

IMPORTANT CHINESE ART FROM THE
JUNKUNC COLLECTION

瓊肯珍藏重要中國藝術

NEW YORK 18 MARCH 2021



CHRISTIE'S









IMPORTANT CHINESE ART FROM THE
JUNKUNC COLLECTION

瓊肯珍藏重要中國藝術

CHRISTIE'S





IMPORTANT CHINESE ART FROM THE
JUNKUNC COLLECTION

瓊肯珍藏重要中國藝術

AUCTION

Thursday 18 March 2021
 at 9:00 am
 (Lots 601–686)

AUCTIONEERS

Rahul Kadakia (#1005929)
 David Kleiweg de Zwaan (#1365999)

20 Rockefeller Plaza
 New York, NY 10020

VIEWING

Viewing is by appointment only, starting 12 March.
 To make an appointment and for more information, please visit
christies.com/asianartweek or contact:
asianartny@christies.com

front cover
 lot 620

inside front cover
 lot 620

previous spread
 lot 666

opposite
 lot 656

inside back cover
 lot 665

back cover
 lot 619

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
 9/10/18
 Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JUNKUNC-19150**

CONDITIONS OF SALE

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



Scan the unique QR codes to connect with the sale on christies.com and WeChat

Register now to bid live in Christie's salerooms worldwide
www.christies.com

CHRISTIE'S

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS



Athena Zonars
Co-Chairman
Asian Art, Deputy
Chairman, Americas



Michael Bass
International
Director



Olivia Hamilton
Specialist
Head of Department



Margaret Gristina
Senior Specialist
Head of Private Sales,
New York



Michelle Cheng
Senior Specialist



Jessica Chang
Specialist



Andrew Lueck
Specialist
San Francisco



Vicki Paloympis
Specialist



Rufus Chen
Junior Specialist

Athena Zonars
tzonars@christies.com

Michael Bass
mbass@christies.com

Olivia Hamilton
ohamilton@christies.com

Margaret Gristina
mgristina@christies.com

Michelle Cheng
mcheng@christies.com

Jessica Chang
jwchang@christies.com

Andrew Lueck
alueck@christies.com

Vicki Paloympis
vpaloympis@christies.com

Rufus Chen
rchen@christies.com

Patricia Curtin, *Consultant*
pcurtin@christies.com

SALE COORDINATOR

Holly Rittweger
hrittweger@christies.com
Tel: +1 212 636 2180
Fax: +1 212 636 4934

HEAD OF SALE MANAGEMENT

Jennie Tang
jennietang@christies.com
Tel: +1 212 641 5765

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
christies.com

POST-SALE SERVICES

Luis Barroso
Tel: +1 212 636 7569
Ariel Chen
Tel: +1 212 636 2339
Post-Sale Coordinator

Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

EMAIL SERVICES

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







IMPORTANT CHINESE ART FROM THE JUNKUNC COLLECTION

瓊肯珍藏重要中國藝術

Stephen Junkunc, III ranks amongst the most renowned collectors of Chinese ceramics and works of art, and is known for collecting a wide breadth of works of the highest standards of quality. At its height, his collection comprised over two-thousand examples of porcelain, jade, bronzes, Buddhist sculpture and paintings, and included two examples of the legendary Ru ware, of which only eighty-seven examples are known in the world. A superb Ru dish from the Junkunc Collection sold at Christie's in 1992 and achieved a world record for a Chinese ceramic. (Fig. 1) The dish now resides in an important Asian collection. Christie's has also been honored to have handled one of the outstanding paintings, a 13th-14th century landscape, *Travelers in Autumn Mountains*, in the style of the 11th century painter Guo Xi. (Fig. 2)

Stephen Junkunc, III was born in Budapest, Hungary, and emigrated to the US as a young boy. His father, Stephen Junkunc, II was a tool-and-die maker who founded General Machinery & Manufacturing Company in 1918 on South Aberdeen Street in Chicago, focusing on the manufacture of knife-edge fuel nozzle heads. In 1933, the company moved to North Keeler Street, where it still exists today. With the outbreak of World War II, GMMCO endeavored to help in the war effort by manufacturing various aircraft parts, specializing in aircraft engine seals. Their devotion to quality and service led to commissions to manufacture critical parts for cutting-edge jet engines. After over one hundred years, GMMCO still remains a family business.

一代鑒藏名家史蒂芬瓊肯三世，在中國藝術收藏界夙負盛名，以度藏種類之多和品質之精著稱，高峰時期藏品多達逾兩千件，涵蓋瓷器、玉器、青銅器、佛教造像及書畫精品。傳世汝窯瓷器僅錄得八十七件，其中兩件即由瓊肯三世所蓄，一器於1992年經佳士得拍賣，刷新中國瓷器拍賣的世界紀錄。(圖一) 佳士得亦有幸拍出瓊肯收藏之一幅書畫巨作《秋山行旅圖》。(圖二)

瓊肯三世生於匈牙利布達佩斯，在幼年移居至美國。其父瓊肯二世是一名模具工匠，在1918年於芝加哥南阿伯丁街創立了通用機械與製造公司，後來於1933年遷至北基勒街，並營運至今。隨著二次大戰爆發，公司將車間改造以供應戰時需求，且製造多種航空零件，專研引擎密封件。團隊對生產質量和服務水準精益求精，獲頒製造先進噴射引擎零件的特許牌照。在創業百年後，企業仍由家族執掌。

瓊肯三世的鑒藏生涯始於1940年代，在1950至60年代發展如日中天。他篤學好古，博覽群書，在宅邸及辦公室同設藏書閣，無論是午餐時間的匆匆一瞥，還是清晨時光的愜意細品，都手不釋卷，力學不倦。瓊肯三世嚴挑慎選，僅與二十世紀中葉最具信譽的古董商往來，包括布魯特父子商行 (Bluett & Sons)、史帕斯 (Sparks)、山中商會、盧芹齋、通運公司以及長谷商會。山中商會於1928年開辦的芝加哥分館，尤其啟迪了瓊肯三世的鑑藏熱忱。Nagatani長谷氏 (卒於1994年) 曾任職該館經理，對瓊肯三世影響至深，助其購藏逾三十載。

瓊肯三世把珍藏存放在大宅一個二戰時期的防空洞。一旦置身其中，隨即令人想起阿拉丁步入藏寶洞的一刻。瓷器、玉器、雕塑與各式瑰寶琳瑯滿目，跟充滿張力的歷史空間相互拼湊，若能親睹如斯奇景，該是多麼震撼的難忘體驗。

opposite:
Stephen Junkunc, III,
circa 1940.

瓊肯三世，約1940年。



Stephen Junkunc, III began collecting in earnest in the 1940s, and his most ardent buying period was in the 1950s and 1960s. His collecting was always informed by diligent study—he kept libraries at both his home and his office and read voraciously, whether quickly over a short lunch break or at a more leisurely pace into the small hours of the morning. When acquiring objects for his collection, he only dealt with the most renowned dealers of the mid-twentieth century, including Bluett & Sons, Sparks, Yamanaka & Co., Ltd., C.T. Loo & Cie, Tonying & Company and Hisazo Nagatani. The Chicago-based gallery of Yamanaka & Co., Ltd., which had opened in 1928 played a particularly strong role in Junkunc’s voracious passion for collecting. Nagatani (d. 1994), formerly the manager of Yamanaka in Chicago, was among the most influential to Stephen Junkunc, III, supplying works to the collection for over thirty years.

Junkunc kept his collection secure in a World War II bomb shelter in his home, and entering the rooms has been compared to the legend of Aladdin entering the cave—the visitor was immediately awed by the porcelain, jades, sculptures and other treasures on display. Such a variety of materials and wealth of artistry, in such unexpected surroundings, must indeed have been an extraordinary sight.

根據書信記錄，在瓊肯三世早期的鑒藏對象中，中國陶瓷該算名列前茅。他對審美非常執著，為藝術品的優劣品質定下嚴格標準，在其漫長的鑒藏生涯中，一直貫徹始終。1935年，他去信古董商狄金森父子商行 (D. Dickinson & Sons)，著其蒐羅康熙及雍正時期的單色釉瓷器，務必千挑萬選，去蕪存菁，得具「千錘百鍊的品質」，可與「博物館陳列品」平分秋色。1936年，瓊肯三世去信布魯特父子商行，欲購豇豆紅及釉裏紅瓷器；數月後另去信萊爾頓 (H.R. Norton) 物色「單色釉佳器」，敦囑「勿

選暗淡無光的次品」。此後瓊肯度集的絕色佳器，相信正包括一件釉色亮麗、典雅秀巧的豇豆紅釉柳葉尊。此尊將在3月19日，於紐約佳士得「重要中國瓷器及工藝品」專場中亮相，拍品編號為 856。

瓊肯先生由瓷器出發，但從不止步於此，矢志廣泛涉獵，閱覽博物。期後專研佛教造像及中國高古玉雕，以更上層樓的學術角度深入探究。瓊肯先生認真鑽研的收藏精神，亦使之結識了諸如薩爾莫尼 (Alfred Salmony, 1890–1958

above:
Fig. 1 A rare and important
Ruyao dish, Northern Song
dynasty (AD 960–1127).
Christie's New York,
3 December 1992, lot 276.

圖一 北宋 汝窯天青釉盤

opposite:
Fig. 2 Anonymus,
*Travelers In Autumn
Mountains*, In *The Style
Of Guo Xi* (C. 1001–1090),
(13th - 14th century).
Christie's New York,
22 March 1999, lot 178.

圖二 匿名 秋山行旅圖 仿郭
熙 (約1001–1090) 筆意 (十
三/十四世紀)





From his letters, it seems that Chinese ceramics were one of Junkunc's first passions in collecting, and he set a standard for quality and dogged determination that remained unflagging throughout his collecting career. He wrote to dealers such as W. Dickinson & Sons in 1935, requiring them to seek out monochromes from the Kangxi and Yongzheng periods. Nothing but the best would do: only "cabinet pieces" of "very fine quality" would suffice. A similar request for peachbloom and underglaze-red porcelains was penned to Bluett & Sons in 1936, and another to H.R. Norton a few months later for "nice pieces in monochromes... but not the clumsy types with poor color." His acquisitions following these letters may perhaps have included the peachbloom amphora of exceptionally deep, soft red glaze and which is offered as lot 856 in the upcoming March 19th Important Chinese Ceramics and Works of Art sale.

From ceramics, Junkunc turned his attention to other categories such as Buddhist sculpture, and also to early Chinese jade carvings, which presented an opportunity for more scholarly study. Junkunc's scholarly approach to Chinese art led him to forge friendships with preeminent scholars in the field, such as Alfred Salmony (1890-1958), a leading authority on

年)這樣的頂級中國藝術學者。薩爾莫尼教授是中國玉器權威，供職於紐約大學美術學院。自1950年代起瓊肯先生和薩爾莫尼開始深入探討中國玉器。當時薩爾莫尼已計劃編纂一連兩卷儼如百科全書的中國玉器專著《Chinese Jades of All Periods》，並將錄入瓊肯珍藏粹選。英國藏家古爾(Desmond Gure, 1905-1970年)，亦和瓊肯先生一同參與該書的研究工作。薩爾莫尼在書籍出版前不幸逝世，其與古爾及瓊肯的通信上顯示，他已

付託兩位藏家完成著作。該書的第一部分隨後付梓，題為《Chinese Jade Through the Wei Dynasty》，其中收錄了本場拍賣中的數件玉雕。其他載於該書的重要藏品包括一件西漢青玉銅錯銀扣高足杯，2006年9月於紐約佳士得拍賣(圖三)；宋及以後御製白玉飾一組十件，2007年3月於紐約佳士得拍賣；十八/十九世紀白玉佛坐像，2010年3月於紐約佳士得拍賣。(圖四及五)

above:
Fig. 3 An important and very rare large early carved greyish-green jade beaker with gold and silver-decorated bronze mount, Western Han dynasty, early - mid 2nd century BC. Christie's New York, 19 September 2006, lot 175.

圖三 西漢 公元前二世紀早中期 青玉銅錯銀扣高足杯

opposite above:
Fig. 4 A very rare and important Imperial set of ten inscribed white jades, Song dynasty and later. Christie's New York, 22 March 2007, lot 132.

圖四 宋及以後 御製白玉飾一組十件

opposite below:
Fig. 5 A rare large white jade figure of Buddha, 18th-19th century. Christie's New York, 26 March 2010, lot 1104.

圖五 十八/十九世紀 白玉佛坐像





Chinese jade and professor at the Institute of Fine Arts, New York University. Starting as early as 1950, Junkunc and Salmony discussed their shared passion for Chinese jades. Salmony had been planning an encyclopedic two-volume history entitled *Chinese Jades of All Periods* and selected pieces from Junkunc's collection to be featured in the publication. Junkunc, along with English collector Desmond Gure (1905-1970), contributed to the research. Salmony passed away before the publication could be completed, but letters between Desmond Gure and Junkunc reveal that Salmony entrusted Gure and Junkunc to complete his publication. The first volume was published posthumously and was entitled *Chinese Jade Through the Wei Dynasty*, and included a number of jade carvings in the present sale. Other important works from the Junkunc Collection included in Salmony's publication included an important Western Han dynasty jade beaker, which sold at Christie's New York in September 2006. (Fig. 3) Other masterpieces of Chinese jade in the Junkunc Collection included an imperial set of ten white jades (Fig. 4) and a rare white jade figure of Buddha (Fig. 5), which sold at Christie's in March 2007 and March 2010, respectively.

With his breadth of collecting, exacting aesthetic standards and scholarly approach, Stephen Junkunc, III was a true connoisseur-collector. On his passion and commitment to collecting, Junkunc wrote: "it becomes a disease. But it's the one thing in the world that never pales or becomes static. It always holds the challenge of more to learn."

The legacy of Stephen Junkunc, III has been preserved through his generous donations to institutions throughout the United States. He frequently loaned works to the Art Institute of Chicago, and bequests from his collection can also be found in the Milwaukee Public Museum in Wisconsin and in the Lowe Art Museum at the University of Miami, Florida. His interest in Chinese art was continued by his son, Stephen Junkunc, IV, who has judiciously overseen that the next generation of connoisseurs and enthusiasts would have the opportunity to enjoy many items of his celebrated collection.

懷著兼收並蓄的博物之志、一絲不苟的審美態度，以及深入透澈的學術精神，瓊肯三世洵為名副其實的鑑藏大家。對藝術收藏的不渝之情，他曾揮筆直抒：「收藏使我不能自拔。它是世上少有從不退色或停滯不前的事業。我從中學之不盡。」

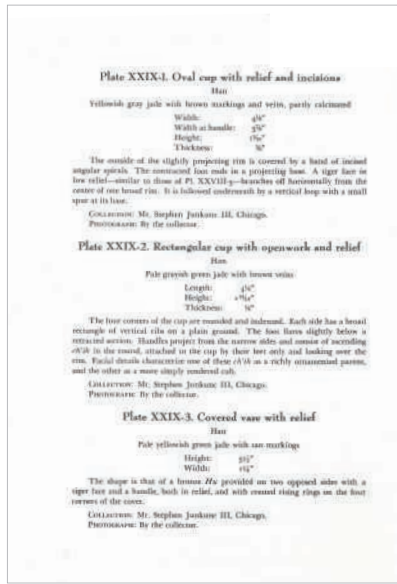
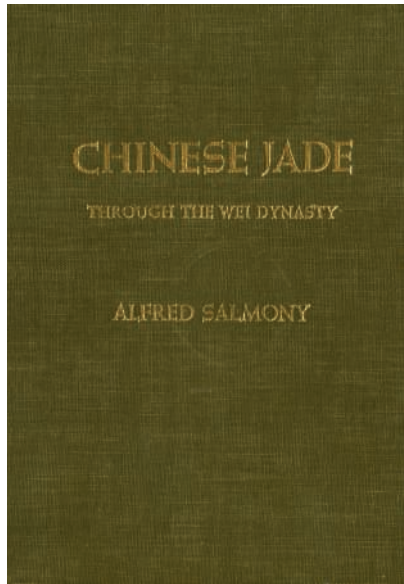
瓊肯三世慷慨樂善，所贈予全美各大博物館的珍品，仍在續寫著他的畢生傳奇。他生前常將藏品借展於芝加哥藝術博物館，遺贈遍及威斯康辛州的密爾沃基公立博物館和佛羅里達州的邁阿密大學羅威（Lowe）藝術博物館。他對中國藝術的興趣現由愛兒瓊肯四世繼承。瓊肯四世恪盡保管之職，審慎監督，為新一代鑑藏同好提供良機，傳承瓊肯家族的世紀名藏。

above:
Stephen Junkunc, III
瓊肯三世

opposite above:
The Junkunc jade handled-cup (lot 626) and the yellow jade fanghu (lot 624) in the current sale, as illustrated by Alfred Salmony in *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXIX-1 and 3.

本場拍賣耳盃（拍品626號）及黃玉方壺（拍品624號）著錄於薩爾莫尼《*Chinese Jade Through the Wei Dynasty*》，紐約，1963年，圖版XXIX-1及3。

opposite below:
Alfred Salmony, 1937. © 2019 Imogen Cunningham Trust
薩爾莫尼，1937年



I am cognisant of the fact that this book which was to be published in 1951 has turned out to be a tremendous task for you, far beyond what you thought it would be back in 1950, and I feel that any help that I can give in the way of collecting material that will fit a missing link in the chain of evidence you are trying to forge, or whatever facts I can discover and submit to you is the least that I can do to help relieve the burden which I know is on your back.

—Stephen Junkunc, III,
 in a letter dated 19 December 1957 to Prof. Alfred Salmony

我意識到這部原定於1951年出版的著作，其工作量之巨遠遠超出了我們在1950年的預想，我願意竭誠協助以減輕您肩頭的負擔—不論是搜藏您試圖建立的證據鏈上的缺環，還是為您提供我新發現的論據。

瓊肯三世致薩爾莫尼教授的一封信，寫於1957年12月19日





601

**AN UNUSUAL SMALL BRONZE HUMAN
MASK-FORM HARNESS ORNAMENT**
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 11TH
CENTURY BC

The ornament is cast as a human face with wide mouth, broad nose and almond-shaped eyes flanked by projecting ears below swept-back hair. A bar spans the concave back. There is some malachite and lapis encrustation.

