked in *repoussé* with overlapping chrysanthemum petals. Remains of solder on the bottom suggest the Falk bowl once had a stem foot.

唐/宋 銀蓮瓣紋高足盃



585

**A PAIR OF SILVERY METAL PETAL-LOBED DISHES**

SONG DYNASTY (AD 960-1279)

The slightly flared sides of each dish are finely shaped as six petals rising from the flat base.

Each 4 $\frac{5}{8}$  in. (11.1 cm.) diam.; weight 89.2 and 102 g (2)

\$12,000-18,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK170.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 109.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 170.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 170.

*Chinese Gold & Silver in the Carl Kempe Collection*. The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 163.

宋 銀光金屬六瓣式盤一對



586

**A RARE SILVER EWER AND COVER**  
SONG-YUAN DYNASTY (AD 960-1368)

The bud or melon-shaped body is raised on a low foot ring and applied with a fluted handle and a curved spout. The cover is chased with narrow, overlapping petals that radiate from the base of the bud-shaped knob to the scalloped edge of the everted rim.

4¾ in. (12.2 cm.) high; weight 192 g; fitted leather box

\$20,000-30,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK137.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 108.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 137.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 137.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999.

The shape of this silver ewer can be seen in various ceramic wares as early as the 10th century. A stoneware ewer of this shape (18.1 cm. high), described as being of elongated melon shape, also with a curved spout and strap handle, as well as a cover, but raised on a flat base, dated 10th-12th century, in the Falk Collection, was sold at Christie's New York, 20 September 2001, lot 32. Another stoneware ewer (15 cm. high) of this shape, covered with a transparent, creamy glaze, is illustrated by Bo Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p. 154, pl. 493. Like the present silver ewer, it is raised on a low foot and has a cover, but the body is lobed and the diagonally set spout is short.

宋/元 銀瓜形帶蓋執壺





587

**A SMALL SILVER RELIQUARY**

10TH CENTURY

The reliquary is shaped as a miniature coffin engraved on each side with a striding dragon and a flower on each end. The cover is decorated with four birds in flight amidst scattered scrolling clouds.

4⅞ in. (10.5 cm.) long; weight 132 g

\$20,000-30,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953. Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 101.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 144.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 144.

Han Wei, *Hai nei wai Tangdai jin yin qi cuibian* [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 327.

Reliquaries of this type, made in the shape of a coffin or stone sarcophagus, were produced in various precious materials including gold, silver, crystal and jade during the Tang dynasty. The coffin-shaped reliquaries were made to hold sacred relics and were made in various

sizes so that they could be fitted one within the other. Examples of this are the two small coffin-shaped caskets found in the Famen Temple, Shaanxi province in 1987. The larger of the two, 10.5 cm. long, is made of crystal, and the smaller, 6.5 cm. long, which fits inside, is made of jade. It was this latter reliquary that was said to hold Buddha's finger bone. These two reliquaries were contained within three other caskets of square shape: iron, gilt-silver and sandalwood, all of diminishing size, with the outer iron casket 22 x 22 cm. in size. All of the aforementioned, except for the sandalwood casket, are illustrated by Carol Michaelson in *Gilded Dragons: Buried Treasures from China's Golden Ages*, The British Museum, 1999, pp. 160-62, nos. 117-120. Two small parcel-gilt silver coffin-shaped reliquaries also found in the Famen Temple are illustrated by Zhang Tinghao, ed., *Famen Temple*, Shaanxi, 1990, pp. 83 and 87.

The tradition of coffin-shaped reliquaries continued into the Song dynasty. A silver example, 11.5 cm. at its highest end, was recovered from the 'underground palace' of the Song-dynasty Jingzhi Temple pagoda at Dingzhou, Hebei province, which was built in AD 977. See the catalogue for the exhibition, *Treasures from the Underground Palaces: Excavated Treasures from Northern Song Pagodas*, Dingzhou, Hebei Province, China, Idemitsu Museum of Arts, Tokyo, 1997, col. pl. 3, and no. 3, p. 123. As with the present reliquary, the sides are engraved, with the Green Dragon on one side and the White Tiger on the other.

十世紀 銀鑿刻龍鳥紋舍利棺



(another view)



(cover)





588

588

**A GROUP OF FOUR SILVER HAIRPINS**

YUAN DYNASTY (1279-1368)

The group is comprised of three similarly shaped double-pronged hairpins encircled by graduated disks, and a hairpin with a twisted flower scroll terminal.

5<sup>5</sup>/<sub>8</sub>, 7<sup>1</sup>/<sub>4</sub>, 8<sup>1</sup>/<sub>8</sub> and 8<sup>1</sup>/<sub>2</sub> in. (14.3, 18.4, 20.7 and 21.6 cm.) long; total weight 125.2 g (4)

\$5,000-7,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 111.