1 $\frac{1}{2}$ in. (3.5 cm.) high

\$10,000-15,000

PROVENANCE:

C.T. Loo & Company, New York, 12 June 1946.
Stephen Junkunc, III (d. 1978) Collection.

晚商/西周早期 公元前十一世紀 銅人面飾

來源:

盧芹齋, 紐約, 1946年6月12日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

Similar facial features can be seen on the human head-form finial of a bronze linchpin dating to the Western Zhou dynasty in the collection of the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 28 - Bronze Articles for Daily Use*, Hong Kong, 2006, p. 12, no. 9.

602

AN UNUSUAL BRONZE
BIRD-FORM FITTING
WESTERN ZHOU DYNASTY (C. 1046-771 BC)

Of shield shape, one side is well cast as a bird with raised head and feathered body, its wings and tail feathers reserved on a ground of *leiwen*, and the underside is concave. There is some green and ferrous encrustation.

3¼ in. (8.4 cm.) long

\$8,000-12,000

PROVENANCE:

C.T. Loo, New York, 3 March 1954.
Stephen Junkunc, III (d. 1978) Collection.



(another view)

西周 銅鳥型飾

來源:

盧芹齋, 紐約, 1954年3月3日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。





603

**AN UNUSUAL TURQUOISE-INLAID
BRONZE BOW-SHAPED FITTING
WITH JINGLE ENDS**

LATE SHANG-EARLY WESTERN ZHOU
DYNASTY, 13TH-11TH CENTURY BC

The bowed top is decorated with a central boss inlaid with turquoise that centers three inlaid bands, the central band continuing onto and forming the center of the arched ends which terminate in hollow horse heads that enclose loose balls to create a jingling sound.

15½ in. (39.4 cm) long

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

The exact function of bronze fittings of this type appears to still to be in question. One theory is that such fittings were mounted on bows, as shown in a line drawing illustrated by Cheng Dong and Zhong Tao, *Ancient Chinese Weapons - A Collection of Pictures*, Beijing, 1990, p. 34, fig. 2-69. Another theory is that they would have been worn at the front of an equestrian's waist, almost like a belt hook, to serve as a tool for hanging the reins in order to free the rider's hands to use his bow and arrow.

For a similar fitting with horse-head jingles and turquoise inlay see the example found in 1976 at Xiaodun, Anyang, illustrated in *Zhongguo Qingtongqi quanji*, vol. 3, Shang, Beijing, 1997, p. 208, pl. 207, where four others with spherical jingles are also illustrated, pp. 209-14, pls. 208-12. Another turquoise-inlaid example with horse-head jingles is illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 89.

晚商/西周早期 公元前十三至十一世紀
銅嵌綠松石弓型器

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





604

**AN UNUSUAL WHITE LIMESTONE FIGURE
OF A TIGER**

LATE SHANG-EARLY WESTERN ZHOU DYNASTY,
12TH-11TH CENTURY BC

The standing figure carved with a broad head, open jaws and pricked ears has a collared tubular opening in its solid body. There are traces of red pigment.

3½ in. (9 cm.) long, plexiglass stand

\$1,000-1,500

PROVENANCE:

C.T. Loo, New York, 2 August 1954.
Stephen Junkunc, III (d. 1978) Collection.

EXHIBITED:

New York, C.T. Loo, *An Exhibition of Chinese Archaic Jades*, 1950.

LITERATURE:

C.T. Loo, *An Exhibition of Chinese Archaic Jades*, New York, 1950, no.7.

晚商/西周早期 公元前十二至十一世紀 石灰石虎

來源:

盧芹齋, 紐約, 1954年8月2日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

展覽:

紐約, 盧芹齋, *An Exhibition of Chinese Archaic Jades*, 1950年。

出版:

盧芹齋, 《*An Exhibition of Chinese Archaic Jades*》, New York, 1950年, 編號7。

605

A BRONZE 'TIGER HEAD' LINCHPIN
WESTERN ZHOU DYNASTY, 11TH-8TH CENTURY BC

Raised on a pierced, D-shaped pin, the hollow-cast tiger head projects from a flat, crescent-shaped back and is pierced on either side below the ears. There is some light green encrustation.

4½ in. (10.5 cm.) high

\$8,000-10,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

Compare two Western Zhou bronze linchpins with similar tiger masks illustrated by O. Karlbeck, "Notes on Some Chinese Wheel Axle-Caps", *BMFEA* 39, Stockholm, 1967, pl. 2, no. A 5 and pl. 16 C. See, also, the bronze axle cap and linchpin with similar tiger mask, dating to the Middle Western Zhou dynasty, circa 9th century BC, included in the exhibitions, *The Glorious Traditions of Chinese Bronzes*, Singapore, 2000, no. 32, and *Metal, Wood, Water, Fire and Earth*, Hong Kong Museum of Art, 2002-6, no. 32, and later sold at Christie's New York, The Sze Yuan Tang Archaic Bronzes, 16 September 2010, lot 841.

西周 公元前十一至八世紀 銅虎首轄

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





606

AN UNUSUAL SMALL SILVER FINIAL
WARRING STATES PERIOD (475-221 BC)

The hollow finial is cast in the shape of a recumbent bird with backward-turned head, backswept wings and a long tail, a V-shaped notch is in the bottom rim. There is some malachite encrustation.

2 $\frac{3}{8}$ in. (6 cm.) long

\$8,000-12,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

戰國 銀鳥型飾

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

For other small bird-form finials of this type and date, but cast in bronze with silver inlay, see *Chugoku Sengoku Jidai No Bijutsu* (The Art of the Warring States Period), Osaka Municipal Museum of Fine Art, 1991, p. 96, nos. 131 and 132, and the example sold at Christie's New York, The Harris Collection: Important Early Chinese Art, 16 March 2017, lot 871.

607

A GOLD AND SILVER-INLAID BRONZE BELT HOOK
WARRING STATES PERIOD (475-221 BC)

The curved shaft is finely inlaid with overlapping scrolls filled with gold and silver 'stippling' and the dragon-head hook has gold-inlaid eyes.

4½ in. (11.5 cm.) long

\$8,000-12,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

戰國 銅錯金銀龍首帶鉤

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

A similar gold and silver-inlaid bronze belt hook, but of slightly larger size (12.8 cm. long), in the collection of the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 28 - Bronze Articles for Daily Use*, Hong Kong, 2006, p. 131, no. 110, where it is dated to the Han dynasty.





608

A FINELY CAST BRONZE SWORD
WARRING STATES PERIOD (475-221 BC)

The blade tapers from the median ridge to the chamfered edges and issues from a guard that is finely cast on each side with a different, intricate *taotie* mask formed by cells for turquoise inlay. The handle is encircled by two rings also cast with intricate cell-work for inlay, and the circular pommel is plain. There is extensive malachite encrustation and some turquoise inlay remaining.

20 $\frac{1}{8}$ in. (51 cm.) long

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

Similar, but less intricate, cast decoration can be seen on the guard and the rings encircling the handle of a Warring States bronze sword of shorter size (42.1 cm.) included in the *Illustrated Catalogue of Ancient Bronze Weaponry in the National Palace Museum, Taiwan*, 1995, p. 204, pl. 33. Less intricate cast *taotie* masks can also be seen the guards of two Warring States bronze swords illustrated by M. Loehr in *Chinese Bronze Age Weapons*, Baltimore, 1956, pls. 38 and 40, nos. 98 and 99.

戰國 青銅劍

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





(reverse)

609

A FINELY CARVED WHITE JADE SWORD GUARD
WESTERN HAN DYNASTY (206 BC-AD 8)

The front of the guard is finely carved in high relief and undercut with a lively *chilong* and the reverse with a *taotie* mask within a plain border. The semi-translucent stone is of even white color and has a satiny polish.

2¼ in. (5.7 cm.) long

\$8,000-12,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

西漢 白玉雕螭龍紋劍珌

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

Compare two Western Han white jade sword guards similarly carved with a *chilong* in high relief on one side and a *taotie* mask in low relief on the reverse, from Xiashan, Yongcheng, Henan province and now in the Henan Provincial Museum, illustrated in *The Complete Collection of Jades Unearthed in China*, vol. 5, Henan, Beijing, 2005, nos. 219 and 220. The current sword guard is a particularly superb example, featuring high-quality jade material and exceptionally fine carving.





610

610

A SMALL BRONZE BIRD-FORM FITTING
SPRING AND AUTUMN PERIOD, 6TH-5TH CENTURY BC

The hollow-cast phoenix is shown with its head turned backwards above the wings, the talons are horizontally pierced and the neck has recesses for inlay.

1¾ in. (4.4 cm.) long

\$5,000-7,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

春秋 公元前六至五世紀 銅鳥型飾

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

611

A SMALL GILT-BRONZE CENSER AND COVER
HAN DYNASTY (206 BC-AD 220)

The bowl of the censer is encircled by three bowstring bands interrupted by two mask and loop handles, and the decoration of the pierced cover is formed by three tigers biting each others tails, all surrounding a central four-petaled flower motif that forms the base of a small loop.

4¾ in. (12 cm.) high

\$15,000-25,000

PROVENANCE:

Heeramanek Galleries, New York, 1 August 1957.
Stephen Junkunc, III (d. 1978) Collection.

漢 鎏金銅虎紋蓋爐

來源:

Heeramanek藝廊, 紐約, 1957年8月1日。
史蒂芬·瓊肯三世(1978年逝)珍藏。

A very similar gilt-bronze censer and cover from the tomb complex of the prince of Qi (Liu Fei, d. 188 BC) is illustrated by Zhixian Jason Sun in *Age of Empires: Art of the Qin and Han Dynasties*, The Metropolitan Museum of Art, New York, 2017, p. 152, no. 74, where it is noted, "exotic incense imported via the Silk Road into China became one of the most expensive and profitable goods of the Han period. The elite owners of incense burners such as this one would have demanded elaborate craftsmanship and expensive materials to demonstrate their wealth and taste."





612

A SET OF TWO GILT-BRONZE 'NESTING'
TORTOISE SEALS

HAN DYNASTY (206 BC-AD 220)

Each square seal is surmounted by a tortoise, the smaller seal fitting into an opening in one side of the larger seal. The two are decorated on the sides with two tigers, a phoenix and a humanoid figure. A three-character seal, probably reading Cen Fulang, is cast on the bottom of the larger seal.

7/8 in. (2.3 cm.) square, cloth box

\$5,000-7,000

PROVENANCE:

Yusen Shen, New York, 14 November 1952.

Stephen Junkunc, III (d. 1978) Collection.

漢 龜鈕套印一組兩枚

來源:

Yusen Shen, 紐約, 1952年11月14日。

史蒂芬·瓊肯三世(1978年逝)珍藏。



(seal impression)



613

A BRONZE TIGER-FORM WEIGHT
HAN DYNASTY (206 BC-AD 220)

The tiger is shown recumbent with head raised and jaws open.
There is some green encrustation.

2¾ in. (7 cm.) wide

\$8,000-12,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

漢 銅虎鎮

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

Weights of this type, made during the Warring States period and Han dynasty, appear to have been used to hold down the corners of woven mats used for seating or for the board game *liubo*. They were usually cast from precious bronze to convey the high status of the owner, and made in the shape of animals, often coiled to form a circle, or in the shape of human figures, and even mountains.



614

A BRONZE 'TIGER AND BEAR' WEIGHT
HAN DYNASTY (206 BC-AD 220)

The circular weight is solid cast, the top depicting a tiger and bear shown in combat, the tiger attacking the fallen bear.

2 $\frac{1}{8}$ in. (7.3 cm.) diam.

\$12,000-18,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

漢 銅虎噬熊鎮

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

A pair of similar bronze weights in the collection of the Xian City Historical Park, Shaanxi province, was included in the exhibition, *Treasures from the Han*, The Empress Place, Singapore, May 1990 - May 1991, p. 53 (bottom). See, also, the example from the collection of Dr. Paul Singer illustrated by Bunker, Chatwin and Farkas, *Animal Style Art from East to West*, New York: The Asia Society, 1970, no. 80, and another illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, no. 234.



615

A SMALL OLIVE-GREEN-GLAZED RED POTTERY
FIGURE OF A HORSE

HAN DYNASTY (206 BC-AD 220)

The stocky figure shown standing foursquare has a hogged mane and scrolls carved on the haunches, all under an olive-green glaze.

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

\$2,000-3,000

PROVENANCE:

Ralph M. Chait Collection, New York (according to label).
Stephen Junkunc, III (d. 1978) Collection.

漢 綠釉陶馬

來源:

Ralph M. Chait 珍藏, 紐約 (按標籤)。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

Compare the similar olive-green-glazed molded pottery figure of a horse, but of smaller size (9.9 cm. high), from the collection of Dr. Paul Singer, included in the exhibition *Early Chinese Miniatures*, China House Gallery/China Institute of America, New York, 16 March - 29 May 1977, p. 32, no. 51 and illustrated on the catalogue cover.





(another view)

616

A GILT-BRONZE FIGURE OF
A STANDING *BODHISATTVA*
NORTHERN QI DYNASTY (AD 550-577)

The figure shown standing on a domed lotus plinth with right hand raised in *abhayamudra*, the gesture of 'do not fear' and the left hand in *varadamudra*, wears a ribbon-hung crown, layered robes, and a shawl draped over the shoulders that is gathered at the waist by a rosette hung with a long jeweled pendant, and then draped over the arms. The head is backed by a flame-form *mandorla*.

7 $\frac{7}{8}$ in. (19.9 cm.) high

\$60,000-80,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

The present figure may be compared to a gilt-bronze *bodhisattva* of comparable height (19 cm.) shown standing on a related base with the hands held in the same *mudras*, which is dated to the Northern Qi dynasty, illustrated in *Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections*, vol. 3, Beijing, 2005, p. 464. Like the present figure there is a flame-shaped *mandorla* behind the head. See also the gilt-bronze *bodhisattva* shown standing on a very similar lotus base, the tips of the lotus petals similarly upturned, between two smaller figures on a four-legged pedestal, illustrated by Jin Shen, *Zhongguo Lidai Jinian Foxiang Tudian* (Illustrated Chinese Buddha Images Through the Ages), Beijing, 1995, pp. 255 and 477, pl. 185. The figure is backed by a flame-form *mandorla* inscribed on the back with an inscription that dates it to the 2nd year of Tianbao, which corresponds to AD 551, placing the altar very early in the Northern Qi dynasty.

北齊 鎏金銅菩薩立像

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。





617
(two views)

617

A YELLOW AND RUSSET JADE FIGURE OF BUDDHA

The Buddha is shown seated with the hands clasped above his crossed legs on a waisted lotus throne in front of a flame-form aureole. The curls of his hair are indicated by crosshatching, and the back of the aureole is carved with an inscription incorporating a cyclical date, *shi ping er nian*, corresponding to AD 507. The russet areas are opaque and have some buff alteration.

6½ in. (15.5 cm.) high

\$2,000-3,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

The inscription on the back of the aureole may be translated as, "A figure of Buddha respectfully made by Li Hua of Changyi [in] the second year of Shi ping (corresponding to AD 507)."

A smaller (2 7/16 in.) jade figure of a Buddha, extremely worn, but also with an inscription on the back of the pointed aureole incorporating the name of a donor (not legible) and a cyclical date corresponding to AD 484, from the collection of D. Y. Wu, Tianjin, is illustrated by A. Salmony in *Chinese Jade of Ancient China*, Berkeley, 1938, pl. LXX, figs. 3-4. Also illustrated, pl. LXX, fig. 2, is another small (1 7/8 in.) jade figure of standing Buddha backed by a leaf-shaped aureole, but not inscribed, which is dated by Salmony to the Three Kingdoms-Six Dynasties period. Originally in the collection of W. Burchard, London, this figure is now in the Arthur M. Sackler Gallery, Washington, D.C. (acc. No. S987.742). See, also, another small (4.2 cm.) jade figure of Buddha backed by a flame-shaped aureole, inscribed with a date corresponding to AD 869, in the Hangzhou History Museum, illustrated in *Hangzhou guyu* (Ancient Jade of Hangzhou), Beijing, 2003, p. 104, no. 107.

黃褐玉佛

銘文：始平二年昌宜李華敬造佛像一尊

來源：

史蒂芬·瓊肯三世（1978年逝）珍藏。

618

A MINIATURE GILT-BRONZE FIGURE OF A MONK

TANG DYNASTY (AD 618-907)

The crisply cast, slender figure shown wearing a monk's robes stands on a lotus base with his hands clasped at his chest. A faceted attachment pin projects from the bottom of the base.

2½ in. (6.7 cm.) high overall, softwood stand

\$10,000-15,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

唐 袖珍鎏金銅僧人立像

來源：

史蒂芬·瓊肯三世（1978年逝）珍藏。



618



619

**AN EXTREMELY RARE GILT-SILVER SHEATH
LIAO-YUAN DYNASTY (AD 907-1368)**

The tapering, tubular sheath of oval section is finely decorated on each side with oval panels: the bottom panels with mandarin ducks in flight; the larger middle panels, of two different sizes, with writhing, three-clawed dragons with ring-punched scales, two of them chasing a flaming pearl, all on a wave ground; and the uppermost panels, which are separated by a slit on one side, with phoenixes, all within borders of fine, narrow petals and separated by bands of flower and foliate scroll. Only the dragon panels have a wave ground, all of the others and the narrow foliate bands have a fine ring-matted ground. The flat bottom is engraved with two fish amidst waves. The upper section has a small trefoil-shaped ring soldered to the side opposite the slit. The sheath is lined.

8½ in. (21.7 cm.) long, cloth box

\$150,000-250,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

遼/元 銀鑲金龍鳳紋鞘

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



The decoration on this rare sheath is very unusual. The dragons, with their fierce demeanor and contorted, twisting movements, appear to be related to those seen on metalwork, such as bronze mirrors, gold and silver-gilt vessels and personal ornaments of Tang, Liao and Song date. Jenny. F. So in *Chinese Jades from the Cissy and Robert Tang Collection*, Art Museum, The Chinese University of Hong Kong, 2015, illustrates, p. 156, fig. 29.2, a detail of a such a dragon that decorates a gilt-silver box from the tomb of Liao Princess Chen (d. 1018), and notes that these types of dragons were "applied to metalwork with imperial associations." The features, including the muzzle, open jaws, three-clawed feet and scaly body seen on the Liao dragon are quite similar to those of the dragons on the present object. The author also discusses similar dragons on small jade articles and belt plaques of 10th and 11th century date, including a jade belt plaque from the tomb of Wang Jian (buried AD 918) in Chengdu, Sichuan province, p. 157, fig. 29.3.

Also typical of Liao metalwork is the use of ring-matting. This can be seen as the background on a number of pieces illustrated by Jenny. F. So, *Noble Riders from Pines and Deserts: The Artistic Legacy of the Qidan*, Art Museum, The Chinese University of Hong Kong, 2004, including several gold and gilt-silver bracelets, pp. 166-71, pls. IV:9, IV:10 and IV:11; a set of gilt-silver belt ornaments, pp. 210-13, pl. V:6; and a small gilt-silver cylindrical container with honeysuckle scroll decoration that would have been suspended from a belt, pp. 230-31, pl. V:15 (B). It can also be seen to indicate the scales of a dragon shown leaping against a ground of waves that decorates the gold cover of an inkstone, pp. 364-65, pl. VII:31. Further similar dragons on a wave ground, some shown chasing a flaming pearl, decorate the five, graduated silver-gilt plaques of a belt or waist brace, illustrated pp. 206-07, pl. V:4. The author notes, p. 208, that the Qidan adopted the dragon, a traditional Chinese imperial symbol, after coming into contact with the Chinese and reserved its use for "members of the Qidan ruling family."



(detail)



620

**A VERY RARE PALE BEIGISH-WHITE AND
YELLOWISH-BROWN JADE MINIATURE FIGURE
OF A STANDING BACTRIAN CAMEL**
TANG-YUAN DYNASTY (AD 618-1368)

The figure is shown standing on a flat, waisted base. The details of the tapering head are well carved, as are the hair markings on the top of the head, lower neck, tip of the tail and the two humps, which lean in opposite directions. The luminous stone of warm white color deepens to be a pale yellowish-brown color on one side, which imbues the whitish stone with its warm tone.

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

\$300,000-500,000

PROVENANCE:

Tonying & Co., New York, 15 February 1946.
Stephen Junkunc, III (d. 1978) Collection.

唐/元 玉駱駝

來源:

Tonying & Co., 紐約, 1946年2月15日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。



Fig 1. Miniature jade figure of a camel, Tang dynasty (AD 618-907), 6.3 cm. high, Tianjin Museum. Image Courtesy of the Tianjin Museum.

圖一：天津博物館藏一例唐玉駱駝，高6.3公分。圖片由天津博物館提供。



Although diminutive in size, this exquisite jade camel is exceptional for the sensitive and naturalistic rendering, the masterful workmanship and the high quality of the jade material. Its depiction standing is also extremely rare, as most jade camels of early date are shown recumbent.

While camels in Chinese art are inexorably linked with Tang China, they did also enjoy popularity under the Mongols of the Yuan dynasty. Chi Ju-hsin, in her essay, 'A social and cultural approach to dating Chinese Jades: Two examples from the Cissy and Robert Tang collection', included in Jenny F. So's publication, *Chinese Jades from the Cissy and Robert Tang Collection*, Hong Kong, 2015, pp. 242-5, makes the observation that in Chinese history it was really only during the Tang and Yuan periods that people had the opportunity to observe camels firsthand and thus were able to portray them faithfully and naturalistically. While a Tang-Yuan dynasty dating has been ascribed to the Junkunc jade camel, the high quality of the material and the workmanship point more towards a Tang-dynasty date.

Only one other jade figure of a standing camel of this miniature size appears to be recorded: the one in the Tianjin Museum, dated Tang dynasty and measuring 6.3 cm. high, illustrated in *Jade Wares Collection by Tianjin*

Museum, Beijing, 2012, p. 137, no. 119. (Fig. 1) The Tianjin camel and the Junkunc camel are quite similar, including the shaped base and the two humps flopped in opposite directions. The hair markings on the Tianjin figure, however, appear to be rendered with broader cuts, and are not as finely executed as on the Junkunc figure.

Most published small jade figures of camels are shown recumbent. One such jade figure, dated Tang or Yuan dynasty, 8th-14th century, is illustrated by Jenny F. So, *Chinese Jades from the Cissy and Robert Tang Collection*, *op. cit.*, pp. 174-75, no. 35. It is shown seated with its head facing forward and the legs folded and tucked on either side of the body. The back legs are correctly shown bent back under the body, not folded forward as they would be with most animals, such as the example in the Museum of Far Easter Antiquities, illustrated by J. Rawson, *Chinese Jades through the Ages*, Victoria and Albert Museum, London, 1975, no. 249, where it is dated Song dynasty, or the two jade camels illustrated by James C. Y. Watt, *Chinese Jades from Han to Ch'ing*, The Asia Society, New York, 1980, pp. 61-62, nos. 40 and 41, both of which are dated Tang dynasty.

During the Tang dynasty, most figures of standing camels were made of pottery and were usually of large size, such as the chestnut and straw-glazed figure sold at Christie's New York, 22 March 2007, lot 267. As with the present jade figure, the pottery camel is shown standing foursquare on a base, has hair markings, and the humps are realistically depicted. Pottery depictions of camels in a diminutive size, however, were also produced. One such miniature (3 ½ in. high) is the blue, amber and white-glazed example of Tang dynasty date from the Falk Collection, sold at Christie's New York, 1 October 2001, lot 15. (Fig. 2)



Fig 2. A miniature blue, amber and white-glazed pottery figure of a camel, Tang dynasty (AD 618-907), from the Falk Collection, sold at Christie's New York, 15 October 2001, lot 15.

圖二：Falk 珍藏一例唐代釉陶駱駝，於紐約佳士得2001年10月15日拍賣，拍品15號。



621

A PALE GREENISH-WHITE JADE HORSE HEAD

The head is carved with open mouth, prominent eyes, pricked ears, and hogged mane, the base of the neck has a recess. The stone has yellowish, opaque veining and mottling.

3½ in. (9 cm.) high

\$6,000-8,000

PROVENANCE:

Alice Boney Chinese Art, New York, 7 March 1951.
Stephen Junkunc, III (d. 1978) Collection.

EXHIBITED:

Los Angeles, The Los Angeles County Museum, *The Arts of the T'ang Dynasty*, 8 January - 17 February 1957.

LITERATURE:

The Los Angeles County Museum, *The Arts of the T'ang Dynasty*, Los Angeles, 1957, no. 283.

青白玉雕馬首

來源:

龐耐中國藝術, 紐約, 1951年3月7日。
史蒂芬·瓊肯三世(1978年逝)珍藏。

展覽:

洛杉磯, 洛杉磯郡博物館, *The Arts of the T'ang Dynasty*, 1957年1月8日-2月17日。

出版:

洛杉磯郡博物館, *The Arts of the T'ang Dynasty*, 洛杉磯, 1957年, 編號283。

622

A SMALL PALE GREENISH-GREY JADE FIGURE OF A MYTHICAL BEAST MING DYNASTY (1368-1644)

The beast shown seated facing forward with its jaws open has a ribbed chest, long horns, a segmented mane and an upswept tail. The semi-translucent stone has russet markings.

2½ in. (6.4 cm.) high

\$8,000-12,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

明 灰青玉雕瑞獸

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



The present jade horse head illustrated in *The Arts of the T'ang Dynasty*, The Los Angeles County Museum, 1957, no. 283.

本例玉馬首載錄於洛杉磯郡博物館1957年出版《The Arts of the T'ang Dynasty》, 圖版283號。



622



621

~623

A RARE MINIATURE ARCHAISTIC
BRONZE BELL, *ZHONG*

SONG-YUAN DYNASTY (AD 907-1368)

Each side is cast in high relief with three rows of pointed bosses flanking a central panel, one panel inscribed *He Zhong*, the other *Bei X Yi* and *Zhi Che*, each above a mask formed by confronted tigers. The tall, hollow handle has a loop on one side. The surface has a green patina.

2¾ in. (7 cm.) high, *hongmu* stand

\$6,000-8,000

PROVENANCE:

Nagatani, Inc., Chicago, 1 November 1946.
Stephen Junkunc, III (d. 1978) Collection.

宋/元 袖珍銅甌鐘

銘文：「甌鐘」「北 X 邑」「之中」

來源：

Nagatani, Inc., 芝加哥, 1946年11月1日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。



(another view)







624

A RARE MINIATURE YELLOW JADE ARCHAISTIC FACETED JAR AND COVER, *FANGHU*
QIANLONG PERIOD (1736-1795) OR EARLIER

Finely carved in imitation of a Han-dynasty *hu*, the faceted pear-shaped body is raised on a tall, slightly flared foot and is carved in low relief on the shoulders with two mask and ring handles, while the cover is surmounted by four tabbed loops that function as supports when the cover is inverted. The semi-translucent stone of yellowish color has some areas of faint russet color and is finely polished.

3⅞ in. (8.6 cm.) high

\$100,000-150,000

PROVENANCE:

Nagatani, Inc., Chicago, 3 September 1946.
Stephen Junkunc, III (d. 1978) Collection.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXIX-3.

清乾隆或以前 袖珍黃玉帶蓋方壺

來源:

Nagatani, Inc., 芝加哥, 1946年9月3日。
史蒂芬·瓊肯三世(1978年逝)珍藏。

出版:

A. Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963年, 圖版XXIX-3。

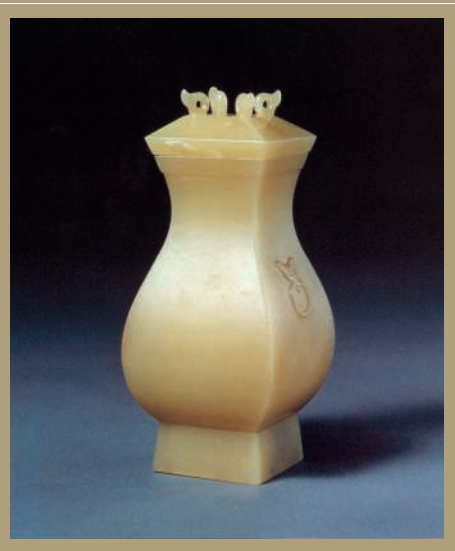


Fig. 1 Yellow jade square *hu*-shaped vessel with animal-mask decoration (11 cm. high), mid-Qing dynasty, Palace Museum, Beijing. The Palace Museum/ Image copyright © The Palace Museum

圖一：北京故宮博物院藏一例清中期黃玉帶蓋方壺（高11公分）©故宮博物院

In China's history, there were two major peaks of intense antiquarian interest, the first during the Northern Song dynasty, 11th-12th centuries, and the second during the late Ming-early Qing dynasty, 16th-18th centuries. See Jenny So, "Impressions of Times Past: Chinese Jades of the 12th and 17th Centuries." The Woolf Jade Lecture, 16 March 2010, published in *Transaction of the Oriental Ceramic Society* 74 (2009-2010), 2011, pp. 75-88.

The fascination with the art of the ancient past is reflected in the form of this exquisite yellow jade vessel and cover, which is based on bronze prototypes of Han dynasty date (206 BC-AD 220), such as the two bronze *fanghu* illustrated in *The Complete Collection of Treasures of the Palace Museum - Bronze Articles from Daily Use*, Hong Kong, 2006, pp. 68-9, nos. 59-60.

A very similar, but larger (11 cm.) yellow jade *fanghu*-form jar and cover in the Palace Museum, Beijing, is illustrated by Yang Boda (ed.), *Chinese Jades Throughout the Ages: Connoisseurship of Chinese Jades*, vol. 12, *Qing dynasty*, Hong Kong, 1997, pp. 82-3, pl. 41, where it is date to the mid-Qing period. (Fig. 1)

Close comparison of the Beijing Palace *fanghu* and the Junkunc *fanghu* does, however, reveal notable differences. The Junkunc *fanghu* is smaller in size, and the proportions are more elegant and subtle. The mask handles on the Junkunc *fanghu* also appear to be more finely executed than those on the Palace Beijing *fanghu*, and the polish of the stone also appears to be softer.

The smaller size, more restrained proportions and more meticulous craftsmanship of the Junkunc *fanghu* may indicate an earlier dating than the Beijing Palace *fanghu*, possibly as early as the Southern Song-Yuan period, when refined archaistic jade vessels of this miniature size were produced to meet the growing taste for scholar's objects by the educated literati. J. So, "Impressions of Times Past: Chinese Jades of the 12th and 17th Centuries," *op. cit.*, p. 77, illustrates two such Southern Song examples: a miniature jade *you* (fig. 2a), 6.8 cm. high, carved with archaistic designs, from the tomb of Zhu Xiyun (d. 1201), Anhui, Xiuning, Anhui Provincial Museum, and a miniature jade *hu* (fig. 2b), 7.1 cm. high, from the tomb of Fan Wenhui (d. 1301), Anhui, Anqing, Anhui Provincial Museum, which, like the Junkunc *fanghu*, features elegant, restrained proportions and minimal surface decoration. As noted by So, pp. 76-7, these small jade containers were "produced as refined objects for private consumption, displayed as precious novelties, elegant symbols of a scholar's link with a bygone era. They would have been quite acceptable substitutes for the genuine antiquity, and treasured as 'literati playthings (*wenwan*)' to grace the scholar's studio."



625

A RARE ARCHAISTIC PALE GREEN AND RUSSET
JADE TRIPOD VESSEL, *JUE*
YUAN-MING DYNASTY (1279-1644)

Made in imitation of a bronze *jue*, the vessel is raised on three blade-shaped supports and is carved with a band of *leiwen*, composed of two rows of scrolls between narrow borders of circles, that terminates either side of the loop handle. Two posts with C-scroll-carved caps rise from the rim. The semi-translucent stone of pale green color has areas of russet and opaque white mottling.

6½ in. (15.5 cm.) high

\$50,000-70,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

The shape and decoration of this well-carved jade *jue* are based on bronze prototypes. The decorative band on the present *jue* is very similar to that of a bronze *jue*, dated early Western Zhou, illustrated by Wu Zhengfeng in a line drawing in *Shang Zhou qingtong qi* (Shang and Zhou Bronzes: Inscriptions and Images Album), vol. 17, Shanghai, p. 15, no. 08443, where one can see the same arrangement of two rows of scrolls between borders of circles.

元/明 青褐玉爵

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



(detail)





626

**A BEIGE AND PALE RUSSET JADE OVAL CUP
WITH HANDLE**

MING DYNASTY (1368-1644)

The rounded sides rise from the channeled foot to a narrow border of archaic scroll at the rim interrupted on one side by the flat, *taotie*-carved top of the wide, loop handle. The semi-translucent stone of yellowish-beige color has some areas of russet color and opaque mottling.

4½ in. (10.5 cm.) long

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1973) Collection, before 1958.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXIX-1.

明 褐玉饕餮紋耳盃

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏, 入藏於1958年前。

出版:

A. Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963, 圖版 XXIX-1。



(detail)

627

A FINELY CARVED WHITE AND RUSSET JADE
POURING VESSEL, *YI*
SOUTHERN SONG-YUAN DYNASTY, 13TH-14TH CENTURY

The bulbous body is raised on a tapering oval foot with raised edge and the mouth rim is crisply carved with a narrow, double-channeled border. A wide, ring handle with curved tab is set opposite the broad spout. The semi-translucent, white stone has some areas of russet color and has a satiny polish.

4¼ in. (10.9 cm.) long

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXVII-1.

南宋/元 十三至十四世紀 白褐玉匱

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏, 入藏於1958年前。

出版:

A. Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963, 圖版 XXXVII-1。





628

A MINIATURE ARCHAISTIC OPAQUE
GREYISH-BUFF JADE *HU*-FORM VASE
YUAN-MING DYNASTY (1279-1644)

The vessel is carved in relief on each side with a wide band of bosses below a rope-twist border and archaic decoration on the neck, all flanked by the pair of dragon-form handles.

2¼ in. (5.7 cm.) high

\$4,000-6,000

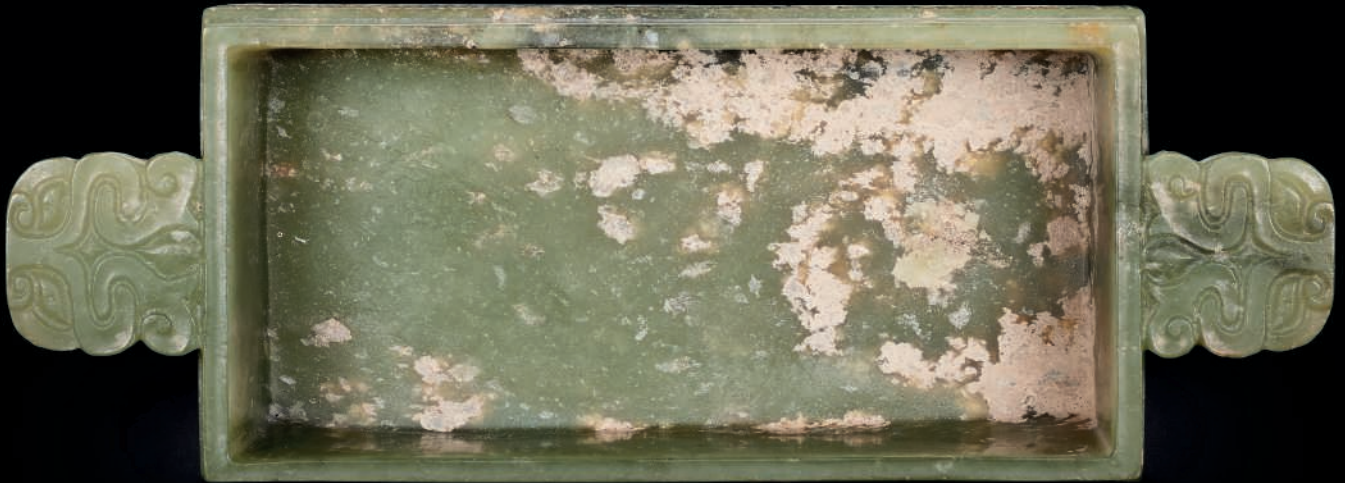
PROVENANCE:

H. Yatsuhashi, Inc., Boston, 11 June 1951.
Stephen Junkunc, III (d. 1978) Collection.

元/明 袖珍灰白玉仿古雙耳壺

來源:

H. Yatsuhashi, Inc., 波士頓, 1951年6月11日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。



(another view)

629

AN UNUSUAL ARCHAISTIC OLIVE-GREEN JADE
RECTANGULAR VESSEL WITH HANDLES
MING DYNASTY (1368-1644)

Raised on a shallow foot, the sides are well carved with a raised, scroll-filled band interrupted at the ends by ring handles set between a flat *taotie* mask above and a hooked tab below. The semi-translucent stone has areas of opaque buff alteration.