**LITERATURE**

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pls. 149, 150, 151 and 157.

元 銀釵一組四件



589

589

**TWO SILVER HAIRPINS**

MING-QING DYNASTY, 17TH-18TH CENTURY

One hairpin is engraved with foliate scroll and terminates in a pierced lotus pod, the other hairpin terminates in the head of Shou-lao.

7 and 5<sup>5</sup>/<sub>8</sub> in. (17.8 and 14.3 cm.) long; 6.7 and 9.2 g (2)

\$1,000-1,500

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, nos. CK161 and CK162.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 110.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 161, 162.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. nos. 161 and 162.  
*Chinese Gold & Silver in the Carl Kempe Collection*. The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pls. 155 and 156.

明/清十七/十八世紀 銀簪一組兩件

590

**A SILVER GARMENT HOOK**

The garment hook is made of two silver sheets, the sheet that forms the front is chased as a crouching animal, the head forming one end and the tail forming the hook, while the sheet that forms the back is plain.

7 $\frac{1}{8}$  in. (19.4 cm.) long; weight 74.5 g

\$4,000-6,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK147.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 32.

**EXHIBITED**

Paris, Musée Cernuschi, November 1938.

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 147.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 147.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 146.

The design of this silver garment hook is based on gilt-bronze prototypes such as the very similar example from the Museum of Far Eastern Antiquities illustrated by Bernhard Karlgren, 'Chinese Agraffes in Two Swedish Collections', *B.M.F.E.A.*, No. 38, Stockholm, 1966, pl. 62, no. O 11 and pp. 135-36.

銀獸形帶鉤



591

**AN UNUSUAL SILVER GARMENT HOOK**

The garment hook is heavily cast with a fierce demon with muscular arms and sharp-clawed feet holding a sword in one hand and a shield in the other, flanked by two smaller winged beasts, all against the scrolling wings and tail feathers of a phoenix, its long, slender neck forming the shaft that ends in the phoenix-head hook.

6 in. (15.3 cm.) long; weight 100.5 g; leather box

\$6,000-8,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 124.

**EXHIBITED**

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 39, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, pl. 90.

銀神獸紋鳳首帶鉤



592

**AN UNUSUAL PARCEL-GILT SILVER EAR SPOON**

SONG DYNASTY (AD 960-1279)

The long, slender handle is gracefully arched and decorated in relief on one side with prunus branches on a ring-punched ground, and terminates in a small double-gourd vase from which issues the slender, scoop-like bowl. The plain reverse of the double gourd is cast with the characters *tian cheng zu wen*, probably a maker's mark.

8 $\frac{3}{8}$  in. (21.3 cm.) long; weight 12.3 g

\$2,000-4,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 97.

**LITERATURE**

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 134.

宋 銀局部鎏金浮雕梅花紋耳挖

592



593

**A PAIR OF SILVERY METAL CHOPSTICKS**

TANG DYNASTY OR LATER

Each slender chopstick of square section tapers to a round tip.

Each 9 $\frac{1}{8}$  in. (24.5 cm.) long; total weight 53.3 g (2)

\$3,000-5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK129.  
Sotheby's London, *Masterpieces of Chinese Precious Metalwork*.  
*Early Gold and Silver*, 14 May 2008, lot 96.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 129.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 129.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 129.

唐或更晚 銀箸一對

593



594

**A LARGE RETICULATED SILVER COMB**

SONG DYNASTY (AD 960-1279)

The top of the comb is decorated in openwork with a *repoussé* design of two boys amidst elaborate leafy flower scroll, with traces of gilding.

5½ in. (13 cm.) wide; weight 71.8 g

\$2,000-3,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK143.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 93.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 143.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 66, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 143.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 143.

宋 銀鏤空卷草童子紋篦



(another view)





595

**A PAIR OF GOLD HAIRPINS**

TANG-SONG DYNASTY, 10TH-12TH CENTURY

Each double-pronged hairpin has a double saddle-shaped head embellished on one side with a bird in flight and a flower spray on the other side.

Each 4 $\frac{3}{8}$  in. (11 cm.) long; weight 20.8 and 20.7 g

\$10,000-15,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK46.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 89.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 46.

**LITERATURE**

(2) Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 46.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 45.

唐/宋 金刻花鳥紋鞍形釵一對



596

**TWO GOLD HAIRPINS**

SONG-YUAN DYNASTY (AD 960-1368)

The head of one hairpin is worked from one side in *repoussé* as two dragons with twisted bodies rising from the needle-shaped prongs to support a peony blossom. The terminal of the second hairpin is formed by encircling disks that join at the top to form a loop.

5½ and 5⅝ in. (14 and 14.3 cm.) long;

weight 18.3 and 17.6 g; leather box

\$20,000-30,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, nos. CK63 and CK28.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 114.

**EXHIBITED**

Copenhagen, Dansk Kunstindustrimuseum, *Kinas Kunst i Svensk og Dansk øje*, 1950, cat. no. 167 (part).

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, Smithsonian Institution, Washington, D.C., 1954-55, cat. nos. 28 and 63.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat nos. 63 and 28.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pls. 55 and 57.

(2)

The first hairpin is similar to a gold hairpin, also with two tines that are beaten and chased with two dragons confronted below an open peony blossom, illustrated by Julia M. White and Emma C. Bunker in *Adornment for Eternity: Status and Rank in Chinese Ornament*, Denver Art Museum, 1994, p. 182, pl. 84, where it is dated Song dynasty. Another hairpin was part of a group of seven gold hair ornaments found in a Yuan-dynasty tomb at Zhoujiatian in Huangpi, Hubei province, and illustrated by Yang Boda, 'Ancient Chinese Cultures of Gold Jewellery and Ornamentation', *Arts of Asia*, Vol. 38, No. 2, March-April 2008, p. 106, pl. 58.

宋/元 金鏤空牡丹龍紋及竹節紋釵一組兩件





597

597

**A SILVER FIGURAL PLAQUE**

MING-QING DYNASTY (1368-1911)

The rectangular plaque with lobed edge is decorated in *repoussé* and silver wire with three riders on horseback below a temple and further figures holding the stems of lotus leaves amidst clouds.

2½ in. (6.5 cm.) high, softwood mount

\$1,000-1,500

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK165.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 117.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 165.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 165.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 159.

明/清 銀錘鑲人物故事圖牌



598

598

**A PARCEL-GILT SILVER DAOIST PLAQUE**

MING-QING DYNASTY (1368-1911)

The plaque is decorated in *repoussé* with seven of the Eight Daoist Immortals, the details highlighted in gilding.

2½ in. (6.3 cm.) wide, softwood mount

\$600-800

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK164.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 116.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, pl. 164.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 164.  
*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, cat. no. 158.

明 銀局部鎏金錘鑲八仙圖牌

599

**A PAIR OF SILVER EARRINGS**

QING DYNASTY (1644-1911)

Each flat, crescent-shaped earring with scalloped outer edge is engraved on both sides with demi-florets and leaves on a fine ring-punched ground and has an endless knot at the hook end.

Each 2 $\frac{7}{8}$  in. (7.3 cm.) wide; weight 7.3 g each (2)

\$3,000-5,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK166.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 122.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 166.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 166.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 160.

清 銀盤腸花葉紋耳環一對



## 600

### ARARE SILVER STEM CUP

TANG DYNASTY (AD 618-907)

The goblet-form cup is raised on a short, knopped stem foot with spreading base decorated with foliate scroll, and the sides are finely chased with scrolling, leafy and flowering vines, interspersed with birds in flight executed in very fine ring-punching, all against a ring-punched ground.

2 $\frac{3}{8}$  in. (6 cm.) high; weight 47.7 g

\$10,000-15,000

#### PROVENANCE

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, CK103.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 66.

#### EXHIBITED

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat no. 103.

#### LITERATURE

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 103.

Bo Gyllensvärd, 'T'ang Gold and Silver', *Bulletin of the Museum of Far Eastern Antiquities*, No. 29, Stockholm, 1957, fig. 25e.

Han Wei, *Hai nei wai Tangdai jin yin qi cui bian*, [Tang Gold and Silver in Chinese and overseas collections], Xi'an, 1989, pl. 44.

*Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 105.

The goblet shape of this stem cup appears to be very rare. Another cup of this shape with similar decoration in the Yamato Bunkakan, Nara, Japan, is illustrated by Qi Dongfang, *Tangdai jin yin qi yan jiu* (Research on Tang gold and silver), Beijing, 1999, pl. 2, and again in a line drawing, p. 41, fig. 1-54. The flowers and leaves appear similar to those on the present cup, and one can see in pl. 2 that there are birds in flight amidst the scrolling vine, however they are chased or engraved and not ring-punched as they are on the present cup.

唐 銀刻卷草花果紋高足盃



601

**A RARE SILVER PEACH-FORM CUP**

SONG-YUAN DYNASTY, 12TH-13TH CENTURY

The cup is shaped as a half-peach borne on a leafy branch that forms the handle. The sides are finely engraved with blossoming and fruiting branches that continue under the base, all against a fine ring-matted ground.