6 $\frac{1}{2}$ in. (16.2 cm.) long

\$5,000-7,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXVIII-3.

明 青玉仿古雙耳長方洗

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏,入藏於1958年前。

出版:

A. Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963, 圖版 XXVII-3。



630

A PALE GREENISH-WHITE JADE ARCHAISTIC
FOOTED CUP AND COVER

LATE MING-EARLY QING DYNASTY, 16TH-18TH CENTURY

The cylindrical cup is raised on three animal mask supports and is carved around the deep sides with a dragon and a phoenix confronted amidst a ground of small comma spirals that incorporates two small *chilong* and a *taotie* mask above the tabbed, ring handle, all below a narrow, decorative border. The cover is carved with addorsed, stylized birds between three small animals carved in high relief, all surrounding a circular handle with ropetwist border. The semi-translucent stone has some some opaque white and pale brown markings.

3¾ in. (9.5 cm.) high

\$50,000-70,000

PROVENANCE:

Nagatani, Inc., Chicago, 1 May 1946.

Stephen Junkunc, III (d. 1978) Collection.

Jade cups of this shape are known as *zhi*, a shape that appears to have been influenced by lacquer examples of late Warring States-Western Han date (206 BC-AD 9), such as the example with cover dated Western Han (206 BC-AD 9) illustrated by Huei-chung Tsao in the exhibition catalogue, *Des Empereurs à L'art Deco*, Paris, 2016, p. 118, no. 96, where, p. 118, no. 95, an archaistic jade cup of this shape, dated Ming dynasty, 16th-17th century, is also illustrated. A drawing of this type of lacquer cup, with a bronze cover, handle and banded tripod support, dated mid-Warring States period (476-221 BC), excavated from Fuling, Sichuan province, is illustrated by Suning Sun-Bailey, "Gained in Translation", *Chinese Jade: Selected Articles from Orientations*

明末/清初 十六至十八世紀 青白玉仿古拐子龍鳳紋玉卮

來源:

Nagatani, Inc., Chicago, 1946年5月1日。

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

1983-1996, pp. 111-13, p. 112, fig. 3. Also illustrated, p. 113, fig. 5, is a gilt-bronze *zhi* with cover of late Western Han date (206 BC-AD 23), excavated from Shaoguan, Guangdong province, The author notes that this type of vessel "disappeared from the range of Chinese drinking vessels after the Han dynasty, only to be re-created and re-styled in jade more than 1500 years later", with a more slender profile and elaborate decoration. The author illustrates two of these later archaistic jade examples in the Victoria and Albert Museum, dated Ming-Qing dynasty (1368-1911), p. 111. one of white jade, which has a cover, fig. 1, the other of opaque chicken bone jade, fig. 2.

Another white jade *zhi* with cover and archaistic decoration, with a Lu Zigang mark, was found in a tomb near Beijing, which is dated AD 1676. Six of the jades found in the tomb, including the cup and cover, are illustrated by S. Howard Hansford, *Chinese Carved Jades*, London, 1968, pl. 83. The tomb is of the seven-year old daughter of the early Qing statesman, Songgatu. It contained objects of the late Ming period, and based on the date of the tomb the pieces may be dated to the Ming-Qing transitional period.





631

A PALE GREYISH-WHITE JADE CHIMERA-FORM
WATER POT

MING DYNASTY (1368-1644)

The hollow vessel is well carved as a crouching, winged, mythical beast with ribbed chest, open jaws showing the teeth and tongue, a small single horn and a bifurcated tail. A circular opening centers the back. The semi-translucent stone has some areas of pale brown color.

5¾ in. (14.7 cm.) long

\$15,000-20,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XLIII-3.

明 灰白玉雕貔貅式水丞

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏,入藏於1958年前。

出版:

A. Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963, 圖版XLIII-3。



(another view)



632

A GREYISH-WHITE AND BROWN JADE FIGURE
OF A *QILIN*

MING DYNASTY (1368-1644)

The horned mythical beast, shown standing on a rock-carved base with head turned to the side, has a scaly body, long, segmented mane and a bushy tail swept up onto the back. The greyish-white stone has areas of brown color.

4 in. (10.2 cm.) long

\$30,000-50,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

明 灰褐玉雕麒麟

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

The *qilin* is an auspicious symbol of longevity, fertility and wise administration, as it only appears during the reign of a benevolent ruler. It is also associated with the Confucian virtue of *ren*, as it is benevolent to all living creatures. When combined with a boy seated on its back the *qilin* represents the bringing of illustrious sons.



(another view)



633

A WHITE AND PALE RUSSET JADE
POURING VESSEL
MING-EARLY QING DYNASTY

The spouted vessel is raised on an oval foot and carved around the sides with three *chilong* that have climbed up to the rim, the *chilong* at the end forming the openwork handle. The base is carved with an inscription, *Chang yi zi sun* (suitable for sons and grandsons forever), within a rectangular panel. The semi-translucent stone has areas of pale russet color.

5¾ in.(14.6 cm.) long

\$15,000-25,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

明/清初 白褐玉雕螭龍紋水器 「長宜子孫」款

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



(mark)



(base)





(two views)

634

A SMALL WHITE JADE 'BIRTHDAY' CUP
17TH-18TH CENTURY

Raised on a ring foot, the sides are well carved in relief with a poetic inscription expressing birthday wishes and a crane standing amidst bamboo beside a garden rock. The semi-translucent stone has some fine brown and opaque veining.

2 1/8 in. (5.3 cm) diam.

\$10,000-15,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

十七/十八世紀 白玉竹鶴詩文盃

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

銘文:鸞隨仙果來稱祝,鶴舞瓊筵獻壽杯

635

A SMALL ARCHAISTIC PALE GREYISH-GREEN
JADE POURING VESSEL
MING-QING DYNASTY (1368-1911)

Of pear shape and raised on an oval foot ring, the sides are carved in relief with a band of scroll between two pairs of interlaced, confronted dragons separated by a mask and ring below and upright blades above, a dragon-form handle projects from one side. The semi-translucent stone is of even color.

3½ in. (9 cm.) high

\$10,000-15,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXVII-3.



(detail)

明/清 灰青玉雕仿古龍耳水器

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏, 入藏於1958年前。

出版:

A. Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963, 圖版 XXXVII-3。



636

THE ZHOU KONG ZUN

AN ARCHAISTIC SILVER AND GOLD-INLAID BRONZE JAR, HU

MING-EARLY QING DYNASTY, 14TH-EARLY 18TH CENTURY

The sides are decorated with two bands of dragon scroll within raised ropetwist borders, all above a row of pendent blades and a band of confronted bird's heads on the tall foot, which are repeated on the neck above a band of conjoined 'T' motifs and a pair of mask handles on the shoulder, all on a mottled ground imitating malachite encrustation. The interior of the neck is cast with two inscriptions reading *da zun yi* and *kong zuo fu ji*.

15½ in. (38.5 cm.) high

\$200,000-300,000

PROVENANCE:

Collection of the Qianlong Emperor (1711-1799), by 1749.
Nagatani, Inc., Chicago, 2 January 1959.
Stephen Junkunc, III (d. 1978) Collection.

LITERATURE:

Liang Shizheng, Jiang Pu, Wang Youdun et al., *Xiqing Gujian* (Mirror of Antiquities) [prepared in the] Xiqing [Southern Study Hall], Imperial Printing Office in the Wuyingdian (Hall of Martial Valor), Forbidden City, Beijing, 1755, vol. 8, p. 36.

周孔尊

明/清初 十四至十八世紀早期
銅錯金銀龍紋壺

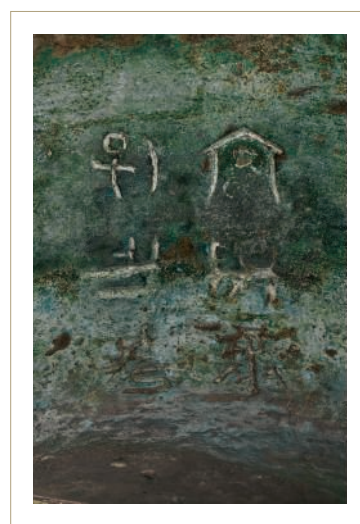
銘文：「大尊彝」「孔作父己」

來源：

乾隆皇帝 (1711-1799 年) 收藏，入藏於1749年以前。
Nagatani, Inc., 芝加哥, 1959年1月2日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

出版：

梁詩正、蔣溥、汪由敦等奉敕撰，《西清古鑑》，清乾隆二十年 (1755 年) 武英殿刊本，卷8，頁36。



(inscription)

Fig 1. The Junkunc inlaid bronze hu as documented in the *Xiqing gujian* (Mirror of Antiquities) [prepared in the] Xiqing [Southern Study Hall], Imperial Printing Office in the Wuyingdian (Hall of Martial Valor), Forbidden City, Beijing, 1755, vol. 8, p. 36.

圖一：本件瓊肯珍藏銅錯金銀壺登錄於清乾隆二十年 (1755 年) 武英殿刊本《西清古鑑》，卷8，頁36。





The Junkunc inlaid bronze *hu* claims amongst the most impressive of pedigrees. By 1749 it was in the Qing Imperial collection, having been collected by the Qianlong Emperor (r. 1736-1795). Like his predecessors, Qianlong was a great admirer and passionate collector of antiques; indeed, he personally added more works to the imperial collections than any of his forebears. Following in the footsteps of the Northern Song Emperor Huizong (r. 1101-1125), Qianlong commissioned illustrated catalogues of specific categories of his collection. These included the *Shiqu baoji* (Shiqu Catalogue of the Imperial Collections); *Midian zhulin* (Court Collection of Treasures), and the *Tianlu lin lang* (Tianlu Collection of Masterpieces), and the 40-volume catalogue of his ancient Chinese bronzes, the *Xiqing gujian* (Mirror of Antiquities [prepared in the] Xiqing [Southern Study Hall]). Compiled from 1749-1755, this catalogue was produced by the Imperial Printing Office in the Wuyingdian (Hall of Martial Valor). The Junkunc inlaid bronze *hu* is documented in this catalogue in vol. 8, p. 36. (Fig. 1)

The Junkunc bronze *hu* finds its inspiration in ancient bronze vessels of the Spring and Autumn period (770-476 BC), such as the late Spring and Autumn, late 6th-early 5th century BC, bronze *hu* sold at Christie's New York, 13 September 2019, lot 809. (Fig. 2) Like the late Spring and Autumn *hu*, the Junkunc vessel features raised bands imitating braided rope and is flanked on the shoulders by a pair of *taotie* masks. The silver and gold-inlaid designs on the Junkunc vessel represent free interpretations of ancient dragon scroll designs and other decorative motifs that embellished the surfaces of early bronzes.



Fig 2. A bronze *hu*, late Spring and Autumn period, late 6th-early 5th century BC, sold at Christie's New York, 13 September 2019, lot 809.

圖二：春秋晚期（公元前六世紀末至五世紀初）青銅繩絡紋壺，於2019年9月13日在紐約佳士得售出，拍品號809。

637

TONGBAN XIQING GUJIAN [COPPER-PLATE ENGRAVINGS OF THE CHINESE RITUAL BRONZES IN THE COLLECTION OF THE QIANLONG EMPEROR], 24 VOLS., 1888

Each thread-bound volume is reprinted from *Xiqing Gujian* (Catalogue of Chinese ritual bronzes in the collection of the Qianlong emperor) first published in 1793, each entry with a woodblock illustration of the bronze and a description including dimensions and weight.

\$7,000-10,000

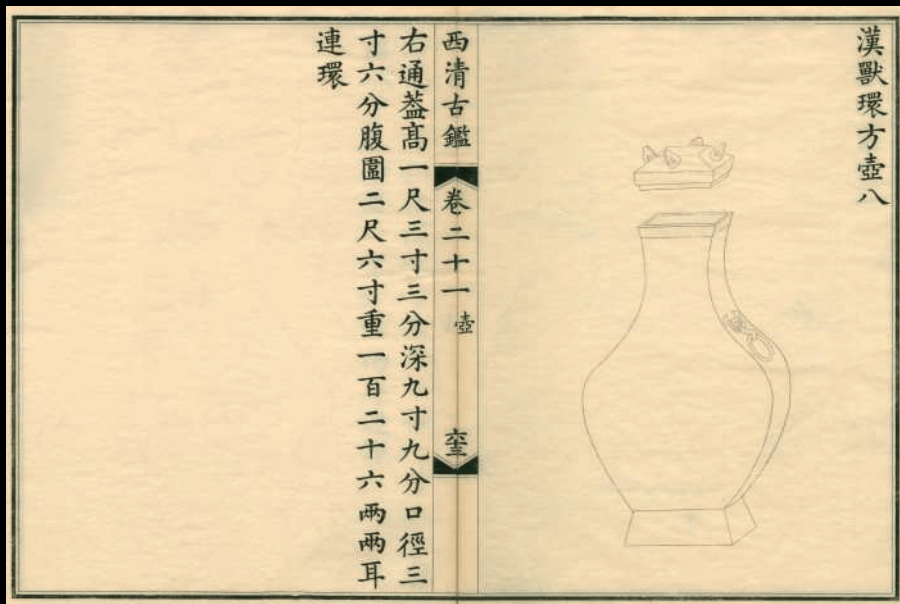
PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

1888年 《銅版西清古鑒》二十四冊

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



An archaic bronze vessel dated to the Han dynasty of similar form to lot 624, a miniature yellow jade *fanghu*, in the present sale, as illustrated in *Xiqing Gujian*, vol. 21, no. 63.

西清古鑒載錄一例漢獸環方壺 (卷二十一, 編號六十三), 與本場拍賣拍品624號黃玉方壺器型相仿。

銅版畫清古鑑

Volume XXXII & XXXIII

Volume IX & X

some animals

9
17
23-28 Annual Series
25
39
40

Platen

Animals

#5

#119



638

A SET OF TWENTY WHITE JADE BELT PLAQUES
MING DYNASTY (1368-1644)

The set is comprised of two long rectangular plaques, rounded at one end; eight rectangular plaques of varying size; and six plaques of 'tear' shape, all carved and pierced with a dragon leaping against a background of scrolling clouds, with the addition of birds in the upper corners of all but one of the rectangular plaques; and four narrow, rectangular plaques pierced with a bird in flight above scrolling flower stems. *Together with a similar 'tear'-shaped plaque with later silver suspension mount.*

5 3/8 in. (13.7 cm.) the longest

(21)

\$60,000-80,000

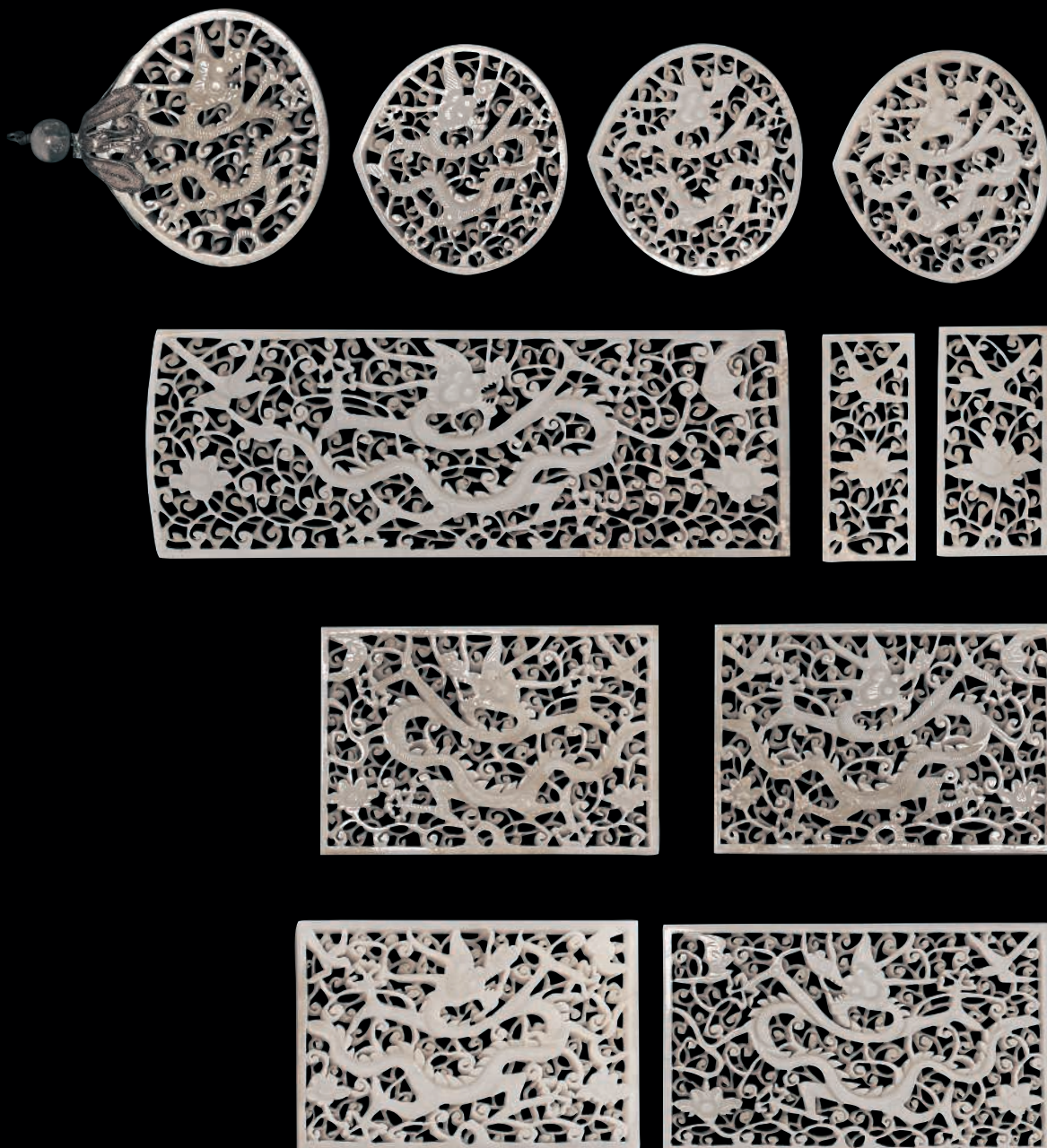
PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

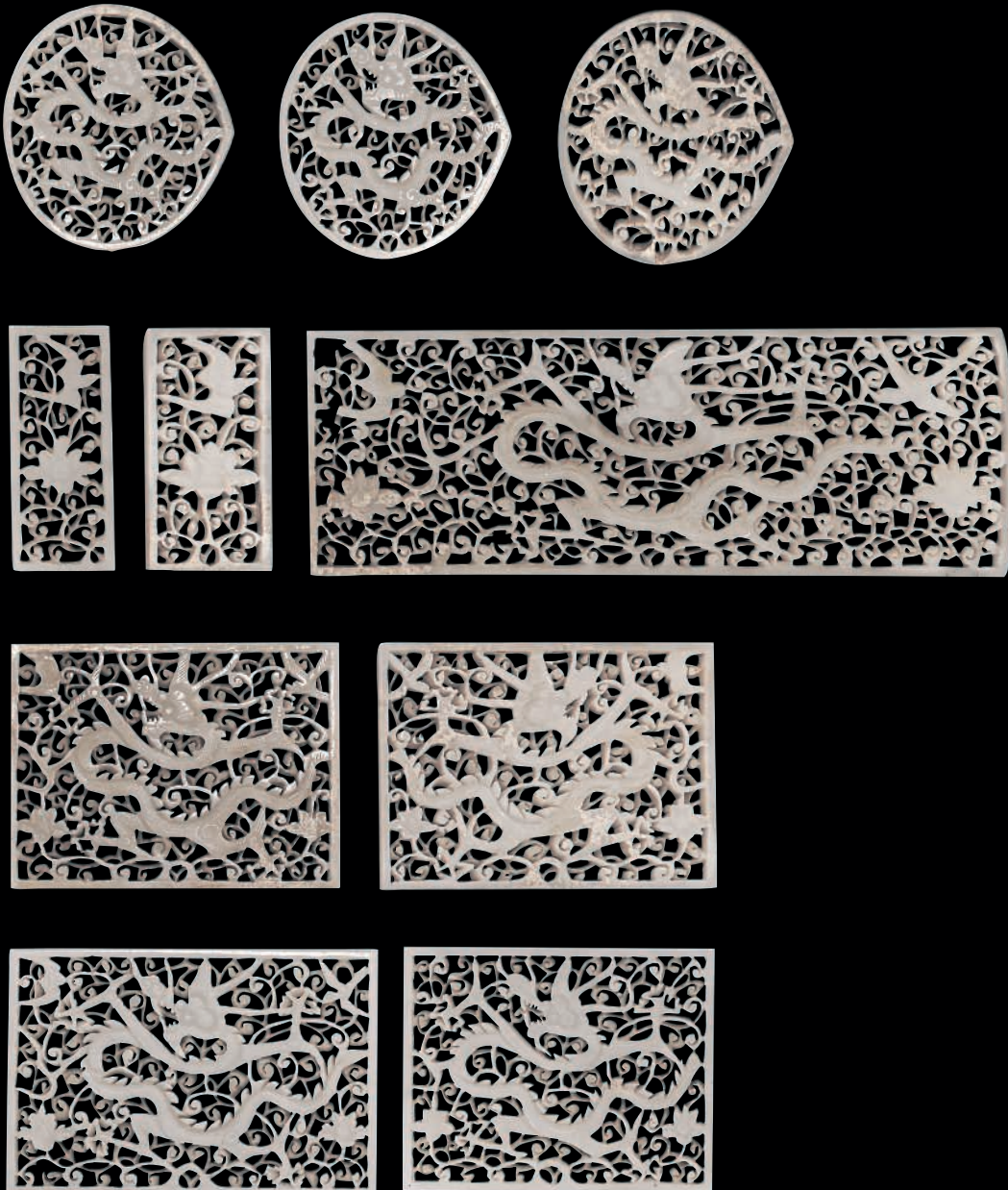
明 白玉雕龍紋及花鳥紋帶飾一組二十件

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



During the Ming dynasty, belt sets made of various materials including jade and silver were made to be worn with formal court wear, the type of material indicating the rank and status of the official. A belt of jade plaques, jade being considered the most precious material of all, would have been worn by someone of Imperial rank. A Ming-dynasty jade belt set comprised of plaques of similar design and shapes, in the Qing Court Collection, is illustrated in *The Complete Collection of Treasures in the Palace Museum - 41- Jewellery (II)*, Hong Kong, 1995, pp. 204-205, pl. 166. Another, comprised of ten plaques, from the Mengdiexuan Collection, is illustrated by J. M. White and E. C. Bunker, *Adornment for Eternity: Status and Rank in Chinese Ornament*, Denver Art Museum, 1994, pp. 200-201, no. 113.





639

AN ARCHAISTIC WHITE AND PALE RUSSET JADE
'DRAGON' PLAQUE
18TH CENTURY

The plaque is well carved in openwork as an archaistic dragon, its head turned to face its coiled tail. The semi-translucent stone of white color has some areas of pale russet color and is well polished.

2½ in. (5.5 cm.) wide

\$5,000-7,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

清十八世紀 白褐玉雕龍紋飾

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

640

AN UNUSUAL PALE GREYISH-WHITE AND
BROWN JADE DRAGON-HEAD FINIAL
17TH-18TH CENTURY

The dragon head is well carved with open jaws, flowing whiskers and an undercut, segmented mane that falls down the curved, scaly neck that rises from a plain border above the flat base carved with a tubular socket. The opaque stone is well polished.

3 $\frac{5}{8}$ in. (9.2 cm.) high

\$12,000-18,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

十七/十八世紀 灰白玉褐斑龍首飾

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



641

A WHITE AND PALE BROWN JADE FIGURE
OF A ROLLING HORSE

MING-QING DYNASTY (1368-1911)

The horse is shown with its head turned toward its raised left rear hoof and its tail switched over the left rear leg. The white stone has areas of pale yellowish-brown color.

3½ in. (8.9 cm.) long

\$25,000-35,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

The image of a horse rolling on its back is a symbol of freedom and release from constraint, as suggested by the saddle. The unsaddled horse can evoke the concept of potential, drawing a parallel between the scholar who has successfully passed his examination and is about to embark on life as an official.

明/清 白玉褐斑臥馬

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



(another view)



~642

A YELLOW AND PALE RUSSET JADE FIGURE
OF A MYTHICAL BEAST

MING DYNASTY (1368-1644)

The turned head of the seated beast is well carved with a short beak, a hair-incised beard, rounded eyes and floppy ears, and the tail is curled up onto the rear haunches. There are areas of pale russet color and some opaque buff alteration in the yellow stone.

3½ in. (9 cm.) long, *hongmu* stand

\$10,000-15,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXIV-3.

明 黃褐玉雕瑞獸

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏, 入藏於1958年前。

出版:

A. Salmony, 《Chinese Jade Through the Wei Dynasty》紐約, 1963, 圖版XXXIV-3。

A similar combination of a crouching four-legged beast with the head of a bird can be seen in a carnelian agate carving sold in The Collection of Robert Hatfield Ellsworth, Part III, Chinese Works of Art: Qing Ceramics, Glass and Jade Carvings, Christie's New York, 19 May 2015, lot 623. (Fig. 1)



Fig 1. A carnelian agate figure of a mythical beast, The Collection of Robert Hatfield Ellsworth, Part III, Chinese Works of Art: Qing Ceramics, Glass and Jade Carvings, Christie's New York, 19 May 2015, lot 623.

圖一：錦瑟華年－安思遠私人珍藏第二部分，紐約，2015年5月19日，拍品623。



643

A PALE YELLOWISH-GREEN JADE CARVING
OF A 'BUDDHIST' LION AND ITS CUB
LATE MING DYNASTY, 16TH-17TH CENTURY

The large, recumbent lion has its paw resting on a ribbon-tied brocade ball while the cub frolics on its back. Both have curly brows, long segmented manes and bushy tails incised with fine hair markings. The pale yellowish-white stone has areas of russet-brown color and mottling.

3¾ in. (9.5 cm.) long

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

According to T. T. Bartholomew, *Hidden Meanings in Chinese Art*, San Francisco 2006, p. 117, no. 5.17.2, the combination of a large lion (*dashi*) and a small lion (*xiaoshi*) playing with a brocade ball, its ribbons symbolizing longevity and generation, expresses the wish, 'May you and your descendant achieve high rank' (*taishi shaoshi*).

晚明 十六至十七世紀 青褐玉雕太師少師擺件

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



(another view)





644

A YELLOWISH-BEIGE JADE OR HARDSTONE
FIGURE OF A RECUMBENT MYTHICAL BEAST
MING DYNASTY (1368-1644)

The head shown resting on the forepaws is well carved with curly brows and a curly mane between floppy ears, and the body with flames on the haunches, a knobby backbone and a bushy tail. There is some opaque alteration to the stone.

3 in. (7.6 cm.) long

\$6,000-8,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

明 黃褐玉或石雕臥獸

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



(another view)

645

A SMALL GREYISH-WHITE AND DARK BROWN
JADE FIGURE OF A RECUMBENT
MYTHICAL BEAST

LATE MING DYNASTY, 16TH-17TH CENTURY

Shown with the head turned back towards the tufted tail, the well-carved beast has a single horn, segmented mane, laid-back ears, well-detailed claws, scroll-outlined haunches and a knobby backbone. The greyish-white stone has extensive brown markings.

3½ in. (8 cm.) long

\$8,000-12,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

晚明 十六至十七世紀 灰褐玉雕瑞獸

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



(another view)





~646

**A FINELY CARVED WHITE JADE FIGURE
OF A MYTHICAL BEAST**
17TH-18TH CENTURY

The head of the recumbent beast is finely detailed with a broad, curved mouth above the scalloped line of its beard, a nose with down-turned tip and laid-back ears. The body has rounded knobs indicating the backbone and a bifurcated tail which is tufted on one side with finely detailed hair markings. The luminous stone of even white tone has some areas of russet color on one side, and has a satiny polish.

3½ in. (9 cm.) long, *hongmu* stand

\$100,000-150,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.



(additional views)

This finely carved figure is similar to the white jade figure of a recumbent mythical beast illustrated by James C. Y. Watt in *Chinese Jade from the Collection of the Seattle Art Museum*, Seattle, 1989, no. 55. The shape of the nose and the softly rounded backbone are very similar, as is the polish. The Seattle figure is dated late Ming to early Qing, and the author notes that the "very fine and technically sophisticated carving points to a date of early Qing." The unusual shape of the nose can also be seen on a yellow and brown jade figure of a mythical animal of Song-dynasty date, illustrated by Watt in *Chinese Jades from Han to Ch'ing*, The Asia Society, New York, 1980, p. 76, no. 58 and again in the exhibition catalogue, *Chinese Jade Animals*, Hong Kong, 1996, pp. 112-13, no. 85.

十七/十八世紀 白玉雕瑞獸

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



647

A WHITE JADE FIGURE OF A
RECUMBENT HOUND
18TH-19TH CENTURY

The slender hound is shown with head alertly turned, ears flopped back and long tail coiled at the tip. The ribs are delineated and a bell-hung collar encircles the neck. The stone is of even white color.

3¾ in. (8.7 cm.) long

\$40,000-60,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

This finely carved figure of a hound is similar in the quality of the white stone, and the detailing of its features, including the floppy ears, delineated ribs and coiled tail, to the figure of a hound that is shown seated rather than recumbent, illustrated in *Guyu jingcui*, Shanghai, 1987, pl. 148, which is dated to the Qing dynasty. Both of these figures, shown as slender hounds with floppy ears and a long curled tail, have their antecedents in earlier Tang-Song dynasty examples such as the yellow and dark brown jade figure of a hound shown facing forward, and wearing a belled collar, illustrated in the exhibition catalogue, *Chinese*

清十八/十九世紀 白玉雕臥犬

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

Jade Animals, Hong Kong, 1996, pp. 104-105, no. 75, where it is dated Tang-Song dynasty. This same figure is illustrated by Desmond Gure in "Selected Examples from the Jade Exhibition of Stockholm," *B.M.F.E.A.*, No. 36, Stockholm, 1964, Pl. 25 (1), where it is dated Tang dynasty or earlier. Also illustrated, Pl. 25 (2) is a Sui-dynasty pottery figure of a recumbent hound shown with its head alertly raised and its front paws crossed.



(another view)





648

A SMALL YELLOWISH-GREEN JADE
FIGURE OF A FROG
18TH CENTURY

The figure is well carved with its head turned to the side, and the bottom of the webbed feet are finely detailed. The stone of even color has a satiny polish.

2 in. (5.2 cm.) long

\$15,000-25,000

PROVENANCE:

Nagatani, Inc., Chicago, 3 September 1946.
Stephen Junkunc, III (d. 1978) Collection.

清十八世紀 青玉雕蛙

來源:

Nagatani, Inc., 芝加哥, 1946年9月3日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。



(another view)

The Chinese word for frog (*wa*) has the same pronunciation as the Chinese word for baby (*wa*). Frogs are also a symbols of fertility because of the large numbers of eggs they lay.

649

A WHITE AND BROWN JADE MONKEY GROUP
18TH CENTURY

The stone is cleverly carved as a group of three monkeys, a mother and her two young, gathered around a large peach borne on a gnarled branch. The brown area of the stone is used to highlight one of the young and a small flower. The stone is semi-translucent and well polished.

2 in. (5 cm.) wide

\$20,000-30,000

PROVENANCE:

Nagatani, Inc., Chicago, 3 September 1946.
Stephen Junkunc, III (d. 1978) Collection.



(another view)

清十八世紀 白褐玉雕靈猴獻壽把件

來源:

Nagatani, Inc., 芝加哥, 1946年9月3日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。



650

A FINELY CARVED WHITE JADE FIGURE
OF A MYTHICAL BEAST

QIANLONG PERIOD (1736-1795)

The figure is shown in a recumbent position with head facing forward. The head is finely detailed and the body is carved with angular scrolls on the ears, wing-like, curving scrolls on the haunches, and fine hair markings on the beard and tail. The white stone is well polished.

4 in. (10.2 cm.) long

\$50,000-70,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

清乾隆 白玉雕瑞獸

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

The scrolls on the haunches of this finely carved figure have their antecedents in the flame-like scrolls carved on the haunches of jade carvings of mythical beasts of earlier date, such as the greyish-white and pale brown jade figure of a recumbent mythical beast, dated Song dynasty, illustrated in the exhibition catalogue, *Chinese Jade Animals*, Hong Kong, 1996, pp. 112-13, no. 86. On the present figure, the flames have become more ornate and even more decorative.



(another view)



651

A PALE YELLOW AND PALE RUSSET JADE
ANIMAL GROUP
17TH-18TH CENTURY

The group is carved as a recumbent mythical beast with a small, rounded horn on its head shown beside its young, their heads turned towards each other. The details of the claws on the bottom of the feet are finely carved. The stone of yellowish-white color has areas of pale russet color.

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

\$80,000-120,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

十七/十八世紀 黃褐玉雕雙瑞獸

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

The depiction of an adult animal with its young was a popular subject in jade carvings dating from the Song dynasty through the Qing dynasty. A group in the collection of His Majesty The King of Sweden, exemplifies the bond between a mother and her young that is represented in these jade carvings. See Desmond Gure, "Selected Examples from the Jade Exhibition at Stockholm, 1963; A Comparative Study," *B.M.F.E.A.*, No. 36, 1964, pp. 117-158, Pl. 33 (3).





652

A LARGE WHITE JADE FIGURE OF A
RECUMBENT STAG
17TH-18TH CENTURY

The stag is shown with head raised and ears flat against the head below the backswept antlers that flank the knobby backbone. The stone of very pale greenish-white color has some opaque white markings and a spot of added russet color on the chest.

7½ in. (19 cm.) long

\$100,000-150,000

PROVENANCE:

C. T. Loo & Co., New York, 18 December 1941.
Stephen Junkunc, III (d. 1978) Collection.

EXHIBITED:

New York, C.T. Loo, *Exhibition of Chinese Art*, 1941.

LITERATURE:

C. T. Loo & Co., *Exhibition of Chinese Art*, New York, 1941, no. 313.

十七/十八世紀 白玉雕臥鹿

來源:

盧芹齋, 紐約, 1941年12月18日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

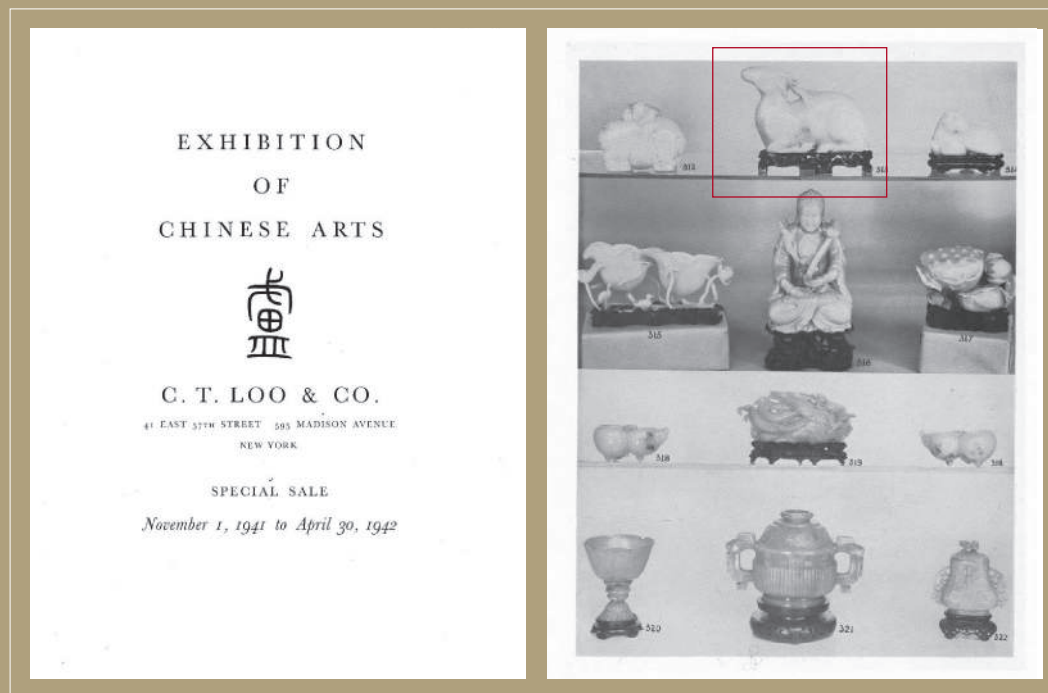
展覽:

紐約, 盧芹齋, *Exhibition of Chinese Art*, 1941年。

出版:

盧芹齋, 《*Exhibition of Chinese Art*》, 紐約, 1941年, 編號313。

This figure of a stag is unusually large for an animal carving of this period. Deer have a number of auspicious meanings in Chinese culture. Shoulao, the Star God of Longevity, is usually depicted accompanied by a spotted deer, as well as with a crane, peach and pine tree. Thus each of these, including the deer, has come to represent long life. Deer are also believed to be the only animals that can find the fungus of immortality. In addition, deer may represent Luxing, the God of Rank and Emolument. The Chinese word for deer, *lu*, sounds like the word for emolument or an official salary.