3 $\frac{3}{8}$  in. (9.2 cm.) wide; weight 70.3 g

\$30,000-50,000

**PROVENANCE**

Dr. Johan Carl Kempe (1884-1967) Collection, Sweden, before 1953, no. CK152.

Sotheby's London, *Masterpieces of Chinese Precious Metalwork. Early Gold and Silver*, 14 May 2008, lot 115.

**EXHIBITED**

Washington, D.C., Smithsonian Institution, *Chinese Gold & Silver in the Carl Kempe Collection*, 1954-55, cat. no. 152.

London, Arts Council Gallery, *The Arts of the Ming Dynasty*, 1958, cat. no. 283.

New York, Asia House Gallery, *Chinese Gold, Silver and Porcelain. The Kempe Collection*, 1971, cat. no. 68, an exhibition touring the United States and shown also at nine other museums.

**LITERATURE**

Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 152.

Bo Gyllensvärd, 'A Botanical Excursion in the Kempe Collection', *Bulletin of the Museum of Far Eastern Antiquities*, No. 37, Stockholm, 1965, pl. 16b. *Chinese Gold & Silver in the Carl Kempe Collection*, The Museum of Art and Far Eastern Antiquities in Ulricehamn, Ulricehamn, 1999, pl. 153.

A silver cup of peach form and Song-dynasty date, excavated in 1981 at Liyang county, Jiangsu province, is illustrated by Han Wei and Christian Deydier, *Ancient Chinese Gold*, Paris, 2001, p. 184, pl. 457, as well as in a sketch of six silver cups of different shapes from the excavation, p. 183, pl. 455 (middle). One of a set of six silver peach-shaped cups recovered from a hoard in Hunan province, dated to the Ming dynasty, is illustrated in *Zhongguo meishu quanji, gongyi meishu bian*, vol. 10, Beijing, 1987, p. 91, pl. 175. As with the present cup, the handle and leaves of these cups have been soldered to the body, and the leaves have chased or engraved veins. Peach-shaped cups were also made in other materials during the Song and Ming periods, including in Longquan celadon, such as the cup or washer, illustrated in *Longquan qingci yanjiu*, Beijing, 1989, pl. 42:4.

宋/元 十二/十三世紀 銀桃式盃



(base)







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### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

### 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 Client Services Department at +1 212-636-2000.

### 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](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 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.aspx>.

#### (c) Written Bids

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

## C 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.

(b) 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 retain 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.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - 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

- 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**).
- 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.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - 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.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- 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 Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- 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  $\Psi$  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  $\Psi$  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 display 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

- 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**.
- 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
  - 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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- If, in spite of the terms in paragraphs I(a) to (d) or E2 (f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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](http://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](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

**authentic**: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

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

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it paragraph F1(a).

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

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

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

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

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

# SYMBOLS USED IN THIS CATALOGUE

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

◊  
Christie's has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

△  
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.

□  
Bidding by interested parties

•  
**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**.

29/03/19

## 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. 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.

#### • 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

#### □ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

#### 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.

### 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

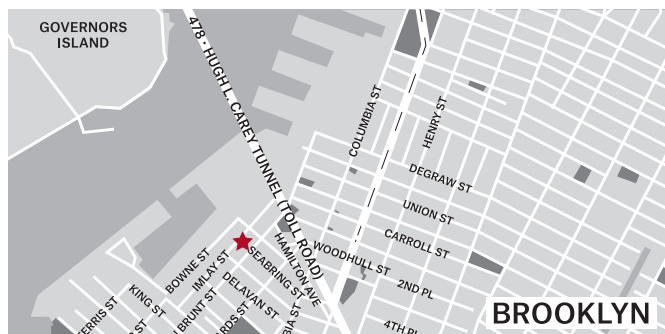
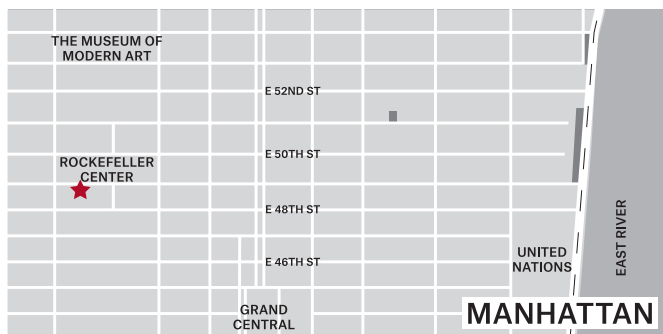
Email: PostSaleUS@christies.com

## 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

PostSaleUS@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

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

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# CHRISTIE'S

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CHRISTIE'S

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