The present jade stag illustrated in *Exhibition of Chinese Arts*, C.T. Loo & Co. 1941, no. 313.

本拍品著錄於盧芹齋1941年出版《*Exhibition of Chinese Arts*》, 編號313。





653

**A YELLOWISH-GREY AND RUSSET JADE
HORSE HEAD**

The head is carved with flaring nostrils, prominent eyes, a channel through the open jaws and two recesses for the attachment of the ears. The base has a deep, oval recess.

4 $\frac{5}{8}$ in. (11.8 cm.) high

\$6,000-8,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection, before 1958.

LITERATURE:

A. Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXII-4.

灰褐玉雕馬首

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏,入藏於1958年前。

出版:

A. Salmony,《Chinese Jade Through the Wei Dynasty》,紐約,1963,圖版XXXII-4。

654

**A LARGE YELLOWISH-BROWN AND OPAQUE
BUFF JADE FIGURE OF A RECUMBENT TIGER**
LATE QING DYNASTY-REPUBLIC PERIOD

Possibly used as a pillow or arm rest, the recumbent beast with broad face and body has a long tail flicked onto one side, and the flat base is carved with a lengthy archaic inscription. The stone is an opaque buff color and has a satiny polish.

10 in. (25.4 cm.) long

\$15,000-25,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

A very similar jade carving is in the Harvard Art Museums/
Arthur M. Sackler Museum, Gift of Grenville L. Winthrop, Class of 1886,
no. 1941.169. (Fig. 1)

晚清/民國 褐玉臥虎

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



Fig. 1 Pillow or Desk Sculpture in the form of a Recumbent Tiger, Harvard Art Museums/Arthur M. Sackler Museum, Gift of Grenville L. Winthrop, Class of 1886, accession no. 1941.169 ©President and Fellows of Harvard College.

圖一：哈佛大學美術館·Grenville L. Winthrop (1886屆)捐贈 © 哈佛大學



655

A RARE WHITE JADE SQUARE FLOWER POT
LATE MING DYNASTY-KANGXI PERIOD, 17TH-18TH CENTURY

The tapering sides are carved in relief with panels of comma spirals within plain borders and are raised on four shallow bracket supports at the corners. The semi-translucent stone of pale greenish-white color has an area of opaque mottling with some russet color.

4 $\frac{3}{4}$ in. (11 cm.) square

\$30,000-50,000

PROVENANCE:

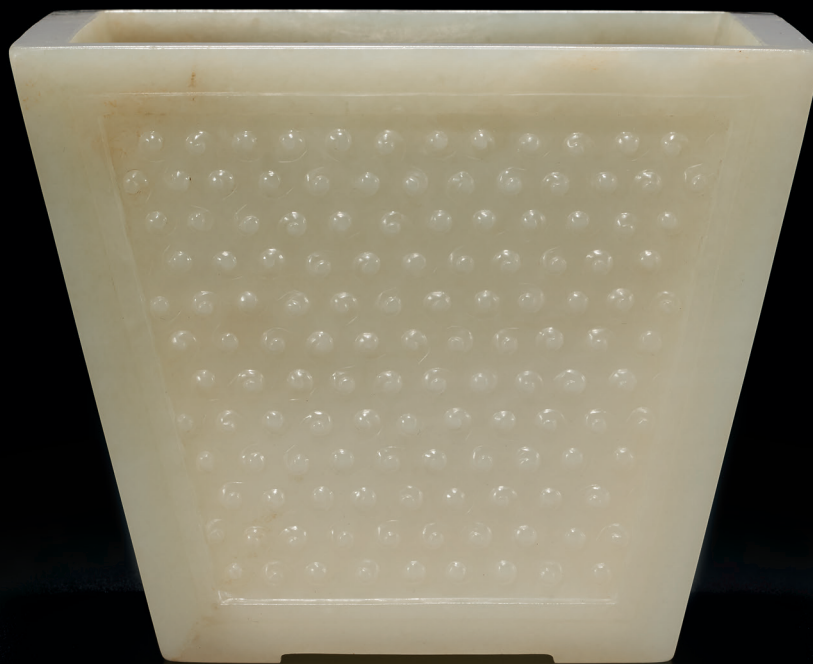
Stephen Junkunc, III (d. 1978) Collection.

晚明/康熙 十七至十八世紀 白玉盆

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

Jade vessels of square shape appear to be quite rare. A white jade example with brown markings (13 cm. square), carved on two sides with a continuous scene of a scholar walking below the branch of a pine tree in a landscape setting, and on the other two sides with a poem describing the scene, as well as on the base with a poem by the Qianlong emperor, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 41 - Jewellery (II)*, Hong Kong, 1995, pp. 262-63, pl. 202, where it is dated Ming dynasty.



(another view)



656

A WELL-CARVED WHITE JADE 'TWIN FISH'
BRUSH WASHER

QIANLONG PERIOD (1736-1795)

The shallow, rounded sides are raised on a low, narrow foot ring, and the center is carved in relief with two fish. The translucent stone of pale greenish-white color and some opaque mottling on one side and is well polished.

4¾ in. (12 cm.) diam.

\$60,000-80,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

At 12 cm. diameter this washer is an unusually diminutive example of Qianlong period jade washers of this shape, carved on the interior with two fish. An example in the Baur Collection, Geneva, illustrated by Pierre-F. Schneeberger, *The Baur Collection - Chinese Jades and Other Hardstones*, Geneva, 1976, no. B10, is 13.2 cm. diam., and appears to be raised on a similar ring foot, as does another (15 cm.) illustrated by Yang Boda (ed.), *A Romance with Jade: From the De An Tang Collection*, Beijing, 2004, p. 39, pl. 16. Another larger (17.8 cm.), unpublished example is in a British private collection. And the largest (25.5 cm. diam.), in the Irving Collection, was sold at Christie's New York, 20 March 2019, lot 806.

These latter two washers are raised on small feet and each has the same imperial inscription and cyclical date (1786).

On all of these washers the fish are shown side by side and facing in the same direction, and are carved in high relief and somewhat undercut in an archaistic style inspired by those found on bronze basins of Han-dynasty date, six of which are illustrated in *Xiqing gujian - Qingding siku quanshu*, Shanghai, vol. 2, 2003, pp. 692-95. The *Xiqing gujian* is a 40-volume

清乾隆 白玉雙魚洗

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

illustrated catalogue of ancient bronzes commissioned by the Qianlong emperor and compiled between 1749 and 1755. Two jade vessels, made in imitation of ancient bronze *pan*, in the National Palace Museum, Taiwan, are illustrated in *The Refined Taste of the Emperor: Special Exhibition of Archaic and Pictorial Jades of the Ch'ing Court*, Taipei, 1997, one of circular shape, pp. 68-69, pl. 7, the other of oval shape with an everted rim, pp. 74-75, pl. 9. The same motif, but with the fish facing in opposite directions, is also found on Longquan celadon washers of Southern Song date (1127-1279), but rather than the straight sides of the jade washers they have an everted rim.

The motif of two fish, often referred to as "twin fish", is symbolic of "connubial felicity" and an emblem of harmony, and when the fish in the bottom of these jade washers were covered in water they would perfectly represent the rebus *yushui hexie*, "may you be as harmonious as fish and water."



(another view)



657

A LARGE WHITE JADE 'LOTUS POD' WATER POT
18TH CENTURY

The vessel is finely carved as a lotus pod supported on a large lotus leaf that forms the base and is carved in high relief around the sides with stems bearing two lotus leaves, a lotus flower and other slender leaves. The semi-translucent stone of white tone is well polished.

4½ in. (10.5 cm.) wide

\$70,000-100,000

PROVENANCE:

Nagatani, Inc., Chicago, February 1946.
Stephen Junkunc, III (d. 1978) Collection.

清十八世紀 白玉雕蓮蓬式水丞

來源:

Nagatani, Inc., 芝加哥, 1946年2月。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

Jade articles made for the table of wealthy Qing-dynasty scholars were often made in forms taken from nature. The shape of the present water pot carries with it several deeply auspicious wishes for the owner. According to Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2006, p. 47, the lotus flower, *hehua*, symbolizes both marriage and purity. As the lotus is one of the few plants whose seed pods are visible when the flower begins to bloom, it is also associated with the early arrival of sons, as the seed pod, bursting with seeds, is a symbol of fertility, and the leaf, *heye*, is a pun for harmony.



(base)





(another view)

658

AN UNUSUAL WHITE JADE FACETED WATER POT
18TH CENTURY

Of square shape with faceted corners, the deep sides are carved in low relief on the long sides with panels of ribbon-tied chimes and the corners with a *xi* (happiness) character, all below *lingzhi* heads carved on top of the corners of the mouth rim and above four *ruyi* feet that surround a shallow channel of conforming shape on the base. The well-polished, semi-translucent stone is of even color.

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

\$60,000-80,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

清十八世紀 白玉雕四喜紋倭角方洗

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

The combination of decoration on this well-carved water pot: four *xi* (joy) characters; four stone chimes (*qing*), a pun on "celebration"; and the four *lingzhi* fungus, a symbol of longevity, on the corners of the rim, make it an appropriate present for a wedding.



659

A SMALL BEIGE JADE 'BOYS' WATER POT
MING-EARLY QING DYNASTY, 16TH-18TH CENTURY

The water pot is carved as a bulbous jar surrounded by three boys holding onto the sides. The semi-translucent stone is of yellowish-beige color.

2¾ in. (7 cm.) wide

\$15,000-20,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

明/清初 十六至十八世紀 褐玉童子水丞

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



(another view)





660

**A FINELY CARVED WHITE JADE FACETED
VASE AND COVER**

QIANLONG PERIOD (1736-1795)

The hexagonal body is finely carved around the sides with a wide central band and two narrow bands of archaistic decoration, all between bowstring borders. The waisted neck is flanked by a pair of scroll handles suspending loose rings, and the cover has a flared, faceted finial. The semi-translucent stone is of warm white tone and is softly polished.

6½ in. (16.5 cm.) high

\$50,000-70,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

Hexagonal jade vases and covers of Qianlong date appear to be quite rare. A taller white jade example (32 cm.), also finely carved, but with Hindustan-style decoration rather than the archaistic decoration of the present vase, is illustrated by Yang Boda (ed.), *A Romance with Jade: From the De An Tang Collection*, Beijing, 2004, p. 71, no. 31, which was previously sold at Christie's Hong Kong, 30 October 2000, lot 673.

清乾隆 白玉雕仿古六方雙活環耳蓋瓶

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



661

A SPINACH-GREEN JADE BOWL
JIAQING FOUR-CHARACTER INCISED MARK AND OF THE
PERIOD (1796-1820)

The bowl has rounded sides that flare at the rim and is raised on a ring foot that surrounds the mark carved on the base. The semi-translucent stone of bright green color is suffused with blackish-green markings.

6 $\frac{3}{4}$ in. (16.1 cm.) diam.

\$40,000-60,000

PROVENANCE:

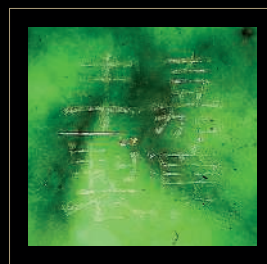
Nagatani, Inc., Chicago, 30 October 1959.
Stephen Junkunc, III (d. 1978) Collection.

清嘉慶 碧玉盃 「嘉慶年製」刻款

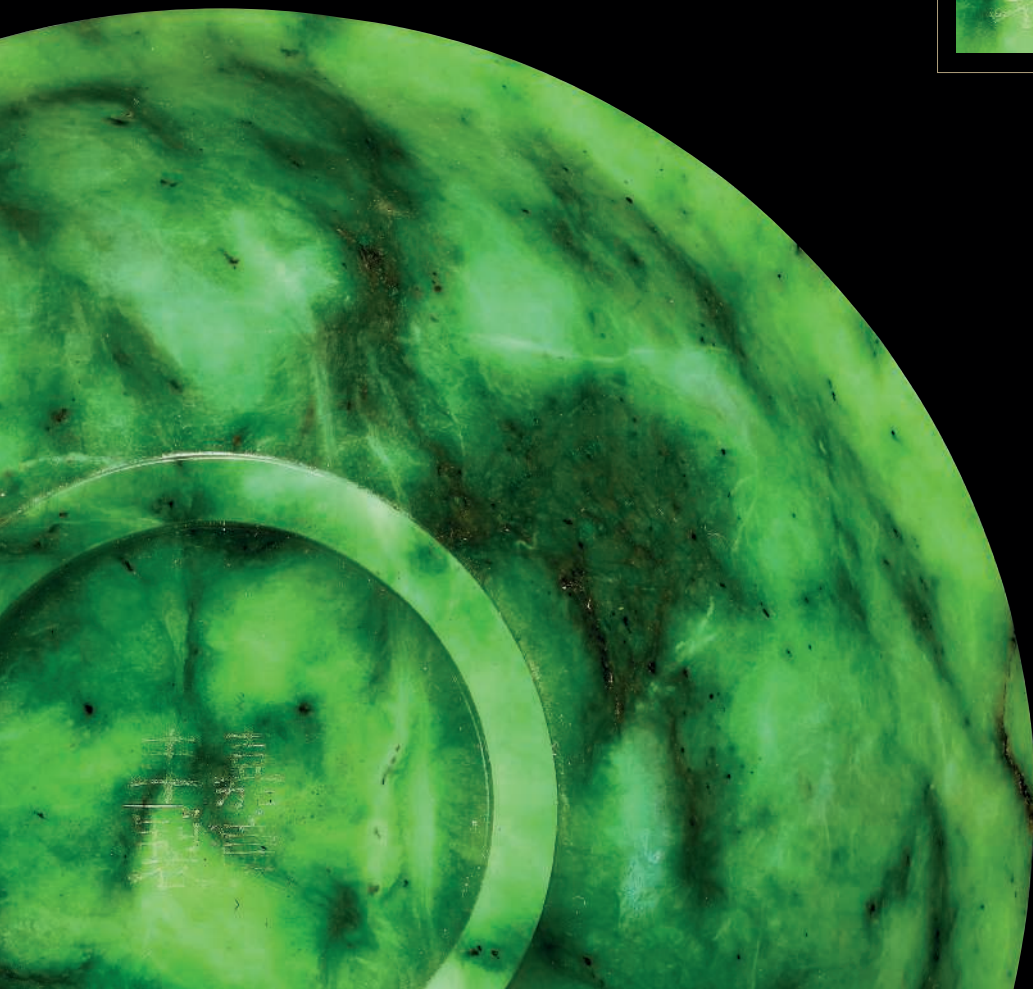
來源:

Nagatani, Inc., 芝加哥, 1959年10月30日。
史蒂芬·瓊肯三世(1978年逝)珍藏。

The Jiaqing mark on the base of this bowl indicates that it was made for the Qing court, probably as part of a set of jade vessels used at imperial feasts. A green jade bowl with Qianlong mark, most likely made for the same purpose, is illustrated in *Zhongguo yuqi quanji* - 6 - Qing, Hebei, 1994, p. 30, pl. 49. See, also, the green jade bowl with Qianlong mark illustrated in *The Woolf Collection of Chinese Jade*, London, 2013, p. 82, no.4.



(mark)







662
(two views)

662

A WHITE JADE ARCHAISTIC PENDANT
QIANLONG-JIAQING PERIOD (1736-1820)

One side is finely carved as a central *bi* surrounded by four *chilong* heads conjoined by scrolling *lingzhi* stems that form the shaped rim, the reverse is also carved as a *bi* encircled by a concave band of foliate scroll. The semi-translucent stone is of even white color.

2¼ in. (5.8 cm.) wide, cloth box

\$15,000-18,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

清乾隆/嘉慶 白玉雕螭龍紋珮

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

663

A CARNELIAN AGATE BRUSH WASHER
18TH CENTURY

Of slightly irregular shape, the exterior and base are carved in relief with scrolls. The semi-translucent stone is of mottled ivory and deep rose color.

4¼ in. (10.9 cm.) wide

\$15,000-18,000

PROVENANCE:

Nagatani, Inc., Chicago, 1 February 1946.

Stephen Junkunc, III (d. 1978) Collection.

清十八世紀 玉髓瑪瑙刻卷雲紋洗

來源:

Nagatani, Inc., 芝加哥, 1946年2月1日。

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



663
(two views)



664

**A PALE LAVENDER-GREY JADEITE
'TREE TRUNK' VASE
18TH-19TH CENTURY**

The slender, well-hollowed vase is carved and undercut around the sides with 'The Three Friends of Winter', flowering prunus branches above a pine branch and bamboo that rise from either side of the foot. The semi-translucent stone is of even pale grey color with a few small areas of russet color.

7¾ in. (19.7 cm.) high

\$10,000-15,000

PROVENANCE:

Nagatani, Inc., Chicago, 1 February 1946.
Stephen Junkunc, III (d. 1978) Collection.

清十八/十九世紀 翠玉歲寒三友瓶

來源:

Nagatani, Inc., 芝加哥, 1946年2月1日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。





~665

A SUPERB SOAPSTONE FIGURE OF
A *BODHISATTVA*
17TH-18TH CENTURY

The figure, shown wearing coral-embelished jewelry and layered robes incised with phoenixes, dragons and lotus scroll borders, holds a scroll in her left hand. Her finely detailed hair is pulled up into an elaborate topknot above a simple filet and falls in knotted tresses on her shoulders. The stone is of warm ivory tone retains traces of gilding and black pigment. A gilded six-character inscription, *Gumin Zhou Bin bai zhi* (Respectably made by Zhou Bin of the Hall of Antiquities) is incised on the back.

4¾ in (12 cm.) high

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

Zhou Bin, also known as Shang Jun, was a native of Zhangzhou in Fujian province. He is most famous for his seal carvings, *luohan* figures and, occasionally, seal paste boxes. It has also been suggested, though not conclusively proved, that he originally studied under Yang Yuxuan and later worked as an Imperial craftsman in the Palace workshops of the Kangxi Emperor.

The delicate treatment of the facial features is characteristic of Zhou's works, as is the meticulous treatment of the robes with masterful carved details on the hems.

十七/十八世紀 壽山石菩薩坐像 「古閩周彬拜製」鑲金刻款

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





~666

**A FINELY CARVED YELLOWISH-GREEN
JADE FIGURE OF A SEATED BUDDHA
18TH CENTURY**

The figure is shown seated in *dhyanasana* with the hands held in *dhyanamudra* and wears a *dhoti* that covers the lower body while the upper body is bare. The face is finely detailed with a contemplative expression and the hair shown in tight curls. The softly polished stone is of yellow color with areas of brown primarily on the lower body and back.

5 in. (12.7 cm.) high, *hongmu* stand

\$80,000-120,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

Buddhism flourished during the Qing dynasty, and was encouraged by the devotion of the Kangxi, Yongzheng and Qianlong emperors and their successors. As a result of its popularity, the production of Buddhist statuary, ritual objects, vessels and other implements became widespread, and a variety of materials was employed in their manufacture, especially jade and gilt bronze. The present figure is unusual in that the torso is left bare, perhaps to highlight the color of the stone, whereas most jade Buddha figures are shown wearing layered robes, such as the white jade figure shown in a similar pose illustrated in *Zhongguo yuqi quanji*, Qing, vol. 6, Hebei, 1994, p. 227, pl. 334.

清十八世紀 玉雕佛陀坐像

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



667

A WHITE JADE FIGURE OF THE 'WATER MOON'
GUANYIN

LATE QING DYNASTY-EARLY 20TH CENTURY

The *bodhisattva* is shown seated in *rajalilasana* on a high outcropping of rock, holding a small bowl in the right hand, the left arm draped across the left knee. A *dhoti* is tied at the waist and scarves are draped over the upper body and arms while the hair is dressed in long tresses and a topknot encircled by a ribbon-tied headdress. The stone is of even, warm white color.

6¼ in. (15.8 cm.) high

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

晚清/二十世紀初 白玉水月觀音像

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



(another view)





668

A WHITE JADE FIGURE OF GUANYIN
18TH-19TH CENTURY

The *bodhisattva* is shown standing with body swayed to the side while holding a fly whisk in the right hand and a lotus stem in the left hand, the head framed by a flame-shaped *mandorla*. The stone is of even white color.

5½ in. (13.8 cm.) high

\$15,000-20,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

清十八/十九世紀 白玉觀音

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

669

A LAVENDER AND GREEN JADEITE
FIGURE OF SHOULAO
LATE QING DYNASTY

The god of Immortality is shown seated on an outcropping of rock from which grows a pine tree in back and *lingzhi* in front, and he holds a peach in his right hand and a fly whisk in the left. The stone shades from lavender grey to emerald green and dark green.

3¼ in. (9.5 cm.) high

\$20,000-30,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

晚清 翠玉雕壽老坐像

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





670

AN EMERALD-GREEN AND WHITE
JADEITE BELT HOOK
LATE QING DYNASTY

The top is carved with a *chilong* grasping a stem of *lingzhi* in its jaws crawling towards the dragon-head hook.

3¾ in. (9.5 cm.) long

\$30,000-50,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

晚清 翠玉蒼龍教子帶鉤

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

671

TWO EMERALD-GREEN-MOTTLED
JADEITE HAIRPINS

Each is carved at one end with a dragon head. The translucent stone has emerald-green mottling throughout.

7⅞ and 6 in. (18.1 and 15.2 cm.) long

(2)

\$25,000-35,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

翠玉簪兩件

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。



670



671



672

672

A BRONZE 'BIXIE' WATER POT AND DROPPER
MING DYNASTY (1368-1644)

The standing mythical beast with long horns has an oblong cup projecting below a small hole in its mouth. The haunches are decorated with scrolls and a cylindrical water dropper fits into an opening in the back of the hollow body.

6 $\frac{5}{8}$ in. (16.9 cm.) long

\$6,000-8,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

明 銅辟邪式水滴

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

673

AN UNUSUAL BRONZE RHINOCEROS-FORM WATER POT AND A DROPPER
MING DYNASTY (1368-1644)

The hollow figure is well cast in a recumbent position, its hide indicated by an allover pattern, and a cylindrical water dropper fits into an opening in the back.

4 in. (10.2 cm.) long

\$10,000-15,000

PROVENANCE:

Nagatani, Inc., Chicago, 2 January 1969.
Stephen Junkunc, III (d. 1978) Collection.

明 銅犀牛式水丞(滴為後配)

來源:

Nagatani, 芝加哥, 1969年1月2日。
史蒂芬·瓊肯三世(1978年逝)珍藏。



673

~674

A SMALL MOTHER-OF-PEARL-INLAID BLACK LACQUER HEXAGONAL BOX AND COVER
17TH-18TH CENTURY

The box and cover are made in the shape of a six-petaled flower, the molded petals radiating from a small gold flower head in the center of the cover and continuing onto the sloping shoulder, and repeated on the sides of the box, are finely inlaid with gold flowers on grounds of different colors and patterns, and there are borders of diaper pattern at the rims. The base is inlaid in gold with a two-character maker's seal mark, Qianli, surrounded by floral scroll.

2¼ in. (5.7 cm.) wide, Japanese wood box, silk pouch

\$30,000-50,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

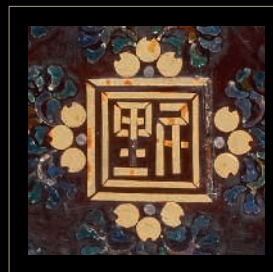
十七/十八世紀 黑漆螺鈿花卉紋六方蓋盒

來源:

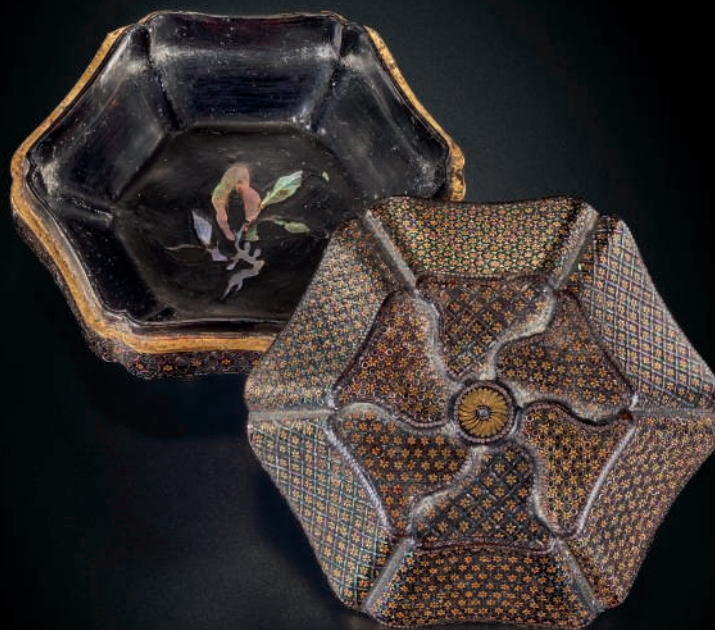
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

Jiang Qianli, who specialized in inlaid lacquer, has traditionally been dated to the late Ming period, but more recently is thought to have worked in the Kangxi period. However, inlaid lacquer wares made in his style and bearing his name continued to be made throughout the Qing dynasty,

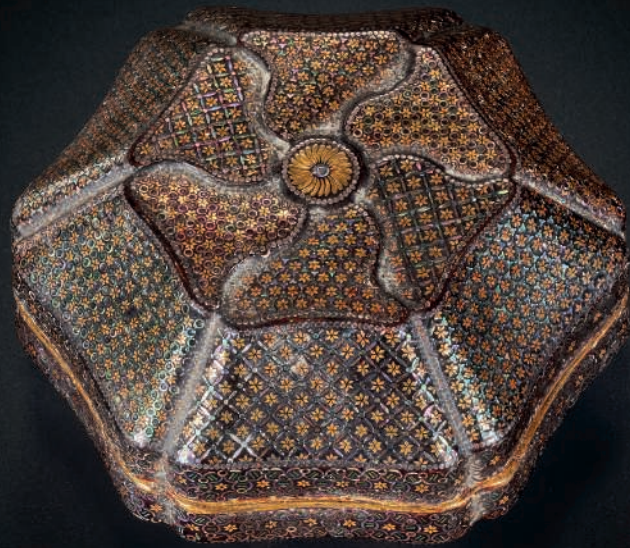
Compare the box of this shape and slightly larger size (7.15 cm.), also with Qianli seal mark, illustrated by G. Tsang and H. Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, pp. 168-69, no. 144. The mark on the latter box is in a circle rather than a double square as on the present box, and the shape of the foot is different, more lobed than that of the present box. The decoration on the two boxes is very similar and, as with the present box and cover, the background inlay to the gold flowers on each 'petal' is either in green, reddish-purple or blue shell and of three different patterns, creating a subtle change in color or tone.



(mark)



(another view)



~675

A GROUP OF ELEVEN MOTHER-OF-PEARL-INLAID
BLACK LACQUER SQUARE DISHES
17TH-18TH CENTURY

With indented corners, each finely inlaid dish is decorated on the interior with a different figural scene below a diaper border on the everted rim, and on the base with an inscription describing the scene followed by a seal mark reading either Qianli or Jiang *shi* Qianli (Qianli of the Jiang [family]).

4½ in. (11.5 cm.) square, cloth box

(11)

\$15,000-25,000

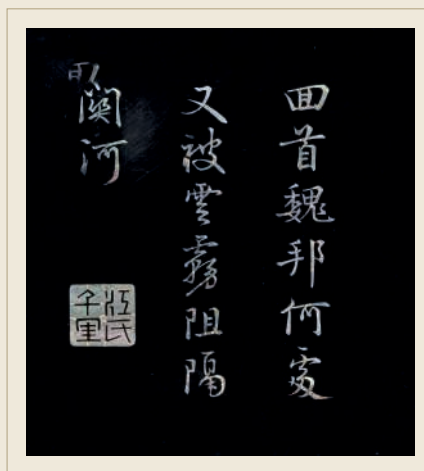
PROVENANCE:

Nagatani, Inc., Chicago, 1 November 1960.
Stephen Junkunc, III (d. 1978) Collection.

十七/十八世紀 黑
漆螺鈿人物故事圖倭角方盤十一件

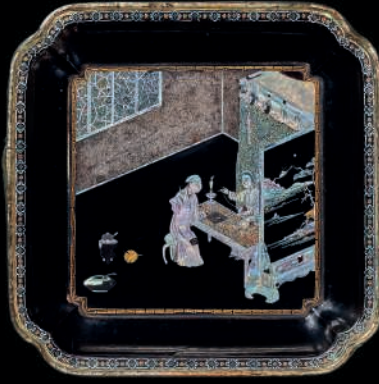
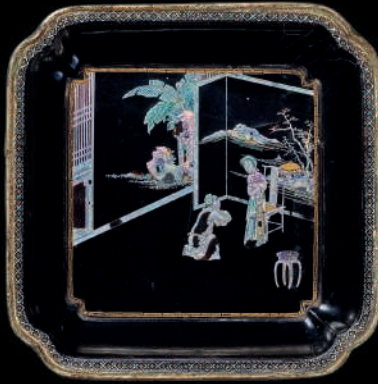
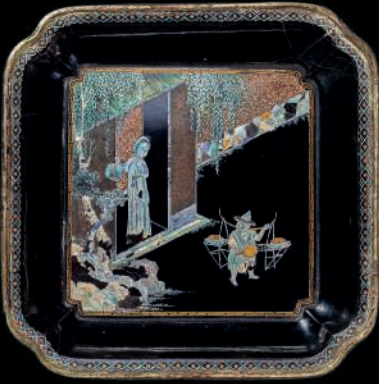
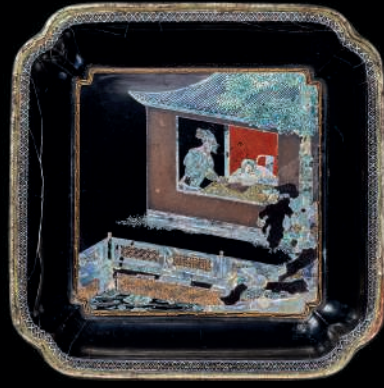
來源:

Nagatani, Inc., 芝加哥, 1960年11月1日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。



(inscription and mark on one dish)





~676

AN UNUSUAL SMALL MOTHER-OF-PEARL-INLAID
BLACK LACQUER SHALLOW HEXAGONAL
BOX AND COVER
QIANLONG FOUR-CHARACTER INLAID MARK WITHIN A
SQUARE AND OF THE PERIOD (1736-1795)

The flat top of the cover is finely inlaid with a central flower head from which radiate six spiralled sections inlaid with various diaper patterns on different colored grounds that continue down onto the sloping shoulder and are repeated on the sides of the box. A pair of deer is inlaid inside the cover and a sprig of *lingzhi* inside the box. A Qianlong four-character mark within a gold square is inlaid on the base.

2 in. (5 cm.) wide

\$40,000-60,000

PROVENANCE:

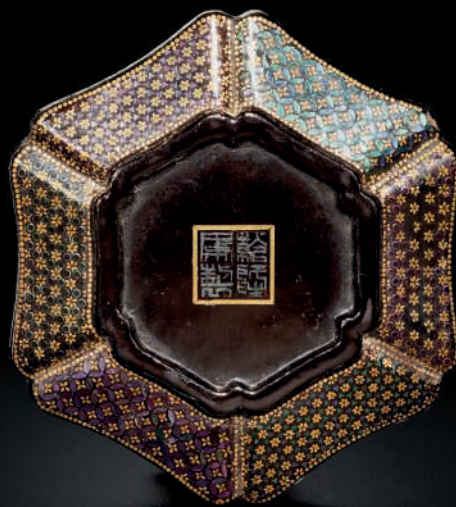
C.T. Loo, New York, 24 July 1956.
Stephen Junkunc, III (d. 1978) Collection.

清乾隆 黑漆螺鈿六方蓋盒 方框四字篆書款

來源:

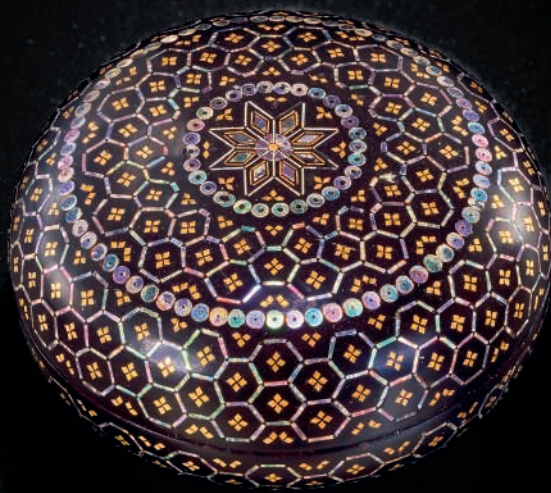
盧芹齋, 紐約, 1956年7月24日。
史蒂芬·瓊肯三世 (1978年逝) 珍藏。

The inlay on this box is stylistically similar to that seen on a hexagonal mother-of-pearl-inlaid black lacquer box and cover illustrated by G. Tsang and H. Moss, *Arts from the Scholar's Studio*, Hong Kong, 1986, pp. 168-69, no. 144, which bears a Qianli rather than a Qianlong mark, and is dated probably late Ming dynasty. On both boxes the background inlay for the panels on the cover and shoulder are of a pronounced green, purple or blue color and are of three different patterns. The inlay on the interior also appears to be similar.



(base)





~677

**A SMALL MOTHER-OF-PEARL-INLAID BLACK
LACQUER CIRCULAR BOX AND COVER**
QING DYNASTY (1644-1911)

Of cushion form, the cover is inlaid in the center with a stylized flower head within a border of tiny circles repeated as a ring in the outer field of flower and cell diaper which is repeated on the sides of the box. Flower sprigs are on the interior and a two-character maker's mark, Qianli, is inlaid in gold on the base.

1 $\frac{1}{2}$ in. (3.6 cm.) diam.

\$6,000-8,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

清 黑漆螺鈿圓蓋盒

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



(base)

~678

TWO MOTHER-OF-PEARL-INLAID BLACK
LACQUER BRUSHES
17TH-18TH CENTURY

The sides of the brushes and covers are finely inlaid with a foliate diaper pattern between plain borders and the ends are inlaid with a flower head.

9¼ and 8¾ in. (23.5 and 22.5 cm.) long, Japanese wood box (2)

\$10,000-15,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

十七/十八世紀 黑漆螺鈿毫筆兩件

來源:

史蒂芬·瓊肯三世 (1978年逝) 珍藏。





679

A WELL-CARVED WHITE JADE SNUFF BOTTLE
PROBABLY IMPERIAL, ATTRIBUTED TO THE PALACE
WORKSHOPS, BEIJING, 1736-1800

Raised on an oval ring foot, each side is well carved in crisp, low relief with two confronted dragons with conjoined scrolling bodies and tails, between rams' heads suspending rings on the shoulders. The stone is semi-translucent and of even white color.

2½ in. (6.7 cm.) high, turquoise stopper

\$15,000-25,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

1736-1800年 白玉雕雙龍紋鋪首啣環耳鼻煙壺

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

680

A CARVED WHITE JADE SNUFF BOTTLE
PROBABLY IMPERIAL, ATTRIBUTED TO THE PALACE
WORKSHOPS, BEIJING, 1736-1800

The flattened body is well carved in relief on each side with two confronted *chilong*, three with a *lingzhi* stem in its jaws. The semi-translucent stone is of even white tone and well polished.

2½ in. (6.3 cm.) high, hardstone stopper

\$12,000-18,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

1736-1800年 白玉雕螭龍啣芝紋鼻煙壺

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



679



680

681

A CARVED AND ENAMELED WHITE GLASS
SNUFF BOTTLE

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1775-1799

The flattened bottle is carved and enameled around the sides as a wicker basket filled with various flowers, the handle looped over one of the narrow sides. The three-character mark, *Guyue Xuan* (Ancient Moon Pavilion), is on the oval base.

2¾ in. (6 cm.) high, stopper

\$20,000-30,000

PROVENANCE:

Nagatani, Inc., Chicago, 1 October 1948.

Stephen Junkunc, III (d. 1978) Collection.

1775-1799年 御製涅白地粉彩花卉紋玻璃鼻煙壺
磬紅「古月軒」款

來源:

Nagatani, Inc., 芝加哥, 1948年10月1日。

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

In 1767, the Jian Yuan was completed in the Changchun Yuan complex (a series of Imperial gardens to the West of Beijing adjoining the Yuanming Yuan, known collectively as the Summer Palace). One of the halls within the Jian Yuan was the Guyue xuan (Ancient Moon Pavilion). The Changchun Yuan was intended as a retirement home for the Qianlong Emperor, although he never took up full-time residence there. The Guyue xuan was completed in 1767, prompting the Emperor to order a group of wares, mostly enamels on glass, bearing the name of that particular pavilion.

Compare the Guyue xuan-marked white glass bottle enameled with a similar continuous design of a wicker basket of flowers, but lacking the relief carving and featuring decorative borders around the neck, from the J & J Collection, illustrated by H. Moss, V. Graham and K. B. Tsang, *The Art of the Chinese Snuff Bottle*, vol. I, New York, 1993, pp. 342-5, no. 200, and the relief-carved example with similar design, but bearing a *yuzhi* (by imperial command) mark and with decorative band around the neck, illustrated by H. Moss, V. Graham and K. B. Tsang, *A Treasury of Chinese Snuff Bottles, The Mary and George Bloch Collection*, vol. 6, part 1, *Arts of the Figure*, Hong Kong, 2008, pp. 226-7, no. 1105.



(mark)



(another view)





682

682
**A LARGE WHITE JADE
SNUFF BOTTLE**
1750-1880

The bottle is raised on an oval foot. The stone is of even, warm white tone and has a satiny polish.

2¾ in. (7 cm.) high, hardstone stopper

\$4,000-6,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

1750-1880年 白玉大鼻煙壺

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

683
**TWO WHITE JADE
THUMB RINGS**
18TH-19TH CENTURY

One ring has plain sides, the luminous stone of even white tone with a satiny polish. The other ring has a raised, flat, rectangular area with fine russet mottling that has been highly polished.

1¾ in. (3.5 cm.) diam., the larger (2)

\$10,000-15,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

清十八/十九世紀 白玉扳指兩件

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。

684
**A LARGE WHITE JADE
THUMB RING**
18TH CENTURY

The ring of luminous white jade is carved in low relief with a scholar holding a staff as he crosses a bridge in a landscape setting.

1¾ in. (3.5 cm.) diam.

\$7,000-9,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

清十八世紀 白玉雕高士圖扳指

來源:

史蒂芬·瓊肯三世(1978年逝)珍藏。



683



684
(two views)

685

AN ENAMELED OPAQUE WHITE GLASS
SNUFF BOTTLE

IMPERIAL, PALACE WORKSHOPS, BEIJING, 1770-1799

The sides are enameled with a continuous scene of a katydid standing on a radish beside a blue rock with begonias and asters, all below tassels pendent from the angled shoulder below a collar of blue trefoils. The three-character mark, Guyue xuan (Ancient Moon Pavilion) is on the base.

2 $\frac{3}{4}$ in. (6 cm.) high

\$4,000-6,000

PROVENANCE:

Nagatani, Inc., Chicago, 1 October 1948.
Stephen Junkunc, III (d. 1978) Collection.

1770-1799年 御製涅白地玻璃粉彩蝻蠲紋鼻煙壺
「古月軒」款

來源:

Nagatani, Inc., 芝加哥, 1948年10月1日。
史蒂芬·瓊肯三世(1978年逝)珍藏。

Katydid (*guoguo*) pun on the Chinese word for "elder brother", conveying a wish for male progeny. The words for katydids, crickets and grasshoppers form the rebus *zhongsi yanqing* (May your children be as numerous as grasshoppers). An alternative meaning for the motif comes from the association of "katydid" (*guoguo*) with a homonym for "country" to form the expression *jinzhong baoguo*, meaning "to be loyal to one's country." The pun was a subtle way of reminding officials of an essential tenet of Confucian government. In addition, the insects are emblematic of courage, and some species for their fighting prowess, and were popular at every level of society in China, valued for their merry chirping.



(two views)



(two views)

686

A CARVED WHITE JADE THUMB RING
18TH-19TH CENTURY

One side is carved with a pavilion next to a pine tree growing from the side of a mountain, and the reverse with a poetic inscription followed by a Zigang signature. The semi-translucent stone is of even white color.

1¼ in. (3.2 cm.) diam.

\$12,000-18,000

PROVENANCE:

Stephen Junkunc, III (d. 1978) Collection.

清十八/十九世紀 白玉雕亭台樓閣詩文扳指 「子岡」款

銘文：「君子比德於玉溫潤而澤」

來源：

史蒂芬·瓊肯三世 (1978年逝) 珍藏。

This finely carved white thumb ring bears the signature of Lu Zigang, the famous sixteenth-century Suzhou jade carver. As here, the jade works bearing his signature characteristically exhibit low-relief carving of calligraphic inscriptions paired with motifs common to literati painting.

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.

Φ Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section 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**.

11/01/21

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

29/03/19

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

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

IMPORTANT CHINESE ART FROM THE JUNKUNC COLLECTION

THURSDAY 18 MARCH 2021
AT 9.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: JUNKUNC
SALE NUMBER: 19150

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$600,000, 20% on any amount over US\$600,000 up to and including US\$6,000,000 and 14.5% of the amount above US\$6,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

19150

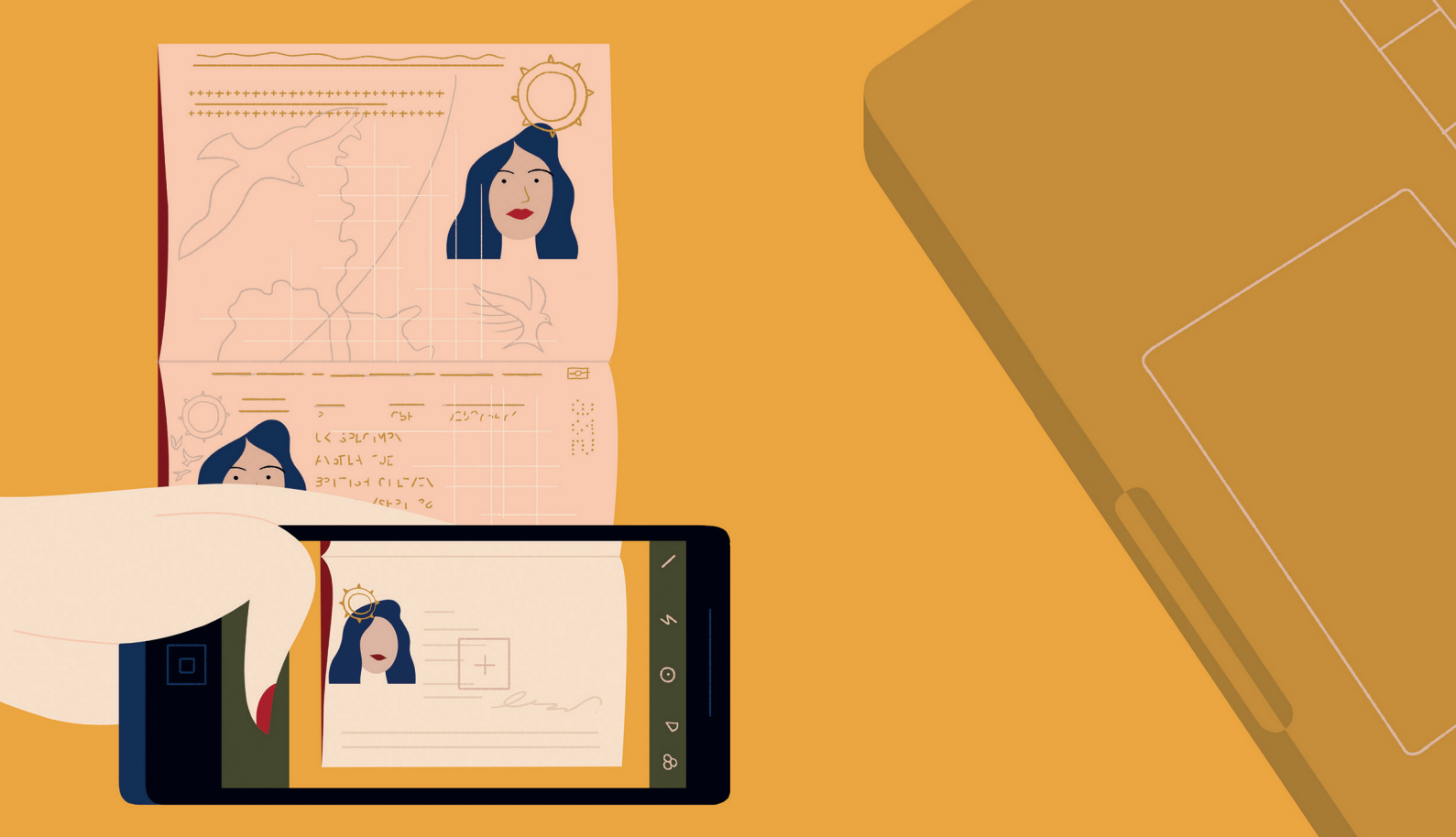
Client Number (if applicable)		Sale Number	
Billing Name (please print)			
Address			
City		State	Zone
Daytime Telephone		Evening Telephone	
Fax (Important)		Email	
<input type="radio"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail			
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT			
Signature			

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pykkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

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

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellenor Notides, Chairman, West Coast
Tash Perrin, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Caper Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Kelly Ayers, Diane Baldwin, Heather Barnhart,
Alyson Barnes, Michael Bass, G. Max Bernheimer,
Rita Boyle, Catherine Busch, Max Carter,
Ana Maria Celis, Veronique Chagnon-Burke,
Angelina Chen, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere,
Yasaman Djunic, Lydia Fenet, Jessica Fertig,
Dani Finkel, Johanna Flaum, Marcus Fox,
Vanessa Fusco, Sayuri Ganepola, Virgilio Garza,
Benjamin Gore, Helena Grubestic, Jennifer K. Hall,
Bill Hamm, William Haydock, Allison Heilman,
Alex Heminway, Darius Himes, Margaret Hoag,
Erik Jansson, Michael Jefferson, Rahul Kadakia,
Jessica Katz, Julie Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Samantha Koslow, Daphne Lingon, Gabriela Lobo,
Rebecca MacGuire, Erin McAndrew, Rick Moeser,
Illysa Ortsman, Joanna Ostrem, Jason Pollack,
Denise Ratinoff, Sonya Roth, Matt Rubinger,
Raj Sargule, Emily Sarokin, Caroline Sayan,
Elise de la Selle, Will Strafford, Gemma Sudlow,
Sarah Vandeweerd, Cara Walsh, Neda Whitney,
Marissa Wilcox, Jody Wilkie, Zackary Wright,
Steven J. Zick

VICE PRESIDENTS

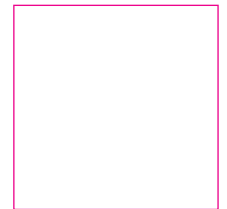
Tylee Abbott, Nicole Arnot,
Christine Layng Aschwald, Danielle Austin,
Victoria Ayers, Marina Bertoldi, Diana Bramham,
Eileen Brankovic, Meghan Bunting,
Maryum Busby, Cristina Carlisle, Lauren Carlucci,
Michelle Cheng, Kristen de Bruyn, Aubrey Daval,
Cathy Delany, Jacqueline Dennis Subhash,
Christine Donahue, Caitlin Donovan,
Abby Farha, Christina Geiger, Joshua Glazer,
Lisa Gluck, Lindsay Griffith, Emily Grimboll,
Margaret Gristina, Izabela Grocholski,
James Hamilton, Olivia Hamilton, Anne Hargrave,
Heather Jobin, Emily Kaplan, Sumako Kawai,
Caroline Kelly, Bennett Jackson, Peter Klarnet,
Rachel Koffsky, Abbey Lambek, Alexandra Lenobel,
Andrew Lick, Alexander Locke, Ryan Ludgate,
Samantha Margolis, Alex Marshall, Adam McCoy,
Nina Milbank, Michael Moore, Melissa Morris,
Danielle Mosse, Christopher Munro,
Takaaki Murakami, Libia Nahas, Laura Nagle,
Marysol Nieves, Remi Nouailles,
Margaret O'Connor, Jonquil O'Reilly,
Rachel Orkin-Ramey, Sam Pedder-Smith,
Carleigh Queeneth, Joseph Quigley, Elizabeth Quirk,
Prakash Ramdas, Daphne Riou, Casey Rogers,
William Russell, Arianna Savage, Stacey Sayer,
Morris Scardigno, Alexa Shitanishi,
Hannah Solomon, Joanna Szymkowiak,
Arianna Tosto, Lillian Vasquez, Jill Waddell,
Izzie Wang, Michal Ward, Ben Whine,
Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nishad Avari, Caroline Baker, Anna Bar,
Alexandra Bass, Laura Betrián, Bernadine Boisson,
Tristan Bruck, Ally Butler, Michelle Carpanzano,
Laura DeMartis, Alessandro Diotallevi, Julie Drennan,
Sarah El-Tamer, Caroline Ervin, Jill Farquharson,
Paola Saracino Fendi, Danielle Finn, William Fischer,
Sara Fox, Kristen France, Juarez Francis,
Hilary Friedman, Jacqueline Gascoigne,
Douglas Goldberg, Julia Gray, Abbey Green,
John Hawley, Courtney Heisen, Amy Indyke,
Stephen Jones, Paige Kestenman, Sibyl Lafontant,
Isabella Lauria, David Lieu, Anita Martinetti,
Laura Mathis, Christopher Mendoza,
Camille Massaro-Menz, Leo Montan, Megan Murphy,
Taylor Murtishaw, Alexandra O'Neill, Vicki Paloympis,
Daniel Peros, Amy Peterson, Nell Plumfield,
Claibourne Poindexter, Rebecca Roundtree,
Reed Ryan, Nicole Sales, Emily Salzberg,
Elizabeth Seigel, Jill Sieffert, Jason Simonds,
Alexa Smith, Hilary Smith, Victoria Solivan,
Laura Sumser, Victoria Tudor, Grace Voges,
Izzie Wang, Seth Watsky, Heather Weintraub,
Rachael White Young, Kathryn Widing,
Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
David G. Ober, Nancy Rome, Brett Sherlock,
Alan Wintermute



© Christie, Manson & Woods Ltd. (2021)

Photographer: Nicole Espina
Design and Layout: Marci Imamoglu, Ryan Zaborowski
Image editors: Mark Espinosa, Erica Thorpe

INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR

Heidi Yang
Tel: +852 2978 6804

CHAIRMAN

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

CHAIRMAN

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

CHINESE CERAMICS & WORKS OF ART

Pola Antebi,
*Deputy Chairman, Asia Pacific
International Director*
Tel: +852 2978 9950

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

Chi Fan Tsang,
*Deputy Chairman, Asia Pacific
International Director*
Tel: +852 2760 1766

Rosemary Scott (Senior International
Academic Consultant)

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

HONG KONG

Marco Almeida
Ruben Lien
Liang-Lin Chen
Sherese Tong
Timothy Lai
Nico Ma
Tel: +852 2760 1766

LONDON

Kate Hunt
Tel: +44 207 752 3389

NEW YORK

Olivia Hamilton
Margaret Gristina
Michelle Cheng
Jessica Chang
Vicki Paloympis
Rufus Chen
Tel: +1 212 636 2180

PARIS

Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 83 75

SAN FRANCISCO

Andrew Lueck
Tel: +1 415 982 0982

TOKYO

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

CHINESE PAINTINGS

Kim Yu,
*International Specialist Head of
Chinese Paintings*
Tel: +852 2760 1766

BEIJING

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

HONG KONG

Jessie Or
Carmen Shek Cerne
Qiao Jing Jing
Amy Cheng
Dr Man Kung
Yorkie Tam
Frank Yang
Andy Kang
Tel: +852 2760 1766

NEW YORK

Dr Amy Riggs
Sophia Zhou
Tel: +1 212 641 5760

TOKYO

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

JAPANESE & KOREAN ART

Katsura Yamaguchi,
*Managing Director/
International Director, Asian Art*
Tel: +81 (0)3 6267 1766

NEW YORK

Takaaki Murakami
Hua Zhou
Tel: +1 212 636 2160

BUSINESS DIRECTOR & REGIONAL MANAGING DIRECTORS

Rachel Orkin-Ramey
Tel: +1 212 636 2194
Valeria Severini
Tel: +33 (0)1 40 76 7286
Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi
Tel: +852 2978 9936
Jennie Tang
Tel: +1 212 641 5765
Samantha Yuen
Tel: +852 2978 6703

ASIA PACIFIC REGIONAL OFFICES

BANGKOK

Prapavadee Sophonpanich
Tel: +66 (0)2 252 3685

BEIJING

Julia Hu
Tel: +86 (0) 10 8583 1766

JAKARTA

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

KUALA LUMPUR

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

MUMBAI

Sonal Singh
Tel: +91 222 280 7905

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

Julia Hu
Tel: +86 (0)21 6355 1766

SINGAPORE

Jane Ngiam
Tel: +65 6735 1766

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

Katsura Yamaguchi
Tel: +81 (0)3 6267 1777





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020